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ORCHESTRA
国家大剧院管弦乐团



心有皓曜
GLOWS FROM WITHIN 2021/22



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

音乐总监 吕嘉
MUSIC DIRECTOR LÜ JIA

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NCPA
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致辞



王宁

王宁

国家大剧院院长

WANG Ning

President,
National Centre for
the Performing Arts

疫情带给生活前所未有的挑战，却永远挡不住人类前行的步伐，因为对光明的求索是我们与生俱来、源于内心的力量。在国家大剧院管弦乐团与合唱团 2021/22 乐季启航之际，这也正是吕嘉总监和音乐家们借“心有皓曜”这个主题希望同观众和乐迷们分享的感悟。

音乐和艺术，是人类精神世界绽放的美妙光华，也赋予人们不懈找寻光明的灵感，而艺术家则如同光明和心灵之间的摆渡人。多年前，国家大剧院管弦乐团与合唱团首次启动全年乐季时，便以“光明的旅程”为主题亮出自己的初心使命，也在过去的十多年里努力地坚守着它。

上个乐季，他们克服疫情困难，从线上到重归现场，从北京到六地巡演，以跨越 17 个月的超级乐季，奉献了 130 余场精彩演出，为十岁的生日留下闪光的足印，用不停歇的音乐陪亿万观众叩问命运、探寻光明。这个乐季，面对或许仍将持续的疫情，他们决定再次聚焦与光明有关的主题，“心有皓曜”的更深含义是：光明之于人类，不是简单的外在，而是自然和深刻的内在。我们之所以追求和相信光明，是因为光明本就来自我们内心！

伟大的艺术正是人类心有皓曜的写照：它们给人以能触摸的光明、能感知的力量，但这些光明和力量却非天外来物，而是作为创作者及更多普通人深藏的心声，通过艺术家的创作和演绎而绽放。透过音乐去探索和撒播这样的皓曜之光，也正是国家大剧院管弦乐团与合唱团矢志不渝的理想。在全世界为战胜疫情而共同努力的时刻，对此理想的坚守和践行尤显宝贵，也终会万涓成水、汇流成河，让世界有越来越多的温暖、勇气 and 希望！

今年和明年，让我们联想到光明这个话题的，当然不只是疫情的艰难和挑战。从东京到北京，特殊时刻的两次奥运盛事，都有超越体育本身的意义，它们将展现人类绝不向命运屈从、逆境中愈挫愈强的天性，也让奥林匹克折射出的人性之光更加灿烂夺目。当奥林匹克再次来到北京之际，世界将看到一个更加阳光、自信和有力量的国家，而我们也将有机会与世界分享闪耀在我们内心的光芒，更继续心怀皓曜、走向更远的前方！

祝国家大剧院管弦乐团及合唱团 2021/22 乐季圆满成功，愿我们内心的皓曜之光更加灿烂夺目！

ADDRESS

The pandemic may have brought unprecedented challenges into our lives, but it could never hinder the progress of mankind, because the search for light is an inherent source of power within our hearts. This is a thought that Music Director LÜ Jia and our musicians would like to share with our audiences and music lovers, by virtue of the theme "Glow from Within", as we launch the 2021/22 Season of China NCPA Orchestra & Chorus.

Music and art are the cosy glow of mankind's spiritual world. They have inspired mankind in the unremitting search for light. Artists are ferry-men between light and souls. Years back, when China NCPA Orchestra & Chorus gave a name to their season, they name it as "A Journey of Light" to represent their aspiration and mission, which have been strongly upheld throughout all these years.

Last year, in a super-long, 17-month season, China NCPA Orchestra & Chorus, overcoming great difficulties due to the pandemic, presented over 130 extraordinary performances both on-line and on site, performing in Beijing and touring six cities, they left a brilliant footmark on their tenth anniversary, and offered music constantly to millions of audiences as they sought truth from life and looked for light. In this season, though the pandemic may persist, they have decided to focus once again on the theme of light. A deeper level of meaning of "Glow from Within" is that: light is not simply external, but naturally and profoundly internal. The reason we pursue and believe in light is that light comes from within us!

Great works of art bear testimony to the internal glows of mankind: they emanate tangible light and perceptible power, which do not come from outside; such light and power are the glittering of thoughts and ideas, by virtue of artistic creation and rendering, of artists and common people alike. Searching and spreading such illumination by means of music has always been a persistent mission of China NCPA Orchestra & Chorus. As the world is making concerted effort to fight the pandemic, it is even more important to uphold and fulfill this ideal. Dribbles will gather into rivulets and converge into rivers. Let there be more warmth, courage and hopes in this world.

In this year and the next, what associates us with the theme of light is not only the difficulties and challenges of the pandemic. From Tokyo to Beijing, the two Olympic Games in such unusual time will transcend sports. They embody the human nature that does not give in to fate and gets stronger in adversity, and accentuate the light of human nature as reflected in the Olympics. When the Olympics come to Beijing again, the world will see a nation that is brighter, more confident, and more powerful, and we will have an opportunity to share with the world the light that glows in our hearts, and, cherishing the light, we will go further ahead.

I wish the 2021/22 Season of China NCPA Orchestra & Chorus a complete success, and that the internal light in us will glow brighter and more brilliantly.

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

LÜ Jia

Artistic Director of Music,
National Centre for the
Performing Arts
Music Director,
China NPCA Orchestra

对光明的渴求和向往是人类的本能，这从很早便见于人类的思想表达和艺术创作：从贺兰山万年古岩画朴素而神秘的太阳神形象，到普罗米修斯为人类盗火种送光明的希腊神话，到理查·施特劳斯音乐里光芒万丈的日出，光明一直都是艺术世界中永不褪色的话题。

在音乐殿堂里，色彩斑斓音色的光也无处不在。从巴赫到德彪西；嵇康到如今，各种绚烂耀眼的音符无处不在我们的耳边。光游走在音乐家的乐器上，也此起彼伏在观众脸庞上，而国家大剧院管弦乐团和合唱团十多年来的使命感同样赫赫如日星。音乐家总有幸从音乐中沐浴光明，也总梦想让更多人同此幸运。心有皓耀，道出了我们这个理想：借我们的工作，让更多人从音乐和生活中见到非凡的光，让它为经历疫情及逆境的人送去爱和勇气，也让更多人和我们一样成为心中有光的人！

世上的光有千万种，但无一是在音乐世界中找不到的。音乐就如同作曲家心中一道光的幻化，聆听它则仿似你打开心扉、让这光照进心房、从而感受启迪、温暖和共情的过程。我和乐团的职责，便是从浩瀚乐海里撷取气象万千但同样美妙的光，再用我们的精湛、专注和热情让它以最美的姿态淌入你心间。在携手耕耘十多年后，我们再次用乐季来聚焦光明的主题，正是要牢记这份矢志不渝的初心。

这个乐季，始自上乐季的布鲁克纳之旅将会继续，我们将上演他荡气回肠的第九交响曲，再度将布鲁克纳带往新一次的中国巡演，也请您未来几年随我们系统探访布鲁克纳。这肯定不是趟容易的旅程，但我相信：布鲁克纳里那既朴素又华美、既神秘又真实的光，当年曾让作曲家魂牵梦绕，今天也会照亮我们前行的路。我和乐团对莫扎特多年的深爱，本乐季将结出新果实：我们将开启莫扎特晚期交响曲的演出和录制计划，先从“巴黎”哈夫纳“林茨”及“布拉格”开始，也借此让细腻、柔软、温暖的莫扎特之光更绵长地驻足你我心间。

疫情以来，中国可能是全球音乐生活最正常之处，这离不开成功而有效的防控，也应感谢中国音乐家的才华和担当，以及他们星辰般光亮和可敬的孜孜不倦。疫情或将持续之际，他们将继续担当主角。携手这些艺术家，乐团除将在这个乐季带来莫扎特、贝多芬、舒伯特、勃拉姆斯、门德尔松、马勒、理查·施特劳斯等古典和浪漫主义的巨擘之作，还将通过格里格、拉威尔、雷斯庇基、斯特拉文斯基等人的作品，匠心独具地回望 20 世纪初的新古典主义风潮，为你别开生面地勾勒出艺术源流中跨越时空的对话、心领神会的传承。此外，赵季平先生的“焦点作曲家”计划将步入第二年并重磅首演《花儿的故事》，我们的室内乐节目将再度升级并推出「无界」室内乐，从《贾尼·斯基基》、《费加罗婚礼》、《图兰朵》、《茶花女》、《爱之甘醇》等世界经典，到《长征》、《党的女儿》、《青春之歌》、《夏日彩虹》等精彩原创，我们的歌剧将在跨越疫情带来的困难后更强势地回归舞台。继首次中国巡演大获成功后，我们还期待着在明年 3 月再启巡演之旅，同全国乐迷分享我与乐团携手十年的喜悦和收获。

剧院里舞台上的光彩，艺术时空里的点点星光，到即将再次来到北京的奥林匹克圣火，都是我们心中感受到的皓耀之光，也必定能在此刻为世界增添爱和力量。让我们用音乐的美丽璀璨之光，作为礼物送给所有观众：世间不缺少光明，只因光明就在心中！

ADDRESS

The longing for light is inherent in human. This can be seen in the idea expression and artistic creation of mankind long ago: from the rudimentary and mysterious images of the God of the Sun carved on the 10000-year-old rock in Helan Mountain, to the story of Prometheus who stole and brought fire to man in Greek mythology, to the resplendent sunrise in Richard Strauss' s music, light is forever an unfading theme in the world of art.

In this palace of music, we are also immersed in light from the rich timbre produced by music. From Bach to Debussy, from Ji Kang to artists of today, musical notes has been interwoven into dazzling sound singing around our ears. Light dances on musicians' instruments and ripples across the faces of the audience. The sense of mission of the China NCPA Orchestra & Chorus over the decade also glitters like the sun and stars. Musicians enjoy the fortune of basking in the light of music, and they all wish to share such fortune with more people. "Glows from Within" expresses our wish: with our work, to bring more people to see the extraordinary light in music and life, deliver love and courage to those who suffer from the pandemic and other adversities, and engage more people to be like us, with glows from within.

There are many kinds of light in this world, but none that you can' t find in the world of music. The way I see it, Music is like the incarnation of a beam of light in composers' hearts, and listening to it is like opening your heart, letting the light into your inner world and feeling its inspiring quality, warmth, and compassion. It is the duty of mine and the NCPAO' s to select diversified yet similar wonderful light from the vast ocean of music, and, by virtue of our expertise, dedication, and passion, deliver it into your heart in the most enchanting manner. After more than a decade of cooperation between me and the NCPAO, the reason we

once again use the theme of light for our new season is to keep reminding us of our unswerving aspiration.

In this season, we will continue the Bruckner saga that was started in last season. We will perform his majestic and soul-stirring Symphony No. 9, and bring Bruckner onto a new tour around China. We invite you to join us in a systematic exploration of Bruckner for the next few years to come. For a certainty this will not be an easy journey, but it is my belief that the light in Bruckner' s music, unadorned yet magnificent, mysterious but genuine, that once fascinated composers of his age will also illuminate our way forward. My and the orchestra' s long-term admiration for Mozart will also bear fruit in this season: we will set in motion a program for performing and recording symphonies from Mozart' s late period, starting with *Linz*, *Prague*, *Paris*, and *Haffner*. With this, we hope that the delicate, soft, and warm light of Mozart' s music will linger long and gentle in the heart of us all.

Since the outbreak of the pandemic, China may be the place in the world that enjoys the most normal music life. The credit goes inevitably to the success and effectiveness of pandemic prevention and control measures, as well as to the talent and commitment of the Chinese musicians and their stellar brightness and respectable diligence. As we may expect the pandemic to persist, the musicians will continue to lead. Working with these artists, the NCPAO will present monumental works of classicalism and romanticism by such masters as Mozart, Beethoven, Schubert, Mendelssohn, Mahler, and Richard Strauss. In addition, we will also look back on the neoclassicism of the early 20th century through the works of composers like Grieg, Ravel, Respighi, and Stravinsky. This will draw an innovative outline of the various artistic movements that communicate with one another

er transcending time and space and link with one another in ineffable ways. Moreover, Mr. ZHAO Jiping' s "Composer-in-Focus" program now enters its second year, with the grand premiere of *The Story of Hua' er* to be expected. Our chamber music program will upgrade once again with the introduction of NCPAO in Chamber 「Plus」. Our operas will see a heroic return to the stage after overcoming difficulties posed by the pandemic, with world classics like *Gianni Schicchi*, *Le Nozze di Figaro*, *Turandot*, *La Traviata*, and *L'Elisir d'Amore* as well as excellent NCPA commissions like *The Long March*, *The Daughter of the Party*, *The Song of Youth*, and *Summer Rainbow* (the new version of *A Village Teacher*). After the great success of the tour around China last year, we are now looking forwards to a new tour in March next year, in which we will share the joy and achievement of my decade-long cooperation with the NCPAO with our audiences across China.

From the dynamic light dancing on the stage, to the starry light glistening in the universe of art, and to the Olympic Flame that will soon come to Beijing once again, all these are lights that we can see with our eyes and feel with our hearts, and that will undoubtedly bring more love and strength to the world. Let' s pick radiant lights of music, and put them into our collection in this season, as gifts for our audiences: there is never a lack of light in this world, because light is always here with us, and within us!





暴风雨中的灯塔，
静谧夜晚的皓月，
归家路上的一盏盏灯，
熊熊燃烧的圣火，
聚光灯下的宽阔的舞台……

光明从来不是什么奇迹，
因为它本就源于人的内心，
而对光明的渴望和求索，
是我们与生俱来的力量。

从浩瀚的音乐世界，
到沸腾的奥林匹克赛场，
到为自由和幸福而奋斗的征程，
人们在奋力求索光明的同时，
既使光明成为现实，
也变成了光明本身。

值此 2021/22 音乐季，
让我们把心灵敞开，
去捕捉那些闪耀的光，
去感受它蕴藏的热情、不屈和希望！

这样的皓曜之光，
来自所有人的内心，
也来自我们的音乐！

寄语自
任小珑
国家大剧院管弦乐团总经理

A beacon amidst the raging storm,
A bright moon over the tranquil night,
Streetlamps along the way home,
The Olympic Flame burning bright,
A broad stage under the spotlight...

Light is never miraculous,
As it comes from within us.
The search for light, and the longing,
Is an inherent strength of our being.

In the vast expanse of the world of music,
Amid the excitement in the arenas of the Olympics,
Pressing forward on the journey to freedom and happiness,
People everywhere are pursuing light, eager and energetic.
As they bring about light,
Into light they have also turned.

In this 2021/22 Season,
Let's open our hearts,
And catch the glittering light,
And feel the heat, grit and hopes that it contains.

Such brilliant light,
Glow from within us all,
And from our music as well.

From REN Xiaolong
Chief Executive of the China NCPA Orchestra



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凭借三部横空出世的芭蕾配乐名声大噪的斯特拉文斯基、一个以其独一无二的音乐语言一脚迈进现代音乐核心阵营的作曲家，忽然在1920年，提出了“回到巴赫”的口号，掀起了一股影响深远的热潮。音乐史上，甚至更广义的艺术史上，这样的潮流并不少见。一种思潮走向极致之时，总是它杰作倍出之时，某种程度上也是它开始走向衰落的转折点。随即，又有新的观念孕育了萌芽。艺术家是这样一群人，他们永远保持着自我审视，保持着批判的眼光和反思的精神，因而，他们走在时代的最前沿，走在众人的理解和想象力之前。在如此不断的否定、探索和突破中，文明的内涵被扩大和丰富。无论斯特拉文斯基作曲生涯的几次尝试如何被后人评价，都不改变他作为一名革命者和先驱者的荣耀。2022年，距离这位独树一帜的作曲家逝世50年，而我们想要借机回顾的除了他本人，还有影响至今的新古典主义思潮。正是因为，我们永远无法不去面对当下与过去的辩证关系，尤其在那些争鸣嘈杂、前途莫辨的时刻。

因此这个乐季，我们能听到跨越三百年的作品。在这场以向巴赫为代表的古典时代的集体回溯中，我们自然要回到巴赫看一看。而在这场运动如火如荼的当时，我们会听到代表人物之一——斯特拉文斯基的标志性作品，以及推动了新古典主义风格形成的雷斯庇基、拉威尔，法国六人团的米约，匈牙利民族乐派的代表巴托克和被称为巴西文化象征的维拉-罗博斯等。可见，这股风潮传播广泛，且没有人天生是新古典主义者，或终其一生坚持新古典主义路线，更显现出这种回溯的实验性色彩。直到今天，“复古”的音乐元素仍然被在世作曲家使用在更综合更当代的音乐语汇当中，“古典”也仍在被他们反复研究和讨论，通过马克思·里希特的作品，我们能对此略窥一二。

音乐史百家争鸣，留下众多超越时空和文化边界的经典，是我们永远致力了解并呈现给中国观众的。上个乐季开始，我们开启了一个并不心急的系列——吕嘉总监的“布鲁克纳密码”系列。在乐团2021年的首次中国巡演中，由总监执棒的布氏第六交响曲先后惊艳了北京、上海、武汉和长沙。明年春天的巡演，我们选择了作曲家的“天鹅之歌”——神秘厚重的第九交响曲。同时，一个囊括了十部莫扎特后期交响曲的录制计划也将在这个乐季启动。



SEASON OVERVIEW

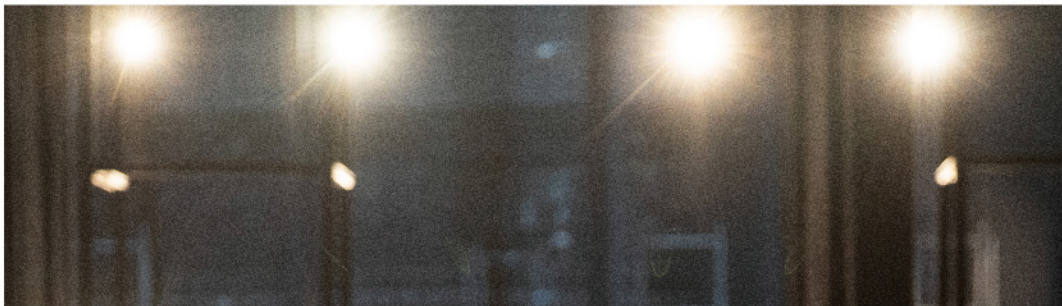
Igor Stravinsky, a key composer of modern music with a unique musical language, who had made a name for himself with his ballet music, came up with the slogan "Back to Bach" and created a far-reaching trend in 1920. Trends like this one are not rarely seen in the history of music or, more generally, in the history of art. The moment a trend reaches its peak is the moment when masterpieces were born, but also, to some extent, the turning point when it begins to decline while new ideas are sprouting. Artists are those who are always self-examining, who keep a critical eye and a reflective spirit, and who have a sharper understanding and a greater imagination than the rest and thus at the forefront of their times. In such constant denial, exploration and breakthrough, civilisation is expanded and enriched. Stravinsky will always be honoured as a revolutionary and pioneer, no matter how the several experiments in his composing career are viewed by later generations. In 2022, 50 years after the death of this unique composer, we would like to take this opportunity to look back not only at him, but also at the neoclassical trend that is influential to this day. This is precisely because we can never avoid confronting the dialectic between the present and the past, especially in moments of controversy and uncertainty.

This season, therefore, we get to hear works from a span of three hundred years. To review this collective throwback to the classical era represented by Bach, it is only natural that we should have a look back at Bach. We will hear major works by Stravinsky, one of the figures who represented this movement when it was in full swing. We will hear Respighi and Ravel, who helped with the formation of the neoclassical style, as well as Milhaud of Les Six, Bartók, the representative of Hungarian national

music, and Villa-Lobos, who is known as an icon of Brazilian culture. It is evident that this trend spread widely. None of these musicians was born a neoclassicist; nor did any of them adhere to neoclassicism throughout his life. From this we can see the experimental nature of the throwback. To this day, "retro" elements are still being used by living composers in a more integrated and contemporary musical discourse, and the "classics" is still being repeatedly studied and discussed by them. We can get a glimpse of this through the works of Max Richter.

The great variety of styles in the history of music produced many masterpieces that transcend time, space and cultural boundaries. We are forever committed to understanding these great works and presenting them to Chinese audiences. Last season we started a series — Music Director LÜ Jia's "The Bruckner Cipher". In our first ever domestic tour that took place in 2021, the performance of Bruckner Symphony No. 6 under LÜ Jia's baton amazed Beijing, Shanghai, Wuhan and Changsha. For next spring's tour, we have chosen the composer's "swan song", the mysterious and solemn Ninth Symphony. A recording program including ten of Mozart's late symphonies will also be launched this season.

Since the world was struck by the epidemic in 2020, the performing arts sector has been one of the most seriously affected industries. But this is the time when we see more clearly than ever the optimism and resilience of the people in the industry. Online collaborations and visiting artist programmes have continued without interruption. With the help of art management agencies, we even worked with venues of eight locations in six countries, namely the UK, Germany, Netherlands, Finland, Spain, and Austria



奏家陆轶文三位，将分别与乐团的室内乐组合演绎更加不拘一格、或异域风情或中西合璧的惊喜曲目。四位弦乐首席组成的国家大剧院四重奏则将带来莫扎特和肖斯塔科维奇，再向诞辰百年的皮亚佐拉致以敬意。这种独乐乐不如众乐乐的感觉如此强烈，于是，有了今年室内乐系列的豪华升级版——「无界」室内乐。此外，我们与国家大剧院合唱团的“合体”亮相已成为越来越多乐迷的固定期待，相信舒伯特的《罗莎蒙德》、赵季平的新作《花儿的故事》、永恒经典《黄河大合唱》不会令人失望。赵季平先生的“焦点作曲家”计划始自 2020/21，将于 2021/22 完结。继《第一小提琴协奏曲》、《丝路音乐瞬间》和《乔家大院组曲》后，我们将继续打开《管子协奏曲》、《第二琵琶协奏曲》、《红星照耀中国》和《庆云乐》，并首演交响合唱《花儿的故事》。

就像疫情下的国际往来让我们看到艺术家和艺术管理人的执著，奥运会的举办更展现了全世界人们对自由，对交流，对更快、更高、更强、更团结的追求和渴望。我们有幸在 2021/22 乐季见证冬奥会的圣火在北京点燃，这是一簇由 120 多年前的雅典延续至今的火焰，寄托了人的最高精神追求。它也是 30 万年前祖先学会驾驭的火焰，从此用以御敌、开垦、烹饪和走向文明。我们以“心有皓曜”之名，欲将圣火之光铭刻于心，谨以自己的脚踏实地，向先人的理想世界靠近。

2020 年疫情席卷了世界，表演艺术成为受创最遥远的行业之一。但与此同时，我们比任何时候都更清楚的看到这个行业人们的乐观和顽强。线上的合作、艺术家访问计划未曾间断的进行着。在经纪公司的协助下，我们甚至和英国、德国、荷兰、芬兰、西班牙、奥地利等六国八地的场馆共同完成了巡演路线的制订。去年开始，全华班阵容已不再稀有，但再度做出这个决定并不容易。演绎推导过多种情形以后，我们向合作伙伴们解释了原因，选择了取消欧洲巡演，并发布第二个全华班乐季。李心草、张艺、孙一凡、陈琳、俞峰、赖嘉静、谭盾、张国勇、许忠、李飙、袁丁、黄屹、林大叶等指挥家将相继亮相。众多新老演奏家和歌唱家朋友也将登上舞台：钢琴家张昊辰、左章、张楷、罗维、吉娜·爱丽丝，小提琴家吕思清、谢楠、黄蒙拉，大提琴家秦立巍、聂佳鹏，打击乐演奏家白伟岐，歌唱家张宁佳、朱慧玲、周晓琳、雷佳，琵琶演奏家张强、章红艳，管子演奏家韩雷等。

除了上述乐团与客席艺术家的合作，今年还有许多让音乐家们玩成一片的室内乐节目。客座首席王晓明与上海四重奏将与弦乐队一路领略从巴赫到贝多芬再到勋柏格的德奥音乐风光变迁，艺术顾问韩小光和刘明嘉则会与管乐声部带来《罗密欧与朱丽叶》和《图画展览会》的别样版本。吉他演奏家杨雪霏、古琴演奏家陈雷激、二胡演

to develop a tour itinerary. From last year on, all-Chinese lineups have become common, but it was not easy to make this decision again. After deducing a number of scenarios, we explained to our partners why we chose to cancel the European tour and released a second all-Chinese season. Conductors such as LI Xincao, SUN Yifan, CHEN Lin, YU Feng, LAI Jiajing, TAN Dun, ZHANG Guoyong, XU Zhong, LI Biao, ZHANG Yi, YUAN Ding, HUANG Yi and LIN Daye will come into the limelight one after another. Instrumentalists and singers that we are familiar with or will collaborate for the first time will appear on the stage: pianists Haochen Zhang, Zee Zee, ZHANG Lu, LUO Wei, Gina Alice, violinist LU Siqing, XIE Nan, HUANG Mengla, cellists Li-wei Qin and NIE Jiapeng, percussionist BAI Weiqi, singers ZHANG Ningjia, ZHU Hailing, ZHOU Xiaolin and LEI Jia, pipa players ZHANG Qiang and ZHANG Hongyan, guanzi player HAN Lei, et al.

In addition to the aforementioned collaborations between guest artists and the orchestra, this year there will be a number of chamber music programmes that will allow musicians to have some fun together. WANG Xiaoming, our guest concertmaster and the Shanghai Quartet will work with the string section of the orchestra to lead the audience to a journey through the changing landscape of German and Austrian music from Bach to Beethoven to Schoenberg. Artistic Advisors HAN Xiaoguang and LIU Mingjia will work with the wind section to present a different version of *Romeo and Juliet* and *Pictures at an Exhibition*. Guitarist YANG Xuefei, guqin player CHEN Leiji, and erhu player LU Yiwen will each perform with the orchestra's chamber ensemble to present a surprising and eclectic programme, respectively featuring an exotic flavour or a harmonic combination of Chinese and Western elements. The NCPA Quartet that consists of four string principals

will present works by Mozart and Shostakovich and pay a tribute to Piazzolla to honour his birth centenary. With a great passion to share music, "NCPAO in Chamber [Plus]", an upgraded version of the chamber music series, will be launched at this season. Our collaboration with the NCPA Chorus has become a regular expectation for more and more fans, and we believe that Schubert's *Rosamund*, ZHAO Jiping's new work *The Story of Hua'er*, and the timeless classic *Yellow River Cantata* will not disappoint. The Composer-in-Focus project to present composer Zhao Jiping's works that started in the 2020/21 season will be completed in the 2021/22 season. After Violin Concerto No. 1, *Moments Musicaux of the Silk Road* and *Qiao's Grand Courtyard Suite*, we will go on to present the Guanzi Concerto, Pipa Concerto No. 2, *Red Star Over China* and *Sacred Cloud Music*, as well as the premiere of the cantata *The Story of Hua'er*.

Just as the international exchanges during the epidemic have shown us the persistence of artists and art agents, the Olympic Games have shown the pursuit and yearning of people all over the world for freedom, for communication, for being faster, higher, stronger, together. In the 2021/22 season we will be privileged to witness the lighting of the flames of the Winter Olympic Games in Beijing. The flames that have been passed down from Athens more than 120 years ago to the present day symbolise the highest spiritual quest of humanity. The flames are also the fire that our ancestors learned to harness 300,000 years ago to defend themselves against enemies, to reclaim lands, to cook, and to develop civilisation. We name the season "Glows from Within" because we would like to keep the light of the sacred fire in our hearts when we diligently pursue the ideals portrayed by our ancestors.





| 乐是故乡明

| SOUNDS OF CHINA

乐是故乡明

伏羲作琴，女娲作箫，伶伦伐昆仑之竹为笛。广袤富饶的中华沃土，不仅养育着世世代代的炎黄子孙，也造就了古老厚重的华夏文明。数千年来，我们延续着祖先们的心跳与脉搏，这不息不止的生命律动，犹如擂鼓击缶，构成了中华民族音乐的最初节奏。从《云门》《咸池》《箫韶》到《大夏》《大濩》《大武》，古人将中华儿女的历史与荣耀尽数谱写于歌与乐之中，以音乐为媒，沟通天地与古今。音乐作为中华民族不可或缺的精神纽带，一直传承着华夏儿女的文化血脉。

作为一支诞生和成长在中国本土的乐团，国家大剧院管弦乐团始终视继承和推广中国音乐文化为己任，并以此为傲。我们在 2021-2022 乐季的“乐是故乡明”系列中，将与多位民乐演奏家展开不拘一格的对话与合作，并将众多优秀的中国作品搬上舞台，其中既有广为人知的传世经典，也不乏饱含时代特色的创新之作。

回首历史，我们将通过音乐与观众们一道回顾中华儿女在抵抗外敌时的坚韧不屈。盛宗亮的琵琶协奏曲《南京啊南京!》、冼星海的《黄河大合唱》、钢琴协奏曲《黄河》和于京君以电影《英雄儿女》、《上甘岭》中的旋律为素材创作的《风烟滚滚》将带我们回到那个可歌可泣又波澜壮阔的英雄时代。

移步当下，我们将听到周文中、陈其钢、周龙、谭盾、陈欣若、姚晨等作曲家如何将现代音乐元素融入中国传统音乐宝库，用音乐来叙述当代中国文人的所思所想，让民族的声音在世界乐坛中回响。此外，国家大剧院管弦乐团与荷兰广播爱乐乐团、德国艾森剧院音乐厅联合委约华裔作曲家黄若共同打造的新作《蝶·变》将在这个乐季

与观众见面。

与此同时，第六届国家大剧院青年作曲家计划也将迎来终评音乐会。这些由年轻作曲家谱写的新作品，即将通过国家大剧院管弦乐团的演绎，从乐谱上一行行抽象的符号，变成舞台上可听的音乐。作为这一计划的积极参与者与推动者，国家大剧院管弦乐团正在用自己的努力，为新一代中国作曲家助力赋能，同时也见证着中国音乐走向未来的历程。

在跨越两个乐季的焦点作曲家系列中，我们将继续聚焦于赵季平先生著作等身的作曲生涯。继去年上演第一小提琴协奏曲、《丝路音乐瞬间》和《乔家大院》组曲之后，我们将再度为观众带来赵季平先生的管子协奏曲《丝绸之路幻想组曲》、第二琵琶协奏曲、《红星照耀中国》和《庆云乐》。不仅如此，年逾古稀仍笔耕不辍的赵老创作的交响合唱《花儿的故事》也将在这个乐季迎来首演。

自周时起，古人已将众多样式的民族乐器进行归类，分为“八音”：金、石、土、革、丝、木、匏、竹。这也从侧面说明，至少在距今 2000 年以前，中国的古代音乐家们就已经掌握了多种乐器制作和演奏技术。积累传承至今，中国民乐和民乐器已成为令人赞叹的艺术瑰宝。本乐季，张强、陈雷激、陆轶文、韩雷等民乐名家，将分别携琵琶、古琴、二胡、管子等民乐器亮相“乐是故乡明”，从古曲《空山鸟语》、《平沙落雁》到民歌《茉莉花》、《阳光照耀着塔什库尔干》，再到《胡琴组曲》、《颐和园华尔兹》等当代创作，让我们共同期待，民族乐器与交响乐团及室内乐团的多样碰撞将焕发出怎样的色彩和光辉。

SOUNDS OF CHINA

FuXi invented the Qin, NüWa invented the Xiao, and Ling Lun made the Di with bamboo from the Kunlun Mountain. The vast and rich land of China given birth to the ancient and profound Chinese civilization. For thousands of years we carry on the heartbeat and pulse of our ancestors. In ancient music like *Yunmen*, *Xianchi*, *Xiaoshao*, *Daxia*, *Dahu*, and *Dawu*, our ancestors have written the history and glory of the Chinese people into songs and music, connecting, with music as the bridge, heaven and earth, ancient and modern. Music has always been a vital spiritual bond of the Chinese nation, incessantly carrying on the cultural bloodline of Chinese descendants.

As a home-grown orchestra in China, China NCPA Orchestra has always seen it as its duty, and pride, to carry forward and promote Chinese music culture through music. In the "Sounds of China" series of the 2021-2022 Season, we will work in varied ways with virtuosos of Chinese traditional instruments, and will stage many outstanding Chinese works that include well-known timeless classics as well as innovative contemporary works.

Through historic classics, we will look back on the unyielding perseverance of the Chinese people when they were fighting invaders. We will go back to those heroic and tumultuous ages as we immerse ourselves in Bright Sheng's *Nanking!Nanking!* - A Threnody for Orchestra and Pipa, XIAN Xinghai's *Yellow River Cantata*, and Piano Concerto *The Yellow River*, and Julian Yu's *Raging Flames*.

As for contemporary music, we will see how composers such as Chou Wen-chung, Qigang Chen, ZHOU Long, TAN Dun, CHEN Xinruo, and YAO Chen, fuse modern music elements with Chinese music traditions. They express the thoughts and ideas of the modern Chinese literati in music, and bring the sounds of China to reverberate around the global stage. In addition, *The Butterfly Exchange* composed by

HUANG Ruo, which is jointly commissioned by NCPAO, Netherlands Radio Philharmonic Orchestra and Theater und Philharmonie Essen Gmb will be premiered in this season.

Meanwhile the 6th NCPA Young Composer Programme will present its final evaluation and awards concert in this season. As an active participant and facilitator of the NCPA Young Composer Programme, China NCPA Orchestra is making great efforts to empower the new generation of Chinese composers, and it is also witnessing the progress of Chinese music into the future.

ZHAO Jiping, as the orchestra's Composer-in-Focus for two seasons since last year, composed numerous outstanding compositions during his career. Last season, his Violin Concerto No. 1, *Moments Musicaux of the Silk Road*, and Symphonic Suite *Qiao's Grand Courtyard* were successfully performed. In this season, we will continue to present his Guanzi Concerto *The Silkroad Fantasia Suite*, Pipa Concerto No. 2, *Red Star Over China*, and *Sacred Cloud Music*. What is more, *The Story of Hua'er*, a Cantata written by ZHAO Jiping who persists in composing over the age of 70, will be premiered in the 2021/22 season.

Since the Zhou Dynasty, Chinese traditional music and instruments have become an amazing treasure trove of art. In this season, ZHANG Qiang, CHEN Leiji, LU Yiwen, and HAN Lei, among other renowned artists will appear in the "Sounds of China" series with their Pipa, Guqin, Erhu, and Guanzi. They will present ancient songs like *Birds Singing in a Desolated Mountain*, and *Swans on the Shoal*, and folk music *The Jasmine Flower and Sunshine on Tashkurgan*, as well as modern pieces like *Fiddle Suite*, for Huqin and String Orchestra and *Waltz in Summer Palace*. We expect brilliance and glows from the diversified fusion of Chinese traditional instruments, orchestra and chamber ensembles.

乐季里的中国声音

曹胜楠 《花雨满天》[第六届国家大剧院青年作曲家计划]

2021.9.17 赖嘉静 指挥

赵季平 《红星照耀中国》(选自交响套曲《延安》)

盛宗亮 《南京啊南京!》，为管弦乐队与琵琶而作的挽歌

冼星海 曲 / 光未然 词 《黄河大合唱》

2021.9.17/18 李心草 指挥 / 张强 琵琶 / 赵岭 朗诵 / 王海涛 男中音 / 周晓琳 女高音

国家大剧院合唱团

周龙 《琴之歌》

古曲 《流水》

《平沙落雁》

《龙翔操》

古曲 / 李白 词 琴歌二首:《关山月》、《秋风词》

陈欣若 《颐和园华尔兹》

《挨着》

华彦钧 / 刘湊 改编 《二泉映月》

姚晨 《劝君更尽一杯酒》

赵季平 《庆云乐》

2021.10.4 陈雷激 古琴 / 张宁佳 女高音 / 马魏家 第一小提琴 / 樊悦 第二小提琴

刘莎 中提琴 / 尹龙 大提琴 / 张天宇 单簧管

孔祥伟 《日光之下》[第六届国家大剧院青年作曲家计划]

2021.10.13 孙一凡 指挥

于京君 《风烟滚滚》

殷承宗 储望华 等 钢琴协奏曲《黄河》

2021.12.9/10 吕嘉 指挥 / 吉娜·爱丽丝 钢琴

陈其钢 《我和你》

京剧 / 李文平 改编 京剧与乐队《小开门》

2022.1.7 吕嘉 指挥

赵季平 第二琵琶协奏曲

2022.3.13 吕嘉 指挥 / 章红艳 琵琶

谭盾 《九色鹿》敦煌交响童话

谭盾 低音提琴协奏曲《狼图腾》

2022.4.22/23 谭盾 指挥 / 雷佳 女高音 / 刘怡枚 低音提琴

赵季平 管子协奏曲《丝绸之路幻想组曲》

赵季平 “高原舞狂”(选自《丝路音乐瞬间》音乐会小品三首)

赵季平 交响合唱《花儿的故事》世界首演

2022.4.29/30 张国勇 指挥 / 韩雷 管子 / 国家大剧院合唱团

刘天华 《空山鸟语》

华彦钧 《二泉映月》

陈钢 / 梁楠 改编 《阳光照耀在塔什库尔干》

民歌 / 张懿 改编 《茉莉花》

陈怡 《胡琴组曲》

2022.5.20 陆轶文 二胡 / 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

周文中 《尼姑的独白》

2022.5.27/29 韩小光 指挥

黄若 《蝶·变》世界首演

2022.6.17/18 吕嘉 指挥

杜鸣心 / 周静 改编 《新疆之旅》(选段)

黄自 / 石一岑 改编 《西风的话》

王洛宾 / 周静 改编 《花儿与少年》

印青 / 石一岑 改编 “三月桃花心中开”(选自《长征》)

2022.6.24/25 国家大剧院八重奏

姚晨 《造园》

2022.8.5 黄屹 指挥

陈其钢 《如戏人生》，为交响乐团而作

2022.8.12/13 林大叶 指挥

SOUNDS OF CHINA IN THE SEASON

CAO Shengnan *Fantasia Nirvana* [The 6th NCPA Young Composers Program]
2021.9.17 LAI Jiajing, Conductor

ZHAO Jiping *Red Star Over China*, from Symphonic Suite *Yan An*
Bright Sheng *Nanking! Nanking!* A Threnody for Orchestra and Pipa

XIAN Xinghai / Lyr. **GUANG Weiran** *Yellow River Cantata*
2021.9.17/18 LI Xincao, Conductor / **ZHANG Qiang**, Pipa / **ZHAO Ling**, Narrator
WANG Haitao, Baritone / **ZHOU Xiaolin**, Soprano / **China NCPA Chorus**

ZHOU Long *Song of Ch'in*

Ancient Tune *Flowing Water*
Swans on the Shoal
The Soaring Dragon

Ancient Tune / Lyr. **LI Bai** Two Works for Poetry and Qin *Ode to the Autumn Wind* and
The Moon Over the Mountain Guan

CHEN Xinruo *Waltz in Summer Palace*
Cuddling

HUA Yanjun / Arr. **LIU Yuan** *The Moon Reflected in Er-Quan River*

YAO Chen *One More Cup of Wine Before You Go*

ZHAO Jiping *Sacred Cloud Music*

2021.10.4 **CHEN Leiji**, Qin / **ZHANG Ningjia**, Soprano / **FAN Yue**, First Violin
LIU Sha, Second Violin / **YIN Long**, Viola / **ZHANG Tianyu**, Clarinet

KONG Xiangwei *Under The Sun* [The 6th NCPA Young Composers Program]
2021.10.13 **SUN Yifan**, Conductor

Julian Yu *Raging Flames*

YIN Chengzong, CHU Wanghua etc. Piano Concerto *The Yellow River*
2021.12.9/10 **LÜ Jia**, Conductor / **Gina Alice**, Piano

Qigang Chen *You and Me*

Peking Opera / Arr. **LI Wenping** Jinghu and Orchestra *Xiao Kai Men'er*
2022.1.7 **LÜ Jia**, Conductor

ZHAO Jiping *Pipa Concerto No. 2*
2022.3.13 **LÜ Jia**, Conductor / **ZHANG Hongyan**, Pipa

TAN Dun *The Deer of Nine Colours*, Symphonic Fairy Tale of Dunhuang
TAN Dun *Contrabass Concerto Wolf Totem*
2022.4.22/23 **TAN Dun**, Conductor / **LEI Jia**, Soprano / **LIU Yimei**, Double Bass

ZHAO Jiping *The Silkroad Fantasia Suite*, Symphonic Fairy Tale of Dunhuang
ZHAO Jiping "Plateau Dance"
(from *Moments Musicaux of the Silk Road*, three concert pieces)

ZHAO Jiping *Cantata Story of Hua'er* World Premiere
2022.4.29/30 **ZHANG Guoyong**, Conductor / **HAN Lei**, Guanzi / **China NCPA Chorus**

LIU Tianhua *Bird Calls Echo in the Hills*

HUA Yanjun *The Moon's Reflection on the Second Spring*

CHEN Gang / Arr. **LIANG Nan** *The Sunshine on Tashkurgan*

Folk Song / Arr. **ZHANG Yi** *Jasmine Flower*

CHEN Yi *Fiddle Suite*

Elgar / Arr. **LU Yiwen, LIANG Nan** Variation on theme of *Salut d'Amour*
2022.5.20 **LU Yiwen**, Erhu / **CHEN Shu**, First Violin / **YANG Rui**, Second Violin
HAO Xuejia, Viola / **ZHANG Sheng**, Cello

CHOU Wen-chung *Soliloquy of a Bhiksuni*
2022.5.27 **HAN Xiaoguang**, Conductor

HUANG Ruo *The Butterfly Exchange* World Premiere
2022.6.17/18 **LÜ Jia**, Conductor

DU Mingxin / Arr. **ZHOU Jing** *Ten Xinjiang Dances* (Selections)

HUANG Zi / Arr. **SHI Yicen** *Westwind's Whisper*

WANG Luobin / Arr. **ZHOU Jing** *Flowers and the Youth*

YIN Qing / Arr. **SHI Yicen** "The Peach Blossom in March" (from *The Long March*)
2022.6.24/25 **China NCPA Octet**

YAO Chen *Garden: Unearthing the Way Home*
2022.8.5 **HUANG Yi**, Conductor

Qigang Chen *Itinéraire d'une illusion*, for symphony orchestra
2022.8.12/13 **LIN Daye**, Conductor



| 新古典的回响

| RESONANCES OF
NEOCLASSICISM

新古典主义音乐， 你或许不知的那些事

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“新古典主义”一词偶然出现在电梯间的时尚广告里，让人眼前一亮，充满新意。这是商家典型的营销策略，以学术词汇引导公众关注商品，发挥想象。“古典”一词向来同“经典”贯通，骨子里带着永恒与典范之意，再加个“新”字更觉身价非凡。在很多人的认识中，“古典音乐”也如这样一个引发想象的广告词，令人自觉将它同流行音乐划清界限，在追慕阳春白雪的执着中努力听懂，发展成捍卫“古典”的铁粉观众。海顿、莫扎特和贝多芬，是大众熟知的古典音乐明星。他们音乐中的优美与典雅、抽象与深刻，成为古典艺术的绝佳象征。然而，“古典主义”终究不是个一言两语就能说清的文化概念。它同18世纪欧洲的社会发展紧密相关，在音乐领域掀起观念与技术革新的巨大波澜。与之相应，发轫于20世纪初的“新古典主义音乐”如同古典巨浪激起的涟漪，在距离我们不远的过去化为现代艺术的一缕曙光。新古典主义音乐“新”在何处？它本身又有哪些值得记忆的人物、作品和特征？本文将从关于它的基本常识说开去，以便读者不必仅凭想象理解它，而能从对现代作品的赏析中获得新的启发与乐趣。

什么是“新古典主义”

“古典”的词义中外皆有，而欧洲人提倡的古典则特指公元前8-7世纪一直延续到公元5世纪的古典时代的文化。从古希腊文字的创生与《荷马史诗》，到古风时期哲学、政治、文学、戏剧和彩陶制作等方面取得的进步，融汇东方元素的古希腊文化一跃成为古典文化的核心，并在公元前5-4世纪的古典希腊时期大放异彩。诞生于同一时期的罗马共和国以及公元前1世纪建立的罗马帝国，仿效并发扬古希腊文化，使它在广阔的疆域内发扬传播。由古希腊奠基的古典文化建构起具有典范意义的思想观念与体制原则，更在哲学、历史、政体、法律、伦理、教育、天文、数学、几何、音乐、物理、建筑、雕塑、诗歌、修辞学等方面取得开创性的文化成就。

公元5世纪，随着古罗马帝国的崩解，以古希腊为代表的古典文化也随之衰落。然而，它却在此后依旧对拜占庭帝国产生影响，并在整个中世纪时期的基督教世界化为一条隐匿的文化线索。14世纪，意大利中部的佛罗伦萨、威尼斯等城市掀起“意大利文艺复兴”。社会文化精英和艺术家们在政治新潮的推动下眺望遥远的“黄金时代”，继承不朽的古典精神，启发并开创新的技艺和思想。文艺复兴运动并非为了复原古希腊、罗马的神庙、宫殿和社会制度，而是凭借考古与联想，继承由古典文化所孕育的科学探索精神和人文主义思想。欧洲文化从中获得走向现代世俗社会的发展动力，而这场文化变革涌现的丰富遗产更将古典文化的地位空前提升。

如果我们把欧洲的文艺复兴运动在某种程度上视为对古典文化的一次集体追溯与回望，那么对于18世纪同样兴起于意大利的“新古典主义”

文艺潮流就不会感到新奇和意外。针对16世纪延续至18世纪中叶的巴洛克和洛可可艺术风格的反思，促使艺术家们开始在创作上追求朴素、典雅、理性与均衡，借此超越过度装饰、情感泛滥、矫揉造作的艺术风尚。随着“大旅行”时代的展开，人们对于古希腊、罗马的考古和探索兴趣与日俱增。意大利庞贝古城等众多历史遗迹的发掘复现点燃了社会精英对古典文化的崇拜与热情。这一潮流同启蒙时代所强调的思想解放与科学信仰不谋而合，最终在建筑、雕塑、绘画和文学领域展现出仿效古典的艺术景象。

在音乐领域，我们所熟知的这一历史时期出现的古典主义音乐风格，实际上正属于“新古典主义”的艺术分支，在音乐创作上重视器乐音乐、规范体制结构、追求音乐表现的戏剧性与思想性，并且在音乐题材上青睐古典神话和史诗。奏鸣曲式和奏鸣套曲的创新发展，成为古典主义音乐追求完善体制的显著标志，而由它建构起的古典协奏曲、交响曲和器乐重奏等体裁更为“古典主义音乐”确立起独立地位和创作范畴。法国大革命前后风靡欧洲的“新古典主义”艺术时尚有着深厚的社会文化背景。一方面，它符合资产阶级对古罗马时代共和体制的政治追求；另一方面，拿破仑等新的统治者亦希望凭此确立自身的神圣地位，以便为民族主义与个人崇拜赢得必要的合法性。更为重要的是，对古典文化的推崇为树立现代社会信仰奠定基础。知识阶层努力从古典文化中找到贴合时代的信仰内容，而文艺家们则力图从各自领域彰显并实现它。对于永恒与不朽的审美追求也是“新古典主义”萌生发展的原因之一。这对19世纪的浪漫主义和历史主义产生深远影响。



二

时空错位的“新古典主义音乐”

当欧洲艺术史将雅克·日梅恩·索弗洛设计的先贤祠和雅克·路易·大卫绘制的历史画作为新古典主义盛期的艺术标志时，处于相同时期的西方古典主义音乐却从未被冠以“新古典主义”的称谓。这或许因为那个时代的音乐作为高度抽象的音响语言，更加具有一种原创力。它无法直接模仿有形的古典文化遗产，而是依据古典主义观念和艺术原则创造出有助于理性探索和领悟高贵的新音乐。处于发展巅峰的“维也纳古典乐派”更以交响曲、协奏曲、室内乐等丰富体裁与作品超越于巴洛克音乐，为西方音乐的全面现代化开辟新途。事实上，音乐史中提及的“新古典主义音乐”是20世纪现代音乐的一个发展潮流，同艺术史中的“新古典主义”产生明显的时空错位。尽管都以“新古典主义”为名，可内容实质却大相径庭，需要另当别论。造成这种时空错位的原因，大概只是出于不同专业人士采用这一术语的时间差异和适用范围，而并无具体周延的理论解释。人们在艺术史和音乐史的不同时期提到“新古典主义”，并将它们区别得泾渭分明。

“新古典主义音乐”诞生于两次世界大战之间，当时部分欧洲作曲家对19世纪中叶以后盛行的不受约束的情感主义和形式散漫的浪漫主义展开批判，同时又对20世纪前二十年以表现主义音乐为代表的先锋派艺术进行反思。这些作曲家在创作中努力回归古典主义音乐所拥有的秩序与平衡、清晰和节约，以及对情感表达的节制。俄国作曲家伊戈尔·斯特拉文斯基于1919年动笔创作了芭蕾舞剧《普钦涅拉》。该剧由于采取前古典主义的音乐风格和据称来自喜歌剧开创者乔瓦尼·巴蒂斯塔·佩尔格莱西的主题旋律，成为新古典主义音乐的正式开端。斯特拉文斯基把拥抱“古典”、“返

回巴赫”作为艺术宣言，由此开启重拾18世纪古典主义和巴洛克时期历史音乐的新潮流。

斯特拉文斯基在其创作中期的一系列作品中表现出鲜明的新古典主义倾向。他偏爱18世纪的古典主义音乐，并对节奏形态和对位技术特别重视。斯特拉文斯基创作的新古典主义代表作还包括《木管八重奏》、《D调协奏曲》、《降E大调“敦巴顿橡树园”协奏曲》、《诗篇交响曲》、《三乐章交响曲》，清唱剧《俄狄浦斯王》，芭蕾舞剧《阿波罗》与《奥菲欧》，以及1951年创作的歌剧《浪子的历程》。斯特拉文斯基基于古典风格重释与转化的新古典主义观念对法国作曲家达利乌斯·米约、弗朗西斯·普朗克、亚瑟·奥涅格、热曼·泰勒菲尔和博胡斯拉夫·马尔蒂努等人产生影响。他们纷纷以斯特拉文斯基的作品为样板，创作了许多具有典型巴洛克和古典主义风格体裁的乐曲。在匈牙利，作曲家贝拉·巴托克和他的同事佐尔坦·柯达伊也相继成为新古典主义音乐的拥护者，并在风格融合观念的引领下将古典元素纳入作品之中。此外，受到斯特拉文斯基影响的作曲家还包括意大利的阿尔弗雷多·卡塞拉和奥地利作曲家理查·施特劳斯。他们为小型乐队和钢琴创作的器乐组曲明显以巴洛克时期作曲家及其作品为榜样。

20世纪新古典主义音乐的另一股潮流，源于意大利作曲家费鲁奇奥·布索尼针对表现主义音乐在德国参与发起的“新客观主义”运动。秉持这一立场的艺术家们拒绝表现主义的自我介入和浪漫渴望。魏玛共和国的知识分子们更加籍此号召公众抵制浪漫的理想主义，推崇富有功能性、实用性的艺术。在音乐领域，“新客观主义”的创作潮流被德国作曲家保罗·亨德米特发展奠定。他的作品集中于室内乐、大型管弦乐和歌剧体裁，充满对位织体和半音化特征，其中以他1935年创作的歌剧《画家马蒂斯》最为典型。同斯特拉文斯基较为外在的新古典主义风格相对，亨德米特更加强调一部作品所拥有的内在的古典气质和态度。对于音乐客观性与简明性的持续追求，促使他将创作笔锋转向普通大众，提出“实用音乐”创作观念，力图在现代音乐和大众欣赏趣味之间架起桥梁。除了法国和德国两大主要潮流之外，新古典主义观念还在西班牙、意大利和南美洲的古典作曲家中盛行。代表性作品包括曼努埃尔·德·法利亚的木偶剧《佩德罗大师的木偶戏》和《为羽管键琴、长笛、双簧管、单簧管、小提琴和大提琴而作的室内协奏曲》；阿尔弗雷多·卡塞拉的《斯卡拉蒂风嬉游曲》；赫克托·维拉-罗伯斯的《巴赫风格的巴西舞曲》等。进入20世纪后半叶，更多作曲家采用古典主义音乐元素创作具有综合风格的当代音乐，代表人物包括克里斯托弗·潘德雷茨基、阿尔弗雷德·盖里耶维奇·施尼特凯、马克斯·里希特等人，尽管他们无人能够作为“新古典主义音乐”的典型代表。

三

现代音乐家的“古典”情结 和新的诉求

20世纪的新古典主义音乐不是一场有组织艺术运动，而是一种普遍被音乐家们接受的审美潮流和思想趋势。它基于人们对古典文化的长久向往和期待，是现代作曲家们心怀的“古典”情结的艺术结晶。如果我们将观察的视野范围扩展至19世纪，就会发现“新古典主义音乐”源流早已产生。首先，许多身处19世纪上半叶的作曲家受到古典主义观念的直接影响，并通过个人作品表现出对古典文化和作曲范式的执著追求。弗朗兹·舒伯特、菲利克斯·门德尔松、弗里德里克·肖邦等人终生心向古典，尽管他们的音乐在当时和日后更多地被定义为浪漫主义。第二，一种兼容的风格现象在浪漫主义时代作曲家的身上普遍存在。这与作曲家们心怀的艺术理想相关，也同他们所受的专业教育，以及对前辈大

师的崇拜有着密切关系。弗朗兹·李斯特、赫克托·柏辽兹、爱德华·格里格、彼得·伊利奇·柴科夫斯基、克劳迪奥·德彪西、约瑟夫·莫里斯·拉威尔，甚至被新古典主义音乐家们广泛指责的理查德·瓦格纳等人，都或多或少在其音乐创作中表现出对古典文化的关注和效仿。第三，约翰内斯·勃拉姆斯、马克斯·雷格尔等对古典音乐的忠实捍卫者，很早便以乔治·弗里德里克·亨德尔、约翰·塞巴斯蒂安·巴赫、约瑟夫·海顿、沃尔夫冈·阿玛德乌斯·莫扎特和路德维希·凡·贝多芬为榜样，继续创作饱含古典主义精神风范的音乐作品。这种貌似同浪漫主义晚期音乐反向而行的创作现象，事实上已经具备了新古典主义音乐的基本特征。

进入 20 世纪，俄国作曲家谢尔盖·普罗科菲耶夫于 1917 年创作了他的《第一交响曲“古典”》；理查·施特劳斯亦于次年修订了他的乐队组曲《中产阶级绅士》。这些作品以其典型的古典主义风格被人们视为迈向斯特拉文斯基新古典主义的“过渡阶段”。意大利作曲家奥托里诺·雷斯庇基通过他的《古代风格歌谣与舞曲》，以及吉安·弗朗西斯科·马里皮埃罗对文艺复兴晚期作曲家克劳迪奥·蒙特威尔第音乐作品的编订，鼓励同时代作曲家将目光投向更加久远的时代，以便从古典主义模式化的体裁风格中解放出来，提升音乐创作的自由度。

种种关于新古典主义音乐的早期迹象令人充分感受到这一潮流的涌现绝非出于偶然，也从未孤立。它是艺术家们珍视历史、反思当代的自然结果，也是追求音乐创新的重要途径之一。毕竟，在相对稳定、统一的音乐风格一去不返的现代语境中，对于古典传统的回顾和复兴有效提升了当代音乐家艺术创造的勇气和自信力，使他们摆脱

孤独、绝望与不确定。另一方面，创作新古典主义音乐的作曲家们或多或少以回归历史的创作态度同 20 世纪上半叶各种现实灾难和思想冲突保持距离，使其有机会暂时驻留于由自身营造的古典主义文化净土之中。不仅如此，新古典主义音乐还部分地成为针对现实世界的反讽与批判。这种趋势在第二次世界大战后的很长阶段持续存在，直接影响到我们对古典音乐的审美体验和价值判断。无论 20 世纪的艺术评论家们对新古典主义持怎样的批判态度，人们都无法否认古典文化对知识阶层和艺术家的持久吸引力，因为它不仅是艺术理想与希望的发祥地，更为人类的文化创新与发展提供智慧资源与精神保障。从这层意义上说，我们生活的很多方面亦是朝向古典主义的，并在现实的冲撞与平衡中寻求文化的新生。

NEOCLASSICAL MUSIC: WHAT YOU MIGHT NOT KNOW ABOUT IT

LIU Xiaolong

Professor of Musicology,
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When occasionally seen in fashion advertisements in the elevator, the term “neoclassicism” might seem eye-catching and innovative. This is a typical marketing strategy, using academic terminology to direct the public’s attention and imagination to the product. The word “classical” has always been associated with the word “classic”, with an essential implication of the timeless and the exemplary. The prefix “neo” adds even more value to it. The term “classical music” also feeds many people’s imagination like a tagline. They consciously place it in opposition to popular music. Obsessed with the highbrow taste, they become hardcore fans of classical music, making great effort to understand it. Haydn, Mozart and Beethoven are the most known stars of classical music. With the beauty, elegance, abstraction

and profundity of their music, they have become the perfect icons of classical art. However, classicism is a cultural concept that cannot be explained in just a few words. It was closely related to the social developments in Europe in the 18th century, and led to great waves of conceptual and technical innovation in the field of music. “Neoclassical” music of the early twentieth century was a ripple from the classical waves, a ray of light for modern art in the not-too-distant past. What was “new” about neoclassical music? What are the memorable figures, works and characteristics of neoclassical music? This article will start with the basics, so that readers may understand it more deeply than just by imagining. With this understanding, one can gain new inspiration and pleasure from listening to modern works.

I WHAT IS NEOCLASSICISM?

The term “classical” is widely used in China and the rest of the world, but in Europe it refers specifically to the culture of the classical period, which lasted from the 8th to the 7th centuries BC until the 5th century AD. From the creation of Greek writing and the Homeric Epics, to the advances in philosophy, politics, literature, theater and pottery during the Archaic period, ancient Greek culture with its integration of elements from the east, flourished during the 5th-4th centuries BC and became the centerpiece of classical culture. The Roman Republic, which was born during the same period, and the Roman Empire, which was established in the 1st century B.C., followed the example of ancient Greek culture and spread it over a wide area. The classical culture that was developed in ancient Greece established exemplary ideological and institutional principles, and made pioneering cultural achievements in philosophy, history, politics, law, ethics, education, astronomy, mathematics, geometry, music, physics, architecture, sculpture, poetry, rhetoric, and so on.

With the collapse of the Roman Empire in the 5th century, classical culture represented by ancient Greece declined. However, it continued to influence the Byzantine Empire and became a hidden cultural thread in the Christendom throughout the medieval period. In the 14th century the Renaissance was launched in cities such as Florence and Venice in central Italy. Driven by a new political trend, social and cultural elites as well as artists looked back to the distant “Golden Age” for the immortal classical

spirit as their inspiration to develop new skills and ideas. The Renaissance movement did not aim to restore the temples, palaces, or social institutions of ancient Greece and Rome, but rather to inherit the spirit of scientific inquiry and Humanistic ideas nurtured by classical culture, with the help of archaeology and with an imaginary association with the past. European culture was thus given the impetus to modernize and secularize society, and the rich legacy of this cultural transformation has elevated the status of classical culture to an unprecedented position.

If we consider the Renaissance movement in Europe as a collective retrospection of classical culture, we should not be surprised by the “neoclassical” trend that emerged in the 18th century, also in Italy. The reflection on the Baroque and Rococo art styles that lasted from the 16th century to the middle of the 18th century prompted artists to pursue simplicity, elegance, rationality and balance in their work, in order to transcend the overly decorative, emotionally charged and pretentious art style. With rise of the “Grand Tour”, people’s interest in discovering and exploring ancient Greece and Rome grew continuously. The excavation of Pompeii and other historical sites in Italy ignited the social elite’s admiration and enthusiasm for classical culture. This trend coincided with the Age of Enlightenment’s emphasis on the emancipation of the mind and the faith in science, culminating in an artistic landscape in which the classical was emulated in architecture, sculpture, painting and literature.

In the field of music, what we know as the classical style, which emerged during this historical period, actually belongs to the neoclassical branch of art. This style placed emphases on instrumental music and standardized structures, pursued dramatic and ideological musical expression, and favored subjects from classical mythology and epics. The development of the sonata form and the sonata cycle marked the efforts to perfect the classical music system, and the classical genres structured based on this form, such as the concerto, the symphony, the instrumental ensembles, etc., established the independent status and the scope of “classical music”. The “neoclassical” art fashion that became popular in Europe around the French Revolution had a deep social and cultural background. On the one hand, it

was in line with the bourgeoisie’s political quest for a republic system inherited from the Roman era; on the other hand, the new rulers, such as Napoleon, wished to establish their own sacred status in order to gain the necessary legitimacy for nationalism and personal worship. More importantly, the reverence for classical culture laid the foundation for the establishment of modern social beliefs. The intellectuals strove to find in classical culture the faith appropriate to the times, which the artists sought to manifest in their respective fields. The aesthetic pursuit of eternity and immortality was also one of the elements that led to the development of “neoclassicism”, which had a profound influence on romanticism and historicism in the 19th century..

II THE DISLOCATION OF TIME AND SPACE IN “NEOCLASSICAL MUSIC”

While the Pantheon designed by Jacques-Germain Soufflot and the history paintings by Jacques-Louis David are marked as artistic icons of the heyday of neoclassicism in European art history, Western classical music of the same period has never been labelled as “neoclassical”. This is perhaps because the music of the period, as a highly abstract acoustic language, had greater originality. It could not directly imitate the tangible classical cultural heritage, but rather created new music based on classical concepts and artistic principles that contributed to rational inquiry and appreciation of the noble. At the height of its development, the “Viennese Classical School” surpassed the Baroque with a wealth of works and genres such as symphonies, concertos and

chamber music, opening up new paths for the overall modernization of Western music. In fact, what’s called “neoclassical music” in music history is a trend of development in modern music in the 20th century, and there is a clear temporal and spatial misalignment with “neoclassicism” in art history. Although both are labelled “neoclassical”, the substance is very different and needs to be treated as such. This temporal and spatial dislocation is probably due to the way different people use the term in different scopes and in reference to different times. No specific definition or theoretical explanation has been given. People just talk about “neoclassicism” in reference to different periods in art and music history, with a clear distinction of what it means.

“Neoclassical music” was born between the two world wars, when some European composers criticized the unrestrained emotionalism and loose romanticism that had prevailed since the mid-19th century, while at the same time reflecting on the avant-garde art represented by expressionist music in the first two decades of the 20th century. In their works, these composers strove to return to the order and balance, the clarity and economy, and the restraint in emotional expression that characterized classical music. In 1919 Russian composer Igor Stravinsky started composing the music for the ballet *Pulcinella*. With its pre-classical style and thematic melodies believed to have been composed by the opera buffa pioneer Giovanni Battista Pergolesi, this work marked the official beginning of neoclassical music. Stravinsky made an artistic manifesto of embracing the “classical” and “returning to Bach” and thus started a new trend of reviving the historical music of the 18th century Classical and Baroque periods.

Stravinsky showed a distinctly neoclassical tendency in a series of works from the middle of his creative career. He favored 18th-century classical music and paid particular attention to rhythmic patterns and counterpoint techniques. Stravinsky’s neoclassical masterpieces also include Octet for Winds, Concerto in D, Concerto in E-flat major *Dumbarton Oaks*, Symphony of Psalms, Symphony in Three Movements, the oratorio *Oedipus Rex*, the ballets *Apollo and Orpheus*, as well as the opera *The Rake’s Progress* composed in 1951. Stravinsky’s neoclassical conception based on the reinterpretation and transformation of classical style was a major influence on French composers Darius Milhaud, Francis Poulenc, Arthur Honegger, Germaine Tailleferre and Bohuslav Martinů, among others. They followed the examples of Stravinsky’s works and composed many pieces in genres and styles typical of the Baroque and Classical periods. In Hungary, the composer Béla Bartók and his colleague Zoltán Kodály also became advocates of neoclassical music and incorporated classical elements into their works, under the guidance of the concept of stylistic fusion. Other composers influenced by Stravinsky include Italian composer Alfredo Casella and

Austrian composer Richard Strauss, whose instrumental suites for small orchestra and piano are clearly modeled on the works of Baroque composers.

Another trend in 20th-century neoclassical music originated with Italian composer Ferruccio Busoni’s involvement in the initiation of German “new objectivity” movement in response to Expressionist music. The artists who took this position rejected the self-involvement and romantic aspirations of expressionism. The intellectuals of the Weimar Republic called on the public to resist romantic idealism and to promote functional, practical art. In the field of music, the creative trend of the “new objectivism” was developed by German composer Paul Hindemith. His works, mostly chamber music, large-scale orchestral music and operas, are distinctively characteristic of counterpoint and chromaticism, which is most obvious in his 1935 opera *Mathis der Maler*. In contrast to Stravinsky’s more outwardly neoclassical style, Hindemith placed more emphasis on the inherent classical temperament and attitude in a work. His constant quest for musical objectivity and simplicity led him to direct his composition at the general public, seeking to bridge the gap between modern music and the popular taste with the concept of “Gebrauchsmusik” (practical music). In addition to the two major trends in France and Germany, neoclassical ideas were also prevalent among classical composers in Spain, Italy, and South America. Representative works include Manuel de Falla’s music for the puppet show *El retablo de maese Pedro* (*The Puppet Show of Maestro Pedro*, 1923) and the Chamber Concerto for Feather Keys, Flute, Oboe, Clarinet, Violin and Cello (1926); Alfredo Casella’s *Scarlattiana: Divertimento su musiche di Domenico Scarlatti* (1926); Heitor Villa-Lobos’ *Bachianas Brasileiras* (Brazilian Dances in the Style of Bach); and others. In the second half of the 20th century, more composers used elements of classical music to create contemporary music with an integrated style. Representative composers include Krzysztof Penderecki, Alfred Garryevich Schnittke, Max Richter and others, although none of them can be considered as typical representatives of “neoclassical music”.



MODERN MUSICIANS’ “CLASSICAL” SENTIMENTS AND NEW ASPIRATIONS

Neoclassical music of the 20th century was not an organized artistic movement, but an aesthetic trend and ideological tendency generally accepted by musicians. It was based on a long-standing yearning and anticipation for classical culture, and was the artistic culmination of the “classical” sentiments of modern composers. If we extend the scope of our observation to the 19th century, we will find that the “neoclassical music” stream already emerged then. First, many composers in the first half of the 19th century were directly influenced by the idea of classicism and showed their dedication to classical culture and classical paradigms of composition through their individual works. Franz Schubert, Felix Mendelssohn and Frédéric Chopin, among others, had a lifelong passion for the classical, even though their music was more often defined as Romantic at the time and later. Second, a phenomenon of stylistic compatibility was prevalent among composers of the Romantic era. This was related to the artistic ideals that composers had in mind, as well as to their professional education and their admiration for the masters who had come before them. Franz Liszt, Hector Berlioz, Edward Grieg, Pyotr Ilyich Tchaikovsky, Claude Debussy, Joseph Maurice Ravel, and even Richard Wagner, who was widely criticized by neoclassical musicians, all showed more or less attention to classical culture and emulation of it in their musical compositions. Thirdly, from an early age on, faithful defenders of classical music including Johannes Brahms and Max Reger among others had continued to compose music in the spirit of classicism, following the examples of George Frideric Handel, Johann Sebastian Bach, Joseph Haydn, Wolfgang Amadeus Mozart and Ludwig van Beethoven. This phenomenon, which seems to be the opposite of late Romantic music, had in fact taken on the basic characteristics of neoclassical music.

In the 20th century, Russian composer Sergei Prokofiev composed his Symphony No. 1 "Classical" in 1917; Richard Strauss revised his orchestral suite *Le Bourgeois gentilhomme* in the following year. These works, with their typically classical style, are seen as a "transitional stage" towards Stravinsky's neoclassicism. Italian composers Ottorino Respighi, with his *Ancient Airs and Dances*, and Gian Francesco Malipiero, with his compilation of musical works by the late Renaissance composer Claudio Monteverdi, encouraged their contemporaries to look further back in time in order to free themselves from the formalistic genres and styles of classicism in their musical creation.

The early signs of neoclassical music clearly show that this trend did not emerge by accident, nor was it ever an isolated phenomenon. It was a natural consequence of artists' efforts to cherish history and to reflect on their time, as well as one of their important ways to pursue musical innovation. After all, in a modern context where relatively stable and uniform musical styles are gone, the review and revival of the classical tradition have effectively boosted the courage and self-confidence of contemporary musicians in their artistic creation, freeing them from loneliness, despair

and uncertainty. On the other hand, the composers of neoclassical music have more or less distanced themselves from the real-life disasters and ideological conflicts of the first half of the twentieth century with a return to history, giving them the opportunity to stay temporarily in the pure land of classical culture created by themselves. In addition, neoclassical music became partly an ironic and critical response to the real world. This trend persisted long after the Second World War and directly affected our aesthetic experience and value judgments of classical music. Regardless of the critical attitude of 20th century toward neoclassicism, one cannot deny the enduring appeal of classical culture to intellectuals and artists, for it is not only the birthplace of artistic ideals and hopes, but also a source of intellectual resources and spiritual security for human cultural innovation and development. In this sense, many aspects of our lives are also oriented toward classicism, seeking cultural rebirth in the midst of the collision and balance of reality.



乐季中的 复古风潮与新古典主义作品

埃托尔·维拉-罗伯斯 “咏叹调” (选自《巴西的巴赫风格》第五号)

2021.11.5/6 杨雪霏 吉他 / 徐婷 大提琴

斯特拉文斯基 降E大调协奏曲“敦巴顿橡树园”

雷斯庇基 《古调与舞曲》第三号组曲, P. 172

2021.11.11 陈琳 指挥

拉威尔 《库普兰之墓》

2022.2.25 陈琳 指挥

格里格 《霍尔堡组曲》, Op. 40

2022.3.3/4 赖嘉静 指挥

拉威尔 《悼念公主帕凡的舞曲》

2022.6.5 许忠 指挥

斯特拉文斯基 三乐章交响曲

巴托克 乐队协奏曲, BB123

2022.6.10 李飏 指挥

斯特拉文斯基 D大调小提琴协奏曲

2022.6.17/18 吕嘉 指挥 / 黄蒙拉 小提琴

柴科夫斯基 洛可可主题变奏曲, Op. 33

斯特拉文斯基 《纸牌游戏》

2022.7.15/16 袁丁 指挥 / 秦立巍 大提琴

RETRO AND NEOCLASSICAL WORKS IN THE SEASON

Heitor Villa-Lobos “Aria” (from *Bachianas Brasileiras* No. 5)

2021.11.5/6 Xuefei Yang, Guitar / XU Ting, Cello

Stravinsky Concerto in E-flat major “Dumbarton Oaks”

Respighi *Antiche Danze ed Arie per Liuto*
(*Ancient Airs and Dances*), Suite III, P. 172

2021.11.11 CHEN Lin, Conductor

Ravel *Le tombeau de Couperin*

2022.2.25 CHEN Lin, Conductor

Grieg *Holberg Suite*, Op. 40

2022.3.3/4 LAI Jiajing, Conductor

Ravel *Pavane pour une infante défunte (Pavane for a Dead Princess)*

2022.6.5 XU Zhong, Conductor

Stravinsky Symphony in Three Movements

Bartok Concerto for Orchestra in F minor, BB123

2022.6.10 LI Biao, Conductor

Stravinsky Violin Concerto in D major

2022.6.17/18 LÜ Jia, Conductor / HUANG Mengla, Violin

Tchaikovsky Variations on a Rococo Theme, Op. 33

Stravinsky *Jeu de cartes (Game of Cards)*

2022.7.15/16 YUAN Ding, Conductor / Li-Wei Qin, Cello



| 焦点作曲家

| COMPOSER-IN-FOCUS

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.

主要作品

交响作品

第一号交响曲(首届“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》
《红星照耀中国》

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》

交响合唱

《花儿的故事》

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》(获第十六届“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》、《桃花满天飞》、《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》

声乐作品

《黄河鼓震》、《西部扬帆》(五个一工程入选奖)、《祖国强大、国旗增色》(建国五十周年歌曲征集一等奖)、《好汉歌》选自《水浒传》(第十六届“飞天”奖最佳歌曲奖)

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》

MAIN WORKS

Orchestral 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
Red Star Over China

Chinese Traditional Orchestra

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

Cantata

The Story of Hua'er

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, 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*

演出曲目 2020/21-2021/22乐季

赵季平 降E大调第一号小提琴协奏曲

2020.7.11 李飏 指挥 / 吕思清 小提琴

赵季平 第二号琵琶协奏曲

2020.12.20 吕嘉 指挥 / 张强 琵琶

赵季平 《丝路音乐瞬间》音乐会小品三首

2021.6.25 吕嘉 指挥

赵季平 《红星照耀中国》(选自交响套曲《延安》)

2021.9.17/18 李心草 指挥

赵季平 《庆云乐》

2021.10.4 陈雷激 古琴 / 张宁佳 女高音 / 马魏家 第一小提琴 / 樊悦 第二小提琴
刘莎 中提琴 / 尹龙 大提琴

赵季平 第二号琵琶协奏曲

2022.3.13 吕嘉 指挥 / 章红艳 琵琶

赵季平 “高原舞狂”(选自《丝路音乐瞬间》音乐会小品三首)

赵季平 管子协奏曲《丝绸之路幻想组曲》

赵季平 交响合唱《花儿的故事》世界首演

2022.4.29/30 张国勇 指挥 / 韩雷 管子 / 国家大剧院合唱团

WORKS IN 2020/21-2021/22 SEASON

ZHAO Jiping Violin Concerto No.1 in E-flat major

2020.7.11 LI Biao, Conductor / LU Siqing, Violin

ZHAO Jiping Pipa Concerto No. 2

2020.12.20 LÜ Jia, Conductor / ZHANG Qiang, Pipa

ZHAO Jiping *Moments Musicaux of the Silk Road*, three concert pieces

2021.6.25 LÜ Jia, Conductor

ZHAO Jiping *Red Star Over China*, from Symphonic Suite *Yan An*

2021.9.17/18 LI Xincao, Conductor

ZHAO Jiping *Sacred Cloud Music*

2021.10.4 CHEN Leiji, Qin / ZHANG Ningjia, Soprano / MA Weijia, First Violin
FAN Yue, Second Violin / LIU Sha, Viola / YIN Long, Cello

ZHAO Jiping Pipa Concerto No. 2

2022.3.13 LÜ Jia, Conductor / ZHANG Hongyan, Pipa

ZHAO Jiping “Plateau Dance”

(from *Moments Musicaux of the Silk Road*, three concert pieces)

ZHAO Jiping Guanzi Concerto *The Silkroad Fantasia Suite*

ZHAO Jiping Cantata *Story of Hua'er* World Premiere

2022.4.29/30 ZHANG Guoyong, Conductor / HAN Lei, Guanzi
China NCPA Chorus



| 交响乐

| SYMPHONY



李心草 指挥
赖嘉静 指挥*
张强 琵琶
赵岭 朗诵
王海涛 男中音
周晓琳 女高音
焦淼 合唱指挥
国家大剧院合唱团

LI Xincao Conductor
LAI Jiajing Conductor*
ZHANG Qiang Pipa
ZHAO Ling Narrator
WANG Haitao Baritone
ZHOU Xiaolin Soprano
JIAO Miao Chorus Master
China NCPA Chorus

星火与巨浪

李心草与国家大剧院管弦乐团、合唱团

FROM SINGLE SPARKS TO GIANT WAVES

LI XINCAO AND CHINA NCPA ORCHESTRA
& CHORUS

| 乐是故乡明 SOUNDS OF CHINA |

曹胜楠

《花雨满天》[第六届国家大剧院青年作曲家计划]*

赵季平

《红星照耀中国》(选自交响套曲《延安》)

盛宗亮

《南京啊南京!》为管弦乐队与琵琶而作的挽歌

冼星海曲 光未然词

《黄河大合唱》

CAO Shengnan

Fantasia Nirvana [The 6th NCPA Young Composer Program]*

ZHAO Jiping

Red Star Over China (from Symphonic Suite *Yan An*)

Bright Sheng

Nanking! Nanking! A Threnody for Orchestra and Pipa

XIAN Xinghai / Lyr. GUANG Weiran

Yellow River Cantata



2021
9.17/18

Concert Hall

音乐厅



田园与海风

孙一凡、刘明嘉与国家大剧院管弦乐团

FROM GREEN MEADOW TO OCEAN BREATH

SUN YIFAN, LIU MINGJIA AND NCPAO

| 乐是故乡明 SOUNDS OF CHINA |

孙一凡 指挥

刘明嘉 双簧管

SUN Yifan Conductor

LIU Mingjia Oboe

孔祥伟

《日光之下》[第六届国家大剧院青年作曲家计划]

沃恩·威廉姆斯

A小调双簧管与弦乐队协奏曲

门德尔松

A小调第三号交响曲“苏格兰”，Op. 56

KONG Xiangwei

Under The Sun [The 6th NCPA Young Composer Program]

Vaughan Williams

Concerto for Oboe and Strings in A minor

Mendelssohn

Symphony No. 3 in A minor “Scottish”, Op. 56



2021
10.13

Concert Hall

音乐厅



古往今来

陈琳、叶怡初与国家大剧院管弦乐团

INHERITANCE AND REFLECTION

CHEN LIN, YEH I-JENG AND NCPAO

新古典的回响 RESONANCES OF NEOCLASSICISM

陈琳 指挥
叶怡初 长笛

CHEN Lin Conductor
YEH I-Jeng Flute

斯特拉文斯基
降E大调协奏曲“敦巴顿橡树园”

莫扎特
D大调第二号长笛协奏曲, KV 314

雷斯庇基
《古调与舞曲》第三号组曲, P. 172

莫扎特
G小调第39号交响曲, K. 543

Stravinsky
Concerto in E-flat major "Dumbarton Oaks"

Mozart
Flute concerto No. 2 in D major, KV 314

Respighi
Antiche Danze ed Arie per Liuto (Ancient Airs and Dances),
Suite III, P. 172

Mozart
Symphony No. 39 in E-flat major, K. 543

2021 11.11 | Concert Hall | 音乐厅



罗莎蒙德

俞峰、朱慧玲
与国家大剧院管弦乐团、合唱团

ROSAMUNDE

YU FENG, HUILING ZHU
AND CHINA NCPA ORCHESTRA & CHORUS

俞峰 指挥
朱慧玲 女中音
国家大剧院合唱团

YU Feng Conductor
Huiling Zhu Alto
China NCPA Chorus

贝多芬
D大调第二号交响曲, Op. 36

舒伯特
《罗莎蒙德》, D. 797

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

Schubert
Rosamunde, D. 797

2021 11.19/20 | Concert Hall | 音乐厅



国家大剧院 建院十四周年音乐会

吕嘉、吉娜·爱丽丝
与国家大剧院管弦乐团

CONCERT FOR THE 14TH ANNIVERSARY OF NCPA

LÜ JIA, GINA ALICE AND NCPAO

乐是故乡明 SOUNDS OF CHINA

吕嘉 指挥
吉娜·爱丽丝 钢琴

LÜ Jia Conductor
Gina Alice Piano

于京君
《风烟滚滚》

殷承宗 储望华 等
钢琴协奏曲《黄河》

德沃夏克
E小调第九号交响曲“自新大陆”，Op. 95

Julian Yu
Raging Flames

YIN Chengzong, CHU Wanghua etc.
Piano Concerto *The Yellow River*

Dvorak
Symphony No. 9 in E minor “From the New World”, Op. 95

2021
12.9/10 | Concert Hall | 音乐厅



吕嘉 指挥
LÜ Jia Conductor

吕嘉 指挥
LÜ Jia Conductor

吕嘉 指挥
LÜ Jia Conductor

2022北京新年音乐会

BEIJING 2022 NEW YEAR'S CONCERT

2021
12.31 | Concert Hall | 音乐厅

国家大剧院2022新年音乐会

NCPA 2022 NEW YEAR'S CONCERT

2022
1.1 | Concert Hall | 音乐厅

龙凤呈祥 全球华人新春音乐盛典2022

THE SPRING FESTIVAL MUSICAL GALA FOR CHINESE AROUND THE WORLD 2022

2022
1.28 | Concert Hall | 音乐厅



吕嘉 指挥
吕思清 小提琴
LÜ Jia Conductor
LU Siqing Violin

冰雪皓曜

吕嘉、吕思清与国家大剧院管弦乐团

GLOWS FROM WITHIN

LÜ JIA, LU SIQING AND NCPAO

乐是故乡明 SOUNDS OF CHINA

德沃夏克

《狂欢节序曲》, Op. 92, B. 169

埃米尔·瓦尔德退费尔

《溜冰圆舞曲》

维瓦尔第

“冬” (选自《四季》)

陈其钢

《我和你》

京剧, 李文平改编

京胡与乐队《小开门》

贝多芬

《菲岱里奥》序曲, Op. 72c

马勒

第六乐章: 缓慢而安静地 (选自D小调第三交响曲)

Dvorak

Carnival Overture (Karneval), Op. 92, B. 169

Émile Waldteufel

The Skater's Waltz

Vivaldi

"Winter" (from *Four Seasons*)

Qigang Chen

You and Me

Peking Opera/Arr, LI Wenping

Jinghu and Orchestra *Xiao Kai Men'er*

Beethoven

Overture to *Fidelio*, Op. 72c

Mahler

Mvt. VI: Langsam. Ruhevoll. Empfundен (from *Symphony No. 3 in D Minor*)



2022
1.7

Concert Hall

音乐厅



春之祭

李心草、张撻
与国家大剧院管弦乐团的俄罗斯之夜

RITE OF SPRING

A NIGHT OF RUSSIA WITH LI XINCAO,
ZHANG LU AND NCPAO

李心草 指挥
张撻 钢琴

LI Xincao Conductor
ZHANG Lu Piano

鲍罗丁

“波洛维茨之舞” (选自《伊戈尔王子》)

普罗科菲耶夫

C大调第三号钢琴协奏曲, Op. 26

斯特拉文斯基

《春之祭》

Borodin

“Polovtsian Dances”(from *Prince Igor*)

Prokofiev

Piano Concert No. 3 in C major, Op. 26

Stravinsky

Rite of Spring



2022
2.18/19

Concert Hall

音乐厅



国家大剧院 2021青年作曲家计划 终评音乐会

THE 6TH NCPA YOUNG COMPOSER PROGRAMME FINAL EVALUATION CONCERT

新古典的回响 RESONANCES OF NEOCLASSICISM

陈琳 指挥

CHEN Lin Conductor

入围第六届终评音乐会的作品六首

拉威尔

《库普兰之墓》

Works of Six Finalists for Final Evaluation Concert

Ravel

Le tombeau de Couperin



2022
2.25

Concert Hall

音乐厅



吕嘉 指挥
章红艳 琵琶

LÜ Jia Conductor
ZHANG Hongyan Pipa

十载嘉音

吕嘉与国家大剧院管弦乐团
演绎瓦格纳、赵季平与布鲁克纳

CELEBRATING 10 YEARS OF MUSIC JOURNEY WITH LÜ JIA

WAGNER, ZHAO JIPING AND BRUCKNER
WITH LÜ JIA AND NCPAO

乐是故乡明 SOUNDS OF CHINA

布鲁克纳密码 THE BRUCKNER CIPHERS

瓦格纳

前奏曲 (选自《纽伦堡的名歌手》)

第一幕前奏曲 (选自《罗恩格林》)

前奏曲及“爱之死” (选自《特里斯坦和伊索尔德》)

德沃夏克

《狂欢节序曲》, Op. 92, B. 169

赵季平

第二琵琶协奏曲

布鲁克纳

D小调第九号交响曲 (Cahis 18), WAB 109

Wagner

Prelude (from *Die Meistersinger*)

Prelude to Act I (from *Lohengrin*)

Prelude & "Liebestod" (from *Tristan und Isolde*, WWV 90)

Dvorak

Carnival Overture (Karneval), Op. 92, B. 169

ZHAO Jiping

Pipa Concerto No. 2

Bruckner

Symphony No. 9 in D minor (Cahis 18), WAB 109



2022
3.12/13

Concert Hall

音乐厅



2021.4.15
广州大剧院
GUANGZHOU OPERA HOUSE
汤亮 摄影
TANG LIANG Photography



2021.4.14
长沙音乐厅
CHANGSHA CONCERT HALL



动物·自然·人

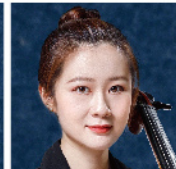
谭盾、雷佳与国家大剧院管弦乐团



ANIMALS · NATURE · HUMAN

TAN DUN, LEI JIA AND NCPAO

乐是故乡明 SOUNDS OF CHINA



迪尼库

《云雀》

圣-桑

《天鹅》

德彪西

《月光》

谭盾

《九色鹿》敦煌交响童话

谭盾

低音提琴协奏曲《狼图腾》

雷斯庇基

《罗马的松树》

Dinicu

The Lark

Saint-Saens

"The Swan" (from *Carnival of the Animals*)

Debussy

Clair de lune

TAN Dun

The Deer of Nine Colors, Symphonic Fairy Tale of Dunhuang

TAN Dun

Contrabass Concerto *Wolf Totem*

Respighi

I Pini di Roma (Pines of Rome)

谭盾 指挥
雷佳 女高音
刘怡枚 低音提琴
窦聪昶 小提琴
徐婷 大提琴
张悦 钢琴

TAN Dun Conductor
LEI Jia Soprano
LIU Yimei Double Bass
DOU Congchang Violin
XU Ting Cello
ZHANG Yue Piano



2022
4.22/23

Concert Hall

音乐厅



花儿的故事

张国勇与国家大剧院管弦乐团、合唱团的赵季平作品音乐会

THE STORY OF HUA'ER

ZHAO JIPING'S WORKS WITH ZHANG GUOYONG AND CHINA NCPA ORCHESTRA & CHORUS

乐是故乡明 SOUNDS OF CHINA

张国勇 指挥
韩雷 管子
焦淼 合唱指挥
国家大剧院合唱团

ZHANG Guoyong Conductor
HAN Lei Guanzi
JIAO Miao Chorus Master
China NCPA Chorus

赵季平
“高原舞狂”
(选自《丝路音乐瞬间》音乐会小品三首)

赵季平
管子协奏曲《丝绸之路幻想组曲》

赵季平
交响合唱《花儿的故事》世界首演

ZHAO Jiping
Plateau Dance
(from *Moments Musicaux of the Silk Road*, three concert pieces)

ZHAO Jiping
Guanzi Concerto *The Silkroad Fantasia Suite*

ZHAO Jiping
Cantata *Story of Hua'er* World Premiere



2022
4.29/30

Concert Hall

音乐厅



灵感之旅·上

吕嘉、张昊辰与国家大剧院管弦乐团

THE GRAND TOUR OF INSPIRATION I

LÜ JIA, HAOCHE ZHANG AND NCPAO

吕嘉 指挥
张昊辰 钢琴
LÜ Jia Conductor
Haochen Zhang Piano

莫扎特
D大调第31号交响曲“巴黎”，K. 297 (300a)
莫扎特
D大调第38号交响曲“布拉格”，K. 504
勃拉姆斯
降B大调第二号钢琴协奏曲，Op. 83
Mozart
Symphony No. 31 in D major (Paris), K. 297 (300a)
Mozart
Symphony No. 38 in D major (Prague), K. 504
Brahms
Piano Concerto No. 2 in B-flat major, Op. 83



2022
5.6/7

Concert Hall

音乐厅



许忠、左章

上海歌剧院交响乐团与
国家大剧院管弦乐团的拉威尔之夜

A NIGHT OF RAVEL WITH XU ZHONG, ZEE ZEE, SHANGHAI OPERA HOUSE SYMPHONY ORCHESTRA AND CHINA NCPA ORCHESTRA

新古典的回响 RESONANCES OF NEOCLASSICISM

许忠 指挥
左章 钢琴
XU Zhong Conductor
Zee Zee Piano

拉威尔
《丑角的晨歌》
拉威尔
《悼念公主帕凡的舞曲》
拉威尔
G大调钢琴协奏曲
拉威尔
《西班牙狂想曲》
拉威尔
《圆舞曲》，管弦乐诗性舞蹈
Ravel
Alborada del gracioso
Ravel
Pavane pour une infante défunte (Pavane for a Dead Princess)
Ravel
Piano Concerto in G major
Ravel
Rapsodie espagnole
Ravel
La valse, poème chorégraphique



2022
6.5

Concert Hall

音乐厅



千锤百炼

李飏、白伟岐与国家大剧院管弦乐团

HAMMERED TO PERFECTION

LI BIAO, BAI WEIQI AND NCPAO

新古典的回响 RESONANCES OF NEOCLASSICISM

李飏 指挥
白伟岐 打击乐
LI Biao Conductor
BAI Weiqi Percussion

克里斯托弗·劳斯
《被拯救的阿尔贝里奇》，为打击乐与乐队而作的幻想曲
斯特拉文斯基
三乐章交响曲
巴托克
乐队协奏曲, BB123
Chtistoph Rause
Der gerettete Alberich, fantasy for solo percussion and orchestra
Stravinsky
Symphony in Three Movements
Bartok
Concerto for Orchestra in F minor, BB123



2022
6.10

Concert Hall

音乐厅



新古典主义节奏革命

李飏、白伟岐与国家大剧院管弦乐团

REVOLUTION IN RHYTHM

LI BIAO, BAI WEIQI AND NCPAO

新古典的回响 RESONANCES OF NEOCLASSICISM

周末音乐会 WEEKEND MATINEE

李飏 指挥
白伟岐 打击乐

LI Biao Conductor
BAI Weiqi Percussion

斯特拉文斯基

第一乐章:快板(选自三乐章交响曲)

巴托克

《罗马尼亚舞曲》, BB 76

巴托克

乐队协奏曲, BB123 (选段)

克里斯托弗·劳斯

《被拯救的阿尔贝里奇》, 为打击乐与乐队而作的幻想曲 (选段)

Stravinsky

Mvt I: Allegro (from Symphony in Three Movements)

Bartok

Romanian Folk Dances (Román népi táncok), BB 76

Bartok

Excerpt from Concerto for Orchestra in F minor, BB123

Christoph Rausch

Excerpt from *Der gerettete Alberich*,
fantasy for solo percussion and orchestra



2022
6.12

Concert Hall

音乐厅



灵感之旅·下

吕嘉、黄蒙拉与国家大剧院管弦乐团

THE GRAND TOUR OF INSPIRATION II

LÜ JIA, HUANG MENGLA AND NCPAO

乐是故乡明 SOUNDS OF CHINA

新古典的回响 RESONANCES OF NEOCLASSICISM

吕嘉 指挥
黄蒙拉 小提琴

LÜ Jia Conductor
HUANG Mengla Violin

黄若

《蝶·变》世界首演

斯特拉文斯基

D大调小提琴协奏曲

莫扎特

D大调第35号交响曲“哈夫纳”, K. 385

莫扎特

C大调第36号交响曲“林茨”, K. 425

HUANG Ruo

The Butterfly Exchange World Premiere

Stravinsky

Violin Concerto in D major

Mozart

Symphony No. 35 in D major (Haffner), K. 385

Mozart

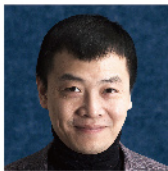
Symphony No. 36 in C major (Linz), K. 425



2022
6.17/18

Concert Hall

音乐厅



马勒第六

张艺与国家大剧院管弦乐团

MAHLER'S 6TH SYMPHONY

ZHANG YI AND NCPAO

张艺 指挥

ZHANG Yi Conductor

马勒

A小调第六号交响曲

Mahler

Symphony No. 6 in A minor



2022
7.9/10

Concert Hall

音乐厅



CHINA NCPAO ORCHESTRA CHORUS 2021/22

GLOWS FROM WITHIN



袁丁 指挥
李喆 小提琴
秦立巍 大提琴
YUAN Ding Conductor
LI Zhe Violin
Li-Wei Qin Cello

似曾相识

袁丁、李喆、秦立巍与国家大剧院管弦乐团

DEJA VU

YUAN DING, LI ZHE, LI-WEI QIN AND NCPAO

新古典的回响 RESONANCES OF NEOCLASSICISM

里希特
“春” (选自《重组“四季”》)
柴科夫斯基
洛可可主题变奏曲, Op. 33
斯特拉文斯基
《纸牌游戏》
勃拉姆斯
海顿主题变奏曲, Op. 56a
Richter
“Spring” (from *The Four Seasons Recomposed*)
Tchaikovsky
Variations on a Rococo Theme, Op. 33
Stravinsky
Jeu de cartes (Game of Cards)
Brahms
Variation on a theme of Joseph Haydn, Op. 56a

2022
7.15/16 | Concert Hall | 音乐厅



黄屹 指挥
罗维 钢琴
HUANG Yi Conductor
LUO Wei Piano

家园与归途

黄屹、罗维与国家大剧院管弦乐团

ON THE WAY HOME

HUANG YI, LUO WEI AND NCPAO

乐是故乡明 SOUNDS OF CHINA

姚晨
《造园》
拉赫玛尼诺夫
帕格尼尼主题狂想曲, Op. 43
肖斯塔科维奇
D小调第五号交响曲, Op. 47
YAO Chen
Garden: Unearthing the Way Home
Rachmaninoff
Rhapsody on a Theme of Paganini, Op. 43
Shostakovich
Symphony No. 5 in D minor, Op. 47

2022
8.5 | Concert Hall | 音乐厅



乐读肖斯塔科维奇

黄屹与国家大剧院管弦乐团

SHOSTAKOVICH UNVEILED

HUANG YI AND NCPAO

周末音乐会 WEEKEND MATINEE

黄屹 指挥
HUANG Yi Conductor

肖斯塔科维奇
“第二圆舞曲” (选自第二号爵士组曲)

肖斯塔科维奇
D小调第五号交响曲, Op. 47

Shostakovich
“Waltz II” (from Suite for Jazz Orchestra No. 2)

Shostakovich
Symphony No. 5 in D minor, Op. 47



2022
8.7

Concert Hall

音乐厅



如戏人生

林大叶、聂佳鹏、庄然
与国家大剧院管弦乐团

ITINÉRAIRE D'UNE ILLUSION

LIN DAYE, NIE JIAPENG, ZHUANG RAN
AND NCPAO

乐是故乡明 SOUNDS OF CHINA

林大叶 指挥
聂佳鹏 大提琴
庄然 中提琴

LIN Daye Conductor
NIE Jiapeng Cello
ZHUANG Ran Viola

陈其钢
《如戏人生》, 为交响乐团而作
格里格
《培尔金特》第一组曲, Op. 55
理查·施特劳斯
《堂吉诃德》, TrV 184, Op. 35

Qigang Chen
Itinéraire d'une illusion, for symphony orchestra

Grieg
Peer Gynt Suite No. 1, Op. 55

R. Strauss
Don Quixote, TrV184, Op. 35



2022
8.12/13

Concert Hall

音乐厅



| 「无界」室内乐

| NCPAO IN CHAMBER
「PLUS」

室内乐正当时

高洁

音乐艺术博士

美国圣何塞州立大学入选讲师

作家凯瑟琳·艾伯盖特曾说：若言不尽意，歌以咏之；若歌不尽意，舞以至之。上百年以来，作为人类社会的社交方式之一，室内乐常由素人乐手们在聚会时演奏，用以沟通情感，交流精神。这类区别于当时教堂音乐的世俗室内乐，如同林黛玉所说：“也不至于太冷清，也不至于太热闹”，每人一角，相互倾听交流，紧密合作，演奏作品。

音乐的灵感，如同开启时空隧道的钥匙。室内乐的志趣，连接起音乐家的心灵。彼时今夕，瞬间凝聚，浓缩于乐季之中。乐声响起，画卷徐徐展开。

1413-1425年

永乐元年，明太祖十七皇子朱权遭到诽谤，退隐山林，终日以琴与歌为伴，自号臞仙。从此，朱权开始了搜集整理古琴曲的历程。每每抚上一曲，伯牙、文王、嵇康、阮籍皆似座上宾，虽形单影只，但也不觉孤单。洪熙元年，经过一十二载艰辛，朱权编纂的《神奇秘谱》终于成书，其中共有古琴曲六十四首，将《高山》《流水》《广陵散》《酒狂》等“昔人不传之秘”悉数收录，其趣追太古之淳风。

1717-1736年

走在德国克滕的老街上，望着饱经沧桑的马格德堡塔，不由得想起巴赫的三首小提琴协奏曲。很多学者相信，巴赫于 1717 至 1723 年间在此地创作了 A 小调第一小提琴协奏曲，当时他正于安哈

尔特-科滕公爵的宫廷中任职，第二协奏曲也创作于此地。几年之后，巴赫创作了 D 小调双小提琴协奏曲，按荷兰巴赫协会的官方说明，该作品的两个独奏部分留有作曲家手稿，年代为 1730 年左右。那时巴赫已从克滕搬到了莱比锡，但此日期依然存疑，如为另一些学者所说的 1720 年，则该曲依旧诞生于克滕。

至今，没有人确切知晓，巴赫到底在何时，何处、为何写下这几首小提琴协奏曲，他又是否亲自演奏了它们，毕竟，魏玛时期的年轻巴赫正是一名乐队小琴演奏员。我们可以大胆猜测，他应当确实演奏了它们，也许用自己珍贵的雅各布·斯坦纳小提琴，并且在演奏的同时指挥着他的乐队。1727 至 1736 年间，处于莱比锡时代的巴赫将为两架羽管键琴而写的协奏曲改编成了小提琴与双簧管协奏曲。他一生之中创作了 1500 多首作品，而以小提琴为主角的协奏曲作品却屈指可数。

1826-1845年

17 岁，可以给这个世界留下些什么？门德尔松于 1826 年写下《仲夏夜之梦》序曲。这是一部完整的“音乐会序曲”，不夹杂任何戏剧表演成分，只通过音乐本身，讲述着故事。音乐，如文学般，带着浪漫主义的色彩。这不仅仅是一部好听的作品，更预示着一种新的音乐语汇、一支新的流派、一个新的表达方式，前无古人，那一年，他 17 岁。

29 岁那一年的夏天，门德尔松在写给好友费迪南德·大卫的信中说到：下一个冬季，我想为你写一首小提琴协奏曲。一首萦绕在我脑海中的 E 小调作品。1845 年春，这首协奏曲由大卫于莱比锡首演。门德尔松兑现了对儿时玩伴的承诺，乐曲的开始也像他信中描述的那样，令人心潮起伏，不能平静。之后，它成为作曲家辉煌事业巅峰的象征，古典音乐会中的经典曲目。

1927-1932年

1927 年，刘天华在未名湖畔，与萧友梅等人一道，成立了国乐改进社。开启了对中国近代对民族音乐的第一次系统性整理与研究。刘天华在《国乐改进社缘起》文章中说到：“已过的文化断然不是些抄袭外国的皮毛就可以算数的……也不是死守老法、固执己见就可以算数的。必须一方面采取本国固有的精粹，一方面容纳外来的潮流，从东西的调和与合作之中，打出一条新路来”。

2021-2022年

又是一年音乐季，时空终在此交汇。飞舞的手指和通泰的气息，奏响长笛、萨克斯风与圆号，一同刻画出管乐家族的图画与独白。古琴挑抹剔勾，辅以弦乐五重奏的回响，吾欲将心付瑶琴，冰弦路远寄情长。二胡与弦乐四重奏的对话，将东方细腻

的旋律表达延展于变幻的和声之上，吉他与室内乐邂逅，时而纵情豪放，时而悠然婉转。每支乐曲佐以几件不同乐器，各具特色，别致而意韵悠长……

没有什么可以永恒，而音乐，在被奏响的时刻，却可以又一次重生。如果独奏是“你”，是“我”，是“她/他”；交响乐和歌剧是“你们”，“我们”，“他们”；那么重奏及室内乐就是“你”和“我”和“她/他”。乐声起，我们即可在有限的生命里，于时光中穿行，感受前人所知，体会今人所想。

在这个乐季，环球音乐签约吉他演奏家杨雪霏，苏黎世歌剧院乐团首席、国家大剧院管弦乐团客席首席王晓明，第十届“金钟奖”二胡比赛金奖得主、执教于上海音乐学院的二胡演奏家陆轶文，曾于 2008 年北京奥运会开幕式上独奏的古琴演奏家陈雷激，执教于中央音乐学院的小提琴演奏家谢楠以及国家大剧院管弦乐团的三位艺术顾问——上海四重奏第一小提琴、天津茱莉亚学院常驻教师李伟纲，天津茱莉亚学院常驻教师、新加坡大学杨秀桃音乐学院圆号教授韩小光，旧金山歌剧院交响乐团首席刘明嘉，与国家大剧院管弦乐团的演奏家们一起，相约国家大剧院。室内乐，正当时。

IT'S TIME FOR CHAMBER MUSIC

GAO Jie

Doctor of Musical Arts
Candidate Lecturer of San Jose State University

Katherine Applegate once said: if you cannot fully express yourself with words, sing; if you cannot fully express yourself with singing, dance. For hundreds of years, as one of the ways of socialising in human society, chamber music was often played by amateur musicians at gatherings to communicate emotions and feelings. Unlike the religious music of the time, this type of secular chamber music was, to borrow the words of LIN Daiyu, a character of the classical Chinese novel *A Dream in Red Mansions*, "neither too quiet nor too noisy," with each player in his or her position, listening to each other, communicating with each other, and working closely with each other to perform music.

The inspiration of music is like a key to unlock the tunnel of time and space. The pleasure of chamber music connects the hearts and minds of musicians. The past and the present are instantly united and condensed into a season. When the sound of the music starts to play, a scroll unfolds.

1413-1425

In the first year of Yongle reign, ZHU Quan, the 17th son of Emperor Taizu of Ming dynasty, was forced to retire to a rural life because of the slanders of his enemies. The prince styled himself the Emaciated Immortal and spent his days playing the qin and singing. From then on, ZHU Quan began to collect and organise ancient qin music. Every now and then he would play a piece, and it seemed as if he was often visited by legendary musicians such as Boya, King Wen of Zhou, JI Kang and RUAN Ji. Although he was alone, he did not feel lonely. In the first year of Hongxi reign, after 12 years of hard work, ZHU Quan finished compiling *The Secret Scores of Marvelous Music*, which contains 64 ancient pieces for qin, including *High Mountains, Flowing*

Water, Guangling San and Wine Frolic. All these scores had been kept in secret coll

1717-1736

Walking on the old streets of Köthen, Germany and looking at the weathered Magdeburger Turm, one cannot help but think of Bach's three violin concertos. Many scholars believe that Bach composed his Violin Concerto No. 1 in A minor here between 1717 and 1723, while he was serving at the court of Duke Anhalt-Köthen, and that Concerto No. 2 was also composed here. A few years later, Bach composed the Concerto for Two Violins in D minor. According to the Netherlands Bach Society, the composer's manuscripts for the two solo parts of the concerto, which have survived to this day, are dated around 1730. By that time Bach had moved from Köthen to Leipzig. This date, however, remains unconfirmed. Some scholars argued that the date should be 1720. If that is true, the piece was written when Bach was still in Köthen.

No one knows for sure when, where or why Bach wrote these violin concertos, and whether he played them himself - after all, young Bach played the violin in the orchestra in Weimar. We can make a bold guess that he should have indeed played them, perhaps on his own precious Jacob Stainer violin, and conducted his orchestra while playing. J.S. Bach wrote Concerto for Violin and Oboe, a reconstruction of what is believed to have been the original version of the Concerto No.1 for Two Harpsichords (BWV 1060), between 1727 and 1736 in his flourishing Leipzig years. He composed more than 1500 works in his lifetime, but only a small number of concertos featuring violin are known to exist.

1826-1845

What can a person give to the world at the age of 17? In 1826, Mendelssohn composed the overture to *A Midsummer Night's Dream*, which is a complete concert overture without any dramatic performance, telling the story only through the music itself. The music, like the Shakespearean play, is romantic. The work was not just a beautiful piece of music; it was unprecedented, heralding new musical vocabulary, a new genre, a new way of expression. That year he was 17.

In the summer when he was 29, Mendelssohn wrote to his friend Ferdinand David: "I should like to write a violin concerto for you the next winter. One in E minor runs through my head." The concerto was premiered by David in Leipzig in the spring of 1845. Mendelssohn fulfilled his promise to his childhood playmate, and the beginning of the piece was as exciting and unsettling as his letter had described. The concerto has since become a symbol of the pinnacle of the composer's illustrious career and a celebrated title in classical music concerts.

1927-1932

In 1927, LIU Tianhua, together with XIAO Youmei and others, founded the Society for Improving National Music beside the Weiming Lake in Peking University, thus initiating the first systematic collation and study of folk music in modern Chinese history. In his article *The Origin of the Society for Improving National Music*, LIU Tianhua wrote: "Cultural heritage cannot be replaced by superficial imitation of things from foreign countries. Nor can its value be carried forward if we stubbornly stick to the old ways and our own views. On the one hand, we must inherit the best of our own country; on the other hand, we must open-mindedly absorb influences from other countries. We must open a new path with the reconciliation and cooperation between the East and the West."

2021-2022

In this season, different times and spaces will be brought together. The flute, saxophone and

horn will be played by dancing fingers and steady breath to present the dramas and monologues of the wind music family. The silk strings of the qin (ancient Chinese zither) will be plucked by skillful fingers and echoed by the string quintet to express tender affections for those in faraway lands. The dialogue between the erhu and string quartet will extend delicate melodies of the East over quickly changing harmonies. The guitar will sing, in its encounter with chamber music, sometimes boldly, sometimes gently. Every piece of music will be played on several different instruments, each with its own characteristics, each charming in its unique way.

Nothing lasts forever, but music, at the moment it is played, can be restored again and again. If the music played by a soloist is about "you," "me" or "her/him", if symphonies and operas are about "you", "us", and "them", then chamber music connects "you," "me" or "her/him". With the sound of music, we can travel through time in our limited lives, to know what people in the past knew and to feel what people of our time feel.

In this season, the China NCPA Orchestra will be joined by Xuefei Yang, Universal Music's contracted guitarist; WANG Xiaoming, principal violin of the Zurich Opera Orchestra and guest principal violin of the NCPAO; erhu player LU Yiwen, gold medalist of the 10th "Golden Bell Award" Erhu Competition, who teaches at the Shanghai Conservatory of Music; qin player CHEN Leiji, who performed solo in the opening ceremony of the 2008 Beijing Olympic Games; violinist XIE Nan, who is the professor of Orchestral Instruments Department of China Central Conservatory of Music, as well as three artistic advisors of the NCPAO: LI Weigang, first violin of the Shanghai Quartet and resident teacher of the Tianjin Juilliard School, HAN Xiaoguang, resident teacher at the Tianjin Juilliard School and professor of horn at the University of Singapore's Yeo Siew Toh Conservatory of Music, and LIU Mingjia, principal oboe of the San Francisco Opera Symphony. Together with them in concert hall of NCPA, it is time for Chamber music.

琴之歌

陈雷激、张宁佳
与国家大剧院管弦乐团的室内乐

SONG OF THE CH'IN

CHEN LEIJI, ZHANG NINGJIA
AND NCPAO PLAYERS

乐是故乡明 SOUNDS OF CHINA



陈雷激 古琴
张宁佳 女高音
马魏家 第一小提琴
樊悦 第二小提琴
刘莎 中提琴
尹龙 大提琴
张天宇 单簧管
张悦 钢琴

CHEN Leiji Qin
ZHANG Ningjia Soprano
MA Weijia First Violin
FAN Yue Second Violin
LIU Sha Viola
YIN Long Cello
ZHANG Tianyu Clarinet
ZHANG Yue Piano

周龙 《琴之歌》
古曲 《流水》
古曲 《平沙落雁》
古曲 《龙翔操》
古曲 / 李白 词 琴歌二首
一、《秋风词》
二、《关山月》

陈欣若 《颐和园华尔兹》

陈欣若 《挨着》

华彦钧 / 刘湜 改编 《二泉映月》

姚晨 《劝君更尽一杯酒》

赵季平 《庆云乐》

ZHOU Long *Song of Ch'in*
Ancient Tune *Flowing Water*
Ancient Tune *Swans on the Shoal*
Ancient Tune *The Soaring Dragon*
Ancient Tune / Lyr. LI Bai Two Works for Poetry and Qin
I. *Ode to the Autumn Wind*
II. *The Moon Over the Mountain Guan*

CHEN Xinruo *Waltz in Summer Palace*

CHEN Xinruo *Cuddling*

HUA Yanjun / Arr. Liu Yuan *The Moon Reflected in Er-Quan*

YAO Chen *One More Cup of Wine Before You Go*

ZHAO Jiping *Sacred Cloud Music*



2021
10.4

Concert Hall

音乐厅

桑巴往事

杨雪霏与国家大剧院管弦乐团的室内乐

ONCE UPON A TIME IN BRAZIL

XUEFEI YANG AND NCPAO PLAYERS

乐是故乡明 SOUNDS OF CHINA

新古典的回响 RESONANCES OF NEOCLASSICISM

杨雪霏 吉他
 窦聪昶 第一小提琴
 杨瑞 第二小提琴
 何静 中提琴
 徐婷 大提琴
 刘怡枚 低音提琴
 刘恒 打击乐

Xuefei Yang Guitar
 Dou Congchang First Violin
 Yang Rui Second Violin
 He Jing Viola
 Xu Ting Cello
 Liu Yimei Double Bass
 Liu Heng Percussion



海托尔·维拉-罗伯斯 第五号弦乐四重奏, W263 (选段)
 海托尔·维拉-罗伯斯 第一号前奏曲
 “咏叹调” (选自《巴西的巴赫风格》第五号)
 《伤感的旋律》

埃格贝托·吉斯蒙蒂 《水与酒》
 埃内斯托·纳萨雷斯 《三首探戈》
 马科·佩雷拉 《嬉戏》
 德勒曼多·雷斯 《无尽的哀愁》
 加罗特 《山区赞歌》
 路易斯·邦法 《狂欢节的早晨》
 《温柔的雨》

安东尼奥·卡洛斯·裘宾 《单音桑巴》
 《来自依班尼玛的女孩》
 《幸福》

巴登·鲍威尔 《莎拉》
 《伤感的桑巴》
 《空旷的城市》

Heitor Villa-Lobos String Quartet No. 5, W263 (Selectios)
 Heitor Villa-Lobos Prelude No. 1
 “Aria (Cantilena)” (From *Bachianas Brasileiras* No.5)
Melodia Sentimental

Egberto Gismonti *Agua e Vinho*
 Ernesto Nazareth *Three Tangos*
 Marco Pereira *Brincantes*
 Dilermando Reis *Eterna Saudade*
 Garoto *Lamentos do Morro*
 Luiz Bonfá *Manha de Carnival*
Gentle Rain

Antônio Carlos Jobim *One Note Samba*
Girl from Ipanema
Felicidade

Baden Powell *Chara*
Samba Triste
Cidade Vazia



2021
11.5/6

Multi-functional Theatre

小剧场



王晓明 小提琴
WANG Xiaoming Violin

衍化与嬗变

王晓明与国家大剧院管弦乐团的室内乐

EVOLUTION AND TRANSFIGURATION

WANG XIAOMING AND NCPAO IN CHAMBER

莫扎特

G大调第三号小提琴协奏曲, K. 216

贝多芬 / 理查德·托涅蒂 改编

A大调第九号小提琴奏鸣曲“克鲁采”, Op. 47

门德尔松 / 斯特凡·弗罗马若 改编

《仲夏夜之梦》序曲, Op. 21

门德尔松 / 斯特凡·弗罗马若 改编

E小调小提琴协奏曲, Op. 64

勋伯格

《升华之夜》, Op. 4

Mozart

Violin Concerto No. 3 in G major, K. 216

Beethoven / Arr. Richard Tognetti

Violin Sonata No. 9 in A major, "Kreutzer", Op. 47

Mendelssohn / Arr. Stephane Fromagoet

Overture to *The Midsummer Night's Dream*, Op. 21

Mendelssohn / Arr. Stephane Fromagoet

Violin Concerto in E minor, Op. 64

Schoenberg

Verklärte Nacht (Transfigured Night), Op. 4



2022
1.21/22

Multi-functional Theatre

小剧场



赖嘉静 指挥

谢楠 小提琴

李喆 小提琴

周阳 双簧管

LAI Jiajing Conductor

XIE Nan Violin

LI Zhe Violin

ZHOU Yang Oboe

音乐夜话

赖嘉静与国家大剧院管弦乐团

SERENADE IN HARMONY

LAI JIAJING AND NCPAO

新古典的回响 RESONANCES OF NEOCLASSICISM

门德尔松

C大调木管序曲, Op. 24

贝多芬

降E大调木管八重奏, Op. 103

理查·施特劳斯

降E大调小夜曲, TrV 106, Op. 7

巴赫

D小调双小提琴协奏曲, BWV 1043

巴赫

小提琴与双簧管协奏曲, BWV 1060R

格里格

《霍尔堡组曲》, Op. 40

Mendelssohn

Overture for Winds in C major, Op. 24

Beethoven

Wind Octet in E-flat major, Op. 103

R. Strauss

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

J.S Bach

Concerto for Two Violins in D minor, BWV 1043

J.S Bach

Concerto for Violin & Oboe, BWV 1060R

Grieg

Holberg Suite, Op. 40



2022
3.3/4

Concert Hall

音乐厅

爱的致意

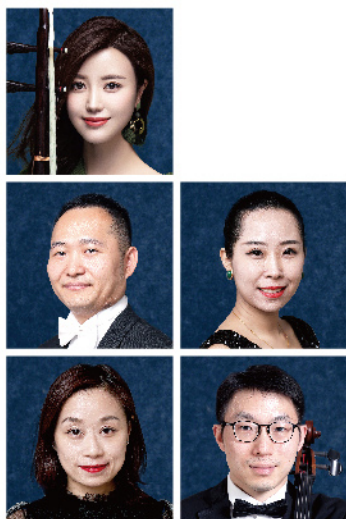
陆轶文与国家大剧院管弦乐团的室内乐

SALUT D'AMOUR

LU YIWEN AND NCPAO PLAYERS

乐是故乡明 SOUNDS OF CHINA

陆轶文 二胡
 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
 LU Yiwen Erhu
 Bridge Quartet
 CHEN Shu First Violin
 YANG Rui Second Violin
 HAO Xuejia Viola
 ZHANG Sheng Cello



舒伯特

第一乐章:极快的快板(选自C小调第12号弦乐四重奏, D. 703)

马思聪 / 蒋逸文 改编 《思乡曲》

刘天华 《空山鸟语》

华彦钧 《二泉映月》

陈钢 / 梁楠 改编 《阳光照耀在塔什库尔干》

江苏民歌 / 张懿 改编 《茉莉花》

陈怡 《胡琴组曲》

陆轶文 / 梁楠 改编 《爱的致意》主题变奏曲

德沃夏克 / 李萌能 改编 《幽默曲》

克莱斯勒 / 张懿 改编 《爱的忧伤》

卡洛斯·葛戴尔 / 梁楠 改编 《一步之遥》

萨拉萨蒂 / 李萌能 改编 《流浪者之歌》

Schubert

Mvt I: Allegro assai (from String Quartet No. 12 in C minor, D. 703)

MA Sicong / Arr. JIANG Yiwen *A Tune of Homesickness*

LIU Tianhua *Bird Calls Echo in the Hills*

HUA Yanjun *The Moon's Reflection on the Second Spring*

CHEN Gang / Arr. LIANG Nan *The Sunshine on Tashkurgan*

Folk Song / Arr. ZHANG Yi *Jasmine Flower*

CHEN Yi *Fiddle Suite*

Elgar / Arr. LU Yiwen, LIANG Nan *Variation on theme of Salut d'Amour*

Dvorak / Arr. LI Mengneng *Humoresque*

Kreisler / Arr. ZHANG Yi *Liebesleid*

Carlos Gardel / Arr. LIANG Nan *Por Una Cabeza*

Sarasate / Arr. LI Mengneng *Zigeunerweisen, Op. 20*



2022
5.20

Multi-functional Theatre

小剧场



管弦三联画

韩小光、刘明嘉、上海四重奏
与国家大剧院管弦乐团

A TRIPTYCH OF BRASS, WOODS AND STRINGS

HAN XIAOGUANG, LIU MINGJIA,
SHANGHAI QUARTET AND NCPAO

乐是故乡明 SOUNDS OF CHINA



韩小光 指挥*
刘明嘉 双簧管
刘康溢 萨克斯
上海四重奏
李伟纲 第一小提琴
于翔 第二小提琴
李宏刚 中提琴
尼古拉斯·萨瓦拉斯 大提琴

HAN Xiaoguang Conductor*
LIU Mingjia Oboe
LIU Kangyi Saxophone
Shanghai Quartet
Weigang Li First Violin
Angelo Xiang Yu Second Violin
Honggang Li Viola
Nicholas Tzavaras Cello

周文中
《尼姑的独白》*
穆索尔斯基 / 艾利加·霍沃斯 改编
《图画展览会》*
赫尔曼·贝夫廷克
《鸟》长笛三重奏
达律斯·米约
《胆小鬼》
普罗科菲耶夫 / 安德烈亚斯·塔克曼 改编
管乐八重奏组曲《罗密欧与朱丽叶》
莫扎特
第三乐章: 快板, 选自D大调嬉游曲, K. 136 (125a)
德沃夏克
E大调小夜曲, Op. 22, B. 52

CHOU Wen-chung
*Soliloquy of a Bhiksuni**
Mussorsky / Arr. Elgar Howarth
*Pictures at an Exhibition**
Herman Beoftink
Flute Trio Birds
Darius Milhaud
Scaramouche
Prokofiev / Arr. Andreas Tarkmann
Suite for Wind Octet *Romeo & Juliet*
Mozart
Mvt. III: Allegro, from Divertimenti in D major, K.136 (125a)
Dvorak
Serenade in E major, Op. 22, B. 52



2022
5.27/29

Concert Hall

音乐厅

国家大剧院 八重奏

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

自 2015 年成立以来，在艺术指导及大提琴家朱亦兵先生和各位音乐家共同努力下，他们对广泛的中西经典作品进行不断挖掘与潜心演绎，并以此致力于室内乐演奏高超境界的精彩呈现。几年来，他们持续举办音乐会，活跃于艺术普及项目，也受到无数乐迷观众的真挚喜爱。在此过程中，他们积累和演奏了百余首精彩的室内乐作品，其中既有来自维也纳酣畅甜美的不朽旋律，也有中国音乐史上荣光闪耀的经典篇章，更有他们以自己炽热的爱乐之心精选并委托当代作曲家改编或新创的作品。无论是勋伯格和约翰·施特劳斯，还是马思聪和吴祖强，无论是欧洲歌剧经典，还是中国民间旋律，都会在他们的音乐中获得新的生命。

在未来，八位音乐家将继续以海纳百川的开放精神，带您遨游浩瀚广阔的古典海洋，探索数个时代以来流传不止的优雅情怀；让您在脍炙人口的中国旋律里体味隽永的东方韵律，在穿越时空的跨界新篇中感受无穷的时代创意。他们将以丰富多彩的曲目编排，为您展现无穷无尽的音乐创意和精妙和谐的重奏之美，也为广大中国乐迷创造全新的古典音乐生活体验。

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

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

In the past few years, the ensemble has held numerous concerts and art education events, winning many music lovers. In the process, they have played and built a repertoire of almost 100 chamber pieces. Some are timeless masterpieces from Vienna, some glorious Chinese classics, and the others innovative contemporary compositions or adaptations. Whether they are European opera classics by Schoenberg or John Strauss, or Chinese folk melodies by MA Sicong or WU Zuqiang, these music pieces have gained new life from the ensemble's performance.

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

CHINA NCPA OCTET

单簧管 陈思军
Clarinet CHEN Sijun



低音提琴 刘怡枚
Double Bass LIU Yimei



长笛 尹伊
Flute YIN Yi



钢琴 隋博睿
Piano SUI Borui



第一小提琴 张精冶
First Violin ZHANG Jingye



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



中提琴 郝学嘉
Viola HAO Xuejia



第二小提琴 杨瑞
Second Violin YANG Rui



绿野仙踪

国家大剧院八重奏

THE ADVENTURE IN SUMMER

NCPA OCTET

乐是故乡明 SOUNDS OF CHINA

张精冶 第一小提琴
杨瑞 第二小提琴
郝学嘉 中提琴
朱亦兵 大提琴
刘怡枚 低音提琴
尹伊 长笛
陈思军 单簧管
隋博睿 钢琴

ZHANG Jingye First Violin
YANG Rui Second Violin
HAO Xuejia Viola
Yi-Bing Chu Cello
LIU Yimei Double Bass
YIN Yi Flute
CHEN Sijun Clarinet
SUI Borui Piano

莱罗尔·安德森 《会跳华尔兹的猫》
《切分音的钟》
《甜心单簧管》

肖斯塔科维奇 / 周静 改编
四首圆舞曲, 为长笛、单簧管与钢琴而作
杜鸣心 / 周静 改编 《新疆之旅》(选段)

黄自 / 石一岑 改编 《西风的话》

王洛宾 / 周静 改编 《花儿与少年》

印青 / 石一岑 改编 “三月桃花心中开” (选自《长征》)

Leroy Anderson *The Waltzing Cat*
The Syncopated Clock
Clarinet Candy

Dmitry Shostakovich / Arr. ZHOU Jing
Four Waltzes for Flute, Clarinet and Piano

DU Mingxin / Arr. ZHOU Jing *Ten Xinjiang Dances* (Selections)

HUANG Zi / Arr. SHI Yicen *Westwind's Whisper*

WANG Luobing / Arr. ZHOU Jing *Flowers and the Youth*

YIN Qing / Arr. SHI Yicen *"The Peach Blossom in March"*
(from *The Long March*)



2022
6.24/25

Multi-functional Theatre

小剧场

莫扎特、皮亚佐拉与 肖斯塔科维奇

国家大剧院四重奏

MOZART, PIAZZOLLA AND SHOSTAKOVICH

NCPA QUARTET



李喆 第一小提琴
刘弦 第二小提琴
庄然 中提琴
梁肖 大提琴

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

莫扎特
D大调第21号弦乐四重奏, K. 575

皮亚佐拉
《探戈芭蕾》

肖斯塔科维奇
F大调第三号弦乐四重奏, Op. 73

Mozart
String Quartet No. 21 in D major, K. 575

Piazzolla
Ballet Tango

Shostakovich
String Quartet No. 3 in F major, Op. 73



2022
7/29

Multi-functional Theatre

小剧场



| 合唱

| CHORUS

永恒的旋律

国家大剧院合唱团经典作品音乐会

ETERNAL MUSIC

CLASSICAL WORKS WITH CHINA NCPA CHORUS

焦淼 指挥

JIAO Miao Conductor

混声合唱

人民解放军占领南京
毛泽东 词 / 田丰 曲

在太行山上
桂涛声 词 / 冼星海 曲 / 藏云飞 编

永远跟党走
李峰 词 / 印青 曲 / 郑健 编合唱

女声合唱

燕子
哈萨克族民歌
田晓宝 编合唱

海岛冰轮初转腾
选段自京剧《贵妃醉酒》
邹野 编合唱

妈妈的九个祝福
克明 词 / 色·恩克巴雅尔 曲

混声合唱

沂蒙山歌
山东民歌
纪清连 改词配歌 / 张以达 编合唱

可爱的一朵玫瑰花
王洛宾 词曲 / 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

中场休息

混声合唱

送别
李叔同 填词 / J.P.奥德威 曲
茅沅 编合唱

旗正飘飘
黄自 词曲

大江东去
苏轼 词 / 青主 曲
瞿希贤 编合唱

男声合唱

等你到天明
哈萨克族民歌
王洛宾 整理 / 瞿希贤 编合唱

听妈妈讲那过去的事情
管桦 词 / 瞿希贤 曲

弯弯的月亮
李海鹰 词曲 / 刘晓星 编合唱

混声合唱

故乡的云
小轩 词 / 谭健常 曲
高伟春 编配

传奇
刘兵 词 / 李健 曲
任知超、张晓贞 编合唱

时间都去哪了
陈曦 词 / 董冬冬 曲 / 刘思远 编配

天耀中华
何沐阳 词曲 / 刘晓星 编合唱



Mixed Chorus

The People's Liberation Army Captured Nanjing
MAO Zedong, Lyrics / TIAN Feng, Music

On Taihang Mountain
GUI Taosheng, Lyrics
XIAN Xinghai, Music / ZANG Yunfei, Arr.

Always Follow the CPC
LI Feng, Lyrics / YIN Qing, Music
ZHENG Jian, Chorus Arr.

Female Chorus

Swallow
Kazakh Folk Song / TIAN Xiaobao, Chorus Arr.

The Moon Rises above the Island
From Peking Opera *The Drunken Concubine*
ZOU Ye, Chorus Arr.

Nine Blessings from My Mother
KE Ming, Lyrics / Se Enkebayar, Music

Mixed Chorus

Yimeng Mountain Song
Shandong Folk Song / JI Qinglian, Lyrics
ZHANG Yida, Chorus Arr.

A Lovely Rose
WANG Luobin, Lyrics & Music
LIU Xiaoxing, Chorus Arr.

The Sky-like Alashan
Wulanbagen & Maxibilige, Lyrics
Se Enkebayar, Music

Half time

Mixed Chorus

Farewell
LI Shutong, Lyrics / John Pond Ordway, Music
MAO Yuan, Chorus Arr.

Flags Are Fluttering
HUANG Zi, Lyrics & Music

The Mighty River Flows East
SU Shi, Lyrics / QING Zhu, Music / QU Xixian, Chorus Arr.

Male Chorus

Waiting for You Till Daybreak
Kazakh Folk Song / WANG Luobin, Organiz.
QU Xixian, Chorus Arr.

Listen to Mum's Stories about the Past
GUAN Huan, Lyrics / QU Xixian, Music

Crescent Moon
LI Haiying, Lyrics & Music / LIU Xiaoxing, Chorus Arr.

Mixed Chorus

Clouds of Hometown
Xiaoxuan, Lyrics / TAN Jianchang, Music
GAO Weichun, Arr.

The Legend
LIU Bing, Lyrics / LI Jian, Music
REN ZhiChao, ZHANG Xiaozhen, Chorus Arr.

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

Blessed China
HE Muyang, Lyrics & Music / LIU Xiaoxing, Chorus Arr.



2021
11.9/10

Concert Hall

音乐厅

如歌岁月

国家大剧院合唱团成立12周年音乐会

CANTABILE YEARS

CONCERT FOR THE 12TH ANNIVERSARY
OF THE CHINA NCPA CHORUS

焦淼 指挥
JIAO Miao Conductor

混声合唱

大地
奥拉·杰罗 曲

你鼓舞了我
布兰登·格瑞翰 词 / 罗尔夫·拉夫兰 曲

这是一年中最美好的时光
乔治·怀尔 曲

女声合唱

歌唱世间的美好
约翰·卢特 曲

船歌
选自歌剧《霍夫曼的故事》
雅克·奥芬巴赫 曲

男声合唱

教士合唱
选自歌剧《魔笛》/ 莫扎特 曲

水手合唱
选自歌剧《漂泊的荷兰人》
理查德·瓦格纳 曲

混声合唱

婚礼合唱
选自歌剧《罗恩格林》
理查德·瓦格纳 曲

火焰之歌
选自歌剧《奥赛罗》
朱塞佩·威尔第 曲

感谢上苍
选自歌剧《魔笛》/ 莫扎特 曲

中场休息

混声合唱

边疆处处赛江南
袁鹰 词 / 田歌 曲 / 金巍 编配

可爱的一朵玫瑰花
王洛宾 词曲 / 刘晓星 编合唱

回娘家
河北民歌 / 孟卫东 编合唱

男声组合

那些花儿
朴树 词曲 / 刘晓星 编合唱

外婆的澎湖湾
叶佳修 词曲 / 刘晓星 编合唱

童年

罗大佑 词曲 / 刘晓星 编合唱

男声合唱

八角楼的灯光
单文 等词 / 吕远 曲
刘晓星 编合唱

毛委员和我们在一起
山樵、永立 词 / 田颂刚 曲

混声合唱

永远跟党走
李峰 词 / 印青 曲 / 郑健 编合唱

天使告诉我
王宁 词 / 王黎光 曲

百年荣光
王宁 词 / 胡廷江 曲

Mixed Chorus

The Earth
Ola Gjeilo, Music

You Raise Me Up
Brendan Graham, Lyrics / Rolf Løvland, Music

It's the Most Wonderful Time of the Year
Johnny Mathis, Music

Female Chorus

Song to the Beautiful World
John Rutter, Music

Barcarole
From Opera *The Tales Of Hoffmann*
Jacques Offenbach, Music

Male Chorus

Priest Chorus
From Opera *The Magic Flute* / Mozart, Music

Sailor Chorus
From Opera *Der fliegende Holländer*
Richard Wagner, Music

Mixed Chorus

Wedding Chorus
From Opera *Lohengrin* / Richard Wagner, Music

Fire of Joy
From Opera *Otello* / Giuseppe Verdi, Music

Thank God
From Opera *The Magic Flute* / Mozart, Music

Intermission

Mixed Chorus

The Border Regions are as Rich as the South
YUAN Ying, Lyrics / TIAN Ge, Music / JIN Wei, Arr.

A Lovely Rose
WANG Luobin, Lyrics & Music / LIU Xiaoxing, Chorus Arr.

A Visit to the Parental Home
Hebei Folk Song / MENG Weidong, Chorus Arr.

Male Group

Where have all the flowers gone
PU Shu, Lyrics & Music / LIU Xiaoxing, Chorus Arr.

Grandmother's PengHuWan
YE Jiaxiu, Lyrics & Music / LIU Xiaoxing, Chorus Arr.

Childhood
LUO Dayou, Lyrics & Music / LIU Xiaoxing, Chorus Arr.

Male Chorus

The Lights of the Octagon
SHAN Wen and others, Lyrics / LV Yuan, Music
LIU Xiaoxing, Chorus Arr.

Mao is with Us
SHAN Jiao & YONG Li, Lyrics / TIAN Songgang, Music

Mixed Chorus

Always Follow the CPC
LI Feng, Lyrics / YIN Qing, Music / ZHENG Jian, Chorus Arr.

Angels Tell Me
WANG Ning, Lyrics / WANG Liguang, Music

Eternal Glory
WANG Ning, Lyrics / HU Tingjiang, Music



2021
12.3/4

Studio Theatre

小剧场

玫瑰人生

国家大剧院合唱团经典爱情歌曲音乐会

LA VIE EN ROSE

CLASSICAL LOVE SONGS
WITH CHINA NCPA CHORUS

焦淼 指挥

JIAO Miao Conductor

混声合唱

月亮代表我的心
孙仪 词 / 翁清溪 曲 / 金巍 编合唱

今宵多珍重
林达 词 / 王福龄 曲

愿
蒋勋 词 / 冉天豪 曲

男声合唱

弯弯的月亮
李海鹰 词曲 / 刘晓星 编合唱

对面的女孩看过来
阿牛 词曲 / 崔薇 改编合唱

中场休息

女声合唱

这是真的吗
选自歌剧《爱之甘醇》
葛塔诺·多尼采蒂曲

歌唱世间的美好
约翰·卢特曲

男声合唱

街角的冥想
弗兰克·洛瑟 词曲

今夜你是否能感受到我的爱
动画电影《狮子王》插曲
蒂姆·莱斯词
埃尔顿·约翰曲

混声合唱

我的爱人像一朵红玫瑰
罗伯特·彭斯诗
歌手伊娃·卡斯迪

玫瑰人生
艾迪特·皮雅芙 词
路易·古格利米 曲

莉莉·玛琳
选自故事片《莉莉·玛琳》
舒尔策 曲



Mixed Chorus

The Moon Represents My Heart
SUN Yi, Lyrics / WENG Qingxi, Music
JIN Wei, Chorus Arr.

This Precious Night
LIN Da, Lyrics / WANG Fuling, Music

Wishes
JIANG Xun, Lyrics / RAN Tianhao, Music

Male Chorus

Crescent Moon
LI Haiying, Lyrics & Music
LIU Xiaoxing, Chorus Arr.

The Girl Next Door
AH Niu, Lyrics & Music / CUI Wei, Chorus Arr.

Intermission

Female Chorus

Is this True
From Opera *L'elisir d'amore*
Domenico Gaetano Maria Donizetti, Music

Song to the Beautiful World
John Rutter, Music

Male Chorus

Meditation on Street Corners
Frank Loesser, Lyrics & Music

Can You Feel the Love Tonight
Form animated film *The Lion King*
Tim Rice, Lyrics / Elton John, Music

Mixed Chorus

My love's Like A Red Rose
Burns Robert, Lyrics / Eva Cassidy, Singer

La Vie en rose
Edith Piaf, Lyrics / Louis Gugliemi, Music

Lili Marleen
From Film *Lili Marleen* / Schulze, Music



祖国的春天

郑健与国家大剧院合唱团
经典作品音乐会

SPRING OF THE MOTHERLAND

CLASSICAL WORKS WITH ZHENG JIAN
AND CHINA NCPA CHORUS



郑健 指挥
ZHENG Jian Conductor

混声合唱

《祖国四季》声乐组曲 (2021年合唱版)

瞿琮 词 / 郑秋枫 曲 / 郑健 等编配

春-春来了

夏-海鸥飞来了

秋-帕米尔, 我的家乡多么美

冬-啊, 我的祖国

女声合唱

世纪春雨

韩静霆 词 / 印青 曲 / 陈春光 编配

阳光路上

甲丁、王晓岭 词

张宏光 曲 / 郑健 编配

中场休息

混声合唱

珠穆朗玛

李幼容 词 / 臧云飞 曲

我们新疆好地方

新疆民歌

马寒冰 词

鸿雁

内蒙民歌

任知超、郑健 编配

灯火里的中国

舒楠 曲 / 田地 词

曲大卫 编配

我有一个梦

舒楠 曲 / 田地 词

集体 词 / 孟卫东 曲

Mixed Chorus

"Four Seasons in Our Motherland"
Song Cycle (2021 Chorus Version)

QU Cong, Lyrics / ZHENG Qiufeng, Music
ZHENG Jian and others, Arr.

Spring-Spring is Coming

Summer-Seagull Comes

Autumn-Pamir, How Beautiful is My Hometown

Winter-Oh, My Motherland

Female Chorus

Century Spring Rain

HAN Jingting, Lyrics / YIN Qing, Music
CHEN Chunguang, Arr.

On the Road of Sunshine

JIA Ding & Wang Xiaoling, Lyrics

ZHANG Hongguang, Music / ZHENG Jian, Arr.

Intermission

Mixed Chorus

Everest

LI Yourong, Lyrics / ZANG Yunfei, Music

Our Xinjiang is a Good Place

Xinjiang Folk Song

MA Hanbing, Lyrics

Swan Goose

Mongolian Folk Song

REN Zhichao & ZHENG Jian, Arr.

China in Lights

SHU Nan, Music / TIAN Di, Lyrics / QU Dawei, Arr.

I Have a Dream

SHU Nan, Music / TIAN Di, Lyrics

Collective, Lyrics / MENG Weidong, Music



2022
3.10/11

Concert Hall

音乐厅

星光灿烂

国家大剧院合唱团中外经典歌剧
片段音乐会

STARRY NIGHT

CONCERT OF WESTERN CLASSIC OPERA PIECES
BY CHINA NCPA CHORUS

焦淼 指挥
JIAO Miao Conductor

歌剧《卡门》选曲

乔治·比才 曲
广场上人来人往
听那钟声起
烟云飘
哈巴涅拉
给母亲的一封信
斗牛士之歌
税务官员由我们来抵挡
大进行曲

歌剧《霍夫曼的故事》选曲

雅克·奥芬巴赫 曲
酒歌
林中小鸟
船歌
她已经飞走了, 情人

中场休息

歌剧《洪湖赤卫队》选曲

梅少山、张敬安 编剧
张敬安、欧阳谦叔 曲
保卫家乡
洪湖水浪打浪
这一仗打得真漂亮
大雁南飞
放下三棒鼓, 扛起红缨枪

歌剧《长征》选曲

邹静之 编剧 / 印青 曲
红军来了好交易
三月桃花心中开
祝愿你们翻过神山
长征的红军到陕北

Excerpts from Opera *Carmen*

Georges Bizet, Music
Sur la place, Chacun passe
La cloche a sonné
La fumée
Habanera
C'est votre mère qui m'envoie
Toréros
Quant au douanier
Les voici

From Opera *Les Contes d'Hoffmann*

Jacques Offenbach, Music
Drig, drig, drig, maître Luther
Les oiseaux dans la charmille
Belle nuit, ô nuit d'amour
Elle a fui, la tourterelle

Intermission

From Opera *The Red Guards on Honghu Lake*

MEI Shaoshan & ZHANG Jingan, Librettist
ZHANG Jingan & OUYANG Qianshu, Music
Denfend Our Homeland
Waves After Waves in Honghu Lake
We Won a Great Battle
Geese Heading South
Put Down Sanbang Drum, Pick up red-tasselled spear

From Opera *Long March*

ZOU Jingzhi, Librettist / YIN Qing, Music
Strike a good deal with the Red Army
Peach Blossoms Bloom in My Heart in March
Wish You Cross over the Sacred Mountain
The Red Army of the Long March Reached Northern Shaanxi



2022
4.8/9

Studio Theatre

小剧场

爱的咏叹

国家大剧院合唱团经典作品音乐会

THE ARIA OF LOVE

CLASSICAL WORKS WITH CHINA NCPA CHORUS

孟幻 指挥
MENG Huan Conductor

混声合唱

阿里郎
朝鲜民歌
蔡东真 编合唱

桃花红 杏花白
山西民歌 / 金巍 编合唱

女声合唱

泉水叮咚响
马金星 词 / 吕远 曲 / 刘孝扬 编合唱

又见炊烟
日本民谣
庄奴 填词

山楂树
姆·比里宾柯 词 / 叶·罗德庚 曲
常世华 译词

男声合唱

美丽的天使
墨西哥民歌
塞利诺·孟多萨·科尔特兹 词曲

在那遥远的地方
青海民歌
王洛宾 整理 / 金巍 编合唱

青年歌

瓦·列别杰夫·库马契 词
伊·杜纳耶夫斯基 曲

二重唱

跑马溜溜的山上
四川民歌 / 李依若 词

默默倾听

选自歌剧《风流寡妇》
弗朗兹·雷哈尔 曲

混声合唱

可爱的一朵玫瑰花
王洛宾 词曲 / 刘晓星 编合唱

伊犁姑娘

陈道斌 词 / 张吉华 曲

掀起你的盖头来

乌孜别克族民歌
王洛宾记谱 填词
孟卫东 编合唱

龙船调

湖北民歌
刘晓星 编合唱

月亮代表我的心
孙仪 词 / 翁清溪 曲



Mixed Chorus

Arirang
Korean Folk Song / CAI Dongzhen, Chorus Arr.
Red Peach Flower & White Apricot Flower
Shanxi Folk Song / JIN Wei, Chorus Arr.

Female Chorus

Spring Water Tinkles
MA Jinxing, Lyrics / LV Yuan, Music
LIU Xiaoyang, Chorus Arr.
See Again Smoke Arising from Kitchen Chimneys
Japanese Folk Song / ZHUANG Nu, Lyrics
Ural Rowan Tree
M. Pilipenko, Lyrics / E. Rodygin, Music
CHANG Shihua, Trans.

Male Chorus

Cielito Lindo
Mexican Folk Song
Quirino Mendozay Cortés, Lyrics & Music
In A Faraway Place
Qinghai Folk Song, WANG Luobin, Organiz.
JIN Wei, Chorus Arr.
Youth Song
Val Lebev, Jeff Kumach, Lyrics
E. Dunayevsky, Music

Duet

On the Horse Hill
Sichuan Folk Song
LI Yiruo, Lyrics
Lippen schweigen
From Opera *Die lustige Witwe*
Franz Lehár, Music

Mixed Chorus

A Lovely Rose
WANG Luobin, Lyrics & Music
LIU Xiaoxing, Chorus Arr.
Yili Girls
CHEN Daobin, Lyrics / ZHANG Jihua, Music
Lift Your Veil
Uzbek Folk Song
WANG Luobin, Lyrics & score
MENG Weidong, Chorus Arr.
Dragon Boat Tune
Hubei Folk Song
LIU Xiaoxing, Chorus Arr.
The Moon Represents My Heart
SUN Yi, Lyrics / WENG Qingxi, Music



2022
4.22/23

Studio Theatre

小剧场

歌声与微笑

庆祝六一国际儿童节
国家大剧院合唱团音乐会

SONG AND SMILE

CELEBRATE INTERNATIONAL CHILDREN'S DAY
WITH CHINA NCPA CHORUS

焦淼 指挥
JIAO Miao Conductor

混声合唱

让我们荡起双桨
乔羽 词 / 刘炽 曲

少年少年祖国的春天
李幼容 词 / 寄明 曲

春天在哪里
望安 词 / 潘振声 曲

采蘑菇的小姑娘
陈晓光 词 / 谷建芬 曲

我们的田野
管桦 词 / 张文纲 曲

萱草花
电影《你好，李焕英》主题曲
李聪 词 / 秋山小百合 曲

男声合唱

那些花儿
朴树 词曲 / 刘晓星 编合唱

外婆的澎湖湾
叶佳修 词曲 / 刘晓星 编合唱

童年
罗大佑 词曲 / 刘晓星 编合唱

可爱的家
选自歌剧《克拉丽》
杨鸿年 编合唱

小小少年
电影《英俊少年》插曲
佚名 曲 / 许民 编合唱

鳟鱼
舒伯特曲

灌篮高手主题曲
上杉升、山田恭二 词
织田哲郎、多多纳好夫 曲
刘晓星 编合唱

宫崎骏套曲
信长贵富 编合唱

天空之城
动画电影《天空之城》主题曲

音乐之声组曲
奥斯卡·汉默斯坦 词
理查德·罗杰斯 曲
克莱·威利克 编合唱

黑猫警长
动画片《黑猫警长》主题曲
蔡璐 词曲

Mixed Chorus

Let us Paddle
QIAO Yu, Lyrics / LIU Chi, Music

Young People are the Spring of China
LI Yourong, Lyrics / JI Ming, Music

Where is Spring
WANG An, Lyrics / PAN Zhensheng, Music

A Girl Picking Up Mushrooms
CHEN Xiaoguang, Lyrics / GU Jianfen, Music

Our Fields
Guan Hua, Lyrics / ZHANG Wengang, Music

Day Lily Flowers
Theme Music from Film *Hello*, LI Huanying
LI Cong, Lyrics / QIUSHAN Xiaobaihe, Music

Male Chorus

Where have all the Flowers Gone
PU Shu, Lyrics & Music / LIU Xiaoxing, Chorus Arr.

Grandmother's PengHuWan
YE Jiaxiu, Lyrics & Music / LIU Xiaoxing, Chorus Arr.

Childhood
LUO Dayou, Lyrics & Music / LIU Xiaoxing, Chorus Arr.

Lovely Home
From Opera *Clari* / YANG Hongnian, Chorus Arr.

Little Boy
Theme Music from *Handsome Boy*
Unknown, Lyrics / Xu Ming, Chorus Arr.

Trout
Schubert, Music

Theme Music of *Slam Dunk*
Uesugi Syou & Yamada Kyoji, Lyrics
Oda Tetsuro & Tatano Yoshio, Music
LIU Xiaoxing, Chorus Arr.

A Suite of Selected Music Pieces
from Miyazaki Hayao's Works
Nobunaga Takatomi, Chorus Arr.

Castle in the Sky
Music from animated film *Castle in the Sky*

The Sound of Music Suite
Oscar Hammerstein, Lyrics / Richard Rogers, Music
Clay Willick, Chorus Arr.

Mr. Black
Theme Music From Animated Film *Mr. Black*
CAI Lu, Lyrics & Music



2022
6.1/2

Studio Theatre

小剧场

致敬经典

李心草与国家大剧院合唱团
西方经典歌剧片段音乐会

A SALUTE TO CLASSICS

WESTERN CLASSIC OPERA PIECES
WITH LI XINCAO AND CHINA NCPA CHORUS

李心草 指挥
LI XINCAO Conductor



歌剧《漂泊的荷兰人》选段
理查德·瓦格纳 曲

海上风暴
纺织女工的歌
岸上狂欢

歌剧《罗恩格林》选段
理查德·瓦格纳 曲

清晨的号角
祝福
婚礼合唱
中场休息

歌剧《唐豪瑟》选段
理查德·瓦格纳 曲

牧童与远行者的歌
大厅向你致敬
远行者合唱
晚星颂

Excerpts from *Der fliegende Holländer*
Richard Wagner, Music

Mit Gewitter und Sturm aus fernem Meer
Summ und brumm
Steuermann, lass die Wacht!

Excerpts from opera *Lohengrin*
Richard Wagner, Music

In Früh'n versammelt uns der Ruf
Gesegnet soll sie schreiten
Treulich Geführt ziehet dahin
Intermission

Excerpts from opera *Tannhäuser*
Richard Wagner, Music

Frau Holda kam aus dem Berg hervor
Beglückt darf nun dich
Wie Todesahnung Dämmerung deckt die Lande
Heil ! Heil! Der Gnade Wunder Heil!



2022
6.11/12

Concert Hall

音乐厅

古韵·诗律

吴灵芬与国家大剧院合唱团
古典诗词音乐会

POETIC AND MUSICAL SPLENOR

CLASSICAL POETRY CONCERT
WITH WU LINGFEN AND CHINA NCPA CHORUS

吴灵芬 指挥
WU Lingfen Conductor

混声合唱

春思
李白 诗
送友人
李白 诗

女声合唱

春夜喜雨
杜甫 诗 / 徐坚强 曲
关雎
选自《诗经》
黎英海 曲

新 清平乐 村居
辛弃疾、陈旧 诗 / 潘行紫旻 曲

中场休息

混声合唱
天德而出宁
节选自《道德经》
陈乐昌 曲

观沧海
曹操 诗

苦寒吟
孟郊 诗 / 吴可畏 曲

虞美人
李煜 词

满江红
岳飞 词 / 郑志声 曲

寒山道
选自《寒山诗》《金刚经》
朱杰 曲

长恨歌
韦瀚章 词 / 黄自 曲
林声翁 补遗



Mixed Chorus

Longing for love
LI Bai, Poem
A Farewell to a Friend
LI Bai, Poem

Female Chorus

The Spring Rainy Night
Du Fu, Poem / XU Jianqiang, Music
Guan Ju
From *The Book of Songs*
LI Yinghai, Music
A Village Scene to the Tune of Qing Ping Yue
XIN Qiji & CHEN Jiu, Poem
PAN Xingzimin, Music

Intermission

Mixed Chorus

Tiande er Chuning
From *Daodejing*
CHEN Yuechang, Music
View of the Sea
CAO Cao, Poem
Song of Bitter Cold
MENG Jiao, Poem
WU Kewei, Music
Yu Mei Ren
LI Yu, Poem
Man Jiang Hong
YUE Fei, Poem / ZHENG Zhisheng, Music
Hanshan Dao
From *Han Shan poem & Diamond Sutra*
ZHU Jie, Music
Everlasting Regret
WEI Hanzhang, Poem
HUANG Zi, Music / LIN Shengweng, Addendum



2022
8.6/7

Concert Hall

音乐厅



| 歌剧

| OPERA

2021
9.8-12

夏日彩虹 新版《山村女教师》

歌剧院

Opera House

A VILLAGE TEACHER

(NEW VERSION)

郝维亚 作曲 HAO Weiya Composer
刘恒 编剧 LIU Heng Librettist
张艺 指挥 ZHANG Yi Conductor
陈薪伊 导演 CHEN Xinyi Stage Director

2021
9.29-10.3
10.5-7

长征

歌剧院

Opera House

THE LONG MARCH

印青 作曲 YIN Qing Composer
邹静之 编剧 ZOU Jingzhi Librettist
田沁鑫 杨笑阳 导演 TIAN Qinxin, YANG Xiaoyang Director
吕嘉 指挥 LÜ Jia Conductor

2021
10.28-31

党的女儿

歌剧院

Opera House

THE DAUGHTER OF THE PARTY

李心草 指挥 LI Xincuo Conductor

2021
11.11-14

贾尼·斯基基

戏剧场

Theatre

GIANNI SCHICCHI

普契尼 作曲 Puccini Composer
福扎诺 脚本 Forzano Librettist
吕嘉 指挥 LÜ Jia Conductor
吴吟 导演 WU Yin Stage Director

2021
11.27-28

音乐厅

Concert Hall

游吟诗人 音乐会版

IL TROVATORE IN CONCERT

威尔第 作曲 Verdi Composer
卡马拉诺 脚本 Cammarano Librettist
吕嘉 指挥 LÜ Jia Conductor

2021
12.21-25

歌剧院

Opera House

青春之歌 首演

SONG OF YOUTH PREMIERE

张千一 作曲 ZHANG Qianyi Composer
赵大鸣 编剧 ZHAO Daming Librettist
吕嘉 指挥 LÜ Jia Conductor
王晓鹰 导演 WANG Xiaoying Stage Director

2022
1.18-23

歌剧院

Opera House

图兰朵

TURANDOT

普契尼 作曲 Puccini Composer
阿达米 希莫尼 脚本 Adami, Simoni Librettist

2022
3.2-6

歌剧院

Opera House

洪湖赤卫队

THE RED GUARDS ON HONGHU LAKE

张敬安 欧阳谦叔 作曲 ZHANG Jing-an, OUYANG Qianshu Composer
张敬安 杨会昭 欧阳谦叔 ZHANG Jing-an, YANG Huizhao
朱本和 梅少山 潘春阶 编剧 OUYANG Qianshu, ZHU Benhe
MEI Shaoshan, PAN Chunjie Librettist

2022
4.14-17

运河谣

歌剧院

Opera House

印青 作曲
黄维若 董妮 编剧

YIN Qing Composer
HUANG Weiruo, DONG Ni Librettist

2022
5.17-22

茶花女

歌剧院

Opera House

朱塞佩·威尔第 作曲
皮亚韦 脚本

Giuseppe Verdi Composer
Piave Librettist

2022
6.1-5

没头脑和不高兴 儿童歌剧

戏剧场

Theatre

A STORY ABOUT GROWING UP
OPERA FOR CHILDREN

张艺馨 作曲
韩剑光 编剧

ZHANG Yixin Composer
HAN Jianguang Librettist

2022
6.29-7.3

党的女儿

歌剧院

Opera House

THE DAUGHTER OF THE PARTY

2022
7.28-31

青春之歌

歌剧院

Opera House

SONG OF YOUTH

张千一 作曲
赵大鸣 编剧
吕嘉 指挥
王晓鹰 导演

ZHANG Qianyi Composer
ZHAO Daming Librettist
LÜ Jia Conductor
WANG Xiaoying Stage Director

2022
8.28-31

爱之甘醇

歌剧院

Opera House

L'ELISIR D'AMORE

多尼采蒂 作曲

Donizetti Composer



| 特邀画家

| GUEST VISUAL ARTIST

朱炜 特邀画家

从 2019/20 乐季起，画家朱炜先生应邀成为国家大剧院管弦乐团及合唱团的特邀画家。两年多以来，朱炜先生以自己的慧眼独具和生花妙笔，在音乐世界和视觉艺术之间架起了奇妙的对话桥梁。从 2019/20 乐季的《华彩》系列，到 2020/21 乐季的巨幅《纪念贝多芬诞辰 250 周年》、《四重奏》及《天鹅湖》，到本乐季这幅以《心有皓耀》为主题的大型画作，以及不计其数的写生画稿和速写作品，都是他在此探索过程中的智慧和工作总结。

画家是感知力非凡的人，其关注对象涵盖宇宙万物，而画家在某段时间集中和专注地探索某具体话题和领域，有时或许会是他创作生涯里硕果累累的发现之旅，但有时也会在某种程度上具有相当的冒险意义，尤其是考虑到他为此而做出的巨大的时间、情感和心力的投入。从这个意义上说，对朱炜两年多来的付出，我们既由衷地心生钦佩和感动，也为其成果感到骄傲和欣喜。

在音乐家的创作和工作成果里，声响显然是最首要的，但它又并非所有和一切。以声响为核心，由作曲家、演奏者、聆听者以及音乐作品所跨越的无数时空中活跃着的芸芸众生，他们从音乐现场到跨越时空的彼此交流与默默共情，共同构筑了一个被我们称为“音乐生活”的宏大世界。从音乐家忘情投入的演奏，到观众兴奋或沉静表情，到情感从声响中溢出并令万物生情，抑或是全世界所有剧场中

独有的快乐与鼎沸，都仿佛是我们音乐生活中的朵朵美丽浪花。如此来看，朱炜的画作既是对音乐生活的侧影式记录，更在某种程度上帮我们走出了声响的局限，再从声响之外去回看更广义的音乐生活。

这幅以《心有皓耀》为主题的大作，是朱炜为我们本乐季所作的新画，也堪称国家大剧院管弦乐团全体音乐家的一幅群体肖像。为了一支乐团造像实在是需要勇气的，且不说将百余位音乐家生动而多样的面孔跃然纸上是多么地艰难，让一支乐团能“无声胜有声”地在纸上绽放光彩更是难于登天。不过，面对这幅画作时，我们却分明看得见穿越和维系在所有音乐家及聆听者之间那根无形的纽带，它像一双看不见的巨手，它所触摸的每个人的脸庞、眼神与身形，以及那轮不知是挂在天上还是藏在心里的皓月，都在朱炜的笔下于瞬间被拧在了同一种奇妙的力量和气质中。其实，这样的力量和气质正是我们，也正是我们独特的集体印记。每当登上舞台、音乐响起，这样的力量和气质便同我们的音乐水乳交融，不仅在舞台上腾成一种极特殊的凝聚和共鸣，更将从舞台上流淌到所有观众心中，形成溢满整个音乐厅的化学氛围：无论是伤感、不舍、迷惘，还是振奋、希望与感动，都在此融化成一种强大的共情，不分你我，无问东西。

正如罗曼·罗兰所说“艺术的伟大意义，在于它能显示人的真实情感、隐秘的内心生活和热情的世界，这都是在我们内心世界长久积攒和发酵、才终将浮出水面的东西。”借朱炜非凡的感知力，这些长久积攒和发酵在我们这些音乐家心中的真实情感和热情，也终于被以音乐以外的方式捕捉到，也让更多人感受到我们的内心世界。由此，我们仿佛也能跳出自己，从全新角度更深地审视和懂得我们工作的价值，并更加坚定我们在此坚守的信念。为此，我们要感谢朱炜：感谢他的生花妙笔、慧眼独具和非凡的感知力，更感谢他以这幅集体肖像带给我们的感悟和鼓励！

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，也让更多人以音乐以外的方式、感知到了艺术宝贵的价值和意义！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。



ZHU Wei

Guest Visual Artist

In the 2019/20 season, artist Mr. ZHU Wei accepted the invitation to be the guest visual artist of the China NCPA Orchestra and Chorus. For more than two years since then, Mr. ZHU Wei has shown his unique artistic taste and brilliant painting skills in the effort to set up a bridge between the worlds of music and visual art. The results of his wisdom and works during this exploration include the Cadenza series for the 2019/20 season, *In Erinnerung an Beethovens 250 Geburtstag*, a work of gigantic size, *Quartet*, and *Swan Lake* for the 2020/21 season and the large-scale painting with the theme of *Glows from Within* for this season, as well as countless drawings and sketches.

A painter is a person of extraordinary perception, who observes all details of the universe. A painter's concentrated exploration of a specific topic or field during a certain period of time may sometimes be a fruitful journey of discovery in his creative career, but sometimes it can also be quite risky in a way, especially considering the enormous investment of time, emotion and intellectual effort he has made for this purpose. We are both impressed and sincerely moved by ZHU Wei's dedication over the past two years, and the results make us feel both proud and delighted.

Sound is clearly primary in the creation and work of a musician, but it is not everything. The composer, the performer, the listener, and the multitude of people active in the myriad of time and space covered by the musical work, communicating and empathizing with each other on the sites of the performance and crossing time and space, build a grand world together that we call the musical life with sound at its core. The musicians' performance with full concentra-

tion, the audience's excitement or calmness, the emotions that burst out from the sound bringing everything to life, and the joy and energy unique in all theatres around the world all seem to be beautiful waves in our musical life. In this sense, ZHU Wei's paintings not only record our musical life, but also help us go beyond the confines of sound and look at musical life from a broader perspective.

ZHU Wei's new painting for our new season, a masterpiece with the theme of "Glows from Within", is a group portrait of all the musicians of the NCPAO. It takes courage to create a portrait of an orchestra. It is already difficult to vividly present diverse faces of more than a hundred musicians within the frame; it is almost impossible to bring an orchestra to life with its sound on the silent canvas. However, when we look at this painting, we can clearly see the connection between all the musicians and listeners like an invisible bond, through which the faces, eyes and figures of every person, as well as the bright moon hanging in the sky or hidden in the heart, are all instantly brought together in the same wonderful power and temperament under ZHU Wei's brush. In fact, such power and temperament is exactly the unique characteristic of us as a team. When we start playing on stage, such power and temperament as an integral part of our music will build up a very special resonance on the stage, touching the hearts of all the audience and forming an atmosphere in the whole concert hall. Sadness, reluctance, confusion, elevation, hope, movement, or other emotions all grow into powerful empathy that goes beyond individual differences. As Romain Rolland said, "the essence of the great interest of art lies in the way that it reveals the true feeling of the soul, the secrets of its inner life, and the world



of passion that has long accumulated and fermented there before surging up to the surface." Through ZHU Wei's extraordinary perception, the true emotions and passions that have been accumulated and fermented in us musicians are finally captured in a way other than music, which allows more people to feel our inner world. As a result, we are able to look beyond ourselves and understand the value of our work from a new perspective, and to strengthen our belief in what we do. For this, we would like to thank ZHU Wei for his brilliant brushwork, discerning vision and extraordinary perception, and more importantly, for the insight and encouragement he has brought us with this collective portrait!

In fact, this is one of the reasons why we started this multi-year guest artist program: through these paintings, Mr. ZHU Wei has captured the most touching moments in the world of art and theatre, turning them into eternal visual memories and reminiscences, which has enabled more people to perceive the value and meaning of art in a way other than music. We are grateful for this, and we look forward to seeing more of Mr. ZHU Wei's works in the future, as he explores the profound world of art and theatre through visual perception.



朱炜

特邀画家

ZHU Wei

Guest Visual Artist

1962 年出生于北京。

1985 年参与中国 85 美术运动, 策展并参展《八六最后画展》。

1986 年学士毕业于浙江美术学院 (现中国美术学院)。

1992 年硕士毕业于日本国立大阪教育大学。

2000 年于北京创办“数象互动”、“数象空间”。

2011 年出版“细节”系列《大师笔触》。

1986 年以来以自由艺术家、设计师身份活跃于北京、日本、美国等地。

现任职于李可染画院, 居住北京、西雅图。

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

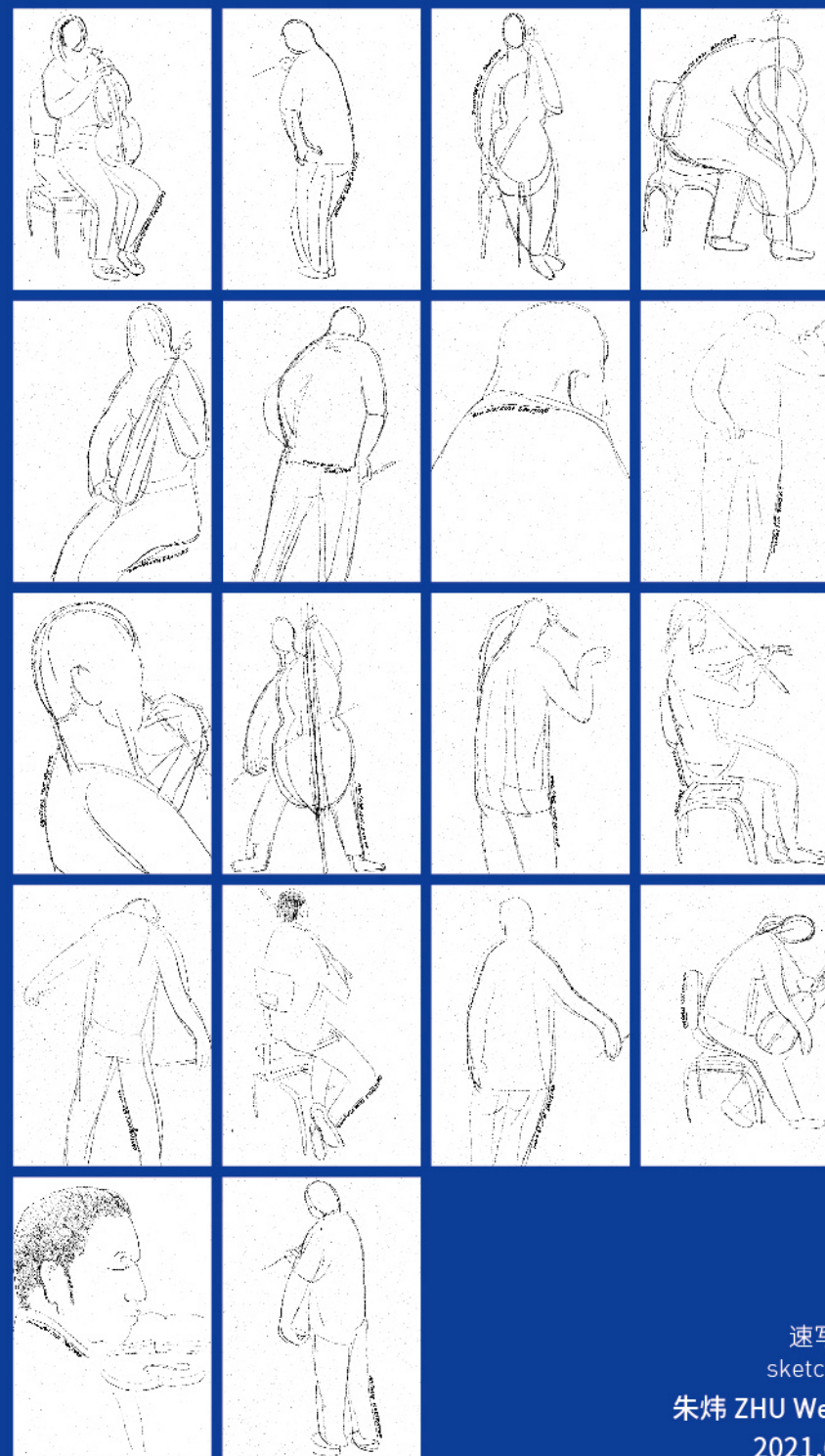
At present, working at Li Keran Academy of Painting and living in Beijing and Seattle



《心有暗曜》
朱炜 创作并绘：2021 原作尺寸：5950 x 2195mm
GLOWS FROM WITHIN
ZHU Wei Year: 2021 Dimensions: 5950 x 2195mm







速写
sketch
朱炜 ZHU Wei
2021.6



| 国家大剧院合唱团

| CHINA NCPA CHORUS

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。

自合唱团成立以来，积极参演了国家大剧院制作的中外歌剧《西施》《运河谣》《洪湖赤卫队》《冰山上的来客》《方志敏》《长征》《党的女儿》《图兰朵》《卡门》《茶花女》《漂泊的荷兰人》《阿依达》等五十余部作品的演出，以及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《2016 年杭州 G20 国际峰会文艺演出》《“一带一路”高峰论坛专场文艺演出》，国庆文艺晚会——大型音乐舞蹈史诗《奋斗吧中华儿女》等演出，艺术水准广受赞誉。已故指挥家洛林·马泽尔表示“这是一个充满激情的合唱团”；指挥家丹尼尔·欧伦排练后兴奋地表示“这是我见过的声音最棒的合唱团，虽然他们很年轻，但比很多欧洲的合唱团都要好”；指挥家安东尼奥·帕帕诺认为“这个合唱团是一个朝气蓬勃，充满热情的合唱团，他们有着美妙的，和谐的声音，而且训练有素”；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”。

作为极具时代精神的歌唱使者，国家大剧院合唱团积极策划参与周末音乐会、经典艺术讲堂。每年 40 余场公益演出为高雅艺术的普及与传播贡献自己的力量。除为广国内听众奉献精彩演出，国家大剧院合唱团已经成功到访了欧洲、亚洲等多个国家和中国香港、澳门地区，深受中外观众的喜爱。

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和合唱事业，不忘初心，踏歌前行！

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 a vigorous professional chorus with infinite potential.

Since its establishment, it has participated in more than 50 Chinese and foreign operas by NCPA such as *Xishi*, *The Ballad of Canal*, *The Red Guards on Honghu Lake*, *Visitors on the Snow Mountain*, *The Red Guards on Honghu Lake*, *The Long March*, *The Daughter of the Party*, *Turandot*, *Carmen*, *La Traviata*, *Der Fliegende Holländer*, *Aida*. The chorus has also planned and performed in many large-scale vocal works and theme concerts including Beethoven's Ninth Symphony, Mahler's 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 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*, *Evening Gala for the G20 Hangzhou Summit*, the gala "Millennial Road" for the Belt and Road Forum for International Cooperation, *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 have get high appraisals by the high artistic standard.

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"; the world famous tenor Domingo once said, "I am honoured to cooperate with these gifted young artists".

As the singing envoy of zeitgeist, the chorus actively plans and participates in NCPA's Weekend Concert series, Classic Art Lectures series, and hold more than 40 public benefit events to help popularize elegant art. They also visited in Asia, Europe, China's Hong Kong and Macao and so on. The chorus's performances have been critically acclaimed by the audiences and local counterparts.

Beijing, in the new century, is full of the prosperous atmosphere of elegant art. The young artists of the chorus stay true to the mission, sing all the way forward. They 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

WU Lingfen
Conductor

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 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.



李心草
中国交响乐团
团长 / 指挥

LI Xincao
Director of
China National
Symphony Orchestra

李心草现任中国交响乐团团长 / 首席指挥、第十三届全国政协委员、中国音乐家协会副主席、国务院政府津贴获得者、中央音乐学院及中国音乐学院指挥系教授 / 硕士生导师。

李心草是首位进入维也纳国家歌剧院执棒的华人指挥家。曾被《中国青年》评为“可能影响中国 21 世纪的 100 位青年”之一。

李心草先后就读于中央音乐学院和维也纳国立音乐与表演艺术大学，先后师从徐新、郑小瑛、李德伦、严良堃、L. Hager 教授。

李心草年少成名，20 岁即执棒前中央乐团和上海交响乐团。1994 年，出任中央芭蕾舞团管弦乐团首席指挥。1999 年起，任中国交响乐团指挥。2009 年至 2016 年，担任韩国釜山爱乐乐团音乐总监 / 首席指挥。

多年以来，李心草的音乐足迹遍布全球五大洲，无论是在交响乐还是歌剧领域，都备受世界瞩目。尤其是率领中国交响乐团在世界各地进行了历史性的访问演出，所到之处，响应热烈，颇受好评，各国权威乐评均给予极高评价。李心草多次在国家级外交活动的文艺演出中担任音乐总指挥，如 2016 年在杭州召开的“G20 峰会”文艺演出“最忆是杭州”、2017 年在厦门召开的“金砖峰会”文艺演出“扬帆未来”、2018 年随“中国文艺工作者代表团”访问朝鲜并为朝鲜领导人演出、2019 年庆祝中华人民共和国成立 70 周年大型音乐舞蹈史诗《奋斗吧 中华儿女》等等。

Director and Chief Conductor of China National Symphony Orchestra, LI Xincao is also a member of the 13th National Committee of CPPCC, Vice President of China Musicians Association, a State Council Special Allowance Expert, and a professor and master tutor at the Conducting Departments of the Central Conservatory of Music and China Conservatory of Music.

The first Chinese conductor ever to stand on the podium of Vienna State Opera, LI Xincao was once commented by *China Youth* magazine as “one of the 100 youths that may influence China in the 21st century”.

He took higher education at the Central Conservatory of Music and the University of Music and Performing Arts Vienna under the guidance of professors XU Xin, ZHENG Xiaoying, LI Delun, YAN Liangkun and L. Hager.

LI Xincao became famous in his early years. At the age of 20, he served as conductor of the former Central Philharmonic Orchestra and Shanghai Symphony Orchestra. In 1994, he became the chief conductor of the National Ballet of China Symphony Orchestra. In 1999, he began to serve as a conductor of China National Symphony Orchestra. From 2009 to 2016, he was music director and chief conductor of the Busan Philharmonic Orchestra of South Korea.

Over the years, he has performed all over the world and attracted much attention across the fields of symphony and opera. Particularly, he has led the China National Symphony Orchestra on historical tours around the world and has been enthusiastically received by audiences and musical critics domestically and abroad. He has served as chief conductor in performances during various diplomatic events and national celebrations, such as the galas during G20 2016 in Hangzhou and BRICS 2017 in Xiamen, the performances during the visit of Chinese Artists Delegation to North Korea in 2018, and the 2019 song and dance epic *There We Go* in celebration of the 70th anniversary of the founding of the People's Republic of China, etc.



郑健
指挥

ZHENG Jian
Conductor

著名指挥家，国家一级指挥。原中国人民解放军总政治部歌舞团指挥，总政交响乐团常任指挥，中国人民武装警察部队政治部文工团团长，中国交响乐基金会理事，中国交响乐联盟副主席，中国合唱联盟副主席，北京合唱联盟副主席，中国音乐家协会主席团成员、理事。解放军艺术学院客座教授，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。倡导和组建了武警男声合唱团。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。

Zheng is a national first-class conductor. He used to work as director of the PLA General Political Department Art Group, Conductor-in-Residence of Chinese People's Liberation Army Symphony Orchestra, president of the Art Troupe of Political Department of the Chinese Armed Police Force, member of China Symphony Development Foundation, vice chairman of China Symphony Alliance, vice chairman of China Symphony Alliance and China Chorus Association, presidium member and member of Chinese Musicians' Association, visiting professor of the People's Liberation Army Academy of Art. 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. 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.



焦淼
驻团指挥

JIAO Miao
Resident Conductor

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 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

MENG Huan
Conductor

孟幻，毕业于中国音乐学院指挥系，师从指挥家吴灵芬教授。现任国家大剧院合唱团外邀指挥，中山大学艺术学院教师。

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 graduated from the Conducting Department at China Conservatory of Music, where he studied under Professor WU Lingfen. Now serves as Guest Conductor of NCPA Chorus and teacher at Art Faculty of Sun Yat-sen University.

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 *Diaochan* created by Gansu Opera House. In 2016, he served as chorus conductor in cooperation with Xi'an Concert Symphony Orchestra for operas *Tosca* and *Le Nozze di Figaro* for concert.



合唱团团员名录

女高音声部

赵瑾 ◆ △ 马敏 ● 张乐 孔迪 周与倩
崔茜 王青 刘超群 郭鑫 韩雪
董京兰 张玉龙 耿子津 林佳 林婧雯
陈瑾 张曦 娄玥 周鑫 曹蕾
盖耀文

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
樊荣 查璐璐 李仕婷 蔡欣颖 闫美伊
李丹妮 黄一乔 白鹭飞

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 许潮

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 张恩铭 李孟涛
席伟浩 于进 杨啸 王智灏 邵敬凯
陈健

钢琴伴奏

隋博睿 张悦 刘晓星 郑杰

Sopranos

ZHAO Jin ◆ △, MA Min ●, ZHANG Yue, KONG Di,
ZHOU Yuqian, CUI Qian, WANG Qing, LIU Chaoqun,
GUO Xin, HAN Xue, DONG Jinglan, ZHANG Yulong,
GENG Zijin, LIN Jia, LIN Jingwen, CHEN Jin ZHANG Xi,
LOU Yue, ZHOU Xin, CAO Lei, GAI Yaowen.

Altos

WANG Shuting △, ZHAI Fengchao ●, YANG Liu, LI Yinxia,
WANG Zhihua, ZHAO Xueting, GAO Xingwen, QI Rui,
WANG Rongrong, ZHAO Songting, FAN Rong, ZHA Lulu,
LI Shiting, CAI Xinying, YAN Meiyi, LI Danni,
HUANG Yiqiao, BAI Lufei.

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, XU Chao.

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, ZHANG Enming, LI Mengtao, XI Weihao,
YU Jin, YANG Xiao, WANG Zhihao, SHAO Jingkai, CHEN Jian.

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 Date	音乐会 Concert	指挥 Conductor
2021 11	9 10 永恒的旋律:国家大剧院合唱团经典作品音乐会 Eternal Music:Classical Works with China NCPA Chorus	焦淼 JIAO Miao
2021 12	3 4 如歌岁月:国家大剧院合唱团成立12周年音乐会 Cantabile Years: Concert for the 12 th Anniversary of the China NCPA Chorus	焦淼 JIAO Miao
2022 02	12 13 玫瑰人生:国家大剧院合唱团经典爱情歌曲音乐会 La Vie en Rose:Classical Love Songs with China NCPA Chorus	焦淼 JIAO Miao
2022 03	10 11 祖国的春天:郑健与国家大剧院合唱团经典作品音乐会 Spring of the Motherland: Classical Works with ZHENG Jian and China NCPA Chorus	郑健 ZHENG Jian
2022 04	8 9 星光灿烂:国家大剧院合唱团中外经典歌剧片段音乐会 Starry Night: Concert of Western Classic Opera Pieces by China NCPA Chorus	焦淼 JIAO Miao
	22 23 爱的咏叹:国家大剧院合唱团经典作品音乐会 The Aria of Love:Classical Works with China NCPA Chorus	孟幻 MENG Huan
2022 06	1 2 歌声与微笑:庆祝六一国际儿童节国家大剧院合唱团音乐会 Song and Smile: Celebrate International Children's Day with China NCPA Chorus	焦淼 JIAO Miao
	11 12 致敬经典:李心草与国家大剧院合唱团西方经典歌剧片段音乐会 A Salute to Classics: Western Classic Opera Pieces with LI Xinciao and China NCPA Chorus	李心草 LI Xinciao
2022 08	6 7 古韵·诗律:吴灵芬与国家大剧院合唱团古典诗词音乐会 Poetic and Musical Splendor: Classical Poetry Concert with WU Lingfen and China NCPA Chorus	吴灵芬 WU Lingfen



| 国家大剧院管弦乐团

CHINA NCPA
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在 2010 年创建于北京，成为开启中国交响乐发展新篇章的里程碑。同蓬勃进取的时代和有容乃大的城市相伴相生，他们始终以澎湃的热情与创新、不懈的奉献与精进精神，为最高艺术品质的音乐演奏和传播而矢志不渝。

历经十余载光辉旅程，汇聚百位卓越演奏家，今天的国家大剧院管弦乐团已是享有崇高艺术威望的顶级乐团，更是北京及全中国音乐生活发展前行的卓越引领者。作为世界级表演艺术地标，国家大剧院是其各项艺术活动的驻地，更是其出色国际视野、文化底蕴、艺术创想的源泉。来自海内外的百位新生代音乐翘楚，凭其出众才华及情怀以此为家，成为新时代顶尖国家乐团代言人。

乐团每年以 48 周乐季呈现逾百场精彩演出，带领近 20 万观众遨游深邃音乐世界、感受触动心弦的美妙时刻，推动北京及全中国音乐生活不断探索、突破、书写新篇章。他们独有的热情、活力和精湛技艺，是其音乐标志性的神采和韵致，更与指挥家马泽尔、梅塔、捷杰耶夫、郑明勋、艾森巴赫、路易斯、阿什肯那齐、吕绍嘉、张弦、张国勇、张艺、李飏等，钢琴家布赫宾德、科瓦塞维奇、布尼亚季什维莉、阿卜杜瑞莫夫、沃洛丁、郎朗、王羽佳、张昊辰、陈萨等，大提琴家卡普松、王健、秦立巍等，小提琴家穆特、郑京和、列宾、吕思清、宁峰等，歌唱家多明戈、努奇、弗莱明、李晓良、和慧、沈洋、宋元明等星光云集的大师交相辉映，留下了无数难忘的巅峰现场。

将艺术创意和人文情怀相结合，使音乐成为融汇古今与东西、沟通艺术与现实的桥梁，是乐团始终坚守的乐季理念。他们精湛演绎无数古典及浪漫时代经典，不遗余力支持现代音乐及青年作曲家，更有硕果累累的新作委约、唱片出版。从陈其刚、赵季平、于京君、马格努斯·林德伯格、奥古斯塔·里德·托马斯、卡列维·阿霍等顶尖大师，到其倾力支持的国家大剧院青年作曲家计划，他们促成了陈其刚《江城子》、《如戏人生》、赵季平《第一小提琴协奏曲》、《第二琵琶协奏曲》、于京君《日新》等优秀新作的诞生，推动了现代音乐在中国的发展、中国作品在海外的推广及新生代作曲家的成长。2012 年，已故大师马泽尔执棒并由他亲自改编自瓦格纳歌剧的《无词指环》，作为大师在华唯一录音由索尼发行，更被大师看作有史

以来“最完美的演绎”；2019 年，贝多芬《第九交响曲》获颁中国发烧唱片大奖“最佳管弦乐专辑”；2021 年，贝多芬《爱格蒙特》戏剧配乐成为这部伟大作品的首次中国录音。

作为亚洲在歌剧领域经验最丰富、成就最卓越的乐团之一，他们对歌剧艺术在中国的介绍、推广和发展有划时代的贡献，更坚实缔造了歌剧音乐在中国的全新艺术高度。十余年来，他们演绎了近 70 部国家大剧院版歌剧制作，成就了瓦格纳《罗恩格林》、《纽伦堡的名歌手》、威尔第《西蒙·波卡涅拉》、圣-桑《参孙与达丽拉》、多尼采蒂《拉美莫尔的露琪亚》、普契尼《西部女郎》等重磅经典的中国首演，并担纲了印青《长征》、郭文景《骆驼祥子》等 17 部中国歌剧的世界首演。

他们还以经常性的艺术沙龙、周末音乐会，走进学校、社区、医院、博物馆，使音乐之美融入生活、触手可及。2020 年，他们在新冠疫情中线上演出数十场，场均浏览量近 3000 万，在逆境中为人们捎去信心，成为全球音乐界典范事件。作为国家文化使者，他们赴柏林、纽伦堡、基辛根、

悉尼、首尔、大邱、新加坡、华盛顿、芝加哥、纽约、费城、安娜堡、教堂山、旧金山、渥太华、多伦多、蒙特利尔等地巡演。2014 年和 2017 年，他们同吕嘉两赴北美，成为首支进入纽约卡内基音乐厅、芝加哥交响中心、旧金山戴维斯大厅、蒙特利尔交响大厅官方演出季的中国乐团，成为中国音乐界历史性突破，更因“欢欣愉悦的自信和朝气蓬勃的力量”（Musical America）被赞誉为“光彩四射和一流水准的乐团”（ConcertoNet）。2021 年，他们作为亚洲乐团代表携手五大洲艺术家，亮相达沃斯世界经济论坛开幕影片，于逆境中呼唤多元文化沟通及互信。

作为国家大剧院首任音乐艺术总监，陈佐湟在 2010 年参与乐团创建并出任其首席指挥。2012 年，陈佐湟荣膺桂冠指挥后，吕嘉接任首席指挥，并于 2017 年出任音乐总监与首席指挥、国家大剧院音乐艺术总监。吕嘉在交响乐及歌剧领域均造诣深厚，曾任意大利维罗那歌剧院音乐总监、西班牙特内里费交响乐团艺术总监，也是中国澳门乐团音乐总监兼首席指挥。

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, ZHAO Jiping, Michael Gordon, Kalevi Aho, et al. 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 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

LÜ Jia
Music Director

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职业指挥家生涯。

在过去的近20年中，吕嘉在欧美及全球各国指挥歌剧及音乐会两千余场。他是第一位在意大利担任重要歌剧院总监的亚洲指挥家，也是第一位执棒芝加哥交响乐团的华人指挥家。在欧洲，他曾在斯卡拉歌剧院、巴伐利亚国立歌剧院、柏林德意志歌剧院，以及洛桑、都灵、罗马、那不勒斯、威尼斯、佛罗伦萨、法兰克福和斯图加特的众多歌剧院指挥过大量重要歌剧制作。在交响乐领域，他曾与众多国际顶尖交响乐团合作，如阿姆斯特丹皇家音乐厅管弦乐团、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。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，吕嘉现在也是中国澳门乐团音乐总监兼首席指挥。

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 Bayersische 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), and Music Director 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

Zuohuang Chen
Conductor Laureate

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 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

国家大剧院管弦乐团首席，中央音乐学院客座教授，国家大剧院四重奏第一小提琴，中国人民大学艺术学院客座教授，保利院线艺术委员会专家委员。曾入选英国伦敦交响乐团“音乐人才”计划并加入乐团工作，并曾担任加拿大蒙特利尔音乐家室内乐团副首席及代理首席和中央歌剧院交响乐团首席。两次获得国务院文化部颁发的“优秀演奏奖”。被指挥大师捷杰耶夫称赞为“一位伟大的首席”。毕业于中央音乐学院，并获全额奖学金赴英国伦敦市政厅音乐与戏剧学院以及加拿大蒙特利尔大学音乐学院深造，先后师从小提琴教育家林耀基教授、伊夫拉·尼曼教授和艾里欧罗娃·图洛维斯基教授。

Concertmaster of China NCPA Orchestra, Guest Professor at the Central Conservatory of Music, First Violinist of the NCPA Quartet, Guest Professor at the Renmin University of China School of Arts, Expert Member of Poly Cinema Chain Art Committee. He has been selected in the "string scheme for top level student" of the London Symphony Orchestra, and served as Associate Concertmaster and Deputy Concertmaster of the I Musici de Montréal Chamber Orchestra, Concertmaster of China National Opera House. He has won twice the "Excellent Performance Award" by China's Ministry of Culture and hailed as "a great concertmaster" by Maestro Valery Gergiev. He graduated from the Central Conservatory of Music, won full scholarship for advanced studies at the Guildhall School of Music and Drama and Université de Montréal, learning from violin educators LIN Yao Ji, Yfrah Neaman, and Eleonora Turovsky.



王晓明
客座乐团首席

WANG Xiaoming
Guest Concertmaster

著名旅欧小提琴家、苏黎世爱乐乐团首席、斯特拉迪瓦里音乐节总监、斯特拉迪瓦里四重奏第一小提琴、国家大剧院管弦乐团客座乐团首席、卡拉扬国际基金会终身荣誉音乐家，纽约时报评论为“卓越令人难忘的优美声音”。王晓明的音乐足迹遍布全球 30 多个国家，及各大音乐厅和音乐节。瑞士卡来多斯音乐学院小提琴教授；苏黎世音乐学校小提琴教授。王晓明荣获过多项国际小提琴大奖赛，如莫扎特国际小提琴比赛特别奖，维也纳“使迪芬”国际小提琴比赛第一名。索尼唱片和拿索斯古典音乐为斯特拉迪瓦里四重奏发行了莫扎特全套《普鲁士四重奏》等和《斯特拉迪瓦里四重奏音乐厅》大碟。

First violin of Stradivari Quartet; Concertmaster of Philharmonia Zurich Founder of Swiss Chinese Chamber Orchestra; Image Ambassador for Culture tourism in Switzerland. He appears regularly as a soloist and chamber musician at major stage all over the world. Xiaoming is currently serves as the Concertmaster of Zurich Philharmonic. He has been Concertmaster of Verbier Festival Orchestra and also appears regularly as Guest Concertmaster working with Deutsch Radio Philharmonic, Hamburg Philharmonic, Luzern Symphony orchestra, Bern Symphony Orchestra, China NCPA Orchestra and Singapore Symphony Orchestra. He founded the MingClassics Festival and Academy in Switzerland since 2019.



李伟纲
艺术顾问

Weigang Li
Artistic Adviser

作为世界著名的上海四重奏创史人之一和第一小提琴，38 年来李伟纲的足迹已遍及于 35 个国家，演出过近 3000 场音乐会，灌录了专辑唱片 30 余张。李伟纲现任天津茱莉亚学院常驻小提琴教授，上海交响乐团客席首席，中国国家大剧院管弦乐团艺术顾问和美国巴德音乐学院教授。多年来他也是上海音乐学院和中央音乐学院的客座教授。

Weigang Li is a founding member and first violinist of the world-renowned Shanghai Quartet. Now in its 38th season, the Shanghai Quartet has performed nearly 3000 concerts in 35 countries and recorded over 30 CD albums. In 2020, Weigang Li joined Tianjin Juilliard School as a resident faculty of violin. He also holds the title of Guest Concertmaster of Shanghai Symphony Orchestra, Artistic Adviser of China NCPA Orchestra, violin professor at Bard Conservatory of Music, guest professor at both Shanghai Conservatory of Music and Central Conservatory of Music in Beijing.



刘明嘉
艺术顾问

LIU Mingjia
Artistic Adviser

刘明嘉，美国旧金山歌剧院双簧管首席，科本音乐学院教授，世界双簧协会副主席，阿斯本音乐节艺术家。毕业于中央音乐学院附中、美国奥伯林音乐学院，师从魏卫东、阿历克斯和沃特尔斯先生。作为教育家他常年受邀在中央音乐学院、天津茱莉亚音乐学院、美国旧金山音乐学院等国内外著名院校举办大师课。作为演奏家，他以客座首席的身份参与了芝加哥交响乐团，洛杉矶爱乐乐团，旧金山交响乐团，中国国家交响乐团等的演出和巡演。

LIU Mingjia, Principal Oboist of San Francisco Opera, Professor of Oboe at the Colburn Conservatory of Music, Vice President of the International Double Reed Society, Artist at the Aspen Music Festival, Artistic Adviser for the NCPA. He graduated from the High School Attached to the Central Conservatory of Music and the Oberlin Conservatory of Music in the United States, under the instruction of WEI Weidong, Alex Klein and Robert Walters. As an educator, Liu regularly appears as a special guest teacher at the Central Conservatory of Music, Tianjin Juilliard School, San Francisco Conservatory of Music, Oberlin Conservatory of Music, and etc. As an oboist, he performed and toured as guest principal oboist with Chicago Symphony, Los Angeles Philharmonic, San Francisco Symphony, China National Symphony among all other great orchestras.



韩小光
艺术顾问

HAN Xiaoguang
Artistic Adviser

新加坡国立大学杨秀桃音乐学院圆号教授，天津茱莉亚学院研究生部、大学预科部常驻圆号教师，曾任新加坡交响乐团圆号首席。毕业于上海音乐学院，师从韩铄光，并深受柏林爱乐前圆号首席格尔德·塞弗特的影响。作为客席，韩小光也常与国外乐团合作，包括墨尼黑广播乐团等。

HAN Xiaoguang, professor of the French horn at the Yong Siew Toh Conservatory of Music, National University of Singapore, the resident faculty of Tianjin Juilliard School. Han began studying French horn at the age of thirteen. He went to the Shanghai Music Conservatory under the direction of HAN Xianguang. He also studied with Gerd Seifert, who had a huge influence on him. Han has been Principal Horn at the Singapore Symphony Orchestra since 1987. He also played with the Munich Radio Philharmonic, and so on.

乐团首席
Concertmaster



李喆
LI Zhe

乐团客座首席
Guest Concertmaster



王晓明
WANG Xiaoming

乐团副首席
Associate
Concertmaster



陈述
CHEN Shu

乐团助理首席
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



猪子奈实
Nami Inoko



亚历山德拉·邓加
Aleksandra Denga



孙茜
SUN Qian



张炎琰
ZHANG Yanyan



李佳颖
LEE Chia-Ying



刘晓旭
LIU Xiaoxu



毛雪阳
MAO Xueyang



李瑶
LI Yao

第二小提琴
Second Violin



刘弦 ▲
LIU Xian



杨瑞 △
YANG Rui



樊悦 △
FAN Yue



纪雯或
JI Wenyu



袁芳芳
YUAN Fangfang



武萌
WU Meng



纪东丹
JI Dongdan



蔡琼华
TSAI Chiung-Hua



李文丹
LI Wendan



李兴雅
LI Xingya



朱秀软
Sooyeon Joo



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



蒋文瀚
JIANG Wenhan



汪兰
WANG Lan



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



徐婷 △
XU Ting



金宥利
Kyuri Kim



尹龙
YIN Long



石瑾
SHI Jin



王昊宇
WANG Haoyu



宋涛
SONG Tao



王宇
WANG Yu



李梦琪
LI Mengqi



王无山
WANG Wushan

低音提琴
Double Bass



刘怡枚 ▲
LIU Yimei

孙晨光
SUN Chenguang

刘相全
LIU Xiangquan

赵海岐
ZHAO Haiqi

张广元
ZHANG Guangyuan

周元龙
ZHOU Yuanlong

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



杰米·桑切斯 ▲
Jaume 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 △
Tan Chai Suang

奥利维拉·契夫科维奇
Olivera Zivkovic

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

袁博翱
YUAN Boxuan

大号
Tuba



王海宇 △
WANG Haiyu

定音鼓
Timpani



加布里埃尔·巴特扎蒂 ▲
Gabriele Bartezzati

刘刚 ◆
LIU Gang

打击乐
Percussion



刘恒 ▲
LIU Heng

苏姝 △
SU Shu

王璇宇
WANG Xuanyu

张雨楠
ZHANG Yunan

竖琴
Harp



张小音 ◆
ZHANG Xiaoyin

艺术顾问
Artistic Adviser



李伟纲
Weigang Li

刘明嘉
LIU Mingjia

韩小光
HAN Xiaoguang

▲ 首席 Principal ◆ 客座首席 Guest Principal △ 副首席 Associate Principal

国家大剧院管弦乐团

2021/22乐季

心有皓曜

时间	音乐会	指挥	独奏/独唱
2021 09	17/18 星火与巨浪:李心草与国家大剧院管弦乐团、合唱团	李心草 赖嘉静	张强 赵岭 王海涛 周晓琳
	5/6 琴之歌:陈雷激、张宁佳 与国家大剧院管弦乐团的室内乐	陈雷激 张宁佳 马魏家 樊悦 刘莎 尹龙 张天宇 张悦	
2021 10	13 田园与海风:孙一凡、刘明嘉 与国家大剧院管弦乐团	孙一凡	刘明嘉
	5/6 桑巴往事:杨雪霏与国家大剧院管弦乐团的室内乐	杨雪霏 窦聪昶 杨瑞 何静 徐婷 刘怡枚 刘恒	
2021 11	11 古往今来:陈琳、叶怡初与国家大剧院管弦乐团	陈琳	叶怡初
	19/20 俞峰、朱慧玲与国家大剧院管弦乐团、合唱团演绎罗莎蒙德	俞峰	朱慧玲
	9/10 国家大剧院建院十四周年音乐会: 吕嘉、吉娜·爱丽丝与国家大剧院管弦乐团	吕嘉	吉娜·爱丽丝
2022 01	31 2022北京新年音乐会	吕嘉	
	1 国家大剧院2022新年音乐会	吕嘉	
	7 冰雪皓曜:吕嘉、吕思清与国家大剧院管弦乐团	吕嘉	吕思清
	21/22 衍化与嬗变:王晓明与国家大剧院管弦乐团的室内乐		王晓明
	28 龙凤呈祥——全球华人新春音乐盛典2022	吕嘉	
2022 02	18/19 春之祭:李心草、张榘与国家大剧院管弦乐团的俄罗斯之夜	李心草	张榘
	25 国家大剧院2021青年作曲家计划终评音乐会	陈琳	

时间	音乐会	指挥	独奏/独唱
2022 03	3/4 音乐夜话:赖嘉静、谢楠、李喆、周阳与国家大剧院管弦乐团	赖嘉静	谢楠 李喆 周阳
	12/13 十载嘉音:吕嘉与国家大剧院管弦乐团 演绎瓦格纳、赵季平与布鲁克纳	吕嘉	章红艳
2022 04	22/23 动物·自然·人:谭盾、雷佳与国家大剧院管弦乐团	谭盾	雷佳 刘怡枚 窦聪昶 徐婷 张悦
	29/30 花儿的故事:张国勇、韩雷与国家大剧院管弦乐团、合唱团的 赵季平作品音乐会	张国勇	韩雷
2022 05	6/7 灵感之旅·上:吕嘉、张昊辰与国家大剧院管弦乐团	吕嘉	张昊辰
	20 爱的致意:陆轶文与国家大剧院管弦乐团的室内乐	陆轶文 陈述 杨瑞 郝学嘉 张晟	
	27/29 管弦三联画: 韩小光、刘明嘉、上海四重奏与国家大剧院管弦乐团	韩小光 刘明嘉 刘康溢 上海四重奏	
2022 06	5 许忠、左章、上海歌剧院交响乐团 与国家大剧院管弦乐团的拉威尔之夜	许忠	左章
	10 千锤百炼:李飏、白伟岐与国家大剧院管弦乐团	李飏	白伟岐
	12 周末音乐会 新古典主义的节奏革命:李飏、白伟岐与国家大剧院管弦乐团	李飏	白伟岐
	17/18 灵感之旅·下:吕嘉、黄蒙拉与国家大剧院管弦乐团	吕嘉	黄蒙拉
	24/25 绿野仙踪:国家大剧院八重奏	国家大剧院八重奏	
	9/10 张艺与国家大剧院管弦乐团演绎马勒第六	张艺	
2022 07	15/16 似曾相识:袁丁、秦立巍、李喆与国家大剧院管弦乐团	袁丁	李喆 秦立巍
	29 国家大剧院四重奏演绎莫扎特、皮亚佐拉与肖斯塔科维奇	国家大剧院四重奏	
	5 家园与归途:黄屹、罗维与国家大剧院管弦乐团	黄屹	罗维
2022 08	7 周末音乐会 乐读肖斯塔科维奇:黄屹、罗维与国家大剧院管弦乐团	黄屹	
	12/13 如戏人生:林大叶、聂佳鹏、庄然与国家大剧院管弦乐团	林大叶	聂佳鹏 庄然

CHINA NCPA ORCHESTRA 2021/22 SEASON GLOWS FROM WITHIN

Date	Concert	Conductor	Soloist
2021 09	17/18 From Single Sparks to Giant Waves: LI Xincao and China NCPA Orchestra & Chorus	LI Xincao LAI Jiaping	ZHANG Qiang ZHAO Ling WANG Haitao ZHOU Xiaolin
2021 10	5/6 Song of the Ch'in: Chen Leiji, ZHANG Ningjia and NCPAO Players	CHEN Leiji, ZHANG Ningjia, MA Weijia, FAN Yue, LIU Sha, YIN Long, ZHANG Tianyu, ZHANG Yue	
	13 From Green Meadow to Ocean Breath: SUN Yifan, LIU Mingjia and NCPAO	SUN Yifan	LIU Mingjia
2021 11	5/6 Once upon A Time in Brazil: Xuefei Yang and NCPAO Players	Xuefei Yang, DOU Congchang, YANG Rui, HE Jing, XU Ting, LIU Yimei, LIU Heng	
	11 Inheritance and Reflection: CHEN Lin, YEH I-Jeng and China NCPA Orchestra	CHEN Lin	YEH I-Jeng
	19/20 Rosamunde with YU Feng, Huiling Zhu and China NCPA Orchestra & Chorus	YU Feng	Huiling ZHU
2021 12	9/10 Concert for the 14 th Anniversary of NCPA: LÜ Jia, Gina Alice and NCPAO	LÜ Jia	Gina Alice
	31 Beijing 2022 New Year's Concert	LÜ Jia	
2022 01	1 NCPA 2022 New Year's Concert	LÜ Jia	
	7 Glows from Within: LÜ Jia, LU Siqing and NCPAO	LÜ Jia	LU Siqing
	21/22 Evolution and Transfiguration: WANG Xiaoming and NCPAO in Chamber		WANG Xiaoming
	28 The Spring Festival Musical Gala for Chinese Around the World 2022	LÜ Jia	
2022 02	18/19 Rite of Spring: A Night of Russia with LI xincao, ZHANG Lu and NCPAO	LI Xincao	ZHANG Lu

Date	Concert	Conductor	Soloist
2022 02	25 The 6 th NCPA Young Composer Programme Final Evaluation Concert	CHEN Lin	
2022 03	3/4 Serenade in Harmony: LAI Jiaping, XIE Nan, LI Zhe, ZHOU Yang and NCPAO	LAI Jiaping	XIE Nan, LI Zhe, ZHOU Yang
	12/13 Celebrating 10 Years of Music Journey With LÜ Jia: Wagner, ZHAO Jiping and Bruckner with LÜ Jia and NCPAO	LÜ Jia	ZHANG Hongyan
2022 04	22/23 Animals · Nature · Human: TAN Dun, LEI Jia and NCPAO	TAN Dun	LEI Jia, LIU Yimei, DOU Congchang, XU Ting, ZHANG Yue
	29/30 The Story of Hua'Er: ZHAO Jiping's Works with ZHANG Guoyong, HAN Lei and CHINA NCPA ORCHESTRA & CHORUS	ZHANG Guoyong	HAN Lei
2022 05	6/7 The Grand Tour of Inspiration I: LÜ Jia, Haochen Zhang and NCPAO	LÜ Jia	Haochen Zhang
	20 Salut d'Amour: LU Yiwen and NCPAO Players	LU Yiwen, CHEN Shu, Yang Rui, HAO Xuejia, ZHANG Sheng	
2022 06	27/29 A Triptych of Brass, Woods and Strings: HAN Xiaoguang, LIU Mingjia, Shanghai Quartet and NCPAO	HAN Xiaoguang, LIU Mingjia, LIU Kangyi, Shanghai Quartet	
	5 A Night of Ravel with XU Zhong, Zee Zee, Shanghai Opera House Orchestra and China NCPA Orchestra	XU Zhong	Zee Zee
	10 Hammered to Perfection: LI Biao, BAI Weiqi and NCPAO	LI Biao	BAI Weiqi
	12 Weekend Matinee Revolution in Rhythm: LI Biao, BAI Weiqi and NCPAO	LI Biao	BAI Weiqi
2022 07	17/18 The Grand Tour of Inspiration II: LÜ Jia, HUANG Mengla and NCPAO	LÜ Jia	HUANG Mengla
	24/25 The Adventure in Summer: NCPA Octet	NCPA Octet	
	9/10 Mahler's 6th Symphony with ZHANG Yi and NCPAO	ZHANG Yi	
2022 08	15/16 Deja vu: YUAN Ding, Li-Wei Qin, LI Zhe and NCPAO	YUAN Ding	LI Zhe, Li-Wei Qin
	29 Mozart, Piazzolla and Shostakovich with NCPA Quartet	NCPA Quartet	
2022 08	5 On The Way Home: HUANG Yi, LUO Wei and NCPAO	HUANG Yi	LUO Wei
	7 Weekend Matinee Shostakovich Unveiled: HUANG Yi and NCPAO	HUANG Yi	
	12/13 Itinéraire d'une illusion: LIN Daye, NIE Jiapeng, ZHUANG Ran and NCPAO	LIN Daye	NIE Jiapeng, ZHUANG Ran

国家大剧院管弦乐团 | 合唱团

书记 陈戈

国家大剧院管弦乐团

总经理 任小珑

演出运营

孙雅菲 罗恩妍 杨哲 蔚强

节目运营

汤宁 汤佳 刘逊 李小庚 张婧睿

乐务管理

尹牧笛 杜飞 莽逸群 高健淞

国家大剧院合唱团

团长 黄小曼

合唱声乐指导

王蕾

团长助理

张浩

驻团指挥

焦淼

演出运营

陈姝玥 刘硕楠 李菁

乐务管理

孙泽辉 康雅宁 邱伟诚

China NCPA Orchestra | ChorusParty Branch Secretary **CHEN Ge****China NCPA Orchestra**Chief Executive Officer **REN Xiaolong****Operation & Administration**

SUN Yafei, LUO Enyan, YANG Zhe, YU Qiang

Artistic Planning & Communications

TANG Ning, TANG Jia, LIU Xun, LI Xiaogeng, ZHANG Jingrui

Stage Management & Production

YIN Mudi, DU Fei, MANG Yiqun, GAO Jiansong

China NCPA ChorusManaging Director **HUANG Xiaoman****Principal Voice Instructor**

WANG Lei

Assistant to Managing Director

ZHANG Hao

Resident Conductor

JIAO Miao

Performance Management

CHEN Shuyue, LIU Shuonan, LI Jing

Stage Management

SUN Zehui, KANG Yaning, CHIU Weicheng

国家大剧院管弦乐团及合唱团谨此特别鸣谢朱伟先生。本册所选取之画作，由朱伟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.

特约撰稿

刘小龙 高洁

Guest Writer

LIU Xiaolong, GAO Jie

摄影 (按姓氏笔画排序)

王小京 王达峰 牛小北 甘源 肖翊

凌风 高尚 韩振 程祺 谢飞

Photography

WANG Xiaojing, WANG Dafeng, NIU Xiaobei, GAN Yuan, XIAO Yi,

LING Feng, GAO Shang, HAN Zhen, CHENG Qi, XIE Fei

平面设计

Stage management



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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