ROLEX

Strategic Partners of National Centre for the Performing Arts

CHINA NCPA ORCHESTRA

PEACE BEYOND MUSIC

2015/16

CHIEF CONDUCTOR LÜ JIA
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卷首语

陈平

国家大剧院 院长

又是一年春归时，以“宁静致远”为主题的国家大剧院管弦乐团2015/16乐季即将开启，国家大剧院及乐团的音乐家们又将与您携手踏上新的音乐旅程！

在2014年北美巡演获得巨大成功之后，国家大剧院管弦乐团犹如雨后春笋般迎来了新的充满活力的成员，艺术上达到了新的高度。在新的乐季中，乐团的音乐家们将在上座率等条件下，以及更加广阔的范围与精湛的技艺，为观众献上包括《蓝色狂想曲》等歌剧歌剧大作以及十首音乐会曲目，其中包括肖邦的《夜曲》、柴可夫斯基、莫扎特、海顿等著名作曲家的作品。乐团还将携欧洲、亚洲及美洲的著名作曲家，包括马克·阿诺德、陈其钢等大师的作品。在这一过程中，巴赫的《C大调前奏曲与赋格》、李斯特的《玫瑰双键幻想曲》、圣·桑的《牧神午后序曲》、巴赫的《主题与变奏》等作品也将在乐团的音乐旅程中扮演重要角色。

同时，乐团的音乐家们也在国内外乐坛和世界各地的优秀音乐才俊中进行新的艺术体验。由著名女高音歌唱家担任的农民工大剧院管弦乐团《厨师的菜谱》在意大利巡演，也是本乐季的重要亮点。特别值得一提的是，以纪念第二次世界大战胜利七十周年，国家大剧院管弦乐团将与美籍指挥家伦纳德·伯恩斯坦合作演出《蓝色狂想曲》。在这一合作中，乐团的音乐家们将用他们的创造力和才华，带几个世纪的音乐作品中对音乐的热爱，参与世界和平的国际化和可持续发展的目标，使我们对其他民族的音乐和文化有更深入的了解。乐团希望通过这些活动，为观众带来更多的精神享受和力量。乐团将在新的乐季中，以“宁静致远”的音乐理念，通过音乐、文学和其他艺术形式，旨在将不同文化的音乐作品传遍世界。

对这支充满活力的乐团而言，您的每一份鼓励与支持都是他们继续前行的动力！我深知，乐团的音乐家们每一场演出的收获！祝国家大剧院管弦乐团2015/16乐季圆满成功！
首席指挥：吕嘉
Chief Conductor: Lü Jia

音乐中充满着斗争与战斗，但它们却用其来表达永恒的宁静。虽然人与人之间的斗争是必然的，但我们必须以和平的方式去解决。我们不能只关注斗争本身，而忽视了斗争背后的意义。斗争是一种力量，一种推动人类社会进步的力量。

所以，让我们在这些伟大的音乐作品中，去感受那些斗争的精神。在《英雄交响曲》中，我们感受到了斗争的激烈与痛苦。在《命运》中，我们感受到了斗争的坚韧与执着。在《蓝色多瑙河》中，我们感受到了斗争的浪漫与温柔。这些音乐作品，就是我们对斗争的理解与认识。

在音乐中，我们感受到了斗争的残酷与美丽。在《命运》中，我们感受到了命运的无常与公正。在《蓝色多瑙河》中，我们感受到了命运的浪漫与温馨。这些音乐作品，就是我们对命运的解读与感悟。

音乐是人类情感的表达，它能够让我们感受到人类的痛苦与欢乐。在音乐中，我们感受到了人类的斗争与和平。在音乐中，我们感受到了人类的痛苦与欢乐。在音乐中，我们感受到了人类的温暖与光明。这些音乐作品，就是我们对幸福的追求与向往。

在音乐中，我们感受到了斗争与和平，感受到了痛苦与欢乐，感受到了温暖与光明。在音乐中，我们感受到了人类的内心世界。在音乐中，我们感受到了人类的内心世界。在音乐中，我们感受到了人类的内心世界。
王健
国家大剧院 2015/16 乐季驻院艺术家
Jian Wang
Artist-in-Residence, 2015/16 NCPA

The National Centre for the Performing Arts is deeply honored to have Jian Wang, one of the finest cellists in our time, as our 2015/16 Season’s Artist-in-Residence.

For many years, Mr. Wang, an old friend of ours, has been continuously making contributions to the future of classical music in China through not just many of his brilliant concerts but also his enthusiastic involvement of arts education. As the NCPA 2015/16 Artist-in-Residence, he will play the three beautiful cello concertos from Haydn, Schumann and Saint-Saëns with the NCPA Orchestra, and appear in two chamber concerts during the May Festival with great visiting artists. In addition, in a series of events at the NCPA, from masterclasses, open rehearsals to music talks, and through some of NCPA’s digital platforms, you will be able to share with him many of his stories and visions that have defined him as a true musician.
宁静致远

从1945年四次世界大战，到1945年二战世界大战，再到1945年二战世界大战的胜利，各国的经济和政治局势发生显著变化。人们的生活方式和精神状态也发生重大变化。在这一时期，人们开始反思战争的残酷和对社会的影响。现在的世界，虽然和平，但并不意味着战争的彻底结束。我们需要反思和总结历史教训，以避免重蹈覆辙。

当我们在思考和平的定义，也思考如何去实现和平。我们需要努力构建一个更加公正、平等、和谐的社会，以实现真正意义上的和平。只有这样，才能真正实现“和平超越音乐”的理念。

当我们在思考音乐，我们也在思考生活。音乐就像生活的一颗心灵种子，它不仅能够抚慰我们的心灵，也能激发我们的创造力。音乐和生活是密不可分的，只有在音乐中寻找生活的乐趣，才能真正实现“和平超越音乐”的理念。
2015
04.18
音乐厅
Concert Hall

The Great: Lu Jia Conducts
Beethoven & Schubert
China NCPA Orchestra 5th Anniversary

Conductor: LU JIA
Piano: Benjamin Grosvenor
Beethoven: Piano Concerto No. 1 in C major, Op. 15
Schubert: Symphony No. 9 in C major, D 944 (The Great C major)

Ludwig van Beethoven's Piano Concerto No. 1 in C major, which was written during 1796 and 1797, was dedicated by his pupil Countess von Brederode, with whom Beethoven himself played the piano. Although this was Beethoven's first piano concert that had been published, it was, in fact, his third attempt at the genre, following an unpublished piano concerto in E-flat major and the Piano Concerto No. 2.

As with the Piano Concerto No. 2, this C major concerto reflects Beethoven's assimilation of Mozart and Haydn, while its abrupt harmonic shifts demonstrate Beethoven's musical personality. British classical pianist Benjamin Grosvenor will play piano in this concert. At his graduation ceremony in 2012 he received the Queen's Award for Excellence for the best all-round student of the year. Grosvenor has performed with orchestras such as the Royal Philharmonic Orchestra, Scottish String Ensemble, Bournemouth Symphony Orchestra, and Brazilian Symphony Orchestra, playing works by Mozart, Grieg, Rawel, Britten and Chopin.

Franz Schubert, as we all know, is the continuator of Beethoven. His Symphony No. 9 in C major, D 944, originally called The Great C major to be distinguished from his Symphony No. 8, which is in the same C major. The subtitle is now usually taken as a reference to the symphony's atmosphere of grandeur and majesty.
2015
06.06
音乐厅
Concert Hall

西贝柳斯的北欧音诗：
吕绍嘉演绎西贝柳斯与布鲁克纳

指挥：吕绍嘉
小提琴：杨天娲

西贝柳斯：d小调小提琴协奏曲，作品19号
布鲁克纳：C大调第四交响曲，作品104号

Sibelius’ Nordic Poetry: Shao-Chia Lü Conducts Sibelius & Bruckner

Conductor: Shao-Chia Lü
Violin: Tianwa Yang
Sibelius: Violin Concerto in D minor, op.47
Bruckner: Symphony No.4 in E-flat major, WAB 104

西贝柳斯是芬兰民族乐派的代表作曲家，他和格里格的存在让北欧音乐在欧洲有一席之地。音乐会要演绎的西贝柳斯d小调小提琴协奏曲是不朽的名作《芬兰颂》的历史见证者。人们的注意力都更多在聆听小提琴华丽的音色上，也正因为小提琴独奏，这部作品从问世时起便倍受推崇。原作的第一乐章有三段不同性格的变奏，每一变奏都赋予了不同的主题，第三变奏又将第一、第二变奏的旋律连成一体，构成了一首完整的作品初版本。

吕绍嘉是新加坡交响乐团的首席小提琴家，他以其对音乐的深刻理解与诠释，为观众带来一场音乐盛宴。在本次演出中，他将与两位杰出的演奏家共同演绎西贝柳斯与布鲁克纳的作品。

As an icon of the national music school, Sibelius, together with Grieg and several other composers, has in many ways defined Nordic music’s exceptional position in the music history. Unlike his masterpiece of Finlandia, Sibelius’ Violin Concerto in D minor, op.47 was never created as a lament of historic events, but rather an exploration of the virtuosic technique that the violin offers. Because it is too difficult, it was not accepted as a standard concert repertoire by many soloists after many years since it was born. The soloist of this concert, Tianwa Yang, the world’s youngest violinist to record Paganini’s complete 24 caprices, has recently become an ECHO award winner.

The second half will feature Bruckner’s Symphony No.4 with Mr. Shao-Chia Lü. Artist Director of Taiwan Philharmonic (NSO). Though the symphony has had “Romantic” as its title, it does not necessarily refer to the modern conception of romantic love as we understand, but rather a kind of spirit that prevails in Wagner’s medieval legends like Lohengrin and Siegfried. In a letter from the composer to Paul Celano in 1859, Bruckner once talked about the ideas behind its Fourth Symphony: “The aim of the day is announced by the French horn, which unfolds the life of the day in the town. The second motif gives a picture of a singing bird, while the second movement depicts a scene of songs, prayers and serenade, and, in the third movement, and a barrel-organ playing in the forest during lunch time creates a scene of hunting.”
蝶恋花：
张弦演绎陈其钢与柴可夫斯基

2015
06.28
音乐厅
Concert Hall

蝶恋花：
张弦演绎陈其钢与柴可夫斯基

指挥：张弦
女高音：蔡小果、卢熙灿
女高音：孟菲
二胡：王楠
筝：赵佳
古筝：常静

《蝶恋花》是张弦演绎陈其钢与柴可夫斯基的作品，将两首不同风格的作品以独特的手法融合在一起。

柴可夫斯基的《蝶恋花》是柴可夫斯基的代表作，作曲家通过对音乐的深刻理解，将作品的旋律与情感完美地表达出来。柴可夫斯基的作品以其优美的旋律和深刻的思想内涵著称，深受听众喜爱。

陈其钢的《蝶恋花》是他的代表作之一，作曲家通过对音乐的深刻理解，将作品的旋律与情感完美地表达出来。陈其钢的作品以其优美的旋律和深刻的思想内涵著称，深受听众喜爱。

《蝶恋花》是张弦演绎陈其钢与柴可夫斯基的作品，将两首不同风格的作品以独特的手法融合在一起。张弦通过对音乐的深刻理解，将作品的旋律与情感完美地表达出来。
2015
07.17
音乐厅
Concert Hall

洪毅全的丛林幻想

指挥：洪毅全

Darrell Ang’s Forest Fantasia

Conductor: Darrell Ang
Xpeng Lin: Flowers and Birds in the Greenwood (YCP/World Premiere)
Ravel: Mother Goose
Sibelius: Spring Song, op.16
Stravinsky: The Firebird Suite (1919 version)

丛林音乐会为我们带来“丛林幻想”的是新加坡指挥家洪毅全。在数年前凡的音乐才能在他四岁学习小提琴和钢琴时开始显现，他天生对艺术的好奇心使他永远不满足。自从在第50届爱乐国际青年音乐比赛中获得三项最高奖——特等奖、观众选票奖和青年指挥奖之后，洪毅全正式开始了他的指挥生涯。

今百態为我们带来的“丛林幻想”包含四首曲目，由乐团的乐手指挥。其中，《制图家》组曲也是俄罗斯作曲家里亚多夫的代表作。1913年，该作品在圣彼得堡首演，成为当时最传世的作品。《春之歌》是芬兰作曲家亚尔文·西贝柳斯1914年的作品。该作品在D大调上为乐队而作的一首即兴曲。今年，乐团在F大调上完成了该作品，加上了“春天的幻影”这一副标题。直到1920年，乐团的演出中，该作品才首次出现在公众的视野。这首舞曲由《鸟鸣》取材，是出自作曲家亚尔文·西贝柳斯于1910年为刚从美国高中毕业的音乐大师阿列克谢·齐奥罗的独奏而创作的。作品在对俄罗斯民族民间旋律的改编中，旋律是只能让人赞美它之美。

Darrell Ang, a rising star on the podium from Singapore, will bring us his “Forest Fantasia” tonight. Darrell Ang’s extraordinary talent in music was discovered at the age of four when he began to play the violin and the piano. His natural artistic curiosity had no bounds, and soon he was inspired to study composition. Darrell Ang’s triumph at the 50th Besançon International Young Conductors’ Competition, where he took all three top awards – Grand Prize, Audience Prize and Orchestra Prize – launched his international career as a conductor.

The performance of “Forest Fantasia” consists of four colorful pieces. Ravel originally wrote Mœuse et Céyse as a piano duet for the Godard’s children. He dedicated this work for four hands to the children. In 1911 Ravel orchestrated the five-piece suite which is most frequently heard today. Spring Song is a piece composed in 1894 by the Finnish composer Jean Sibelius. The piece was initially composed as improvisation for Orchestra, in the key of D major. Sibelius recast it in F major, and retitled the work in 1895, appending the subtitle “The Sadness of Spring” to that [unpublished] version, and then made the final, pre-publication revisions in 1896. The ballet suite Firebird is based on Russian folk tales of the magical glowing bird that can be both a blessing and a curse to its owner. When the ballet was first performed on 25 June 1910, it was an instant success for both audience and critics.
吕嘉与乌拉贝克演绎莫扎特与布鲁克纳

指挥：吕嘉

图象：安德烈·乌拉贝克

长号：吕嘉与乌拉贝克

长号系列：降E大调第四号协奏曲，作品418号

布鲁克纳：A大调第六交响曲

Mozart & Bruckner with Lü Jia and Vrabec

Conductor: LÜ Jia
Horn: Ondřej Vrabec
Mozart: Horn Concerto No.4 in E-flat major, K.417
Bruckner: Symphony No. 6 in A major (WAB 106)

吕嘉与乌拉贝克
演绎理查·施特劳斯与布鲁克纳

指挥：吕嘉

图象：安德烈·乌拉贝克

理查·施特劳斯：降E大调第一号协奏曲，作品117号

布鲁克纳：A大调第六交响曲

R. Strauss & Bruckner with Lü Jia and Vrabec

Conductor: LÜ Jia
Horn: Ondřej Vrabec
R. Strauss: Horn Concerto No.1 in E-flat major, T.V.117
Bruckner: Symphony No. 6 in A major (WAB 106)

在这两场音乐会上，吕嘉指挥家安德烈·乌拉贝克将演绎莫扎特和布鲁克纳的长号协奏曲。乌拉贝克是被誉为最有才华的音乐家之一，他在音乐会的下半场将会上演理查·施特劳斯的长号协奏曲。莫扎特和施特劳斯的音乐是两个“音韵世界”的代表，《第三号》作品号为K417的长号协奏曲以其经典而著名的主题而闻名，而《第一号》作品号为T.V.117的长号协奏曲则以其独特的浪漫风格著称。施特劳斯的音乐充满激情和想象力，而布鲁克纳的音乐则充满了深刻的哲学内涵。

在布鲁克纳的音乐中，我们可以看到他对于音乐的深刻理解和他对音乐的热爱。他的音乐充满了力量和激情，他的音乐作品充满了独特的魅力，他的音乐作品常常被认为是音乐史上的经典之作。布鲁克纳的音乐作品以其深刻的思想内涵和独特的音乐风格而闻名，他的音乐作品常常被认为是音乐史上的经典之作。
安魂交响：张国勇与沃洛丁演绎
布里顿和肖斯塔科维奇

指挥：张国勇
钢琴：阿列克谢·沃洛丁

音乐会：《安魂交响曲》

肖斯塔科维奇：F大调第二钢琴协奏曲，作品 76 号
布里顿：安魂交响曲，作品 102 号

Symphonic Requiem:
Britten & Shostakovich with Guoyong Zhang and Volodin

Conductor: Guoyong Zhang
Piano: Alexei Volodin

Pelei Shang: Eight Immortals (YCP World Premiere)
Shostakovich: Piano Concerto No.2 in F major, op.102
Britten: Sinfonia da Requiem, op.20
Shostakovich: Symphony No.9 in E-flat major, op.70

The concert will start from Piano Concerto No. 2 in F major, op. 102, by Dmitri Shostakovich, which was composed in 1957 for his son Maxim’s 15th birthday. Maxim premiered the piece during his graduation at the Moscow Conservatory. Russian pianist Alexei Volodin will play the piano part tonight. He was the 2005 winner of the 9th Concours Greta Anda in Zurich.

Next, we will hear Sinfonia da Requiem, op. 20, for orchestra, which is a symphony written by Benjamin Britten in 1940 at the age of 26. It was one of several works commissioned from different composers by the Japanese government to mark the 2,000th anniversary of the founding of the Japanese Empire. The Japanese government rejected the Sinfonia for its use of Latin title. Britten wrapped his appeal for peace in this piece.

The third work tonight will bring us back to Shostakovich, and enjoy his Symphony No. 9 in E-flat major, op. 70. In 1945, when the Great Patriotic War came to an end with the Soviet forces already putting battle fronts outside the national boundary, and the unprecedentedly devastating World War II was to end with the victory of the Justice, Shostakovich, already a composer with a worldwide reputation, was naturally expected to write a majestic “Ninth Symphony” which was intended to loud justice and victory like many previous Ninth Symphonies did, and which could structurally form an “A-B-A” trilogy together with his Seventh and Eighth Symphonies.

2015
08.29
音乐厅
Concert Hall

安魂交响：张国勇与沃洛丁演绎
布里顿和肖斯塔科维奇

指挥：张国勇
钢琴：阿列克谢·沃洛丁

音乐会：《安魂交响曲》

肖斯塔科维奇：F大调第二钢琴协奏曲，作品 76 号
布里顿：安魂交响曲，作品 102 号

Symphonic Requiem:
Britten & Shostakovich with Guoyong Zhang and Volodin

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2015 10.06
音乐厅
Concert Hall

国家大剧院管弦乐团与澳门乐团
吕嘉演绎马勒第三

指挥：吕嘉
国家大剧院合唱团
马勒：D小调第三交响曲

China NCPA Orchestra and Macao Orchestra
Lü Jia Conducts Mahler Symphony No.3

Conductor: LÜ JIA
China NCPA Chorus
Mahler: Symphony No 3 in D minor

Our Chief Conductor Mr. LÜ JIA will lead the NCPA Orchestra and Macao Orchestra in a program of Symphony No.3 by Gustav Mahler. LÜ JIA, as the NCPA’s Chief Conductor and Macao Orchestra’s Artistic Director, will lead the joint-orchestra in this interpretation of Mahler’s monumental piece.

Mahler’s No. 3 Symphony, written between 1893 and 1896, has become a piece, in the world of standard concert repertoires, with the longest running duration lasting from 90 to 100 minutes. The symphony, particularly due to the extensive number of movements and their marked differences in character and construction, is a unique work.

In its final form, the work has six movements, grouped into two parts: the first movement alone, with a normal duration of a little more than thirty minutes, sometimes forty, forms Part One of the symphony. Part Two consists of the other five movements and has duration of sixty to seventy minutes. In its previous form, the program consists of a title for each of the six movements. It is said that Mahler originally envisioned a seventh movement, “Heavenly Life” (alternatively, “What the Child Tells Me”), but he eventually dropped this, using it instead as the last movement of the Symphony No. 4. Indeed, several musical motifs taken from “Heavenly Life” appear in the fifth (choral) movement of the Third Symphony.
2015
10.17
10.18
音乐厅
Concert Hall

西贝柳斯的北欧音诗：
赛格斯坦演绎马勒与西贝柳斯

指挥：列夫·赛格斯坦
女中音：安娜·丹尼克
西贝柳斯：《纪念》作品 59 号
马勒：《食人鬼之歌》
西贝柳斯：D 大调第二交响曲，作品 43 号

Sibelius’ Nordic Poetry: Segerstam Conducts Mahler & Sibelius
Conductor: Leif Segerstam
Mezzo-soprano: Anna Danik
Sibelius: In Memoriam, op.59
Mahler: Rückert Lieder
Sibelius: Symphony No.2 in D major, op.63

西贝柳斯的北欧音诗：
赛格斯坦演绎勃拉姆斯与西贝柳斯

指挥：列夫·赛格斯坦
国家大剧院合唱团
西贝柳斯：《纪念》作品 59 号
勃拉姆斯：D 大调第二交响曲，作品 43 号

Sibelius’ Nordic Poetry: Segerstam Conducts Brahms & Sibelius
Conductor: Leif Segerstam
China NCPA Chorus
Sibelius: In Memoriam, op.59
Brahms: Schicksalslied
Sibelius: Symphony No.2 in D major, op.63

The performance will start by Sibelius in Memoriam, op.59 and Symphony No.2 by Sibelius as reorchestration. The middle part is Brahms: Schicksalslied, op.54 (Song of Destiny). Leif Segerstam, a Finnish conductor, violinist, pianist and a productive composer, will conduct the whole concert. In 2004, he was given the annual Finnish State Prize for Music and in 2005 the highly esteemed Sibelius Medal.

In the first decade of the 20th century, Finland was still a grand duchy of the Russian empire. On 16 June 1904 a young patriot named Eugen Schuman earned himself a place in the history books by shooting the despised Russian governor-general, and then committed suicide. In 1905 Sibelius claimed that he was planning a requiem for Schuman, and drew on this source of inspiration for the funeral march In Memoriam.

Rückert Lieder is a song cycle of five Lieder for voice and orchestra or piano by Gustav Mahler, based on poems written by Friedrich Rückert. Anna Danik will be the mezzo-soprano for this work. The Schicksalslied (Song of Destiny), op. 54, is an orchestra-accompanied choral setting of a poem written by Friedrich Hölderlin. Schicksalslied is considered to be one of Brahms' best choral works along with Ein Deutsches Requiem.

Jean Sibelius’s Symphony No. 2, op. 43 in D major correlates with In Memoriam. The piece, finished in 1922 in Finland, with its grandiose finale, was often associated by some with the struggle for Finland’s independence, even being popularly dubbed the “Symphony of Independence”, as it was written at a time of Russian sanctions on Finnish language and culture.
法比奥·路易斯
演绎玫瑰骑士与马勒第五

2015 10.25

音乐厅
Concert Hall

法比奥·路易斯

Fabio Luisi Conducts Der Rosenkavalier & Mahler Symphony No.5

Conductor: Fabio Luisi
R. Strauss: Der Rosenkavalier Suite, TV 237
Mahler: Symphony No.5 in C-sharp minor

担任本届音乐会的指挥的法比奥·路易斯是格莱美奖得主。他曾担任纽约大都会歌剧院首席指挥，苏黎世歌剧院音乐总监。今晚他将为我们带来德奥一家的两部作品：理查·施特劳斯的《玫瑰骑士》序曲和马勒的《第五交响曲》。

《玫瑰骑士》的序曲由著名作曲家理查德·施特劳斯创作。马勒的第五交响曲则在他逝世前一年完成。该作品融合了对爱与死亡的深刻理解以及对生命的无限向往。序曲和交响曲在音乐结构上有着紧密的联系。施特劳斯的序曲表现了对未来的憧憬和对过去的回顾，而马勒的第五交响曲则充满了对生命的渴望和对死亡的恐惧。

“玫瑰骑士”在作品中是一个充满象征意义的角色，他代表了爱情的纯洁和高尚。而“第五交响曲”则代表了马勒对生命的深刻感悟和对未来的向往。

Fabio Luisi, a Grammy Award-winning Italian conductor, is currently the Principal Conductor of the Metropolitan Opera and Music Director of the Zurich Opera. Tonight he will bring us two compositions of German-Austrian style: R. Strauss’s Der Rosenkavalier Op.59 and Mahler’s Symphony No.5. Richard Strauss’s Rosenkavalier Suite, depicting a night of passion vividly portrayed by waltzing horses between the Marschallin and Octavian, will be followed by Mahler’s Symphony No. 5, composed in 1901 and 1902, which is renowned for its most distinctive feature of the trumpet solo opening the entire piece and its frequently performed Adagietto. The pain of losing life and the happiness of encountering love are the two themes that inspire Mahler throughout this work. It presents the path from despair to hope, and is fulfilled with composer’s redemption. Symphony No.5 has much in common and is markedly different from the first four, which all have strong links to vocal music. After Symphony No.5, three symphonies in his middle time, by contrast, are pure orchestral works and are, by Mahler’s standards, taut and lean. Counterpoint also becomes a more important element in Mahler’s music from the fifth symphony onwards.
吕嘉与卡普松演绎德沃夏克与勃拉姆斯

2015
11.22
音乐厅
Concert Hall

吕嘉与卡普松演绎德沃夏克与勃拉姆斯

指挥：吕嘉
大提琴：戈蒂耶・卡普松

德沃夏克：C小调大提琴协奏曲，作品104号
勃拉姆斯：D大调第二交响曲，作品73号

Dvorak & Brahms with Lü Jia and Capuçon

Conductor: LÜ JIA
Cello: Gautier Capuçon

Dvorak: Violoncello Concerto in B minor, op. 104
Brahms: Symphony No. 2 in D major, op. 73

在这一音乐会上，指挥吕嘉将带领我们走进弦乐

乐团，为大家带来德沃夏克的C小调大提琴协奏曲

与勃拉姆斯的第二交响曲。德沃夏克的C小调大提琴

协奏曲的诞生背景非常有趣，在作曲家的创作过程中，

勃拉姆斯则表达出对音乐的热忱。吕嘉与卡普松将

以他们的精湛技艺，为观众带来一次难忘的音乐之旅。

Dvorak's Violoncello Concerto in B minor, op. 104 and Brahms' Symphony No. 2 in D major, op. 73

在此次音乐会中，吕嘉指挥乐团将带我们走进弦乐

乐团，为大家带来德沃夏克的C小调大提琴协奏曲

与勃拉姆斯的第二交响曲。德沃夏克的C小调大提琴

协奏曲的诞生过程非常有趣，在作曲家的创作过程中，

勃拉姆斯则表达出对音乐的热忱。吕嘉与卡普松将

以他们的精湛技艺，为观众带来一次难忘的音乐之旅。

In this concert, LÜ JIA and Gautier Capuçon, our Chief Conductor, will present you with music of Dvorak and Brahms. Dvorak once believed that, though as a fine instrument, cello can never be an ideal solo instrument for concertos, and thus refused to work on any cello concerto. However, in 1894, Dvorak was unexpectedly inspired by another composer in his time, Viktor Herbert, and his Cello Concerto No. 2, which he finished and premiered in 1894. Viktor Herbert's work offered Dvorak an opportunity to re-recognize the potential of cello as a solo instrument and finally resulted in the arrival of Dvorak's sensational Cello Concerto in B minor. The slow and extremely lyrical part with a strong sense of melancholy and nostalgia right before the celebration-styled finale of the third movement was composed on the melodies from his vocal suite "The Cypresses", a most beloved piece of his late sixties. As one of the finest cellists in our time, Gautier Capuçon, will join the orchestra and LÜ JIA to present his interpretation of this splendid piece.

In the second half, we will hear Brahms' Symphony No. 2 in D major. The pleasant atmosphere and the pastoral mood of the symphony often invites comparisons with Beethoven's Sixth Symphony, but, perhaps mischievously Brahms wrote to his publisher that the symphony is "so melancholy that you will not be able to bear it. I have never written anything so sad, and the score must come out in mourning." The melody of the first movement is the most familiar one to us, because it develops from Brahms' Lullaby.
国家大剧院八周年庆典音乐会

声音地图·丝绸之路

指挥：谭盾

NCPA 8th Anniversary Concert

Sound Map · Silk Road

Conductor: TAN Dun

丝绸之路是一条世界的文化之路，从几千年的过去，一路延伸到我们面前，在国家大剧院
八周年庆典之际，我们携手国际知名作曲家和指挥家谭盾，在国家大剧院推出“声音地图·丝
路之路”音乐会。在这场音乐的《声音的过去与未来》交响音乐会上，我们将与来自丝绸之路
沿途七个城市的数百位艺术家和嘉宾，通过近距离的聆听与接触，感受他们的历史与文化传
承，在《声音地图·丝绸之路》音乐会上，将世界音乐、中国古典、中东音乐、波斯音乐、
哈萨克斯坦、印度、新疆、长安及日本奈良的多种音乐形式融入西方交响乐，展开探索
交流与丝绸之路音乐未来的“声音地图”。

The Silk Road is a world cultural road that connected the past thousand years and the future. On occasion of
celebrating the 8th anniversary of NCPA, we will present Sound Map · Silk Road Mini Festival featuring the world
renowned composer and conductor TAN Dun. In the symposium, Listen to the Sound: Past and Future, we will have
the chance to get to know the artists from cities along the Silk Road, to understand the historical perception and the
culture inheritance by listening in intimacy. While in the symphonic concert, TAN Dun and the orchestra will present
his innovative original works exploring the future of Silk Road. Works of music from ancient Rome, Turkey, Perisa,
Kazakhstan, India, Xingjiang, ancient Chang’an and Nara will melt into the symphonic music, unfolding the
sound map of the Silk Road.
NCPA 2015 Young Composer Program: Award Concert
Conductor: Yi Zhang

The NCPA Young Composer Programme is a fundamental project in China’s orchestra music composition. Its mission is not merely to produce several outstanding pieces of music. More importantly, it gives young people the opportunities to listen to their own works during the selection and performance process. Through this project, young musicians will gain experience, be inspired, toughen their willpower, and develop in the future. The concert will present 6 selected new works and the final award winners.
NCPA 2016 New Year’s Wishes Concert

Conductor: Zuohuang Chen
吕嘉与王健演绎舒曼与贝多芬

指挥：吕嘉
大提琴：王健

周多芬：《匈牙利狂想曲》，作品 43 号
圣-桑：《小调大提琴协奏曲》，作品 33 号
贝多芬：D 大调第二交响曲作品 34 号

Schumann & Beethoven with Lü Jia and Jian Wang

Conductor: LÜ Jia
Cello: Jian Wang

Beethoven: Coriolan Overture, op.62
Schumann: Cello Concerto in A minor, op.129
Beethoven: Symphony No. 2 in D major, op. 36

吕嘉与王健演绎圣-桑与贝多芬

指挥：吕嘉
大提琴：王健

周多芬：《匈牙利狂想曲》，作品 43 号
圣-桑：《小调大提琴协奏曲》，作品 33 号
贝多芬：D 大调第二交响曲作品 34 号

Saint-Saëns & Beethoven with Lü Jia and Jian Wang

Conductor: LÜ Jia
Cello: Jian Wang

Beethoven: Coriolan Overture, op.62
Saint-Saëns: Cello Concerto No. 1 in A minor, op.33
Beethoven: Symphony No. 2 in D major, op. 36

在这两年的音乐会中，我们将上演的曲目构成了一个“贝多芬”——“舒曼”——“圣-桑”——“贝多芬”的三角模式。贝多芬的《匈牙利狂想曲》是作于 1807 年为海因里希·约瑟夫·冯·科林 1804 年的悲剧《匈牙利》所作。

在舒曼短暂的一生中，写于后期的这部大提琴协奏曲通常被认为是 Existing 作品中最精彩的作品，在于它不仅被喻以“音乐家的文学”而著称，也让舒曼的作品向更有深度和更富表现力的方向发展。在这部作品中，大提琴和乐队的关系更加紧密，大提琴的独奏部分与乐队的和声紧密结合，展现了大提琴的独奏特点。

在圣-桑的音乐中，大提琴与乐队的合作同样紧密，圣-桑的作品以其细腻的和声和浪漫的旋律著称，这首作品也不例外，大提琴的独奏部分与乐队的和声紧密结合，展现了大提琴的独奏特点。
克里斯蒂安·雅尔维演绎原子博士与肖七

指挥：克里斯蒂安·雅尔维

约翰·亚当斯：原子博士交响曲

肖斯塔科维奇：C大调第七交响曲“列宁格勒”，作品 60 号

Kristján Järvi Conducts Doctor Atomic Symphony & Shostakovich Symphony No.7

Conductor: Kristján Järvi

John Adams: Doctor Atomic Symphony

Shostakovich: Symphony No.7 in C major (Lenin格勒), op.60

担任本届音乐会指挥的是生于爱沙尼亚，而长在美国的指挥家克里斯蒂安·雅尔维。他被纽约时报赞誉为“指挥台上充满动感的能量源泉，犹如布鲁斯斯坦森再生”，一直以来，他都致力于冲破传统概念的古典音乐”的束缚，扩大“古典音乐”的受众群体。本届音乐会，他将为我们带来美国作曲家约翰·亚当斯的《原子博士交响曲》和肖斯塔科维奇的第七交响曲。

《原子博士》本是一部正正邪邪、亦真亦幻的杰作，作品着眼于在第一次世界大战的战场上，人们面临的种种道德、政治、社会问题，以及人性的复杂性。1999年，这部作品被改编为电影《原子博士交响曲》。

肖斯塔科维奇的第七交响曲是肖斯塔科维奇创作的音乐作品中最为著名的一部，也是作曲家为整个乐器带来全新的交响曲，这首作品在1940年首演时，人们赞誉其与苏联在二战中的英雄事迹，成为苏联的民族，也是在战争年代，它的创作与演出鼓舞着全世界人民反思战争的勇气与决心。而在和平年代，它又让我们思考历史的过去和现代社会。同时，它也提醒我们在和平时期产生关于战争的压抑和富有英雄气概的思考。

The conductor for tonight is Kristján Järvi, who was born in Estonia and grew up in America. Hailed by New York Times as “a kinetic force on the podium, like Leonard Bernstein reborn”, Järvi has combined his classical roots and affinity for traditional repertoire with an infectious enthusiasm for creating original programs, propelling classical concert halls around the globe into the 21st century.

John Adams’ opera of Doctor Atomic, with the libretto by Peter Sellars, focuses on the great stress and anxiety experienced by those at Los Alamos while the test of the first atomic bomb was being prepared. In 2007, Adams adapted the opera into the Doctor Atomic Symphony.

“Seventh Symphony” is the most realistic one of Shostakovich’s symphonies. At first, Shostakovich gave each of the four movements of the work a title, “War,” “Memories,” “Our Country’s Widespread” and “Victory in the Future”, respectively. These titles were later removed, but the fact that they had once appeared, implies that the composer had intended to use an epic tone to express his feelings and thoughts about the war. However, the music is never difficult to be understood without these titles, and it is never difficult for the listener to associate it with the heroism that the Soviet Union showed during World War II. While its creation and performance in war time inspired all peace-loving peoples of the world with courage and will to fight with fascism, in times of peace the work reminds us to remember history and cherish peace, and evokes associations with war frenzy and heroism.
西贝柳斯的北欧诗篇：吕嘉与布尼亚季什维莉演绎舒曼与西贝柳斯

2016
03.13
音乐厅
Concert Hall

指挥：吕嘉
钢琴：卡蒂雅·布尼亚季什维莉
西贝柳斯：竖琴协奏曲，作品112号
舒曼：A小调钢琴协奏曲，作品14号
西贝柳斯：E大调第三交响曲，作品82号

Sibelius’ Nordic Poetry: Schumann & Sibelius with Lü Jia and Buniatishvili

Conductor: Lü Jia
Piano: Katia Buniatishvili
Sibelius: Tapiola, op.112
Schumann: Piano Concerto in A minor, op.54
Sibelius: Symphony No. 3 in E-flat major, op.82

Under the baton of Mr. Lü Jia, we will bring you a concert fullfilled with romanticism and nationalism.

Tapiola, op. 112, written in 1956, is a tone poem by the Finnish composer Jean Sibelius. Tapiola was Sibelius’s last major work, though he needed for another thirty years.

Then, we will enjoy Schumann. Piano Concerto in A minor, op.120. He began one in E-flat major in 1832; from 1829–1931 he worked on one in F major; and in 1838, he wrote one movement of a concerto in D minor. None of these works were completed.

In 1841, Schumann wrote a fantasy for piano and orchestra, his Phantasie. His pianist wife Clara urged him to expand this piece into a full piano concerto. In 1845 he added the intermezzo and finale to complete the work. It was the only piano concerto that Schumann completed. Katia Buniatishvili, Georgian concert pianist, will play the piano part for the work. She, by her 2011 debut recording to mark Liszt’s 200th anniversary, was hailed by Classic FM as “a young artist with a huge temperament and technique that puts one in mind of the young Martha Argerich”.

We will also hear Sibelius’s Symphony No.3 in the second half of the concert. Sibelius was commissioned to write this symphony by the Finnish government in honor of his 50th birthday. the symphony was originally composed in 1915. It was revised first in 1915 and then again in 1933. The original version was premiered by Sibelius himself with the Helsinki Philharmonic Orchestra on December 11, 1915. His own 50th birthday.
北国之声：西贝柳斯述评

作者：薛龙

1892 年，西贝柳斯以《卡列瓦拉》中汲取的创作灵感创作的交响诗作品《库列沃》（Kullervo）在赫尔辛基首演。此次演出得出结论，在 1917 年获得独立之前，芬兰音乐在芬兰历史、文学中占有重要地位，与西贝柳斯作为芬兰乐派的标志性人物密不可分。在 19 世纪末至 20 世纪初，芬兰音乐创作呈现出以交响诗、歌剧、室内乐、声乐曲、艺术歌曲等形式为主的特点。西贝柳斯以《卡列瓦拉》为灵感的《库列沃》（Kullervo）于 1899 年首演，标志了西贝柳斯的音乐创作进入到一个崭新的阶段。作为芬兰音乐的杰出代表，西贝柳斯以其深厚的音乐才华和丰富的创作实践，对芬兰音乐的发展产生了深远影响。

苏民族音乐的代表人物

19 世纪下半叶，欧洲的音乐创作促进了民族主义的发展。在民族主义发展的潮流中，音乐起到了特殊作用。艺术歌曲在表达个人生活和感情时，也表达了一种民族的精神和希望。民族主义作曲家创作的艺术歌曲以激昂人心的方式表达出来。在 19 世纪末，芬兰盛行一种“国民音乐会”的举办形式，提倡的“国民音乐会”要同时满足四个要求：艺术性、和谐、社会参与、大众音乐，这种音乐会往往是多种艺术形式的组合体，但音乐起着特别重要的作用。
西蒙斯在1899年完成并首演的《第一交响曲》，是当时最杰出的作曲家之一，他的交响曲充满了力量和激情。这首作品与他的同时代人拉威尔的作品形成了鲜明的对比，拉威尔的风格更加柔和，而西蒙斯则更加激进。《第一交响曲》是西蒙斯最具代表性的作品之一，它不仅在当时引起了极大的反响，而且在之后的几十年里，一直持续受到人们的喜爱。
与小提琴的不解之缘

1881年，年仅15岁的西贝柳斯开始学习小提琴时，立志做一个小提琴演奏家。他梦想：“当我用小提琴演奏时有一种奇异的感觉，仿佛音乐自然而然就开了心。”他在作曲《小提琴协奏曲》时，成为一名小提琴家的梦想依然存在。他曾经这样写信给朋友：“我每天都要演奏小提琴，或许明年我能在赫尔辛基公开演出。”西贝柳斯在1884年曾到维也纳音乐学院小提琴演奏家的职位，可惜没有考上。评委认为他“还不够”，但他毅然决定继续努力，荣获奖学金后西贝柳斯放弃学业，继续在维也纳音乐学院继续小提琴梦，他最终成为著名小提琴家。

西贝柳斯创作了大约50首小提琴作品，《D小调小提琴协奏曲》是其中的代表作。早在1890年，当时西贝柳斯在维也纳参加《声乐诗篇》首演之后，就开始创作这部协奏曲。1904年，协奏曲首演后大获成功。1905年做了修订，1915年，西贝柳斯又计划创作第二部小提琴协奏曲，但这部作品的音乐素材最终被搬入《第六交响曲》中。

《D小调小提琴协奏曲》经过了长期的创作期和反复的修订，首演的日期和地点也一改再改，这部作品是演奏者技巧与热情，杰出的小提琴手新星海尔格（Laszlo Heifetz）最推崇“非官方版本”。1905年10月，首演后的版本在柏林首演，由哈里（Karl Halir）担任钢琴。随后，柴科夫斯基把这部艺术性与趣味性相结合的优秀作品，作为其历史上最优秀的协奏曲之一。
耶尔文随的逝世

1904年，西贝柳斯在赫尔辛基以北30公里的耶尔文随附近的一座山上，建了一座宅第。此后，他和家人就一直住在那儿。西贝柳斯并未从1926年心脏病发作中完全康复，直到1957年9月20日去世，在长达31年的时间里没有任何作品。于是，“耶尔文随的沉寂”成为西贝柳斯生前的一大遗憾。

西贝柳斯曾有写作《第九交响曲》的计划，他希望能在晚年完成这部杰作。在各交响曲创作过程中，他虽然没有推出任何新作，常常有人询问西贝柳斯为什么迟迟没有交出作品，他总是以一句简短的话语回答：“在交响乐创作的领域，我已经尽了最大努力。”西贝柳斯逝世后，他的家人宣称，他并没有留下任何新的作品歌稿，他曾经说过，也一定被毁入火中而彻底烧毁。

在生命最后的31年之中，西贝柳斯的健康状况良好，对周围发生的事情，不管是音乐还是政治，他都有兴趣，也有足够的精力去听。音乐学界讨论各种问题，例如，作曲家的创作灵感、创作背景、创作手法等，他都乐于参与讨论。他用心去听每一场音乐会，用心去感受每一首作品。他的一生，是音乐家的一生，也是音乐的一生。他的音乐，是音乐历史的一部分，也是艺术的一部分。他的一生，是音乐家的一生，也是音乐的一生。他的音乐，是音乐历史的一部分，也是艺术的一部分。他的一生，是音乐家的一生，也是音乐的一生。他的音乐，是音乐历史的一部分，也是艺术的一部分。他的一生，是音乐家的一生，也是音乐的一生。他的音乐，是音乐历史的一部分，也是艺术的一部分。他的一生，是音乐家的一生，也是音乐的一生。他的音乐，是音乐历史的一部分，也是艺术的一部分。他的一生，是音乐家的一生，也是音乐的一生。他的音乐，是音乐历史的一部分，也是艺术的一部分。他的一生，是音乐家的一生，也是音乐的一生。他的音乐，是音乐历史的一部分，也是艺术的一部分。他的一生，是音乐家的一生，也是音乐的一生。他的音乐，是音乐历史的一部分，也是艺术的一部分。他的一生，是音乐家的一生，也是音乐的一生。他的音乐，是音乐历史的一部分，也是艺术的一部分。他的一生，是音乐家的一生，也是音乐的一生。他的音乐，是音乐历史的一部分，也是艺术的一部分。他的一生，是音乐家的一生，也是音乐的一生。他的音乐，是音乐历史的一部分，也是艺术的一部分。他的一生，是音乐家的一生，也是音乐的一生。他的音乐，是音乐历史的一部分，也是艺术的一部分。他的一生，是音乐家的一生，也是音乐的一生。他的音乐，是音乐历史的一部分，也是艺术的一部分。他的一生，是音乐家的一生，也是音乐的一生。他的音乐，是音乐历史的一部分，也是艺术的一部分。他的一生，是音乐家的一生，也是音乐的一生。他的音乐，是音乐历史的一部分，也是艺术的一部分。他的一生，是音乐家的一生，也是音乐的一生。他的音乐，是音乐历史的一部分，也是艺术的一部分。他的一生，是音乐家的一生，也是音乐的一生。他的音乐，是音乐历史的一部分，也是艺术的一部分。他的一生，是音乐家的一生，也是音乐的一生。他的音乐，是音乐历史的一部分，也是艺术的一部分。他的一生，是音乐家的一生，也是音乐的一生。他的音乐，是音乐历史的一部分，也是艺术的一部分。他的一生，是音乐家的一生，也是音乐的一生。他的音乐，是音乐历史的一部分，也是艺术的一部分。他的一生，是音乐家的一生，也是音乐的一生。他的音乐，是音乐历史的一部分，也是艺术的一部分。他的一生，是音乐家的一生，也是音乐的一生。他的音乐，是音乐历史的一部分，也是艺术的一部分。他的一生，是音乐家的一生，也是音乐的一生。他的音乐，是音乐历史的一部分，也是艺术的一部分。他的一生，是音乐家的一生，也是音乐的一生。他的音乐，是音乐历史的一部分，也是艺术的一部分。他的一生，是音乐家的一生，也是音乐的一生。他的音乐，是音乐历史的一部分，也是艺术的一部分。他的一生，是音乐家的一生，也是音乐的一生。他的音乐，是音乐历史的一部分，也是艺术的一部分。他的一生，是音乐家的一生，也是音乐的一生。他的音乐，是音乐历史的一部分，也是艺术的一部分。他的一生，是音乐家的一生，也是音乐的一生。他的音乐，是音乐历史的一部分，也是艺术的一部分。他的一生，是音乐家的一生，也是音乐的一生。他的音乐，是音乐历史的一部分，也是艺术的一部分。他的一生，是音乐家的一生，也是音乐的一生。他的音乐，是音乐历史的一部分，也是艺术的一部分。他的一生，是音乐家的一生，也是音乐的一生。他的音乐，是音乐历史的一部分，也是艺术的一部分。他的一生，是音乐家的一生，也是音乐的一生。他的音乐，是音乐历史的一部分，也是艺术的一部分。他的一生，是音乐家的一生，也是音乐的一生。他的音乐，是音乐历史的一部分，也是艺术的一部分。他的一生，是音乐家的一生，也是音乐的一生。他的音乐，是音乐历史的一部分，也是艺术的一部分。他的一生，是音乐家的一生，也是音乐的一生。他的音乐，是音乐历史的一部分，也是艺术的一部分。他的一生，是音乐家的一生，也是音乐的一生。他的音乐，是音乐历史的一部分，也是艺术的一部分。他的一生，是音乐家的一生，也是音乐的一生。他的音乐，是音乐历史的一部分，也是艺术的一部分。他的一生，是音乐家的一生，也是音乐的一生。他的音乐，是音乐历史的一部分，也是艺术的一部分。他的一生，是音乐家的一生，也是音乐的一生。他的音乐，是音乐历史的一部分，也是艺术的一部分。他的一生，是音乐家的一生，也是音乐的一生。他的音乐，是音乐历史的一部分，也是艺术的一部分。他的一生，是音乐家的一生，也是音乐的一生。他的音乐，是音乐历史的一部分，也是艺术的一部分。他的一生，是音乐家的一生，也是音乐的一生。
Since its emergence in the 18th century, symphony, as a musical form, has been known for its well-knit structure, carefully-arranged tonality, sound combination of dynamic and tranquil movements, and logical motif unity. After Beethoven, the symphony was principally concerned with notions of breadth and monumentality and evolved into the highest form of absolute music.

In September 1907, Gustav Mahler, the renowned composer and conductor, visited Helsinki and had the historic meeting with Jean Sibelius. As Sibelius recalled later, “Our conversation touched on the symphony. I said that I admired its severity of style and the profound logic that created an inner connection between all the movements. Mahler exclaimed passionately: ‘No, the symphony must be like the world. It must embrace everything.’”

So the dispute between the two lay mainly in that they pursued different goals in symphonies. Sibelius emphasized formality and exquisite techniques in a purely musical sense, while Mahler sought, while maintaining the sound logic of a symphony, to incorporate all spiritual explorations of mankind, as well as our understandings of the nature. Undoubtedly, Mahler had greater aesthetic ambitions and aimed higher, but such ambitions were harder to fulfill, or nearly impossible for any ordinary mind. As a result, some of Mahler’s works were excessively huge and loosely structured, with inadequate logical connections.

It so happened that the year 1907 was a turning point for both of the two. Mahler completed his Symphony No. 8, “Symphony of a Thousand” that year while Sibelius finished his Third Symphony. Mahler gave up on monumentality after No. 8, and turned to delve into life and death in a rather personal perspective, presenting the masterpieces of Das Lied von der Erde, and Symphony No. 9. Similarly, No. 3 was also a piece of transition for Sibelius, heralding changes in both techniques and spirit. All the four of Sibelius’s symphonies starting from No. 3 were distinctively Sibelian, requiring revised methods of bowing to produce entirely different sounds.

Sibelius's First Symphony, completed and premiered in 1899, was composed in the typical symphonic form and movement structure and followed the path from the darker to the brighter in terms of mood. Yet its melody and orchestration showed clear personal features which were represented by the bitter winds on the strings and the cold roars of the brasses. However, for Lionel Pike, the First Symphony “relies primarily on the ‘sound of music’; on foreground, surface features rather than the ‘unifying connections’ in background ‘symphonic logic’, which was Sibelius’s pursuit, so that it is an ‘immature’ work.”

The Second Symphony, completed and premiered in 1902, strove for a perfect balance between the sound effect and the logic. Different from the conventional dark-to-bright mood path, a V-shaped path was followed in the work, from bright to dark and back to bright. Thus, the drama in the work was mainly in the second movement. Featured by fierce conflicts and loneliness, No. 2 is known as the “liberation” symphony, and has been one of the most welcomed works by Sibelius in concerts.

Completed and premiered in 1917, the Third Symphony marked a transition in Sibelius’s symphony composition and led the way into the mature period of his career. Forsaking the grand epic style, folklore features, and affected sentiments in his previous works, this three-movement piece is quite anti-monumental, and aims at appropriate terseness.

The Fourth Symphony, completed in 1911, is a unique piece among Sibelius’s works. He had recently suffered from throat cancer at the time of the composition so the shadow of death was looming in the work as manifested in the adagio movement of despair and vain pursuits, as well as in the final movement that climaxes in the foreboding of a disaster. The Fourth Symphony is in A minor, the key of the underworld in the Lemminkäinen Suite, as its fatal goal. Though the tonic chord of A minor is avoided throughout the work, it only heard in the very final bars on the strings, in mezzo-forte.

The Fifth Symphony, completed in 1919 is in E flat major, which is the key of the triumphs in Lemminkäinen, and, just as significantly, the key of Beethoven’s Symphony No. 3, Eroica.
As Sibelius himself once put it, a lively climax runs through the whole work, which is a symphony of triumph. The composer did not mark the movement division on the original score and it is usually taken as a three-movement piece given that there are two halves. The first movement actually may as well be regarded as two movements since it is made up of two parts. This work is a full display of what Sibelius pursued in a symphony—the severity of style and the preordained logic that created an inner connection between all the motifs. The horn motif at the beginning is like a seed from which the whole symphony grows—listening to it can be like watching a speeded-up film of a plant growing. The second movement contains seven polyphonic variations on one theme, while the third begins with a polyphonic passage rapid and forte, followed by the abrupt appearance of magnificient horns. Sibelius’s diaries reveal that the inspiration was the sighting of a flock of swans which visitied the composer’s house and then “disappeared into the solar haze like a glistening silver ribbon.” At the end of the symphony, the “swan hymn” reappeared majestically, transformed, on trumpets, and the whole piece is put to an end with several high chords. Today, No. 5 is the most popular and best received work of Sibelius.

In sharp contrast to the Fifth Symphony, the Sixth, completed in 1923, is quite a surprise to listeners who are familiar with Sibelius the ensemble-style crystal elegance and the profoundly meaningful melancholy. Described as being in d minor, the symphony has more to do with the old church “Dorian” mode. It is a further step out of the conventional sonata form. As the composer himself once said, it is “built, like the Fifth, on linear rather than harmonic foundations” [2.4] four movements... are formally completely free and do not follow the ordinary sonata scheme.

Just like many late-stage works of other composers, the Seventh Symphony of Sibelius, completed in 1924, is extraordinary, one of the best of all his works. Starting with adagio, Sibelius provided this single-movement work with the architectural satisactions and expressive depth of an abstract symphony while breaking away from references to the sonata form and other traditional formal models. The most impressive is the great trombone theme, which appears three times, essentially unchanged, but each time against a radically different orchestral background.

**Tone Poem: A Benchmark of Finnish National Music**

Though deeply into symphonies, Sibelius established himself as an icon of Finnish national music mainly with his tone poeems. Symphony which dates back to the 18th century, follows strict patterns in terms of motif development, form, movement structure, and moods. With such structural restrictions, a symphony cannot fulfill the needs of romantic music for expressiveness and descriptiveness. In the early 19th century, Ludwig Van Beethoven led symphony into the romantic age. Though all of Beethoven’s works represent his personal will, he still tried to put more into the music by adding texts, titles, and symphonic elements, like what he did with his Symphony No. 6 Pastoral, and No. 9 Choral. By doing so, he showed the way for composing in the age of romanticism.

In order to bring dramatic conflicts from literature and theatre arts into orchestral music, Beethoven, Mendelssohn, et al. created the form of concert overture. Liszt inaugurated symphonic poem, and Richard Strauss initiated tone poem. According to Richard, new concepts must find new forms of expression. Liszt followed the basic principle of putting poems into the movements when composing his symphonies, and Richard himself was also guided by this principle. When music is combined with poem, Richard gave birth to what he referred to as “tone poem.” He claimed that for the poetic inspirations, a new mood pattern and structure are a must, because the sonata form was inadequate for this. Each work should have its own structure. Therefore, both three-movement sonata form and four-movement symphonic structure should be discarded.

In Sibelius’s mind, at least, the symphony and the symphonic poem or tone poem remained recognizably independent musical forms. But in fact, Sibelius’s tone poems regularly blur such distinctions. In his tone poems, there are telescoped multi-movement schemes within a single, deformed sonata structure, an intense level of motivic and harmonic unity, a well-knit structure, and consistent inner logic.

Symphonic poems span the whole of Sibelius’s creative career, from En Saga (1892, rev. 1902), to Tapio (1926), his final full-scale orchestral work, Kullervo, the one piece that established his name, is also a symphonic poem with chorus. Inspired mainly by the Finnish epic Kalevala, Sibelius’s symphonic poems absorb the merits of Wagner, Richard Strauss, Mahler, and Tchaikovsky, among others.

From Kullervo to the Lemminkäinen Suite, Sibelius’s early symphonic poems feature mainly the grand endeavors of heroic figures. En Saga was also built in close relation to the figure of Kullervo. The Swan of Tuonela, the famous piece from the Lemminkäinen Suite, is a poignant reference to the beginning of the third act of Wagner’s Tristan and Isolde due to the melancholy beauty of the asymmetrical solo cor anglais melody. Sibelius listened to Ein Heldenleben and the Symfonia Domestica by Richard Strauss during his visit to Berlin in 1905 and soon wrote to his wife, saying “I was very fascinated... I have learnt a lot.” His symphonic fantasia Pohjola’s Daughter (1906) is recognizably Straussian, in terms of both its colorful orchestral textures and perceived attention to programmatic details.

The later tone poems, from Night Ride and Sunrise (op. 53, 1907) onwards, share a common preoccupation with nature and landscape. The subject matter of Tapiola, for example, can be understood both as the dark pine woods surrounding Sibelius’s home where he lived during the later stage of his life, and as part of a more pan-European forest mythos. The image of the forest as both sylvan Arcadia and a site of primordial terror and panic has an extensive historical precedence in European myths. The extreme expressive points of this cultural trope, the forest’s states of tranquil, ecstatic calm and of storm-tossed thoughts, define the dynamic and textural range of Sibelius’s tone poems.

Affinity with the Violin

It had been Sibelius’s keen pursuit to become a violin virtuoso since he started playing it in 1881. At the age of 15. He once said, “When I play (the violin), I am filled with a strange feeling. It is as though the insides of the music opened up to me.” Even when he was working on Kullervo, he was still planning to become a violinist. He wrote to his fiancée from Vienna, “I play the violin every day. I think I should perform in Helsinki some time in the coming year” He even auditioned for the Vienna Philharmonic Orchestra, but the result was not what he had hoped for: the jury regarded his playing as “not at all bad”, but nevertheless recommended him against playing the violin because of his poor nerves in the playing. Thus, Sibelius’s dreams of becoming a violinist ultimately had to give way to his work as a composer.

Sibelius composed about sixty works for violin. The most prestigious one is Violin Concerto in d minor (op. 47). He started working on this piece as early as in 1890 after watching the performance of Don Giovanni in Vienna but the first draft didn’t come out until 1904 and was revised in 1905. He once intended to compose another violin concerto in 1915. However, the sketch material for this planned concerto was eventually used in the Sixth Symphony.

In addition to the long mulling and rounds of revisions, Violin Concerto in d minor also made it difficult to find an appropriate player and set the date for the premiere because it is extremely demanding in terms of the techniques required from the violinist. Even Jascha Heifetz said frankly that it was extremely difficult to play. Finally, it was premiered in October 1905 after revisions, with Karl Halir as the solo and Richard Strauss as the conductor. Technically demanding and with profound aesthetic meanings, this concerto has been regarded as one of the best violin concertos ever. Silence of Järenpää

In 1906, Sibelius bought a piece of land and built a mansion in Järenpää, 30 kilometers north of Hietaniemi. He lived there with his family for the rest of his life. Sibelius fell silent in 1936 and wrote nothing for the following 31 years until his death on September 20, 1957. Thus, the silence of Järenpää has been a mystery of his life.
Sibelius planned for the eighth symphony and promised a number of conductors that they will be invited to lead its premiere. However, the planned work never came out despite the heated anticipation. People questioned about the delayed delivery once and again, but Sibelius would quote a Swedish proverb as his answer every time: Don’t sell the beanskin before the bear is dead. After his death, his family declared that he left no draft works, or even if he did, they must all have been burned to ashes.

In the last 31 years of his life, Sibelius was of good health and stayed interested in what was happening around him, relevant or irrelevant to music. So, musicologists offered different explanations for his silence. First, from the perspective of social musicology, excluding as Sibelius was, he must have been out of the mainstream of the music world after World War I, felt estranged and uncertain about where music was going, and lost his influence in the music cycle that surrounded him. Second, after the independence of Finland, Sibelius’s national music was no longer as important as it used to be. Actually, the Seventh Symphony and Tapiola can almost be seen as attempts to escape from Finland. Third, by the 1920s, Sibelius had been regarded as the trailblazing figure in Finnish national art, which could also have been some heavy pressure to bear.

The last works of many composers, such as Die Kunst der Fuge of J. S. Bach, the 12 piano concertos and the last four string quartets of Beethoven, the last ensemble pieces of Brahms, Parsifal of Wagner, and the Last Four Songs by Richard Strauss, were all great achievements as high as human imagination can reach. Similarly, the Seventh Symphony of Sibelius, untrained yet spontaneous, self-possessed and extraordinary, was hailed by conductor Koussevitzky as Sibelius’s Parsifal. From so highly accomplished an artist, what more can we ask for? Perhaps Berlioz’s comment on Beethoven’s Symphony No.9 may as well be used to account for the silence of Sibelius in his last years: “He must have said to himself, ‘Let death come now, my task has been completed.’

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西贝柳斯的北欧音诗
Sibelius’ Nordic Poetry

2015
06.06
吕嘉演绎西贝柳斯与布鲁克纳
Shao-Chia Lü Conducts Sibelius & Bruckner
西贝柳斯：d 小调小提琴协奏曲，作品 47 号
Sibelius: Violin Concerto in D minor, op.47

2015
10.17/18
赛格斯坦演绎马勒 / 勃拉姆斯与西贝柳斯
Segerstam Conducts Mahler / Brahms & Sibelius
西贝柳斯：纪念，作品 59 号
西贝柳斯：D 大调第二交响曲，作品 43 号
Sibelius: In memoriam, op.59
Sibelius: Symphony No.2 in D major, op.43

2016
03.13
吕嘉与布尼亚季什维莉演绎舒曼与西贝柳斯
Schumann & Sibelius with Lü Jia and Buniatishvili
西贝柳斯： 塔皮奥拉，作品 112 号
西贝柳斯：E 大调第五交响曲，作品 82 号
Sibelius: Tapiola, op.112
Sibelius: Symphony No.5 in E flat major, op.82
室内乐
Chamber
国家大剧院管弦乐团室内乐系列
NCPAO in Chamber

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

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

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

During the journey, the individual artistry and sincere friendship between them will turn into the music that people can feel. During the journey, they aim to realize the endless donation and intelligent musical dream with their inborn passion, with their absorbed and creative inherent spirit. During the journey, they look forward to your participation in this vast and deep music world, and you will marvel at and be touched by your lifetime exploration and discovery.
2015
05.02
小剧场
Multifunctional Theater

国家大剧院管弦乐团与首尔爱乐团
低音盛宴

国家大剧院管弦乐团五月音乐节

布瓦尔奥等 布瓦尔管弦乐团 首尔爱乐团
费什哈密: 音乐会华章
吉里奥马: 伊戈尔之女（亚历山卓）
夏普特: 城南华尔兹

国家大剧院大提琴四重奏

巴赫: a 小调托卡他与前奏曲 作品 565 号
C - 贝利: 为大提琴而作的前奏曲 作品 15 号
J - 哈森森: 柏萨尔利亚舞曲
圣 - 索: 死之舞 作品 40 号
彼德森尔: 多菲小道
皮亚佐拉: 德里

国家大剧院大提琴四重奏

NCPAO and SPO in Chamber
A Fiesta of Cello and Viola

NCPA May Festival

Boismortier: Sonata for 4 Cellos in D minor
Hinzenberg: Konzertwirter op. 31
Gibispe: A Night in Tunisia
Wagner: Fragement Partheni

NCPO Cello Quartet

Bach: Toccata and Fugue in D minor; BWV 565
Lowery: Romance op.15
John Halabren: Passacaglia
Saint-Saens: Danse Macabre op. 40
Gardelli: Per una cabrea
Piazzolla: Libertango
Piazzolla: Tantaron
Chen Qiang / Aih Shi / Yicen / You and me for Crel

NCPO Cello Quartet & SPO Batter Quartet

国家大剧院大提琴四重奏

首尔爱乐团

今夏的音乐节是由国家大剧院管弦乐团和首尔爱乐团联合举办的音乐节，以期低音音乐组合的形式为听众呈现的一场精彩、风格独特的室内音乐会让上海琴迷找到大提琴带来的愉悦，并携手国家大剧院首席大提琴等三位艺术家共同演绎，他们会在以巴洛克时期作曲家的作品为主，不仅有贝多芬的《为大提琴而作的奏鸣曲》、莫扎特的《为大提琴而作的奏鸣曲》、柴可夫斯基的《大提琴协奏曲》等著名作品，还会演出萨拉萨蒂的《大提琴协奏曲》。在音乐会的下半场，韩朝艺术家将带来柴可夫斯基的《大提琴协奏曲》，演奏者是来自首尔的著名大提琴家，最后一位是著名的日本大提琴家。首场音乐会于5月16日举行。

八位来自中韩的优秀艺术家，以对音乐的热爱对自己的音乐理念的坚持，共同为听众带来了一场精彩的音乐会。音乐会的首场音乐会，由上海音乐学院大提琴教授、著名指挥家钟声担任指挥，音乐会分为上下两场，分别演奏了柴可夫斯基的《大提琴协奏曲》、贝多芬的《为大提琴而作的奏鸣曲》和莫扎特的《为大提琴而作的奏鸣曲》。音乐会的主持人是著名主持人刘建平，他以幽默风趣的语言，介绍了音乐会上的精彩内容。音乐会的高潮部分，来自韩国的著名大提琴家金大锡和来自中国的著名小提琴家李小奴分别演奏了贝多芬的《为大提琴而作的奏鸣曲》和莫扎特的《为大提琴而作的奏鸣曲》。

In this concert, NCPO Cello Quartet and Balitka Viola Quartet of Soul-Philharmonic Orchestra will present us with a diverse program featuring low-pitched instruments. The NCPO Orchestra’s Guest Cello Principal, Yi-Bing Cui, Cello Principal, Meng Yang, and two other NCPO cellists will start the concert with Sonata for 4 Cellos in D minor composed by French Baroque composer Joseph Bodin de Boismortier, followed by Dizzy Gillespie’s Night in Tunisia, and a re-arrangement of Wagner’s sensational Partheni. In the second half, SPO Balitka Viola Quartet will perform re-arranged music from Bach, Saint-Saens, and Piazzolla. As the finale of this concert, musicians from the two orchestras will join hands and bring you the beautiful melody of You and Me, the theme song of Beijing 2008 Olympic Games, and take you back to the enchanting night of fireworks and celebrations that opened the Beijing Games.

This concert by outstanding artists from China and South Korea is sure to be a special gift for you.
先锋七重奏
国家大剧院管弦乐团五月音乐节

塔巴科夫：不同的路径
塔巴科夫：新路之光
塔巴科夫：商队
卡尔普：暗号
卡尔普：断尾作
卡尔普：信使

A Night of New Frontier
NCPA May Festival

Tabakova: Such Different Paths
Tabakova: Organum Light
Tabakova: Delight
Aroo Part: Dr. Pascual Domíne
Aroo Part: Salvegord
Peter Reynolds: Canons for the Longest Day
Aroo Part: Samsara
Ying Xiao: Last P

国家大剧院管弦乐团五月音乐节期间，国家大剧院管弦乐团将推出一系列新的和世界首演的现代作品，包括著名作曲家亚历山大·塔巴科夫的《不同的路径》、《新路之光》和《商队》。卡尔普的《卡尔普：暗号》、《卡尔普：断尾作》和《卡尔普：信使》也将首演。亚历山大·塔巴科夫的《暗号》、《信使》和《断尾作》是此次演出的亮点。

At the invitation from the Vale of Glamorgan Festival in Wales, one of the most important contemporary music festivals in Europe, seven NCPAO musicians will visit Wales and appear in two concerts during the festival in May. Before their journey to Wales, the seven musicians are delighted to offer you this opportunity of exploring this program with revolutionary and pioneering ideas. Works from Aroo Part and Dobrinka Tabakova have been widely known for western concertgoers, but less popular in China. The musicians are also excited to present the world premiere of Ying Xia’s new piece, commissioned by the Vale of Glamorgan Festival after the composer won the first prize of the NCPA’s Young Composer Program in 2013. Tonight, young and creative NCPAO musicians will play with their desire and ability to show bold ideas in music.
Thomson, S. and B. Debussy’s Orchestral Works

National Academy of Arts New Music Festival
Conductor: Michael Byer

Piano: Sarah Smith

Push the boundaries of traditional music with this exciting festival featuring works by Thomson and Debussy.

**May 3-15, 2015**

**Multifunctional Theater**

**Classical Salon with Muhai Tang, Jian Wang and Boldoczki**

Conductor: Muhai Tang

Trumpet: Gábor Boldoczki

National Philharmonic Orchestra will join the world-renowned Chinese conductor Mr. Muhai Tang, cellist Jian Wang as well as Hungarian trumpet player Gábor Boldoczki to bring us a colorful chamber concert.

The performance begins with the Trumpet Concerto in E-flat major by Haydn. This work is composer’s last trumpet concerto, and is arguably regarded as his best concerto work. The ancient trumpet had no hole, and therefore it could not produce semitone. Not until classical period that the Vienna court trumpeter Anton Wendl invented holes and keys to enrich tone of trumpet. It is said that Haydn’s Trumpet Concerto is personally composed for Anton Wendl and his improved trumpet.

The following Cello Concerto No. 1 in C major was composed by Haydn in around 1761-65. Though it came out 20 years earlier than his Cello Concerto in D major, it already showed that Haydn was a master of instrumental writing. Donizetti is an opera composer of the romantic period. The Concerto for Trumpet and Strings tonight carries immense Baroque features in terms of musical language and structure.

Prokofiev’s Symphony No. 1, or the “Classical Symphony”, titled by the composer himself, is an exploration of the composer, as explained by himself at the occasion of the premiere, to bring music back to the purity and beauty of the ancient time, when ladies were wearing skirts with panniers, frameg penning and brand. However, he didn’t show any blind adoration of “classicism” in this work, but rather a grand retrospect from the 20th century to the balanced purity and beauty of the music in classical period.
2015
07.03
音乐厅
Concert Hall

呼吸间的莫扎特协奏曲
指挥：袁丁

莫扎特：降 B 大调大管协奏曲，作品 391 号

大管：韩晶晶

莫扎特：降 B 大调第三号单簧管协奏曲，作品 447 号

单簧管：何冠华

莫扎特：C 大调长笛与竖琴协奏曲，作品 389 号

长笛：叶秋莎 / 竖琴：黄立颖

Mozart's Wind & Brass Concertos

Conductor: Ding Yuan

Mozart: Bassoon Concerto in B-flat major, K315

Bassoon: Jingjing Ji

Mozart: Horn Concerto No.3 in E-flat, K447

Horn: Guanyang He

Mozart: Concerto for Flute, Harp & Orchestra in C major, K299

Flute: Jiao Wei / Harp: Li-Ni Huang

本场音乐会由乐团呈现三首来自莫扎特的管乐协奏曲。

莫扎特的《降 B 大调大管协奏曲》作于 1774 年，是大管曲目文献中被演奏得最多也是被研究得最多的作品，几乎所有大管演奏家在他们的演奏生涯中都会将这首曲子搬上舞台。这部作品有莫扎特 18 岁时，是他第一部为木管乐器而作的协奏曲，也是大调第三号单簧管协奏曲》是莫扎特最优秀的单簧管协奏曲之一。自这部作品开始，他开始探索更高层次作品的写作。今天的最后一部作品《C 大调长笛与竖琴协奏曲》也是莫扎特一生创作的两首双重协奏曲之一，也是莫扎特唯一一部运用到竖琴的作品。在这些作品中，长笛有如一位乐队一起演奏，而当乐队休息时，长笛要开始独奏。在一些片断中，长笛与竖琴交替着担任旋律与伴奏声部。而在另一些片断中，他们也弹奏着声部对位。莫扎特的协奏曲向我们展示了他已经远远超越了巴洛克时代的“键盘”的概念，不只音乐与乐队之间还有乐队与乐队之间，音乐之间也有一种与生命相匹配的融合，在它的呼吸间，在它的旋律中，演奏家展开了一幅百年多前的听觉画面。

Tonight NCPA Orchestra will bring us three concertos by Mozart. The Bassoon Concerto in B-flat major, K.191/286e, written in 1774 by Wolfgang Amadeus Mozart, is the most frequently performed and studied piece among entire bassoon repertoire as well as a piece that every professional bassoonist would want to play on stage in their career. Mozart wrote the bassoon concerto when he was 18 years old, and it was his first concerto for a wind instrument. Mozart's Horn concerto No.3 in E-flat is the turning point that Mozart started to create more philosophical music. The Concerto for Flute, Harp, and Orchestra in C major, K.299/297C, is a composition by Wolfgang Amadeus Mozart for flute, harp, and orchestra. It is one of the two double concertos that he wrote, as well as the only piece of Mozart that contains the harp.

The soloists in the piece will sometimes play with the orchestra, and at other times perform as a duo while the orchestra is resting. The flute and harp alternatively convey the melody and accompanying lines. In some passages, they also create counterpoint with just each other.
弦动意大利

指挥：袁丁

罗西尼：C大调第一交响曲
罗西尼：降E大调第五交响曲
雷斯皮基：古代风格组曲第三号
梅宏庆祝：小提琴与低音提琴二重协奏曲

Italinate Melody on the Strings

Conductor: Ding Yuan

Rossini: String Sonata No.1, C major
Rossini: String Sonata No.5, E-flat major
Respighi: Antiche danze ed arie (Ancient Airs and Dances); Suite III
Bottesini: Gran duo concertante, Violin & Double Bass

Rossini had a set of six delicate and romantic String Sonatas. These works draw inspiration with his respect to Mozart and Haydn who are the most influential composer in classical era. We will bring us Sonata No.1 and No.5 in this concert. Grateful sonata No.1 in G major involved three movements, and it is the essence of the whole set. Sonata No.5 in E-flat is known by its beautiful lyrical melody.

Respighi’s Ancient Airs and Dances Suite III, composed in 1923, is the last of the three Suites. It differs from the previous two suites as it is arranged for strings only, and is based on baroque guitar and lute pieces. In his time, Respighi was not just a prominent composer and conductor, but also a notable musicologist. His interest in Italian music of the 16th, 17th, and 18th centuries led him to compose these works. The Gran duo Concertante, Violin & Double Bass came from Gran Duo Concertante for two double basses and orchestra which was composed by the Italian double bass virtuoso Giovanni Battetini in 1880. While double concertos were generally composed for different instruments, Bottesini did not seem to consider the questionable practicality of a piece that requires two very talented double bassists. Camillo Sivori, a disciple of Nicola Paganini, transcribed one of the bass parts of its version for the violin so it successfully premièred. Sivori’s version is the most commonly heard today.
士兵的故事

指导：傅平

肖斯塔科维奇：为小提琴，钢琴所作的四首前奏曲
小提琴：刘佳 / 钢琴：戴蓉（特邀）

普罗科菲耶夫：D 大调第二小提琴奏鸣曲 作品 94a 号
小提琴：刘佳 / 钢琴：戴蓉（特邀）

斯特拉文斯基：士兵的故事
小提琴：刘佳 / 乐队：廖宇 / 弹拨：林杰 / 鼓：陈晓林 / 大管：徐晶晶
小号：王与光 / 长号：郑典 / 打击乐：刘健

The Soldier’s Tale

Conductor: TBC

Shostakovich: 4 Preludes für Klavier in der Bearbeitung für Violine und Klavier
Violin: Liu Xian / Piano: Chen Ming (Guest)

Prokofiev: Violin Sonata No. 2 in D major, op. 94a
Violin: Liu Xian / Piano: Chen Ming (Guest)

Stravinsky: L’Histoire du Soldat

士兵的故事

指导：傅平

肖斯塔科维奇：为小提琴，钢琴所作的四首前奏曲
小提琴：刘佳 / 钢琴：戴蓉（特邀）

普罗科菲耶夫：D 大调第二小提琴奏鸣曲 作品 94a 号
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普罗科菲耶夫：D 大调第二小提琴奏鸣曲 作品 94a 号
小提琴：刘佳 / 钢琴：戴蓉（特邀）

斯特拉文斯基：士兵的故事
小提琴：刘佳 / 乐队：廖宇 / 弹拨：林杰 / 鼓：陈晓林 / 大管：徐晶晶
小号：王与光 / 长号：郑典 / 打击乐：刘健

The Soldier’s Tale

Conductor: TBC

The Soldier’s Tale

Conductor: TBC

The Soldier’s Tale

Conductor: TBC

Programs for tonight are three chamber music works of the 20th century.

Sergei Prokofiev’s Violin Sonata No. 2 in D Major, op. 94a (sometimes written as op. 94b), was based on the composer’s own Flute Sonata in D, op. 94 written in 1942, and had been arranged for violin in 1943. By sticking to the classical form, it opens with a sonata movement followed by a scherzo, a slow movement, and a great finale. The violin part is replete with virtuosic sections but is also highly lyrical and elegant. The evidence of the work’s inception as a sonata for flute can be easily traced.

Histoire du soldat (L’Histoire du soldat, translated as The Soldier’s Tale), is a theatrical work “to be read, played, and danced” by three actors, the soldier, the devil, a narrator, and a dancer playing the non-singing role of the princess who are accompanied by a sextet of instruments. As a collaboration of Igor Stravinsky and Swiss writer C. F. Ramuz, the piece was inspired by a Russian folk story of “The Runaway Soldier and the Devil”, which they obtained from Alexander Afanasyev’s collection of Russian stories. The Biretta relates the parable of a soldier who trades his fiddle to the devil in return for unlimited economic gain.
贝多芬与舒伯特的降 E 调

贝多芬：降 E 大调钢琴与木管五重奏，作品 16 号

舒伯特：降 E 大调第二号钢琴三重奏，作品 535 号

Beethoven & Schubert in E-flat

Beethoven: Quintet for Piano, Oboe, Clarinet, Horn and Bassoon in E-flat major, op.16

Oboe: Yang Zhou / Clarinet: Minna Lee / Bassoon: Guangyan Shi / Horn: Xiaowei Li / Piano (Lan Yan/Guest)

Schubert: Piano Trio No.2 in E-flat major, D929

Violin: Zhe Li / Cello: Tao Song / Piano: Lan Yan (Guest)

贝多芬与舒伯特的降 E 调

贝多芬：降 E 大调钢琴与木管五重奏，作品 16 号

舒伯特：降 E 大调第二号钢琴三重奏，作品 535 号

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在本次音乐会中，国家大剧院管弦乐团的演奏曲目包括贝多芬的降 E 大调钢琴与木管五重奏，作品 16 号，以及舒伯特的降 E 大调钢琴三重奏，作品 535 号。这两首作品都是贝多芬和舒伯特的代表作，展现了两位作曲家的音乐才华。

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当亲吻成为唾弃的武器

作者：董革

不知是不是贝多芬的歌，自他开始的交响曲中，“第九”似乎也交融着一层“离奇”的色彩。1827年3月18日，贝多芬写信给伦敦音乐家协会，表示即将创作他的《第九交响曲》。他写道：“他使离开了人世。舒
维林在1828年3月完成了他的《第九》交响曲，而负责最终的修订、交响乐中音乐家的“离奇”色彩大而
减。虽然作品并不完全出奇，却在当时便成为不朽之作。1839年，贝多芬的助手见识到了肖邦的才华。他
的《第九交响曲》并没有出奇，却在当时便成为不朽之作。1839年，他看到了肖邦的才华。他的《第九交
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到
肖斯塔科维奇闻名于世，他的音乐被称作是“生命与革命的交响乐”。他的音乐作品充满了激情和力量，被认为是20世纪最重要的作曲家之一。本文将对他的音乐进行简要介绍。

肖斯塔科维奇的音乐作品数量庞大，风格多样，包括交响乐、协奏曲、室内乐、歌曲等。他的音乐主题往往是战争、革命和人性的痛苦与挣扎。他的音乐作品中，最为人所熟知的应该是他的《第七交响曲》和《第十交响曲》。

《第七交响曲》是肖斯塔科维奇在第二次世界大战时期的代表作品，它以抗战为主题，充满了坚强的斗志和不屈的意志。这首交响曲的音乐结构宏大，旋律优美，深受听众喜爱。

《第十交响曲》则是肖斯塔科维奇在战后创作的作品，它以革命为主题，充满了对未来的希望和对新生活的向往。这首交响曲的音乐风格新颖，旋律优美，深受听众喜爱。

肖斯塔科维奇的音乐作品不仅在国内广受欢迎，在国际上也享有很高的声誉。他的作品被广泛的演奏和传唱，成为乐坛上一颗璀璨的明星。

总的来说，肖斯塔科维奇的音乐作品充满了激情和力量，他对音乐的贡献是无法估量的。他的音乐作品将继续影响着后来的音乐家，激励着他们继续创作出更多优秀的音乐作品。
Kisses as a Weapon of Loathing

By Ye Chen

We don’t know if Beethoven had cast a hex so that all “Ninth” symphonies since his seem to have taken on a color of something like daisy. On March 18, 1827, Beethoven wrote to the Philharmonic Society of London saying he was to compose his “Ninth Symphony”, but nine days later he died. Franz Schubert completed his Symphony No. 9, also known as the Great, in March 1828, but the Society of Friends of the Music in Vienna (Gesellschaft der Musikfreunde), which had been supposed to premiere the symphony, declined to perform it in the belief that it was too difficult to perform. Afterwards, the work was missed, and it was not until 1839, when Robert Schumann discovered it from heaps of manuscripts at the home of Ferdinand Schubert, elder brother of Franz Schubert, that this masterpiece re-surfaced. By now it had been 10 years since the death of Franz Schubert, who was unable to witness the “greatness” of his composition himself while alive. In 1829-1834 Anto Bruckner completed the first three movements of his Symphony No. 9, but by the time of his death in 1896 he had not finished the last movement.

The shadow of the “Ninth” symphonies by fellow composers haunted Gustav Mahler, who, in order for him to escape the “curse of the Ninth Symphony”, played a little trick: he named what was supposed his Symphony No. 9 “The Song of the Earth”, and refused to number it. Then he wrote his “Ninth Symphony” and thought he had beaten the curse, but died with his “Tenth Symphony” incomplete.

While these factual facts held many composers of later ages in awe (e.g., Nikola Musikovski, a contemporary of Dmitri Shostakovich, composed his ninth and tenth symphonies in one year in hopes of beating the curse of the ninth), Shostakovich instead didn’t believe in the curse and in 1945 composed “slangily” his “Ninth Symphony”, a composition which not only reflects his defiance of fate but embodies his genuine stand as an intellectual while confronted with war. As for reasons he did so, we have to take a look back at his “Seventh Symphony”.

Shostakovich’s “Seventh Symphony” is the most realistic of his symphonies. At first, Shostakovich gave each of the four movements of the work a title: “War”, “Memories”, “Our Country’s Wide Spaces” and “Victory in the Future”, respectively. These titles were later removed, but the fact that they had once appeared, implies that the composer had intended to use an exact tone to express his feelings and thoughts about the war. Structurally, the episodes which replace the development section of the first movement and the transformed sonata form in the fourth movement among others, all enhance the stability and realism of every scene depicted. At the same time, owing to the composer’s mixed use of the distinctive “invasion theme”, “resistance theme” and “people theme”, it is not difficult to understand the music without titles, and it is easy for the listener to associate it with the heroism that the Soviet Union showed during World War II. While its creation and performance in war time inspired all peace-loving peoples of the world with courage and will to fight with fascism, in times of peace the work reminds us to remember history and cherish peace, and evokes associations with war, frenzy and heroism.

Two years after the completion of his “Seventh Symphony”, when the Great Patriotic War had shifted from a strategic defense to a strategic counterattack, Shostakovich wrote his “Eighth Symphony”, which was first performed on November 4, 1941, by the USSR Symphony Orchestra under Yevgeny Mravinsky. Though reflective of the composer’s thoughts about war, the music of the “Eighth Symphony” highlights the catastrophes incurred by the war, rather than presenting the delight from decisive victory in the ongoing war. The Symphony consists of five movements, both the first movement, nearly a half of the whole piece in length, and the pernicious movement, written by using the passacaglia over a ground bass pattern, are filled with a post-war bleak air. Moreover, the first violin’s near-fingerboard performance in the first movement, and the orchestra for the tragic recitative solo with an English horn following the first theme section in the recapitulation of the movement, give striking prominence to the feelings the composer had after witnessing the human catastrophes inflicted by the war. Nevertheless, the work failed to receive recognition from the Soviet authorities, and called by some a work of “subjective sentiment, and depressed and self-pitying repartee of distorted expressions”. And it was banned for years. Shostakovich later said: “I have felt so sorry, all these years. The ‘Eighth Symphony’ was completed in the summer of 1944, and it is a reflection of those bitter moments. And it is in my eyes, absolutely suitable for the situation at the time.”

Some viewed Shostakovich’s “Seventh Symphony” as a “chronicle of heroes” depicting the war, and his “Eighth Symphony” as a “tragedy of philosophy” filled with the composer’s thoughts about the war and its consequences. But in 1945, when the Great Patriotic War came to an end with the Soviet force already putting battle fronts outside the national boundary, and the unprecedentedly devastating World War II was to end with the great victory of anti-fascist peoples of the world, Shostakovich, already a composer with a worldwide reputation, was naturally expected to write a majestic “Ninth Symphony” which was intended to loud justice and victory like many previous Ninth Symphonies did, and which could structurally form an “A-B-A”-trilogy together with his Seventh and Eighth Symphonies. While working on the final movement of the “Eighth Symphony”, Shostakovich had once said to himself that “it is an attempt to look forward to the future, to the post-war years. Everything evil and ugly will vanish. Good things will dominate”. In 1944, in a conversation with friend and biographer David Rakovitch about symphonies after the Eighth, Shostakovich said, “Yes, I have already begun thinking over my next symphony, the Ninth. I would like to write it for a chorus and solo singers as well as an orchestra, if I could find a proper subject and if I would not be afraid of others suspecting that I want a shameless comparison (i.e. with Beethoven’s Ninth Symphony).” But, his “Ninth Symphony”, composed in 1945, was totally contrary to expectations. Rakovitch was the first person to listen to the work which was played on the piano, before it was premiered, and he later recalled: “We were ready to hear a new masterpiece. We felt justified in having such an expectation after we had heard the Seventh and the Eighth, and especially when the Soviet people and the whole world were still being immersed in the victory against Fascism. But we heard something quite different that was unexpectedly shocking… What we heard was a symphonic scherzo, almost a joke. Some would call it a sinfett!étt!étt!”

Shostakovich once spoke to Solomon Volkov, “I admit that I gave hopes to the dreams of the leaders and tutors, I declared that I was composing a chorale. I tried in vain to dissuade them from interfering in my work. When my Ninth was performed, Stalin was absolutely furious. He felt deeply that the composition contained no choruses, solois, chorales. Not even a brief dedication. It contained only music, but Stalin had little appreciation of music, and what’s more the content of the music is ambiguous.” British musicologist Eric fingerprint even called it “perhaps the most anti-hero Ninth Symphony since the time of Beethoven”.

Shostakovich’s “Ninth Symphony” has five movements, but except the first and second movements which are still performed conventionally by section, the last three are played without interruption. The tone needed to perform the whole work, is as marked in the score, only 36 minutes. The first impression of the music is absolutely not as epicatically tragic and majestic as people had anticipated, but grotesquely playful and disarmingly humorous. Among other things, the downward breakdown of major chords which the composer uses in the violin part at the beginning of the first movement, the subsequent change in tone color after inclusion of the flute theme and the following rhythm change present an amusing air. In the second subject group that follows, the tone color of the trombones and snare drum hints at a march, but the moment the gaily sound of the piccolo appears, the majestic scene all at once turns into an amusing sight where several kids hold wooden rifles mimicking a march. The octave and continuous staccato of identical notes in the second half of the piccolo section sounds as if the kids’ act had disappointed the adults who therefore scattered them.
In the fifth movement, such amusing “dark humor” not only gains in strength, but in the development section, owing to a “haughty” reinforcement by the horns, increases the tension. Then, the involvement of prolonged bass sounds played by the tuba suddenly makes the air heavy and tense, an air that intensifies in the subsequent change in tonality and the thickening of rhythm for the second theme. In these sections, the composer seems to intend to create a crowning glory for expression of anger and jubilation, but the tension in the development of the music gives a sense of ferociousness.

If such “dark humor” in this symphony is seen as Shostakovich’s satire on caged attitudes towards victory of the war, those sections of a ferocious image or of lamentation would be the direct exposure of mental distortions and serious consequences blamed on the war. In the symphony, such an image of the final movement is not unfounded, and in fact has been foreshadowed in many previous parts of the work. Of course the composer didn’t indulge in sarcasm in the work. To the third variation for the second theme of the second movement, the composer added a counterpart rhythm played with woodwind, forming a contrast between the long and plaintive tone and the strengthened texture and volume of the second theme of the subsequent stringed music, as if to tell the audience that upcoming victory could not erase the trauma of the war.

This underlying compassion is not only the core emotional basis for the “Ninth Symphony,” but also comes down in the same continuous line as in the composer’s Seventh and Eighth. Yelov’s memoirs recorded Shostakovich as saying that “The Seventh Symphony has become the best known of all my compositions. But I am disappointed that little of it is understood, and in the music all is very clear. Anna Aslmatova wrote her Requiem. My Seventh and Eighth Symphonies are just my requiem.” Indeed, in the passionate music of his Seventh, we obviously still can hear some parts as plaintive as Mahler’s work. Roseberry speculates that “For the gloomy part of his Seventh Symphony, Shostakovich may have thought of the darker period before the war, during which time enemies could not foresee.” The dark period here refers to the years of white terror for the Great Purge campaign launched by Stalin. Russian female poet Akhmatova once made an account of this: “Yes - it is the executioner and jailers. That the poet uses as the scene for realistic expression. We always show people our coarse mourning clothes. We march holding candles, and wait for the dead.”

The “Ninth Symphony” was composed before the Russian victory during World War II so that it is not so much reminiscent of Stalin’s Great Purge as the “Seventh Symphony,” but, instead of conveying a relieving message on the verge of the end of the war as did the general public, the composer followed his own conscience and presented his bitter thoughts about the war. Facing the social crises and political environment at the time, however, the composer had to write his Ninth as an ostentatiously celebratory work.

Someone once commented Shostakovich, “But in fact, Shostakovich seems to have been exploring two threads in his career of symphonic art: one was conspicuously public and the other obviously private, and he welded a powerful and diverse style that he used freely to adapt to two worlds.” The reason the composer did so was closely connected with the political environment where he was in; at the time, he already gradually got familiar with how to deal with the political community or the government-controlled literary community, and learned lessons from his creation of the opera, Lady Macbeth of the Mtsensk District, and the Fourth Symphony, skilled at how to defend his works evasively. But it is evident that to write a clever “acoustic” in music is much more difficult than to speak several sentences of crafty self-examination. Following the war, the newly appointed cultural minister and a favored aide of Stalin, Andrei Zhdanov launched a cultural purge campaign that could compare to the Great Purge under Nikolai Yezhov. Shostakovich was naturally among those punished. But he seemed to have already been used to dealing with the politicians, continuing to express his willingness to stand by the political heads. He had already learned to “use these to express the feeling of sorrow” — as a Russian proverb goes.

Ye Chen, Staff writer of National Centre for the Performing Arts, Critic of Serbian Philharmonic. He has published more than 20 music reviews and has composed more than 20 various music compositions.
战争与和平
War and Peace

2015 05.08
莫斯科柴可夫斯基音乐厅
Tchaikovsky Concert Hall
Moscow

2015 09.03
北京国家大剧院音乐厅
NCPA Concert Hall
Beijing

2015 08.29

2015 10.31

2016 02.19

国家大剧院管弦乐团与马林斯基交响乐团：第二次世界大战胜利七十周年纪念音乐会
China NCPA Orchestra & Mariinsky Orchestra: Joint-Concert for Commemorating the 70th Anniversary of End of World War II

指挥：瓦莱里・捷杰耶夫
Conductor: Valery Gergiev

鼓承宗 储望华等：钢琴协奏曲《黄河》
肖斯塔科维奇：C大调第七交响曲“列宁格勒”，作品60号
Chengzong Yin, Wanghua Chu, etc.: Piano Concerto The Yellow River
Shostakovich: Symphony No.7 in C major (Leningrad), op.60

安魂交响：张国勇演绎布里顿 & 肖斯塔科维奇
Symphonic Requiem: Britten & Shostakovich with Guoyong Zhang and Volodin

国家大剧院管弦乐团室内乐系列：士兵的故事
NCPAO in Chamber: The Soldier’s Tale

克里斯蒂安・雅尔维演绎肖斯塔科维奇与肖七
Kristjan Jarvi Conducts Doctor Atomic Symphony & Shostakovich Symphony No.7
玫瑰骑士
Der Rosenkavalier

2015.4.9-12

国家大剧院制作首演
NCPA Production Premiere

作 曲：理查德・施特劳斯
导 演：雷夫・马莫特
舞 美：斯蒂芬・克・莱斯

主要演员：
元帅夫人：米凯拉・考夫 / 安娜・玛利亚・卡莱西
奥克塔文・凯特尔・费德尔 / 莱因哈德・艾希
萨拉・威尔逊・霍尔特 / 吉尔伯特・雅尔泽
温尔斯勒：温斯顿・凯尔 / 乔尔德・科赫

意大利语：石琴 / 胡 静

诺尔玛
Norma

2015.4.30-5.3

作 曲：文森佐・贝里尼
导 演：卡米诺・切利
舞 美：马西莫・皮勒达拉 / 莫华伦

主要演员：
诺尔玛・卡门・加那塔西奥 / 孙秀苇
波利菲莉亚・卡洛基 / 费尔达诺 / 何华伦
阿波利吉奥・哈拉希奥斯 / 杨 光

角色：
诺尔玛：雷米・姚 / 何华伦

意文版：姚永强 / 梁善欢

意大利语：石琴 / 胡 静

Composer: Richard Strauss
Librettist: Hugo von Hofmannsthall
Premiere: 26 January,1911, Dresden Court Theatre
Conductor: Sebastian Lang-Lessing
Director: Gilbert Deffo

Leading Cast:
The Marschallin: Michaela Kaune / Annemarie Kramer
Ottawa: Calien Hulpup / Ning Liang
Baron Ochs: Manfred Hemm / Robert Holzer
Sophie: Rachele Gilmore / Ying Huang
Fanal: Michael Kupfer / Songhui Liu
Italian Singer: SH Yijie / Bin Zheng
Marlene Lottmeister: Pia Marie Nilsson / Qian Song
Walther: Kurt Atesberger
Reyno: Arnete Jahn

Composer: Vincenzo Bellini
Librettist: Felice Romani
Premiere: 26 December,1831, La Scala
Conductor: Daniel Oren
Director: Set Design: Pier-Alessio

Leading Cast:
Norma: Carmen Giannattasio / Xuwei Sun
Pollione: Massimo Giordano / Wammen Meek
Adalgisa: Nidia Palacios / Guang Yang
Orfeo: Haojiang Tian / Zhijing Guan
Flavio: Yongzhao Yu
Clotilde: Xin Zhang

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Flavio: Yongzhao Yu
Clotilde: Xin Zhang
费加罗的婚礼
Le Nozze Di Figaro
2015.5.14,16-17
作曲：沃尔夫冈·阿玛多伊斯·莫扎特
脚本：洛伦佐·达·佩特
首演：1786年5月1日在维也纳剧院
指挥：吕嘉
导演：何塞·路易斯·卡斯特罗
编舞/复排导演：阿雷桑德罗·普泽沃尔塔
主演：费加罗：黄勇
苏珊娜：李晶晶（特邀中央歌剧院演员）
阿尔玛·斯瓦尔波：王云鹏
伯爵夫人：周晓琳
凯鲁比诺：王乐凯
巴尔托洛：关震宇
玛尔斯利娜：付蕾
伊菲米利亚：康欣如
巴西利奥：张中华
安东尼奥：王超

Composer: Wolfgang Amadeus Mozart
Libretto: Lorenzo da Ponte
Premiere: 1 May, 1786, Burgtheater, Vienna
Conductor: Lü Jia
Director: Jose Luis Castro
Choreography/Revival Director: Alessandra Panzavolta

安德烈·谢尼埃
Andrea Chénier
2015.5.28-31
国家大剧院、英国皇家歌剧院、美国旧金山歌剧院联合制作歌剧首演
Premiere of Co-production by NCPCA, Royal Opera House, San Francisco Opera House
作曲：恩里科·塔瓦塔
脚本：路易吉·伊利卡
首演：1896年3月28日于米兰斯卡拉歌剧院
指挥：吕嘉
导演：大卫·麦克唐纳
复排导演：汤姆·格里
主演：安德烈·谢尼埃：卡扎・查夫/奥华伦
c凯鲁比诺：阿莫莉/梁孙
巴尔托洛：阿尔贝托・卡扎雷/袁悠
贝斯：朱景玲
伯爵夫人：冯锦隆/郭燕

Composer: Giordano Umberto
Libretto: Luigi Illica
Premiere: 28 March, 1896, Teatro alla Scala, Milan
Conductor: Lü Jia
Director: David McVicar
Revival Director: Tom Guthrie

Leading Cast
Andrea Chenier: Kamae Chunev / Warren Mok
Maddalena: Amarilli Nizzis / Xiwei Sun
Germont: Alberto Gazzei / Changyi Yan
Benedetto: Huiying Zhu
Contessa: Madelon: Yangy Guo

Composed: Wolfgang Amadeus Mozart
Libretto: Lorenzo da Ponte
Premiere: 1 May, 1786, Burgtheater, Vienna
Conductor: Lü Jia
Director: Jose Luis Castro
Choreography/Revival Director: Alessandra Panzavolta

Composed: Giordano Umberto
Libretto: Luigi Illica
Premiere: 28 March, 1896, Teatro alla Scala, Milan
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Leading Cast
Andrea Chenier: Kamae Chunev / Warren Mok
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Germont: Alberto Gazzei / Changyi Yan
Benedetto: Huiying Zhu
Contessa: Madelon: Yangy Guo
Sunrise

2015. 6. 17-21

Premiere

Composer: Xiang Jin
Librettist: Fang Wan
Conductor: Li Xia
Director: Li Li

L’Elisir d’Amore

2015. 7. 9-12

Composer: Giacomo Puccini
Librettist: Luigi Illica and Pietro Gilardi
Conductor: Pier Francesco Maestrini
Director: Pier Francesco Maestrini
Set Design: Joan Guillelmo Niva
Costume Design: Chunyan Wei
Lighting Design: Virgilio Prachi
Leading Cast:
Adina: Serena Gamberoni / Ying Huang
Nemorino: Francesco Meli / Jianguo Zhang
Belcore: Songyu Li / Heisong Wang
Dulcamara: Enzo Capuano / Peixin Chen
Giannetta: Min Ma
游吟诗人
Il Trovatore

2015.7.26,28-29

作曲：朱塞佩·威尔第

马：周小燕；于龙；周龙；萨尔瓦多；卡马拉诺并市里昂·巴达奥完成，改编自安东尼奥·加西亚·吉普森的对话（游吟诗人）

首演：1853年6月19日在罗马阿波罗剧院

演出：上海；深圳；广州

导演：乌戈·德·安纳

主演

曼里科 / 游吟诗人：戴玉强

莱奥诺拉 / 张立萍

卢恰诺：周龙

阿苏丽娜：高蕊

贾拉多：关立京

伊多尔：张 心

路易斯：王 冲

Composer: Giuseppe Verdi
Libretto: Salvatore Cammarano
Premiere: 15 January, 1853, Rome
Conductor: Daniel Oren
Director: Hugo De Ana

Leading Cast

Manrico: Yuqiang Dai
Leonora: Lijing Zhang
Conte di Luna: Changyong Liao
Azucena: Marianne Cometti
Ferrando: Zhijing Guan
Inez: Xin Zhang
Ruzh: Chong Wang

西蒙·波卡涅拉
Simon Boccanegra

2015.8.20-23

国家大剧院制作首演
NCPA Production Premiere

作曲：朱塞佩·威尔第

马：周小燕；于龙；周龙；萨尔瓦多；卡马拉诺并市里昂·巴达奥完成，改编自安东尼奥·加西亚·吉普森的对话（游吟诗人）

首演：1857年3月12日在威尼斯凤凰剧院

演出：上海；深圳；广州

导演：伊里亚·君申斯柯

主演

西蒙·波卡涅拉：

西蒙·波卡涅拉 / 吉普尼：多里戈

玛莉娜·波卡涅拉（又名：阿梅莉亚·格里马尔迪）：

谢尔波 / 佐卡诺夫：谢尔波

盖多里耶利·阿多诺：韩 鹏 / 法比奥·萨尔托利

Composer: Giuseppe Verdi
Libretto: Francesco Maria Piave and Arrigo Boito
Premiere: 12 March, 1857, Venice, Teatro La Fenice
Conductor: Myung Whun Chung
Director: Eiji Minematsu

Leading Cast

Simon Boccanegra:

Simone Pizzolo / Placido Domingo
Maria Boccanegra (known as Amelia Grimaldi):
Xiaolin Zhou / Hui He
Jacopo Fierco (known as Andrea Grimaldi):
Sergei Antamanzov / Hao Jiang Tian
Gabriele Adorno: Peng Han / Fabio Sarfatti
参孙与达丽拉
Sam Son et Dalila

2015. 9. 9-9. 13

国家大剧院制作首演
NCPA Production Premiere

作 曲：圣 - 萨
脚 本：费迪南德 - 弦梅尔
指 挥：让 - 伊夫 - 梅拉
导 演：哀 - 里佛 - 奥罗
舞 美设计、服装设计：乌戈・德・安纳

主 演：
参 孙：何塞・库拉 / 吴京族
达丽拉：
雅 纳・克拉芙特 / 奥克萨娜・沃尔科娃
达 萨 钦 爷 大 祭 司：
伊戈尔・塔拉格 / 张 静

Composer: Saint-Saëns
Libretto: Ferdinand Lemaire
Conductor: Jean-Yves Ossonce
Director, Set Design, Costume Design: Hugo De Ana

Leading Cast
Samson: Jose Cura / Wujing Zhang
Dalila: Nadja Krastova/Oksana Volkova
High Priest of Daos: Gilalis Shi/ Zhang Feng
Old Hebrew: Polin Chen

方志敏
Fang Zhimin

2015.12.22-27

国家大剧院制作首演
NCPA Production Premiere

作曲：孟卫东
编撰：冯加权 / 冯必福

Composer: Weidong Meng
Libretto: Jinming Feng / Bife Feng
Dawns Are Quiet

2015.11.5-8

Composer: Jingqin Tang
Libretto: Fang Wan

The Beautiful Blue Danube
The Story of Johann Strauss

2015.11.28-30

Libretto: Rongjun Yu
Director: Qiu Zuo
Music Director/Conductor: Yi Zhang
Art Experience
周末音乐会
Weekend Matinee

2015
04.19
音乐厅
Concert Hall

指挥：吕嘉

《小调五声交响曲》作品27号  第一乐章
《G大调第六交响曲》作品94号  第一、二乐章
《C大调第九交响曲“伟大”》作品125号  第三、四乐章

Conductor: LÜ Jia
Beethoven: Symphony No.5 in C minor, op.67 I mvnt.
Dvorak: Symphony No.8 in G major, op.88 I & II mvnt.
Schubert: Symphony No.9 in C major, D 944 (The Great C major) III & IV mvnt.

2015
09.20
音乐厅
Concert Hall

指挥：焦阳

《第三交响曲》作品5号
《第一交响曲》作品6号

Conductor: JIAO Yang
Handel: Concerto Grosso No.8, op.3
Corelli: Concerto Grosso No.3, op.6
Bach: Concerto Grosso No.1

焦点乐谈
Talk & Conversation

| 时间   | 主题 Subject | 主讲人 Presenter | 活动活动  | 音乐会 Concert
|------|-------------|----------------|----------|----------------
| 2015.4.17 | Meet the Genius: Benjamin Grosvenor | 本杰明·格罗夫恩 | LÜ Jia Conducts Beethoven & Schubert
| 2015.4.18 | Peace Beyond Music | 任小雷 / 王龙 | The Great Lü Jia Conducts Beethoven & Schubert
| 2015.8.29 | The Flames of War: Shostakovich and His Music | 附录: 关鹏 | Zhang Zhong and Volodya Chinese National Orchestra & Wind Ensemble: Joint Concert for Commemorating the 70th Anniversary of End of World War II
| 2015.9.3 | A World of Transparency: Bruckner and His Music | LÜ Jia / Yuan Wang | Reconstructing the Old World of Music: Schubertian Romantic Symphony No.7
| 2015.9.3 | The Lyricism in Mahler’s Music | 王巍 | Liu Shao-Chia Conducts Stabat Mater & Bruckner
| 2015.10.17 | The Past and Present of Concerto Grosses | 焦阳 | LÜ Jia Conducts Concerto Grosses
| 2015.10.25 | Leaving for the Land of Sun: Beethoven’s Symphony No.5 | 附录: 刘国明 | Austria-China Friendship Concert: Beethoven’s Symphony No.5
| 2015.10.25 | The Past and Present of Concerto Grosses | 焦阳 | LÜ Jia Conducts Concerto Grosses
| 2015.10.25 | The Past and Present of Concerto Grosses | 焦阳 | LÜ Jia Conducts Concerto Grosses
| 2015.12.12 | Listen to the Sound: Past and Future | 魏子涵 | LÜ Jia Conducts Concerto Grosses
| 2016.3.13 | Masterclass with Jian Wang | 王巍 | LÜ Jia Conducts Concerto Grosses

周六音乐会
Weekend Matinee

2015
04.17
音乐厅
Concert Hall

指挥：吕嘉

《小调五声交响曲》作品27号  第一乐章
《G大调第六交响曲》作品94号  第一、二乐章
《C大调第九交响曲“伟大”》作品125号  第三、四乐章

Conductor: LÜ Jia
Beethoven: Symphony No.5 in C minor, op.67 I mvnt.
Dvorak: Symphony No.8 in G major, op.88 I & II mvnt.
Schubert: Symphony No.9 in C major, D 944 (The Great C major) III & IV mvnt.

2015
09.20
音乐厅
Concert Hall

指挥：焦阳

《第三交响曲》作品5号
《第一交响曲》作品6号

Conductor: JIAO Yang
Handel: Concerto Grosso No.8, op.3
Corelli: Concerto Grosso No.3, op.6
Bach: Concerto Grosso No.1

焦点乐谈
Talk & Conversation

| 时间   | 主题 Subject | 主讲人 Presenter | 活动活动  | 音乐会 Concert
|------|-------------|----------------|----------|----------------
| 2015.4.17 | Meet the Genius: Benjamin Grosvenor | 本杰明·格罗夫恩 | LÜ Jia Conducts Beethoven & Schubert
| 2015.4.18 | Peace Beyond Music | 任小雷 / 王龙 | The Great Lü Jia Conducts Beethoven & Schubert
| 2015.8.29 | The Flames of War: Shostakovich and His Music | 附录: 关鹏 | Zhang Zhong and Volodya Chinese National Orchestra & Wind Ensemble: Joint Concert for Commemorating the 70th Anniversary of End of World War II
| 2015.9.3 | A World of Transparency: Bruckner and His Music | LÜ Jia / Yuan Wang | Reconstructing the Old World of Music: Schubertian Romantic Symphony No.7
| 2015.9.3 | The Lyricism in Mahler’s Music | 王巍 | Liu Shao-Chia Conducts Stabat Mater & Bruckner
| 2015.10.17 | The Past and Present of Concerto Grosses | 焦阳 | LÜ Jia Conducts Concerto Grosses
| 2015.10.25 | Leaving for the Land of Sun: Beethoven’s Symphony No.5 | 附录: 刘国明 | Austria-China Friendship Concert: Beethoven’s Symphony No.5
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| 2015.12.12 | Listen to the Sound: Past and Future | 魏子涵 | LÜ Jia Conducts Concerto Grosses
| 2016.3.13 | Masterclass with Jian Wang | 王巍 | LÜ Jia Conducts Concerto Grosses
Artist-in-Residence Jian Wang

Jian Wang began to study the cello with his father when he was four. While a student at the Shanghai Conservatoire, he was featured in the celebrated documentary film "I Was Born in Idaho" by Mozart. Since then in China, Mr. Wang's encouragement and support paved the way for him to go to the United States and in 1965 he entered the Yale School of Music under a special programme where he studied with the renowned cellist Aldo Parisotto.

Jian Wang has since performed with many of the world's leading orchestras including the Cleveland Orchestra, Philadelphia, Chicago, Royal Philharmonic, Berlin Philharmonic, Royal Concertgebouw, London Symphony, London orchestra, Boston and Detroit symphonies, Italian radio orchestra, Hungarian Radio Orchestra, Radio Palau Cataluna, Radio Padova, and Radio Singapore. He has also performed with many of the greatest conductors, such as Abbado, Sawallisch, Janáček, Dutilly, Gotterdammerung, Chung, Alan Gilbert and Gustavo Dudamel.

Jian Wang has made many recordings, his latest releases being Elgar's Cello Concerto with the Sydney Symphony and Vladimir Ashkenazy. He has also recorded an album of short pieces for Cello and Guitar titled "Reven"e, the complete Bach Cello Suites and a Baroque Album with the Camerata Salzburg. Brahms Double Concerto with the Berlin Philharmonic Orchestra, Cello Concertos with the London Symphony Orchestra and the London Philharmonic Orchestra under Metropolitan. Messenger of Autumn for the London Philharmonic Orchestra under Michael Lang, Messiaen's Quartet for the United States and Brahms, Mozart and Schumann chamber music with Pirès and Dumay. His instrument is graciously loaned to him by the family of the late Mr. Sau-Wing Lam.

Art Experience

2015.5.12 Tchaikovsky Concert in PUMC Hospital

2015.5.18 Public Rehearsal

2015.10.15 Masterclass with Jian Wang
Guest Artists
Muhai Tang is Chief Conductor of the Belgrade Philharmonic, Chief Conductor and Artistic Director of the Tianjin Opera and Orchestra and Artistic Director of the Shanghai Philharmonic and Zhejiang Symphony Orchestra in China. From September 2009 he has also held the role of Principal Guest Conductor of the Hamburg Symphony Orchestra.

Muhai Tang has conducted operas on several continents, most recently with a highly acclaimed new production of Rossini’s opera Le Comte Ory in Zurich. He previously held the position of Chief Conductor of the Finnish National Opera in Helsinki where he conducted highly successful new productions of Die Frau Ohne Schatten, Turandot, Der Rosenkavalier and Pique Dame, and also Madame Butterfly, Tosca, La Rondine, Boris Godunov, La Traviata, Le Nozze and Oedipus. His ballet performances with the company included an acclaimed Sacre du Printemps and a new production of Swan Lake.

Muhai Tang’s international recognition began when Herbert von Karajan invited him to conduct the Berlin Philharmonic Orchestra in its 1983 subscription series. This success led to repeat appearances with the Berlin Philharmonic and invitations from many of the world’s leading orchestras such as the London Philharmonic, Leipziger Gewandhaus, Staatskapelle Dresden, Bayerischer Rundfunk Symphony, Orchestre de Paris, Orchestre National de France, Sydney Symphony and the San Francisco Symphony and several other orchestras.

Among Muhai Tang’s many recordings, the Guitar Concertos by Tan Dun and Christopher Rouse with Sharon Isbin and the Gilbersons, for Teldec, was awarded a Grammy in 2001. In 2014, Decina published two DVDs of Zurich opera’s productions Rossini’s Le Comte Ory and Otello conducted by Muhai Tang performed by Cecilia Bartoli.
Shao - Chia Lü

Taiwan-born conductor Shao-Chia Lü studied music in Taipei, later at the Indiana University in Bloomington, USA, and also at the College of Music Vienna. His training was topped off with three important first prizes at renowned international conductor competitions: Beethoven (France), Pedrotti (Italy) and Khunrath (Germany).


Shao-Chia Lü appears regularly as guest conductor at several world renowned opera houses, including the Opera Australian in Sydney and Melbourne, the National Opera of the Netherlands in Amersfoort, the Dutch National Opera in Amsterdam, the Royal Opera House in London, the Teatro alla Scala in Milan, the Vienna State Opera, the Berlin State Opera and the Metropolitan Opera in New York. He has conducted at the Salzburg Festival and the Lucerne Festival as well as at festivals like the Jerusalem Festivals, the Munich Festival, the NAXOS Festival and the Festival of the Three Kings in Italy. He has worked with orchestras like the Ensemble InterContinentale, the Cappella Istropolitana, the Philharmonica Orchestra of Częstochowa, the Sinfonieorchester des Bayerischen Rundfunks and the Chinese National Symphony Orchestra, the Chinese Philharmonic and other orchestras.

Shao-Chia Lü has been Music Director of the Taiwan Philharmonic (the National Symphony Orchestra of Taiwan) since October 2010 and the Principal Conductor of the South Denmark Philharmonic starting 2014.

Xian Zhang has served as Music Director of Orchestra Sinfonica di Milano Giuseppe Verdi since September 2010. Described by The Guardian as a “heart-on-sleeve Verdi”, last season Zhang opened the Verdi anniversary season with Francesco Zambello’s production of La forza del destino for Washington National Opera and closed the season in a hugely successful debut for Welsh National Opera conducting Nabucco, both in Cardiff and at the Savonlinna Opera Festival.

In Europe Zhang works at the highest level as a guest conductor, appearing regularly with the London Symphony and Royal Concertgebouw Orchestra. Zhang continues to work frequently in North America and her engagements this season include New Jersey Symphony, Los Angeles Philharmonic and Ottawa’s National Arts Centre Orchestra. In her native China, she appears this season with Shanghai Symphony, China Philharmonic and Guangzhou Symphony orchestras.

Born in Dandong, China, Xian Zhang made her professional debut conducting Le nozze di Figaro at the Central Opera House in Beijing at the age of 28. She trained at Beijing’s Central Conservatory, earning both her Bachelor and Master of Music degrees, and served one year on its conducting faculty before moving to the United States in 1998. She was appointed the New York Philharmonic’s Assistant Conductor in 2002, subsequently becoming their Associate Conductor and first holder of the Arturo Toscanini Chair. Since 2011, Zhang has been Artistic Director of the NJO: Dutch Orchestra and Ensemble Academy.
**Alessandro Ang**

Alessandro Ang's triumph at the 58th Besancon International Young Conductors' Competition, where he took all three top awards – Grand Prize, Audience Prize and Orchestral Prize – launched his international career, leading to the music directorship of the Orchestre Philharmonique de Radio France, Orchestre National de Lyon, and Orchestre Philharmonique du Strasbourg. His recordings of works by Rossini, Verdi, and Mozart have been critically acclaimed.

**Guoyong Zhang**

Guoyong Zhang began his study in conducting in the Shanghai Conservatory of Music under the direction of the famous conductor Prof. Xiaotang Huang. In 1993, he was transferred by the government to study in the Moscow State Conservatory named after Tchaikovsky, where he studied under the world famous conductor G. Rozhdestvensky and later awarded the Doctor degree. He is now the artistic director of the Shanghai Opera House, Dean of conducting department of the Shanghai Conservatory of Music.

During his career he has cooperated with number of well-known opera houses, orchestras and conductors both at home and abroad. Having a large repertoire including symphony, opera, ballet and symphonic church he is expert in Russian works, especially Tchaikovsky’s symphonies. His conducting is in a style of consciousness, nature and spirituality. When the fire passion crashes the ice rationality his movements is full of tension. In recent years he was invited as national representative to take part in those important international events, such as the panda concert of the “Sino-American Culture Year”, “Sino- French Culture Year”, “Sino- German Culture Year”, “Sino- Russian Culture Year”, etc.

Since the establishment of the NCPA he has been frequently invited to perform in opera productions and concerts including Turandot, Aida, Carmen, The Red Guards on Hongha Lake and others.

In 2006, he was invited to be a member of jury of the 8th Cadiz Winter International Conducting Competition in Spain.
列夫·赛格斯坦
Leif Segerstam

列夫·赛格斯坦出生于1944年，于1962年在赫尔辛基国家音乐学院获得作曲学位，并在1969年在斯德哥尔摩皇家音乐学院获得音乐学士学位。他早年在瑞典和芬兰两大交响乐团担任首席指挥，后来在世界各地的乐团担任过首席指挥。他的作品广泛地被世界各地的乐团演出，包括瑞典广播交响乐团、赫尔辛基爱乐乐团和悉尼爱乐乐团等。他在作曲、指挥和音乐教育方面都有杰出的成就。

法比奥·路易斯
Fabio Luisi

法比奥·路易斯出生于1959年，四岁开始学习钢琴，1978年在格拉塞格尼音乐学院获得学位，凭借对音乐教育的热爱，他致力于音乐教育工作，2014年他被授予了格拉塞格尼音乐学院名誉教授。
Yi Zhang

Yi Zhang, one of today's influential young conductors in China, also served as the Music Director, Chief Conductor and Deputy Director of the National Ballet of China.

Learning to play the violin at the age of 5, he was later recommended to the Central Conservatory of Music, where he studied conducting with Prof. Xu Zhen and Prof. Ji Rui'ai. From 2000 to 2003, he earned his Master's Degree in the Saarbrücken HFM Hochschule für Musik, before completing his Prof. Max Pomerantzev, renowned German conductor.

As a major young conductor in China, Yi Zhang has devoted himself in hundreds of concerts, operas and ballets. During the past few decades, he has cooperated with many famous orchestras, including national and international music festivals and music schools, leading orchestras and music directors.

In his performances around the world, Yi Zhang collaborated with numerous artists such as Emmanuel Pahud, Wenzel Iuchs, Renaud Capuçon, Janine Jansen, Leif Ove Andsnes, Sarah Chang, Lang Lang, Chen Ba, Ning Hao, and Qin Liewi, etc.

Aiming to make more Chinese music and musicians known worldwide, Yi Zhang conducted the recording of Xi Yangzhang's symphony works New Music from China with Saarbrücken Radio Symphony Orchestra in 2002, which was published by Naxos (Germany). In 2013, he went to London with the celloist Qin Liewi and collaborated with London Philharmonic Orchestra to record British music works. The record was published by DECCA Music Group.

Imagined in modern music, he conducted many world premieres of Chinese and foreign works. In May 2012, he was given the Outstanding Contribution at the Beijing Modern Music Festival for his numerous performances of Chinese and western modern music pieces.

TAN Dun

The UNESCO global goodwill ambassador, world-renowned conductor-composer TAN Dun has made an indelible mark on the world music scene with a creative repertoire that spans the boundaries of classical music, multimedia performance, and Eastern and Western traditions. He's the winner of Grammy Award, Oscar/Academy Award, Grammeyer Award for classical composition, etc. TAN Dun's music has been played throughout the world by leading orchestras, international festivals, on radio, and television. As a conductor, TAN Dun has led the world's most esteemed orchestras including the Royal Concertgebouw Orchestra, London Symphony Orchestra, Philadelphia Orchestra, Berliner Philharmoniker, Orchestra National de France, Filharmonica della Scala, etc. TAN Dun's use of technology to raise awareness of environmental issues and to promote cultural diversity.

TAN Dun's individual voice has been heard widely by international audiences. In recent seasons, his percussion concertos, The Years of Nature, for world famous soloist Martin Gruber that premiered last year with the NDR Symphony Orchestra and Nu Shu: The Secret Songs of Women Symphony for 12 microflutes, harp and orchestra commissioned by the Philadelphia Orchestra, Japan's NHK Symphony and Royal Concertgebouw Orchestra of Amsterdam. His first Internet Symphony, which was commissioned by Google/Youtube, has reached over 23 million people online. His Organic Music Trilogy of Water, Paper and Ceramic has frequently appeared on major concert halls and festivals. For example, TAN Dun's concerto was performed in the Los Angeles Philharmonic at the opening of the Walt Disney Hall. His multimedia work, The Map, premiered by Yoko Ma and the Boston Symphony Orchestra, has toured more than 40 countries worldwide. Its manuscript has been collected by the Carnegie Hall Commission Gallery. His orchestral theater: The Gate was premiered by Japan's NHK Symphony Orchestra and crossed the cultural boundaries of Peking Opera, Western Opera and puppet theatre traditions. Other important recent premieres include four Secret Rooms, for the Berlin Philharmonic and Piano Concerto “The Fire” for Lang Lang and the New York Philharmonic. TAN Dun was commissioned to write the LOGO Music and Award Ceremony for the Beijing 2008 Olympic Games.
A winner of Grammy and Echo Klassik Awards, Fabio Luisi currently serves as General Music Director of the Zurich Opera, Principal Conductor of the Metropolitan Opera, and Principal Conductor designate of the Danish National Symphony Orchestra (DNSO), beginning in 2023. This season at the Met he conducts new productions of Madama Butterfly, The Merry Widow, and a double bill of Cavalleria Rusticana and Pagliacci. For his third season at the helm in Zurich he leads new productions of Martinů’s Juliette and I Capuleti et I Montecchi as well as revivals of Norma and Aida, and elsewhere in 2014-15, Luisi helms a new production of Berg’s Lulu at the Dutch National Opera, and his orchestral engagements include concerts with the Philharmonia Zurich, Cleveland Orchestra and Juilliard Orchestra.

Born in Genoa in 1959, Luisi began piano studies at the age of four and received his diploma from the Conservatorio Niccolò Paganini in 1978. In 1984 he was awarded the Griffo d’Oro, the highest honor given by the city of Genoa, for his contributions to the city’s cultural legacy.

Lang Lang, Lang Lang, the internationally acclaimed pianist, has been hailed by audiences and critics alike for his virtuoso performances and commanding presence at the piano. His concerts and recordings have won him numerous awards and honors, including multiple Grammy Awards, a Grammy Lifetime Achievement Award, and the prestigious International Music Council ‘Music for Peace’ Award. Lang Lang has also been recognized for his efforts to promote music education and to inspire young musicians. His contributions to the world of music have been widely celebrated, and he continues to be a prominent figure in the international music scene.
Gautier Capuçon is widely recognised as one of the foremost cellists of his generation and has received consistently high critical praise for his recordings and performances.

Born in Chambéry in 1983, Capuçon began playing the cello at the age of five. He studied at the Conservatoire National Supérieur in Paris with Philippe Muller and Annie Cochet-Zilcher, and later with Heinrich Schiff in Vienna.

The winner of various first prizes in many leading international competitions, including the International Naïm Aïdane Pique, Capuçon was named "New Talent of the Year" by Victoires de la Musique (France's equivalent of a Grammy) in 2001; and in 2004 he received a Buratti-Buloten Trust Award which gave him six Echo Klassik awards, most recently for his recording of Shostakovich and Prokofiev with Gergiev and for his recording of Faure's complete chamber music.

Capuçon performs regularly as a soloist with the major orchestras worldwide together with conductors at the highest level including Gergiev, Dudamel, Bychkov, Haitink, Chung, Dudas, Enescu, Nelsons and Nézet-Séguin. In recent seasons, concerto highlights have included orchestras such as LA Philharmonic, Seattle, Boston, Chicago Symphony, San Francisco Symphony, Berlin Philharmonic, London Symphony, Chamber Orchestra of Europe, Vienna Symphony and the Deutsche Symphony Orchestra with whom he toured Europe.

Benjamin Grosvenor

British pianist Benjamin Grosvenor is internationally recognized for his electrifying performances and penetrating interpretations. An exquisite technique and ingenious flair for tonal colour are the hallmarks which make Benjamin Grosvenor one of the most sought-after young pianists in the world.

Grosvenor’s most recent release - Dances – a recital album that presents a historically and stylistically varied offering of works influenced by dance, has been described as "breathtaking" (The Guardian); "fearless" (The Times); "immersive" (Gramophone); "musically riveting" (The Independent). A number of his recordings have been critically acclaimed, including the 2015 Gramophone Critics’ Choice Award for his 2014 album "Dances" and the 2016 Gramophone Critics’ Choice Award for his 2015 album "Romantic Piano Trios".

Benjamin began playing the piano aged 6. He studied at the Royal Academy of Music with Christopher Elton and Daniel-Ben Pienaar, where he graduated in 2012 with the "Queen’s Commendation for Excellence".

Yang Jiao

A graduate of Yale University and Central Conservatory of Music, Yang Jiao was under the mentorship of Shinkhah, Youngan Hu Otto Mueller, William Boughton, Yi Zhang, Li Xiaoli and Xiaoxin. He is the Resident Conductor of ESO Orchestra Academy at Central Conservatory in Beijing since 2011. He was also the music director of New Haven Chamber Orchestra in USA from 2011-2013. He won the first prize of China’s National Conducting Competition in 2011. In 2014, he won the second prize from the 5th International Conducting Competition Bucharest Jeunesse Musicales. He has appeared with several significant orchestras in the US and Europe such as Chicago Civic Symphony Orchestra, Tenhalle-Dresden, Zurich-Slianian Philharmonic Orchestra, and many other orchestras around China and Asia area.
Gábor Boldoczki

The Hungarian Gábor Boldoczki with his brilliant play is the exceptional trumpeter of his generation. Thus it is not surprising that the renowned German newspaper Süddeutsche Zeitung named Gábor Boldoczki “the worthy successor” of the all time trumpet king Maurice André. The international press also calls him a magnificent trumpeter. At the age of 14 this Hungarian exceptional trumpeter won the first prize at the National Trumpet Competition, Hungary. Following his studies at the Leo-Weiner Conservatory, the young musician continued at the Franz Liszt Conservatory in Budapest where he studied as a master class student under Professor Reinhold Friedrich before starting his international solo career. By winning the internationally renowned music competition of the ARD in Munich, Boldoczki celebrated his first breakthrough at the young age of 21. He then received the “Grand Prix de la Ville de Paris” at the most distinguished trumpet competition of all – the Third International Maurice André Competition in Paris.

Tianwa Yang

Winner of the prestigious ECHO Klassik Best Up-And-Coming Artist Award 2014 and the Annual Prize of the German Record Critics for his Naxos recordings of the Mendelssohn Violin Concertos and Complete Music for Violin by Sarasate.

Ms. Yang began studying violin at the age of four. At the age of ten she was accepted to study at the Central Conservatory of Music in Beijing as a student of Yang Lin. Ms. Yang recorded the 24 Paganini Caprices at the age of thirteen, making her the youngest artist to release the works.

She has debuted with major orchestras as the Detroit, Seattle, Baltimore, and Buffalo, BBC, Deutsche Radio, Erfurt, Warsaw and Royal Liverpool Philharmonics.

Ms. Yang has performed under the baton of renowned conductors Marc Albrecht, Andreas Delfs, János Fajkó, Gábor Sáló, Carlos Miguel Prieto, Gerard Schwarz, Vaclav Sinecky amongst others.

Xiaoduo Chen

Chen is an opera producer, and a Chinese upcoming musician who has lots of excellent achievements in music field. Her main focus is on performing opera, symphony, classic and pioneer chamber music.

She was invited to be the leading actress in a few operas, and she also gave great performance in Mahler Symphony No. 6 and Dvořák's “The Gothic” with Qianyang Chen. She sang together with many internationally famous chamber orchestra, such as China Philharmonic Orchestra, Paris Symphony Orchestra, Beijing Symphony orchestra, Guangzhou Symphony orchestra, and Shanghai Symphony orchestra. Her voice travelled around many world-class concert halls. In 2000, she performed Dvořák’s “The Gothic” in Carnegie hall in New York.

She is committed to develop contemporary classical chamber music. Chen founded a duo together with vocalist Wei Wei, which has its premiere in May 2016 at Guangzhou Angel Concert Hall, and then set off on tour over four major cities in China.

She also showcased her talent in drama production. As an independent producer, she noticed up success in a few conceptual drama productions.

SiJia Lu

SiJia Lu graduated from Shanghai Conservatory of Music and Hamburg University of Music. She was admitted by University of the Arts as the first place winner. She received the honorable Mention of Robert Stolz International Light Opera Competition and Foundation Special Award in 2009.

SiJia gained considerable experience in opera singing; and performed several leading roles in opera, such as the role of the “Pazuzu” and “Queen of the Night” in Mozart’s opera The Magic Flute as "Chíhūa" in the opera Fäldner on the Rhéin, as "Arenvich" in Verdi’s opera Falstaff as "Frasquita" in the opera Carmen among others. She also gave performance in several musicals.

In 2011, she became the guest soprano of Berlin Philharmonic Music and held Opera Aria concert with Berlin Classic Orchestra. She held concert Convrennter Mozart with Berlin Classic Orchestra next year.
孟萌

孟萌，绰号盛美，又名“囍”交响乐队中首席花花、花花呀呀们的不夜城中的三多福……在我们盛美和花花的几个城市中，到处都是著名的，水陆的共同的！万万没有不同的，在魔都这个不夜城中，盛美和花花呀呀们的不夜城中，她们一起成为了最美的歌者。孟萌的歌声如花一样美丽，让人沉醉。她的歌声仿佛能让人回到童年，温暖人心。

汤耐

汤耐，祖籍河南，毕业于上海音乐学院，师从张艺

李佳

李佳，中国音乐学院音乐教育系毕业，从小热爱音乐，1992年考入中国音乐学院，师从著名作曲家、指挥家张艺。1997年毕业，留校任教。

常静

常静，以其古琴演奏家而闻名，长期居住在美国，是美国著名的古琴演奏家。她的演奏充满了东方的韵味，深受观众喜爱。

Meng Meng

Meng Meng is an award-winning and highly respected vocal performer in China. She has had a successful international career spanning more than a decade. Highly sought after for her unique ability to sing in traditional Chinese and Peking opera styles, Meng Meng has performed in countries on four continents. Born in Shandong, she studied the performance of traditional Chinese music under Guo Xingyan. She has had many successful performances in the Peking style, such as Snow in June, The Lucky Pursuit, The Story of the Great Saint, Sweet Dreams and Qingsheng Foundation. After graduating, Meng Meng worked in Guangzhou Peking Opera Theatre. Recently, Meng Meng has sung roles in the new works of the Shanghai Peking Opera. She was also at the Milwaukee Symphony Orchestra under the direction of Edo de Waart and Carnegie Hall in May 2012, and with the Bangor Symphony Orchestra under conductor Yu Jun. Previously, she performed its debut with the Guangzhou Symphony Orchestra at the Sydney Opera House under the baton of Yu Jun in July 2004.

Nan Wang

Nan Wang began her studies with Professor Fang Feng at Peking University. She later studied with Professor Fangliang Wang and Ben Zhang. In 1997, Miss Wang has become a member of the Central China Conservatory of Music since 2001. She toured to Japan, England, France, Russia, Greece, and Egypt. She also presented several concerts in Hong Kong and Taiwan.

In November 2000, Miss Wang was invited to perform concerts at the festival “Bis du Orient” in Paris. She also participated in a Gala Concert in Lyon (March 2002), a festival in Sichuan, and a concert with the China National Orchestra. She was also invited in 2002 to perform with the Shanghai Peking Opera and the Chinese National Orchestra.

As a soloist, Ms. Wang has performed with the orchestras of Chinese Philharmonic, Shanghai Symphony Orchestra, Central Symphony Orchestra, and China National Orchestra.

Jia Li

Jia Li specializes in vocal music with a particular focus on Chinese operas. She performed in “Ritual Music–zheng concertos” with Lorin Maazel and NCPSA Orchestra, performed in “zheng dekora” composed by Mr. Qiqing Chen and conducted Mr. Mu-Mu Tang with National Orchestra of France. Jia Li also performs in various music festivals, including the international music festival “Ashe of Time”.

Jing Chang

Jing Chang is one of the top zheng players, composer, and arranger. She appeared in the Opening Ceremony of the 2008 Beijing Olympics and performed Zheng solo in chapter of “Ritual Music”. Jing Chang graduated from China Conservatory, studied with Prof Lui Wanfen and Qi Dacheng. Jing Chang interestingly became the principal music teacher of the princess of Thailand.

Jing Chang has cooperated with several worldwide top classical masters and symphony orchestras. She also performed in “Ritual Music–zheng concertos” with Lorin Maazel and NCPSA Orchestra, performed in “zheng dekora” composed by Mr. Qiqing Chen and conducted Mr. Mu-Mu Tang with National Orchestra of France. Jing Chang also participates in cross-over music including new age, jazz and rock with artists such as Hani, Richard Clayderman and Badenete.

Ching chang also play in soundtrack of those films such as Zhang Yimou’s film “Hero” and Wong Kar-wai’s film “Ashes of Time”.

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安德烈·乌拉贝克

安德烈·乌拉贝克是俄罗斯著名的指挥家之一。在17岁时加入指挥爱乐乐团的指挥席，后在20年里，他先后指挥过爱乐乐团及格拉夫纳。作为一个指挥家，乌拉贝克的演出遍布欧洲、亚洲和美洲，他的作品包括老柴、拉赫玛尼诺夫和普罗科菲耶夫的交响曲。

阿列克谢·沃洛丁

阿列克谢·沃洛丁，1977年出生于乌克兰，毕业于俄罗斯格拉夫纳音乐学院。自1997年起，他开始在莫斯科音乐学院及布雷斯特音乐学院担任助理教授。1999年，他与莫斯科爱乐乐团合作，首次在欧洲演出。

阿南德·丹尼克

安南德·丹尼克，2008年在爱乐乐团担任助理，2014年在爱乐乐团担任助理，2016年起担任首席指挥。他的作品包括莫扎特、贝多芬、拉赫玛尼诺夫等作曲家的作品。

Ondřej Vrabec

Ondřej Vrabec（1979）是其中一位最著名的捷克作曲家。在1979年，他与捷克爱乐乐团一起演出，并且在捷克和国际上获得了广泛的赞誉。他的作品包括交响乐、室内乐和歌剧。

Alexei Volodin

Alexei Volodin（1977）是其中一位最著名的捷克作曲家。他的作品包括交响乐、室内乐和歌剧。他的作品在国际上获得了广泛的赞誉。他的作品包括交响乐、室内乐和歌剧。

Anna Danik

Anna Danik（1970）是加拿大著名的钢琴家。她的作品包括交响乐、室内乐和歌剧。她的作品在国际上获得了广泛的赞誉。她的作品包括交响乐、室内乐和歌剧。

Khatie Buniatishvili

Khatie Buniatishvili（1970）是加拿大著名的钢琴家。她的作品包括交响乐、室内乐和歌剧。她的作品在国际上获得了广泛的赞誉。她的作品包括交响乐、室内乐和歌剧。
国家大剧院管弦乐团
首席指挥：吕嘉
桂冠指挥：陈佐湟

国家大剧院管弦乐团是中国国家表演艺术中心的常驻乐团，

该乐团的北京、台北及台湾举办的音乐会都获得了极高评价，而且也奠定了国家大剧院管弦乐团在中国的音乐地位。自 2010 年 3 月成立以来，该乐团已与许多著名的音乐家合作，尤其是吕嘉和陈佐湟，他们的合作被认为是该乐团的亮点之一。该乐团还与许多国际著名音乐家合作，包括伊曼纽尔·史特恩、谢尔盖·叶夫根涅夫、阮世佑、尤金·奥科夫、伊莲·科尔曼、约书亚·贝尔、纳瓦余、安德烈·盖尔曼、米哈伊尔·福斯特、约翰·汤普森、肯尼·吉、迪肯·肖、内维尔·马修等。在吕嘉的指挥下，该乐团展现了其卓越的艺术才能，同时也在不断探索与创新，为观众带来了无数精彩演出。

中国 NCPA 乐团

Cheif Conductor: LU Jia | Conductor Laureate: Zuoqiang Chen

中国 NCPA 乐团是位于国家大剧院艺术中心的演出团队，

在 2015 年，乐团曾在北京、上海、广州等地成功举办多场音乐会，深受观众喜爱。该乐团在每一次演出中都能展现出高超的音乐才华和精湛的演奏技巧，使得观众在享受音乐的同时，也能感受到音乐的魅力。该乐团在中国音乐界的地位也越来越高，已经成为中国音乐界的重要力量。
The Chinese conductor Lü Jia’s work has received great acclaim internationally. Born into a musical family in Shanghai, Lü began studying piano and cello at a very young age. He later studied conducting at the Central Conservatory of Music in Beijing, under the tutelage of esteemed conductor Zhang Xuegong. 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 8th 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 Bayreuther Festspiele 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, Gewandhausorchester 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 Symphony, 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 Lindholm. His interpretations of German Classical Romanticism and French Impressionism have been praised for their “extraordinarily 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 first Chinese director to serve on a major international opera competition.

In 2012, Lü Jia was appointed Chief Conductor and Artistic Director of the National Center for the Performing Arts (NCPA) in Beijing. Under his musical direction, NCPA’s own productions of Lohengrin, The Flying Dutchman, Orpheus, 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.

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 Treviso Opera, Symphony Orchestra of Florence, Izio Chamber Orchestra of Rome and Norrkoping Symphony Orchestra in Sweden. In addition to his NCPA music direction, he is also currently the Music Director and Principal Conductor of Macau Orchestra.

Lü Jia 首席指挥

LÜ JIA Chief Conductor

吕嘉 首席指挥
陈佐弘

Zuo Huang Chen  Conductor Laureate

陈佐弘生于中国上海，1965年毕业于中央音乐学院附中音乐系，1981年毕业于中央音乐学院指挥系。曾任沈阳音乐学院交响乐团及附属歌剧院院长、院长助理、教授。1982年获得音乐硕士学位，1985年获得慕尼黑国立音乐学院博士学位。现为中国音乐学院音乐学系主任、教授。

1985至1987年，陈佐弘在美国俄亥俄州立大学音乐学系任指挥教授，期间获得博士学位。1987年，陈佐弘担任中国中央音乐学院，指挥家乐团赴美国纽约、华盛顿、芝加哥、旧金山、洛杉矶等二十个城市进行了访演。此后，他率中央乐团、中国爱乐乐团、中国青年交响乐团、中国少年交响乐团及中国少年爱乐乐团在欧洲、美国和亚洲成功地进行了十多场巡演。1992年至1996年，陈佐弘担任加拿大温哥华交响乐团音乐总监和指挥，其间多次访演美国和澳洲，并与多个交响乐团保持良好合作关系。陈佐弘是中国指挥界的一位杰出人物，他的指挥风格和音乐表现深受国际音乐界的高度评价和赞赏。
Ding Yuan is already widely known as one of the most promising conductors in his generation from China. In February 2013 he was appointed as the assistant conductor of China NCPA orchestra.

His following season with NCPA features new productions of Swan Lake, Goethe, Die Reichen Händer, La Nozze di Figaro, and Lin Binxin in Messa di Motetti. As the first prize graduate of the Central Conservatory of Music, Ding Yuan continued his conducting study under the guidance of Ulrich Windfuhr at the Hochschule fur Musik und Theater "Felix Mendelssohn Bartholdy" in Leipzig, during which, he also won the prize from Panas and Seji Ozawa. With distinguished talent of Italian and German language and drama learning, Ding Yuan has gained an excellent operatic reputation in China with a broad range of repertoire, including La Traviata, Giogolante, Tannhauser, Madama Butterfly, Tosca and Chinese opera and Peking opera. His previous orchestra engagements include NDR Sinfonieorchester Leipzig, Philharmonie Sudwestfalen, Oper Leipzig, Jenaer Philharmonie, the orchestra and chorus of Hochschule fur Musik and Theater Leipzig, Korea National Opera, Macao Orchestra. Apart from that, Mr. Yuan was also invited as a guest and assistant conductor of China NCPA Opera Festival, Austrian Opera Festival and Macao International Music Festival. 

Xiao Yan is known as the exclusive assistant conductor for Xianco Li (the principal conductor of CNG) and also the music director and principal conductor of Arena di Verona, Macao Orchestra and NCPA Orchestra for many years. The past seasons highlighted his successful work on Tosca during the Macao International Music Festival in 2012. 

Xiaoyu Yang is currently the concertmaster of China NCPA Orchestra, and first violin of NCPA Young Violin Quartet. He has studied with the famous Chinese violinist Professor Lin Yiqi for 8 years, and graduated from the Conservatory of Music Der Saar in 2003. At the age of 16, he won the top prize in the International Tchaikovsky Competition followed by numerous major international violin competitions, in which he received good results and won great honor to his homeland.

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国家大剧院管弦乐团 2015/16 | 宁静致远

CHINA NCPA ORCHESTRA 2015/16 | PEACE BEYOND MUSIC

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