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国家大剧院管弦乐团
CHINA NCPA ORCHESTRA

弦外有聲
Music Speaks...

2016/17

首席指挥：吕嘉
CHIEF CONDUCTOR: LÜ JIA



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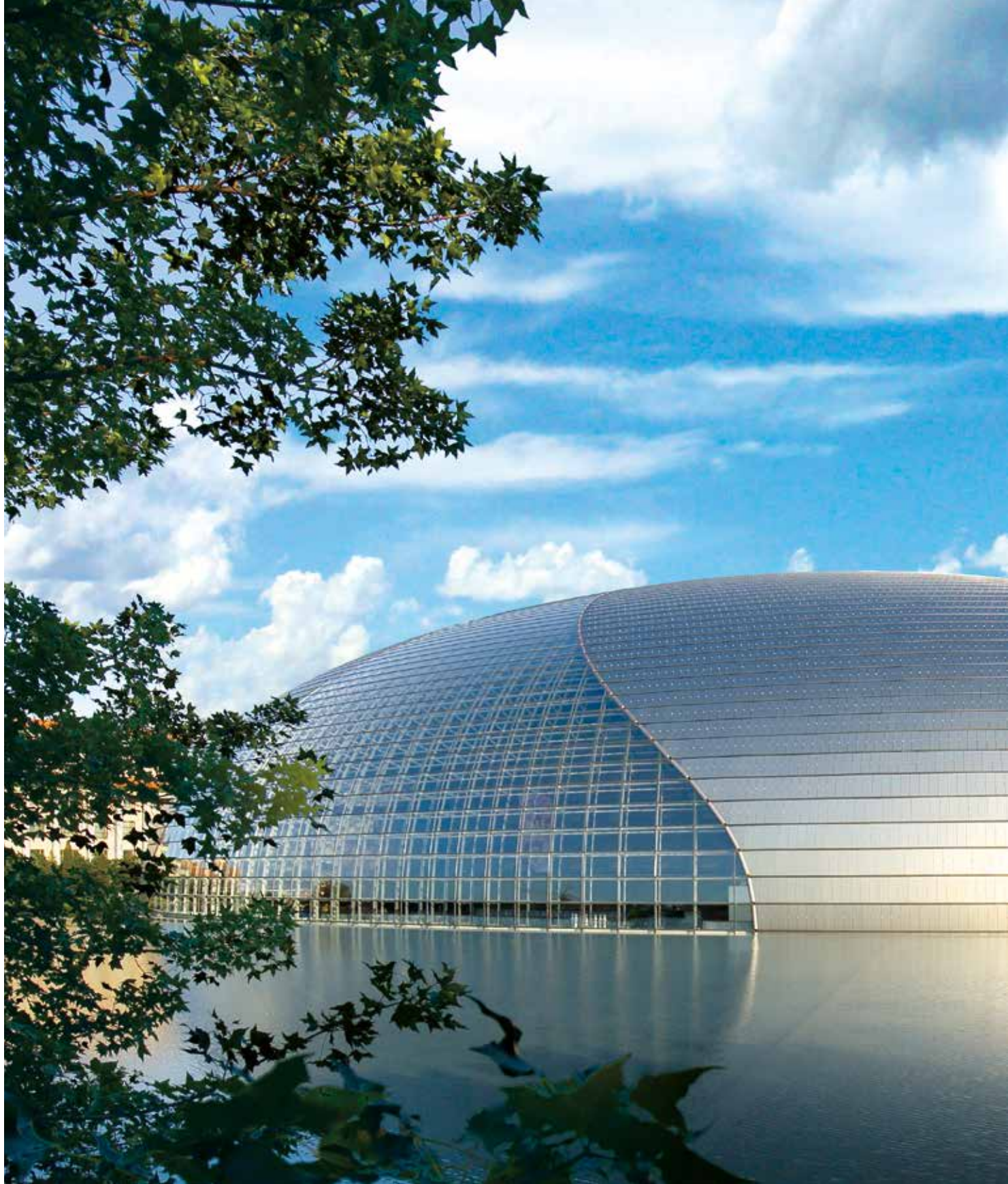
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目录
CONTENTS

4	致辞 ADDRESS
20	交响乐 SYMPHONY
76	室内乐 CHAMBER
88	歌剧 OPERA
106	交响中国风 CHINA NOW
114	精粹莫扎特 A TASTE OF MOZART
126	莎翁乐话 SHAKESPEARE IN MUSIC
136	秘境肖声 SHOSTAKOVICH UNCOVERED
150	驻院艺术家 ARTIST-IN-RESIDENCE
182	艺术体验 ART EXPERIENCE
188	国家大剧院合唱团 CHINA NCPA CHORUS
192	客座艺术家 GUEST ARTISTS



致辞

陈平

国家大剧院 院长

春回大地，万象更新，国家大剧院管弦乐团 2016/17 乐季隆重开启，穿越四季的美妙音乐旅程将再度展开！

音乐之美，包括那些令人愉悦或发人深省的旋律与节奏，更包括无数隐秘其中、超出音乐本身的弦外之声：小到音乐家们丰富的心路历程和精神世界，大到各个时代涌动的人物风云和智慧思潮，乃至指挥家、演奏家、艺术管理者及无数乐迷观众为之投入的巨大热情、深邃视野及无止追求，都是音乐之美的重要组成部分。

国家大剧院管弦乐团成立六年以来，外具昂扬、进取、勇于创新的精神风采，内蕴专注、勤奋、精益求精的品格追求。作为诞生在新时代的国家艺术团体，他们不仅已成为这座艺术殿堂中璀璨的明珠，放射着夺目光彩，而且也已作为中国音乐力量的新锐代表，广受海内外瞩目。这些优秀的品格，正是他们总能在节目编排和艺术演绎中丰盛呈现艺术之美的原动力。

在这个乐季中，吕嘉和国家大剧院管弦乐团的音乐家们，正要凭着这些优秀的品格和精心打磨的音乐，带领我们去探索音乐之外那个“弦外有声”的深远境界。通过百余场歌剧与音乐会，他们不仅将带您博览不同历史时期的优秀音乐作品，还将特别聚焦三位彪炳史册的艺术泰斗，探索戏剧大师莎士比亚对音乐艺术的深远影响，以及莫扎特和肖斯塔科维奇不同维度的人生沉思。此外，精心设置的“交响中国风”的主题板块，将从作曲家、指挥家、演奏家及音乐作品等各个角度，集中呈示美丽的中国交响风景线，用心演绎动听的中国好声音，尽情倾吐我们的浓浓中国情。同时，两位具有高度国际声誉的音乐家陈其钢和王羽佳出任驻院艺术家，更带给整个乐季具有国际风范的中国亮色，也是我们畅快领略顶尖中国风采的最好机会。

祝国家大剧院管弦乐团 2016/17 乐季圆满成功！

ADDRESS

CHEN Ping

President, China National Centre for the Performing Arts

While spring comes back to us and everything gets refreshed, we are happy to announce the start of the NCPA Orchestra's 2016/17 Season, kicking off another beautiful music journey.

The beauty of music lies not only in the pleasant and thought-provoking melodies and rhythms, but also in what is hidden beneath the sound of the music: sometimes as subtle as the inner world of the musicians, and sometimes as sublime as the zeitgeist of the time. The passion, vision, and aspiration of conductors, performers, artistic managers, and the audiences are also an important part of such beauty of music hidden beneath the sound.

This will be the sixth year for the NCPA Orchestra: a cheerful, enterprising, and innovative ensemble with a spirit of true dedication and diligence that always strives for the perfection of arts. As a national artistic ensemble that takes pride from the new era it was born into, they have now become not only an important icon of NCPA but also an ambassador of China's musical prowess, attracting extensive attentions from home and abroad. It is because of all these excellent qualities that the group has always been able to present the intrinsic beauty of arts in their performances.

In this season, Lü Jia and our dearest musicians of the NCPA Orchestra will lead us into a fascinating world that is beyond the sound of music. With over a hundred performances of concerts and operas, they will present outstanding works of music from different historic periods. They will explore the profound influence of Shakespeare on the development of music and the different dimensions of Mozart's and Shostakovich's contemplations on life. In addition, we also come out with a "China Now" series that is designed to give you more flavor of China's contemporary musical scene and usher you into the world of not just great Chinese composers and their masterworks, but also some finest Chinese conductors and performers shining on the world stage. Moreover, the two Artist-in-Residence, Qigang Chen and Yuja Wang, both among the most prominent names in our time as composer and soloist, will provide you some best opportunities to appreciate the very best of Chinese music.

I wish the 2016/17 Season of NCPA Orchestra a complete success!

吕嘉 | 首席指挥
LÜ Jia | Chief Conductor

音乐是如此奇妙：看不见，摸不着，却能在瞬间带给我们万花筒般的情感反应，让我们为之沉思、哭泣、欣喜、颤抖……两千多年前，孔子曾在齐国听到韶乐而三月不知肉味，亚里士多德已在论述音乐能改变心灵。从此意义看，音乐从不只是我们听到的那些音符、旋律和节奏，还有通过这些路径而达到的那个宏大壮丽的精神世界。

那个宏大壮丽的精神世界，正是音乐中最精妙之物，也是音乐之所以被叔本华看作“最高艺术形式”的原因。这个题为“弦外有声”的乐季，正是致予那个宏大壮丽的精神世界的诚挚敬意。为此，在本季旅程中，我和乐团的音乐家们，不仅将继续带您领略美妙的“有声之声”，更想带您去捕捉那些隐秘的“无声之声”，让意蕴无穷的弦外之声，穿越我们的弓弦与号角，洪亮回响在您耳畔心间。

莎士比亚是这个题目很好的代言人：他并非音乐家，但他道尽人世沧桑的所思所言如同一部伟大序曲，既跨越时空族群而转生于音乐及各种艺术形式中，更永恒回响在不同历史时代之人心深处。那些关于人世沧桑的入木三分，正是他与门德尔松、柏辽兹、威尔第、柴可夫斯基、普罗科菲耶夫的共鸣所在，也是莎士比亚体裁音乐作品最令人会心的弦外之声。莫扎特和肖斯塔科维奇同样是五味杂陈地弦外有

声，不论阳光明媚，还是苦楚压抑，他们都忠实而坚强的把内心秘语化作串串音符，留与后世聆听评说。本乐季中，我们将上演肖斯塔科维奇的第五、第八、第十交响曲和他恢弘的《森林之歌》以及多部莫扎特的重要作品。

在继续为您呈现世界音乐经典之余，我们还将特别为您奏响中国强音：事实上，在当今世界的音乐生活中，中国已是不可忽略的重要声音，从作曲家到指挥家和演奏家，他们既是我们心中的骄傲，也是足以感动世界的力量。在这个乐季中，无论是驻院艺术家陈其钢和王羽佳，还是奉献专场音乐会的叶小纲和郭文景，及我们即将首演的歌剧《长征》、精心选择的中国作品、精心策划的特别音乐会和众多华人客席艺术家，都是中国强音的缩影和范例，而其中折射出的中国在伟大时代的精神生活之变迁与丰盛，则是我们在“交响中国风”中最想呈现的弦外之声。

让我们携手踏上这趟旅程，既走进音乐之内去倾听那些音符，也超越音乐之外去触摸那个宏大壮丽的精神世界。

Music is magical: though invisible and intangible, it can instantly arouse all sorts of sentiments within us and make us think, cry, rejoice, or even tremble... Over two millenniums ago, when Confucius heard the Shao music of the Qi State for the first time he was so enthralled that he didn't know the taste of meat for the next three months, and Aristotle had already begun to discuss how music changed human's mind. In this sense, music has always been more than the notes, melodies, and rhythms that we hear, more importantly, it is the magnificent transcendental world that these notes, melodies, and rhythms lead us to.

This transcendental world represents the very essence of music, and is the reason why Schopenhauer considered music to be the highest form of art. This season, under the theme of "Music Speaks", is a tribute to that transcendental. In this season, the musicians and I will take you to appreciate not only the wonderful "audible sound", but also to capture the mysterious "inaudible sound" that is hidden beyond the playing of the instruments. Our intention is to make this hidden sound echo in your ears and in your heart.

Shakespeare is the paradigm of this subject matter: he was not a musician, but his thoughts and words on the vicissitudes of human life make a great overture, one that transcends time, space, and races and reverberates eternally in the heart of people of different ages. The profoundness of his thoughts is the ineffable sound

that echoes with Mendelssohn, Berlioz, Verdi, and Tchaikovsky. Mozart and Shostakovich have also let their music speak their minds. They translated their joys or miseries into the notes that will be interpreted by listeners of later generations. In this season, we will stage Shostakovich's No.5, No. 8, and No.10 symphonies and his majestic The Song of the Forests, as well as a number of Mozart's important works.

Besides world classics, we will also present some outstanding Chinese music. As a matter of fact, China is now a significant part in the world's community of classical music. Chinese conductors and performers not only make us proud, but also move the world. In this season, we will have Qigang Chen and Yuja Wang as our Artist-in-Residence. Also, you will hear works from another two major Chinese composers, Xiaogang Ye and Wenjing Guo, in two special concerts. Other highlights include premieres of several new Chinese operas: Long March, Genghis Khan and etc. And, you will also have opportunities to see wonderful performances from a great bunch of great Chinese works and prominent Chinese musicians with us. All these will reflect the changes and richness of China's cultural life in the modern time, changes and richness that are the "inaudible sound" that we hope you would hear through the series of "China Now".

Let's embark on this journey together, to listen to those beautiful notes and to touch the magnificent spiritual world beyond them.

陈其钢
Qigang Chen

驻院艺术家



王羽佳
Yuja Wang

Artist-in-Residence

国家大剧院管弦乐团
CHINA NCPA ORCHESTRA

弦外
有聲

*Music
Speaks...*

2016/17

首席指挥：吕嘉
CHIEF CONDUCTOR: LÜ JIA



轻轻打开这一页，您即将进入一个多彩而深邃的音乐世界，一次由吕嘉大师和我们所有音乐家共同引领的精彩音乐旅程！

作为国家大剧院的驻院乐团，我们有幸成为众多世界级歌剧制作的一部分，成为这些伟大歌剧之中国版本的音乐制造者。在吕嘉大师和众多客席艺术家指导下，我们秉承精益求精的艺术追求，致力呈现歌剧音乐的高超境界。这个乐季也不例外，我们将携手吕嘉和捷杰耶夫等指挥家上演十四部歌剧。瓦格纳的《唐豪瑟》、威尔第的《麦克白》和普罗科菲耶夫的《战争与和平》，将是不可错过的重量级世界经典。而作为新制中国歌剧的重头戏，即将首演的《长征》和《成吉思汗》，则会在浓郁的中国情中带您去追忆

神州大地上曾经的英雄岁月和革命浪漫。

在音乐厅的舞台上，两位重量级的华人音乐家将以驻院艺术家的身份与我们深度合作：作曲家陈其钢将有《源》、《乱弹》、《走西口》和《逝去的时光》四部作品上演，钢琴家王羽佳将与我们上演四首钢琴协奏曲，其中更包括巴托克令人惊叹的全套三部钢琴协奏曲。此外，吕嘉将带来他所钟爱的众多古典和浪漫时代的作品，而他的舒曼、莫扎特及法国作品专场音乐会都将是其中重要的风景线。同时，郑明勋、哈努·林图、彼得·克劳斯·弗洛、帕沃·柯岗、吕绍嘉、张艺等指挥家，及郑京和、卡普松、张昊辰、杨天娲、吴蛮、王健、李飏、宁峰、吴巍、科瑞格鲁德等独奏家，也将与我们

Turn over this page and you will enter a colorful and enchanting realm of music, and embark on a fascinating music journey, with Maestro Lü Jia and our musicians as your guides.

As the resident ensemble of NCPA, we have the privilege of being part of numerous world-class opera productions and being the music maker of the Chinese versions of all these great works. Under the guidance of Lü Jia and many guest artists, we have spared no effort in the pursuit of artistic excellence and been committed to presenting the very best quality of operatic music. This season will be no exception. We will stage fourteen operas in this season, under the baton of renowned conductors like Lü Jia and Valery Gergiev. You wouldn't want to miss such monumental works as Wagner's Tannhauser, Verdi's Macbeth, or Prokofiev's War and Peace. Moreover, two major Chinese opera productions will be premiered in this season: Long March and Genghis Khan,

which will bring us back to the ages of heroes and revolutions in China's glorious past.

In the concert hall, two prominent Chinese musicians will become our Artist-in-Residence and work extensively with us: composer Qigang Chen will bring four of his sensational pieces: Yuan, Luan Tan, L'eloignement, and Reflet d'un temps disparu, while pianist Yuja Wang will present four piano concertos, including all the three astounding concertos of Bartok. Moreover, Lü Jia will conduct many of his beloved classical and romantic works, and some of the highlights will be concerts that feature Schuman, Mozart, and French music. Meanwhile, renowned conductors, including Myung-Whun Chung, Hannu Lintu, Claus Peter Flor, Pavel Kogan, Shao-Chia Lü, and Yi Zhang, and outstanding soloists such as Kyung-Wha Chung, Gautier Capucon, Haochen Zhang, Tianwa Yang, Man Wu, Jian Wang, Biao Li, Feng Ning, Wei Wu,

携手呈现各具魅力的作品。

在所有这些歌剧和音乐会作品中，莎士比亚、莫扎特和肖斯塔科维奇将是我们特别聚焦的名字，他们跨越时空而对人性与世界所做的共同沉思，当是对“弦外有声”这个主题的最好注脚。而通过我们特别策划的“交响中国风”板块，我们对弦外之声的追寻又将回到我们生活的这片热土：那将是一种交织了历史情怀和时代精神的声音，也是一种让我们所有人自豪与奋进的声音。

陈戈

国家大剧院管弦乐团董事长

and Henning Kraggerud, will all work with us to bring beautiful music to our audiences.

In this season, we highlight three names: Shakespeare, Mozart, and Shostakovich, whose thoughts transcend time and space and would best underpin the theme of "Music Speaks". Then, the special "China Now" series bring our exploration of the world beyond the sound of music back to the land where we live and love: hidden beneath the music is a sound that combines historic sentiments and contemporary zeitgeist, and a sound that makes all of us proud and bold.

CHEN Ge

Chairwoman, China NCPA Orchestra

弦外有声

自古以来，这或许就是人类给自己最重要的问题：生命存在的目标和意义是什么？我们或许同样该问：作为一支乐团，我们存在的目标和意义又是什么呢？

生存还是毁灭，这是个问题！莎士比亚四百年前的名言，虽然并非上述问题的答案所在，但却响亮地提示了我们：这样的问题，问或者不问，将是个问题！事实上，人类正因有了这种追问，才有了灿烂的艺术创造，有了繁盛的精神家园，有了生生不息的发展进步。这在很大程度上也回答了“艺术到底是什么”的问题：从人类学的角度看，艺术并非人在百无聊赖时无端自娱的产物，而是人在探寻生命意义和目標的过程中，对自然、社会与人生进行美学思考和表达的产物。由此，我们作为乐团而存在的价值也不言自明：有理想和灵魂的乐团，绝不仅限于把乐谱释放为能被听到的节奏和旋律，而是要作为音乐的信使去参与其深邃的思想表达，并把听者带入音乐背后那个广阔瑰丽的精神世界。

这也是我们为何把这个乐季叫做“弦外有声”：如果说作曲者们是在用音乐去记录、表达和完成自己作为人类之个体代表而拥有的那些隐秘而深邃的生命思索，作为音乐的演绎者和传承者，我们则有义务带领听者最大限度地靠近、进入甚至超越那些思想的过程。正如哲学家罗杰·斯克鲁顿所言，“音乐

并非只是令人愉悦的声响，而是基于音乐式的感知力而产生的怀有深意之物。”其实，对听者来说，用心去捕捉这样的弦外之声，或许也正是聆听音乐的终极真谛。因此，我们用心捧出这样一个乐季，不仅希望您能从中听到美妙动听的音乐，更能听到无数隐秘其中、超出音乐本身的弦外之声：从音乐家们的心路历程，到历史时代的思想回响，从千姿百态的人世情仇，到永恒持久的伦理沉思，甚至到我们这些演奏者和艺术管理者为之付出的热情与追求。如果是这样的话，聆听音乐也就不再是孤单的个人行为，而是跨越时空和无数心灵对话、并将从中听到全新自我的过程。这可能就是我们所希望的“弦外有声”的境界，而这样的弦外之声，将随处浮现在我们这个新的乐季之中。

在这样的语境下谈论音乐的弦外之声时，我们或许首先可以把目光投向莎士比亚。莎士比亚因戏剧而史册垂青，但他对后世之影响早已远超戏剧的范畴。他那些原本依靠语言才能充分表达的戏剧场景和鲜活思想，却能在隐去语言的音乐世界中完全复活并自我超越。由此，莎士比亚或许可被视作音乐在戏剧讲述和情感表达方面强大能量的极佳注脚。他那些旷世名作，从《罗密欧与朱丽叶》到《暴风雨》、《哈姆雷特》、《仲夏夜之梦》、《李尔王》、《麦克白》等等，都被无数次改编成各种形式的音乐作品，而莎士比

亚在剧本中千言万语的讲述，皆在音乐家的乐谱和弓弦中抖擞重生。柏辽兹 1839 年首演的《罗密欧与朱丽叶》便是鲜活典范：他别出心裁地把这部作品叫做“戏剧交响乐”，并提出交响乐要高于并包容文学、戏剧及歌剧的新理念。无论是柏辽兹试图把戏剧交响乐化，还是受他影响并试图把音乐戏剧化的瓦格纳，都在很大程度上点出了音乐强大的讲述和表达能力：既能覆盖经验主义范畴的自然、人生与社会思索，也能覆盖超验主义范畴的审美、情感与神灵探索。这种音乐无所不包、无所不及的理论听起来似乎有些狂妄，但不少文艺大家会毫不犹豫地支持这一论点：马勒曾说“交响乐必须形同一个世界，它必须容纳世间所有一切”，而在叔本华眼中，在表象与意志的世界中，意志才是世界的本质，而音乐则是意志的直接拷贝，也因此而具有揭示事物本质的能力。此文无法再费更多笔墨去渲染这个宏大话题，但我非常希望当您在我们这个乐季中听到那些莎士比亚体裁音乐时，或许已不再把他们单纯看作他们与莎士比亚跨越时空的惺惺相惜，而或许会这样去想：很大程度上，这些作品的诞生缘于戏剧和音乐的共同本能，那就是对世界和生活之某种本质的寻找，而这种寻找或许正是存在于音乐的表象之下的弦外之声吧！

这样的弦外之声并非只依赖音乐与戏剧艺术的关联：人生本身

是最好的戏剧，而音乐家们从不缺乏对种种人生悲喜剧的体察、反思与表达。作为本季聚焦的另外两位作曲家，莫扎特与肖斯塔科维奇同样是弦外之声的演绎大师。纵然时代风潮与社会境遇截然不同，他们就音乐在表达人类精神生活方面的潜能所做的昭示，让我们感到了同等的巨大震撼。莫扎特是较早以音乐为谋生之道的独立音乐家，也是最早把音乐从神性世界带回人间尘俗的音乐家之一。俗世生活的美好与无奈、辗转其中的人们在欢愉时的流连和在挫败时的忧伤，人世间万千风情皆被莫扎特囊括于音乐中。不过，音乐强大的表现力往往来自于音乐深刻的复杂性：若总把俗世之美写的明媚畅快，或总把逆境之难写的阴沉灰暗，音乐也就变成了索然无味的白水。在莫扎特的世界中，即便生活正蔓延着痛苦、挣扎和屈辱，忧伤和哀愁也总会深藏于优雅明朗的乐思中，也由此才让我们体会到一种更加刻骨铭心的痛楚。这种忧伤与乐观的捉迷藏，正是莫扎特音乐的复杂性所在，或许也是他以及我们每个人生活的复杂性所在。音乐若能承载如此丰富的弦外之声，或许也就真的能被看作生活之本质的拷贝了。肖斯塔科维奇的音乐也同样展现出了惊人的复杂性：在摧枯拉朽的历史洪流面前，生命个体是如此孱弱，内心世界又是如此微妙难解，而肖斯塔科维奇则如同一枚生命样本，用加了密的音乐道尽了最极致的人生遭遇和最隐秘

Music Speaks

Since ancient times, this is perhaps the ultimate question that mankind has been perpetually asking: What are the purpose and meaning of life? Perhaps, we as members of an orchestra should similarly ask: What are the purpose and meaning of the orchestra's existence?

“To be, or not to be, that is the question!” The famous quote from Shakespeare's play four hundred years ago might not answer the above question, but it still serves as a powerful reminder: to ask, or not to ask this question, that is the question! In fact, it is this incessant asking that has led human beings to create the splendid world of the arts, a thriving spiritual home, and perpetual development and progress. Much of this also answers another question: What is art? From the perspective of anthropology, art is not a mere product of self-entertainment resulting from endless boredom, but an effect of exploring the meaning and goals of life by aesthetically thinking about and expressing nature, society, and life. Thus, the value of the existence of our orchestra is self-evident. An orchestra with sound ideals and souls is never limited to being a mere performer of rhythms and melodies, but a messenger who has a grasp on the sophisticated thoughts behind music and who brings listeners into a vast and magnificent spiritual world.

That is why this season has been named “Music Speaks”. If it can be said that a composer, as a chosen one, uses music to document, express, and complete hidden and profound ideas on life, we, as members of an orchestra that inherits and interprets music, would have the obligation of leading listeners into, or even beyond, the processes of those ideas. Just as the philosopher Roger

Scruton once said, “Music is not just a pleasant sound. It is the intentional object of a musical perception: that which we hear in sounds, when we hear them as music.” In fact, for listeners, perhaps seeing metaphors is the ultimate essence of musical experience. Therefore, we have arranged this new season in the hope that you will not only enjoy the wonderful sound of music, but will find countless metaphors beyond the notes and sounds, from the musicians’ inner spiritual paths to the echoes of history and time, from the love and hatred in our lives to our philosophies on everything, and even the great passion that our performers and administrative staff have put into it. If this can be truly accomplished, the process of listening to music is no longer an isolated or individual event, but a process that one could speak about with anyone across time and space and therefore discover oneself as a new and better person. It is with this idea that we have chosen the theme of “Music Speaks”, and our wish is that you may experience this truth no matter where you may be.

When we discuss how music actually speaks to us in such a context, perhaps we should first turn our gaze to Shakespeare. Shakespeare has made his colossal mark in history through his theatrical works, but this influence goes far beyond the domain of theatre. Stage scenes and vivid thoughts which supposedly can only be fully expressed through language are revived in the language-void world of music and in such manner achieve self-transcendence. Thus, Shakespeare might be regarded as the best footnote of the powerful energy found in dramatic discourse and emotional expression. His everlasting masterpieces, such as Romeo and Juliet,

的内心波澜。当我们随他跌宕起伏的音乐去揣摩他那魔幻不堪的人生际遇时，也常会从肖斯塔科维奇中收获一份无可比拟的惊悚和历险。在论述艺术与音乐如何对人实现情感教育时，哲学家斯克鲁顿曾说，“在文艺作品中，他人的情感及动机‘鲜活地站到我们面前’，我们会通过想象去重现其描绘的生活，也就自发地对之产生同情与通感。这些想象将让我们收获特定的情感知识，也让自己做好准备去迎接那些不期而遇的欢乐与灾难。”毫无疑问，聆听肖斯塔科维奇的经历正是如此：我们根本无法拒绝他的邀请，总会义无反顾地走进他的人生与时代，也总能体会到无比强烈的感同身受。没有肖斯塔科维奇，我们对许多情感维度的想象和认知可能都将打折，从恐惧到释放，从绝望到希望，从邪恶到正义。由此，聆听肖斯塔科维奇的音乐时，有个问题似乎是不可回避的：如果我是他，我会怎么做？我们也就姑且把这当作他笔下最终极的弦外之音吧。

音乐的世界如此浩瀚无际，我们这个小小的乐季最多只算沧海一粟，这篇短短的文章更是无法道尽个中玄妙。所幸，所有打开这本乐季册、有缘走进这座音乐厅的听者，都将有机会发现和面对自己好奇的心灵和自由的意志，而这正是你从音乐中捕捉到那些隐秘之音的终极工具：无论是古典主义对“静穆的伟大”的膜拜和对永恒准则的寻找，

还是浪漫主义打破冰冷的形式主义并试图探寻人类情感张力极限的勇气，以及现代主义对光怪陆离的世界不拘一格的刻画与再造，甚至中国当代音乐家将厚重的文化积淀与西方的音乐传统相融合与碰撞的努力……所有这些时代风云，都将通过本季作曲家和演奏家的个体心灵透镜，折射出斑斓幻彩的光影绰约，弥散出令人神往的弦外之音。不过，所有这些恢弘的过程，却皆源于一个个微小的生命个体。在康德看来，自由乃是生命的本能诉求，而人类为实践这种自由而不断走向超验世界，哪怕对其一无所知也要勇敢地伸出手去触摸他。斯克鲁顿则说，世界很大，但我们并未拥有他的全部，我们只能站在已知的经验世界的边缘，张大嘴巴和瞪大眼睛地看向那个未知的超验世界的深处，并最终因此获得更多的自由。音乐，或许就诞生在这样两个世界的边缘上，既是我们探索那个未知世界的产物，也是我们沟通两个世界的桥梁。由此，人类为实践自由本能而生的好奇心与生命力，则既是音乐的造就者，也是音乐中最永恒与响亮的弦外之声。作为一支有理想和有灵魂的乐团，我们愿为您奏响这样的弦外之声，更希望您将从中发现全新的自我！

任小珑
国家大剧院管弦乐团总经理

The Tempest, Hamlet, A Midsummer Night's Dream, King Lear, and Macbeth, have been adapted numerous times into various forms of musical works, and tales told in Shakespeare's plays have been vividly reborn within musical scores and the strings of musicians. Berlioz's Roméo et Juliette, which premiered in 1839, is a great example. Berlioz ingeniously wrote this piece as a symphonie dramatique, and he proposed the novel ideas that symphony should be regarded as higher than while inclusive of literature, drama and opera. Both Berlioz, who symphonized drama, and Wagner, who was influenced by Berlioz, tried to dramatize music, have manifested the strong power and capability of music to elaborate and to express. This power not only covers empirical thinking regarding nature, life and society, but also the transcendental exploration of aesthetics, emotion and the spiritual. This theory of music being all-encompassing may sound somewhat ambitious, but numerous literati and artists would not hesitate to support this argument of Mahler's: "A symphony must be like the world. It must embrace everything." And in the eyes of Schopenhauer, in the world as will and representation, "will" is the essence of the world, and music is a direct copy of will. Therefore, it has the real power to reveal a "thing in itself". We are unable to further elaborate on this rather weighty topic here, but this season, when you listen to Shakespeare interpreted musically, may you see the pieces not only as reproductions of his work, but see that the births of these pieces are deeply rooted in the common instinct of drama and music—a search for the essence of life, which is perhaps the very transcendental significance within the musical representation.

Music doesn't merely speak through

an association with the art of drama and theatre; life itself is the greatest drama, and musicians have never lacked variety in experiences, reflections and expressions of life's tragedies and comedies. Two other composers that we will focus on this season, Mozart and Shostakovich, were masters of making music speak. Even though the trends of their times and social circumstances differed dramatically, they have both stunned listeners by the manifestation of music's potential to express spirituality. Mozart was one of the first independent musicians in history, as well as one of the first who brought music from the realm of the divine to the secular. In worldly life, there is beauty as well as disappointment, there is joy that we never want to leave behind as well as agony from every frustration, and Mozart put all of these feelings into his music. However, the power of music lies in its profound complexity. If secular beauty were always bright and carefree while frustration and difficulties were always grey and gloomy, music would immediately become as tasteless as water. In Mozart's world, even if life is nothing but pain, struggle and humiliation, grief and sadness are always deeply rooted in elegant and delightful musical thoughts, causing us a more unforgettable, heart-piercing pain. This trick of a hide-and-seek game between sadness and optimism is precisely where the complexity of Mozart's music lies, and it is perhaps where the complexity is found in our own lives. If music can be a vehicle to carry such a rich subtext, maybe it can be regarded as a direct copy of the essence of life. Shostakovich's music also displays an astonishing complexity. In the face of the devastating tide of history, individuals are so fragile and weak, and their inner

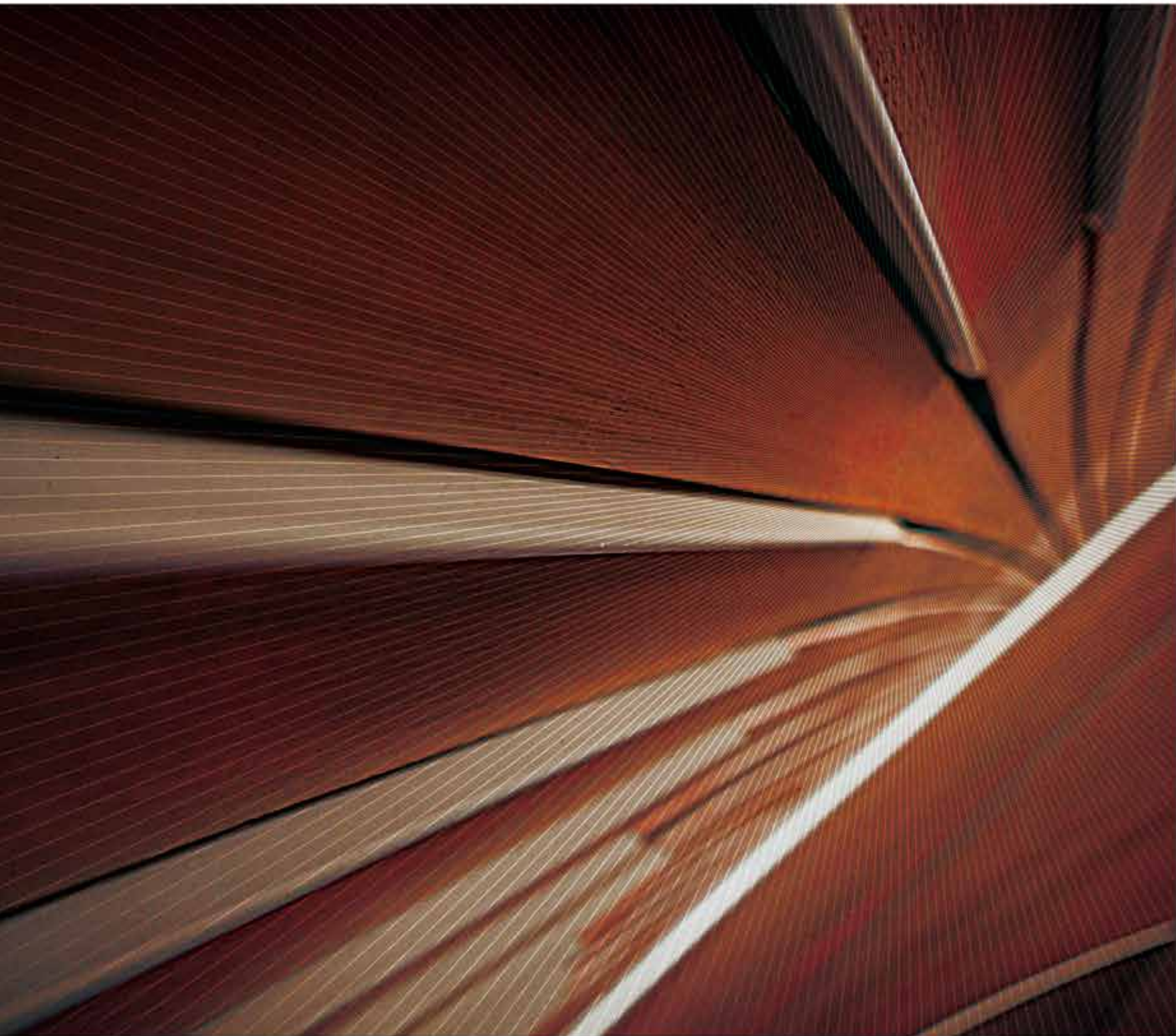
worlds are so enigmatic and obscure. Shostakovich, like a chosen one, relates the most extreme of life experiences and the most private of emotions through his encrypted music. As we follow the ups and downs in his music and try to comprehend his surreal life experiences, we often harvest unparalleled horror and adventure. When discussing how art and music offer human beings a form of emotional education, Scruton once said, "In all kinds of ways the emotions and motives of other people 'come before us' in works of art and culture, and we spontaneously sympathize, by recreating in imagination the life they depict. Through imagination we reach emotional knowledge, and maybe this is the best way, in the advance of the crucial tests, of preparing ourselves for the joys and calamities that we will some day encounter." Undoubtedly, listening to Shostakovich is such an experience. We are absolutely unable to refuse his invitation, and we are more than willing to indulge ourselves in his life and times, always being remarkably empathetic. Without Shostakovich, the dimensions of our imagination on emotions such as fear, relief, despair, hope, evil, and justice might all be much compromised. Thus, while listening to the music of Shostakovich, there is a question that is seemingly unavoidable: If I were him, what would I do? So, let us assume this question as the most unspeakable thing that he, through music, always wished to express.

The world of music is vast and boundless, and what we can offer in one season is no more than a tiny slice of it. However, all who have opened this brochure and who are to enjoy our concerts will fortunately have the opportunity to discover and face their

own curiosity and true will, which are the ultimate tools that you possess to make music speak to you personally. Whether it is a belief in the "grandeur tranquille" and a search for eternal principles that we see in Classicism, the courage to break from cold formalism and expand the borders of human emotion that Romanticism called for, the diversified and sometimes twisted methods of description and reconstruction in today's world that are widespread in Modernism, or even the efforts to which contemporary Chinese musicians have gone to allow their profound cultural heritage to collide and fuse with Western musical traditions, all the brilliance of these eras will be refracted in gorgeous splendor through the spiritual lenses of composers and performers, and it speaks to us of a fascinating world that is beyond the sound of music. However, an indispensable truth of this grand process is that it can only start from the life of every single individual. From the perspective of Kant, freedom is the essence of life, and in exercising this freedom, we reach out to the transcendental, touching it without knowing it. On the other hand, as Scruton has argued, "We are in the world and not entirely of it. We can stand on the edge of our empirical world and gaze out onto the other 'transcendental' sphere which is the source of our freedom." Music, perhaps born on the border of these two worlds, is both a product of our exploration into the transcendental sphere and a bridge connecting these two worlds. Thus, our curiosity and vitality, the agents of exercising freedom, are perhaps the ultimate creators of music, and also the most powerful things that music eternally speaks about. As orchestra members with ideals and souls, we are

elated to be those chosen to allow music to truly speak!

REN Xiaolong
Managing Director, China NCPA Orchestra



弦外
有聲
*Music
Speaks...*

交响乐

SYMPHONY

2016.04.18

音乐厅 · Concert Hall

中国故事 • 喜马拉雅之光

The China Story: Twilight of the Himalayas

叶小纲作品音乐会

The Music of Xiaogang Ye

指挥：胡咏言
主持人：白岩松
女高音：路琦、黄英、周晓琳
男高音：石倚洁、张英席
男中音：於敬人、孙砾
男童高音：刘坤
钢琴：查理·欧布莱特
古筝：吉炜
竹笛：李乐
朗诵：濮存昕
上海歌剧院合唱团
中央歌剧舞剧院歌唱团
中国交响乐团少年及女子合唱团
中央音乐学院音乐教育学院合唱团

叶小纲：《地平线》，为女高音、男中音与乐队而作
叶小纲：《将进酒》，为朗诵与乐队而作
叶小纲：《星光》，为钢琴、合唱与乐队而作
叶小纲：《喜马拉雅之光》，为男高音、男童高音、
古筝、合唱与乐队而作
叶小纲：《惊天》，为男高音与乐队而作
叶小纲：《望天》，为女高音与乐队而作
叶小纲：《和平祭》，为合唱与乐队而作

Conductor: Yongyan Hu
Anchor: Yansong Bai
Soprano: Qi Lu / Ying Huang / Xiaolin Zhou
Tenor: Yijie Shi / Yingxi Zhang
Baritone: Jingren Yu / Li Sun
Boy-soprano: Kun Liu
Piano: Charlie Albright
Zheng: Wei Ji
Bamboo Flute: Yue Li
Reciter: Cunxin Pu
Shanghai Opera House Chorus
Choir of China National Opera & Dance Drama Theater
The Children and Young Women's Choir of China National Symphony Orchestra
Choir of the Central Conservatory of Music's Institute of Music Education

Xiaogang Ye: Horizon, for Soprano, Baritone and Orchestra, Op.20
Xiaogang Ye: Invitation to Wine, for Recitation and Orchestra
Xiaogang Ye: Starry Sky, for Piano, Choir and Orchestra
Xiaogang Ye: Twilight of the Himalayas, for Tenor, Boy Soprano, Zheng, Chorus and
Orchestra, Op.68
Xiaogang Ye: Shocking the Sky, for Tenor and Orchestra
Xiaogang Ye: Looking up into the Sky, for Soprano and Orchestra
Xiaogang Ye: Song of Peace, for Chorus and Orchestra, Op.55

叶小纲现任中国音乐家协会主席，也是当代中国最具国际声誉的作曲家之一。本场音乐会将聚焦叶小纲的六部重要作品，也将拉开他为期两年的全球个人作品音乐会接力。本场音乐会将由著名指挥家胡咏言执棒，并有歌唱家石倚洁、黄英、张英席、周晓琳、孙砾、於敬人以及戏剧家濮存昕、主持人白岩松等联袂呈现。

六部作品中，既包括了他早年的经典代表作，也包括了他近年来最新探索的成就，而灿烂的中国古代文化、人们对精神家园的追寻以及族群对独立与和平的求索，诸多宏大话题，尽在音乐之中。而在叶小纲的音乐世界中，音乐应当像一座桥梁，既将作曲家的内心世界与更多人相互联结，也将一片土地的精神家园与外界

相互联结。今晚，就让我们随着他的音乐，缓缓展开这幅壮丽的中国画卷，细心聆听那里美妙的中国故事。



叶小纲
Xiaogang Ye

叶小纲现任中国人民政治协商会议常务委员会委员、中国音乐家协会主席、全国文联委员、中宣部首届“四个一批”人才入选者、国务院特殊政府津贴获得者、中央音乐学院副院长、中国电影家协会理事。

叶小纲是当代中国音乐的代表人物，其代表作品包括《地平线》、《最后的乐园》、《临安七部》、《和平祭》、《楚》、《广东音乐组曲》、《林泉》、《羊卓雍错》、《喜马拉雅之光》等；舞剧音乐《澳门新娘》、歌剧《咏

别》、《永乐》等。他曾接受过众多国际与国家级大型作品委约，举办过多场个人作品音乐会，并先后担任国际和国内重大比赛项目的评委，为中国当代音乐发展做出了杰出的贡献。

其所获奖项包括“金钟奖”、“金鸡奖”、“华表奖”、中宣部“五个一工程奖”、“最佳电影音乐奖”、“当代中国电影音乐特别成就奖”、2011 年中国版权中心“十大中国著作权人”、2013 年第二届“中华文艺奖”等。国际奖项包括美国“路易

斯·兰奖”、“哈沃德·汉森”奖、美国 Li 基金会“学术杰出成就奖”、美国作词作曲家协会“ASCAP”奖等、2012 年美国古根海姆基金作曲家大奖等荣誉称号。

叶小纲曾在美国纽约林肯中心、德国萨布吕肯和慕尼黑举行《中国故事 -- 大地之歌》专场音乐会，为中国当代音乐在国际上取得了历史性的成功。



Composer Xiaogang Ye is a member of the 12th Chinese People's Political Consultative Conference, chairman of the Chinese Musicians' Association, a member of the China Federation of Literary and Art Circles, vice president of the Central Conservatory of Music (CCOM), and a member of the Board of Directors of the China Film Association. He is also a candidate of the first "Four-Batch Project" of the Publicity Department of the CPC Central Committee.

Regarded as one of the most leading and influential composers in China, Ye's important works include *Horizon*, *The Last Paradise*, *Seven Episodes for Lin'an*, *In memory of Peace*, *Chu* (Symphony No.3), *Cantonese Suit*, *Springs in the Forest*, *Yangzhuoyongcuo*, *Twilight of the Himalayas*, *Macao Bride*

(dance drama), *Song of Farewell*, and *Yong Le* (opera). He has been commissioned to compose works for many international and state-level activities and served as judges for important music competitions at home and abroad.

Xiaogang Ye has received top music awards and honorary titles at China's most prestigious events, such as China Golden Bell Award, Golden Rooster Film Awards, Huabiao Film Awards, The Best Film Music Award, and Achievement Award on Contemporary Chinese Film. He has been the recipient of a "Five-One-Project Award" from the Publicity Department of the China Central Committee, a Wenhua Award from the Ministry of Culture, the "Top 10 Copyright Owners" by the China Copyright Center in 2011, and a

China Arts Award in 2013. In addition, Ye has won many international awards, including the Louis Lane Prize, Howard Hanson Prize, the "Heritage Prize for Excellence in Creativity in Music" from the Li Foundation of San Francisco, an award from the American Society of Composers and Publishers, and 2012 Guggenheim Fellowship Award.

Ye has presented concerts of his own works in many occasions and festivals. Notably, *The China Story: Songs of the Earth* won great acclaim in its New York, Saarbrücken and München tour. These successes have promoted extensive cultural exchange and cooperation between China and the West, and also show the growing significance of contemporary Chinese culture and the importance of disseminating it to the world.

Xiaogang Ye is the current chair of the Chinese Musicians Association and a contemporary Chinese composer who is globally well-renowned. This concert focuses on Ye's six major works and serves as an opening for upcoming concerts presenting his personal works that will be held at venues worldwide over the next two years. The well-known Hu Yongyan will conduct the concert. Other notable participants include vocalists

Shi Yijie, Huang Ying, Zhang Yingxi, Zhou Xiaolin, Sun Li, and Yu Jingren along with the actor Pu Cunxin and news anchor Bai Yansong.

Of the six works to be performed, one is the most classic piece of his early years, and another is the result of his most recent exploration. The brilliance of ancient Chinese culture, the search for a spiritual home, and the quest of groups for independence and

peace, along with many other such important issues, are to be heard within this music. Ye regards music as a bridge that creates a link between the heart of the composer and the listeners while also connecting the spiritual home to the outside world. Tonight, let us be taken away into his majestic, musical Chinese painting as we listen carefully to the beauty of this Chinese story.

2016.04.29 音乐厅 · Concert Hall

郑明勋演绎周文中与布鲁克纳
Myung-Whun Chung Conducts Wen-Chung Chou and Bruckner

中国交响乐之春闭幕音乐会
Closing Concert for China Orchestra Festival

指挥：郑明勋

周文中：花月正春风

布鲁克纳：E 大调第七交响曲

Conductor: Myung-Whun Chung

Wen-Chung Chou: All in the Spring Wind

Bruckner: Symphony No.7 in E major



在与我们多次合作获得巨大成功后，郑明勋将以两套重量级作品揭幕本季音乐会旅程，并为 2015 年中国交响乐之春闭幕。

对当代华人乐迷而言，周文中并非广为人知。但他 1946 年赴耶鲁攻读建筑，却最终成为作曲家的经历堪称传奇。1954 年，他的作品获指挥家斯托科夫斯基首演，后又由柏林爱乐上演。此后，他与贝聿铭、赵无极被并称华人“艺术三宝”。周文中深具中国传统文人气质，善于吸取中国古典艺术精华，也深谙现代西方作曲技法。乐评家布莱恩·莫顿则认为“他对 20 世纪下半叶东西方音乐融

合有关键贡献”。《花月正春风》写于 1953 年，灵感来自南唐后主李煜的《望江南》。在对昔日浮华的追忆和对眼前萧瑟的感叹中，无限的伤感惆怅扑面而来。同为纵贯东西的文艺大家，郑明勋或是最能让这部昔日瑰宝重放光华的国际指挥家之一。

亡国之后的李煜满腹愁绪，唯有血泪泣作诗词聊以解愁，但他的痛苦与伤感却已注定无法释然，终极的平静终归只是永恒的梦境。相比之下，虔诚向神的布鲁克纳，显然已借助音乐而在终生的追问与思寻中感受到了更多的宁静与释然。他的第七交响曲完成于 1884 年，既是他为数不

多的在首演时便大获成功之作，也是他迄今为止最受欢迎的两部作品之一。为人质朴单纯的布鲁克纳，一生都在用音乐表达自己对上帝的挚爱：沉痛、庄严、感恩、不断升华的虔诚和难以揭示的神秘，仿似布鲁克纳永恒的标签。第七交响曲在承袭了这些典型的布鲁克纳气质之余，其第二章更被视作布鲁克纳献给偶像瓦格纳的挽歌，那种在沉痛与冥思中缓缓孕育并最终喷薄而出的巨大力量，因为无比震撼人心，也终能普照天下。布鲁克纳一直也是郑明勋最钟爱的作曲家之一，而本场音乐会也将是他第一次在中国指挥布鲁克纳作品。

After several hugely successful collaborations with the orchestra, Maestro Myung-Whun Chung returns to open this concert season with two programmes of 'heavy-weight' works, which will also mark the closing of the China Orchestra Festival.

The composer Wen-Chung Chou might not be a widely known name among Chinese concert goers, but his journey from being an architect student at Yale to becoming a composer is a legend in itself. Back in 1954, his music was already premiered under the baton of Stokowski, and later was also performed by Berlin Philharmonic. Chou, the architect IM Pei, and the artist Wuki Zao, became affectionately known as the three 'Chinese artistic treasures'. Chou has taken much inspiration from classical Chinese literature and arts, but his music is also steeped in the Western contemporary cannon. The critic Brian Morton commented

that Chou 'made significant contributions to the amalgamation of music from the East and the West in the second half of the 20th century'. All in the Spring Wind was written in 1953, and takes its starting point from the classical poem 'View of Jiangnan' by Yu Li, the Tang emperor. The poem evokes nostalgia of past glories of the Jiangnan region, while confronted by its current dilapidation, and the music is also full of melancholic sentiments. Sharing a similar East-meets-West background as the composer, Maestro Chung is sure to shed new light on this under-discovered music piece of gem.

Yu Li's writing was his only emotional outlet to express the complexity of his immense sadness, yet even through poetry, it was not possible to find absolution for the deep pain he felt at the loss of his country. Even the depiction of an eternal peace attained was more dreamlike ideal than the realistic.

In comparison, Anton Bruckner did seem to arrive at genuine peace via musical quests throughout his life. His Seventh Symphony, completed in 1884, was one of the rare works by the composer that enjoyed a big success at its premiere, and to this day remains one of his most popular works. Bruckner was perhaps a simple man, and music was his way of expressing his dedication to divinity, with its innate sense of graveness, devotion, transcendence and mystery. In addition to embodying all of these qualities, the second movement of the symphony was also meant to be an Ode to Wagner, who was Bruckner's hero. The immense power borne out of profound sadness and reflection, through explosive gestures, brings great enlightenment to anyone who hears it. Myung-Whun Chung has long been a champion of Bruckner, and this will be the first time that he conducts the composer's work in China.

2016.04.30 音乐厅 · Concert Hall

逝去的时光 | Reflet d'un temps disparu

郑明勋与卡普松演绎陈其钢与勃拉姆斯
Qigang Chen and Brahms with Myung-Whun Chung and
Gautier Capucon

指挥：郑明勋
大提琴：戈蒂耶·卡普松

梅西安：被遗忘的祭献
陈其钢：逝去的时光，为大提琴与交响乐团而作
勃拉姆斯：C 小调第一交响曲，Op.68



陈其钢
驻院艺术家
Qigang Chen
Artist-in-Residence

Conductor: Myung-Whun Chung
Cello: Gautier Capucon
Messiaen: The Forgotten Offerings
Qigang Chen: Reflet d'un temps disparu, for violoncello and orchestra
Brahms: Symphony No.1 in C minor, Op.68

音乐传统的承袭如同空气的自由流动，这在某种程度上也有力解释了音乐为何能超越国界甚至时空。梅西安是一座现代主义的丰碑，但他可能从未想过自己的音乐之路会经历怎样的跨越。《被遗忘的献祭》作于1930年，是梅西安首部公演作品，既充分显示了他对欧洲音乐创作传统的尊重与承袭，也以斑斓而高雅的梅西安色彩，让人全新感知了“十字架”、“罪恶”和“圣餐”这些熟悉话题。那时的梅西安可能无从知晓自己日后对东方音乐的痴迷和对序列主义的开拓，以及自己在融合神秘主义与实验精神上达到的境界，更无法想象那斑斓而优雅的色彩会继续飘荡在自己那位东方学生的作品中。

作为梅西安的关门弟子，陈其钢完美承袭了梅西安的神秘主义、实

验精神、和真诚、纯稚和高雅的色彩，但又将这一切完美映射到东方文化之中。有人说他善将东西文化完美融合，但我们宁愿相信他或许揭示了一个道理：世上本没什么东西方之分，人类内心之本初其实本来一样。写于1995年的《逝去的时光》是陈其钢的重要代表作，也堪称他在赴法学习之前生活的时光记忆和自画像。《梅花三弄》隐约浮现其中，让我们有机会在千年不变的韵律中感叹人生的瞬息万变。如同他的老师一样，当年曾经挣扎在文革大潮中的陈其钢，其实也从未想过自己这一生将会有何等的人生跨度。

曾长期担任法国广播爱乐乐团总监的郑明勋，和正值黄金时代的法国大提琴家卡普松，当然堪称梅西安和陈其钢的最佳演绎组合。而勃拉姆

斯第一交响曲曾有“贝多芬第十交响曲”的绰号，更可被看作一座音乐传统之承袭的丰碑。勃拉姆斯从1854年开始构思这部作品，到最终完结共历时21年。这或许正是他致力以音乐去表达时代之永恒性的明证。作为勃拉姆斯最权威的诠释者之一，郑明勋与中国这些新生代音乐家的碰撞，或许也将是这部追寻永恒的作品跨越时空的一次新生。



We always like to say that the language of music surpasses the divisions of geographic or even temporal territories, and perhaps musical tradition is indeed meant to be passed on like the flow of air. Olivier Messiaen's music is now widely regarded as a landmark of 20th-century modernism, but at the beginning of his fascinating musical journey it would have been impossible to foresee the shape this journey would take. Les offrandes oubliées, written in 1930, was the first work by Messiaen to be performed in public. It is a testament to his respect for, and continuation of, the European musical tradition. At the same time, the scintillating colours that would subsequently become the trademark 'Messiaen sound' were already manifesting themselves, presenting the familiar subjects such as the Cross, Sins and Last Supper in a new light altogether. It is conceivable that, when this piece was written, the Young Messiaen could not have imagined what a big part his passion for oriental cultures would play in his music later on, how his exploration of serialism and mysticism would take his music to

yet unknown destinations. And of course he could not have known that one day, a student of his from China would become his spiritual child, creating a sound world of his own that would be full of fascinating colours.

As the final student of Messiaen, Qigang Chen has inherited his mentor's sense of mysticism and experimentalism, as well as an instinctive capability to create a sound world full of striking colours. All of this, in his case, is conveyed through a prism of cultures from the East. Many have commented on the 'perfect marriage of the East and the West' in his musical aesthetics, but we would also rather subscribe to the view that no great East vs West actually exists, and all humans share their fundamental origins of thoughts. Reflect d'un temps disparu was written in 1995, and now widely regarded as one of Chen's representative works. In a way, it is a self-portrait, casting a look back at the composer's experiences before moving to France. The theme tune of the ancient Chinese melody "Mei Hua San Nong" (Three Capricious Moments of the Plum Flowers)

is evoked throughout the work, a soulful permanence that has withstood the test of time through centuries. Chen belongs to the generation whose golden youth was defined by the Cultural Revolution, and at that time, just like Messiaen at the dawn of his career, he could not have foreseen how far his music would take him.

Myung-Whun Chung was the long-serving Music Director at the Orchestre Philharmonique de Radio France. Teamed up with the thrilling young cellist Gautier Capucon, we are fortunate to have the duo present the Messiaen and the Chen. In the second half, we will hear Brahms' Symphony No.1, a work that, in its time, was once nicknamed "the Tenth Symphony by Beethoven". Another bridge of sorts between two important musical eras, it took Brahms 21 years to complete the work, since its inception in 1854. Maestro Chung is widely regarded as one of the leading interpreters of Brahms, and we look forward to hearing this timeless masterwork in the context of his interpretations of the contemporary classics.

2016.05.04 音乐厅 · Concert Hall

崔朱烈与郑京和演绎海顿与勃拉姆斯

Haydn and Brahms with Soo-Yeoul Choi and Kyung-Wha Chung

指挥：崔朱烈

小提琴：郑京和

海顿：D 大调第一交响曲

海顿：D 大调第一〇四交响曲 “伦敦”

勃拉姆斯：D 大调小提琴协奏曲，作品 77 号

Conductor: Soo-Yeoul Choi

Violin: Kyung-Wha Chung

Haydn: Symphony No.1 in D major

Haydn: Symphony No.104 in D major (London)

Brahms: Violin Concerto in D major, Op.77



作为音乐史上古典时期的开创者，海顿对稍晚的莫扎特和贝多芬有着巨大影响，更在很大程度上影响了交响乐随后几百年的发展。

他的第一交响曲大致作于 1757 年，当时，年轻的海顿刚得到首份重要任职，前往波西米亚的莫尔辛家族担任乐长。尽管并无确凿史料证明这到底是否他在创作顺序上的第一部交响曲，但它毫无疑问标志了我们所知的海顿正式创作生涯之开始。他那时的写作风格仍在遵循时代传统，但人们已能从中领略到强烈的海顿风格，尽管人们尚未意识到这将引领一个时代。

近 40 年后，他的第一〇四交响曲“伦敦”于 1795 年首演时，海顿早已离开奉职 30 年的艾斯特哈齐豪门，已作为独立音乐家而游历英伦四年，也已是大众眼中最伟大的当代作曲家，他在伦敦的音乐会受到了疯狂的追捧。第一〇四交响曲是他在英期间 12 部伦敦交响曲的最后一部，也是我们知道的海顿全部 104 部交响曲的最后一部。无论这最后的交响曲是否是他刻意的决定，一种人生宣

言似的氛围都似乎扑面而来：既有总结，也有怀旧。

海顿用半世纪完成了自己的使命，但他创立的音乐传统却未终结。勃拉姆斯小提琴协奏曲 1879 年首演已是百年之后，时代已从讲求理性、逻辑和客观的古典主义，行进到了崇尚感性、抽象和主观的浪漫主义。对艺术家而言，单纯的均衡、内敛和精致已堕为冰冷的形式主义，唯有大胆的想象和夸张的表达，才能带领人们

剥开表象进入全新世界。但勃拉姆斯似乎不为所动地坚守着贝多芬的音乐风范，既不失新时代的热烈与宏大，又坚决保有永恒的冷静和严谨。他的小提琴协奏曲同样与众不同：小提琴没有试图华丽抢镜，反而致力同乐团融合与对话，而标志性的勃拉姆斯结构则更令人难忘：恢弘，复杂，却异常严谨和缜密。传奇性的郑京和堪称这部伟大作品在当今最权威的演绎者之一，而首尔爱乐乐团助理指挥崔朱烈则是韩国新生代指挥家的杰出代表。

As the Father of Classicism, Haydn was greatly influential for late Mozart as well as Beethoven, and his symphonies in particular were the foundation stones of symphonic writing in centuries to come.

Haydn's First Symphony was written around 1757. The young composer had just been appointed to his first important post, working as Kapellmeister for Count Morzin, in the present-day Czech Republic. Even though it cannot be proved whether it was indeed the first symphony that he wrote, by chronology, it undoubtedly marks the beginning of his serious composing career. The language was, by and large, in line with the common musical vocabulary of that era, but it already carried a distinct style that was to become recognisably Haydn-esque, although at the time no one had the foresight to realise that this was to be the beginning of an important new musical idiom.

Nearly 40 years later, when his Symphony No.104 (London) was premiered in 1795, Haydn had long departed from the wealthy Esterházy family, whom he had served for nearly 30 years. He had spent the past 4 years travelling around the UK as a freelance composer, and already commonly regarded as the greatest composer alive. Concerts in London featuring his music were sold-out events. This symphony was the last one of all twelve "London symphonies" that he composed while in the UK, as well as the last known symphony written by Haydn. Even though we cannot know whether he consciously decided not to write any more symphonies after this, we can sense that he was making some kind of statement: summarising a lifetime's work, as well as casting back nostalgic glances.

Haydn spent over half a century to complete his mission, but the musical tradition that he established was to be a long-lasting one. When Brahms' Violin Concerto received its premiere in 1879, the prevailing musical idiom was no longer the Classicism that was motivated by rationalism, logic and objectiveness, but had progressed towards a Romanticism that promoted sensibility, abstraction and subjectiveness. For artists of

this new world, the quest for sheer exquisite beauty and perfect balance in music would result in frigid formality, and only the bold exploration for imagination and self-expression could lead listeners into a new world, by peeling away the old residues. In the case of Brahms, though, he was a faithful guardian of the heritage of Beethoven, and succeeded in combining the passion of the new era with a timeless rigour. His Violin Concerto is a standout in the repertoire: the solo violin never seeks to be a scene-stealer, instead striving to be a part of, and converse with, the orchestra. The work also bears the trademark Brahmsian structure, becoming vast and complex yet also rigorous and meticulous. The renowned violinist Kyung-Wha Chung is an acclaimed interpreter of this masterpiece, and the work is performed tonight under the baton of Soo-Yeoul Choi, currently Assistant Conductor of Seoul Philharmonic and one of the most outstanding Korean conductors of his generation.



2016.05.27 音乐厅 · Concert Hall

先锋 VS. 先圣 | Genesis

吕嘉演绎斯特拉文斯基与莫扎特

LÜ Jia Conducts Stravinsky and Mozart

指挥：吕嘉

斯特拉文斯基：八重奏

斯特拉文斯基：D 大调协奏曲

莫扎特：G 大调小夜曲，K.525

莫扎特：C 大调第三十六交响曲 “林茨”

Conductor: LÜ Jia

Stravinsky: Octet

Stravinsky: Concerto in D major (Basel Concerto)

Mozart: Serenade in G major, K.525

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



吕嘉

首席指挥

LÜ Jia

Chief Conductor

精粹莫扎特

A Taste of Mozart

这场音乐会中，吕嘉大师将把音乐史上两位旗帜性人物带上舞台：莫扎特与斯特拉文斯基。

作为史上最具传奇色彩的音乐家，莫扎特的才华与成就至今无人能比，也由此而成为后世眼中不二的先圣。而百年之后为现代主义开山辟路的斯特拉文斯基，则既是虔诚的莫扎特尊崇者，又似乎有和他相去甚远的理念。

无论是在莫扎特最为脍炙人口的第十三弦乐小夜曲中，还是在在他据称用四天写完的第三十六交响曲中，对美妙自然与世俗生活的热爱，和由此获取的灵感及表达欲望，显然是莫扎特创作的重要情感动力。斯特拉文斯基或许对此并不赞同，他曾

说，“音乐从其本质而言，根本不能表现任何东西，无论是一种感觉、精神状态、心理情绪，还是自然现象。表现从不是音乐之本性，也非其存在之目的。”

如果斯特拉文斯基不是这样认为，他恐怕也很难是日后那位现代主义开路先锋，也更不会留下那些惊世骇俗的作品。尽管他那些大编制、无调性、充满强烈节奏且几乎没有旋律的作品很难让人想起他对莫扎特的尊崇，他在 1920 年代转入新古典主义并呼唤“重回巴赫”之后，莫扎特的身影却在他许多创作中清晰可见。管乐八重奏是他在一战后写于 1923 年的作品，而完成于 1946 年的弦乐 D 大调协奏曲则是他在二战后的首部创作。作为他重要的新古典主义作品，

这两部作品都堪称他对巴赫与维瓦尔第式大协奏曲的致敬之作。不过，尽管其中颇具海顿与莫扎特精神的旋律，具有现代精神的斯特拉文斯基式节奏仍是其关键支撑。斯特拉文斯基从的革新精神从未消减，1950 年代后他又开始尝试十二音体系和整体序列主义。纵观 20 世纪，他几乎是最为成功的现代主义作曲家和当之无愧的时代开路先锋。

或许，纵然时代千变万化，上个时代的先锋总会是下个时代的先圣。



In this concert, Maestro Lü Jia brings us music by two iconic composers, Mozart and Stravinsky. Mozart was of course a unique legend with his prodigious and unsurpassed talent, whereas Stravinsky, as a pioneer of Modernism, was a great admirer of Mozart's music.

Mozart's passion for nature and life, and the inspiration he takes from these which is then becomes an unstoppable desire for expression, kept driving him on as the creative force. This is reflected in many of his works, be it the perennially popular Serenade No.13, or his Symphony No.36 which was supposed to have been written in four days. Yet perhaps Stravinsky did not share this form of impression exactly – he once stated that I consider that music is, by its very nature, essentially powerless to express anything at all, whether a feeling, an attitude of mind, a psychological mood, a phenomenon of nature, etc. Expression has never been an inherent property of music.

That is by no means the purpose of its existence.

Without holding this view, maybe Stravinsky would not have become the Modernist pioneer that he was, or produced the era-defining works that are now widely recognised as modern masterpieces. It is almost impossible to detect any Mozartian influence in those large-scale, atonal works driven by strong rhythms, and yet when he moved on to his Neo-classicism period in the 1920s, calling for a 'return to Bach', it is clear that he looked back at Mozart when composing many works during that time. The Octet for Winds was written in 1923, between the two World Wars, and Concerto in D major for Strings (1946) was the first work composed after the Second World War. Both are important Neo-classical works, a clear nod to the Concerti Grosse by Bach and Vivaldi. But even though the melodies here clearly pay tribute to Haydn and Mozart, the unmistakably Stravinskian rhythms remain

the focus of these works. The composer never ceased to explore new directions, moving along to Serialism in the 1950s. Throughout the entire 20th century, he was indisputably the most revolutionary pioneer among all composers. We might also say that, at any point in history, true pioneers are always the best fortune-tellers of the future.

2016.06.10

音乐厅 · Concert Hall

哈努·林图与张昊辰的俄罗斯狂想

Rhapsody and Revolution: Russian Works with Hannu Lintu and Haochen Zhang

指挥：哈努·林图

钢琴：张昊辰

柴可夫斯基：《暴风雨》幻想序曲，Op.18

拉赫玛尼诺夫：帕格尼尼主题狂想曲，Op.43

肖斯塔科维奇：D 小调第五交响曲，Op. 47

Conductor: Hannu Lintu

Piano: Haochen Zhang

Tchaikovsky: The Tempest; Fantasy-Overture, Op.18

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

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

莎翁乐话

Shakespeare in Music

秘境肖声

Shostakovich Uncovered



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莎士比亚作为戏剧大师被铭记，但他的影响从未止步戏剧舞台，而是蔓延成几乎所有艺术形式。柴可夫斯基也受到莎士比亚的巨大启发，他的《罗密欧与朱丽叶幻想序曲》在 1869 年大获成功，在某种程度上让他找到了真正的自我声音，也让他 在 1873 年以《暴风雨幻想序曲》再次走进莎士比亚。在他笔下，骤降于平静海面的暴风雨，有着摧毁一切的力量和意志，而米兰达明媚的美及她和费迪南热烈的爱，早已胜过莎士比亚妙笔生花的千言万语。

若说柴可夫斯基总能令人感叹音乐在构筑人类情感维度上的巨大能量，那么我们也不该忘记拉赫玛尼诺夫对此的巨大贡献。人世若无拉赫玛尼诺夫，我们对深情和忧伤及许多人类情感的想象可能都将弱化数倍。《帕格尼尼主题幻想变奏》的第十八主题便是例证：当

William Shakespeare is renowned the world over as a master dramatist, yet his long-lasting influence reached greatly beyond the boundaries of the stage. Tchaikovsky was but one of many composers who took his inspiration from the Bard's work, beginning with the Romeo and Juliet Overture in 1869 which enjoyed much success from the outset, and defined his voice to a large extent. Four years later, he revisited the world of Shakespeare with The Tempest Overture. In this musical reincarnation of the great drama, the vicious tempest that beset the calm sea had the power to destroy all. And the enchanting smile of Miranda and her passionate love for Ferdinand were brought to life in even more convincing ways than even Shakespeare's words could say.

We tend to marvel at Tchaikovsky's ability to make us wonder endlessly at the emotional power that music could inspire in mankind, and another composer who could emulate him in that regard is, of course, Rachmaninoff. It is impossible now to imagine a world devoid of his compositions, where the impact of melancholies would be so much poorer. The perfect embodiment of such musical power lies in the famous 18th variation of the Rhapsody on the

无限惆怅随着缓缓凝聚的力量逐渐远行时，每位听众都可能有一段默默的自我内心陈述。不过，相对不少前作，这部 1934 年的作品并非他的极致抒情之作。那时，他停下旨在谋生的忙碌巡演，静居于瑞士琉森湖畔，重新追问自己的前半生，也从外向、宏大和抒情转向了内向、简洁和清澈。

当人生途径路口时，拉赫玛尼诺夫尚能求得一方净土以安静思考，而身处风暴核心的肖斯塔科维奇却唯有奢望。他在 1936 年因《姆钦斯克的麦克白夫人》遭到斯大林猛烈批判，不得不临时终止第四交响曲的创作，并在 1937 年推出了保守传统的贝多芬风格



Theme of Paganini: when the familiar tune is heard, each listener could respond quite differently in his internal world. In fact, this was not really the most lyrical music that Rachmaninoff wrote – around the time of its birth in 1934, he had decided to take a break from his busy touring schedule and settle in Lucerne, Switzerland. It was a gesture of taking stock of the past decades, and his music was in turn becoming more introspective and concise.

At such crossroads in life, Rachmaninoff had the luxury to find a moment of peace to reassess his life, whereas Shostakovich was placed in the eye of the storm around the same time. In 1936, his opera Lady Macbeth of Mitsensk was viciously attacked by Stalin, and he had to stop writing his Fourth Symphony as a result, presenting the Beethoven-esque Symphony No.5 in 1937 instead. He called this work "a Soviet artist's

的第五交响曲。这部他自称“一位苏联艺术家对公证批判的创意性回答”的作品大获成功并使其暂保平安。这位终生必须谨言慎行的音乐家，不得不把音乐写成需要解码的心灵秘语，而这毕生的隐秘和痛苦的表达，或许正是肖斯塔科维奇之所以打动心灵的力量之源。

芬兰指挥家林图堪称当今最具实力的俄罗斯音乐演绎者之一，这也是他与我们的首次合作。张昊辰曾在 2009 年荣膺范·克莱本大赛第一名而走入人们视野，作为颇具知识分子气质的中国新生代钢琴家，他正在受到国际范围的广泛关注，也频频携手世界顶尖乐团登上舞台。

creative response to just criticism", and its popular success was guarantee enough for him to stay safe from worse fate for a while. As an artist who had to take great caution with his creative output nearly all his life, much of Shostakovich's music was composed as riddles that needed to be 'decoded' by listeners in years to come. Such pained expression through necessity of constant secrecy might be the key to the power of his music.

The Finnish conductor Hannu Lintu is a famed interpreter of Russian music, and we welcome him warmly at his NCPAO debut. Haocheng Zhang attracted wide attention at his Van Cliburn competition success in 2009, and has since worked with many leading orchestras around the world. His intellectual approach to music marks him among the younger generation of Chinese pianists.

2016.06.17 音乐厅 · Concert Hall

吕嘉与陈萨演绎莫扎特与布鲁克纳 Mozart and Bruckner with LÜ Jia and Sa Chen

指挥：吕嘉
钢琴：陈萨

Conductor: LÜ Jia
Piano: Sa Chen

莫扎特：A 大调第二十三钢琴协奏曲，K.488
布鲁克纳：C 小调第二交响曲

Mozart: Piano Concerto No.23 in A major, K.488
Bruckner: Symphony No.2 in C minor



吕嘉
首席指挥
LÜ Jia
Chief Conductor

精粹莫扎特
A Taste of Mozart



2016.06.18 音乐厅 · Concert Hall

吕嘉与秦立巍演绎柴可夫斯基与布鲁克纳 Tchaikovsky and Bruckner with LÜ Jia and Li-Wei Qin

指挥：吕嘉
大提琴：秦立巍

Conductor: LÜ Jia
Piano: Li-Wei Qin

德沃夏克：寂静的森林
柴可夫斯基：洛可可主题变奏曲，Op.33
布鲁克纳：C 小调第二交响曲

Dvorak: Silent Woods
Tchaikovsky: Variations on a Rococo Theme, Op.33
Bruckner: Symphony No.2 in C minor



吕嘉
首席指挥
LÜ Jia
Chief Conductor





本周，我们的两位老朋友陈萨和秦立巍将重返音乐厅，携手吕嘉及乐团上演脍炙人口的三首协奏曲。同时，吕嘉也将再次上演他钟爱的布鲁克纳的作品。

1786 年，莫扎特刚刚三十岁，但这已是他生命意义上的晚年了。第二十三钢琴协奏曲正写于这一年，以此揭开了他生命最后五年的序幕，其中蕴含了这位天才在巅峰状态时的全部音乐才思。

We welcome back two regular NCPAO collaborators this week, Sa Chen and Li-Wei Qin. They will work with Maestro Lü Jia to present three popular concertos, alongside an important work by Maestro Lü's beloved Bruckner.

In 1786, Mozart had just turned 30, but little did he know that it marked the beginning of the final chapter of his life. The Piano Concerto No.23 was written in this year, only five years before his death, and embodies the total musical thinking of this young genius at the peak of his creative power.

柴可夫斯基把莫扎特视作“音乐的基督”，而他作于 1876 年的《洛可可主题变奏》多少是他向莫扎特、海顿及其整个古典时代的致敬之作。同他许多前作中奔涌的热情相比，这部作品的内敛沉静之美令人难忘，也把听众从浪漫主义的黄金时代带回古典主义的优雅平静。德沃夏克《寂静的森林》写于同一时代，以真挚而美妙的波西米亚音乐语言，透出作者对家乡热土和自然无法割舍的深情。

布鲁克纳第二交响曲首演于 1873 年并有若干版本，虽然是作者十部交响曲中唯一没有题献对象之作，却也是他首部得以尽情挥洒个人色彩的交响曲。1868 年，布鲁克纳刚在林茨首演第一交响曲，并终于在这一年前往维也纳发展。当第二交响

Tchaikovsky regarded Mozart as the "Christ of Music". His own Variations on a Rococo Theme from 1876 was, in a way, a tribute to Mozart, Haydn, and the other Classical composers. In contrast to the intense passion in many of his well-known pieces, this work arrests with its elegance, which harks back to the earlier musical eras – a hard-tipping gesture by the Romantic composer. Silent Woods by Dvorak was written around the same time, and reflected the composer's deep connection with his homeland, through the Bohemian-inflected tunes.

The Second Symphony by Bruckner was first performed in 1873 and several versions of the work exist. It remains the only one of his symphonic output that does not bear a dedication, yet was also the first in which the composer's strong musical style shone through. In 1868, Bruckner had just premiered his First Symphony in Linz, and made the long-desired move to Vienna. When the Second Symphony was premiered five years later, he was already nearly in his

曲七年后首演时，布鲁克纳已是年近五十之人。这年，布鲁克纳终于有幸前往拜罗伊特见到心中的音乐巨人瓦格纳，他把已完成的第二交响曲和未完成的第三交响曲请瓦格纳过目，并表达了把其中一部作品题献给瓦格纳的愿望。瓦格纳评价第二交响曲“非常不错”，但似乎对第三交响曲更加偏爱。面对偶像的布鲁克纳心情紧张，走后甚至忘了瓦格纳究竟偏爱哪个，只好尴尬地再次去信询问，并最终将第三交响曲题献给了瓦格纳。此后，他还曾想将第二交响曲题献给李斯特，李斯特表示答应却把乐谱遗落在旅馆，被触怒的布鲁克纳决定撤回这一题献。另外，大休止符对主要乐句的多次区分，堪称第二交响曲的醒目特色，也使其获得了“休止交响曲”的绰号。

fifties. That year, he also managed to make his Bayreuth pilgrimage, where he finally met his hero Wagner. He showed the revered composer the just-completed Second Symphony and the Third that was still in progress, expressing his wish to dedicate one of them to Wagner. The older composer commented that the Second Symphony was "very nice", but seemed to favour the new work. Bruckner was so nerve-racked by the meeting, that he completely forgot afterwards for which symphony Wagner had expressed his preference, and had to wrote to him to confirm. In the end, he dedicated the Third Symphony to Wagner, and meant to dedicate the Second to Liszt. Liszt accepted the dedication, but then left the score in his hotel room. Angered by this, Bruckner decided to withdraw the dedication. In the work itself, major pauses frequently mark the divisions between musical phrases, which become another signature of the symphony – so much so that it is sometime known as "the Symphony of the pauses".

2016.07.24

音乐厅 · Concert Hall

交响影院 | Symphonic Cinema

李飏与俄罗斯的暗夜神话 Russian Tales with Biao Li

漫步经典
Roam about Classics

指挥：李飏
影像：卢卡斯·凡·沃克姆
柴可夫斯基：幻想序曲《哈姆雷特》，Op.67
拉赫玛尼诺夫：死之岛，Op.29 交响电影
穆索尔斯基：荒山之夜
斯特拉文斯基：《火鸟》组曲（1945版） 交响电影

Conductor: Biao Li
Image Soloist & Filmmaker: Lucas van Woerkum
Tchaikovsky: Hamlet, Fantasy Overture after Shakespeare, Op.67
Rachmaninoff: The Isle of the Dead, Op.29 *Symphonic Cinema*
Mussorgsky: Night on Bald Mountain
Stravinsky : The Firebird: Suite (1945 version) *Symphonic Cinema*

莎翁乐话
Shakespeare in Music

影像导演卢卡斯·凡·沃克姆 2010 年在阿姆斯特丹皇家音乐厅推出的“交响影院”堪称多媒体时代的古典乐创举。借助全新拍摄编排的影像，令人神往的音乐瞬间变成摄人心魄的鲜活故事。与传统电影音乐会不同，沃克姆将以独奏家身份主导影像演奏，而影像将在他的调度下按指挥意图去配合音乐的进展。

两部具有浓厚神话色彩的俄罗斯作品将是今晚的焦点：1907 年，拉赫玛尼诺夫看了画家柏克林的《死之岛》，受此黑白稿象征主义画作启发，他两年后完成了交响诗《死之岛》。作品简洁的结构如充满魔力的漩涡，让听者随着驶向死之岛的孤舟，既不可逆转地陷入黑暗与未知的世界，又不断回首美好往事并逐渐化解了冗长的恐惧。《死之岛》与斯特拉文斯基的《火鸟》同写于二十世纪初，如果前者是俄罗斯晚期浪漫主义杰作，后者则是现代主义开端的重

Filmmaker Lucas van Woerkum launched the "Symphonic Cinema" series at the Royal Concertgebouw in Amsterdam in 2010, and it was soon lauded as a multimedia revolution for the classical music world. Through newly created visual images, enchanting musical moments are reincarnated as striking dramatic episodes. Using customised software, Van Woerkum follows the conductor and orchestra's interpretation, matching tempi and dynamics to create a visual layer as he performs as "image soloist".

The programme this evening centres around two Russian works full of mythical colours. In 1907, Rachmaninoff saw the painting Isle of the Dead by Arnold Böcklin for the first time. Two years later, he completed the symphonic poem of the same name, inspired by the symbolic black-and-white piece. The composition is built on a simple structure, which draws the listener in irretrievably, like a magnetic swirl, towards the mysterious isle. While sinking into this unknown dark world, the music also keeps nodding back at sweet memories of years past, gradually dissipating the sense of fear. Stravinsky's ballet Firebird, like Isle of the Dead, was written at the turn of the last century. Whereas the Rachmaninoff was a standout work from late Russian Romanticism, the Stravinsky harked the beginning of a whole new modernist era.

要预示。这部舞剧基于古老俄罗斯神话，讲述了伊凡王子在火鸟协助下击败魔王并赢得爱情的故事。首演的好评让斯特拉文斯基跻身巴黎艺术名流，成为与毕加索、艾略特、德彪西和拉威尔并驾齐驱的时代先锋。

另两部来自民族乐派大师的作品有同样迷人的故事色彩，并在风格上与前两部作品有强烈的呼应和对照：德沃夏克的《奥赛罗序曲》写于 1892 年，是他“自然、生命与爱”三部曲的完结篇。但作者后来却认为爱的主题并不适合此作，因为它更多触及的是这部莎士比亚名作中人性的黑暗及其自我毁灭之悲剧。穆索尔斯

基的《荒山之夜》构思于 1867 年，因受强力集团首领巴拉列夫斯基反对而迟迟没有发表。后来，里姆斯基-科萨科夫在作者去世后，于 1886 年对它进行了修订并首演。作品的乐思也来自俄罗斯神话，描写了“六月二十四日圣约翰节前夜，妖魔鬼怪聚集于基辅附近荒山，一起庆祝嬉闹并欢宴狂舞的情景”。

指挥家李飏青年时代曾在俄罗斯学习多年，对俄罗斯作品有非同寻常的研习和见解。他也是当今世界最顶尖的打击乐独奏家之一，并作为我们的老朋友而与乐团有着不同形式的常年合作。



The book of the ballet was based on ancient Russian folklore, depicting how Prince Ivan beat the Magician Koschei, winning the heart of his true love, with the help of the Firebird. The critical acclaim that the ballet received propelled Stravinsky to the forefront of the Parisian art circle of the time, being hailed as a pioneer of the time alongside the likes of Picasso, T S Eliott, Debussy and Ravel.

The two remaining works we will hear tonight also carry a strong narrative drive, and stylistically echo the rest of the programme. Dvorak wrote Otello Overture in 1892, which constituted the final chapter of his "Nature, Life and Love" trilogy. The composer disowned the Love theme later, though, claiming the work centred much more around the darkness and nihilism in humanity, as depicted by Shakespeare in his drama. Night on Bald Mountain by

Mussorgsky started its life in 1867, but was not published for many years because of the opposition of his mentor Balakirev, who refused to perform it. After the death of the composer, Rimsky-Korsakov revised the work and presented its belated world premiere in 1886. The genesis of this work also came from Russian folk tales, forming a "musical picture" of a witches' sabbath occurring on St. John's Eve (23 June), where many spirits gathered on a bare mountain near Kiev for a great carnival.

This evening's conductor Biao Li spent many years in Russia during his student years, which has contributed to his strong affinity with Russian music. In addition to his conducting career, he is also one of the leading percussion soloists working today, and a regular collaborator with NCPAO in many guises.

2016.07.30 音乐厅 · Concert Hall

交融之美 | The Art of Fusion

陈琳、吴蛮、华阴老腔与国家大剧院管弦乐团
CHEN Lin, Man Wu, Lao Qiang and China NCPA Orchestra

指挥：陈琳
琵琶：吴蛮
华阴老腔

卢·哈里森：琵琶与弦乐队协奏曲
华阴老腔
关中古歌
大汉遗韵
三英战吕布
将令一声镇山川
谭盾：弦乐队与琵琶协奏曲
陈其钢：《走西口》，为弦乐团而作

Conductor: CHEN Lin
Pipa: Man Wu
Huayin Lao Qiang
Lou Harrison: Concerto for Pipa with String Orchestra
Huayin Lao Qiang
Old Tunes from Guanzhong
Han's Rhythm
Three Bothers Battling with Lv Bu
The Order has Come
TAN Dun: Concerto for String Orchestra and Pipa
Qigang Chen: L'eloignement, for String Orchestra



陈其钢
驻院艺术家
Qigang Chen
Artist-in-Residence

两位女中豪杰陈琳和吴蛮，将携手我们的弦乐演奏家，为您呈现这个兼具中国味道和国际范儿的精彩夜晚。作为非常引人瞩目的女性指挥家，陈琳与我们有着经常性的合作。吴蛮则是非常成功的国际琵琶演奏家，她在世界舞台上闪耀出璀璨光华，令琵琶艺术的玄妙为更多人所知。今晚，她们将联手带来两首琵琶与弦乐队的协奏曲，吴蛮还会与华阴老腔乐队展开别开生面的合作，陈琳则将与我们演绎陈其钢为弦乐团所作的《走西口》。

琵琶与欧洲的鲁特琴可谓同根而生，在音色和演奏技法上存在诸多相通，也难怪有人会把琵琶看作最易沟通中西音乐文化的乐器之一。这或许能从今晚两首琵琶协奏曲中可见一斑：美国作曲家卢·哈里森一直对东方音乐富有研究和兴趣，上世纪三十年代，他在大学时代接触到东方乐器后，就不断尝试把东方音乐元素与西方作曲技法相结合。1997年，他为

吴蛮创作了这首协奏曲，并由吴蛮与芝加哥交响乐团进行录音。谭盾的琵琶与弦乐队协奏曲则写于1999年，系作曲家以其广受欢迎的作品《鬼戏》为基础创作而成。在作品中，听众既能从琵琶中听到强烈的中国元素，也能听到巴赫、科普兰和极简主义等西方古典音乐的典型元素。

无论是哈里森还是谭盾，都展现出了打破东西方藩篱和尝试多元化创作的开放精神，也体现了人类社会一项极其重要的特质：对自我族群身份认知的寻找与坚守，以及对外部他人族群的渴望与投奔，并且二者几乎是永恒的同时共存。事实上，人类从诞生以来，一方面区分出了文化迥异的不同族群，一方面又不断地相互融合交流，既有了更多的彼此理解包容，也催生了更多样化的文化创造。

陈其钢的《走西口》也透着一主题。明清至民国期间，西北地区的汉人为谋生而大规模地从长城内迁移到长城外的少数民族地区。“走西

口”既是这次长期移民进程的俗称，也是陕北人离家迁徙时唱的民歌。其实，走西口的历史，就是最典型的民族文化交融史。陈其钢的《走西口》则一语双关，既讲述了作曲家本人远离故乡而求学于法国的复杂情怀，也暗喻指了作品本身在精神上离开东方并朝向他方去投奔融合的艺术风格。在作品中，苍凉质朴的西北民歌旋律和显而易见的法式作曲技法彼此裹挟交织，营造出了奇妙的和谐。

若说上述三部作品是不同文化交融的讲述者，吴蛮与老腔乐队的表演则或许代表着本土文化的坚守。老腔是陕西华阴流传的古老家族戏种，声腔高亢刚直，气势磅礴豪迈，也是重要的国家级非物质文化遗产。最令人称奇的是，如此古老的艺术形式登上现代舞台时，不仅未显任何老态，反而抖擞出别样的鲜活与力量。事实上，对任何民族而言，文化都是真正的精神血脉，文化不死，则民族将常新。借这些意味深长的作品，我们也愿与您彼此共勉。



Two exceptional women, Chen Lin and Man Wu will join our string performers, presenting a wonderful night of Chinese flavour and international airs. As an extremely eye-catching female conductor, Chen Lin collaborates with us regularly. Man Wu is a very successful international pipa performer who has graced world stages and made many more people aware of the joyous melodies of pipa art. Tonight, the two of them will present two concertos joining pipa and string orchestra. Man Wu will also collaborate with a band of Huayin Lao Qiang to offer a unique performance. Lin Chen will perform L'eloignement written by Qigang Chen for string orchestra.

The pipa and European lutes could be said to have the same origin, and have many similarities in terms of musical nature and performance technique. It is thus easy to understand why people consider the pipa to be one of the best instruments to achieve a cultural interaction between East and West. This may become apparent during the performance of tonight's two pipa concertos: American composer Lou Harrison was always well-read and interested in Eastern music. In the 1930s, after coming into contact with Eastern musical instruments while at university, he made continual attempts to combine elements of Eastern music with Western techniques. In 1997, he created this concerto for Man Wu, and Man Wu made the recording with the Chicago

Symphony Orchestra. Tan Dun's pipa and string orchestra concerto was written in 1999, and was created upon the foundation of his widely popular work Ghost Opera. In this work, the audience is able to experience the intense Chinese elements of the pipa while also enjoying typical Western classical music elements including Bach, Copland, and minimalism.

Harrison and Tan Dun both express an open spirit that breaks through the division of East and West and attempts a multifaceted creation. They also exhibit an extremely important characteristic of human society: A pursuit of and adherence to the identity of one's own group, as well as the desire for and assimilation into other groups. The two seem to eternally coexist. In fact, since the birth of mankind, very different cultures have been discerned which are all involved in an ongoing intermingling and exchange. There is more understanding and tolerance as well as more variation in cultural creation.

Qigang Chen's L'eloignement (Zou Xikou in Chinese) likewise exhibits this theme. From the Qing Dynasty to the Republic of China era, in order to survive, Han ethnicity individuals in north-western regions moved en masse from within the Great Wall to areas beyond where minority groups resided. Zou Xikou is a common reference to this long-term migration and is also the name of a folk song sung by the people of northern Shaanxi province as they migrated. In fact, the history of Zou Xikou is the history of the most typical kind of ethnic cultural mingling. Qigang Chen's L'eloignement is a dual reference that speaks both to the author's complex sentiments upon leaving his home town to study in France while also implying that the work itself on a spiritual level is moving away from the east and seeking to assimilate into foreign lands. In the work, the austere simple north-western folk



tune and the clear French musical technique are knitted together to create incredible harmony.

If the above three works are emissaries of various cultural blending, then the performance of Man Wu and the Huayin Lao Qiang band perhaps represent an adherence to local culture. The Lao Qiang is an old form of folk music popular in Huayin of Shaanxi, which presents rigid pitched notes and momentous unbridled energy at the same time. It is listed as China's state-level intangible cultural heritage. Most impressive of all is that when such ancient artistic forms are placed on a modern stage, not only is there no sense of age, but there is on the contrary a vibrancy and energy that is achieved as a result of its uniqueness. In truth, for any ethnicity, culture is its true spiritual lifeblood. If culture is retained, then the nation will remain vigorous. We would now like to enjoy this thought-provoking work with you.



2016.08.13

音乐厅 · Concert Hall

永恒的挚爱 | Absolute Schumann

吕嘉与杨天娲的纯粹舒曼
A Night of Schumann with LÜ Jia and Tianwa Yang

指挥：吕嘉
小提琴：杨天娲
舒曼：曼弗雷德序曲，Op.115
舒曼：D 小调小提琴协奏曲
舒曼：D 小调第四交响曲，Op.120

Conductor: LÜ Jia
Violin: Tianwa Yang
Schumann: Manfred Overture, Op.115
Schumann: Violin Concerto in D minor
Schumann: Symphony No. 4 in D minor, Op.120



吕嘉
首席指挥
LÜ Jia
Chief Conductor

今晚，吕嘉将携手杨天娲带来纯粹的舒曼。近年连获两次德国回声唱片大奖的杨天娲，堪称当今最具国际声誉的中国小提琴家。

生活在 1810 年到 1856 年的舒曼，是浪漫主义时期的重要作曲家。舒曼生性热情敏感，热衷文学诗歌，但二十岁才系统接受音乐训练，交响作品多作于三十岁后。1839 年，他曾批评时下多数作品都是对贝多芬“苍白的模仿”，而他对贝多芬的敬畏似乎是他创作上的一个心灵障碍。当年冬天，他首次在莱比锡听到舒伯特“伟大”交响曲，激动不已的舒曼在给克拉拉的信中盛赞舒伯特，并自信地表示也要写出这样的交响曲。这次得自舒伯特的启发在很大程度上打开了舒曼的创作才思，也让他 在 1841 年迎来了一个多产之年，第四交响曲正是他在这一年的作品。不

过，第四交响曲首演并未获得热烈反响，极度简洁的音乐语言让听众感到困惑，他也随即把这部作品束之高阁。十年后，他担任杜塞尔多夫音乐总监时，重拾旧作并于 1853 年上演了新的版本。尽管有人仍不认同这部作品，并批评其比早先版本更加阴郁，但也有人赞扬他的“简洁、清澈与清新”，并认为阴郁的色彩成功营造了庄严宏伟的效果。舒曼认为，大型交响作品要有“历史性维度”，“无论单乐章或多乐章，交响曲应从内里具有连贯的叙事表达能力，能随时停下来去反思过往，也能随时向既定目标前进。”从这个角度看，第四交响曲或许正是舒曼最“历史性”的作品。

写于 1848 年的《曼弗雷德序曲》是舒曼为拜伦的同名哲学诗剧而作，既鲜活刻画了这位多愁善感、忧郁沉

英雄，也多少在无意之中成了舒曼的心灵自画像。舒曼的《D 小调小提琴协奏曲》写于 1853 年，是他为天才小提琴家约阿希姆所作。但后者并不太认同这部作品，而舒曼直到去世也没听到他的上演。1937 年，正在反犹的德国政府禁演了门德尔松的小提琴协奏曲，并将舒曼这部尘封之作树为雅利安血统音乐作品之典型，才由库伦肯普夫和柏林爱乐在当年予以首演。透过这两部作品，我们或许能再次体会一下晚年舒曼复杂而不安的内心世界。

We are treated to an evening of "Absolute Schumann" by the special team of Maestro LÜ Jia and the violinist Tianwa Yang. Yang is a two-time winner of the Echo Awards in Germany, widely recognised as one of the most important Chinese violinists working today.

Schumann (1810-1856) was one of the leading composers of Romanticism. He was, by nature, a sensitive soul, passionate about literature and poetry in particular. He did not commence his formal musical training until in his twenties, and most of his orchestral works were written after he turned thirty. In 1839, he famously proclaimed that most compositions of the time were "pale imitations" of Beethoven, and his own admiration for the master seemed to almost become a mental obstacle for him. That same year, he heard Schubert's symphony "The Great" for the first time in Leipzig, and was so excited by it that he could not stop enthusing about the piece in his letter to the object of his love, Clara, as well as declaring that he would one day emulate

this masterpiece with his own symphony. This important "encounter" with Schubert seemed to unlock his creative energy, and 1841 became a very prolific year for Schumann. Among others, he composed his Fourth Symphony during this year. It was not an immediate success at its premiere – the relatively simple narrative proved somewhat confusing for the listeners, and Schumann put it aside afterwards for many years. It was not until he was appointment Music Director in Düsseldorf a whole decade later that he revisited the work, and performed the revised version in 1853. It still divided opinions, and attracted criticism for its "even ore sombre hues" than in the original version, but others hailed its "simplicity, clarity and freshness", and commented that the "dark colouring of many passages was meant to make an effect of solemn grandeur". For Schumann, large-scale orchestral works must carry historical dimension: "whether a piece consists of one movement or several, it should unfold a coherent narrative from within, alternately pausing to reflect on its own past and driving

forward to a fixed goal". By this criterium, the Fourth Symphony was undoubtedly the most "historical" work that he ever wrote.

Manfred, written in 1848, was a work of incidental music based on the poem Manfred by Lord Byron. It was a musical portrait of the melancholic, restless and morbid hero, but also became a sort of self-portrait of the composer himself. In 1853, Schumann wrote his Violin Concerto in D minor for the renowned soloist Joseph Joachim, but the latter did not accept the work, and it was not performed during Schumann's lifetime. In 1937, the Nazi government in Germany officially banned the popular violin concerto by Mendelssohn because of his Jewish ancestry, and Schumann's work was revived as an example of "great Aryan art", finally receiving its world premiere with Kulenkampff and Berlin Philharmonic that year. Through these two late Schumann works, we get to have a glimpse into the composer's disturbed inner world at the time.



2016.08.21 音乐厅 · Concert Hall

印象与色彩 | Colour and Impression

吕绍嘉与王羽佳演绎德彪西、拉威尔与巴托克
Debussy, Ravel and Bartok
with Shao-Chia Lü and Yuja Wang

指挥：吕绍嘉
钢琴：王羽佳

德彪西：大海
巴托克：第一钢琴协奏曲
拉威尔：G 大调钢琴协奏曲

Conductor: Shao-Chia Lü
Piano: Yuja Wang

Debussy: La mer
Bartók: Piano Concerto No.1
Ravel: Piano Concerto in G major



王羽佳
驻院艺术家
Yuja Wang
Artist-in-Residence

世纪之交的欧洲，空气中弥漫着焦虑与绝望的味道，也涌动着令人激动的革新与希望。从政治秩序到思想艺术，强大的旧制瞬间崩塌，新鲜的思路层出不穷。艺术既在以开放精神去寻求技法的突破，也试图在情感上超越传统的表达极限，流派的承袭或竞争不再清晰，多彩的熔炉时代悄然来临：个性强烈的不同主张可以相互对话学习，异域色彩的元素也在汇入主流文化血脉。

身处转折时代的德彪西没有放过这些精彩：他与印象派画家们过往从密，也痴迷十九世纪的亚洲风，曾去拜罗伊特潜心研习瓦格纳，还为象征派诗人谱曲赋歌，甚至对爪哇音乐珍爱有加。凭此广泛涉猎，他最终彻底革新了欧洲音乐调性的概念。《大海》写于 1905 年，抛弃了形式主义

的严谨逻辑，代之以奇异的幻想、朦胧的感觉、神秘的色彩和清冷飘忽的旋律。德彪西直言曾受葛饰北斋《神奈川冲浪里》启发，甚至把雅克·杜朗的摹本用作首版《大海》乐谱的封面。他对后世的巨大影响也包括了拉威尔和巴托克。

早期拉威尔属于典型印象派，他传神地继承了德彪西的色彩，但却代之以明亮的色调和清晰的节奏。他也心怀开放精神不断探索新鲜事物，并由此多次经历了重大风格转折。一战后，他探寻俄罗斯和西班牙民族乐派，逐渐抛弃隐晦含混的乐句，开始转向新古典主义风格，并对美国爵士乐怀有浓厚兴趣。格什温曾希望向他学习，他却问，“为何非要做二流的拉威尔，而不做好一流的格什温？”实际上，他的 G 大调钢琴协奏曲体现了浓厚的格什温爵士色彩。

巴托克早期深受理查·施特劳斯和勃拉姆斯影响。1905 年后，他热衷收集东欧和地中海民歌，尝试在创作中融入古朴的民歌元素，也由此逐渐

从浪漫主义偏向原始主义倾向的新民族主义，而三部钢琴协奏曲都堪称超难之作。写于 1926 年的第一钢琴协奏曲，充分展现了键盘技巧的可能性。作为不少钢琴家心中的噩梦，这部作品仿佛要让钢琴变身打击乐，在激烈粗暴的撞击中迸发惊人的生命力。

这个乐季中，王羽佳将与我们携手挑战巴托克全套三部钢琴协奏曲。王羽佳堪称当今世界最有实力的钢琴家之一，这套高难度作品无疑是她本次驻院计划的重要亮点。本场音乐会的拉威尔 G 大调协调曲，也将是他在美国与我们三次上演该作后的再次重温。青年时代曾获三大指挥大赛首奖、现任台湾爱乐音乐总监的吕绍嘉，也是现今最顶尖的华人指挥家之一，他无疑将是羽佳和我们挑战这套高难度作品的上佳引路者。



The air in fin-de-siecle Europe was filled with anxiety and desperation, yet also a growing sense of modernisation and hope. Formerly indestructible systems in political orders as well as in the arts had broken down overnight, and new ways of thinking mushroomed everywhere. In the arts, new paths forward led to breakthroughs in techniques, but also aspired to challenge the traditional limits of emotional expression. The evolution of styles and schools was no longer straightforward, and the new era harked of a much bigger palate of diversity. Different voices, each with its own distinct character, were learning more from each other through dialogues than ever before, and the so-called "mainstream culture" was being renewed everyday by exotic foreign elements.

Debussy was at the forefront of all this. He was close friends with the Impressionist painters, obsessed with Oriental cultures, paid his Wagner tribute with pilgrimages to Bayreuth, set many expressionist poems, and was a champion of Javanese music. Through all these ventures, he ultimately revolutionised the European concept of tonality. *La Mer*, written in 1905, completely abandoned traditional forms in earlier music; its long-lasting impression defined by its mysterious colour and floating melodies.

Debussy himself claimed to have been inspired by the famous Kanagawa Wave by the Japanese artist Hokusai, which adorn the cover of the published score. This music was to leave an important legacy, and among its influences were the oeuvres of Ravel and Bartok.

In the early part of his career, Ravel was a representative Impressionist composer. He inherited Debussy's magic touch with orchestral colours, but his music carried a brighter tone as well as a bigger focus on rhythm. Similarly open-minded and an explorer of new phenomena, he went through a few important episodes of stylistic changes. After the First World War, he carried out extensive studies of folk music of Russia and Spain, gradually abandoning more obscure musical gestures, and turned to Neo Classicism with his next works. He was also an aficionado of the newly popular American jazz. George Gershwin wanted to study with Ravel, yet the latter replied by asking "Why would you want to be a second-rate Ravel instead of a first-rate Gershwin?". In fact, his *Concerto for Piano in G Major* has many Gershwin-esque moments, with its jazz inflections.

As a young composer, Bartok was very much influenced by Richard Strauss as well

as Brahms. After 1905, he spent much time collecting folk songs from Eastern Europe and Mediterranean, and folk elements made increasing appearances in his music. The transformation in his music from Romanticism to a kind of neo-nationalism accented with primitive energy, was completed with his three piano concertos, widely regarded as the Mount Everest of the piano repertoire. The first, written in 1925, explores the whole gamut of technical possibilities of the keyboard. It turns the "king of instruments" into a whole battery of percussion instruments, erupting with incredible energy with its savage sound world. Because of its technical difficulties, it is regarded by many pianists as an almost impossible challenge.

During this season, Yuja Wang will join forces with the NCPAO to perform all three Bartok piano concertos. As one of the most exciting pianists working today, Yuja's interpretation of these exciting works would be an undoubted highlight of her tenure as Artist-in-Residence at the NCPA. Maestro Shao-Chia Lü currently serves as the Music Director of Taiwan Philharmonic, having won many important awards throughout his career. We look forward to working with these two important Chinese musicians in presenting this thrilling programme.

2016.08.26

音乐厅 · Concert Hall

碰撞与融合 | Collision and Fusion

弗洛指挥门德尔松、施耐德与肖斯塔科维奇
Claus Peter Flor Conducts Mendelssohn, Schneider and Shostakovich

国家大剧院国际打击乐节
China NCPA International Percussion Music Festival

指挥：克劳斯·彼得·弗洛

打击乐：李飏

笙：吴巍

门德尔松：仲夏夜之梦，Op. 21

恩玖·施耐德：笙与打击乐协奏曲

肖斯塔科维奇：C 小调第八交响曲，Op.65

Conductor: Claus Peter Flor

Percussion: Biao Li

Sheng: Wei Wu

Mendelssohn: A Midsummer Night's Dream Overture, Op.21

Enjott Schneider: Concerto for Sheng Percussion and Orchestra

Shostakovich: Symphony No.8 in C minor, Op.65

莎翁乐话
Shakespeare in Music

秘境肖声
Shostakovich Uncovered



作为深谙德奥及欧洲音乐传统的指挥家，弗洛将携手两位卓越的中国独奏家李飏和吴巍，为您带来这个迥异音乐风格的碰撞与融合之夜。同时，借德国现代作曲家恩玖·施耐德为李飏和吴巍所写的《笙与打击乐协奏曲》，我们也将揭开国家大剧院2016 年国家大剧院国际打击乐节的帷幕。

作为莎翁青年时代的浪漫喜剧，《仲夏夜之梦》在文学史和戏剧史上有着重要地位，并被后世改编成无数音乐、舞蹈、绘画、故事和电影。16 世纪 90 年代，文艺复兴运动已繁荣蔓延到全欧洲。在这个有情人终成眷属的喜剧故事里，人神自然和谐相处，女性自由追求爱情，都多少是社会思潮摧枯拉朽地冲破中世纪精神枷锁的映射，而那种无拘无束的疯癫和狂欢，既是对古典希腊精神的再现与

膜拜，也预示了人类精神不断追寻自由和自我解放的大势。1826 年，17 岁的门德尔松读到这部戏并决定将其改编为音乐，并以同样的解放精神把它写成了史上首部“音乐会序曲”。也就是说，整部作品并不服务于任何舞蹈或其他舞台呈现，而是以音乐手段独立呈现原剧的完全精髓。次年，18 岁的门德尔松顶着暴风雪徒步八十英里去参加首演，也算对那种无拘无束和自由癫狂境界的再次身体力行了。

下半场，我们将在弗洛的带领下继续探索肖斯塔科维奇。在第七交响曲受到巨大赞誉后，第八交响曲似乎再次深藏了他的内心。这部写于 1943 年夏的作品，常被看作对战争苦难的宏大叙述和对战争后果的哲学思考。其 C 小调正是不少悲剧性交响曲的常用调性，其终章也没有明

显的乐观与希望的色彩。据说，老肖私下曾说这是写给自己的安魂曲，好友吉利科曼则称之为老肖“最具悲剧性的作品”。不过，在公开发表的作品自述中，老肖却强调自己“受到了红军胜利的喜悦消息的鼓舞”，整个作品的哲学基调是“生活是美好的。所有黑暗和邪恶总要消逝，美好的事物终将获胜。”这些自述与人们对这部作品的印象相去甚远，但评论家更愿将其看作老肖不得已的自我保护，况且他在其中也提到“第八交响曲包含着悲剧性和戏剧性的自我内在矛盾”。或许，没有这些“自我的内在矛盾”，音乐史上也就不会有肖斯塔科维奇这个人，这个社会也就不会有什么“碰撞与交融”。换个角度看，“碰撞与交融”，或许正是人类社会不断前行的动力。

Tonight we have one of the authorities of the Austro-German repertoire, Maestro Claus Peter Flor, presenting an evening of "collision and fusion" featuring many contrasting musical styles. Maestro Flor will team up with two outstanding Chinese soloists, percussionist Biao Li and Sheng player Wei Wu, bringing us the world premiere of Concerto for Sheng, Percussion and Orchestra, which also marks the beginning of the 2016 China NCPA International Percussion Music Festival.

Written by a young Shakespeare, the romantic comedy A Midsummer Night's Dream occupies an important place in the history of literature and stage, and numerous works in music, dance, visual arts and film have been inspired by this immortal tale. Around the end of 17th century, when it was written, the Renaissance movement had already spread over Europe. In this tale of true-love-overcoming-all, humans and Gods happily live alongside one another, and the female characters are not shy in their quest for love – these reflected the society's desire at that time to break down traditional moral codes. The endless scenes of frenzied

carnivals served as a thinly disguised tribute to Ancient Greece, while foreseeing the overriding quest for freedom and tendency towards innovation in the society.

Mendelssohn read the play in 1826 at the age of 17, and immediately decided to write a piece of music based on it. In a similarly innovative spirit, it became the first "concert overture" in history. The music does not accompany dance or any other form of stage performance, but presents the essence of the original play entirely through music. The following year, the 18-year-old composer walked for eighty miles through a snow storm to attend the world premiere – possibly in another act of tribute to the care-free spirit of the original work.

After the interval, we will be exploring the world of Shostakovich under the baton of Maestro Flor. After the wide acclaim his Symphony No.7 received, Symphony No.8 appears to be another very introspective work. Written in summer 1943, the piece is often regarded as an all-encompassing depiction of the tragedies of war as well as his philosophical reflection on the

aftermath of war. The dominating C minor is commonly used in "tragic symphonies", and even the finale does not reveal any obvious clue for optimism or hope. Some say that Shostakovich privately called the work a requiem for himself. His close friend Isaak Glikman labelled it the "most tragic work" by the composer. However, in official publications, Shostakovich claimed that he was "inspired by the victorious news from the Great Red Army", that the philosophical conception of the work ought to be "Life is beautiful. All that is dark and evil rots away, and beauty triumphs." Such statements veer far from the common perception of the music itself, but contemporary critics regard them as a necessary act of self-defence, especially since he did point out that The Eighth Symphony contains tragic and dramatic inner conflicts'. Perhaps, without these conflicts, Shostakovich as we now remember him would not have existed in history, and there would not have been such "collisions and fusions" in the society – and the combination of both might just be the engine for the continued progress of mankind.

2016.10.09

中山公园音乐堂 · Forbidden City Concert Hall

森林之歌 | Song of the Forests

第十九届北京国际音乐节开幕音乐会
The Grand Opening Concert at the 19th Beijing Music Festival

指挥：吕嘉
男高音：奥古斯特·阿莫诺
男低音：谢尔盖·莱弗库斯
国家大剧院合唱团
中国交响乐团少年及女子合唱团

勃拉姆斯：命运之歌，Op.54
勃拉姆斯：海顿主题变奏曲，Op.56a
肖斯塔科维奇：森林之歌，Op.8

Conductor: LÜ Jia
Tenor: Avgust Amonov
Bass: Sergei Leiferkus
China NCPA Chorus
The Children and Young Women's Choir of China National Symphony Orchestra

Brahms: Song of Destiny, Op.54
Brahms: Variations on a Theme by Joseph Haydn, Op.56a
Shostakovich: Song of the Forests, Op.8

我们非常荣幸受邀参加第十九届北京国际音乐节的开幕音乐会。在吕嘉率领下，国家大剧院管弦乐团与合唱团将携手上演勃拉姆斯两部别致的作品，并以恢弘壮阔的《森林之歌》纪念肖斯塔科维奇 110 周年诞辰。

作为横跨古典与浪漫时代的巨人，勃拉姆斯生活在浪漫主义年代，却决意为古典主义创造新生。1868 年，他读到诗人荷尔德林的名作《许佩里翁》，遂爱不释手并决定为它谱写交响合唱作品。今天看来，这份情有独钟，不仅源于他对那首诗的喜爱，更源于他对诗人的惺惺相惜。早他六十多年的荷尔德林，既是希腊古典精神的忠实追随者，也有着浪漫主义的强烈主观感情，被看作古典主义和浪漫主义的沟通之桥。英雄所见略同之情，显然给了勃拉姆斯巨大创作灵感：《命运之歌》堪与《德意志安魂曲》媲美，代表了勃拉姆斯交响合唱作品的最高成就。

《海顿主题变奏》同样展现了勃拉姆斯的古典主义情结。作为有名的音乐学者，勃拉姆斯非常善于古典

作品的挖掘研究。1870 年，他应邀去维也纳爱乐协会观看古旧乐谱，并关注到一首据称是海顿作品的木管嬉游曲。勃拉姆斯被其第二乐章旋律吸引，并以此为素材写了这首变奏曲。尽管那首嬉游曲后来被认定是海顿学生之作，但并不影响这首变奏曲对勃拉姆斯古典情结的反映：健康明朗的情绪，纯净通透的色调，静穆庄重的气氛，都洋溢着海顿开创的古典风格，也透出勃拉姆斯独有的含蓄与深情。此外，这首作品也被看作史上首部乐队变奏曲，也是十九世纪最伟大的变奏作品之一。

谈到渴望超越自己的时代，勃拉姆斯肯定不是孤独的，肖斯塔科维奇显然也有这个梦想。不过，勃拉姆斯期待回到过去，而肖斯塔科维奇则渴望去向未来。1948 年，苏联如火如荼地开展了庞大的造林运动，治理战争创伤并恢复西伯利亚的广袤森林。苏联诗人杜尔马托维斯基对此触景生情，写下诗作并由肖斯塔科维奇写成了音乐清唱剧《森林之歌》。这部作品气势磅礴，旋律优美而又壮阔，属于他最贴近社会现实主义风格

之作，但显然并不是他内心渴望的艺术风格。作为思想独立的艺术家，他与斯大林有众所周知的艺术分歧，常因过于前卫和大胆而受到批评。虽有百般隐忍与挣扎，肖斯塔科维奇却从未虚度艺术生涯。在主流格调与内心追求之间，他努力寻找着微妙的平衡，也不断筑起新的艺术高峰：无论对现实的鼓舞与悲叹，还是对未来的希冀和预言，都在他笔下显得如此真挚动人。某种程度看，他既是后期浪漫主义作曲家中最具现代精神者，也是现代主义时期最有浪漫主义色彩的作曲家之一。

勃拉姆斯和肖斯塔科维奇都仿佛活在自己的时代之外。不过，希望回到过去的，并未因循守旧，却成了时代变革的力量源泉；梦想去往未来的，也未脱离现实，却成了时代良知的永恒旗帜。或许，历史终将是同源同流并滚滚向前的蜿蜒长河，唯有不忘初心艺术，才是终将持久的艺术。



吕嘉
首席指挥
LÜ Jia
Chief Conductor



秘境肖声
Shostakovich Uncovered



We are honored to present the grand opening concert at the 19th Beijing Music Festival. Under the direction of Lü Jia, the NCPA Orchestra and Choir have joined together to perform two exquisite works by Brahms. They will also commemorate the 110th birthday of Shostakovich with the magnificent “Song of the Forests”.

As a giant straddling the eras of classicism and romanticism, Brahms lived in the age of romanticism and yet is considered to be the founder of classicism. In 1868, he read “Hyperion” by the poet Holderlin and was thereafter beholden to it, deciding to write an orchestral work for the poem. From today’s perspective, this devotion not only stemmed from his love of the poem, but also from his appreciation of the poet. Holderlin, who came over 60 years before him, was a devoted follower of Greek classical spirit at the same time as possessing an intense subjective romanticism. He is seen as a bridge of communication between classicism and romanticism. Great minds think alike, as it was obvious that this spirit deeply inspired Brahms: “Canto del destino” is on par with “A German Requiem”, representing the highest attainments of Brahms’ orchestral choir works.

“Variations on a Theme by Haydn” likewise exhibits the classicism of Brahms. As a composer, Brahms was extremely adept at uncovering classical works. In 1870, he

accepted an invitation to visit Gesellschaft der Musikfreunde to view the ancient musical scores. His attention shifted to Woodwind Divertimento, which was apparently a work of Haydn. Brahms was intrigued by the rhythm of the second movement, and employed this as inventive material to compose the variation. Even though this playful tune was later determined to be the work of a student of Haydn, nonetheless this does not affect the reflection on the classical sentiments of Brahms that this variation represents. It has a healthy and robust sentiment, with pure and crisp tones, a tranquil and solemn atmosphere replete with the classical style created by Haydn while also exuding the connotations and deep sentiments of Brahms himself. In addition, this work is considered to be the first orchestral variation in history, and is also the greatest variation of the 19th century.

Speaking of the era of desire to exceed one’s own potential, Brahms was certainly not alone, and Shostakovich clearly also had this dream. However, Brahms sought to return to the past, whereas Shostakovich looked to the future. In 1948, the Soviet Union began a widespread movement to plant forests to deal with the damage of war and to restore the magnificent forests of Siberia. Soviet poet Dolmantovsky was deeply moved by this, and wrote a poem that was turned into a musical oratorio by Shostakovich in the form of the “Song of the Forests”. This work



has powerful momentum, elegant rhythm while also being expansive in its own right, displaying an almost realistic style, and yet it clearly is not the artistic style he yearned for in his heart. As an independently minded artist, he experienced a very public artistic disagreement with Stalin and would often be the subject of criticism for being overly avant-garde or daring. Although he faced myriad trials and strife, Shostakovich did not pursue his artistic career in vain. Between mainstream melodies and his heartfelt passion, he strived to find a subtle balance, and constantly achieved new artistic heights. The cheer and despair at reality, or the hope and predictions of the future, all vivid and moving under his pen. To a certain degree, he was both a late stage romantic composer of the most contemporary spirit, and also one of the most romantic of the modernist period composers.

Brahms and Shostakovich seem both to live outside of their age. However, the one wishing to return to the past was unwilling to follow convention and instead became the source of power for the revolutionary changes of his time. The one dreaming about the future was not divorced from reality, instead becoming an eternal banner for the conscience of an era. Perhaps history is in the end a river progressing ever onward; only art that never forgets its roots is art that is truly everlasting.



2016.11.05

音乐厅 · Concert Hall

吕嘉与科瑞格鲁德演绎莫扎特 Mozart with LÜ Jia and Henning Kraggerud

指挥：吕嘉
小提琴：海宁·科瑞格鲁德

莫扎特：E 大调小提琴与管弦乐队柔板，K.261
莫扎特：A 大调第五小提琴协奏曲，K.219
莫扎特：降 E 大调第一交响曲，K.16
莫扎特：G 小调第四十交响曲，K.550

Conductor: LÜ Jia
Violin: Henning Kraggerud
Mozart: Violin and Orchestra Adagio in E major, K.261
Mozart: Violin Concerto No.5 in A major, K.219
Mozart: Symphony No.1 in E-flat major, K.16
Mozart: Symphony No.40 in G minor, K.550



吕嘉
首席指挥
LÜ Jia
Chief Conductor

精粹莫扎特
A Taste of Mozart

作为古典音乐最广为人知的名字，几个世纪以来莫扎特一直屹立于人类音乐生活的中心。莫扎特生于1756年，虽在三十五岁便英年早逝，却开辟了时代先河，留下无数美妙杰作。莫扎特代表着优雅、舒畅、明朗、动听，虽然历经痛苦、挣扎和挫折，但却保有永不枯竭的爱，更能将之化作无以匹敌的美：杂糅了人间所有情感维度，却永远隐秘在微笑的面孔下。从某种意义讲，莫扎特证明了人类的一种可能性，代表了我们在智慧和情感上可能的高度。

莫扎特六岁便已作曲。1764年，他在写第一号降 E 大调交响曲时才刚八岁。那时，这位音乐神童已经风靡巴黎，接着来到伦敦掀起了新热潮。在伦敦，他和巴赫的小儿子成了密友并跟他学习作曲技法。降 E 大调交响曲是莫扎特的第一部交响曲，也是他按巴赫风格写就的一部作品。这

部作品短小精悍，虽在作曲法上尚显非常稚嫩，但已预告了成熟时期的莫扎特风格。相比下，第四十号交响曲是他在三十二岁的作品，也是他人生的倒数第二部交响曲。那时，莫扎特已远离无忧童年，生活在窘迫悲愤之中。这部作品采用了感伤而凄凉的 g 小调，可能也是他最阴沉、豪放和狂暴的一部作品，在通篇的抒情中挟裹着悲怆和激昂的哀怨。

上述两部作品堪称莫扎特的最初和最后的告白，而上半场的两首小提琴协奏作品则或许是他的青春宣言。1775年4月至12月，年仅十九的莫扎特在萨尔茨堡一口气写了所有五部小提琴协奏曲。前两部小提琴协奏曲明显有着古典时代前的传统，但真正的莫扎特风格也随写作进展而不断苏醒。在学者看来，后三部小提琴协奏曲在成就上已远远超越前两部，而 A 大调小提琴协奏曲正是

这五部作品中的最后一部。音乐学者亚伯拉罕·维纳斯曾评价这部作品“既有灿烂的孩童气质，又有纯真无暇的庄重，还闪耀着聪慧与幽默，以及最完美和纯洁的诗意。”不过，并非所有人都这么看：当时的萨尔茨堡乐团首席安东尼奥·布鲁内蒂便不以为然，并表示这部作品的慢板“太过严肃、学术和矫饰”。虽然莫扎特私下并不喜欢这位意大利人，也不认同流行的意大利轻佻风格，但布鲁内蒂要求他重写一段慢板替代第二乐章时，他只好委曲求全地写了这首 E 大调慢板，专门用于布鲁内蒂演奏时使用。

科瑞格鲁德来自挪威，是现今最具国际声誉的北欧小提琴家之一。他曾多次与吕嘉合作，也是吕嘉眼中最优秀的莫扎特演绎者之一。

The name Mozart is almost an embodiment of classical music itself, and across centuries his music has stood at the centre of music history. Born in 1756, he was only 35 when he died, but left a vast output of memorable works, which were the landmarks of his time. We associate his music with elegance, brightness and exquisiteness. Even though there is struggle, setback and agony, but ultimate virtue prevails, obliterating all with a beam of life. In a way, Mozart proves the capability of mankind to reach a certain altitude with our emotions and wisdom.

Mozart started to compose when he was six years old. When his Symphony No.1 in E flat Major was written in 1764, he was still only eight. At that time, this child prodigy was already the talk of town in Paris, and his arrival in London created a new "Mozartmania". It was in London that he became close friends with the younger son of Bach, with whom he studied composition. The first symphony, bearing strong influence of Bach, is a short piece, but already foretells the musical style of the mature Mozart.

Symphony No.40 was his penultimate symphony, written when he was thirty-two. By then, he was no longer a carefree child, but lived in stress and anguish. Written in the melancholic tonality of g minor, it is one of his darkest and most uninhibited works.

If these two symphonies give us Mozart's earliest and final musical statements, the two violin concertos in the first half of the concert could be seen as his Manifesto of Youth. Between April and December of 1775, the nineteen-year-old composer wrote all his five violin concertos in Salzburg. The first two are clearly continuations of the pre-Classical traditions, yet the true Mozartian sound soon started to manifest itself. For scholars, the three later concertos far surpass their two predecessors in their musical accomplishments, and the A Major concerto is the finale of these five works. Music writer Abraham Veinus called it "a kind of innocent grandeur, illuminated by flashes of wit, good humor, and moments of the most immaculate lyrical poetry". But this was not necessarily a view shared by all: the

then concertmaster of Salzburg Orchestra Antonio Brunetti did not think much of the work, especially its Lento movement which he considered "too serious, learned and artificial". In turn, Mozart did not care much for this Italian player either in private, nor impressed by the capriccio Italian style popular at the time. However, when the violinist specifically asked him to rewrite a Lento movement to replace the original second movement, Mozart begrudgingly wrote the Lento in E major, specifically to be used by Brunetti for his own performances.

The Norwegian violinist Henning Kraggerud is one of the most outstanding soloists coming out of Scandinavia, and a regular collaborator of Maestro Lü Jia, who considers him to be one of the leading interpreters of Mozart of our time.

2016.11.12

音乐厅 · Concert Hall

天地的回声 | Echoes of Heaven and Earth

郭文景交响声乐作品音乐会
Symphonic and Vocal Works of Wenjing Guo

指挥：汤沐海
男高音：王传越
男低音：田浩江
女高音：周晓林、宋元明、沈娜
京剧小生：江其虎
国家大剧院合唱团

郭文景：李煜《虞美人》：“春花秋月何时了”
（选自歌剧《夜宴》）

郭文景：李白《清平调三首》之一：“云想衣裳花想容”
（选自歌剧《诗人李白》）

郭文景：歌剧《诗人李白》咏叹调选

郭文景：《春天，十个海子》

郭文景：庙会（选自歌剧《骆驼祥子》）

郭文景：北京城（选自歌剧《骆驼祥子》）

郭文景：《天地的回声》，
为无伴奏合唱与一个打击乐手而作

郭文景：“布满伤痕的灵魂”（选自交响声乐套曲《远游》）

郭文景：《蜀道难》，为男高音领唱、合唱与管弦乐队而作

Conductor: Muhai Tang
Tenor: Chuanyue Wang
Bass: Haojiang Tian
Soprano: Xiaolin Zhou / Yuanming Song / Na Shen
Peking Opera Niche: Qihu Jiang
China NCPA Chorus

Wenjing Guo: Li Yu's Elegy: "Spring flowers, autumn moon: where
is the end?", from Opera Night Banquet

Wenjing Guo: Li Bai: "Fineries like cloud, face with petal hues", from
Opera Poet Li Bai

Wenjing Guo: Arias from Opera Poet Li Bai

Wenjing Guo: Spring, Ten Hai Zi

Wenjing Guo: Temple Fair, from Opera Rickshaw Boy

Wenjing Guo: The Beijing City, from Opera Rickshaw Boy

Wenjing Guo: Echoes of Heaven and Earth, for a Cappella Choir
and a Percussionist

Wenjing Guo: "Your body is covered in scars", from Opera Journeys

Wenjing Guo: Shu Dao Nan, for Solo tenor, Chorus and Orchestra

郭文景现任中央音乐学院作曲系主任，也是享有国际声誉的当代中国作曲家。他创作过五部歌剧，一部芭蕾舞剧，三部京剧配乐，八部协奏曲，六部交响曲，三首交响音诗，两首交响序曲，两部乐队组曲，一首交响声乐套曲，四部大型民族器乐曲，三部弦乐四重奏和二十余部室内乐重奏以及若干独奏曲和无伴奏合唱曲等。郭文景的作品具有厚重、宏大、悲壮和有历史感的特点。《纽约时报》称郭文景是“唯一未曾在海外长期居住而建立了国际声望的中国作曲家。他为国家大剧院创作的《骆驼祥子》是他的第五部歌剧，也是他第一部由国内约稿并在国内首演的歌剧。

Wenjing Guo, currently as Dean of the Music Composition Department at Central Conservatory of Music, is an internationally renowned music composer in China. He has created five operas, a ballet, three opera soundtracks, eight concertos, six symphonies, three symphonic poems, two symphonic overtures, two orchestra suites, a symphonic song cycle, four pieces of large folk-instrumental music, three string quartets and two dozen chamber music ensembles and a number of solos and a cappella music and so on. Guo's works have the characteristics of heaviness, grandeur, tragedy and a sense of history. Guo was called by The New York Times "the only Chinese composer who has never lived abroad for long, but has established an international reputation". His creation Rickshaw Boy is his fifth opera for the National Centre for the Performing Arts, and also the first opera contracted and debuted at home.

郭文景
Wenjing Guo



今晚，我们将充分感受郭文景在人声与交响的和谐中挥洒出的音乐才思。

郭文景凭着丰富的创作而跻身当代最重要的中国作曲家之列，并在国际音乐界享有高度声誉和引得广泛关注。作为尤其擅长声乐作品的作曲家，他不仅曾写过许多优秀的交响与声乐作品，也是歌剧作品在海外上演最多的中国作曲家。他对中国古典文化有着浓厚兴趣和深入研究，包括歌赋、唐诗、宋词、戏剧、山歌及曲艺在内的中国古典艺术，为他的创作赋予了许多灵感。

在中国古典文化中，郭文景对诗人李白似乎有着独特的钟爱，先后写过不少与李白有关的作品。他眼中的李白，不仅是能够吟诗作赋的文人，更是一个霸气、豪放和身体强健的人，而他诗中的豪迈更是一种强烈的浪漫主义意味。1987年，31岁的郭文景便基于李白著名的《蜀道难》进行创作，而《蜀道难》也是他至今

最重要的代表作之一。作品大胆采用了巴蜀地区川江号子的元素，不仅向诗作反映的巴蜀文化致以贴切敬意，更以磅礴雄浑的气势与李白诗意中极致和夸张的想象与情感完美相和。20年后，郭文景在2007年受海外委约而创作歌剧《诗人李白》，不仅再次继续了他对李白诗意的探索，也是他创作履历中的又一部重要作品。本场音乐会有两首作品来自这部歌剧：《诗人李白》咏叹调选和《清平调三首》之“云想衣裳花想容”。其实，郭文景对李白的钟爱是他对唐宋古典文化深厚兴趣的缩影，他写于2003年的歌剧《夜宴》也是部重要作品，以音乐重现了南唐画家顾闳中《韩熙载夜宴图》的故事。合唱《虞美人》“春花秋月何时了”则来自歌剧《夜宴》，唱词当然是来自南唐后主李煜著名的同名词作。

郭文景对中国现代文学同样有着广泛涉猎和独到视角：他为女高音和交响乐队而作的《远游》，取材于当代中国诗人西川的同名长篇诗作。

西川这首诗作也受到了李白的启发，尤其是他在《登太白峰》中的名句：愿乘冷风去，直出浮云间。所有这些郭文景浓烈浪漫主义情怀的绝好注脚。而他为女高音和交响乐队而作的《春天，十个海子》则取材于诗人海子的诗作，同样也反映了他从现代文学中汲取到的丰富的浪漫主义情愫。2015年，他还应国家大剧院委约，根据老舍名作《骆驼祥子》而创作同名歌剧。《骆驼祥子》既是他个人创作的里程碑，也堪称中国歌剧创作的重要里程碑。本场音乐会将有两首作品选自这部歌剧：《北京城》和《庙会》。

作为郭文景近年来的新作，无伴奏合唱《天地的回声》则反映了他音乐创作取材范畴的继续拓宽，其中融合了汉传佛教、藏传佛教、欧洲文艺复兴时期圣咏等多种声乐元素。作品的欧洲演出获得了巨大成功，并曾在教堂中专门录制了唱片，今晚的演出也将是这部作品的中国首演。

Tonight, we will fully experience Wenjing Guo's music creativeness in vocal and symphonic harmony.

Wenjing Guo, with his rich creations, keeps himself abreast of the most important Chinese contemporary composers, enjoys a high reputation and attracts broad attention in the international music industry. As an especially good vocal music composer, he has not only written many outstanding vocal and symphonic works, but had his operas staged most widely overseas. He has a keen interest and deep research in Chinese classical culture and arts including verses, poetry of Tang & Song dynasties, theater, folk songs and folk arts, which gives him plentiful inspiration in his creative composition. In Chinese classical culture, Guo seems to like Li Bai the best, and has written many works about him. In his eyes, Li Bai is not only a literary man, capable of writing poems and verses, but also a physically strong man, brave and domineering, and his heroic poem has a strong and romantic meaning. In 1987 Guo at the age of 37, composed Dangerous Shu Road which is based on Li Bai's famous poem Shu Dao Nan, and this creation is also by far one of his most important masterpieces. He boldly used the Chuan River elements of the Bashu area in his works to make an appropriate tribute to the Bashu

culture reflected in the poem, to harmonize majestically with the poetic imagination and emotion magnificently depicted in Li Bai's poem. Twenty years later in 2007, Wenjing Guo was commissioned by some overseas patron to create the opera Poet Li Bai, which demonstrated his thorough research in Li Bai's poetry, and the opera was another important piece in his composition career. This concert will include two works from this opera: Poet Li Bai, selected arias, and the "the colorful clouds are her flowing robe, the flowers her face", from the Song of Purity and Peace Three. In fact, Guo's love for Li Bai is the epitome of his acute interest in the classical culture of Tang & Song dynasties. His Banquet, written in 2003, is another important piece, reproducing the story of Han Banquet Map painted by Gu Hongzhong in Southern Tang Dynasty. "Spring Flowers and Autumn Moon" in chorus Lady Yu is from the opera Banquet, and the libretto of course, is imported from the same-name poem written by emperor Li Yu in Southern Tang period.

Wenjing Guo also has a wide-range study and a unique perspective in Modern Chinese literature: A Distant Journey created by him for soprano and orchestra is based on the long-poem written by contemporary Chinese poet Xi Chuan who was inspired by

Li Bai, especially by his "Flying with the Cold Wind, Straightening Up to the Clouds" in the famous Climbing the Taibai Mountain.

All of which are the best footnotes of Guo's strong romantic feelings. Spring, Ten Haizis specially created by Guo for soprano and orchestra is constructed on Haizi's poem, which reflects his abundant romantic feelings drawn from modern literature. Wenjing Guo, commissioned as well in 2015 by the National Centre for the Performing Arts, created opera Rickshaw Boy based on Lao She's masterpiece under the same name. Not only this creation is Guo's milestone in his personal composition career, but also leaves an important mark in the Chinese opera production. This concert will show two works selected from this opera: The City of Beijing and Temple Fair.

The Echoes of Heaven and Earth, a cappella music, a recent piece of work by Guo, reflects his music continuation to broaden the scope of coverage, which integrates more vocal elements from Chinese Buddhism, Tibetan Buddhism, and European Renaissance chanting. His show in Europe was a great success, and was recorded in church to an album. Tonight's concert will be a premiere of his works in China.

2016.12.10

音乐厅 · Concert Hall

国家大剧院九周年庆典

音乐新大陆 | From the New World

吕嘉与宁峰、王健演绎勃拉姆斯与德沃夏克

Brahms and Dvorak with LÜ Jia, Feng Ning and Jian Wang

指挥：吕嘉

小提琴：宁峰

大提琴：王健

勃拉姆斯：学院庆典序曲，Op.80

勃拉姆斯：A 小调小提琴与大提琴协奏曲，Op.102

德沃夏克：E 小调第九交响曲“自新大陆”，Op.95

Conductor: LÜ Jia

Violin: Feng Ning

Cello: Jian Wang

Brahms: Academic Festival Overture, Op.80

Brahms: Concerto for Violin & Violoncello in A minor, Op.102

Dvorak: Symphony No.9 in E minor, Op.95 (From the New World)



吕嘉

首席指挥

LÜ Jia

Chief Conductor



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今晚，我们将携手老朋友王健和宁峰，与吕嘉共庆国家大剧院九岁生日。借这套交织了古典精神与浪漫主义的勃拉姆斯和德沃夏克，我们希望以两位先师的伟大精神来不懈自勉：既要恭敬地尊重过往之传统，从执着的传承与研习中去求索与创新；又要胸怀海纳百川的开放精神，勇于和奇幻新世界去碰撞和交融。

勃拉姆斯（1833-1897）与德沃夏克（1841-1904）都生活在浪漫主义盛行的年代。作为志同道合的挚友，二人终生保持着崇高的友谊，既有彼此的惺惺相惜，又有君子的和而不同：勃拉姆斯决意虔诚追随贝多芬的古典主义传统，并在严谨和理性中追寻自己的自由；德沃夏克则致力冲破民族藩篱，既让波西米亚的自然质朴回荡四海，也让未知的异域撞击了时代的固有思维。

勃拉姆斯身处浪漫主义时代，却终生在追随伟大的贝多芬，也因此而完美集合了感性与理性。一方

面，他骨子里追求着绝对的古典主义：他的交响曲沿着着贝多芬的风范，奏鸣曲式和结构设计极为严谨。一方面，严谨的架构下也潜伏了浪漫主义的强烈张力：华丽的抒情，狂飙的宣泄，对黑暗和冷漠的悲叹，以及他独有的快乐与忧伤的杂糅。勃拉姆斯仿佛生活在他的时代之外，不仅竭力维护了传统，也将新的活力注入传统，既能雄踞浪漫主义的高度，又怀抱了回归贝多芬的理想。从上半场两部作品中，您或许正可以领略到这样的勃拉姆斯：1880年，他为答谢布雷斯劳大学授予其荣誉学位而写了《学院庆典序曲》。在严谨的结构和矜持的热情中，他恰如其分地勾勒了学生们俏皮的嬉闹、活泼的合唱和荣耀的庆典。1887年，为与老朋友和小提琴家约瑟夫·约阿希姆重修旧好，他写了《大提琴与小提琴双重协奏曲》。这是勃拉姆斯最后的乐队和协奏曲作品，洋溢着晚年特有的美感以及堂皇的规模和高贵的气质。

德沃夏克堪称东欧民族乐派的丰碑，他对波西米亚和德奥传统的完美融合，既让世人重新认识了东欧民族音乐，更将质朴新风悄然注入了欧洲音乐。1892年，他赴美出任国家音乐学院院长，也带去了这份博采众长的开放精神。德沃夏克对民间音乐极其敏感，很快便发现了黑人和印第安的民歌瑰宝，并认为这些民歌将能开创真正的美国音乐风格。为了解这些音乐，他常向黑人歌手朋友请教，还为他们举办过慈善演出。在种族歧视还很严重的当时，他这些令人匪夷所思的举动既展现了他侠义开放的胸襟，更极大推动了美国对这些民间音乐的关注。1893年，他受印第安史诗《海华沙之歌》启发，又结合对黑人和印第安音乐的研究，写了《第九交响曲》并冠以“自新大陆”之标题。从某种意义看，德沃夏克的开放精神，不只是让人们通过这部作品听到了新世界的全新声音，更将人类的音乐传统向着全新世界带进了一大步。



We welcome the return of two important collaborators of the orchestra this evening, the cellist Jian Wang and violinist Feng Ning. Maestro Lü Jia will present a programme of Brahms and Dvorak with them to celebrate the ninth birthday of the NCPA as well as the best of Classical and Romantic music. There is much we can learn from the role they played in the passing along of great traditions: inheriting the best of the past, while exploring the new with an open mind and unwavering courage.

Johannes Brahms (1833-1897) and Antonin Dvorak (1841-1904) both lived through the golden years of Romanticism. They were close friends as well as great admirers of each other's music; while differing in their aesthetic approaches. Brahms was a devoted follower of the Beethovenian Classical canon, seeking his own language guided by rigour and rationality. Dvorak set upon breaking down preconceptions of national stereotypes in music, immortalising the sound of his native Bohemia, bringing the unfamiliar into the central repertoire.

As a front-liner of Romanticism, Brahms idolised Beethoven his entire life, which played a role in the perfect marriage of sense and sensibility in his music. One the own

hand, he was a firm defender of Classical thinking, embodied by the traditional sonata form in his symphonies. On the other, underneath this meticulous surface, the spirit of Romanticism expresses itself through beguiling lyricism, fierce release of emotions, and lament at the dark side of mankind. Brahms was almost an outsider of his era, defending and revitalising the traditions simultaneously. This essence of his music is perfectly represented by the two works we will hear in the first half of tonight's concert: Academic Festival Overture was written in 1880 as a gesture of thanks to the University of Breslau, for awarding him an honorary degree.

Within the rigorous structure through restrained fervour, he presented an apt picture of the lively student life, their gleeful choral performance and the glorious festival. In 1887, he wrote the Double Concerto for Violin and Cello, to mark his reconciliation with his old friend, the violinist Joseph Joachim. This last concertante work by Brahms was imbued with the grandiose elegance of his late years.

Dvorak was a milestone of Eastern European music. The perfect synthesis of Bohemian folk music and the Austro-German tradition

in his works opened European ears to the world of folk music, while revitalising the central repertoire. In 1892, he was appointed Director of the National Conservatory in the US, and took this spirit of open-mindedness with him across the ocean. With his unique sensitivity to folk music, he soon discovered music by African Americans as well as Native Americans, and believed that these would become the foundation of true American music. In order to study these traditions, he often spent time with African American musician friends, and also organised charity performances in which they took part. In a society still dominated by racial prejudices, such unusual gestures showed his profound generosity, while playing an important part in the gradually widespread attention to these folk traditions in America. In 1893, inspired by the epic poem The Song of Hiawatha, and incorporating findings through his studies of Native American music and African-American spirituals, he composed Symphony No. 9, with the subtitle "From the New World". It was through this music that the sound of "the new world" was heard throughout the world, and also prompted a major step forward in music history.

2016.12.31
2017.01.01

音乐厅 · Concert Hall

国家大剧院 2017 新年音乐会 NCPA 2017 New Year's Concert

指挥：吕嘉

Conductor: LÜ Jia

2017.01.26

音乐厅 · Concert Hall

龙凤呈祥：全球华人新春音乐盛典 2017 The Spring Festival Musical Gala for Chinese Around the World 2017

指挥：吕嘉

Conductor: LÜ Jia

2017.01.06

音乐厅 · Concert Hall

吕嘉与王羽佳演绎巴托克与德沃夏克 I Bartok and Dvorak with LÜ Jia and Yuja Wang I

指挥：吕嘉

钢琴：王羽佳

柯达伊：加兰塔舞曲

巴托克：第二钢琴协奏曲

德沃夏克：G 大调第八交响曲，Op.88

Conductor: LÜ Jia

Piano: Yuja Wang

Kodaly: Dances of Galanta

Bartok: Piano Concerto No.2

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



吕嘉

首席指挥

LÜ Jia

Chief Conductor



王羽佳

驻院艺术家

Yuja Wang

Artist-in-Residence

本场音乐会将聚焦两位来自东欧的民族乐派巨匠：巴托克与德沃夏克。同时，在吕嘉的带领下，王羽佳和我们将继续巴托克全套钢琴协奏曲的探索之旅。

巴托克的三部钢琴协奏曲有时会被解读为他在三个不同人生阶段的内心写照：最初的他，让才思以近乎狂暴和泛滥的方式迸发和流淌，随后便不再做空泛的宣泄，而是把热情熔作精妙宏大的架构，又在最后让一切重回淡泊轻盈。第二钢琴协奏曲于1933年在法兰克福首演时，纳粹已经完全控制匈牙利，他便拒绝回家乡上演这部作品。第二协奏曲的难度比起第一协奏曲有过之而无不及，整部作品里钢琴家只有短短23小节休息，快板之“快”只能用“密集”来形容。钢琴家席夫认为，这部能让人弹断手指的协奏曲，几乎是他有生碰过最难的作品，而每次弹奏都恨不得会血洒琴

键。但巴托克没有仅凭传统意义的“难”去哗众取宠：凭着瑰丽的音色和超难的技巧，巴托克在其中编织了一个精彩的拱形结构，还在华丽宏大的音色中精巧营造了无数细节。第三钢琴协奏曲则是巴托克的人生谢幕之作。1945年9月，身患重症的巴托克在纽约家中缓缓走向生命尽头，他想用最后的气力完成这部作品，并将之作为生日礼物送给爱妻。死神并不慷慨，巴托克9月26日离开人世，而作品仍然没有完成。所幸，他的朋友赛利按他的嘱托和想法完成了最后17小节。第三协奏曲没有厚重复杂的配器和音色，却以晴空万里的简单与淡泊带给我们无限的感动。

德沃夏克与巴托克同样钟爱美丽的波西米亚，表达方式却不尽相同：在宏大和洪亮的巴托克中，波西米亚幻化作深藏其中的神秘光彩，忽而若隐若现，忽而无比浓烈；在

德沃夏克中，波西米亚常常是坦坦荡荡的一览无余。1889年，德沃夏克在波西米亚别墅中完成了第八交响曲，而选择G大调的决定，可能是他要“创作一部不同以往任何交响曲的作品”之想法的映射：自海顿以来，G大调便很少见于交响曲中，而通常是民间歌曲和旋律的调性。对正想好好抒发波西米亚情怀的德沃夏克而言，G大调或许是上佳选择。第八交响曲听起来充满温暖、阳光、乐观与歌唱性，但却在内里深藏了巨大感伤和对生命之荒诞的悲叹，标志性的三和弦曾被认为象征了作者童年早逝的三个孩子。德沃夏克总在期待着以乐观和希望去面对残酷人生现实，而第八交响曲或许正是他如此的心路历程。

2017.01.07

音乐厅 · Concert Hall

吕嘉与王羽佳演绎巴托克与德沃夏克 II Bartok and Dvorak with LÜ Jia and Yuja Wang II

指挥：吕嘉

钢琴：王羽佳

柯达伊：加兰塔舞曲

巴托克：第三钢琴协奏曲

德沃夏克：G 大调第八交响曲，Op.88

Conductor: LÜ Jia

Piano: Yuja Wang

Kodaly: Dances of Galanta

Bartok: Piano Concerto No.3

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



吕嘉

首席指挥

LÜ Jia

Chief Conductor



王羽佳

驻院艺术家

Yuja Wang

Artist-in-Residence

We will be immersed in the music of two giants from Eastern Europe, Bartok and Dvorak, this evening. With the conductor Lü Jia and soloist Yuja Wang, we also continue our journey exploring the Bartok complete piano concertos.

Bartok's three piano concertos reflect his inner world at three different stages in life. At the beginning, he unleashed his imagination like an unstoppable tsunami, and through the passing of time such gestures of wild catharsis subsided gradually, framing emotions with fine structures, and ultimately prioritising the essence of music above all. When his Piano Concerto No.2 was premiered in Frankfurt in 1933, the Nazi Party had already taken full control of Hungary, and Bartok refused to return to his homeland to perform the work. In terms of technical virtuosity, this concerto is no less of a monster than its predecessor, with only 23 bars of rest for the soloist throughout the entire work. The velocity of its fast movement is so extreme that even the renowned pianist Andras Schiff commented that "For the piano player, it's a finger-breaking piece. It is probably the single most difficult piece that I have ever played, and I usually end up with a keyboard covered by blood." However, the

composer's intention was not just to attract attention for writing an "difficult piece". The scintillating timbres and the technical challenges are but the starting point of the work, whereas the ingenious musical arch and numerous arresting moments make it truly memorable.

Piano Concerto No.3 was Bartok's final work. In September 1945, he was already gravely ill at home in New York, and wanted to finish the concerto as a birthday present for his beloved wife. Death had no sympathy even under such circumstances, and when Bartok passed away on 26th September the work was still unfinished. Fortunately, his friend Tibor Serly was able to complete the final 17 bars following Bartok's notes. This concerto is much simpler in its instrumentation and musical language, but its clarity and frankness move us nonetheless.

Like Bartok, Dvorak also had a profound affinity with his Bohemian homeland, even though they chose notably distinct ways of expressing their affection. Whereas Bartok's music tends to be expansive and bright, with the Bohemian spirit hidden between many layers, Dvorak usually puts his Bohemian heart in centre stage. His Eighth Symphony

was completed at his Bohemian villa in 1889 and he declared that, in this piece, he wanted "to write a work different from my other symphonies, with individual ideas worked out in a new manner." The choice of setting the piece in G major might be a reflection of this. Since Haydn, not many major symphonies had been written in this tonality, usually a choice for folk-influenced songs and melodies – thus a perfect choice for Dvorak. This symphony seems full of warmth, optimism and lyricism, but in fact great sorrow is deeply embedded within, as well as his lament at the absurdity of life. The G major triad that make up the major motif of the work is widely believed to symbolise the composer's three children who died in infancy. Dvorak never ceased to confront the cruelties of life with his own optimism and hope, and the Eighth Symphony captures this outlook perfectly.

2017.02.07

音乐厅 · Concert Hall

张艺指挥巴赫、陈其钢与普罗科菲耶夫

Yi Zhang Conducts Bach, Qigang Chen and Prokofiev

指挥：张艺

巴赫：D 小调恰空，BWV 1004

陈其钢：乱弹

普罗科菲耶夫：《罗密欧与朱丽叶》组曲

Conductor: Yi Zhang

Bach: Chaconne in D minor, BWV 1004

Qigang Chen: Luan Tan

Prokofiev: Romeo and Juliet Suite



陈其钢

驻院艺术家

Qigang Chen

Artist-in-Residence

莎翁乐话

Shakespeare in Music

巴赫的《恰空》有着几乎独一无二的魅力。这部写于三百年前的作品，本只是巴赫第二无伴奏小提琴组曲的第五乐章，却受到后人无数的膜拜、纠结、研究及再度诠释。在勃拉姆斯眼中，这部作品好比“一个包含了最深刻的哲思和最强大的情感的完整世界”。这部作品完成于巴赫爱妻去世后不久，这或许能解释我们为何总能从其严谨的结构中感到一份莫名的空灵、怀念、缓缓逝去的甜蜜和渐次弥漫的哀伤。

同为生死离别之作，陈其钢的《乱弹》却更像一部壮丽的生命颂歌。这部首演于 2015 年的作品，本是作者题献给英年早逝的儿子之作，却从表面上没有给我们留下任何悲伤的机会，反而是在生机勃勃的音乐行进中，带我们参与了一场灿烂的生命旅行，也看到了万籁俱寂的开始、蹒跚学步的童稚、光华四射的焰火、悄然逼近的厄运和戛然而止的句号。或许，真实而火热的生

命赞歌才是对逝者最好的爱与告慰。

从巴赫到陈其钢，音乐对爱的讲述和探索几乎是个永恒的主题。在莎翁不朽名作《罗密欧与朱丽叶》中，这种关于爱的探讨既是基于自我内心视角的，也被置于广阔的族群与社会视角之下，并由此将其上升到了复杂和广义的人与人之间关系的探讨。罗密欧与朱丽叶的爱情，已不再是两位独立个体间的简单爱情，而已成为两个族群间复杂社会关系的战场。按黑格尔所言，自由是人类精神之实质和终极归宿，但自由无法自行降临，只能由斗争才会获得。因此，对热恋的罗密欧与朱丽叶来说，一方面，个人语境的自由已毫无意义，唯有服务于他们共同命运的自由才真正有意义；一方面，他们为获得这份自由而进行的抗争，既成就了他们璀璨如花的生命，也为彼此仇视的族群带去了清醒与和解。四百年来，这部莎翁名作打动了数代文人，也成为音乐

会中最多见的莎翁作品。普罗科菲耶夫的《罗密欧与朱丽叶》组曲来自他 1935 年的同名芭蕾舞剧音乐。不过，套曲后来反而先于舞剧首演，并在全世界受到经久不衰的欢迎。没有借助任何的语言力量，普罗科菲耶夫把莎翁故事意境完美译为饱含人类情感的音乐语言，也让罗密欧与朱丽叶在音乐中相会、相爱、抗争和最终携手离去。

张艺现任中央芭蕾舞团音乐总监，可能是当今最熟悉普罗科菲耶夫这部芭蕾舞剧的中国指挥家之一。同时，他与陈其钢是多年挚友，在演绎当代音乐方面功力独到，与我们也有多次精彩的合作。



The Chaconne by Bach occupies a unique place in the history of music. Written over three centuries ago, it was originally the fifth movement of his second solo violin suite. Yes this particular section has been endlessly idolised, studied and interpreted since its birth. For Brahmas, the work "contains the entire world, a world of the most profound philosophical thoughts as well as the most powerful emotions." Composed shortly after the passing of Bach's beloved wife, it always conveys an indescribable sense of intense melancholy, bygone happiness and pervasive sadness within its rigorous form.

Luan Tan by Qigang Chen was also written as a musical farewell to a loved one, but is presented as an uplifting tribute to life. Premiered in 2015, it was dedicated to the composer's son who had passed away in his prime, but does not present any opportunity for disconsolation. The energetic music carries us along a brilliant journey of life, marked by the quiet beginning, the tentative first steps, the splendid youth,

the unstoppable fate and the sudden end. The composer has produced the most fitting tribute to a young life cut short by highlighting the positive aspects of it.

Numerous composers have used music to express and explore the theme of love. In Shakespeare's immortal masterpiece Romeo and Juliet, love is scrutinised from an internal, subjective point of view, and also in the context of tribes and societies. The love between Romeo and Juliet does not serve simply as emotions between two individuals, but becomes a war zone between two tribes and a picture of complex social relations. As Hegel said, freedom is the essence and ultimate destination of human spirit, but freedom can only be obtained through struggles. For the lovers Romeo and Juliet, on one level, their own freedom of expression has to be validated by the freedom to write their own common destiny; one another, the battle they have to wage to obtain this freedom costs their lives, but also brings ultimate reconciliation of the two

families. Since its birth four hundred years ago, the play has moved people everywhere, and also been adapted for the concert stage by numerous composers. Prokofiev wrote his full-evening ballet Romeo and Juliet in 1935, but the concert suite was actually premiered prior to the ballet itself, and has since become a perennial favourite. Without a word spoken, Romeo and Juliet meet, love, and die through the translation of Shakespeare's exquisite imagery into the vocabularies of human motion and musical tone.

Tonight's conductor Yi Zhang is the Music Director of National Ballet of China. Among Chinese conductors, he is probably more familiar with Prokofiev's ballet than any other, and he also has a special affinity with Qigang Chen's music through their personal friendship. Not only is he an outstanding interpreter of contemporary music, he is also one of the orchestra's favourite guests.



2017.02.25

音乐厅 · Concert Hall

不朽的情愫：柯岗与德里克·韩的俄罗斯肖像

A Portrait of Immortal: Russian Works with Kogan and Han

指挥：帕沃·柯岗
钢琴：德里克·韩

柴可夫斯基：斯拉夫进行曲，Op.31
拉赫马尼诺夫：C 小调第二钢琴协奏曲，Op.18
肖斯塔科维奇：E 小调第十交响曲，Op.93

Conductor: Pavel Kogan
Piano: Derek Han

Tchaikovsky: Slavonic March, Op.31
Rachmaninov: Piano Concerto No.2 in C minor, Op.18
Shostakovich: Symphony No.10 in E minor, Op.93



今晚，我们将带您去寻访三位俄罗斯音乐巨擘：柴可夫斯基、拉赫玛尼诺夫、肖斯塔科维奇。同为标志性的俄罗斯音乐家，他们在血脉中回荡着同样真挚浓郁的俄罗斯情愫，但却分别历经不同的时代变迁，既收获了不同的个体命运，也留下了不同的艺术印迹。纵观他们的人生与艺术，一副俄罗斯的音乐素描像仿佛跃然眼前。

柴可夫斯基（1840-1893）的时代，虽已是山雨欲来，但变革尚未发生，俄罗斯仍然保有着令人骄傲的强大与荣耀。柴可夫斯基的多愁善感令人难忘，但他偶露峥嵘的爱国情怀也是典型柴式激情的重要侧影，更是近代俄罗斯浪漫主义音乐风格的重要成分。《斯拉夫交响曲》是他在《1812 序曲》之外的另一部爱国主义力作，也是他在 1876 年为土耳其 - 塞尔维亚战争中伤亡的塞族士兵而作，主旋律取材于塞族民歌，也采用了俄国国歌的动机。

拉赫玛尼诺夫（1873-1943）经历了帝国晚期，也见证了革命的摧枯拉朽。在政局变迁中，他因个人出身问题而不得不长期流亡海外。不过，颠沛流离的生活反而给了他远离风暴中心的自由，使他有可能相对自主地发展个人风格，也充分延展了俄罗斯晚期浪漫主义音乐的生命。作为他标签性的作品之一，《第二钢琴协奏曲》写于 1901 年。很难相信，如此明朗、真挚和深沉的作品，居然出自刚走出严重抑郁症阴影的人。在这部作品中，感人至深的片段随处可见：最深沉的思索，最沉重的忧伤，最奔腾的热情，最磅礴的奋起和最悠远的怀念。传统浪漫主义艺术对人类情感世界的夸张讲述，或许也借这部作品达到了新的境界。

肖斯塔科维奇（1906-1975）在苏维埃时代度过了整个艺术生涯。文艺政策瞬息万变时，创作永远如同充满未知的赌局：他能突然成为艺术天才和国家英雄，也会突然身

败名裂并遭万众谴责。1945 年他为卫国战争胜利写的第九交响曲遇冷，1946 年又被二度列为重点批判对象，随后进入明显的创作低潮，取消、延迟和蛰伏了多个作品。1953 年，他因斯大林去世而重获艺术新生，并在四个月后发表了第十交响曲，而这距第九交响曲已是八年。今天，这部长达 50 分钟的作品被广泛看作他对斯大林岁月的刻画，有时还被解读为 48 分钟的悲剧、绝望、恐怖和暴力加上 2 分钟的胜利。或许，对终生隐忍坚守的肖斯塔科维奇而言，若想呵护宝贵的尊严和理想，就必须接受这种人生常态。不过，胜利时刻固然短暂，但他迟早终将降临。

帕沃·柯岗是俄罗斯传奇小提琴大师列奥尼德·柯岗之子，也是现任莫斯科国立交响乐团的艺术总监，他的挚友德里克·韩也对俄罗斯作品有着高超造诣。从苏联时代起，两人便已多次在俄合作演出。相信这将是完美的俄罗斯音乐之夜。

We take you on a journey this evening through the works of three giants of Russian music: Tchaikovsky, Rachmaninov and Shostakovich. Each of their works is unmistakably "Russian" in essence, but the different eras they lived in led to vastly different life stories as well as musical legacies. By juxtaposing these works, we hope to present you a comprehensive musical portrait of Russia.

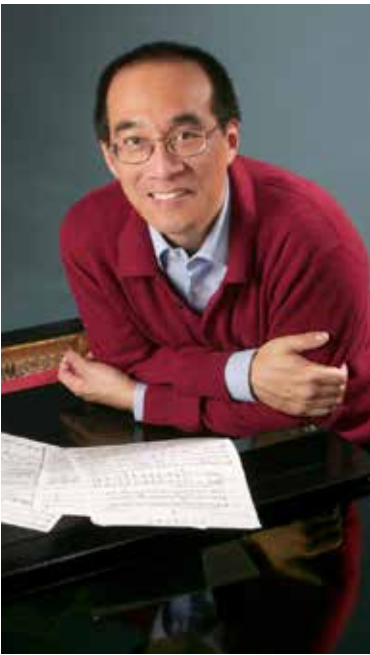
In Tchaikovsky's (1840-1893) Russia, changes were already in the air, but the revolution was yet to happen, and the country stood tall with all its glory. Tchaikovsky is known for his lyricism and melancholy, but the occasional moments of exuberant nationalism is also an important aspect of his music, as well as an important chapter of Russian Romanticism. He wrote Slavonic March in 1876, to commemorate Serbian soldiers who lost their lives in the war against Turks, and it now stands as one of his important Russian Nationalist works, alongside the better-known 1812 Overture. Its main theme is based on Slavonic folk tunes, and also borrows the motif from the Russian national anthem.

Rachmaninov (1873-1943) lived through the final days of the Russian empire, and witnessed the overwhelming victory of the revolution. With the establishment of the



new regime, he had to become an exile because of his bourgeois background. The peripatetic life ultimately gave him freedom of expression, to develop his own musical language as well as preserving the late Russian Romantic style. His Piano Concerto No.2 was written in 1901 and quickly became one of his best known works. It is hard to believe that such earnest and profound music was composed by someone who had recently overcome great depression. Many memorable passages throughout the piece are now favourite moments of classical music: soul-searching reflections, overwhelming sadness, buoyant passion and heartfelt nostalgia. Through all these moments, Romanticism is taken to a new height in its ability to convey human emotions.

Shostakovich (1906-1975) lived his entire life in Soviet Russia. When cultural policy was always subject to change, the life of a creator was like an eternal gamble: one could be propelled to the status of an official "genius" or "national hero" from one moment to the next, but could equally be condemned for the rest of his career just as easily. In 1945, the premiere of Shostakovich's Symphony No.9 was met with muted reception, and the following year he was officially denounced a second time. In the next few years, he



produced much less works, and also wrote a few pieces "for the drawer". After Stalin's death in 1953, he was finally rehabilitated as a creative artist, and published Symphony No.10 four months later – a full eight years after the previous symphony. These days, the fifty-minute symphony is widely regarded as his musical portrait of the Stalin years or, as some would put it, "forty-eight minutes of tragedy, desperation, horror and violence plus two minutes of victory". For Shostakovich, it was almost certainly the only option to accept this condition of life, in order to preserve his dignity and ideals, and in life as much as in music, the far-too-belated arrival of victory was still treasured, no matter how brief.

Pavel Kogan is the son of legendary Russian violinist Leonid Kogan, and currently serves as Music Director of the Moscow State Symphony Orchestra himself. His long-term friend and collaborator Derek Han is also a specialist of Russian music, and they have worked together for many years since the Soviet era. We look forward to an unforgettable evening of Russian music with these two superb musicians.

2017.03.16

音乐厅 · Concert Hall

余音 · 往事 | Resound & Resonance

吕嘉演绎陈其钢与法式音画
LÜ Jia Conducts Berlioz, Poulenc, Debussy, and Qigang Chen

指挥：吕嘉
管风琴：伊维塔·阿普卡纳

陈其钢：源
普朗克：G 小调管风琴、弦乐与定音鼓协奏曲
柏辽兹：《罗密欧与朱丽叶》爱情场景
拉威尔：波莱罗

Conductor: LÜ Jia
Organ: Iveta Apkalna
Qigang Chen: Yuan (Origins)
Poulenc: Concerto for Organ, Strings and Timpani in G minor
Berlioz: "Love Scene" from Romeo et Juliette
Ravel: Bolero



陈其钢
驻院艺术家
Qigang Chen
Artist-in-Residence

莎翁乐话
Shakespeare in Music



作为欧洲重要音乐派别，法国音乐随时代流转而变迁诸多，但一直在音乐史上占有重要位置。今晚，我们以四部作品管窥法国音乐的前世今生及广泛影响。

对欧洲音乐而言，柏辽兹是一个伟大时代的开篇者。生于 1803 年的柏辽兹是个彻底的浪漫主义者，他的作品不再有严谨的曲式和规范的乐章，而是专注于极端、荒诞和超现实心灵体验的恣意挥洒。不过，他的成就却无与伦比：他是标题音乐的始作俑者，开启宏大编制的作曲模式，把配器发展成专门艺术，并把色彩提升为交响乐的重要成分。由此，他堪称浪漫主义在贝多芬外的另一重要源头，也是瓦格纳、李斯特、马勒及理查的直接先师。首演于 1839 年的《罗密欧与朱丽叶》被别出心裁地称做“戏剧交响曲”，反映了他的重要理念：交响乐应高于并能包容文学、戏剧及歌剧。瓦格纳对音乐的宏大期待，很大程度便是受他启发，但他把恢弘的音乐带回了歌剧，并赋予了歌剧更加壮阔的叙事能力。

柏辽兹 1869 年逝世时，如日中天的瓦格纳已是现象式的人物，似乎成了欧洲音乐未来方向的代言者。1870 年，法国兵败普法战争，音乐界也随之对此挫败做出反馈：圣桑

派反对盲目崇拜日耳曼，要坚守法兰西浪漫主义传统；法朗克派则主张学习瓦格纳和李斯特，要兼具“国际性”和“民族性”。这次持久的论战对法国乐坛影响深远。

德彪西和拉威尔是这次论战后才兴起的两位重要法国大师，早期的德彪西深受法朗克影响，也非常崇拜瓦格纳，后来则博采众长并开创印象乐派。早期的拉威尔也深受李斯特影响，先是被看作与德彪西同属印象乐派，后来又走向新古典主义风格。拉威尔并不认为自己属于印象乐派，但其开放精神似乎与德彪西并无二异：他从巴洛克、古典主义甚至爵士乐中博采众长，并非常热衷实验和探索新的音乐写作方式。作为他最著名和最后的乐队作品，首演于 1928 年的《波莱罗》却既不属于印象主义作品，也无法贴上新古典主义的标签。用拉威尔自己的话说，这不过是“一个基于非常特殊的有限的乐思发展方向的实验”，而这部作品在上演后的巨大成功，反而让他本人感到吃惊和不解。

普朗克与德彪西不同，他坦言自己深受圣桑影响，并以此回击别人对他忽略曲式的批评。普朗克开始艺术生涯时，德彪西已接近人生谢幕，而拉威尔也已步入中后期。

1920 年，普朗克被归入所谓六人团，倡导讲求曲式的新古典主义，并举旗反对 19 世纪末浮夸的浪漫主义和 20 世纪初朦胧的印象主义。他在 1934 年写《管风琴、弦乐与定音鼓协奏曲》时，还专程研习了巴赫的作品，也便显出新巴洛克风格。不过，他的新古典主义追求，倒与拉威尔不谋而合。受他们的推动，简洁明丽的新古典主义俨然是这段时期的主流。

普朗克写下此作后两年，28 岁的梅西安成立青年法兰西小组，喊出反对新古典主义的口号，而被他称作“最具决定性影响”的作品，则是德彪西的歌剧《佩利亚斯与梅丽桑德》。1980 年代，当中国的陈其钢成为梅西安的学生，他的中国意境既给法国音乐带去了些许新的涟漪，也以中法融合的风格为成为中国新的风景线。今晚，我们便选择了陈其钢写于 1988 年的《源》为整场音乐会开篇：作为他在法国学习的第一部作品，无论是它的作品名称，还是它的音乐风格，多少都让我们产生一种联想：这似乎像百年法国音乐与中国文化意境在当代的初接触，也或许会成为两者共同而别样的一次焕然一新。或许，对生生不息的人类而言，文化思潮跨越时空的流动与交融，永远没有尽头，只有不断新的开端。



French music has evolved much over the centuries, but has always been an important part of the central repertoire. With the four works by French composers this evening, we shall have a glimpse of how they have made an important contribution to the world of music on the whole.

For European music, Berlioz was the pioneer of an incredible era. Born in 1803, he was a Romantic composer to the core, abandoning formal rigour and standard movements as they had been known, and focusing on portraying the extreme, the absurd and the surreal instead. His accomplishments were inestimable: he started the fashion of programmatic symphony, championed large-scale orchestration, elevated the importance of timbres and colours in music, and his treatise on orchestration has been hugely influential since its publication. Along with Beethoven, he was vitally important for the progression in musical style from Classicism to Romanticism, with Wagner, Liszt, Mahler and Richard Strauss all directly under his influence. His *Romeo and Juliet*, premiered in 1839, made a historical first with its subtitle of "dramatic symphony". This was in line with his firm belief that orchestral music ought to be able to incorporate literature, drama and opera. Wagner's concept of "Gesamtkunstwerke" owed an important debt to Berlioz, but it ultimately took root in the form of opera rather than concert music.

When Berlioz died in 1869, Wagner was a celebrity of his day, seemingly anointed the official spokesman for the future of European music. The defeat of the French

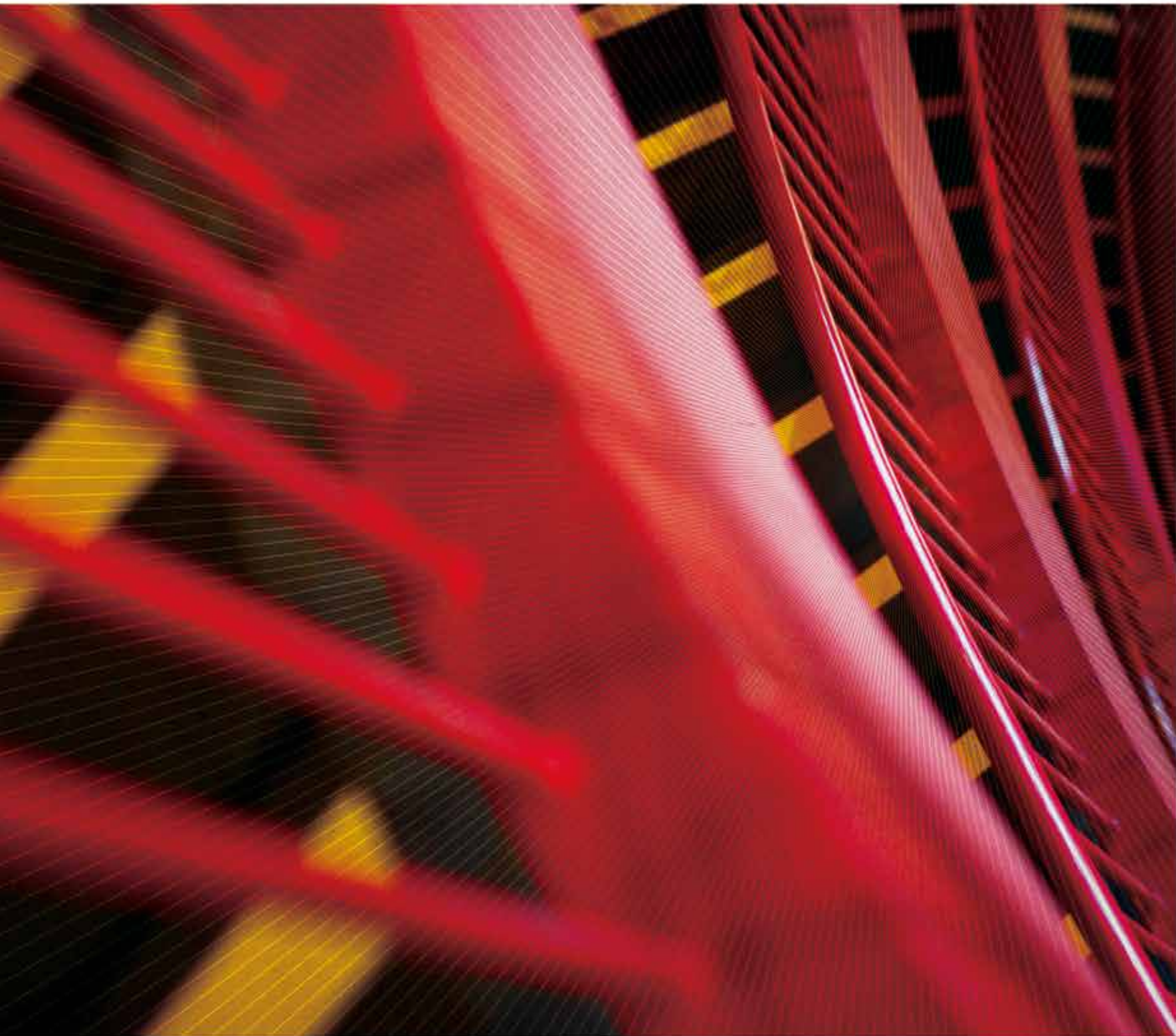
army in the war against Prussia in 1870 prompted fierce reactions from prominent musical figures: Saint-Saëns and his followers opposed the "blind adoration" of the Austro-German tradition, and advocated French Romanticism; the opposing group, led by Franck, emphasised the importance of learning from Wagner and Liszt, to maintain the juxtaposition of "the universal" and "the national". This important debate left a remarkable impact on generations of French composers hence.

Debussy and Ravel were two important French masters who emerged only after this controversy. Debussy was deeply influenced by Franck in his early period, and was also very much enthralled by Wagner. Later, he learned broadly from others and established the musical school of impressionism. Ravel in his early period was also deeply influenced by Liszt, and was first seen as belonging, along with Debussy, to the school of impressionism, but later progressed toward the style of neoclassicism. Ravel did not believe himself to belong to the impressionist school of music, but his unrestricted spirit seemed to present no variation from that of Debussy. He found inspiration and guidance from styles including Baroque, classicism, and even jazz, and was extremely enthusiastic about experimenting and exploring new approaches to musical composition. As his most famous and final orchestral work, *Bolero*, first performed in 1928, was neither an impressionist work nor something one could label neoclassical. To borrow from the words of Ravel, this was simply "an experiment based on an extremely special and limited direction

of development in musical thought". The work was a major success after performance, which left him surprised and perplexed.

Poulenc differed from Debussy in that he was frank about his being significantly influenced by Saint-Saëns, and used this to fire back against the criticisms of others that he ignored musical form. At the start of Poulenc's artistic career, Debussy was already nearing the end of his life, whereas Ravel had entered the mid-to-later stages of his own career. In 1920, he became a member of "Les Six", advocating Neo-classicism over Romanticism and Impressionism. When he wrote *Concerto for Organ, Strings and Timpani* in 1934, he spent time studying Bach specifically, and the work has a strong accent of the Neo-Baroque language. However, his neoclassical aspirations on the contrary unexpectedly aligned with Ravel. As a result of their prompting, Neo-classicism soon became an important movement.

This evening, we have selected Qigang Chen's work *Yuan* composed in 1988 to open the concert. As his first work while studying in France, whether it be the name of the composition or its musical style, the work always generates in us a sort of association: it is akin to the first contact of centennial French music with Chinese cultural conceptions. Perhaps it might also become a mutual and yet uniquely rejuvenating spark for the two. Perhaps for humanity in all its vibrancy, the fluidity and intermingling of cultural trends transcending time and space never does have an end, and perhaps they have only to continue to open new chapters of development into the future.



弦外
有聲
*Music
Speaks...*

室内乐

CHAMBER



国家大剧院管弦乐团室内乐系列

NCPAO in Chamber

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

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

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

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

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

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

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

2016.07.17

小剧场 · Multi-functional Theatre

天才的情谊

Friends of Mozart

莫扎特：G 大调第十四弦乐四重奏，K. 387

第一小提琴：王欢 / 第二小提琴：李乐
中提琴：秦宇 / 大提琴：梁肖

莫扎特：降 E 大调第二钢琴三重奏，K. 498

单簧管：陈思军 / 中提琴：庄然 / 钢琴：聂辰

莫扎特：F 大调双簧管四重奏，K. 370

双簧管：周阳 / 小提琴：李乐
中提琴：庄然 / 大提琴：梁肖

Mozart: String Quartet No.14 in G major, K.387

First Violin: Huan Wang / Second Violin: Le Li
Viola: Yu Qin / Cello: Xiao Liang

Mozart: Kegelstatt Trio for Clarinet, Viola and Piano, K.498

Clarinet: Sijun Chen / Viola: Ran Zhuang / Piano: Chen Nie

Mozart: Oboe Quartet in F major, K.370

Oboe: Yang Zhou / Violin: Le Li
Viola: Ran Zhuang / Cello: Xiao Liang

今晚将演奏的三首莫扎特室内重奏作品，恰好都完成于莫扎特 25 岁到 30 岁之间。那么，就让我们随着这三部作品，走进这位音乐天才在黄金时代充满阳光的内心和生活，以及他对友情的无比珍视和对音乐的热情挚爱。

1782 年，莫扎特刚在前一年来到维也纳，并在当地音乐生活中引来瞩目。这期间，莫扎特见到了海顿。莫扎特对海顿尊崇有加并视他如慈父，更开始深入钻研海顿的弦乐四重奏作品。这首 G 大调第十四号弦乐四重奏，是莫扎特真正具有海顿风范的一部弦乐四重奏作品，也是他所作六部题献给海顿的弦乐四重奏的第一部。海顿听过其中三部，并向莫扎特的父亲做了那段著名评价：“作为诚实的人，当着上帝之面，我告诉你，你的儿子是我所知道的最优秀的作曲家。”与其说这

六部献给海顿的弦乐四重奏体现了他对先辈的尊崇，不如说这份谦卑情怀和学习精神其实是献给音乐的，而同样的谦卑情怀和学习精神也体现在今晚另两部作品中。

写于 1786 年的降 E 大调第二号钢琴三重奏，是他题献给他的钢琴学生兼挚友弗朗切斯卡·杰奎宁的，也是他因友情所至而专门谱写乐曲并供朋友共同演奏的又一典型案例。古往今来，友情总是音乐家们谱写心声的重要原动力，也是许多作品之所以无比动人的深层缘由。在这首作品中，听众很容易察觉到轻松愉悦的氛围，而这正是莫扎特的创作初衷：好友相约而来，促膝而谈，其乐融融，并一起从音乐的演奏中找到无与伦比的友情与快乐。这首作品还有“九柱游戏场”的绰号，相传莫扎特在写某些章节的同时，还在和朋友们玩儿着游戏。后经证

实，这一幕并没有发生在这部作品的写作期间，但这个绰号却恰如其分地渲染了这部作品里浓浓的友情场景。

F 大调双簧管四重奏则透着莫扎特对一位音乐天才的欣赏和友情。1777 年，莫扎特曾偶遇一位被他视为奇才的双簧管演奏家。他后来希望为他写一部双簧管作品，但却忘记了他的名字并失去联系。经过查访，他终又找到了这位演奏家，并在 1781 年写完了这部作品。这虽然看来只是一首室内重奏作品，但双簧管的戏份使它更像一部协奏曲，而双簧管的难度也使这部作品被传为美谈。同样，没有莫扎特对音乐毫无杂念的挚爱与追求，或许就不会有这样一部作品。



The three Mozart chamber works that we will hear this evening were all completed when the composer was between 25 and 30. With these works, we shall visit his 'golden years' when his life was still full of sunshine. Through the music, we will also get to learn about the importance of friendship to him, and his boundless love for music itself.

In 1782, Mozart was still a newcomer in Vienna, but had already become a fixture in the local musical life. During this time, he met his idol Haydn, who became a sort of father figure for him, and the young Mozart started to study Haydn's string quartets intensely. His own String Quartet No.14 in G major was the first Haydnesque quartet that Mozart wrote, and also the first among the six that he ended up dedicating to his mentor. After hearing three of them, Haydn made his now famous comments to Mozart's father: "Before God and as an honest man, I tell you that your son is the greatest composer known to me either in person or by name." This body of works was his tribute to the older master, as much as to music itself. The same sense of humility and admiration is also reflected in the other two works on the programme tonight.

The Piano Trio No. 2 in E-flat major (1786) was dedicated to his piano student and close friend Franziska Jacquin, another of his works specifically written to be performed by musician friends. Friendship has become a creative engine for many composers over many years, and perhaps is one of the reasons many works have an inherent power to move us. This piece is light and cheerful in nature, as was indeed intended by Mozart: to resemble a world where close friends talk and play together, their mutual trust and intimacy growing through the creation of music. The work was nicknamed 'Kegelstatt', after the ballgame popular at the time, that Mozart was supposed to be playing with some friends while composing the piece. It has since been concluded that it did not happen exactly, but the nickname remains apt for the very human world that the music conjures up.

The Oboe Quartet in F major had its origins in Mozart's admiration for another musical genius. In 1777, he had a chance encounter with a virtuosic oboe player. Some years later, he wanted to write a piece for the oboist, but could not recall his name. Through some investigation, he found the play again and

finally completed this work in 1781. Despite its chamber nature, the predominant role the oboe plays makes it more like a real concerto, and the virtuosic solo part also became very popular in particular. We could certainly conclude that it was thanks to Mozart's unfettered devotion to music itself that produced yet another celebrated work.

2016.08.07

小剧场 · Multi-functional Theatre

死神与少女

Death and the Maiden

小提琴：王晓明
皮亚佐拉：布宜诺斯艾利斯的四季
舒伯特 / 马勒改编：死神与少女

Violin: Xiaoming Wang
Piazzolla: The Four Seasons of Buenos Aires
Schubert/ Arr. Mahler: Death and the Maiden

今晚，优秀的小提琴演奏家王晓明再度作为我们的客席首席回归国家大剧院，并与我们的二十多位弦乐演奏家共同带来这场别致的室内弦乐团作品。

阿根廷作曲家皮亚佐拉完成于1960年代的《布宜诺斯艾利斯的四季》，是与维瓦尔第的《四季》齐名的描写四季的音乐作品。人类对伟岸的宇宙苍穹之敬畏是我们无限哲思的重要来源。而作为宇宙苍穹的直观表情，四季变幻或许正是我们去实施这种敬畏并获得那些哲思的重要媒介。古代中国在《周易》之中即有“观乎天文，以察时变”之说。同理，古往今来那些有关季节变幻的文学、美术与音乐，也常常是在借物咏志地抒发对人生变幻和喜怒哀乐的感叹。皮亚佐拉的《四季》也不例外：在充满南美风情的

探戈节奏中，一座时而热情、时而感伤、时而幽暗、时而疯狂的城市及人们相应的精神世界跃然眼前。身为阿根廷作曲家，皮亚佐拉致力于将西方古典音乐与南美民族音乐相融合，也在无形中将探戈从民间通俗音乐提升到了具有高度艺术性并能表达深刻哲学沉思的音乐形式。皮亚佐拉的艺术经历也再次说明：艺术传播融合之无国界，很大程度上是因为人类对生命之意义的终极思索本无国界。

相对四季变幻而言，生老病死显然是人类更加直接和丰富的哲思来源，而其本身更已经是个无比深刻的哲学命题。通过艺术表达对生与死的感叹，并从中去追问生命的终极意义，这样的艺术过程存在于古往今来所有民族的精神血脉中，而舒伯特写于1824年的弦乐四重奏

《死神与少女》则属此中杰作。是年，病重潦倒的舒伯特意识到自己将时日无多，在冥冥之中将自己称作“最不幸和最悲惨”的人，并悲叹“我的宁静已经消逝，我的心如此沉重”。这些对生命的渴望与对死亡的抗拒，都化作音符飘荡在他这部生命尾声的最后感悟之中。作为有史以来最重要的四重奏杰作之一，这部作品对后世有着无可估量的启发和灵感。马勒在1896年曾计划将这部作品改编成弦乐队版，他在谱子上做了大量标记，也完成和上演过第二乐章，但整部作品的完整改编则是由他女儿委托他人在1980年代完成。两位伟大音乐家的心灵沟通跨越百年，而我们从中听到的则或许更多是人类自身对生命永不停歇的热爱与呵护。



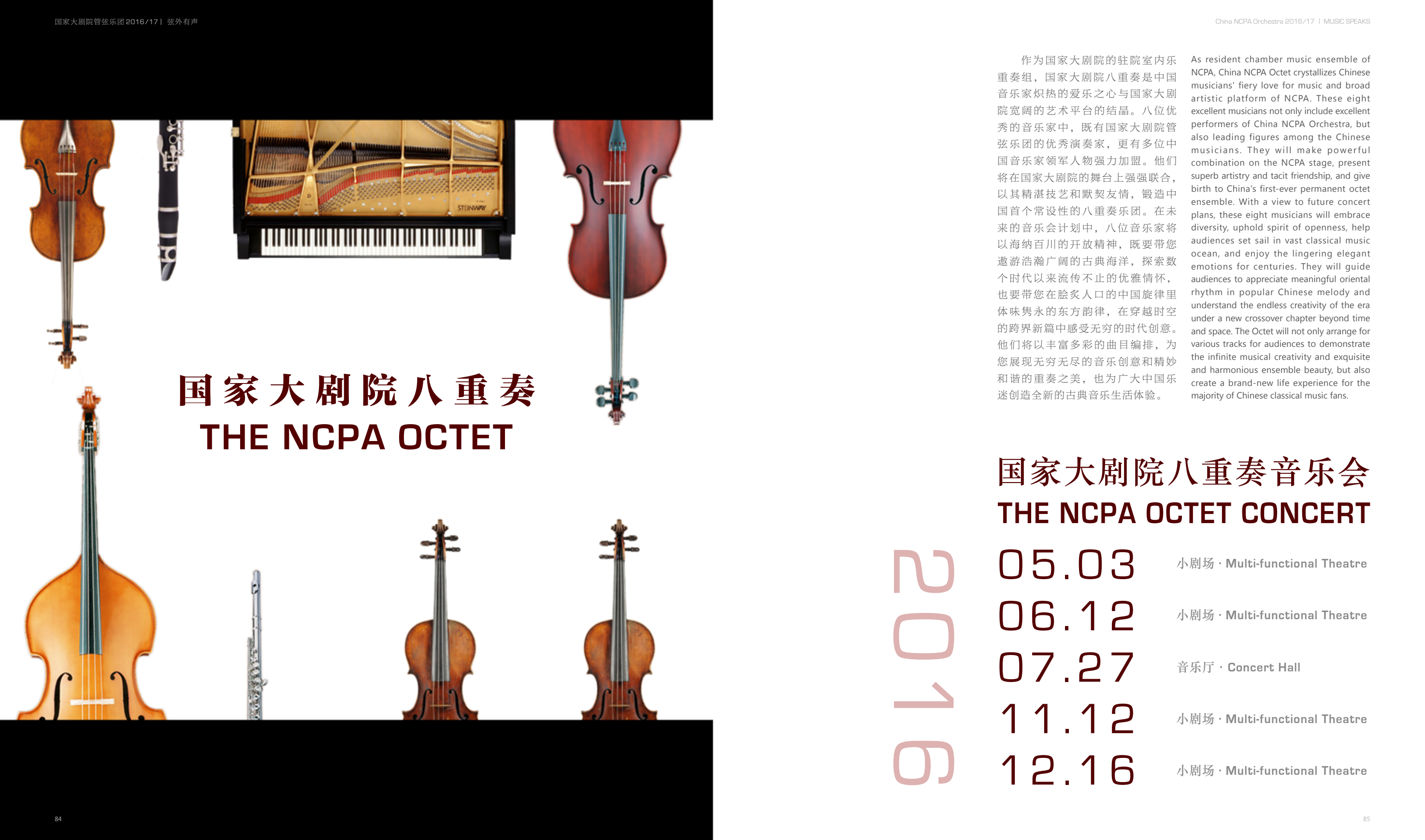
The outstanding violinist Xiaoming Wang returns to the NCPAO this evening as our guest concertmaster, presenting us this enchanting programme of works for string orchestra along with string players from the orchestra.

The Four Seasons of Buenos Aries by the Argentinian composer Astor Piazzolla is another notable work, alongside the much earlier suite by Vivaldi, devoted to the theme of four seasons. The awe that mankind have for nature and universe is an important source of our thinking, and the change of four seasons could be viewed as ‘facial expressions’ of the universe, an important medium of our ongoing communication with nature. In the ancient Chinese I Ching (Book of Mutations), “judging the changes in life by observing the change of seasons” was an important central theme. Throughout history, many works in literature, visual arts and music have been devoted to the portrayal of changing seasons, often as a metaphor for the unstoppable changes in life. Piazzolla’s work is no exception:

through the tango-inflected music, we are presented with a vibrant picture of the city that is passionate, melancholic, subdued and frenzied in turns. As an Argentinian, the composer aspired to combine Latin American elements with the classical tradition in his works, and Tango became a widely accepted concert music form, a means to convey serious thoughts and debates. This is yet another demonstration of the power of music to break down boundaries defined by nationalities, just as universal thinking is similarly unbound by such divisions.

More than the changing of seasons, the topic of life and death has prompted much human introspection, presented through philosophical propositions as well as works of art. The universal obsession with mortality prompts the questioning of the meaning of life, a subject endlessly explored in artists from all nations and all eras. Schubert’s string quartet Death and the Maiden (1824) is an outstanding piece on this subject. The dying composer, plagued by illnesses, was clearly aware of the brevity of his remaining

days, and lamented that “I feel myself to be the most unfortunate, the most miserable being in the world.... My peace is gone, my heart is heavy.” Such longing for life and resistance to death were embodied in his musical swansong, an important work in the whole repertoire of string quartets, and which has since inspired many other composers. In 1896, Mahler planned to arrange the work for string orchestra, and already made many annotations on the score itself. In the end, only the second movement of this orchestration was completed by Mahler himself and performed in his lifetime, and the rest of the arrangement was done in 1980 at the instigation of his daughter. The musical conversations of Schubert and Piazzolla span over a century, and the uncompromised affirmation of life is their shared message that shines through.



国家大剧院八重奏 THE NCPA OCTET

作为国家大剧院的驻院室内乐重奏组，国家大剧院八重奏是中国音乐家炽热的爱乐之心与国家大剧院宽阔的艺术平台的结晶。八位优秀的音乐家中，既有国家大剧院管弦乐团的优秀演奏家，更有多位中国音乐家领军人物强力加盟。他们将在国家大剧院的舞台上强强联合，以其精湛技艺和默契友情，锻造中国首个常设性的八重奏乐团。在未来的音乐会计划中，八位音乐家将以海纳百川的开放精神，既要带您遨游浩瀚广阔的古典海洋，探索数个时代以来流传不止的优雅情怀，也要带您领略脍炙人口的中国旋律里体味隽永的东方韵律，在穿越时空的跨界新篇中感受无穷的时代创意。他们将以丰富多彩的曲目编排，为您展现无穷无尽的音乐创意和精妙和谐的重奏之美，也为广大中国乐迷创造全新的古典音乐生活体验。

As resident chamber music ensemble of NCPA, China NCPA Octet crystallizes Chinese musicians' fiery love for music and broad artistic platform of NCPA. These eight excellent musicians not only include excellent performers of China NCPA Orchestra, but also leading figures among the Chinese musicians. They will make powerful combination on the NCPA stage, present superb artistry and tacit friendship, and give birth to China's first-ever permanent octet ensemble. With a view to future concert plans, these eight musicians will embrace diversity, uphold spirit of openness, help audiences set sail in vast classical music ocean, and enjoy the lingering elegant emotions for centuries. They will guide audiences to appreciate meaningful oriental rhythm in popular Chinese melody and understand the endless creativity of the era under a new crossover chapter beyond time and space. The Octet will not only arrange for various tracks for audiences to demonstrate the infinite musical creativity and exquisite and harmonious ensemble beauty, but also create a brand-new life experience for the majority of Chinese classical music fans.

国家大剧院八重奏音乐会 THE NCPA OCTET CONCERT

2016

05.03

小剧场 · Multi-functional Theatre

06.12

小剧场 · Multi-functional Theatre

07.27

音乐厅 · Concert Hall

11.12

小剧场 · Multi-functional Theatre

12.16

小剧场 · Multi-functional Theatre

曲目 Repertoire

小约翰·施特劳斯 Johann Strauss Jr.

蝙蝠序曲 **Fledermaus: Overture** [蔡东真改编 Arr. Donzhen Cai]

小约翰·施特劳斯 Johann Strauss Jr.

查尔达什舞曲（选自《蝙蝠》） **Csardas aus Fledermaus**

杰克·耶伦 Jack Yellen

犹太母亲 **Yiddische Mame** [蒂博尔·科瓦奇改编 Arr. Tibor Kovac]

格里高拉斯·迪尼库 Grigoras Dinicu

时钟 **Hora di Mars (The Clock)** [罗比·拉卡图斯改编 Arr. Roby Lakatos]

杰瑞·博克 Jerry Bock

屋顶上的小提琴手 **Fiddler on the Roof** [法兰蒂锡·杨诺斯卡改编 Arr. Frantisek Janoska]

小约翰·施特劳斯 Johann Strauss Jr.

蓝色多瑙河 **On the Beautiful Blue Danube** [蔡东真改编 Arr. Donzhen Cai]

安东尼·德沃夏克 Antonin Dvorak

斯拉夫舞曲，Op.72/2 **Slawischer Tanz, Op.72/2** [蒂博尔·科瓦奇改编 Arr. Tibor Kovac]

帕布罗·德·萨拉萨蒂 Pablo de Sarasate

流浪者之歌，Op.20 **Zigeunerweisen, Op.20** [蒂博尔·科瓦奇改编 Arr. Tibor Kovac]

阿努·马利克 Anu Malik | 杰丁·拉里特 Jatin Lalit

宝莱坞串烧 **Bollywood Medley** [蒂博尔·科瓦奇改编 Arr. Tibor Kovac]

弗里兹·克莱斯勒 Schöne Rosmarin

中国花鼓 **Tambourin Chinois** [史蒂芬·孔茨改编 Arr. Stephan Koncz]

小约翰·施特劳斯 Johann Strauss Jr.

皇帝华尔兹，Op.437 **Kaiser-Walzer, Op.437**

秦咏诚 Yongcheng Qin

我和我的祖国 **My Motherland and I** [蔡东真改编 Arr. Donzhen Cai]

印青 Qing Yin

天路 **The Heavenly Road** [蔡东真改编 Arr. Donzhen Cai]

杜鸣心 Mingxin Du

万泉河水清又清 **The River of Wanquan** [郭文景改编 Arr. Wenjing Guo]

王洛宾 Luobin Wang

在那遥远的地方 **From Afar** [郝维亚改编 Arr. Weiya Hao]

刘铁山 Tieshan Liu | 茅沅 Yuan Mao

瑶族舞曲 **Dance of The Yao People** [唐建平改编 Arr. Jianping Tang]





弦外
有聲
*Music
Speaks...*

歌 剧

OPERA



2016.04.06-10

歌剧院 · Opera House

瓦格纳：唐豪瑟
Wagner: Tannhauser

首演
Premiere

指挥：吕嘉

Conductor: LÜ Jia

Antonín Leopold Dvořák's
Rusalka

2016.05.17-22

歌剧院 · Opera House

德沃夏克：水仙女
Dvorak: Rusalka

首演
Premiere

指挥：拉斯蒂斯拉夫·斯图尔

Conductor: Rastislav Stur



2016.06.01-04 戏剧场 · Theatre

世界轻歌剧经典选段音乐会
Operetta Gala: From Vienna to Paris

指挥：托马斯·托马谢克

Conductor: Thomas Tomaschek

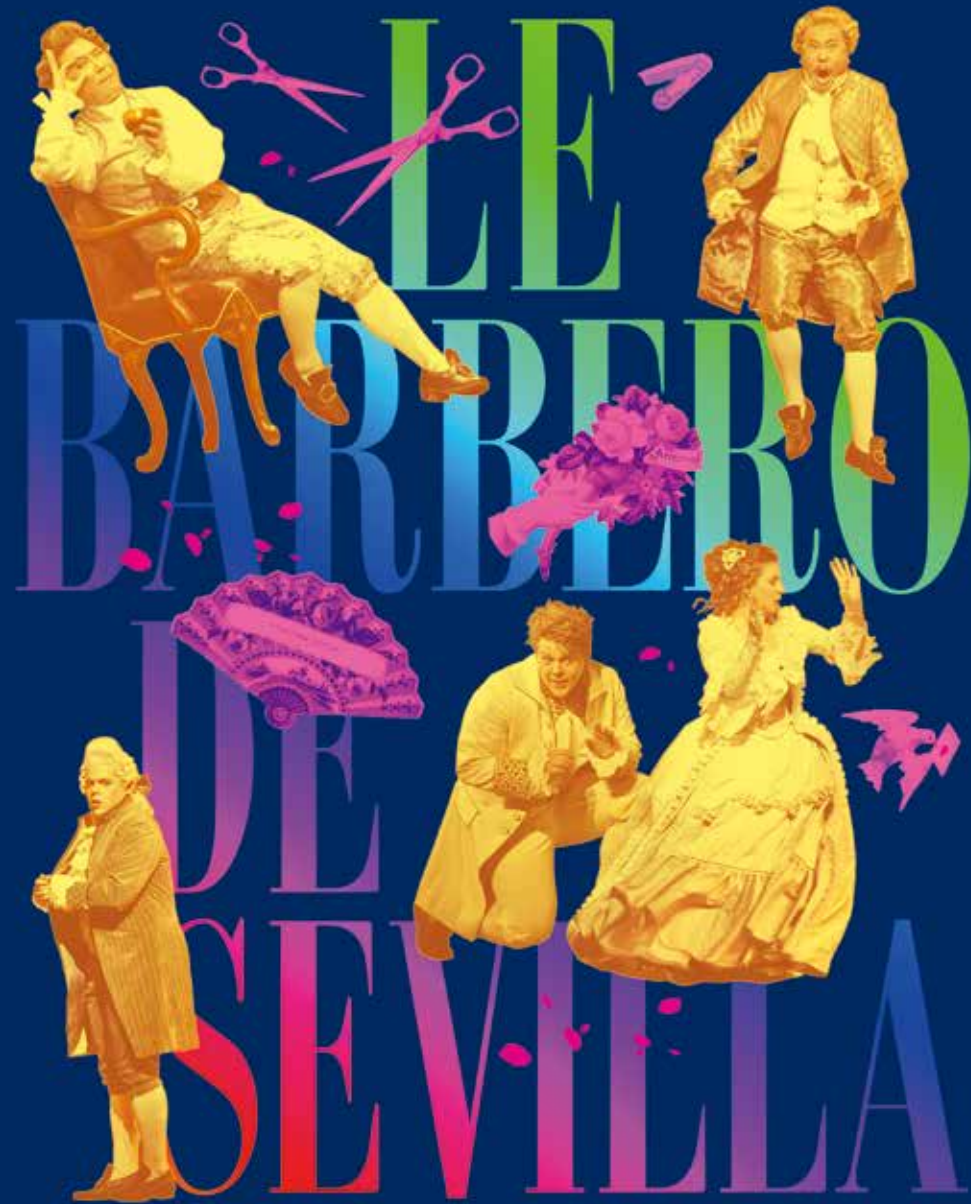


2016.07.01-06
2017.03.02-06 歌剧院 · Opera House

印青：长征 首演
Qing Yin: Long March Premiere

指挥：吕嘉

Conductor: LÜ Jia



2016.07.13-17 歌剧院 · Opera House

罗西尼：塞维利亚理发师
Rossini: Il Barbiere di Siviglia

指挥：皮埃尔·莫兰迪

Conductor: Pier Morandi



2016.08.03-07 戏剧场 · Theatre

莫扎特：费加罗的婚礼
Mozart: Le Nozze di Figaro

指挥：吕嘉

Conductor: LÜ Jia



2016.08.16-17

北京保利剧院 · Beijing Poly Theatre

雷蕾：冰山上的来客

Lei Lei: Visitors on the Snow Mountain

指挥：吕嘉

Conductor: LÜ Jia



2016.09.07-11

歌剧院 · Opera House

威尔第：麦克白 首演

Verdi: Macbeth Premiere

指挥：丹尼尔·欧伦

Conductor: Daniel Oren



指挥：张艺

Conductor: Yi Zhang



指挥：瓦列里·捷杰耶夫

Conductor: Valery Gergiev



2016.11.22/24/25 江苏大剧院 · Jiangsu Grand Theatre

印青：长征
Qing Yin: Long March

江苏大剧院开幕 The Opening of Jiangsu Grand Theatre



2016.12.01-04 戏剧场 · Theatre

多尼采蒂：唐·帕斯夸莱
Donizetti: Don Pasquale

指挥：马西莫·扎内蒂

Conductor: Massimo Zanetti



2016.12.21-12.25 歌剧院 · Opera House

三宝：成吉思汗 首演
Sanbao: Genghis Khan Premiere

指挥：吕嘉

Conductor: LÜ Jia

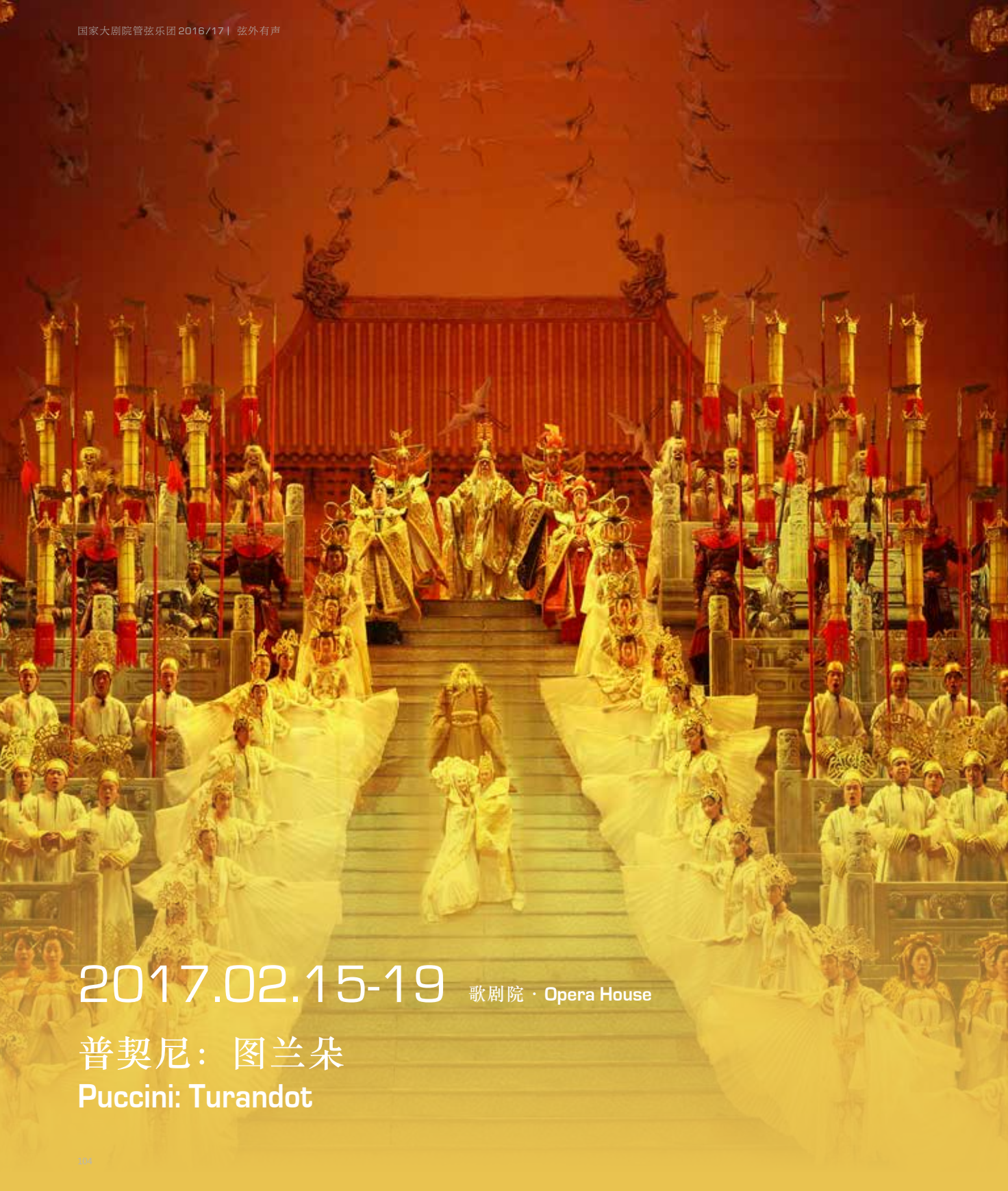


2017.01.18-22 歌剧院 · Opera House

雷哈尔：风流寡妇 首演
Lehar: The Merry Widow Premiere

指挥：托马斯·罗斯纳

Conductor: Thomas Rösner



2017.02.15-19 歌剧院 · Opera House

普契尼：图兰朵
Puccini: Turandot



乐季聚焦
In Focus

1



弦外
有聲
*Music
Speaks...*

交响中国风

CHINA NOW

交响中国风

CHINA NOW

在当今世界的音乐生活中，中国已是不可忽略的力量。无论是作曲家、指挥家、独奏家，都有着卓越的表现和重要的影响。

作为国家表演艺术中心的常驻乐团，我们既为这些中国力量在世界舞台上取得的成绩感到骄傲，也由衷感受到了自己在发展中国音乐本土力量方面的责任。从今年起，我们将在每年的乐季中开设“交响中国风”的节目板块，集中展示中国作曲家、指挥家和独奏家的风采，更多地映射和挥洒优秀中国作品的光华，也让我们的乐季能成为您了解中国当前音乐生活新貌的一扇窗口。

在本季中，我们将有幸邀请到两位世界级的中国音乐家出任我们的驻院艺术家，陈其钢和王羽佳将分别从作曲和演奏的角度让我们领略全球乐坛制高点的中国风采：陈其钢与我们的驻院计划将跨越两个乐季，本季将上演他的四部作品：《源》、《走西口》、《逝去的光》和《乱弹》，下个乐季将不仅会上演他的其它作品，并会世界首演我们与其它世界优秀艺术机构联合委约的两部新作；王羽佳的驻院计划则堪称是真正的回家之旅，这位风靡全球乐坛并为中国人挣足了面子的钢琴家，首次在自己家乡的顶尖舞台出任驻院艺术家，并

将和我们携手攻克巴托克三部钢琴协奏曲，并重温我们曾在北美演奏过的拉威尔 G 大调协奏曲。从陈其钢到王羽佳，这两个世界级的驻院计划，既是我们将 360 度感受这两位艺术家内心艺术境界的机会，也是我们体验中国音乐真正的尖峰时刻的绝好场合。

除了陈其钢担任驻院艺术家以外，我们还将携手另两位世界级中国作曲家叶小纲和郭文景，以两场专场音乐会去展示他们美好的艺术世界、呈现他们近年的创作成就。叶小纲专场音乐会将上演他三十年创作生涯中的若干重要作品，郭文景专场音乐会则将聚焦他令人印象深刻的交响声乐作品。作为重要的中国作曲家，无论是陈其钢，还是叶小纲和郭文景，中国元素在他们的作品中可谓无处不在：中国五千年来的丰富的传统艺术素材，无论是唐诗宋词，还是民族歌谣，以及戏剧古曲，一切都皆有可能成为他们获取灵感的源泉，也是当代中国音乐作品永不枯竭的深意的风景。

本季的客席艺术家名单也可谓汇聚了各路华人豪杰：首席指挥吕嘉的声影可谓无处不在，从瓦格纳的《唐豪瑟》，到他钟爱的莫扎特、布鲁克纳，他将带领乐团和观众畅游无垠乐海。享有盛誉的台湾指挥家吕绍嘉将携手王羽佳带来

拉威尔和巴托克的钢琴协奏曲，并带领我们探索德彪西脍炙人口的《大海》。张国勇、张艺、李飏、胡咏言、陈琳等优秀的中国指挥家也将为我们带来各具风格的节目。此外，张昊辰、陈萨、王健、秦立巍、吴蛮、吴巍、宁峰等众多华人独奏家，则将组成世界水准的梦之队，为您展现中国乐坛最美丽的风景线。

多部重要的歌剧及交响乐新作也将在这个乐季中完成历史首演：7 月，国家大剧院原创歌剧《长征》将隆重首演，以纪念中国工农红军长征胜利 80 周年。12 月，国家大剧院原创歌剧《成吉思汗》也将隆重登场，以讴歌这位曾经威震四方的伟大民族英雄。此外，受国家大剧院委约，作曲家于京君受中国传统豫剧唱腔启发而作的钢琴协奏曲也将在今年 10 月首演。而在叶小纲和郭文景的专场音乐会中，也将有多部作品是首次与观众见面。除了这些首演的新作之外，众多优秀的中国音乐作品也将如繁星点点，布满了乐季的各个篇章，闪烁着美丽的星光。此外，我们特别策划的“交响中国风”主题音乐会，以及携手中国文联举办的“长征组歌”特别音乐会，更将是这个乐季中的两笔重彩。

In today's musical life in the world, China is no longer a negligible force. Whether it is a Chinese composer, conductor, or soloist, they all have excellent performance and significant impact.

As a resident orchestra at the National Performing Arts Centre, we are not only proud of these forces of China's achievements in the world stage, but sincerely feel our responsibility in the development of Chinese music in the local forces. Starting this year, we will open our program of "CHINA NOW" in the annual concert season, to showcase the style of Chinese composers, conductors and soloists, the brilliant Chinese works, and to allow our music season to become a window for the audience to understand China's current musical life.

In this season, we will be honored to have two world-class Chinese musicians as our resident artists, Qigang Chen and Yuja Wang. Both of them will let us appreciate the commanding heights of global Chinese style from the perspective of composing and music playing. Chen's resident plan with us will span two concert seasons. Four of his works: Yuan, l'éloignement, Reflet d'un temps disparu, and Luan Tan will be staged in this season. In the next concert season not only will his other works be performed, but also we will debut the other two new works that are co-commissioned by the world's best art institutions. Yuja Wang's resident plan can be called the real journey home. This pianist, whose music swept the world and has made the Chinese people really proud, will, for the first time, appear as a resident artist on

her hometown prestigious stage. We will work together to perform Bartok's three piano concertos, and revisit Ravel's Concerto in G major which we played in North America. From Qigang Chen to Yuja Wang, the two world-class residency plans will take us on a rich journey into the inner artistic world of the two artists, and it will also be a great occasion for us to experience Chinese music with the highest level of performance.

Apart from Qigang Chen as a resident artist, we will include two other world-class Chinese composers: Xiaogang Ye and Wenjing Guo, with two concerts to show their fine art world, and to display their creative achievements in recent years. Ye's concert will present a number of his important works in his three decades' writing career. Guo's concert will focus on his impressive vocal symphonic works. As an important Chinese composer, whether it is Qigang Chen or Xiaogang Ye or Wenjing Guo, we can see Chinese elements everywhere in their works: every form of China's five thousand years of rich traditional art, be it poetry of the Tang & Song Dynasties, ballads, drama, or classical music, can become a source of their inspiration, creating an inexhaustible and spectacular landscape in the contemporary Chinese musical works.

It is fair to say that the guest-artists listed in this season are the Chinese artists at the top of their fields: the internationally known chief conductor Lü Jia, from Wagner's Tannhäuser, to his beloved Mozart, Bruckner, will lead the orchestra and the audience to sail across the boundless musical sea.

Renowned conductor Shao-chia Lü from Taiwan will work with Yuja Wang to perform Ravel and Bartok's Piano Concerto, and guide us to explore Debussy's La Mer. Guoyong Zhang, Yi Zhang, Biao Li, Chen Lin, Yongyan Hu and other outstanding Chinese conductors will also bring us different styles of programs. Many Chinese soloists including Haochen Zhang, Sa Chen, Jian Wang, Li-Wei Qin, Man Wu, Wei Wu and Feng Ning will be grouped as a world-class "dream team" to exhibit the most beautiful scenery in the Chinese musical world.

Several important works of operas and symphonies will also be performed for the first time during this season: In July, NCPA's original opera Long March will be debuted, to commemorate the 80th anniversary of the triumphant conclusion of the Red Army's Long March. In December, NCPA's original opera Genghis Khan will also be a grand premiere, to eulogize the great national hero. Additionally, commissioned by NCPA, composer Jingjun Yu's piano concerto inspired by the Yu Opera's traditional singing, will debut in October this year. At Xiaogang Ye's and Wenjing Guo's special concerts, a number of their works will meet with audience for the first time. Besides these new works premiered, many outstanding works of Chinese music will be like shining stars fulfilling each chapter of this music season. Both the specially designed "CHINA NOW" theme concert, and "Long March" concert organized by the China Federation of Literary and Arts Circle (CFLAC) will be the two cadenzas in the concert season.

专场音乐会 CHINESE COMPOSER IN FOCUS



2016.04.18

中国故事·喜马拉雅之光
The China Story: Twilight of the Himalayas
叶小纲作品音乐会
The Music of Xiaogang Ye



2016.11.12

天地的回声
Echoes of Heaven and Earth
郭文景交响声乐作品音乐会
Symphonic and Vocal Works of Wenjing Guo

特别策划 SPECIAL CONCERT

2016.07.30

交融之美：陈琳、吴蛮、华阴老腔与国家大剧院管弦乐团
The Art of Fusion: CHEN Lin, Man Wu, Lao Qiang and China NCPA Orchestra
陈琳 CHEN Lin | 吴蛮 Man Wu | 华阴老腔 Huayin Lao Qiang

2016.09.17 / 18

国家大剧院：长征组歌音乐会
NCPA: The Suite of Long March
国家大剧院合唱团 China NCPA Chorus

2016.10.12

纪念长征胜利八十周年·大型多媒体交响曲《长征》音乐会
Multimedia Concert for Commemorating the 80th Anniversary of the Long March
吕嘉 LÜ Jia | 四川爱乐乐团 Sichuan Philharmonic Orchestra | 国家大剧院合唱团 China NCPA Chorus

2016.10.15

交响中国风：国家大剧院中国作品主题音乐会
China Style: A Night of Chinese Symphonic Works
陈佐湟 Zuohuang Chen | 陈萨 Sa Chen

2016.12.31 / 2017.01.01

国家大剧院 2017 新年音乐会
NCPA 2017 New Year's Concert
吕嘉 LÜ Jia | 国家大剧院合唱团 China NCPA Chorus

2017.01.26

龙凤呈祥：全球华人新春音乐盛典 2017
The Spring Festival Musical Gala for Chinese Around The World 2017
吕嘉 LÜ Jia | 国家大剧院合唱团 China NCPA Chorus

世界首演

2016.10.15

于京君：中国主题钢琴协奏曲

2016.07.01-06

印青：歌剧《长征》

2016.12.21-25

三宝：歌剧《成吉思汗》

WORLD PREMIERES

2016.10.15

Jingjun Yu: Piano Concerto on a Chinese Theme

2016.07.01-06

Qing Yin: Opera Long March

2016.12.21-25

Sanbao: Opera Ghinggis Khan

华人音乐家

吕 嘉	陈佐湟	胡咏言	李 飏	陈 琳	吕绍嘉
张 艺	陈其钢	叶小纲	郭文景	张昊辰	陈 萨
秦立巍	吴 蛮	王羽佳	吴 巍	万捷旒	宁 峰
王 健	路 琦	於敬人	石倚洁	刘 坤	吉 炜
李 乐	张英席	黄 英	周晓琳	孙 砾	田浩江
江其虎	宋元明	沈 娜	王传越		

CHINESE MUSICIANS

LÜ Jia	Zuohuang Chen	Yongyan Hu	Biao Li
CHEN Lin	Shao-Chia Lü	Yi Zhang	Qigang Chen
Xiaogang Ye	Wenjing Guo	Haochen Zhang	Sa Chen
Li-Wei Qin	Man Wu	Yuja Wang	Wei Wu
Jieni Wan	Feng Ning	Jian Wang	Qi Lu
Jingren Yu	Yijie Shi	Kun Liu	Wei Ji
Yue Li	Yingxi Zhang	Ying Huang	Xiaolin Zhou
Li Sun	Haojiang Tian	Qihu Jiang	Yuanming Song
Na Shen	Chuanyue Wang		

乐季聚焦
In Focus

2

纪念莫扎特诞辰 260 周年
260 Years of Mozart's Birth

弦外有聲
Music
Speaks...

精粹莫扎特

A TASTE OF MOZART

2016.05.27

吕嘉 Lǚ Jia

G 大调小夜曲, K.525

C 大调第三十六交响曲“林茨”, K.425

Serenade in G major, K.525

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

2016.06.17

吕嘉 Lǚ Jia | 陈萨 Sa Chen

A 大调第二十三钢琴协奏曲, K.488

Piano Concerto No.23 in A major, K.488

2016.07.17

G 大调第十四弦乐四重奏, K.387

降 E 大调第二号钢琴三重奏, K.498

F 大调双簧管四重奏, K.370

String Quartet No.14 in G major, K.387

Kegelstatt Trio for Clarinet, Viola and Piano, K.498

Oboe Quartet in F major, K.370

2016.08.03-07

吕嘉 Lǚ Jia

歌剧《费加罗的婚礼》

Opera: Le Nozze di Figaro

2016.11.05

吕嘉 Lǚ Jia | 海宁·科瑞格鲁德 Henning Kraggerud

E 大调小提琴与管弦乐队柔板, K.261

A 大调第五小提琴协奏曲, K.219

降 E 小调第一交响曲, K.16

G 小调第四十交响曲, K.550

Violin and Orchestra Adagio in E major, K.261

Violin Concerto No.5 in A major, K.219

Symphony No.1 in E-flat major, K.16

Symphony No.40 in G minor, K.550

2016.11.06

吕嘉 Lǚ Jia | 万捷旎 Jieni Wan

降 E 大调第九钢琴协奏曲, K.271

C 大调第四十一交响曲“朱庇特”

Piano Concerto No.9 in E-flat major, K.271

Symphony No.41 in C major (Jupiter)

忠于莫扎特：古典主义的极致优雅

问：王纪宴 答：吕嘉

您在最近几个音乐季中都指挥了莫扎特的音乐，这在我看来很不寻常，因为莫扎特的交响乐在国内上演一直不多，尽管他是音乐爱好者们很熟悉的作曲家。而且，莫扎特很不容易演得精彩。比如，您即将在 2016/17 音乐季指挥 C 大调第三十六“林茨”交响曲，我曾听过卡拉扬指挥柏林爱乐乐团的录音，当我在多年后第一次听中国当时最好的乐团之一演奏时，从第一乐章到最后，我始终忍不住失望，因为我熟悉和期待的那些光彩、活力、美妙细节，很多都消失不见了。在您看来，好的莫扎特演绎应该具备哪些因素？

其实大家对莫扎特可能有一种误解，觉得他的音乐太难，于是大家都在问：用什么方法演绎莫扎特呢？怎样去正确地诠释呢？但这样问可能是有点本末倒置了。莫扎特生活的年代是欧洲文艺复兴、工业革命之后的社会变革时期，中产阶级在变革中逐渐兴起。虽然主导社会和精神的还是教廷和贵族，但中产阶级的崛起给了作曲家和演奏者一个非常大的平台。以前只是在教堂和贵族家里演出，现在要到剧院里演出了一一这就是世俗的音乐会。所以，莫扎特作品中的人文因素、世俗因素特别明显。从这方面来讲，莫扎特是很好懂的。因为他不牵扯政治、宗教，他的音乐表现的就是我们人的生活。但另一方面，我们需要懂得那时的生活是什么样的，我们要了解当时的历史、民俗和社会习惯。作为一个指挥，百分之九十的角色是作曲家原意的忠实传达者，比如音色和句法等演奏风格需要非常注意，在充分尊重总谱的前提下，才可以有个人的表达空间。我始终在强调，莫扎特、海顿所代表的古典时期的音乐其实最简单，就是需要将顿音、断音演奏好，将 legato（连奏）做到极致。Legato 就是歌唱，每个音都要唱好，力度要照谱子上写的做好，句子越大越好，不要小句子。和声丰满，声音好听，速度正确，句子大，legato（连奏）、staccato（断奏）做到极致，就已经具备了百分之八十了。此外我们再注意他特有的一些东西，比如说再现部和呈示部里出现的不同的变化，我们要问问：为什么会有不同？是他想吓唬你一下，或者给你一个惊喜，你把这个也做出来，就像模像样了。但是，难也就难在这一点，也就是越简单的越难。你刚才特别谈到“细节”，这很重要。如果能把音乐中的细节做到完美，把音色做到漂亮、有光彩，再把其他东西做到谱子上写的，那就一点都没有问题了。所以，就这些方面来看，莫扎特特别能帮助乐队塑造提升自己的音乐素养。

从听者接受的角度来说，存在着两种截然不同的观点：一是认为莫扎特的音乐是容易听的，这位大师笔下的音乐似乎总是欢快、流畅的，不像贝多芬和马勒那样含有深刻的哲理和思索；另一种观点则认为听懂莫扎特音符背后的内涵比起听其他作曲家的音乐更难，有一种颇为流传的见解甚至宣称，真正听懂莫扎特要等到 60 岁以后。但其实莫扎特离开这个世界时才 35 岁，他自己并没有机会尝到 60 岁后的人生滋味。您觉得应该如何聆听、感悟莫扎特的音乐？

每一位听众听任何一位不同的作曲家都会有不同的感受，这是很正常的。作为一名指挥，从我的角度看莫扎特，我觉得如果了解当时的时代和莫扎特当时的表现形式、表现方法、他的思维，莫扎特是不难理解的。关键在于，

指挥的格调和要求必须高，指挥要对原谱忠实，对细节有要求。比如说唱，一有 legato 就一定要唱起来，唱要到位，所谓到位，就是每个音都要做好，这是很难的。作为演奏家，要养成好的演奏习惯很难很难。世界上好的、有传统的乐团演莫扎特为什么觉得不难？因为他们已经养成了好的习惯，所以，他们一上手就是莫扎特应该有的音乐，也就是说，演得是对的，但好到什么程度，那就要看指挥的调教。如果只是把音符都奏出来，这样的莫扎特是最容易的，但有可能是最难听的莫扎特。

那么，包括我们国家的乐团在内的很多乐团之所以不敢轻易“触碰”莫扎特而且也确实不容易将莫扎特的音乐演奏得好的主要原因之一，是否就是缺少这种演奏习惯，或者说演奏传统？

我觉得国家大剧院乐团虽然年轻，但他们这几年的进步真的是巨大的。大部分年轻的演奏家对音乐演奏风格已经有了很好的概念，这种概念如果持续下去就会形成好的习惯，这种好的习惯再过十年，到了作为乐队演奏家的最好的年华，应该就非常明显了，一定是行中的佼佼者。从这方面来说，我回国并不是只做一个指挥，而是想担当文化教育者的职责，并推动音乐活动和乐团运营的职业化和国际化。我们每个人都有离开岗位的那一天，但如果我能留下一个好的音乐传统和工作程序，我将时分荣幸。

我们回到莫扎特。还有一点我们要了解，古典音乐在莫扎特、海顿的时代，音乐的表现方式、乐队和乐器的表现力都是有限的。比如一个多愁善感的情绪，在古典音乐这里可能一带而过。这就像我们的古典诗词和现代诗的区别，“欲穷千里目，更上一层楼”，到了现代诗人这里就会是乱七八糟一大堆。古典音乐，一个句子就会概括很多东西，用一个 legato 代表一种性格都有可能。如果 legato 演不好，性格也就没有了。在莫扎特和海顿的音乐中，表现方法主要就是轻、响，legato、staccato，大而长的旋律没有。这也就是为什么我说句子拉得越长越高级，哪怕是简短的，你拉长了后也能形成一个长的句子和气口，听起来才会有更加优雅的句感。这都是需要指挥真正去付出的地方。莫扎特如果演得不好，从效果上来讲就会吃力不讨好。马勒演得再差也还是有效果，柴科夫斯基演得再差，也是效果不错的，对不对？因为最后反正是热闹着，但是热闹不代表质量。

那么，从技术上而言，莫扎特的交响曲对于我们今天的乐团构成困难吗？毕竟那些作品创作于二百多年前，在莫扎特之后管弦乐团的技术有了很大发展。

技术上对于乐团来讲是另外一种难度，古典的难度。莫扎特那时候弦乐器用的是那种拱形的弓子，而且比我们现在的弓子要短。所以，莫扎特的句子和演奏法并不是写给现在的长弓的，我们在演莫扎特的时候一定要知道弓段的使用，不是说大起大开大合，总是从弓根拉到弓尾，这是个错误，当时没有这个条件，莫扎特不是按这个去写的。这是弦乐的难度。管乐器方面，当时的双簧管和大管音量上都不够大，尤其是大管，连长号也就顶多是现在大管的音量。圆号好一点，长笛也没多大声音，它是木头做的。所以整个音乐都是完全不一样的。在乐队编制和演奏法等有些地方，我们可以借鉴古乐器。我不赞同采用古乐器，但可以借鉴古乐器，它对于莫扎特音乐的演奏是有帮助的。

您提到古乐器演奏，这是现在很多人非常感兴趣的一种演奏潮流。在 2015 年 2 月，与您指挥国家大剧院管弦乐团演奏莫扎特第四十一交响曲“朱庇特”相隔仅一个星期，非常巧合的是，来自维也纳的古乐团“维也纳学院乐团”在同一个舞台上再次演奏了这首交响曲，那场音乐会我也听了。两场“朱庇特”的效果大不相同。关于古乐与非古乐的“对阵”，多年前我在伦敦考察古乐运动时还有一次更有戏剧性的经历：前后两个夜晚，

也是在同一个舞台上——巴比肯中心音乐厅，也是这首朱庇特交响曲，我听了著名的古乐指挥大师哈农库特指挥他的维也纳古乐团和维也纳指挥家瓦尔特·韦勒指挥伦敦交响乐团的演奏。在两场音乐会之后，我从《泰晤士报》上读到了伦敦乐评家对这两场“朱庇特”所作的评论：“同一道闪电不可能在天空划过两次……这两种风格的差别不可能更明显了。”古乐演奏，英语中经常表述为“authentic performance”，我们一般喜欢翻译为“本真演奏”。您觉得，存在一种更贴近莫扎特时代的乐队声音的“本真莫扎特”吗？

我觉得不存在本真演奏，真正的本真其实是音乐本身，并不是乐器。当时的古乐器有些地方可以作为今天演奏的借鉴，通过它们我们知道在莫扎特演的音乐里不要跳得太多，弓子要怎么拉、拉多少、弓速有多快，这些都可以借鉴古乐器。比如说古乐器的弓子没那么长，我们在拉慢板的时候不可能拉太慢，我们现在很多人把莫扎特的慢乐章拉得很慢很慢，是错误的。莫扎特很少写 *lento*（慢板），一般慢的乐章都写成 *andante*（行板）、*andantino*（小行板），*adagio*（柔板）已经少见。*Adagio* 在意大利语中其实是没有这个词的，只有在音乐术语里有 *adagio*，意大利语只有 *ad* 和 *agio*，*ad* 是助词，*agio* 是名词，这两个词合在一起，意思就类似“随你舒服”，“你怎么舒服怎么来”，再口语一些，就像是“随您！随您合适！”就是这样的意思。所以 *adagio* 并不是说一定要慢，它肯定是不快的，但它的更确切的意思就是悠哉悠哉，怎么合乎心意怎么来。所以我们需要把这些速度标记了解得非常透彻。

您对 *adagio* 这个词的词义的追根溯源，在我看来，正是对音乐本真的追寻。这是一个漫长的过程。比如，您在这个音乐季中选择的两首交响曲之一，G 小调第四十交响曲，作为莫扎特最后创作的三首交响曲杰作之一，不同时代对它的理解和阐释差别很大，甚至背道而驰。19 世纪的音乐家如罗伯特·舒曼认为莫扎特的这首交响曲表现的是古希腊式的明澈和优美，但到了我们的时代，《古典风格》一书的作者查尔斯·罗森认为，莫扎特的第四十交响曲是“苦痛与恐惧感的至高表现”。您倾向于哪一种理解？

我赞同舒曼的话，我并不认为他的观点是过时的。没有比莫扎特的这个第一乐章那么优雅的了，其中有那种淡淡的忧愁，有点像我们中国古代的诗意。但绝不是屈原，我认为屈原在精神上已经是晚期浪漫派了，这和他的楚文化背景有关。有一种观点认为楚文化有可能和西亚文化的影响有关系。莫扎特这部作品的第一乐章一开始就惊世骇俗，中提琴的音型以前是没有的，也就是说当主题还没有开始时，音乐就已经开始了。这个乐章的忧愁基调可以说非常优雅，优雅至极，是非常古希腊的。第三乐章听起来非常具有悲剧气氛，但这是古希腊的悲剧，不是莎士比亚的悲剧。也就是说，这里的悲剧气氛没有发展，没有过分突出其中的任何一点，因为突出任何一点就形成了个人主义，而与个人主义相连的就是浪漫主义，浪漫主义就没有了古希腊，就变成了李尔王。这个乐章的中部很诗意，回归到了自然和田园。在马勒那里也是这样，虽然音乐特别纠结、难受，让听的人也很难受，但是一回归自然，马上就非常美好。马勒和布鲁克纳的回归自然或回归宗教，可以追溯到莫扎特和贝多芬。因为自然是人生活的一部分，它的涵盖更广阔。你越是个人化，越极端，你所在的群体就越小。但是大自然是人人都喜欢的，在自然中，你的胸怀就广阔了。所以莫扎特的伟大之处，就在于他从来没有过分纠结于自己狭小的自我，这是莫扎特的高境界。就像弘一法师那样看破红尘，世间酸甜苦辣了然于心，他可以展示给你，但他不是在向你诉苦，他展示给你是让你去感受，让你去听，用最美的方式让你听。他给你讲一个悲伤的故事，但从来不会加上多愁善感的情绪在里面。这就是莫扎特的伟大之处。

我觉得 21 世纪对音乐的解释更注重个人的感受，有时会片面的强调某一方面或某一个点。但是，当年的舒曼是非常伟大的，因为他自己就既是作曲家又是音乐评论家，他看问题的高度和方法是与众不同的。所有，在

音乐评论上，我们也要学习舒曼的态度，不能简单地说一种观点对、另一种观点不对，我们要去设身处地的思考为什么他们是那样的观点。

您心目中的莫扎特是胸襟开阔的、高贵的、豁达的、宽容的音乐家，这也正是包括我在内的无数热爱莫扎特的人聆听他的音乐时所想象的莫扎特。但也有不少人对莫扎特的印象可能不是来自莫扎特的音乐，而是其他渠道，比如说那部获得多项奥斯卡奖的、知名度很高的电影 *Amadeus*，我们国家一般翻译为《莫扎特传》，影片中的那个莫扎特放荡不羁、笑声刺耳。虽然这样的莫扎特因为是带有虚构色彩的银幕形象而可以不被当真，但在莫扎特的书信中，我们确实无法回避一些不管以哪个时代的标准衡量都算不上雅致得体的用词，其中一些甚至带有粗鲁色彩，那是和很多理想主义者心目中天使般的莫扎特势不两立的。在您看来，音乐中高贵的莫扎特与生活中带有粗鲁色彩的莫扎特是否抵触？

一点也不抵触。因为我觉得只有人世间所有的东西你都了解了、尝试了以后，你才能知道怎么能排出一个更好的顺序。莫扎特从小就旅行，和他的姐姐一起。他去过几次意大利，莫扎特有很多歌剧是用意大利语写的。意大利的用词，包括一些不雅之词，或者一些民间习俗的用法，莫扎特都学到了，这就是生活。你看《费加罗的婚礼》开始，费加罗和苏珊娜的对话中，费加罗和苏珊娜唱“*Din, din*”、“*Don don*”，圆号跟着吹“*Bon bon*”这就是在说故事。为什么这里要用圆号呢？因为在意大利语里，圆号是“*corno*”，这个词还有一个意思，就是角。说一个人头上有角，就和中文里说一个人戴绿帽子一样。如果一个人给另外一个人“*corno*”，就是给他戴绿帽子。所以圆号在这里一出现，肯定就有问题了。最后一幕，在花园里，费加罗说女人不可信，总是给男人戴绿帽子，圆号又吹响了，绿帽子一顶一顶送了过来。莫扎特是有很深寓意的，他的寓意来自民俗。因为莫扎特完全懂得这些世俗俚语，所以他都明白。但是他不停留在这些上面，他的格局和眼光是更高的。莫扎特以他自己的天分，将前人的音乐成就化为自己的，将他所了解的社会用最通俗的、世俗的同时又是最高级的形式表现出来，这就是伟大的艺术。艺术来自生活，生活与艺术是相通的，莫扎特就是最好的例子。他的歌剧里写的伯爵啊这啊那啊男男女女们的故事，是在任何时代的生活里都能找到的。最重要的还是生活、内涵，就是说大家都能从莫扎特的音乐中找到一种生活的快乐和一种共同点。很多莫扎特同时代人的作品都很空洞，但莫扎特一点也不空洞。

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Being Loyal to Mozart: The Elegance of Classicism

Interviewer: Jiyan Wang

Interviewee: LÜ Jia

It's unusual to me that you've been conducting works by Mozart for last seasons, since his symphonies have been seldom performed in China, in regard to the fact that he is a composer familiar amongst music fans though. Plus, it is not easy to achieve a brilliant performance of Mozart. Take the Linz for instance, the Symphony No. 36 in C major which you're going to conduct in 2016/17 season. I listened to Karajan's recording with Berlin Philharmonic, and years after that experience, I listened to the performance by one of the best orchestras in China, I could not help but be disappointed through all the movements. All the radiance, energies and beautiful details that I had expected and been familiar with were gone. In your opinion, what are the elements that a good performance of Mozart should require?

In fact, everyone seems misunderstanding Mozart, holding a myth that his music is too difficult, resulting in questions everyone asks: with what kind of approach should we interpret Mozart? How to interpret it correctly? But asking these questions might be kind of putting the cart before the horse. The age that Mozart had lived in is the social revolutionary period after the Renaissance and the Industry Revolution in Europe, where the middle class had been rising with the changes. Though the church and the aristocrats still dominated the the society and spirits, the rising of the middle class provided a platform for composers and performers. Musicians had only performed in the churches and noble houses before, but they could go to the opera houses under the new circumstances—these became public concerts. Therefore, the humanistic and secular elements are particularly obvious in Mozart's works. From this aspect, Mozart is pretty comprehensible. He did not involve in politics and religions, so his music expresses common human life. But on the other hand, we need to know what was it like in the social life back then, by understanding the contemporary history, folk customs, and social practices.

Being a conductor, 90% of which role is the loyal conveyer of original intentions of the composer, and the performing styles such as timbre, phrasing and articulation have to be carefully attended. The space for personal expression can be allowed to exist, only on the premise of respecting the score. I always emphasize that the classical music which Haydn and Mozart represent is actually the most simple one: you just need to play the staccato and staccatissimo precisely, and perfect the legato. Legato is to sing, to sing every note properly and nicely, making sure that you're doing the dynamics exactly according to the score; and to sing every phrase with a long breath—the longer the better, but not the short ones. As long as the harmony is rich, the sound is nice, the tempo is correct, the breathing is long and the legato/staccato is perfect, 80 percentile is achieved. Other than that, we should focus on some special details, such as the differences between the exposition and the recapitulation. We should wonder why they are different: are they made to startle you or to surprise you? If you successfully polished these, you're becoming a master. However, that is exactly why this is so hard. So to speak, the easier, the harder. The "details" you just mentioned are extremely crucial. When we perfect the details in music, making the timbre colorful and radiant, and achieving what the score suggests, there is no problem at all. Conclusively, from these aspects, Mozart's music help an orchestra to shape and elevate its own competence.

Among the perceivers as the listeners, there are two groups holding distinctive points of view: the first one regards Mozart as easy to listen to, since the music by this master seems always happy and fluent, but not profoundly philosophical and sophisticated like works of Beethoven and Mahler; the other one believes that it is more difficult to comprehend what flows between the notes in his works than those in others. There is even a popular opinion claiming that one can only comprehend Mozart after one's 60. But Mozart himself was only 35 when he passed over, and clearly he did not taste what was life like being more than 60 years old. How do you think we should appreciate and grasp his music?

Every listener would have different feelings when listening to varied composers. This is quite normal. As a conductor, from my point of view, it is not too difficult to understand Mozart's music as long as the performance practices, expressing ways and his thoughts are comprehended. The key is that the taste and the standard of the conductor should be high enough to be loyal to the score and to require the details. Take "singing" for example, the instruments should be singing when it says legato on the score; and to sing it, you have to be it. "Being it" is to sculpture every note, which is very difficult. For performers, it is very, very hard to build good playing habits. Why the leading orchestras with historical traditions face Mozart easily? Because the members have good playing habits, and as a result, they perform the music as it should be from the moment they begin to play. In other words, the performance is correct, but the level of music still depends on the conductor. It can be the easiest way to simply play all the notes, but it can also be the most horrible Mozart.

So, one of the reasons that many orchestras, including our domestic ones, have been afraid of "touching" Mozart - and it's indeed not so easy for them to play Mozart well – is the lack of this kind of playing habits or performing traditions, isn't it?

I think that NCPA Orchestra is young, but the leap they've taken through these years are tremendous. Most young players have built good concepts concerning the performing styles, and it would cultivate in good playing habits as long as the concepts are kept; the playing habits will be mature in ten years, becoming obvious in their golden ages, making them the best of the profession. From this aspect, I did not return to China to be just a conductor, but felt obligated to be a culture educator, and to promote the professionalization and internalization of music activities and orchestra management. Every one of us will leave our job one day, but it would be my honor to leave a good music tradition and working procedures as legacy.

Let's go back to Mozart. There is still one thing to be understood, that ways to display music and the capacity of instruments and orchestras remain restricted back in the days of Haydn and Mozart. For example, a sentimental mood might be a brief moment which slides off easily in classical music. It's kind of like the distinctions between 16th-century poetry and modern poetry. As I quote a couplet in one of Shakespeare's sonnets, "So long as men can breathe or eyes can see, So long lives this and this gives life to thee." What is expressed here can be a whole lot different story in works by modern poets. In classical music, a phrase can envelope many meanings; it is even possible for legato to represent a personality. It's very likely that music loses its personality once the legato is not performed properly. In the works of Haydn and Mozart, the key spirits are lightness, resonance, staccato and legato, and there are no long melodies. These are the reasons why I suggest to lengthen the phrasing as a higher-level thinking. Even those brief phrases can sound more elegant after you lengthen the breathing, hence phrasing. Failure to perform Mozart can result in a frustrating effect. Failure to perform Mahler or Tchaikovsky can still be effective, right? After all, they can be loud and rousing at the end. However, being loud and rousing does not speak for qualities

So, technically, would Mozart's symphonies be difficult for modern orchestras? After all, those works are composed over two hundred years ago, since when there have been great developments in instrumental technology and playing techniques in orchestras.

It's another dimension of difficulty for orchestral technology, a classical one. At that time, archaic bows were used for string instruments, and they are shorter than modern ones. So those phrases and playing instructions in Mozart's works are not for bows in our days. When we play Mozart, we must know how to use the sections of the bow, but not always with full bow up and down, from the tip to the frog. That would be a mistake. There were no such things back in that time, and of course Mozart did not compose his music for modern bows. This is the difficulty for strings. As for the wind instruments, both oboes and bassoons were not loud enough, especially the bassoons, and even the trombones reached the volume of modern bassoons at top. Horns were better, but flutes were not loud either for they were made of wood. So the music sounds completely different. In some aspects like instrumentarium and the performing methods, we can refer to period instruments. I'm not a big fan of adopting period instruments to perform, but they can be sources of references, because they make sense of music performing of Mozart.

The "period instruments performance" you just mentioned has been a sought-after performance trend these years. In February 2015, just a week after you conducting the NCPA Orchestra performing Mozart's Symphony No. 41, "Jupiter", with a coincidence, Orchester Wien Akademie, a period orchestra from Vienna performed this piece on the same stage, and I was there, too. The two "Jupiter" performances significantly differed from each other. Speaking of the "confronting battle" of period and non-period music, years ago when I was in London to observe the period instrument performance movement, I had a more dramatic experience: two nights back to back, also on the same stage with the same piece "Jupiter", respectively by Nikolaus Harnoncourt with his Concentus Musicus Wien and by Walter Weller with London Symphony Orchestra. After the two concerts, I read about an article on them in The Times by a London-based critic, saying: "The same lightning cannot strike the sky twice...The differences of the two styles cannot be more obvious." Period instrument performance is often termed as "authentic performance". Do you think there is an "authentic Mozart" closer to the orchestral sound of his time?

I don't think the authentic performance exists. The real authenticity is music itself, but not the instruments. Through observing the instruments back in those days, we can learn a lot about how to play today, knowing that we should not do too much staccato in Mozart's music, how to draw the bow with how many hairs and how fast we go, etc. For example, the historical bows were short, so we can not go too fast when playing adagio. It's wrong for many people nowadays playing adagio with a draggingly slow tempo. Mozart seldom marked lento in his music. For slow movements, he usually used the terms as "andante" or "andantino", it's rare for "adagio" to appear. There's actually no such word as "adagio" in Italian, and it only exists in musical contexts. In Italian, there are only the preposition "ad" and the noun "agio". With the combination, this term means "at your ease", "do what pleases you", or more colloquial, "whatever you like!" That's it. Adagio does not mean a must to be slow. It's not fast, of course, but the more specific definition is being relaxed and casual, and doing what suits you the best. So, we need to understand the terms very clearly.

In my opinion, your tracing back to the source of "adagio" represents exactly the quest of music authenticity, which is a long journey. For instance, one of two symphonies you chose to this season, the Symphony No.40 in G minor, which is one of the last three masterpiece symphonies of Mozart, has been viewed differently in understanding it and interpreting it as times go by, and some opinions are even diametrically opposite. The 19th-century musician Robert Schumann thought that this symphony expresses the ancient Greek clarity and elegance, while in our times, the author of *The Classical Style*, Charles Rosen regarded that it's a "supreme expression of suffering and terror." Which opinion are you inclined to?

I agree with Schumann. I don't think his point of view is obsolete. There's nothing more elegant than the first movement in this piece, the slight melancholy in which is kind of like the *poésie* in Chinese ancient poetry. But it's definitely not of Qu Yuan. The spirit of Qu Yuan is late-Romanticism to me, due to his cultural background of Chu. There's one perspective believing that the Chu culture might be related to the influences of Western Asian cultures. The beginning of this movement is stunning, the note figures of the viola part are unprecedented; that is, music begins without the presence of the theme. The basic tone of sorrow is elegant, extremely elegant, and very ancient Greek. The third movement is full of the atmosphere of a tragedy, but of an ancient Greek one, in stead of a Shakespearean one. In other words, the tragic atmosphere here is not developed, and nothing of it stands out overly, for standing-out would become Individualism and Individualism links to Romanticism. The Romanticism makes ancient Greek spirit vanished, and it becomes King Lear.

The middle of this movement is very poetic, returning to nature and the *pastorale*. This situation happens in Mahler's music as well, the music is entangling and depressing, making the listeners suffered from sorrow, but the music lightens up immediately once it goes back to nature. The returning to nature or religion in music of Mahler and Bruckner can be traced back to Mozart and Beethoven. Nature is part of human life and it covers wider and broader range. The more individual and more extreme you are, the smaller group which you belong to is. Everyone loves nature, and you become open-minded in nature. The impressive greatness of Mozart is that he never limited himself to the narrow ego. That's his sublime spirit. Just like Master Hong Yi saw through the vanity of the world and had the earthly tastes in mind, he could show you the bitterness by making you feel and listen, but he did not whine about it. He could tell you a sad story, but he never add spilled-over sentimentality to it. That's why Mozart is a master.

I believe that in the 21st century, people pay more attention to individual perception in music explanation, sometimes a specific aspect or a point is over-emphasized. However, Schumann was magnificent in his time, because he was both a composer and a music critic himself, and the level and method he observed the problems are unparalleled. In music criticism, therefore, we have to learn from Schumann's attitude, not simply saying one perspective is correct and the other is wrong. We should think in their shoes to know why they're holding those opinions.

The Mozart in your mind is open-minded, noble, magnanimous, and tolerant musician, a figure that countless people who love Mozart, including myself, have imagined. But the impressions of Mozart many others have in mind may come from other media but not his music, such as the widely-known Oscars-winner film, *Amadeus*, in which Mozart is wanton and unrestrained, with his intensively grating laughs. This image of Mozart on screen can be taken negligibly for its fictional touch, but in the correspondence of his, we can't deny that some words are definitely not so appropriate on the standard of any historical period. Some of them are even vulgar, and that contradicts the angelic Mozart in many idealists' minds. From your point of view, does the noble Mozart in music contradict the vulgar Mozart?

The two images are not contradictory at all. Only after you've known and tried all the things in the world, you can know better the hierarchy of everything. Mozart traveled since he was little with his sister. He'd been to Italy for a few times, and many of his operas are written in Italian. Mozart had learned those Italian phrases, including some bawdy ones or some slangs common among folk lives. That's life. Check out the beginning of *Le Nozze di Figaro*: in the dialogue between Figaro and Susanna, they sing "Din-Din" and "Don-Don", followed by "Bon-Bon" by the horns as the subtext. Why the horns are employed here then? In Italian, a horn is called "corno", which contains another meaning: the horns on one's head. Well, just think about what it means by "wearing horns" in English. In Italian, the expression is "giving someone horns", and something unsaid are embedded in the sound of horns here. In the final act, Figaro said that women are not trustworthy, always making men wear horns, and the audience can hear the horns again, hearing the "horns" delivered over and over. The implied messages of Mozart are deep, and they come from the folk customs. Mozart knew all the slangs, so he kept them clear in mind. Nevertheless, he did not stay on the superficial level, but aiming a much higher goal. Mozart, with his gift, absorbed the music of masters in previous ages and turned it into his own, presenting the social life known to him with the most popular, earthly, yet the most sublime way at the same time, thus the great art was forged. The art comes from life, and life and art are interlinked, with Mozart as the most outstanding example. The stories told in his operas about the Counts, that man and this woman can be found in life in any era. The most important would be life and connotation, I mean, everyone can find happiness in life and what we have in common in Mozart's music. Many contemporaries of Mozart composed hollow works, but music of Mozart is not hollow at all.

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乐季聚焦
In Focus

3

纪念莎士比亚逝世 400 周年
400 Years of Shakespeare's Death

弦外有聲
Music
Speaks...

莎翁乐话

SHAKESPEARE IN MUSIC

2016.06.10

哈努·林图 Hannu Lintu | 张昊辰 Haochen Zhang

《暴风雨》幻想序曲, Op.18

柴可夫斯基

The Tempest; Fantasy-Overture, Op.18

Tchaikovsky

2016.07.24

李飏 Biao Li

幻想序曲《哈姆雷特》, Op.67

柴可夫斯基

Hamlet, Fantasy Overture after Shakespeare, Op.67

Tchaikovsky

2016.08.26

克劳斯·彼得·弗洛 Claus Peter Flor

《仲夏夜之梦》, Op. 21

门德尔松

A Midsummer Night's Dream Overture, Op.21

Mendelssohn

2016.09.07-11

丹尼尔·欧伦 Daniel Oren

歌剧《麦克白》

威尔第

Opera: Macbeth

Verdi

2017.02.07

张艺 Yi Zhang

《罗密欧与朱丽叶》组曲

普罗科菲耶夫

Romeo and Juliet: Suite

Prokofiev

2017.03.16

吕嘉 Lü Jia

《罗密欧与朱丽叶》, Op.17: 爱情场景

柏辽兹

Romeo et Juliette. Op.17: Love Scene

Berlioz

乐读莎士比亚

焦元溥

对西方世界而言，2014 和 2016 都是莎士比亚年：前者欢乐庆祝莎翁四百五十岁生日，后者隆重纪念大师辞世四百载。前后三年，我们可有看不完的莎士比亚，再一次领略这位巨擘的丰富与伟大：他的遣词用字已是英文辞语之源，譬喻涵义之深更成不朽典范。莎翁作品被一次次搬演，又被一次次改编：迪斯尼《狮子王》是非洲草原上的《哈姆雷特》，黑泽明《蜘蛛巢城》则是日本战国版的《麦克白》。正因莎士比亚已成经典，所以他永远年轻，成为各类艺术的灵感，甚至日常生活的话语。他的作品真切影响我们，中文世界也无法脱离他的力量。

和莎士比亚有关的音乐作品，数目可比希腊罗马神话与圣经故事。在这热闹的莎士比亚年，国家大剧院管弦乐团也共襄盛举，精挑数首和莎士比亚相关的作品以飨大众，作品有悲有喜还有神仙故事，就让我们跟随精灵的脚步，先来看门德尔松（Felix Mendelssohn，1809-1847）脍炙人口的《仲夏夜之梦》音乐会序曲。

所谓“仲夏夜”，是指每年 6

月 24 日圣约翰节的前一夜。传说这是精灵仙子现身游玩之夜，也是怪诞奇事发生之时。《仲夏夜之梦》是莎士比亚约于 1590 年至 1596 年间创作的浪漫喜剧，以雅典大公提修斯和喜波丽达婚礼出发，开展出彼此交缠的三条轴线。主角包括四名雅典恋人和六个业余演员，以及令人意外的精灵世界一仙王奥伯龙和仙后谭尼亚（Titania）因细故争吵，在仙王随从精灵帕克（Puck）捣乱下，以相思花施展魔法搅乱恋人配对，还让仙后爱上演员领班变成的驴头郎，阴错阳差闹出诸多趣事，最后皆大欢喜快乐收场。

和《仲夏夜之梦》有关的音乐作品不少，德彪西（Claude Debussy, 1862-1918）在钢琴《前奏曲》第一册中写了“帕克之舞”，普赛尔（Henry Purcell, 1659-1695）依此写成《仙后》，布里顿（Benjamin Britten, 1913-1976）也将其谱成同名精彩室内歌剧，但影响力最大的，相信仍是门德尔松所谱写的音乐会序曲与戏剧音乐。作曲家在十七岁那年因着迷此剧，提笔写下约十二分钟长的《仲夏夜之梦》音乐会序曲。人

间仙界两相对照，灿烂美丽又纵观全局，莎士比亚的灵光四溅，竟让一位青少年尽得精妙，在洗炼轻盈的旋律与音响中诉说此剧种种，有精灵天籁也有驴头嘶叫，还有工人戏班的滑稽舞蹈，秣纤合度无法增减一分。就算是仙王奥伯龙亲自谱写，大概也无法和门德尔松的才情比美。十七岁就写出如此成熟作品，洋溢青春幻想又有功底扎实的老练笔法，完美结合浪漫情韵和严谨古典奏鸣曲式，把整出戏剧的精彩情节浓缩于单一序曲，不可不谓之奇迹之作。

莎士比亚写到精灵的作品不多，但在他创作生涯最后，居然又在《暴风雨》中写下玄奇神秘的魔法世界：米兰公爵之弟在那布勒斯王帮助下夺权成功，将哥哥普洛斯佩罗与其女放逐海上。流落荒岛的公爵自书籍中钻研魔法之道，以咒语救出被女巫禁锢的精灵，还让女巫之子怪物凯利班替他做事。后来普洛斯佩罗令精灵爱丽儿施展法术，召来暴风雨将一干仇家送至岛上。故事最后以仇家悔悟寻求原谅，那布勒斯王子费迪南和普洛斯佩罗之女米兰达相恋成婚，精灵彻底得到自由作结。《暴风

雨》意在言外的安排令人着迷，重重隐喻像是以诗写成的谜语，低回品味总能咀嚼出新滋味。对莎士比亚爱之甚深的柴可夫斯基（Pyotr Tchaikovsky, 1840-1893）当然也读《暴风雨》，更以此写下长达二十多分钟的同名交响幻想曲。原作既是传奇剧，柴可夫斯基也写出与之相应，具有浓厚奇幻色彩的精彩音乐。光是开头那描述汪洋大海深不可测、无法捉摸的神秘悠远，就让人立即掉入魔法与精怪的异想世界。依作曲家在乐谱上的指示，接着我们将听到普洛斯佩罗和爱莉儿的咒语、险象环生的暴风雨场景、魔法之岛、费迪南和米兰达一见钟情、爱莉儿、凯利班、情人陷入热恋”等等角色与情节，最后以普洛斯佩罗封印咒语书，和众人离开魔法之岛收场。能写轻盈美好也可写笨拙丑怪，狂风暴雨和深情至爱皆能表达，柴可夫斯基借《暴风雨》尽情驰骋想象，乐曲淋漓尽致一如魔术神奇。

除了《暴风雨》，柴可夫斯基以莎翁作品为主题的创作还有《哈姆雷特》幻想序曲与戏剧音乐以及《罗密欧与朱丽叶》幻想序曲。《哈姆雷特》是莎士比亚最长的悲剧，

上演时间在四小时左右。哈姆雷特在其父丹麦王打败波兰军队后至大学念书，不久却传来父亲猝死，叔叔克劳迪自行宣布继位并迎娶王后为妻的消息一叔叔和妈妈怎能做出这种事？全剧以丹麦王国艾森诺城堡，哨兵惊恐发现先王鬼魂开始；哈姆雷特决心找出事情真相，等待他的却绝非只是真相而已。

《哈姆雷特》常被认为是莎翁最伟大的作品。此剧自问世以来引起众多解读与诠释，名家诸如伏尔泰、尼采、王尔德、艾略特等都曾讨论，论述已经超过十万笔，或许是最能引人解读猜谜的剧作。面对如此复杂丰富的创作，柴可夫斯基先带我们到愁云惨雾的城堡目睹鬼魂现身，接以不安的哈姆雷特主题、双簧管哀鸣的哈姆雷特情人奥菲丽亚主题、两人爱情主题、军乐队主题，之后哈姆雷特与奥菲丽亚主题重现，结尾重回艾森诺城堡，将多种主题交错迭合，手法推陈出新颇见创意。但或许也因为章法另辟蹊径，以致旋律虽然精彩，评论却无所适从，知名度不及《罗密欧与朱丽叶》幻想序曲。此剧题材来自古代意大利故事；莎士比亚从之前创作中获得灵感，加强配角分量并让

戏剧来回于悲喜之间，果然获得超越前人的卓越成果，更创造出西方世界最著名的爱情形象。以《罗密欧与朱丽叶》为主题的作品极多，从古诺（Charles Gounod, 1818-1893）的同名歌剧到伯恩斯坦（Leonard Bernstein, 1918-1990）的音乐剧《西城故事》，都可见其种种变形与延伸，柏辽兹（Hector Berlioz, 1803-1869）和普罗科菲耶夫（Sergei Prokofiev, 1891-1953）的《罗密欧与朱丽叶》更是可和柴可夫斯基之作鼎足而三的不朽经典，让人欣赏艺术家缤纷灿烂的丰富想象。

柏辽兹的《罗密欧与朱丽叶》是别出心裁，附有合唱的“戏剧交响曲”。作曲家从贝多芬第九号交响曲的配器编排获得启发，将源源不绝的创作热情投注于这部影响他一生的戏剧——当年他就是看了史密森主演的《罗密欧与朱丽叶》，陷入热恋才谱出令其扬名立万的《幻想交响曲》。柏辽兹掌握“世仇家族”和“恋人爱情”两大主题，以三部结构铺陈戏剧发展。“爱情场景”一段他用合唱表现，不只曲调动听且充满张力，旋律更在温柔甜蜜中焕发对人性的颂赞，最后升

华成可歌可泣的伟大力量，构思非凡独到，不愧是史上最具原创性的作曲家。普罗科菲耶夫的《罗密欧与朱丽叶》舞剧则是二十世纪的芭蕾代表作。五岁作曲，七岁下棋，普罗科菲耶夫是鬼点子无可遏抑的超级天才，讽刺、卖弄、温情、深刻、优雅、精练，只要愿意，什么人事感受他都能用音符描绘，世上没有写不来的乐曲。如此罕见鬼才要把《罗密欧与朱丽叶》谱成舞剧，果然招招出色式式惊奇，旋律出乎意料却又直指人心，精彩异常绝无冷场。可叛逆可理性，能不羁能沉潜，无论面貌如何，在普罗科菲耶夫最好的作品里，我们永远可以听到发自灵魂深处的真诚情感。听听此剧罗密欧与朱丽叶的楼台会，械斗悲剧与意外凶杀，无论是喜是悲，那音乐里的情感是何其饱满强烈，逼得你不得不与之共鸣。

从柴可夫斯基以降，芭蕾音乐开始追求强烈表现，要当独当一面的无言歌剧。说到歌剧，作曲家中对莎士比亚最为偏爱者，大概非威尔第（Giuseppe Verdi, 1813-1901）莫属。这位意大利大师曾经考虑过把《暴风雨》、《哈姆雷特》或《罗密欧与朱丽叶》改成歌剧，

《李尔王》更是常驻在心（这是他最爱的戏剧）。虽然最后这些计划没有实现，但他仍写了《麦克白》、《奥赛罗》和《法斯塔夫》这三部以莎士比亚剧作改编而成的歌剧，后二者更是他最后两部作品，展现晚年突出的新风格。

《麦克白》是莎士比亚最短的悲剧，也是其最阴暗的作品。戏剧讲述苏格兰将军麦克白从森林三女巫得到预言，称他某日会成为苏格兰国王。出于野心和妻子怂恿，麦克白谋害国王自立，又出于内疚与幻想的双重折磨，不久即堕落为凶残暴君，持续以杀戮维护统治权力。最后麦克白夫人自杀而死，麦克白被反抗军斩首，女巫的最终预言果然实现。

歌剧《麦克白》虽然经过改写，本质上仍是威尔第年轻之作。此时的他或许对人声还不够了解，于是创造出极富魅力却也极难演唱的麦克白夫人。在此之前，歌剧中的邪恶女角多是由爱生恨、由恨入魔，但麦克白夫人的邪恶并非来自情感，而是权欲野心，堪称邪恶中的邪恶。要演戏要唱歌，要朗诵要花腔，当麦克白夫人最后陷入癫狂焦

虑，威尔第竟然还打造出令人毛骨悚然的梦游场景，呓语中说着不为人知的可怕罪孽。有如此强势的女主角，作曲家自然也得加强塑造麦克白的戏剧张力。当麦克白夫人死讯传来，威尔第让麦克白直接唱出名句“人生不过是愚人说故事，充满着喧哗和忿怒，却找不到意义”，将莎士比亚经典和精彩音乐融合为一，尽展威尔第戏剧男中音的魅力，现场听来过瘾至极。无论是麦克白夫人或麦克白，莎士比亚和威尔第让出自权力的邪欲也能化为一种美，舞台上诡谲艳丽的恶之华。

这样精彩的节目，相信必能增进您对莎士比亚的了解。希望您千万不要错过这难得的文学盛会，透过作曲家的精湛巧思，和国家大剧院管弦乐团一起“乐”读莎士比亚！

焦元溥：乐评人，伦敦国王学院音乐学博士。



Shakespeare in Music

CHIAO Yuan-Pu

For the Western world, 2014 and 2016 are both years of Shakespeare: the former is the joyous celebration of Shakespeare's 450-year-old birthday, while the latter marks the grand commemoration of the 400th anniversary of his death. For three years straight, we can enjoy endless Shakespeare, and once again to grasp and to be in awe of the rich treasure this master left for us: his choices of words is the source of the English language, and the profound metaphors and analogies are timeless and exemplified. Shakespeare's works have been staged again and again, adapted over and over: Disney's *The Lion King* is the Hamlet on the grassland in Africa, Kurosawa Akira's *The Throne of Blood* is the Japan's Warring States version of Macbeth. Because Shakespeare has become a classic, he is always young and energetic, becoming inspiration in all kinds of art, and even alive as language and words in our daily life. His works affect us truly and deeply, even the Chinese-speaking world cannot be separated from the impact of his works.

The number of Shakespeare-related music works is comparable to the

number of those related to Greek and Roman mythology and the Biblical stories. In this great year of Shakespeare, the NCPA Orchestra also joins the festivities, and prepares the finely arranged program with repertoire related to Shakespeare's works to treat the public. The works can be tragic, comic and even with fairies in them. Let's follow the fairies' footsteps, and firstly take a look at the well-known concert overture, *A Midsummer Night's Dream*, composed by Felix Mendelssohn (1809-1847).

The so-called "Midsummer Night", refers to the night before the annual St. John's Day, June 24. The legend has it that it's the night when elves and fairies come to earthly realm to play, thus the night when wonders and bizarre events take place. *A Midsummer Night's Dream* is a romantic comedy, which Shakespeare created roughly between 1590 and 1596. The story begins with the wedding of Duke Theseus of Athens and the Amazon queen, Hippolyta, developing three other interconnected plotlines. The protagonists include four lovers, six amateur actors as a troupe, Oberon the Fairy King, and Titania the Fairy Queen in the surprising Fairyland.

Oberon and Titania quarrel over trivia, and Oberon calls upon his servant sprite, Robin "Puck" Goodfellow, to help him concoct a magical juice derived from a flower called "love-in-idleness", messing up the pairing of the lovers and making Titania fall in love with the troupe leader, Quince, whose head transformed into that of a donkey under magic. More and more absurd and hilarious events triggered by accidental mistakes occur as the plot thickens, leading to the grand happy ending at the end.

There are quite a few music works relating to *A Midsummer Night's Dream*, such as *La danse de Puck* in *Préludes Book One* for solo piano by Claude Debussy (1862-1918), and *The Fairy-Queen* according to which Henry Purcell (1659-1695) composed, and the chamber opera under the same title Benjamin Britten (1913-1976) composed later. Last but not the least, the most influential one is believed to be concert overture and theater music by Mendelssohn. The composer was fascinated by the play at his 17. Driven by the passion, he composed the twelve-minute long concert overture, *A Midsummer Night's Dream*. The human

world is paralleled to the Fairyland with subtlety, beautiful and brilliant with an omniscient perspective. To one's surprise, the essence of Shakespearean witty inspiration was seized by this youngster, telling all kinds of details of the play with fully-fledged and light melodies in his music: there are heavenly songs sung by fairies and the donkey's bray, as well as the funny dances of the mechanicals in the troupe. All is well-balanced without anything redundant or insufficient. Even if Oberon the Fairy King composes the work himself, he may be no match for Mendelssohn. With his adolescent fantasies and the strong foundation of skills compiled by the strict music training, Mendelssohn integrated perfectly the romantic spirit and the strict classical sonata form, condensing the greatness and grandeur in the play into a single concert overture. This mature work out of a 17-year-old lad can surely be considered as the work of miracle.

Shakespeare seldom wrote about elves and fairies, but at the end of his career, he again created the otherworldly, mysterious magic realm in *The Tempest*: Antonio, the younger

brother of Prospero, the Duke of Milan, successfully deposes Prospero with the aid of Alonso, the king of Naples, and sets his older brother adrift with the daughter, Miranda. The Duke, with magic powers due to his great learning from the books, rescues a spirit, Ariel, from the prisoning spell cursed by a witch, and compels the witch's son, the monster, Caliban, to work for him. Later, Prospero demands Ariel to work her magic, summoning the storm to bring all his enemies to the island. The story ends with the repentance of Prospero's enemies, the married love between the prince of Naples, Ferdinand, and Miranda, and the complete freedom of Ariel. The implications in *The Tempest* is fascinating, with the layers of metaphors like riddles written with poetry, and one can find something new after repeatedly savoring it. Pyotr Tchaikovsky (1840-1893), who was obsessed with Shakespeare, undoubtedly read *The Tempest* as well, and composed the symphonic fantasia under the same title up to twenty minutes long. Since the original play is of a myth, Tchaikovsky composed the amazing music full of the touch of fantasies accordingly. People would

fall into the fantasy world of wizardry, monsters and fairies upon hearing the music portraying the unfathomable sea and the unpredictable ancient mysteries at the beginning. According to the instructions on the score, we would hear the characters and the plot details such as "spells of Prospero and Ariel, the storm scene of grave danger, the island of magic, Ferdinand and Miranda fall in love at first sight, Ariel, Caliban, and lovers feverishly in love." The story ends with the seal of Prospero's book and the departure of all from the island. The music shows the capability of Tchaikovsky to create something light and beautiful, as well as something ugly and clumsy, and even the loyally true love. Through composing *The Tempest*, Tchaikovsky soured in the sky of imagination, making his work amazing as magic.

In addition to *The Tempest*, Tchaikovsky's creations based on Shakespeare's works include the overture-fantasia and theatrical music of Hamlet, and the overture-fantasia *Romeo and Juliet*, the latter of which is one of his most popular works. The subject of *Romeo and Juliet* comes from ancient Italian

stories; Shakespeare was inspired by the previous works, enhancing supporting roles and making the drama shifting back and forth between tragedy and comedy, and gained the unprecedented accomplishment, furthermore, created the most well-known image of love in the Western world. There are many music works with the subject of Romeo and Juliet, from the opera under the same title composed by Charles Gounod (1818-1893) to the musical West Side Story by Leonard Bernstein (1918-1990). The variations and derivations can be seen. The works of Romeo and Juliet by Hector Berlioz (1803-1869), Sergei Prokofiev (1891-1953) and Tchaikovsky mark three colossal classics, in which people can appreciate the imagination without boundaries, so flourishing and splendid.

Berlioz's *Roméo et Juliette* is an ingeniously designed choral symphonie dramatique. Inspired by the instrumentation in Beethoven's Symphony No. 9, Berlioz devoted his endless passion into this life-changing drama, the very performance of which with Harriet Smithson as the leading actress in it drove him madly in love

with her, catalyzing the worldly-renowned *Symphonie Fantastique*. Berlioz mastered both major themes as "family feud" and "lovers' love", laying out the plot with the three-part structure. The chorus in the "love scene" is not only beautifully melodic but full of tension, with the sweet, tender tunes glowing with the praise of humanity, and sublimated the music into the tearful greatness. The concept is extraordinary and unique, making him indeed the most original composer in the history. On the other hand, Prokofiev's *Romeo and Juliet* is a masterpiece of the twentieth-century ballet. Prokofiev is a super whiz who could compose at five and play chess at seven. It's impossible for him to hold back his endless crazy ideas. He could be sarcastic, flaunting, warm, impressive, elegant and refined, as long as he wanted to, he could depict everything, anyone, and any feeling by putting them into notes, and nothing could not be composed as music by him. It's not a surprise that everything is spectacular and splendid in the ballet *Romeo and Juliet* by such a one-in-a-million genius. The melodies are so unpredictable but heart-piercing, and rousing without awkwardness. It

can be rebel, rational, unstrained and humble. No matter what it is like, in Prokofiev's music, we can always hear the sincerity from deep down the soul. Just listen to the balcony scene, the dual tragedy, and the unexpected murder in the ballet, and you can find that the emotions are so fierce, rich and condensed, whether in the tragic or comic parts, that you are compelled to sympathize with it.

Since Tchaikovsky, composers have started to pursue the strong effects of ballet music, seeking a chance for ballets to become operas without lyrics. Speaking of operas, the composer who favored Shakespeare the most, is definitely Giuseppe Verdi (1813-1901). The Italian master composer had considered adapting *The Tempest*, *Hamlet*, *Romeo and Juliet* into operas, especially *King Lear*, which was his favorite, was kept constantly in his mind. Although these plans were not realized at last, he still composed three operas based on Shakespeare's plays: *Macbeth*, *Otello*, and *Falstaff*, the latter two are his last two works, displaying the distinguishing new style in his later years.

Macbeth is the shortest tragedy by Shakespeare, but it's also the darkest one. The play tells the story of a Scottish general named Macbeth who receives a prophecy from three witches in the forest that he will become King of Scotland one day. Out of ambition and the encouragement of his wife, Macbeth thrones himself by murdering the rightful king, but is later tormented by both the guilt and allusions, and soon becomes into a brutal tyrant, killing continually to maintain his ruling power. At the end, Lady Macbeth ends up committing suicide, and Macbeth is beheaded by the rebels. The final prophecy of the witches is thus fulfilled.

Though the opera, *Macbeth*, is reworked, it is still the work of the young Verdi in nature. The Verdi then might not know enough about the human voice, resulting in the stunningly attractive Lady Macbeth, but also extremely difficult to be sung. Prior to this work, evil of the female roles in operas is mostly bred out of hatred by love, but the evil of Lady Macbeth belongs to no situation of this kind, but to the kind that bred out of the ambition craving power, which is evil of the evil. The music requires

the singer to act, to sing, and to accomplish both recitatives and florid singing. When Lady Macbeth collapses into the hysterical madness, Verdi even builds up a creepy sleepwalking scene in the music, making her rave out the unknown, unspeakable sin. With the leading female role of such power and strength, no wonder the composer had to strengthen the dramatic tension in *Macbeth*. When the death of Lady Macbeth is told, Verdi lets Macbeth sing directly the famous quote describing life, telling us "It is a tale/ Told by an idiot, full of sound and fury/ Signifying nothing," integrating Shakespearean classic and the brilliant music, with the Verdi baritone flaunting their theatrical charm. It is extremely satisfying to be in the live performance. For both *Lady Macbeth* and *Macbeth*, Shakespeare and Verdi transform the evil desire aching for power into a kind of beauty, turning it into the wickedly gorgeous *Flowers of Evil* on the stage.

The program with such brilliance must be a great companion for you to enhance your knowledge about Shakespeare. Don't ever miss the precious opportunity to encounter the ingenious literature and music, and let

us take off to the sky on the plane with the superb designs of the composers and "listen" to Shakespeare.

English translation by Ke-Chiao Cheng

CHIAO Yuan-Pu: Music critic, Ph.D. of Musicology at King's College London

乐季聚焦
In Focus

4

纪念肖斯塔科维奇诞辰 110 周年
110 Years of Shostakovich's Birth

弦外有聲
Music
Speaks...

秘境肖声

SHOSTAKOVICH
UNCOVERED

2016.06.10

哈努·林图 Hannu Lintu

D 小调第五交响曲, Op.47 肖斯塔科维奇

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

2016.08.26

克劳斯·彼得·弗洛 Claus Peter Flor

C 小调第八交响曲, Op.65 肖斯塔科维奇

Symphony No.8 in C minor, Op.65 Shostakovich

2016.10.09

吕嘉 LÜ Jia

森林之歌, Op.8 肖斯塔科维奇

Song of the Forests, Op.8 Shostakovich

2017.02.25

帕沃·柯岗 Pavel Kogan

E 小调第十交响曲, Op.93 肖斯塔科维奇

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

肖斯塔科维奇：兼具深度与温度的旅程

问：高建 答：张国勇

张老师，前段时间，网上一些音乐爱好者在讨论一个非常有意思的问题：谁是世界上“最后一位”古典作曲家？在答案中，许多人提到了肖斯塔科维奇。这从侧面反映出肖斯塔科维奇在西方音乐史中微妙的位置。作为肖斯塔科维奇研究的专家，您对此怎么看？

我想先谈第一个问题：为什么听众会有这样的感觉？我想是因为听众的欣赏水平在提高。按道理说，肖斯塔科维奇也是二十世纪的作曲家，可以划归为现代主义作曲家。如果是在 50 年前，我们也许也接受不了他的作品。然而随着我们接触和聆听到了更多的音乐，听众的欣赏水平和审美深度都在提升，过去接受不了的东西慢慢变得可以接受，所以才显得肖斯塔科维奇是“最后一位”古典音乐作曲家。也许再过 30 年，这个看法会改变。

第二个问题：肖斯塔科维奇在西方音乐史的地位。我并不认为自己是所谓肖斯塔科维奇音乐的专家，只是我相对其他中国指挥家来说，演出他作品的次数最多，也自然在不断接触中自然了解得更深一些。我个人认为，肖斯塔科维奇是二十世纪近代音乐史中最伟大的一位作曲家，原因有三：

首先，与他之前的作曲家相比，肖斯塔科维奇独特的音乐语言、和声、曲式结构以及他对音乐内涵的挖掘，是到了新的深度和层次的。其次，与他之后的作曲家，比如梅西安、利盖蒂等人相比，他的音乐更加有人情味，更能够被普通听众所接受。我认为一部没人演奏、没人聆听的作品就等于是仅仅存在于谱面上的符号，就像一把顶级的斯特拉迪瓦里小提琴如果不用来演奏，只能看做精美的木头，那将是没有生命力的。肖斯塔科维奇的音乐恰恰是可听性很强的，在旋律性上是更具有亲和力的。第三，肖斯塔科维奇是一位思想家、哲学家，他的作品内涵很深，包含了十分浓郁的人文情怀。在他的作品中你能听到非常强烈的爱、恨、彷徨、愤怒、抨击……几乎包含了一切人类的情感，并且把每种情感都做到了极致。反观二十世纪的其他作曲家，从之前的普罗科菲耶夫，到之后的潘德列茨基，他们的作品都更偏理性，更注重形式之美。我不否认形式美的重要，但在听众的接受程度上，他们的确没有达到肖斯塔科维奇的程度。

即使将尺度放宽到整个西方音乐史，能兼具以上三点的作曲家也不是很多，所以我认为肖斯塔科维奇是二十世纪最伟大的作曲家。

从 1926 年创作出自己的毕业作品第一交响曲之后的近半个世纪中，肖斯塔科维奇共写了 15 部交响曲，这个数量其实在贝多芬之后的重要作曲家中已经是很高的了。英国广播公司（BBC）在 2011 年拍摄的四集纪录片《交响曲》当中也把肖斯塔科维奇作为最后一位作曲家来介绍，可见他对于交响曲这个音乐体裁的意义。如果回顾这十五部交响曲，您会把它们分成哪些阶段呢？

在谈论这个问题之前我想讲一个艺术作品的欣赏方式，我时常建议一个乐团或是一位音乐爱好者，在试图真正了解一位作曲家的时候，将他最早期的作品和最晚期的作品放在一起对比聆听，也就是从两端去感受，然后慢慢“填满”中间的作品。不仅局限在音乐中，其他的艺术门类也可以做这样的尝试。

如果我们用这种方法去观察贝多芬，就会发现他的创作几乎是一个“直线上升”的过程：从第一交响曲的简单淳朴，到第九交响曲的宏伟庞大；歌剧大师威尔第也是如此，从比较早期的《阿蒂拉》到晚期的《法斯塔夫》。相比之下，肖斯塔科维奇的这十五部交响曲就不是这样，我将其形容为“波浪前进、螺旋上升”。

他的第一交响曲，充满朝气，音乐语言也非常朴素，随着他越来越多地受到近现代作曲技法的影响，他开始希望自己能有新的突破，第四交响曲就是这个突破点。这部作品结构极其庞大，音乐也晦涩难懂，自诞生之日就遭到了舆论批评，甚至在长达 25 年的时间内被禁止演出。这也是他职业生涯的一个挫折，从高峰跌入谷底。

第二个上升期就是从第五交响曲到第九交响曲，肖斯塔科维奇重新调整了自己创作风格，同时也经历了第二次世界大战的洗礼。所谓“时势造英雄”，在残酷的战争中，在直面生死离别的场景中，他的爱国主义情怀和创作热情被最大限度的调动，也写出了“战争三部曲”（即第七、第八、第九交响曲）。

接下来的第十到第十二交响曲可以被看作是一个“平稳期”，而第十三、十四两部交响曲则达到了无以复加的程度，我觉得这是整个二十世纪最伟大的交响曲，创作技巧达到了巅峰。此时的肖斯塔科维奇已经完全摆脱了第一、第五、第七交响曲的那种相对通俗的音乐语言。在这之后，一个“断崖式”的下降，结束在第十五交响曲中。在这部作品里，病入膏肓的作曲家不得不直面“死亡”这一课题，参透人生的他回归最初的童真，运用旋律化的十二音技法创作，在童话般的弱奏中结束，仿佛走向天堂。

就像我们每一个人的成长，从无知到睿智，从幼稚到成熟，这个过程通常不是一路向前，而是充满反复的。在肖斯塔科维奇交响曲写作的“三次波动”中，我们完全可以感受到这些。

我第一次聆听肖斯塔科维奇的作品就是他的第五交响曲，给我留下最深印象的是第一乐章的发展部，军鼓的敲击引出非常紧张、充满压迫感的音乐后，突然浮现了长笛和圆号天籁般的二重奏，那一瞬间我愣在那里，问自己“世界上怎么会有这么好听的音乐”？后来事实也证明这部作品成为了他上演率最高、受众最广的交响曲之一，您觉得这部作品反映出肖斯塔科维奇怎样的气质呢？

应该说第五交响曲是肖斯塔科维奇音乐创作中的“里程碑”，对他日后的创作有非常重要的意义。正如我前面谈到的，在第四交响曲完成后，肖斯塔科维奇遭受了很多的攻击，比如批判他“走进了形式主义的误区”。作为一个内心敏感、自尊心很强的作曲家，肖斯塔科维奇一定是痛苦的，他陷入一种挣扎之中。

在短暂的沉寂之后，他拿出了第五交响曲。这部作品的语言可能是他所有交响曲中最通俗的，但是请注意，“通俗”不等于“庸俗”，他并没有降低自己的音乐格调以及在创作上的孜孜追求。他还是想用抽象的音乐语言来表达自己的内心情感，这部作品仍然充满了浓郁的人情味。

正如你提到的，它的第一乐章有一种愉悦的美，第四乐章结束在 D 大调上，在辉煌的号角声中呈现出一片光明，这都令它很容易被人接受。但是同时，当我们聆听它的第三乐章中大提琴与低音提琴充满张力的旋律，像鞭子一样肆意抽答时，就不会再简单地把它看作是某种单一情绪的抒发了。在这些音乐段落中，我经常感觉到肖斯塔科维奇的音乐像是鲁迅的文章，辛辣、犀利，同时充满了彷徨与苦闷。最终，这部作品也获得了斯大林的赞扬与肯定，为肖斯塔科维奇日后的音乐创作打开了一扇大门。

肖斯塔科维奇的第八交响创作于苏联的“卫国战争”期间，这部完成于 1943 年的作品，经常被人和他的第七交响曲“列宁格勒”进行对比。前者有很强的故事性，用音乐把战争场面勾勒得淋漓尽致，但第八交响曲中，“爆炸和释放”又被“隐忍和张力”替代。指挥大师库塞维斯基谈到这部作品第一乐章的柔板段落时，称“其人类情感的力量是超越一切我们这个时代所创造的事物”。您怎样评价这部作品呢？

的确，第八交响曲和之前的第七交响曲“列宁格勒”太不一样了。第七交响曲充满了画面感，形象非常鲜明。乐曲伊始，壮丽的大调代表团结的苏联人民反抗侵略者，而当小军鼓敲响，猥琐、阴暗的敌人形象立刻出现，C 大调的结尾象征胜利的凯旋……可以说是一部爱憎分明善恶明晰的交响曲。

但是在第八交响曲中，这些都被抽象的隐喻所替代。当时苏联卫国战争已经浮现了胜利曙光，全世界反法西斯战争也到达了转折点。这时，肖斯塔科维奇作为一个伟大的人文主义者的特质就体现出来了。他站在废墟上，思考的不仅是眼前的胜败存亡，而是整个人类为何会陷入这样惨烈的困境？庞大的第八交响曲充满了复杂的音乐技巧，比如高难度的赋格手法，还有大量复合拍子营造出的“舞蹈性”。他不是在玩弄技巧，而是试图在这种不平衡的音乐状态中描写“扭曲的美”，并以此代表人性扭曲、丑恶的一面。和第十五交响曲一样，第八交响曲以弱奏结束，但这个音符的消逝并非胜利在望时的欣喜，而是代表了我们要走向永恒的沉思。可以说，在第八交响曲中，肖斯塔科维奇站在了更高的角度关怀人类的悲喜命运。相比第五交响曲，无论是从演奏还是欣赏的角度，这部作品都需要我们多做些功课，而国家大剧院管弦乐团选择演奏这部作品，说明他们有勇气、有思想。



探讨音乐家对于某位作曲家甚至是某部作品的偏爱是一件很有意思的事情，当我们把目光对准指挥界的绝对焦点卡拉扬的时候，就会发现他对于肖斯塔科维奇的第十交响曲是情有独钟的，1969年他率领柏林爱乐乐团访问苏联的时候也在莫斯科演绎了这部作品，而作曲家就坐在台下。张老师您觉得第十交响曲有什么特殊魅力呢？

肖斯塔科维奇第十交响曲是我在莫斯科国立柴科夫斯基音乐学院的毕业演出作品。当时在莫斯科音乐学院大厅，我指挥俄罗斯国家交响乐团演奏这部作品。在我看来，这是一部真正的交响曲，也是最典型的“肖斯塔科维奇的交响曲”。在这里，作曲家完全摒弃了最初的情景描写、历史场景再现，或者是为了表示自我立场和态度而创作的想法。如果说在第四交响曲中，他对于技法和思想深度相结合的尝试还稍显生硬、导致作品的晦涩难懂的话，那么第十交响曲则完全达到了炉火纯青的程度。

这部交响曲的开头，是低音提琴演奏断断续续的旋律碎片，就像一个陷入沉思的人，想到了什么，却又忽然忘记了，整部作品就在这样模糊的引子中展开，可以说把人生的挣扎与磨难都写进去了，同时在和声、曲式等技法上也无可挑剔，完全符合交响曲的逻辑。你提到卡拉扬偏爱这部作品，我想这也是出于指挥家的综合考虑，他要选择适合自己发挥的作品，如果作品过于具象和明确，那就等于让诠释者“戴着镣铐跳舞”，所以一部无标题的第十交响曲，有理由获得青睐。

也许是由于肖斯塔科维奇把创作重点放在了交响曲和弦乐四重奏上，人们有时会对他有种普遍存在的解读，认为他似乎是个比较保守的作曲家。事实上，他有许多创新，创作于1949年的清唱剧《森林之歌》就是一个典型。清唱剧本来与宗教音乐有着紧密联系，却被他结合俄罗斯民歌素材，创作成这样一部以讴歌胜利、赞美光明为主题的作品，您怎样看待这部作品呢？

首先我觉得肖斯塔科维奇并不保守，我甚至认为他是那一时期所有苏联作曲家当中最富创新精神的一位。虽然他使用的创作体裁看起来很常规，但正是这种均衡、广泛的涉猎和尝试才让他的音乐自成体系，形成鲜明的个人风格。很值得一提的是肖斯塔科维奇创作了大量的电影配乐，与他的芭蕾舞音乐和器乐独奏作品一样，这些音乐都非常出色，全面地展现了他的音乐才华。

具体说到《森林之歌》，这是一部清唱剧。有了歌词，当然就比纯音乐更容易打动人，也更好理解，因为作品要表达的内容直白地告诉了听众。正如你所说，这是一部讴歌胜利、赞美光明的作品，这与我们认知中那个充满忧思与苦难的肖斯塔科维奇的形象好像并不符合，但我觉得这并不矛盾。因为生活并不是永远在苦难之中的，这样的人生既不现实也很难持续，他的生命中也有欢乐。比如他写给自己的儿子马克西姆的第二钢琴协奏曲就非常的天真、活泼，你能感觉到里面有一种慈祥的父爱。生活中的肖斯塔科维奇其实是一个很爱开玩笑、很幽默的人，只不过长了一张深沉的脸。

《森林之歌》是我担任上海歌剧院院长之后排演的第一部作品，我认为它的写作技法确实不俗，选择清唱剧的体裁配以积极向上的歌词，借用森林等意象来歌颂阳光、歌颂和平、歌颂社会主义的欣欣向荣，我相信他是发自内心的。特别是在二战结束后，整个苏联在昂扬的斗志鼓舞下开始了重建家园的奋斗，那种发自内心

的热情是不应该怀疑的。

我很高兴国家大剧院管弦乐团在新的乐季中选择这样一部作品，因为肖斯塔科维奇的合唱写得非常好，音域的选择、设计都很适合合唱团发挥，而国家大剧院的合唱团又是国内最优秀的，相信这会是一次非常优秀的演绎。

不管是生前还是身后，围绕肖斯塔科维奇的争论始终没有停止过，对他的作品也始终有各个角度的解读。但我个人觉得既然肖斯塔科维奇是一个伟大的音乐家，他的作品中一定有超越时代的人文主义。您觉得为什么我们今天依然需要聆听他的音乐？

正如我一开始讲的，肖斯塔科维奇是一位思想家和哲学家，是对深切关注人类苦难、人文情怀深厚的人，也是心灵敏感、充满同情、嫉恶如仇、崇尚真善美的人。

我时常觉得我们所处的时代中，有太多的人被物质遮住了双眼。在社会经济飞速增长的形势下，炫富、攀比、拜金主义等等观念驱使下的现象也不断涌现，让这个时代显得有些混沌。也正因这样，我们国家自上而下开始注重文化建设，树立核心价值观，抵制低俗文化蔓延。我认为这都是极有必要的，因为一个民族是不能缺失灵魂和深层思考的。如果说娱乐节目可以简单地以收视率、发行量、票房来衡量，那么文化的建设发展则绝对不行！试想，如果我们一切以市场为导向，谁还去听、去演肖斯塔科维奇？谁还会静下心来想一想人类的苦难、想想如何充实我们的精神世界？我们干脆都走进体育馆，挥舞着荧光棒听一场热闹喧嚣的演唱会好了。这不是非要比出高和低，而是不同的艺术作品承担着不同的社会意义和功能。这个社会，这个时代，需要深沉的思考，需要肖斯塔科维奇！我也相信，国家大剧院管弦乐团的新乐季，会让那些有心灵追求的观众满载而归。

高建：乐评人，国家大剧院工作人员。

张国勇：上海音乐学院指挥系系主任，青岛交响乐团艺术总监。

Shostakovich: A Journey of Warmth and Depth

Interviewer: Jian Gao Interviewee: Guoyong Zhang

Maestro, there has been an interesting discussion on the Internet recently, raising the question: who is "the last" classical composer? And among the answers, many are Shostakovich. This reflects the subtle position of Shostakovich in the Western music history. As an expert of Shostakovich, how do you think about this?

I'd like to answer the first question: why they feel it this way? I think it's because the aesthetics of the audience have been improving. Reasonably speaking, Shostakovich is one of the twentieth-century composers, and can be categorized as a modernist composer. If it was 50 years ago, we might not be able to accept his works. However, as the audience expose themselves to more music, the width and the depth of music appreciation are both growing, and they can accept what was unacceptable. That's why Shostakovich appears to be "the last" classical composer to them. This opinion may be changed in another three decades.

The second question is about the position of Shostakovich in the Western music history. I don't think that I'm an expert of his music. It's just that I've performed more of his works compared to other Chinese conductors, hence naturally I've grown to know his works better during the constant familiarization. To me, Shostakovich is the greatest composer in the twentieth-music-history. There are three reasons:

First, compared to the composers before him, the unique music language, harmony, structures and the exploration of the music meanings in his music have reached a new depth. Secondly, compared to the composers after him, such as Messiaen and Ligeti, his music sounds more humane, and can be accepted by a general audience. I believe that a piece which no one performs and no one listens to is merely a set of symbols on the score, just like a Stradivari violin not being played can be seen as just a piece of fine woodwork, which is completely lifeless. The music of Shostakovich is just pleasant to ears, and friendlier by the melodies. Thirdly, Shostakovich was a thinker and a philosopher, whose works contain profound connotations and strong concern for humanity. In his works you can find fierce emotions of almost all kinds, such as love, hatred, bafflement, fury, and censure, and each of which is pushed to the utmost. In contrast to Shostakovich, other composers in the 20th century leaned more on rationality, from Prokofiev before him to the later Penderecki, and emphasized more the beauty of form. I do not deny the importance of beauty of form, but indeed, in the acceptance of the audience, they did not reach the level that Shostakovich achieved.

Even if we put the scope to examine the entire Western music history, the composers who cover all the three aspects are not too many, therefore, in my opinion, Shostakovich is the greatest composer in the 20th century.

After creating his graduation piece, Symphony No.1 in 1926, since when he had composed fifteen symphonies in the nearly half a century. That's a large amount among the composers after Beethoven. In Symphony, the four-episode documentaries BBC produced in 2011, Shostakovich is introduced as the last composer in the series, meaning obviously his historical position in the genre. Retrospectively speaking, what periods would you categorize his fifteen symphonies into?

Before we talk about this, I'd like to share an approach to appreciate art works. I often suggest an orchestra or a music lover to observe the earliest and the last works of a single composer when they're trying to understand the composer. In a nutshell, it's to perceive from the two ends, and to "fill in" the works in the middle. This method can not only be applied to music, but to other fields of art.

If we approach Beethoven with this method, we can find that the process of his works almost contours a rising line: from the simplicity of Symphony No.1 to the magnificence of Symphony No.9; we can observe the same situation in the works of Verdi, a master opera composer, from Oberto and Nabucco at the beginning to the spectacular Otello and Falstaff. In contrast, the fifteen symphonies of Shostakovich are not like this, and I describe the process of his creation as "surging forward and whirling up."

His Symphony No.1 is energetic with simple and modest music language. As he was influenced more and more by the modern composing techniques, he started to anticipate a new breakthrough of his own, and Symphony No. 4 marks the threshold. Symphony No.4 is enormous in structure and obscure in language, and it had been bashed since day one and banned for 25 years. This is a huge setback in his career, yanking him from the summit to the bottom.

The second rise is between Symphony No.5 and Symphony No.9, during which period Shostakovich had re-adjusted his composing style, and also experienced World War II. As the saying goes, "Time makes the man." In the face of death and separation during the cruel war, both his patriotism and creative enthusiasm were motivated to the maximum, bringing the births of his "war trilogy": Symphonies No.7, 8 and 9.

The following Symphonies No.10 to 12 can be seen as a low plateau, while No.13 and 14 reach the utmost perfection. In my opinion, they are the greatest symphonies in the entire 20th century, in which the composing techniques soar to the peak. Shostakovich at this time had completely shaken off the relatively popular music language in Symphonies No.1, 5 and 7. Later comes a "cliff-like" plummet which ends in Symphony No.15. In this work, the moribund composer who had tasted every bit of life is forced to face the death, and return to the foremost childlike innocence. The piece is created using the melodized twelve-tone series, and ends in the fairytale-like faint volume, as if treading to the paradise.

Just like the growth of every one of us, from ignorance to wisdom and from childishness to maturity, the process is usually not so straight-forward, but full of loops and relapses. In the "three fluctuations" of Shostakovich's symphony composing, we can be fully aware of these.



The first Shostakovich's work I listened to is Symphony No.5, and I was impressed the most by the development in the first movement, after the snare drum unveiling a section of tense and oppressive music, the angelic duet of a flute and a horn suddenly emerged, and I was stunned at the moment, asking myself: "Why on earth is there such beautiful music in the world?" It turned out that the work has become one of the most performed and widely welcomed symphonies of his. What kind of temperament of Shostakovich do you think this work reflects?

We should put it this way that the Fifth is a milestone in Shostakovich's creation and it had influenced his later works in a very significant way. As I talked about earlier, after Symphony No. 4 was completed, Shostakovich suffered a lot of criticism, like one of which lambasting him "walking into the labyrinth of misunderstanding formalism." As a sensitive and highly-esteemed composer, Shostakovich must have been painful, and fallen into a struggling.

After a brief silence, he served the public Symphony No. 5. The language used in this work may be the most popular of all his symphonies, but please note that "popular" does not equal "kitsch." He did not lower his own levels of music taste and his diligent pursuit of creation. He still wanted to express the inner feelings with abstract musical language, and this work is still full of strong touches of humanity.

As you mentioned, there is a pleasant beauty in the first movement, and the fourth movement ends in D major, with the glorious sound of cornets and trumpets shedding the brightness. All these characteristics have made it very easy for people to accept this piece. But at the same time, when we listen to the third movement, melodies full of tension are unleashed by celli and double basses, recklessly flogging like a whip, we can no more consider this as some kind of expression of a single sentiment. In these music passages, I often feel like reading Lu Xun's articles in Shostakovich's music: sharp, piercing and full of sense of loss and anguish at the same time. Finally, this work received the praise and recognition of Joseph Stalin, opening a gate for Shostakovich's music creation afterward.

Symphony No.8 was composed during the "Great Patriotic War" of the Soviet Union. This work was completed in 1943, and has been compared very often since with Symphony No.7, "Leningrad." The former has an intense story, the war scenes are vividly depicted in music, but in No.8, the "explosion and release" are replaced by "tolerance and tension." When Serge Koussevitzky talked about the adagio paragraph of the first movement in this work, he described that "the power of human emotion in it goes beyond everything we've created in our time." How do you evaluate this work?

Indeed, the Eighth differs so much from Symphony No.7, "Leningrad." The Seventh is full of images, vivid and clear. At the beginning of the work, the majestic major key represents the unity of the Soviet people against the invaders; when the snare drum sounded, the imagery of the wretched, dark enemy appears immediately; and at the end comes the C major which symbols the victorious triumph - We can say that it is a symphony with obvious polarities of "love and hatred", "good and evil" in it.

But in Symphony No.8, these traits I just mentioned are replaced by abstract metaphors. At that time, the sunlight of victorious dawn began to stream in for the Great Patriotic War, and the world-wide anti-fascist wars also reached a turning point. And we can see that the qualities of Shostakovich as a great humanist was manifested. He stood on the ruins, thinking about not only the victory or defeat in front of him, but the reason why the whole human race stumbled into this tragedy. The enormous Symphony No.8 is full of complex music techniques, such as highly difficult fugue, and the "dancing qualities" woven by a lot of compound meters. He was not showing off, but trying to describe the "grotesque and twisted beauty" in this imbalance of music, trying to use it representing the twisted, ugly side of humanity. Just like No.15, Symphony No.8 also ends with the volume of piano, but the vanishing of the notes here is not the joy at the triumphant moment, but the meditation and contemplation on our path towards eternity. It can be said that, in Symphony No.8, Shostakovich stands on a higher horizon, caring for humankind. Compared with Symphony No.5, Symphony No.8 requires both performers and the audience to do more researches, and the NCPA Orchestra shows its courage and wisdom by choosing to stage this piece.

It's pretty interesting to explore a musician's preference for a particular composer or even a piece. When we put the spotlight on Karajan, the canon among conductors, we can find that Shostakovich's Symphony No.10 is definitely his fave. In 1969, when he visited the Soviet Union with Berliner Philharmoniker, he interpreted the piece in Moscow, with the composer sitting in the auditorium. Is there some charismatic charm in the Tenth, Maestro?

Symphony No.10 was in the repertoire of my graduation performance at the Moscow State Conservatory P. I. Tchaikovsky. I conducted the Russian State Symphony Orchestra to perform this piece in the Great Hall of Moscow Conservatory. In my opinion, this is a true symphony, and it's the most typical "Shostakovich symphony." Here, the composer completely abandoned the initial depiction of the scenes, the reproduction of historical settings, or the ideas to create in order to manifest his own position and attitude. If it can be said that the attempt to combine techniques and thoughts turned out to be a bit raw in Symphony No.4, resulting in the obscurity of the work, the Symphony No.10 can be regarded as a complete attainment of perfection.

The symphony begins with the melodic fragments, just like a person who's pondering, recalling something but the idea slides away in a sudden. The whole piece spans out with this ambiguous introduction. We can say that the struggles and tribulations in life are enclosed in the piece, and some techniques in it such as harmony and form are impeccable, completely fitting the logic of symphony. You mentioned that Karajan preferred this work, and I think his choice is out of comprehensive consideration of a conductor, I mean, he had to choose the work which can be a suitable canvas for him to paint on, and if the work is too concrete and explicit, the interpreter has to "dance in shackles." Therefore, Symphony No.10 as non-program music is a good reason to be preferred.

Supposedly because Shostakovich focused on the creation of symphonies and quartets, there have been a prevalent impression about him among people, tagging him to be a relatively conservative composer. As a matter of fact, there's a lot of innovation in his works, the oratorio *Song of the Forests* composed in 1949 can be raised as a classic example. Oratorios have been originally closely linked with religious music, but he combined this genre with Russian folk materials, and created a work to eulogize the victory and to praise the glory. How do you think about this work?

First, I don't think Shostakovich is conservative at all. I even believe that he was the most innovative Soviet composer among all at that time. Although the genre he chose seem routinely normative, but it is the balanced and wide range of music tastes and attempts that make his style so sharp and self-contained. It is worth mentioning that Shostakovich composed a lot of film music, and just like his ballet music and solo instrumental works, they're all outstanding vehicles of his musical talent.

Let's talk about *Song of the Forests*, which is an oratorio, in a more concrete way. With the lyrics, of course, it becomes more evocative and understandable for people than absolute music is, because what is to be expressed is laid out bluntly in front of the audience. As you said, the work is to eulogize the victory and to praise the glory, which does not seem in line with our understanding of the worrying and suffering image of Shostakovich, but I think they are actually not contradictory. Because life is not always in misery. If life were like this, it's neither practical nor easy to sustain. And he had joy in his life as well. For example, Piano Concerto No.2 he composed for his son Maxim is very innocent and lively, and you can feel a kind of fatherly love in it. Shostakovich in real life was actually a very humorous person, who often joked around. He just had a serious face. That's all.

Song of the Forests was the first work I rehearsed as the director of the Shanghai Opera House. To me, the composing techniques are quite excellent. The oratorio with positive lyrics and imagery of forests are deployed to praise the sun, peace, and the thriving of socialism, and by all these I believe that he meant it from the bottom of his heart. Especially after World War II, people of the entire Soviet Union began to rebuild their homes with the high morale in minds, and the kind of genuine enthusiasm should not be questioned.

I'm glad that NCPA Orchestra chose such a work in the new season, because Shostakovich's choral works are fantastic. The deployment of range and music settings are very suitable for the chorus to flaunt the abilities. Plus, the NCPA Chorus is the top one in China, so I believe that this will be an excellent interpretation.

Whether in his lifetime or posthumously, controversy over Shostakovich has never stopped, and there have always been interpretations from various perspectives. But I personally feel that since Shostakovich is a great musician, there must be some timeless humanism across boundaries of all time. Why do you think that we still need to listen to his music today?

As I mentioned at first, Shostakovich was a great thinker and a philosopher, who had concentrated on torment with strong concern for humanity, and he was also a sensitive and sympathetic person who hated evil and embraced all the truth, goodness and beauty.

From time to time, it occurs to me that there are too many of people blinded by the material life in our times. Under the circumstances of rapid economic growth, the phenomena driven by concepts such as wealth-flaunting, vanity competition, money worship have kept on emerging, and have made this era somewhat chaotic. And these have drawn attention from our government in our country, making the officials began to focus on cultures more and started a top-down scheme to establish the core values, in order to prevent vulgar culture from spreading. I think this is very necessary, because a nation cannot afford the lack of soul and contemplation. Maybe the entertainment industries can be simply measured by television ratings, circulation, or the box office, but these assessment tools can definitely NOT be applied to the construction and development of culture! Just picture it: if everything was steered by the market, who would listen to and perform Shostakovich? Who would settle down in tranquility to think about human suffering, and to think about how to enrich our spirit? Why don't we just walk into the stadium, and join a loud and feverish pop concert, waving glow sticks. This is not a ranking in hierarchy; what I mean is that, different art works bear different social meanings and functions. This society and this era of ours need contemplation and Shostakovich! I also believe that in the coming music season, the NCPA Orchestra will satisfy those who pursue a spiritual experience.

English translation by Ke-Chiao Cheng

Jian Gao: Manager, NCPA Classical Channel

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弦外
有聲
*Music
Speaks...*

驻院艺术家
ARTIST-IN-RESIDENCE

陈其钢

Qigang Chen

旅法作曲家。青年时期就读于中央音乐学院，师从罗忠镕。1984 年赴法国深造，被音乐大师梅西安纳为关门弟子。

陈其钢近三十年间获奖无数，作品被世界各地广泛传播。1998 年曾出任贝桑松国际作曲大赛的评委会主席。2001 年管弦乐作品《五行》从全世界一千多部交响乐作品中脱颖而出，被选为英国 BBC 国际作

曲 “Master Prize” 的五首作品之一。2003 年 EMI/VIRGIN 唱片公司全球发行其作品专辑《蝶恋花》，被世界权威杂志《留声机》评为当时十佳古典音乐唱片之一。

2005 年获得法国音乐版权组织颁发的终身成就奖 –《交响乐大奖》。2007 – 2008 年，出任 2008 北京奥运会开幕式音乐总设计，并创作了奥运会主题歌《我和你》。

2012 年获法国最高学术机构“法兰西学院艺术院”颁发的年度音乐奖“罗西尼奖”。2013 年法国政府向陈其钢颁发“文学与艺术骑士勋章”。

自 2015 年起，陈其钢在浙江躬耕书院开办音乐工作坊，与年轻音乐人一起思考和探讨音乐创作的基本课题。

Qigang Chen studied at the Central Conservatory of Music in Beijing under Mr. Luo Zhongrong, before moving to France in 1984 where he furthered his studies, becoming the last student of Olivier Messiaen.

Chen's music has been performed around the world over the past three decades, winning him many accolades. In 2001 His orchestral work Wu Xing was selected from over 1000 entries as one of the five finalists of

the Masterprize Award, hosted by the BBC. In 2003, EMI/Virgin Classics released an album devoted to his music, including the highly acclaimed work Iris dévoilee. It was later voted by Gramophone Magazine as one of the Top Ten Classical Recordings of the Month. In 2005, He was awarded the Grand Prix de la Musique Symphonique by SACEM in recognition of his career achievement. He worked as Music Director of the Opening Ceremony of the 2008 Olympic Games in Beijing. In

2012, Chen was awarded the Rossini Award by the Academie des Beaux Arts de l'Institut de France. Most recently, in 2013, he was decorated with Chevalier de l'Ordre des arts et des lettres by the French government.

In 2015, he launched a composition workshop at Gonggeng College in Zhejiang Province, as a platform for dialogues with, and between, young musicians



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逝去的时光

Reflet d'un temps disparu

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Qigang Chen: From Destruction to Construction

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《逝去的时光》 为大提琴与交响乐团而作

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首演：1998 年 4 月 23 日 夏尔·迪图瓦指挥法国国家交响乐团，大提琴马友友

委约：法国广播电台

《逝去的时光》是陈其钢最有感而发的一部作品，表达了作者对过去美好时光的留恋。作品采用了古琴作品《梅花三弄》中耳熟能详的泛音旋律作主题，运用大提琴醇厚悠远的声线赋予清淡高雅的旋律主题更具人情味的表达，并作为唯一的主要动机贯穿全曲，描摹过往的娴雅时光。作品不断地通过西式的和声写法和差异调性的交叠，隐喻现代化生活的纷繁声响。对比呈现作者的今昔之感，使全曲跌宕起伏，气势恢宏。

《走西口》 为弦乐团而作

创作：2003 年

首演：2003 年 6 月 11 日 德国斯图加特室内乐团

委约：德国斯图加特室内乐团

《走西口》是一部为弦乐队而创的作品。作品既在宽广的音域跨度中呈现了丰满的层次，又在不同声部的交叠中呈现了和谐的音色。《走西口》是陕西人民离家外出谋生时演唱的情歌，曲调苍凉淳朴。作品法文名为：**L'Eloignement**，意为远离的意思。中文名一语双关，一方面表述民间的原创意境，另一方面表达作者离乡求学的个人所感。他以民歌《走西口》作为主题，抒发自己长年远离家乡，对于离别，变迁，憧憬与期待的复杂理解，道出游子对祖国、亲人的满腔思念。

《乱弹》 为交响乐团而作

创作：2014-2015 年

首演：2015 年 4 月 17 日 张弦指挥香港爱乐乐团

《乱弹》是作者对于自我个人风格的一次突破性实验。“乱弹”出现于清代，泛指除“昆山腔（即昆曲）”以外的戏曲声腔。“昆曲”象征为雅乐，较为舒缓。“乱弹”则代言俗乐，更为激越。作者有感于这种形式的对比，首度尝试突破自我一贯舒缓深邃的曲风，在《乱弹》中追求节奏感鲜明且富有激情的曲风，营造充满活力与生机的风格。作品由很小的动机素材经过反复跳跃，在不同的音区、速度、音色、节奏下进行重复和变化，最后表达了情绪的升华，营造出一份似是而非的情感宣泄。

《源》 为大型交响乐团而作

创作：1988

首演：1990 年 7 月 5 日 伊夫·普汉指挥法国广播爱乐乐团

委约：法国广播电台

《源》是陈其钢早期创作生涯的重要作品之一。留法初期，作者直面中西音乐创作理念间的迥然差异，感悟音乐内涵与西方先进作曲技术之间相辅相成的共存关系，秉持个人对于音乐内涵表达大于创作炫技的执着追求。作者尝试大胆地打破乐团常规摆台形式，将其分割为不同编制配比的小型组合，以舞台中心为轴向外分布，意在将乐团视为一件大型乐器追根溯源。通过西方管弦乐作曲技法的催化，赋予远古乐音一次跨时空的穿越。

Reflet d'un temps disparu for violoncello and orchestra

Composed in 1995-1996.

Premiered by Yoyo Ma and the Orchestre National de France, conducted by Charles Dutoit on April 23rd 1998.

Commissioned by Radio France.

Reflet d'un temps disparu is the most heartfelt work of Qigang Chen, expressing the composer’s nostalgia for the good old days. The well-known overtone melody in the famous Guqin piece, Mei Hua San Nong (Three Capricious Moments of the Plum Flowers), is employed as theme in this work. The rich and contemplating sound of cello gifts the elegant theme a more humane touch, and the only main motive throughout the piece, illustrating the graceful leisure life style in the old times. The work keeps employing Western harmonies andoverlapping of different keys, implying the varied utterances in modern life, and puts the senses of the past and present in contrast, making the whole piece flow and fluctuate, simply magnificent.

L'Eloignement for string orchestra

Composed in 2003.

Premiered by Orchestre de chambre de Stuttgart on June 11th 2003.

Commissioned by Orchestre de chambre de Stuttgart.

L'Eloignement is a work for a string orchestra. The work not only presents a full spectrum in a wide range, but also shows a harmonious sound in overlapping of different parts. Zou Xi Kou is a love song sung by Shaanxi people who live away from home, with a tune simple but desolate. The title in French, L'Eloignement, means being far away. There’s a pun in the Chinese title: on the one hand, it tells the ambience of original folk life, on the other hand, it articulates the composer's personal feelings studying away from home. Chen takes the folk song, Zou Xi Kou (Out of the West Pass), as the theme, venting his complex understanding about leave, transition, hope and expectation during many years away from home. The piece is filled with his complex of nostalgia.

Luan Tan for orchestra

Composed in 2014-15.

Premiered by Hong Kong Philharmonic Orchestra conducted by Xian Zhang.

Luan Tan is a breakthrough experiment on the composer's personal style. "Luan Tan", which appeared in the Qing Dynasty, refers to the opera singing styles other than "Kunshan style (Kunqu)". "Kunqu", as a symbol of Yayue (elegant music), is more soothing. "Luan Tan", on the other hand, is more intense as Suyue (folk music). The composer is inspired by the contrast between two forms, taking his first attempt to break his own self-consistent soothing but profound music style, and turns to pursue a distinctively rhythmic and passionate style, creating a vibrant and energetic atmosphere. The work is consisted of repetitions and variations of a tiny motive, which takes its free bounces repeatedly, in different registers, speeds, timbres, and rhythms. At the end, the piece expresses the emotional sublimation, creating a specious sentimental catharsis.

Yuan for symphonic orchestra

Composed in 1988.

Premiered by the Philharmonic Orchestra of Radio France with Yves Prin on July 5th 1990.

Commissioned by Radio France.

Yuan (Origins) is one of the important works of Qigang Chen in his early career. Early in France, the composer confronted the utterly differences between Chinese and Western music concepts, and was enlightened, realizing the coexistence of musical content and the Western advanced composing techniques. Therefore, he sticks to his preference for expressing the inner nature of the work over the fancy composing techniques. Chen boldly attempts to break the conventional set-up of the orchestra, and divides it into small groups with different instrumentations, which radiate from the stage center. He intends to view the orchestra as a large piece of music instrument tracing back to archaic music. Through the catalyzing of the Western orchestral composing techniques, the ancient tunes can go through time and space to be here with us.

陈其钢的音乐自画像

问：任小珑 答：陈其钢

在你看来，人类为什么会有音乐这样一种神奇的艺术形式？

我觉得，音乐与其他艺术形式不一样，早在人类文明发迹之前，他就已经存在于大自然之中。音乐与自然界的所有声响一样，频率的震动是他发声的基本原理。这也就解释了一个现象：为什么拥有绝对音高的人，都能敏感地辨别出自然声响的音高。所以说，音乐是最神奇的一种艺术形式，它与这个世界的自然规律直接相连。在当下音乐有调性与无调性的争论中，普遍认为自然规律是有调性的。而出身于大自然的音乐当然也会寻求道法自然，所以，当调性被破坏时，人类耳朵便会不悦。最初，人们或是巧合地找到了音乐表达与自然规律的吻合，但后来发现这种吻合度越来越高，也就出现了音乐创造的章法，如和声、泛音等规律。

音乐和美术、诗歌、文学、戏剧等一样，都是人类精神世界的重要艺术形式，但你觉得音乐和其他这些艺术形式相比有什么特殊吗？

音乐的特性其实就是一个时间艺术：它首先需要在空间中震响，靠空气震动传达到大脑，再引起人的应。这就和其他任何艺术都不一样，而且它没有任何明确的释义作为信号。比如我们说“你好”就是“你好”，音乐不可能直接说出“你好”之类的具体语言，但是音乐可以表现温情与伤感。而且，音乐还特别神奇，浪漫主义时期的音乐都是有旋律的，那么它能够表现的空间就是人们的激情。而到了 20 世纪以后，很多音乐不再有旋律了。它表现的内容反而像抽象绘画一样，比原来具象化的想象空间更大。我自己更多的是游移于这两种表现方式之间。

譬如，在创作影视音乐的时候，我会根据导演和影像的要求创作旋律性较强的音乐；在表现中国古典意境的时候，我会启用一些中国古典的旋律素材。这时旋律就自然存在于作品之中，但有时旋律化的表现方式也会限制思维。譬如《乱弹》这部作品，它是将一个很小的动机素材经过反复跳跃，在不同的音区、速度、音色、节奏下进行重复和变化，最后表达了一种情绪的升华，这其实是音乐最擅长营造的表达效果：一种摸不着的情绪。这是绘画、戏剧等艺术形式完全不能企及的。音乐没有语言、肢体、颜色等具象的表达载体，但这个劣势恰恰成了它的优势。

正因音乐与自然最贴近，它所能够表现的语言空间是十分宽泛的，表现力量也非常之大。能听懂音乐的人，能为之震颤和兴奋，能感受到痛苦、吃惊、生气等等。譬如，有人在音乐会中无需过多讲解，在听到某个章节时会不由自主的落泪，这就是真正的自然人。这也佐证了音乐与人沟通的力量是超越作曲技法与艺术观念的。

在德国哲学家叔本华眼中，音乐是最高的艺术形式，因为它是人类意志和思想最直接的复制，没有借助任何第三方的中间手段。你怎么看待这个观点？

我比较赞同，但也有略加空泛的认识。音乐是人类精神状态的反应，而不是仅仅局限于思想。思想是具象的，状态则是可以提升、改变和引导的。音乐是一个没有边际的空间，可以涵盖所有感觉。因而音乐触动与传导的力量是其他任何艺术形式所无法代替的。

有时，我们仿佛会觉得：音乐在对我们说话和娓娓道来，这也正是我们希望通过“弦外有声”这个主题去探讨的话题。在你看来，音乐是如何实现自己的表达目的？

语言和文字是可以编辑的，但音乐不能直接诉诸语言。它是更包容和抽象的一种语言形式。正是这个特点使得音乐让你感到无限的内容、无限的表达潜能。

不同的人可能会从音乐中听到不同的声音，而作曲家自己心中也会有不同的声音。那么，在你看来，这些不同的声音到底有没有对错之辩？当不同的人围绕你的音乐向你直言讲述不同观点时，你作为作曲家，会有什么回应呢？

我认为音乐没有对错，只有庸俗与高雅之分。在任何一个历史时代和状态之下，大多数为庸人。陀思妥耶夫斯基的作品中曾如是表达：“天才永远想着一般人不敢想的事，做着一般人不敢做的事情，他们的行为在一般人眼里是非常怪异的，却受着一般人的管制、压抑、打击、谩骂、甚至是死亡。”这些人活在将来，在庸俗的地方是活不下去的。极个别的天才，永远活在将来。所有的艺术家都是渴望认同的，可大多数时候是不能得到认同的，尤其是在同时代人们的眼中。我对此习以为常，激烈的批评甚至会让我反思，而这种反思也是很有必要的。它能够使我拓展，让我更加坚定自己的道路。

在你心中，究竟什么样的音乐，才是最好的音乐？或者说，音乐作品在哪个方面做到什么维度，你才认为它已经把天赋职责做到了极致，才算得上真正尽职尽责的音乐？

人能够在音乐中不受任何限制地、最充分地展现自己的想象空间，这就是音乐之所以能够影响和改造其它艺术形式、甚至改造社会关系结构的根本力量所在。所以，这种本性也决定了音乐很难按某种固定的标准去评价好坏。人类本能地希望找到一个标准，但许多标准与艺术规律背道而驰。或许，包含了自由和真诚的表达的音乐，就是好的音乐。

如果说音乐是作曲者内在精神世界的映射和写照的话，那你自己怎么描述音乐所透出的你的精神世界？

每个人都有自己独立的精神世界。我的精神世界就是一个孱弱、恋旧、多情、细腻、多愁善感、精益求精的世界。在这其中，慷慨激昂的情绪和阳光明亮的风格都很少见，或许我的早期作品《源》会有点这样的气息。

其实，从古到今，最能打动人心的音乐，多是忧郁感伤的乐思。欢乐高兴的音乐很难打动心灵，或是因为人生高兴的时刻有限，然而追寻探索的时间远多于此，特别是随着年龄的增加，人生的念旧与感怀也会愈加增多。

有人说《逝去的时光》是你去法国之前的生活自画像，你虽然说自己三十年只写了 33 部作品，没做什么太多的事，但有一点可能是惊人的：你的人生转变所跨越的历史与精神维度是巨大的，从生活在火红文革年代的下乡青年，到在海外默默生活写作的现代作曲家。你自己回首看自己的时候，是什么心态？音乐又在此中扮演了什么角色？逝去的时光里，我们怎么才能听得到这样的人生跨越？

我是幸运的。顺利从乡下回到大学读书，学成后赴法学习。法国与中国有很多文化共通之处，也让我在反观中国历史文化时意识到很多从前难以察觉的问题。我遇到了非常好的老师梅西安，他在为人处事与艺术观念上给了我极大影响。最最幸运的，是我的音乐逐渐变成了我自己。最初，这个理念并没十分深化，我一直在做着尝试和实验，内心更多地希望自己的作品可以成功，可以拥有影响力，可以赢得更多观众。然而，我现在的追求已经全然改变，我认为每部作品就像自己的孩子，他们出生成长之后会渐渐地走到我的前面。当人们说到我的时候，更多是在讨论我的作品，而不是我这个人。这是我作为创作人的幸事，也是我最大的转变维度，而急于求成的心态在我的创作轨迹中逐渐淡出。

《逝去的时光》描写的是一种状态，我当时的想法是：人生最美好的东西都已消失，最纯净的年代已经流逝。现在，萦绕在我们耳边的都是各种现代化的声响，而多年回响身边的袅袅琴声似乎已经微弱的杳不可闻（《逝去的时光》选取古琴曲《梅花三弄》作为主题动机）。所以，这部作品正是这种想法的有感而发，也希望能唤醒人们对那些逝去的美好事物的钟爱。

不过，当时《逝去的时光》并没有立刻得到法国乐评的认可，这是否可以算作不同的弦外之声？这些算是真知灼见式的不同意见，还是可以忽略的杂音乱见呢？

法国乐评家当时那些批评，现在看来都是杂音。批评主要集中在对于旋律性音乐的抵制，对其中的中国色彩他们很难认同。因为评论者多是站在一个固有标准的立场上去评判，但不同人的音乐创作不能以此为据。对于音乐的评判，要尊重人的人格，但这在当时环境下是难以实现的。后来，看得多了，走得多了，我也习惯了这些，别人也不再多说，大家都需要一个反思过程。

中国意境与西方技法、中国精神和西方形式的融合，是你被人津津乐道之处，但你觉得做了这么多尝试之后，效果足够有说服力的吗？会不会只是一种流于表面的机械嫁接？真的产生了更多受众吗？真的探索到了中西之间在价值上的沟通与交流吗？

到法国之后，我深受梅西安的影响，更多地关注自己的所思所感，其实并没有刻意追求中西融合。泛泛地讲中国风格是十分模糊的事情，中国风格永远不是一个固定的标准。其实，艺术也是没有固定标准可以遵循的，有规可循的艺术就变成千篇一律的口号。从我个人的经验来说：我没有遵循某种潮流去刻意地写旋律加伴奏，而是综合自己从小长到大所受的影响、熏陶、教育，追随自己的性格和兴趣取向，寻求最贴合内心的表达风格。中西融合恰恰最能代表我的心声：传统文化是内化在每个个体中，而不是被泛泛地区分为中与西。

对中国元素的使用，我基本上也是有感而发。比如《道情》是因为感怀莫五平去世而写。莫五平 32 岁去世，他在法国生活十分艰难，有时连地铁票都买不起。他的穷困潦倒让我十分内疚，就像我的孩子去世我也特别内疚，我会反思：他们在世时，我是否是善待人家的？他们离世后，一切都来不及了。莫五平并不成熟的作品《凡 I》用过《三十里铺》的素材。得知他辞世后，我便决定写部纪念他的作品，也同样引用了《三十里铺》的旋律，确是有感而发。

你认为以高难度的演奏技巧写就的作品必然达到高的表现力吗？或者说，在演奏技巧难度达到一定高度后，乐思的表达就真的能够达到更加坚实的支撑吗？

高难度与高表现力是不能划等号的，但是当一部作品的表达需要高难度的时候，也就说明容易的表达方式不具备足够的诠释力度。比如，对于管乐而言，气息控制往往比手指灵活更有难度。《道情》中的双簧管声部，需要在没有气口的乐句中不断地吹奏长音和高音，这是反自然的，可是这种反自然契合了我内心所需要表达的撕心裂肺，所以我没法舍弃。高难度是一种选择，是作品的一部分。如果这个作品因为难度过高而不被接受，则是它的命运。如果这个作品得以被认可，那也是因为这个选择而造就。所以，我并不刻意追求难度。比如《二黄》并不难，一部看似安安静静作品。我的朋友汤唯听了后，却表示这部作品并不是静而是燥。她的感受令我十分触动，我认为她或许是正确的。那个时代的我，表面看来似乎安静，内心实则是复杂躁动，只有借助冥想和沉思来净化自己，才能达到另一种层次的真正安静。

三十年 33 部作品，其实在无形之中自然而然地错落成几个阶段， 你觉得有没有每个阶段的特征或者转折点？

我的创作其实是个渐变的过程，虽然期间并没有鲜明的突变。细数过去的作品，不免和今天还是有些联系的。比如作于 1987/88 年的《源》，对比看来作品中的长气息，主题突然出现的表达方式，都与我现在的风格十分一致。这其中也存在转折，刚开始学习时，风格偏于西方化、先锋派，然后逐渐提炼和演化，开始尝试旋律性的作品。再后来又回归到无旋律，像《五行》和《乱弹》。林林总总的实验始终存在，但其中的创作脉络基本保持了一致。细分起来，《道情》之前应该是一个段落，《道情》、《逝去的时光》和《三笑》是另一个段落，之后就是《大红灯笼高高挂》，在此之后便是可以算作里程碑的《蝶恋花》。

当时，《蝶恋花》让你感受到了什么？

一种人性的丰富。《蝶恋花》其实是一种人性经历的结晶，是我生活的结晶。再加上流淌在我血液中对文化、传统的兴趣和痕迹，综合在一起的一次迸发。加之是女性题材，男性写女性题材本身就是较为罕见，大多数人不敢尝试，但这是一件很有意思的事情。

2015 年首演的《乱弹》是你比较新的作品，目前来看，你对它是满意的吗？

坦白说，我无从而知。《乱弹》还是个没长大的孩子。其实我十分幸运，这些孩子长大后，便成了我的代言前往世界各地上演。《蝶恋花》是一个极佳的代言，这个孩子现在算长大了。出乎我的意料，它几乎人见人爱。指挥家和评论家对它都是众口夸赞。从这个意义上说，《逝去的时光》也算这样一个已经长大的孩子了。

其实，创作者就是不断地从瓶颈中挣脱，现在我仍是处在一个瓶颈之中。我正在创作的由国家大剧院委约的一部合唱与乐队作品，对我来说十分艰难。虽然《万年欢》和《乱弹》都经历了无数纠结，但是似乎都不如这部作品，这也是我几十年来第一次写合唱作品。我曾听过不少合唱作品，但始终没有一部作品令我满意。我希望自己的首部合唱作品可以指引我走向一个正确方向，探索一种合适的表达方式，这就是我现在一个上下求索而不得的瓶颈。

听说你在这部合唱与乐队的作品中，用了苏轼的《江城子》。这么美的宋词，我们非常期待他的焕然一新。你是怎么想到这首宋词的？

我没有刻意挑选，起初只是希望在中国古典诗词中找找灵感。这部作品是非常困难的挑战，它的音乐在有调性与无调性之间穿插切换。当音乐部分几近完成时，我却还没找到合适的配词，然后我就发现了《江城子》。这首词中囊括了平静、冥想、忧郁、回顾、失落、呐喊等等。之后，我又决定再引入一个戏曲男声独白声部，可能单单合唱已经不足以支撑我需要的表达维度。

在有些人看来，电影工业中的音乐永远是商业的。但你似乎一直以非常严肃的心态参与一些电影音乐的创作，我记得你在奥运期间推掉了所有其它工作，全力以赴地来做好奥运音乐项目，在电影音乐项目中也是一如既往的纠结和精益求精，而且用的时间也都很长，和不少人似乎都不一样。所以，我完全相信这都可以成为你的滴血之作。你怎么看待这些电影音乐在你所有创作历程中的位置？

我并没有过多的考虑它们的位置，只是想要认认真真写出好的作品，位置的事永远是需要他人来评判的。小提琴家郑京和有个观点我很赞同，她说：“作曲家是作品的‘亲生父母’，演奏家是作品的‘养父养母’，作品‘出生’以后，他的‘成长’完全靠养父养母。作品能否‘长大成人’，都取决于他们。”所以我无法评价我的作品，作品的生命力需要靠它自身的际遇。

三十年写了 33 部作品，在这个时代似乎显得有些慢，究竟是什么原因让你如此定力十足？

我写一部作品一般耗时四至六个月。出国之后，我发现法国作曲家的创作周期也基本如此。像是梅西安花了八年时间完成一部歌剧。这整整八年的时间，他几乎是全身心的投入。翻翻他的乐谱即知，这确是一个耗时的创作，五个多小时的篇幅，无数音符的累积，都是难以速成的。所以法国的创作环境对我有着潜移默化的影响，加之我个人追求完美主义，也就基本确立了我的创作节奏。另外，我不想把音乐仅仅作事业来对待，我坚持追求写出能令自己满意喜欢的音乐。

近年，不少欧洲音乐大师去世，这算不算一个时代的崩塌呢？如果是，新的时代又是什么样的呢？有人说布列兹是最后的大师，也有人说他是整个法国音乐的中心，取得了很多伟大成就，同时又限制了太多可能性。你怎么看？

那个时代可能早就崩塌了。其实在布列兹去世前就已经发生了巨大改变。未来依然难以预测，但这段历史已经翻篇，无论是中国还是世界，现在的时代是没有大师的。

布列兹是个很有才能的人，富有个性。他善于使用独特的音乐语言，同时又有很强的管理能力。 他的缺点便是对于权力的热衷，他把他自己的追求固化，追求普世化，希望通过权力的影响，建立自成一派的美学系统。无论是研究机构、演奏机构、学校、评论、音乐节，所有组织机构都深受他影响，这有时是十分消极的。当然，他的艺术追求是积极的，艺术成就是巨大的。

作为创作者，永远不是蔚然于世的，而是与这个时代和社会肌体有着千丝万缕的关联：你既在反映和讲述这个时代，又在试图去影响和改变它，也会不可避免的接受他的制约。这些过程又自然而然的和你自己的价值和性格取向紧密关联。您怎么看自己与这个时代的关系？

能在法国学习是无比的幸运，而国外环境也反作用于我，最终成就了今天的我。此外，中国的教育经历对我的影响是根深蒂固的，我出国时已过而立之年，已经完成了中国教育体系的学习，中国文化和观念意识的影响已难以磨灭。那么，这两者在我身上有十分自然的结合。更幸运的是，我是一个双重的人。如果我是一个仅仅生活在中国的作曲家，我的思维会很贫穷，可能会变得过于实际。我觉得音乐是最不能过于实际的，音乐过于实际之后就失去了力量。音乐不是一个工具，它是自己表述自己思维的一个空间，音乐被赋予商业或其它功能后，可能就不该被称为艺术了。

这些年的中国发展很快，商机太多，不管是创作者，还是聆听者，或许都容易失去自我，从而去寻找简单的快乐、浮躁的快乐。不过同时，我们对真正诚实的东西的尊重，其实也在提升之中。在国家大剧院，我们就希望能拿出真的好东西去释放积极的感染和改变作用。对国家大剧院这些年作为国家艺术机构所做的事情，你是怎么看的？

国家大剧院的职责非常重要，他的存在非常珍贵：他在某种程度上代表和引领着社会和时代的审美，而有志的艺术家也不能离开它的慧眼和支持。在充斥了浮躁的文化工程的环境下，他能实实在在和一部一部地去完成精益求精的创作，这是实在属不易的事情。国家大剧院青年作曲家计划就是一个伟大的项目，也是这座剧院非常有意义的人文交流和关怀，并为年轻人提供了一个自我表达的机会。现在，大多数年轻人已经丧失这个机会，大剧院能大胆坚持顺应艺术规律，为艺术的持续发展铺设一条新路，为年轻人营造希望，这就是它的伟大之处。

任小珑：国家大剧院管弦乐团总经理。

Qigang Chen's Portait in Music

Interviewer: Xiaolong Ren Interviewee: Qigang Chen

In your opinions, why do human beings have such an amazing art form like music?

I think that music is different from other art forms. Music exists in nature long before human civilization. Like any sound of nature, music comes from the frequency of vibration. This also explains a phenomenon: those who have absolute pitch can easily identify pitch of natural sound. So, music is the most amazing art form; it is directly connected with the world of nature. In the current debate between tonal music and atonal music, the consensus is that the tonality is natural in acoustical phenomena. While music, originated from nature, will certainly strive to model after nature. Therefore, when tonality is destroyed, the sound will be unpleasant to the human ear. Initially, people accidentally discovered the similarity between musical expression and the natural laws. Later on, as increased consistency between the two was found, rules for music creation were made, such as the harmony, overtone and other principles.

Music, art, poetry, literature, drama are all important art forms of the human's spiritual world. In your opinion, what makes music special as compared to these art forms?

The characteristic of music is that it is actually a temporal art: there first needs to be sound in space, then the vibrations travel through the air and are transmitted to the brain, arousing a person's response. This is what makes it different from any other art forms. Besides, it has no symbol with concrete interpretation. For example, when we say, "How are you," it has the written form "how are you", while music has no such specific language in articulation. However, music can express compassion and sorrow. Moreover, music is particularly magical; music of the Romantic period has melodies, which are able to illustrate emotions. By the 20th century, a lot of music contains no melody. Instead, the expressions are more like abstract paintings, with more freedom than the previous figurative imagination. My works are somewhere between these two expressions.

For example, while composing for film, I would come up with more melodic music according to the needs of the director and the images; to illustrate Chinese traditional artistic conceptions, I will employ some Chinese classical melodies. In this case, melody is naturally present in the works. But sometimes, melodic expression also curbs rationality. Take Luan Tan (Free Playing) as an example; it is a repeated play of a small motif through repetition and variation at different registers, speeds, tones, rhythms, and finally reaches an emotional sublimation, which is actually the best expressive effect of music: the intangible emotions. This is something that paintings, drama and other art forms cannot achieve. Music has no tangible medium, such as language, body, or color, but this disadvantage happens to become its advantage.

Just because of music's close relationship with nature, the syntax of music is profound and powerful in expression. Those who understand music will experience thrill, excitement, agony, surprise, anger, and so on. For example, in a concert, some movements, without much explanation, can make people cry; this is a real nature of a human. It also evidences that the communicative power of music is beyond compositional techniques and artistic concepts.



In the eyes of the German philosopher Arthur Schopenhauer, music is the very highest art form because it directly reflects the will and thoughts of mankind, without any intermediate medium. What is your view on this theory?

I quite agree, with some additional, general insight. Music reflects the states of human mind, not just thoughts. Thought is figurative; (spiritual) status can be enhanced, altered, and induced. Music is a boundless realm, encompassing all the senses. Therefore the touching and inducing power of music is unparalleled by any other art form.

Sometimes, it seems that the music speaks to us, which is the topic we would like to explore through the theme "the voice outside the tune". In your opinion, how does music express itself?

Language and text can be edited, but music has no language to draw upon readily. It is a form of language that is more inclusive and abstract. It is this feature that makes music seem to have unlimited content and inexhaustible expression potential.

Different people may hear different voices from the same piece of music, while the composer might have different voices in his mind. So, in your opinion, is there any right or wrong about these different voices after all? When people tell you frankly different views on your music, how do you, as the composer, respond?

I think that music cannot be right or wrong, but is distinguished by vulgarity and sophistication. In any historical context, most people are mediocre. Dostoevsky had such a remark in his work: "Geniuses are always thinking of what the average people dare not think of, doing things that most people dare not do. Their behaviors are regarded ridiculous in the eyes of ordinary people, whose control, oppression, attack, and verbal abuse inflict and even bring them death. "These people live in the future and cannot survive in a vulgar place. Rare geniuses always live ahead of his time. All artists desire acceptance; yet, most of the time, they receive no recognition, especially from their contemporary, to which I am accustomed. The fierce criticism even prompts me to look into myself. And this reflection is necessary; it helps me to expand and to move on in my own path with stronger determination.

In your mind, what kind of music is the best music? Or, in your opinion, to what extent a piece of music achieves the ultimate performance at a certain aspect, fully demonstrating the essence of music?

In music, one can, without any restrictions, demonstrate one's imagination to the fullest, which is the reason why music can affect and alter other art forms, and even transform fundamental structure of social relations. Therefore, this nature of music also makes it difficult to evaluate a piece of work by making reference to some fixed criteria. Humans instinctively long for a standard, but many standards run against the laws of art. Perhaps, any music composed of free and sincere expressions is good music.

If music is the reflection and portrayal of a composer's spiritual world, then how do you describe the spiritual world revealed in your music?

Everyone has his/her own independent spiritual world. Mine is a delicate, nostalgia, passionate, intricate, and sentimental world in constant refinement. My music seldom contains fervent excitement or sunny bright styles, trace of which might be seen in my early work Yuan (Origins).

In fact, throughout history, the most moving music is mostly the works with melancholy thoughts. Jolly music is hard to impress our mind, possibly because our lives have very limited happy moments, far less than the time we spend on searching and exploration. Especially as life goes on, we'll have more nostalgic sentiments and recollections.

Some people say that Reflet d'un temps disparu is a self-portrait of the life before you went to France. Although you say that you have only composed 33 works in 30 years and have not much accomplishment, there is one thing that can be quite amazing: the enormous span of your spiritual dimension and the historical impact on your life transformation, from a re-education youth who spent his life in countryside during the blazing Cultural Revolution to a modern composer who lives and writes quietly overseas. How do you see yourself in hindsight? What role did music play in that period of time? How could we hear such a life transcendence in a vanished time?

I was lucky. I was able to continue my college education after returning from the countryside, and went to France for further study. France and China share many similarities in culture, which shed light on some issues that I haven't noticed before I review the Chinese history and culture now. I met a very good teacher Messiaen; he had a great impact on my social skills and artistic ideas. My best luck is that my music is becoming myself. Initially, this idea was not well established, and I had been exploring and experimenting. Deep in my heart, I surely hoped that my work could be successful, influential, and attract more audiences. However, now I have completely changed my pursuit. I take each work as my own child, who will grow and gradually surpass me. When people speak of me, their focus is more on my work, not on me as a person. These are my blessings as well as my biggest transformation as an artist. That anxious state of mind for quick results gradually faded out in my career as a composer.

Reflet d'un temps disparu depicts a state of being. My thinking back then was: the best things in life were gone, and the purest era had passed. Now, lingering in our ears are all sorts of modern sounds while those soft resonance of Chinese string instruments once surrounding us are becoming inaudible (Reflection of a Vanished Time employs Guqin Music Plum Blossom Melody in Three Variations as the motif). Therefore, this work was developed based on the sentiment, also in the hope to refresh people's love for the good things of the past.

But, back then, Reflet d'un temps disparu did not win immediate recognition by the French critics. Was it considered a different "voice outside the tune"? Are the critics' different opinions insightful reviews, or random noises that can be neglected?

The criticisms from the French critics at that time now seem but noises to me. Those criticisms were primarily against the melodic music, of which the Chinese color they had difficulty to appreciate. Critics mostly hold on to a set of criteria in evaluation, but this practice doesn't work for the music composed by different people. Music criticism needs to respect individual personality, which was hard to achieve in that prevailing environment back then. Later, I got used to this through experiences, and people did not have much to say. We all need time for reflection.

You are acclaimed for integrating Chinese artistic conceptions with western composing techniques, as well as Chinese spirit with western-styles. Do you think your works, after much experimentation, contain convincing results? Could the integration be just superficial, mechanical transplant? Are they well received by more audience? Do they really achieve communication and exchange of the cultural values between China and the West?

After arriving in France, I was deeply influenced by Messiaen and paid more attention to my thoughts and feelings. In fact, I did not deliberately strive to integrate Western and Chinese features. It won't provide clarification to talk about Chinese style in general; Chinese style is never a fixed standard. Actually, art has no fixed criteria to follow. The art that is created based on rules is deemed a stereotyped slogan. From my personal experience: I do not follow any trend to deliberately write a melody with accompaniment, but rather leverage on my own temperament, interest and all the influence and education I had received to search for the style that expresses my mind the most. And the Chinese and Western integration happens to represent my voice the best: Traditional culture is internalized within each individual; it cannot be roughly divided into the Chinese and the Western culture.

In terms of the use of Chinese elements, I basically follow my sentiments. For example, *Extase* (Ecstasy) was written to commemorate Mo Wuping, who died at age 32. Mo led a difficult life in France; sometimes he even couldn't afford a subway ticket. His impoverishment, like the death of my children, made me feel terribly sorry. I often pondered upon: when they were alive, did I treat them well? Everything was too late when they died. Mo's unpolished work *Fan I* used folk song *Sanshilipu* as an element. That he died, I decided to write a commemorative work about him, which also employed the melody from *Sanshilipu*. This is a piece of work created out of my heartfelt response.

In your opinion, will a difficult piece of work that requires high level of playing skills be necessarily more expressive? Or, when the playing skills reach a certain level, will it provide stronger support for musical expression?

The degree of difficulty is not equal to the level of expression. Yet, when a work requires higher skill level to deliver, it means that the simpler expression is inadequate in interpretation. For example, for wind instruments, good breath control is harder than the deft fingering. In *Extase*, the oboists need to play notes at high register without any rest for long phrases, which is unnatural. Since this anti-natural way of playing can fully articulate the desired heart-piercing feelings, I really cannot give up. Degree of difficulty is a choice, an integrated part of the work. If this work doesn't win recognition because of its high level of difficulty, it is its destiny. If this work is recognized, it is also because of this choice. So, I do not especially pursue the skill levels. *Er Huang* is not a difficult piece, a seemingly peaceful work. After listening, my friend Tang Wei found it antsy rather than easy. Her response surprised me, and I thought she might be right. Back then, beneath my quiet exterior there was actually an intricate and unsettled mind; only through meditation and contemplation can I refine myself in order to attain true peace.

The production of thirty-three works in thirty years, in fact, could naturally fall into several stages. Do you see any feature or turning point of each stage?

My production life actually is a gradual process of transformation, during which there is no distinctive or sudden change. Those works done in the past, under careful review, are somehow related to the current works. For example, the techniques used in *Yuan* (1987/88), such as the long notes and the sudden appearance of the theme, are very consistent with my current style in comparison. During the process, there is transition. At the beginning of my study, my style was somewhat more westernized and avant-garde. After gradual refinement and development, I began to explore melodic music. And then I returned to the non-melodic music, like *Wu Xing* (The Five Elements) and *Luan Tan*. There was always a wide range of experiments, but the creative context basically remained the same. By careful differentiation, the development before *Extase* is a stage; *Extase*, *Reflet d'un temps disparu* and *San Xiao* belong to another stage, followed by another stage with a representative work *Raise the Red Lantern*; and after that, it is *Iris Unveiled*, a possible milestone of my composition career.

At that time, what did you feel for *Iris dévoilée*?

The richness of human nature. *Iris dévoilée* is actually a summary of human experiences, a crystallization of my life. It is a total outburst of my inherence of and interest in cultures and traditions. In addition, the subject is about the female, an unusual subject for male composers, who mostly dare not try, but I found it quite intriguing.

Luan Tan, premiered in 2015, is a relatively new work of yours. As of now, are you happy about it?

To be honest, I have no idea. *Luan Tan* is still a kid. In fact, I am fortunate enough to have children who have developed into my representatives and traveled to the world stages. *Iris Unveiled* is an excellent endorser, who is now considered a grown-up. To my surprise, almost everyone loves it. Conductors and critics are full of praise for it. In this sense, *Reflet d'un temps disparu* can be considered a grown-up, too.

In fact, a composer continuously strives to break free from bottlenecks, and now I'm trapped in one. I'm writing a piece for chorus and orchestra, commissioned by the National Center for the Performing Arts. It is quite a difficult task for me. Although I had been through numerous strains and struggles when writing *Joie Eternelle* and *Luan Tan*, they are nothing when compared to what I have experienced for this work; this is my first time in decades to compose for chorus. I have heard a lot of choral music, but never a work is satisfactory to me. I hope my first choral music lead me to the right direction to explore an appropriate expression. And this is exactly the bottleneck that I still have not found a way to resolve.

It is said that you use Su Shi's Jiang Cheng Zi in this work for chorus and orchestra. We're all looking forward to the rebirth of such a beautiful poem of the Song Dynasty. How did this poem come to your mind?

I did not pick this poem deliberately. At first, I just wanted to look for inspiration in classical Chinese poetry. This work is very challenging as the music switches between tonal and atonal interludes. When the musical section was almost done, I had not found a matching lyric. And then I discovered Jiang Cheng Zi. The poem encompasses peace, meditation, depression, recollection, loss, wailing and so on. After that, I decided to introduce a monologue by a male soloist, as the chorus alone may not be sufficient to support my desired dimension.

To some people, the soundtrack for the film industry is always commercial music, but you have been quite serious about participating in the music production for films. I remember that during the Olympics, you turned down all other works and were fully engaged in Olympic music project. With usual attachment and constant refinement, you spend no less time on the soundtrack production, which is quite unique. So, I fully believe that they are the products of your soul. How do you see these soundtracks in terms of significance in your career as a composer?

I do not have too much thought about their significance. I just want to try my best to write good music. The significance is always evaluated by the third party. I agree with an idea proposed by Zheng Jinghe, the violinist. She said that the composer is the 'biological parent' of music, while the musician is the 'adoptive parent'. After the 'birth' of a work, its 'growth' completely relies on adoptive parents. Whether it can become a 'grown-up' depends on them." So I cannot evaluate my work; the life of the work depends on its own destiny.

The pace of creating 33 works in 30 years seems a bit slow in this era. What makes you so focused and patient?

Generally, I spend four to six months on a piece of work. During my time in France, I found the French composers basically spend the same amount of time in their creation. For example, it took Messiaen eight years to complete an opera. Over the course of eight years, he was fully involved in composition. Just by looking through his score, you'll know that it is indeed a piece of time-consuming creation— more than five hours in length with countless notes in arrangement. It is definitely not a quick task. So the working environment in France has a subtle influence on me. Coupled with my personal pursuit of perfection, these basically establish my pace of creation. Also, I do not want to treat music as a career only. I'm determined to write music that pleases me and meets my self-expectation.

In recent years, a number of European maestros have passed away. Does this indicate the fall of an era? If so, what will be the new era like? Some people say that Boulez is the last master; some people say that he is the center of the French music, whose great establishment also poses limits to many possibilities. What do you think?

That era may already have long gone. In fact, a huge change had occurred before Pierre Boulez died. The future is still hard to predict but history has already turned the page. Either in China or around the world, now is an era without masters.

Boulez was a very talented person, full of characters. He was good at using unique musical language and skillful in management. His shortcoming was his keen desire for power. He wanted to solidify his ideals, to pursue universalization, and to establish a distinctive aesthetic philosophy through influential powers. His influence reaches every organization, including research institutions, performing centers, schools, reviews, music festivals, and so on, which sometimes has very negative impact. Of course, his pursuit is positive and achievement in art is unmatched.

A composer never springs out of the world but is inextricably embedded in the tapestry of the time and society. A composer not only reflects and narrates but also tries to influence and change the era, of which the constraints he/she has nothing to do but accept. These processes are naturally and closely related to the composer's personal value and personality. How do you see your relationship with this era?

Yes, it is very fortunate to have the opportunity to study in France; the foreign environment has influence on me, which eventually makes who I am today. In addition, the impact of my educational experience in China is deep-rooted. When I went on to study abroad, I was already 30-year-old and through the Chinese education system, bearing indelible influence of Chinese culture and ideas. Well, these two cultures integrate naturally in me. I'm lucky enough to have life experiences in both China and France. If I were a composer living only in China, my thinking might be limited or become overly practical. I think music should not be overly practical, which will deprive its power. Music is not a tool; it is a space for one to express one's own thinking. When music is given commercial or other functions, it cannot be classified as art.

China has developed rapidly in recent years; perhaps, too many business opportunities cause one to lose oneself easily and look for simple pleasures, impetuous joy, whether the individual is a composer or a listener. But at the same time, we actually cherish genuine things and honesty even more. The National Center for the Performing Arts does hope to create really good stuff to promote positive influence and make changes. How do you look at what the National Center for the Performing Arts, as a national art institution, has done these years?

The mission of the National Center for the Performing Arts is very important, and it is very precious to have such an institution: to some extent, it represents the aesthetic ideas of the society and the time; aspiring artists can not live without its insight and support, since it is really not easy for them to create sophisticated works levelheadedly and steadily in an environment that is full of impetuous cultural projects. NCPA Young Composer Program is a great project, which also promotes meaningful cultural exchanges and attention, and provides an opportunity for young people to express themselves. Now, as most young people have lost the opportunity, NCPA dares to follow the laws of art, lay a new path for the continuous development of art, and create hope for young people. And these endeavors make it a great organization.

Xiaolong Ren: Managing Director, China NCPA Orchestra

王羽佳 Yuja Wang

“简单说，她是当今演奏界最耀眼的钢琴奇才。你什么也不用做，只需放松地坐着，聆听她的演奏，感受她动人心弦的钢琴艺术。”——《旧金山纪事报》

王羽佳是一位出色的钢琴家，魅力十足，极具当代艺术气质。她技艺精湛，令人叹为观止，只能用“音乐家”来形容她。2007年，她与波士顿交响乐团合作，首次登台表演，实现个人生涯的突破，而当时她还是柯蒂斯音乐学院的一名学生。自那之后，她便引发了国际上的轰动，成为世界各大知名管弦乐团的“宠儿”，其中包括位于芝加哥、克利夫兰、洛杉矶、纽约、费城、旧金山以及华盛顿的知名乐团；同时还有伦敦交响乐团、巴黎管弦乐团、阿姆斯特丹皇家音乐厅管弦乐团、柏林和慕尼黑爱乐乐团、西班牙国家管弦乐团、圣切契里亚音乐学院、马林斯基歌剧院乐团、以色列和中国爱乐乐团、NHK交响乐团、墨尔本和悉尼交响乐团以及西蒙·玻利瓦尔交响乐团。王羽佳早期受到许多知名大师的栽培，其中就包括古斯塔沃·杜达梅尔、迈可·提尔森·汤马斯、夏尔·迪图瓦和以及已逝的克劳迪奥·阿巴多。如今，她是最受追捧的钢琴独奏家之一。在全球的演奏厅和节日活动上都能见到有她的身影。自2009年起，羽佳成为德意志留声机公司的专属的艺术家，至今已发布三张独奏专辑以及两张协奏曲专辑，并两次荣获格莱美奖提名。羽佳精湛的演奏技法与别致的演奏风格让人听得如痴如醉，目前她已经成为电视纪录片的主角，许多艺术、文化和时尚杂志也争相报道她的情况。羽佳1987年出生在北京，6岁起开始学习钢琴，相继在中央音乐学院、加拿大卡尔加里蒙特皇家音乐学院以及费城的柯蒂斯音乐学院求学。此外，她还是劳力士品牌大使和施坦威艺术家。

“She is, quite simply, the most dazzlingly, uncannily gifted pianist in the concert world today, and there's nothing left to do but sit back, listen and marvel at her artistry.” —*San Francisco Chronicle*

A pianist who radiates palpable magnetism and a distinctly contemporary sensibility, Yuja Wang is an astounding artist whose awe-inspiring technique is matched only by her eloquence as a musician. Since her breakthrough debut with the Boston Symphony Orchestra in 2007 while still a student at the Curtis Institute of Music, she has established herself as an international sensation and a fixture among the world's leading orchestras, including those of Chicago, Cleveland, Los Angeles, New York, Philadelphia, San Francisco and Washington; the London Symphony Orchestra; Orchestre de Paris; Royal Concertgebouw Orchestra; Berlin and Munich Philharmonics; Orquesta Nacional de España; Accademia di Santa Cecilia; Mariinsky Orchestra; the Israel and China Philharmonics; NHK Symphony; Melbourne and Sydney Symphonies; and Orquesta Sinfónica Simón Bolívar. Championed early on by preeminent maestros including Gustavo Dudamel, Michael Tilson Thomas, Charles Dutoit, and the late Claudio Abbado, she is one of today's most sought after soloists. Outside the concerto repertoire, Yuja is additionally a fiercely dedicated chamber musician and recitalist, appearing at concert halls and festivals worldwide. An exclusive Deutsche Grammophon artist since 2009, Yuja has released three solo albums and two concerto recordings to date, garnering two Grammy nominations. Intriguing the public both with her artistry and with her sense of style, Yuja has been the subject of television documentaries and graced the pages of magazines ranging from arts and culture to fashion. Born in Beijing in 1987, Yuja began piano lessons at the age of six and completed studies at Beijing's Central Conservatory of Music, Calgary's Mount Royal College Conservatory, and Philadelphia's Curtis Institute. Yuja is a Rolex ambassador and a Steinway Artist.

音乐会 Concert

2016.08.18

王羽佳遇见马丁·格鲁宾格

Yuja Wang meets Martin Grubinger

2016.08.21

国家大剧院管弦乐团
China NCPA Orchestra

印象与色彩：吕绍嘉与王羽佳演绎德彪西、拉威尔与巴托克

Colour and Impression:

Debussy, Ravel & Bartok with Shao-Chia Lü and Yuja Wang

2016.09.02

王羽佳钢琴独奏音乐会

Yuja Piano Recital

2016.11.16

王羽佳与旧金山交响乐团音乐会

Yuja Wang with San Francisco Symphony Concert

2017.01.06

国家大剧院管弦乐团
China NCPA Orchestra

吕嘉与王羽佳演绎巴托克与德沃夏克

Bartok and Dvorak with LÜ Jia and Yuja Wang

2017.01.07

国家大剧院管弦乐团
China NCPA Orchestra

吕嘉与王羽佳演绎巴托克与德沃夏克

Bartok and Dvorak with LÜ Jia and Yuja Wang

焦点乐谈 Talk & Conversation

2017.08.17

国家大剧院资料中心 · NCPA Arts Library

羽之彩：王羽佳的音乐派对

Music Party with Yuja

王羽佳 Yuja Wang | 朱力安 Julien Gaudfroy

巴托克与我：“一街之隔”的心有灵犀

问：高屹

答：王羽佳

您对于驻院艺术家这种形式是怎么理解和认识的？

我觉得驻院艺术家，是能够把自己丰富的多样性展现给驻地这样相对固定地域的观众以及和一起合作的音乐家。作为一个独奏家，我去过的地方很多，在驻团或驻院的过程中可以更加了解一个地区的文化习俗，最重要的是可以与地方上的音乐家有更多的交流，还可以将自己感兴趣的曲目与大家交流，增加互动。这两年经常和一些交响乐团有驻团的合作，比如香港管弦乐团、瑞士苏黎世音乐厅管弦乐团和伦敦交响乐团等，但在中国，在自己家北京还是第一次。

这次出任国家大剧院 2016-17 驻院艺术家，你带来什么样的作品？乐团中有很多你的同学，你们是否交流得很愉快？

这次带来的钢琴协奏曲有巴托克三部协奏曲以及拉威尔协奏曲。巴托克的三部协奏曲中，最著名的是第三钢琴协奏曲，很抒情；第二钢琴协奏曲很难，很少有人弹，而第一钢琴协奏曲对乐队和钢琴家来说都很难。我很喜欢巴托克，这三部作品在民间的节奏和风格上都很有特点。国家大剧院管弦乐团里有很多我儿时的同学。我 14 岁出去，现在 28 岁回来，更多的是亲切。我们交流非常顺畅，这次的合作也更像是重奏交流。我的新专辑中有拉威尔的钢琴协奏曲，这首曲子在 NCPAO 北美巡演的时候我就与乐队合作弹过，这次也会在大剧院音乐厅再次演出。

我很期待重奏音乐会，因为可以和打击乐天才一起共同演出。演出曲目上有选择我最喜欢的斯特拉文斯基的《春之祭》。我在美国居住了很长时间，因而还选择了《西区故事》编成打击乐与钢琴的形式：一般是两个打击乐与两架钢琴，但我们将其改编成了三个打击乐与一架钢琴，色彩会更丰富，我演奏的钢琴部分的戏份也会更多。

最近 5 年随着中国的国际影响不断提升，你在欧洲演奏时有没有感觉自己的身份和关注力有发生一些和中国有关系的变化？

首先，作为一个中国人我非常的骄傲。我第一次回国演出就是在国家大剧院，去年又和 NCPAO 在美国共同演出。我们的乐团非常年轻，但是让当地观众刮目相看，好评如潮，观众的反应也非常热烈，我作为乐团的独奏音乐家也是非常的骄傲。

你在跟随国家大剧院管弦乐团北美巡演的过程中有没有留下一些印象特别深刻的回忆？乐团的表现如何？你们合作得怎么样？

我和乐团的成员关系都很好。我之前在纽约、芝加哥、费城这几个城市，和美国五大乐团都有过合作演出。但是在这些城市，和自己国家的乐团一起演出是特别兴奋很骄傲的事。我记得当时弹的是拉威尔的钢琴协奏曲，拉威尔的配器很棒，乐器的独奏很多，也很难。NCPAO 的演奏家们不光把属于自己的独奏部分弹得很好，在整体的配合与融合度上也很棒。我们合练得很快，一下就合好了。北美巡演只有三场，如果演得更多就更好了。演出后观众的反应都很热烈，那种热烈中包含着喜出望外的惊讶和由衷的赞叹。

这次的演出曲目中，怎么确定要演巴托克三部钢琴协奏曲的？未来还会有哪些巴托克曲目的演奏计划？

我一直演奏演巴托克，巴托克有很强烈的民间风格，节奏也很鲜明，中间运用了很多打击乐（所以这次有 Martin Grubinger 的加盟）。对于音乐的理解方面，我觉得其实没有什么特别大的困难。但这些曲子对演奏家和乐队而言都很难。不过我相信 NCPAO，因为乐团里有很多都是我从小同学，我相信不论是在合作上还是在对音乐的理解上，我们都能经受住挑战。我真的特别喜欢巴托克，所以明年我也会和小提琴演奏家卡瓦科斯共同演绎巴托克的小提琴奏鸣曲之类的音乐。

匈牙利钢琴家科奇什演绎的巴托克，一直被认为是经典和范本（特别是他与费舍尔·伊万和布达佩斯节日乐团的录音版本）。你在演奏巴托克的时候会不会受到科奇什的影响？

影响肯定是有。科奇什的录音是我想弹巴托克的主要原因。我前年和科奇什共同演绎过巴托克的第二钢琴协奏曲（科奇什担任指挥）。我非常崇拜他，在我看来他是唯一一个对钢琴了如指掌，并且乐队听觉也非常好的指挥，每一个和声每一个细节都逃不过他的耳朵。他有什么样的要求在钢琴上也能做示范，所以我们合作得非常愉快。我明年也有和他一起合作的机会，他是激励我演奏巴托克的一个强有力的人物。

在你即将演奏的曲目中会着力于哪些方面创新？

我非常喜欢巴托克的《神奇的满大人》和《木刻王子》，在这些作品中，他受到了许多来自李斯特和理查·施特劳斯的影响。巴托克本人手很小，但创作的曲子都很难。他原来住的地方离我现在在美国的家也就一街之隔，这种距离和联系会在精神上对我构成很好的激励作用。我觉得很多人对巴托克的作品是有误解的，大家会认为他创作的曲子节奏很鲜明、不协和音比较多，但不是很好听。但对我而言他就是在创造另外一个世界。他自己弹琴其实是很有震撼力的，我听过他演奏的贝多芬和自己的作品，很有诗意。巴托克弹琴其实跟他说说话很相似，很友善，并非冷涩乖戾的感觉。他的数学非常好，像是将李斯特的炫技和浓郁情感与里盖蒂做结合。其实有时候我越来越感觉巴托克的音乐更倾向于贝多芬，在音乐上布局和计算非常精确，结构精妙，需要花很多时间来琢磨和理解。

对于和国家大剧院管弦乐团在未来的合作，你有什么期待？

我非常希望尽可能多的演奏各种风格的曲目，特别是希望能把不常演的作品带给听众。我手头正在弹的是柴科夫斯基的第三钢琴协奏曲，和梅西安的《图安伽利拉》。这些作品鲜有机会出现在音乐会上，如果不是有些艺术家身体力行地再进行演奏，它们只能躺在故纸堆中。所以既然如果有机会让独奏家和乐团来选择演奏的曲目，我希望能够提供给听众更多不同的作品。这些曲子可能刚开始不太能被接受，但是听众会觉得会越听越有意思，会让大家思想更丰富。

未来一段时间，对于音乐史中“两头”的音乐——就是现当代作品，和古典时期以前的作品，你有考虑作为演奏曲目吗？

当然，刚才说到的巴托克，属于活跃在 20 世纪的作曲家；像斯科里亚宾的《狂喜之诗》、《火之诗》，还有里盖蒂的钢琴协奏曲，都在我的计划范围之内。在梅西安创作的鸿篇巨制《图安伽利拉》中，钢琴在其中扮演的角色并不突出，只不过是其中的一部分，而我会在今年 3 月份与纽约爱乐一起演奏这部作品。我觉得参与到这部作品的演奏，会有一个令人印象非常深刻，带给人强有力感触的体验。而且，我更多考虑的是当代作曲家特别是还健在的作曲家的作品。古典主义时期的作品，贝多芬的钢琴协奏曲我也弹过。在这之前的作曲家，比如巴赫的作品，在的现场演奏中弹得比较少。我觉得录音和现场是不一样的，现场带给听众强烈的体验和不一样的经历。

这个时代欣赏音乐的方式与以前都有所不同，你会介意人们在上下班的车上，或者挤地铁时候听你的演奏吗——虽然这样的方式可能不太严肃，所以，我们想知道的是，你介意大众在不同的场合听你的音乐吗？

不介意，因为我自己也是这样。我觉得音乐随时随地可以让人的精神得到放松，将人带到另一个世界，而这正是音乐的一种必要的功能。正是因为有这个功能，随时随地听音乐对于我来说非常非常的重要。当我在飞机上，在很高的云层里听音乐，就和平常脚踩大地时的感觉不太一样。对于我来说音乐必须一直在我身边。所以我也不介意听众朋友在任何地方，以任何方式听我演奏的音乐。

高屹：乐评人，国家大剧院古典音乐频道内容主编。



Bartok and I: Kindred Spirits across the Street

Interviewer: Yi Gao

Interviewee: Yuja Wang

What is your understanding of artist-in-residence program?

I think the artist-in-residence is able to bring a rich diversity to local audience and fellow musicians, whose programs are relatively fixed. As a soloist, I have been to many places; through the residency program in orchestra or art center, I have learned more about the culture and customs of a region. Most importantly, I can further interact with local musicians, share my favorite works, and strengthen exchange. In recent years I have worked with a number of orchestras through residency, such as Hong Kong Philharmonic Orchestra, Tonhalle Orchestra Zurich and the London Symphony Orchestra, etc., but this is my first time in China, and my hometown Beijing.

As the NCPA Artist-in-Residence 2016-17, what program do you bring us? Many orchestra members are your classmates; do you have a good time working together?

The pieces I brought here are three Bartok's piano concertos and Ravel's piano concerto. Among the three Bartok's concertos, Piano Concerto No.3 is the most famous, a very lyrical piece; Piano Concerto No.2 is very difficult so is seldom performed; and the Piano Concerto No.1 is very difficult for both orchestra and pianist. I like Bartok a lot; these three works feature distinctive rhythms and styles of folk music. There are many childhood classmates of mine in the NCPA orchestra. I left China at the age of 14; now I am 28 years old, but I feel even closer to them. We have no problem in communication, which makes this partnership more like a chamber ensemble. My new album includes a Ravel's piano concerto, the piece I played with NCPAO on their North American tour and will be performed again at the Concert Hall of NCPA.

I'm looking forward to the piano duo recital, because I'm going to perform with the percussion genius. The program includes my favorite - Stravinsky's The Rite of Spring. I have lived in the United States for a long time, thus I also selected West Side Story for Piano and Percussion: the arrangement is usually comprised of two percussion instruments and two pianos, while ours is adapted for three percussion instruments and one piano, which will have more colors and my piano part will also be increased.

During the last five years, China's international influence has been rising. Have you felt its impact on your status or the attention to you when performing in Europe?

First of all, I am very proud of being a Chinese. My first performance when I returned to China was given at the National Center for Performing Arts. And I worked with NCPAO again last year in the United States. The orchestra is very young, but our performance impressed the local audience. It was a great success winning rave reviews. I, as the orchestra soloist, felt very proud, too.

Is there any particularly impressive moment when you toured with NCPAO in North America? How was the performance of the orchestra? How was your collaboration?

The orchestra members and I get along pretty well. I had concerts with five major American orchestras in New York, Chicago, and Philadelphia. However, I was particularly excited and proud to share the stage with the orchestra from my home country in these cities. I remember I played Ravel's piano concerto. Ravel's orchestration is great, with many yet difficult instrument solos. The NCPAO musicians put their very best not only in the solo parts but also in the performance as an integrated whole. It didn't take us much time to go over the music together, just a short rehearsal. The North American tour gave only three concerts; it would be even better if we had given more performances. The performance was well received by the audience, who were pleasantly surprised and whose warm response was full of heartfelt admiration.

Why do you choose to play Bartok's three piano concertos for these concerts? Do you have any plan to perform Bartok's works again?

I have been playing Bartok's work. His music features strong folk style and distinctive rhythm, mixed with a lot of percussion arrangements (so this time, we have Martin Grubinger join us). I feel that it is not particularly hard to understand the music. But these works are not easy for the pianist and orchestra to play. However, I have confidence in NCPAO; there are a lot of my childhood classmates in the orchestra, and I believe that we have no problem in performing or understanding the music. I really love Bartok, so next year I will work on Bartok's violin sonatas in partnership with violinist Leonidas Kavakos.

Hungarian pianist Kocsis Zoltán is regarded the cannon in interpreting Bartok's music (especially his recordings with the Budapest Festival Orchestra led by Ivan Fischer). Does Kocsis have any influence on your playing Bartok's?

The influence is definitely there. It is Kocsis' recordings that inspire me to play Bartok's music. Two years ago, I played Bartok's Piano Concerto No.2 conducted by Kocsis. I admire him. In my opinion, he is the only orchestra conductor who knows piano truly well and at the same time has sharp ears that catch every note and every detail. He can demonstrate the desired effects with the piano, so we work together really well. Next year, I'll have the opportunity to work with him again. He is an influential figure who inspires me to play Bartok.

In your upcoming concerts, what is the new focus of your repertoire?

I really like Bartok's The Miraculous Mandarin and The Wooden Prince. These works have a lot of influence from Franz Liszt and Richard Strauss. Bartok has small hands, but his music is very difficult. The house he used to live in is just across the street from my current home in the United States, and this proximity is a wonderful spiritual incentive to me. I think a lot of people have some misunderstandings about Bartok's works, which are characteristics of bright tempo and dissonance but unpleasant to the ears. Yet, to me, he is creating another world. His performance is actually quite powerful; I heard him play Beethoven and his own works, which are very poetic renditions. The way Bartok plays the piano is very similar to the way he talks, very friendly, never cold, dry, or cranky. He is very good at math; his music is like the combination of Liszt's flowering techniques and Ligeti's strong emotions. In fact, sometimes I feel Bartok's music is more like Beethoven's, with fine arrangement, precise calculation and exquisite structure, which require a lot of time to study and understanding.

What is your expectation of the future partnership with NCPAO?

I very much hope to perform works of various styles, especially to bring the audience those works that are rarely performed. I am now playing Tchaikovsky's Piano Concerto No.3, and Messiaen's Turangalila Symphony. These works rarely appear at the concert; if not performed by some artists with their personal efforts, these works can only be buried in a heap of old papers. So now if the soloists and orchestra have the opportunity to select the repertoire, I would like to offer the audience more works of different genres. These pieces are less likely to be accepted at the beginning, but they will be getting more interesting after repeated listening and enrich our thinking.

Are you considering performing any works from the "two ends" of music history - that is, from the contemporary and pre-classical periods, in the future?

Of course, Bartok, whom we just mentioned, is an active composer of the 20th century; Scriabin's The Poem of Ecstasy and The Poem of Fire, and Ligeti's piano concerto, are included in my performance plan. In Messiaen's masterpiece Turangalila Symphony, the piano part is not a leading role, just a part of this orchestra music. I will perform this work together with the New York Philharmonic in March this year; I feel that being part of the performance is a very impressive, intensive and touching experience. And I also consider playing more works of contemporary composers, especially those who are still around. I have played works from the classical period and Beethoven's piano concerto in concerts. Works from earlier periods, such as Bach's, are less played in my live performance. I think recording and live performances are not the same; the latter brings the audience a strong and different experience.

This generation is very different from previous generations in the ways of listening to music. Would you mind people listening to your music when commuting in cars or in the crowded subways - though may not be serious in such a way. So, do you mind people listening to your music on different occasions?

No, not at all. I myself am doing the same thing. I think music can relieve our mental pressure, anytime and anywhere, and transport us to another world, which is an essential feature of music. It is because of this feature, listening to music all the time is very, very important to me. When I was on the plane, listening to music in the high clouds is somehow different from that with feet set on the ground as we usually do. For me, I need to be constantly surrounded by music. So I do not mind people listening to the music I play in any place, in any way.

Yi Gao: Music critic, Editor-in-Chief, NCPA Classical Music Channel



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艺术体验

ART EXPERIENCE

2016.11.06

音乐厅 · Concert Hall

周末音乐会 | Weekend Matinee

精粹莫扎特
A Taste of Mozart

指挥：吕嘉	Conductor: LÜ Jia
钢琴：万捷旒	Piano: Jieni Wan
莫扎特： 降 E 小调第一交响曲，K.16 号 - 第一乐章	Mozart: Symphony No.1 in E-flat major, K.16 - I
莫扎特： G 小调第四十交响曲，K.550 号 - 第一乐章 & 第二乐章	Mozart: Symphony No.40 in G minor, K.550 - I & II
莫扎特： 降 E 大调第九钢琴协奏曲 - 第二乐章 & 第三乐章	Mozart: Piano Concerto No.9 in E-flat major, K.271 – II & III
莫扎特： C 大调第四十一交响曲“朱庇特”，作品 K.551 号 - 第一乐章 & 第四乐章	Mozart: Symphony No.41 in C major, K.551 (Jupiter) - I & IV



吕嘉
首席指挥
LÜ Jia
Chief Conductor

精粹莫扎特
A Taste of Mozart



焦点乐谈 | Talk & Conversation

2016.04.05 主讲人 吕嘉	Presenter Lü Jia	中国农业大学 · China Agricultural University 国家大剧院歌剧电影进校园 Opera Movie in Campus
2016.04.23 主讲人 陈其钢 白岩松	Presenter Qigang Chen Yansong Bai	北京大学百年讲堂 · Beijing University Hall 时代大潮下的音乐写作：从巴赫到陈其钢 Composition across Times: From Bach to Qigang Chen
2016.04.24 主讲人 郑明勋 苏立华 张克新	Presenter Myung-Whun Chung Lihua Su Kexin Zhang	国家大剧院资料中心 · NCPA Arts Library 听郑明勋讲音乐与生活 Myung-Whun Chung's Music and Life
2016.05.28 主讲人 王烈 高拂晓 柯辉	Presenter Lie Wang Fuxiao Gao Hui Ke	国家大剧院资料中心 · NCPA Arts Library 阳光与阴影：以 K488 为例畅谈莫扎特钢琴协奏曲的创作 Light and Shadow in K488: Mozart's Piano Concertos at A Glance
2016.06.05 主讲人 陈萨 柯宛昕	Presenter Sa Chen Wanxin Ke	国家大剧院新闻发布厅 · NCPA Press Conference Hall 指尖旋律：陈萨钢琴音乐课堂 A Piano Class with Sa Chen
2016.06 主讲人 吕嘉 任小珑	Presenter Lü Jia Xiaolong Ren	从德奥音乐看欧洲文化 A Glance into Europe from German and Austrian Music
2016.07.29 主讲人 吴蛮 苏立华	Presenter Man Wu Lihua Su	国家大剧院资料中心 · NCPA Arts Library 穿越中西琵琶行 The Art of Man Wu: Pipa across Time and Space
2016.08.19 主讲人 吕绍嘉 王纪宴	Presenter Shao-Chia Lü Jiyan Wang	国家大剧院资料中心 · NCPA Arts Library 那些年的台湾古典音乐 Classical Music in Taiwan
2016.08.17 主讲人 王羽佳 朱力安	Presenter Yuja Wang Julien Gaudfroy	国家大剧院资料中心 · NCPA Arts Library 羽之彩：王羽佳的音乐派对 Music Party with Yuja
2016.08.24 主讲人 克劳斯·彼得·弗洛 张克新 柯辉	Presenter Claus Peter Flor Kexin Zhang Hui Ke	国家大剧院资料中心 · NCPA Arts Library 圣彼得堡传统下的肖斯塔科维奇 Shostakovich and St. Petersburg School
2017.01 主讲人 陈其钢 张艺	Presenter Qigang Chen Yi Zhang	国家大剧院资料中心 · NCPA Arts Library 陈其钢：我的探索与突破 Qigang Chen: From Destruction to Construction
2017.03.12 主讲人 伊维塔·阿普卡纳 王纪宴	Presenter Iveta Apkalna Jiyan Wang	国家大剧院资料中心 · NCPA Arts Library 管风琴：纵贯时空的声响 Organ: A Sound across Time and Space

公开排练 | Open Rehearsal

为您创造零距离接触艺术现场的机会，永远是我们莫大的荣幸和愿望。为此，定期的公开排练已经是我们的重要传统。在这个乐季中，我们将举办十多次公开排练，邀请您走进我们的排练现场，感受那些幕后的汗水与玄妙，近距离了解音乐家们的工作并与他们畅谈交流。

欢迎您关注我们的微信或微博，随时了解我们的公开排练计划。

It would be our great privilege to bring you even more closer to the real art scene, and, therefore, Open Rehearsal has been a tradition at our orchestra for a long time. In this season, we will present no less than 10 Open Rehearsals, where you will be invited into our rehearsals, experiencing fascinating opportunities to watch our musicians at work, see how a piece of music is shaped and polished and talk to our musicians closely.

For more information of our Open Rehearsals, please follow us on Weibo or WeChat and we will be always here to welcome you.



艺术下基层 | Community Concert

国家大剧院管弦乐团与合唱团联合呈现
Jointly Presented by The NCPA Orchestra & Chorus



我们的艺术决不仅仅只发生在这座恢弘的殿堂中，让音乐走出剧院并来到您的身边，一直是我们热切的愿望。在过去的几年中，我们本着“深入生活、扎根基层”的宗旨，每年都会举办多场“艺术下基层”音乐会，把美妙的音乐带进乡村、社区、学校、医院、书店、咖啡馆和更多可能的社会生活场景之中去。今年，我们还将一如既往的举办 80 多次“艺术下基层”音乐会，您可以关注我们的微信或微博，随时了解我们的艺术下基层活动计划。



The magic of our music doesn't just take place in this great hall, reaching out to you with the beauty of our music is always one of our great dreams. Every year, we would present a number of Community Concerts, bringing music into countryside, communities, schools, hospitals, bookstores, Café, and every possible scene of social lives. In this season, you will still see our musicians in more than 80 of our Community Concerts across the city of Beijing. Just follow us on Weibo or WeChat, and you will find where we will bring our music to.



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国家大剧院合唱团

CHINA NCPA CHORUS

2016.07.09

音乐厅 · Concert Hall

青春绽放：吕嘉与国家大剧院合唱团音乐会 Bloom of Youth: LÜ Jia and NCPA Chorus Concert

指挥：吕嘉

威尔第：

凯旋合唱 （选自歌剧《阿依达》）

瓦格纳：

婚礼合唱 （选自歌剧《罗恩格林》）

瓦格纳：

朝圣合唱 （选自歌剧《唐豪瑟》）

印青：

我们终将得胜利 （选自歌剧《长征》）

雷蕾：

绸缪 （选自歌剧《西施》）

Conductor: LÜ Jia

Verdi:

Gloria All'Egitto, Ad Iside (from the opera Aida)

Wagner:

Elsas Brautzug zum Münster (from the opera Lohengrin)

Wagner:

Pilgerchor (from the opera Tannhäuser)

Qing Yin:

We will Eventually Enjoy Victory (from the opera The Long March)

Lei Lei:

Sentimental Attachment (from the opera Xi Shi)

2016.08.09

音乐厅 · Concert Hall

八月合唱节：吴灵芬与国家大剧院合唱团音乐会 NCPA August Chorus Festival: Lingfen Wu and NCPA Chorus Concert

指挥：吴灵芬

《洪湖水浪打浪》

歌剧《洪湖赤卫队》选曲

梅少山、张敬安、欧阳谦叔词

张敬安、欧阳谦叔曲

《戈壁屐楼》

那顺词 / 色·恩克巴雅尔曲

《赞美歌唱》

钱南章编

《松花江上》

张寒晖词曲 / 金湘改编

《乌苏里船歌》

郭颂曲 / 瞿希贤编合唱

Conductor: Lingfen Wu

Lapping Waves of Honghu Lake

(from the opera The Red Guards on Honghu Lake)

Lyrics: Shaoshan Mei, Jing'an Zhang, Qianshu Ouyang

Composer: Jing'an Zhang, Qianshu Ouyang

Gobi Desert Mirage

Lyrics: Shun Na/Composer: Se Enkebayae

Praising Song

Arr.: Nanzhang Qian

On the Songhua River

Lyrics and Composer: Hanhui Zhang/Arr.: Xiang Jin

Chanty of Wusuli River

Composer: Song Guo/Arr. and Chorus: Xixian Qu

2016.03.26

小剧场 · Multi-functional Theatre

欧洲音乐之旅：国家大剧院合唱团经典歌剧合唱音乐会 European Music Tour: Classical Choral Concert of NCPA Chorus

指挥：焦淼

Conductor: Miao Jiao

2016.05.01

小剧场 · Multi-functional Theatre

“山楂树之恋”国家大剧院合唱团音乐会 The Love of the Hawthorn Tree

指挥：孟幻

Conductor: Huan Meng

2016.05.02

小剧场 · Multi-functional Theatre

“革命人永远是年轻”国家大剧院合唱团音乐会 Revolutionists Are Young forever

指挥：孟幻

Conductor: Huan Meng

2016.05.14

音乐厅 · Concert Hall

五月音乐节：管风琴与国家大剧院合唱团音乐会 NCPA May Festival: Pipe Organ and NCPA Chorus

指挥：焦淼

Conductor: Miao Jiao

2016.05.23/25/30/31

小剧场 · Multi-functional Theatre

国家大剧院中外歌剧经典合唱音乐会 NCPA Chinese and Foreign Opera Classical Choral Concert

指挥：吕嘉，孟幻

Conductor: LÜ Jia, Huan Meng

2016.06.02

小剧场 · Multi-functional Theatre

璀璨星空：国家大剧院合唱团儿童节音乐会 A Night of Bright Stars : NCPA Chorus Concert for the Children's Day

指挥：焦淼

Conductor: Miao Jiao



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客座艺术家

GUEST ARTISTS

现任北德国家交响乐团首席客席指挥，是第一个在德国 A 级乐团里担任此位置的华人，同时也是中央音乐学院乐队学院院长和乐队学院 EOS 交响文献乐团艺术总监。

纵观指挥家胡咏言的职业生涯，他与众多白金销量唱片的艺术家们都有着硕果累累的合作其中包括马友友、帕尔曼、汉德克思、祖克曼、郎朗、Charlotte Church、Nana Mouskouri、Mark O'Connor 与 Doc Severinsen、村治佳织等众多著名艺术家。

胡咏言在 2013 年 9 月成功与底特律交响乐团合作在纽约林肯中心费舍音乐厅演出著名作曲家叶小刚古根汉获奖作品音乐会，受到业内外高度的赞扬与好评！

胡咏言还担任北京现代音乐节的音乐总监，这是他回国后同北京现代音乐节艺术总监，著名作曲家叶小纲的合作，今年已走入了音乐节的第十三个年头，为开拓和推广新音乐，繁荣创作和国际交流的发展，起到了重要的推动作用，得到了来自社会与专业领域里的高度肯定和支持。

胡咏言还曾和国际上许多著名的乐团合作，如法国国家交响乐团，伦敦皇家交响乐团，美国好莱坞乐团等以及新加坡，台湾和香港的乐团。近年来胡在德国同许多乐团和歌剧院合作如吕贝克歌剧院，基尔歌剧院和汉堡交响乐团等。胡咏言还同中央电视台「为中国喝彩」栏目合作，分别在美国，英国，巴西，希腊等国家通过电视向广大海内外电视观众介绍中国的文化和艺术家，广泛地得到好评和赞誉。

胡咏言 Yongyan Hu

respected artists as Yo-Yo Ma, Itzhak Perlman, Barbara Hendricks, Pinchas Zukerman, Lang Lang, Charlotte Church, Nana Mouskouri, Doc Severinsen, Mark O'Connor and Muraji Kaori. He has arranged master classes by leading soloists and orchestral performers for enriching the musical education of highly gifted young Chinese musicians.

Yongyan Hu is just being appointed recently as the Principal Guest Conductor of Rostock Philharmonie. Northern Germany. He is also the Artistic Director of the EOS Repertoire Orchestra-China's Orchestra Academy at the Central Conservatory of Music in Beijing.

September, 2013, Mr. Hu had his very successful debut with detroit symphony orchestra, performing renowned Chinese composer, Xiaogang Ye's works at Avery Fisher Hall, Lincoln Center, New York.

He served as Music Director and Conductor of the Lincoln, Nebraska Symphony Orchestra from 1993 to 1998 and also of the Duluth, Minnesota Symphony Orchestra from 1995 to 2000. After returning to China, he served as Music Director and Principal Conductor of the Shanghai Philharmonic Symphony Orchestra; He also led the

Shanghai Symphony Orchestra on an acclaimed European tour as well as served as Principal Conductor of the China National Symphony Orchestra, leading its first visit to South Korea and Taiwan.

He has served as Music Director of the Beijing Modern Music Festival, in cooperation with prominent Chinese composer and Beijing Modern Music Festival Artistic Director Xiaogang Ye, promoting new works and developing musical appreciation with young audiences. In September 2010, he toured Canada with the Mei Lanfang Peking Opera Troupe, performing with Peking Opera Master Baojiu Mei, and with the Edmonton Symphony Orchestra. The tour was highly successful in promoting cultural exchange with North America.

Throughout his career, Mr. Hu has collaborated with such internationally

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席指挥，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。

郑明勋 Myung-Whun Chung

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 Opera 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.

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、阿姆斯特丹皇家音乐厅管弦乐团、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。

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.

崔朱烈 1979 年出生于韩国首尔，在韩国国立大学艺术学院学习音乐专业，并取得学士和硕士学位。随后在 2010/11 年，他获得由德国学院交流服务中心颁发的奖学金并以最优异成绩获得“单簧管协奏曲”音乐学院的演奏文凭。他曾参加世界级著名指挥大师的大师班，如郑明勋、约码·帕努拉和外山雄三等，也曾担任国际指挥大师根纳季·罗杰斯特文斯基和彼得·奥特沃什的助理。他曾入围 2007 年在法国举办的第 50 届悲桑松国际指挥大赛和 2009 年在西班牙举办的卡达凯斯乐团国际指挥大赛的决赛。



Born in Seoul in 1979, Soo-Yeoul Choi studied at the Korea National University of Arts School of Music under the direction of Chi-yong Chung and was conferred with Bachelor and Master degrees in Music. Afterwards in 2010/11, he was awarded with a scholarship by the German Academic Exchange Service [DAAD] and completed his Konzertexamen-couse at the College of Music “Carl Maria von Weber” Dresden with the highest honors. He also took conducting masterclasses under great conductors with Maestro Myung-Whun Chung, Jorma Panula, Toyama Yuzo and he also assisted international maestros such as Gennady Rozhdestvensky and Peter Eotvos. He also advanced to the final rounds of the 50th Besancon International Conducting Competition in France in 2007 and of the Cadaques Orchestra International

在韩国，他通过了富川爱乐乐团的“年轻的优秀指挥”比赛海选并完成了由韩国指挥家协会制定的初级指挥曲目，于 2004-2008 年连续 4 年被认为是最佳指挥。他已经指挥了众多乐团，包括：韩国首尔爱乐、韩国交响乐团、日本仙台爱乐、法国悲桑松管弦乐团、德国莱比锡 MDR 交响乐团、德国耶拿爱乐、德国茨维考爱乐、德国萨克森管弦乐团和德国奥厄爱乐等。从 2010 年秋季到 2011 年春季，他担任当代音乐领域中最有影响力的德国国际现代室内乐团的指挥。2011 年后，他受世界著名的作曲家郑银淑女士的邀请担任首尔爱

乐乐团的当代音乐乐季的助理指挥。

他于 2014 年被韩国福布斯杂志评选为“韩国 30 年内最有权利的领导者”之一，被月刊评为“十大年轻有为艺术家”之一，这些荣誉在指挥界他是第一人。他从 2014 年 7 月份开始担任首尔爱乐乐团的助理指挥。

崔朱烈 Soo-Yeoul Choi

is one of the most influential contemporary music ensembles in the world. From 2011 onwards, he was appointed by the world famous composer Unsuk Chin to participate in the Seoul Philharmonic Orchestra's contemporary music series “Arts Nova” as an assistant conductor.

He was also the first conductor to be chosen by Forbes Korea in 2014 as one of “Korea's 30 Power Leaders in 2030” and by the Gaeksuk Monthly as one of the “Young Generation's Leading 10 Young Artists”. He was appointed as assistant conductor of the Seoul Philharmonic Orchestra starting from July 2014.

自 2013 年 8 月以来一直担任芬兰广播交响乐团首席指挥，曾担任坦佩雷爱乐交响乐团艺术总监和首席指挥、爱尔兰广播电视公司国家交响乐团首席客座指挥、赫尔辛堡交响乐团及图尔库爱乐乐团艺术总监等职位。

2015/16 年的重要演出包括：与科隆爱乐乐团、洛桑室内乐团、里斯本古本加管弦乐团、冰岛交响乐团、巴尔的摩交响乐团、莫斯科国立交响乐团、首尔爱乐乐团等世界著名乐团的联袂演出。2015 年秋季，担任芬兰广播交响乐团日本巡演

哈努·林图 Hannu Lintu

Chief Conductor of the Finnish Radio Symphony Orchestra since August 2013, Hannu Lintu previously held the positions of Artistic Director and Chief Conductor of the Tampere Philharmonic Orchestra, Principal Guest Conductor with the RTÉ National Symphony Orchestra and Artistic Director of the Helsingborg Symphony and Turku Philharmonic orchestras.

Highlights of Lintu's 2015/16 season include appearances with the Gürzenich-Orchester Köln, Orchestre de Chambre de Lausanne, Orchestre National de Lille, Gulbenkian Orchestra, and the Iceland Symphony, Baltimore Symphony, Moscow State Symphony and Seoul Philharmonic orchestras. He conducts the Finnish Radio Symphony Orchestra on tour in Japan in autumn 2015 – as part of his complete cycle of Sibelius' symphonies with the

指挥。2016 年 1 月，与小提琴手莱拉·约瑟芙维茨共同参加维也纳、萨尔茨堡、因斯布鲁克的巡演。最近合作的乐团有英国爱乐者乐团、BBC 苏格兰交响乐团、斯德哥尔摩皇家交响乐团、圣路易斯交响乐团、休斯顿交响乐团、莱比锡 MDR 交响乐团、里昂国家交响乐团，并应邀参加科隆西德广播交响乐团、底特律交响乐团、明尼苏达乐团的首演。

哈努·林图已为翁蒂娜、纳克索斯、艾许珀里翁、艾薇等唱片公司录制多张唱片。所录制唱片屡获奖项，包括“2011



New Japan Philharmonic – and on tour in Vienna, Salzburg and Innsbruck in January 2016 with violinist Leila Josefowicz. Recent engagements have included the Philharmonia, BBC Scottish Symphony, Royal Stockholm Philharmonic, Cleveland and St Louis Symphony orchestras; the Houston Symphony, MDR Sinfonieorchester Leipzig and the Orchestre national de Lyon; and debuts with the WDR Sinfonieorchester Köln, the Hallé, and the Detroit Symphony and Minnesota orchestras.

Hannu Lintu has made several recordings for Ondine, Naxos, Avie and Hyperion and also received several accolades for his recordings, including a 2011 Grammy nomination for Best Opera CD plus Gramophone Award nominations for his recordings of Enescu's Symphony No.2 with the Tampere Philharmonic Orchestra and the Violin

年格莱美最佳歌剧 CD 奖”提名和“留声机大奖”提名，获提名作品分别为与坦培尔爱乐交响乐团合作演出的“埃内斯库 2 号交响乐”，和与小提琴家赫德李希、皇家利物浦爱乐乐团联袂演出的“西贝柳斯和汤玛斯阿德斯小提琴协奏曲”。

哈努·林图曾在西贝柳斯学院学习钢琴和大提琴，而后师从指挥家乔玛·帕诺拉学习指挥。曾在意大利锡耶纳的奇吉阿那学院郑明勋大师班学习，1994 年在卑尔根北欧指挥大赛中摘得音乐生涯中的首枚奖章。

2011 年，李飏以新的艺术形象－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·福斯特给予了他极大地启发和支持。

2012 年，李飏被北京交响乐团聘为该团历史上首位年度驻团艺术家及客座指挥。自 2014 年起，李飏被聘为中国歌剧舞剧院交响乐团音乐总监和首席指挥。

作为一名指挥家，在过去的几个音乐季里，他已与许多著名乐团合作过，如：意大利托斯卡尼尼爱乐乐团、法国马赛歌

剧院、俄罗斯国家爱乐乐团，德国勃兰登堡爱乐乐团、葡萄牙古本江交响乐团、德国新勃兰登堡交响乐团、意大利帕尔马皇家歌剧院，西北德意志广播交响乐团、匈牙利李斯特室内乐团、波兰国家广播交响乐团、中国国家大剧院管弦乐团及澳门乐团等等。

2013 年 7 月应邀在意大利“威尔第 200 周年音乐节”的开幕音乐会上作为首位华人指挥家指挥意大利托斯卡尼尼爱乐乐团全场“威尔第”的作品得到了意大利媒体轰动性好评，并在 2015 年新音乐季中担任意大利帕尔马皇家歌剧院交响乐团

客座指挥家，2014 年，在中国歌剧节上作为指挥首次同中央音乐学院合作威尔第的著名歌剧“阿伊达”获得极大好评，2016 年率领德国勃兰登堡交响乐团成功的巡演后，被该团邀请在 2016 – 2017 的音乐季中将历史性的指挥该团全套共九部“贝多芬”交响乐。

目前，李飏是柏林“汉斯－艾斯勒”音乐学院及中央音乐学院教授，从 2010 年起担任梅赛德斯－奔驰音乐节艺术总监和国家大剧院国际打击乐节艺术总监，2015 年起，李飏成为“Sony Music”的签约音乐家。

李飏 Biao Li

Symphony Orchestra Li received invitation as conductor of the orchestra in the season of 2016 – 2017 in the performance of the full Beethoven symphonies “Beethoven-Zyklus”.

Biao Li is Professor at the Hochschulefür Musik “Hans Eisler” Berlin, and Music Director of the Mercedes-Benz Music Festival.

In the year of 2015, Biao Li is officially artist of “Sony Music”.

陈琳，指挥家，目前任教于中央音乐学院指挥系。

1996 年考入中央音乐学院，师从我国著名指挥家俞峰教授。2000 年受指挥大师小泽征尔先生推荐，免试进入美国顶尖的坦格伍德音乐节学习，并取得了伯恩斯坦奖学金。1999 年至 2003 年间三次入围法国贝藏松指挥比赛决赛。2007 年，在波兰著名城市卡托维茨举行的第八届菲黛尔伯格国际指挥大赛中荣获第二名，取得“银指挥棒奖”，以及“波兰著名作曲家西曼诺夫斯基作品最佳指挥奖”两个奖项。当地媒体称其“指挥技术精湛，指挥

陈琳 CHEN Lin

Chen Lin is one of the most promising, talented female conductors that China has brought to the world.

In 1996, she entered the Central Conservatory of Music where she studied conducting under Feng Yu. Chen Lin was a finalist in the Besançon International Conductors' Competition in 1999, 2001 and 2003. She made her debut at the Tanglewood Music Festival, USA, at the recommendation of Seiji Ozawa. Since 2003, Chen Lin has been participating in Seiji Ozawa Ongaku-juku as an associate conductor for opera performances of Die Fledermaus, La bohème and Il barbiere di Siviglia. In 2004, Chen Lin was appointed Professor of Central Conservatory of Music, Beijing, immediately upon her graduation from the school as a Master's student of Conducting. In the following year, she was

风格挥洒自如，将成为国际乐坛的一颗新星。”

2003 年起，陈琳担任小泽征尔音乐塾助理指挥，参与了多部歌剧的排演，并担任 2005 年音乐塾中国巡演指挥，大获成功。近年来，陈琳作为歌剧指挥也受到业内外瞩目，曾受邀与中央歌剧院合作指挥歌剧《蝙蝠》、《托斯卡》，并受邀与台湾创世歌剧团合作，指挥演出《波西米亚人》、《女人心》。

陈琳指挥与中国多个乐团及歌剧院保持着良好的合作关系，如国家大剧院、中

央歌剧院、北京交响乐团、深圳交响乐团、上海爱乐乐团、杭州爱乐乐团等。她出色的音乐才能也受到国际著名音乐团体及音乐节的青睐，其中包括日本斋藤秀雄纪念音乐节、法国广播爱乐乐团、波兰西里西亚爱乐乐团、德国斯特加特室内乐团。

作为乐队指挥专业教授，陈琳潜心研究现代指挥法教学。曾受聘于美国辛辛那提音乐学院，担任学生乐团音乐总监及指挥系教授。



Biao Li started to appear on stage as a conductor since 2011. Maestro Christoph Eschenbach and Lawrence Foster have given him great inspiration and support at the beginning of his career as a conductor.

In 2012, the Beijing Symphony Orchestra named Biao Li the Artist-in-Residence and Principal Guest Conductor, a position established for the first time in the history of this orchestra. From 2014 to present, Li Biao was appointed as Music Director and Principal Conductor of China National Opera & Dance Drama Theater Orchestra.

As a conductor, he has worked with many prestigious orchestras in the last few seasons, such as: Arturo Toscanini Philharmonic Orchestra, Marseille Opera Orchestra, Brandenburg Symphony Orchestra, Gulbenkian Orchestra, Neue-Brandenburg

Philharmonie, Orchestra Dell’Opera Di Parma, Philharmonie der Nord-Westfalen, Franz Liszt Chamber Orchestra, Polish Radio Symphony Orchestra, NCPA Orchestra and Macao Orchestra etc.

In 2013, Li was invited to conduct Arturo Toscanini Philharmonic Orchestra for the opening concert in the 200th anniversary of G.Verdi’s opera festival in Italy. As the first Chinese conductor, he successfully conducted all Verdi works throughout the whole concert receiving critical acclaim from Italian media. He was invited as guest conductor for the Orchestra Dell’Opera Di Parma in the season of 2015. In April 2014, Li Biao worked together with Central Conservatory of Music in Beijing, presenting Opera production of G.Verdi’s “Aida” in the China Opera Festival and won critical acclaim. In the year of 2016, after having toured with the Brandenburg



appointed Assistant Field Service Professor of Ensembles and Conducting of the University of Cincinnati College-Conservatory of Music (CCM), and Music Director of CCM Concert Orchestra. In 2007, she won the second prize of The 8th Grzegorz Fitelberg International Competition for Conductors. While the China National Opera House premiere of Die Fledermaus conducted by Chen Lin in 2011 is considered a milestone of her career, the Saito Kinen Orchestra debut of hers made on 6 September 2013 has marked yet another major success. Last year, Chen Lin was invited by China National Opera House again to conduct Puccini’s Tosca in Beijing. From 2014 to 2016, while the Taiwan Creation Opera Institute performances of Puccini’s La Bohème and Mozart’s Così Fan Tutte conducted by Chen Lin are instant successes. Chen Lin has conducted Saito Kinen

Orchestra, Stuttgart Chamber Orchestra, Orchestre de Picardie, Tanglewood Festival Orchestra, Cincinnati College-Conservatory of Music Philharmonic Orchestra, Seiji Ozawa Ongaku-juku Orchestra, Century Orchestra Osaka, China NCPA Orchestra, China National Oepra House, Shenzhen Symphony Orchestra, Beijing Symphony Orchestra. Chen Lin is currently a professor in the conducting department of the Central Conservatory of Music, Beijing.

“吕绍嘉是表达音乐意境之大师，也是一位才华卓绝的指挥。”

—《南德意志报》

出身台湾，为享誉国际乐坛的旅欧名指挥家。自钢琴启蒙，后随陈秋盛研习指挥，继而赴美印第安纳大学及维也纳国立音乐学院深造。在赢得法国贝桑颂、意大利佩卓地和荷兰孔德拉辛三大国际指挥大赛首奖后，展开了他在欧洲的指挥生涯。

吕绍嘉在德国先后担任柏林喜歌剧院首席驻团指挥（1995-1998）、柯布伦兹市立歌剧院音乐总监（1998-2001）、莱

茵爱乐交响乐团音乐总监（1998-2004）、汉诺威国家歌剧院音乐总监（2001-2006），并于2004年5月获文化部长颁赠象征该省文化最高荣誉的Peter Cornelius奖章。

在歌剧的领域中，曾于英国国家歌剧院、布鲁塞尔皇家歌剧院、雪梨歌剧院、德国司徒加特、柏林德意志、汉堡、法兰克福歌剧院客席登台指挥。歌剧外，吕绍嘉在交响乐指挥的表现也同样耀眼。近年来合作的主要交响乐团有：柏林、西南德、中德、巴伐利亚广播、法国国家、里昂、杜鲁士、史特拉斯堡、维也纳广播、英国利物浦爱乐、奥斯陆爱乐、贝尔根爱乐、

赫尔辛基爱乐、瑞典广播、挪威广播、哥特堡、罗马圣西西里亚、及荷兰皇家音乐大会堂管弦乐团等。在亚洲，与香港管弦乐团、NHK、新日本爱乐及北京、上海等地的代表性乐团合作演出。

自2010年8月起接任NSO台湾爱乐交响乐团音乐总监。于2014年秋起兼任南丹麦爱乐的首席指挥。

吕绍嘉 Shao-Chia Lü



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

Shao-Chia Lü took the position of General Music Director of the Koblenz Theatre(1998-2001), the Staatsorchester Rheinische Philharmonie Koblenz (1998-2004), and the Staatsoper Hannover between (2001- 2006).

Shao-Chia Lü appears regularly as guest-conductor at several world renowned opera houses, including the Opera Australian in Sydney and Melbourne, the English National Opera, the Theatre de la Monnaie in Brussels,

Den Norske Opera in Oslo, the Gothenburg Opera, the Oper Frankfurt, Staatsoper Hamburg and Stuttgart, the Deutsche Oper and Komische Oper Berlin.

Alongside his opera activities, Lü is equally at home on concert podiums. Lü has worked repeatedly with many leading European orchestras, such as the Oslo Philharmonic, the Orchestra Sinfonica di Santa Cecilia Rome, the Norwegian and Swedish Radio Orchestra, the Helsinki Philharmonic Orchestra, the Royal Liverpool Philharmonic, the Orchestre National de France, the SWR Stuttgart, the Rundfunksinfonieorchster Berlin, the Goteborg Sinfoniker, the Staatskapelle Weimar, the Frankfurter Museumsorchester and the Royal Concertgebouw Orchestra in Amsterdam. In Asia, Lü has worked with Hong Kong, NHK, New Japan Philharmonic and leading orchestras in China.

Shao-Chia Lü has been music director of the Taiwan Philharmonic (the National Symphony Orchestra of Taiwan) since August 2010 and the principal conductor of the South Denmark Philharmonic starting 2014.

世界著名指挥家克劳斯·彼得·弗洛有着与生俱来的音乐天赋，受到全世界音乐人的景仰。弗洛曾指挥过的乐团包括皇家利物浦爱乐乐团、维也纳交响乐团、鹿特丹爱乐乐团、捷克爱乐乐团、新加坡交响乐团、俄罗斯国家交响乐团、中国国家交响乐团、韩国KBS交响乐团等。弗洛曾指挥多部重量级剧目，包括莫扎特歌剧《魔笛》《费加罗的婚礼》，瓦格纳歌剧《纽伦堡的名歌手》，韦伯的歌剧《欧丽安特》和普契尼歌剧《蝴蝶夫人》《波希米亚人》等。

弗洛31岁时成为柏林音乐厅乐团音

克劳斯·彼得·弗洛 Claus Peter Flor

乐总监，同时指挥其他德国主要乐团，如：莱比锡布商大厦交响乐团、德累斯顿国立管弦乐团。1988年，弗洛首次执棒柏林爱乐。1991至1994年期间，弗洛在伦敦爱乐担任首席客座教授；1991至1996年同时担任苏黎世市政厅管弦乐团的艺术顾问。2003至2008年，受米兰朱塞佩·威尔第交响乐团音乐总监里卡多·夏伊的个人邀请，弗洛在该团担任首席客座指挥。1999至2008年间，弗洛还在达拉斯交响乐团担任首席客座教授。2008年至2014年，弗洛在马来西亚爱乐乐团担任艺术总监。



Claus Peter Flor is respected worldwide as a hugely gifted conductor with remarkably instinctive musicianship. All along, Mr. Flor has conducted a lot of orchestras, such as Royal Liverpool Philharmonic Orchestra, Orchestra Verdi di Milano and the Vienna Tonkünstler Orchestra, Singapore Symphony Orchestra, Russian National Orchestra, China National Symphony, Frankfurter Museums orchester, Vienna Symphony, and KBS Symphony Orchestra.As an opera conductor, Mr. Flor has conducted several greatest works: Puccini’s Madame Butterfly, Mozart’s Die Zauberflöte, Mozart’s Le Nozze di Figaro, Wagner’s Die Meistersinger, Weber’s Euryanthe and Puccini’s La Bohème.

At the age of 31 he became General Music Director of the Konzerthausorchester Berlin and also began regular associations at this time with the other major German

orchestras: the Leipzig Gewandhaus and Dresden Staatskapelle. In 1988 he made his debut with the Berlin Philharmonic. Prior to his position as Music Director of the Malaysian Philharmonic Orchestra from 2008 – 2014, Mr. Flor held the position of Principal Guest Conductor of the Orchestra Sinfonica di Milano Giuseppe Verdi (2003-08) at the personal invitation of their Music Director Riccardo Chailly. From 1999-2008 he was also Principal Guest Conductor of the Dallas Symphony Orchestra. In addition, he has served as Principal Guest Conductor of the Philharmonia Orchestra (1991-4) and Artistic Advisor to the Zürich Tonhalle Orchestra (1991-96).

汤沐海生于上海，曾在上海音乐学院学习作曲和指挥，后赴德国慕尼黑高等音乐学院大师班深造。1983 年赫伯特·冯·卡拉扬邀请汤沐海指挥柏林爱乐乐团，之后他跟随指挥大师卡拉扬在柏林学习两年。汤沐海先后担任比利时皇家弗兰德爱乐乐团、澳大利亚昆士兰交响乐团、里斯本古本江交响乐团、瑞士苏黎世室内乐团艺术总监，首席指挥；作为客席指挥，他曾与欧美百余个著名交响乐团和室内乐团成功合作演出，如伦敦爱乐乐团、英国 BBC 广播交响乐团、巴黎管弦乐团、法国

国家交响乐团、莱比锡格万特豪斯乐团、德累斯顿国立交响乐团、圣彼得堡爱乐乐团、旧金山交响乐团和以色列爱乐乐团等。

汤沐海特曾担任芬兰国家歌剧院艺术总监，指挥过德国柏林、汉堡、艾森及莱茵国家歌剧院，瑞典斯德哥尔摩皇家歌剧院等。作为在欧洲国家级歌剧院担任首席指挥的第一位华人指挥家，他成功地指挥了中国作曲家瞿小松的歌剧《命若琴弦》和谭盾歌剧《门》在欧洲的首演。

汤沐海指挥欧洲众多乐团录制出版的唱片包括布鲁克纳、理查·施特劳斯、马

勒、柴可夫斯基、海顿、莫扎特的交响乐由 DG 和 Teldec 在内的多家唱片公司在全球发行。2002 年，他荣获第 44 届格莱美最佳古典现代作品奖。

汤沐海先后担任中央乐团客座指挥，中国国家交响乐团首席指挥、艺术总监、桂冠指挥。上海音乐学院指挥系主任、教授，中央音乐学院荣誉教授，上海音乐厅艺术总监。2012 年起受天津市委市政府邀请组建天津歌剧院并担任艺术总监。



Muhai Tang is Chief Conductor of the Belgrade Philharmonic, Chief Conductor and Artistic Director of the Tianjin Opera and Orchestra and Artistic Director of the Shanghai Philharmonic and Zhenjiang Symphony Orchestras in China. From September 2009 he has also held the role of Principal Guest Conductor of the Hamburg Symphony Orchestra

Muhai Tang has conducted opera on several continents, most recently with a highly acclaimed new production of Rossini's opera Le Comte Ory in Zurich. He previously held the position of Chief Conductor of the Finnish National Opera in Helsinki where he conducted highly successful new productions of Die Frau Ohne Schatten, Turandot, Der Rosenkavalier and Pique Dame, and also Madame Butterfly, Tosca, La Rondine, Boris Godunov, The Marriage of Figaro, La Traviata,

The Barber of Seville and Othello. His ballet performances with the company included an acclaimed Sacre du Printemps and a new production of Swan Lake.

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

Among Muhai Tang's many recordings, the Guitar Concertos by Tan Dun and Christopher Rouse with Sharon Isbin and the Gulbenkian

Orchestra, for Teldec, was awarded a Grammy in 2002. In 2014, Decca published tow DVDs of Zurich opera's productions Rossini's Le comte Ory and Ottello conducted by Maestro Muhai Tang, performed by Cecilia Bartoli.

汤沐海 Muhai Tang

中央芭蕾舞团副团长、音乐总监及首席指挥、享受国务院政府特殊津贴。

张艺自 5 岁开始学习小提琴，1990 年被保送至中央音乐学院指挥系，随著名指挥家徐新教授学习，并获得了冀瑞铠教授的悉心教诲；2000 至 2003 年在德国萨尔布吕肯音乐学院攻读硕士学位，师从德国著名指挥家、教育家马克思·博默教授。

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，如中国国家交响乐团、伦敦爱乐乐团、马

张艺 Yi Zhang

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

Learning to play the violin at the age of 5, he was later recommended to Central Conservatory of Music, where he studied conducting with Prof. Xu Xin and Prof. Ji Ruikai. From 2000-2003, he earned his Master's Degree in the Saarbrücken HFM: Hochschule für Musik Saar, where he learned with Prof. Max Pommer, a renowned German conductor.

As a major young conductor in China, Zhan 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

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、张永宙、郎朗、陈萨、宁峰、秦立巍等。

张艺一直在努力将中外优秀的音乐呈现给更多观众。2002 年他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



Philharmonic Orchestra, Saarbrücken Radio Symphony Orchestra, Orchestra Colonne of Paris, and Württemberg Chamber Orchestra etc.

In his performances around the world, Yi Zhang collaborated with numerous artists such as Emmanuel Pahud, Wenzel Fuchs, Renaud Capuçon, Jean-Yves Thibaudet, Myung-Wha Chung, Sarah Chang, Lang Lang, Sa Chen, Feng Ning and Li-Wei Qin etc.

Aiming to make more Chinese music and musicians known worldwide, Yi Zhang conducted for the recording of Xiaogang Ye'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 Li-Wei Qin and collaborated with London Philharmonic Orchestra to record Britain music works. The record was

秦立巍录制英国作品专辑，由世界知名的 DECCA 唱片公司发行。他特别热衷于当代音乐，多次在中国首演了中外当代作曲家的作品，其中包括斯特拉文斯基的《一个士兵的故事》、莫扎特《c 小调弥撒》、叶小纲的《马九匹》、陈其钢的《道情》等作品。

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。

俄罗斯艺术大师帕沃·柯岗是当代举世闻名的交响乐团指挥家之一，在四十多年的艺术发展道路上，他的音乐足迹遍及五大洲。2011 年，他被英国一家权威的经典电视频道列为二十世纪最杰出的十大指挥大师之一。

柯岗出生于著名的音乐世家。从年轻时起，他的艺术生涯就沿着两个方向发展，一个是小提琴演奏，另一个是指挥。1970 年，18 岁的柯岗在芬兰赫尔辛基的西贝柳斯国际小提琴比赛上荣获一等奖。在担任南斯拉夫萨格勒布爱乐乐团和莫斯

科国立交响乐团的音乐总监期间，他把乐团成功打造成俄罗斯最为人知和深受民众喜爱的乐团之一。

柯岗曾指挥过诸多顶尖乐团，包括列宁格勒（圣彼得堡）爱乐乐团、莫斯科爱乐乐团、费城交响乐团、洛杉矶爱乐乐团、巴伐利亚广播交响乐团、慕尼黑爱乐乐团、比利时国立管弦乐队、赫尔辛基爱乐乐团和多伦多交响乐团等。

柯岗和莫斯科国立交响乐团等世界顶尖乐团合作录制了大量唱片。他的许多作

品赢得了评论界的广泛赞誉。柯岗完美演绎了拉赫玛尼诺夫作品，“……拉赫玛尼诺夫作品的激情四溢、动人心魄……充满热情、柔情与内省。”

柯岗凭借在弦乐演奏方面的渊博知识和声乐方面的卓越天资，完整演绎了作曲家古斯塔夫·马勒的作品，并由此获得了“俄罗斯联邦国家奖”。他是俄罗斯皇家艺术科学院院士，荣获多项海内外奖项，包括被授予俄罗斯“祖国功勋章”、“法兰西文学艺术骑士勋章”以及荣获“俄罗斯人民艺术家”称号等。

帕沃·柯岗

Pavel Kogan

and vocal cycles of Gustav Mahler. He is a member of the Russian Academy of Arts, recipient of the “Order of Merit” of Russia and of the title “Peoples’ Artist of Russia”, and Chevalier de L’Ordre des Arts et des Lettres among other Russian and overseas awards.

Maestro Pavel Kogan’s career has spanned over 40 years and five continents and has led him to becoming one of the most respected and widely known Russian conductors of our time. In 2011 the Maestro’ name went into the list of ten greatest conductors of the XX century, made by an authoritative British Classical TV channel.

He was born into a distinguished musical family. From an early age Maestro Kogan’s artistic development was divided between conducting and violin. In 1970 eighteen-year-old Pavel Kogan, won 1st prize in the Sibelius Violin Competition in Helsinki. As a conductor, he was the Music Director of Zagreb Philharmonic Orchestra and Moscow State Symphony Orchestra (MSSO), building it into one of Russia’s most widely known and highly acclaimed orchestras.

Maestro Kogan appeared with many prominent orchestras including the St. Petersburg Philharmonic Orchestra, Moscow Philharmonic Orchestra, Philadelphia Orchestra, Los Angeles Philharmonic, Bavarian Radio Symphony Orchestra, Munich Philharmonic, Orchestre National de Belgique, Helsinki Philharmonic Orchestra, Toronto Symphony Orchestra, etc.

Pavel Kogan has recorded countless works with the MSSO and other ensembles. Many of his albums have garnered great acclaim from critics and audiences alike. Gramophone called Kogan’s Rachmaninoff cycle “...sparkly, strongly communicative Rachmaninoff... vibrant, soulful and involving.”

Maestro Kogan was awarded the State Prize of the Russian Federation for his performance of the complete symphonies

Gautier Capuçon is widely recognised as one of the foremost cellists of his generation and has received consistently high critical praise for his recordings and performances. Capuçon studied at the Conservatoire National Supérieur in Paris, and later with Heinrich Schiff in Vienna. The winner of various first prizes in many leading international competitions, including the International André Navarra Prize; ‘New Talent of the Year’; Borletti-Buitoni Trust Award; several Echo Klassik awards.

Capuçon performs with the major orchestras conducted worldwide, including Boston, Chicago Symphony, Berlin Philharmonic, London Symphony Gergiev, and Dudamel, Bychkov, Haitink, Chung, Dutoit, Eschenbach, Nelsons and Nézet-Séguin. A regular recital and chamber musician, Capuçon appears in the major halls and festivals across Europe, and every year at the Verbier Festival and at Project Martha Argerich, Lugano, performing with many of the world’s leading artists such as Barenboim, Bashmet, Caussé, Kavakos, Kirchschrager, Pletnev, Pressler, Thibaudet, Znaider, his brother Renaud.

Capuçon records exclusively for Virgin Classics.

In a career that has spanned more than forty years, Kyung-Wha Chung has been one of the most sought-after musicians on the international stage. She has earned recognition worldwide as a performing artist of the very highest stature: in 1972 the South Korean government awarded Ms. Chung with its highest honor, the medal of Civil Merit; and she has been cited by the Sunday Times of London as one of the most important contributors to the British cultural scene. After a seven-year hiatus due to an injury, she resumed her performing career in 2011.

Kyung-Wha Chung was born into a musical family in South Korea and began studying the violin at age six. She study with at the Juilliard School in New York; After winning the Leventritt competition in 1967, she embarked upon her career in North America, appearing with most of the world’s finest orchestras. She cooperated with Sir Georg Solti, Klaus Tennstedt, Riccardo Muti, Bernard Haitink, Lorin Mazel, Daniel Barenboim, Claudio Abbado, Simon Rattle, and their top orchestras.

Kyung-Wha Chung recorded over 30 recordings under Decca, DeutscheGrammophon, RCA and EMI labeland won Gramophone Awards many times.

最为当今年轻一代最为杰出的大提琴家，戈蒂耶·卡普松的艺术成就得到了广泛的认可。他的录音和演出受到国际乐评届一贯的高度赞扬。卡普松曾就读于巴黎高等音乐学院，之后又跟随大提琴家海因里希·席夫学习。他曾获得多个国际顶级音乐比赛的大奖，包括“国际安德烈·纳瓦拉大奖”；“年度新天才”称号，被誉为“法国的格莱美”；伯莱迪 - 布依托尼基金大奖；专辑多次获得了“古典回声大奖”；担任“杰尼亚音乐项目”大使。

卡普松定期与世界各地主要的交响乐团和最高水准的著名指挥家合作演出，并出现在欧洲各大音乐节中，合作的音乐家包括洛杉矶爱乐乐团、芝加哥交响乐团、旧金山交响乐团、柏林爱乐乐团、伦敦交响乐团以及杰基耶夫、杜达梅尔、郑明勋、迪图瓦、艾申巴赫等。

卡普松是维真（Virgin）唱片公司的专属签约艺术家，他所以使用的大提琴是 Matteo Goffriller 1701 年制作的名琴。

在超过四十年的演奏生涯中，郑京和一直是国际舞台上最受欢迎的音乐家之一。她的演出载誉全球，一九七二年获韩国政府颁授最高荣誉的国民贡献奖，亦曾被伦敦《星期日泰晤士报》赞誉为其一位对英国艺文界贡献最深的人物。她深厚的音乐造诣，以及对艺术的投入和热情，使她每次的演出和录音都独具个人韵味。郑京和因伤隐退七年后，于二〇一一年重踏舞台。

郑京和出生于韩国的一个音乐世家，6 岁开始学习小提琴。12 岁时来到纽约朱莉亚音乐学院。在赢得 1967 年的利文特里特国际大赛后，她便在北美展开了辉煌的职业生涯，她于由乔治·索尔蒂爵士、克劳斯·腾斯泰德、里卡尔多·穆蒂、洛林·马泽尔等指挥大师执棒的其他顶级乐团的合作更加坚实了郑京和的国际演奏事业。她 Decca、德意志唱片公司、RCA 和 EMI 陆续推出 30 多张唱片，多次获得留声机大奖。



戈蒂耶·卡普松

Gautier Capucon



郑京和

Kyung-Wha Chung



张昊辰
Haochen Zhang

在 2009 年获得了第十三届范克莱本国际钢琴比赛金奖后，25 岁的张昊辰通过他对音乐的深刻感触、超凡的想象力以及华丽的技巧掳获了来自美国、欧洲以及亚洲的观众。

“昊辰的演奏如同富有经验的大师一般，他精湛的技艺让人眼花缭乱，情感表达表现出惊人的成熟。”《达拉斯晨报》曾如此评论他。作为独奏家，他曾与慕尼黑爱乐乐团、马林斯基乐团、北德广播交响乐团、伦敦交响乐团、费城交响乐团、慕尼黑爱乐乐团、罗切斯特爱乐乐团、旧金山交响乐团、太平洋交响乐团、堪萨斯城交响乐团、以色列爱乐乐团、伦敦爱乐乐团、日本爱乐乐团、新加坡交响乐团与香港管弦乐团等，及瓦列里·捷杰耶夫、托马斯汉格布洛克等大师合作。

张昊辰毕业于费城柯蒂斯音乐学院，师从著名钢琴教育家加里·格拉夫曼进行学习。此前，他曾 在上海音乐学院学习；并从 2001 年起与深圳艺术学校的但昭义教授学习。

Since his gold medal win at the Thirteenth Van Cliburn International Piano Competition in 2009, 25-year-old Chinese pianist Haochen Zhang has captivated audiences in the United States, Europe, and Asia with a unique combination of deep musical sensitivity, fearless imagination, and spectacular virtuosity.

Haochen returned to Fort Worth as part of the 2010–2011 Cliburn Concerts series. His performance was lauded by the Dallas Morning News as “the kind of program you’d expect from a seasoned master, served up with dazzling virtuosity where wanted and astonishing sophistication elsewhere” and hailed as one of the top 10 performances of 2010 by both the Dallas Morning News and Fort Worth Star-Telegram. That same season he made his debut on Boston’s Celebrity Series. he has performed with the Philadelphia Orchestra, Munich Philharmonic, San Francisco Symphony, Seattle Symphony, Israel Philharmonic, Sydney Symphony, London Philharmonic, Orchestre National des Pays de la Loire, Japan Philharmonic Orchestra, Singapore Symphony and Hong Kong Philharmonic.

Haochen is a graduate of the Curtis Institute of Music in Philadelphia where he studied under Gary Graffman. He was previously trained at the Shanghai Conservatory of Music and the Shenzhen Arts School, where he study with Professor Dan Zhaoyi.

Over the past decade, Sa Chen has established herself as one of the most charismatic pianists today. She earned critical acclaim at the International Chopin Piano Competition in 2000 and the Van Cliburn International Piano Competition in 2005 which began her professional performing career, bringing her evocative performances to audience around the world.

In recent years, Sa has performed with many prestigious orchestras, some of which are: the London Philharmonic Orchestra, Los Angeles Philharmonic, San Francisco Symphony Orchestra, WDR Symphony Orchestra, Orchestre Philharmonique de Radio France, NHK Symphony Orchestra and with renowned conductors including Sir Simon Rattle, Myung-Whun Chung, Semyon Bychkov, Fabio Luisi, Vasily Petrenko among many others.

Sa’s albums with PentaTone - Chopin: The 2 Piano Concertos was selected as the “Best CD of the Month” by Classic FM for her “soulful performance”. In 2015, her latest album Memories Lost featuring modern Chinese compositions has been released worldwide by BIS record, and was described as “the most interesting and successful recording of new Chinese music.” by BBC Music Magazine.

"Mr. Qin has a great deal going for him, including a meltingly beautiful tone, flawless centered intonation and an ironclad technique"

- *New York Times*

An exclusive Universal Music China Artist, Li-Wei Qin has appeared all over the world as a soloist and as a chamber musician. After achieving great success at the 11th Tchaikovsky International Competition where he was awarded the Silver Medal, Li-Wei has since won the First Prize in the prestigious 2001 Naumburg Competition.

Li-Wei has enjoyed successful artistic collaborations with many of the worlds great orchestras including all the BBC symphony orchestras, the Rundfunk-Sinfonieorchester Berlin, the NDR-Sinfonierorchester Hamburg, Konzerthausorchester Berlin, Basel Symphony Orchestra, the London Philharmonic, Osaka Philharmonic, Hong Kong Philharmonic, China Philharmonic, the Sydney Symphony and Melbourne Symphony among many others. Leading conductors with whom he has worked include Marek Janowski, Jaap Van Zweden, Jiri Belohlavek, Jan Pascal Totelier, Hans Graf, the late MachelloViotti and the late Lord Menuhin.

Prior to teaching at the YST Conservatory, Li-Wei was a professor of cello at the Royal Northern College of Music, Manchester. He is also a guest professor at Shanghai and Central Conservatory of Music in China.

Lucas van Woerkum (1982) studied Film Directing at the Utrecht School of the Arts, and French Horn at Fontys Conservatory Tilburg. Lucas makes dramafilms based on symphonic music and directs music documentaries. He graduated in 2004 with the film Mahler: Ich bin der Welt abhanden gekommen. The film portrays Riccardo Chailly and the Royal Concertgebouw Orchestra in Mahler's 9th symphony. The film premiered in the Holland Festival and was shown in the Auditorium of the Louvre in Paris.

Lucas has made music documentaries for television on composers Arvo Pärt, Willem Jeths and Michel van der Aa. In 2007 Lucas turned his focus to drama films after being selected by the Dutch Filmfund to direct the short film To Anna. Since then, he transforms stories in classical music into film scenarios. These Symphonic Cinema films are projected in concert halls where Lucas performs the editing of the films live from within the orchestra. Highlights in this new genre include The Isle of the Dead(2011) and Firebird (2014).

“秦立巍先生的演奏拥有柔美至极的音色、完美无瑕的音准和钢铁般的技巧”。
——《纽约时报》

作为一名杰出的世界级艺术家，秦立巍以独奏家和室内乐演奏家身份与许多国际知名乐团及指挥家均有过成功合作。包括所有英国 BBC 机构交响乐团、洛杉矶爱乐乐团，柏林广播交响乐团、北德广播交响乐团、伦敦爱乐乐团和悉尼交响乐团等。与他合作的著名指挥家包括：马立克·雅诺夫斯基、梵志登、贝洛拉维克、余隆、谭盾、吕嘉、马塞洛·维奥蒂、梅因因勋爵。曾两次以独奏家的身份在伦敦皇家艾尔伯特音乐厅为大名鼎鼎的“伦敦逍遥音乐会”表演。他曾获第十一届柴科夫斯基大赛的银奖及 2001 年瑙姆堡国际大提琴比赛的金奖。

秦立巍现任教于新加坡国立大学杨秀桃音乐学院，在此之前，他在英国皇家北方音乐学院担任大提琴教授，同时还是上海音乐学院和中央音乐学院的客座教授。



秦立巍
Li-Wei Qin



陈萨
Sa Chen

近年来，陈萨已被公认为当今最具魅力的钢琴家之一。她于 2007 年毕业于德国汉诺威音乐学院阿里·瓦迪教授的教学班，获取演奏家博士学位。她在 2000 年的肖邦国际钢琴大赛及 2005 年的范·克莱本钢琴大赛中的出色亮相为她打开了国际演奏生涯的道路，此后受邀与多个重要乐团合作演出，其中包括伦敦爱乐乐团、美国洛杉矶爱乐乐团、旧金山交响乐团、德国科隆西德广播交响乐团、法国广播交响乐团等乐团。合作的指挥家包括西蒙·拉特爾爵士、郑明勋、谢苗·毕契科夫、法比奥·路易斯、瓦西里·派切克等。2010 年波兰政府授予陈萨 “肖邦艺术护照”，以褒奖她在演奏肖邦音乐方面的卓越与贡献。

陈萨的《肖邦钢琴协奏曲专辑》被伦敦古典 FM 评选为当月最佳唱片，并称（她的演奏）是“发自灵魂深处的演绎”。陈萨最新唱片《琴怀》被英国 BBC 音乐杂志称“这是迄今听过的最有趣、最成功的现代中国音乐专辑”。



卢卡斯·范·韦科姆
Lucas van Woerkum

卢卡斯·范·韦科姆（1982 年）在乌特列兹艺术学院学习电影导演，并在位于蒂尔堡的方提斯大学音乐学院学习圆号。卢卡斯以交响乐为基础制作剧情片，也指导过多部音乐纪录片。卢卡斯 2004 年毕业，毕业作品为《马勒：世界已离我远去》。这部影片展现了指挥家卡尔多·沙伊和荷兰阿姆斯特丹皇家音乐厅管弦乐团对马勒第九交响曲的演绎。该片在荷兰音乐节上首映，并在巴黎卢浮宫礼堂上映。

卢卡斯曾为阿沃·帕特、威廉姆·耶斯和米歇尔·范·德·阿等作曲家制作用于电视播放的音乐纪录片。2007 年被荷兰电影基金会选中指导短片《致安娜》（To Anna）后，卢卡斯便把注意力转移向剧情片。此后，卢卡斯不断把古典音乐中描述的故事转化为电影场景。此类电影音乐会的影片在音乐厅中放映，而卢卡斯会在交响乐团现场演奏的同时编辑影片。这种电影类型中的精品包括《死之岛》（2011 年）和《火鸟》（2014 年）。



吴蛮
Man Wu

吴蛮是国际乐坛上中国音乐的使者与琵琶音乐的代言人，更是跨界音乐与跨文化交流的标志性人物。美国《洛杉矶时报》评论“吴蛮是将琵琶介绍给西方的重要音乐家……”。她五次获得美国格莱美唱片“最佳演奏”和“最佳世界音乐专辑”奖提名，并入围台湾金曲“最佳传统音乐专辑奖”。

吴蛮的艺术成就使她超越了琵琶演奏家的角色，成功地塑造出传统音乐家职业生涯的典范。她不仅有深厚的传统音乐造诣，也是国际公认的诠释现代琵琶音乐的权威演奏家。她通过策划新颖的合作项目和创作近百首新曲目，与全球一流的乐团、作曲家和演奏家进行合作，并融合戏剧、舞蹈和视觉艺术，让中国传统乐器——琵琶成功走向国际，大大扩展其观众群体，拥有世界各地的乐迷。

吴蛮出生于杭州，是中央音乐学院第一位琵琶演奏硕士。1990 年移居美国。吴蛮曾获“哈佛大学研究学者奖”、“美国艺术家”大奖和加拿大“格伦·古尔德新人奖”，以表彰她对音乐与文化交流的开创性贡献。

Recognized as the world’s premier pipa virtuoso and leading ambassador of Chinese music, Grammy Award-nominated musician Man Wu 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. Through numerous concert tours Man Wu has premiered hundreds of new works for the pipa, while spearheading multimedia projects to both preserve and create awareness of China’s ancient musical traditions. Her adventurous spirit and virtuosity have led to collaborations across artistic disciplines allowing Wu Man to reach wider audiences as she works to break through cultural and musical borders. Man Wu’s efforts were recognized when she was named Musical America’s 2013 Instrumentalist of the Year, marking the first time this prestigious award has been bestowed on a player of a non-Western instrument.

Born in Hangzhou, China, Man Wu studied at the Central Conservatory of Music in Beijing, where she became the first recipient of a master’s degree in pipa. Man Wu moved to the U.S. in 1990 and currently resides with her husband and son in California.

Called “an unquestioned master of the violin” (American Record Guide) who “rises above her competition” (Fanfare), Tianwa Yang has quickly established herself as a leading international performer and recording artist. She also teach in Music school of University of Kassel in Germany.

The young violinist, a resident of Germany and heralded by the Detroit News as “the most important violinist to come on the scene in many a year”, has debuted with such major orchestras as the Detroit, Seattle, Baltimore, Pacific Symphonies, in addition to the BBC Philharmonic, Royal Liverpool Philharmonic, MDR Radio Symphony Leipzig, SWR Symphony Baden-Baden and Freiburg, German Radio Philharmonic, Bavarian State Opera Orchestra, Warsaw Philharmonic, Orchestre Philharmonique de Strasbourg, Hong Kong Philharmonic, Malaysia Philharmonic and New Zealand Symphony. Other international engagements of Yang include those at the Ravinia Festival, Virginia Arts Festival, Schwetzingen SWR Festival, Montpellier Festival, Lincoln Center. New York, Wigmore Hall London, Salle Pleyel Paris, Philharmonic Hall Berlin and Gewandhaus Leipzig.

She is grateful to Yaoji Lin, Jörg-Wolfgang Jahn and Anner Bylsma for the musical insight and support they have offered throughout her career.

Wei Wu, Sheng Virtuouse and Professor at Shanghai Music Conservatory, born in China, studied at Shanghai Music Conservatory and Hanns Eisler Academy with a DAAD scholarship in Berlin, where he is now based. He has helped to develop the ancient instrument into an innovative force in contemporary music. He won German music prize “Musica Vitale” and “Global Root”, “German Record Critics Award”, “Herald Angels Award 2011” by Edinburgh International Festival, “International Classical Music Award 2015” and “BBC Music Magazine Award 2015 “for CD “Unsuk Chin’s 3 Concertos” which he has recorded by German Gramophone. As a sheng soloist he has appeared at the world’s prestigious festivals and venues with many leading orchestras and ensembles, including Berlin Phil. Orchestra under Kent Nagano, Los Angeles Phil. Orchestra under Gustavo Dudamel, Radio France Phil. Orchestra and Seoul Phil. Orchestra under Myung-Whun Chung, BBC Symphony Orchestra under Ilan Volkov, Royal Stockholm Phil.

He has given the world premieres of over 300 works (10 concertos for sheng) by composers such as Unsuk Chin, Jukka Tiensuu, Enjott Schneider, Toshio Hosokawa, Joerg Widmann etc.

Avzug Amonov has worked alongside such outstanding conductors as Gennady Rozhdestvensky, Yuri Temirkanov, Nikolai Nekrasov, Vladimir Fedoseyev, Arnold Katz, Mark Ermler, Tomáš Hanus and Fuat Mansurov.

He has toured to China, Korea, Canada, Germany, the Netherlands (Concertgebouw, Amsterdam), Finland (Mikkeli Festival), Denmark, Australia, the UK (Albert Hall, Barbican Hall and the Coliseum), Croatia (Zagreb Opera), Japan (Suntory hall), France (Opéra Bastille) and Cyprus (Pafos Festival).

The singer has toured to the Netherlands (the Concertgebouw, Amsterdam, Berlioz’ Benvenuto Cellini), France (Opéra Bastille, Paris, Shostakovich’s The Nose), Great Britain (the Royal Albert Hall, Rimsky-Korsakov’s Mlada; English National Opera, Shostakovich’s The Nose; Royal Opera House, Covent Garden, Wagner’s Die Walküre; Birmingham, Wagner’s Parsifal and Verdi’s La forza del destino; Edinburgh, Richard Strauss’ Die Frau ohne Schatten and the Barbican Centre, Prokofiev’s Seven, They Were Seven and Smelkov’s The Brothers Karamazov), Spain (Madrid’s Filarmónica, Tchaikovsky’s Lolanta and the Teatro Escorial, Puccini’s Tosca), Macedonia (the Skopje Festival, Verdi’s Aida), Croatia (Zagreb, Verdi’s Un ballo in maschera).

旅德音乐家吴巍是活跃于当今国际乐坛的现代派笙演奏家，1992 年毕业于上海音乐学院笙专业，1995 年获得德国政府的“DAAD”最高文化交流奖学金留学德国柏林汉斯·艾斯乐音乐学院。吴巍曾赢得国内外诸多音乐奖项。1996 和 2002 年两次荣获德国音乐比赛“Musica Vitale”首奖。2004 年荣获德国“世界音乐”最高奖“Global Root”，以表彰他对世界音乐的贡献和其卓越的成就。2011 年在爱丁堡国际艺术节上，他与郑明勋指挥的首尔爱乐合作演奏由陈银淑为其创作的笙和管弦乐团协奏曲，他精湛的演绎赢得了“爱丁堡国际艺术节先驱天使奖”。2012 年他参与策划和录制的 CD “亚洲艺术乐团现代作品集”荣获当年“德国评论－最佳唱片奖”。2014 年与德国留声机唱片公司、录制首张由陈银淑专门为他量身定制的笙协奏曲 Su，此荣获 2015 年国际古典音乐唱片大奖和 BBC Magazin 金唱片奖。他是中国民族管弦乐协会笙专业委员会名誉理事，德国世界民族音乐协会，德国亚洲艺术室内乐团艺术总监，上海音乐学院特聘教授。

奥古斯特·阿莫诺夫如今已是国际歌剧届，以及各大音乐节、著名剧院追捧的宠儿。他在世界各大知名剧院出演过众多知名歌剧角色。

奥古斯特·阿莫诺夫 1995 年他进入哈萨克阿拜学术歌剧芭蕾舞剧院，1998 年进入莫斯科赫利肯歌剧音乐剧院，1999 年进入斯特拉文斯基和聂米罗维奇-丹钦科音乐剧院。奥古斯特·阿莫诺夫 2001 年在莫斯科大剧院的首演出演了《伊奥尔塔公主》中的沃德蒙一角，和《命运之力》的阿尔瓦罗一角。奥古斯特·阿莫诺夫 2003 年成为圣彼得堡马林斯基剧院的独唱家。

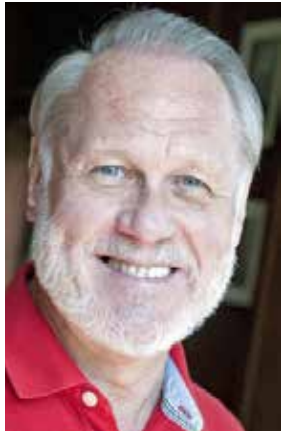
奥古斯特·阿莫诺夫曾合作过众多杰出指挥家如根纳季·罗日杰斯特文斯基，尤里·特米尔卡诺夫，尼古拉·涅克拉索夫，弗拉基米尔·费多谢耶夫，阿诺德·卡兹，马克·厄姆勒，托马什·哈努斯和佛艾特·曼苏罗夫。



吴巍
Wei Wu



奥古斯特·阿莫诺
Avgust Amonov



谢尔盖·莱弗库斯
Sergei Leiferkus

谢尔盖·莱弗库斯已是当今世界最著名的表演艺术家之一。他的令人着迷的歌唱天赋与辉煌的演技完美地结合在一起。他对于角色奥涅金（歌剧《奥涅金》）、郎戈尼（歌剧《鲍里斯·戈都诺夫》）、依阿戈（歌剧《奥赛罗》）、斯卡比亚（歌剧《托斯卡》）和梅菲斯托费勒（歌剧《梅菲斯托费勒》）的演绎已被公认为具有绝对的开创性。

他在世界各地不计其数的歌剧院亮相，包括维也纳国家歌剧院、巴士底歌剧院、斯卡拉歌剧院（米兰）。他也是爱丁堡国际艺术节、萨尔茨堡艺术节、芝加哥瑞维年音乐节的常客。他曾合作的艺术团体包括波士顿交响乐团、纽约交响乐团、蒙特利尔交响乐团、柏林交响乐团和伦敦交响乐团等，他也经常与著名指挥家合作，如阿巴多、祖宾·梅塔、小泽征尔。

Today, Sergei Leiferkus is considered one of the world's most renowned performing artists. His amazing gift as a singer is combined with his brilliant skill as an actor, and his interpretations of the roles of Onegin, Rangoni, Iago, Scarpia and Mefistofele have been acclaimed as truly groundbreaking.

he appears at myriad opera houses throughout the world, among them the Wiener Staatsoper (Vienna), the Opéra Bastille and the Théâtre du Châtelet (Paris), La Scala (Milan) and the Teatro Colón (Buenos Aires). He is a regular visitor to arts festivals in Edinburgh, Bregenz, Glyndebourne, Tanglewood, Wexford and Salzburg as well as the Ravinia festival in Chicago. The singer devotes much of his time not just to stage work, but also to frequent recitals and chamber programmes in cities including Moscow, St Petersburg. He has worked together with ensembles such as the Boston, New York, Montreal, Berlin and London Symphony Orchestras; he also frequently collaborates with conductors including Claudio Abbado, Zubin Mehta, Seiji Osawa.

Norwegian violinist Henning Kraggerud is co-Artistic Director of the Risør Festival of Chamber Music and Artistic Director of the Arctic Philharmonic Chamber Orchestra. A natural and instinctive artist, Henning consistently draws audiences and critics towards the genuine quality of his playing.

This season, Henning joins the BBC Symphony Orchestra at the BBC Proms and makes his New Zealand debut with the Auckland Philharmonia. He performs with the Minnesota and Seattle Symphony orchestras, makes his Warsaw concerto debut with the NFM Symphony Orchestra and tours the UK with the Oslo Philharmonic.

In the spirit of the old masters, Henning composes his own music, and in 2014 performed the première of Equinox: 24 Postludes in All Keys for Violin and String Orchestra, composed as musical counterparts to a story by world-famous author Jostein Gaarder.

Henning Kraggerud plays on a 1744 Guarneri del Gesù, provided by Dextra Musica AS. This company is founded by Sparebankstiftelsen DNB.

Established at the highest level in China, Feng Ning has developed a reputation internationally as an artist of great lyricism and emotional transparency, displaying tremendous bravura and awe-inspiring technical accomplishment.

He studied with Hu Kun at the Royal Academy of Music (London) and he was the First Prize winner of the 2005 Michael Hill International Violin Competition (New Zealand), and in 2006 won first prize in the International Paganini Competition.

Recent successes for Ning have included debuts with the LA Philharmonic debut as part of the Chinese New Year celebrations, with the Berlin Konzerthaus Orchester/Iván Fischer as part of the Konzerthaus's Bernstein celebrations, concerts with Singapore and Macao Symphony orchestras, a tour of China with the Royal Liverpool Philharmonic Orchestra/Vasily Petrenko and a major European tour with the Hong Kong Philharmonic Orchestra/van Zweden which included performances in Berlin, London, Zurich and at the Musikverein, Vienna.

Jian Wang began to study the cello with his father, 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 where he studied with the renowned cellist Aldo Parisot.

Jian Wang has since performed with many of the world's leading orchestras including the Philadelphia, Chicago, Boston, Berlin Philharmonic, Royal Concertgebouw, London Symphony, the BBC orchestras, and NHK Symphony. These concerts have been with many of the greatest conductors, such as Abbado, Dutoit, Eschenbach, Chung and Gustavo Dudamel.

Jian Wang has made many recordings, such as the Elgar Cello Concerto with the Sydney Symphony and Vladimir Ashkenazy, the complete Bach Cello Suites, Brahms Double Concerto with the Berlin Philharmonic Orchestra, Claudio Abbado and Gil Shaham. His instrument is graciously loaned to him by the family of the late Mr. Sau-Wing Lam.

作为当今最优秀的华人小提琴家之一，旅居于德国柏林的宁峰凭借着令人惊叹的艺术水准，宁峰获得了世界性的赞誉。他的演奏既体现出超凡绝伦的技巧，同时也以具有深刻感染力和真挚情感而著称。他毕业于英国皇家音乐学院，并在2005年迈克·希尔国际小提琴比赛（新西兰）获得第一名，在2006年获得帕格尼尼国际小提琴比赛第一名。宁峰在最近的演出季与交响乐团密切合作演出，包括布达佩斯节日乐团、柏林音乐厅管弦乐团、俄罗斯国家交响乐团、洛杉矶爱乐乐团、皇家利物浦爱乐乐团、里昂国家管弦乐团等一流乐团，并在悉尼歌剧院、莫斯科音乐大厅、维也纳音乐厅、柏林音乐厅、上海东方艺术中心以及北京国家大剧院等著名音乐厅演出。

宁峰曾与柏林德意志交响乐团合作灌录了布鲁赫《苏格兰幻想曲》和柴可夫斯基小提琴协奏曲。此外还发行的《Solo2》、《Solo1》专辑被《高保真音响试听》杂志评论“你将被这张专辑中演奏者精湛的演奏才能所震惊”

王健在父亲的启蒙下学习大提琴，著名纪录片《从毛泽东到莫扎特—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，包括纽约爱乐乐团，费城管弦乐团、芝加哥交响乐团、柏林爱乐乐团、伦敦交响乐团，BBC交响乐团、巴黎管弦乐团、阿姆斯特丹皇家音乐厅管弦乐团、日本NHK交响乐团等。合作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。

王健录制过的唱片包括埃尔加大提琴协奏曲和名为《梦幻曲》的大提琴与吉他小品集、全套巴赫无伴奏大提琴组曲、和柏林爱乐乐团、阿巴多、沙汉姆合作录制的勃拉姆斯双重协奏曲等。王健使用的大提琴由已故林寿荣先生的家人慷慨借予。



宁峰
Feng Ning



王健
Jian Wang



德里克·韩
Derek Han

德里克·韩毫无争议当属美国其同时代顶尖的钢琴家之一，其精湛高超的技艺征服了世界各地的观众。他的演奏风格独特，清晰明快且个性十足，演奏手法流畅准确。德里克·韩 18 岁时毕业于茱莉亚音乐学院。

1977 年，德里克·韩荣获雅典国际钢琴大赛第一名而一举成名。20 世纪 90 年代，德里克·韩不仅跻身为著名的音乐会演奏家，同时也是唱片行业颇受欢迎的艺术家之一，他的大部分作品均由美国普罗艺术出品。1990 年 成为莫斯科国立交响乐团艺术顾问。

在本世纪，他同莫斯科爱乐，伦敦爱乐，伦敦爱乐乐团，莫斯科大剧院乐团，圣彼得堡爱乐等众多知名交响乐团巡演欧洲和美国。2008 年，璀璨古典唱片为他录制发行了两张专辑，一张为勃拉姆斯钢琴四重奏全集，另一张是与卡 洛斯·米格尔·普列托指挥的皇家爱乐合作演奏的拉赫玛尼诺夫第一和第二钢琴协奏曲。

Derek Han is without a doubt among the leading American pianists of his generation. Han graduated from Juilliard at 18. Han's breakthrough came in 1977 when he captured First Prize at the Athens International Piano Competition. By the 1990s Han had become not only an important figure on the concert scene but a popular recording artist, as well, with most of his work, including the Mozart, Haydn, and Beethoven complete concerto cycles, appearing on the American ProArte label. In 1990, Han became the Artistic Advisor to the Moscow State Symphony Orchestra.

In the new century his extensive touring included major tours of Europe and the US with the Moscow Philharmonic, London Philharmonic, Camerata Salzburg and Philharmonia of the Nations. Among his later recordings was a pair of releases from 2008 the first containing the complete Brahms piano quartets on Brilliant Classics and the second the Rachmaninov Concertos No. 1 and No. 2, with Carlos Miguel Prieto and the Royal Philharmonic.

Iveta Apkalna has succeeded to “wipe off the dust” from the queen of all musical instruments and established a new reputation for the organ. Iveta Apkalna has achieved the extraordinary feat of turning solo organ into the highlight of the classical concert world.

As a soloist, she has gained international recognition in various prestigious competitions, such as the first organist ever with the title of “Best Performing Artist” given by the German Music Award ECHOKlassik in 2005. She appears in concerts halls throughout the world, from Vienna, Berlin, Hamburg, Luzern, Luxemburg, Budapest to San Francisco and Moscow. She cooperated with renowned conductors such as Claudio Abbado, Mariss Jansons, Marek Janowski, Simone Young with world’s top orchestras such as Berlin Philharmonic, Bavarian Radio Symphony, Berlin Radio Symphony, Hamburger Philharmoniker. She also is a frequent guest at the leading festivals of Europe, and recent highlights include her debut at the Kennedy Center in Washington D.C. and performances at the Antwerp Cathedral and with the Cologne Philharmonic.



伊维塔·阿普卡纳
Iveta Apkalna

伊维塔·阿普卡纳取得的非凡成就在于，成功地使蒙尘已久的“乐器王后”——管风琴重现昔日光彩，使管风琴独奏成为古典音乐界的闪光点。

她以管风琴独奏家的身份参加各种顶级赛事，享誉全球，屡获殊荣。如 2005 年“德国古典回声大奖最佳表演艺术家”称号，她也是首位获此殊荣的管风琴家。她应邀到世界各地著名的音乐大厅演出，足迹遍布维也纳、柏林、汉堡、卢森堡、布达佩斯、旧金山、莫斯科。曾与世界著名指挥家克劳迪奥·阿巴多、马里斯·杨颂斯、马勒克·雅诺夫斯基、西蒙娜·杨同台演出，与柏林爱乐乐团、巴伐利亚广播交响乐团、柏林广播交响乐团、汉堡爱乐乐团等世界顶尖的交响乐团合作。屡次以嘉宾身份出席欧洲最负盛名的音乐节，最近的重要演出包括：华盛顿特区肯尼迪中心的首演，以及安特卫普大教堂和科隆爱乐音乐厅的演出。





国家大剧院管弦乐团

首席指挥：吕嘉 | 桂冠指挥：陈佐湟

国家大剧院管弦乐团是中国国家表演艺术中心的常驻乐团。

新世纪的北京，历史气度和当代活力彼此交织，也孕育了国家大剧院管弦乐团远大的音乐精神和视界。自 2010 年 3 月建立以来，他们凭着对音乐与生俱来的热情、专注和创新精神，已位列中国乐坛最优秀的交响劲旅，并迅速得到了国际乐界的热切关注。

伴随他们一起经历这个过程的，有诸多优秀的音乐大师，包括：指挥家洛林·马泽尔、祖宾·梅塔、克里斯托弗·艾森巴赫、瓦莱里·捷杰耶夫、法比奥·路易斯、郑明勋、弗拉基米尔·阿什肯那齐、列夫·赛格斯坦、根特·赫比希、吕绍嘉、汤沐海、张弦、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、卡蒂雅·布尼亚季什维莉、王羽佳、陈萨等，大提琴家戈蒂耶·卡普松、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，单簧管演奏家萨宾·梅耶，打击乐演奏家李飏，歌唱家普拉西多·多明戈、里奥·努奇、李晓良、和慧、沈洋等。马泽尔曾评价他们“富有激情，全心投入，实力非同一般”，艾森巴赫则认为他们已是“亚洲最优秀乐团之一”。

凭借在歌剧和交响乐领域同样的优秀表现和丰富经验，他们已作为中国最优秀的两栖乐团而名闻海内外。在歌剧领域，他们以精彩的演绎创造了中国歌剧音乐的全新艺术境界，也令国家大剧院众多世界级的歌剧制作更加熠熠生辉。五年来，他们精彩呈现了三十余部国家大剧院歌剧制作，既包括《罗恩格林》、《漂泊的荷兰人》、《阿依达》、《奥涅金》、《奥赛罗》、《纳布科》、《托斯卡》、《图兰朵》、《费加罗的婚礼》等世界经典歌剧，也包括《骆驼祥子》、《赵氏孤儿》、《冰山上的来客》等中国原创歌剧。在交响乐领域，他

们不仅以跨越整年的乐季策划呈现了精彩的节目编排，而且以特有的活力与创意为所有观众留下了深刻的印象。在吕嘉带领下于 2013 年开启的全套贝多芬之旅中，他们展示出了对德奥古典作品的深厚偏爱和高超素养。在马泽尔指挥下演绎的瓦格纳名作《无词指环》被马泽尔认为“作品诞生以来最完美的演绎”，而该音乐会的现场录音也由索尼古典进行全球发行，并成为马泽尔与中国乐团唯一公开发行的唱片。心怀对当代音乐的巨大热情，他们相继上演约翰·亚当斯、吉雅·坎切利、武满彻等当代作曲家的作品，并陆续委约和全球首演了十余位顶尖作曲家(奥古斯塔·里德·托马斯、卡列维·阿霍、鲁多维科·艾奥迪、瑞切尔·波特曼、赵季平等) 的新作，更通过国家大剧院‘青年作曲家计划’积极推动中国新一代作曲家的成长。

作为极具时代精神的音乐使者，他们通过周末音乐会、艺术沙龙和在学校、社区、医院、博物馆等开设的室内乐活动，将无数观众带入美妙的音乐世界，更作为国家的文化使者将当代中国的艺术活力传播到海外。2012 至 2015 年，他们先后与艾森巴赫参加了德国石荷州、基辛根等音乐节，与陈佐湟在柏林、纽伦堡和悉尼上演音乐会，与吕嘉赴新加坡、首尔、大邱、台北和澳门举行亚洲巡演。2014 年吕嘉率领的芝加哥、纽约、华盛顿、蒙特利尔等七大城市的北美巡演，堪称中国乐团在国际乐界的新突破，以其“欢欣愉悦的自信和朝气蓬勃的力量”（Musical America）被评论家们赞誉为“一支光彩四射和一流水准的乐团”（ConcertoNet.com）。

在以“弦外有声”为主题的 2016/17 乐季中，乐团将上演《唐豪瑟》、《水仙女》、《战争与和平》等十五部歌剧制作，并将在吕嘉及郑明勋、吕绍嘉、克劳斯·彼得·弗洛、帕沃·柯岗、哈努·林图、汤沐海、张艺、李飏等指挥家带领下，与郑京和、

戈蒂耶·卡普松、海宁·科瑞格鲁德、王健、吴蛮、张昊辰、陈萨、秦立巍、杨天娲、宁峰、吴巍等独奏家合作，带来三十多场精彩的音乐会。同时，陈其钢与王羽佳将作为国家大剧院 2016/17 驻院艺术家，与乐团展开从音乐会到教育项目的广泛合作。

国家大剧院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

Chief Conductor: Lǚ Jia | Conductor Laureate: Zuohuang Chen

China NCPA Orchestra is the resident orchestra of the National Centre for the Performing Arts (NCPA), Beijing. Established in March 2010, the orchestra consists of highly accomplished musicians from around the world, who perform in more than a dozen opera productions presented by its home venue each year as well as in ballets and regular orchestral concerts in its own season. With a notably busy schedule, the young ensemble has fast established itself as one of the most adventurous and dynamic orchestras in the country. Lǚ Jia took up the post of Chief Conductor in February 2012, succeeding Zuohuang Chen, the current Conductor Laureate, NCPA's Music Director and also one of the founders of the orchestra. Ding Yuan 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 Zubin Mehta, Valery Gergiev, Myung-Whun Chung, Christoph Eschenbach, Vladimir Ashkenazy, Yan Pascal Tortelier, Gunter Herbig, Leif Segerstam, Shao-Chia Lü, Muhai Tang, Xian Zhang, Gilbert Varga, Lang Lang, Stephen Kovacevich, Leo Nucci, Jian Wang, Gautier Capucon, Yuja Wang and Han-Na Chang, among many others. Maestro Lorin Maazel worked closely with the orchestra before his passing and praised the musicians for their “amazing professionalism and great passion in music”. After working with the orchestra in a series of concerts and the NCPA's new production of La Traviata in June 2010, Maestro Christoph Eschenbach also declared it “one of the finest orchestras in Asia”.

In the first six years since its establishment, China NCPA Orchestra has become one of the leading ensembles in the country both

on stage and in the pit, gaining critical acclaim for its performances in NCPA's many opera productions. To date they have played for over 30 new productions, including not only classical repertoire works such as Tosca, The Barber of Seville, Die Fledermaus, Lohengrin, Aida, Otello, Nabucco, but also newly commissioned works The Chinese Orphan, Rickshaw Boy and The Visitor from the Ice Mountains. In its own orchestral concert season, the orchestra has consistently presented creative and diverse programmes, including a remarkable Beethoven Project under the baton of Lǚ Jia, in 2013. Their performance of the mammoth Ring without Words with its creator, Lorin Maazel, was released on SONY Classics worldwide, the only recording the great maestro ever made with a Chinese orchestra

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

The NCPA Orchestra has flexed its wings on the international stage with high-profile touring work, receiving widespread international praise for its performances. From 2012 to 2015, the orchestra was invited by Kissingen Summer Music Festival and Schleswig-Holstein Musik Festival, and made its German tour continued with concerts in Nürnberg, Hamburg and Berlin. It also

gave performances in Sydney, Singapore, Seoul, Daegu, Taipei and Macau. During the 2014/15 season, the orchestra undertook its first North American tour, where it performed in 7 major cities in the US and Canada, under the baton of Lǚ Jia. This was not only a milestone for this young ensemble, but also a breakthrough for any Chinese orchestra performing abroad. Musical America praised its “joyful confidence and youthful strength”. Concerto Net described it “a polished, first rate ensemble”.

With its commitment to educational and outreach activities, the orchestra has presented a series of Weekend Matinee Concerts at its home venue 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, Lǚ Jia. In addition, the orchestra frequently initiates wide-reaching educational projects in association with educational institutions across the city.

The forthcoming 16/17 season will have 'Music Speaks' as its central theme, featuring concerts conducted by Lǚ Jia, Myung-Whun Chung, Shao-Chia Lü, Claus Peter Flor, Pavel Kogan, Hannu Lintu, Muhai Tang, Yi Zhang, Biao Li, with soloists Kyung-Wha Chung, Gautier Capucon, Henning Kraggerud, Jian Wang, Man Wu, Haochen Zhang, Sa Chen, Li-Wei Qin, Tianwa Yang, Feng Ning, Wei Wu and many others. Renowned composer Qigang Chen and pianist Yuja Wang, both as this season's Artist-in-Residence, will lead a number of concerts as well as educational projects. The orchestra will also perform in fifteen NCPA opera productions including Tannhauser, Rusalka and War and Peace.

吕嘉 首席指挥

LÜ Jia Chief Conductor

吕嘉是享有国际盛誉的华人指挥大师。他生于上海的一个音乐世家，幼年学习钢琴和大提琴，后来进入中央音乐学院，师从指挥大师郑小瑛学习指挥。24岁时，吕嘉进入德国柏林艺术大学，跟随汉斯·马汀·拉宾斯坦教授、罗伯特·沃尔夫教授继续深造。同年，吕嘉在意大利获得安东尼奥·佩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国家大剧院管弦乐团首席指挥。由他监制和指挥的《罗恩格林》、《漂泊的荷兰人》、《奥赛罗》、《费加罗的婚礼》、《假面舞会》、《托斯卡》等歌剧，在世界众多歌剧与音乐媒体上广获赞誉。凭借这些世界水准的歌剧制作，国家大剧院不仅成为全球歌剧舞台上的耀眼明星，更由此开辟了歌剧艺术在中国发展的新篇章。同时，吕嘉带领下的国家大剧院管弦乐团，也通过其在音乐会中令人叹服的表现，稳步崛起为中国新一代交响乐团的杰出典范。

在担任国家大剧院歌剧总监和国家大剧院管弦乐团首席指挥之前，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 Xiaoying Zheng. At the age of 24, Lü entered the University of Arts in Berlin, where he continued his studies under Professor Hans-Martin Rabenstein and Robert Wolf. The following year, he was awarded both the First Prize and Jury's Prize at the Antonio Pedotti International Conducting Competition in Trento, Italy, and launched his career as a conductor.

Over the past decades, he has conducted over 2,000 orchestral concerts and opera performances in Europe and America, and became the first Asian conductor to serve as the artistic director of a major Italian opera house, as well as the first Chinese conductor to lead Chicago Symphony. He has worked with important productions at the Bayersche Staatsoper in Munich, the Deutsche Oper Berlin and La Scala in Milan, as well as opera houses in Lausanne, Turin, Rome, Naples, Verona, Venice, Florence, Frankfurt and Stuttgart. He has also worked with many renowned orchestras including the Royal Concertgebouw Orchestra, Chicago Symphony Orchestra, Gewandhaus Leipzig, Munich Philharmonic, Orchestra dell'

Accademia Nazionale di Santa Cecilia, City of Birmingham Symphony Orchestra, Royal Liverpool Philharmonic, Oslo Philharmonic, Lyon National Orchestra in France, Finnish Radio Symphony, Hamburg Radio Symphony, Bamberg Symphoniker, Sydney Symphony Orchestra and many others across Europe, America and Australia.

Lü Jia was the first Chinese conductor to record Felix Mendelssohn's complete orchestral works, and also the only conductor so far who has recorded the complete works by the important Swedish composer Ingvar Lidholm. His interpretations of German Classical Romanticism and French Impressionists have been praised for their "extremely convincing musical interpretation" with "musical precision and perfect baton technique." Having directed nearly 50 operas in Italy and Germany, homelands of the European opera tradition, he has also been praised by Italian music critics as "a conductor who understands Italian opera even better than the Italians themselves do". In 2007, his performance of La Gazza Ladra at the Rossini Opera Festival in Pesaro was voted as European Opera Production of the Year. That same year, in recognition of his important contribution to musical culture in Italy, Lü Jia was awarded the President's Prize by President Giorgio Napolitano. In 2012, the Domingo International Vocal Competition invited Lü Jia to serve on the jury, making

him the Competition's first-ever Chinese jury member.

In 2012, Lü Jia was appointed Chief Conductor and Artistic Director of Opera at the National Centre for the Performing Arts (NCPA) in Beijing China. Under his musical direction, NCPA's own productions of Lohengrin, The Flying Dutchman, Othello, La Nozze di Figaro, Un Ballo in Maschera, Tosca, and many other works, have received glowing reviews from the international press. With these brand new productions aspiring to high international standards, the NCPA has become a strong contender in the world of opera, and also launched an exciting chapter in the history of professional opera productions in China. In the meantime, the NCPA Symphony Orchestra, under Lü's baton, has fast established itself as one of the leading new ensembles in the orchestral world in China, presenting impressive performances season after season.

Before taking up his current posts in Beijing, Lü served as Music Director at Verona Opera, Artistic Director at Symphony Orchestra of Tenerife, as well as Chief Conductor at Trieste Opera, Symphony Orchestra of Florence, Lazio Chamber Orchestra of Rome and Norrköping Symphony Orchestra in Sweden. In addition to his NCPA music directorship, he is also currently the Music Director and Principal Conductor of Macao Orchestra.

陈佐湟 桂冠指挥

Zuohuang Chen Conductor Laureate

陈佐湟生于中国上海。1965 年毕业于中央音乐学院附中钢琴专业，1981 年毕业于中央音乐学院指挥系，同年经小泽征尔先生推荐赴美国坦格乌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。



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

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

China, China National Symphony Orchestra, Shanghai Philharmonic Orchestra, China Youth Symphony Orchestra, Budapest Philharmonic Orchestra, Hamburg Youth Orchestra and Incheon Philharmonic Orchestra of S. Korea.

Since 1980s, Chen has been the Conductor of the Central Philharmonic Orchestra of China, Music Director of the Wichita Symphony Orchestra, and Music Director of the Rhode Island Philharmonic Orchestra. Chen was the founding Artistic Director of China National Symphony Orchestra in 1996. He has also been the Music Director of UNAM Philharmonic Orchestra in Mexico City, Artistic Director of Shanghai Philharmonic Orchestra, and Music Director of Incheon Philharmonic Orchestra of S. Korea.

Chen is a much sought-after musician and has been invited to be guest conductor of several dozens of orchestras around the world. He also has been invited as

the jury member of many international musical mcompetitions. Maestro Chen's art of conducting has won praises from the audience and musicians wherever he works. The persistent enthusiasm to introduce and promote Chinese symphonic music and young musical talents to the world made him a respected and welcome musical figure worldwide. What 's more, he is committed to promoting extensively symphonic music in China and now also works as the Artistic Director of Guiyang Symphony Orchestra.

Zuohuang Chen 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
助理指挥
Ding Yuan
Assistant Conductor

袁丁，著名青年指挥家，国家大剧院管弦乐团助理指挥。

近年来，袁丁曾作为助理指挥，协助包括克里斯托夫·艾森巴赫、洛林·马泽尔、祖宾·梅塔等多位世界级指挥大师完成多场音乐会的排演工作，受到一致赞誉。

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》，取得了巨大成功。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”“高级职业化的技术”“他具备一个优秀指挥家所具备的一切素质”。

在拥有广泛的交响乐保留曲目的同时，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超过 30 部歌剧保留剧目，成为同龄歌剧指挥家中的佼佼者。

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、莱比锡喜歌剧院乐团、西萨克森州交响乐团、耶拿爱乐乐团、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、中央芭蕾舞团交响乐团、深圳交响乐团、杭州爱乐乐团、上海歌剧院、贵阳交响乐团等，并与德国 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。

Ding Yuan is already widely known as one of the most promising conductors in his generation from China. In February 2013 he was appointed as the assistant conductor of China NCPA orchestra. His following season with NCPA features new productions of Swan Lake , Otello , Die fliegende Hollander , Le Nozze di Figaro , and Un ballo in Maschera .

As the first prize graduate of the China Central Conservatory of Music, Ding Yuan continued his conducting study under the guidance of Ulrich Windfuhr at the Hochschule fur Musik und Theater "Felix Mendelssohn Bartholdy" in Leipzig, during which, he also won the praise from Jorma Panula and Seiji Ozawa. With distinguished talent of Italian and German langue and drama learning, Ding Yuan has gained an excellent

operatic reputation in China with a broad range of repertoire, including La Traviata, Rigoletto, Lohengrin, Tannhauser, Madama Butterfly, Tosca and Chinese opera Wilderness and Soong Chingling. His previous orchestra engagements include MDR Sinfonieorchester Leipzig, Philharmonie Sudwestfalen, Oper Leipzig, Jenaer Philharmonie, the orchestra and chorus of Hochschule fur Musik und Theater Leipzig, Korea National Opera, Macao Orchestra. Apart from that, Mr. Yuan was also invited as a guest and assistant conductor of China NCPA Opera Festival, Eutiner Oper Festspiele and Macao International Music Festival. Yuan is known as the exclusive assistant conductor for Xincao Li (the principal conductor of CNSO) and Lü 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. In January 2012, Ding Yuan 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)



杨晓宇
乐团首席
Xiaoyu Yang
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获冠军，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。

Xiaoyu Yang is currently the concertmaster of China NCPA Orchestra, and first violin of NCPA Young Quartet. Yang has studied with the famous Chinese violin Professor Yaoji Lin 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.



王晓明
客座首席
Xiaoming Wang
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席首席；瑞士伯尔尼交响乐团客席首席；波尔多国家交响乐团客席首席；新加坡交响乐团客席首席。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。

Xiaoming Wang, currently is the principal performer at the Zurich 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".



李喆
乐团首席
Zhe Li
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 Zhe Li 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 Yaoji Lin, Yfrah Neaman and Eleonora Turovsky, and graduated from China Central Conservatory of Music, Guildhall School of Music, London and Universite de Montreal. He was the associate concertmaster of I Musici De Montreal Chamber Orchestra, with which he had records under Chandos and Analecta.



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).

乐团首席以姓氏笔划排序
Concertmasters are listed in order of chinese family names in writing



国家大剧院合唱团

国家大剧院合唱团是中国国家表演艺术中心的驻院合唱团。

国家大剧院合唱团成立于 2009 年 12 月 8 日，由著名指挥家吴灵芬担任指挥。作为中国最高表演艺术殿堂所属的专业文艺演出团体，合唱团秉承大剧院人民性、艺术性、国际性的宗旨，被公认为一支充满朝气及无限潜能的专业合唱团。

伴随国家大剧院合唱团五年来的成长过程的，有诸多当今全世界最优秀的艺术大师：包括著名导演弗朗切斯卡·赞贝罗、强卡洛·德·莫纳科、乌戈·迪安那、陈薪伊、曹其敏、廖向红、易立明、李六乙，著名指挥家洛林·马泽尔、祖宾·梅塔、丹尼尔·欧伦、郑明勋、严良堃、杨鸿年、吕嘉、张国勇、李心草、郑健、杨力，著名歌唱家普拉西多·多明戈、里奥·努奇、茵瓦·穆兰、胡安·彭斯、布兰登·乔瓦诺维奇、弗朗切斯科·梅里、戴玉强、魏松、莫华伦、袁晨野、廖昌永、章亚伦、张立萍、迪里拜尔、孙秀苇、和慧、杨光、李晓良等。大师们对国家大剧院合唱团有着很高的赞誉，世界著名男高音多明戈曾说“能和这些才华横溢的青年艺术家们合作，是我的荣幸”；指挥家洛林·马泽尔表示“这是一个充满激情的合唱团”；指挥家丹尼尔·欧伦排练后兴奋地表示“这是我见过的声音最棒的合唱团，虽然他们很年轻，但比很多欧洲的合唱团都要好”。

作为中国最优秀的两栖合唱团，他

们是中国歌剧合唱最高音乐造诣的代表者。每年超百场的演出，用自己的声音和热忱塑造了一个又一个的歌剧人物形象，为推动国家大剧院艺术生产的进一步发展发挥了积极的作用。自成立以来，积极参与国家大剧院制作的原创歌剧《西施》、《山村女教师》、《赵氏孤儿》、《美丽的蓝色多瑙河》、《运河谣》、《骆驼祥子》、《冰山上的来客》、《日出》、《这里的黎明静悄悄》、《方志敏》等，中外经典歌剧《白毛女》、《洪湖赤卫队》、《图兰朵》、《卡门》、《茶花女》、《爱之甘醇》、《托斯卡》、《蝙蝠》、《灰姑娘》、《漂泊的荷兰人》、《假面舞会》、《罗恩格林》、《霍夫曼的故事》、《奥赛罗》、《纳布科》、《费加罗的婚礼》、《意大利女郎在阿尔及尔》、《游吟诗人》、《乡村骑士》与《丑角》、《诺尔玛》、《唐·帕斯夸莱》、《阿依达》、《弄臣》、《魔笛》、《塞维利亚的理发师》、《叶甫盖尼·奥涅金》、《安德烈·谢尼埃》、《西蒙·波卡涅拉》、《参孙与达丽拉》、《歌女乔康达》等四十多部作品的演出。其展现的艺术水准获得了业内人士及观众的一致好评。

除了歌剧的演出外，国家大剧院合唱团还策划与参演了许多大型声乐作品及主题音乐会：包括《贝多芬第九交响曲》、《马勒第二交响曲》、《马勒第八交响曲》、《威尔第安魂曲》、《纪念黄自诞辰 110 周年音乐会》、歌剧音乐会《威廉·退尔》、

《唐·璜》及大型音乐舞蹈史诗《复兴之路》等。通过音乐会这一艺术载体，让更多的观众更加了解了合唱的魅力与国家大剧院合唱团不懈追求的艺术精神。

作为国家大剧院驻院演出团体，国家大剧院合唱团始终重视观众培养，坚持参与国家大剧院艺术教育普及活动。积极策划和参加周末音乐会、经典艺术讲堂，同时进学校、走社区，为高雅艺术的普及与传播，为逐步提高人们的审美情趣贡献自己的力量。同时，国家大剧院合唱团也将不断地将国家大剧院艺术产品和优秀的经典作品传播至海外。他们先后出访新加坡、韩国、日本及香港等国家和地区参加演出交流活动，获得了广泛赞誉，并在 2015 年 9 月随国家大剧院远赴意大利参加了《骆驼祥子》的巡演。

新世纪的北京，充满着高雅艺术的繁荣气息，国家大剧院合唱团的年轻艺术家们把人生中最有活力、最有张力的青春时光与合唱艺术结缘，与歌剧表演艺术结缘，为梦想、为艺术，不断前行！

China NCPA Chorus

China NCPA Chorus is the resident chorus of China National Centre for the Performing Arts, Beijing.

China NCPA Chorus established on December 8, 2009.Now the Chorus invites Wu Lingfen as the conductor, with many artists well-known in China and abroad giving instructions. Affiliated to NCPA, the highest palace of performing arts in China, the Chorus adheres to NCPA's guiding principles of “for the people, for the arts, and for the world” and is recognized as a vigorous and promising professional chorus. The Chorus has cooperated with many well-known artists ever since its establishment, including directors as Francesca Zambello, Giancarlo Del Monaco,Hugo De Ana, Xinyi Chen, Qijing Cao, Xianghong Liao, Liming Yi, Liuyi Li, prominent conductors as Lorin Maazel, Zubin Metha, Daniel Oren, Myung-whun Chung, Liangkun Yan, Hongnian Yang, Lü Jia, Xincao Li, Jian Zheng, Li Yang, outstanding vocalists as Plácido Domingo, Leo Nucci, Inva Mulla, Juan Pons, Brandon Jovanovich, Francesco Meli, Yuqiang Dai, Song Wei, Warren Mok, Chenye Yuan, Changyong Liao, Yalun Zhang, Liping Zhang, Dilbèr, Xiuwei Sun, Hui He, Guang Yang, Xiaoliang Li, to name just a few. Plácido Domingo once said it was his honor to cooperate with these talented young artists;Lorin Maazel ever acclaimed it as “a chorus full of passion”, “It is the best voice I have ever heard, As young as the chorus

was, it’s much more excellent than many of European choruses”, said Daniel Oren after rehearsal.

As one of the leading Chinese choruses both on stage of operas and concerts, the NCPA Chorus represents the highest artistry of opera chorus in China. By presenting over 100 performances each year, the Chorus has depicted numerous opera characters in an enthusiastic way and contributed actively to the further development of arts production of theNCPA.Ever since its establishment, the Chorus has actively performed in more than 40 operas produced by NCPA, such as NCPA's commission operas Xi Shi, The Chinese Orphan, The Beautiful Blue Danube, The Ballad of Canal, Rickshaw Boy, Visitors on the Snow Mountain, Sunrise ,The Dawns Here Are Quiet, Fang Zhimin, as well as other classic operas in and out of China includingThe White-haired Girl, The Red Guards on Honghu Lake, Turandot, Carmen, La Traviata, L’élisir d’amore, Tosca, Die Fledermaus, La Cenerentola, Der Fliegende Holländer, Un Ballo in Maschera, Lohengrin, Les Contes d’Hoffmann, Otello, Nabucco, Le Nozze di Figaro, L’italiana in Algeri, Il Trovatore, Der Rosenkavalier, Norma, Don Pasquale, Aida, Rigoletto, Die Zauberflöte, Il Barbiere di Siviglia, Eugene Onegin, and Andrea Chénier,Samson Et Dalila Simon Boccanegra, La Gioconda etc. Its artistic quality receives rave acclaims from both the critics and the audience.

Besides operas, the Chorus has participated in many grand vocal works and themed concerts, such as Beethoven’s Symphony No. 9, Mahler's Symphony No.2 and No.8, Verdi’s Requiem, Concert Commemorating the 110th Anniversary of the Birth of Huang Zi, opera concerts Guillaume Tell, Don Juan and the grand music and dance epic Road to Revive, etc.

As a resident ensemble of the NCPA, the Chorus also takes part in various cultural communication and arts outreach activities in order to reach and attract more audiences through its weekend concerts, lectures and performances in schools and communities, which have gained lasting popularity among audiences. In addition, the Chorus will continue to travel abroad to perform the NCPA productions and excellent classics. During recent years, it has toured to different countries and regions including Singapore, South Korea, Japan and Hong Kong to engage in arts exchanges, receiving widespread acclaim. In September 2015 the Chorus will undertake its tour in Italy with the NCPA to perform Rickshaw boy.

In Beijing, the capital in new century where the prosperous high art is blooming, the young artists of the NCPA Chorus, with commitment to choral and operatic art in their vigorous youth full of potential, keep moving forward for their dream and for the arts.

吴灵芬

国家大剧院合唱团指挥

Lingfen Wu
Conductor, China NCPA Chorus

合唱指挥家、音乐教育家，中国音乐学院指挥系教授，中国合唱协会副理事长，国家教育部艺术委员会专家组成员，国家大剧院青年室内合唱团艺术总监。

早在 1983 年，吴灵芬就在中国首演了莫扎特的歌剧《费加罗的婚礼》。之后，吴灵芬赴前苏联学习，主修歌剧及交响乐，并在前苏联指挥公演了“茶花女”。回国后，她在多个省、市排练演出交响乐与中国歌剧，并将大量精力投入到对合唱的研究和教学实践上，在中国音乐学院创建了以合唱指挥教学为主的指挥系，培养了一批批专业及业余合唱指挥。吴灵芬掌握了古今中外大量不同风格的合唱经典作品，她严谨的治学态度、新颖的教学方法和授课艺术使她在音乐教育界获得盛誉，是我国少有的既站讲台又站舞台的合唱指挥，为音乐教育和合唱事业的发展普及作出了杰出的贡献。

Choral conductor and music educator; Professor in Conducting Department of China Conservatory of Music; Vice-chairman of Chinese Choral Society; Member in the Experts Group of Arts Council of National Education Ministry; Artistic Director of NCPA Youth Chamber Chorus.

Back in 1983, Wu staged the Chinese debut of Mozart's opera The Marriage of Figaro. Later, she studied in the former Soviet Union, majoring in opera and symphony, and conducted the public performance La Traviata there. After returning to China, she not only guided the rehearsals and performances of dozens of symphonies and Chinese operas in many Chinese cities and provinces, but also was fully devoted to the research on and teaching of choral music.

She initiated the foundation of Conducting Department at China Conservatory of Music, which is featured by the teaching of choral conducting and turns out groups of professional and amateur choral conductor.

Wu mastered a large number of different styles of ancient and modern choral classics. Her rigorous scholarship, innovative teaching style and methodology earned her good reputation in the field of music education. She is a rare choral conductor in China in terms of her being the teacher and as well as a performer, making great contributions to the development of music education and spread of choral music.

Miao Jiao was graduated from the Conducting Department at China Conservatory of Music there she studied under renowned conductors, Professor Mr. Liangkun Yan and Ms. Lingfen Wu. Currently, she serves as the Assistant Conductor of NCPA Chorus and the Conductor of NCPA Youth Chamber Chorus.

She attended many NCPA's opera productions, such as Xi Shi, Carmen, La Traviata, Turandot, Tosca, The Chinese Orphan, The Red Guards on Honghu Lake and A Village Teacher. As a choral conductor, Jiao accumulated experience in both opera and art choral works; conducted a great number of NCPA Chorus Concerts; held a variety of lectures, choral salons with rich content; and also spread refined art and is welcomed by audience.

Huan Meng graduated from the Conducting Department of China Conservatory of Music, studying under Professor Lingfen Wu and Professor Yan Wang.

Before he graduated he had worked with the Carl Orff Chorus from Germany, the Really Big Chorus from UK, and Oxford Chorus, and the Taipei Chamber Chorus in concerts when they visited China. He was invited to perform with the Korea National Choir and the National Youth Chorus of France. He worked as assistant conductor for NCPA's opera director Lü Jia and renowned conductors Zuohuang Chen and Guoyong Zhang in NCPA's opera commissions Ballad of the Canal, The Chinese Orphan, and Xi Shi.

He has guest conducted a number of important works with other art groups, including: chamber opera Saying Good-bye to Cambridge Again with NCPA in 2009, Song of Youth with China National Opera & Dance Drama Theatre and Peking University in 2010, and the premiere of Diao Chan in 2014, which is commissioned by Gansu Opera House.

现任国家大剧院合唱团助理指挥，国家大剧院青年室内合唱团指挥。毕业于中国音乐学院指挥系，师从于我国著名指挥家严良堃、吴灵芬教授。在多部国家大剧院制作的歌剧中担任合唱指挥工作，其中包括：《西施》、《卡门》、《茶花女》、《图兰朵》、《托斯卡》、《赵氏孤儿》、《洪湖赤卫队》、《山村女教师》等。作为一名合唱指挥，她在歌剧合唱作品以及艺术合唱作品的演绎、诠释方面积累了大量的经验，指挥国家大剧院合唱团举办了多场合唱作品音乐会，开设了一系列形式多样、内容丰富的合唱艺术沙龙及讲座活动，普及了高雅艺术，受到广大艺术爱好者的欢迎。



焦淼
Miao Jiao

孟幻，毕业于中国音乐学院指挥系，师从指挥家吴灵芬教授、王燕副教授。曾得到严良堃先生、维也纳大学艺术系指挥教授 Vijay Upadhyaya 教授、莫斯科音乐学院指挥系主任 Boris Tevlin 教授、瑞典皇家音乐学院 Mats Nilsson 教授的指导。

孟幻求学期间与来访的德国 Carl Orff 合唱团、英国 Really Big Chorus 合唱团、牛津大学合唱团、台北爱乐室内合唱团合作完成音乐会。受邀与韩国国立合唱团、法国国家青年合唱团交流演出。分别在国家大剧院原创歌剧《运河谣》、《赵氏孤儿》、《西施》中，任歌剧总监吕嘉和指挥家陈佐湟、张国勇的助理指挥。

孟幻作为客座指挥与其他院团完成的重要作品包括：同年指挥天津歌剧院的该剧天津版演出、2012 年指挥福建省歌舞剧院交响乐团《“天籁越音”——越剧名家李敏经典名剧名段交响演唱会》闽杭地区巡演、2014 年指挥甘肃省歌剧院原创歌剧《貂蝉》首演。



孟幻
Huan Meng

乐团首席
ConcertMaster



杨晓宇
Xiaoyu Yang



李喆
Zhe Li

客座乐团首席
Guest
ConcertMaster



王晓明
Xiaoming Wang



保罗·莫雷纳
Paolo Morena

第一小提琴
First Violin



陈述△
Shu Chen



马魏家
Weijia Ma



毛雪阳
Xueyang Mao



田禾
He Tian



刘晓旭
Xiaoxu Liu



刘嵩
Song Liu



孙茜
Qian Sun



张炎琰
Yanyan Zhang



张朝忱
Chaochen Zhang



李乐
Le Li



李佳颖
Chia-Ying Lee



陈柔瑾
Roujin Chen



胡政
Zheng Hu



赵兢兢
Jingjing Zhao



郭颖心
Yingxin Guo



蒋君
Jun Jiang



蒲小晶
Xiaojing Pu

第二小提琴
Second Violin



刘弦▲
Xian Liu



杨瑞△
Rui Yang



王欢
Huan Wang



刘昭晖
Zhaohui Liu



纪雯曷
Wenyu Ji



李文丹
Wendan Li



李兴雅
Xingya Li



孟中男
Zhongnan Meng



林伯宇
Boyu Lin



武萌
Meng Wu



郑燕
Yan Zheng



袁芳芳
Fangfang Yuan



高佳瑶
Jiayao Gao



蔡琼华
Chiung-Hua Tsai

中提琴
Viola



庄然▲
Ran Zhuang



郝学嘉△
Xuejia Hao



张淼
Miao Zhang



丘伊施
Yini Qiu



丛延伊
Yanyi Cong



许谖
Su Xu



何静
Jing He



张译文
Ywen Zhang



尚忆宇
Yiyu Shang



唐韧竹
Renzhu Tang



秦宇
Yu Qin



薛彦丰
Yanfeng Xue

大提琴
Cello



杨旻▲
Meng Yang



阎峰◇
Feng Yan



梁肖
Xiao Liang



王丹娜
Danna Wang



王宇
Yu Wang



王昊宇
Haoyu Wang



安蕊
Rui An



宋涛
Tao Song



金窈利
Kyuri Kim



梁平
Ping Liang

低音提琴
Double Bass



刘怡枚●
Yimei Liu



康宁△
Ning Kang



赵海岐
Haiqi Zhao



刘相全
Xiangquan Liu



张广元
Guangyuan Zhang



周元龙
Yuanlong Zhou



范一鸣
Yiming Fan

按姓氏笔画排序 Listed in Order of Chinese Family Names in Writing

- ▲首席 Principal
- ◆客座首席 Guest Principal
- 代理首席 Acting Principal
- △副首席 Associate Principal
- ◇客座副首席 Guest Associate Principal

长笛
Flute

叶怡初▲
Yi-jeng Yeh

尹伊△
Yi Yin

刘倩
Qian Liu

陈奂希
Huan-Hsi Chen

双簧管
Oboe

周阳△
Yang Zhou

张嘉芳△
Chia-Fang Chang

徐铁
Tie Xu

寇艺舰
Yijian Kou

单簧管
Clarinet

佐米·桑切斯▲
Jaime Sanchis

陈思军△
Sijun Chen

张天宇
Tianyu Zhang

李旻娜
Minna Lee

大管
Bassoon

姬晶晶▲
Jingjing Ji

金熹成△
Heesung Kim

冯泽超
Zechao Feng

石光远
Guangyuan Shi

圆号
Horn

纪小威△
Xiaowei Ji

王阔
Kuo Wang

王梓
Zi Wang

旭日高娃
Gaowa Xuri

陈薪竹
Xinzhu Chen

小号
Trumpet

王与兵●
Yubing Wang

朱与墨△
Yumo Zhu

何凯
Kai He

李锐
Rui Li

长号
Trombone

刘爽●
Shuang Liu

卫稚英
Zhiying Wei

袁博翻（低音长号）
Boxuan Yuan

大号
Tuba

拉杰克·伊沙△
Radek Jisa

定音鼓
Timpani

刘刚◆
Gang Liu

打击乐
Percussion

刘恒△
Heng Liu

李哲政
Chulmin Lee

马远
Yuan Ma

苏姝
Shu Su

竖琴
Harp

黄立雅▲
Li-Ya Huang

按姓氏笔画排序 Listed in Order of Chinese Family Names in Writing

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- △副主席 Associate Principal
- ◇客座副主席 Guest Associate Principal

国家大剧院管弦乐团 2016 / 17 | 弦外有声

CHINA NCPA ORCHESTRA 2016 / 17 | Music Speaks

时间 Date		音乐会 Concert	指挥 Conductor	独奏 / 独唱 Soloist
2016.4	18	中国故事 • 喜马拉雅之光：叶小纲作品音乐会 The China Story•Twilight of the Himalayas: The Music of Xiaogang Ye	胡咏言 Yongyan Hu	
	29	郑明勋演绎周文中与布鲁克纳 Myung-whun Chung Conducts Wen-chung Chou and Bruckner	郑明勋 Myung-Whun Chung	
	30	逝去的时光：郑明勋与卡普松演绎陈其钢与勃拉姆斯 Reflet d'un temps disparu: Qigang Chen and Brahms with Myung-Whun Chung and Gautier Capucon	郑明勋 Myung-Whun Chung	戈蒂耶·卡普松 Gautier Capucon
2016.5	4	崔朱烈与郑京和演绎海顿与勃拉姆斯 Haydn and Brahms with Soo-Yeoul Choi and Kyung-Wha Chung	崔朱烈 Soo-Yeoul Choi	郑京和 Kyung Wha Chung
	27	先锋 vs. 先圣：吕嘉演绎斯特拉文斯基与莫扎特 Genesis: LÜ Jia Conducts Stravinsky and Mozart	吕嘉 LÜ Jia	
2016.6	10	哈努·林图与张昊辰的俄罗斯狂想 Rhapsody and Revolution: Russian Works with Lintu and Haochen Zhang	哈努·林图 Hannu Lintu	张昊辰 Haochen Zhang
	17	吕嘉与陈萨演绎莫扎特与布鲁克纳 Mozart and Bruckner with LÜ Jia and Sa Chen	吕嘉 LÜ Jia	陈萨 Sa Chen
	18	吕嘉与秦立巍演绎柴可夫斯基与布鲁克纳 Thaikovsky and Bruckner with LÜ Jia and Li-Wei Qin	吕嘉 LÜ Jia	秦立巍 Li-Wei Qin
2016.7	17	天才的情谊 Friends of Mozart		王欢 / 李乐 / 庄然 / 秦宇 / 梁肖 / 周阳 / 陈思军 / 聂辰 Huan Wang / Le Li / Ran Zhuang / Yu Qin / Xiao Liang / Yang Zhou / Sijun Chen / Chen Nie
	24	交响影院：李飏与俄罗斯的暗夜神话 Symphonic Cinema: Russian Tales with Biao Li	李飏 Biao Li	
	30	交融之美：陈琳、吴蛮、华阴老腔与国家大剧院管弦乐团 The Art of Fusion: CHEN Lin, Man Wu, Lao Qiang and China NCPA Orchestra	陈琳 CHEN Lin	吴蛮 Man Wu
2016.8	7	死神与少女 Death and the Maiden		王晓明 Xiaoming Wang
	13	永恒的挚爱：吕嘉与杨天娲的纯粹舒曼 Absolute Schumann: LÜ Jia and Tianwa Yang	吕嘉 LÜ Jia	杨天娲 Tianwa Yang
	21	印象与色彩：吕绍嘉与王羽佳演绎德彪西、拉威尔 Colour and Impression: Debussy, Ravel and Bartok with Shao-Chia Lü and Yuja Wang	吕绍嘉 Shao-Chia Lü	王羽佳 Yuja Wang
	26	碰撞与融合：弗洛指挥门德尔松、施耐德与肖斯塔科维奇 Collision and Fusion: Claus Peter Flor Conducts Mendelssohn, Schneider and Shostakovich	克劳斯·彼得·弗洛 Claus Peter Flor	李飏 Biao Li 吴巍 Wei Wu

时间 Date		音乐会 Concert	指挥 Conductor	独奏 / 独唱 Soloist
2016.9	17-18	国家大剧院：长征组歌音乐会 NCPA: The Suite of Long March		
2016.10	9	森林之歌：第十九届北京国际音乐节开幕音乐会 Song of the Forests: The Grand Opening Concert at the 19th Beijing Music Festival	吕嘉 LÜ Jia	奥古斯特·阿莫诺 Avgust Amonov 谢尔盖·莱弗库斯 Sergei Leiferkus
	12	纪念长征胜利八十周年 • 大型多媒体交响曲《长征》音乐会 Multimedia Concert for Commemorating the 80th Anniversary of the Long March	吕嘉 LÜ Jia	
	15	交响中国风：国家大剧院中国作品主题音乐会 China Style: A Night of Chinese Symphonic Works	陈佐湟 Zuohuang Chen	陈萨 Sa Chen
2016.11	5	吕嘉与科瑞格鲁德演绎莫扎特 LÜ Jia and Henning Kraggerud	吕嘉 LÜ Jia	海宁·科瑞格鲁德 Henning Kraggerud
	6	周末音乐会：精粹莫扎特 Weekend Matinee: A Taste of Mozart	吕嘉 LÜ Jia	万捷旄 Jieni Wan
	12	天地的回声：郭文景交响声乐作品音乐会 Echoes of Heaven and Earth: Symphonic and Vocal Works of Wenjing Guo	汤沐海 Muhai Tang	
2016.12	10	音乐新大陆：吕嘉与宁峰、王健演绎勃拉姆斯与德沃夏克 From the New World: Brahms and Dvorak with LÜ Jia, Feng Ning and Jian Wang	吕嘉 LÜ Jia	宁峰 Feng Ning 王健 Jian Wang
	31	国家大剧院 2017 新年音乐会 NCPA 2017 New Year's Concert	吕嘉 LÜ Jia	
2017.1	1	国家大剧院 2017 新年音乐会 NCPA 2017 New Year's Concert	吕嘉 LÜ Jia	
	6	吕嘉与王羽佳演绎巴托克与德沃夏克 Bartok and Dvorak with LÜ Jia and Yuja Wang	吕嘉 LÜ Jia	王羽佳 Yuja Wang
	7	吕嘉与王羽佳演绎巴托克与德沃夏克 Bartok and Dvorak with LÜ Jia and Yuja Wang	吕嘉 LÜ Jia	王羽佳 Yuja Wang
	26	龙凤呈祥：全球华人新春音乐盛典 2017 The Spring Festival Musical Gala for Chinese Around The World 2017	吕嘉 LÜ Jia	
2016.2	7	张艺指挥巴赫、陈其钢与普罗科菲耶夫 Yi Zhang Conducts Bach, Qigang Chen and Prokofiev	张艺 Yi Zhang	
	25	不朽的情愫：柯岗与德里克·韩的俄罗斯肖像 A Portrait of Immortal: Russian Works with Kogan and Han	帕沃·柯岗 Pavel Kogan	德里克·韩 Derek Han
2017.3	16	余音 • 往事：吕嘉演绎陈其钢与法式音画 Resound and Resonance: LÜ Jia Conducts Qigang Chen, Poulenc, Berlioz and Ravel	吕嘉 LÜ Jia	伊维塔·阿普卡纳 Iveta Apkalna

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