



国家大剧院
NATIONAL CENTRE
FOR THE PERFORMING ARTS

国家大剧院管弦乐团
CHINA NCPA ORCHESTRA

光明的旅程 A Journey of Light 2014/15

CHIEF CONDUCTOR LÜ JIA
首席指挥 吕嘉



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陈平 | 国家大剧院 院长

正值春回大地之际，国家大剧院管弦乐团2014/15乐季隆重开启，我们将和观众及乐迷携手踏上一整年的美妙音乐旅程！

作为国家大剧院的驻院乐团，对古典音乐的无限热情和对卓越标准的不懈追求，是国家大剧院管弦乐团与生俱来的重要精神气质之一。正是这种精神气质，使他们的每次演出都成为音乐家和观众共同经历的奇妙之旅，也让他们能在自身精进的同时带领更多人体验充满幻彩的音乐世界！四年来，他们以国家大剧院为家，用美妙的音乐为这座剧院以及我们生活的这个城市创造了许多灵感闪烁的动人时刻，增添了许多斑斓亮丽的色彩！

在国家大剧院这个恢弘的艺术平台上，在歌剧总监和首席指挥吕嘉的带领下，这些活力澎湃、志向远大的音乐家们，日渐成为一支能在歌剧院和音乐厅中同样光彩进射的乐坛劲旅。几年来，他们既以高超的艺术造诣带领观众们领略了世界歌剧艺术的瑰宝，打造了中国歌剧艺术的精品，也以精彩的音乐演绎伴随乐迷们探索了许多伟大的交响乐作品，度过了无数难忘的音乐会之夜。吕嘉大师作为首席指挥在音色塑造和曲目编排等方面令乐团不断焕发新的光彩，而众多国际顶尖大师与乐团经常性的合作则让他们不断获得更加远大的音乐视界，也正是这些音乐大师们对古典音乐及其卓越天性的热忱追求，共同成就了这支乐坛劲旅的光彩四射，共同筑造了这条洒满光明的音乐旅程！

在2014/15乐季中，在吕嘉和众多音乐大师的伴随和带领下，国家大剧院管弦乐团将继续坚定前行！吕嘉将携手乐团为观众带来威尔第的《游吟诗人》等四部歌剧大作，还将在十余场音乐会中与观众一起走进莫扎特、舒伯特、贝多芬、理查·施特劳斯等音乐巨擘的心灵世界，在隐秘的内心角落和宏大的时代潮汐之间勾勒出曲折的小径。作为桂冠指挥的陈佐湟先生，则将在本次乐季的开幕及闭幕音乐会中执棒拉赫玛尼诺夫极富神秘色彩的《交响舞曲》和贝多芬世代不朽的《第九交响乐“欢乐颂”》，并将携手将琵琶艺术带入世界舞台的吴蛮开启赵季平《第二琵琶协奏曲》的亚洲首演。而郑明勋、根特·赫比希、安东尼·维特、艾森巴赫、祖宾·梅塔等国际顶尖大师带来的宏篇大作以及郎朗、王羽佳、王健、萨宾·梅耶、加夫里洛夫等独奏大家的重磅加盟，都将赋予我们关于音乐的崭新想象，让音乐蕴藏的无穷力量化作照耀内心的巨大光明！每一个能令您灵感突现、心弦跳跃的时刻，都将是国家大剧院管弦乐团九十多位音乐家无上荣幸的时刻，也将是他们在此无尽旅程中不懈精进的重要动力来源。

愿每位观众都在这场音乐旅程中找到照耀自己内心的那束光明！祝国家大剧院管弦乐团2014/15乐季圆满成功！

陈平

CHEN Ping | President, China National Centre for the Performing Arts

In this comfortable springtime, NCPA Orchestra is about to open its 2014/15 season to the audience with a year-long marvelous performances.

As NCPA's resident orchestra, it boasts lasting enthusiasm for classic music and continuous pursuit of outstanding standard as the dominant inborn features. Such features have turned their every performance into a miraculous exploration of music for both musicians and the audience, through which they have guided more people to a magic musical world while they themselves are lifted to a higher brilliancy. In the past four years, they deemed NCPA as their home, creating uncountable sparkling moments and adding numerous colors to the building, the city as well as our life with their incessant music.

Under the baton of Opera Director and Principal Conductor Mr. Lü Jia, these energetic and ambitious musicians are establishing themselves as a dynamic ensemble with equal mighty weight in both the operatic world and on the concert stage of the grand performing platform of NCPA. In the past years, they guided the audience to seek the treasure of opera, produced excellent Chinese opera works, and accompanied music lovers in the exploration of many great symphonic works with their quality performances on many unforgettable nights. On one hand, Principal Conductor Lü Jia is bringing the orchestra some new distinctions in the music tones and program arrangement, on the other hand, regular cooperation with a number of world leading artists and orchestras has broadened their musical eyesight, and it is the artists' ardency and pursuit of the classic music that have brought about the excellence of this Orchestra and built up its bright musical journey.

In the 2014/15 season, Mr. Lü Jia will join an array of great musicians to lead and accompany the orchestra to a promising journey with steadfast steps forward! Mr. Lü will conduct four operas including Verdi's *Il Trovatore* and a dozen more concerts, in which the Orchestra and our audience will be led to meet the spirit world of music giants like Mozart, Schubert, Beethoven, Richard Strauss and form their own path between the individual secret heart and boundless times. Our Laureate Conductor Mr. Chen Zuohuang will take the baton in the opening and closing concerts, conducting Rachmaninoff's mysterious Symphonic Dances and Beethoven's immortal Symphony No. 9. Besides, Mr. Chen will also join Wu Man who has brought pipa to the world stage, to present the Asian premiere of Zhao Jiping's Pipa Concerto. In addition, quite a few leading musicians such as Myung-Whun Chung, Günther Herbig, Antoni Wit, Eschenbach, Zubin Mehta will also appear with great soloists including Lang Lang, Yuja Wang, Jian Wang, Sabine Meyer and Andrei Gavriloff, which may inspire our imagination to the secret content of music and turn the infinite strength of music into huge light to enlighten our heart.

Every moment that inspires you and touches your heart is cherished by the over ninety musicians of NCPA Orchestra, and these moments will become great impetus to their unremitting efforts in the endless musical journey!

Wish our audience to find the very light to brighten their own hearts in this musical journey! Wish NCPA Orchestra a complete success in the 2014/15 season!

致辞



吕嘉 | 国家大剧院管弦乐团 首席指挥

如果说光明是人类的永恒渴望，音乐则或许是我们由内心通达至光明的一条秘径。带领观众们去探索这条秘径，正是我和国家大剧院管弦乐团九十多位音乐家的使命！因此，在这历史与现代交融的城市与剧院中，我们把这个全新的乐季视作这样一次“光明的旅程”：我们希望以心灵和双手折射出音乐中所有的光明，更想让亲临音乐会的观众感受到光明就在自己心中和身边！

大声讲出这个理想并非易事：对我们的音乐家而言，这种勇气源于他们独有的青春与活力，以及由此而生的巨大热情和谦卑之心。这种热情和谦卑，让他们能将崭新的当代艺术风貌和经典的欧洲音乐传统相融，并为我们这个时代中和这片土地上独有音乐传统的塑造而尽微薄之力。由此，数代伟大作曲家最经典的一些作品将借由他们的心灵和双手，穿越时空而化作我们可以听得到的真实声音，我们也将有机会重访那些历史性的生活实景和精神空间。

在这段旅程中，我们将在 15 部国家大剧院歌剧制作中与您相见，带您领略世界水准的歌剧体验，并于其中品尝永恒的人世悲喜：令人荡气回肠的威尔第，永远是歌剧艺术中的经典与巅峰，也是我们本季中引人瞩目的风景线，包括梅塔大师及我本人在内的多位指挥家将为您带来《茶花女》、《纳布科》、《游吟诗人》、《奥赛罗》、《弄臣》、《阿依达》等六部威尔第的经典大作，脍炙人口的马斯卡尼的《乡村骑士》、罗西尼的《威廉·退尔》、多尼采蒂的《唐帕斯夸莱》、贝里尼的《诺尔玛》、列昂卡瓦洛的《丑角》以及比才的《卡门》则将让您领会到欧洲歌剧艺术鼎盛时期的多姿多彩，《洪湖赤卫队》和《冰山上的来客》将令那些我们已熟悉了数十年的迷人旋律重获新生，而作曲家郭文景基于鲁迅名著而作的《骆驼祥子》则将是近年来在歌剧领域的重磅力作。

我们还将携手梅塔、艾森巴赫、郑明勋、赫比希、维特等指挥大师，及朗朗、王健、李飏、吴蛮、宁峰、吕思清、萨宾·梅耶、加夫里洛夫等独奏名家，带来 30 多场精彩音乐会。我们将继续贝多芬之旅，探索他的第四、第七以及伟大的第九交响曲，也

将寻访和他有着千丝万缕联系的莫扎特、舒伯特；我们将向矗立于浪漫主义时代巅峰的理查·施特劳斯致敬，在他 150 年诞辰之际上演他的《最后四首歌》、《查拉图斯特拉如是说》、《阿尔卑斯山交响曲》等作品，再次观照他以音乐勾勒出那个复杂、立体而又活生生的世界，感受真实的人世生活与飘渺的精神世界、壮丽的自然景观、深邃的人生哲学间的冲突、对话以及亦真亦幻的交织。威尔第《安魂曲》中永远的静寂与安宁、马勒第一交响曲中恒久的青春和热情，以及瓦格纳、埃尔加、拉赫玛尼诺夫等浪漫主义巨擘也将为我们留下难忘的闪光时刻。此外，音乐家们还将通过他们的“国家大剧院管弦乐团室内乐系列”，为您展现室内乐中的无尽魅力和动人篇章。其中，他们与闻名全球三十余载的上海四重奏的合作，与萨宾·梅耶及宁峰在五月音乐节中的完全莫扎特，与李飏在国际打击乐节中的节奏与韵律之舞，都将值得您寄予特别期待！

作为国家的文化艺术使者，我和乐团还将于 11 月前往芝加哥、华盛顿、纽约、费城、渥太华、多伦多、蒙特利尔，在北美七城的地标性音乐厅展开国家大剧院管弦乐团的首次北美巡演，并将荣幸地与王羽佳、吕思清等代表华人巅峰成就的音乐家携手同行，演绎中国声音，讲述中国故事，让更多国际听众感受到当代中国文化生活的缤纷色彩与无穷活力。

当这旅程徐徐展开，音乐家们将以全部心力倾注音乐之中，并以此去解读和阐释那些曾激荡于历史某刻的心灵故事，而音乐中那些遥远的思绪也将开始静静流淌，并将抚慰和润泽我们的当下生活及心灵田园。音乐终章之后，音乐家和听众们共同收获的，绝不仅是天籁后的永恒静寂，还有闪耀于音乐及人生旅程中的光明，以及由此而生的一份对自我、生活及世界的确定感与洞明感！

由此，我们已经迫不及待地想要开始这段旅程，更已无比期待您在这段旅程中成为与我们同心同梦的同行者，一起去付出心力，一起去收获光明！

ADDRESS

LÜ Jia | Chief Conductor, China NCPA Orchestra

If light is the eternal aspiration of human beings, music perhaps is a secret path leading to light, and it is my mission and that of the over ninety members of NCPA Orchestra to guide our audience to explore this path. So, we regard the new season as a “bright journey” in the city and this building that boast both history and fashion, through which we hope to reflect the light of music with our hearts and hands, and we also hope that our audience could find the light in their hearts and their surroundings.

It is not easy to speak out this ideal. The courage comes from the musicians' youth, energy, great enthusiasm and modesty which enable them to fuse new artistic features with European classic music traditions and make their own contributions to unique music traditions of the times and land that we are in. By this means, they will transfer with their hearts and hands the most classic works by great composers of the past generations into the real sound that we can hear, which gives us a good opportunity to return to the occasions and mentalities in the historical times.

We carefully select 15 operas from NCPA's opera repertoire for the journey, from which you will have a world-level opera experience and taste the joys and sorrows of worldly life. The most classic and the peak of opera must be soul-stirring Verdi, who is also the highlight of our seasonal programs. Besides, several conductors including maestro Mehta and I will present you Verdi's six masterpieces including *La Traviata*, *Nabucco*, *Il Trovatore*, *Otello*, *Rigoletto* and *Aida*, as well as Mascagni's *Cavalleria Rusticana*, Rossini's *William Tell*, Donizetti's *Don Pasquale*, Bellini's *Norma*, Ruggiero Leoncavallo's *Pagliacci*, and Bizet's *Carmen*, all of which will exhibit colors of the heydays of European opera. *The Red Guards on Honghu Lake* and *Visitors on the Icy Mountain* will bring life to the old melodies that we are quite familiar with in the past decades, and *Rickshaw Boy* adapted by Guo Wenjing from Lu Xun's masterpiece will become a popular hit in the recent years in China.

Together with Mehta, Eschenbach, Myung-whun Chung, Gunther Herbig, Antoni Wit and soloists like Lang Lang, Wang Jian, Li Biao, Wu Man, Ning Feng, Lu Siqing, Sabine Meyer and Andrei Gavrilov, NCPA Orchestra will present more than 30 wonderful performances, in which we will carry on Beethoven's voyage of Nos. 4, 7 and 9 symphonies, explore the works of Mozart and Schubert, and pay tribute to Richard Strauss who stands on the summit of Romantic period. Other classic works of Strauss like *Four Last Songs*, *Also Sprach Zarathustra*, and *An Alpine*

Symphony that delineate a sophisticated and lively world of Strauss will bring us a true understanding of real life and windy spirit world, splendid natural beauty, as well as conflicts, dialogues and dream-like fusions among profound life philosophies. The peace and tranquility in Verdi's *Requiem*, youth and enthusiasm in the Mahler *Symphony No. 1*, and many other great works of Romanticism by Wagner, Elgar, Rachmaninov will be recorded as the most unforgettable moment. In addition, the musicians will showcase the charm and enchanting melodies through NCPAO in chamber. They will collaborate with the 30-year-globally-known Shanghai Quartet, with Sabine Meyer and Ning Feng on Mozart's pieces in the NCPA May Festival, and with Li Biao in the International Percussions Festival, all of which deserve your high attention.

As a national arts messenger, I will lead the Orchestra on a debut tour to the landmark concert halls of seven North America cities--Chicago, Washington, New York, Philadelphia, Ottawa, Toronto and Montreal in November. Luckily this time we are honored to have Yuja Wang and Siqing Lu--the representatives of top Chinese artists to bring you Chinese tunes and tell Chinese stories, aiming to give more international audience an experience of colorful cultural life and infinite vitality of modern China.

The musical journey unveils itself gradually as the musicians perform the music wholeheartedly to interpret the heart-touching stories in the history. Meanwhile, the music will trigger in us immediate thoughts of remote times to console our soul and spirit as well as the daily life. And there is more to recall after the music is finished, not only the eternal peace but also the light sparkling in the music and our life journey, and the confidence and clearness of self, life and the world.

Therefore, we are eager to start the journey and look forward to your arrival as our companion to strive for the light with the same heart and dream.

光明的旅程

在历史长河中，每个当下时刻都是一个过去与未来的交叉点：往回看，满眼都是先辈们的荣耀或遗憾；往前看，则飘荡着无尽的畅想或迷惘。过去与未来的如此交织，似乎已经算得上人类一种永恒的存在形式，我们的生活也由此成了一场穿越时空的无尽旅程。

音乐似乎是这无边无际的漫漫旅程中的一个重要成员，他不仅默默见证和记录着我们的所思所想，更在漫长岁月里忠诚地陪伴和指引着我们。那些伟大的作曲者们，或生长于世界不同的角落，或出没在历史不同的时代，纵然彼此未曾谋面，却在穿越时空的默契中惺惺相惜和薪火相传，一起用音符去诉说了人世间的喜怒哀乐与爱恨情仇。那些经历了数个时代而流传至今的音乐作品，在讲述和记录了人类在过去时代的内心世界之同时，也悄无声息地塑造和影响着一代又一代后来者的心灵和精神。

由此，音乐也不再是静止和凝固的历史雕刻，而是得以流淌和嬗变于鲜活的人类生活之中，并成为整个人类能够打破时空界限而去共同分享的心灵体验和精神财富：他既在永恒地塑造和改变着我们，也在不断被我们重新诠释、理解并也因此获得自己的新生。在这无边无际的漫漫旅程中，音乐可能是我们不会感到永恒孤独的重要原因之一：无论我们身在何处，喜悦或恐慌，希望或挣扎，音乐都仿似一种坚固的力量，笃定我们的自信，启发我们的疑惑，释然我们的迷惘，抚慰我们的伤疤，放大我们的狂喜。无论是巴赫恒久不变的宁静和淡泊，以及贝多芬永无休止的悲愤和抗争，还是马勒里终其一生的焦虑和挣扎，这些我们能够在音乐中感受到的所有情绪，已不仅仅是世世代代的作曲者们个体内心体验的描述和宣泄，而已成为芸芸众生每个个体的心灵境遇在冥冥之中的一种写照、回声、印证与超度。有人说，人类生命旅程的本质之一就是“对光明的追逐”，这几乎是人的本能，无人能够阻拦得住，却又注定充满辛苦：无论原始人类由饥寒相交之中而渴望温暖与安全，还是某个群体在战乱贫穷时刻而企盼秩序与繁荣，乃至个体人生在身陷囹圄之际需要勇气与力量，皆是此理。如果是这样的话，音乐对人们内心世界的观照与应答也自然具有了更加非凡的意义。在我们每个人向着自己所定义的“光明”投奔的旅程上，纵然我们常常感到无

助和孤独，纵然未来充满未知和危机，音乐却往往能在某个灵光突现的时刻，用突如其来的鼓励、温暖和力量，让每位在路上的行者少了一点恐惧感和迷失感，多了一丝方向感和确定感。由此，音乐便不再是诉诸感官快感的简单欢娱，而可能成为一种特殊力量的神秘来源。多了一些这种力量的我们，将能够更加畅快和坚定地向着光明的方向进发！

这可能也是我们这支乐团及其所有音乐家认知和理解自己使命的开端。在这座历史气度与当代活力相交织的城市中，我们和我们身后这座辉煌的剧院都知道自己究竟为何而生。在我们看来，那些美妙的音乐中，既有最深沉的快乐，最甜美的劝慰，更有最沉默的力量，最闪耀的光明！由此而变得神圣的，不止是音乐本身，还有我们的职责。我们深知，我们之所以存在于此，就是要带领人们去寻找、感知和拥有这一切。这不是件容易的事，但这就是我们的光荣与梦想！正为这样的光荣与梦想，使我们的音乐家从全世界不同国度汇聚到北京，以奉献音乐的精神组成了这支非凡的乐团；正是这样的光荣与梦想，让我们相信：音乐的意义早已远远超越了动听的音响，而能成为一种能够塑造和改变生活的魔力，成为一种能够照耀进我们内心世界的光明；正是这样的光荣与梦想，让我们知道：想要胜任这份光明使者的责任，唯有先让自己内心普照艺术的阳光与正气，唯有在自己的血中植入一份与众不同的专注、热情和创新，在自己的基因中留下一份永无止境的给予、精进和智慧！所以，当舞台敞开，当灯光亮起，我们怀着这样一份笃信，让音乐开始在音乐厅和人心里蔓延，也让年复一年的音乐旅程由此展开！这样的旅程，为追逐光明而启动并将无限延续，也在向前追逐中迸射出自身的耀目光明，更会把这光明传递给许多目睹过此情此景的人们，并将邀请这些幸运的人们一同踏上这趟旅程！

任小珑

国家大剧院管弦乐团 总经理

A JOURNEY OF LIGHT

Every instant in the long history is the junction of the past and the future. Looking back into the past, there are either glories or regrets of our ancestors; looking forward, there are infinite imaginations or confusions of us. Human beings are living in an eternal way which is connected by the past and the future, thus our life becomes an endless journey across time and space.

Being an important member of the long journey, music silently witnesses and records our thoughts, and faithfully accompanies and guides us in the timeless history. Those great composers from different countries and times, yet never meeting before, cherished each other and carried on the cause of their peers by using music notes to express different emotions and tell stories of life. Spreading for centuries to tell and record inner heart of the human beings in the past days, music quietly moulds and influences the heart and spirit of the following generations.

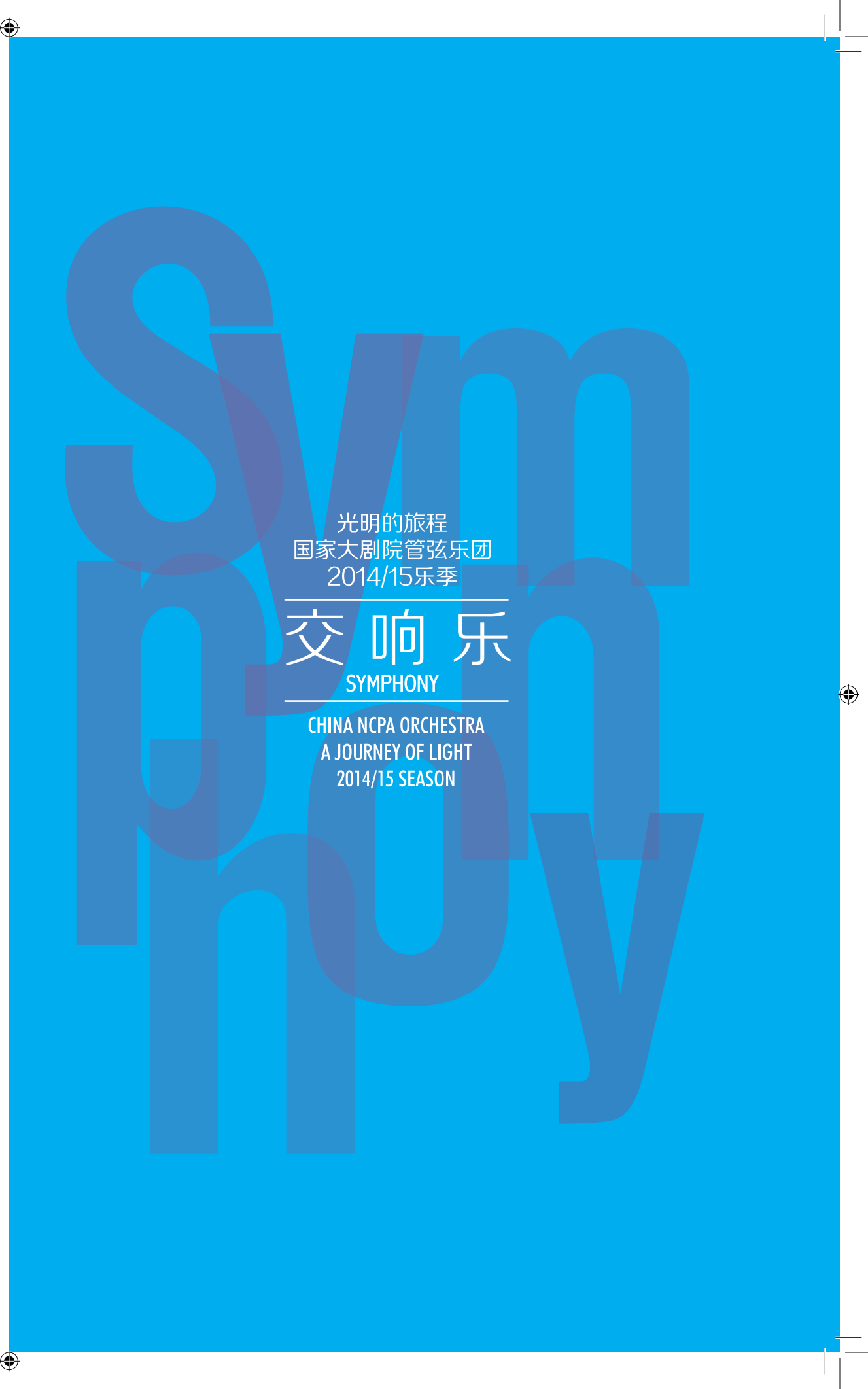
So, rather than a static and stable statue, music is actively interweaved into human's life as soul experiences and spirit treasures that can be shared without the limit of space and time. It constantly modifies and changes us while it gets reborn since it can be redefined and interpreted by us. Music perhaps is the only source in this endless long journey that relieves us from eternal loneliness; like some sort of strength, it consolidates our confidence, inspires our doubt, eases our confusion and appeases our hurt, no matter where we are and what circumstances we are in. All kinds of emotions contained in music, either the unchanged tranquility and indifference of Bach, the lasting dignity and resistance of Beethoven, or the lifetime anxiety and struggle of Mahler, have transcended the descriptions and expressions of the individual feelings of the previous composers to become a portray and echo of the spiritual experience of human beings. People believe that it is human's nature to determinedly pursue light during one's lifetime journey, which is destined to be full of hardness. This is a universal truth, like the prehistory humans suffering from cold and hunger desire worm and safety, or those who are striving with warfare and poverty aspire order and prosperity, or someone trapped in jail needs courage and strength. In this way music brings us extraordinary meanings of life by reflecting and

answering our inward world. Although the bright journey that we are stepping on makes us feel helpless and lonely with many uncertainties and crises in the future, music constantly encourages and strengthens us at times, reducing our fear and bewilderment while adding our clearness and certainties. Thus music becomes a mysterious origin of particular power rather than a simple amusement for our body. Having been given strength, we shall move on more steadily with strong determination towards our bright future.

It might be a starting point that our orchestra really recognizes and understands our mission. In the city that combines history and vitality, we and the giant building, NCPA know the purpose of our life. In our eyes, there is deepest delight, sweetest consolation, the most silent strength and the most sparkling light in the fantastic music. Therefore it is not only the music but also our duties that become sacred. We understand that we are here to guild people to seek and enjoy all these. Thought not easy to achieve, it is our glory and dream. It is the glory and dream that unites musicians from different countries in Beijing to establish an outstanding orchestra with a dedicated heart for music; it is the glory and dream that makes us believe that music has replaced stereo system and become the power to change our life and the light to illuminate our heart. It is the glory and dream that reminds us to shoulder the responsibility of the messenger of music, and we must let our heart reflect the sunshine and integrity, our body be filled with concentration, passion and innovation, and our life be possessed of infinite wisdom. We always hold a confident belief that music will flow in the heart of our audience when we are standing on the stage, so the journey will unveil itself year after year. The journey in pursuit of light will start and go on forever, and we invite those lucky passers-by of the journey to be our companions to embrace a bright life.

Ren Xiaolong

Managing Director, China NCPA Orchestra



2014.4.30 WED

音乐厅 Concert Hall

2014 中国交响乐之春闭幕
Closing Concert of 2014 CHINA ORCHESTRA FESTIVAL

Encounter across Frontiers 浪漫主义之东西相遇



指挥：陈佐湟

Conductor: CHEN Zuohuang



琵琶：吴蛮

Pipa: WU Man

曲目

韦伯：《奥伯龙》序曲，作品 306 号
赵季平：第二琵琶协奏曲（亚洲首演）
拉赫玛尼诺夫：交响舞曲，作品 45 号

PROGRAM

Weber: Overture from *Oberon*, J.306
ZHAO Jiping: Pipa Concerto No.2 (Asia Premiere)
Rachmaninoff: Symphonic Dances, op.45

本场音乐会中，我们将请到国家大剧院管弦乐团尊敬的桂冠指挥陈佐湟先生，他将为大家指挥一部由著名作曲家赵季平专为琵琶演奏大师吴蛮委约创作的最新力作。赵季平先生曾为《红高粱》、《大红灯笼高高挂》、《霸王别姬》、《活着》等多部获奖电影的配乐谱曲。作为最著名的琵琶演奏家，在过去数十年里，吴蛮曾与国内与西方顶级作曲家合作，通过大批的委约作品和获奖新作为琵琶这一乐器储备了大量的保留曲目。如今又添新作，这首《琵琶协奏曲》是赵季平先生受国家大剧院、广州交响乐团，悉尼交响乐团和北美的几支交响乐团共同委约而创作的。这部“令人难忘的史诗型作品”曾在美国加利福尼亚州演出多场并大受欢迎，国家大剧院管弦乐团非常荣幸能为大家呈现它的亚洲首演。这场首演还包括另外两首带有浪漫主义风格的作品，一首是韦伯为其歌剧《奥伯龙》而作的序曲，在“神秘的号角声”前奏之后紧接着令人愉悦的美妙“仙乐”；另一首是拉赫玛尼诺夫的《交响舞曲》，它是作曲家的最后一部作品，亦是其巅峰之作。作品充斥着古怪而不断变换的和谐，是作曲家晚期风格的写照，而其中亦有活泼有力的节拍，具有强烈的现代主义风格，可以看出作者同样也受到了年轻一代作曲家，譬如普罗科菲耶夫和斯特拉文斯基等人的影响。

For this concert, we welcome back our esteemed Conductor Laureate, Chen Zuohuang, who will present an important new work, written especially for tonight's soloist, the virtuoso Pipa player Wu Man. The composer Zhao Jiping has primarily been renowned for his various film soundtracks, including those for the award-winning films *Red Sorghum*, *Raise the Red Lantern*, *Farewell My Concubine*, *To Live*, and many others. Possibly the best known champion of Pipa, Wu Man has worked with many leading composers from China and the West over the last couple of decades, creating a formidable repertoire for the instrument through commissioning and championing new works. The latest addition to these, Zhao's new Pipa concerto is jointly commissioned by NCPA, Sydney Symphony Orchestra, and a number of North American orchestras. The work has been hailed, after previous performances in California, as "a great, memorable epic", and the NCPA Orchestra is very proud to present the Asian premiere of the concerto. Enveloping the premiere are two much loved works steeped in the Romantic tradition. Weber's overture to his opera *Oberon* opens with the "magic horn call" and delights with its delicate "fairy music". *Symphonic Dances* by Rachmaninoff was his last composition, and the consummate summary of his life's work. With its curious, shifting harmonies, it is representative of the composer's late style, while the energetic rhythmic patterns, with a strong modernist flavour, shows the influences that younger composers such as Prokofiev and Stravinsky already had on him.

2014.5.16 FRI

音乐厅 Concert Hall

Poems of Love and War Opening Concert of 2014 Beijing Modern Music Festival

爱与战争的诗·北京现代音乐节开幕音乐会



指挥：张艺

Conductor: ZHANG Yi

小提琴：朱丹 爪哇语歌手：布迪·苏拉萨·普特拉 古典吉它：陈川 许拓
Violin: Dan ZHU Javanese Singer: Budi Surasa Putra Guitar: CHEN Chuan XU Tuo

曲目

金平：森多玛
阿莱希娜·路易：破碎的夜，颤抖的星
马丁·赫尔辛鲁德：风景之内，风景之外（为两把吉他和乐队而作）
盛宗亮：飞飞歌（为小提琴和乐队而作）
杰克·博迪：爱与战争的诗（为爪哇语男高音和乐队而作）

PROGRAM

JIN Ping: Simhavaktra Dakini
Alexina Louie: Shattered Night, Shivering Stars
Martin Herchenröder: *Landscapes - Inside, Outside*, for Two Guitars and Orchestra
Bright SHENG: *Let Fly*, for Violin and Orchestra
Jack Body: *PALARAN: Poems of Love and War*, for Javanese Singer and Orchestra

2014 北京现代音乐节简介

由教育部、文化部支持，中央音乐学院主办的国家级音乐艺术盛会——2014 北京现代音乐节将于 2014 年 5 月 16 日至 22 日在北京隆重举行。经过十一年的历练，北京现代音乐节在不断探索中逐步走向成熟，并发展成为国内最具规模和影响力的现代音乐盛会和文化盛会，同时也逐步跻身全球最受瞩目的现代音乐节之列。北京现代音乐节经过长期的发展，逐渐形成具有自身特点的结构模式。它以普及现代音乐、促进国内外文化、艺术交流以及为青年音乐家提供优质发展平台为主要内容。经过多年的沉淀，积累了数量庞大的音乐成果，包括近四百场各类精品音乐会、逾百场涵盖丰富的讲座及大师班，出版了一大批学术书籍、乐谱以及音像制品。

2014 BEIJING MODERN MUSIC FESTIVAL

The large-scale music event approved and supported by the Ministry of Education and Ministry of Culture of the P.R.China—2014 Beijing Modern Music Festival (BMMF) will take place from the 16th to the 22th May.

Reviewing the 10-year history since its foundation, BMMF has been regarded as an influential modern musical event in China, and gradually become one of the most important modern music festivals in the world. BMMF is committed to disseminating modern music, promoting an international artistic and cultural communication as well as building a platform for young musicians. Up to the year of 2014, BMMF has organized almost 400 high-quality concerts, nearly 100 lectures and master classes, and published a large number of academic books, scores, audio and video discs.

2014 年北京现代音乐节延续了音乐节传播现代音乐精神的理念，在艺术总监叶小纲教授和音乐总监胡咏言的倡导下，在继续保持学术性、前瞻性的同时，将艺术与社会进步紧密相连，逐步面向大众，以更易接受的方式传播现代音乐精神。

Initiated by chief artistic director Mr. Ye Xiaogang and chief music director Hu Yongyan, 2014 Beijing modern music festival will reinforce the bounding between art and society through music while retaining its academic atmosphere.

本届音乐节将包括精品音乐会、青年作曲家发展计划（与美国 Barlow 基金共同主办）、国际作曲大师班等精彩纷呈的国际学术交流活动。

Events such as concerts, Young Composer Project (YCP, cohosted with Barlow Foundation, USA), Master Classes for composers will be presented during the festival.

Classical music has crossed all borders and boundaries and convinced people all over the world of the greatness of its quality.

古典音乐跨越了疆界和地域，它与生俱来的伟大天性让全世界的人们为之折服。



指挥：郑明勋
Conductor: Myung-Whun Chung

2014.5.30 FRI

音乐厅 Concert Hall

2014.6.6 FRI

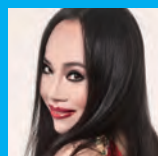
音乐厅 Concert Hall

Myung-Whun Chung Conducts Verdi's Requiem

郑明勋指挥威尔第“安魂曲”



指挥：郑明勋
Conductor:
Myung-Whun Chung



女高音：孙秀苇
Soprano:
SUN Xiuwei



女中音：杨光
Mezzo Soprano:
YANG Guang



男高音：许昌
Tenor:
XU Chang



男低音：李晓良
Bass Baritone:
Liang LI

国家大剧院合唱团
China NCPA Chorus

中国国家交响乐团合唱团
China National Symphony Orchestra Choir

曲目
威尔第：安魂曲

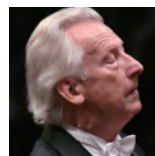
PROGRAM
Verdi: Requiem

去年，在威尔第诞辰 200 周年纪念年中，我们上演了大师数部经典歌剧作品，本场音乐会中，我们非常高兴能给大家再次展现这位作曲家的代表作《安魂曲》。《安魂曲》完成于作曲家创作《阿依达》和《奥赛罗》之间 15 年的闲暇时期，为纪念作家和人文主义者亚历山德罗·曼佐尼（1785-1873）而作。曼佐尼被意大利人，尤其是米兰人视为意大利 19 世纪文坛的伟人。有一个鲜为人知的故事，威尔第曾在早期发起一项作曲家协作项目，但最终又遭到弃绝，那便是为他的同行歌剧作曲家罗西尼谱写一首安魂曲并在他逝世的周年纪念中上演。威尔第自己为罗西尼写了《主教我》，也就是现在众所周知的《安魂曲》中的一段。有人指出，与勃拉姆斯的《德意志安魂曲》相似，威尔第这部极具宗教色彩的安魂曲却出自一位伟大的怀疑论者。尽管这是威尔第唯一一部并非为舞台演出而作的大型作品，但它在风格上却充满戏剧性，同时，段里段外又流露出柔情和质朴，和戏剧冲突的章节形成鲜明对比，而惊悚骇人的“末日经”，则昭示了整部乐曲的高潮。我们有幸请到了郑明勋大师担任本场指挥。郑明勋先生几乎指挥遍了世界所有名团，他广泛涉猎意大利曲目，尤其是威尔第的音乐并广受好评。他曾荣获多项殊荣，包括意大利阿比亚蒂奖和阿尔图罗·托斯卡尼尼大奖，以表彰其为意大利音乐和文化所作的贡献。

Following last year's well-received celebratory events of Verdi's bicentennial featuring works from his operatic output, we are thrilled to present his masterpiece, the *Requiem*. Written during an almost totally fallow period of fifteen years between *Aida* and *Otello*, the *Requiem* was composed in memory of the writer and humanist Alessandro Manzoni (1785-1873) who was regarded by Italians, especially the Milanese, as the central figure of Italian culture and literature of the 19th century. Less well known is the fact that Verdi had earlier initiated a collaborative composers' project – later abandoned – to honour his fellow opera composer Rossini with a requiem to be played on the anniversary of Rossini's death. Verdi's own contribution to the "requiem for Rossini" was the *Libera Me* section from the *Requiem* we now know. It has been pointed out that, like Brahms's *Ein Deutsches Requiem*, Verdi's *Requiem* is a deeply religious work written by a great sceptic. Though it is Verdi's only large-scale work not intended for the stage, the *Requiem* is absolutely theatrical in style, with passages of great tenderness and simplicity contrasting with intensely dramatic sections, culminating with the terrifying "Dies Irae". We are deeply honoured to be led by Maestro Myung-Whun Chung in this performance, who has conducted virtually all of the world's greatest orchestras, and whose extensive work with the Italian repertoire, especially with Verdi's music, has received wide acclaim. Among many other awards he has garnered are the Italian Premio Abbiati and the Arturo Toscanini prize in Italy, in recognition of his service to Italian music and culture.

An Ode to Life: Günther Herbig Conducts R. Strauss's Four Last Songs

理查·施特劳斯的“生命之歌”：最后四首歌



指挥：根特·赫比希
Conductor: Günther Herbig



女高音：英格尔·丹-詹森
Soprano: Inger Dam-Jansen

曲目

瓦格纳：《纽伦堡的名歌手》序曲，作品 96 号
瓦格纳：《特里斯坦和伊索尔德》前奏曲与“爱之死”，作品 90 号
瓦格纳：《唐豪瑟》序曲，作品 70 号
理查·施特劳斯：最后四首歌，作品 296 号
理查·施特劳斯：死与净化，作品 24 号

PROGRAM

Wagner: Prelude from *Die Meistersinger*, WWV 96
Wagner: Prelude & "Liebestod" from *Tristan and Isolde*, WWV 90
Wagner: Overture from *Tannhäuser*, WWV 70
R. Strauss: Four Last Songs, TrV 296
R. Strauss: Death and Transfiguration, op.24

根特·赫比希以指挥中欧曲目著称，这一次他给我们带来了两位重要德国作曲家的代表作品。瓦格纳认为歌剧是一种“总体艺术作品”，他的观点几乎重新定义了这一体裁。去年，世界各国纷纷大幅上演瓦格纳的歌剧作品，以纪念他的两百周年诞辰。国家大剧院管弦乐团此前已上演多部瓦格纳歌剧，包括《漂泊的荷兰人》、《罗恩格林》以及洛林·马泽尔指挥的《无词指环》。本场音乐会中，我们将为大家带来瓦格纳具有里程碑意义的三部作品《纽伦堡的名歌手》、《特里斯坦和伊索尔德》（包括间奏曲）、《汤豪瑟》当中精选的弦乐序曲。每一首作品自始至终都贯穿着瓦格纳标志性的主乐调，我们希望借此让大家能够镜中窥豹地探测到瓦格纳深邃的音乐世界。被广泛认为是瓦格纳接班人的理查·施特劳斯，同样给我们留下了大量的歌剧作品，其中不乏《玫瑰骑士》、《莎乐美》和《埃莱克特拉》等经典的歌剧保留曲目，它们向世人揭示了从浪漫主义晚期到现代主义繁盛时期的音乐发展历程。然而，不同于瓦格纳，施特劳斯对于管弦乐作品曲目的贡献也同样巨大，其中有很多交响诗和炫技派作品。无论是超凡的《最后四首歌》，还是壮美的《死与净化》，都可以说为曲目单划下了完美的句号。作为今年纪念理查·施特劳斯诞辰 150 周年纪念的首场系列演出，它无疑会让观众满心期待着这位伟大作曲家的更多作品上演。

Günther Herbig, known for his work with central European repertoire, brings us iconic works by two major German composers. Wagner's operatic vision of "Gesamtkunstwerk" (Total Work of Art) practically redefined the genre, and his bicentennial last year was celebrated around the world with productions of his many operas. Having played in several Wagner operas including *Der Fliegende Holländer*, *Lohengrin* as well as Lorin Maazel's edition of "Ring without Words", the NCPA Orchestra will present orchestral overtures from his three monumental works: *Die Meistersinger*, *Tristan und Isolde* (along with the *Intermezzo*), and *Tannhäuser*. Each is woven with Wagner's signature *Leitmotif* throughout, and it is our intention to treat the audience to a feast of the Wagnerian sound world in miniatures. Seen by many as the musical heir to Wagner, Richard Strauss has also left us with a great operatic legacy. Works such as *Der Rosenkavalier*, *Salome* and *Elektra* have not only become the cornerstones of the repertoire, but also illuminated the musical evolution from Late Romanticism to fully fledged Modernism. However, unlike Wagner, Strauss's contribution to the orchestral repertoire is also a paramount one, with his tone poems and concertante works. The pairing of the transcendental *Four Last Songs* with the spectacular *Death and Transfiguration* is the perfect conclusion to this programme, and as the first in a series of concerts marking the 150th anniversary of the birth of Strauss this year, promises to whet your appetite for more to come, later in the season by this remarkable composer.

Life without classical music is like a black and white picture. Music gives life color by evoking emotions, feelings and joy!

没有古典音乐的人生，如同少了色彩的黑白照片，而音乐将唤醒我们的情感、知觉和愉悦，并最终赋予人生缤纷的色彩。

指挥：根特·赫比希

Conductor: Günther Herbig



2014.7.4 FRI

音乐厅 Concert Hall

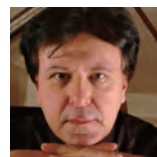
Zhang Guoyong & Gavrilov Play Rachmaninoff

张国勇与加夫里洛夫演绎拉赫玛尼诺夫



指挥：张国勇

Conductor: ZHANG Guoyong



钢琴：安卓·加夫里洛夫

Piano: Andrei Gavrilov

曲目

格林卡：《鲁斯兰与柳德米拉》序曲

拉赫玛尼诺夫：c小调第二钢琴协奏曲，作品18号

拉赫玛尼诺夫：e小调第二交响曲，作品27号

PROGRAM

Glinka: Overture from *Ruslan and Ludmilla*

Rachmaninoff: Piano Concerto No.2 in C minor, op.18

Rachmaninoff: Symphony No. 2 in E minor, op.27

指挥家张国勇来自上海，曾留学于莫斯科音乐学院，在其整个职业生涯中以诠释俄罗斯曲目而著称。本场音乐会中，在张国勇先生的指挥棒下，国家大剧院管弦乐团不仅会为大家带来拉赫玛尼诺夫的第二钢琴协奏曲——或许是中国观众最熟悉的协奏曲之一，还将演奏被称为拉赫玛尼诺夫管弦乐巅峰之作的第二交响曲。在中国，乐迷当中几乎人人至少都能哼唱出第二钢琴协奏曲当中的一两句。这首作品可谓不朽之作，曾被无数杰出的独奏家们在舞台和唱片中频繁演奏，它还多次出现在数部电影的配乐中，其中最著名的是1945年的经典影片《相见恨晚》。今天晚上，我们很高兴邀请到著名的俄罗斯钢琴家安卓·加夫里洛夫担任独奏。安卓曾和里卡多·穆蒂，弗拉基米尔·阿什肯纳齐等指挥家共同录制过这首曲目。拉赫玛尼诺夫对于美妙旋律的精准把握，充分体现在第二交响曲第三乐章的主题曲，一篇优美动听的散文当中。除了以上两首作品，我们还从另一部俄罗斯经典曲目——格林卡的歌剧《鲁斯兰与柳德米拉》中选取了那首激情勃发的序曲，作为整场音乐会的开篇曲目。

Shanghai-based conductor Zhang Guoyong studied at the Moscow Conservatory and has been particularly lauded for his interpretation of Russian repertoire throughout his career. Under his baton, the NCPA Orchestra will play not only Rachmaninoff's Second Piano Concerto, perhaps one of the best known concertos to audiences in China, but also his Second Symphony, a towering achievement in his orchestral output. There are very few concertgoers in China who would not be able to hum at least a tune or two from the Piano Concerto No.2, this work having been immortalised by generations of brilliant soloists on concert stage, on record, as well as by its prominent use in several movie soundtracks, most notably the 1945 classic *Brief Encounter*. We are delighted to welcome the distinguished Russian pianist Andrei Gavrilov as our soloist, who has recorded the concerto with conductors including Riccardo Muti and Vladimir Ashkenazy. Rachmaninoff's undeniably mastery of arresting melodies is again demonstrated fully by the main theme in the third movement of Symphony No.2, an essay of luscious allurements. In addition to these two works, we have another Russian classic to open the concert with, the infectiously exuberant Overture from Glinka's opera *Ruslan and Lyudmila*.

2014.8.23 SAT

音乐厅 Concert Hall

Schubert 5 & Beethoven 4

舒伯特第五与贝多芬第四



指挥：吕嘉

Conductor: LÜ Jia

曲目

舒伯特：D大调意大利风格序曲，作品590号

舒伯特：降B大调第五交响曲，作品485号

贝多芬：降B大调第四交响曲，作品60号

PROGRAM

Schubert: Overture in the Italian Style in D major, D.590

Schubert: Symphony No.5 in B-flat major, D.485

Beethoven: Symphony No.4 in B-flat major, op.60

本场音乐会中，国家大剧院首席指挥吕嘉先生将要指挥乐团演奏两位古典音乐巨匠——贝多芬和舒伯特的作品。在同一年间，舒伯特写过两首序曲，副标题为“意大利风格”。人们之所以把对音乐方面的关注对象转移到了意大利身上，原因在于“狂恋罗西尼”已经席卷了整个维也纳。

继罗西尼歌剧《快乐的骗局》1816年登台之后，次年又上演了歌剧《意大利女郎在阿尔及尔》，奥地利人完全沉迷于这位意大利作曲家的作品当中，正如那时候大部分的欧洲人一样。今晚演奏的D大调序曲，是舒伯特所写两首曲目中的第一首，名气相对较小，但随着《罗莎蒙德》序曲的反复上演，这首曲子中的序奏部分早已不再陌生。在曲子的中段，舒伯特直接引用了罗西尼歌剧《坦克雷迪》中的咏叹调“我充满激情”，以此向他致敬。相比之下，舒伯特第五交响曲是他最为“古典”的作品之一，在配器、结构和精神方面都表现出了明显的莫扎特式风格（在舒伯特所有的交响曲中，这首曲子是专为小型乐队而作的）。音乐会下半场演出的是贝多芬第四交响曲，它延续了舒伯特交响曲中所散发的青春活力。介乎广为流传的第三交响曲和第五交响曲之间，贝多芬第四交响曲在作曲家所有的交响乐作品中最鲜有人知并且少有演奏。对于这样一篇充满乐观精神的韵文，我们应当欣赏的是它的新鲜感和贯穿于整部作品的音乐主题的自发性。乐曲开篇的柔板乐章尤为难忘，毫无疑问，本曲将为今晚的“古典之夜”落下完美的帷幕。

Our Chief Conductor LÜ Jia will lead the orchestra in a programme of works by two Classical giants: Beethoven and Schubert. Schubert wrote two overtures with the subtitle "In the Italian Style" in the same year. The reason for this sudden musical attention to Italian things was the "Rossini frenzy" that had taken place in Vienna. With the staging of *L'inganno Felice* in 1816 and *L'italiana in Algeri* the following year, Austrians were enthralled by the Italian composer's works, as was much of Europe during that time. The Overture in D major presented here is the first and less popular of the two that Schubert wrote, but its introductory music is well known, thanks to its reappearance in his Overture to *Rosamunde*. And in the middle section, there is a direct nod to Rossini with quotes from the aria "Di Tanti Palpiti" from his opera *Tancredi*. In contrast, Schubert's Symphony No.5 is one of his most "classical" works, very much Mozartian in orchestration (Of all of Schubert's symphonies, it is scored for the smallest orchestra), in form as well as in spirit. The youthful exuberance of the Schubert symphony continues seamlessly in the second half of the concert, with Beethoven's Fourth. Sandwiched between the much better known Third and Fifth, the Symphony No.4 is the least known and performed of all of Beethoven's symphonies. Yet we must appreciate the freshness and spontaneity of the musical themes throughout the work, an essay of unabashed optimism. The Adagio introduction to the opening movement is particularly unforgettable, and the symphony shall undoubtedly provide the perfect conclusion to this very "classical evening".

指挥：吕嘉
Conductor: LÜ Jia

I am only a faithful disseminator of music, through which my heart is baptized and satisfied.

我只是音乐的忠实传递者，并在音乐中得到心灵的洗涤及愉悦。

2014.8.30 SAT

音乐厅 Concert Hall

Music is a partner of our hearts, a shelter of our souls, and the wing that will elevate us.

音乐是我们精神的伴侣，可以是我们灵魂的避难所，也可以是升华我们的翅膀。

An Ode to Life: Lü Jia Conducts R. Strauss's Also Sprach Zarathustra

理查·施特劳斯的《生命之歌》
查拉图斯特拉如是说



指挥: 吕嘉
Conductor: LÜ Jia



大提琴: 王健
Cello: Jian WANG

曲目

埃尔加: D 大调第一号威仪堂堂进行曲, 作品 39 号
埃尔加: e 小调大提琴协奏曲, 作品 85 号
理查·施特劳斯: 查拉图斯特拉如是说, 作品 30 号

PROGRAM

Elgar: Pomp and Circumstance Military Marches No.1 in D major, op.39
Elgar: Cello Concerto in E minor, op.85
R. Strauss: Also Sprach Zarathustra op.30

在本音乐季理查·施特劳斯周年纪念音乐会的第二场中，我们主推他的交响诗巨著《查拉图斯特拉如是说》，将由国家大剧院管弦乐团首席指挥吕嘉先生执棒。《查拉图斯特拉如是说》在影迷当中受到了顶礼膜拜般的推崇，这得归功于1968年斯坦利库·布里克导演的电影，《2001太空遨游》当中首创的象征着“黎明”的号角。不过，在这部巨著当中，号角声后会带给我们更多的期待。整首乐曲被分成九个部分，演奏当中有三次停顿。施特劳斯根据尼采书中的章节名来对它们命名，譬如《关于旋流中的人》、《关于喜悦和情感》、《关于科学和学习》和尾声《夜间的流浪者之歌》。“自然主题”透过号角声在作品中反复重现，映射了瓦格纳在歌剧中常用的主乐调手法。为了呈现这部宏伟大作，国家大剧院管弦乐团将展现乐团各个声部的精湛技艺和表现力，同时，这也给音乐厅这架庞大管风琴提供了绝佳的展示机会。此外，我们还特意邀请到国际著名的大提琴演奏家王健倾力演奏埃尔加《大提琴协奏曲》，相信他的演绎定会让观众印象深刻。这首埃尔加协奏曲是这位英国作曲家创作的最后一杰作，也是大提琴曲目中的经典之作，乐曲开篇抒情哀婉的主题曲余音环绕，让人难以忘怀。

Our second Strauss anniversary concert this season features his gargantuan tone poem, *Also Sprach Zarathustra*, conducted by NCPA Orchestra's Chief Conductor, Lü Jia. Inspired by Friedrich Nietzsche's philosophical novel of the same title, *Also Sprach Zarathustra* has gained cult status among the movie-going public, thanks to the use of its initial "Dawn" fanfare in Stanley Kubrick's 1968 film, *2001: A Space Odyssey*. There is much more to relish in this expansive work, though, after the blast of the fanfare. The piece is divided into nine sections, played with three definite pauses. Strauss named the sections after selected chapters of the book by Nietzsche, such as "Of Those in Backwaters", "Of Joys and Passions", "Of Science and Learning", and the finale, "Song of The Night Wanderer". The "Nature-motif" from the fanfare recurs throughout the work, echoing Wagner's use of Leitmotifs in his operas. In undertaking this mammoth work, NCPA orchestra looks forward to showcasing players from all sections of the orchestra with their virtuosic yet expressive playing, and the splendid organ in our magnificent concert hall also gets a perfect opportunity to be heard. To complement the Strauss, we have the internationally acclaimed cellist Wang Jian joining the orchestra on stage for what promises to be a gripping reading of the Cello Concerto by Elgar. The last notable work by the English composer, the Elgar concerto has become one of the cornerstones of the cello repertoire, its lyrical and elegiac main theme of the opening movement instantly memorable with its haunting power.

大提琴: 王健
Cello: Jian WANG



2014. 10.24 FRI

音乐厅 Concert Hall

2014 North America Tour Send-off Concert 2014 北美巡演 · 启程



指挥: 吕嘉
Conductor: LÜ Jia



小提琴: 吕思清
Violin: Siqing LU

曲目

陈其钢: 五行
何占豪、陈钢: 小提琴协奏曲《梁山伯与祝英台》
德沃夏克: G 大调第八交响曲, 作品 88 号

PROGRAM

CHEN Qigang: *Wu Xing (The Five Elements) Suite* for Orchestra
HE Zhanhao, CHEN Gang: Violin Concerto *The Butterfly Lovers*
Dvorak: Symphony No.8 in G major, op.88

作曲家陈其钢谱写的开场曲目《五行》(五种元素), 其错综复杂的管弦乐色彩和微妙的肢体动作, 完美地展现了演奏者的技艺。五个短小的乐章分别象征着中国传统文化中基本的五种元素——水, 木, 火, 土和金。陈其钢是他同时代作曲家中最重要中国作曲家之一, 凭借在2008年北京奥运会开幕式中担任音乐总监并创作多部音乐会作品而在国内一举成名。自2001年首演以来, 《五行》在世界各地舞台演出了数十场。小提琴协奏曲《梁祝》为新中国诞辰十周年纪念而作, 曾在五十多年前首演。《梁祝》的传说常被比作“中国版的罗密欧与朱丽叶”, 以相似的故事情节讲述了两位主人公命定的爱情悲剧。其令人难忘的主题建立在中国传统越剧描述的同一个故事之中, 最初由传统的中国乐器二胡来演奏, 在这里被改编成小提琴协奏曲。在整部作品当中, 故事里的具体场景以音乐画面的形式展现, 两位作曲家在创作中使用了大量的中国传统乐器中的技巧和旋律, 既便于独奏也可以由整个乐团来演奏。毫无疑问, 正是这种做法使得该作品无论是在国内还是在海外, 都能在中国观众当中一直盛行不衰。自首演以来的数十年里, 《梁祝》协奏曲已经成为中国最常演奏的音乐会曲目之一, 20世纪80年代录制的一张拿索斯唱片已经成为白金唱片, 畅销度持续不减。独奏家是吕思清被广泛认为是同时代演奏家中《梁祝》的最佳演绎者之一。在下半场音乐会中, 德沃夏克的第八交响曲将为我们诠释一个不同的民族主义。这首曲目带着明显的斯拉夫特征, 或许是德沃夏克九首交响曲中最有民族气息的作品。与著名的德沃夏克第九交响曲(“自新大陆”)一样, 第八交响曲的每个乐章也都充满了民间音乐的元素, 其难忘的主题和配器创作具有深刻的感染力, 不时表现出强烈的个性风格, 最后在终曲喜庆繁盛的气氛中到达高潮。国家大剧院管弦乐团将此曲目与中国经典作品编排在一起, 希望能够借此展现乐团是如何饱含激情与音乐性地兼顾古典曲目的深度和广度的。

Wu Xing (The Five Elements) by Chen Qigang opens the concert as a perfect showcase for the players, with its intricate orchestral colours and subtle gestures. The five short movements each symbolises the five elements – water, wood, fire, earth and metal – fundamental to traditional Chinese culture. One of the most important Chinese composers of his generation, Chen is now well known throughout China for his work as Music Director for the Opening Ceremony of the Beijing Olympics in 2008, as well as his oeuvre of concert works. Since its premiere in 2001, *Wu Xing* has received dozens of performances worldwide. Premiered over fifty years ago, the violin concerto *Butterfly Lovers* was written to mark the tenth anniversary of the founding of the People's Republic of China. The memorable main theme is based on the traditional Chinese Yueju opera featuring the same story, originally played by the Chinese instrument erhu and here transcribed to the violin. Siqing Lu is widely considered to be one of the most important interpreters of the concerto from his generation. The second half of the concert brings us a somewhat different representation of nationalism, in the shape of Dvorak's Eighth Symphony. Powerfully Slavonic in character, this is perhaps the most nationalistic of all nine symphonies by Dvorak. Like his better known Ninth Symphony ("From the New World"), every movement of Symphony No.8 is shot through with elements of folk music, with memorable themes and orchestral writing that are both deeply expressive and, at times, highly personal, all culminating in a festive flourish of a coda. By placing this significant symphony alongside the Chinese works, NCPA Orchestra wishes to demonstrate how it fully embraces the width and depth of the classical repertoire with passion and musicality.

2014. 10.27 MON

音乐厅 Concert Hall

2014 North America Tour Send-off Concert 2014 北美巡演 · 启程



指挥: 吕嘉
Conductor: LÜ Jia



钢琴: 刘晓宇
Piano: Xiaoyu LIU

曲目

陈其钢: 五行
拉威尔: G 大调钢琴协奏曲
柴可夫斯基: e 小调第五交响曲, 作品 64 号

PROGRAM

CHEN Qigang: *Wu Xing (The Five Elements) Suite* for Orchestra
Ravel: Piano Concerto in G major
Tchaikovsky: Symphony No. 5 in E minor, op.64

开场曲目是作曲家陈其钢谱写的《五行》(五种元素), 其错综复杂的管弦乐色彩和精致微妙的肢体动作, 完美地展现了演奏者的技艺。五个短小的乐章分别象征着中国传统文化中基本的五种元素——水, 木, 火, 土和金。陈其钢是他同时代作曲家中最重要中国作曲家之一, 凭借在2008年北京奥运会开幕式中担任音乐总监并创作多部音乐会作品而在国内一举成名。自2001年首演以来, 《五行》在世界各地舞台演出了数十场。曲目单的下一位作曲家是陈其钢的英雄偶像之一、杰出的印象派大师之一的莫里斯·拉威尔。他创作了管弦乐作品《波莱罗》和芭蕾组曲《达夫尼斯与克洛埃》, 还曾为包括穆索尔斯基作曲的《图画展览会》和他自己的《鹅妈妈》在内的钢琴作品进行配器, 上述作品皆已成为广受喜爱的经典之作。然而, 就风格而言, 在拉威尔所有的作品中最出名的是这首作于1929至1931年间的钢琴协奏曲。这首协奏曲将爵士乐元素与和弦进行了深度融合, 集精湛的技巧与庄严的叙事于一体。其首尾的两个乐章充满活力, 亮点频现, 而中间乐章则冷静抒情。柴可夫斯基第五交响曲作于1888年, 比其前后的第四首和第六首(标题分别为“命运”和“悲怆”)更加积极向上。与第四交响曲相比, 这首交响曲低调的开篇主题诠释的是一个更加乐观的命运, 这一主题在整部作品以不同的形式重现, 第二乐章当中温暖的号角主题已经成为一支著名的独立乐曲。在中国, 柴可夫斯基的音乐已经成为交响乐团保留曲目中的核心内容, 受到了观众和乐手的共同喜爱。国家大剧院管弦乐团将此曲目与陈其钢和拉威尔的作品编排在一起, 希望能够借此展现乐团是如何饱含激情与音乐性地兼顾古典曲目的深度和广度的。

Wu Xing (The Five Elements) by Chen Qigang opens the concert as a perfect showcase for the players, with its intricate orchestral colours and subtle gestures. The five short movements each symbolises the five elements – water, wood, fire, earth and metal – fundamental to traditional Chinese culture. One of the most important Chinese composers of his generation, Chen is now well known throughout China for his work as Music Director for the Opening Ceremony of the Beijing Olympics in 2008, as well as his oeuvre of concert works. Since its premiere in 2001, *Wu Xing* has received dozens of performances worldwide. One of Chen's heroes is the next composer on the programme, Maurice Ravel, one of the prominent Impressionist masters. Whereas his orchestral scores such as *Boléro*, the *Daphnis et Chloé* ballet suites and orchestrations of piano works including *Pictures at an Exhibition* by Mussorgsky and his own *Ma Mere L'oye* are all beloved classics, the Piano Concerto (composed between 1929 and 1931) nevertheless stands out in his output stylistically. Deeply infused with jazz idioms and harmonies, it is both a virtuosic showcase and a serious statement, with two scintillating, energetic outer movements enveloping the sober, lyrical central movement. Tchaikovsky's Fifth Symphony, written in 1888, is notably upbeat compared with the two symphonies that envelope it (themed "Fate" and "Pathétique", respectively). The understated opening theme – a more optimistic interpretation of "fate", compared with the Fourth Symphony – recurs in different guises throughout the work, and the warm horn theme from the second movement has become a well-known entity in its own right. Tchaikovsky's music has long been at the heart of the repertoire for symphony orchestras in China, beloved by players and audiences alike. By placing this significant symphony alongside the Chen and the Ravel, NCPA Orchestra wishes to demonstrate how it fully embraces the width and depth of the classical repertoire with passion and musicality.

2014 国家大剧院管弦乐团北美巡演 2014 CHINA NCPA ORCHESTRA NORTH AMERICA TOUR

2014年11月，在首席指挥吕嘉的带领下，国家大剧院管弦乐团的音乐家们将满载祖国的荣誉和对艺术的崇敬，与他们所挚爱的乐器一起，登上北美洲七个核心城市——芝加哥、华盛顿、纽约、费城、渥太华、多伦多、蒙特利尔——的地标性音乐厅，携手最杰出的华人独奏家吕思清、王羽佳及华人钢琴新秀刘晓禹，作为当地音乐厅或乐团交响乐季的一部分，向当地观众呈现中国交响乐艺术的灿烂光明。

This November, the China NCPA Orchestra, led by its Chief Conductor Lü Jia, will make its North America debut in seven major concert venues in Chicago, Washington D.C., New York, Philadelphia, Ottawa, Toronto and Montreal. With the most distinguished Chinese soloist Siqing Lu and Yuja Wang, as well as the promising Chinese Canadian rising star Xiaoyu Liu, the orchestra will bring Chinese contemporary piece together with the classical symphonic works to honorably join the seasons of the venues or the orchestras.



指挥：吕嘉
Conductor: LÜ Jia



钢琴：王羽佳
Piano: YUJA WANG

曲目

陈其钢：五行
何占豪、陈钢：小提琴协奏曲《梁山伯与祝英台》
德沃夏克：G 大调第八交响曲，作品 88 号
拉威尔：G 大调钢琴协奏曲
柴可夫斯基：e 小调第五交响曲，作品 64 号

PROGRAM

CHEN Qigang: *Wu Xing (The Five Elements) Suite* for Orchestra
HE Zhanhao, CHEN Gang: Violin Concerto *The Butterfly Lovers*
Dvorak: Symphony No.8 in G major, op.88
Ravel: Piano Concerto in G major
Tchaikovsky: Symphony No. 5 in E minor, op.64

芝加哥
Chicago

11.02 SUN 3:00pm

芝加哥交响中心
Chicago Symphony Center

华盛顿
Washington D.C.



指挥：吕嘉
Conductor: LÜ Jia



钢琴：王羽佳
Piano: YUJA WANG

11.03 MON 8:00pm

肯尼迪艺术中心音乐厅
Kennedy Center Concert Hall

11.09 SUN 8:00pm

渥太华国家艺术中心索瑟姆音乐厅
Southam Hall, National Arts Center



指挥：吕嘉
Conductor: LÜ Jia



小提琴：吕思清
Violin: SIQING LU

11.11 TUE 8:00pm

科内尔音乐厅
Koerner Hall, The Royal Conservatory of Music



指挥：吕嘉
Conductor: LÜ Jia



钢琴：刘晓禹
Piano: XIAOYU LIU

11.07 FRI 8:00pm

基默尔艺术中心费莱森音乐厅
Verizon Hall, Kimmel Center



指挥：吕嘉
Conductor: LÜ Jia



钢琴：王羽佳
Piano: YUJA WANG

多伦多
Toronto

费城
Philadelphia

渥太华
Ottawa

纽约
New York

11.05 WED 8:00pm

林肯艺术中心艾莉丝·塔利厅
Alice Tully Hall, Lincoln Center



指挥：吕嘉
Conductor: LÜ Jia



小提琴：吕思清
Violin: SIQING LU

蒙特利尔
Montreal

11.13 THU 8:00pm

蒙特利尔艺术宫交响大厅
Maison Symphonique, Place des Arts



指挥：吕嘉
Conductor: LÜ Jia



小提琴：吕思清
Violin: SIQING LU

2014. 12.13 SAT

音乐厅 Concert Hall

An Ode to Life: Antoni Wit Conducts R. Strauss's Alpine Symphony

理查·施特劳斯的生命之歌：阿尔卑斯山交响曲



指挥：安东尼·维特

Conductor: Antoni Wit

曲目

理查·施特劳斯：唐璜，作品 20 号

卡洛维茨：交响诗“永恒之歌”，作品 10 号

理查·施特劳斯：阿尔卑斯山交响曲，作品 64 号

PROGRAM

R. Strauss: Don Juan, op.20

Karłowicz: Eternal Songs, op.10

R. Strauss: Alpine Symphony, op.64

本场音乐会中，我们将以两首无与伦比的交响诗来结束施特劳斯的纪念之旅，也正是这位作曲家，使得交响诗这类体裁一举走红。年仅 24 岁之时，施特劳斯便根据德国作家莱瑙的诗作写下了充满戏剧性的《唐璜》。故事当中的唐璜热衷玩弄女性，最后终于落到了咎由自取的下场。唐璜的故事曾被其它艺术家改编成不同体裁的作品，其中最著名的是莫扎特的歌剧《唐乔瓦尼》。施特劳斯的版本中，音乐的叙述属性从逐步高昂的“唐璜的主题”开启了乐章并进入到抒情性的乐段，譬如描述这位花花公子数度的胜利，从而使观众很容易跟上故事的进展。在《唐璜》成为音乐会舞台频繁上演的经典剧目之时，施特劳斯的封笔交响诗——里程碑一般的《阿尔卑斯山交响曲》却因为对乐队庞大的配器要求而淡出舞台。这首曲目是 20 世纪早期最雄壮憾人的作品之一，描述作曲家在阿尔卑斯山攀登 11 个小时（从黎明前的薄暮时分到次日夜晚）的全部过程。虽然被作曲家定义为交响乐，但作品摒弃了传统交响乐的多乐章观念，取而代之的是连贯的 22 个乐段。《阿尔卑斯山交响曲》倾注了作曲家对于自然的热爱，其令人愉悦的高潮部分成为一种灵性的体验；国家大剧院管弦乐团无比荣幸为观众呈现这部在中国难能耳闻的经典之作。为了充实本场演出，在本场音乐会中，波兰指挥大师安东尼·维特还将为我们献上来自他祖国的另外一首交响诗：施特劳斯同时代波兰作曲家米奇斯拉夫·卡洛维茨的《永恒之歌》。

Our Strauss journey concludes with a remarkable pair of his tone poems, a genre made famous by the composer. The dramatic *Don Juan*, written when Strauss was only twenty-four years old, is based on the famous verse-play by the German writer Lenau. The story of *Don Juan* the serial womaniser who eventually meets a deservedly unsavoury end has also been adapted by other artists into various genres, most notably Mozart's opera *Don Giovanni*. In Strauss's version, the narrative nature of the music, from the soaring 'Don Juan's theme' that opens the piece to the more lyrical sections as depictions of the seducer's various conquests, allows the audience to follow the story easily. While *Don Juan* has become a much performed classic on the concert stage, the monumental *Alpine Symphony* – the very last tone poem written by Strauss – gets much fewer outings because of the large orchestral forces it commands. One of the most ambitious and thrilling works of early Twentieth Century, it is the composer's musical depiction of eleven hours (from twilight just before dawn to the following nightfall) spent climbing an Alpine mountain. Though labelled as a symphony by the composer, the work forgoes the conventions of the traditional multi-movement symphony, consisting of twenty-two continuous sections of music instead. Imbued with Strauss's love of nature, the *Alpine Symphony* becomes a spiritual experience with its exhilarating climaxes, and NCPA Orchestra is particularly proud to present such a masterpiece that otherwise rarely gets heard in China. To complete the programme, the Polish conductor Antoni Wit brings us another tone poem, this time from his homeland. The colourful *Eternal Songs* is by Mieczysław Karłowicz, Strauss's contemporary.

Music has been part of my life since childhood. Until now, it still carries many of my dreams and aspirations.

从童年时代起，音乐就是我生活的一部分。直到如今，音乐仍然寄托着我的许多梦想与渴望。



指挥：安东尼·维特

Conductor: Antoni Wit

Classical music is heart, soul, intellect, and provides thus the total nourishment and meaning of life. As a perfect communication between people, it is a direct message of ultimate peace.

古典音乐是心灵、灵魂和智识，并成为生命之养分与内涵的源泉。作为人与人之间的完美交流，它将是人类心灵终极平和的信息使者。



指挥：克里斯托弗·艾森巴赫
Conductor: Christoph Eschenbach

2014. 12.19 FRI

音乐厅 Concert Hall

NCPA 7th Anniversary Concert Eschenbach Conducts Mozart and Beethoven

国家大剧院七周年庆典音乐会
艾森巴赫指挥莫扎特与贝多芬



指挥: 克里斯托夫·艾森巴赫
Conductor: Christoph Eschenbach



钢琴: 克里斯托弗·帕克
Piano: Christopher Park

曲目

贝多芬: 《艾格蒙德》序曲
莫扎特: d小调钢琴协奏曲, 作品 466 号
贝多芬: A大调第七交响曲, 作品 92 号

PROGRAM

Beethoven: Overture from *Egmont*
Mozart: Piano Concerto in D minor, K466
Beethoven: Symphony No.7 in A major, op.92

本场音乐会, 我们要请回德国指挥大师克里斯托夫·艾森巴赫, 他在过去曾和我们多次成功合作。在首次与国家大剧院管弦乐团合作之后, 艾森巴赫曾称它为亚洲最好的管弦乐团之一, 如今, 大师将再度牵手这支乐团, 给观众奉献几首具有传统德奥风格的作品, 相信他将再次创造一个音乐奇迹。

一直以来, 贝多芬第七交响曲都是最受观众喜爱的交响乐作品之一。对于第七交响曲是否是作者技巧最成熟的作品, 尽管人们还有很多争议, 但在过去两百年间, 它的强大感染力捕获了无数听众。从一开始, 宽阔洪亮的弦乐演奏便为整首乐曲奠定了乐观的基调。尽管和贝多芬其他所有主要作品一样, 这首曲目中也清晰地展示了命运和胜利之间的较量, 但是它激发的却是一派欢乐的气氛。其著名的第二乐章是回旋曲式, 既庄严又冷酷, 而萦绕其中的主旋律却让人深受感动。

贝多芬十分欣赏莫扎特的D小调第20钢琴协奏曲(K466), 或许部分原因在于, 这部作品包含着年轻的贝多芬在其大部分作品中所描绘的“黑暗冲向黎明”这一轨迹, 最明显的一首就是他的第九交响曲(在本演出季的闭幕演出中我们将会欣赏到这首曲目)。今晚, 为我们担任独奏的是一位世界级的钢琴新星, 韩德混血钢琴家克里斯托弗·帕克。除了与他的导师克里斯托夫·艾森巴赫大师合作外, 他还曾与帕沃·雅尔维和保罗·丹尼尔等一流指挥有过合作, 他最近在石勒苏益格-荷尔斯泰因音乐节中收获了一枚重要奖项——雷昂纳德·伯恩斯坦大奖。

In this concert we welcome back the German maestro Christoph Eschenbach, after his successful collaboration with the orchestra in the previous seasons. By presenting a pair of works central to his very own Austro-German tradition, the conductor shall certainly reignite musical magic with this young orchestra that he declared 'one of the best orchestral ensembles in Asia' after working with them for the first time.

Beethoven's Seventh Symphony is one of the most beloved symphonies of all time. It is, arguably, Beethoven's most skilfully realised symphony, and its infectious exuberance has enraptured listeners for the last two centuries. From the very beginning, the broad sonorities of the chords immediately establish the overall optimistic mood of the work. And although the struggle between fate and triumph, so emblematic of all of Beethoven's major works, is again clearly present here, and it is the joyful intensity that inspires. The famous second movement is a rondo that is at once both solemn and relentless, and the haunting main theme profoundly moving.

Beethoven's admiration for the Piano Concerto No.20 in D minor (K466) by Mozart could perhaps be partly explained by the fact that this work follows a "darkness into light" trajectory that is present in many of the younger composer's works, most notably his Ninth Symphony (which we will hear in our Closing Concert of the season). The soloist is the Korean-German pianist Christopher Park, a bright new star on the world stage. In addition to his mentor Maestro Eschenbach, Park has also worked with leading conductors such as Paavo Jarvi and Paul Daniel, and most recently received the prestigious Leonard Bernstein Award at the Schleswig-Holstein Festival.

2015. 1.30 FRI

音乐厅 Concert Hall

Music from "Titan" 青春“巨人”



指挥: 祖宾·梅塔



钢琴: 朗朗

Conductor: Zubin Mehta Piano: LANG Lang

曲目

瓦格纳: 《黎恩济》序曲, 作品 49 号
莫扎特: G大调第十七钢琴协奏曲, 作品 453 号
马勒: 第一交响曲(含花之乐章)

PROGRAM

Wagner: Overture from *Rienzi*, WWV 49
Mozart: Piano Concerto No.17 in G major, K453
Mahler: Symphony No.1 (with the Blumine mvmt)

携手国家大剧院管弦乐团该场演出的两位嘉宾完全无需介绍, 一位是在过去数十年里曾执棒世界各大顶级乐团的指挥大师祖宾·梅塔, 另一位是横扫世界各地音乐厅并举办协奏曲和独奏音乐会, 成为古典乐界当之无愧少数几位国际巨星之一的朗朗。观众们曾一度惊叹于朗朗演奏的炫技浪漫派协奏曲, 但是, 本场音乐会中, 我们将为大家呈现更加精妙的莫扎特G大调第17钢琴协奏曲。这首曲目是莫扎特在有生之年发表的少数几首钢琴协奏曲之一, 乐曲刚刚开始就已经激发了观众的无限想象和期盼, 作曲家在钢琴独奏开始之前加入了若干小节, 让各声部在其后的独奏和乐团的对话之间都有所表现。在这首乐曲之前, 还将演奏瓦格纳早期歌剧《黎恩济》的序曲。尽管最初反响不凡, 但这部讲述英勇无畏的罗马英雄黎恩济死于自己壮举的歌剧近年来很少上演, 一方面因为它对舞台要求很高, 另一方面因为现代观众不太能接受其中有别于瓦格纳“固有”风格的音乐。然而, 这首序曲经常出现在音乐会中, 从它优美的曲调和丰富的配器当中, 观众可以窥见歌剧本身的华美壮大。下半场演出也毫不逊色, 上演的是19世纪最重要的交响乐之一: 马勒第一交响曲。国家大剧院曾在2011年马勒诞辰百年周年庆祝之际, 演出了全套马勒交响曲并取得了非凡成功。本次我们将再次聆听他的早年巨著: 在完成这部世俗与超验并存的作品之时, 马勒还不满30岁, 今天这场演出中还加入了常被略去的“花之乐章”。

The two guest performers need no introduction: Maestro Zubin Mehta has commanded the world's leading orchestras for decades, while Lang Lang habitually sells out concerto appearances and solo recitals alike around the world, and has indisputably become one of the few universally recognisable faces of classical music. Audiences have marvelled at his performances of the swashbuckling Romantic concertos, but in this concert we have something more delicate, in the shape of Mozart's Piano Concerto No. 17 in G major, K453. One of the few Mozart piano concertos to be published during his lifetime, the very opening of the work already stirs up much imagination and anticipation, introducing a number of tunes before the solo piano makes its first entrances and giving each of these a part to play in the ensuing dialogue between the soloist and the orchestra. Preceding the concerto is Wagner's sumptuous overture to his early opera, *Rienzi*. Despite its initial popular success, the opera, telling the story of a Roman hero undone by his own feats, has rarely been staged in recent years, partly due to the large forces it calls for, but also because the music is atypical of "received" Wagner to contemporary audiences. The overture, on the other hand, is often performed in concerts, its luscious tunes and rich orchestration foreseeing the grand style of the opera itself. The second half of the concert offers no less substantial fare, indeed one of the most important symphonies of Nineteenth Century: Mahler's Symphony No.1. NCPA's celebration of Mahler's centenary in 2011, featuring the entire symphony cycle, was a phenomenal success. Tonight we shall revisit this early masterpiece – at once earthy yet transcendental, written when Mahler was not yet thirty – in a performance that will also include its "lost" Blumine movement.

**How fortunate I am that I can use
music as my life's first language and
communicate to the rest of the world!**

能用音乐作为人生第一语言，并通过音乐去
和世界交流，是我一生的幸运。



指挥：祖宾·梅塔
Conductor: Zubin Mehta

2015.2.7 SAT

音乐厅 Concert Hall

Lü Jia Conducts Mozart

吕嘉演绎莫扎特



指挥: 吕嘉

Conductor: LÜ Jia

曲目

莫扎特: 降 E 大调嬉游曲, 作品 113 号

莫扎特: 降 B 大调第 33 交响曲, 作品 319 号

莫扎特: C 大调第 41 交响曲“朱庇特”, 作品 551 号

PROGRAM

Mozart: Divertimento in E-flat major, K.113

Mozart: Symphony No.33 in B-flat major, K.319

Mozart: Symphony No.41 in C major, K.551 (Jupiter)

2015.3.13 FRI

音乐厅 Concert Hall

Chen Zuohuang Conducts Beethoven No.9

陈佐湟指挥贝多芬“欢乐颂”



指挥: 陈佐湟

Conductor: CHEN Zuohuang

国家大剧院合唱团 China NCPA Chorus

曲目

贝多芬: d 小调第九交响曲, 作品 125 号

PROGRAM

Beethoven: Symphony No.9 in D minor, op.125

用贝多芬第九交响曲作为本音乐季的闭幕演出再合适不过了, 它被公认为西方古典音乐的巅峰之作。这部副标题为“合唱”的作品, 的确是这位德国大师所有作品当中最受尊崇的一部, 同时, 它也是一位重量级作曲家首次在交响乐作品中使用人声合唱的典范。这部作品最初是 1817 年为英国伦敦的皇家爱乐协会委约而作的, 最终于 1824 年在维也纳首演, 作曲家本人也在舞台亮相, 那是他 12 年来的首次登台。然而贝多芬并未担任指挥, 因为那时他几乎完全失聪。在每个乐章的开始, 坐在舞台旁侧的贝多芬都要为总谱翻页, 并且还打着拍子。虽然在打拍子, 但他完全听不见乐团的演奏。演出结束时观众全体起立并且给予了雷鸣般的掌声, 一位女低音帮助他转过身, 他这才看到了观众对自己的敬意。

从结构上看, 很显然贝多芬改变了古典交响乐的常规章法, 在慢版之前加入了谐谑曲, 而代表了贝多芬音乐的著名尾声合唱“普世兄弟”, 被誉为“交响乐中的交响乐”, 在演奏当中不设停顿。乐曲为席勒作于 1785 年的诗歌“欢乐颂”而作, 那首诗当时曾引起包括贝多芬在内的德国青年的极大热情。然而正是这首乐曲, 与著名的诗句“四海之内皆成兄弟”一起, 铸就了不朽的歌词。在 1824 年的首演之时, 演出阵容中的独唱者都是由贝多芬钦点的优秀年轻歌唱家组成, 如今, 我们延续了这一光荣传统, 本场演出会有众多年轻艺术家和国家大剧院管弦乐团一起, 给观众一个难忘之夜。

It is appropriate that we conclude this concert season with what is considered by many to be one of the pinnacles of Western classical music, Beethoven's Ninth Symphony. Indeed the work, with its subtitle "Choral", is the apotheosis of the German master's entire output, as well as the first example of human voices used in a symphony by a major composer. Originally commissioned by the Royal Philharmonic Society in London in 1817, the symphony was finally premiered in Vienna in 1824, with the composer himself on stage – his first appearance on concert stage in 12 years – although he did not conduct, for he was already almost completely deaf. What happened has become one of the great legends of the entire history of classical music: at the beginning of each movement, Beethoven, who sat by the stage, turned the pages of his score and gave the tempi. He was beating time for an orchestra he could not hear, and when the audience erupted to thundering ovation at the end of the performance, he was turned around by the contralto so that he could see the total adoration for himself. Structurally, it is notable that Beethoven changes the usual pattern of Classical symphonies in placing the scherzo movement before the slow movement, while the famous choral finale, Beethoven's musical representation of Universal Brotherhood, has been characterized as a "symphony within a symphony", played without interruption. It sets the poem "Ode to Joy", written by Schiller in 1785, which had brought about great enthusiasm among German youths at the time, Beethoven included. However it is now indeed this musical setting, with its famous lines including "All men shall become brothers", that has immortalised the text. At the 1824 premiere, the soloist line-up consisted of outstanding young singers chosen by the composer himself, and tonight we honour that tradition with our very own line-up of young-generation artists who, along with NCPA orchestra, will undoubtedly present us all with an unforgettable evening.

指挥：陈佐湟
Conductor: CHEN Zuohuang

You will be endowed with a lifetime fortune, once you become a friend of classical music.

如果你与音乐交上朋友，你将终身受益无穷。



Weekend Matinee 周末音乐会

2014.7.6 SUN 10:30

音乐厅 Concert Hall

指挥: 陈琳 Conductor: CHEN Lin

钢琴: 袁芳 Piano: YUAN Fang

曲目

拉赫玛尼诺夫: c 小调第二钢琴协奏曲, 作品 18 号

贝多芬: c 小调第五交响曲, 作品 67 号

PROGRAM

Rachmaninoff: Piano Concerto No.2 in C minor, op.18

Beethoven: Symphony No.5 in C minor, op. 67

2014.10.18 SAT 10:30

音乐厅 Concert Hall

小提琴: 李喆 Violin: Li Zhe

曲目

巴赫: F 大调第一号勃兰登堡协奏曲, 作品 1046 号

维瓦尔第: 四季

PROGRAM

Bach: Brandenburg Concerto No.1 in F major, BWV 1046

Vivaldi: The Four Seasons

2014.12.7 SUN 10:30

音乐厅 Concert Hall

指挥: 袁丁 Conductor: YUAN Ding

小提琴: 杨晓宇 Violin: YANG Xiaoyu

曲目

布鲁赫: 苏格兰幻想曲, 作品 46 号

德沃夏克: G 大调第八交响曲, 作品第 88 号

PROGRAM

Bruch: *Scottish Fantasy*, for violin & orchestra, op. 46

Dvorak: Symphony No.8 in G major, op.88

LANG LANG 朗朗

Music is like a way of
magic, in which you can
see all your dreams
coming true.

音乐就像魔术, 可以实现
所有梦想。



理查·施特劳斯其人其乐

肖龙

理查·施特劳斯于 1864 年 6 月 11 日生于德国慕尼黑。由于当时的巴伐利亚国王路德维希二世是瓦格纳的狂热爱好者，慕尼黑的音乐生活被瓦格纳所占据。

在瓦格纳以后，音乐的未来之路扑朔迷离，马勒、里格和理查·施特劳斯虽然进行了卓有成效的探索，但各有缺陷。他们均典型地代表了当时的倾向并体现了行将告终的 19 世纪的精神、不情愿地进入了新生的 20 世纪。马勒患了浪漫主义的病症，认为表现工具的大小是和思想意念的大小成比例的。他相信如果利用了一切可用的声音源泉，他就可以创作出具有相当艺术价值的作品。因此，马勒不遗余力地集聚最强大的、最多样的表现手段。虽然他在意志刚健不屈，智力上用尽心思，却不可避免地陷入浮夸，甚至歇斯底里的“泰坦主义 (Titanism)”。里格和他的对位乐派则患了技巧至上的病症，即相信创作的力量更多地是来源于技巧而不是来源于精神。然而仅凭古典作曲技巧，无论多么有趣、突出，却只能感染人的神经而不能触及人的心灵。

那么，理查·施特劳斯又进行了哪些探索？

古典主义的音乐形式，比如回旋曲式、变奏曲式、赋格、组曲、奏鸣曲式等等，音乐的发展

动力均来自内部，无法满足浪漫主义音乐的叙事性与描述性要求。于是，贝多芬、门德尔松等创立了音乐会序曲，李斯特创立了交响诗，文学和舞台上的戏剧冲突被引入了音乐创作。

在尝试了一些交响乐、四重奏和钢琴奏鸣曲之后，理查敏锐地发现，在浪漫主义的创作理念之下，古典主义音乐形式之中的各种可能性，基本被前辈们发掘殆尽。然而序曲和交响诗在门德尔松和李斯特之后却鲜有继承者，瓦格纳、勃拉姆斯、布鲁克纳、马勒均不在此列，这里尚存在着一片有待他去拓展的领域。

理查写道：“新观念必须找到表达的新形势。李斯特在他的交响乐作品中采用的基本原则，是把诗的意境揉进乐章之中，这成了我本人创作交响乐的指导原则。”音乐与诗意的结合，便诞生了理查所谓的“音诗” (Tone Poem)。理查继续宣称：“诗意的灵感，在形成一部作品的情绪和结构是必须的。奏鸣曲结构无法承担这个任务。每一部作品应该有自己的结构。因此，三结构的奏鸣曲式和四乐章的交响曲结构都应该抛弃。”理查的追求与瓦格纳一样，都是音乐戏剧 (music drama)，只不过理查是用音乐来传达戏剧冲突。

理查的音诗不仅要求有一个标题，而且有音乐内容的详细介绍，听者必须按照说明文字亦步亦趋地听。乐曲的详细解说首先是曲式的要求，它将一系列叙述性的音乐情节和描述性的音乐情绪，搭建成一部完整的音乐作品。在理查的叙述性音诗里，如《蒂尔的恶作剧》、《唐璜》、《堂吉珂德》、《阿尔卑斯山交响曲》，均可听到鲜明的故事和形象。另外，乐曲的解说是作品的美学因素，它成为理查的描述性音诗《死与净化》、《查拉斯图特拉如是说》、《英雄的生涯》最明确的音乐导读。

理查的音诗可分为两个阶段。第一个阶段是《麦克白》、《唐璜》，《死与净化》。理查基本遵循着瓦格纳—叔本华的音乐品味，但找到了自己的音乐语言。1893 年，理查读了尼采的《善恶之彼岸》、《人性、太人性》、《查拉图斯特拉如是说》之后，音乐品味转向了尼采：即反形而上学、反基督教、反偶像。这体现在他的第二阶段的音诗上，即《蒂尔的恶作剧》，《查拉斯图特拉如是说》，《堂吉珂德》，《英雄的生涯》。这几部作品，既是传统交响作品的发展，更是对传统的冷静和虔诚气质的反动，充满了讽刺、俏皮、浮夸和花里胡哨的技巧。这些作品可看作理查的自传，充满了恶作剧、打碎偶像、疯狂和幻觉、自我肯定等特点。

从孩提时起，聆听欧洲大歌剧院最杰出的歌唱家和欧洲大型管弦乐团的器乐演奏家演出，使得理查在专业水准极高的环境中长大成人，他是在高标准的情况下创作音乐的。加上理查具备超人的作曲天才，在音乐表现手法上无所不能。他让管弦乐团呈现出千姿百态的效果，让瓦格纳、德彪西这样的色彩大师也自叹不如。可以说，近代作曲家中没有一人能像他那样胸有成竹、生气勃勃而又高度音乐修养地来处理管弦乐团。他的管弦乐作品演奏起来包罗万象，乐趣横生，从辉煌壮丽、轻松幽默、歇斯底里到古怪乖僻。有人说理查是炫技专家，但是保罗·亨利·朗评论道：“技巧发展到如此的高度，也就成为了艺术。”

在理查的音诗中，情节的每一段落由具备特

征的动机为记号，这种办法来自瓦格纳的作曲体系，因此理查曾被人们称为“理查二世”，即理查·瓦格纳音乐王朝的继任者。在音诗的巨大成功后，人们热切地盼望着这位“理查二世”，能够在歌剧领域做出新的成就。

19 世纪末期，瓦格纳的歌剧既是创作者的标杆，也是后来者要翻越的山峰。理查的歌剧《莎乐美》做了成功尝试。《莎乐美》的音乐大量使用了不协和音和半音，但并没有冲破瓦格纳“特里斯坦和弦”所开辟的领域。但是，来自王尔德同名小说的剧情，却冲破了瓦格纳在剧情上的浪漫主义形而上的追求。神圣、救赎这类概念在“理查二世”的字典里是找不到的，而色情、凶杀、乱伦这类概念充斥在《莎乐美》中。由于这部作品，理查被评论为“具有低俗品味的天才”，然而这正是理查异于瓦格纳之处。如前文所述，瓦格纳的艺术品味是叔本华式的，而理查的艺术品味是尼采式的，即“拒斥一切偶像和崇高”。

在下一部歌剧《埃莱克特拉》中，理查延续了《莎乐美》音乐的暴躁与刺耳，其粗犷的和声直逼调性体系的边界。但是，该剧脚本的作者霍夫曼斯塔尔对理查作曲生涯的影响更为深远，两个人从此成为歌剧创作的“黄金搭档”，后人将其与“威尔第—博伊托”、“莫扎特—达·彭特”组合相提并论。从 1900—1929 年，两人合作了 6 部作品，其中最知名的便是 1911 年首演的《玫瑰骑士》。该剧音乐语言多样，从莫扎特、小约翰·施特劳斯、瓦格纳到意大利歌剧。剧本则有众多映射，包括莫里哀、博马舍、达·彭特、瓦格纳、莎士比亚等。《玫瑰骑士》是一部音乐喜剧，具有浓重的老派奥地利情结，霍夫曼斯塔尔说它“将众多对立面融入一体”。

从《玫瑰骑士》开始，理查的创作走出了一条独特的、令人迷惑的道路，德国的文学界和音乐界对两人的合作褒贬不一。文学界认为霍夫曼斯塔尔的才华更应该用在话剧舞台上，而音乐界则认为霍夫曼斯塔尔带着理查走了一条错误的道路，让理查远离了先锋音乐创作领域。理查之后三部歌剧都是婚姻主题。《阿里阿德涅在纳索斯》

是一部奇作，其中有大量的引用，要求观众的素养非常高。《无影女》、《阿拉贝拉》仍延续着《玫瑰骑士》的路子。一战之后，理查厌恶了大歌剧，转向了轻歌剧。他曾给霍夫曼斯塔耳写信说，希望能“成为20世纪的奥芬巴赫”，多创作一些轻歌剧。

虽然艺术歌曲在理查的创作中显得分量不足，但他将其视为最珍爱的作品。理查从6岁半就开始创作歌曲，他早期的32首歌曲都没有编号。理查的周围从不缺乏杰出的歌手，他的妻子也是一位女高音。从1885-1948年，理查一共写了158首歌曲。德奥的艺术歌曲传统，从舒伯特到舒曼、勃拉姆斯、沃尔夫、马勒、理查一脉相承。不少人认为，理查的艺术歌曲成就低于勃拉姆斯、沃尔夫和马勒，但理查在1948年创作的《最后四首歌》无疑是艺术歌曲历史上的杰作，在最后那首《日暮时分》里，当女高音唱到结尾处 Ist das etwa der Tod?（可能这就是死亡？）时，理查引用了《死与净化》中的净化主题，结束了他的音乐创作之旅。1949年9月8日，在经历过二战德国战败、自身遭盟军审查的艰难岁月后，理查在慕尼黑郊外的别墅里死于心脏病。

在1911年《玫瑰骑士》首演之前，理查·施特劳斯被称为“现代音乐的领袖”、“先锋音乐的领路人”。马勒称《莎乐美》为“我们这个时代最伟大的作品”；斯特拉文斯基在1913年听到《埃莱克特拉》后称“瓦格纳的《帕西法尔》之后最伟大的两部歌剧，便是理查的《埃莱克特拉》和德彪西的《佩利亚斯与梅丽桑德》，前者更为出色”；德彪西称理查为“当代德国唯一具有原创力的作曲家，他的影响力将无法抵挡”；年轻的巴托克，被理查的《查拉图斯特拉如是说》

激发了作曲热情，他能仅凭记忆，在钢琴上演奏理查的好几部音诗。

然而在一战之后，人们已将理查视为浪漫主义余孽，认为他的才华被低级趣味和商业化腐蚀了。查尔斯·艾夫斯（Charles Ives）称理查“像女人一样，喜欢美丽的服装胜过健康的身体”；艾伦·科普兰将理查的音诗描述为“一个濒死的世界发出的最后表白”；斯特拉文斯基评论道：“理查的所有歌剧极其平庸，其音乐素材廉价苍白，无法引起当今作曲家的兴趣。”其他当代作曲家如布里顿、布列兹、贝里奥等，都偏爱马勒而轻视理查。

理查的《莎乐美》一开头那段摇晃不定的单簧管旋律，预示了现代音乐两个潜在的方向——勋伯格、韦伯恩和贝尔格的新维也纳乐派的无调性，以及斯特拉文斯基、巴托克和梅西安的多种调性的奇异混合。在《埃莱克特拉》粗糙和声的基础上，只要再走一步，理查便可取代勋伯格，瓦解古典音乐的和声调性体系，成为现代音乐的掌门人之一。

然而理查并没有这么做，他下一步作品是《玫瑰骑士》，其艺术追求更接近一百多年前莫扎特的《费加罗的婚礼》。传统音乐学者们认为，从《埃莱克特拉》之后，理查从创新大潮中退了出来，在音乐会中，《玫瑰骑士》之后的作品也鲜有上演，理查的影响渐渐局限在某些音乐家群体和德语区。20世纪90年代，对现代音乐颇有造诣的指挥家西蒙·拉特尔说：“柏林爱乐的乐手们，竟然认为理查比马勒还伟大！”理查在音乐界的地位可见一斑。

音乐学界对于理查的重新发现，始于20世

纪90年代中期。理查认为：音乐应该有意识地走向风格多元化，这与当代音乐的价值追求契合。随着人们对音乐的理解越来越宽泛，以和声与节奏的复杂性为特征的现代音乐，并不是古典音乐唯一的出路。从《玫瑰骑士》开始，理查的创作没有与现代音乐的主流趋势相吻合，但这并不意味着他停止了创新。随着电子音乐的来临，理查的丰富和声效果重新引起人们的注意。理查是“多元化”的真正代表。

早在1923年，现代音乐的先驱勋伯格就曾说过：“我从来也未曾革命过，我们这个时代真正的革命者是理查·施特劳斯。”

但是理查并不在意能否成为音乐史上的革命者。他不像瓦格纳，企望成为德奥的民族导师和赞颂者；他不像贝多芬，努力企及最崇高的理想境界；他不像亨德尔，希望成为上帝的代言人；他不像马勒，自觉地成为浪漫主义音乐的殉葬者；他不像勋伯格，要成为现代音乐的奠基人。理查从一切神秘的、形而上学的、传统的束缚中自我解放出来，抛弃了浪漫主义的精神困境，没有良心的不安，没有预先订好的理论框框，社会责任或世界观来约束他。他不是满载沉重的过去的回忆，而是携带一个世纪以来所有的音乐技巧走上征途，并游戏其中。

理查的某些作品，对拥有音乐耳朵的观众是一种极大的听觉刺激和享受。理查对19世纪以来所产生的一切音乐手法进行了一次技巧的综合，从而成为19世纪末最伟大的炫技专家。比如理查曾为弦乐组写出了12个不同声部，比如《查拉斯图特拉如是说》中神秘的纯五度，《英雄的生涯》中小提琴与定音鼓的对答，《最后四首歌》中以长笛模仿百灵鸟，圆号则像金秋夕阳

般温暖又萧瑟……在《玫瑰骑士》中，无名的意大利歌手所唱的男高音咏叹调，理查称其为“我这辈子所写的最滥的音乐”，却完胜那些整天苦思冥想美声咏叹调的作曲家们。《玫瑰骑士》中奥克塔维亚和索菲相遇的那一段音乐，不逊于任何以优美著称的音乐片段，歌剧结尾处的独唱、对唱、合唱、重唱，只有莫扎特才能比肩。

从《玫瑰骑士》开始，理查脱离了20世纪的音乐主流。他有自己的堡垒，并在这个堡垒中观察着20世纪音乐的发展。在经历了现代音乐一个世纪的发展后，人们开始探寻理查的音乐堡垒，并承认这仍是一座有待挖掘的宝库。

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Richard Georg Strauss: A Life of Music

XIAO Long

Richard Georg Strauss was born in Munich (Germany) on June 11, 1864. At that time, Wagner's music prevailed in Munich because of the support from King Ludwig II of Bavaria.

After Wagner, Mahler, Reger, and Richard Strauss continued finding ways to further the development of music, but none of them were completely successful. Born to be artists in the 19th century, they were reluctant to welcome the new era. Mahler preferred Romanticism so much that he liked the expressive use of instruments combinations on a large scale. In his mind, once he was given all available musical instruments, he could compose great art works of high value. Mahler's efforts in creating more powerful and diversified ways led his works to be a sort of Titanism. Reger's composition was based on counterpoint and he believed that composing skills rather than the spirit was the inner power of music. Reger didn't realize that brilliant skills could only interest people but could not touch their hearts.

Now what about Richard Georg Strauss?

In classical era, music forms such as rondo, variation, fugue, suite and sonata can't meet the requirement of telling stories and describing moods. Therefore Beethoven and Mendelssohn created concert overture form, and Liszt created symphonic poem form, to integrate dramatic conflicts into music composition.

After composing some pieces of symphony, quartet, and sonata, Strauss thought that music forms in classical era have been well developed yet dug out by previous composers. However, music forms like concert overture and symphonic poem were neglected after Mendelssohn and Liszt. Strauss saw a great opportunity.

Strauss was deeply influenced by Liszt's principle of

connecting poem image and music, and created his form of "Tone Poem". Strauss believed that the music form should follow the composer's poetic aspiration. Every piece should have its own structure, and three-part sonatas as well as four-movement symphonies should be abandoned. Like Wagner, Strauss pursued music drama as well, while Strauss used music to show drama conflicts.

Strauss's Tone Poem has a heading as well as detailed introduction words which tell stories and describe emotions in the music for the audience. In his story telling works such as *Till Eulenspiegel*, *Don Juan*, *Don Quixote*, and *Eine Alpensinfonie*, audience could have vivid images in their mind by reading heading and introduction words. While in his inner expression telling works including *Tod und Verklärung*, *Also Sprach Zarathustra*, and *Ein Heldenleben*, Strauss's composition esthetics was clearly described by words.

There are two periods in the creation of Strauss's Tone Poem. In the first period, Strauss followed the criteria of Wagner and Schopenhauer, and with his own music language he created *Macbeth*, *Don Juan*, and *Tod und Verklärung*. In 1893, after reading *Beyond Good and Evil*, *Human All-Too-Human*, and *Thus Spoke Zarathustra*, Strauss turned to Nietzsche's anti-Metaphysics, anti-Christianity, and anti-Idols. So in the second period, Strauss wrote *Till Eulenspiegel*, *Also Sprach Zarathustra*, *Don Quixote*, and *Ein Heldenleben*. Those works abandoned calmness and piety in traditional ways, however were filled with satire, witty, grandiloquence, and gaudiness. These works could be regarded as Strauss's music autobiography of practical jokes, anti-Idols, crazy, and self-affirmation.

When he was a child, Strauss had lots of opportunities to enjoy performances by outstanding singers and orchestras in Europe, which formed a nice environment for his professional growth in

composition. His brilliant talent also helped him do better than Wagner and Debussy in creating rich and expressive music. In other words, in contemporary times, no other composers could compete orchestral composition confidently, vividly, and professionally with Richard Strauss. His colourful orchestral works contain changeable style, interesting, splendid, humorous, hysterical, and eccentric effects.

In Richard Strauss's Tone Poem, music motives are marked in every paraphrase of the plot, which follows the composing theory of Richard Wagner. In his time, Strauss was called "Richard II" and regarded as the successor of Richard Wagner. After the success of Tone Poem, Strauss was expected to make achievements in operas.

At the end of the 19th century, Wagner's operas were models for composers, as well as peaks to climb over. Strauss's *Salome* is a huge success. The dissonance and semitone in *Salome* did not go beyond Wagner's Tristan Chord, but the libretto based on Oscar Wilde's work broke Wagner's pursuit of metaphysics of Romanticism in the plot. Instead of holiness and redemption, *Salome* contains lots of eroticism, murder, and fornication. As a result, critics said Strauss was "a genius with vulgar taste". Wagner followed the guide of Schopenhauer, while Strauss believed in the principles of Nietzsche, abandoning idols and lofty spirit.

Thunder and noise in *Salome* continued appearing in Strauss's next opera *Elektra* which has an extremely coarse harmony nearly to break the tonality. Moreover, the author Hugo Hofmannsthal made a great influence to Strauss, and they became "Golden Partners" in opera-making since then, just like Verdi-Boito, as well as Mozart-Da Ponte. Between 1900 and 1929, they wrote 6 operas, among which *Der Rosenkavalier* (premiered in 1911) was the most famous. The music is diversified with styles of Mozart, John Strauss II, Wagner, and some Italian composers. The libretto also contains elements from Molière, Beaumarchais, Da Ponte, Wagner, and Shakespeare. *Der Rosenkavalier* is a comic opera with a strong traditional Austrian mood.

Since then, Strauss stepped to a unique and confusing way in opera creation, and his cooperation with Hofmannsthal received different opinions from the literature and music circles of Germany. People in literature circle believed Hofmannsthal should do more work on drama, while those in music circle said Hofmannsthal led Strauss to a wrong way, far

away from Avant-garde music creation. The three following operas of Strauss were all about marriage. *Ariadne auf Naxos* is a great opera demanding high artistic attainment of the audience. *Die Frau ohne Schatten* and *Arabella* are mostly of the same style as *Der Rosenkavalier*. After World War I, Strauss turned to operettas, and he wrote to Hofmannsthal, saying he want to be another Offenbach in the 20th century.

Though lieder count for a little part in Strauss's music, he himself regarded these lieder as treasures. From six and a half years old, Strauss began to write lieder, and the early 32 lieder were not numbered. Strauss had many outstanding singers around including his wife who was a soprano. During 1885 and 1948, Strauss wrote 158 lieder altogether. In Germany and Austria at that time, Lieder had a good environment to develop, and there were many famous lieder composers from Schubert, Brahms, Wolf, Mahler, to Strauss. In many people's opinion, Strauss did not get achievements in lieder composition compared with Brahms, Wolf, and Mahler. However, Strauss's *The Four Last Songs* (1948) is definitely a masterpiece. Strauss put the Transfiguration theme of *Tod und Verklärung* in the ending part "Ist das etwa der Tod?" of "Im Abendrot", which is also an ending of his composition life. On September 9, 1949, after the tough years of suffering defeat of Germany in World War II, and himself being censored by Allied Authority, Richard Strauss died in Garmisch-Partenkirchen, Germany.

Before the premiere of *Der Rosenkavalier* in 1911, Richard Strauss was called "leadership of modern music" and "guide of avant-garde music". Mahler praised *Salome* as "one of the greatest masterworks of our times". After Stravinsky saw *Elektra*, he announced in an interview that "among operas written after *Parsifal* there were only 'two that count': *Elektra* and *Pelléas et Mélisande*, in order." Debussy said, "Richard Strauss was practically the only original composer in modern Germany, and it was not possible to withstand his irresistible domination." The young Bartók was so inspired by *Also Sprach Zarathustra* that he could play many tone poems of Strauss on piano only by memory.

After World War I, people thought Strauss as the relic of Romanticism, and his talent was deprived by vulgarity and commercialization. Charles Ives said, "Strauss is like a woman who takes more pleasure in the fashionable clothes than in a healthy body". Aaron Copland described Strauss's Tone Poem as "the final manifestation of a dying world". Stravinsky gave a

comment, "I would like to admit all Strauss operas to whichever purgatory punishes triumphant banality. Their musical substance is cheap and poor; it cannot interest a musician today." And other contemporary composers including Britten, Boulez, and Berio liked Mahler more than Strauss.

The dangling clarinet melody at the beginning of *Salome* foresees a bizarre mix of two potential ways in modern music: atonal composition way of Neo-Viennese School of Schönberg, Webern and Berg, and polytonality way of Stravinsky, Bartók, and Messiaen. In creating the coarse harmony of *Elektra*, if Strauss had gone one step further, he would have broken classical harmony system and taken the place of Schönberg to become a leading member of modern music.

But Strauss did not take the step. His next opera *Der Rosenkavalier* went closer in artistic perspective to Mozart's *Le Nozze di Figaro*. Traditional music scholars said after *Elektra*, Strauss shrunk back from the frontier of innovation and revolution, and his subsequent works following *Der Rosenkavalier* were seldom performed. Strauss's influence only stayed in some musician groups and German-spoken areas. In the 1990s, Sir Simon Rattle who has a thorough knowledge on modern music once said it's to his surprise that "players in Berliner Philharmoniker believed Strauss was greater than Mahler". From his point of view, we can learn Strauss's role in music circle.

Opinions about Richard Strauss in music circle changed in the middle of the 1990s. Strauss's pursuit of multi-styled music corresponds to contemporary music. With the broadened knowledge about music, modern music with complicated harmony and rhythm is not regarded as the only way out for classical music. From *Der Rosenkavalier*, Strauss didn't follow the dominant trend of modern music, but his revolutionary composition was not over. As electronic music era came, Strauss's rich harmony drew people's attention once again. Strauss is the real representative of "pluralism".

In 1923, the founder of modern music Schönberg said, "I was never revolutionary. The only revolutionary in our times is Strauss!"

Ironically, Strauss didn't intend to be a revolutionist in music history. Wagner wanted to be national guide and eulogist of Germany. Beethoven pursued the spiritual sublime. Handel hoped to be the spokesman

of the God. Mahler was willing to be the martyr for romantic music. Schönberg aimed to be the founder of modern music. Strauss was different from them. He was free from the bondage of mystery, metaphysics, and tradition, abandoning the spirit dilemma of romanticism, having no troubles with uneasy mind, inflexible theories, social responsibility and secular conception. Richard Strauss was not drawn in the memory about the past, but stepped forward freely with splendid skills.

Some of Strauss's music works supply audience with great acoustic enjoyment. Strauss integrated all music styles since the 19th century, and became the greatest skillful maestro at the end of the 19th century. He wrote 12 different parts for the strings. The mysterious quinte in *Also Sprach Zarathustra*, the dialogue between the violin and the timpani in *Ein Heldenleben*, larks-imitating flute and the horn-describing warm sunset in autumn in *Vier Letzte Liede* ... These are all proving examples for his excellent skills. A tenor aria by an unknown singer in *Der Rosenkavalier* was the ugliest in Strauss's eyes, while it is in fact much better than many arias of deliberate composers. In *Der Rosenkavalier*, there are many elegant sections, such as the music accompanying the meet of Octavian and Sophie, as well as the solo, duet, chorus, and refrain which only Mozart's music can match with.

From *Der Rosenkavalier*, Strauss separated himself from the trend of the 20th century. He constructed his own music castle and observed the development of modern music in his castle. After a century's development of modern music, people took more interests in Strauss's music castle, and recognized there are treasures in the castle.

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纪念理查·施特劳斯诞辰 150 周年 R.Strauss Bravo!

2014.6.6 FRI

根特·赫比希与国家大剧院管弦乐团
理查·施特劳斯的*生命之歌*：最后四首歌

China NCPA Orchestra

An Ode to Life: Günther Herbig Conducts R. Strauss's Four Last Songs

2014.8.30 SAT

吕嘉与国家大剧院管弦乐团
理查·施特劳斯的*生命之歌*：查拉图斯特拉如是说

China NCPA Orchestra

An Ode to Life: LÜ Jia Conducts R. Strauss's Also Sprach Zarathustra

2014.11.20 THU

国家大剧院管弦乐团室内乐系列
理查·施特劳斯的*生命之歌*：变形

NCPAO in Chamber

An Ode to Life: R. Strauss's Metamorphosen

2014.12.13 SAT

安东尼·维特与国家大剧院管弦乐团
理查·施特劳斯的*生命之歌*：阿尔卑斯山交响曲

China NCPA Orchestra

An Ode to Life: Antoni Wit Conducts R. Strauss's Alpine Symphony



当贝多芬不再与命运搏斗

王纪宴

巴尔扎克曾说，贝多芬是“惟一使我产生过嫉妒感的人”。人们不禁要问：是什么使得这位法国文豪嫉妒比他年长 29 岁的作曲家？不难推断，那应该是贝多芬在他的音乐作品中体现出的巨大创造力。贝多芬作为人类历史上最伟大、最受人爱戴的音乐家之一，不仅在其最出色的杰作中臻于音乐艺术的巅峰，而且其创作活动本身即是对人类不可思议的创造能力的卓越印证。贝多芬留下了 7500 多页手稿，如同当代哲学家卡尔·波普尔所指出的：“贝多芬的手稿是他的创造性自我批评、不断重新考虑他的思想和经常无情地纠正这些思想的文献。这种无情地自我批评的态度也许可以使人们更容易理解贝多芬从海顿和莫扎特的影响开始作曲到他的最后作品的惊人的个人发展。”

与前辈作曲家海顿和莫扎特相比，贝多芬的很多作品都是他呕心沥血之作。第九交响曲（2015 年 3 月 13 日，光明的旅程 2014/15 乐季·陈佐湟指挥贝多芬“欢乐颂”）的创作花费了三年，但其构思却跨越了长达三十年的时间！他惟一的歌剧《菲德里奥》的谱曲和修改持续了十年。仅为剧中男主角弗洛莱斯坦的第一首咏叹调，贝多芬就作了不下十八种尝试；终场的重唱也留下了十种草稿。贝多芬还先后为他这部心爱的歌剧写了四首序曲，这在音乐史上

绝无仅有。舒曼曾言，贝多芬为一部歌剧写了四首序曲，而罗西尼却可以为四部歌剧写一首序曲。对于三首分别被冠以《莱奥诺拉》第一、第二和第三的序曲（最后一首是三首序曲中最为音乐会听众熟知的），舒曼曾写道：

这位艺术家好像让我们观察他怎样进行工作。我们可以看到他怎样删改主题和配器，他又怎样在两首序曲里都不肯割舍弗洛莱斯坦的咏叹调，这首咏叹调开头三小节又怎样贯穿在整首乐曲里。他又怎样不肯去掉那段小号插句（这段插句在第三首序曲里比在第二首里更优美），他又怎样精益求精地直到达到我们所赞美不已的第三首的完美境地为止。

在伟大的创造力之外，人们或许还会经常想到的问题：是什么特质使得贝多芬的音乐在二百年的时间里以超越任何其他音乐家的规模为全世界亿万人所钟爱？1819 年 4 月至 5 月间，贝多芬谱写《庄严弥撒》的《慈悲经》时在总谱手稿第一页上写下了那句为后世所熟知的名言：“Von Herzen – Möge es wieder – zu Herzen gehn!”（“发自内心——但愿也会——走向内心！”），这是贝多芬创作时内心最强烈的愿望，也是他的大多数音乐杰作的最好写照，贝多芬笔下的音乐，确实是最真挚的心灵间穿越时空的契合与交流。尽管，在很多年轻人看来，贝多芬的旋律不像他们钟爱的流行歌

曲那般具有脍炙人口的、醉人的甜美，而且，这位大师的很多旋律甚至在最初呈现时过于内敛低沉，正如匈牙利音乐学家萨波奇·本采在他的《旋律史》一书中指出的：“贝多芬的伟大旋律大多数都在中提琴和大提琴的阴暗音区内”，这令人立即会想到第九交响曲第四乐章著名的《欢乐颂》主题的前两次呈示。旋律的美或许不是德国音乐传统的强项所在，尽管，贝多芬也完全能够以最朴素的寥寥数个音符将罕见的旋律之美与催人泪下的悲怆升华感融为一体，在这方面最有说服力的例证莫过于经常被提及和赞美的贝多芬 20 岁时在故乡波恩创作的《悼念皇帝约瑟夫二世康塔塔》中那段后来在歌剧《菲德里奥》终场再次响起的双簧管的宽广旋律，如同《庄严弥撒》的《降福经》中的小提琴独奏一样，完全不是对贝多芬一知半解的“艺术涉猎者”（德国作家托马斯·曼语）心目中握紧拳头与命运搏斗的贝多芬，而是以最明澈、柔和的声音发出的如泣如诉、诚挚亲切的抚慰，从没有哪位作曲家能像此刻的贝多芬那样如同慈爱的父兄，以深沉的爱贴近我们的内心。贝多芬的音乐之所以深受全世界各民族、国家、地区有着不同肤色和文化的人们的热爱，原因正在于他的音乐中那种雄浑的、热烈的、振奋的、抚慰的情愫能带给听者心灵最宝贵的启迪和滋养，引领精神升华至超凡入圣的崇高境界。2013 年 11 月指挥维也纳爱乐乐团在国家大剧院演奏贝多芬交响专场音乐会的克里斯蒂安·蒂勒曼曾说：“该如何认识贝多芬的音乐？它不但充满力量，活力四射，同时它不失柔美。吸引我们的是那种健康有力的特质，不可思议的健康和力量！它给我们充电，我不知道它如何作用于您？对我来说，他的音乐总能激励我。”我国古代文论家刘勰有言：“繁采寡情，味必生厌。”贝多芬的音乐之所以演奏如此频繁而从不让我们生厌，正在于其高度艺术性与深沉真挚之情的完美结合，或者更准确地说，情感内涵的蕴藉本身就是贝多芬艺术不可分割的构成。

作为人类历史上最有思想的音乐家之一，贝多芬是能够意识到自己的音乐所具有的力量，所以他才能自信地宣称：“谁能理解我的音乐，谁就能超越常人难以摆脱的苦难。”但我们真的理解贝多芬的音乐吗？一位像贝多芬这样的伟大艺术家也注定是受到误解和曲解最多的人。按照托马斯·曼的观点，作品的成功常有赖于误读，但误读和曲解毕竟是对创作者初衷的背离。对于贝多芬，很多从未完整听过他一首乐曲的人很可能会立即想到那四个音符的所谓“命运主题”，想到他的第五交响曲，想到这位遭遇耳聋不幸的作曲家与命运搏斗的顽强意志。指挥大师阿巴多曾在访谈中提及，贝多芬第五交响曲的开头由于被过度大众化，在某些场合甚至带有了几分滑稽感，这实在是可悲的亵渎。这是源远流长的“过度阐释”和“标签化”认识习惯导致的不良结果。

贝多芬 C 小调第五交响曲的开头动机真的是“命运在敲门”吗？贝多芬在总谱上并未写下任何与“命运”相关的文字，他在书信和晚年的谈话录中也从未提及这部交响曲与“命运”主题相关。很多人甚至认为贝多芬不会说出这样幼稚的话来。那么，始作俑者是何人？是曾为贝多芬担任助理、料理各种事务、因而在数年间与贝多芬朝夕相处并且日后写出第一部贝多芬传记的安东·申德勒。申德勒写道，贝多芬曾指着他的 C 小调交响曲总谱上第一乐章的开头主题说：“命运就是这样来敲门的！”但申德勒早已成为臭名昭著的文献破坏和篡改者的同义词，他不仅对贝多芬留下的约 400 本谈话簿（贝多芬晚年耳聋加剧，与人交谈时需要对方将谈话内容写下来）毁坏了约 260 本，而且在剩余的不到 150 本中伪造了大量内容。后世从事犯罪学研究的专家通过笔迹鉴定而确认了申德勒的这种不可饶恕的可耻行径，由此也提醒人们对这位以贝多芬代言人和权威诠释者自居的人所记述的所谓贝多芬言行进行谨慎甄别。关于第五交响曲的开头动机，根据贝多芬的学生卡尔·车尔尼的说法，贝多

芬的灵感来自他不期而遇听到的金翅雀鸣啾的节奏，这与所谓“命运的敲门声”相去何其遥远！

为贝多芬交响曲“编故事”的做法，据史学大师雅克·巴尔赞在《从黎明到衰落——西方文化生活五百年》一书中所持的观点，始于贝多芬同时代充满传奇色彩的德国浪漫派作家、作曲家和评论家 E.T.A. 霍夫曼（奥芬巴赫的著名歌剧《霍夫曼的故事》的主人公原型）。因为“从《英雄交响曲》开始，贝多芬每部交响曲的听众初听时都觉得深奥难懂，于是，能够听懂这种音乐的内行就撰写评注，帮助茫然的听众理解音乐。既然贝多芬的交响曲结构宏伟、效果感人，那么最好的办法就是编出一个有人物有情节的故事，如同人们所熟悉的歌剧一样。为一部交响曲提供的‘情节’不必同音乐完全吻合，只要暗示某些章节的意思，就能让听众尽情发挥想象力了。贝多芬的早期崇拜者之一是 E.T.A. 霍夫曼……他为贝多芬的交响曲撰写节目单解说词，开了这种做法的先河。”值得注意的是，对于贝多芬的“难以描述的深奥和壮丽的 C 小调交响曲”时，霍夫曼并未将它与“命运”的观念相联：

这一部奇妙的作品是如何不断地向高潮推进，急迫地将听众引向无限的精神世界！……无疑，整部交响曲像一首巧妙的狂想曲掠过每个人，每一个有思想的听众的心灵，则一定会被一种非语言所能表达的奇特的渴望深深地、亲切地震动，并且直到最后的和弦，甚至在这最后的和弦结束后还无力挣脱为悲哀和欢乐的音响所拥抱的奇特的精神世界。

甚至罗曼·罗兰，这位将贝多芬作为充满神圣色彩的叛逆者、受难者和英雄加以文学化塑造的法国作家，在他的《贝多芬传》中也没有从“命运”的角度解释第五交响曲。尽管，罗曼·罗兰对贝多芬进行“过度阐释”方面也是最具代表性的人物。如对于贝多芬

第三《英雄》交响曲第一乐章再现部到来前的段落，由于圆号在小提琴演奏的和声尚未转到主调性时即奏响，给人的感觉好像是圆号错误地提前四小节进入，在此曲首演时，贝多芬的学生里斯指出了这一点，遭到贝多芬的呵斥，说明作曲家是有意为之的。但像柏辽兹这样一向敢于打破陈规的作曲家都承认：“要想给这一个音乐上的怪癖找到一个严正的辩解是有困难的”；但罗曼·罗兰以文笔优美的描述给出了高度诗意化的阐释：

被打倒的战士想要爬起，但他再也没有力气；生命的韵律已经中断，似乎已濒毁灭……突然，命运的呼喊微弱地透出那晃动的紫色雾幔，英雄在号角声中从死亡的深渊站起。整个乐队跃起欢呼他，因为这是生命的复活……再现部开始了，胜利将由它来完成。

对于很多听众，这样的描述与这段音乐激发的戏剧性的画面感太契合无间了！一旦读过这样的文字，此后再听贝多芬《英雄》交响曲第一乐章，想象力要不受其影响甚至左右是有相当难度的。虽然罗曼·罗兰在法兰西文学史上的成就和地位根本不足以与巴尔扎克、雨果和夏多布里昂这些巨匠比肩，但在解释音乐的众人中他毕竟是文笔精湛的作家，再加上傅雷在译其作品过程中对文字表达的提升，更使得他在中国音乐爱好者中具有极大影响。早在傅雷之前，由英文版转译的《悲多汶传》就已经产生了相当热烈的反响，诗人冯至称这本小书是当时青年们的“生活教科书”。书中所写贝多芬与歌德在特普利茨散步遇到皇室队列、前者恭敬让路而后者傲然穿行的佳话更是投合了当时青年的傲世心态。事实上，此事的真实性颇值得怀疑。它是由比贝多芬年轻 15 岁的女作家贝蒂娜·冯·阿尼姆（可能是贝多芬的恋人之一）在她声称的贝多芬写给她的信中写到的，而据音乐家研究，基本可以认定的是，贝蒂娜发表的贝多芬写给她的三封信，只有一封出自贝多芬手笔，其余两封是她自己假

托之作。

罗曼·罗兰讲述的贝多芬与他的赞助人李希诺夫斯基之间的冲突，更是被广泛传诵。亲王请贝多芬在他府邸做客的法国军官弹奏音乐，遭到拒绝。当亲王的邀请变为要求时，激起了贝多芬的愤怒，他打碎亲王的胸像，冲出门去，在滂沱的大雨中走回自己住处后，立即给亲王写了一封言辞铿锵的信，其中有令无数人为之热血沸腾的语句：

亲王，你的地位是凭偶然出生得来的，而我的地位却完全靠我自己赢得。现在也好，将来也好，世间会有成千上万的亲王，但是在这个世界上，贝多芬只有一个。

人们通过罗曼·罗兰读到的这则慷慨激昂的经历到此戛然而止，但今日的音乐学家们和严谨的传记作者会告诉读者，之后贝多芬与李希诺夫斯基亲王很快又重归于好，直到亲王于 1814 年去世。

贝多芬虽然确实写下过“我要扼住命运的咽喉”，但在《庄严弥撒》总谱手稿的《信经》开头，他写道：“上帝在万物之上，上帝从来没有抛弃我。”音乐史家保罗·亨利·朗在他的巨著《西方文明中的音乐》中对此慨叹：“这句话出自一个所患的病是一个音乐家所能忍受的最大的不幸的人之口，实在令人感动。”由此来看，贝多芬并非总是很多人想象中那位与命运搏斗的强者，他更符合人性的复杂与纠结心态，而第五交响曲也不宜作为与命运顽强抗争直至取得最后胜利的“情节剧”配乐。欧美各国主要乐团、演出机构和唱片公司等自上世纪 90 年代后逐渐摒弃将“命运”作为贝多芬第五交响曲标题的做法是出于对作曲家及其创作的尊重，而在我国，“命运搏斗”说影响极深，以至于目前几乎所有相关出版物和演出宣传仍毫不犹豫地这部交响曲称为“命运交响曲”。我们或许太习惯于、太情不自禁地、太强烈地需要通过文字来开始我们对音乐的了解，却忽略了这样一个最基本的事实，即我们应该、而

且必须与音乐直接对话。聆听贝多芬和古典音乐大师的音乐，不应囿于标题，应该着眼于音乐本身，感悟作曲家通过笔下的音乐所揭示、所展现的人类真实丰富的生命律动和宽广深邃的精神内涵，正如英国音乐评论家巴希尔·迪恩所指出的：

18 世纪的交响曲本质上是一种贵族的娱乐形式；而在浪漫主义者那里，它是以宏伟的气度进行自我表达的媒介。对于贝多芬而言，两者都不是。它是公众的作品，并非私人性的。它并不表现他当时的个人境况，他也不用它去象征某一桩亲密的人际交往。第二交响曲写于海利根施塔特遗嘱时期；此外并未有哪位女性曾得到过他题献一部交响曲或一首序曲的恭维之词。贝多芬的公众是人类，他是人类的代言人。在他的交响曲和序曲中，他宣告了自己对于生命的观念，这种观念，他相信，具有广泛的普适性：对大自然的爱，对和平、自由与兄弟情义的渴求，冲突、挫折与胜利的现实。为了实现他的目标，他必须锻造一种新的交响音乐语言，这种语言的冲击力更为直接，而同时又承载着到那时为止尚未被探索的表现幅度。

也许没有人有权利告诉他人应该从音乐里听什么，即使是瓦格纳和萧伯纳这样的名家也不例外。瓦格纳称贝多芬第七交响曲（2014 年 12 月 19 日，国家大剧院七周年庆典音乐会·艾森巴赫演绎莫扎特与贝多芬）的第四乐章为“舞蹈的至圣”，未必是对这个虽有舞蹈的热烈奔放但还有着比舞蹈更深广内涵的杰出乐章的准确界定；而萧伯纳于 1927 年 3 月 18 日贝多芬逝世 100 周年纪念日前夕发表的名篇《贝多芬百年祭》中，也谈到这个乐章：“确定无疑的是，没有任何我曾听说的黑人狂欢能像贝多芬第七交响曲的最后乐章那样能够激发最黑的舞者狂舞不止。”如今读来，这种字里行间透着自我欣

赏的机智和肤色歧视的俏皮话对于理解贝多芬的音乐并无裨益。又如贝多芬第四交响曲(2014年8月23日,吕嘉与国家大剧院管弦乐团·舒伯特第五交响曲与贝多芬第四交响曲),历代阐释者和听众有着不同的见解,舒曼将之比作“玉立于两个北方巨人间的希腊少女”,未免忽视了作品中粗犷有力的方面,包括引子里令人瞩目的阴郁色彩。而传统的阐释常常以贝多芬的英雄精神作为理解音乐的线索,认为这部轻快、明朗的交响曲是在“用浪漫的手法反映英雄生活的另一个侧面”。如今看来,这种说法同样缺乏说服力。贝多芬虽以第三《英雄》交响曲赞美英雄的精神和业绩,但他并非时刻以英雄自居的自大狂,他并未像莱辛在《汉堡剧评》中讽刺高乃依剧中的人物时所说的那样,让作品中的每一个乐句都“喘着英雄主义的粗气”,他也未必希望后世的人们循着他的每一部作品去体验所谓英雄的心路历程。法国作家莫里亚克曾指出,作家笔下的人物,“不管是变了形也好,移植的也好,每一个都代表着某些状态、倾向、习性,最好的、最坏的,上天的、下界的”,音乐也是如此,伟大作曲家笔下的音乐首先是杰出的音乐创造,是卓越的声音艺术,而它反映的是人的精神乃至整个生存状态——不仅是英雄的,也包括有着健康人性的凡夫俗子的;不仅有崇高情愫,也有恣意狂欢——就像我们在贝多芬这部交响曲尤其是最后一个乐章里将要听到的。假如我们放弃有关“英雄”等诸如此类的意象,以轻松心态专注于音乐本身,或许会发现,在高潮迭起的音乐进行中,“无穷动”式的活力、幽默的嬉戏感以及瞬间的抒情此消彼长,融汇交织,妙趣横生。临近曲终,在短暂的停顿后,乐队的低音区出现了忙忙碌碌、含混不清的絮语,先前听到的好似街头小调的旋律悠然响起,但不久就被乐队打断。“无穷动”主题改头换面地登场了,但它面目全非——它被拉长、放慢,昔日的“无穷动”一变而为缓慢的爬行,原来的兴高采烈成了故作感伤的叹息,似乎久已不耐烦的乐队以旋风般的下行音阶和强奏和弦作为回

敬,并以此响亮有力地结束了整部交响曲。

从上个世纪初李叔同在他创办的《音乐小杂志》上发表他撰写的三百余字的《比独芬传》,到鲁迅笔下的培得诃芬,蔡元培绝句中的“贝多芬”、“白堤火粉”、“裴德芬”和“悲多汶”,直到傅雷在罗曼·罗兰的《贝多芬传》中将Beethoven译为我们今日熟知的“贝多芬”,一个多世纪间,无数心灵深受贝多芬音乐的感动、抚慰、激发和鼓舞。今天,我们或许愿意面对一位更加真实的贝多芬,更直接地倾听他的音乐。今天,我们尊重一个人,可能不再习惯于对他或她进行“提纯”和标签化,而是在尊重其高尚之处的同时也宽容地接受其瑕疵;而对于艺术家,我们还应更多地借鉴文学中的“新批评”学派所倡导的一个重要观点,即不再以其生平去解释其创作,承认其作品自身的生命,从而更多地以“细读”的方式专注于艺术作品。较之“与命运搏斗”的理念,贝多芬的音乐有更寥廓的时空、更宽广的维度和更深邃的内涵,而要更好地感悟这一切,惟有如作曲家科普兰所热切建议的——“全神贯注地听,有意识地听,用自己全部的智慧听”。以更少的先入之见和直面经典的心态重新感受和认识贝多芬,不妨以国家大剧院管弦乐团的“青春派贝多芬系列”为新起点,开启光明的旅程。

作者王纪宴,中国艺术研究院音乐学者,学术研究重点为本真演奏运动与交响乐及歌剧作品分析。作为乐评家为《留声机》、《人民音乐》和《爱乐》等主要报刊撰稿,并在国家大剧院定期举办音乐讲座。

青春派贝多芬 Beethoven Project

2014.8.23 SAT

吕嘉与国家大剧院管弦乐团
舒伯特第五与贝多芬第四
LÜ Jia & China NCPA Orchestra
Schubert 5 & Beethoven 4

2014.12.19 FRI

国家大剧院七周年庆典音乐会
艾森巴赫演绎莫扎特与贝多芬
NCPA 7th Anniversary Concert
Eschenbach Conducts Mozart and Beethoven

2015.3.13 FRI

国家大剧院管弦乐团
陈佐湟指挥贝多芬“欢乐颂”
China NCPA Orchestra
Chen Zuohuang Conducts Beethoven No.9

国家大剧院管弦乐团室内乐系列

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

从巴赫、海顿、莫扎特、贝多芬，到门德尔松、巴托克、理查·布里顿、肖斯塔科维奇，国家大剧院管弦乐团室内乐系列将带领广大乐迷，以强烈的好奇和无上的愉悦，去寻访和领略数个时代的伟大作曲家们关于室内乐的天才乐思和艺术瑰宝。

在国家大剧院管弦乐团的音乐家们看来，室内乐艺术中闪耀的那份精巧、雅致、妙趣和亲密，不仅是它最独特和最动人的音乐语言，

更是我们通向最深邃和最广大的音乐境界的一条秘径。由此，他们对室内乐的开拓与探索，也将成为音乐家与乐迷们为携手追寻音乐真谛而开始的一次关于分享和共历的旅程。

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

光明的旅程
国家大剧院管弦乐团
2014/15乐季

室内乐
Chamber

CHINA NCPA ORCHESTRA
A JOURNEY OF LIGHT
2014/15 SEASON

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, Bartok, Richard, Britten and Shostakovich, guiding music lovers with strong curiosity and sublime pleasure, to seek and appreciate brilliant thoughts and artistic treasures of chamber music left by great composers of the past generations.

In the eyes of NCPAO musicians, chamber music boasts such features as delicacy, grace, subtleness and intimacy, which is not only its unique and enchanting musical language, but a secret path

leading us to a deep and vast music world. Therefore, their exploration of chamber music will be a journey shared and experienced by both the musicians and music fans starting to pursue the nature of music.

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

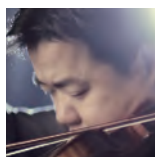
2014.5.8 THU

音乐厅 Concert Hall

Mostly Mozart NCPA May Festival 2014 Opening Concert 完全莫扎特·启程：2014 五月音乐节开幕音乐会



指挥：吕嘉
Conductor: LÜ Jia



小提琴：宁峰
Violin: NING Feng



单簧管：萨宾·梅耶
Clarinet: Sabine Meyer

曲目

莫扎特：《狄托的仁慈》序曲，作品 621 号
莫扎特：G 大调第三小提琴协奏曲，作品 216 号
莫扎特：A 大调单簧管协奏曲，作品 622 号

PROGRAM

Mozart: Overture from *La Clemenza di Tito*, K.621
Mozart: Violin Concerto No.3 in G major, K.216
Mozart: Clarinet Concerto in A major, K.622

本场音乐会将由我们的首席指挥吕嘉先生执棒，携手两位备受推崇的特邀艺术家与乐团一起，共同呈现一场莫扎特专场音乐会。起初，《狄托的仁慈》这部正歌剧并不像莫扎特其他歌剧诸如《魔笛》、《费加罗的婚礼》等那样成功和受欢迎，不过，最近几年，它的关注度已经与日俱增并已成功跻身于莫扎特的杰作之列，这部歌剧的序曲已成为音乐会中备受欢迎的曲目。这部歌剧结构紧凑、格调高雅，完美地诠释了罗马皇帝提图斯的故事。接下来的是莫扎特的第三号小提琴协奏曲，创作于作曲家年仅 19 岁之时，是其青年时代最为杰出的作品之一。此次演奏这首曲目的独奏家是宁峰，他获奖无数，其中包括最具声望的国际帕格尼尼小提琴大赛的最高奖项。过去几年间，他的演出足迹遍及全球，同许多知名乐团及指挥有过合作，他的首张独奏专辑被评论界称为“令人震撼”。在音乐会的下半场，将由德国单簧管演奏家萨宾·梅耶演绎备受喜爱的莫扎特 A 大调单簧管协奏曲。梅耶女士经常同柏林爱乐、维也纳爱乐、芝加哥交响乐团、伦敦爱乐等许多著名乐团合作。由这样一支星光熠熠的艺术家带来由古典巨人之一的作品组成的迷人的音乐之夜，相信它将开启一个完美的国家大剧院五月音乐节。

In this concert, we bring you an all-Mozart programme with two highly distinguished guest artists, under the baton of our Chief Conductor, Lü Jia. Initially not as popular a success as Mozart's other operas such as *Die Zauberflöte* or *Le Nozze di Figaro*, the opera seria *La Clemenza di Tito* has nevertheless gained increasing recognition as one of his great works in recent years, and the overture to the opera has always been a favorite in concerts. Compact and regal in nature, it sets the scene perfectly for the tale of the Roman emperor Titus. This is followed by one of Mozart's most outstanding youthful accomplishments, his Violin Concerto No.3, written when the composer was only 19 years old. Our soloist for the piece, Ning Feng, is the top prizewinner of the prestigious International Paganini Competition, among his many other remarkable achievements. Over the past few years he has performed with many renowned orchestras and conductors around the world, and his debut solo recording was declared "stunning" by critics. We are joined in the second half, for Mozart's much loved Clarinet Concerto in A major, by the German clarinetist Sabine Meyer, who regularly performs with orchestras such as Berlin Philharmonic, Vienna Philharmonic, Chicago Symphony, London Philharmonic and many others. With such a starry line-up of artists offering up an enchanting evening of music by one of the Classical giants, this is surely a perfect opening to our May Festival at NCPA.

SABINE MEYER

萨宾·梅耶



2014.5.17 SAT

小剧场 Multifunctional Theater

国家大剧院 2014 五月音乐节
NCPA MAY FESTIVAL 2014

Dancing Strings Yang Xuefei & NCPA YOUNG Quartet Concert

轻舞霏扬：杨雪霏与国家大剧院 YOUNG 四重奏音乐会



吉他：杨雪霏

Guitar: YANG Xuefei



国家大剧院 YOUNG 四重奏

NCPA YOUNG Quartet

曲目

胡戈·沃尔夫：G 大调意大利小夜曲（弦乐四重奏）
维瓦尔第：D 大调吉他协奏曲，作品 93 号
J.S. 巴赫：a 小调吉他与弦乐四重奏（改编自 a 小调小提琴协奏曲）
卡斯特诺沃 - 泰德斯科：吉他五重奏，作品 143 号
博凯里尼：D 大调第四吉他五重奏“方丹戈舞”，作品 448 号

PROGRAM

Hugo Wolf: Italian Serenade in G major, for String Quartet
Vivaldi: Guitar Concerto in D major, RV 93
J.S.Bach: Concerto in A minor, for Guitar and Quartet (Adapted from Violin Concerto in A minor)
Castelnuovo-Tedesco: Quintet for Guitar and String Quartet, op. 143
Luigi Boccherini: Guitar Quintet No.4 in D major, G 448, "Fandango"

2014.5.21 WED

小剧场 Multifunctional Theater

国家大剧院 2014 五月音乐节
NCPA MAY FESTIVAL 2014

Mostly Mozart: The Philadelphia Orchestra & NCPA Orchestra Chamber Concert

完全莫扎特·邂逅 费城交响乐团与国家大剧院管弦乐团室内乐音乐会

指挥：克里斯蒂安·默切拉鲁 Conductor: Cristian Macelaru

曲目

莫扎特：e 小调小提琴与钢琴奏鸣曲，作品 304 号
莫扎特：C 大调弦乐四重奏“不和谐音”，作品 465 号
国家大剧院 YOUNG 四重奏

莫扎特：C 大调第三长笛四重奏，作品 285b 号
长笛：叶怡衿 / 小提琴：Amy Oshiro
中提琴：Judy Geistx / 大提琴：Richard Harlow

莫扎特：D 大调第三十五交响曲“哈夫纳”，作品 385 号

PROGRAM

Mozart: Violin Sonata in E minor, K.304
Mozart: String Quartet in C major, K.465, "Dissonant"
NCPA Young Quartet
Mozart: Flute Quartet No.3 in C major, K.285b
flute: YEHI-Jeng / violin: Amy Oshiro,
viola: Judy Geistx / cello: Richard Harlow
Mozart: Symphony No.35 in D major, K.385, "Haffner"

2014.6.22 SUN

小剧场 Multifunctional Theater

The Age of Immaculate 纯真年代

曲目

舒伯特：A 大调钢琴五重奏“鳟鱼”，作品 667 号
国家大剧院弦四重奏
格里格：霍尔贝尔组曲，作品 40 号
埃尔加：e 小调弦乐小夜曲，作品 20 号

PROGRAM

Schubert: Piano Quintet in A major, D.667 "The Trout"
NCPA String Quartet
Grieg: Holberg Suite, op.40
Elgar: Serenade for Strings in E minor, op.20

指挥：袁丁

Conductor: YUAN Ding



2014.7.13 SUN

小剧场 Multifunctional Theater

Souvenir de Florence 佛罗伦萨的回忆

指挥：袁丁 Conductor: YUAN Ding

曲目

柴可夫斯基：D 大调第一弦乐四重奏，作品 11 号
国家大剧院彩虹四重奏
柴可夫斯基：佛罗伦萨的回忆（弦乐团版本）

PROGRAM

Tchaikovsky: String Quartet No. 1 in D major, op. 11
NCPA Rainbow Quartet
Tchaikovsky: Souvenir de Florence (Version for string orchestra)

2014.11.20 THU

小剧场 Multifunctional Theater

An Ode to Life: R.Strauss's Metamorphosen 理查·施特劳斯的生命之歌：变形



指挥：焦阳

Conductor: JIAO Yang

曲目

理查·施特劳斯：A 大调弦乐四重奏
国家大剧院 YOUNG 四重奏
理查·施特劳斯：变形曲，为 23 个独奏弦乐而作

PROGRAM

R.Strauss: String Quartet in A major, op. 2, TrV 95
NCPA Young Quartet
R.Strauss: Metamorphosen, Study for 23 Solo Strings, TrV 290, AV 142

2014.9.27 SAT

音乐厅 Concert Hall

An Enchanting Night of Strings Shanghai Quartet & NCPA Orchestra Chamber Concert

弓弦盛宴：上海四重奏与
国家大剧院管弦乐团室内乐音乐会



上海四重奏
Shanghai Quartet

曲目

华金·图里纳·佩雷斯：斗牛士的祈祷
巴托克：弦乐嬉游曲，作品 113 号
柴可夫斯基：C 大调弦乐小夜曲，作品 48 号

PROGRAM

Joaquín Turina Pérez: La Oracion del Torero
Bartok: Divertimento for String Orchestra, Sz.113
Tchaikovsky: Serenade in C major for Strings, op.48

国家大剧院管弦乐团非常欢迎上海四重奏乐团的到来，对于能够跟他们合作演奏这一美妙而富于变化的曲目感到欣喜。上海四重奏乐团首先将为我们演绎一段该团保留曲目中的经典，然后与管弦乐团的弦乐声部一起演奏二首意境迥然不同的音乐杰作。巴托克这首作于 1939 年的《弦乐嬉游曲》充满了民间舞曲的元素，其现代主义的节奏特征与巴洛克式大协奏曲的神韵形成了鲜明的对比，让独奏家和整个乐团在演奏中争相竞技。本场的压轴曲目——柴科夫斯基美妙的 C 大调小夜曲定会让观众再次振奋。这首曲目因为经常被电影和芭蕾舞剧采用而成为了永恒的经典，它一直是浪漫主义晚期的最佳作品之一。

NCPA Orchestra is thrilled to be welcoming Shanghai Quartet to its home and collaborate with them on this beautiful and diverse programme. After treating us to a brief classic from the quartet repertoire, they are joined by the orchestra's string section to perform three pieces varied in their mood but unified by their musical greatness. Bartok's *Divertimento* from 1939 is full of folk-inspired dance music, its Modernist rhythmic features contrasting with the Baroque-like *Concerto Grosso* texture, pitting soloists against the whole orchestra. However, the finale of the concert, Tchaikovsky's sumptuous *Serenade in C major* will surely lift your spirit once more. Also immortalised in the popular consciousness through much usage in films and ballets, this remains one of the definitive works of the late Romantic era.

2014.9.30 TUE

音乐厅 Concert Hall

NCPA International Percussion Festival 2014 Opening Concert

国家大剧院 2014 国际
打击乐节开幕音乐会



指挥：李飏
Conductor: LI Biao

曲目

巴赫：g 小调第七羽管键琴协奏曲，作品 1058 号
巴托克：为弦乐、打击乐和钢片琴所作的音乐
谢德林：卡门组曲（改编自乔治·比才同名歌剧）

PROGRAM

Bach: Harpsichord Concerto No.7 in G minor, BWV 1058
Bartok: Music for Strings, Percussion and Celesta
Shchedrin: Carmen Suite after George Bizet's Opera

国家大剧院第一届打击乐音乐节取得了极大的成功。今年，著名的打击乐音乐家李彪先生将重返大剧院，为第二届打击乐音乐节揭幕。本次音乐节的曲目兼收并蓄，时间跨度长达 300 年之久，将为观众带来一场听觉盛宴。第一支曲目是巴赫的 g 小调第七羽管键琴协奏曲，它是巴洛克时期的经典作品之一。这首曲目使得北京的观众有一个难得的机会聆听精美的羽管键琴担纲主奏，同时它也展现了国家大剧院管弦乐团在不同寻常的领域对其曲目的精彩演绎。第二支曲目是匈牙利作曲家巴托克创作的《为弦乐、打击乐和钢片琴写的音乐》，这首作品是 20 世纪上半叶的代表作之一。这首四乐章的作品尤其为打击乐的世界开创了无限的可能性，比如它颠覆地将钢琴这一乐器主要用作打击乐器。在第二和第四这两个较快的乐章中，巴托克对唱式的谱曲展示出了令人炫目的复杂节奏。这个难忘之夜的收官之作对中国观众来说是一首新作，但实际上，观众一听到音乐就能立刻辨认出来。这首由俄罗斯作曲家罗季翁·谢德林创作的《卡门组曲》，将比才那部家喻户晓的歌剧中所有广为传唱的乐旨和旋律巧妙地融入一首技艺高超的管弦乐中，结果证明他的这一创举堪称绝妙。

The inaugural Percussion Festival at NCPA was a phenomenal success. In this concert, the renowned percussionist Li Biao returns to open the second edition of the festival with an eclectic programme that promises to be a sonic feast. Spanning over 300 years, the programme starts with a Baroque classic, J. S. Bach's Harpsichord Concerto No.7. This provides a rare opportunity for audiences of Beijing to hear this exquisite instrument in a leading role, and also showcases NCPA Orchestra in an unusual territory for its repertoire. This is followed by one of the masterworks of the first half of twentieth century, *Music for Strings, Percussion and Celesta* by the Hungarian composer Bela Bartok. In four movements, the work opens up infinite possibilities for the percussion sound world in particular, including its revolutionary use of piano as primarily a percussive instrument. In its faster movements (Second and Fourth), Bartok's antiphonal writing is a thrilling display of intricate rhythms. To round up this unforgettable evening is a work new to Chinese audiences, but in fact its musical contents will be instantly recognisable. *Carmen Suite* by Russian composer Rodion Shchedrin ingeniously incorporates all the well-known motifs and melodies from Bizet's hugely popular opera into a virtuosic orchestral piece, and the result is nothing short of wondrous.

2014.4.10-12

歌剧院 Opera House

La Traviata

茶花女

指挥：安德列·巴蒂斯托尼
 导演 / 灯光设计：海宁·布洛克豪斯
 舞美设计：贝尼托·莱奥诺里
 服装及化妆设计：强卡洛·科利斯
 编舞：苏珊娜·贾罗拉
 Conductor: Andrea Battisoni
 Director and Lighting Designer: Henning Brockhaus
 Stage Designer: Benito Leonori
 Costume and Make-up Designer: Giancarlo Colis
 Choreographer: Susanna Girola

主演
 薇奥莱塔：张立萍 / 周晓琳
 阿尔弗莱德：王传越 / 莫华伦
 阿芒：廖昌永 / 张峰
 弗洛拉：杨燕婷 / 陈雅洁
 加斯顿伯爵：许雷
 杜菲尔男爵：刘嵩虎
 欧比尼侯爵：梅杰
 医生：赵明
 安妮娜：李欣桐
 多梅斯迪克（弗洛拉的仆人）：合唱团
 约瑟夫（薇奥莱塔的仆人）：合唱团
 邮差：合唱团

Leading Cast
 Violetta: Zhang Liping / Zhou Xiaolin
 Alfredo: Wang Chuanyue / Warren Mok
 Germont: Liao Changyong / Zhang Feng
 Flora: Yang Yanting / Chen Yajie
 Gastone: Xu Lei
 Barone: Liu Songhu
 Marchese: Mei Jie
 Dottore: Zhao Ming
 Annina: Li Xintong
 Domestic: From NCPA Chorus
 Giuseppe: From NCPA Chorus
 Basso: From NCPA Chorus



OPERA

光明的旅程
 国家大剧院管弦乐团
 2014/15乐季

歌剧

OPERA

CHINA NCPA ORCHESTRA
 A JOURNEY OF LIGHT
 2014/15 SEASON

2014.4.24-27

歌剧院 Opera House

Nabucco

纳布科

2014.5.21-25

歌剧院 Opera House

Premiere IL TROVATORE

首演 游吟诗人



作曲：朱塞佩·威尔第
脚本：特米斯托科·索莱拉
首演：1842年3月9日米兰斯卡拉剧院

主创

指挥：马西莫·扎内蒂
导演：吉尔伯特·德弗洛
舞美设计：埃兹欧·弗里杰利奥
服装设计：弗兰卡·斯夸尔恰皮诺
灯光设计：韦尼乔·凯利
多媒体设计：塞尔乔·梅塔里
编舞：刘丽历

主演

纳布科（男中音）：袁晨野
弗拉基米尔·斯托亚诺夫
阿碧凯利（女高音）：孙秀苇
安娜·玛卡洛娃
撒迦利亚（男低音）：谢尔盖·阿塔莫诺夫
欧琳·阿纳斯塔索夫
以实玛利（男高音）：金郑建
卢恰诺·冈奇
费蕾娜（女中音）：杨光
郝俊华
巴力神大祭司（男低音）：赵明
阿布达罗（男高音）：刘乃奇
安娜（女高音）：李欣桐

Composer: Giuseppe Verdi
Libretto: Temistocle Solera
Premiere: March 9, 1842 in La Scala in Milan

Conductor: Massimo Zanetti
Director: Gilbert Deflo
Set Designer: Ezio Frigerio
Costume Designer: Franca Squarciarapino
Lighting Designer: Vinićio Cheli
Projection Designer: Sergio Metalli
Choreography: Lily Liu

Leading Cast

Nabucco (Baritone): Yuan Chenye
Vladimir Stoyanov
Abigaille (Soprano): Sun Xiuwei
Anna Makarova
Zaccaria (Bass): Sergey Artamonov
Orlin Anastassov
Ismaele (Tenor): Jin Zhengjian
Luciano Ganci
Fenena (Mezzo-Soprano): Yang Guang
Hao Junhua
High Priest of Baal (Bass): Zhao Ming
Abdallo (Tenor): Liu Naiqi
Anna (Soprano): Li Xintong



作曲：朱塞佩·威尔第
脚本：剧本由萨尔瓦托·卡马拉诺并由里昂·巴达尔完成，改编自
安东尼奥·加西亚·古铁雷斯的话剧《游吟诗人》
首演：1813年1月19日·罗马
指挥：吕嘉
导演/舞美设计/服装设计：乌戈·德·安纳
灯光设计：韦尼乔·凯利
多媒体设计：塞尔乔·梅塔里

Composer: Giuseppe Verdi
Libretto by Salvatore Cammarano
Premiere: 19 January 1813, Rome
Conductor: Lü Jia
Director / Set Designer / Costume Designer: Hugo De Ana
Lighting Designer: Vinićio Cheli
Multi-media Designer: Sergio Metalli

主演

曼里科/游吟诗人：卢奇亚诺·甘奇
戴玉强
莱奥诺拉：和慧
周晓琳
卢纳伯爵：胡安·海苏斯·罗德里格斯
廖昌永
阿苏茜娜：玛丽安·高曼蒂
杨光
费南多：乔洛乔·朱赛皮尼
关致京
伊奈丝：李欣桐
张心
路易斯：王冲

Leading Cast

Manrico: Luciano Ganci
Dai Yuqiang
Leonora: He Hui
Zhou Xiaolin
Conte di Luna: Juan Jesus Rodriguez
Liao Changyong
Azucena: Marianne Cornett
Yang Guang
Ferrando: Giorgio Giuseppini
Guan Zhijing
Ines: Li Xintong
Zhang Xin
Ruiz: Wang Chong

2014.6.25-28

歌剧院 Opera House

Rickshaw Boy Premiere

骆驼祥子 首演

主创
 作曲：郭文景
 编剧：徐 瑛，根据老舍同名小说改编
 指挥：张国勇
 导演：易立明
 舞美设计：易立明
 灯光设计：王 琦
 服装设计：阿 宽

Composer: Guo Wenjing
 Playwright: Xu Ying (Based on Lao She's Novel of the Same Name)
 Conductor: Zhang Guoyong
 Director: Yi Liming
 Stage Designer: Yi Liming
 Lighting Designer: Wang Qi
 Costume Designer: A'kuan



2014.7.17-20

歌剧院 Opera House

Otello

奥赛罗

作曲：朱塞佩·威尔第
 剧本：阿里果·博依托

Composer: Giuseppe Verdi
 Libretto: Arrigo Boito

指挥：皮埃尔·乔尔乔·莫兰迪
 导演：强卡洛·德·莫纳科
 舞美设计：威廉姆·奥兰迪
 服装设计：海苏斯·路易兹
 灯光设计：韦尼乔·凯利
 多媒体设计：塞尔乔·梅塔里

Conductor: Pier Giorgio Morandi
 Director: Giancarlo Del Monaco
 Set Design: William Orlandi
 Costume Design: Jesus Ruiz
 Lighting Design: Vinicio Cheli
 Projection Design: Sergio Metall

主演
 奥赛罗（男高音）：魏松 / 古斯塔沃·波尔塔
 苔丝黛蒙娜（女高音）：张立萍 / 拉娜·科斯
 亚戈（男中音）：张峰 / 约翰·朗德格林
 卡西奥（男高音）：王传越 / 李毅
 洛多维科（男低音）：关致京
 罗德里格（男高音）：金郑建
 艾米莉亚（次女高音）：陈雅洁 / 杨燕婷
 蒙塔诺（男低音）：梅杰
 传令官（男低音）：赵明

Leading Cast

Otello: Wei Song / Gustavo Porta
 Desdemona: Zhang Liping / Lana Kos
 Jago: Zhang Feng / John Lundgren
 Cassio: Wang Chuanyue / Li Yi
 Lodovico: Guan Zhijing
 Roderigo: Jin Zhengjian
 Emilia: Chen Ya Jie / Yang Yanting
 Montano: Mei Jie
 Herald: Zhao Ming



2014.7.31-8.3

歌剧院 Opera House

Rigoletto

弄臣

作曲：朱塞佩·威尔第
脚本：弗朗斯西卡·玛利亚·皮亚韦

指挥：佩德罗·汉福特
导演：斯蒂法诺·维奇欧里
服装舞美设计：皮埃·路易吉·撒玛利塔尼
灯光设计：弗兰克·马利

主演
弄臣 (男中音)：里奥·努奇 / 迟颂
曼图亚公爵 (男高音)：皮埃罗·普蕾蒂 / 金郑建
吉尔达 (女高音)：索尼娅·扬切娃 / 么红
斯帕拉夫奇勒 (男低音)：关致京
玛德琳娜 (女中音)：牛莎莎
波尔萨 (男高音)：李想
蒙特隆涅 (男低音)：赵明
乔万娜 (次女高音)：陈冠馥
马鲁洛 (男中音)：刘嵩虎
切普拉诺 (男中音)：王鹤翔
切普拉诺伯爵夫人 (女高音)：张心
侍童 (女高音)：李欣桐
传令兵 (男中音)：赵一恋

Composer: Giuseppe Verdi
Libretto: Francesco Maria Piave

Conductor: Pedro Halffter
Director: Stefano Vizioli
Set/Costume Design: Pier L.Samaritani
Lighting Design: Franco Marri

Leading Cast
Rigoletto: Leo Nucci/ Chi Song
Mantua: Pievro Pretti/Jin Zhengjian
Gilda: Sonya Yoncheva / Yao Hong
Sparafucile: Guan Zhijing
Maddalena: Niu Shasha
Borsa: Li Xiang
Monterone: Zhao Ming
Giovanna: Chen Guanfu
Marullo: Liu Songhu
Ceprano: Wang Hexiang
Countess Ceprano: Zhang Xin
Paggio: Li Xintong
Usher: Zhao Yiluan



2014.8.13-17

歌剧院 Opera House

Premiere Cavalleria Rusticana, Pagliacci

首演 乡村骑士 丑角

歌剧名称：乡村骑士
作曲：彼得罗·马斯卡尼 (1863-1945)
脚本：乔瓦尼·塔尔乔尼 - 托泽蒂, 奎多·梅纳希

歌剧名称：丑角
作曲：鲁杰罗·莱翁卡瓦洛 (1857-1919)
脚本：鲁杰罗·莱翁卡瓦洛

导演：强卡洛·德·莫纳科
舞美设计：威廉姆·奥兰
服装设计：帕斯夸莱·格罗西
灯光设计：韦尼乔·凯利

乡村骑士主演
图里杜 (男高音)：豪尔格·德·莱昂 / 戴玉强
桑图扎 (女中音)：薇奥莉塔·乌玛娜 / 杨光
阿尔菲奥 (男中音)：安吉尔·欧德那 / 孙砾
洛拉 (女中音)：王宏尧
卢奇娅 (女低音)：付茜 (女中音)

丑角主演
卡尼奥 (帕利亚奇奥) (男高音)：古斯塔沃·波尔塔 / 魏松
内达 (科隆比娜) (女高音)：布丽吉塔·凯莱 / 孙秀苇
托尼奥 (塔代奥) (男中音)：安吉尔·欧德那 / 孙砾
西尔维奥 (男中音)：刘嵩虎 / 王鹤翔
贝佩 (阿莱基诺) (男高音)：石倚洁 / 苑路

Opera Title: CAVALLERIA RUSTICANA
Composer: Pietro Mascagni (1863-1945)
Libretto: Giovanni Targioni-Tozzetti, Guido Menasci

Opera Title: PAGLIACCI
Composer: Ruggero Leoncavallo (1857-1919)
Libretto: Ruggero Leoncavallo

Director: Giancarlo del Monaco
Set Design: William Orlandi
Costume Design: Pasquale Grossi
Lighting Design: Vinicio Cheli

CAVALLERIA RUSTICANA Leading Cast
Turiddu: Jorge de Leon / Dai Yuqiang
Santuzza: Violeta Urmana / Yang Guang
Alfio: Angel Odena / Sun Li
Lola: Wang Hongyao
Lucia: Fu Qian

PAGLIACCI Leading Cast
Canio (Pagliaccio): Gustavo Porta / Wei Song
Nedda (Colombina): Brigitta Kele / Sun Xiuwei
Tonio (Taddeo): Angel Odena / Sun Li
Silvio: Liu Songhu / Wang Hexiang
Peppe (Arlecchino): Shi Yijie / Yuan Lu



2014.9.11-14

歌剧院 Opera House

Norma Premiere

诺尔玛 首演

2014.9.19/21

歌剧院 Opera House

Opera Concert Guglielmo Tell

歌剧音乐会 威廉·退尔

作曲：文森佐·贝里尼
脚本：菲利斯·罗马尼

Composer: Vincenzo Bellini
Libretto: Felice Romani

指挥：雷纳托·帕伦波
导演 / 舞美设计：皮耶·阿里
服装设计：西蒙娜·莫莱希
灯光设计：弗朗哥·马里
编舞：亚历山大·潘泽沃尔塔

Conductor: Renato Palumbo
Director/Set Design: Pier'Alli
Costume Design: Simona Morresi
Lighting Design: Franco Marri
Choreography: Alessandra Panzavolta

主演

诺尔玛 (女高音): 安娜·毕若琪 / 孙秀苇
波利翁 (男高音): 安德加·高罗切戴伊 / 莫华伦
阿达尔吉萨 (女中音): 索尼娅·加纳西 / 杨光
奥罗维索 (男低音): 罗伯托·斯堪迪乌齐 / 田浩江
弗拉维奥 (男高音): 王冲 / 郁永钊
克洛蒂尔达 (女高音): 张心 / 张浩

Leading Cast

Norma: Anna Pirozzi / Sun Xiuwei
Pollione: Andeka Gorrotxategi / Warren Mok
Adalgisa: Sonia Ganassi / Yang Guang
Oroveso: Roberto Scandiuizzi / Tian Haojiang
Flavio: Wang Chong / Yu Yongzhao
Clotilde: Zhang Xin / Zhang Hao

作曲：焦阿基诺·罗西尼
脚本：儒伊与比斯

Composer: Gioacchino Rossini
Librettists: Victor-Joseph Étienne de Jouy and Hippolyte Bis

首演：1829年8月3日在巴黎歌剧院
乐谱版本：由 Ricordi 出版社出版
创作背景：《威廉·退尔》是焦阿基诺·罗西尼的四幕歌剧作品，脚本由儒伊与比斯根据席勒的戏剧作品合作编写而成。

Premiere: 3rd August, 1829, Opéra de Paris
Score: Published by Ricordi
Background: *Guglielmo Tell (William Tell)* is a four-act opera by Gioacchino Rossini. The libretto was written by Victor-Joseph Étienne de Jouy and Hippolyte Bis, based on the drama by Johann Christoph Friedrich von Schiller.

指挥：吕嘉
导演 / 灯光设计：皮耶·阿里

Conductor: Lü Jia
Director / Lighting Design: Pier'Alli

主演

威廉·退尔 (男中音): 乔瓦尼·梅欧尼
阿诺尔德 (男高音): 安东尼诺·希拉古萨
玛蒂尔德 (女高音): 于冠群
梅尔希塔尔 (男低音): 梅杰 (待定)
福尔斯特 (男低音): 罗贝托·斯坎迪乌齐
杰米 (女高音): 李欣桐
黑德维奇 (女中音): 王宏尧
罗迪 (男高音): 石倚洁
洛伊托德 (男低音): 刘威
格斯勒 (男低音): 关致京
鲁道夫 (男高音): 王冲
猎人 (男中音): 刘嵩虎

Leading Cast

Guglielmo Tell: Giovanni Meoni
Arnold: Antonino Siragusa
Matilde: Yu Guanqun
Melchthal: Mei Jie (TBD)
Gualtiero Farst: Roberto Scandiuizzi
Jemmy: Li Xintong
Edwige: Wang Hongyao
Ruodi (Tenor): Shi Yijie
Leutoldo: Liu Wei
Gessler: Guan Zhijing
Rodolfo: Wang Chong
Un Cacciatore: Liu Songhu

2014. 9.30-10.6

歌剧院 Opera House

The Red Guards on Honghu Lake

洪湖赤卫队

2014. 10.16-19

歌剧院 Opera House

Premiere Don Pasquale

首演 唐·帕斯夸莱



作曲：张敬安、欧阳谦叔
 编剧：张敬安、杨会昭、欧阳谦叔、
 朱本和、梅少山、潘春阶

指挥：张国勇
 总导演：张继钢

主演

韩英 (女高音)：王庆爽 / 吴娜 / 张其萍
 刘闯 (男高音)：王凯 / 秦德松
 彭霸天 (男中音)：李琦 (特邀) / 卢向荣
 韩母 (女高音)：黄华丽 / 孟萌
 秋菊 (女高音)：王相周 / 曲丹 / 白洁琼
 小红 (女高音)：吕晓菲 / 焦莉
 老么 (男高音)：梁羽丰 / 申光全
 冯团长 (男中音)：殷沛然
 克虎 (男高音)：任敬辞
 春生 (男高音)：曹瑞东
 黑牯 (男高音)：唐填
 小刘 (男高音)：赵一忞
 张副官 (戏剧演员)：范翔
 王金标 (戏剧演员)：杜旭东 (特邀) / 待定
 胡子爹 (戏剧演员)：黄轶
 小宝 (戏剧演员)：王炫钊

作曲：葛塔诺·多尼采蒂
 脚本：米凯莱·阿库尔希

Composer: Gaetano Donizetti
 Libretto: Michele Accursi

指挥：丹尼尔·卡列伽利
 导演：皮埃尔·弗朗切斯科·马埃斯特里尼
 舞美设计：高广健
 服装设计：阿尔贝托·斯皮亚奇
 灯光设计：帕斯卡尔·梅拉特

Conductor: Daniele Callegari
 Director: Pier Francesco Maestrini
 Set Designer: Gao Guangjian
 Costume Designer: Alberto Spiazzi
 Lighting Designer: Pascal Merat

主演

唐·帕斯夸莱 (男低音)：布鲁诺·普拉蒂克 / 李鳌
 诺莉娜 (女高音)：叶卡捷琳娜·巴卡诺娃 / 许蕾
 埃内斯托 (男高音)：石倚洁 / 苑璐
 马拉泰斯塔 (男中音)：待定 / 刘嵩虎
 诺塔罗 (男低音)：王鹤翔

Leading Cast

Don Pasquale: Bruno Praticò / Li Ao
 Norina: Ekaterina Bakanova / Xu Lei
 Ernesto: Shi Yijie / Yuan Lu
 Dottor Malatesta: TBD / Liu Songhu
 Notaro: Wang Hexiang

2014. 11.28-30, 12.2-3

歌剧院 Opera House

Carmen

卡门

作曲：乔治·比才
脚本：亨利·梅哈克，路德维克·哈勒维

Composer: Georges Bizet
Libretto: Henri Meilhac, Ludovic Halévy

指挥：张国勇
导演：弗兰切斯卡·赞贝罗
舞美设计：彼得·戴维森
服装设计：苏珊·威明顿
灯光设计：本杰明·皮尔西
编舞/复排导演：邓肯·马克法兰

Conductor: Zhang Guoyong
Director: Francesca Zambello
Set Design: Peter Davison
Costume Design: Susan Willmington
Lighting Design: Benjamin Percy
Choreography/Revival Director: Duncan Macfarland

主演

卡门：阿妮塔·莱什维利 / 待定
堂·何塞：莫华伦 / 待定
埃斯卡米罗：袁晨野 / 待定
米凯拉：周晓琳 / 高蕾
弗莱斯奎塔：李欣桐 / 李晶晶
梅赛德斯：张卓 / 王璟
丹卡罗：刘嵩虎
雷曼达多：鲁智全 / 刘乃奇
祖尼卡：陈佩鑫
莫拉莱斯：王鹤翔
莉拉斯·帕西亚：待定
帕西亚先生：待定

Leading Cast

Carman: Anita Rachvelishvili / TBD
Don José: Warren Mok / TBD
Escamillo: Yuan Chenye / TBD
Micaëla: Zhou Xiaolin / Gao Lei
Frasquita: Li Xintong / Li Jingjing
Mercédès: Zhang Zhuo / Wang Jing
Il Dancaire: Liu Songhu
Il Remendado: Lu Zhiquan / Liu Naiqi
Zuniga: Chen Peixin
Moralès: Wang Hexiang
Lillas Pastia: TBD
Mr. Pastia: TBD



2014. 12.24-28

歌剧院 Opera House

Premiere Visitors on the Icy Mountain

首演 冰山上的来客

作曲：雷蕾
剧本：易茗

Composer: Lei Lei
Libretto: Yi Ming

指挥：吕嘉
导演：强卡洛·德·莫纳科 (待定)
舞美设计：威廉姆·奥兰迪 (待定)
服装设计：一丁 (待定)
灯光设计：待定
多媒体设计：塞尔乔·梅塔里 (待定)

Conductor: Lü Jia
Director: Giancarlo Del Monaco (TBD)
Set Design: William Orlandi (TBD)
Costume Design: Yi Ding (TBD)
Lighting Design: TBD
Projection Design: Sergio Metalli (TBD)

主演

古兰丹姆 (女高音)：张立萍 / 于冠群、宋元明、许蕾、柯绿娃、王威
假古兰丹姆 (女中音)：梁宁、郭燕愉 / 牛莎莎、刘颖
阿米尔 (男高音)：戴玉强 / 王凯
杨排长 (男中音)：袁晨野 / 迟颂、王鹤翔
卡拉 (男高音)：金郑建 / 陈勇、韩蓬
纳乌茹兹 (男高音)：陈勇 / 王冲
尼牙孜大叔 (男低音)：田浩江 / 关致京、陈佩鑫
江罕达尔 (男中音)：刘嵩虎
阿曼巴依 (男低音)：关致京 / 陈佩鑫
一班长 (男低音)：待定 (合唱团)
三班长 (男高音)：待定 (合唱团)
它什迈提 (男高音)：待定 (合唱团)
杜大兴 (男高音)：待定 (合唱团)
匪徒甲 (男高音)：待定 (合唱团)
匪徒乙 (男中音)：待定 (合唱团)

Leading Cast

Grandam (Soprano): Zhang Liping / Yu Guanqun / Song Yuanming / Xu Lei / Ke Lvwa / Wang Wei
Pseudo-Grandam (Mezzo-soprano): Liang Ning / Guo Yanyu / Niu Shasha / Liu Ying
Amir (Tenor): Dai Yuqiang / Wang Kai
Yang Paizhang (Baritone): Yuan Chenye / Chi Song / Wang Hexiang
Kara (Tenor): Jin Zhengjian / Chen Yong / Han Peng
Navruz (Tenor): Chen Yong / Wang Chong
Uncle Ni yaz (Bass): Tian Haojiang / Guan Zhijing / Chen Peixin
Jianghandar (Baritone): Liu Songhu
Amanbayi (Bass): Guan Zhijing / Chen Peixin
Yi Banzhang (Bass): TBD (from NCPA Chorus)
San Banzhang (Tenor): TBD (from NCPA Chorus)
Tashmaiti (Tenor): TBD (from NCPA Chorus)
Du Daxing (Tenor): TBD (from NCPA Chorus)
Bandit A (Tenor): TBD (from NCPA Chorus)
Bandit B (Baritone): TBD (from NCPA Chorus)

2015. 1.25/26/28/31

歌剧院 Opera House

Aida

阿依达

作曲：朱塞佩·威尔第
脚本：安东尼奥·吉斯兰佐尼

Composer: Giuseppe Verdi
Libretto: Antonio Ghislanzoni

指挥：祖宾·梅塔
导演：弗朗切斯科·米凯利

Conductor: Zubin Mehta
Director: Francesco Micheli

主演

阿依达：和慧 / 中国组待定
拉达梅斯：豪尔格·德·莱昂 / 戴玉强
安奈瑞斯：马丽娜·普鲁登斯卡雅 / 杨光
阿摩纳斯洛：卡洛斯·阿尔玛戈尔 / 袁晨野
朗费斯：阿列克谢·狄柯米洛夫 / 田浩江
埃及法老王：陈佩鑫 / 关致京
女祭司长：待定
信使：王冲

Leading Cast

Aida: He Hui / TBD
Radames: Jorge de Leon / Dai Yuqiang
Amneris: Marina Prudenskaya / Yang Guang
Amonasro: Carlos Almaguer / Yuan Chenye
Ramfis: Alexey Tikhomirov / Tian Haojiang
The King of Egypt: Chen Peixin / Guan Zhijing
The High Priestess: TBD
Messenger: Wang Chong

Siqing LU

吕思清



光明的旅程
国家大剧院管弦乐团
2014/15乐季

客座艺术家

Guest Artists

CHINA NCPA ORCHESTRA
A JOURNEY OF LIGHT
2014/15 SEASON

指挥：郑明勋

Conductor: Myung-Whun Chung



指挥大师郑明勋以钢琴演奏开始了他的音乐生涯，在7岁时与首尔爱乐乐团合作进行了他的首演。1974年他获得在莫斯科举办的柴科夫斯基国际钢琴比赛第二名，并于1979年成为指挥大师卡洛·玛利亚·朱里尼的助手，在洛杉矶爱乐乐团工作。两年后，他被任命为副指挥。

1984-1990年，他担任萨布鲁肯广播交响乐团音乐总监，1987-1992年担任佛罗伦萨市立歌剧院首席客座指挥，1989-1994年担任巴士底歌剧院音乐总监。2000年，他回归巴黎，成为法国广播爱乐乐团音乐总监。

1995年，郑明勋建立了由八个亚洲国家最优秀的音乐家组成的亚洲爱乐乐团。2005年，他被任命为首尔爱乐乐团的音乐总监。

他指挥过多个世界顶级乐团，包括柏林和维也纳爱乐乐团、阿姆斯特丹音乐厅管弦乐团、所有伦敦和巴黎的主流乐团、斯卡拉爱乐乐团、巴伐利亚广播交响乐团、德累斯顿国家管弦乐团、波士顿及芝加哥交响乐团、纽约大都会歌剧院、纽约爱乐乐团、克利夫兰及费城管弦乐团。

作为一个德国DG唱片公司的签约艺术家，他的许多录音都获得了国际大奖。

郑明勋对当代的人道主义和生态问题极为关注，他为此投入了大量精力。他是联合国毒品控制项目（UNDCP）的大使；1995年被选为联合国教科文组织“年度人物”，1996年韩国政府向他颁发最高文化奖，表彰他在韩国音乐生活的杰出贡献。郑明勋目前是韩国荣誉文化大使，在韩国政府历史上还是首次。

Myung-Whun Chung began his musical career as a pianist, making his debut at the age of seven. In 1974 he won the second prize at the Tchaikovsky Piano Competition in Moscow. After his musical studies at the Mannes School and at the Juilliard School in New York, he became Carlo Maria Giulini's assistant in 1979 at the Los Angeles Philharmonic and two years later he was named Associate Conductor.

He was Music Director of the Saarbrücken Radio Symphony Orchestra from 1984 to 1990, Principal Guest Conductor of the Teatro Comunale of Florence from 1987 to 1992, Music Director of the Opéra de Paris-Bastille from 1989 to 1994 and Principal Conductor at the Santa Cecilia Orchestra in Rome from 1997 to 2005.

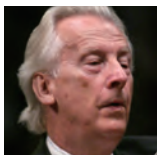
In 1995, Myung-Whun Chung founded the Asia Philharmonic, an orchestra made up of the best musicians from 8 Asian countries. In 2005, he was appointed Music Director of the Seoul Philharmonic Orchestra. He has been Music Director of the Orchestre Philharmonique de Radio France since 2000.

Myung-Whun Chung has conducted virtually all the world's leading orchestras, including the Berlin and Vienna Philharmonic, the Concertgebouw, all the major London and Parisian Orchestras, Filharmonica della Scala, Bayerisch Rundfunk, Dresden Staatskapelle, Boston and Chicago Symphony, the Metropolitan Opera, the New York Philharmonic and the Cleveland and Philadelphia Orchestras.

As a recording artist for Deutsche Grammophon, many of his numerous recordings have won international prizes and awards.

Deeply sensitive to humanitarian and ecological problems of our age, Myung-Whun Chung has devoted an important part of his life to these causes.

Myung-Whun Chung and the musicians of the Orchestre Philharmonique de Radio France were nominated Ambassadors for UNICEF in September 2007. In April 2008 Myung Whun Chung was appointed UNICEF Goodwill Ambassador, as an acknowledgement of his commitment to children's issue.



指挥：根特·赫比希

Conductor: Günther Herbig

根特·赫比希指挥事业的名誉满三大洲，他的演出活动遍及欧洲、北美和东亚地区。

赫比希在中欧师从赫尔曼·阿本德罗特、赫伯特·冯·卡拉扬和赫尔曼·舍尔兴三位音乐大师，开始了他的音乐生涯。1972年，赫比希被任命为德累斯顿爱乐乐团的音乐总监；他还于1977至1983年在柏林音乐厅乐团担任同一职务。

在西欧，赫比希于1979年成为英国BBC爱乐乐团的首席客座指挥；自此他也很快被伦敦爱乐乐团、伦敦交响乐团、伦敦皇家爱乐乐团、巴黎管弦乐团、瑞士罗曼德管弦乐团、海牙管弦乐团和以色列爱乐乐团邀请指挥大型合奏。1984年赫比希移居美国，十年间先后任底特律和多伦多交响乐团的音乐总监，并自此在纽约、芝加哥、波士顿、费城、克利夫兰、旧金山和洛杉矶等地指挥管弦乐队。他同底特律交响乐团在美国巡演多次，并于1989年赴欧洲巡演；而在带领多伦多交响乐团巡演遍美国、澳大利亚、新加坡、日本和中国台湾后，1991年赫比希同该团一起巡演欧洲。

赫比希录制了120多张唱片，其中包括海顿和勃拉姆斯的交响乐作品。他近期同BBC爱乐乐团和伦敦皇家爱乐乐团合作，录制并发布了贝多芬第三和第五交响曲、舒伯特第八和第九交响曲、勃拉姆斯第一交响曲、马勒第五交响曲和施特劳斯的交响诗《英雄生涯》。作为德意志广播爱乐乐团的总指挥和中国台湾爱乐乐团的桂冠指挥，赫比希于2001至2006年间还录制了布鲁克纳和肖斯塔科维奇的多部交响曲。

Günther Herbig divides his activities today between Europe, North America and the Far East. His conducting career has been equally distinguished on these three continents.

Herbig's musical training took place in Central Europe where he studied with Herman Abendroth, Herbert von Karajan and Hermann Scherchen.

In 1972 he was named General Music Director of the Dresden Philharmonic and held the same post with the Konzerthaus Orchester Berlin from 1977 to 1983.

Turning to Western Europe Herbig became Principle Guest Conductor of the BBC Philharmonic in 1979 and was soon invited to conduct such major ensembles as the Philharmonia Orchestra London, the London Symphony, the Royal Philharmonic London, the Orchestre de Paris, the Orchestre de la Swiss Romande in Geneva, the Residentie Orkest in the Hague and the Israel Philharmonic. In 1984 Herbig moved to the United States and served for ten years as Music Director of the Detroit and later of the Toronto Symphony Orchestra. He has since conducted the orchestras of New York, Chicago, Boston, Philadelphia, Cleveland, San Francisco and Los Angeles among numerous others. He has toured the US several times with the Detroit Symphony Orchestra and in 1989 conducted the orchestra on an European tour. In 1991 he led the Toronto Symphony to Europe after having toured with them extensively in the USA, Australia, Singapore, Taiwan and Japan.

Herbig has recorded more than 120 works, including cycles of Haydn and Brahms symphonies. His releases include Beethoven Symphony 3 and 5, Schubert 8 and 9, Brahms 1, Mahler 5 and Strauss "Ein Heldenleben" with the BBC Philharmonic and the Royal Philharmonic London. As Chief Conductor of the Deutsche Radio Philharmonie he recorded between 2001 and 2006 several symphonies of Bruckner and Shostakovich as he did also in his capacity as Conductor Laureate of the Taiwan Philharmonic.



指挥：安东尼·维特

Conductor: Antoni Wit

安东尼·维特是最受尊敬的波兰指挥家之一，也是波兰音乐的卫冕者。过去的12年里，他一直担任波兰华沙爱乐乐团的团长和艺术总监，直至2012-13年演出季结束。

安东尼曾于1971年荣获卡拉扬国际指挥大赛金奖，并担任卡拉扬在萨尔茨堡复活节艺术节中的助理，之后和波兰所有的顶级乐团进行了合作，2001年，他加入华沙爱乐担任团长和艺术总监。

安东尼·维特与欧洲、美国和远东的重要交响乐团都有过合作，他过去合作过的知名乐团包括德累斯顿国家交响乐团、瑞士苏黎世音乐厅管弦乐团、蒙特利尔交响乐团、英国皇家爱乐、BBC交响乐团等。近期和今后，他还将与斯图加特广播交响乐团、柏林爱乐、布达佩斯节日乐团、马来西亚爱乐、英国皇家爱乐、赫尔辛基爱乐、斯卡拉爱乐、布拉格广播交响乐团、里昂国家交响乐团、巴塞罗那交响乐团、圣彼得堡爱乐乐团、布宜诺斯艾利斯科隆歌剧院、香港爱乐、印第安纳波利斯交响乐团、新泽西交响乐团和比利时国家交响乐团等院团合作演出。

安东尼曾荣获6次格莱美提名奖，为EMI、索尼和拿索斯录制唱片超过150张，他的拿索斯唱片销售量达到了近500万张。

Antoni Wit is one of the most highly regarded Polish conductors and a champion of Polish music. He held the post of General and Artistic Director of the Warsaw Philharmonic for twelve years until the end of the 12/13 season.

A top prize winner at the Herbert von Karajan International Conducting Competition in 1971 and an assistant to Herbert von Karajan at the Easter Festival in Salzburg he subsequently worked with all of the leading orchestras in Poland before taking up the position of General and Artistic Director at the Warsaw Philharmonic in 2001.

Antoni Wit has enjoyed an international career with major orchestras throughout Europe, America and the Far East. Past highlights have comprised of Dresden Staatskapelle, Tonhalle-Orchester Zürich, Orchestre Symphonique de Montréal, Royal Philharmonic, the BBC Symphony Orchestras and others. Recent and future orchestral engagements include Radio-Sinfonieorchester Stuttgart and Berliner Philharmoniker, Budapest Festival Orchestra, Malaysian Philharmonic Orchestra, Royal Philharmonic Orchestra, Helsinki Philharmonic Orchestra, Filarmonica della Scala, Prague Radio Symphony, Orchestre National de Lyon, Orquestra Simfònica de Barcelona, St Petersburg Philharmonic, Teatro Colon Buenos Aires, Hong Kong Philharmonic, Indianapolis Symphony Orchestra, New Jersey Symphony Orchestra and Orchestre National de Belgique.

Six times Grammy Award nominated, Antoni Wit has made over one hundred and fifty recordings for EMI, Sony and Naxos. He has sold close to 5 million records on Naxos.



指挥：克里斯托弗·艾森巴赫

Conductor: Christoph Eschenbach

作为深受世界上诸多著名交响乐团和歌剧院欢迎的指挥家，克里斯托弗·艾森巴赫从2010年9月起开始担任华盛顿国家交响乐团音乐总监和肯尼迪艺术中心音乐总监，并带领该团赴南美洲进行巡演（2012年）及欧洲和阿曼巡演（2013年）。

作为一名指挥家，在2013-14音乐季中克里斯托弗·艾森巴赫在美国范围内已被委任指挥包括芝加哥交响乐团、洛杉矶爱乐乐团、波士顿交响乐团。而整个音乐季，艾森巴赫先生将作为华盛顿国家交响乐团的音乐总监，在肯尼迪艺术中心指挥乐团表演多种多样的音乐作品，包括2014年春与著名女高音芮妮·弗莱明合作的《玫瑰骑士》。他还将返回休斯顿交响乐团演绎马勒的第八交响乐作品“千人交响曲”。

在欧洲，他将指挥莱比锡布商大厦管弦乐团、慕尼黑爱乐乐团、以及领衔德累斯顿国家交响乐团在萨尔茨堡复活节音乐节上表演，此外还将与柏林德意志交响乐团合作演出。

艾森巴赫先生曾受指挥大师乔治·塞尔和赫伯特·冯·卡拉扬指导，并在1982-1986年担任苏黎世市政厅管弦乐团的首席指挥和艺术总监；1988-1999年担任休斯顿交响乐团音乐总监；1984-2003年担任拉维尼亚艺术节的音乐总监；在2000年和2010年作为巴黎管弦乐团的音乐总监；在1998-2004年间作为北德广播交响乐团的音乐总监；以及从1999年至2002年担任德国石荷州音乐节艺术总监一职。所获荣誉更是包括法国荣誉军团勋章及文学与艺术骑士勋衔；德国政府因其在钢琴及指挥领域所取得的杰出成就，授予其勋章。

In demand as a distinguished guest conductor with the finest orchestras and opera houses throughout the world, Christoph Eschenbach began his tenure in September 2010 as Music Director of the National Symphony Orchestra as well as Music Director of the John F. Kennedy Center for the Performing Arts in Washington D.C. Mr. Eschenbach led the orchestra on tour of South America (2012) and to Europe and Oman (2013).

Highlights of his 2013-14 season as a conductor included engagements in the United States with the Chicago Symphony, the Los Angeles Philharmonic Orchestra, and the Boston Symphony Orchestra. Throughout the season, Mr. Eschenbach appeared as Music Director of the National Symphony Orchestra, conducting a variety of programs in the Kennedy Center, including a special performance of *Die Rosenkavalier* with Rene Fleming in Spring 2014. He will also return to the Houston Symphony for a performance of Mahler's Symphony No. 8, the "Symphony of a Thousand."

In Europe he will perform with the Leipzig Gewandhaus Orchestra, the Münchner Philharmoniker, the Dresden Staatskapelle at the occasion of the Salzburg Easter Festival, and the Deutsche Symphonie Orchester Berlin.

Mentored by George Szell and Herbert von Karajan, Mr. Eschenbach held the posts of Chief Conductor and Artistic Director of the Tonhalle Orchestra from 1982 to 1986; Music Director of the Houston Symphony from 1988 to 1999; Music Director of the Ravinia Festival from 1994 to 2003; and Artistic Director of the Schleswig-Holstein Music Festival from 1999 to 2002. His many honors include the Légion d'Honneur; Commandeur dans l'Ordre des Arts et des Lettres; the Officer's Cross with Star and Ribbon of the German Order of Merit; and the Commander's Cross of the German Order of Merit for outstanding achievements as pianist and conductor. He also received the Leonard Bernstein Award from the Pacific Music Festival, where he was co-artistic director from 1992 to 1998.



指挥：祖宾·梅塔

Conductor: Zubin Mehta

祖宾·梅塔1936年出生于印度孟买，父亲梅利·梅塔是一位颇有名气的小提琴演奏家和孟买交响乐团的创办者。梅塔自小在父亲指导下学习音乐，并在孟买接受过一段时间的医学预科教育，1954年前往维也纳并进入音乐学院跟随汉斯·斯瓦罗夫斯基学习指挥。他曾在1958年的利物浦国际指挥大赛和坦格伍德夏季音乐节中荣获大奖。截至1961年，梅塔指挥了维也纳、柏林和以色列爱乐乐团，迄今为止，已与它们走过了50年的合作历程。

1961-1967年间，祖宾·梅塔担任蒙特利尔交响乐团音乐总监，1962-1978年间，他兼任洛杉矶爱乐音乐总监。1969年被任命为以色列爱乐的音乐顾问，1977年起接任该团音乐总监一职。1981年以色列爱乐任命梅塔为乐团终身音乐总监。梅塔指挥以色列爱乐在世界五大洲的音乐会演出超过了三千场。1978年梅塔担任纽约爱乐音乐总监，任职长达13年之久，创下了乐团历史上最长的任期记录。自1985年起，梅塔成为佛罗伦萨五月音乐节管弦乐团的首席指挥。

祖宾·梅塔载誉无数，包括卡尔·伯姆授予的“尼基什指环”称号。他是佛罗伦萨和特拉维夫的荣誉市民，还是多个团体的荣誉成员，其中有维也纳国立歌剧院（1997），巴伐利亚国家歌剧院（2006）和维也纳音乐之友协会（2007）。他还被多支乐团授予“荣誉指挥”的称号，包括维也纳爱乐（2001），慕尼黑爱乐（2004），洛杉矶爱乐（2006），佛罗伦萨五月花剧院（2006），以及巴伐利亚国家歌剧院（2006）。2013年9月，他与巴伐利亚国家歌剧院在克什米尔的斯里那加合作演出。

Zubin Mehta was born in 1936 in Bombay and received his first musical education under his father Mehli Mehta's guidance who was a noted concert violinist and the founder of the Bombay Symphony Orchestra. After a short period of pre-medical studies in Bombay, he left for Vienna in 1954 where he eventually entered the conducting programme under Hans Swarowsky at the Akademie für Musik. Zubin Mehta won the Liverpool International Conducting Competition in 1958 and was also a prize-winner of the summer academy at Tanglewood. By 1961 he had already conducted the Vienna, Berlin and Israel Philharmonic Orchestras and has recently celebrated 50 years of musical collaboration with all three ensembles.

Zubin Mehta was Music Director of the Montreal Symphony Orchestra from 1961 to 1967 and also assumed the Music Directorship of the Los Angeles Philharmonic Orchestra in 1962, a post he retained until 1978. In 1969 he was appointed Music Adviser to the Israel Philharmonic Orchestra and was made Music Director of that orchestra in 1977. In 1981 the Israel Philharmonic Orchestra awarded him the title of Music Director for life. Zubin Mehta has conducted over three thousand concerts with this extraordinary ensemble including tours spanning five continents. In 1978 he took over the post as Music Director of the New York Philharmonic commencing a tenure lasting 13 years, the longest in the orchestra's history. Since 1985, he has been chief conductor of the Orchestra del Maggio Musicale Fiorentino in Florence.

In October 2008 Zubin Mehta was honoured by the Japanese Imperial Family with the "Praemium Imperiale". In March 2011 Zubin Mehta received a special distinction, in getting a star on the Hollywood Boulevard. The Commander's Cross of the Order of Merit of the Federal Republic of Germany was bestowed to him in July 2012. The Indian Government honoured him in September 2013 with the "Tagore Award for cultural harmony" which a year earlier was awarded to Ravi Shankar.



指挥：张艺

Conductor: ZHANG Yi

作为当前中国颇具影响力的青年指挥家之一，张艺指挥了大量音乐会、歌剧和芭蕾演出，曾与众多国内外著名乐团合作，如中国交响乐团、伦敦爱乐乐团、马来西亚爱乐乐团、德国萨尔布吕肯广播交响乐团、法国巴黎克洛纳乐团、以及德国符腾堡室内乐团等。与他合作过的著名中外艺术家不胜枚举，如伊曼纽尔·帕胡德、文策尔·富克斯、雷诺德·卡皮桑、提鲍德、郑明和、莎拉张、郎朗、陈萨、宁峰、秦立巍等。

2002年张艺与德国萨尔布吕肯广播交响乐团录制了叶小纲的交响乐作品被德国 Wergo 唱片公司出版。2013年应邀与英国伦敦爱乐乐团及大提琴演奏家秦立巍录制英国作品专辑，由世界知名的 DECCA 唱片公司发行。2012年张艺因指挥大量中西方当代音乐作品荣获北京现代音乐节杰出贡献奖。

As a major young conductor in China, Zhang Yi has devoted himself in hundreds of concerts, operas and ballets. During the past two decades, he has cooperated with lots of orchestras home and abroad, for example, China National Symphony Orchestra, London Philharmonic Orchestra, Malaysian Philharmonic Orchestra, Saarbrücken Radio Symphony Orchestra, Orchestra Colonne of Paris, Württemberg Chamber Orchestra, etc. In his performances around the world, Zhang Yi collaborated with numerous artists such as Emmanuel Pahud, Wenzel Fuchs, Renaud Capuçon, Jean-Yves Thibaudet, Myung Wha Chung, Sarah Chang, Lang Lang, Chen Sa, Ning Feng, Qin Liwei, etc.

Aiming to make more Chinese music and musicians known worldwide, Zhang Yi conducted for the recording of Ye Xiaogang's symphony works *New Music from China* with Saarbrücken Radio Symphony Orchestra in 2002, which was published by Wergo (Germany). In 2013, he went to London with the cellist Qin Liwei and collaborated with London Philharmonic Orchestra to record Britain music works. The record was published by DECCA Music Group. In May 2012, he was given the Award of Outstanding Contribution at the Beijing Modern Music Festival for his numerous performances of Chinese and western modern music pieces.



指挥：张国勇

Conductor: ZHANG Guoyong

中国著名指挥家，1983年毕业于上海音乐学院指挥系。先后师从著名指挥家、音乐教育家黄晓同教授和俄罗斯著名指挥大师罗日杰斯特文斯基。现任上海歌剧院艺术总监，上海音乐学院教授、指挥系主任。

在多年的艺术生涯中，先后与国内外著名歌剧院、交响乐团合作指挥演出了一系列歌剧、芭蕾舞剧、交响合唱等经典作品，尤其擅长指挥俄罗斯作品，是目前国内公认的肖斯塔科维奇交响曲的最佳诠释者。他的指挥风格简明自然富有灵性，如火的激情与深刻的理性浑然天成，极具艺术张力。自国家大剧院成立以来，曾多次应邀参加包括《图兰朵》、《阿依达》、《卡门》、《洪湖赤卫队》等在内的多部中外歌剧以及一系列音乐会演出。

Zhang Guoyong began his study in conducting in the Shanghai Conservatory of Music under the direction of the famous conductor Prof. Huang Xiaotong. 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 numbers of well-known opera houses, orchestras and musicians both at home and abroad. Having a large repertoire including symphony, opera, ballet and symphonic chorus he is expert in Russian works, especially Shostakovich's symphonies. His conducting is in a style of conciseness, nature and spirituality. When the fire passion crashes the ice rationality, his movement is full of tension. Since the establishment of NCPA he has been frequently invited to perform in opera productions and concerts including *Turandot*, *Aida*, *Carmen*, *The Red Guards on Honghu Lake* and others.



指挥 / 打击乐独奏家：李飏

Conductor/ Percussionist: LI Biao

2011年，李飏以指挥家的身份出现在音乐舞台上，在他的指挥道路上，音乐大师克里斯托夫·艾森巴赫和劳伦斯·福斯特给予他极大地启发和支持。在过去的两个音乐季里，作为一名指挥家，他已与20多个世界著名乐团合作过。而作为打击乐独奏家，李飏曾在诸多世界著名音乐节中独奏演出，并同世界上许多乐团成功合作演出足迹遍及七十多个国家和地区。

2014年的演出计划中，李飏将历史性的首次在南美洲巡演3个星期，并继续保持和柏林爱乐重奏组在欧洲的巡演，除和欧洲的交响乐团合作外，还将首次同香港管弦乐团，澳门乐团合作，以及李飏打击乐团在中国的巡演。

2014年李飏被聘为中国歌舞剧院交响乐团音乐总监和首席指挥，将同这支中国著名交响乐团一起在新的音乐季为大家呈现更多精彩的音乐会。

In 2011, Li Biao began appearing on the stage as a conductor. In 2012 the Beijing Symphony Orchestra named Li Biao the Artist-in-Residence and Principal Guest Conductor, a position established for the first time in the history of this orchestra. As conductor he worked with more than 20 orchestras in Europe and China from 2010, such as: Beijing Symphony, Brandenburg Symphony Orchestra, Neue-Brandenburg Philharmonie, Philharmonie der Nord-Westfalen, the China NCPA Orchestra, Shanghai Philharmonic, Guiyang Symphony Orchestra, etc. In 2014, Li took up the post of the Music Director and Chief Conductor of China National Opera and Dance Drama Company.

Li Biao, one of the few outstanding solo percussionists on the recent international music stage, wins the world acclaim as an exceptional solo percussionist in the contemporary era by virtue of his extraordinary musicality of the percussion instruments as well as his unique demeanor.

指挥：焦阳

Conductor: JIAO Yang



作为一名备受瞩目的中国青年指挥家，焦阳的足迹已遍布北美，欧洲和亚洲地区的若干主流音乐厅。自2012年与国家大剧院管弦乐团首度合作以来一直保持着与该团的频繁对话。最近，则以两场充满新意的音乐会开启了国家大剧院管弦室内乐团计划。2013年起任中央音乐学院 EOS 交响文献乐团常任指挥。2011年起任美国康涅狄格州纽黑文室内乐团音乐总监。

2012年中国文化部主办的最高级别指挥赛事 - 第一届李德伦指挥比赛最高奖获得者。从2005年至今，就一直受邀在北京现代音乐节中演出和录制了大量现代音乐。曾经合作的乐团包括：美国芝加哥城市交响乐团，中国国家大剧院管弦乐团，瑞士苏黎世音乐厅管弦乐团，北京交响乐团，美国阿拉巴马交响乐团，波兰西里西亚爱乐乐团，西班牙喀达克斯乐团，中央芭蕾舞团交响乐团等。

Jiao Yang serves as the music director of New Haven Chamber Orchestra since 2011, and was also assigned as resident conductor of Central Conservatory of Music EOS Academy in 2013. A graduate of Yale University and Central Conservatory of Music.

Recently, Jiao has been invited to establish the new chamber orchestra project for the NCPA Orchestra and has conducted two very acclaimed concerts as the opening in Beijing.

He has appeared with several significant orchestras in the US and Europe such as: Chicago Civic Symphony Orchestra, Tonhalle-Orchestra Zurich, Silesian Philharmonic Orchestra, and a number of major orchestras around China and Asia area. He was the top prize winner of China Li Delun National Conducting Competition in Qingdao. Future engagements include concerts with St. Luke's Orchestra and Shanghai Philharmonic orchestra.



大提琴：王健

Cello: Jian WANG

王健四岁开始学习大提琴，父亲是他的启蒙老师。在上海音乐学院学习时，著名纪录片《从毛泽东到莫扎特——艾萨克·斯特恩在中国》讲述了他的故事。在斯特恩的鼓励与支持下，王健踏上赴美学习之路。1985年，王健进入耶鲁大学音乐学院深造，师从著名大提琴家奥尔多·帕瑞索。

王健和世界很多顶尖乐团进行过合作，其中包括美国的纽约爱乐乐团，克林夫兰管弦乐团、费城管弦乐团、芝加哥交响乐团、波士顿交响乐团、底特律交响乐团。德国的柏林爱乐乐团、英国的伦敦交响乐团，BBC交响乐团、皇家爱乐乐团。法国的国家交响乐团，巴黎管弦乐团，国家广播乐团，荷兰的阿姆斯特丹皇家音乐厅管弦乐团、瑞典的哥德堡交响乐团、斯德哥尔摩爱乐乐团、意大利的斯卡拉歌剧院乐团，罗马圣塞西莉亚交响乐团、捷克爱乐乐团，马勒室内乐团和日本NHK交响乐团。在这些音乐会上执棒的大师级指挥家包括阿巴多、萨瓦利什、雅尔维、夏伊、迪图瓦、艾森巴赫，郑明勋和杜达梅尔。

王健录制过很多唱片，最近几张是和悉尼交响乐团，阿什肯纳齐合作的埃尔加大提琴协奏曲和名为《梦幻曲》(Reverie)的大提琴与吉他小品集。此外他录制过的唱片还包括全套巴赫无伴奏大提琴组曲、和萨尔茨堡室内乐团合作录制的巴洛克作品集、和柏林爱乐乐团、克劳迪奥·阿巴多、吉尔·沙汉姆合作录制的勃拉姆斯双重协奏曲、和古本江交响乐团合作由汤沐海指挥的海顿大提琴协奏曲集、和郑明勋、吉尔·沙汉姆与保罗·梅耶合作录制的梅西安的“时间终结四重奏”、以及与皮雷斯、杜梅合作演奏的勃拉姆斯、莫扎特和舒曼室内乐集。王健使用的大提琴由已故林寿荣先生的家人慷慨借予。

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 *From Mao to Mozart: Isaac Stern in China*. Mr. Stern's encouragement and support paved the way for him to go to the United States and in 1985 he entered the Yale School of Music under a special programme where he studied with the renowned cellist Aldo Parisot.

Jian Wang has since performed with many of the world's leading orchestras including the Cleveland, Philadelphia, Chicago, Boston and Detroit Symphonies, Berlin Philharmonic, Royal Concertgebouw, London Symphony, the BBC orchestras, Zurich Tonhalle, Gothenburg Symphony, Stockholm Philharmonic, Santa Cecilia, La Scala, Mahler Chamber, Orchestre National de France, Orchestre de Paris, Czech Philharmonic, and NHK Symphony. These concerts have been with many of the greatest conductors, such as Abbado, Sawallisch, Jarvi, Chailly, Dutoit, Eschenbach, Chung, Alan Gilbert and Gustavo Dudamel.

Jian Wang has made many recordings, his latest releases being the Elgar Cello Concerto with the Sydney Symphony and Vladimir Ashkenazy. He has also recorded an album of short pieces for Cello and Guitar titled "Reverie", the complete Bach Cello Suites and a Baroque Album with the Camerata Salzburg, Brahms Double Concerto with the Berlin Philharmonic Orchestra, Claudio Abbado and Gil Shaham, the Haydn Concerti with the Gulbenkian Orchestra under Muhai Tang, Messiaen's Quartet for the *End of Time* (with Myung-Whun Chung, Gil Shaham and Paul Meyer) and Brahms, Mozart and Schumann chamber music with Pires and Dumay. His instrument is graciously loaned to him by the family of the late Mr. Sau-Wing Lam.



单簧管：萨宾·梅耶

Clarinet: Sabine Meyer

萨宾·梅耶是世界上最知名的单簧管乐器独奏家。曾与世界各国超过300个乐团合作。作为客座音乐家，她与德国所有的顶级交响乐团，以及众多国际知名交响乐团合作，其中包括：维也纳爱乐乐团、芝加哥交响乐团、伦敦爱乐乐团、东京NHK交响乐团、瑞士罗曼德管弦乐团、柏林爱乐乐团在内的世界顶尖乐团。

萨宾·梅耶迄今已为EMI古典、德意志留声机、索尼和Avi音乐录制了许多唱片。她的曲目风格迥异，从古典到当代的多部作品，其中包括所有重要的单簧管曲目。最近，索尼唱片为梅耶发行了一张由单簧管演奏的莫扎特咏叹调专辑。萨宾·梅耶八次获得“回声古典音乐奖”。2010年，她还获得了法国政府颁发的“艺术与文学”骑士勋章。

Sabine Meyer has been a much-celebrated soloist with more than three hundred orchestras internationally. She has given guest performances with all the top-level orchestras in Germany and has been engaged by the world's leading orchestras such as the Vienna Philharmonic, the Chicago Symphony Orchestra, the London Philharmonic Orchestra, the NHK Symphony Orchestra Tokyo, the Orchestra of Suisse Romande, the Berlin Philharmonic Orchestra, the Radio Orchestras of Vienna, Basel, Warsaw, Prague and Budapest as well as numerous additional ensembles.

Sabine Meyer has made numerous recordings for EMI Classics; she also recorded for Deutsche Grammophon, Sony and Avi-music. The recorded repertoire varies from pre-classical to contemporary compositions and includes all important pieces for clarinet. Most recently Sony released a CD of her with Mozart arias, arranged for clarinet.



钢琴：郎朗

Piano: LANG Lang

作为联合国和平大使、牛津大学圣彼得学院荣誉院士、英国皇家音乐学院荣誉博士、美国曼哈顿音乐学院荣誉博士、格莱美中国大使、2010年上海世博会形象大使、德国“联邦十字勋章”获得者、“法兰西艺术与文学骑士勋章”获得者，郎朗被誉为“第一国际钢琴巨星”、“古典音乐第一人”、“全球键盘界的大使”、“世界古典音乐新一代领军人物”、“当今世界最年轻的钢琴大师”、“一部钢琴的发电机”、“一位将改变世界的年轻人”、“世界的郎朗，华人的骄傲”、“中国腾飞的符号”，《纽约时报》称他为“古典音乐界最闪亮的明星”，德国《世界报》称他为“当今世界最成功的钢琴家”，英国《泰晤士报》将郎朗置于头版最醒目的位置，并称“郎朗，正在创造新的古典音乐观众的超级明星”。美国《人物》杂志将他选为“2008年度最具魅力的男士”，美国《时代周刊》将他入选“2009年度世界最具影响力的一百位人物”。联合国前秘书长安南称他是“世界和平的使者”，美国前总统布什称“我是郎朗的超级粉丝”，德国前总统希克尔称“听郎朗的音乐能延长我的生命”。世界最著名钢琴品牌施坦威在其150年历史上首次以一个钢琴家的名字命名，推出五款“郎朗牌”钢琴系列。他是第一位与维也纳爱乐乐团、柏林爱乐乐团及美国五大交响乐团等所有世界一流乐团长期合作、并在世界所有著名音乐厅、会堂举办过个人独奏会的中国钢琴家；他是与世界上所有顶级乐团合作过音乐季套场音乐会、实现了古典音乐界“大满贯”的钢琴家；他是第一位在白宫举办专场独奏会的中国钢琴家；他是第一位被英国皇室直接邀请参加纪念音乐会并演奏专署委约作品的中国钢琴家；他是第一位获得“格莱美”音乐奖提名、并在颁奖仪式上演奏、同时获得“艺术成就奖”的中国钢琴家。他曾在2006世界杯开幕音乐会、2008北京奥运会开幕式、诺贝尔奖颁奖音乐会等重大场合演奏。2008年，他在纽约成立了“郎朗国际音乐基金会”。2012年，他在深圳成立了“郎朗音乐世界”。

Lang Lang, the United Nations Messenger of Peace, the Honorary Fellowship of Peter's College at Oxford University, the Honorary Doctorate from Royal Academy of Music and Manhattan School of Music, the Grammy Ambassador to China, Ambassador to 2010 Shanghai Expo, member of the Order of Merit of the Federal Republic of Germany, has won numerous honors such as "The first international superstar pianist", "The leading person of the new generation in the classical music world", "The youngest piano maestro in the world", "A generator to piano", "World's Lang Lang, a pride of Chinese", "A symbol of China's take-off", to name just a few. *New York Times* praised him as "A dazzling star in the classical music circle"; German newspaper *Die Welt* called him "The most successful pianist in the world today"; *The Times* placed him in the front page with the big title "The superstar Lang Lang is creating new audience for classical music". In 2009, *Time* magazine included Lang Lang in its list of "Top 100 Influential People". The former UN Secretary-General Kofi Annan praised him as "A Messenger of World Peace". Lang Lang even became a brand of the famous piano label STEINWAY which, for the first time in its 150 years' history, named its five types of pianos after Lang Lang. Lang Lang has given recitals and concerts in many major cities and is the first Chinese pianist to be engaged by the Berlin Philharmonic, the Vienna Philharmonic and American top five orchestras; he has had a successful completion of his cooperation with the world's leading orchestras; he is also the first Chinese who has played piano solo in the White House, been invited by the British Royal Family to perform commissioned works, as well as won and played in the Grammy Nomination Award. He has appeared on many important occasions such as the 2006 World Cup opening ceremony concert, 2008 Beijing Olympic Games opening ceremony, Nobel Prize Awards ceremonial concert, etc.



琵琶：吴蛮

Pipa: WU Man

在国际乐坛上，吴蛮不仅是中国音乐和琵琶的代言人，更是跨界音乐与跨文化交流的标志性人物。在过去的二十年里，吴蛮的艺术成就已超越了琵琶演奏家的角色。2013年吴蛮被《美国音乐》杂志评为“全美国年度演奏家”，是该奖设立以来第一位世界传统器乐演奏家获奖者，并四次提名格莱美最佳演奏和最佳唱片奖。

吴蛮曾获哈佛大学研究学者奖，美国艺术家奖和加拿大格伦·古尔德新人奖 (Glenn Gould Prize)，以表彰她对音乐与文化交流开创性的贡献。吴蛮是该奖设立以来第一位女性获奖者，也是第一位非西方器乐的获奖者。同年，她和马友友应时任美国总统克林顿夫妇之邀到白宫演出，成为第一位应邀来自中国的音乐家。

Recognized as the world's premier pipa virtuoso and leading ambassador of Chinese music, Grammy Award-nominated musician Wu Man has carved out a career as a soloist, educator and composer giving her lute-like instrument – which has a history of over 2,000 years in China – a new role in both traditional and contemporary music. Brought up in the Pudong School of pipa playing, Wu Man is now recognized as an outstanding exponent of the traditional repertoire as well as a leading interpreter of contemporary pipa music by today's most prominent composers. Wu Man's efforts were recognized when she was named Musical America's 2013 Instrumentalist of the Year, the first time this prestigious award has been bestowed on a player of a non-Western instrument.



小提琴：宁峰

Violin: NING Feng

宁峰现居于柏林，常在世界各地演出，由此以其极其抒情的艺术表现、华丽精湛的演奏以及令人惊叹的技巧而享誉世界。近几年他曾与包括布达佩斯管弦、俄罗斯国立交响、斯特拉斯堡爱乐等世界一流乐团合作，在诸如悉尼歌剧院、莫斯科音乐厅、维也纳音乐厅、柏林音乐厅、上海东方艺术中心、北京国家大剧院等顶级音乐厅进行音乐会演出。

在2013-14音乐季，宁峰将与柏林音乐厅管弦乐团进行首次合作，随后将与香港管弦乐团合作在香港和台北演出，并与高雄交响乐团以及中国国家大剧院管弦乐团合作在中国大陆、新加坡、台湾和澳门等地巡演。独奏音乐会方面，宁峰将在香港、莫斯科、波士顿以及中国大陆各大城市巡演。宁峰同时还是中国龙四重奏乐团的成员。

Now based in Berlin and performing worldwide, Ning Feng has developed a reputation internationally as an artist of great lyricism and emotional transparency, displaying tremendous bravura and awe-inspiring technical accomplishment. In recent seasons Ning has performed with orchestras such as the Budapest Festival Orchestra, Russian State Symphony, Orchestre Philharmonique de Strasbourg and in halls such as Sydney Opera House, Moscow's Hall, Vienna Konzerthaus, Berlin Konzerthaus, Shanghai Oriental Arts Center and Beijing's NCPA.

In the 2013/14 season, Ning's orchestral engagements included his debut with the Berlin Konzerthaus Orchestra, a return to the Hong Kong Philharmonic both in Hong Kong and Taipei and concerts in China and Singapore with the Kaoshing Symphony and NCPA Orchestras. In recital, Ning Feng performs in cities such as Moscow, Boston and across China. Ning Feng is a member of the Dragon Quartet, founded in China in 2012.



小提琴：朱丹

Violin: Dan ZHU

朱丹 18 岁时就成功登台纽约卡内基音乐厅演奏了《柴科夫斯基小提琴协奏曲》。作为独奏家，他经常与国内外各大交响乐团合作，如蒙特利尔交响乐团，波士顿交响乐团，法国国家交响乐团，比利时国家管弦乐团，慕尼黑交响乐团，萨尔茨堡室内乐团，维也纳室内乐团，中国爱乐乐团，北京，上海，广州，香港，澳门等地的交响乐团合作演出，并与艾森巴赫，昂特蒙，祖宾·梅塔，诺塞达，潘德列茨基，泰特，郑小瑛，黄晓同，汤沐海，张国勇，余隆，谭利华，陈佐湟，吕嘉等国内外著名指挥家多次合作。

Dan Zhu is widely recognized as one of the finest Chinese musicians on the international stage today, praised as "an artist of affecting humility and beautiful tone production" by *The Strad* magazine, performing internationally in North America, Europe, and Asia. His recent triumphant performance with the Boston Symphony at the Tanglewood Festival has been raved by the critics as "truly brilliant, compelling, and polished". He has appeared with many orchestras under the direction of Maestros Christoph Eschenbach, Zubin Mehta, Philippe Entremont, Josep Caballé-Domenech, Gianandrea Noseda, Krzysztof Penderecki, Carl St. Clair, Yu Long, Muhai Tang among others, and has been invited to perform and give master classes at renown festivals, such as Salzburg Festspiele, Tanglewood, Marlboro, Menton, Schleswig-Holstein, Prades-Casals, Ravinia, and Spoleto.



吉他：杨雪霏

Guitar: YANG Xuefei

杨雪霏是现时国际上最受瞩目的吉他演奏家之一，演出足迹横跨美洲、欧洲和亚洲 50 多个国家的几百个城市，受邀在世界最著名的音乐厅演奏，频繁与一流乐团合作，还受邀在世界各地授予大师课百余场。雪霏在家乡北京演出了国家大剧院的第一场吉他独奏和协奏音乐会。13/14 乐季雪霏的演出足迹包括纽约、旧金山、伦敦、台湾、汉城、布鲁塞尔、奥斯陆等。杨雪霏发行了多张唱片，EMI 为她录制的“Romance de Armor”“北纬 40 度”，“罗德里哥协奏曲”，“巴赫协奏曲”和“Sojourn”取得高度评价并登上不同国家的排行榜。雪霏还致力于拓展吉他曲目，发展带有祖国文化元素的作品。多位作曲名家为她写曲。雪霏正在世界巡演陈怡为她创作的“说唱”。留声机杂志赞扬她是新一代吉他家创新曲目的先锋。雪霏的杰出成就被皇家音乐学院授予院士荣誉，英国权威电台 Classic FM 列杨雪霏入世界百位最佳音乐家。

Yang Xuefei is hailed as a musical pioneer. Born in Beijing and now based in the UK, she was the first-ever guitarist in China to enter a music school (Beijing's Central Conservatory of Music), and the first Chinese guitarist to launch an international professional career.

Her engagements in the 2013/14 season included performances with Bournemouth Symphony Orchestra, Pacific Symphony Orchestra, English Chamber Orchestra, Musikkollegium Winterthur and the Luzern Quartet. She will partner Ian Bostridge in a recital at the Philharmonie Cologne this fall with whom she won critical acclaim on the "Britten Songs" album. Ms. Yang's commitment to recitals will see her appearances across the world throughout the season including engagements in San Francisco, Dallas, Austin, Houston, Baltimore, Miami, New York, Vermont, Seoul, Taiwan, Brussels, London's Wigmore Hall and Bath.

Her fifth recording for Warner Classics, "Sojourn," was released internationally in the fall of 2013.



男高音：许昌

Tenor: XU Chang

抒情兼戏剧性男高音，许昌的艺术足迹遍及世界，他除了常年在德国乌尔姆歌剧院、迈宁根国立歌剧院演唱，还活跃在意大利佛罗伦萨歌剧节、以色列特拉维夫歌剧院、西班牙拉斯帕尔马斯歌剧节以及德国、奥地利、瑞士、法国、波兰、罗马尼亚、爱沙尼亚、韩国、日本等众多歌剧舞台被众多歌剧爱好者所熟知。

许昌曾荣获意大利贝利尼国际声乐比赛第一名、克罗地亚国际男高音歌唱家比赛第一名等多个声乐大奖，让他在欧洲的声乐界吸引了很多乐迷。至今已经演唱了《弄臣》、《假面舞会》、《艺术家的生涯》、《游吟诗人》、《茶花女》、《乡村骑士》、《唐璜》、《魔笛》、《风流寡妇》、《微笑王国》、《拉美莫尔的露契亚》、《托斯卡》、《清教徒》、《命运之力》、《丑角》等 35 部、600 多场歌剧。

Xu Chang is a Chinese Lirico Spinto Tenor who has had international success. His shining voice and great singing are famous across Europe and being a permanent member both of the S udth uringische Staatstheater, Meiningen, and the Ulm Theater in Germany gives him great joy. The renowned Florence Opera Festival in Italy, Tel Aviv Opera House in Israel, and the Las Palmas Music Festival in Spain, are just a few of his many concert and operatic appearances on leading international stages in Germany, Austria, Switzerland, Poland, Romania, Estonia, South Korea and Japan where he is adored by fans of the Opera.

In the past he has performed in *La Traviata*, *Rigoletto*, *Un Ballo in Maschera*, *La Forza del Destino*, *La Boh me*, *Tosca*, *Andrea Ch enier*, *Don Giovanni*, *Die Zauberfl te*, *Das Land des L chelns*, *Die Lustige Witwe*, *Lucia del Lammermoor*, *Cavalleria Rusticana*, *I Puritani*, *Pagliacci*, etc. including 35 leading roles with up to 600 performances.



男低音：李晓良

Bass: LIANG LI

世界著名男低音歌唱家。在近年来，他在维也纳金色大厅演出莫扎特《安魂曲》，在柏林德意志歌剧院和德累斯顿国家歌剧院演出了瓦格纳的《特里斯坦与伊索尔德》，还在瑞士巴塞尔，柏林德意志歌剧院和杜塞尔多夫歌剧院演唱了《帕西法尔》中的古内曼兹一角，在科隆歌剧院出演了《命运之力》，在斯图加特歌剧院演出《纳布科》，在西班牙的瓦伦西亚与祖宾·梅塔合作《游吟诗人》等。

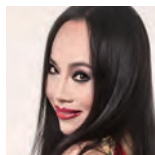
2013-2014 音乐季，他将在巴登巴登音乐节和柏林爱乐音乐厅与指挥大师西蒙·拉特爵士和柏林爱乐合作演出《曼侬·列斯科》，在纽约卡内基音乐厅演出莫扎特《安魂曲》，在东京出演《女武神》，在柏林出演《特里斯坦与伊索尔德》和在巴黎国家歌剧院出演《唐璜》和《游吟诗人》。

Liang Li is a highly acclaimed opera and concert singer with performances at important international companies and festivals. Recent seasons brought Liang Li with concerts of Mozart's *Requiem* at Goldener Saal Wiener Musikvereins, opera of Wagner's *Tristan und Isolde* at the Deutsche Oper Berlin and opernhaus Dresden. He also sang Gurnemanz in a revival of *Parsifal* at Theater Basel and Deutsche Oper am Rhein in D usseldorf, *Forza del Destino* in Oper K ln, *Nabucco* at Opernhaus Stuttgart, *Turandot* at Semperoper Dresden and *Troubadour* at Valencia in Spain with conductor Zubin Mehta.

In 2013-2014 season, he performed in *Manon Lescaut* in Baden-Baden Festival with Sir Simon Rattle and the Berlin Philharmonic, Mozart's *Requiem* at Carnegie Hall, *Valkyries* in Tokyo, *Tristan und Isolde* in Berlin and *Don Juan, Il Trovatore* at Op ra de Paris.

女高音: 孙秀苇

Soprano: SUN Xiuwei



世界著名的旅意华人歌唱家，孙秀苇的足迹遍世界各著名歌剧院，先后在罗马、威罗那露天剧场、威尼斯等世界著名歌剧院演唱。并出演了《诺尔玛》，《游吟诗人》，《蝴蝶夫人》，《图兰朵》，《托斯卡》，《海盗》，《纳布科》，《麦克白》，《命运之力》，《茶花女》，《修女》，《沙乐美》，《安德烈·切尼尔》，《漂泊的荷兰人》，《阿蒂拉》，《伊斯特里安的婚礼》，《安魂曲》，《鸢尾花》，《假面舞会》等著名歌剧和大型的著名歌剧艺术节，如：普契尼艺术节、阿旺什歌剧艺术节等。与其合作的著名指挥家有：普拉西多·多明戈、丹尼尔·欧伦、尼洛·桑提、丹尼耶雷·盖提、雷纳托·帕隆博、爱雷拉·毛里兹等等；她用于世界发行的歌剧电影有：与普拉西多·多明戈同台首演的《纳布科》、与著名的指挥家丹尼尔·欧伦合作的《图兰朵》。

Sun Xiuwei is the world famous Chinese soprano. Sun Xiuwei has sung in the important theaters all over the world: Rome, Verona, Venice, etc, playing various roles vividly in more than 20 operas like *Norma*, *Trovatore*, *Madama Butterfly*, *Turandot*, *Iris*, *La Traviata*, *Tosca*, etc, and different theaters and opera art festivals in the world, such as the Puccini Festival, Switzerland's Avans Opera Art Festival and more. Many world famous conductors and directors cooperated with her, for example: Domingo, Daniel Orem, Nello Santi, Daniel Gatti, Carlo Rizzi etc. *Nabucco* with Domingo and *Turandot* conducted by Daniel Oren have been made into films.



女中音: 杨光

Mezzo Soprano: YANG Guang

女中音歌唱家。英国卡迪夫国际歌唱家大赛、多明哥国际声乐歌剧比赛、巴黎国际声乐比赛捧冠者。出演过多歌剧及角色有《阿伊达》中的安奈丽丝，《唐卡洛》中的爱波丽，《乡村骑士》中的桑图扎，《游吟诗人》中的阿祖切娜，《卡门》中的卡门，《桑松与达丽拉》中的达丽拉，《神奇的黄昏》中的瓦尔特罗德，《罗恩格林》中的奥尔图德，《纳布科》中的菲妮娜等。在歌剧以外，杨光女士还经常与国际交响乐团合作，演出的各类大型交响声乐作品中女中音部分的独唱领唱，如：莫扎特的《弥赛亚》，威尔第的《安魂曲》，贝多芬的《第九交响曲》，马勒的《第二交响曲》、《第八交响曲》及其声乐套曲《大地之歌》和《流浪者之歌》，冼星海的《黄河大合唱》，叶小刚的《共和之路》等。

Mezzo-Soprano Yang Guang was the 1997 winner of the prestigious BBC Singer of the World Competition in Cardiff. Yang also won the first prize in Plácido Domingo's 2001 OPERALIA Competition. Miss Yang has sung her Amneris in *Aida* with the Florida Grand Opera, the Houston Grand Opera, and Opera Omaha, the San Francisco Opera, and the same role for her returning to the Deutsche Oper, Berlin where the mezzo has sung her first Santuzza in *Cavalleria Rusticana*. Miss Yang sang the title-role Carmen in student performances and as Santuzza in Lyric Opera of Chicago's *Cavalleria Rusticana*.

She also made her Chicago Symphony debut as the Alto Solo in Tippett's *A Child of Our Time* under Sir Andrew Davis and performed in recital at the Chicago Cultural Center, the mezzo soloist in Verdi's *Requiem* with the Orchestra of the Welsh National Opera under Mo. Carlo Rizzi. The same part she has also done with the Orchestre de Paris, under Mo. Christoph Eschenbach.

女高音: 英格尔·丹-詹森

Soprano: Inger Dam-Jensen



作为音乐会上出色的演唱家，英格尔的演唱曲目主要集中于浪漫主义时期马赫勒、贝多芬、理查·施特劳斯和勃拉姆斯的作品。她与包括纽约爱乐、米兰威尔第爱乐、圣保罗交响、丹麦国家广播交响、德意志交响、奥斯陆爱乐、香港交响、瑞典皇家爱乐乐团等全世界著名交响乐团，以及诸如冯·多赫纳尼、柯林·戴维斯爵士、张弦、詹姆斯·康伦、迪华特、道斯贾德、布卢姆斯泰特等知名指挥家合作进行演出。

英格尔出演过众多经典歌剧中的核心角色，包括《魔笛》的帕米娜、《女人心》的德斯皮娜、《梦游女》的丽莎、《卡门》的米凯拉、《罗密欧与朱丽叶》的朱丽叶、《图兰朵》中的柳儿、《凯撒大帝》中的埃及女王、《哈姆雷特》的奥菲莉亚、《玫瑰骑士》的苏菲、《费加罗的婚礼》的苏珊娜、《唐璜》的安娜、《茶花女》的维奥莱塔等。

An outstanding performer on the concert platform, Inger Dam-Jensen's core repertoire focuses on the Romantic period, including works by Mahler, Beethoven, Richard Strauss and Brahms. She has performed with orchestras around the world including the New York Philharmonic, Orchestra Sinfonica di Milano Giuseppe Verdi, Orquestra Sinfônica do Estado de São Paulo, Danish National Radio Symphony Orchestra, Deutsches Symphonie-Orchester Berlin, Oslo Philharmonic, Hong Kong Philharmonic, Royal Swedish Philharmonic, etc and has worked under many notable conductors such as Christoph von Dohnányi, Sir Colin Davies, Xian Zhang, James Conlon, Edo de Waart, Thomas Dausgaard, Herbert Blomstedt, etc.

Inger's operatic roles include Pamina *Die Zauberflöte* Opera Bastille; Despina *Così fan tutte*, Lisa *La Sonnambula* for the Royal Opera, Covent Garden; and Michaela *Carmen*. At home in Denmark with Royal Danish Opera, roles include Juliette *Romeo et Juliette*, Liu *Turandot*, Cleopatra *Giulio Cesare*, Ophelia *Hamlet*, Sophie *Der Rosenkavalier*, Susanna *Le Nozze di Figaro*, Donna Anna *Don Giovanni*, Violetta *La Traviata*, etc.



钢琴: 安卓·加夫里洛夫

Piano: Andrei Gavrilov

1955年，安卓·加夫里洛夫出生在莫斯科一个艺术家庭里，他1973年从莫斯科中央音乐学院毕业，并曾在那里和塔吉亚娜·凯斯特纳学习；同一年又进入莫斯科音乐学院，师从列夫·瑙莫夫。加夫里洛夫赢得的第一个奖项是1974年的国际柴可夫斯基大赛，当时他年仅18岁；同年他在萨尔茨堡音乐节首次登场，作为里赫特的替补演奏而扬名世界舞台。1976年，加夫里洛夫首次在伦敦的皇家庆典厅与指挥家贝格朗和伯恩茅斯交响乐团合作演出。1978年他又与柏林爱乐在欧洲的几个主要音乐厅合演了30场音乐会。

Gavrilov was born in Moscow in 1955 in the artistic family. His father Vladimir Gavrilov was a great painter, mother pupil of Henrich Neuhaus was his first teacher. He graduated from central music school in Moscow in 1973 where he studied with Tatiana Kestner. Later that year he entered Moscow conservatory where his teacher was Lev Naumov.

Andrei Gavrilov won first prize in the 1974 International Tchaikovsky Competition at the age of 18 and in the same year made a triumphant international debut at the Salzburg Festival, substituting for Sviatoslav Richter. He has subsequently enjoyed a distinguished international career which has included performances with many of the world's greatest orchestras.

He debuted in 1976 with Paavo Berglund and the Bournemouth Symphony Orchestra in the Royal Festival Hall. In 1978 he performed with the Berlin Philharmonic in a major European concert tour of 30 concerts. By 1980 he had performed in all the major cultural centers in the world.



钢琴：王羽佳

Piano: Yuja WANG

王羽佳获公认为新一代最重要的演奏家之一。她曾与世界顶尖乐团合作，包括柏林国家管弦乐团、米兰史卡拉爱乐乐团、以色列爱乐乐团、巴黎交响乐团、西班牙国家管弦乐团、东京 NHK 交响乐团及皇家阿姆斯特丹音乐厅乐团等，以及美国多个主要城市的乐团，如波士顿、芝加哥、克里夫兰、洛杉矶等。与她携手的著名指挥家有亚巴度、巴伦邦、杜达美、杜托华、嘉提、格杰夫、马捷尔、梅达、马素尔、帕帕奴、特米尔卡洛夫，以及狄逊·汤玛士等。此外，王羽佳亦经常在世界各地举行独奏会及室内演奏会。

今个乐季，王羽佳获列入伦敦交响乐团艺术家系列，与指挥丹尼尔·哈丁于亚洲之旅中合作。她与匈牙利国家交响乐团首度合作，在高式殊指挥下，演绎巴托的第二钢琴协奏曲。她亦与洛杉矶爱乐乐团、波士顿交响乐团及克里夫兰管弦乐团再度合作。

王羽佳是德国留声机唱片公司旗下艺人，最近与西蒙·波利维亚交响乐团携手演绎普罗科菲夫第二协奏曲及拉赫曼尼诺夫第三协奏曲，由杜达美担任指挥。王羽佳曾就读北京中央音乐学院，师随凌远及周广仁，后赴美国费城寇蒂斯音乐学院，师随格勒夫曼。

Yuja Wang is widely recognised as one of the most important artists of her generation. She has performed with orchestras of Boston, Chicago, Cleveland, Los Angeles, New York, Philadelphia, San Francisco and Washington, in the US, and abroad with the Berlin Staatskapelle, Filarmonica della Scala, Israel Philharmonic, Orchestre de Paris, Orquesta Nacional Española, the NHK Symphony in Tokyo and the Royal Concertgebouw Orchestra, among others. Conductors with whom she has collaborated include Claudio Abbado, Barenboim, Dudamel, Dutoit, Gatti, Gergiev, Maazel, Mehta, Masur, Pappano, Temirkanov and Tilson Thomas. Wang equally enjoys performing recitals and chamber music throughout the world.

This season the London Symphony Orchestra features Wang in the LSO Artist Portrait series followed by a tour of Asia with Daniel Harding conducting. She makes her debut with the Hungarian National Philharmonic conducted by Zoltán Kocsis performing Bartok's Piano Concerto No 2. She also returns to the Los Angeles Philharmonic, the Boston Symphony and the Cleveland Orchestra.

Wang is an exclusive recording artist for Deutsche Grammophon. Most recently, she collaborated with Dudamel and the Simón Bolívar Symphony Orchestra recording Prokofiev's Concerto No 2 and Rachmaninov's Concerto No 3. Wang studied at the Central Conservatory of Music in Beijing with Ling Yuan and Zhou Guangren and the Curtis Institute of Music with Gary Graffman.



小提琴：吕思清

Violin: Siqing LU

著名小提琴家吕思清无疑是当今国际乐坛最杰出中国小提琴家之一。作为第一位夺得意大利帕格尼尼小提琴大赛金奖的东方人，他的美妙琴声和演出足迹早已遍布世界四十多个国家的著名演出场所，并曾与诸多世界著名指挥家及交响乐团合作演出，其中包括著名指挥家马泽尔、捷吉耶夫、迪华特、阿什肯纳齐、福斯特、范茨维顿、万斯卡、谭盾、吕嘉、余隆、汤沐海等。吕思清与飞利浦、拿索斯、马可波罗等知名唱片公司合作出版了多张专辑，他诠释的《梁祝》被公认为最佳版本，唱片销量达到一百万张以上。吕思清以他激情洋溢的演奏以及无可比拟的音乐魅力赢得了世界各地的听众，被西方媒体盛赞为“一位杰出的天才小提琴家”。

Siqing Lu is the first Asian violinist to win the first prize at the prestigious Paganini International Violin Competition in Italy in 1987. Acclaimed as one of the most outstanding Chinese violinists today, Siqing (pronounced See-Ching) has performed in some of the world's most prestigious concert halls in more than forty countries throughout North and South America, Europe, Asia and South Africa. Siqing has worked with many of the world's esteemed conductors including Lorin Maazel, Valery Gergiev, Edo de Waart, Vladimir Ashkenazy, Lawrence Foster, Jaap van Zweden, Osmo Vänskä as well as leading Chinese musicians such as Oscar winner Tan Dun, with whom Siqing gave the world premiere performance of his Violin Concerto *Hero* in Poland in 2011, Yu Long, Lü Jia, Muhai Tang, Yuja Wang and Jian Wang, among others. As a soloist, he has performed with many of the world's leading orchestras. A recording artist for Philips, Naxos and Marco Polo, his interpretation of the *Butterfly Lovers* violin concerto is widely considered the best and has sold well over a million copies worldwide.

独奏：刘晓禹

Piano: Xiaoyu LIU



1997 出生于巴黎，刘晓禹 6 岁与家人移居蒙特利尔，次年开始学习钢琴，他在一个多元文化的环境中成长。他曾赢得多次加拿大国家钢琴比赛，2012 年他 15 岁时赢得了加拿大最重要的国家钢琴比赛 - 蒙特利尔交响乐团钢琴比赛的大奖和美国托马斯·库博国际钢琴比赛的银奖。

他被邀请在加拿大，欧洲，拉丁美洲和美国等地演奏。合作过的乐团包括克里夫兰交响乐团，蒙特利尔交响乐团，美洲 YOA 乐团，纽芬兰交响乐团，隆格伊交响乐团等。合作过的指挥包括肯特长野，让·弗朗索瓦·维斯特，林望杰，卡洛斯·米格尔·普列托等。他的演奏多次被 CBC 加拿大广播电台录音，播放。

在下一个乐季中他还将将在渥太华国家艺术中心，北艺耶洛洛夫文化中心，多伦多皇家音乐学院 Koerner Hall 等地演出。刘晓禹目前就读于蒙特利尔音乐学院，师从理查德·雷蒙德教授。

Born in Paris in 1997, Xiaoyu Liu moved with his family to Montréal at age 6 and began his piano studies the following year. After winning a number of national competitions thanks to his musicality and virtuosity, Xiaoyu won in 2012, at the age of 15, the Grand Prize at the OSM Standard Life Competition (Canada) and the Silver Medal at the Cooper International Piano Competition (USA).

He has performed brilliantly as a soloist in Canada, in Europe, in Latin America and in the United States, and with various orchestras, among them the Cleveland Orchestra, the Montréal Symphony Orchestra, YOA Orchestra of the Americas, the Newfoundland Symphony Orchestra, Orchestre Symphonique de Longueuil, and Sinfonia de Lanaudière. He has performed and collaborated with conductors such as Kent Nagano, Jean-François Rivest, Nathan Brock, Jahja Ling, Carlos Miguel Prieto, Marc David, and Stéphane Laforest. His performances have been recorded and broadcasted numerous times on CBC/Radio-Canada.

In 2013, Xiaoyu made his debut recital at the Orford Arts Centre, Banff Centre for the Arts, and Place des Arts Recital Series in Montréal. In the next season, he will be performing at the National Arts Centre in Ottawa, Northern Arts and Cultural Centre in Yellowknife, and Koerner Hall in Toronto.

At the same time, he is studying with Richard Raymond at the Conservatoire de Musique de Montréal.

钢琴：克里斯托弗·帕克

Piano: Christopher Park



出生于德国班贝格的德韩混血钢琴家克里斯托弗·帕克演出足迹遍布整个欧洲、美国、南非、中国、韩国。作为以为技艺精湛的钢琴协奏曲演奏家，他合作过的著名管弦乐团有：法兰克福歌剧院乐团、西班牙国家交响乐团、加利西亚皇家爱乐乐团、法兰克福广播交响乐团、马格德堡爱乐乐团和汉堡广播交响乐团，曾合作过的指挥如：塞巴斯蒂安·韦格尔，鲁本·加扎兰，尤斯图斯·弗朗茨，帕沃·耶尔维，克里斯托弗·艾森巴赫和保罗·丹尼尔等。

Born in Bamberg, the German/Korean born pianist Christopher Park has given concerts all over Europe, the USA, South Africa, China, South Korea and appeared at festivals such as Festspiele Mecklenburg-Vorpommern, Weillburger Schlosskonzerte, Rheingau Musik Festival, Quincena Musical de San Sebastián, Burgos International Music Festival and Summit Festival in New York. An experienced concerto soloist, he has performed with renowned orchestras - Württembergisches Kammerorchester Heilbronn, Frankfurt Opera Orchestra - Museumorchester Frankfurt, Philharmonia of Nations, Cape Philharmonic Orchestra, Shanghai Symphony Orchestra, Spanish National Orchestra, Royal Philharmonic Orchestra of Galicia, Frankfurt Radio Symphony Orchestra (hr), the Magdeburg Philharmonics and Radio Symphony Orchestra Hamburg (NDR) with such conductors as Sebastian Weigle, Ruben Gazarian, Justus Frantz, Paavo Järvi, Christoph Eschenbach and Paul Daniel.



国家大剧院管弦乐团

首席指挥：吕嘉 | 桂冠指挥：陈佐湟

China NCPA Orchestra

Chief Conductor: LÜ Jia | Conductor Laureate: CHEN Zuohuang

国家大剧院管弦乐团是中国国家表演艺术中心的常驻乐团。

新世纪的北京，历史气度和当代活力彼此交织，也滋养了国家大剧院管弦乐团全新的音乐精神和远大的音乐视界。这支年轻却不凡的乐团建立于2010年3月，由来自中国及海外的近百名音乐家组成。在短短几年内，以他们对音乐与生俱来的热情、专注和创新精神，已俨然在中国乐坛崭露头角，并迅速得到国际音乐界的热切关注。

伴随他们一起经历这个过程的，有诸多当今全世界最优秀的音乐大师，包括：指挥家洛林·马泽尔、克里斯托弗·艾森巴赫、弗拉基米尔·阿什肯那齐、根特·赫比希、克里斯蒂安·雅尔维、耶欧·莱维、谭利华、张国勇等，钢琴家鲁道夫·布赫宾德、郎朗、史蒂芬·科瓦塞维奇、王羽佳、陈萨等，大提琴家王健等，小提琴家瓦汀·列宾、吕思清、宁峰等，小号家艾莉森·巴尔松，打击乐演奏家李飏，歌唱家普拉西多·多明戈、里奥·努奇、和慧、沈洋等。马泽尔曾评价他们“富有激情，全心投入，实力非同一般”，艾森巴赫则认为他们已是“亚洲最优秀乐团之一”。

作为中国最优秀的两栖乐团，他们既是中国歌剧最高音乐造诣的代表者，也在音乐厅舞台上有着熠熠生辉的表现。在《罗恩格林》、《漂泊的荷兰人》、《奥赛罗》、《纳布科》、《托斯卡》、《图兰朵》、《茶花女》、《卡门》、《费加罗的婚礼》等众多世界级的国家大剧院歌剧制作中，来自乐池的精湛演绎已经成为其重要标志。在2014/2015演出季，他们将奉献《奥涅金》、《阿依达》、《乡村骑士》等经典剧目。

2011年，乐团在国家大剧院“全套马勒”系列中表现瞩目，2012年在艾森巴赫的指挥下成为《音乐周报》年度十大音乐会中的唯一中国乐团，2013年在吕嘉带领下开启全套贝多芬之旅。由马泽尔指挥的瓦格纳旷世剧作改编版《无词指环》被马泽尔认为“作品诞生25年来

最完美的演绎”，而索尼为该场音乐会发行的现场录音，也成为乐团的首张交响乐唱片。心怀对当代音乐的巨大热情，他们还活跃在北京现代音乐节，相继上演吉雅·坎切利、武满彻等当代重要作曲家的作品。在2013年，乐团呈献了由国家大剧院独家委约的10位全球顶级作曲家（包括奥古斯塔·里德·托马斯、卡列维·阿霍、鲁多维科·艾奥迪、瑞切尔·波特曼等）新作的世界首演，更通过国家大剧院“青年作曲家计划”推动中国新一代作曲家的成长。

作为极具时代精神的音乐使者，他们不仅通过周末音乐会、艺术沙龙和在学校、社区、医院、博物馆等开设的室内乐活动，将无数观众带入美妙的音乐世界，更将当代中国的艺术活力传播到世界各地。2011年，他们在首尔艺术中心上演《图兰朵》。2012年与艾森巴赫参加德国石荷州、基辛根音乐节，与陈佐湟在柏林、纽伦堡、悉尼等地成功上演音乐会。2013年，吕嘉率团赴澳门、新加坡、首尔举行首次亚洲巡演并大获成功。

2014/15乐季，乐团将上演《奥涅金》、《阿依达》、《乡村骑士》等歌剧制作，并将在吕嘉及祖宾·梅塔、克里斯托弗·艾申巴赫、郑明勋、根特·赫比希、安东尼·维特等大师的带领下，与郎朗、王健、王羽佳等独奏大师合作，为观众带来精彩的音乐会。同时，乐团将在吕嘉带领下赴美国和加拿大进行首次北美巡演。

国家大剧院音乐艺术总监陈佐湟，是国家大剧院管弦乐团的创建者之一，也是乐团首任首席指挥。2012年，陈佐湟荣膺桂冠指挥，吕嘉出任首席指挥，并由袁丁担任助理指挥。吕嘉在交响作品和歌剧领域均造诣深厚，曾任意大利维罗纳歌剧院音乐艺术总监、西班牙特内里费交响乐团音乐总监，同时也是中国澳门乐团现任艺术总监。

China NCPA Orchestra is the resident orchestra of the National Centre for the Performing Arts (NCPA), Beijing. Established in March 2010, the orchestra consists of highly accomplished musicians from around the world, who perform in more than a dozen opera productions presented by its home venue each year as well as in ballets and regular orchestral concerts in its own season. With a notably busy schedule, the young ensemble has fast established itself as one of the most adventurous and dynamic orchestras in the country. Lü Jia took up the post of Chief Conductor in February 2011, succeeding Chen Zuohuang, the current Conductor Laureate, NCPA's Music Director and also one of the founders of the orchestra. Yuan Ding was appointed Assistant Conductor in the same year.

The NCPA Orchestra demonstrates an abiding commitment to the highest levels of artistic excellence and takes pride in its long-term collaborations with the finest musicians of our time. Artists associated with the orchestra in the past two years have included Lorin Maazel, Christoph Eschenbach, Vladimir Ashkenazy, Yan Pascal Tortelier, Gunter Herbig, Gilbert Varga, Lang Lang, Stephen Kovacevich, Leo Nucci, Yuja Wang and Han-Na Chang, among many others. Maestro Lorin Maazel praised the orchestra for its “amazing professionalism and great passion in music” after working with them in a series of concerts and NCPA's new production of *La Traviata* in June 2010. Maestro Christoph Eschenbach also declared it “one of the finest orchestras in Asia”.

In 2011 alone, the first season after its establishment, China NCPA Orchestra gained critical acclaim for its performances in NCPA's new productions of *Tosca* (directed by Giancarlo Del Monaco), *The Barber of Seville* (co-produced with Castleton Festival), *Die Fledermaus*, and a newly commissioned opera *The Chinese Orphan*. In addition, the orchestra also played a key part in NCPA's 2011 Gustav Mahler Project, performing his Symphonies No. 1, 2, 3, 8 and 10 under the batons of Christoph Eschenbach, Yoel Levi, Jun Maerkl and Chen Zuohuang respectively. These were followed by performances of two Wagner operas in 2012, in their Chinese premieres, *Der fliegende Holländer* and *Lohengrin*. Most recently in 2013, the orchestra presented varied programmes marking major anniversaries of Wagner, Verdi and Britten, including a performance of the mammoth *Ring without Words* under the baton of its creator, Lorin Maazel. It continues to build on important partnerships with prominent musicians such as Maazel, Mehta, Eschenbach, Ashkenazy, Plácido Domingo and the pianist Rudolf Buchbinder.

Another important field of work that the orchestra has explored extensively in the short period of time since its establishment is the creation and promotion of contemporary music. Having presented the Chinese premieres of major works by Toru Takemitsu and Giya Kancheli, in 2013 it gave the world premieres of ten substantial new orchestral works commissioned by NCPA, written by composers from across the globe including Michael Gordon, Augusta Read Thomas, Kalevi Aho, and Joby Talbot. It has also played a major role in NCPA's annual Young Composers Programme, providing a unique platform nurturing the next generation of Chinese composers.

Most recently, the NCPA Orchestra has flexed its wings on the international stage with high-profile touring work, receiving widespread international praise for its performances. In 2012, the orchestra was invited by Kissingen Summer Music Festival and Schleswig-Holstein Musik Festival, and its first German tour continued with concerts in Nürnberg, Hamburg and Berlin, followed by appearances at the Sydney Opera House. In 2013, the orchestra undertook its first Asian tour with concerts in Singapore, Seoul and Macau. During the 2014/15 season, the orchestra will participate in NCPA's opera productions including *Eugene Onegin*, *Aida* and *Cavalleria Rusticana*, as well as appearing on concert stage with conductors and soloists such as Lü Jia, Zubin Mehta, Christoph Eschenbach, Myung-Whun Chung, Antoni Wit, Lang Lang, Jian Wang and Yuja Wang. The orchestra will also embark on its very first North American tour, under the baton of its Chief Conductor Lü Jia.

With its commitment to educational and outreach activities, the orchestra has presented a series of Weekend Matinee Concerts at its home venue since its establishment. With specially selected programmes and accessible ticket prices, these have become extremely popular with Beijing audiences new to classical music. Current plans in this context include a new series highlighting the Beethoven symphony cycle, led by its Chief Conductor, Lü Jia. In addition, the orchestra frequently initiates wide-reaching educational projects in association with educational institutions across the city.

吕嘉 首席指挥

LÜ JIA Chief Conductor, China NCPA Orchestra

吕嘉是享有国际盛誉的华人指挥大师。他生于上海的一个音乐世家，幼年学习钢琴和大提琴，后来进入中央音乐学院，师从指挥大师郑小璜学习指挥。24岁时，吕嘉进入德国柏林艺术大学，跟随汉斯·马丁·拉宾斯坦教授、罗伯特·沃尔夫教授继续深造。同年，吕嘉在意大利获得安东尼奥·佩得罗第国际指挥大赛第一名，并由此开始了辉煌的职业指挥家生涯。

在过去的近20年中，吕嘉在欧美及全球各国指挥歌剧及音乐会两千余场。他是第一位在意大利担任重要歌剧院总监的亚洲指挥家，也是第一位执棒芝加哥交响乐团的华人指挥家。在欧洲，他曾在斯卡拉歌剧院、巴伐利亚国立歌剧院、柏林德意志歌剧院，以及洛桑、都灵、罗马、那不勒斯、威尼斯、佛罗伦萨、法兰克福和斯图加特的众多歌剧院指挥过大量重要歌剧制作。在交响乐领域，他曾与众多国际顶尖交响乐团合作，如皇家阿姆斯特丹音乐厅管弦乐团、芝加哥交响乐团、莱比锡布商大厦管弦乐团、慕尼黑爱乐乐团、班贝格交响乐团、罗马圣塞西莉亚交响乐团、伯明翰城市交响乐团、利物浦皇家爱乐乐团、奥斯陆爱乐乐团、里昂国立管弦乐团、芬兰广播交响乐团、汉堡广播交响乐团、悉尼交响乐团，及众多其它欧美及澳洲乐团。

吕嘉是第一位录制全套门德尔松交响作品的华人指挥家，也是全球唯一录制了瑞典国宝级作曲家英瓦·利德霍姆全套交响乐作品的指挥家。他对德国古典浪漫派作品和法国印象派的诠释被盛赞为用“精准的音乐语言与完美的指挥技巧”演奏出“极其令人信服的音乐演绎”。在身为歌剧故乡意大利和德国，吕嘉指挥的歌剧剧目超过50部，被意大利的音乐评论家誉为

“比意大利人更懂得意大利歌剧的指挥家”。

2007年，在意大利佩萨罗举行的罗西尼歌剧节上，吕嘉指挥的罗西尼歌剧《鹊贼》荣膺当年的“欧洲年度最佳歌剧大奖”。同年，意大利总统纳波利塔诺决定授予吕嘉“总统杯”，以表彰他为欧洲音乐文化的传播与发展做出的重要贡献。2012年，他还在举世瞩目的多明戈国际声乐比赛中担任评委，并由此成为该比赛有史以来唯一的华人评委。

2012年，吕嘉成为国家大剧院歌剧总监与首席指挥。由他监制和指挥的《罗恩格林》、《漂泊的荷兰人》、《奥赛罗》、《费加罗的婚礼》、《假面舞会》、《托斯卡》等歌剧，在世界众多歌剧与音乐媒体上广受赞誉。凭借这些世界水准的歌剧制作，国家大剧院不仅成为全球歌剧舞台上的耀眼明星，更由此开辟了歌剧艺术在中国发展的新篇章。同时，吕嘉带领下的国家大剧院管弦乐团，也通过其在音乐会中令人叹服的表现，稳步崛起为中国新一代交响乐团的杰出典范。

在担任国家大剧院歌剧总监和首席指挥之前，吕嘉曾任意大利维罗那歌剧院的音乐总监、西班牙特内里费交响乐团艺术总监，并曾在意大利特里埃斯特歌剧院、佛罗伦萨交响乐团、罗马拉奇奥室内乐团及瑞典诺克平交响乐团担任首席指挥。同时，吕嘉现在也是澳门乐团音乐总监。



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 Zheng Xiaoying. At the age of 24, Lü entered the University of Arts in Berlin, where he continued his studies under Professor Hans-Martin Rabenstein and Robert Wolf. The following year, he was awarded both the First Prize and Jury's Prize at the Antonio Pedotti International Conducting Competition in Trento, Italy, and launched his career as a conductor.

Over the past decades, he has conducted over 2,000 orchestral concerts and opera performances in Europe and America, and became the first Asian conductor to serve as the artistic director of a major Italian opera house, as well as the first Chinese conductor to lead Chicago Symphony. He has worked with important productions at the Bayerische Staatsoper in Munich, the Deutsche Oper Berlin and La Scala in Milan, as well as opera houses in Lausanne, Turin, Rome, Naples, Verona, Venice, Florence, Frankfurt and Stuttgart. He has also worked with many renowned orchestras including the Royal Concertgebouw Orchestra, Chicago Symphony Orchestra, Gewandhaus Leipzig, Munich Philharmonic, Orchestra dell' Accademia Nazionale di Santa Cecilia, City of Birmingham Symphony Orchestra, Royal Liverpool Philharmonic, Oslo Philharmonic, Lyon National Orchestra in France, Finnish Radio Symphony, Hamburg Radio Symphony, Bamberg Symphoniker, Sydney Symphony Orchestra and many others across Europe, America and Australia.

Lü Jia was the first Chinese conductor to record Felix Mendelssohn's complete orchestral works, and also the only conductor so far who has recorded the complete works by the important Swedish composer Ingvar Lidholm. His interpretations of German Classical Romanticism and French Impressionists have been praised for their "extremely convincing

musical interpretation" with "musical precision and perfect baton technique." Having directed nearly 50 operas in Italy and Germany, homelands of the European opera tradition, he has also been praised by Italian music critics as "a conductor who understands Italian opera even better than the Italians themselves do". In 2007, his performance of *La Gazza Ladra* at the Rossini Opera Festival in Pesaro was voted as European Opera Production of the Year. That same year, in recognition of his important contribution to musical culture in Italy, Lü Jia was awarded the President's Prize by President Giorgio Napolitano. In 2012, the Domingo International Vocal Competition invited Lü Jia to serve on the jury, making him the Competition's first-ever Chinese jury member.

In 2012, Lü Jia was appointed Chief Conductor and Artistic Director of Opera at the National Centre for the Performing Arts (NCPA) in Beijing, China. Under his musical direction, NCPA's own productions of *Lohengrin*, *Der Fliegende Holländer*, *Otello*, *Le 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, 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, China NCPA 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 Trieste Opera, Symphony Orchestra of Florence, Lazio Chamber Orchestra of Rome and Norrköping Symphony Orchestra in Sweden. In addition to his NCPA music directorship, he is also currently the Music Director and Principal Conductor of Macao Orchestra.

陈佐湟

桂冠指挥

CHEN Zuohuang

Conductor Laureate

陈佐湟生于中国上海。1965年毕业于中央音乐学院附中钢琴专业，1981年毕业于中央音乐学院指挥系，同年经小泽征尔先生推荐赴美国坦格伍德音乐中心及密西根大学音乐学院学习，1982年获音乐硕士学位，1985年获密歇根大学颁发的第一个乐队指挥音乐艺术博士学位，成为新中国第一个音乐艺术博士。

1985至1987年，陈佐湟在美国堪萨斯大学艺术学院任指挥副教授，期间获荣誉教授称号。1987年，陈佐湟担任中国中央乐团指挥，并带领乐团赴美国纽约、华盛顿、芝加哥、旧金山、洛杉矶等二十四个城市进行了访问演出。此后，他又带领中央乐团、中国交响乐团、中国青年交响乐团、中国少年交响乐团及布达佩斯爱乐乐团、汉堡青年交响乐团等在欧洲、美洲和亚洲成功地进行了十多次巡演。1992年至1996年，陈佐湟又兼任美国罗德岛州爱乐乐团音乐总监和指挥，其间多次获得堪萨斯州和罗德岛州州长艺术奖和嘉奖令，深受乐团音乐家们和听众的赞赏和敬重。

1996年，陈佐湟辞去部份国外职务，回到中国，在原中央乐团的基础上组建中国交响乐团，并担任中国交响乐团首任艺术总监。中国交响乐团实行了国际上职业乐团通用的音乐季演出制，几年中邀请了上百位国际优秀音乐家来团合作，演出了大量中外交响乐作品，有力地推动了中国交响音乐事业的发展。陈佐湟带领乐团在国内许多城市及欧洲，日本和墨西哥

的访问演出获得了听众和乐评家的一致称赞。2002至2006年陈佐湟担任墨西哥UNAM爱乐交响乐团音乐总监；2004至2008年担任上海爱乐乐团音乐总监；2006至2010担任韩国仁川爱乐乐团艺术总监。

多年来，陈佐湟还应邀赴欧洲、美洲、拉丁美洲二十多个国家和地区担任三十多支交响乐团的客席指挥，包括苏黎世音乐厅管弦乐团、温哥华交响乐团、布达佩斯爱乐乐团、匈牙利国家交响乐团、古本江乐团、俄罗斯爱乐乐团、斯洛伐克广播交响乐团、冰岛交响乐团、等；在亚洲，他合作过的乐团包括香港管弦乐团、新加坡交响乐团、台北市立交响乐团及釜山爱乐乐团等。陈佐湟被称为“一位极有才华的音乐家”，“可能是自小泽征尔之后，最重要的亚裔指挥家”。他的指挥艺术“富有强烈的艺术魅力”，“具有站在任何一个乐队前面的权威”。

在多年的国际音乐活动中，陈佐湟向世界各国听众推荐中国交响乐新作及年轻艺术家的不懈努力，亦获得人们的普遍的敬重和赞扬。

陈佐湟自2007年始担任中国国家大剧院音乐艺术总监，2010年至2012年担任中国国家大剧院管弦乐团首席指挥，现为乐团桂冠指挥，自2010年兼任贵阳交响乐团音乐总监。



Chen Zuohuang started his early piano study at the Middle School attached to the Central Conservatory of Music in Beijing, and later graduated from the Conservatory's Conducting Department. At the recommendation of Seiji Ozawa, Chen went to the United States to study at the Tanglewood Music Center and at the School of Music, University of Michigan. He has the honor as the first person ever to have received the degree of Doctor of Musical Arts in Orchestral Conducting from the University of Michigan, as well as becoming the first Doctor of Musical Arts of P. R. China.

In 1987, Chen assumed the position of conductor of the Central Philharmonic Orchestra of China and led it on a historic tour covering 24 cities in the United States, including New York, Washington D.C., Chicago, Detroit, San Francisco, and Los Angeles. He also led more than a dozen of orchestral tours in Europe, America and Asia with the Central Philharmonic Orchestra of China, China National Symphony Orchestra, Shanghai Philharmonic Orchestra, China Youth Symphony Orchestra, Budapest Philharmonic Orchestra, Hamburg Youth Orchestra and Incheon Philharmonic Orchestra of S. Korea.

Since 1980s, Chen has been the Conductor of the Central Philharmonic Orchestra of China, Music Director of the Wichita Symphony Orchestra, and Music Director of the Rhode Island Philharmonic Orchestra. Chen was the founding Artistic Director of

China National Symphony Orchestra in 1996. He has also been the Music Director of UNAM Philharmonic Orchestra in Mexico City, Artistic Director of Shanghai Philharmonic Orchestra, and Music Director of Incheon Philharmonic Orchestra of S. Korea.

Chen is a much sought-after musician and has been invited to be guest conductor of several dozens of orchestras around the world. He also has been invited as the jury member of many international musical competitions. Maestro Chen's art of conducting has won praises from the audience and musicians wherever he works. The persistent enthusiasm to introduce and promote Chinese symphonic music and young musical talents to the world made him a respected and welcome musical figure worldwide. What's more, he is committed to promoting extensively symphonic music in China and now also works as the Artistic Director of Guiyang Symphony Orchestra.

Chen Zuohuang became the Artistic Director of Music at China's National Centre for the Performing Arts in 2007, and was the first Chief Conductor of China NCPA Orchestra between 2010 and 2012. He is currently also the Music Director of Guiyang Symphony Orchestra.

袁丁 YUAN Ding
助理指挥 Assistant Conductor



著名青年指挥家袁丁，曾就读于中央音乐学院和德国莱比锡音乐与戏剧大学，求学期间跟随我国著名音乐教育家徐新教授、著名指挥家李心草先生及德国指挥家乌尔里希·温德福尔教授研习指挥艺术，此外还曾得到过包括教育家约尔马·帕努拉，小泽征尔等多位名家的指导和帮助。

2012年1月，袁丁于莱比锡上演了门德尔松第二交响曲《赞颂之歌》，取得了凯旋般的成功。莱比锡人民报的音乐评论盛赞其为“袁丁毫无疑问地掌握了他的专业”“超凡且精确的音乐阐述”“他具备一个指挥家所具备的一切素质”。

此外，袁丁在歌剧领域也有骄人的成绩：通过不断探索，袁丁快速掌握了意大利语及德语剧目的精髓，至今已排演并积累了30余部歌剧保留剧目，成为同龄歌剧指挥家中的佼佼者。多年来与众多中外顶尖级歌唱家有成功合作。

作为一名卓越的青年指挥家，袁丁近年来成功指挥过莱比锡中德广播交响乐团、南威斯特法伦爱乐乐团、莱比锡喜歌剧乐团、西萨克森州交响乐团、耶拿爱乐乐团、莱比锡音乐与戏剧大学交响乐团与合唱团、韩国国家歌剧院、澳门乐团、中国国家交响乐团、中国国家大剧院管弦乐团、北京交响乐团、深圳交响乐团、杭州爱乐乐团、上海歌剧院管弦乐团、贵阳交响乐团等，并与中国国家大剧院歌剧节、德国 Eutin 歌剧艺术节、澳门国际音乐节有过多次成功合作。

凭着多年来对音乐事业的热爱和忠诚，以及一贯的刻苦钻研，使得袁丁所到之处均受到热烈欢迎及高度赞扬。

Yuan Ding 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*, *Otello*, *Die fliegende Holländer*, *Le Nozze di Figaro*, and *Un ballo in maschera*.

As the first prize graduate of the China Central Conservatory of Music, Yuan Ding continued his conducting study under the guidance of Ulrich Windfuhr at the Hochschule für Musik und Theater "Felix Mendelssohn Bartholdy" in Leipzig, during which, he also won the praise from Jorma Panula and Seiji Ozawa.

With distinguished talent of Italian and German language and drama learning, Yuan Ding has gained an excellent operatic reputation in China with a broad range of repertoire, including *La Traviata*, *Rigoletto*, *Lohengrin*, *Tannhäuser*, *Madama Butterfly*, *Tosca*, *La Bohème*, *Turandot*, *Gianni-Schicchi*, *La Fanciulla del West*, *The Magic Flute*, *Fidelio*, *The Mikado*, *Der Freischütz*, *Die Fledermaus* and Chinese opera *Wilderness* and *Soong Ching-ling*. His previous orchestra engagements include MDR Sinfonieorchester Leipzig, Philharmonie Südwestfalen, Oper Leipzig, Jenaer Philharmonie, the orchestra and chorus of Hochschule für Musik und Theater Leipzig, Korea National Opera, Macao Orchestra, China National Symphony Orchestra, China NCPA Orchestra, Beijing Symphony Orchestra, Shenzhen Symphony Orchestra, Orchestra of Shanghai Opera, China Youth Symphony Orchestra and Guiyang Symphony Orchestra. Apart from that, Mr. Yuan was also invited as a guest and assistant conductor of China NCPA Opera Festival, Eutiner Oper Festspiele and Macao International Music Festival.

Yuan is known as the exclusive assistant conductor for Li Xincao (the principal conductor of CNSO) and Lu Jia (the music director and principal conductor of Arena di Verona, Macao Orchestra and NCPA Orchestra) for many years. The past seasons highlight his successful work on *Tosca* during the Macao International Music Festival in 2012.

Served as associate of Michel Plasson since March 2008, Yuan Ding conducted a wide variety of concerts with China National Symphony Orchestra. This makes him the youngest undergraduate conductor in history collaborating with CNSO. In August 2012, Yuan Ding was also committed to the assistant of Christoph Eschenbach for his first collaboration with Beijing Symphony Orchestra concert.

In January 2012, Yuan Ding won a highly successful acclaim for his Leipzig debut of Mendelssohn No.2 Symphony "Lobgesang". The performance was praised by critics of *Leipziger Volkszeitung* as an "extraordinary preciseness of musical narration", and he possesses "advanced professional technique and all characteristics a successful conductor should have". (*Leipziger Volkszeitung*, 2012)



王晓明
客座首席
WANG Xiaoming
Guest Concertmaster

现任苏黎世歌剧院首席。斯特拉底瓦利四重奏一提琴。同时也是国家大剧院管弦乐团客座首席；瑞士伯尔尼交响乐团客座首席；波尔多国家交响乐团客座首席；新加坡交响乐团客座首席。卡拉扬国际基金会终身荣誉音乐家。曾获得维也纳“史迪芬”国际小提琴比赛第一名。莫扎特国际小提琴比赛特别奖。曾被《纽约时报》评为：杰出的令人难以忘怀的精美声音小提琴家。

Wang Xiaoming, currently is the principal performer at the Zürich Opera House, first violin of the Stradivarius Quartet, guest principal of NCPA Orchestra, Bern Symphony Orchestra of Switzerland, Orchestre National Bordeaux-Aquitaine, and Singapore Symphony Orchestra. He is a lifetime honorary musician of Herbert von Karajan Foundation, and has won the first prize of the Stephen International Violin Competition in Vienna, and special award of Mozart International Violin Competition. *New York Times* praised him "distinguished by impressively refined sound".



杨晓宇
乐团首席
YANG Xiaoyu
Concertmaster

曾随中国小提琴教育泰斗林耀基教授学习八年，并于2008年毕业于奥地利萨尔茨堡莫扎特音乐学院。16岁时荣获柴可夫斯基国际青少年小提琴比赛总冠军，此后还在多项重大国际小提琴比赛的赛事中获得佳绩。杨晓宇于2010年起担任国家大剧院管弦乐团首席，也是国家大剧院 YOUNG 四重奏的第一小提琴。

Yang Xiaoyu is currently the concertmaster of China NCPA Orchestra, and first violin of NCPA Young Quartet. Yang has studied with the famous Chinese violin Professor Lin Yaoji for 8 years, and graduated from the Mozateum Der Salzberg in 2008. 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.

保罗·莫雷纳
客座首席
Paolo MORENA
Guest Concertmaster



保罗·莫雷纳1973年出生于意大利的佩斯卡拉。16岁就以优异的成绩从达蒙奇奥音乐学院毕业。他现担任西班牙特内里费交响乐团首席职位。1999年他被里卡多·夏伊委任为米兰威尔第交响乐团的乐团首席，而他担任过客座首席的乐团包括了罗马圣·切西利亚交响乐团、热那亚卡罗·费利切歌剧院交响乐团巴塞罗那国家交响乐团等世界一流的乐团。

Paolo Morena was born in Lanciano (Italy). Debuted as soloist at the age of 12 with L'Orchestra Filarmonica di Zofinghen (CH) and since then he has performed as soloist under the direction of conductors such as Riccardo Chailly, Lü Jia, Yutaka Sado, K. P. Flor, and others.

He was concertmaster of Orchestra Sinfonica di Milano "G. Verdi" (R. Chailly) from 1999 until 2004, and since 2005 concertmaster of Orchestra Sinfonica Tenerife (Lü Jia).

李喆
乐团首席
LI Zhe
Concertmaster



加拿大籍小提琴演奏家，中国音乐家协会室内乐学会理事，自2012年起担任国家大剧院管弦乐团首席，也是国家大剧院四重奏第一小提琴。他师从林耀基、尼曼以及托洛斯基教授，先后毕业于中央音乐学院、英国市政厅音乐与戏剧学院、加拿大蒙特利尔大学，曾任蒙特利尔音乐家室内乐团代理首席，与英国 Chandos 及加拿大 Analecta 唱片公司录制过数张唱片。

The Chinese Canadian violinist Li Zhe has been the concertmaster of China NCPA Orchestra since 2012, and the first violin of the NCPA Quartet, as well as the board of director of the Chinese Federation of Chamber Musician. Li was taught by Professor Lin Yaoji, Yfrah Neaman and Eleonora Turovsky, and graduated from China Central Conservatory of Music, Guildhall School of Music, London and Université de Montréal. He was the associate concertmaster of I Musici De Montreal Chamber Orchestra, with which he had records under Chandos and Analecta.

按姓氏笔画排序

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Performance Management & Administration

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Head	TANG Ning

主管	汤佳
Manager	TANG Jia

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Manager	SHI Tongle

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Manager	YIN Mudi

特约艺术顾问	朱小蕾
Artistic Advisor	Sharon ZHU

客座乐团首席 Guest Concertmaster



王晓明 WANG Xiaoming 保罗·莫雷纳 Paolo MORENA

乐团首席 Concertmaster 按姓氏笔画排序



杨晓宇 YANG Xiaoyu 李喆 LI Zhe

第一小提琴 First Violin



△陈述 CHEN Shu 赵兢兢 ZHAO Jingjing 蒋君 JIANG Jun 刘嵩 LIU Song 葛睿杰 Oliver KOT △李思 LI Si



田禾 TIAN He 孙茜 SUN Qian 蒲小晶 PU Xiaojing 郭颖心 GUO Yingxin 陈柔瑾 CHEN Roujin 刘晓旭 LIU Xiaoxu



李佳颖 LEE Chia-Ying

第二小提琴 Second Violin



▲刘弦 LIU Xian △杨瑞 YANG Rui 孟中男 MENG Zhongnan 袁芳芳 YUAN Fangfang 金宏姝 JIN Hongshu 张家伦 CHANG Chia-Lun



郑燕 ZHENG Yan 林伯宇 LIN Boyu 李兴雅 LI Xingya 武萌 WU Meng 刘潇 LIU Xiao 高佳瑶 GAO Jiayao

中提琴 Viola



▲庄然 ZHUANG Ran △郝学嘉 HAO Xuejia △韩继光 HAN Jiguang 张淼 ZHANG Miao 何静 HE Jing 薛彦丰 XUE Yanfeng



马莎 MA Sha 唐初竹 TANG Renzhu 丘伊旎 QIU Yini 尚钰宇 SHANG Yiyu 丛岩 CONG Yan

大提琴 Cello



▲杨猛 YANG Meng △阎峰 YAN Feng 王莹 WANG Ying 孙昕阳 SUN Xinyang 梁肖 LIANG Xiao 杨一婷 YANG Yiting



宋涛 SONG Tao 梁平 LIANG Ping 安蕊 AN Rui 山懿麟 SHAN Yilin

低音提琴 Double Bass



△刘怡枚 LIU Yimei 康宁 KANG Ning 赵海岐 ZHAO Haiqi 刘相全 LIU Xiangquan 张广元 ZHANG Guangyuan 李佳桦 LEE Chia-Hua



△孟璐 MENG Lu 张仕佼 ZHANG Shijiao

长笛 Flute



▲叶怡苈 YEH I-Jeng 阿曼达·伊佐 Amanda Jean IZZO 刘倩 LIU Qian

双簧管 Oboe



▲开赛 KAI Sai △朴玫映 Minyoung PARK 周阳 ZHOU Yang

单簧管 Clarinet



▲佐米·桑切斯 Jaime SANCHIS ◆何易 HE Yi △陈思军 CHEN Sijun

大管 Bassoon



▲姬晶晶 JI Jingjing △朱武昆 ZHU Wukun

圆号 Horn



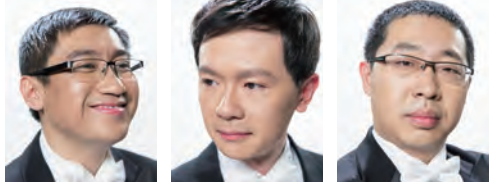
石光远 SHI Guangyuan ●何冠峰 HE Guanfeng 毛星宇 MAO Xingyu 纪小威 JI Xiaowei 王阔 WANG Kuo 旭日高娃 XURI Gaowa

小号 Trumpet



▲佐尔坦·科瓦奇 Zoltan KOVACS △王与兵 WANG Yubing 邱多 QIU Duo

长号 Trombone



◆谭深 TAN Shen 卫稚英 WEI Zhiying △王炜 低音长号 WANG Wei

大号 Tuba



△拉拉克·伊沙 Radek JISA

定音鼓 Timpani



▲刘刚 LIU Gang

打击乐 Percussion



△刘恒 LIU Heng 马远 MA Yuan 苏姝 SU Shu 杜飞 DU Fei



▲黄立雅 HUANG Liya

▲首席 Principal
◆客座首席 Guest Principal
●代理首席 Acting Principal
△副首席 Associate Principal

China
NCPA Orchestra

国家大剧院管弦乐团 2014/15 | 光明的旅程 | 国家大剧院音乐会
China NCPA Orchestra 2014/15 | A Journey of Light | Concerts at NCPA

日期 Date	场地 Venue	音乐会 Concert	指挥 Conductor	独奏 / 独唱 Soloist	首席指挥吕嘉系列 Maestro LU Jia Highlight	指挥大师 Great Conductors	伟大演奏家 Great Performers	理查·施特劳斯 150 周年 R.Strauss Bravo!	青春派贝多芬 Beethoven Project	国家大剧院管弦乐团 室内乐系列 NCPAO in Chamber
2014.4.30	音乐厅	浪漫主义之东西相遇 Encounter across Frontiers	陈佐湟 CHEN Zuohuang	吴蛮 WU Man		♪				
2014.5.8	音乐厅	完全莫扎特·启程：2014 五月音乐节开幕音乐会 Mostly Mozart: NCPA May Festival 2014 Opening Concert	吕嘉 LÜ Jia	宁峰 / 萨宾·梅耶 NING Feng / Sabine Meyer	♪		♪			♪
2014.5.16	音乐厅	爱与战争的诗：2014 北京现代音乐节开幕式音乐会 Poems of Love and War: Opening Concert of 2014 Beijing Modern Music Festival	张艺 ZHANG Yi	朱丹 / 布迪·苏拉萨·普特拉 / 陈川 / 许拓 Dan ZHU/Budi Surasa Putra/CHEN Chuan/XU Tuo						
2014.5.17	小剧场	轻舞飞扬：杨雪霏与国家大剧院 YOUNG 四重奏音乐会 Dancing Strings: Yang Xuefei & NCPA YOUNG Quartet Concert		杨雪霏 YANG Xuefei						♪
2014.5.21	音乐厅	完全莫扎特·邂逅：费城交响乐团与国家大剧院管弦乐团室内乐音乐会 Mostly Mozart: The Philadelphia Orchestra & NCPA Orchestra Chamber Concert								♪
2014.5.30	音乐厅	郑明勋指挥威尔第“安魂曲” Myung-Whun Chung Conducts Verdi's Requiem	郑明勋 Myung-Whun Chung	孙秀苇 / 杨光 / 许昌 / 李晓良 SUN Xiuwei/YANG Guang/XU Chang/Liang Li		♪				
2014.6.6	音乐厅	理查·施特劳斯的生命之歌：最后四首歌 An Ode to Life: Günther Herbig Conducts R. Strauss's Four Last Songs	根特·赫比希 Günther Herbig	英格尔·丹·詹森 Inger Dam-Jansen		♪		♪		
2014.6.10/6.11	歌剧院	美丽中国音乐会 Beauty of China	吕嘉 LÜ Jia		♪					
2014.6.22	小剧场	纯真年代 The Age of Immaculate	袁丁 YUAN Ding							♪
2014.7.4	音乐厅	张国勇与加夫里洛夫演绎拉赫玛尼诺夫 Zhang Guoyong & Gavrilov Play Rachmaninoff	张国勇 ZHANG Guoyong	安卓·加夫里洛夫 Andrei Gavrilov			♪			
2014.7.6	音乐厅	周末音乐会 Weekend Matinee								
2014.7.13	小剧场	佛罗伦萨的回忆 Souvenir de Florence	袁丁 YUAN Ding	袁芳 YUAN Fang						♪
2014.8.16	小剧场	国家大剧院管弦乐团室内乐音乐会 NCPAO in Chamber Concert								♪
2014.8.23	音乐厅	舒伯特第五与贝多芬第四 Schubert 5 & Beethoven 4	吕嘉 LÜ Jia		♪				♪	
2014.8.30	音乐厅	理查·施特劳斯的生命之歌：查拉图斯特拉如是说 An Ode to Life: Lü Jia Conducts R. Strauss's Also Sprach Zarathustra	吕嘉 LÜ Jia	王健 Jian WANG	♪		♪	♪		
2014.9.27	音乐厅	弓弦盛宴：上海四重奏与国家大剧院管弦乐团室内乐音乐会 An Enchanting Night of Strings: Shanghai Quartet & NCPA Orchestra Chamber Concert								♪
2014.9.30	音乐厅	国家大剧院 2014 国际打击乐节开幕音乐会 NCPA International Percussion Festival 2014 Opening Concert	李颢 LI Biao							
2014.10.3	小剧场	国家大剧院管弦乐团室内乐音乐会 NCPAO in Chamber Concert								♪
2014.10.18	音乐厅	周末音乐会 Weekend Matinee								
2014.10.24	音乐厅	2014 北美巡演·启程 2014 North America Tour Send-off Concert	吕嘉 LÜ Jia	吕思清 Siqing LU	♪					
2014.10.27	音乐厅	2014 北美巡演·启程 2014 North America Tour Send-off Concert	吕嘉 LÜ Jia	刘晓禹 Xiaoyu LIU	♪					
2014.11.20	小剧场	理查·施特劳斯的生命之歌：变形 An Ode to Life: R. Strauss's Metamorphosen	焦阳 JIAO Yang					♪		♪
2014.12.7	音乐厅	周末音乐会 Weekend Matinee	袁丁 YUAN Ding	杨晓宇 YANG Xiaoyu						
2014.12.13	音乐厅	理查·施特劳斯的生命之歌：阿尔卑斯山交响曲 An Ode to Life: Antoni Wit Conducts R. Strauss's Alpine Symphony	安东尼·维特 Antoni Wit			♪		♪		
2014.12.19	音乐厅	国家大剧院七周年庆典音乐会：艾森巴赫指挥莫扎特与贝多芬 NCPA 7th Anniversary Concert: Eschenbach Conducts Mozart and Beethoven	克里斯托夫·艾森巴赫 Christoph Eschenbach	克里斯托弗·帕克 Christopher Park		♪			♪	
2014.12.31	音乐厅	国家大剧院 2015 新年音乐会 NCPA 2015 New Year's Concert	吕嘉 LÜ Jia		♪					
2015.1.1 14:00 / 19:30	音乐厅	国家大剧院 2015 新年音乐会 NCPA 2015 New Year's Concert	吕嘉 LÜ Jia		♪					
2015.1.10/1.11	音乐厅	国家大剧院 2015 新春祝福音乐会 2015 NCPA New Year's Blessing Concert	陈佐湟 CHEN Zuohuang							
2015.1.30	音乐厅	青春“巨人” Music from "Titan"	祖宾·梅塔 Zubin Mehta	郎朗 LANG Lang		♪	♪			
2015.2.7	音乐厅	吕嘉演绎莫扎特 Lü Jia Conducts Mozart	吕嘉 LÜ Jia		♪					
2015.2.17	音乐厅	龙凤呈祥——全球华人新春音乐盛典 2015 The Spring Festival Musical Gala for Chinese around the World 2015	吕嘉 LÜ Jia		♪					
2015.3.13	音乐厅	陈佐湟指挥贝多芬欢乐颂 Chen Zuohuang Conducts Beethoven No.9	陈佐湟 CHEN Zuohuang			♪			♪	



纪念瓦格纳诞辰 200 周年
国家大剧院管弦乐团

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首张交响音乐会现场录音专辑
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