



国家大剧院
NATIONAL CENTRE
FOR THE PERFORMING ARTS

樂詠
春華
FOREVER
YOUNG

2018 / 19

音乐总监：吕嘉
Music Director: Lü Jia

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



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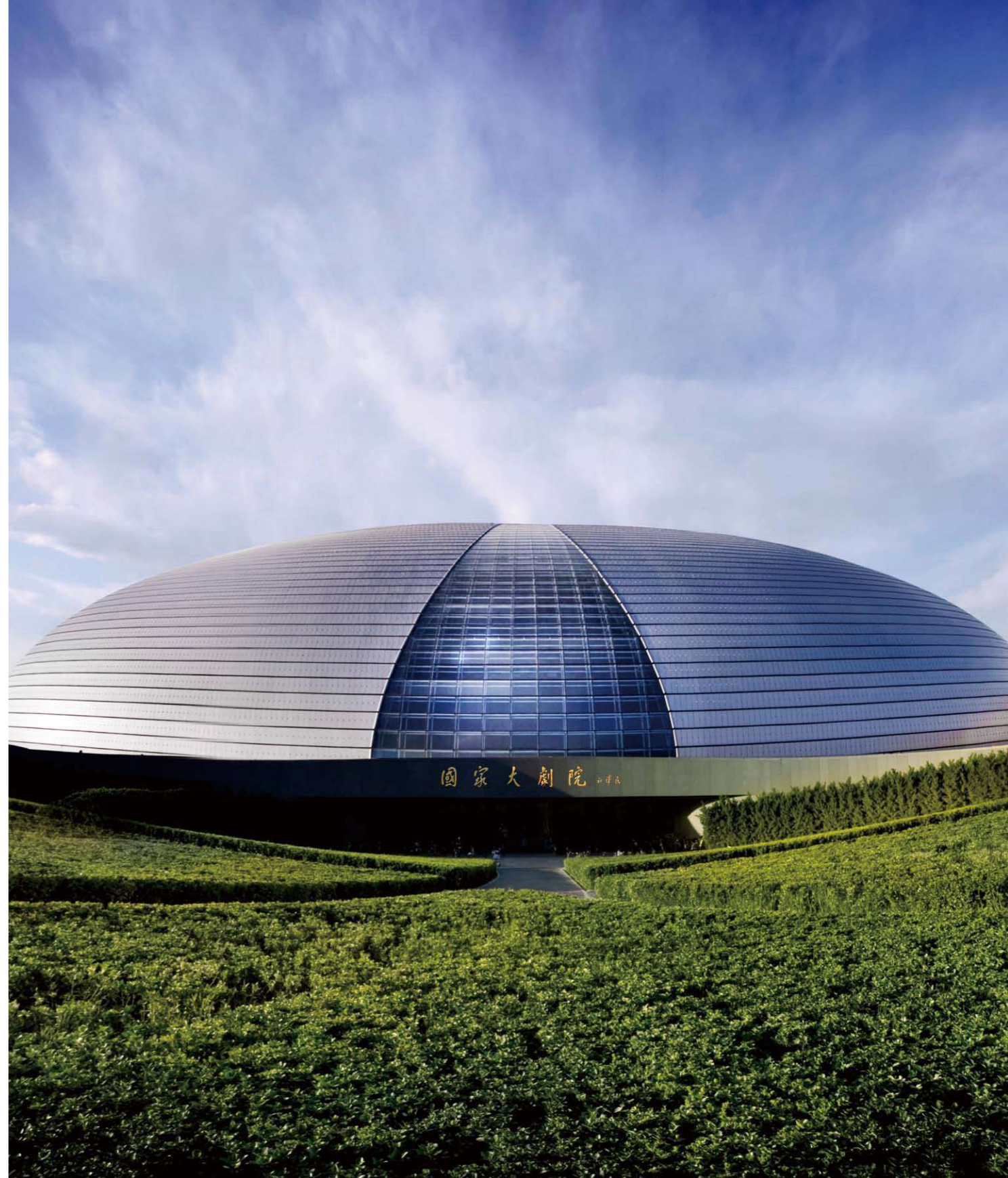
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致辞

陈平

国家大剧院 院长

春之所致，万物同欣，国家大剧院管弦乐团与合唱团 2018/19 乐季崭新开启。

对这座恢弘的艺术殿堂来说，如果说刚刚度过的十岁生日如同他的成年礼，这个新的春天就应是他继续扬帆远航的号角！无论过去十年，还是未来岁月，澎湃的生命活力和灵动的青春气质将是国家大剧院永远的鲜明印记。吕嘉总监和国家大剧院管弦乐团及合唱团的音乐家们，将 2018/19 乐季赋以“乐咏春华”的主题，以音乐来礼赞人生和自然的青春华彩及其不朽力量。

自然与人生皆有春天。在中国传统文化中，春乃是乾阳渐生渐旺之时节，自然万物随处都孕育着新的希望，天地之间无处不绽放着生命光辉。对人生而言，青春时光便如同这样的春天，播种、生长和释放着无穷无尽的想象力、创造力和进取心，也由此积攒和显示着人生最迷人的生命华彩。无论何时何景，春天景致和青春岁月总会让人联想到生命灿烂的活力与光彩。

国家大剧院十年来的蓬勃发展，既为这座辉煌的艺术殿堂打造了美好的青春时光，也为中国的表演艺术事业增添了璀璨的春之光华。汇聚了中国新生代音乐家俊才的国家大剧院管弦乐团及合唱团同样如此：八年以来，他们将自己独有的热情、创意和活力，注入自己对音乐的无限钟爱，驱动自己对卓越艺术的不懈追求，也让自己八年的音乐旅程始终散发着浓郁青春气质，不仅锻造了自己全新的艺术境界、精神面貌和团队文化，更立志成为当代中国音乐生活新风尚的倡导者和践行者。对这座剧院及其乐团来说，这样的青春气质不仅是永无枯竭的前进动力，而且是值得永远呵护的精神财富。

在国家大剧院的十岁生日刚刚过去之际，吕嘉和

国家大剧院管弦乐团及合唱团的音乐家们用心捧出这个名为“乐咏春华”的乐季，带我们去领略史上众多璀璨乐作对青春时光的赞颂和对岁月流逝的感叹，也特别聚焦诸多作曲大师流光溢彩的年少时代及其流芳至今的音乐足迹。恰逢百年诞辰并关注青年教育的伯恩斯坦、少年时代光芒绽放又天妒英才而华年早逝的莫扎特和舒伯特、以及马勒、贝多芬、布里顿、勃拉姆斯、拉赫玛尼诺夫等伟大作曲家不朽的早期杰作，都将走到这个乐季的聚光灯下，以意味无穷的音乐给予我们无限的感悟和启迪：尽管青春时光无法常驻，但青春的精神却终将永恒。

今年还是中国改革开放四十年的纪念之年，而植根于中华文化血脉深处不朽的青春精神和蓬勃的生命活力，可能正是这起深远影响了民族命运的伟大事件的根本动力所在。四十年来，辽阔神州大地无处不欣欣向荣，民族复兴之路每程皆波澜壮阔，正仿佛中华大家庭无限璀璨的青春泼墨图跃然纸上，更让炎黄子孙对无限光明的民族宏图饱含热忱期待。从这个意义讲，“乐咏春华”的主题中也蕴藏着国家大剧院所有艺术工作者以艺术锻造文化春天、报效国家培育、投身民族发展的拳拳赤子之心！在他们精心呈现的艺术世界中，相信观众们同样能感受到：只有在这样的民族之春，这片艺术田野才能如此繁花似锦、生机盎然！

预祝国家大剧院管弦乐团与合唱团 2018/19 乐季圆满成功！

ADDRESS

CHEN Ping

President, China National Centre for the Performing Arts

Joining the world to celebrate the approaching spring, the NCPA Orchestra and Chorus inaugurate the 2018/19 Season.

If the just-concluded celebration of the 10th Anniversary is a coming-of-age ritual of NCPA, the home to supreme performing arts, this coming spring will be a trumpeting introduction to NCPA's continued voyage! No matter in the recent past decade or in the coming years, NCPA will be always marked by its vibrant and youthful spirits. Maestro LÜ Jia and all musicians of the NCPA Orchestra and Chorus will pay tribute to the everlasting young spirits in life and nature by dedicating the upcoming 2018/19 season with music themed on "Forever Young".

There are spring times in both nature and our lives. In traditional Chinese culture, spring is the season when the positive energy is developing and thriving and hope can be found almost everywhere in everything. The universe is blooming with the spectacular vitality. Youth is like spring, a time to sow, to grow, and to release limitless imagination, creativity and aspiration, and thus to accumulate and display the most fascinating colors of life. No matter where we are at any time, the scenery of spring and the time of youth are always associated with the splendid vitality and glory of life.

The National Center for the Performing Arts thrived over the past ten years, a development representing not only a golden youth of this palace of art but also a blossoming phase in the Chinese history of performing arts. The NCPA Orchestra and Chorus also display the same vitality: over a course of eight years, a new-generation Chinese musicians driven by relentless pursuit of excellence have dedicated their passion, creativity and energy to making beautiful music. During the eight years of a musical journey, they are always full of youthful spirits, not only forging their own aesthetic ideas, belief and team culture, but also aspiring to be the advocates and practitioners of contemporary Chinese music as a new lifestyle. For the development of the Center and the Orchestra, such a youthful spirit is not only an

inexhaustible driving force for advancement, but also a spiritual legacy worthy of perpetual preservation.

Shortly after the tenth anniversary of the Center, LÜ Jia and members of the NCPA Orchestra and Chorus will proudly present the season "Forever Young", leading us to sample the celebration and lamentation in music language for the sparkling yet temporal youth, with special focus on those timeless masterpieces that were written by great composers in their early adulthood. As the early works by Bernstein, Mozart, Schubert, Mahler, Beethoven, Britten, Brahms, Rachmaninoff and other great composers enter the spotlight of this season, their inexhaustible musical inspirations are surely the manifestos of the truth: our young adulthood may be short and fleeting, but the youthful spirit is everlasting.

As 2018 also marks the 40th anniversary of China's reform and opening up, the youthful spirit and vigorous vitality rooted in the cultural tradition is probably the fundamental driving force to this great event that has profoundly affected the nation's destiny. For four decades, prosperity swept the entire country and rejuvenation is picking up momentum, envisioning a promising future full of uplifting aspirations and ageless zeal. In this sense, the theme of "Forever Young" implies the young hearts of all NCPA artists, who fully devote themselves to cultural endeavor as a way to serve and to build the nation! Their thoughtful and artistic presentation is a convincing testimony to the audience: Only in a spirited nation can

I wish the NCPA Orchestra and Chorus have a successful 2018/19 season!



吕嘉

国家大剧院 音乐艺术总监
国家大剧院管弦乐团 音乐总监

在自然界中，所有生命皆有始有终，如同跌宕起伏的旅程，既有灿烂的尖峰一刻，也有黯淡的羊肠小道，还有伤感的谢幕时分。但是，无论经历多少不同场景，光明和希望永远是驱动生命前行的动力，是所有生命历程中最为璀璨耀眼的力量，也因此成为我们所说的生命力的直接呈示。而这种意义的生命力之呈示，于自然而言则以春天最为直观，于人生而言则以青春最为蓬勃。因此，春天如同自然最美好的时刻，青春则是人生最华彩的篇章，而对春天及青春的礼赞，也自然成了人类精神世界里永恒的主题。

回到音乐艺术的世界中，对生命力的宣示和礼赞，似乎也永远是音乐的重要本质和使命。在国家大剧院管弦乐团与合唱团这个崭新的乐季中，我们特意把音乐世界中的青春岁月呈现于聚光灯下，以音乐来礼赞青春华彩及其无穷生命力量，也以此向蕴藏于这座恢弘的艺术殿堂血脉中、根植于这支可爱的乐团与合唱团基因中的青春精神致敬，向挟裹着强劲青春活力而盛放于新时代的中国文艺生活致敬，更向堪称中华民族蓬勃青春生命象征的四十年改革开放历程致敬！

对青春华彩的礼赞，既跳跃在无数伟大音乐篇章之中，也铺陈于音乐家们非凡的人生里，更在这些伟大作品与非凡人生的水乳交融中走向不朽。在这个乐季中，我将与乐团携手上演全套舒伯特的八部交响曲，随音乐重走他短短三十一年低调却灿烂的音乐人生，纪念这位对后世产生重要影响的音乐家离世 190 年。这可能也是首次有中国乐团在一个乐季内挑战舒伯特的全套交响曲。舒伯特在短暂人生中绽放出的惊人华彩，是他对生命之青春价值几何的豪迈作答，而伯恩斯坦则在其七十二年的漫长生命历程中保持了绵延不绝的艺术青春，既作为指挥家而叱咤风云，也作为作曲家而不断突破，更在其艺术生涯中保持着对青年教育的巨大热情。从这个意义上讲，伯恩斯坦就仿佛从未衰老，他的整个人生都是似火青春！在我看来，值此伯恩斯坦百年诞辰之际，我们对他的缅怀也更该聚焦于此。在这个乐季中，就请随我们的百年伯恩斯坦系列，去感怀这位伟大音乐家不朽的青春吧！若要选出一种最能代表青春颜色的乐器，那么我或许会选择小提琴：他可以高亢嘹亮的歌唱，也可以多愁善感的低吟，他既有普照心灵的阳光，也能有歇斯底里的疯狂，而所有这些情感的杂糅转换，又常常是在瞬息之间悄然上演。所以，在这个乐季中，我们特别策划

了精彩的“魔弦”系列，从浩瀚曲库中精选了十部脍炙人口的小提琴协奏曲佳作。作为书写过最具戏剧性青春故事的音乐家，莫扎特的五部小提琴协奏曲则是其中的重要亮色。这五部惊艳之作居然都是莫扎特在十七八岁时的作品，或许也是我们更好地感知青春的色彩和味道的机会。在上述三个特别策划之外，我们还将特意在此乐季中上演多位作曲家的早期作品：从二十二岁的拉赫玛尼诺夫在第一交响曲后遭遇的致命打击，到二十八岁的马勒在第一交响曲中充满灿烂阳光的青春绽放，到二十七岁的斯特拉文斯基从《火鸟》开始到《彼得鲁什卡》及《普契涅拉》所经历的青春嬗变，再到勃拉姆斯历经二十多年构思与修改才最终发表的第一交响曲中迟到的青春，皆将如同万花筒般为我们折射出音乐世界中五味杂陈的青春感悟。

我们还将一如既往地 在歌剧舞台上为观众带来连篇佳作：从瓦格纳的《纽伦堡名歌手》、莫扎特的《唐璜》、普罗科菲耶夫的《罗密欧与朱丽叶》、贝利尼的《梦游女》等新版国家大剧院世界经典制作，到《长征》、《金山江畔》、《冰山上的来客》等国家大剧院原创中国歌剧的再次上演，无不透出国家大剧院在十年蓬勃发展后依然青春活力不减、继续扬帆远航的昂扬精神。在这个充满革新精神的新时代，又值追忆改革开放四十年之际，这样昂扬的青春活力正如同所有文化工作者应当共勉的时代精神。我和国家大剧院管弦乐团及合唱团的所有音乐家则当继续勇立潮头，不忘青春本色，不忘本初使命，为当代中国艺术生活的繁荣与创新竭尽所能。

乐咏春华，就让青春在音乐的世界中芳华永驻吧！

In this world, all creatures come and go/have beginnings and endings. Life is like a journey full of ups and downs. There are brilliant and dark moments, and a couple of saddening finales/farewells. However, no matter how many different situations one has experienced, light and hope are always the forces that propel life forward and the most dazzling power throughout the journey. Therefore, they are the epitome of the power of life, which are best displayed in the springtime in the natural world, and the most prominent in young adulthood of a human life. Therefore, spring is mother nature's most beautiful moment, while youth is human being's most colorful chapter. The tribute for spring and youth naturally becomes the unfading motif of humanity.

Speaking of music, to acknowledge and to pay tribute to the power of life seem to always be the essence and the purpose of music-making. In the coming new season, the NCPA Orchestra and Chorus will spotlight the young souls in the world of music to celebrate the flowering youth and inexhaustible vitality. This season is a tribute to the youthful spirits encoded in these remarkable ensembles and deep rooted in the legacy of this magnificent sanctuary of performing arts; a tribute to the Chinese culture that, filled with strong youthful vitality, thrives in a new era; and a tribute to the four decades of reform and opening up, which becomes a national symbol of thriving vitality!

The praises for brilliant springtime sparkle in countless musical masterpieces as well as in the extraordinary life story of some musicians; they hence stand everlasting in the intersection of these great works and extraordinary lives. In this season, the NCPA Orchestra and I will present you Schubert's entire set of symphonic works, which will lead us to revisit the composer's short but brilliant life and to commemorate this musical giant's far-fetching influence after 190 years of his passing. This is the first time that a Chinese orchestra is to challenge Schubert's full set of symphonies in a single season. Schubert's impressive musical establishment in his brief life is his heroic response to the values of a young life. On the contrary, Bernstein kept music-making forever young in his 72 years of long life. A celebrated conductor, he was also a creative composer and a passionate educator dedicated to the music programs for the young throughout his entire career as an artist. In this sense, Bernstein never aged in a life that was constantly fueled by youthful spirits! In my opinion, such a youthful spirit should be the focus of Bernstein's centennial commemorations. In this season, please follow our

Bernstein centennial series to partake the everlasting youth of this great musician! If asked to choose a musical instrument that best represents the color of youth, I may choose the violin: an instrument with the capacity of spirited singing or sentimental humming; with the characters of sunny bright and hysterical madness; and possessing the ability to stage all the bending, blending, and changing among a wide range of emotions effortlessly in an instant. Therefore, in this season, we have planned a special "Magical Strings" series and selected ten popular violin concertos from the vast repertoire. As the musician who wrote the most dramatic stories about youth, Mozart's five violin concertos are the highlight of this series. These five amazing works were actually completed when Mozart was at the age of 17 or 18. They give us a better sense about the color and feel of a young life. In addition to these three special programs, we will also perform selected early works by several composers in this season, which collectively present a kaleidoscope view of life, such as the fatal blow experienced by the 22nd-year-old Rachmaninoff when writing his Symphony No. 1; the exuberant optimistic expressed by the 28-year-old Mahler in his Symphony No. 1; the coming-of-age revealed in a series of ballet works: *Firebird*, *Petrushka* and *Renard*, by 27-year-old Stravinsky; and the late arrival of springtime for Brahms's first symphony, which took over 20 years from conception to completion and after several revisions; these works reflect the mixed sentiments of young souls in the world of music.

As always, we will present several operatic masterpieces on stage, including new production of the world classics by NCPA, such as *Die Meistersinger von Nürnberg* by Wagner, *Don Juan* by Mozart, *Romeo and Juliet* by Gounod and *La Sonnambula (the sleepwalker)* by Bellini, as well as the original Chinese operas of NCPA production, such as the *Long March*, *The Jinshan River*, and *Visitors on the Snow Mountain*. These productions exhibit NCPA's unabated spirits in continuing progress after a decade of strong development. In this new era full of innovative spirit, and in commemoration of the 40 years of reform and opening up, such vital enthusiasm well serves as the spirit of the times that all cultural workers should share. Every NCPA Orchestra and Chorus member and I will continue to stand on the forefront of the current trend; with our initial aspiration and passion, we will be fully devoted to foster and to elevate art in the cultural life of contemporary China.

May this season *Forever Young* halt the passing of time and preserve the youthful moments in music till eternity!



LÜ Jia

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



吕思清
Siqing Lu

驻院艺术家
Artist-in-Residence



李飏
Biao Li

驻院艺术家
Artist-in-Residence

春意盎然的北京生机勃勃，在国家大剧院十岁生日之后，国家大剧院管弦乐团与合唱团再次扬帆启航，在吕嘉大师的率领下，以“乐咏春华”为主题，迎接更为朝气蓬勃的2018/19乐季。

作为国家大剧院的驻院乐团与合唱团，我们每年均奉献百余场精彩的歌剧和音乐会演出，在国家大剧院十年光辉历程中留下了稳健的脚印，既在岁月历练中逐步走向成熟，也依然保持着宝贵的青春基因。回望征程，这些可爱的音乐家们每次登台，都焕发出精益求精的精神，呈现着完美的音乐世界，更闪烁着无尽青春活力。正是这些难得的精神，让这支乐团与合唱团的未来更加光明与蓬勃！

在这个乐季中，我们将携手吕嘉、张弦、丹尼尔·欧伦等指挥家上演十三部歌剧。除备受观众喜爱的《阿依达》外，我们将重磅首演四部经典西方歌剧作品：由吕嘉执棒，国家大剧院与英国皇家歌剧院联合制作的瓦格纳歌剧《纽伦堡的名歌手》将是今年将上演的重量级歌剧；此外，深受乐迷喜爱的古诺《罗密欧与朱丽叶》、贝里尼《梦游女》、莫扎特《唐璜》等歌剧也将首次在国家大剧院精彩呈现。这个乐季，我们将近年来受到观众热烈反响的多部中国歌剧再次搬上舞台，包括《长征》、《兰花花》、《金沙江畔》、《冰山上的来客》等制作精良的国家大剧院原创剧目均将再次呈现。

在音乐会演出中，吕嘉将携手乐团带来“完全舒伯特”系列，这也是中国乐团首次挑战全套舒伯特交响曲。2018年还是伯恩斯坦百年诞辰，指挥家大卫·罗伯逊、张弦、陈琳将与乐团献上伯恩斯坦的四部经典作品，深情纪念这位曾经全身心贯注于青年音乐教育的伟大音乐家。此外，指挥家丹尼尔·加蒂、弗拉基米尔·阿什肯纳奇、托马斯·森诺高、吕绍嘉、莱纳·霍内克等，都将在本乐季中执棒带来众多精彩杰作。弦乐音乐艺术也是本乐季关注的焦点，小提琴吕思清、莱蒂西亚·莫雷诺、康珠美、杨天娲、宁峰；大提琴楚尔斯·莫克、秦立巍；中提琴黄心芸都将在这个乐

季中亮相，并为您带来不同形式的弦乐与乐队协奏曲作品。钢琴家奥莉·沙汉姆、阿列克谢·沃洛丁、孙颖迪、袁芳等钢琴家也将在我们的乐季中闪亮登台。在18/19乐季中，两位深受观众喜爱的华人音乐家将作为驻院艺术家与乐团深度合作：吕思清将在四场音乐会中与乐团携手带来小提琴协奏作品，包括赵季平的《第一小提琴协奏曲》、伯恩斯坦《小夜曲》、肖斯塔科维奇《第一小提琴协奏曲》等作品；李飏则不仅将再次执棒乐团上演贝多芬与勃拉姆斯的作品，还将在另一场音乐会中作为独奏家带来施万特纳打击乐协奏曲。同时，两位艺术家也将在大师课及公开排练等艺术体验活动中与观众交流互动。

回望过去，无限的青春活力永远是我们前行的强劲动力！展望未来，永恒的青春热情依然是我们内心涌动的力量！我们将无比幸运的继续以音乐为笔，借此2018/19“乐咏春华”乐季，带您踏上美妙的音乐之旅！

陈戈

国家大剧院管弦乐团、合唱团 董事长

Beijing is vibrant in delightful spring. After the tenth anniversary of the National Centre for the Performing Arts, the NCPA Orchestra and Chorus, under the leadership of Maestro LÜ Jia, are ready to usher in a highly spirited 2018/19 Maestro “Forever Young.”

NCPA Orchestra and Chorus, the resident orchestra and chorus of the Center, have staged more than 100 intriguing operas and concerts each year, leaving steady footprints in a glorious decade in history. As becoming more mature in the progress, the musicians of these two ensembles retain a precious youthful heart. Throughout the journey, each of them always glows in excellence-driven spirit, to present a wonderful world of music sparkling with youthful energy. It is the very spirit that ensures a promising and prosperous future of these musical ensembles!

In this season, thirteen operas are set to stage under the baton of LÜ Jia, Xian Zhang, Daniel Oran and other celebrated conductors. In addition to the popular *Aida*, four classic western operas will have their China-premiere: Wagner's *Nürnberg's Singer*, directed by LÜ Jia and a collaborated production of the National Center for the Performing Arts and the Royal Opera House; the Gounod prized *Romeo and Juliet*, Bellini's *La Sonnambula*, and Mozart's *Don Juan*. In this season, several Chinese operas, which have been enthusiastically received in recent years, will return to the stage, including *The Long March*, *Lan Huahua*, *The Jinsha River and Visitors from on the Snow Mountain*.

The concert program features Complete Schubert series presented by Maestro LÜ Jia and NCPA Orchestra. This is the first attempt to perform Schubert's complete set of symphonies by a Chinese orchestra. Year 2018 also marks the centenary of Bernstein's birthday; conductors David Robertson, Xian Zhang, and CHEN Lin will lead the

orchestra to present four classical works by Bernstein as a tribute to this great musician, who had devoted himself wholeheartedly to young people's music education. In addition, acclaimed conductors such as Daniel Gatti, Vladimir Ashkenazy, Thomas Sondergaard, Shao-Chia Lü, and Rainer Honeck will be conducting beautiful masterpieces for this season. Music for string instruments is the highlight of this season, featuring celebrated violin soloists Siqing Lu, Leticia Moreno, Clara-Jumi Kang, Tianwa Yang, NING Feng; cellists Truls Mork, Li-wei Qin; and viola soloist Hsin-Yun Huang. They will bring you different concertos for orchestra and string instruments. Pianists Orli Shaham, Alexei Volodin, Yingdi Sun, and Fang Yuan will also perform in this season. Two celebrated Chinese musicians Siqing Lu and Biao Li will perform with NCPA Orchestra as the Center's artists-in-residence. Siqing Lu will play *Violin Concerto No.1* by Jiping Zhao, *Serenade* by Bernstein, *Violin Concerto No.1* by Shostakovich, among others. Biao Li will not only conduct the orchestral works by Beethoven and Brahms, but also be the soloist performing Schwanter Percussion Concerto at another concert. At the same time, these two artists will meet the audience during sessions such as masterclasses and open rehearsals.

In recollection, the ever-regenerating energy will always be the strong impetus to drive us forward! Looking into the future, we still have more youthful enthusiasm surging in our hearts! We are extremely fortunate to employ music as a vessel again and invite you onboard this 2018/19 wonderful musical journey “Forever Young”!

CHEN Ge

Chairwoman, China NCPA Orchestra & Chorus



交响乐
SYMPHONY

樂詠春華
FOREVER YOUNG



2018.04.07-04.08 音乐厅
Concert Hall

莱纳·霍内克演绎海顿、 莫扎特与贝多芬

Rainer Honeck Plays Haydn, Mozart and Beethoven

魔弦 *Magical Strings*

指挥 / 小提琴：莱纳·霍内克

Conductor / Violin: Rainer Honeck

2018.04.07

海顿：C 大调小提琴协奏曲，Hob.VIIa:1

莫扎特：A 大调第二十九交响曲，K.201 (186a)

莫扎特：G 大调第三小提琴协奏曲“斯特拉斯堡”，
K.216

海顿：D 大调第八十六交响曲

Haydn: Violin Concerto in C major, Hob.VIIa:1

Mozart: Symphony No.29 in A major, K.201 (186a)

Mozart: Violin Concerto No.3 in G major, K.216
(Strassburg)

Haydn: Symphony No.86 in D major

2018.04.08

海顿：C 大调小提琴协奏曲，Hob.VIIa:1

贝多芬：C 大调第一交响曲，Op.21

贝多芬：G 大调第一浪漫曲，Op.40

贝多芬：F 大调第二浪漫曲，Op.50

海顿：D 大调第八十六交响曲

Haydn: Violin Concerto in C major, Hob.VIIa:1

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

Beethoven: Romance No.1 in G major, Op.40

Beethoven: Romance No.2 in F major, Op.50

Haydn: Symphony No.86 in D major

1740年，八岁的海顿第一次来到维也纳。当时，谁也没意识到，这个来自普通村民家庭的童声合唱团员，将会改写欧洲音乐艺术的历史。从此之后，海顿（1732-1809）、莫扎特（1756-1791）及贝多芬（1770-1827）这三个名字，相继闪现在维也纳丰盛的音乐生活中，也挺起了维也纳乃至整个欧洲二百多年音乐艺术发展的历史脊梁。我们荣幸地携手维也纳爱乐乐团首席霍内克先生带来两场音乐会，为您以小见大地通过七部作品来呈现早期维也纳乐团的优雅和荣耀。

被誉为交响之父的海顿是这场伟大音乐洪流的开始，也正是他开启了音乐艺术从巴洛克到古典时代的渡口。海顿C大调小提琴协奏曲大约作于1765年，这是他人生的第一部小提琴协奏曲。当时的海顿刚三十出头，他在艾斯特哈齐家族乐队的工作刚开始不久。这首充满蓬勃朝气而又优雅十足的作品，堪称我们体味海顿的协奏曲作品由巴洛克风格转向古典风格的范例之作。二十年后的1785年前后，海顿写了第八十六号交响曲，这是他六部巴黎交响曲中的最后一部，也堪称六部作品中的明星之作，反映了海顿在作曲技艺和音乐理念上的成熟和突破。巴黎交响曲的完成，也代表着海顿逐渐脱离艾斯特哈齐家族，逐渐以独立音乐人的身份走向广阔天地。这不仅是海顿个人音乐事业的里程碑，多少也是整个欧洲音乐发展史的里程碑。

不过，海顿并非当时唯一成功的独立音乐家，莫扎特也在以令人瞩目的方式登上历史舞台。1784年，在巴黎交响曲创作期间，52岁的海顿和28岁的莫扎特首次见面并成为忘年交。后来，两人经常见面切磋技艺，而且还共同演奏室内乐，海顿更对莫扎特有着无数的溢美之词。这两场音乐会演奏的第三小提琴协奏曲和第二十九号交响曲，则都是莫扎特在十八九岁时的作品。那时，莫扎特还在萨尔斯堡宫廷中担任乐

师，他在1774年一口气写了二十七到三十号交响曲，又在1775年一口气写完了五部小提琴协奏曲。尽管莫扎特当时还不到二十岁，但在创作上已经进入了他的中段时期，除了作曲技法上的娴熟之外，也在音乐风格上流露出他特有的轻松的愉悦、简单的高贵和对自由与无忧的不止憧憬。

期待通过音乐获得自由也绝不只是莫扎特的渴望，贝多芬在这方面的渴望不仅更加强烈，而且更有以音乐冲破精神牢笼、将自由付诸生活行动的色彩，这或许也就是我们所了解到的贝多芬的反叛精神与革命气质的源头。海顿曾在1791年见到贝多芬并对他赞赏有加，贝多芬后来还去维也纳跟随海顿学习将近一年。不过，尽管贝多芬对海顿和莫扎特在古典主义风格上有着显而易见的继承，但贝多芬毕竟是贝多芬，他独有的反叛和革新很早便露出端倪。他在1800年首演的第一交响曲在很大程度上还能被看作海顿和莫扎特风格的延续。但即便如此，早期维也纳乐派标志性的结构与曲式已经有仅仅作为外衣而存在之嫌，贝多芬式的奔放的激情、充沛的活力、宽广的气息和坚强的意志已经暗流涌动在音乐内里。同第一交响曲初露端倪的反叛与革新相比，两首小提琴浪漫曲虽也是他大致同期的作品，但或许更能让我们感受到一个放松下来和唯美的贝多芬。

In 1740, Haydn, at the age of eight, first arrived in Vienna. At that time, no one realized that this choirboy from a humble root would rewrite the European music history. Since then, Haydn (1732-1809), Mozart (1756-1791) and Beethoven (1770-1827) have become three prominent figures in Vienna's rich musical culture, holding up the music development in Vienna, even the entire Europe, for more than two centuries. We are honored to join the stage with Mr. Honeck, the concertmaster of the Vienna Philharmonic Orchestra, in two concerts to showcase the elegance and glory of the early Vienna Orchestra music with seven works.

This concert will begin with the magnificent music of Haydn, who was hailed as the Father of the Symphony and whose music marked the transition from Baroque to Classical style. Violin Concerto in C major (circa 1765) was Haydn's first violin concerto, composed in his early thirties when he started his career as a court musician for the Esterhazy family. This vibrant yet elegant works exemplifies the style shift. Twenty years later, around 1785, Haydn wrote Symphony No. 86, the last as well as the star of his six Paris Symphonies. This symphony reflects the composer's maturity and breakthrough in terms of techniques and musical ideas. The completion of the Paris Symphonies also signaled Haydn's departure from the Esterhazy establishment into a broader world as an independent musician. It is a milestone not only in his personal music career but also in the entire history of European music.

However, Haydn was not the only successful independent musician at the time. Mozart emerged as another rising star. When composing the Paris Symphony in 1784, Haydn, aged 52, met Mozart, 28, for the first time. The

two soon became friends despite the age difference. Later, they often met up to discuss music or play chamber music together. Haydn held high regards of Mozart. The Violin concerto No. 3 and the Symphony No. 29, on both concerts' program were written by Mozart at the age of 18. At that time, Mozart also worked as a musician in the Salzburg court, where he finished writing the Symphony Nos. 27 to 30 in 1774 and five violin concertos in 1775. Not yet 20 at the time, Mozart had already entered the middle stage of his career as a composer. Apart from his mature techniques, his works from this period display his unique style that is marked by ease, delight, simplicity, nobility and a sustaining longing for spiritual freedom.

It is by no means only Mozart who longed to attain freedom through music. Beethoven perhaps had stronger desire in this aspect and more so in action. To break up the spiritual confinement and bring freedom to life are possibly the source of his rebellious and revolutionary character. Beethoven first met Haydn in 1791, from whom he received much praise and a yearlong mentorship in Vienna. However, although obviously inheriting the classical style from Haydn and Mozart, Beethoven, after all, was Beethoven, whose unique rebellious and innovative spirit was quite visible early on. His Symphony No. 1, debuted in 1800, is largely regarded as a continuation of the Haydn and Mozart style. But even so, the characteristic structures and melody of the early Viennese school are only expressive means; surging inside the music are Beethoven's passionate, energetic, all-embracing spirit and strong will. Compared with the rebellious and revolutionary spirited Symphony No. 1, the two violin concertos, which are works from roughly the same period, might show us a more relaxed and aesthetically-minded Beethoven.

2018.04.22 音乐厅
Concert Hall

悲欣之歌：陈琳、秦立巍与 沈洋演绎伯恩斯坦、叶小纲 和普罗科菲耶夫

Sorrow and Gratification: Bernstein, Ye and Prokofiev with Chen Lin, Li- Wei Qin and Yang Shen

百年伯恩斯坦 *Bernstein at 100*

指挥：陈琳

大提琴：秦立巍

低男中音：沈洋

伯恩斯坦：三首弥撒沉思曲

伯恩斯坦：交响舞曲，选自《西区故事》

叶小纲：悲欣之歌

普罗科菲耶夫：《罗密欧与朱丽叶》组曲

Conductor: CHEN Lin

Cello: Li-Wei Qin

Bass-baritone: Yang Shen

Bernstein: Three Meditations from *Mass*

Bernstein: Symphonic Dances from *West Side Story*

Xiaogang Ye: Song of Sorrow and Gratification

Prokofiev: *Romeo and Juliet Suite*

喜与悲，爱与情的交织，勾勒出我们每个人记忆中那些最难以释怀的情感轮廓。对这些情感的思考与回味，始终激发着艺术家们用理性的手法去描绘感性的精神世界。在这场音乐会中，指挥家陈琳将携手大提琴家秦立巍、男中音沈洋，带领我们领略伯恩斯坦、叶小纲和普罗科菲耶夫的悲喜情怀。

伯恩斯坦不仅是一位享誉世界的美国指挥家，也是一位出色的作曲家。他的创作为古典音乐注入了美国式的多样性气息。三首沉思曲选自伯恩斯坦在上世纪六十年代末创作的《弥撒》，整部作品是在传统弥撒格式框架下写成的现代音乐作品。《弥撒》受肯尼迪总统的遗孀杰奎琳委约，并在1971年华盛顿肯尼迪中心的开幕演出上首演。作品中使用了爵士乐、摇滚乐等多种音乐语言，三首沉思曲可以说是《弥撒》中最为平静和深邃的三个段落。然而，这部作品不单是对殉国总统的追忆，伯恩斯坦还想用他的音乐为上帝…唱一首圣洁的歌，也是作曲家对反战等社会议题的痛苦反思。

相比三首沉思曲所表现出来的冥想与惆怅，诞生于1957年的《西区故事》则是人到中年的伯恩斯坦对爱情的又一次强烈的表达。罗密欧与朱丽叶的故事之所以长盛不衰，是因为它是爱的本能和个人社会角色的一次正面冲突，是一次感性与理性的正面较量。在剧情结构上，《西区故事》与莎士比亚《罗密欧与朱丽叶》如出一辙，讲述了一对身处敌团的少男少女

因相爱而跨过鸿沟，却又不幸失败的故事。但在这一爱情悲剧的…经典配方之外，伯恩斯坦用不算纯粹的波多黎各旋律和有着强烈冲撞感的和声及节奏，向观众暗示出美国新移民之间的文化代沟和摩擦。暗示着《西区故事》中男女主人公的不幸，其实是一场源于社会的悲剧。

在理性与感性的对决面前，俄国作曲家普罗科菲耶夫原本打算让爱情突破一切桎梏，最终取得这场斗争的胜利。《罗密欧与朱丽叶》是作曲家为四幕芭蕾舞剧创作的音乐，后被改编成管弦乐组曲出版。普罗科菲耶夫原计划对罗密欧与朱丽叶的故事进行一次大幅度的再创造，并加入…大团圆 的结局。但是，作曲家美好的愿望还是输给了残酷的现实，迫于来自斯大林当局的政治压力，普罗科菲耶夫不得不在创作完成后，把音乐修改成同原作一样的悲剧结局。但开朗、冲力十足的音乐语言依然流露出作曲家对爱情埋藏于内心身处的热情与乐观。

作为一位来自中国的现代作曲家，叶小纲对悲喜之情的解读则让人听到中国文人内敛而超然的精神气质。《悲欣之歌》是叶小纲以弘一法师李叔同在1894年到1902年间写下的四首诗为词，为男低音与乐队的创作的声乐套曲。在《悲欣之歌》中，作曲家力图用广义的汉族音调为旋律，寻求一种中国传统声韵和西洋音乐的结合，还原李叔同在诗中所蕴含的惘然若失、漫漶悱恻之情感。

The interplay of joy and sorrow, of love and lust, depicts the emotions most deeply engraved on our hearts. The contemplation and reflection of such emotions always inspire artists to portray a spiritual world with artistic techniques that definitely belong to the material world. In this concert, under conductor CHEN Lin's baton, we shall experience the emotional creations of three great composers: Bernstein, Ye, and Prokofiev.

Bernstein was not only a renowned American conductor, but also an exceptional



composer whose creations added the American splendor of diversity to classical music. The *Three Meditations* are part of Bernstein's *Mass*. Composed in the late 1960s, it is a modern piece set within the traditional *Mass* format. Commissioned by President John F. Kennedy's widow, Jacqueline, *Mass* premiered at the 1971 opening ceremony of the Kennedy Performing Arts Center in Washington D. C. The piece employs the music languages of jazz, rock, and more and the *Three Meditations* can be regarded as the most calm and profound part of it. The piece was not only designed as a memorial of an assassinated President. Bernstein also wanted a "holy song" for God and this piece represented a painful reflection on social topics such as the anti-war movement.

Compared to the meditation and longing found in *Three Meditations*, *West Side Story* of 1957 was a strong expression of love by a middle-aged Bernstein. The storyline of *Romeo and Juliet* is a classic because it presents how one's instinct of love face squarely his/her role in society, and how emotions struggle with reason. In terms of the storyline, *West Side Story* is similar to Shakespeare's *Romeo and Juliet* with its depiction of a star-crossed young couple whose romance helped them connect to their enemy but also failed them in the end. Bernstein put into this tragic love story some Puerto Rican



style melodies, discordant harmony and strong rhythms to suggest the cultural and generational gap among new immigrants in American society, hinting that the tragedy involves not only the couple themselves but also the society.

When emotion confronts reason, Russian composer Prokofiev wanted to have love breakthrough all restraints and triumph; he composed the *Romeo and Juliet Suite* for a four scene ballet and later rewrote it as an orchestral suite. Prokofiev's plan was to reinvent the story of *Romeo and Juliet* and put to it a happy ending. But reality was crueler. Under the heavy pressure coming from the Stalin administration, the composer finally had to return to the original tragic ending. But the upbeat and energetic music still managed to convey the composer's hidden enthusiasm and optimism.

As a modern composer from China, Xiaogang Ye's interpretation of joy and sorrow reminds listeners of the reserved and exceptional spiritual world of the Chinese literati. *Song of Sorrow and Gratification* is Ye's vocal music for baritone along four poems written by Buddhist Master Shutong Li between 1894 and 1902. In the piece, the composer adopts a Han-style tonality in the broad sense for the melody in an attempt to combine traditional Chinese music with Western music, illustrating the bewilderment and sense of loss in Li's poetry.

2018.04.28 音乐厅
Concert Hall

第六届交响乐之春闭幕音乐会： 吕嘉与国家大剧院管弦乐团、合唱团演绎赵季平、关峡与陈其钢

Closing Concert of the 6th China Orchestra Festival: Lü Jia and China NCPA Orchestra & Chorus Play Jiping Zhao, Xia Guan and Qigang Chen

魔弦 *Magical Strings*



吕嘉
音乐总监
LÜ Jia
Music Director

指挥：吕嘉
琵琶：张强
小提琴：吕思清
钢琴：Z·泽维尔
女声独唱：孟萌

赵季平：第二琵琶协奏曲
关峡：钢琴协奏曲《奠基者》第一乐章
赵季平：第一小提琴协奏曲
陈其钢：《江城子》，为民族女高音、合唱和交响乐团而作



吕思清
2018/19 驻院艺术家
Siqing Lu
2018/19 Artist-in-Residence

Conductor: LÜ Jia
Pipa: Qiang Zhang
Violin: Siqing Lu
Piano: Z Xavier
Female voice: Meng Meng

Jiping Zhao: Pipa Concerto No.2
Xia Guan: Piano Concerto *The Founder* Movement I
Jiping Zhao: Violin Concerto No.1
Qigang Chen: *Jiang Cheng Tse*, for Peking Opera style female singer, mixed chorus and symphony orchestra

在这场音乐会中，我们将在吕嘉总监的带领下，携手琵琶演奏家张强、小提琴演奏家吕思清、钢琴演奏家 Z·泽维尔、民族女高音孟萌以及国家大剧院合唱团，以赵季平、关峡及陈其钢等三位具有重要影响的中国当代作曲家之作，为本年度的中国交响乐之春落下帷幕。

浓郁深沉的民族元素令赵季平的作品总有余音绕梁的隽永效果，赵季平也因此常被看作中国当代民族乐派的重要代表人物。作于2014年的琵琶协奏曲和作于2017年的小提琴协奏曲，均是赵季平应国家大剧院的邀约和委托而写下的作品，而小提琴协奏曲还曾在2017年随我们前往美国，并在芝加哥、费城和教堂山三度上演并收获声誉。两部作品里，都不仅折射出作者对民族音乐永不枯竭的美妙旋律的执着和迷恋，更体现出他致力把浸染炎黄热土的民族生活情感融入音乐的深情。

如果说赵季平的作品以最深沉和隽永的民族情愫触动了我们的弦，来自关峡的钢琴协奏曲《奠基者》则将以强劲和绚烂的时代脉搏共鸣我们内心的热情。曾被《光明日报》评论为“民族交响乐开拓者”的关



峡，多年来始终致力于以自己的音乐才华和浪漫情怀来捕捉和诠释新时代独有的民族最强音，并通过《木兰诗篇》、《霸王别姬》、《激情燃烧的岁月》等音乐创作，让我们通过他的宏大叙事风格感受到了这个新时代扑面而来的热情和力量。《奠基者》是关峡在2010年有感于中国早期石油业奠基者之艰苦拓荒精神而写下的作品，其激情澎湃的音乐则令人极其自然的联想到作为人类历史进程推动者的任何时代及地域的开拓者。

陈其钢在吃透和融合当代西方音乐技法和中国传统文化元素的方面有着令人赞叹的造诣，也让我们领略了不同的文化土壤在跨越族群疆界而孕育出互联互通的情感方面的无穷力量。这部刚刚在三月份世界首演的《江城子》，是作者多年来的第一部合唱与乐队作品，也是他与国家大剧院的又一重要合作结晶，也是作者基于宋代文豪苏轼追念亡妻之词而作的作品。在作者看来，在《江城子》的词作中，…囊括了平静、冥想、忧郁、回顾、失落、呐喊等 多样的情绪，其中或许也回荡着作曲家本人对自己已逝亲人的日思夜想和内心世界为此而经历的挣扎和痛苦。





In this concert, under the baton of Director LÜ Jia, we will conclude this season's China Orchestra Festival with the works of three prominent Chinese composers: Jiping Zhao, Xia Guan and Qigang Chen. Joining us on stage are pipa virtuoso Qiang Zhang, violinist Siqing Lu, pianist Z Xavier, soprano Meng Meng and the NCPA Chorus.

The lasting impression of Jiping Zhao's music mostly comes from the intense and rich ethnic elements. Mr. Zhao is often regarded as an important contemporary representative of Chinese folk music. His *Pipa Concerto* and *Violin Concerto*, completed in 2014 and 2017, respectively, were commissioned by the National Center for the Performing Arts. The violin concerto was performed in Chicago, Philadelphia and Chapel Hill on NCPA Orchestra 2017 USA tour and received thunderous acclaims. These two works reflect not only the composer's affection with the inexhaustible beauty and melodies in traditional music, but also his dedication to embedding his ardent love of motherland in his music.

If Zhao's work touches our hearts with the deepest and endearing national sentiment, the piano concerto *Founder* by composer Xia Guan will echo our inner passion with throbbing rhythm of the time. Lauded as the pioneer of national symphony by *Guangming Daily*, Guan has always been committed to capturing and interpreting

the strongest notes of ethnic music that is unique to the new era with his musical talent and romantic sentiments. His musical productions of *Mulan Psalms*, *Farewell, My Concubine*, and *The Age of Fiery Passion*, strike us with the powerful and epic enthusiasm in a grand narrative style. *Founders*, composed in 2010, was inspired by the pioneering spirit of the founders of the early Chinese oil industry. The fervent music is reminiscent of such spirit that spearheads the progress of human civilizations.

Qigang Chen possesses amazing artistry in fusing contemporary western musical techniques with traditional Chinese cultural elements, and presents to us the boundless power of universal emotions fostered in cultural soils across ethnic boundaries. *Jiang Tcheng Tse*, world-premiered in March, is the composer's first work for chorus and orchestra. It is another important cooperation between the composer and the National Center for the Performing Arts. This work is based on a poem by SU Shi, a great writer of the Song Dynasty, in memory of his deceased wife. According to the composer, the poem "*Jiang Tcheng Tse*" "encompasses a wide range of moods, such as in peace, meditation, melancholy, recollection, loss, fury and so on", which may also echo the composer's inner struggles and torment in the days when losing the loved ones.



2018.04.29 音乐厅
Concert Hall

离别与乡愁： 吕嘉演绎陈其钢与德沃夏克 Love through Farewell: Lü Jia Conducts Qigang Chen and Dvorak



吕嘉
音乐总监
LÜ Jia
Music Director

指挥：吕嘉
女声独唱：孟萌

陈其钢：《江城子》，为民族女高音、合唱和交响乐团而作
德沃夏克：E 小调第九交响曲“自新大陆”，Op.95

Conductor: LÜ Jia
Female voice: Meng Meng

Qigang Chen: *Jiang Tcheng Tse*, for Peking Opera style female singer, mixed chorus and symphony orchestra
Dvorak: *Symphony No.9 in E minor, Op.95 (From the New World)*



在这场音乐会中，我们将携手吕嘉总监及民族女高音孟萌，为您带来两部风格或许迥异而精神异曲同工的作品。

作为当代国际乐坛中最具影响力的中国作曲家之一，陈其钢也是中国在改革开放后走出国门并与欧洲音乐传统全接触的首批作曲家。1980年代，终于有机会走出那个年代中国特有的禁锢和闭塞的陈其钢，既从个体生活、社会体验及艺术理念上被全方位置身于法国文化的洗礼下，也从内心世界和精神源头奇妙地保存了传统中国知识分子家庭赋予他的民族文化自

性。多年来，他既把自己的中国文化基因投射到了法国的音乐生活中去，也得以让自己融汇中法文化的音乐风格成为了中国音乐界的独特风景线。刚刚在今年三月世界首演的《江城子》，既是陈其钢多年来第一部合唱与交响乐团之作，也是作者基于宋代文豪苏轼追念亡妻之词而作，更是国家大剧院和他连续几年合作的再度重要结晶。作品在有调性与无调性之间的穿插转换、在管弦乐队与人声合唱之间的巧妙衔接，无不透露出这位梅西安关门弟子独有的炉火纯青和世界水准的作曲技法，而原词中流淌着的平静、冥想、忧郁、回顾、失落、呐喊等万般情绪，则深刻描绘出了带有

浓厚中国传统色彩的情感在作曲家内心的无尽涌动，也或许回荡着他本人对已逝亲人的思念和内心世界的挣扎和痛苦。

作为东欧民族乐派的丰碑，德沃夏克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和融会贯通的开放精神。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人的民歌瑰宝，并胆大地觉得这些民歌将能开创真正的美国音乐风格。

In this concert, Director LÜ Jia and the soprano Meng Meng will lead us in a musical journey to experience two works that may be of very different styles but share the same spirit.

As one of the most influential contemporary Chinese composers in the international arena, Qigang Chen is also one of the first few composers to study abroad after China's reform and opening up and fully immersed in the European musical tradition. In the 1980s, Qigang Chen, who finally got the chance to stride away from China's peculiar restraint in that era, was fully indulged in French culture, from the personal life, social experience and artistic conception, yet magically preserved his national cultural self/independence cultivated in his upbringing in a traditional Chinese intellectual family. Over the years, he not only planted his own Chinese cultural root in French music soil, but also made this cross-cultural style a charm in Chinese music circle. *Jiang Tcheng Tse*, world-premiered in March, is the composer's first work for chorus and orchestra. This work is based on a poem by SU Shi, a great writer of the Song Dynasty, in memory of his deceased wife. It is another important cooperation between the composer and the National Center for the Performing Arts. The work, with alternation between tonality and atonality as well as the ingenious transition between the orchestra and the vocal chorus, reflects the supreme techniques of the composer, who is the last student of Olivier Messiaen. The feel of peace, meditation, melancholy, recollection, loss, and exclamation renders the

为了解这些音乐，他常向身边的黑人歌手请教，这种在种族歧视仍然严重的当时令人匪夷所思的举动，既展现了这位作曲家狭义开放的文化胸襟，也在实际上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。从某种意义上看，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境界推动了一大步。

或许，对生生不息的人类而言，文化思潮跨越时空和疆界的流动与交融，永远没有尽头，只有新的开端。

emotions of a traditional Chinese man of letters and surging inner pain experienced by whoever has lost the loved ones.

As a monumental figure to the ethnic music of Eastern Europe, Dvorak gave a new expression to his national music and introduced a simple and fresh style into European music tradition with his effective uses of Bohemia and German/Austrian elements. In 1892, he traveled to the United States and took the office as the dean of the National Conservatory of Music, bringing along his free and inclusive spirit. Dvorak was keen to national music and quickly discovered the value of the folk songs in the African American and Native American communities. He boldly argued that these folk songs would be the source of an ingenious American musical style. In order to understand the music, he often consulted the African American singers around him. Such an act, which was quite extraordinary at the time when racial discrimination was still grave, not only embodied the composer's cultural inclusiveness but also effectively promoted the Americans' attention to the folk music. Inspired by the Native American epic poem "Song of Hiawatha" and based on his studies on American folk music, he wrote *Symphony No.9*, entitled *From the New World* in 1893. In a sense, Dvorak's inclusive spirit embodied in this work not only introduces the voice of the new world but also lifts the musical tradition to a new level.

Perhaps, throughout the human history, any cross-cultural convergence or exchange beyond the limit of time and space can only initiates, rather than terminates, a new trend.

2018.05.04-05.05 音乐厅
Concert Hall

春华舒伯特：吕嘉指挥 舒伯特第三及第四交响曲

Schubert at Young: Lü Jia Conducts Schubert Symphony No.3 & No.4

完全舒伯特 Complete Schubert



吕嘉
音乐总监
LÜ Jia
Music Director

指挥：吕嘉

2018.05.04

舒伯特：C 大调序曲“意大利风格”，D.591

舒伯特：D 大调第三交响曲，D.200

舒伯特：C 小调第四交响曲“悲剧”，D.417

2018.05.05

舒伯特：D 大调序曲“意大利风格”，D.590

舒伯特：D 大调第三交响曲，D.200

舒伯特：C 小调第四交响曲“悲剧”，D.417

Conductor: LÜ Jia

Schubert: Overture in C major, D.591 (In the Italian Style)

Schubert: Symphony No.3 in D major, D.200

Schubert: Symphony No.4 in C minor, D.417 (Tragic)

Schubert: Overture in C major, D.590 (In the Italian Style)

Schubert: Symphony No.3 in D major, D.200

Schubert: Symphony No.4 in C minor, D.417 (Tragic)

只来到这世上 31 年，却留下无与伦比的艺术遗产，舒伯特的一生短暂而伟大。在他数量庞大的音乐创作中，交响曲是他生前最无人问津的音乐类型，即便是身边最亲近的友人、他的…舒伯特党、他最热忱的支持者，也只知道他创作歌曲、室内乐、钢琴曲、弥撒的天赋，直到他满怀遗憾地离开人间，也未曾有人看到他究竟在这世上实现了怎样的成就。他死后人们才发现，身为歌曲之王的舒伯特，在交响曲的创作上有着更高的成就，他的艺术造诣在交响作品中得到了最终的实现。这个乐季的…完全舒伯特系列便是吕嘉总监与我们为延续这份艺术遗产永恒的生命力而呈现的，也是难得的现场聆听舒伯特全套交响曲的机会。

舒伯特起笔写过至少 13 部交响曲，其中人们公认成熟和完整的有 8 部。生于刚好能够继承海顿、莫扎特古典主义遗产的时代，并稍晚于同时代的杰出前辈贝多芬，舒伯特充分吸收了他们的精髓，谱写了浪漫主义早期及走向全盛过程中最具代表性的作品。本场音乐会的第三和第四交响曲诞生于他创造力最活跃的青年时期，还有着他对几位先圣模仿和学习的影子，却透露出独特的个人气质——乐观，自然。

1814 年秋至 1815 年，18 岁的舒伯特爆发出了惊人的创作力：150 首歌曲、两首弦乐四重奏、两部交响曲、两首弥撒、至少四部歌剧，如此高产的 15 个月在整个西方音乐史上无人能及。D 大调第三交响曲便写于这一时期。这部作品具有鲜明的舞蹈风格，优雅，诙谐，充满冲突和戏剧性，除了一些海顿、莫扎特的影响，音乐学者们认为它在节奏和启程转接上与当时备受追捧的罗西尼音乐也有着相似之处，以当时的审美来看是一部非常流行的作品。

接下来的 1816，尽管稍逊于 1815，仍然是舒伯特创作生涯中十分耀眼的一年，诞生了 110 首歌曲、1 部

弥撒、两部歌剧、若干室内乐及两部交响曲，其中一部便是 C 小调第四交响曲。这一年，舒伯特派人将自己基于歌德等人的诗歌谱写的歌曲集第一卷寄给歌德，以期得到题献的许可，却被歌德原封不动地寄回。这位没有任何社会地位的年轻作曲家，自然也无法得到对公众演出他的交响曲的机会。这部作品为私人演出而写，直到死后多年才为世人所知，他已能纯熟地驾驭海顿、莫扎特成熟时期的音乐语言，并开始确立起自己的风格。也许是很想拥有一部具有标题的交响曲，当时为了生计不得不在学校教书的舒伯特事后给这部交响曲冠以…悲剧的标题，以反映自己的烦恼和失望，尽管作品听来更多是感伤和不安，而非如此沉重。

《D 大调意大利风格序曲》与《C 大调意大利风格序曲》写于 1817 年，是两部非典型的…罗西尼式的序曲，当时的维也纳正狂热地推崇罗西尼的歌剧，甚至在之后的两三年形成了…罗西尼狂热。年轻时的舒伯特对歌剧创作同样抱有巨大的热情，尽管他并没有机会得到歌剧写作的成长和锻炼而最终放弃。在这两部序曲中，他巧妙地将古典主义与浪漫主义风格融合在一起，谱写了如主题所示、当时广受欢迎的意大利歌剧风格序曲。这一年，由于生活拮据，曾短暂离家独立的舒伯特又被迫回到父母家中，他音乐中表达的理想主义愈发与其生活的重担形成对比。而与此同时，作为音乐家的舒伯特也逐渐积累起了一些名气。1818 年，其中一首《意大利风格序曲》在一家旅店获得演出，成为了舒伯特第一部公开演出的作品。



Schubert's life is short but great. He left an unparalleled artistic legacy in his 31 years in this world. In his copious body of works, the symphonies were the least performed during his lifetime. Even his closest friends, the close-knit "Schubertiade", and his most enthusiastic supporters, only knew about his talent in writing songs, chamber music, piano pieces, sacred music, among others; though feeling regret for his early death, none of them ever had a full picture of what he actually achieved with the limited time he had. Only after his death did people find out that Schubert, the king of songs, had written exceptional symphonic works, which fully exemplified his artistic accomplishments. The season's "Complete Schubert" series, presented by Director LÜ Jia and NCPA Orchestra, are to continue the enduring vitality of this artistic legacy and a rare opportunity for the concertgoers to listen to live performance of the full set of Schubert's symphonies.

Schubert had worked on at least 13 symphonies, of which 8 are recognized as mature and complete works. Born at the time just right to inherit the Classical Music from Haydn and Mozart, and a little younger than his contemporary Beethoven, Schubert fully drew on the essence of these masters' works and produced works that best represent the early Romantic music to the heyday of this musical movement. Symphony No.3 and No.4 on this concert's program were written in his youth, the most prolific period of his musical career. These two works show not only the influence of his precedents but also his unique temperament - high-spirited and free-flowing.

Between the autumn of 1814 and 1815, the 18-year-old Schubert displayed astonishing creativity by completing 150 songs, two string quartets, two symphonies, two masses, and at least four operas. So voluminous output within a period of 15 months stands unmatched in the entire history of Western music. Symphony No. 3 in D major was one of the fruits of this period. It has a distinctive character of dance and is graceful, witty, striking and dramatic; in addition to some influence of Haydn and Mozart, it also owes much to the influence of Rossini, whose music was very popular at the time,

particularly in rhythm, overture, and transitions. These features were aesthetically popular back then.

In the following year of 1816, Schubert remained prolific, though less so than in 1815. He produced 110 songs, a mass, two operas, several chamber works and two symphonies, one of which is Symphony No. 4 in C minor. This year, Schubert had the first volume of his songs, which were composed based on poems of Goethe and others, sent to Goethe, asking for permission of dedication. However, the manuscripts were returned, unopened. This young composer, without any social status, naturally had no opportunity to give his symphony a public debut. Written for private performances and not known until many years after his death, this work is a testimony that the composer already mastered the musical language of Haydn and Mozart and began to establish his own style. It might be just out of an intention to give the symphony a title, Schubert, who had to teach in a school for a living at that time, added the title "Tragic" to reflect his worries and disappointments. Although this work sounds more sentimental and unnerving, it is not so heavy as the title suggests.

Overture in D Major and Overture in C Major are two unconventional works in "Rossini style" composed in 1817, when Rossini's opera caused a sensation in Vienna which even built into the "Rossini fever" over the next two or three years. The young Schubert also had a great passion for opera music writing though he eventually gave up due to not having the chance to develop and practice opera composition. In these two overtures, he skillfully fused the elements of Classical music with Romantic music and created the style of then popular Italian operas, as the title indicates. This year, Schubert, who briefly become independent, was forced back to his parents' home due to financial difficulty. The strong idealism expressed in his music poses a sharp contrast to the materialistic burden he experienced in real life. In the meantime, Schubert began to gain more notice in the press. In 1818, one of the overtures in Italian style was premiered at a hotel and that was the first public performance of Schubert's works.

2018.05.11 音乐厅
Concert Hall

灵动青春：吕嘉与康珠美 演绎舒伯特与莫扎特

Spirit of Youth: Schubert and Mozart with Lü Jia and Clara-Jumi Kang

国家大剧院五月音乐节 NCPA May Festival

魔弦 *Magical Strings* 完全舒伯特 *Complete Schubert*



吕嘉
音乐总监
LÜ Jia
Music Director

指挥：吕嘉
小提琴：康珠美

舒伯特：D 大调第一交响曲，D.82
莫扎特：D 大调第四小提琴协奏曲，K.218
莫扎特：A 大调第五小提琴协奏曲“土耳其”，K.219
舒伯特：降 B 大调第二交响曲，D.125

Conductor: LÜ Jia
Violin: Clara-Jumi Kang

Schubert: Symphony No.1 in D major, D.82
Mozart: Violin Concerto No.4 in D major, K.218
Mozart: Violin Concerto No.5 in A major, K.219 (Turkish)
Schubert: Symphony No.2 in B-flat major, D.125

不同于巴洛克时期欧洲音乐的老成肃穆，十八世纪末到十九世纪初的音乐普遍流露出少年般的欢乐或忧伤，带给人一种活泼、单纯的年轻感。造成这种印象的原因在很大程度上要归功于莫扎特和舒伯特这样早熟的天才音乐家充满童趣和开朗的创作。在本场音乐会中德籍韩裔青年小提琴家康珠美将和音乐总监吕嘉一起，为您带来莫扎特和舒伯特的音乐。

由于莫扎特和舒伯特的作品受到了热烈的追捧，使其后代作曲家都受到了这种“范文”的影响，也让这两位作曲家的青春气息牢牢的扎根在这一时期音乐的基因之中。不仅如此，由于莫扎特和舒伯特的早逝，两位作曲家在创作中从未留下过衰老的痕迹。这恰巧将他们的音乐语言永远锁定在了那段美好的青春年华。

作为西方音乐历史上最具影响力的神童，莫扎特从幼年时就展示出异禀的音乐天赋。据说，五岁的莫扎特已经在音乐家父亲的启蒙下熟练的演奏大键琴。六岁那年，莫扎特创作了三首小步舞曲。满七岁时，莫扎特旅行演出至维也纳，父亲的友人送给他一把小号小提琴当做礼物。从没上过小提琴课的莫扎特立刻就在这位友人家有模有样的视谱演奏起了三重奏中第二小提琴的部分。八岁时，莫扎特创作了他的第一首交响曲。十二岁时已经开始以小提琴家的身份担任交响乐队的首席。虽然莫扎特有着很高的小提琴演奏技巧，但他不想在父亲的管束下成为一个职业小提琴家。

Unlike the stately seriousness of European Baroque music, music from the late 18th to the early 19th centuries was often filled with youthful joy or sorrow, showing liveliness and purity typical to youngsters. Most of this could be attributed to Mozart and Schubert, the two geniuses who composed brilliant works with youthful enthusiasm. Mozart and Schubert's works so widely and deeply loved that composers of later generations followed their styles in their own works, carrying freshness and vitality forward.

1775年，十九岁的莫扎特决定离开老家萨尔茨堡，去维也纳开始自己钢琴家兼作曲家的独立生活。在离开前夕，莫扎特几乎是不间断的创作了他的全部五首小提琴协奏曲，让这一年也成为他的“小提琴年”。在莫扎特的《D大调第四小提琴协奏曲》和《A大调第五小提琴协奏曲》中，除了莫氏标志性的明朗旋律外，作曲家还在乐曲中安排了当时最华丽的小提琴技巧，赋予了演奏者非常大的表现空间。这很有可能是他为自己登台而量身打造的。尽管在写作这两首小提琴协奏曲时，莫扎特在萨尔茨堡过的并不开心，但作曲家在这五首小提琴协奏曲中几乎无一例外的表现出一种无法掩饰的兴奋与欢乐。也许，莫扎特正是在用这种方式畅想他即将开始的新生活，同时也是用这些小提琴协奏曲同他父亲的管教和他憎恨的萨尔茨堡告别。此后，莫扎特再也没有创作过新的小提琴协奏曲。

舒伯特在创作《D大调第一交响曲》时只有十六岁。翌年，他又完成了《降B大调第二交响曲》。在这两部交响曲中，我们很容易发现来自莫扎特和贝多芬的影响。然而对于一个十几岁的少年来说，这两部作品无论从规模、创新程度和完整程度来说，舒伯特都已经超越了除莫扎特以外的所有古典主义时期作曲家。不仅如此，舒伯特不仅在这两部作品中充分的运用了他的旋律天赋，还通过一些新式的和声变化展示出了年轻的作曲家毫无畏惧的创新力。

In addition, since both of the two died young, their works never aged, which also helped preserve their musical language in the lovely puberty. In this concert, Music director LÜ Jia and Korean-German violinist Clara-Jumi Kang will bring the works from two greatest composers of 18th century, Mozart and Schubert.

As the most influential genius in Western music history, Mozart showed extraordinary talent early on. At age five, he could already play the harpsichord, and he composed

three minuet pieces when he was six. Turning seven, he traveled to Vienna, where he received a violin from a friend of his father's and proceeded to play second violin in a trio though he had never learned to play the instrument. When he was eight, Mozart wrote his first symphony, and at 12, he was already the principal violinist in an orchestra.

While Mozart had exceptional violin skills, he didn't want to be a professional violinist under his father's control. In 1775, the 19-year-old Mozart decided to leave his hometown, Salzburg, for Vienna to begin a life as an independent pianist and composer. Before departure, Mozart composed five violin concertos non-stop, making that year his "year of the violin". In Mozart's Violin Concerto No.4 in D major, K.218 and Violin Concerto No. 5 in A major, K.219, in addition to his signature bright and cheery rhythms, he also arranged the most luxurious violin techniques of the time, giving the performer a lot of room for creativity, which may have been intended for himself. Even though Mozart was not happy in Salzburg at the time, these five violin concertos were all filled with excitement and joy. Perhaps Mozart was just looking forward to his new life away from home soon to come, and these melodies were a way to say goodbye to his father's control and to Salzburg, his resented hometown. He wrote no more violin concertos after that.

Schubert was only 16 years old when he composed Symphony No.1 in D major, D.82 and in the following year he finished Symphony No.2 in B-flat major, D.125. We could easily identify influences of Mozart and Beethoven in these two symphonies. For a teenager, these two pieces of Schubert's have surpassed all other classical composers other than Mozart in terms of scale, innovation, and level of completeness. Besides making full use of his talent to build the melodies, Schubert also employed new harmonic variations to showcase his fearless creativity at a young age.



2018.06.13-06.14 音乐厅
Concert Hall

吕嘉与楚尔斯·莫克演绎肖斯塔科维奇、埃尔加与舒伯特第九

Shostakovich, Elgar and Schubert with Lü Jia and Truls Mork

完全舒伯特 *Complete Schubert*



吕嘉
音乐总监
LÜ Jia
Music Director

指挥：吕嘉
大提琴：楚尔斯·莫克

Conductor: LÜ Jia
Cello: Truls Mork

2018.06.13

舒曼：《吉诺维瓦》序曲
肖斯塔科维奇：降E大调第一大提琴协奏曲，Op.107
舒伯特：C大调第九交响曲“伟大”，D.944

Schumann: Overture, from *Genoveva*, Op.81
Shostakovich: Violoncello Concerto No.1 in E-flat major, Op.107
Schubert: Symphony No.9 in C major, D.944 (The Great C major)

2018.06.14

舒曼：《吉诺维瓦》序曲
埃尔加：E小调大提琴协奏曲，Op.85
舒伯特：C大调第九交响曲“伟大”，D.944

Schumann: Overture, from *Genoveva*, Op.81
Elgar: Violoncello Concerto in E minor, Op.85
Schubert: Symphony No.9 in C major, D.944 (The Great C major)

真正的勇士敢于直面惨淡的人生。对于作曲家来说，最大的惨淡莫过于自己的作品无人理解，不受世人青睐。然而，历史一次又一次的证明，很多伟大的作品在问世之初难以被人接受，并非源于音乐本身不够出色，反而可能因为它的艺术成就过于突出，远远超过了当时普罗大众能够感知和领悟的范围，造成了最初的误读。而恰恰是这些缺少知音的天才音乐家们，凭着对艺术的执着和无畏，用超越时代的视角和审美，不断带领人类去探索下一个未知的艺术领域。

1939年，当《C大调第九交响曲…伟大》第一次在音乐会上被完整的演出时，舒伯特已经在偶像贝多芬的墓旁长眠了近十一年。虽然舒伯特生前从未听过这部作品的完整演出，甚至还因为其演奏难度偏高而遭到了交响乐团的退稿。但它的《C大调第九交响曲》正如作曲家本人在信中对于友人预言的那样，是一部伟大的作品。这部…伟大交响曲一直被公认为舒伯特最富创新精神的音乐创作。其中不仅有德奥派作曲家严谨的音乐发展逻辑，更有舒伯特本人在旋律方面的特有天赋，让奥地利浪漫主义音乐思潮又向前走出了重要的一步，也深深的影响了象舒曼一样的后辈作曲家的音乐风格。

英国作曲家埃尔加的艺术生涯也充满坎坷，他在默默无闻中渡过四十个春秋有余，直到《谜语变奏曲》出版后，同行才意识到原来埃尔加也是个作曲家。虽然稍晚创作的五首《威仪堂堂进行曲》为他赢得了国际声誉。但在接下来的第一次世界大战期间，埃尔加的健康每况愈下，创作也走入了低谷。战争中，他没有写出任何有分量的作品。战后，在接受一次危险的手术时，埃尔加突获灵感，随后便写下了这首被后世誉为…大提琴独奏作品奠基石的《E小调大提琴协奏曲》。可悲的是，由于指挥的糟糕表现，《E小调大提琴协奏曲》的首演遭遇了失败。埃尔加死后，《E小调大提琴协奏曲》又经历了近三十年的尘封。终于在1960年代，这部几乎失传的作品被大提琴家杜普蕾再次发现，迅速引起了轰动。从此，旋律奔放舒展的《E小调大提琴协奏曲》成为了每个大提琴家必备的经典曲目之一。

肖斯塔科维奇无疑是一位天才的作曲家，他留下作品无论从的数量和质量来说都令后世赞叹。然而，这种旺盛的创造力似乎是在死亡威胁下暴发出的呐喊。人之将死其言也善，作为一位秉持异议…一生都在等待枪决的作曲家，肖斯塔科维奇先后经历了苏



联最高当局对他两次的打倒和批判。在随时可能到来的极刑面前，郁郁不得志的肖斯塔科维奇总是拼尽全力，试图用音乐表达他的真实人格和他的全部艺术造诣。这也让肖斯塔科维奇的很多作品听起来都像是他人生的最后陈词和遗言。《降E大调第一大提琴协奏曲》创作于肖斯塔科维奇第一次被批判和禁演的灾难之后。作曲家用自己名字作首字母作为主导动机的素

A true warrior always dares to face a disappointing life. For composers, the biggest disappointment is probably a lack of understanding for his/her work. History has shown time and again that when truly great works are not well received at their debut, it is not because they lack brilliance, but because the works are too good to be accepted by the common people of their time. Genius composers who created such works may have lacked fans but still have chosen to go beyond the time and probe into the future with extraordinary aesthetic taste and great courage and dedication to art.

In 1939, when Symphony No.9 in C major was performed in its entirety for the first time in a concert, Schubert had already been lying in peace next to his idol Beethoven for 11 years. The piece was once even rejected by an orchestra because of its technical difficulty. While Schubert had never heard this piece performed in his living years, the composition was brilliant, as he himself described in a letter to a friend. The grand symphony was widely considered Schubert's most innovative work, featuring not only the rigid logic of music progression typical of the German-Austrian style but also Schubert's own unique talent, which greatly advanced romantic Austrian music, and had profound influence on composers of later generation like Robert Schumann.

British composer Elgar had a life full of ups and downs as well, he lived in obscurity for more than 40 years before his peers realized he was a composer too, after the release of his Enigma Variations. Then he waited even longer till the five-piece set of Pomp and Circumstance Marches won him international acclaim. In the years of World War I which soon followed, Elgar suffered a lot from deteriorating health, and entered a period of stagnation in his music creation, producing no substantial music. After the war, the sparks of inspiration fell on Elgar all of a sudden when he received a dangerous operation

材，贯穿整个了作品。并以肖氏特有的先锋写法将一首斯大林喜爱的苏联歌曲肢解的面目全非。他洋洋得意的描写了自己的对厄运的不懈和对当局的嘲讽。这首作品也是公认的演奏技巧最难的三部大提琴协奏曲之一。在本场音乐会中，曾荣获西贝柳斯大奖的挪威大提琴演奏家楚尔斯·默克将用一把稀有的斯特拉底瓦里大提琴为您带来他精彩的演奏。

and he came out with Violoncello Concerto in E minor, Op.85, which was acclaimed as the cornerstone of the repertoire of cello soloists. Unfortunately, the conductor's poor performance ruined the debut of this masterpiece. After Elgar's death, the piece was shelved for 30 years before being rediscovered by Jacqueline du Pré in the 1960s, who revived it and soon made it a great hit. From then on, the vibrant composition has always been a must-have piece in every cellist's repertoire.

Shostakovich was undoubtedly a genius composer. The works he left behind was praiseworthy in both quantity and quality. Yet, such creativity may have been an outburst of cries when faced with the threat of death. One's words may be kinder upon death. As a dissident composer whose whole life was spent waiting for an execution, Shostakovich had experienced two persecutions and condemnations by the Soviet government in his lifetime. Facing imminent death, the despondent Shostakovich was always doing everything he could to express his true self and showcase all of his artistic accomplishments in his music, which made many of his works sound like his last will and testimony. Violoncello Concerto in E Flat major was composed after Shostakovich was persecuted and banned from performances for the first time. The composer derived the dominating motive of the work from his own initial and tore apart one of Stalin's favorite songs to a level that it could hardly be recognized, making use of the avant-garde composing technique that he alone possessed. Shostakovich proudly described his contempt towards his sufferings and ridiculed the administration in the work. This piece was also considered the hardest to perform among the top three classic cello concertos. In these two concerts, you will hear the playing of the Sibelius Prize winning cellist Truls Mørk performs on a rare Domenico Montagnana cello made by Stradivarius.

2018.08.11 音乐厅
Concert Hall

时代先声：大卫·罗伯逊与 黄心芸演绎亚当斯、施尼特凯与 斯特拉文斯基

Sounds from the Future: Schnittke and Stravinsky with David Robertson and Hsin-Yun Huang

指挥：大卫·罗伯逊

中提琴：黄心芸

亚当斯：《飞车上的短暂旅程》

施尼特凯：中提琴协奏曲

斯特拉文斯基：《彼得鲁什卡》（1911 原版）

Conductor: David Robertson

Viola: Hsin-Yun Huang

J. Adams: *Short Ride in a Fast Machine*

Schnittke: *Viola Concerto*

Stravinsky: *Petruschka* (original version, 1911)

2018.08.12 音乐厅
Concert Hall

时代先声：大卫·罗伯逊与 奥莉·沙汉姆演绎亚当斯、 伯恩斯坦与斯特拉文斯基

Sounds from the Future: Bernstein and Stravinsky with David Robertson and Orli Shaham

百年伯恩斯坦 Bernstein at 100

指挥：大卫·罗伯逊
钢琴：奥莉·沙汉姆

亚当斯：《飞车上的短暂旅程》
伯恩斯坦：第二交响曲“焦虑时代”
斯特拉文斯基：《彼得鲁什卡》（1911 原版）

Conductor: David Robertson
Piano: Orli Shaham

J. Adams: *Short Ride in a Fast Machine*
Bernstein: Symphony No.2 (The Age of Anxiety)
Stravinsky: *Petruschka* (original version, 1911)



二十世纪是一个剧变和颠覆的时代，技术的进步改变了人类生活方式，也彻底摧毁了宁静致远的旧秩序。人们开始有意识的突破固有的思想界限，让新观念、新价值观互相冲突、摩擦、交融。好似万花筒中绚丽的景象，令人眼花缭乱。在这场音乐会中，指挥家大卫·罗伯逊将携手中提琴家黄心芸和钢琴家奥莉·沙汉姆带您穿越时空隧道，去感受古典音乐在过去的一个世纪发生的变化。

二十世纪，古典音乐似乎又一次进入了青春期，开始了一个暴发式的创新时代，印象主义、表现主义、新古典主义、序列主义、极简主义、偶然音乐等风格迥异的新流派和创作方式就像少年脸上的青春痘，毫无约束、毫无计划的迸发出来。新审美趣味和新的听觉特征也极大的挑战了观众们固有的音乐观念。

1910年，斯特拉文斯基因芭蕾舞剧《火鸟》的上演在巴黎一夜成名。观众们震惊于作曲家暴躁且猛烈的音乐语言，但又不得不赞叹斯特拉文斯基超凡的创造力，折服于作曲家用一种新的，不算和谐的音乐，把一个有着魔王、王子、火鸟，光怪陆离的神话世界描绘的如此恰当。继《火鸟》的成功后，斯特拉文斯基又在1911年将他另一部芭蕾舞大作《彼得鲁什卡》搬上舞台。这一次，作曲家在反传统的道路上走的更远。斯特拉文斯基用更加粗暴的和声和更撕裂的节奏，把剧中木偶的丑陋、嫉妒、怨恨表达得淋漓尽致。斯特拉文斯基离经叛道的写作手法，让欧洲音乐似乎在一夜之间忘记过去三百年所传承下来的礼貌和教养，把音乐中压抑着的野性彻底释放了出来。巴黎观众在目瞪口呆之余，意识到一场听觉革命已经到来。作为从《火鸟》到《春之祭》间的重要桥梁，《彼得鲁什卡》的上演，让斯特拉文斯基在反传统的道路上愈走愈远，也确立了他在这一个时期的个人风格。1913年，斯特拉文斯基在《春之祭》中进一步强化了这种激进和叛逆的创作方式，终于在巴黎酿成了一场实实在在的骚乱。

陈规一旦被打破，就再也无法复原。施尼特凯、伯恩斯坦和约翰·亚当斯这三位作曲家，也用他们各自的方式对旧秩序做出了自己的回应。施尼特凯在他的《中提琴协奏曲》中，为了强调中提琴的声音特点，把乐队里的小提琴全部去掉，并在原来安顿第一提琴和第二提琴的位置摆放了一家钢琴和一架羽管键琴。他不仅抛弃了小提琴这种交响乐队中最基础的乐器，还抛弃了传统调性。他以十二音体系为起点，用尖锐的音响表达…精神和道德之间的挣扎。伯恩斯坦在他的《第二交响曲…焦虑时代》中，打破了交响乐传统的四乐章且不带独奏的基本样式，创造了一种连续演奏的两大部分六个段落。用半交响乐，半钢琴协奏曲的跨界方式向威斯坦·奥登长诗《焦虑时代》致敬。约翰·亚当斯，作为简约主义的领军人物之一。他利用极有限的音乐素材进行不断的重复，让传统作曲技法在没有明确进展的乐句中崩溃。甚至挑战了究竟什么是创新的基本逻辑。以亚当斯为代表的简约主义作曲家，不仅解构了音乐的结构，还拆毁了和弦本来的听觉意义，向着反进步的方向大胆的走去。

The 20th century was a time of enormous changes and upheavals. Progress in technology changed people's lives and destroyed the tranquil old order of the world. People began to consciously breakthrough boundaries in their minds to allow new ideas and values to confront and integrate with one another. The collision and integration of the old and the new is like images in a kaleidoscope, mesmerizing and bewildering. Classical music seemed to have entered a new puberty in the 20th century with explosive innovations. Impressionism, Expressionism, Neoclassicism, Serialism, Minimalism, aleatory music, and other trends and creative styles, vastly different from one another, jumped onto the stage like an outbreak of pimples on a teenager's face, wild and wanton. New aesthetic taste and new auditory features also posed severe challenges to the old beliefs of the audience. Now, we will travel through time with Maestro David Robertson, violaist Hsin-Yun Hunag, and Pianist Orli Shaham experience the changes that classical music has taken over in the past one hundred years.

In 1910, Stravinsky rose to fame overnight in Paris with the premiere of his ballet, *The Firebird*. The audience was astounded by the composer's manic and fierce musical language and amazed by its exceptional creativity. The composer has depicted a fantasy world with demons, princes, and firebirds so vividly with a kind of new and not quite harmonious musical style. After the success of *The Firebird*, Stravinsky came out with another major ballet masterpiece, *Petrushka*, in 1911. This time, the composer veered even further from the traditions of ballet music. Stravinsky used even more brutish harmony and tearing rhythm to show the grotesque nature,

jealousy, and hatred of the puppets in the show. By using controversial methods, the composer managed to overturn 300 years of manners and courtesy in European music, and unleashed the wild power of music that had been inhibited throughout the years. The Parisian audience was shocked but soon realized that an auditory revolution had arrived. As an important link between *The Firebird* and *The Rite of Spring*, *Petrushka* helped Stravinsky venture ever further on the anti-tradition path, and cemented his personal style of this period of his

career. In 1913, the composer strengthened his aggressive and rebellious composition style in *The Rite of Spring*, and a revolution was finally brewed in Paris.

When traditions are broken, they could never be restored. Composers such as Alfred Schnittke, Bernstein, and John Adams each responded in their own way to the old order of things. In his *Viola Concerto*, Schnittke totally discarded the violin parts so as to let the viola stand out. Instead, he put a piano and a harpsichord in the place of first violin and second violin. Not only did Schnittke abandon violin, the cornerstone of any orchestra, he also cast aside the traditional tonality and replaced it with the twelve-tone technique to express "the struggle between spirit and morality" with jarring sounds. In *Symphony No. 2, the Age of Anxiety*, Bernstein broke away from the traditional structure of a symphony which consists four movements without any solo. Instead, he made it in two parts and six sections to be performed continually. He saluted *Age of Anxiety*, the epic poetry of W. H. Auden, with a half symphony, half piano concerto piece of music. John Adams, as a leading figure of the Minimalism movement, used extremely limited musical resources in repetition to topple traditional composition methods with music sentences that do not clearly move forward. He also challenged the basic logic of innovation. Minimalist composers represented by Adams not only deconstructed music, they also destroyed the original auditory intentions of chords in their daring march toward anti-progress.



2018.08.17 音乐厅
Concert Hall

吕嘉与李飏演绎施万特纳与斯特拉文斯基

Schwantner and Stravinsky with Lü Jia and Biao Li

国家大剧院国际打击乐节开幕音乐会 Opening Concert for NCPA International Percussion Festival



吕嘉
音乐总监
LÜ Jia
Music Director

指挥：吕嘉
打击乐：李飏

施万特纳：打击乐与管弦乐队协奏曲
斯特拉文斯基：火鸟（1911版）



李飏
2018/19 驻院艺术家
Biao Li
2018/19 Artist-in-Residence

Conductor: LÜ Jia
Percussion: Biao Li

Schwantner: Concerto for Percussion and Orchestra
Stravinsky: *The Firebird* (1911 Version)



今天的听众早已无法想象交响乐世界倘若失去打击乐会是怎样的景象，但并非所有人都有机缘走进奇幻无边的打击乐世界去一探究竟。这正是国家大剧院多年前开始举办打击乐节的重要初衷，也是今晚这场我们联手吕嘉和李飏奉献这场音乐会的重要看点。

尽管很少站到舞台前方，打击乐都是我们所听到的交响乐中节奏、色彩和力量的重要贡献者。作为能够耍弄十八般武器的…全能王 的打击乐家，他们要掌握的打击乐器往往多达百种，而每种乐器的演奏技法都不尽相同，这不仅造就了打击乐五彩斑斓的音色世界，也造就了打击乐不设极限的时空疆域。因此，当打击乐成为独奏乐器，以协奏曲的形式站在舞台前方时，它为观众想象力带来的突破和颠覆也往往是前所未有的。作为美国当代重要的作曲家，施万特纳（1943-）应纽约爱乐乐团之邀而为其 150 年团庆所作并首演于 1995 年的打击乐协奏曲，堪称当代打击乐协奏曲中的教科书级作品。在这部作品中，气吞山河的震撼节奏和绕指柔般的缠绵吟唱相伴相生，无穷的力量于瞬间爆发，沉静的典雅在默默绽放，而您对音乐的想象空间也将随着作品的行进被不断刷新。作为常年行走于国际巅峰舞台的中国音乐家，李飏是中

An orchestral music without percussion will be beyond any concertgoer's imagination. However, not everyone has the chance to explore the fantastic world of percussion. This is why the NCPA commenced the Percussion Festival many years ago. It is also the highlight of tonight's concert as we share the stage with LÜ Jia and Biao Li.

Percussion is an important contributor to the rhythms, colors and energy of a symphony, albeit rarely standing in the front stage. As a percussionist is expected to play with many "tools", there indeed are a wide-ranging percussion instruments to be mastered and each instrument requires different techniques; such variants/variety lay a boundless backdrop to support the brilliant tones and colors created by the percussion section. Therefore, when percussion becomes the soloist in a concerto and is brought to the

国在国际打击乐界和指挥界的双料骄傲，也堪称施万特纳这部协奏曲在全球最优秀的诠释者之一。

既然是打击乐节的开幕音乐会，吕嘉总监也特意在下半场借斯特拉文斯基（1882-1971）著名的《火鸟》来进一步拓展您对打击乐的想象力。《火鸟》当然不是专门为打击乐而作的音乐，但作为斯特拉文斯基在二十七岁时的作品，《火鸟》已经清晰预言了作者在不久后的现代主义趋向，尤其是它已经开始尝试着去摆脱传统的和声程式，并在解放节奏方面堪称音乐史上里程碑式的作品。在这场让音乐的节奏得到解放的战役中，打击乐正是斯特拉文斯基最刚强的冲锋队。不久，斯特拉文斯基又写出了更加大胆的两部芭蕾音乐作品《彼得鲁什卡》和《春之祭》，也正式宣告了斯特拉文斯基现代主义风格的诞生。令人唏嘘的是，因为《春之祭》的风格在当时实在太过前卫而在首演时遭到太多人的反对，斯特拉文斯基也不得不望而却步地终止了这种激烈的革新尝试，并在之后逐渐转向新古典主义的创作理念。今天，当我们倾听《火鸟》时，那些由俄罗斯民间调嬗变来的光怪陆离和心旌激荡的超自然氛围仍能立刻将我们包围，让我们难以想象这会是首演于 1910 年的作品。

front of the stage, the subversive impact on the traditional perception is unprecedented. Commissioned by the New York Philharmonic to celebrate its 150th anniversary and premiered in 1995, Percussion Concerto was composed by Schwanner (1943-), an important contemporary composer in the United States. It was regarded a canon of contemporary percussion concerto music. In this work, the breathtaking rhythm intertwined with soft and resonating singing, either by sudden eruption of mighty power or quiet blooming of elegance, will time and again renew your musical imagination. A world-known high-caliber musician, Biao Li is China's pride in both percussion and conducting circles. He is also one of the best interpreters of this concerto across the world.

Since it is the opening concert of the Percussion Festival, Director LÜ Jia will further expand your perception about

the percussion in the second half of the program by performing *Firebird*, a famous work by Stravinsky (1882-1971). "Firebird" is certainly not dedicated to percussion. However, as an early work of Stravinsky's, *Firebird* clearly foreshadowed the composer's modernist spirit and aptitude, since it avoided the traditional harmonic formula and achieved a more flexible rhythmic structure. In this battle to liberate the metric pattern, percussion served as Stravinsky's strongest storm trooper. Soon afterwards, Stravinsky, in an even daring attempt, composed ballet

music "Petrouchka" and "The Rite of Spring," which are clearly marked by his modernist style. Yet, Stravinsky was forced to stop this intense experimentation because the "Rite of Spring" was too avant-garde at the time and received critical reviews when first performed. He later gradually adopted the neoclassicist approach. Today, "Firebird" can easily capture us with its bizarre and stirring supernatural atmosphere evolved from the Russian folk melodies. It is hard to imagine that this work was premiered in 1910.



2018.08.26/08.29 音乐厅
Concert Hall

纯真年代：袁丁与袁芳演绎 贝多芬、莫扎特、布里顿与 斯特拉文斯基

Age of Innocence: Beethoven, Mozart, Britten and Stravinsky with Ding Yuan and Fang Yuan

指挥：袁丁
钢琴：袁芳

Conductor: Ding Yuan
Piano: Fang Yuan

2018.08.26

贝多芬：日耳曼舞曲
莫扎特：F 大调第十九钢琴协奏曲，K.459
布里顿：简易交响曲，Op.4
斯特拉文斯基：《普契涅拉》组曲

Beethoven: German Dances
Mozart: Piano Conerto No.19 in F major, K.459
Britten: Simple Symphony, Op.4
Stravinsky: *Pulcinella* Suite

2018.08.29

贝多芬：日耳曼舞曲
贝多芬：降B 大调第二钢琴协奏曲，Op.19
布里顿：简易交响曲，Op.4
斯特拉文斯基：《普契涅拉》组曲

Beethoven: German Dances
Beethoven: Piano Concerto No.2 in B-flat major, Op.19
Britten: Simple Symphony, Op.4
Stravinsky: *Pulcinella* Suite





在这场音乐会中，我们将与指挥家袁丁和钢琴家袁芳携手，为您带来这组尽管年代相差很大但同在音乐风格上返璞归真的作品。纵然人生岁月流逝，纵然艺术风潮变迁，这样的返璞归真总会愈加显得宝贵和难忘。这样的朴素和纯真之所以能跨越时空而盛放人间，或许是数辈音乐先贤的美丽心灵使然，或许是音乐作为人类最高旨趣表达者的天性使然。

我们心目中的贝多芬（1770-1827）或许总是那个眉头紧锁和怒发冲冠的形象，而他的音乐也似乎总有着无穷无尽的沉思、愤懑和意气要去抒发。但这肯定不会是贝多芬的日耳曼舞曲及第二钢琴协奏曲给我们的印象。作为贝多芬青春时代之作，这两部作品多少都会让我们看到那个仍带有青春的简单和直率、并时常感到轻松和快乐的贝多芬。作于1792-1797年间的日耳曼舞曲，汇集了十二首短小精悍的舞曲而成，灵感都直接来自于日耳曼乡间舞蹈的旋律和节奏。经过贝多芬的妙手处理，这些音乐很好地尊重了日耳曼乡俗音乐中的质朴和简单的愉悦，尽管抛除了文绉绉的知性气质，但依然令人感受到乡间生活和自然气息的高贵与单纯扑面而来。贝多芬的第二钢琴协奏曲也大致写于同一时期，并由贝多芬本人于1795年首演于维也纳。据说，这也是年仅二十四岁的贝多芬在维也纳最早的正式登台亮相，而这部作品实际上是先于编号上的第一钢琴协奏曲而完成的第一部真正的钢琴协奏曲。当时的贝多芬刚刚跟海顿学习了一年的时光，也在音乐风格上对海顿及莫扎特有着显而易见的遵循，而无忧无虑的青春气息和兴高采烈也自然而然地贯穿整部作品。莫扎特（1756-1791）的第十九号钢琴协奏曲则是作于1784年的作品。这一年，二十八岁的莫扎特一口气写了第十四号到第十九号钢琴协奏曲。尽管相对自己短暂的生命来说，莫扎特已经多少算是进入了自己的创作晚期，但莫扎特音乐中充满生命气息的纯净和简单的快乐，却无时无刻地流淌和闪耀在这部迷人的作品之中。

下半场的两部作品都来自刚刚过去不久的二十世纪。布里顿（1913-1976）堪称是英国当代作曲艺术的巅峰人物，也是一位对二十世纪音乐发展产生了重大影响的人物，而他的《简单交响曲》却是在他在1934年从皇家音乐学院（Royal College of Music）毕业时的习作。当时，布里顿才刚刚二十一岁，作品中的不少素材甚至来自他九岁到十二岁童年时代的钢琴作品，而遵循传统四乐章式体例的这部作品看

起来多少像是部微缩版的古典交响曲，而各乐章体裁的选择也透露出了布里顿赋予这部作品的新古典主义风格倾向。古典时代的庄重和简洁与孩童时代的纯真与稚趣，就这样奇妙地融合在了这位二十世纪初的二十多岁年轻人的作品之中。虽然同为二十世纪作曲家，在布里顿出生时，斯特拉文斯基（1882-1971）已经写下了骇世惊俗的《春之祭》。但在《春之祭》首演遭受失败后，斯特拉文斯基被迫尝试新的创作风格，甚至在1920年喊出了“回到巴赫”的新古典主

In these two concerts, we will join conductor Ding Yuan and pianist Fang Yuan to bring you this group of works, which are basically the same in musical style though from different generations. Even as life goes by and the artistic trend changes, the days of innocence are always precious and memorable. Such simple and pure music that can transcend time and space and flourish in the world might be generated by the beautiful minds of generations of musicians, or just by the nature of music, which stands as the highest expression of humanity.

Beethoven (1770-1827), in our mind, may always be the image of that frowned and angry face, and his music always seems imbued with deep thoughts, resentful sentiments, and aspirations. But these impressions certainly won't apply to his Twelve German Dances and the Piano Concerto No. 2. Written in his early years, these two works provide a glimpse to the young Beethoven, who was simple and honest, always relaxed and happy. Composed between 1792 and 1797, the 12 short and daring pieces of dance music were inspired by the melodies and rhythms of the Germanic country-dance. After Beethoven's masterly treatment, the music retains the pure joy of the Germanic folk music; devoid of cultural and intellectual makeup, these pieces are full of natural elegance of simple country life. Beethoven's Piano Concerto No. 2 was also written around the same period, and premiered by Beethoven himself in Vienna in 1795. The concert is said to be the then 24-year-old Beethoven's first public performance in Vienna, and the work is actually his first piano concerto completed before the Piano Concerto No. 1. At that time, Beethoven had just finished his one-year-long study with Haydn. His musical style clearly followed that of Haydn and Mozart, as the youthful and optimistic good cheers naturally flowed throughout the work. Mozart (1756-1791) finished Piano Concerto No. 19 in 1784, the year when he also finished writing No. 14 to No. 18, at the age of 24.

义主张。由他作曲的芭蕾舞剧《普契涅拉》也正是在这一年首演，也由此清晰地反映了他在当时在音乐创作上的新古典主义主张。《普契涅拉》的故事取材于十八世纪意大利的一位喜剧人物，而斯特拉文斯基为其创作的音乐也大量借鉴了十八世纪早期的意大利音乐风格。尽管从喧嚣的二十世纪重返二百年前的确有种返璞归真的空灵，但这样的音乐风格让人听来颇有时空错乱的感觉，不仅难以相信这是二十世纪的作品，更难以想象这居然与叛逆的《春之祭》是同一个作者。

Although Mozart was somewhat in the later stage of his relatively short life, his featured breathtaking purity and simplicity still sparkle throughout this fascinating musical work.

Both works of the second half of the program are from the recent past 20th century. Britten (1913-1976) was a great contemporary British composer and one of the most influential figures in the 20th century music history. His "Simple Symphony" was composed when he was just twenty-one years old and still a student at the Royal College of Music. This work, derived much from the piano music learned in his childhood at the age between nine and 12, is in conventional symphonic structure, observing the sonata form and the traditional four-movement pattern. Almost a miniature version of the classical symphony, this work also reveals Britten's neoclassical style in his choice of genre for each movement. The grandeur and simplicity of the classical era, together with the childlike innocence and charm, were thus marvelously integrated into the work of this young composer in his twenties in the early 20th century. When Britten was born, another composer of the 20th century, Stravinsky (1882-1971) had written the astonishing "Rite of Spring". However, the premiere of "Rite of Spring" was not a success, and Stravinsky was forced to try out a new style and even advocated the neoclassical proposition "back to Bach" in 1920. His ballet "Petrouchka," premiered in the same year, clearly reflected his neoclassical style at the time. The story of Petrouchka was about an Italian comedian of the 18th century, and Stravinsky also borrowed copiously from the early 18th century Italian music while composing the music. Although traveling back 200 years from the hustle and bustle of the 20th century does create a feel of ethereal purity, this style of music sounds rather perplexing as to how it could be a work of the 20th century and actually by the same composer of the unconventional "Rite of Spring".

2018.09.07-09.08 音乐厅
Concert Hall

幻想与思辨： 张弦与吕思清演绎伯恩斯坦、 肖斯塔科维奇与柏辽兹

Reason through Fantasy: Bernstein, Shostakovich, Berlioz with Xian Zhang and Siqing Lu

魔弦 *Magical Strings* 百年伯恩斯坦 *Bernstein at 100*



吕思清
2018/19 驻院艺术家
Siqing Lu
2018/19 Artist-in-Residence

指挥：张弦
小提琴：吕思清

Conductor: Xian Zhang
Violin: Siqing Lu

2018.09.07

伯恩斯坦：《坎迪德》序曲
伯恩斯坦：小夜曲（据柏拉图《会饮篇》而作）
柏辽兹：幻想交响曲，Op.14

Bernstein: Overture from *Candide*
Bernstein: Serenade (After Plato's "Symposium")
Berlioz: *Symphonie Fantastique*, Op.14

2018.09.08

伯恩斯坦：《坎迪德》序曲
肖斯塔科维奇：A小调第一小提琴协奏曲，Op.77
柏辽兹：幻想交响曲，Op.14

Bernstein: Overture from *Candide*
Shostakovich: Violin Concerto No.1 in A minor, Op.77
Berlioz: *Symphonie Fantastique*, Op.14





十八世纪末到十九世纪初的欧洲，一股浪漫主义的思潮席卷了文化界。人们开始反思启蒙运动以来文艺创作中对绝对理性、结构和秩序的刻意追求，试图用一种酒神式的，更加自由和纯粹的手法去表达内心深处感受。在这种倾向的影响下，艺术家们开始将太阳神式的庄严与客观置于脑后，大胆的将个人感受、直觉、幻想等主观因素提升到更加重要的位置。这种浪漫主义的风潮首先从文学界发端，成就了华兹华斯、乔治·拜伦等浪漫主义文学巨匠。与此同时，欧洲的作曲家们也从文学的发展中获得了极大的启发。在浪漫主义潮流的影响下，跌宕起伏故事情节和强烈的感情冲动，成为了作曲家案头最炙手可热的写作主题。今天，张弦指挥将携手小提琴家吕思清为您带来一场充满浪漫的幻想与理性的思辨的音乐会。

1830年，27岁的法国作曲家柏辽兹爱上了一位女演员。不幸的是，他却没能赢得佳人的芳心。失恋后的柏辽兹，决定写一首标题为…一位艺术家一生的

插曲的交响幻想曲向全世界发泄他心中的苦闷。在这部作品中，作曲家以他自己的遭遇为蓝本，用音乐刻画了一位企图自杀的失恋艺术家，因吞食鸦片而产生幻觉，神游魔宫的故事。为了能讲清楚这个故事，不同于古典主义时期音乐作品更注重形式，对标题、具体情节的刻意回避，柏辽兹在创作音乐之初，就为他《幻想交响曲》撰写了非常详细的故事情节，并给每个乐章分别起名。同时，他也完全忽视了古典主义交响曲四乐章定式，乐章的个数完全取决于他故事的情节。这种音乐与文学相结合的表达方式，让《幻想交响曲》的音乐听起来充满画面感，引起了更多听众的共鸣。也让这部作品被认为是浪漫主义早期标题音乐中最早、最典型的范例，为交响诗的诞生埋下了伏笔。

伯恩斯坦虽然是二十世纪的作曲家，但他的《小夜曲》承袭了浪漫主义音乐从文学作品中获得灵感的传统。《小夜曲》是伯恩斯坦根据柏拉图的《会饮篇》为小提琴、乐队、竖琴和打击乐创作的一部带有十二

音色彩的实验性作品，但实际上这部作品也被视作伯恩斯坦的一首小提琴协奏曲。作曲家用五段音乐，描写了柏拉图和希腊先哲们关于爱的对话，并分别以他们的名字命名：I 裴德罗：保萨尼亚斯、II 阿里斯托芬、III 厄里克希马库斯、IV 阿伽颂、V 苏格拉底：阿尔比西亚斯。这部作品虽然不像《幻想交响曲》一样有明确的情节，作曲家本人也表示音乐并不是对《会饮篇》中的某段具体文字的转述。但伯恩斯坦却在这部作品中用极其先锋的音乐语言表达自己对几位先哲的

Romanticism swept across Europe from the late 18th to the early 19th centuries. People began to question the pursuit of absolute reason, structure, and order in art the Enlightenment. They attempted to express their inner world in a free and pure way, akin to the god of Dionysus. Under such influence, artists began to cast aside the grand and objective style of Apollo, and pushed subjective factors such as personal feelings, instinct, and fantasy to a more important position. This trend of Romanticism started from literature, producing prominent figures such as Wordsworth and Byron. Inspired by this trend in the literary world, European composers depicted dramatic stories and emotional upheavals as the themes of their works. Today, Maestro Xian Zhang and violinist Siqing Lu will delight us with works from both Romantic period and 20th century, experiencing the reason through fantasy hide beneath the music.

In 1830, the 27-year-old French composer Berlioz fell in love with an actress. Unfortunately, he did not win her heart. A heartbroken Berlioz decided to write a symphonic fantasy titled "An interlude in an artist's life" to unleash his pain and frustration. In this piece, the composer used his own story as the blueprint to sculpt a lovesick artist's attempt to commit suicide. After ingesting opium, the character hallucinated and toured a fantasy palace. In order to best tell the story, Berlioz intentionally chose to highlight titles and exact plot points, unlike musical creations in the classical period which favored formats above all else. For *Symphonie Fantastique*, he actually wrote very detailed storylines and gave every movement a title. At the same time, he also ignored the four-movement format of classical symphonies and decided on the number of movements included in the work

态度，其中也融入了他自己对爱这个概念的思考。

肖斯塔科维奇的《A小调小提琴协奏曲》同样充满了强烈的自我表达。这部作品写成于作曲家被斯大林批判的时期。迫于随时可能被枪决的压力，肖斯塔科维奇将这部作品封存至斯大林逝世后才向世人展示。在《A小调小提琴协奏曲》肖斯塔科维奇第一次用他名字对应音名写成旋律，用一种隐晦的方式记录下他在那个苦涩年代的茫然、徬徨、无助、委屈和怨恨。

based on what was needed for the plot to move on. This combination of music and literature made *Symphonie Fantastique* more visual and resonated more with the audience, which became one of the first examples of titled music of the early Romantic period, paving the way for the birth of symphonic poems.

Bernstein, though a composer of the 20th century, carried forward the tradition of the Romantic period in his "Serenade" to draw inspiration from literature. The piece was based on Plato's *Symposium* and was composed as an experimental work for violin, orchestra, harp, and percussion, adopting a tonality close to the twelve tone system. However, "Serenade" can also be seen as a violin concerto. The composer presented a dialogue between Plato and other ancient Greek philosophers on love in five sections, and titled the sections with the names of these philosophers: I. Phaedrus: Pausanias, II. Aristophanes, III. Eryximachus, IV. Agathon, V. Socrates: Alcibiades. While this piece did not feature a clear storyline like *Symphonie Fantastique* does, and Bernstein himself said the music was not a retelling what *Symposium* said, he actually used some pioneer musical language to express his attitude toward these philosophers while also adding his own thoughts on love.

As for Violin Concerto No. 1 in A minor, Op.77, Shostakovich imbued the piece with strong self-expression. Written at a time when the composer was persecuted by Stalin and facing constant danger of execution, the work was shelved for years. It was not until Stalin's death that the piece was unveiled to the world. In it, Shostakovich tried for the first time to mirror each letter in his name to a note, writing down his sense of loss, helplessness, sorrow, and resentment in the bitter years.

2018.09.13 音乐厅
Concert Hall

阿什肯纳齐与莫雷诺演绎 恰恰图良与柴可夫斯基

Khachaturian and Tchaikovsky with Ashkenazy and Moreno

魔弦 *Magical Strings*

指挥：弗拉基米尔·阿什肯纳齐

小提琴：莱蒂西亚·莫雷诺

贝多芬：莱奥诺拉序曲第三号，Op.72b

恰恰图良：小提琴协奏曲

柴可夫斯基：E小调第五交响曲，Op.64

Conductor: Vladimir Ashkenazy

Violin: Leticia Moreno

Beethoven: Leonore Overture No.3, Op.72b

Khachaturian: Violin Concerto

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

在这场音乐会中，在著名钢琴家兼指挥家弗拉基米尔·阿什肯纳齐的带领下，我们将去感受一股欧洲民族主义的音乐之风。

十八世纪末，大革命在文明、富庶的法国爆发。一夜之间礼崩乐坏，断头台发出的咔嚓声打破了欧罗巴几百年来安宁。欧洲人的命运发生了戏剧性的变化，就连昔日权力神授的贵族们也可能在这场风波中成为刽子手的刀下鬼，人生突然变得如此不可捉摸，无章可循。人们不得不再次发问，我是谁？

为了回答这个终极哲学问题，艺术家们在审视自我的同时，也试图以自己的同胞为鉴，从周遭人的身上找到部分答案。他们很快发现，人们身上相同或不同的民族性和这种民族性所产生的精神纽带，是族群间最显而易见和容易区分的标签，是“我是谁”的有力佐证。

由于民族精神的觉醒，曾经德、奥、法、意音乐中的那种不言而喻的正统性和国际性也受到了质疑和挑战。来自“非正统”地区的作曲家们，开始回溯到自己的文化根源寻找灵感。他们从民间曲调中汲取营养，创造出富有国籍和有民族性色彩的音乐。这种趋势，成就了诸如波兰的肖邦，捷克的斯美塔纳、德沃夏克，芬兰的西贝柳斯，挪威的格里格等曾经被认为是边缘人物的作曲家，也让俄罗斯为代表的东欧音乐登上了欧洲主流音乐厅的舞台。

作为俄罗斯民族乐派的代表人物之一，柴可夫斯基的作品中总是带有俄国民歌式宽广悠长的旋律，但又完美兼容了西欧传统的音乐形式。他的《E小调第五交响曲》创作于1888年。那时，柴氏正以指挥家的身份赴德国巡演。巡演期间，柴可夫斯基的音乐受到了以拉赫门特为代表的音乐学者关于“正统性”的挑战。这也启发了柴可夫斯基创作一部既符合保守派要求，又能达到他个人艺术追求的交响曲。《E小调第五交响曲》的主题乐思源于俄罗斯民族乐派前辈格林卡歌剧《沙皇一生》中的旋律，用一种大幅度波动并略带忧伤的情绪，表达了他一种“顺应天命”的人生观。正如他在1888年4月15日的个人笔记中写到的：“命运是注定的，无论你觉得无可奈何或者不可思议，两者都是相同的。”

1921年，十八岁的恰恰图良来到莫斯科学习大提琴和作曲。从此，他再也没有离开过这里。虽然多



数人认为恰恰图良是一位不折不扣的俄罗斯作曲家，但在恰恰图良的内心深处，故乡亚美尼亚和他之间却有着无法割舍的情节。他的《小提琴协奏曲》饱含着亚美尼亚民间音乐的影响。在这部协奏曲中，不仅有强烈的节奏起伏，还有民歌式的婉转缠绵，仿佛用音乐把听众带进了有着激流飞瀑的高加索山脉深处。1940年恰恰图良的《小提琴协奏曲》由小提琴家奥依斯特拉赫在新落成的柴可夫斯基音乐厅首演，受到了观众和评论界的一致好评，并获得了斯大林艺术奖。但对恰恰图良来说，他一生中最值得骄傲的事情并非获得大奖，而是在1944至1991年间，他的作品被选为故乡亚美尼亚社会主义共和国的国歌。

In this concert the internationally recognized solo pianist and conductor, Vladimir Ashkenazy will lead us to appreciate the masterpieces from musical nationalism period.

At the end of the 18th century, a revolution broke out in France, which was a country that was culturally advanced and affluent. Overnight, law and order fell away. Sounds of the guillotine pierced the serenity of Europe, changing people's lives to the point of no return. Even noblemen who had absolute power were now lost souls. Life was unpredictable and had no rules to follow. People had to return to the question: "Who am I?"

To answer such a profound question, artists reflected deeply on themselves and observed their peers with sharp eyes in the hope of somehow finding a plausible answer. Soon, they realized that the national identities and the spiritual connections between people with different national identities were the most conspicuous tag we had on us and it can serve as an answer to the question.

As national identities became conspicuous, people started to question and challenge the orthodox and international nature of German, Austrian, French, and Italian music. Composers from "non-traditional" regions looked to their own cultural roots for inspirations. They turned to folk tunes and created on their basis music full of national and ethnic characteristics. This trend pushed composers such as Chopin of Poland, Smetana and Dvořák of Czechoslovakia, Sibelius of Finland, and Grieg of Norway for the side to center stage; and moved Eastern European music, represented by Russian music, into the mainstream.

As a representative figure of Russian national music, Tchaikovsky's works always feature expansive and

lingering melodies of Russian folk music while encompassing traditional Western European music traditions. Symphony No.5 in E minor, Op. 64, was written in 1888 when Tchaikovsky was on his tour in Germany as a conductor. During the tour, his music was challenged for its traditionality by music scholars represented by Lallement and this inspired Tchaikovsky to create a piece of music that satisfied both conservative tastes and his personal aspirations. The theme of Symphony No. 5 in E minor, Op. 64, was derived from the classic Russian opera, "Life of the Czar," written by Glinka, a highly respected predecessor. Filled with dramatic changes and a slight melancholy, the piece expresses the composer's attitude of predestination towards life. As Tchaikovsky wrote in a journal dated April 15, 1888, life was predetermined. Frustrated or puzzled, your life will be what it was determined to be.

In 1921, the 18-year-old Khatchaturian arrived in Moscow to study cello and composing, and he never left. Most people considered him a truly Russian composer, but deep in his heart, Khatchaturian was always reminiscent of his homeland of Armenia. His Violin Concerto brimmed with influence from Armenian folk music. In it were strong rhyming variations and the gentle longing typical of folk songs. The music seemed to bring the audience deep into the Caucasus mountains with cascading waterfalls. In 1940, Khatchaturian's Violin Concerto was premiered in the new Tchaikovsky Concert Hall by violinist David Oistrakh and warmly welcomed by critics and common audiences alike, winning the Stalin Art Award. To the composer, however, the biggest honor of his life was not this prize but that during 1944-1991, this composition was chosen as the national anthem of Armenia.





2018.09.19/09.21 音乐厅
Concert Hall

托马斯·森诺高与 阿列克谢·沃洛丁的 拉赫玛尼诺夫之夜

A Night of Rachmaninoff with Thomas Sondergard and Alexei Volodin

指挥：托马斯·森诺高
钢琴：阿列克谢·沃洛丁

Conductor: Thomas Sondergard
Piano: Alexei Volodin

2018.09.19

拉赫玛尼诺夫：C 小调第二钢琴协奏曲，Op.18
拉赫玛尼诺夫：D 小调第一交响曲，Op.13

Rachmaninoff: Piano Concerto No.2 in C minor, Op.18
Rachmaninoff: Symphony No.1 in D minor, Op.13

2018.09.21

拉赫玛尼诺夫：D 小调第三钢琴协奏曲，Op.30
拉赫玛尼诺夫：D 小调第一交响曲，Op.13

Rachmaninoff: Piano Concerto No.3 in D minor, Op.30
Rachmaninoff: Symphony No.1 in D minor, Op.13

作为俄罗斯音乐史上的巨擘级人物，拉赫玛尼诺夫（1873-1943）也常被看作是浪漫主义最后辉煌时代的标志。不过，在巨人辉煌的身影之下，总隐藏着人们不易察觉的曲折和艰难。在本场音乐会中，我们联手丹麦指挥家森诺高和俄罗斯钢琴家沃洛丁，为您带来见证他人生悲欢起落的三部作品。

1887年，年仅十四岁的拉赫玛尼诺夫进入莫斯科音乐学院学习，并陆续发表了包括《第一钢琴协奏曲》在内的几部早期风格的作品，有几部作品还得到了柴可夫斯基的特别肯定。作为众人眼中冉冉升起的新星，他也在1892年带着光环毕业并随即开始了自己的职业生涯。不过，世事难料，这位希望之星在职业生涯刚开始三年之际便遭受了致命的打击。1895年，拉赫玛尼诺夫满怀着对光辉前程的憧憬首演了自己的《第一交响曲》，但却遭到了包括里姆斯基-科萨科夫等泰斗在内的众多乐界人士众口一致的差评，也由此招致了他对自己创作能力的彻底怀疑和创作信心的眼中丧失。此后，眼中抑郁的拉赫玛尼诺夫几近崩溃，才终于在三年后借助一位爱好音乐的心理医生的帮助走出精神上的困境。1900年，复出之后的拉

Rachmaninoff (1873-1943), a giant in the history of Russian music, is often seen as a brilliant symbol of the last Romanticism. However, this glory concealed many subtle twists and turns. In this concert, Danish conductor Sondergard will join hands with Russian pianist Volodin to bring you three works that bear the joys and sorrows of his life.

In 1887, the 14-year-old Rachmaninoff became a student of the Moscow Conservatory of Music, and composed several pieces during this time, including "Piano Concerto No. 1", and several works that received commendation from Tchaikovsky. He graduated as a rising star in 1892 and immediately began his musical career. However, as life is unpredictable, the promising young composer suffered a fatal blow after three years into the profession. In 1895, Rachmaninoff, with vision set on a glorious future, premiered his "Symphony No. 1," but received unanimous negative feedback from numerous musicians and critics, including the prominent Rimsky-Korsakov. Rachmaninoff thus totally lost confidence in his composition aptitude and declined into severe depression. Rachmaninoff finally emerged from his mental trouble three years later with the help of a music-

赫玛尼诺夫亲自担任独奏家，以《第二钢琴协奏曲》的首演获得了惊人的成功，也由此走出自己的人生低谷，不仅确立了自己作为俄国顶尖作曲家的声誉，而且也开启了自己多产而辉煌的黄金十年，而首演于1909年的《第三钢琴协奏曲》则是他在这黄金十年内的重要力作。

用今天的眼光看，即便是当年遭遇惨败的《第一交响曲》同样是部匠心独具的上乘佳作：在迷人的俄罗斯式旋律背后，拉赫玛尼诺夫那种隐忍而持续的阴郁、神秘及诡异的气息浮现其中，常常以强劲的力量把听众带入无尽而深沉的思索之中。而他的这两部钢琴协奏曲都已是鼎鼎大名的钢琴协奏曲作品，以其浓烈厚重的情感和余音绕梁的旋律受到无数乐迷的迷恋，也以其艰深复杂的技巧被称作钢琴家演奏技艺的试金石，而《第三钢琴协奏曲》更启发数代钢琴家编了不少自嘲玩笑，来表达钢琴家们对这部作品既畏惧又向往的矛盾心态。来自俄罗斯的钢琴家沃洛丁是当今世界重要的实力派钢琴家，他有着卓越超群的演奏技巧和源自血脉的俄国情怀，也足以让他成为这两部拉赫玛尼诺夫钢琴协奏曲最权威的诠释者之一。

loving psychiatrist. In 1900, Rachmaninoff came back as a soloist and achieved astonishing success with the debut of "Piano Concerto No. 2", a life-changing work that not only established himself as the leading Russian composer but also commenced his career primetime in the following decade. "Piano Concerto No. 3," premiered in 1909, is one of the masterpieces of that period.

From today's perspective, even the "Symphony No. 1" that suffered brutal criticism back then is actually an excellent masterpiece: beneath the fascinating Russian melody runs Rachmaninoff's forbearing and persistent motif, marked by gloomy, mysterious and atypical expressions that forcefully draw the audience into profound contemplation. The two Piano Concertos contained in our program are legendary works. They demand superb techniques to render strong emotional impact and lasting aesthetic resonance and are thus named the "touchstone" of pianist's playing skills. In particular, generations of pianists are amazed and awed by Piano Concerto No. 3, a technically challenging yet musically holy piece of work. Volodin, a Russian pianist, is a world-renown musician. His superb artistry and Russian origins qualify him as one of the best interpreters of these two piano concerts.



2018.09.26 音乐厅
Concert Hall

李飏与韩祖平演绎贝多芬与勃拉姆斯

Beethoven and Brahms with Biao Li and Derek Han



李飏
2018/19 驻院艺术家
Biao Li
2018/19 Artist-in-Residence

指挥：李飏
钢琴：韩祖平

贝多芬：费德里奥序曲，Op.72c
贝多芬：降E大调第五钢琴协奏曲“皇帝”，Op.73
勃拉姆斯：D大调第二交响曲，Op.73

Conductor: Biao Li
Piano: Derek Han

Beethoven: Fidelio Overture, Op.72c
Beethoven: Piano Concerto No.5 in E-flat major, Op.73 (Emperor)
Brahms: Symphony No.2 in D major, Op.73

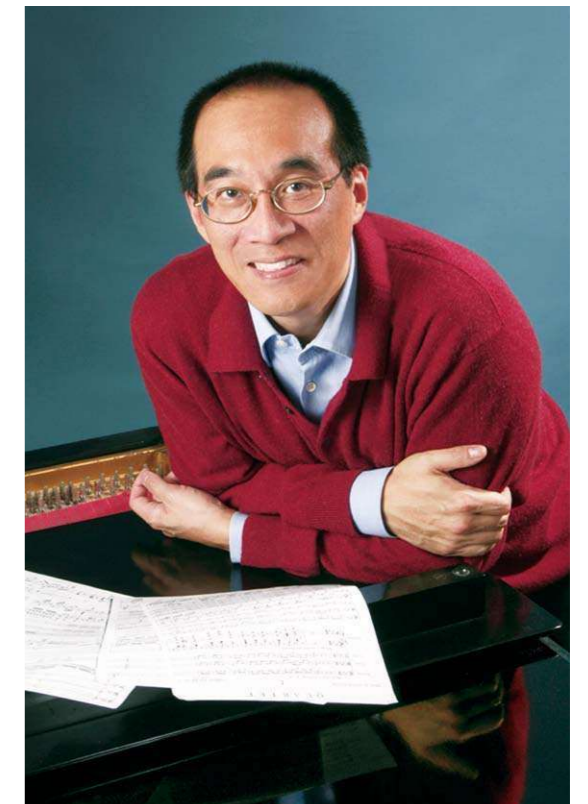
在这场音乐会中，我们将携手钢琴家韩祖平，并在指挥家李飏的带领下，带您去领略贝多芬和勃拉姆斯三部经典隽永的大作，再次向两位先师跨时空而联手塑造的古典时代致敬。

1792年，二十二岁的贝多芬来到维也纳发展。十多年后，随着第三交响曲在1804年的发表，他在音乐写作风格上也已经告别海顿和莫扎特的程式，鲜明的贝多芬烙印已是维也纳艺术圈里最热络的话题，而首演于1805年的歌剧《费德里奥》也恰如其分地反映了他在此时期的风格与成就。在这部歌剧中，有位贵族为反对暴政而身陷囹圄，他的妻子遂假扮狱卒助手，潜入监狱并最终救出丈夫。《费德里奥》首演并非特别成功，多次修改后又在1814年再次上演，并启用今晚上演的《费德里奥》序曲为其正式序曲。而这部关于无私的爱以及英雄式的忠诚、勇气、牺牲及坚韧精神的作品，也堪称贝多芬表述其政治哲学价值观的宣言。

第五钢琴协奏曲写作于1809至1811年间，同样是贝多芬在坚实确立自己风格后的作品。创作期间，维也纳适逢拿破仑主导的法军入侵，贝多芬也只能在城内四处躲避炮火。随后，因时局而在1811年11月移师莱比锡举行的首演极其成功，作品被各大报章赞扬为“有史以来最具原创性、最具想象力、最富有效果，但也是最难的协奏曲之一”。三个月后，这部作品又回到维也纳迎来首演，观众里有位法国军官在演出后欢呼并称其为“协奏曲中的皇帝”，故而让这部作品最终冠以了“皇帝”的标题。不过，有人说，这个标题不过是出版商头脑的灵光闪现。无论作品的标题从何而来，这的确是部富有堂堂王者气度的作品，也堪称贝多芬所有钢琴协奏曲中的巅峰之作。

勃拉姆斯虽然身在浪漫主义如日中天的年代，却是贝多芬及其古典主义理想的忠实追随者。勃拉姆斯在经历了漫长的踌躇和数年的修改后，才在自己四十多岁时发表了自己的第一交响曲。第一交响曲除了常被人们喻作“贝多芬第十交响曲”之外，还常常因其厚重肃穆的风格而被看作是勃拉姆斯的命运交响曲，

而他写在1877年的第二交响曲则因为其更加亲和宁静的风格而被看作是勃拉姆斯的田园交响曲。在经历了第一交响曲的纠结与成功之后，那时的勃拉姆斯已经显得相当的放松和自信。那年夏天，他在风景如画的华瑟湖度假，这或许也让他从精神上放下了紧张和严峻的悲剧情结，第二交响曲也由此不再以表现悲剧性、英雄性和斗争性为主，而是挥洒出整幅纯净朴素和光明静谧的田园画面。那时，正是音乐界浪漫主义思潮如日中天的时候，柏辽兹、李斯特和瓦格纳等纷纷致力于对交响乐的编制、音色和曲式大刀阔斧地改革，以恢弘的音色和夸张的旋律赋予了交响乐惊人的表现力。唯有勃拉姆斯，继续坚守着内省和简约的配器原则，遵循着贝多芬时代的古典美学格调，也让后世终能感受同样的美学理念是如何在不同的时代重获新生的。



Under the baton of Biao Li, the NCPA Orchestra will join the stage with pianist Derek Han. While enjoying our performance of the timeless masterpieces, please join us to pay homage to the all-time master composers: Beethoven and Brahms.

In 1792, Beethoven, at the age of 22, left for Vienna to seek his future. More than a decade later, with the publication of the Symphony No. 3 in 1804, his compositional style displayed a great departure from that of Haydn and Mozart, and became quite sensational in the Vienna art circle. The opera "Fidelio", premiered in 1805, is an exemplary work of his style and achievements during this period. This opera is about a nobleman imprisoned because of his opposition to tyranny. His wife, working undercover as a jailer's aide, sneaks into prison and eventually rescues her husband. The premiere of *Federico* was not particularly successful. After several revisions, it was re-staged in 1814, when the prelude *Federico Overture* on tonight's program was first introduced. The spirit extolled in this work, such as selfless love, heroic loyalty, courage, sacrifice and perseverance, are regarded as Beethoven's statements of his political philosophy.

Piano Concerto No.5 was composed between 1809 and 1811, when Beethoven had well established his own style. During this period of time, Vienna was under the attack of Napoleon-led French army and Beethoven was forced to move around. Subsequently, this piano concerto was first performed in November 1811 in Leipzig with tremendous success, lauded as "One of the most original, imaginative, most effective but also one of the most difficult of all concertos". Its Vienna premiere was held three months later. A French officer in the audience hailed the work as the "emperor among concertos," which eventually led to the title "Emperor."

However, some regarded this title but a flashy idea of the publisher's calculated mind. No matter how the title was conceived, it is indeed a piece of imperious grandeur and the pinnacle of all Beethoven's piano concerto.

Although a contemporary of Romantic Movement at its height, Brahms was a loyal follower of Beethoven and his classical style. Brahms published his first symphony in his forties only after a prolonged hesitation and several years of effort in revising the work. In addition to the nickname "Beethoven's Tenth Symphony," Brahms' Symphony No. 1 was often regarded as Brahms' Fate Symphony by virtue of its dense and solemn style. Written in 1877, Symphony No. 2 is regarded as Brahms' Pastoral Symphony because of its more pleasant and serene nature. After experiencing the struggle and success of his Symphony No. 1, Brahms seemed rather relaxed and confident. That summer, his vacation by the picturesque Lake Wörth might have relieved him from his tense tragedy complex; as a result, Symphony No. 2 was no longer intended to represent heroic tragedy or battling, but to paint a pure and simple pastoral scene that was bright and peaceful. At that time, Romantic music was flourishing, with Berlioz, Liszt, Wagner and others devoted to the dramatic expansion in the size of the orchestra and in the dynamic range and diversity of instruments used in symphonic ensemble; they strived to make music more expressive and emotional with grand tonality and exaggerated melody. Only Brahms adhered to the principle of introspection and simplicity, followed the classical aesthetics of the Beethoven era, and demonstrated for the subsequent generations how the same aesthetic idea could regain new life in different times.

2018.10.05-10.06 音乐厅
Concert Hall

丹尼尔·加蒂指挥莫扎特 与勃拉姆斯

Daniele Gatti Conducts Mozart and Brahms

指挥：丹尼尔·加蒂

Conductor: Daniele Gatti

2018.10.05

莫扎特：降E大调第三十九交响曲，K.543
勃拉姆斯：C小调第一交响曲，Op.68

Mozart: Symphony No.39 in E-flat major, K.543
Brahms: Symphony No. 1 in C minor, Op.68

2018.10.06

莫扎特：G小调第四十交响曲，K.550
勃拉姆斯：C小调第一交响曲，Op.68

Mozart: Symphony No.40 in G minor, K.550
Brahms: Symphony No. 1 in C minor, Op.68

来自米兰的丹尼尔·加蒂在2016年从马里斯·杨松斯手中接棒，成为荷兰阿姆斯特丹皇家音乐厅管弦乐团史上第七任首席指挥。在这位世界顶尖指挥家与我们的首次合作中，我们将联手为您带来莫扎特脍炙人口的第三十九号和第四十号交响曲，以及勃拉姆斯恒久隽永的第一交响曲。

第三十九号和第四十号交响曲都是莫扎特（1756-1791）在1788年夏季的作品。那一年，莫扎特虽然年方三十二岁，但却已经在命运安排下悄然接近自己生命的终点。在经历了七年大红大紫的独立音乐家生活之后，莫扎特已经是维也纳音乐生活中最炙手可热的名字。但在1788年2月，奥匈帝国向奥斯曼土耳其帝国宣战，城里不少有钱人因为参战或躲事而离开，而莫扎特也因此短暂失去了金主的眷顾。当时的莫扎特虽在经济上有点窘迫，但仍在缺乏金主的情况下照常计划了新的音乐会系列，作为他人生最后三部交响曲的第三十九号到第四十一号交响曲就是他为这次音乐会系列而准备的作品。关于这次音乐会系列最后到底是否如期实施，史界基于含混的史料而有各种不同说法，但这都不影响这三部作品后来成为伟大作品的事实。或许是因为生活从喧闹到落寞的突然转折，或许是因为没有金主反而让他更放开手脚，莫扎特这最后三部交响曲显示出了令人叹服的大胆、解放和创新，也让阴郁、悲壮和暴烈的情绪得以涌动在表面上惯常的安详与欣悦之下。指挥家哈农库特曾认为，莫扎特显然是将这三部交响曲作为情绪逻辑完整的整套作品来创作的，这也是为何第三十九号交

Daniele Gatti is an Italian conductor and currently serves as the Chief Conductor of the Royal Concertgebouw Orchestra, Amsterdam. He was appointed the seventh chief conductor in the RCO history after Mariss Jansons stepped down in 2016. In his first guest conducting appearance with the NCPA Orchestre, we will bring you two popular works by Mozart: Symphony No. 39 and No. 40, and the timeless Symphony No. 1 by Brahms.

Mozart (1756-1791) composed Symphony No. 39 and 40 in the summer of 1788. That year, at the age of 32, Mozart was already near the end of his short life despite

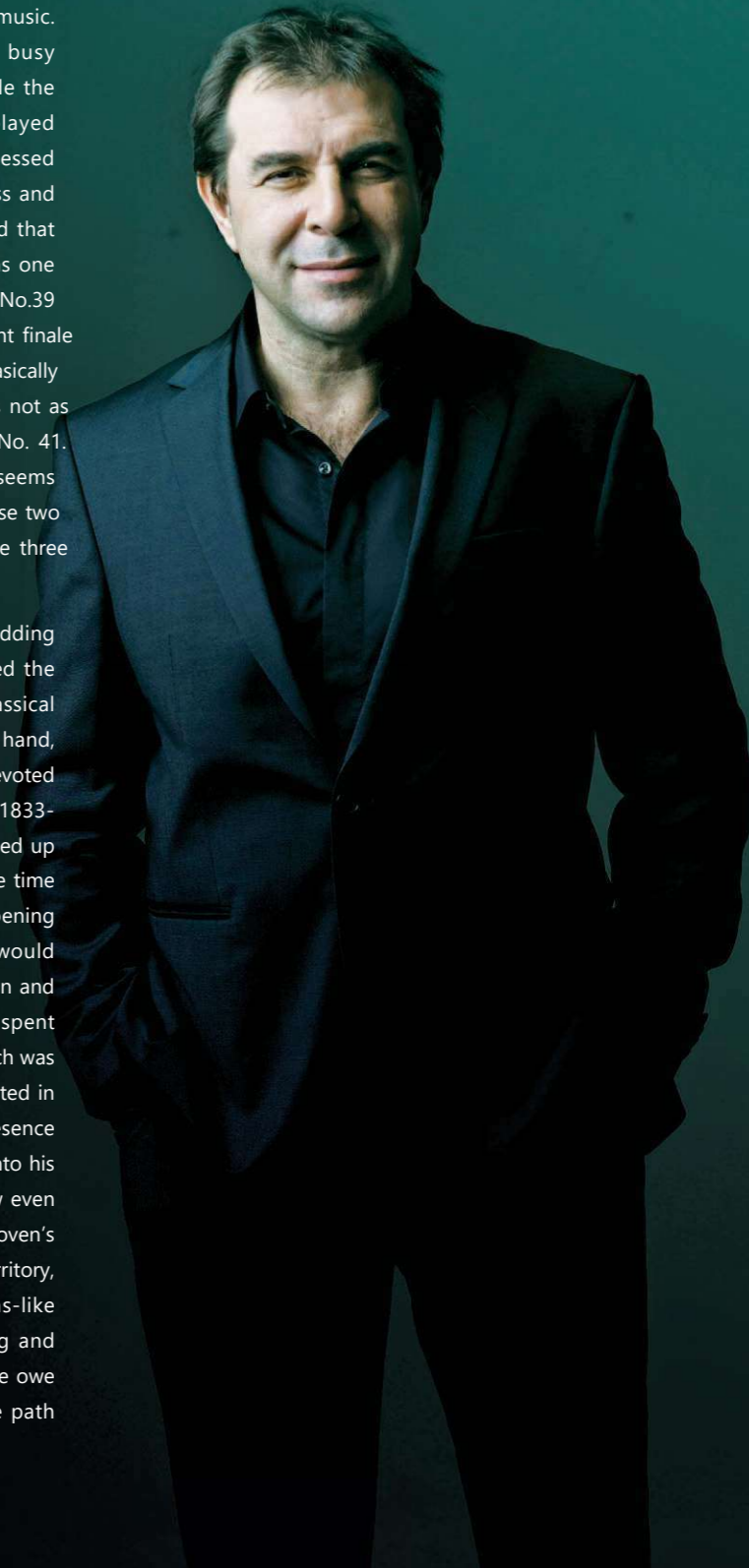
响曲的序曲式开头异常庄严宏大，却没在第四乐章安排像样的终曲，而第四十号交响曲则基本没有正式的开头，其终章也不像最后的第四十一号交响曲那么宏大，而第四十一号交响曲宏大的终章则似乎预示了他不久迎来的人生终章。在这两场音乐会中，我们将在加蒂的带领下再次探索这三部交响曲中的前两部：第三十九号和第四十号。

如果说莫扎特的最后三部交响曲已经些许显露了浪漫主义端倪的话，那么贝多芬则显然是在继承海顿和莫扎特的古典衣钵后终于让浪漫主义突破地平线的人物，而勃拉姆斯则是身在浪漫主义时代却终生心怀为古典主义再造新生的理想。在勃拉姆斯（1833-1897）看来，贝多芬是值得他仰望终生又期待跨越的高峰，以至于他用了比同辈更多的时间去思索自己的第一部交响曲究竟该如何开始，也让他惧怕自己无法达到贝多芬创下的标准而迟迟不敢公开发表第一交响曲。勃拉姆斯第一交响曲的创作经历了二十多年的时光：构思开始于1854年，开始下笔于1862年，创作和数度修改完成时已是1876年。贝多芬在勃拉姆斯心中的巨大身影，也无可避免地投射到了他的作品中，当时著名的指挥家汉斯·冯·彪罗（Hans von Bülow）甚至把勃拉姆斯的第一交响曲喻作…贝多芬的第十交响曲。或许，在人类精神世界的版图上，许许多多一小步的向前跃进，都有着勃拉姆斯的创作般的踌躇和谨慎，而我们在精神世界和艺术风潮中的绵延承袭和滚滚向前，也要感谢许多如勃拉姆斯般在对传统的执着中谨慎探索前路的人们。

his fame soared after seven years being the most popular independent musician in Vienna. In February 1788, the Austro-Hungarian Empire declared war on the Ottoman Turkish Empire, and many wealthy people left the city for military cause or personal safety, including Mozart's patrons. Though financially distressed, Mozart still planned a new concert series in the absence of patronage. His last three symphonies: Symphony No. 39 to No. 41, were composed specifically for this concert series. It remains unknown whether this series of concerts were actually held as scheduled, due to limited and vague historical data, but this does not affect the fact

that these three symphonies are great works of music. Probably because of the sudden change from busy to solitary lifestyle or maybe the freedom outside the restraints associated with patrons, Mozart displayed stunning daring and innovative artistry that harnessed passion, violence and grief with his usual lightness and grace. The conductor Harnoncourt once remarked that Mozart obviously created the three symphonies as one musical unity of emotions. That is why Symphony No.39 has a grand and solemn prelude but lacks a decent finale in its fourth movement, while Symphony No. 40 basically has no formal opening, and the final movement is not as magnificent as the last movement of Symphony No. 41. The grand final movement of Symphony No. 41 seems to herald the end of life he embraced soon. In these two concerts, we will again explore the first two of the three symphonies under Gatti's baton.

If Mozart's last three symphonies indicate the budding of Romantic music, Beethoven apparently fostered the growth of Romantic spirit after inheriting the classical style of Haydn and Mozart. Brahms, on the other hand, though a contemporary of the Romantic era, was devoted to rejuvenating the Classical music. To Brahms (1833-1897), Beethoven represented the pinnacle he looked up to and aspired to exceed. Therefore, he spent more time than his contemporaries contemplating on the opening of his first symphony. He also worried that he would not be able to reach the standard set by Beethoven and hesitated to publish his first symphony. Brahms spent more than 20 years in writing Symphony No. 1, which was conceived in 1854, developed in 1862, and completed in 1876 after several revisions. Beethoven's great presence in the composer's heart was inevitably projected onto his work. The then famous conductor Hans von Bülow even dubbed Brahms' Symphony No. 1 "the Tenth (Beethoven's Symphony No. 10)." Perhaps, in the metaphysical territory, many small steps forward are made with Brahms-like reservation and conscientiousness. In continuing and advancing our spiritual legacy and artistic ethos, we owe special thanks to those who cautiously blaze the path while holding on to tradition like Brahms did.



2018.12.06 音乐厅
Concert Hall

国家大剧院建院十一周年音乐会： 吕嘉与秦立巍演绎赵季平与马勒

Concert for the 11th Anniversary of NCPA: Jiping Zhao and Mahler with Lü Jia and Li-Wei Qin



吕嘉
音乐总监
LÜ Jia
Music Director

指挥：吕嘉
大提琴：秦立巍

赵季平：大提琴协奏曲《庄周梦》
马勒：D 大调第一交响曲“巨人”

Conductor: LÜ Jia
Cello: Li-Wei Qin

Jiping Zhao: Cello Concerto *Disillusioned Dreams*
Mahler: Symphony No.1 in D major (Titan)

2018.12.07 音乐厅
Concert Hall

国家大剧院建院十一周年音乐会： 吕嘉与宁峰演绎陈其钢与马勒

Concert for the 11th Anniversary of NCPA: Qigang Chen and Mahler with Lü Jia and Ning Feng

魔弦 *Magical Strings*



吕嘉
音乐总监
LÜ Jia
Music Director

指挥：吕嘉
小提琴：宁峰

陈其钢：小提琴协奏曲《悲喜同源》
马勒：D 大调第一交响曲“巨人”

Conductor: LÜ Jia
Violin: NING Feng

Qigang Chen: Violin Concerto *La joie de la souffrance*
Mahler: Symphony No.1 in D major (Titan)

音乐对于我们每个人来说，其最迷人、最精妙的部分就在于它常常能够准确再现出我们心灵深处一些无以名状的深刻感受，或总是在于无言处准确的触碰到那些难解的情愫与困惑。有时，音乐甚至是很多玄妙哲学思想的最好注解。2018年十二月，音乐总监吕嘉将携手秦立巍和宁峰两位世界级演奏家，通过赵季平、陈其钢和马勒的音乐，带领我们去领略三位作曲家的对世事的思辨探索，寻找我们心灵的共鸣。

赵季平大提琴协奏曲《庄周梦》最初是一部为大提琴和民族管弦乐团而作的协奏曲。这部作品从构思到完成，历经十年的打磨。这首大提琴协奏曲以…庄周梦蝶的传说为蓝本，用中华音乐语言再次发出了…到底是蝴蝶梦到了庄周，还是庄周梦见了蝴蝶的哲学命题。在这部作品中，赵季平用东方风格的主部主题和大提琴与乐队的对话，营造出一种现实与虚幻交错的感觉。用动态变化音乐诠释出了道家哲学中…天人合一的理想。正如作曲家本人说的那样：…我认为哲学命题，除音乐之外是任何艺术手段都很难表现的。

…人们因得而喜，因失而悲，但一切事物皆由阴阳两面组成，悲与喜如同得与失，有得必有失，从这

We might all agree that the most fascinating part of music is its capacity to convey those unutterable feelings or reach right at those unfathomable sentiments deep down in our hearts. Music, sometimes, is the best annotation for many abstract and philosophical thoughts. In December 2018, music director LÜ Jia will join hands with two world-class soloists: Li-Wei Qin and NING Feng, to perform the music by Jiping Zhao, Qigang Chen, and Gustav Mahler. Together, they will lead us to explore these composers' metaphysical narratives and find our kindred spirit.

Jiping Zhao's Cello Concerto "Disillusioned Dreams" was originally written for cello and Chinese orchestra. From conception to completion, this work has been under constant revisions for ten years. This cello concerto, based on the legend of "Zhuang Zhou Mengdie" (Zhuangzi's dream about butterfly), restates the philosophical proposition "whether it was then I dreamt I was a butterfly, or whether I am now a butterfly dreaming I am

个意义上说，得就是失，失也就是得。得与失，悲与喜，都是人生过程中的瞬间，得到的一切终将留给他，留给自己的其实是虚无。作曲家陈其钢如是说。小提琴协奏曲《悲喜同源》创作完成于2017年，音乐的主题是在古曲…*三叠*的基础上变形而来的。在这部作品中，陈其钢用音乐描写了离别这个我们人生中无法避免人生体验，诠释了离别时人们对奔向未知前程的憧憬与告别或永别时的悲情。

作为马勒的首部交响乐作品《D大调第一交响曲…*巨人*》这部长度超过五十分钟的交响曲承载着而立之年的马勒对人生的大量思考。正如他当初为这部作品安排的音乐标题描述的那样：…年轻人、美德与苦恼，…人间喜剧。1889年首演时，这部作品是一个由两大部分组成的五乐章交响诗。后来，经过马勒三次重大多次修改，这首《D大调第一交响曲》才变成为现在的四乐章形式。虽然…*巨人*这个标题是马勒自己选择的，但作曲家一度认为这个标题并不贴切，并在最终稿上删除了这一名称。马勒曾在信中向友人解释道写这部作品的直接动机是他的恋爱事件，并且这部作品还和歌德的《少年维特的烦恼》有相通之处。

a man" in Chinese music language. In this work, Zhao employs a main theme of oriental motif and the dialogue between the cello and the orchestra to create a surreal feeling blurring the boundary between reality and illusion, in which the Taoist ideal of "harmony between man and nature" is illustrated by the changing dynamics of music. In the composer's words, "I think it is hard to elaborate philosophical propositions by any artistic means other than music."

"We feel happy over gains but sad over loss. Yet as everything is composed of yin and yang, joy and sorrow come hand in hand and so do gain and loss. We win some while we lose some. In this sense, there is not absolute distinction between gain and loss. Gain/loss, or sorrow/joy are but transient moments in life. Everything we gain in the world will eventually be left behind; nihility is the only thing that we can keep," stated composer Qigang Chen. His violin concerto "Lajoie de la Souffrance"

was completed in 2017. The theme is derived from the ancient tune "Three Variations of Yangguan Pass." In this work, Chen uses his music to illustrate the sorrow of the inevitable separation we all experience when we embark on our separate journeys, either to a promising future or an unknown world.

Gustav Mahler wrote his first symphony work Symphony No. 1 in D Major at the age of 30. The work, also known as "Titan," is over fifty minutes in length and loaded with philosophical dialectics, as suggested by its original title:

"Youth, virtues and agony," a "humane comedy." When premiered in 1889, this work was a symphonic poem composed of five movements in two parts. Later, after Mahler's three major revisions, this Symphony No. 1 in D Major reached its definite four-movement form as we see today. Although of Mahler's choice, the title "Titan" was once regarded unfitting and deleted in the final draft by the composer. In his correspondence with friends, Mahler mentioned that a love affair prompted him to write this work, and this work bore resemblance to Goethe's novel *The Sorrows of Young Werther*.



2018.12.31-2019.01.01 音乐厅
Concert Hall

国家大剧院2019新年音乐会 NCPA 2019 New Year's Concert



吕嘉
音乐总监
LÜ Jia
Music Director

指挥：吕嘉
Conductor: LÜ Jia

2019.02.03 音乐厅
Concert Hall

龙凤呈祥—全球华人新春音乐盛典2019 The Spring Festival Musical Gala for Chinese Around the World 2019



吕嘉
音乐总监
LÜ Jia
Music Director

指挥：吕嘉
Conductor: LÜ Jia

2019.03.03 音乐厅
Concert Hall

青春未完成：吕嘉指挥 贝多芬第二及舒伯特第八

Youth Unfinished: Lü Jia Conducts Beethoven No.2 and Schubert No.8

完全舒伯特 *Complete Schubert*



吕嘉
音乐总监
LÜ Jia
Music Director

指挥：吕嘉

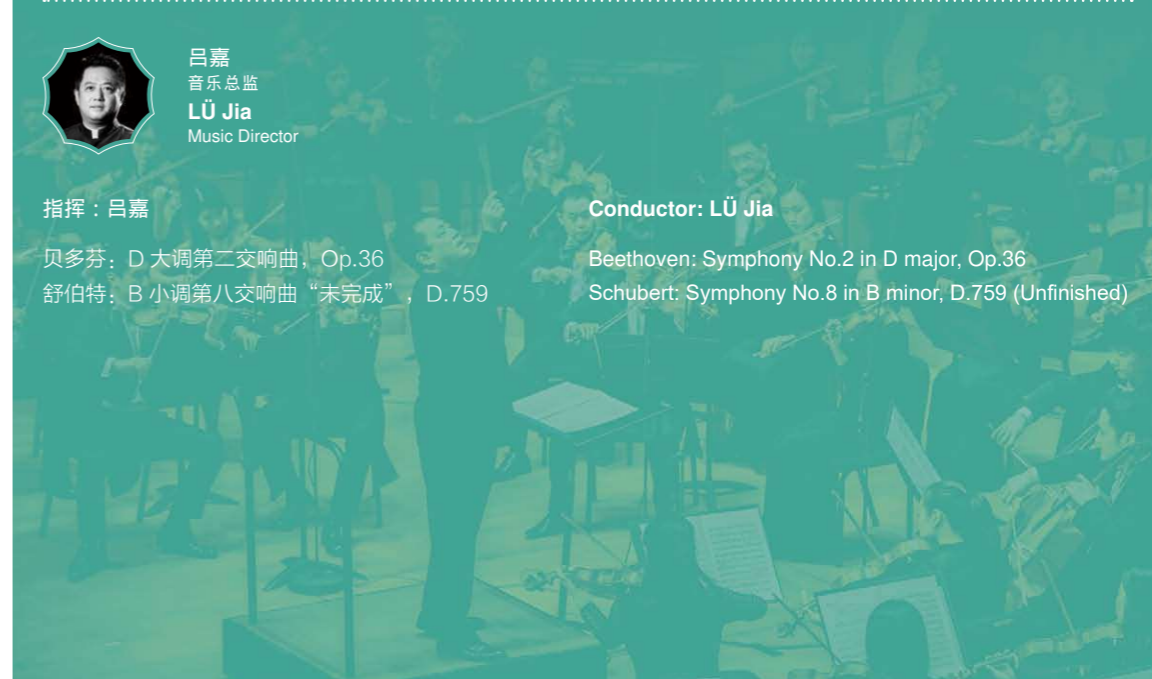
Conductor: LÜ Jia

贝多芬：D大调第二交响曲，Op.36

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

舒伯特：B小调第八交响曲“未完成”，D.759

Schubert: Symphony No.8 in B minor, D.759 (Unfinished)



1683年，维也纳击退了土耳其人的围攻，取得了这场长达百年拉锯战的决定性胜利，把曾经不可一世的奥斯曼战马彻底赶出了欧洲。虽然残酷的战争给这里的人们留下了一片狼藉，但近在眼前和平与繁荣依然带维也纳人无限的喜悦。城市的重建工作在打败敌人后的第二年春天展开，让这座莱茵河古堡再一次迸发出了青春活力。

重建后的维也纳配备了当时最先进的供排水系统，公共设施和街道规划也符合国际潮流。奥地利贵族们大肆招募最欧洲著名的建筑师、艺术家和作曲家，为自己设计的官邸和教堂，为他们谱写颂歌。在百年的盛世滋润下，维也纳成为了当时欧洲最时髦，最包容、和富创新精神的国际性大都市。维也纳的自由空气让德国少年贝多芬激动不已。1792年，22岁的贝多芬只身来到维也纳求学，成了无数维也纳文艺青年中的一员。经过几年的打拼，凭借在钢琴演奏上的才华，而立之年的贝多芬已经能够在维也纳立足，还创作了一些在小圈子里流传的音乐作品。

正当贝多芬的事业有所起色，他的听力却在1802年出现了严重的问题。耳聋的困扰使贝多芬不得不放弃演奏家身份。更糟的是，这也令他再次陷入拮据。绝境中的贝多芬甚至写下《海利根施塔特遗嘱》，认真考虑要结束自己的生命。然而，正是维也纳创新的艺术氛围拯救了贝多芬。在治疗耳疾休养的时间里，贝多芬无法阻止自己的创作灵感喷涌而出，新鲜大胆的全新写作思路在他脑海中变得越来越清晰，如果带

In 1683, Vienna defended itself against Turkish invaders and finally triumphed in a 100-year-long war, driving the once victorious Ottoman Empire out of Europe. The brutal war decimated the land, but the new peace and prosperity also offered unbridled joy to Vienna residents. Reconstruction of the city began the following Spring, and this old citadel on the Rhine soon bounced back with its full energy and vitality. Reconstructed, Vienna had the most advanced drainage system of the time, public facilities and street-planning also represented the latest trend in the world. The Austrian royals invited the most renowned architects, artists, and composers from across Europe to design their buildings and churches, to

着这么多精彩的乐思走进坟墓，连贝多芬自己都会感到可惜。贝多芬意识自己的使命还未完成，命不该绝。于是他再次提笔，写下了他的第二部交响曲。如今，这首《D大调第二交响曲》虽然不是贝多芬最常被演奏的作品，但这部交响曲从长度、难度、结构性内涵以及在乐队配器、编制上的创新程度都将维也纳古典主义引向了一个未知的新大陆，具有划时代的意义。并且，此时此刻的贝多芬，正在经历耳聋带来的绝望，但在《D大调第二交响曲》中却流露非常明确乐观情绪，这在他以往或以后的任何一个时期的作品中都是罕见的。

法国作曲家兼评论家柏辽兹曾评价贝多芬是…从始至终在微笑。贝多芬就是用这样一部音乐喜剧，回应了他人生中的这段悲剧。作为维也纳古典主义时期丰碑式的大师，贝多芬无疑已经将交响乐带上了一个史无前例的高度。如何超越贝多芬，成为贝氏留给后人最大的难题。这也激励着有着创新超越传统的维也纳作曲家不断尝试去翻越这座艺术巅峰。1822年舒伯特开始谱写这部被后世称为…未完成 的B小调第八交响曲。在这部作品中，舒伯特借鉴了许多在贝多芬作品中常用到的写作手法，并将其进一步发挥。创造出更加卓越和强烈的音响效果。不过随着舒伯特的健康状况转差和贝多芬《D小调第九交响曲·合唱》1825年首演对他造成的巨大震撼，舒伯特最终没有完成《B小调第八交响曲》的挑战，只留下了两个完整的乐章。但这部作品依然展现了舒伯特独树一帜的旋律创作技巧，成为他最知名的作品之一。

compose and write songs. With the blessing of peace, Vienna became a metropolis that was trendy, inclusive and innovative.

The air of freedom in Vienna made a German youth excited and he was Beethoven. In 1792, 22 years old, Beethoven came to Vienna for school, becoming a member of the young artists of the time. After a few years of work, Beethoven was able to make a name for himself in the city thanks to his piano talent. He also composed some popular pieces for his own circle of friends. However, when Beethoven's career was just taking off, his hearing was found to be declining rapidly in 1802. The loss of hearing forced Beethoven to quit performance

as a pianist and sank him into financial straits. Buried in despair, Beethoven even wrote down the Heiligenstadt Testament and thought carefully about ending his life. Yet, the artistic creativity prevailing in Vienna bailed Beethoven out of the despair. While he was in recuperation for his hearing problem, Beethoven was hit by inexhaustible inspirations, fresh and daring musical ideas gradually took shape in his head. The inspirations were just too great to be buried instead of being realized and Beethoven knew it was not yet time for him to die. Thus, he started working on his second symphony. Nowadays, Beethoven's Symphony No. 2 in D major, Op. 36, may not be the most played piece among his works, but its length, difficulty, structural integrity, orchestration, and orchestra structure all pushed classical music in Vienna toward a new world and ushered in a new era. At that time, Beethoven was again in despair because he lost his hearing completely, but the symphony showed clear optimism, which was rare in his works both before and after. French composer and

critic Berlioz described Beethoven as "always smiling," and Beethoven indeed used a musical comedy as the response to his tragedy in life.

As the icon of classical music, Beethoven undoubtedly built orchestral music to an unprecedented level. Surpassing Beethoven was the hardest task for everyone after him and this was how Beethoven spurred later-generation Viennese composers on. In 1822, Schubert composed his Symphony No.8 in B minor, D.759, known as the unfinished. In this piece, he borrowed many composition techniques Beethoven favored and elaborated on them, creating better and stronger acoustic effects. As Schubert's health declined, Beethoven debuted his stunning Symphony No. 9 Chorus in 1825, and that was why Schubert, stunned and overwhelmed, never finished this piece, completing only two movements. However, it still showcases Schubert's unique skills to build great melodies and is one of Schubert's most popular works.

2019.03.08-03.09 音乐厅
Concert Hall

吕绍嘉与孙颖迪演绎李斯特 与拉赫玛尼诺夫

Liszt and Rachmaninoff with Shao-Chia Lü and Yingdi Sun

指挥：吕绍嘉
钢琴：孙颖迪

Conductor: Shao-Chia Lü
Piano: Yingdi Sun

2019.03.08
李斯特：前奏曲，S.97（第三号交响诗）
李斯特：降E大调第一钢琴协奏曲，S.124
拉赫玛尼诺夫：交响舞曲，Op.45

Liszt: Les Préludes, S.97 (Symphonic Poem No.3)
Liszt: Piano Concerto No.1 in E-flat major, S.124
Rachmaninoff: Symphonic Dances, Op.45

2019.03.09
李斯特：前奏曲，S.97（第三号交响诗）
李斯特：A大调第二钢琴协奏曲，S.125
拉赫玛尼诺夫：交响舞曲，Op.45

Liszt: Les Préludes, S.97 (Symphonic Poem No.3)
Liszt: Piano Concerto No.2 in A major, S.125
Rachmaninoff: Symphonic Dances, Op.45

在这两场音乐会中，指挥家吕绍嘉将携手李斯特钢琴比赛大奖获得者孙颖迪，为我们带来钢琴音乐中的两部巨作。

1700年左右，意大利乐器发明家克里斯托弗里将一台羽管键琴内部拨弦机构卸下，替换成一种用小锤敲击琴弦的新发声设备，世界上第一台钢琴就这样诞生了。相比羽管键琴，克里斯托弗里的钢琴能通过手指按压琴键的力度，控制小锤敲击琴弦的轻重，从而实现了羽管键琴不能演奏的强弱变化。克里斯托弗里没有想到，他的这一发明从此改变了欧洲音乐发展的进程。

钢琴的优异性能不仅让乐手们感到兴奋，也大大的刺激了作曲家的创作热情。随着钢琴的普及和流行，和声学、率学、作曲法、演奏法、记谱法都有着突飞猛进的发展，引领了一场音乐界的狂飙运动。与此同时，在音乐之都维也纳，学习钢琴成为流行热潮，让这种八十八键的乐器迅速走进了中产阶级的客厅。钢琴也成了在留声机发明之前，普通老百姓在家里听到音乐的几乎唯一方式。

1820年，九岁的李斯特来到维也纳学琴。据说，贝多芬在听了小李斯特的演奏后亲吻了他的额头。从此，李斯特的双手便似乎得到了神灵庇佑，以令人叹为观止的超高难度演奏，迅速红遍了整个欧洲。1849年，李斯特开始将注意力转向作曲，创作并首演了他人生中第一部的钢琴协奏曲。这首《降E大调第一钢琴协奏曲》由李斯特本人首演，虽然依然给人留下疯狂炫技的印象，但事实上作曲家却已经开始在作品中相当多的使用…主题变形的创作技术。这种技术使一个主导动机通过变化音的演进，异化成完全不同的音响素材，这种方法仿佛赋予了音符更多的生命力，人们能够通过听觉感受到乐思从生到死的整个过程。…主题变形的的手法在他最著名的第三号交响诗《前奏曲》中也有所体现。这对后来瓦格纳的风格形成都有重要意义。甚至预示了二十世纪音乐创作的到来。

在首部钢琴协奏曲成功后的八年，李斯特又首演了他的《A大调第二钢琴协奏曲》。在第二部钢琴协

奏曲中，作曲家已经可以把…主题变形运用更加从容，也收敛了故意卖弄钢琴技巧的部分，让这部作品听起来更加成熟和富于哲学思辨精神。这一次，李斯特将变形的规模运用到了史无前例的大。整部作品从头至尾都是由同一个乐思形式变化而来，展示了李斯特惊人的创造力。

俄罗斯的拉赫玛尼诺夫也是一位成功的钢琴兼作曲家。和李斯特善于炫技的创作不同的是，拉氏的创作总是富含充沛的情感和温柔绵长的旋律。第一次世界大战后，拉赫玛尼诺夫迁居到美国生活。背井离乡的生活使拉赫玛尼诺夫的创作发生了很大的变化。创作于美国的《交响舞曲》是拉氏的最后一部有重要作品，作曲家罕见的采用了比较晦涩的手法写了三首相对独立的舞曲，其中弥漫着拉赫玛尼诺夫在苦难中求神庇佑的虔诚的境，表达了他对孤独的坚守和对宿命的解读。三年后，拉赫玛尼诺夫溘然长逝，告别了他起伏波折的一生。



In these two concerts, Maestro Shao-Chia Lü will delight us with Yingdi Sun, a The International Franz Liszt Piano Competition winning pianist in presenting two masterpieces of piano music.

Around 1700, Cristofori, an Italian instrument maker, replaced the plucking mechanism in a harpsichord with a new system where little hammers hit strings, and the world's first piano was thus born. Compared with harpsichord, Cristofori's piano allows the player to control how hard the little hammer hit the string by pressing the key with different strength. Thus this instrument can present changes in force, which was impossible on a harpsichord. Though Cristofori never expected it to, his invention changed the course of musical development in Europe.

The intricacy of the piano not only excited musicians but also aroused strong passion among composers. As it grew popular, harmonics, the study of temperament, composition, performance techniques, and musical notation all leapt forward, leading to a revolution in the music world. At the same time, in Vienna, the capital of music, learning to play the piano became trendy, and this 88-key instrument became a must-have in middle-class living rooms. Piano also became the only way, before the recorder was invented, ordinary people could hear music in their homes.

In 1820, the 9-year-old Liszt came to Vienna to learn to play piano. The story goes that when Beethoven heard the boy play, he kissed Liszt's forehead. Afterwards, Liszt seemed to be blessed by the god of music and his hands became extremely dexterous, playing in almost impossible ways and spreading its fame rapidly across Europe. In 1949, Liszt moved his focus to composition by presenting to the world his first piano concerto. Piano Concerto No.1 in E-flat major, S.124, was premiered by Liszt himself. Despite the hallmark technical difficulty,

the piece was actually the composer's first attempt at the "changing motif" composition technique in this piece, which was frequently seen in his later works. This technique transforms a main motif with altered tones into completely different acoustic materials, imbue music notes with more vitality. It allows the audience to hear the entire process of life and death of one music thought. The "changing motif" method is also seen in Liszt's best-known work, Les Preludes, which had its impact on Wagner and even heralded the music of the 20th century.

Eight years after the success of his first piano concerto, Liszt premiered his Piano Concerto No. 2 in A major, S.125. In this second piano concerto, the composer was able to use his "changing motif" technique even more expertly, and reined in his tendency to show off piano mastery, making this piece sound more mature and philosophical. Liszt's "changing motif" was realized like never before, building the entire piece on a single motif, which demonstrated his stunning inventiveness.

Rachmaninoff of Russia was also a successful pianist and composer, unlike the technique-centered style of Liszt, Rachmaninoff preferred rich, emotional melodies and gentle rhythms. After the end of World War I, Rachmaninoff moved to the United States, where an emigrant life changed the composer's music drastically. Symphonic Dances, Op.45, written in America, was the last major piece Rachmaninoff produced. The composer used obscure methods to write three relatively independent dances, which were filled with loyalty for God in time of pain, expressed his persistency amid loneliness, and his interpretation of fate. Three years later, Rachmaninoff passed away, bidding farewell to a tumultuous life.

2019.03.15-03.16 音乐厅
Concert Hall

舒语弦音：吕嘉与杨天娲演 绎舒伯特与莫扎特

Magic of Classical Strings: Schubert and Mozart with Lü Jia and Tianwa Yang

魔弦 *Magical Strings* 完全舒伯特 *Complete Schubert*



吕嘉
音乐总监
LÜ Jia
Music Director

指挥：吕嘉
小提琴：杨天娲

Conductor: LÜ Jia
Violin: Tianwa Yang

2019.03.15

舒伯特：C大调第六交响曲“小C大调”，D.589
莫扎特：降B大调第一小提琴协奏曲，K.207
舒伯特：降B大调第五交响曲，D.485

Schubert: Symphony No.6 in C major, D.589 (Little C major)
Mozart: Violin Concerto No.1 in B-flat major, K.207
Schubert: Symphony No.5 in B-flat major, D.485

2019.03.16

舒伯特：C大调第六交响曲“小C大调”，D.589
莫扎特：D大调第二小提琴协奏曲，K.211
舒伯特：降B大调第五交响曲，D.485

Schubert: Symphony No.6 in C major, D.589 (Little C major)
Mozart: Violin Concerto No.2 in D major, K.211
Schubert: Symphony No.5 in B-flat major, D.485

在这两场音乐会中，我们将聚焦两位青春年少便绽放惊人才华的古典时代作曲家，吕嘉总监也将再次携手小提琴家杨天娲，和我们再度上演他所钟爱的莫扎特（1756-1791）与舒伯特（1797-1828），并为我们这次以礼赞青春为主题的年度乐季落下帷幕。

莫扎特和舒伯特都在幼年便展露了出色的音乐天赋，都在少年时代便达到了骄人的艺术造诣，也都天妒英才地在三十多岁便仓促离世谢幕。这两场音乐会上演的四部精彩绝伦的作品，其实都是两位大师在十八九岁时的作品，音乐里既充满了明朗欣悦的青春气质，也显示了他们在艺术上非凡的才华和智慧。

作为举世公认的少年天才，在萨尔茨堡土生土长的莫扎特十二岁便受大主教提名成为宫廷乐队首席。能以幼小年纪在乐团担此大任，莫扎特的小提琴演奏技艺可见一斑，而他的小提琴协奏曲也自然值得万众期待。史料曾认为莫扎特的五首小提琴协奏曲都完成于1775年，但后来更多研究表明：第一协奏曲是完成于1773年，后四部则均完成于1775年。无论如何，那时的莫扎特也不过是十七八岁。作为创作于不同年份的第一协奏曲，在风格上也的确与后四首有所不同：第一协奏曲洋溢着浓厚的奥地利风格，小提琴里流淌着优雅而细致入微的色彩，而后四首则充满法式的嘉兰特音乐风格，音乐里涌动着华丽和动感的力量。这两场音乐会连续上演第一和第二协奏曲，也是您感受

In these two concerts, we will focus on two classical composers who amazed the world with their musical talents at young age. Director LÜ Jia, joined by violinist Tianwa Yang and NCPA Orchestra, will present you the works by his favorite composers: Mozart (1756-1791) and Schubert (1797-1828), and concludes our Forever Young concert season.

Both Mozart and Schubert showed their musical talents at an early age and achieved remarkable artistic success in their youth. They both lived a short life and passed away in their thirties. The four fantastic works

莫扎特在这两种音乐风格中转换的好机会。

舒伯特的第五和第六交响曲分别完成于1816年和1818年，当时的舒伯特也不过只有十九岁和二十一岁。不过，与在这个年纪已经名声大噪的莫扎特相比，为人低调也不太善于经营自己的舒伯特那时还只是更多埋头于默默的刻苦创作之中。而在作曲方面，他也似乎还没有就何谓自己的风格建立起十足信心，而是更多地徘徊在同时代的贝多芬伟岸的身影之下。不过，第五交响曲和第六交响曲应该是他在建立自己音乐风格方面脱颖而出的时刻，也或是我们管窥他揣摩研习海顿、莫扎特及贝多芬三位先师之成果的绝佳窗口。在写作第五交响曲之前，舒伯特有段时间陷入了对莫扎特音乐深刻的迷恋，他在六月十三日的日记上曾经写到…哦，莫扎特！不朽的莫扎特啊！是你，赋予了我们灵魂更多的光明、更美的生活！第五交响曲如同莫扎特的第四十交响曲一样，没有使用单簧管、小号 and 定音鼓，以简约的配器赋予了作品柔和的音响，也使其有了室内乐窃窃私语而温文尔雅的气质。如果说第五交响曲中充满了莫扎特风，音乐上充满力度的第六交响曲则多少是他对海顿和贝多芬的致敬。不过，舒伯特的低调和不善自我经营也使他的作品总是没有太多的公演机会：第六交响曲已经算是他较早获得公演的作品了，但1828年的首次公演已是作品完成后十年，而且也已经是舒伯特去世之后四个周了，而第五交响曲则直到1841年才迎来首次公演。

presented at these two concerts were completed when these two masters were around 18 or 19 year old. The music is bright and cheerful, showing the composer's extraordinary artistic styles and ideas.

As a widely-recognized prodigy, Mozart, a native of Salzburg, was nominated by the archbishop for the court concertmaster at the age of twelve. Given a major role in an ensemble at a young age evidenced Mozart's violin playing skills, and his violin concerto was thus much expected. Historical data used to suggest that Mozart's five violin concertos were all completed in 1775. But

later studies show that the first concerto was completed in 1773 and the latter four in 1775. In any case, Mozart was only 17 or 18 years old at that time. As the first concerto was created in a different year, its style is indeed different from that of the other four: the first concerto displays a strong Austrian style, with the violin carrying fluid elegance and colorful nuances; and the latter four feature French Galante style as the music moves along in gorgeous dynamics. At the two concerts, the first and second concerto will be performed back to back so as to highlight Mozart's transition in musical styles.

Schubert completed his Symphony No. 5 and No. 6 in 1816 and 1818, at the age of 19 and 21, respectively. Compared to Mozart, who was already famous at this age, Schubert remained low-key and low-profile, and mostly immersed himself in work. In composition, he hadn't established strong confidence in defining his own style, but walked in the shadow of Beethoven, an eminent figure of his time. However, his Symphony No. 5 and No. 6 were completed when he established his own musical style, giving us a glimpse to the fruit gleaned from his close studies on the works of three masters, namely, Haydn, Mozart and Beethoven. When writing the Symphony No. 5, he was infatuated by Mozart's music. In his journal entry dated June 13, he wrote, "O Mozart! Immortal Mozart! What countless impressions of a brighter, better life hast thou stamped upon our souls!" His Symphony No. 5, like Mozart's Symphony No. 40, does not include clarinet, trumpet or timpani; with a lighter instrumentation, this symphony is given a soft voice and expression reminiscent of chamber music. If the Symphony No. 5 is full of Mozartian influence, the full-blown Symphony No. 6 is his tribute to Haydn and Beethoven. However, Schubert's low profile and poor self-promotion didn't win him many opportunities of public performance. For example, his Symphony No. 6 wasn't debuted until 1828, a decade after its completion and four weeks after he died; and the premiere of Symphony No. 5 did not happen until 1841.





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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.

2018.05.15 小剧场
Multi-functional Theatre

双城记：国家大剧院四重奏与 港乐成员四重奏合作音乐会

A Tale of Two Cities: NCPA Quartet & Members of HK Phil Quartet

国家大剧院五月音乐节 NCPA May Festival

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

港乐成员四重奏：第一小提琴：梁建枫；第二小提琴：程立；中提琴：孙圉；大提琴：方晓牧

格里格：G小调第一弦乐四重奏，Op.27
肖斯塔科维奇：C小调第八弦乐四重奏，Op.110
门德尔松：降E大调弦乐八重奏，Op.20

NCPA Quartet: First Violin: Zhe Li, Second Violin: Xian Liu, Viola: Ran Zhuang, Cello: Xiao Liang

Members of HK Phil Quartet: First Violin: Kinfung Leung, Second Violin: Li Cheng, Viola: Yu Sun, Cello: Xiaomu Fang

Grieg: String Quartet No.1 in G minor, Op.27
Shostakovich: String Quartet No.8 in C minor, Op.110
Mendelssohn: String Octet in E-flat major, Op.20



2018.07.06 小剧场
Multi-functional Theatre

管乐小品集 Sketch Book of Winds

伊贝尔：三个短片，为木管五重奏而作

欣德米特：给木管五重奏的小室内乐曲第二号，Op.24

罗西尼：威廉退尔序曲

坎帕尼克：杀手探戈

小约翰·施特劳斯：雷电波尔卡，Op.324

卡雷尔：奇异恩典

Jacques Ibert: 3 Pièces brèves, for wind quintet

Paul Hindemith: Kleine Kammermusik No.2, Op.24

G. Rossini: William Tell Overture

Sonny Kompanek: Killer Tango

Johann Strauss Jr.: Thunders & Lightnings, Fast Polka Op.324

James P.Carrell: Amazing Grace



长笛：尹伊
Flute: Yi Yin



双簧管：周阳
Oboe: Yang Zhou



单簧管：李旻娜
Clarinet: Minna Lee



大管：姬晶晶
Bassoon: Jingjing Ji



圆号：刘晓昕
Horn: Xiaoxin Liu



圆号：陈彩双
Horn: Chai Suang Tan



小号：王与兵
Trumpet: Yubing Wang



小号：李锐
Trumpet: Rui Li



长号：刘爽
Trumbone: Shuang Liu



低音长号：袁博翻
Bass Trumbone: Boxuan Yuan

2018.11.06/11.12 小剧场
Multi-functional Theatre

斯特拉迪瓦里四重奏与国家大剧院 管弦乐团舒伯特室内乐音乐会

Stradivari Quartet & NCPAO Franz Schubert Chamber Music Concerts

完全舒伯特 Complete Schubert

斯特拉迪瓦里四重奏

Stradivari Quartet

2018.11.06

舒伯特：降B大调波兰舞曲，为小提琴和室内乐团而作，D.580

舒伯特：G大调四重奏，D.887

舒伯特：C大调弦乐五重奏，D.956

Schubert: Polonaise for Violin and Orchestra in B-flat major, D.580

Schubert: Quartet in G major, D.887

Schubert: String Quintet in C major, D.956

2018.11.12

舒伯特：《罗莎蒙德》序曲，D.644

舒伯特：A小调第十三弦乐四重奏“罗莎蒙德”，D.804，Op.29

舒伯特：F大调八重奏，D.803

Schubert: Overture from *Rosamunde*, D.644

Schubert: String Quartet No.13 in A minor, D.804, Op.29 (The Rosamunde Quartet)

Schubert: Octet in F major, D.803





第二小提琴：杨瑞
Second Violin: Rui Yang

第一小提琴：张精冶
First Violin: Jingye Zhang

中提琴：郝学嘉
Viola: Xuejia Hao

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

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

自 2015 年成立以来，在艺术指导及大提琴家朱亦兵先生和各位音乐家共同努力下，他们对广泛的中西经典作品进行不断挖掘与潜心演绎，并以此致力于室内乐演奏高超境界的精彩呈现。

几年来，他们持续举办音乐会，活跃于艺术普及项目，也受到无数乐迷观众的真挚喜爱。在此过程中，他们积累和演奏了百余首精彩的室内乐作品，其中既有来自维也纳酣畅甜美的不朽旋律，也有中国音乐史册上荣光闪耀的经典篇章，更有他们以自己炽热的爱乐之心精选并委托当代作曲家改编或新创的作品。无论是勋伯格和约翰·施特劳斯，还是马思聪和吴祖强，无论是欧洲歌剧经典，还是中国民间旋律，都会在他们的音乐中获得新的生命。

国家大剧院八重奏 NCPA OCTET



单簧管：陈思军
Clarinet: Sijun Chen

低音提琴：刘怡枚
Double Bass: Yimei Liu

长笛：尹伊
Flute: Yi Yin

钢琴：隋博睿
Piano: Borui Sui

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

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

Since its inception in 2015, with the guidance from art director and maestro cellist Yi-bing Chu and other musicians, the ensemble has been exploring music classics from the East and the West, and present the highest

level of chamber performance with their knowledge and virtuosity.

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

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

2018.04.11 小剧场
Multi-functional Theatre

国家大剧院八重奏：瓦格纳的爱与死

NCPA Octet: Love and Death

瓦格纳：齐格弗里德牧歌
威尔第：《茶花女》选段
比才：爱情是一只自由鸟儿（选自《卡门》）
瓦格纳：婚礼进行曲（选自《罗恩格林》）
瓦格纳：第三幕前奏曲（选自《罗恩格林》）
小约翰·施特劳斯：《蝙蝠》选段
瓦格纳：盛大的乐曲（选自《罗恩格林》）
瓦格纳：晚星之歌（选自《唐豪瑟》）
瓦格纳：伊索尔德的爱之死（选自《特里斯坦与伊索尔德》）

Wagner: Siegfried Idyll
Verdi: Selections from *La Traviata*
Bizet: L'amour est un oiseau rebelle from *Carmen*
Wagner: Wedding March from *Lohengrin*
Wagner: Act Three Prelude from *Lohengrin*
Johann Strauss Jr.: Selections from *Die Fledermaus*
Wagner: Feierliches Stück from *Lohengrin*
Wagner: Lied an den Abendstern aus from *Tannhäuser*
Wagner: Liebestod from *Tristan und Isolde*

2018.08.22 小剧场
Multi-functional Theatre

国家大剧院八重奏：童趣乐场

NCPA Octet: Music Playground

莱罗尔·安德森：会跳华尔兹的猫
莱罗尔·安德森：切分音的钟
莱罗尔·安德森：甜心单簧管
莱罗尔·安德森：打字机
肖斯塔科维奇：四首圆舞曲为长笛单簧管钢琴而作
柴可夫斯基：《胡桃夹子》选段
圣-桑：水族馆，天鹅（选自《动物狂欢节》）
比才：斗牛士进行曲（选自《卡门》）
皮耶佐拉：自由探戈

Leroy Anderson: The Waltzing Cat
Leroy Anderson: The Syncopated Clock
Leroy Anderson: Clarinet Candy
Leroy Anderson: The Typewriter
Shostakovich: 4 Waltzes for flute, clarinet & piano
Tchaikovsky: Selections from *The Nutcracker*
Saint-Saens: Aquarium, Swan from *Carnival Of The Animals*
Bizet: The Matador March from *Carmen*
Piazzolla: Libertango

2018.10.06 小剧场
Multi-functional Theatre

国家大剧院八重奏：遥遥之歌

NCPA Octet: Melody of Nostalgia

白诚仁：苗岭的早晨
王洛宾：花儿与少年
王酩：绒花
任光：渔光曲
吴祖强，杜鸣心：水草舞（选曲《鱼美人》）
陈其钢：山楂树之恋
谭盾：丝绸之路

Chengren Bai: The Dawn of Mount Miao
Luobing Wang: Flowers and the Youth
Ming Wang: Velvet Flower
Guang Ren: Song of the Fishermen
Zuqiang Wu, Mingxin Du: Waterweed Dance from *Mermaid*
Qigang Chen: Under the Hawthorn Tree
TAN Dun: Silk Road





合唱
CHORUS

樂詠春華
FOREVER YOUNG

2018.04.07 小剧场
Multi-functional Theatre

光影里的旋律： 经典电影歌曲合唱音乐会

Melodies in Films: A Choral Concert of Classic Film Songs

指挥：焦淼

Conductor: Miao Jiao

混声合唱

《唱支山歌给党听》

电影《雷锋》插曲 / 蕉萍词 / 践耳曲 / 金巍编配

《大海啊，故乡》

电影《大海在召唤》插曲 / 王丽萍词曲

《我的祖国》

电影《上甘岭》插曲 / 乔羽词 / 刘炽曲

女声合唱

《绒花》

电影《小花》主题曲 / 刘国富、田农作词 / 王酩作曲

女声三重唱

《洪湖水浪打浪》

电影《洪湖赤卫队》插曲 / 欧阳谦叔、梅少山、

梅会召、张敬安词 / 张敬安、欧阳谦叔曲

男声独唱

《草原之夜》

纪录片《绿色的原野》插曲 / 张加毅词 / 田歌谱曲

《送别—怒潮》

电影《怒潮》插曲 / 郑洪词 / 巩志伟曲

混声合唱

《映山红》

电影《闪闪的红星》插曲 / 陆柱国词 / 傅庚辰曲

《刘三姐组曲》

电影《刘三姐》插曲 / 乔羽词 / 雷振邦曲

《英雄赞歌》

电影《英雄儿女》插曲 / 公木词 / 刘炽曲

Mixed Chorus

Sing a Mountain Song for the Party

From the film *Lei Feng* / Lyrics: Ping Jiao / Music: Jian'er / Arr.: Wei Jin

The Sea is My Home

From the film *The Sea is Calling* / Lyrics and Music: Liping Wang

My Motherland

From the film *Battle on Shangganling Mountain* / Lyrics: Yu Qiao / Music: Chi Liu

Female Chorus

The Velvet Flower

From the film *The Little Flower* / Lyrics: Guofu Liu, Nong Tian / Music: Ming Wang

Female Trio

Waves After Waves in Honghu Lake

From the film *The Red Guards on Honghu Lake* / Lyrics: Ouyang Qianshu, Shaoshan

Mei, Huizhao Mei, Jing'an Zhang / Music: Jing'an Zhang, Ouyang Qianshu

Male Solo

The Night of Grassland

From the documentary *The Green Wilderness* / Lyrics: Jiayi Zhang / Music: Ge Tian

Farewell Song—Fury Waves

From the film *Fury Waves* / Lyrics: Hong Zheng / Music: Zhiwei Gong

Mixed Chorus

Azalea

From the film *Sparkling Red Star* / Lyrics: Zhuguo Lu / Music: Gengchen Fu

LIU Sanjie Suite

From the film *LIU Sanjie* / Lyrics: Yu Qiao / Music: Zhenbang Lei

Ode to Heros

From the film *Heroes* / Lyrics: Mu Gong / Music: Chi Liu



欣赏一部电影，除了唯美的画面，精彩的故事情节外，能给我们留下最深刻的印象就是电影中的歌曲了。它如同艺术百灵鸟，飞进电影，飞进观众心灵，表达思想、述说情愫，引起共鸣。或清丽典雅、或明快清爽、或纯正悠扬，它们凭借着独特的风格魅力和艺术价值逐渐成为音乐领域中璀璨之星，甚至是有了一些音乐，有些电影更被历史留住。我们的思绪可以通过熟悉的旋律，追随着电影中那段特定的画面中，这大概就是电影音乐的魅力。

当我们在记住了这些刻骨铭心的故事或是男女主人公的同时，那些好听的歌曲也被传唱了下来。这里有强烈的英雄梦想，有战争年代为了解放，不惜献出自己的宝贵生命的崇高境界。音乐形象鲜活的《绒花》，恰到好处的将女主人公的坚毅与高尚的品格表现的淋漓尽致。深情的叙说人们对红军的热爱和对英雄的崇

敬的《映山红》，旋律的演展一环套一环，环环相扣，一气呵成。这些电影均留下一首首旋律柔情似水、优美动人、紧扣心弦、广为传唱的歌曲，让我们跟随音乐，回忆永恒的瞬间。

《唱支山歌给党听》是1963年全国掀起了向雷锋同志学习的高潮中产生的一首优秀歌曲。歌词节录于《雷锋日记》，是雷锋摘记的一首诗。作曲家朱践耳将其谱成山歌风味的歌曲，作为电影《雷锋》的插曲，由胡松华首唱。这是一首…三部曲式歌曲，情感诉求十分强烈，经藏族歌唱家才旦卓玛再度演绎，很快流传全国，几十年久唱不衰。《洪湖水浪打浪》是湖北省歌剧院创作于1958年的歌剧《江湖赤卫队》的主要歌曲之一，1961年歌剧改编成同名电影后成为电影主题曲，很快得到了更大范围的传播。歌词上片重写洪湖之景，下片重抒感恩之情。歌曲富于民歌

特色，是湖北民歌的象征。1994年入选…百歌颂中华优秀纪念歌曲奖。《草原之夜》诞生于1959年，是八一电影制片厂拍摄电影纪录片《绿色的原野》中的插曲。这首歌被称为…东方小夜曲，曾被联合国教科文组织定为世界著名小夜曲，也是中国民歌经典，40多年而久唱不衰。《大海啊，故乡》是反映海员生活的电影片《大海在呼唤》的插曲，表现了主人公对大海、故乡和母亲深挚的感情，歌词质朴深情，如

What a film impresses us the most, in addition to the aesthetic scenes and the fascinating story, is the music which resonates with the audience the thoughts and feelings the film is loaded with. Be it fresh, lively, classical or soothing, the film music is a rising-star genre in the music industry with its unique artistic style and value. Sometimes it is the film music, not the story, that is remembered in history. Even long after we watched a movie, when hearing its music once again, we can still immediately recall certain episodes associated with it.

What's unforgettable about a movie masterpiece is not just the eventful life story of its hero/heroine, but also the beautiful songs specifically written for it. Some of these songs capture the heroic protagonist who is willing to sacrifice oneself for the liberty of fellow countrymen. For example, *The Velvet Flower* sings in praises of the tough and noble character of the heroine; *Azalea* is an emotional song about people's deep love and respect for the Red Army and heroes, with the melody unfolding naturally with growing intensity of feelings. These beautiful, emotion-stirring songs have become widely known after their movie hit the screen and help freeze classic episodes in our memory.

The song *Sing a Mountain Song for the Party* was written in 1963 during the national campaign of learning from Comrade Lei Feng. The lyrics were a quoted poem written by Lei Feng included in *The Diary of Lei Feng*. Composer Jian'er Zhu set the lyrics to folk-song-style music and turned it into an interlude for the movie *Lei Feng*, premiered by Songhua Hu. The three-part song is

叙家常。借助对大海的思念与赞颂，抒发人们对哺育我们成长的故乡和祖国的热爱之情。歌曲旋律流畅舒展，优美动听，平易亲切，节奏严谨。

电影承载了一代代人的情感与梦想，让我们开启光影之门，去体验不同的文化和人生百态。从黑白到彩色、从战争到和平、从爱情到生活。就让一段段温婉动人的旋律带我们回到记忆的画面中，一起去品味光影里的故事，追忆似水年华。

laden with strong emotions and didn't gain nationwide popularity until rendered by Tibetan singer Tseten Dolma; since then, it has enjoyed unflinching appeal to generations of artists and audience. *Waves After Waves in Honghu Lake* was created by Hubei Opera House in 1958 for the opera *Red Guards on Rivers and Lakes* and became a national hit as the theme song after the opera was adapted for the screen in 1961. The first part of the lyrics depicts the scenery of Honghu Lake and the second part expresses the grateful feeling. It is a representative folk song of Hubei Province. It was voted the National Memorial Song Award in 1994. *The Night of Grassland* was written in 1959 as an interlude for the documentary film *Green Fields* produced by the August First Film Studio. Reputed as the "Oriental Serenade", it was designated a world-famous serenade by the United Nations Educational, Scientific and Cultural Organization. It is also a masterpiece of Chinese folk songs and has enjoyed great popularity for over 40 years. *The Sea Is My Home* is an interlude of the movie *The Sea Is Calling*, expressing the protagonist's deep love for the sea, the hometown and mother in simple and straightforward lyrics. The melody flows smoothly and soothingly and the rhythm is strictly calculated.

From black-and-white to colored pictures, movies record the feelings and dreams of different generations, in warfare and in peaceful times, in romance and in everyday life. Let's enjoy the moving melody of these movie songs and reminisce about the good old days captured on the screen.

2018.04.21 小剧场
Multi-functional Theatre

桃花依旧笑春风： 爱情民歌主题合唱音乐会

Peach Blossoms Are Still in Bloom: A Choral Concert of Love-Theme Folk Songs

指挥：孟幻

Conductor: Huan Meng

混声合唱

《桃花红、杏花白》

山西民歌

《赶牲灵》

山西民歌 / 徐锡宜改编

《梦中的卓玛》

陈道斌词 / 黄耀国曲

《龙船调》

湖北民歌

《瑶山夜歌》

根据管弦乐《瑶族舞曲》改编 /

刘铁山、茅沅原曲

女声合唱

《槐花几时开》

四川民歌、陈怡改编

《灯碗碗开花在窗台》

山西民歌 / 张强、徐武冠编曲

《摘菜调》

贵州民歌

男声合唱

《阿里郎》

朝鲜族民歌

《虹彩妹妹》

绥远民歌 / 罗炳良编

Mixed Chorus

Red Peach Flowers and White Apricot Flowers

Shanxi Folk Song

Herding Cattle

Shanxi Folk Song / Arr: Xiyi Xu

Droma in Dream

Lyrics: Daobin Chen / Music: Yaoguo Huang

Dragon Boat Melody

Hubei Folk Song

Serenade in a Yao Mountain Village

Adapted from Orchestral *Dance of the Yao People* /

Arr.: Tieshan Liu / Original Music: Yuanyuan Mao

Female Chorus

Blooming Sophora

Sichuan Folk Song / Arr.: Yi Chen

Flowers Blooming on the Windowsill

Shanxi Folk Song / Arr.: Qiang Zhang, Wuguan Xu

Vegetables Picking Melody

Guizhou Folk Song

Male Chorus

Arirang

Chosun Folk Song

The Rainbow Sister

Suiyuan Folk Song / Arr.: Bingliang Luo

…傻俊哥，我的哥，和块黄泥儿捏咱两个。捏一个你，捏一个我。捏来的一似活托，捏来的同床上歇卧。将泥人摔碎，着水儿重和过。再捏一个你，再捏一个我。哥哥身上也有妹，妹妹身上也有哥。这首佚名作《南双调·锁南枝》…捏泥人，是描写男情女爱题材中流传最广、最动人的通俗诗篇。

民歌是劳动人民的集体创造，经过专业作曲家的精心编辑整理后，成为代传世吟，百唱不厌的…微型珍宝。情伤苦恋，爱情是艺术千古不易的永恒话题。

沿着历史的轨迹回溯，美好的爱情主题，在被誉为…音乐的母语的传统民歌中得到了最真挚感人、最缠绵悱恻的倾诉和咏叹。

本场音乐会，国家大剧院合唱团精心编排了十余首根据传统民歌改编的合唱曲。将在新的平台上，以多声部人声表演的形式向观众展示。东方音乐中的…线性思维与西方音乐中的…和声思维 擦云拨雨，合璧联珠，给您带来全新的听觉体验。

我国西北著名的左权民歌《桃花红杏花白》歌中唱到：…桃花你就红来杏花你就白，爬山越岭我寻你来。不想旁人光想你呀，盼望和妹妹结成双。歌中用即兴演唱式的、滚烫的、直白的语言，表达了黄土地上的后生对爱情的强烈渴望，是一幅…碧桃满树，白云初晴的风俗画，成为…口头文化与…书面文化的对照组。

“My love, my love, let's make us out of mud. Make one of you and one of me, so alive and make us together in bed. Break them apart and make them over. You has a part of me, and I have a part of you.” These are the lyrics from “Making Mud Figures” in *Southern Melody: Suo Nan Zhi*, by an unknown author, it is the most well-known and touching lyrical poem describing romantic love.

Folk songs are the collective wisdom of the working people. After careful editing and compilation by generations of professional composers, they have become classics and mini cultural treasures popular from generation to generation. After all, the pursuit and loss of love is an eternal topic.

As we look back in time, the wonderful theme of love has

…赶牲灵 也称…赶脚，它近似于云贵地区的…赶马帮，即用牲畜长途为他人运输货物。以…民间文艺天才 震名的陕西吴堡县人张天恩是把《东方红》传唱到延安，并唱给毛主席听的…陕北民歌大师。《赶牲灵》是他编曲的代表作之一，被誉为…中国陕北民歌之首，是这一体裁之隅的…猴山之鹤，华顶之莲。

早在上世纪八十年代，《龙船调》就被联合国科教文组织评为世界 25 首最优秀民歌之一。它描绘了一个活泼俏丽的少妇回娘家时途经渡口，婉言巧词请艄公摆渡过河时的一幅鲜明生动的众生像。在我国南方，尤其是东南方，具有世界罕见的…十里不同音，百里不同俗的文化现象，汉族语言的这种奇妙态势，最终演化为艺术化语境中的…地域神味。演唱《龙船调》时，歌手只要加上一点湖北口音点缀渲染，顿收…每发一语，辄为解颐之效。

旧时的少女，由于受封建礼教的束缚，对爱情的表达方式极其含蓄。具有乡村野趣的四川宜宾地区山歌《槐花几时开》，仅用短短的四句的歌词，就把一个情窦初开，伶俐羞涩的农村姑娘的形象活灵活现地展现在人们眼前。对于当下的年轻人来，不啻为…流水今日，明月前身。

欢迎朋友们走进国家大剧院，享受属于您的音乐生活。

always been given the most heartfelt and lavish treatment in traditional folk songs known as “music’s mother tongue.”

This concert features 10-plus folk choral pieces adapted from folk songs. On this new platform, multiple vocal performances will showcase to the audience the linear thinking of Eastern music and the harmonic logic of Western music. The perfect synchronicity will bring you an all-new auditory experience.

A well-known folk song at Zuoquan County in northwest China, *Red Peach Flowers and White Apricot Flowers*, sings that “Peach blossoms, please be red, apricot blossoms, please stay white. I cross the mountains looking for you, no one else but you, I want to be together with you.” The

fervent lyrics and blunt words make a vivid portrait of love, expressing local’s aspiration for love, and reflecting the

Herding Cattle, also known as “Gan Jiao,” is similar to the gangs of horse herders in Yunnan and Guizhou provinces, who transported goods with livestock. Tian’en Zhang, a folk singer known for his folk art talent, is from Wubao County of Shaanxi Province. He made the *The East is Red* song popular in Yan’an, and was a folk song virtuoso who sang for Chairman Mao. *Herding Cattle*, his most representative work, is considered the epitome of Shaanxi folk songs, and the best in this genre.

Back in the 1980s, *Dragon Boat Melody*, was already selected to be on UNESCO’s list of the world’s top 25 folk songs. The song describes a scene of a young married woman’s journey to her parents’ home, and her eloquent

persuasion of the boat captain to ferry her across the river. In southern China, especially the southeastern part of China, there is an incredibly diverse range of dialects and customs, and the Chinese language has parlayed this distinction into a unique cultural phenomenon. In the performance, the singer only has to add a little touch of the Hubei accent to create a cheerful effect with every utterance.

Shackled by strict feudal code of ethics, young women in the past were very conservative in their romantic expression. The mountain song, *Blooming Sophora* from Yibin of Sichuan Province uses just four lines to perfectly depict the first love of a bashful young girl in the countryside, a decidedly novel experience for today’s young people.

We welcome you to the NCPA to enjoy a fascinating musical life.



2018.07.07-07.08

小剧场
Multi-functional Theatre

迎风飘扬的旗： 聆听红色经典合唱音乐会

The Fluttering Flag: A Choral Concert of Red Classics

指挥：焦淼

Conductor: Miao Jiao

混声合唱

《草原上升起不落的太阳》

美丽其格词曲 / 金巍编配

《延边人民热爱毛主席》

韩允浩原词 / 金凤浩曲 / 金巍编配

女声合唱

《绣红旗》

选自歌剧《江姐》 / 羊鸣、姜春阳、金砂曲

《映山红》

陆柱国词 / 傅庚辰曲

《三月桃花心中开》

选自歌剧《长征》 / 印青曲

男声合唱

《弹起我心爱的土琵琶》

芦芒词 / 吕其明曲 / 金巍编配

《神圣的土地谁敢来侵犯》

选自歌剧《长征》 / 印青曲

混声合唱

《列宁公园》

选自歌剧《方志敏》 / 孟卫东曲

《祖国，慈祥的母亲》

张鸿西词 / 陆在易曲

《我和我的祖国》

张藜词 / 秦咏诚曲 / 秋里编合唱 / 陈祖鑫配伴奏

Mixed Chorus

The Never-setting Sun Rises over the Prairie

Lyrics & Music: Meiliqige / Arr.: Wei Jin

Yanbian People Love Chairman Mao

Original Lyrics: Yunhao Han / Music: Fenghao Jin / Arr.: Wei Jin

Female Chorus

Embroider the Red Flag

From the opera *Sister JIANG* / Music: Ming Yang, Chunyang Jiang, Sha Jin

Azalea

Lyrics: Zhuguo Lu / Music: Gengchen Fu

Peach Blossoms Bloom in My Heart in March

From the opera *The Long March* / Music: Qing Yin

Male Chorus

Play My Favorite Liu Chin

Lyrics: Lumang / Music: Qiming LÜ / Arr.: Wei Jin

Who Dare to Invade the Holy Land

From the opera *The Long March* / Music: Qing Yin

Mixed Chorus

Lenin Park

From the opera *FANG Zhimin* / Music: Weidong Meng

Motherland, My Kindly Mother

Lyrics: Hongxi Zhang / Music: Zaiyi Lu

My Motherland and I

Lyrics: Li Zhang / Music: Yongcheng Qin / Chorus Arr: Qiuli / Acc: Zuxin Chen

有这样一类歌曲，它历经几十年岁月洗礼，至今仍是传世经典；有这样一类歌曲，它激励了一代又一代的中国人；有这样一类歌曲，让我们按捺不住内心的激动。这就是中国人流淌在自己血液里的文化传统——红色经典歌曲。

本场音乐会中，我们精选了一组脍炙人口的红色经典曲目。《草原上升起不落的太阳》，这是一首典型的内蒙民歌风格的艺术歌曲。歌词精炼、寓意深刻，以充满诗情、宽广舒展又富于激情的旋律描绘了内蒙古大草原的自然风貌，抒发了人民热爱家乡、赞美生活、歌颂党和领袖的心声。《弹起我心爱的土琵琶》作于1956年，是电影《铁道游击队》的插曲。表现了游击队员在艰苦环境中的坚强革命意志和乐观主义精神。随着影片的放映，这首歌曲赢得了广大群众的喜爱，在全国传唱几十年而不衰。1971年7月21日，延边歌舞团为纪念建党五十周年参加吉林省文艺汇演，节目首演《延边人民热爱毛主席》，成为该团长期的保留节目，当时由朝鲜族歌唱家黄仁顺首唱，汉语版的首唱是女高音歌唱家李谷一，这首歌同样表达了边疆人民心系祖国，热爱领袖的淳朴感情，引起广泛传唱。

如果您问作为一名演员最激动的瞬间是什么？那就是用热情点燃观众内心的热情，台上台下在艺术的

In China there is a type of songs that has been sung for decades and is still classics today, that has inspired the Chinese people of one generation after another, and that is still arousing our excitement. They are red classic songs that manifest our cultural tradition which flows in our blood.

We have selected a group of well-known red classics for this concert. The *Never-setting Sun Rises over the Prairie* is a typical Inner Mongolian folk song that depicts, with simple yet refined lyrics, profound feelings, and a poetic, passionate, broad, and stretching melody, the natural beauty of the Inner Mongolian prairie and expresses people's love for their hometown, their life, and the Communist Party and its leadership. Created in 1956, *Play My Favorite Liu Chin* is the theme song of a Movie

感染下凝聚在一起迸发出的力量。每每最感动的瞬间，就是当唱起《我和我的祖国》在最后一个和弦结束的时候，雷鸣般的掌声就像爆发的礼花被点燃一样。作为演员，在那一刻我们明白了这些主旋律作品所带给观众的力量和感动。

《绣红旗》《映山红》《渔家姑娘在海边》《共和国之恋》《不忘初心》在经历了历史、时间的考验后，传唱至今，深受广大人民群众喜爱的艺术经典。原创自制民族歌剧《洪湖赤卫队》《方志敏》《长征》中的经典合唱《洪湖水，浪打浪》《这一仗打的真漂亮》《列宁公园》《三月桃花心中开》《神圣的土地谁敢来侵犯》这些曲目是近年来国家大剧院出品制作的优秀爱国主义剧目的中的经典唱段，集结了印青、孟卫东等国内知名作曲家创作的画龙点睛之作，是每部歌剧中的精华唱段。

当经典旋律在耳边想起的时候，勾起的是我们成长的回忆，是对一个时代的致敬，也是对爱国之情的延续。任凭时间流逝，岁月变迁。忘不了的最开始的信念，而能让我们坚守的也是最开始那纯粹的勇气。本场音乐会红色经典的咏叹，是激情燃烧岁月的赞歌。

Railway Guerrilla. It shows the strong revolutionary will and optimism of the guerrilla fighters in a very hard environment. With the release of the movie, the song soon became popular and is still so after more than half a century. In commemoration of the Party's 50th anniversary on 21 July 1971, the Yanbian Song and Dance Ensemble participated in a Jilin provincial art show and performed for the first time a chorus *Yanbian People Love Chairman Mao*. The song has been in the Ensemble's long-term repertoire ever since. The first singer of the song is Renshun Huang, an ethnic Korean artist of China, and its Chinese version was sung by soprano singer Guyi Li for the first time. It also expresses ethnic people's love for their motherland and leader, causing a wide spread.

What is the most exciting moment of an actor? It is the



moment when his enthusiastic performance kindles the excitement of the audience and a powerful strength bursts out from both the actor and the audience under the charisma of art. The most touching moment is when the last chord of *My Motherland and I* comes to an end, which is followed by a thunderous applause that is like the setting out of fireworks. At this moment, an actor realizes what a strong power and excitement red classic songs can bring to the audience.

After the test of history and time, *Embroider The Red Flag*, *Azalea*, *Fishermen's Daughters by the Sea*, *Love for the Republic*, and *Remain True to Our Original Aspiration* are red classics still very popular with the masses today. Classic choruses such as *Waves After Waves in Honghu Lake*, *What a Victorious Battle*, *Lenin Park*, *Peach Blossoms*

Bloom in My Heart in March, and *Who Dare to Invade the Holy Land* are composed for national operas *The Red Guards on Honghu Lake*, *FANG Zhimin*, and *The Long March*. These arias are produced as excellent patriotic songs by the National Grand Theater in recent years based on the outstanding musical works of famous domestic composers such as Qin Yin, Weidong Meng, and so on.

Reminding us of the days when we grew up, these red classics are a tribute to an age and a continuation of patriotism. Despite the passage of time and the vicissitudes in life, what never changes is our original aspiration, and what keeps us staying committed is our original pure courage. This concert is a chant of red classics and an anthem of the years of passion.

2018.08.08 音乐厅
Concert Hall

中外歌剧经典合唱：吕嘉与国家大剧院合唱团音乐会

Chorus Masterpieces from Operas: Lü Jia and China NCPA Chorus

指挥：吕嘉

Conductor: LÜ Jia



混声合唱：希伯来奴隶合唱
歌剧《纳布科》选曲 / 威尔第曲

混声合唱：铁砧之歌
歌剧《游吟诗人》选曲 / 威尔第曲

女声合唱：我们是巴黎的美少女
歌剧《风流寡妇》选曲 / 雷哈尔曲

女声合唱：这是真的吗
歌剧《爱之甘醇》选曲 / 多尼采蒂曲

混声合唱：村民合唱
歌剧《乡村骑士》选曲 / 马斯卡尼曲

男声合唱：教士合唱
歌剧《魔笛》选曲 / 莫扎特曲

男声合唱：朝圣合唱
歌剧《唐豪塞》选曲 / 瓦格纳曲

混声合唱：婚礼合唱
歌剧《罗恩格林》选曲 / 瓦格纳曲

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

混声合唱：北京城
歌剧《骆驼祥子》 / 徐瑛编剧 / 曲郭文景曲

女声合唱：我们是运河的流水
歌剧《运河谣》/
黄维若、董妮编剧 / 印青曲

女声合唱：绸缪
歌剧《西施》 / 邹静之编剧 / 雷蕾曲

女声独唱混声合唱：三月桃花心中开
歌剧《长征》 / 邹静之编剧 / 印青曲

混声合唱：延安府林镇川谁不知道
歌剧《兰花花》 / 赵大鸣编剧 / 张千一曲

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

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

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

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

Mixed Chorus: *Gli aranci olezzano sui verdi margini*
From the opera *Cavaliere Rusticana* / Music: Mascagni

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

Male Chorus: *Pilgrim Chorus*
From the opera *Tannhäuser* / Music: Wagner

Mixed Chorus: *Bridal Chorus*
From the opera *Lohengrin* / Music: Wagner

Mixed Chorus: *Russia, My Homeland*
From the opera *The Dawns Here Are Quiet* /
Libretto: Fang Wan / Music: Jianping Tang

Mixed Chorus: *Peking City*
From the opera *Rickshaw Boy* / Libretto: Ying Xu / Music: Wenjing Guo

Female Chorus: *We Are the Canal Water*
From the opera *The Ballad of Canal* /
Libretto: Weiruo Huang, Ni Dong / Music: Qing Yin

Female Chorus: *Choumou*
From the opera *Xishi* / Libretto: Jingzhi Zou / Music: Lei Lei

Female Solo & Mixed Chorus: *Peach Flowers Blossom in My heart in March*
From the opera *The Long March* / Libretto: Jingzhi Zou / Music: Qing Yin

Mixed Chorus: *Who in Linzhenchuan, Yan'an Prefecture Don't Know*
From the opera *LAN Huahua* / Libretto: Daming Zhao / Music:
Qianyi Zhang



歌剧制作是国家大剧院艺术生产创作的核心，国家大剧院合唱团作为驻院合唱团参与了国家大剧院所有自制歌剧演出，用合唱这种具备人声最广阔音域的声乐艺术和极富表现力的舞台表演形式将歌剧复杂的戏剧和情感变化呈现在歌剧舞台上，成为歌剧制作的重要板块。本场音乐会聚焦国家大剧院自制中外歌剧经典合唱选段，从中国原创到西方经典，通过精彩的合唱演绎方式集中展现歌剧合唱旋律之美。自2016年起…中外歌剧经典合唱音乐会 便成为国家大剧院的保留音乐会。2017年首次进行海外直播获得热烈反响，而今年国家大剧院合唱团更是精选又一批知名作曲家的歌剧选段，其中既有气势宏大的进行曲作品，也有极具中国浓郁地方特色的民族作品，使我们在浩瀚广阔的音乐海洋中，感受合唱艺术所带来的多重体验。

国家大剧院非常重视中国原创歌剧创作，雷蕾、郝维亚、印青、郭文景、金湘、唐建平、孟卫东（作曲家以剧院上演歌剧时间为序）等著名作曲家都为中国原创歌剧谱写了动人旋律。作曲家从中国戏曲、民歌、民俗等中国传统文化精华中汲取营养，制作了有厚重的历史质感的剧目《西施》《运河谣》；极具地方乡土气息和民族意蕴的《兰花花》；弘扬正能量的革命经典剧目《这里的黎明静悄悄》《方志敏》《长征》等蕴含了红色经典和民族文化所特有的艺术魅力作品。

中国原创歌剧《兰花花》运用陕北地方特色的音乐语言来呈现黄土高坡上的凄美爱情故事。剧中富有戏剧性的合唱唱段《延安府临镇川谁不知道》是一段带有诙谐调侃风格的重唱。三部曲结构构思巧妙，内容丰富，趣味性强。其交响化思维使得该合唱时而气势宏大，时而精巧细腻，和声语汇及织体形式也别具一格。《长征》这部民族主旋律歌剧中除了有多段气势恢宏的合唱段落，还有极其富于地域民歌特色的《三

月桃花心中开》，表达了革命根据地人民群众对红军战士深厚的感情。《骆驼祥子》中一曲合唱《北京城》情怀深厚，古朴庄严，更是精心嵌入…花鼓渔楼…听也听不见 等唱词致敬鼓曲大王骆玉笙，用歌声翻开老北京的记忆画卷——青砖灰瓦又见巍峨城楼、幽静胡同、热闹市集，在推开一座座院门后，房前屋后的喜乐悲欢就在此穿插上演。

歌剧是源自于西方的高雅艺术，威尔第作为十九世纪意大利最具代表性的作曲家，其作品渗透出的强大戏剧力量将意大利歌剧艺术推向顶峰。他一生共创作26部歌剧，本场音乐会选取的《纳布科》《阿伊达》《游吟诗人》等均为世界歌剧史上的典范，其中《纳布科》中的《希伯来奴隶合唱》讲述了被奴役的希伯来人怀念故国、思念家园的心情，得到了意大利人民的广泛共鸣，被誉为意大利的第二国歌。《游吟诗人》是剧情最曲折复杂，情感冲突和矛盾最为强烈的一部，第二幕的《铁砧之歌》让人仿佛身临吉普赛人营地，欢快、热烈而又不失悲悯。

浪漫主义歌剧的代表作曲家多尼采蒂为世人留下了许多珍贵的艺术财富，《爱之甘醇》是一部典型的意大利喜歌剧，也是多尼采蒂的代表作品和最受人喜欢的一部作品，女声合唱…这是真的吗 结合了独唱与合唱，明媚的旋律令人陶醉。雷哈尔的轻歌剧《风流寡妇》是20世纪初最成功的维也纳轻歌剧作品之一，精彩选段《我们是巴黎的美少女》用欢快活泼的旋律来展现巴黎与维也纳的浪漫与幽默。

本场音乐会由国家大剧院音乐艺术总监吕嘉先生执棒，他在歌剧和音乐会领域有着丰富经验与深厚造诣，希望通过国家大剧院合唱团具有权威影响力的演绎，将具有高规格的艺术水准、良好的传唱条件的歌剧合唱作品呈献给观众，以全面展现国家大剧院歌剧制作及歌剧合唱作品的魅力。

Opera is the core of the NCPA's art creation and production. As the resident chorus of the NCPA, the NCPA Chorus has been a part of all NCPA-produced opera performances. By way of chorus, a format known for its wide-ranging vocal tones and dramatic performance ability, the NCPA Chorus interprets and demonstrates the complex plots and emotions of operas on the stage, and acts as a critical part of opera production. Integrating a classic selection from the NCPA-produced Chinese and western operas, both Chinese originals and Western classics, this concert will present the beauty of vocal harmony in opera through the wonderful performance of chorus. Since 2016, the concert "Chorus Masterpieces from Operas" has been a mainstay at NCPA. The first time of the concert's overseas live streaming in 2017 received rave reviews, and this year, the chorus has chosen another selection of well-known opera segments to perform. Among them are grand symphonies as well as flavorful Chinese folk songs to provide us with full and multi-tiered experience of the aesthetic diversity of opera and chorus.

The NCPA values original Chinese operas very much and renowned composers like Lei Lei, Weiya Hao, Qing Yin, Wenjing Guo, Xiang Jin, Jianping Tang, Weidong Meng and others (in order of performance) have all contributed excellent original pieces to Chinese operas. Composers drew inspirations from traditional Chinese culture such as Chinese opera, folk melodies, and folk arts to create substantial shows with strong historical significance like *Xi Shi* and *The Ballad of Canal*, pieces with stunning local favor and national cultural imprints like *LAN Huahua*, as well as upbeat and revolutionary classics such as *The Dawns Here Are Quiet*, *Fang Zhimin*, and *The Long March* etc., with their irresistible appeal.

The Chinese original opera *LAN Huahua* uses a unique musical style from northern Shaanxi Province to present a tragic love story on the Loess Plateau, featuring a theatrical duet, *Who in Linzhenchuan, Yan'an Prefecture Don't Know?* that is full of humor and satire. The trilogy format is also well structured with novelty and interest, its symphonic setup makes the chorus sound grandiose as well as delicate, adding texture to the harmony. In *The Long March*, a folk song and also anthem for the Chinese

national spirit, many spectacular chorus segments and a folk song with a strong regional style, *Peach Flowers Blossom in My heart in March*, are demonstrated, expressing the adoration local people felt for the People's Army. The chorus *Peking City*, chosen from the opera *Richshaw Boy*, conveys a deep feeling and profound meaning, with lyrics like "flower drum tower and can you hear it?" combined to pay homage to the legendary figure of theatre Yusheng Luo. Memories of old Beijing are revealed as the melody flows, honoring the grey roof tiles, grand towers, quiet alleyways, and bustling markets of the city. Behind the doors of each house, lives of ordinary people played out endlessly.

Opera is an elite art form originating from the West. Verdi, the most significant Italian composer in the 19th century, left a body of works which boast enough power to bring the Italian opera to its heyday. He wrote 26 operas in his life; the ones featured in this concert: *Nabucco* *Aida* and *Il trovatore* are all classics in the history of opera. *The Chorus of the Hebrew Slaves* from *Nabucco* depicts their yearning for their homeland, echoing the Italians' own longing, and is known as Italy's second anthem. *Il Trovatore* possesses one of the most complex and twisting plots of all opera pieces, showcasing strong emotional conflicts and obstacles. The *Anvil Chorus* in the second act makes one feel as if he/she were at a Gypsy camps, cheerful, ardent yet sympathetic as well.

Donizetti, an iconic composer in Romantic opera, has left many precious creations in his legacy. *Lelisir d'amore*, a classic Italian comedy, is Donizetti's most representative and popular work. The women's chorus, "Saria possibile?" combines solos and choral segments, creating agile and enchanting melodies.

This concert is conducted by Lü Jia, music director of NCPA, who boasts rich artistic experience and achievements in the opera and music world. He hopes to present a first-class opera experience to the audience jointly with NCPA Chorus through their influential performance so as to fully showcase the allure of NCPA's opera production and opera chorus.

2018.08.26/08.28

小剧场
Multi-functional Theatre

歌声与微笑： 儿童作品合唱音乐会

Songs and Smiles: A Choral Concert of Children's Songs

指挥：焦淼

Conductor: Miao Jiao



女声合唱

《让我们荡起双桨》

乔羽词 / 刘炽曲

《花仙子之歌》

动画片《花仙子》主题曲

《小白船》

朝鲜童谣 / 尹克荣词曲

男声合唱

《黑猫警长之歌》

动画片《黑猫警长》主题曲 / 蔡璐词曲

《蓝精灵之歌》

动画片《蓝精灵》主题曲 / 瞿琮词 / 郑秋枫曲

《阿童木之歌》

动画片《铁臂阿童木》主题曲

混声合唱

《悬崖上的金鱼姬》

动画电影《悬崖上的金鱼姬》主题曲 / 久石让曲

《宫崎骏影片套曲》

久石让曲

《我们是共产主义接班人》

周郁辉词 / 寄明曲

《歌声与微笑》

王健词 / 谷建芬曲

Female Chorus

Let's Row Our Boats

Lyrics: Yu Qiao / Music: Chi Liu

Song of the Flower Angel

From *Lulu, The Flower Angel*

Little White Boat

Korean Nursery Rhyme / Lyrics and Music: Yoon Geuk Young

Male Chorus

Song of Black Cat Detective

From *Black Cat Detective* / Lyrics and Music: Lu Cai

Song of the Smurfs

From *The Smurfs* / Lyrics: Cong Qu / Music: Qiufeng Zheng

Song of Astro Boy

From *Astro Boy*

Mixed Chorus

Ponyo on the Cliff

From *Ponyo on the Cliff* / Music: Joe Hisaishi

A Suite of Selected Music Pieces from Miyazaki Hayao's Works

Music: Joe Hisaishi

We Are the Successors of Communism

Lyrics: Yuhui Zhou / Music: Jiming

Songs and Smiles

Lyrics: Jian Wang / Music: Jianfen Gu

…记得那时年纪小，你爱谈天我爱笑，风在树梢鸟在叫，不知怎么睡着了，梦里花落知多少。黄自先生创作的《本事》简单美好的旋律是我们童年时光的真实写照。自2016年以来开始策划儿童系列音乐会，没想到好评如潮。无论年龄多少，只要来到剧场里，就能同我们一起在歌声里找到自己童年美好的回忆。

这场充满欢笑的音乐会不光观众喜欢，对于参加的每一位艺术家来说，排练的过程都是享受。随着乐曲歌声，放逐自己的童心。优美的旋律、和谐的节奏、真挚的情感。看到小朋友们天真的笑脸，跟着台上的我们一起歌唱，随着音乐律动摇摆的时候，那一刻，

透过孩子们清澈的眼睛我们也看到了纯真的自己。让我们就跟着这一首首歌谣，返璞归真，忘记烦恼，回到属于我们的那个质朴的年代。

《让我们荡起双桨》是抒情的二部曲式合唱，表现作曲家对现实生活的感受。描绘了新中国的花朵们在洒满阳光的湖面上，划着小船尽情游玩、愉快唱歌的景象。既是对生活在新中国的少年儿童幸福生活的真实描绘，同时也是对少年儿童未来更美好的生活的憧憬。《小白船》是首朝鲜童谣，1950年被译成中文传入中国，最初收在解放初出版的《外国名歌300首》中，被誉为…东方圣歌。《我们是共产主义接

班人》是我们为祖国许下的最早的诺言，这首歌曲是由周郁辉作词，寄明作曲，原为1961年公映的电影《英雄小八路》的主题曲。它旋律高亢，充满革命激情，于1980年被评为全国少年儿童文艺创作一等奖。

除儿童电影中的经典歌曲，经典动漫歌曲同样是小朋友的最爱，《黑猫警长》《蓝精灵之歌》《铁臂阿童木之歌》《花仙子》《机器猫》永远是我们童话王国里最好的朋友，是我们小时候心目中的正义的化身，是陪伴我们一起入睡的枕边玩偶，是我们消遣时光最好的伙伴。除此之外，我们还准备了当下受大小朋友喜爱的日本动漫大师宫崎骏的电影音乐系

列以及《悬崖上的金鱼姬》主题曲。这些陪伴过我们长大的童谣、动画片主题歌，是我们童年快乐的回忆，回放出童年无忧无虑的时光。

本场音乐会将成为一个具有童话色彩的音乐狂欢节，一个充满童趣，充满爱，充满奇迹的音乐大Party。让到场的观众们都能感受到音乐极强的感染力，传递给你快乐与愉悦。经过全新的编配，融合多声部的和声效果，在演唱中结合卡通经典人物形象，我们期待与你一起在这些童年经典旋律中唱游，享受这场音乐嘉年华！



“When we were young, you chatted all day and I always wore a smile on my face... birds singing against the wind on the treetop, we fell into sleep before we knew it. I wonder how many blossoms fell in our slumber...” This song, *The Good Old Days*, beautifully composed by Mr. Zi Huang, is a true description of our lovely childhood memories. Whatever your age, it would bring you back to the good old days you deeply cherish at heart. This concert series has received popularity and acclaim beyond our expectation since its debut in 2016.

The concert is a great enjoyment not only for the audience, but also for every artist contributing to it. Even the rehearsal was fun: the artists felt their childlike innocence awakening amid the succession of songs. On the stage, the artists' emotions well up to match the beautiful melody, in a harmonious rhythm. In the crystal eyes of the smiley little audience who cannot help but sing with the performers and swing their body to the music, the artists see themselves of youth and pure innocence. Let's forget ourselves in the songs and allow them to take us back to the good old days of innocence and simple happiness.

The song *Let's Row Our Boats* is an emotional chorus of two parts, expressing the musician's feelings about the reality. It depicts a scene of children paddling and singing happily on a shining lake. It mirrors the happy life children enjoy after the founding of the People's Republic of China in 1949, and conveys the wishes of a brighter future

for them. *Little White Boat* is a Korean nursery rhyme. It was translated into Chinese in 1950 and included into *A Collection of 300 Famous Foreign Songs* published shortly after, known as the “Sacred Song of the East”. The song *We Are the Successors of Communism*, lyrics by Yuhui Zhou and music by Jiming, was the theme song of the movie *The Little Solider of the Eighth Route Army* screened in 1961. It was rated the first prize of national artistic creation contest for children and teenagers in 1980 for its upbeat melody and revolutionary passion.

The concert also includes classic, popular songs for animated pictures such as *Song of Black Cat Detective*, *Song of the Smurfs*, *Song of Astro Boy*, *Song of the Flower Angel*, and *Doraemon*... All these animated characters are children's best friends, keeping them company at day and sending them into a sound sleep at night; they are also the embodiment of justice in the eyes of children. Another highlight of the concert is the film music credited to Hayao Miyazaki, one of Japan's greatest animation directors, including the theme song of *Ponyo on the Cliff*. These ballads and theme songs are the happy memories of carefree childhood, shared by generations.

This concert is going to be a fantastic music party celebrating childlike innocence, love and miracles, reaching out to every audience with the music of joy. The original orchestration, the harmony of polyphonic chorus and the performance of classic animated characters will work together to present you an enjoyable and unforgettable feast of children's music.

2018.09.12-09.13 小剧场
Multi-functional Theatre

爱之梦： 中外艺术歌曲合唱音乐会

Dream of Love： A Choral Concert of Art Songs

指挥：焦淼

Conductor: Miao Jiao



混声合唱

《雪花》

埃尔加曲

《你鼓舞了我》

布兰登·格瑞翰词 / 罗尔夫·拉夫兰曲

《奇异恩典》

美国早期赞美诗 / 约翰·牛顿词

《天使颂歌》

约翰·卢特词曲

混声合唱

《我的深情为你守候》

陈道斌词 / 栾凯曲

《心动》

林夕作词，黄韵玲作曲

《母亲的微笑》

如瑞法师、冀楚忱词 / 李寿全曲 /

阙全安编合唱

《贝加尔湖》

李健词曲 / 李语涵编配合唱

女声合唱

《再别康桥》

徐志摩词 / 李达涛曲

《葡萄园夜曲》

云南民歌 / 陆在易编合唱

Mixed Chorus

The Snow

Music: Elgar

You Raise Me Up

Lyrics: Brendan Graham / Music: Rolf Løvland

Amazing Grace

American early canticle / Lyrics: John Newton

Angels' Carol

Lyrics and Music: John Rutter

Mixed Chorus

My Love for You Is Endless

Lyrics: Daobin Chen / Music: Kai Luan

Flipped

Lyrics: Xi Lin / Music: Yunling Huang

Mother's Smile

Lyrics: Master Rurui, Chuchen Ji / Music: Shouquan Li /

Chorus Arr.: Quan'an Que

Lake Baikal

Lyrics & Music: Jian Li / Chorus Arr.: Yuhan Li

Female Chorus

Farewell to Cambridge

Lyrics: Zhimo Xu / Music: Datao Li

Vineyard Nocturne

Yunnan Folk Song / Chorus Arr.: Zaiyi Lu

金秋时节，我们将甄选中外各地带有清新之感的艺术合唱佳品呈现给观众朋友。艺术歌曲是 18 世纪末 19 世纪初欧洲盛行的一种抒情歌曲的通称，在我国艺术歌曲也有很好的继承和发展。本场音乐会，我们特别设计了一个全新的篇章：声与乐的协奏，和以往钢琴伴奏不同的是，在不同乐器的映衬下，使得音乐色彩更加丰富，旋律更加温婉动人。这感人至深的旋律一经想起，仿佛带我们一起穿越时空，乘着歌声的翅膀去体会琴瑟和鸣带我们的天籁之音。

优秀的艺术歌曲是作曲家对人类文明最宝贵的精神奉献，是衡量一个国家文化软实力的标尺。每一首艺术歌曲都是一个精炼的戏剧性单元，也是呈现异国文化的最佳方式。比如英国作曲家约翰·卢特所创作众赞歌的《天使赞歌》；美国传统福音音乐《奇异恩典》，是美国最脍炙人口的一首乡村歌曲，是美国人民最喜爱的一首赞美诗，作于 1779 年，开始是一首传统的民谣黑人灵歌，它表达了宗教的忠诚，后来它流行越来越广，超越了宗教，成了一首真正意义上的流行歌曲，为人们祈求和平的经典歌曲，是人民精神世界的赞歌。

在本场音乐会中，《你鼓舞了我》由在挪威音乐界享有盛誉，神秘园的两主要成员之一的罗尔夫·拉

In the golden autumn of 2018, we will present the audience with some of the best Chinese and foreign choral works that will bring you a feeling of freshness and lightheartedness. Art songs are a general term for lyrical songs prevailing in Europe in the late 18th century and early 19th century. Art songs have also seen good inheritance and development in China. For this concert we have specially designed a new chapter: a concerto that vocal accompany with instrumental music. Unlike the piano-accompanied choruses performed in the past, this choral concert is more colorful in music more gentle and moving in melody under the support of a variety of musical instruments. Once started, the touching melody would seem to take us through time and space into a world of music where the lute and psaltery are in harmony.

夫兰作曲。当罗尔夫阅读了爱尔兰作家兼词人布兰登·格瑞翰所著的畅销小说《最白的花》后，颇受感动，力邀布兰登为曲填词。迄今为止这首经典歌曲已被至少全球 100 位艺人翻唱过，如今在世界上用不同的语言录制了百次以上。

随着音乐交流的深入，受西方合唱音乐创作影响，中国的作曲家越来越重视合唱作品的创作，涌现了一批精致、沁人心脾的艺术合唱佳品，音乐与文学珠联璧合，人声与器乐交相助长，在坚定有力，气势磅礴的旋律中，给人以精神力量，以美不胜收之感。《再别康桥》《母亲的微笑》《我的深情为你守候》是根据近代文人创作的诗歌而编配，优雅的诗句配上温婉的旋律，直击我们内心深处。改编成合唱的艺术歌曲，由于汇集了人声所有的表现特征，所带来的高级听觉体验和艺术冲击力，以及文学和音乐所共同昭示的深层感悟，极大地深化了艺术歌曲的表现力和感情内蕴。

本场音乐会将通过这些优美、温婉的歌曲，开启一场初秋的艺术之旅，在音乐里来感受天籁之声，让我们心灵得到片刻的释放。欢迎您走进国家大剧院，来聆听…爱之梦：中外艺术歌曲合唱音乐会，感受专属于您的音乐生活。

Excellent art songs are the most valuable spiritual dedication of the composer to human civilization, and a yardstick to measure the soft power of a country's culture. Every art song is a refined theatrical unit and the best way to present a foreign culture. One typical example is *Angel's Carol* created by British composer John Rutter. Another is *Amazing Grace*, a traditional American gospel song composed in 1779, which is still one of the most popular country songs in the United States today. At the beginning it was sung by American blacks as a traditional ballad and spiritual to express their religious loyalty. Later, it got more and more popular, going beyond religion and becoming a pop song in real sense. Today, it is a classic song for people to pray for peace and a song of praise of people's spiritual world.

You Raise Me Up, a song to be presented at the concert, is



composed by Rolf Lovland who is a renowned Norwegian musician and one of the two founding members of Secret Garden. He was deeply touched by *The Whitest Flower*, a best-selling novel by Irish poet and writer Brendan Graham. So, he requested Graham to write lyrics for his song *You Raise Me Up*. So far, this classic piece has been sung by at least 100 singers across the world and recorded more than 100 times in different languages.

With the deepening of music exchange and the influence of Western choral music, Chinese composers have paid more and more attention to the creation of choral works, leading to the emergence of a number of fine and artistic choral creations that gladden the heart and refresh the mind, where vocal music and instrumental music complement and combine with each other to form a magnificent melody, giving the audience a spiritual

strength in addition to a sense of beauty. *Farewell to Cambridge*, *Mother's Smile*, and *My Love for You is Endless* are based on the poets of modern literati, where the elegant verse matches with gentle melody to strike us deep inside. The choruses adapted from art songs put together all the characteristics of human voice, produce an advanced auditory experience and artistic impact, give the audience a deep feeling of literature and music, and greatly intensify the expressiveness and emotional implication of art songs.

The concert will take you on a journey of art in the early autumn through these beautiful and gentle songs, where you can stay relaxed to enjoy the best songs of the world. You are welcome to the National Grand Theater to listen to the "Dream of Love: A Choral Concert of Art Songs", and enjoy your own music life.

2018.09.20 小剧场
Multi-functional Theatre

阳光路上： 主旋律作品合唱音乐会

On the Sunny Road: Choral Works from Modern China

指挥：孟幻

Conductor: Huan Meng



混声合唱

《二十年后再相会》

甲丁、张枚同词 / 谷建芬曲 / 金巍编配

《江山》

晓光词 / 印青曲

《你是这样的人》

宋小明词 / 三宝曲

女声合唱

《万水千山总是情》

孟卫东词 / 朱明瑛曲

《万泉河水清又纯》

选自《红色娘子军》 / 杜鸣心曲

男声合唱

《我为祖国献石油》

薛桂国词 / 秦咏诚曲 / 刘孝扬编合唱

《军港之夜》

马金星词 / 刘诗召曲 / 金巍编配

混声合唱

《春天的故事》

蒋开儒，叶旭全词 / 王佑贵曲

《大地飞歌》

郑南词 / 徐沛东曲

《阳光路上》

甲丁、王晓岭词 / 张宏光曲

《我们的生活充满阳光》

电影《甜蜜的事业》主题曲 / 秦志钰词 / 吕远，唐诃曲

《让世界都赞美你》

吴善翎词 / 朱良镇曲

Mixed Chorus

Gather Again After Twenty Years

Lyrics: Jiading, Meitong Zhang / Music: Jianfen Gu / Arr.: Wei Jin

The Land

Lyrics: Xiaoguang / Music: Qing Yin

You Are Such a Person

Lyrics: Xiaoming Song / Music: Sanbao

Female Chorus

There Is Always Love Everywhere

Lyrics: Weidong Meng / Music: Mingying Zhu

The Clear Water in Wanquan River

From *The Red Detachment of Women* / Music: Mingxin Du

Male Chorus

I Present My Motherland with Petroleum

Lyrics: Guiguo Xue / Music: Yongcheng Qin / Chorus Arr.: Xiaoyang Liu

The Night of the Military Harbour

Lyrics: Jinxing Ma / Music: Shizhao Liu / Arr.: Wei Jin

Mixed Chorus

The Story of Spring

Lyrics: Kairu Jiang, Xuquan Ye / Music: Yougui Wang

Flying Song on Earth

Lyrics: Nan Zheng / Music: Peidong Xu

On the Road of Sunshine

Lyrics: Jiading, Xiaoling Wang / Music: Hongguang Zhang

Our Lives are Full of Sunshine

From the film *Sweet Career* / Lyrics: Zhiyu Qin / Music: Yuan LÜ, He Tang

Let the World Praise You

Lyrics: Shanling Wu / Music: Liangzhen Zhu

每个人都有对历史的评价权，无数人的感受就像尽态极妍的色彩，一点一滴，凭心得混化，汇聚成大时代的图景。它像天空般辽阔，像海洋般幽深，如原野上燃烧的火焰一样炽热，和连绵不断的山脉一样凝重。它不是一种滋味，而是万千种滋味，让我们百感交集，唏嘘叹谓。

…文章合为时而作，歌诗合为事而作。（白居易）在这一特定的历史时期，中国作曲家群体不忘初衷、不辱使命，将心中的喜怒哀乐托寓音乐，创作出许多优秀的歌曲。它们贴近百姓的生活，反映民众的日常关注，直击社会流弊，敞开宣泄通道。尽管有些算不上…高大上、…洁雅粹，却让人们忆念殊深，长久地保存在那一代人的心底，留下了对岁月最深情的落款。

某一专门主题的、回顾性音乐会，带有明确的追溯性。国家大剧院合唱团将于9月20日举办…阳光

路上：主旋律作品合唱音乐会。追寻时代的音乐印记，勾画出其特有的徽记。

1999年，由著名作曲家徐沛东、作词家郑南创作的《大地飞歌》，在首届南宁国际民歌艺术节一亮相便美声溢誉。从此，这首几乎成为南宁国际民歌艺术节代名词的主题曲迅速红遍大江南北，甚至唱到了海外各个国家和地区。在接下来的几届民歌艺术节的活动中的被屡次翻唱。

甲丁、王晓岭词，张宏光曲的《阳光路上》于2010年春晚推出，阎维文首唱。歌中唱到…阳光路上，无限风光。前进的脚步日夜兼程，不可阻挡。阳光路上，旗帜飞扬，科学发展为和谐的中国引领方向。将带您歌声中回溯这段历史。

《我们的生活充满阳光》是1979年发行的电影《甜蜜的事业》的主题曲，由女高音歌唱家于淑



珍演唱，使她一曲成名天下闻。这首歌不仅登上了1984年央视春晚的舞台，还被联合国教科文组织选入亚太地区音乐教材。…亲爱的人啊携手前进，我们的生活充满阳光，将带您熟悉的旋律中重温昔日的温馨。

每个人只有一个祖国，正如每个人只有一个母亲。…时代歌手 施光南说：…爱国，是我创作的一个永恒的主题。爱国主义题材作为主旋律的排头兵，踏遍了时代的每个节点。由吴善翎作词、朱良镇作曲的《让世界都赞美你》是一首赞美祖国的合唱歌曲，词曲作

Everyone has the right to evaluate history, and the countless different experiences are like endless colors, each drop making up a grand portrait of the times. The overall picture could be wide-open like the sky, deep like the ocean, fiery like a fire in the meadow, or solemn like rolling mountains. There is not only one feeling but tens of thousands, making us marvel and sigh.

“Words are written for the times, and songs and poems are written for a purpose.” The words of poet Juyi Bai reflected how contemporary Chinese composers have stuck to their mission, and how they’ve kept writing music to mirror their emotions, and created many works of excellence. The songs are close to people’s lives, reflect real people’s concerns, expose society’s ills, and are a way to channel emotions. Some of these songs may not be high-brow or pure, but they are memorable. They stay in people’s hearts and are love songs for bygone eras.

A certain themed retrospective concert of old classics has a clear purpose. The NCPA Chorus will host “On the Sunny Road: Choral Works from Modern China” on September 20th, to pay homage to the musical footprints of our time.

In 1999, the folk song *Flying Song on Earth*, composed by Peidong Xu and written by Nan Zheng, won wide acclaim at its debut at the Nanning International Folk Song Festival. Ever since, the song became a symbol for the festival, and was sung everywhere, even at many overseas countries and regions. It was also frequently covered at many other folk song festivals.

On the Road of Sunshine was first performed at the 2010 CCTV Spring Festival Gala. Composed by Hongguang Zhang and written by Jiading and Xiaoling Wang, it was

家真情流溢，感人至深，随着吐露衷肠的深情表白将题材旨向深处拓进一层的同时，滋润着人们的听觉神经。

美在诗情画意，
朴在大俗大雅；
真在乡情乡音，
贵在现场亲聆。

欢迎朋友们走进国家大剧院，一曲曲流水欢歌似近又远，浮泛起啤酒花样味的苦涩。国家大剧院合唱团的歌唱家们唇齿奋扬，簧振激越，放声喷嘶，畅意嘶吼，将为您带来…沉浸式 的赏乐体验。

sung by Weiwen Yan. The song goes like this, “The sights are amazing on the road of sunshine. The steps forward continue day and night, they’re unstoppable. On the road of sunshine, flags fly high and science leads the way for China’s development.” It will help the audience relive this moment.

For *Our Lives are Full of Sunshine* the theme song for the 1979 movie *Sweet Career*, the soprano Shuzhen Yu’s performance made her a star. The song was not only part of the 1984 CCTV Spring Festival Gala, but also was included in UNESCO’s music education program for the Asia-Pacific region. The lyrics, “My love, let us march forward, our lives are full of sunshine.” will make you take a walk down the memory lane.

Everyone has only one home country just as everyone has only one mother. Guangnan Shi, a “singer of the times,” says, “Patriotism is the eternal theme in my creation.” The patriotic songs have been pervasive in our everyday life. Written by Shanling Wu and composed by Liangzhen Zhu, *Let the World Praise You* is a chorus honoring our motherland. Brimming with both the composer and the lyricist’s true emotions, the song stirs the audience’s heart. As genuine feelings are heard through the song, people get in touch with their inner soul.

Beauty lies in the poetic sights,
Simplicity rules above all;
For hometown voices and emotions,
A live show triumphs all.

We welcome you to the NCPA. The songs may seem near or far, they may evoke happy or bittersweet thoughts. As the artists of the NCPA Chorus perform for you, you will have a truly immersive music experience.

2018.11.04 小剧场
Multi-functional Theatre

且听风吟： 中外电影音乐合唱音乐会

Listen to the Wind: A Chorus Concert of Film Songs

指挥：孟幻

Conductor: Huan Meng

混声合唱

《爱改变着一切》

选自音乐剧《爱情面面观》/ 韦伯曲

《温柔的爱》

美国影片《手足情仇》插曲 / 乔吉·普尔登曲

《斯卡保罗集市》

苏格兰民歌

《翻山越岭》

选自电影《音乐之声》/ 理查德·罗杰斯曲

女声合唱

《我心依旧》

电影《泰坦尼克号》插曲 / 詹姆斯·霍纳曲

《季节的变换》

动画片《魔女宅急便》主题曲 / 久石让曲

男声合唱

《我的准则》

加尔文·哈里斯词曲

《寂静之声》

电影《毕业生》主题曲 / 西蒙曲

《莫斯科郊外的晚上》

影片《在运动大会的日子里》插曲 /

谢多伊曲

《一剪梅》

娃娃词 / 陈怡曲 / 金巍编合唱

Mixed Chorus

Love Changes Everything

From the musical *Aspects of Love* / Music: Andrew Lloyd Webber

Love Me Tender

From the American film *Flaming Star* / Music: George R. Poulton

Scarborough Fair

Scottish Folk Song

Climb Every Mountain

From the film *The Sound of Music* / Music: Richard Rogers

Female Chorus

My Heart will Go on

From the film *Titanic* / Music: James Horner

The Changing Season

From the cartoon *Kiki's Delivery Service* / Music: Joe Hisaishi

Male Chorus

My Way

Lyrics & Music: Calvin Harris

The Sound of Silence

From the film *The Graduate* / Music: Simon

Evenings in the Moscow Suburb

From the documentary *In the days of the sports meeting* /

Music: V.P.Solovyev-Sedoy

One Plum Blossom

Lyrics: Wawa / Music: Chen Yi / Arr.: Wei Jin

如果没有电影配乐，作用于视听的电影艺术将大为失色。在过去的一百年间，电影这种以故事与人物为媒介，以视觉为手段的艺术形式获得了空前的发展，一度让歌剧、雕塑、绘画乃至文学等艺术形式相继退居边缘化。

音乐是电影的上下文，插曲是故事的点睛笔。听觉艺术的音乐形成了与电影艺术夫唱妻随的格局。一个世纪以来，优秀的电影插曲反客为主，成为电影的灵魂，甚至当狗血鸡肋的影片早已淹没不传，插曲却在岁月的涤荡下更显风华的事例屡见不鲜。

美国纽约百老汇与英国伦敦西区，号称当代音乐剧的两大重镇，它们斗成双绝，隔洋相望，颀视争先，难分伯仲。1990年4月8日，英国作曲家、音乐制作人安德鲁·韦伯自己编剧、作曲、制作了音乐剧《爱情面面观》，大师声称这是他最满意的音乐剧，但首演时票房业绩不佳。这首《爱改变着一切》是贯穿全剧的主题曲。在欧洲，一代…音乐剧之王 韦伯又被誉为…当代舒伯特。

《莫斯科郊外的晚上》又称…莫斯科之夜，是前苏联最具国际影响力的歌曲之一。作曲家索洛维约夫·谢多伊是著名的歌曲大师。作品原为莫斯科电影

制片厂1956年拍摄的纪录片《在运动大会的日子里》而作，1956年在第6届世界青年联欢节上夺得了金奖，从此风行全球。特别在中国大陆，至今已成为中国家喻户晓的歌曲。

出自1968年奥斯卡经典电影，由影帝达斯汀·霍夫曼主演的《毕业生》，是上世纪60至70年代美国年轻人最喜爱的影片之一。对于我国80年代至90年代间的大学生来说，该片是他们接触西方，了解第一世界青年生活的重要窗口。热映后，影片的主题曲《寂静之声》广受追捧，也使演唱者、美国著名的民谣组合保罗·西蒙与加芬克尔一举成为大牌歌星。

歌曲《一剪梅》是1984年台湾同名电视连续剧的主题歌，由台湾著名歌手费玉清演唱，该剧后来在中国大陆播出时大受欢迎。作为一首广为传唱的歌曲，《一剪梅》在…好歌大家唱 评选活动中获奖。歌曲的词作者…娃娃 真名陈玉贞，曲作者陈怡又名陈彼得，是台湾引进西方流行音乐的第一推手，享誉…流行音乐教父。

每种文化都有自己的专属轨道。每一首电影插曲的背后，都有一段难忘的故事和回忆。欢迎朋友们如约走进大剧院，享受旋律的盛宴，品嚼音响的华筵。



If movies had no music, the art of movie that boasts wonderful visual and audio experience would greatly suffer. In the past 100 years, movies, an art form combining stories and characters in a visual medium went through incredible development, once marginalizing other art forms like opera, sculpture, paintings, even literature, and more.

Music can be a movie's narrative and the musical interludes help to highlight the story. Music, as an auditory art form, echoes to the art of movie magic just like a perfect match in heaven. For over a century, excellent interlude has sometimes taken over and dominated the movie as its soul. It is nothing new when sometimes a tacky plot was forgotten but its music has lasted and thrived through the passage of time.

New York's Broadway and Britain's West End of London are reputed as the two flagships of contemporary musicals. Located on two continents, they have battled for supremacy in the theatre world. On April 8th of 1990, British composer and music producer A.L. Webber wrote, composed, and produced the musical, *Aspects of Love*, which was claimed to be his favorite work but ended up with upsetting box office. *Love Changes Everything* is the theme song of the show. In Europe, Webber, the "King of Musicals," was also dubbed as the "Schubert of Our Times."

Evenings in the Moscow Suburb, also known as the "Moscow Nights" is one of the most influential songs from the former USSR. The song's composer, V.P. Solovyev-Sedoy, was a renowned virtuoso of music who

originally wrote the song for a 1956 documentary about the athletic competition Spartakiad of the Peoples of the RSFSR produced by Moscow Film Company. It won the first prize at the 6th World Festival of Youth and Students in 1956, gaining considerable popularity throughout the world, especially in the Chinese mainland, where the song was known to everyone.

The Graduate, an Oscar-winning classic made in 1968, starred Dustin Hoffman, was one of the most popular films for young Americans during the 1960s and the 1970s. For Chinese college students in the 1980s and 1990s, the movie was an important window to understand the Western world and learn about young Americans' lives. After the film's airing, its theme song *The Sound of Silence*, was also extremely popular and made the singing duo, Paul Simon and Art Garfunkel, a household name.

One Plum Blossom, first played in a Taiwanese TV show of the same name in 1984, was sung by a famous Taiwanese singer Yuqing Fei. When the show aired in the Chinese mainland and received great ratings, the song also became a hit and won an award as well. The lyricist was Chen Yuzhen ("Wawa"), and the composer Chen Yi (Peter Chen) was the first to introduce Western music to Taiwan and could be known as the "Godfather of Popular Music."

Every culture enjoys its own dedicated track. Behind the music for every movie is an unforgettable story and many memories. We welcome friends to the NCPA, to enjoy this feast of rhythm and melodies.

2018.11.17 音乐厅
Concert Hall

在希望的田野上： 新时代优秀歌曲音乐会

In the Field of Hope: Great Hits in the New Era

指挥：焦淼

Conductor: Miao Jiao



第一篇：在希望的田野上

- 《在希望的田野上》
陈晓光词 / 施光南曲
- 《年轻的朋友来相会》
张枚同词 / 谷建芬曲
- 《祖国，慈祥的母亲》
张鸿西词 / 陆在易曲
- 《回娘家》
河北民歌 / 孟卫东编合唱 / 任知超配伴奏
- 《雨后彩虹》
于之词 / 陆在易曲
- 《长江之歌》
胡宏伟词 / 王世光曲

第二篇：春天的故事

- 《春天的故事》
蒋开儒、叶旭全词 / 王佑贵曲
- 《爱的奉献》
黄奇石词 / 刘诗召曲
- 《感恩的心》
陈乐融词 / 陈志远曲
- 《鼓浪屿之波》
张藜、红曙词 / 钟立民曲
- 《军港之夜》
马金星词 / 刘诗召曲 / 金巍编配
- 《故乡的云》
小轩词 / 谭健常曲

第三篇：走进新时代

- 《爱我中华》
乔羽词 / 徐沛东曲
- 《东方之珠》
郑国江词 / 顾嘉辉曲
- 《同一首歌》
陈哲、迎节词 / 孟卫东曲
- 《走向复兴》
李维福词 / 印青曲

第四篇：不忘初心

- 《在灿烂阳光下》
集体词、贺慈航执笔 / 印青曲 / 刘聪配伴奏
- 《不忘初心》
克明词 / 色·恩克巴雅尔曲
- 《走进新时代》
蒋开儒词 / 印青曲

Chapter I: In the Field of Hope

- In the Field of Hope*
Lyrics: Xiaoguang Chen / Music: Guangnan Shi
- Young Friends Come and Join Together*
Lyrics: Mutong Zhang / Music: Jianfen Gu
- Motherland, My Kindly Mother*
Lyrics: Hongxi Zhang, Music: Zaiyi Lu
- A Visit to the Parental Home*
Hebei Folk Song / Arr.: Weidong Meng / Acc.: Zhichao Ren
- Rainbow*
Lyrics: Zhi Yu / Music: Zaiyi Lu
- Song of the Yangtze River*
Lyrics: Hongwei Hu / Music: Shiguang Wang

Chapter II: The Story of Spring

- The Story of Spring*
Lyrics: Kairu Jiang, Xuquan Ye / Music: Yougui Wang
- The Devotion of Love*
Lyrics: Qishi Huang / Music: Shizhao Liu
- A Grateful Heart*
Lyrics: Lerong Chen / Music: Zhiyuan Chen
- The Wave of Gulang Island*
Lyrics: Li Zhang, Hongshu / Music: Limin Zhong
- The Night in the Military Harbour*
Lyrics: Jinxing Ma / Music: Shizhao Liu / Arr.: Wei Jin
- Cloud From Hometown*
Lyrics: Xiao Xuan / Music: Jianchang Tan

Chapter III: Enter a New Era

- Love China*
Lyrics: Yu Qiao / Music: Peidong Xu
- The Pearl of Orient*
Lyrics: Guojiang Zheng / Music: Jiahui Gu
- The Same Song*
Lyrics: Zhe Chen, Yingjie / Music: Weidong Meng
- Toward Rejuvenation*
Lyrics: Weifu Li / Music: Qing Yin

Chapter IV: Stay True to the Mission

- Bathed in Brilliant Sunshine*
Lyrics: Cihang He and et al. / Music: Qing Yin / Acc: Cong Liu
- Stay True to the Mission*
Lyrics: Keming / Music: Enkebayaer
- March into the New Era*
Lyrics: Kairu Jiang / Music: Qing Yin

1978年党的十一届三中全会的召开，吹响了改革开放的号角，中国艺术歌曲的发展也由此进入了一个全新阶段。对于中国的音乐创作发展来说，改革开放无疑是一个关键转折点。社会和文化环境的变化，使创作者重新焕发了创作的热情，迎来了中国音乐发展的一个新高峰。时代化、民族化、地域化、个性化这些鲜明的艺术特征，是艺术复苏的重要特征和表现。

《在希望的田野上》是一首歌唱祖国繁荣富强的歌。乡土气息歌词朴实、曲调优美流畅上口，通过对家乡充满希望的田野的赞美，抒发了对美好生活的赞美，歌颂了新生活，歌颂了新时代。歌词把希望和未来巧妙地结合起来，既歌颂了改革开放以后的新变化、新面貌，又憧憬着富裕、兴旺而幸福的未来。一片金光灿灿丰收喜悦的大地充满着生机和希望。在这片辽阔的土地上，我们开始了新的征程。

《春天的故事》比喻清新贴切而又充满深情，写出了人民对改革开放的拥护和对小平同志的崇敬，是真正的百姓心声。该曲是一首感人至深的歌，记下了深圳乃至整个中国的变化。虽是歌曲，《春天的故事》却有史诗般的气势，虽然气势恢弘，它却又十分亲切，使人如沐春风。词曲运用白描的手法，叙述的笔触，和亲切感人的语调，热情歌颂改革开放政策给中国带来的巨大变化。作曲家采用了中国民间音乐的曲调，

以一种平和、亲切、感人的音乐为主题，塑造了两个重要的音乐形象，一个是邓小平的领袖形象，一个是拥戴领袖的大众音乐形象，这两个形象交替出现，并运用音区、音色、音调以及调性的对比，气势恢宏地展现了一幅史诗般壮丽的画卷。

《走进新时代》旋律动人正气、歌词真挚朴实，充满爱国主义精神，歌颂了中国人民勤劳勇敢和无限智慧，表达对国家领导人和中国共产党的爱戴和尊敬之情。开篇直白自然地流露出真挚的情感。讴歌了中华儿女传统美德，生动地描写了中国人民奋发图强，神采飞扬的精神面貌，也表现出祖国走向繁荣富强的景象。唤起人们对革命时期、改革开放时期的回忆。

《不忘初心》全曲曲调悠扬，歌词暖心，作为新时期优秀作品，令无数年轻人有了时代共鸣。艰难困苦，玉汝于成。这首作品让人重温热血铸就的雄壮历史，重温革命先辈用理想和信念丈量的伟大远征。

本场音乐会，甄选了新时代最具代表性最具艺术价值的歌曲，是对优秀作品的一次集中体现，透过歌声来感受祖国四十年来的巨变。作为国家表演艺术中心的驻院合唱团，我们有责任为广大音乐爱好者起到引领、示范作用，让这些优秀的作品，在你我之间不断传唱下去，成为时代的强音，继续鼓舞每一个人。



The 3rd Plenary Session of the 11th CPC National Congress in 1978 sounded the clarion call to reform and open up to the outside world, marking a new stage for the development of China's music industry. The Chinese music scene varied greatly after the implementation of the reform and opening-up policy. The social and cultural changes associated with it inspired musicians and rekindled their passion for artistic creation, creating a new peak for Chinese music industry. The music written at that time tends to celebrate the theme of the times, reflects national and regional characteristics, and bears the signature of musicians - all these are signs of artistic renaissance.

The song *In the Fields of Hope* eulogizes national strength and prosperity. The lyrics are simple the melody beautiful and easy to remember. It sings in praises of the field of hope and the happy life people live in the new era. "Hope" and "Future" are the two keywords of the lyrics. By praising the new changes and the new looks brought by the reform and opening up policy, the song raises our expectations for an even more prosperous, brighter future: we embark on a new journey in this vast land of life and hopes towards a bumper harvest.

The Story of Spring is a fresh and emotional song, expressing the people's support for the reform and opening up policy and highest respect towards Mr. Xiaoping Deng, its general architect. It sings in praises of the changes brought by the reform and opening up policy to Shenzhen and even the whole China, an epic theme rendered in straightforward, narrative and touching lyrics that relate to the audience. Based on the traditional Chinese folk music, it employs the contrast of range and tone to shape two alternating images: the beloved leader Xiaoping Deng and the general public, unfolding the epic story of reform and opening up.

March into the New Era is a patriotic song in praises of the hardworking, brave and creative Chinese people with an upbeat melody and straightforward, emotional lyrics. It also expresses the people's love and respect for the state leadership and the Communist Party of China. With emotions flowing naturally from the first sentence, the

lyrics eulogize traditional Chinese virtues, and depict the enterprising, upbeat image of Chinese people and the prospering scene across the country, bringing back the memory of the revolutionary period and the early days of reform and opening up.

The melodious and heartwarming song *Stay True to the Mission* is a representative piece of music in contemporary China. It celebrates the painstaking efforts of our predecessors, their unyielding ideal and faith in front of all kinds of difficulties and challenges, relates to the younger generation and inspires them to carry forward the enterprising spirit.

This concert includes the most representative and artistic pieces of music created since the introduction of the reform and opening up policy, which vividly depict the profound changes in China in the past four decades. As the resident choir of NCPA, we have the duty to introduce these outstanding pieces of music to a wider audience so that they can inspire more people.

2018.11.24 音乐厅
Concert Hall

致敬中外经典：李心草与国家大剧院合唱团音乐会

Salute to the Classics: Xincao Li and China NCPA Chorus

指挥：李心草

Conductor: Xincao Li



中国民歌

《阿里郎》

朝鲜族民歌

《花儿》

青海民歌

《信天游》

陕北民歌

《鸿雁》

乌拉特族民歌 / 吕燕卫词

《半个月亮爬上来》

王洛宾记谱整理 /

蔡余文编合唱

《乌苏里船歌》

郭颂曲 / 瞿希贤编合唱

歌剧经典合唱选段

歌剧《漂泊的荷兰人》选曲

男声合唱：水手之歌

女声合唱：纺车之歌

歌剧《罗恩格林》选曲

混声合唱：婚礼合唱

祝福合唱

歌剧《唐豪塞》选曲

男声合唱：朝圣合唱

混声合唱：神圣的大厅向你致敬

歌剧《阿依达》选曲

混声合唱：凯旋合唱

Chinese folk song

Arirang

Chosun Folk song

Hua'er

Qinghai Folk Song

Xintianyou

Shaanbei Folk Song

Wild Goose

Urat Folk Song / Lyrics: Yanwei LÜ

A Crescent Moon Rises

Music Score Recorded and Collected by Luobin Wang /

Chorus Arr.: Yuwen Cai

Chanty of Wusuli River

Music: Song Guo / Chorus Arr.: Xixian Qu

Opera Excerpts

Opera *Der Fliegende Holländer*:

Male Chorus: *Sailors' Chorus*

Female Chorus: *Spinning Chorus*

Opera *Lohengrin*:

Mixed Chorus: *Bridal Chorus*

Gesegnet soll sie schreiten

Opera *Tannhäuser*:

Male Chorus: *Pilgrim Chorus*

Mixed Chorus: *Freudig begrussen wir die edle Halle*

Opera *Aida*:

Mixed Chorus: *Gloria all'Egitto, ad Iside*

在诸多形式的声乐艺术中，合唱以其和谐、均衡和立体化的和声之美，以及层次丰富的音乐变化，为观众带来精神的愉悦。尤其是在浮躁的社会生活中，合唱艺术能让我们的得到片刻的宁静，享受那份沁人心脾的感动。

为此，国家大剧院合唱团选取中国民歌和西方歌剧中的经典作品，在音乐会中呈现，以飨观众。

民歌，是世界上每一个国家和民族，表达自己生产、生活知识，表达历史传统、民族情感的艺术形式，是…民族生活的百科全书。中国，因地缘广阔、民族众多等因素，产生了诸多类型的民歌体裁，且题材丰富、风格各异，具有鲜明的民族性、地域性、时代性，表达着不同民族同胞的智慧、价值观念和精神世界。

《阿里郎》是在朝鲜族中广泛流传的一首民歌，表现了情人之间的依恋之情。在音乐形式上，它体现出鲜明的…长短 节奏；流传在西北汉族和少数民族地区的…花儿 和…信天游 均是我国…山歌 类民歌的一种，其传唱内容也多与爱情相关，旋律上呈现出高亢嘹亮、音域宽广、歌词朗朗上口、含蓄并富于诗意等特点。除了传统民歌外，也有经由当代词曲作家改编而成为传唱在舞台上的经典作品，如被誉为…情歌之王 —— 王洛宾创作的《半个月亮爬上来》，表达了对自己情人的浓浓的爱恋。

在中国民歌的主题中，民族生活也是重要的题材。如来自内蒙草原的《鸿雁》，这首作品源自于传统民歌《Hongalu》，原是一首祝酒歌，直译为…白天鹅，但在歌词翻译及传唱的过程中，被翻译成…鸿雁，进而演变成表现对故乡的眷恋的歌曲；再如《乌苏里船歌》，是当代词曲作家在赫哲族传统民歌曲调基础上改编的，并在广泛传播中成为赫哲族民歌的代表作，已经成为赫哲族的文化符号，反映赫哲族人过上幸福生活后，欢快甜美的心情。

音乐会选取的七首歌剧合唱作品，分别是瓦格纳《漂泊的荷兰人》中的…水手之歌、…纺车之歌；瓦格纳《罗恩格林》中的…婚礼合唱、…祝福合唱；

瓦格纳《唐豪塞》中的…朝圣合唱、…神圣的大厅向你致敬 和威尔第《阿依达》中的…凯旋合唱。从主题上看，这四部歌剧同样是爱情的主题，与上述中国民歌有一定程度上的呼应。

合唱在歌剧中的作用不可小视，其音响组合、和声织体等具有独立审美意义。此外，在叙述剧情、交代人物、突出主题、烘托气氛、塑造场面及强化戏剧冲突等方面，具有不可或缺的功能。因此，合唱不仅是歌剧的重要组成部分，对演唱团队的艺术水准也有很好的要求。在本场音乐会上，国家大剧院合唱团不仅会完美呈现对中国经典民歌的演唱，我们也将聆听到他们对西方经典歌剧合唱名曲的艺术阐释。相信国家大剧院合唱团会以其极高的艺术修养和纯美的和声，将我们引领进城市音乐生活的时尚高地。

我们常说，真正的经典，不会被时代所撼动；真正的经典，可以在历史的长河中留下身影。而真正的经典，更需要不断的传唱中得以永久地流传。如果说，国内外的经典音乐作品已经谱写出了炫彩的历史乐章，那么，我们则希望通过音乐会的表演…重塑经典，让经典的生命在当下、在未来焕发出不一样的光芒。

…致敬中外经典 合唱音乐会欢迎您的到来！

Among the many types of vocal music, chorus is known for its harmony, balance, stereoscopic sound, as well as its rich and variable sounds to bring the audience enjoyment. In today's hectic world, chorus could make us feel at ease and enjoy a moment of refreshing serenity.

Today, NCPA Chorus has chosen some classic chorus songs from Chinese folk songs and Western operas to showcase

Folk song is an art form used by all countries and ethnic groups across the globe to express one's own work, life, historical traditions, and cultural emotions. Such art form is an "encyclopedia" of folk life. China, with its expansive Island and numerous ethnic groups, has produced many folk song styles. The diverse materials and singing styles all feature distinct cultural and regional characteristics and signs of the times, revealing the wisdom, values, and spiritual world of the many ethnic groups in China.

Arirang, a popular folk song of the Korean ethnic group in China, demonstrates the longing and affection between lovers. Musically, it features prominent "long-short" rhythms. While "Hua'er" and "Xintianyou", popular mountain songs (shan'ge) among ethnic Han and other ethnic groups in western China, also boast romantic love contents. As for rhythm, they use sharp tones with a wide range, memorable lyrics, and are subtle and poetic. In addition to traditional folk songs, there are also songs adapted by contemporary lyricists, which have become classics on the stage, such as "The Crescent Moon Rises" by Luobin Wang who is acknowledged as the "King of Love Songs", showing the deep passion for one's lover.

Cultural life is another important theme in Chinese folk songs as well, such as *Wild Goose* from Inner Mongolia. Inspired by the traditional folk song *Hongalu*, the tune was originally a toasting song known as the "White Swan," but after translation, the new name came about and the song became a melody of attachment to one's hometown. Another example is *Chanty of Wusuli River*. Adapted from the Hezhe traditional folk song by

contemporary composers, it is now a cultural symbol of Hezhe, reflecting the joy the people felt when life was improved.

The seven opera songs chosen in this concert are *Sailors' Chorus* and *Spinning Chorus* from *Der Fliegende Holländer*, as well as *Bridal Chorus* and *Gesegnet soll sie schreiten* from *Lohengrin*, *Pilgrim Chorus* and *Freudig begrüssen wir die edle Halle* from *Tannhäuser*, all by Wagner, and *Aida* by Verdi. All four operas feature romance and love in their theme, showing some similarity with the Chinese folk songs.

The role of chorus in opera could not be understated. Its audio combination and vocal harmony provide independent aesthetic allure. In addition, the chorus is indispensable in narration, characterization, theme, atmosphere, setting of the scene, and building dramatic conflict, etc. As a result, chorus is not only critical to the opera but requires a high degree of artistic discipline from the group itself. In this concert, the NCPA Chorus will demonstrate perfectly not only their performance of classic Chinese folk songs but also their interpretation of famous Western classic opera pieces. With their high-level of aesthetic character and perfect harmony, the NCPA Chorus will bring us into a new era of music life in the city.

We often say that real classics will not be phased out by time, instead, they will persist and flourish through time. Classic songs also require our singing to last through ages. If these classics are considered to have written a legendary chapter in history, then it is our hope to instill new meanings to the old classic via our concert and help them shine even brighter at present and in the future.

We welcome you to our concert, "Salute to the Classics!"

2018.12.04 小剧场
Multi-functional Theatre

一曲新词酒一杯： 经典诗词歌曲合唱音乐会

Poetry and Wine: Choral Works from Poems

指挥：孟幻

Conductor: Huan Meng

混声合唱

《沁园春·雪》

毛泽东词 / 田丰曲

《如梦令》

李清照词 / 曾叶发曲

《西风的话》

廖辅叔词 / 黄自曲

《送友人》

李白词 / 叶小纲曲

《乡愁四韵》

余光中词 / 罗大佑曲

《再别康桥》

徐志摩词 / 李达涛曲

女声合唱

《玫瑰三愿》

龙七词 / 黄自曲

《葡萄园夜曲》

云南民歌 / 陆在易编合唱

男声合唱

《桥》

于之词 / 陆在易曲

《夜雨寄北》

李商隐诗 / 孟卫东曲

Mixed Chorus

Snow - to the Tune of Chin Yuan Chun

Lyrics: Zedong Mao / Music: Feng Tian

Dreamlike Song

Lyrics: Qingzhao Li / Music: Yefa Zeng

Words of the West Wind

Lyrics: Fushu Liao / Music: Zi Huang

Farewell to a Friend

Lyrics: Bai Li / Music: Xiaogang Ye

Four Stanzas of Nostalgia

Lyrics: Guangzhong Yu / Music: Dayou Luo

Farewell to Cambridge

Lyrics: Zhimo Xu / Music: Datao Li

Female Chorus

Roses' Three Wishes

Lyrics: Longqi / Music: Zi Huang

The Vineyard Serenade

Yunnan Folk Song / Chorus Arr.: Zaiyi Lu

Male Chorus

Bridge

Lyrics: Zhi Yu / Music: Zaiyi Lu

Note on a Rainy Night to a Friend in the North

Lyrics: Shangyin Li / Music: Weidong Meng

国人好诗，我国无愧是诗的国度。诗是最普遍的艺术，无论是小说、散文还是戏剧，凡至最优美动人之处，无不闪现出诗的光华，因而诗是文学中的文学。在文学及其他艺术领域中，诗无所不在。诗美是艺术美的普遍因素的最高体现。我国早期学堂乐歌大都为现成曲调填词而成，如李叔同的代表作《送别》，俗谓“旧瓶装新酒”。

诞生自西方的艺术歌曲是诗歌、音乐和钢琴伴奏三位一体的歌曲形式，并且三者都处于同等重要的地位。一首优秀的艺术歌曲就是一个令人爱不释手的微型珍宝。尤其是百姓熟悉的、传唱度极高的分节歌，对于歌唱家来说，恰如“螺蛳壳里做道场”——每个字词，每个旋律音程，每个滑音、每个节奏上的“松紧带儿”的拿捏把玩，既来自演唱者本人的主体选择，又来自作品的隐性设定。

本场音乐会，国家大剧院合唱团将给您带来改编为合唱的诗词艺术歌曲。文学和音乐所共同昭示的深层感悟，混声四部合唱所带来的高级听觉体验将产生强烈的艺术冲击力。

毛泽东一生创作的诗词仅 20 余首，篇篇精彩，尤其是这首《沁园春·雪》，大有“一篇压全唐”之势。由生茂、唐柯谱曲的《沁园春·雪》较好地体现了原诗的意境。经作曲家管更新改编为合唱后，其势如长

Chinese people have a passion for poetry and China is no doubt a country of poetry. Poetry is the most common art form that shines in fiction, essays, and drama. Wherever there is emotion, there is poetry. That is why it is the literature of literature, and is found in all literary and art genres. The beauty of poetry has also elevated the level of art. In ancient China, schools taught poetry via writing lyrics for songs, just like in poet Shutong Li's representative work, *Farewell*, which was widely known as a way of repurposing content.

The Western *lied* (sonata) is a combination of poetry, music, and piano accompaniment, each with equal importance. An excellent *lied* is similar to an admirable tiny treasure, especially the strophic songs that are well-recognized and popular with people. For singers, performing a *lied* is akin to building a palace inside a

鲸饮海，愈发感心动耳，使人意夺神骇。

被誉为“千古第一才女”的宋代女词人李清照是婉约词派的代表，前期词作多写其悠闲生活，后期多悲叹身世，情调感伤。台湾女高音歌唱家金庆云说：“从舒伯特以来，西洋艺术歌乃至现代的中国艺术歌都是按词谱曲，这和中国传统戏曲的依曲牌填词过程完全相反。而真正的艺术歌，不是为歌词“配乐”，而是作曲家细细嚼诗作之后，发而为歌，赋予诗另一种面貌，而不是诗的陪衬。”由作曲家曾叶发谱曲的《如梦令》就是这样一首作品。

古人说，安土莫如故土。《西风的话》是一首作于上世纪三十年代的歌曲，由廖辅叔作词，黄自作曲。最早收录于上世纪 30 年代中学音乐教材，即使在今天的小学音乐课上，它依然是一首保留曲目。歌曲借用“西风的话”，抒发了作者深深的家乡情恋，令闻者鲈脍兴思。

《乡愁四韵》是台湾诗界泰斗余光中的代表作，触物眷恋的诗人在长江水、海棠、雪花和腊梅中找到了自己的灵魂坐标。台湾歌手、音乐人罗大佑将其谱成了一首分节歌形式的歌曲，由台湾作曲家冉天豪改编成合唱后，更是把人生悲欢离合化作音流律雨，对听众的感情形成了强大的冲击力。

shell, every word, melody, tone, and rhythm is up to the singer's interpretation and the work's own connotation arrangement.

This concert by the NCPA Chorus will bring the audience songs adapted from poetry and offer a deep reflection of literature and music. The mixed four-part chorus will present a high-level of auditory enjoyment and impressive aesthetic impact.

Zedong Mao only wrote about 20 poems in his life, but each one was brilliant, especially the one titled, *Snow - to the Tune of Chin Yuan Chun*, which nearly overshadows the rest. Composed by Sheng Mao and Ke Tang, the song version perfectly manifests the poem's artistic prospects. After composer Gengxin Guan adapted it for a chorus, the effect is even more grand and breathtaking.



Known as the “Top Female Poet of China,” Qingzhao Li represented the subtle and romantic poetry style from the Song Dynasty. Many early poems of hers described a leisurely life, while her later work lamented fate and was more melancholy. Taiwanese soprano Ching-yun Jin said, “Ever since Schubert, Western sonatas and modern Chinese songs all added poetry as lyrics to songs, which is exactly opposite the way traditional Chinese opera was written. Real sonatas are not about adding words to music but the composer adding music to poetry upon careful consideration. It is about giving poetry another life so it is not just an accessory.” The audience could see this illustrated in *Dreamlike Song*, composed by Yefa Zeng .

In ancient China, it was said serenity was found in one's hometown. Created in the 1930s, *Words of the West Wind*

was written by Fushu Liao and composed by Zi Huang . First included in a high school textbook, the song is still part of primary school music education today. The song used the “words from the western wind” to reveal the artist's deep longing for his hometown, and strike a chord among listeners.

In the *Four Stanzas of Nostalgia*, a representative work by legendary Taiwanese poet Kwang-chung Yu, one could feel the poet's feelings for his past via the Yangtze River, crabapple, snow, and wintersweet as ways to express his nostalgia. Later, Taiwanese singer and musician Dayou Luo adapted for a song with strophic segments. After Taiwanese composer Tien-hao Jan adapted it for a chorus, the song became even more powerful with its effect on the audience's emotions.

2019.01.11-01.12 小剧场
Multi-functional Theatre

如歌往事： 怀旧民谣合唱音乐会

The Ariose Past: A Concert of Ballad and Folk Songs

指挥：孟幻

Conductor: Huan Meng

混声合唱

《弯弯的月亮》

李海鹰词曲

《草原上升起不落的太阳》

美丽其格词曲 / 金巍编配

《在水一方》

琼瑶词 / 林家庆曲 / 金巍编合唱

《乡间的小路》

叶佳修词曲

《外婆的澎湖湾》

叶佳修词曲

《菊花台》

方文山词 / 周杰伦曲

男声合唱

《同桌的你》

高晓松词曲 / 金巍编合唱

《南屏晚钟》

方达词 / 王福龄曲 / 刘孝扬编合唱

女声合唱

《我只在乎你》

慎芝词 / 三木刚曲

《玛依拉》

哈萨克族民歌 / 王洛宾编曲

Mixed Chorus

Crescent Moon

Lyrics & Music: Haiying Li

The Sun Rises on the Prairie

Lyrics & Music: Meiliqige / Arr.: Jin Wei

On the Other Side of the River

Lyrics: Yao Chiung / Music: Jiaqing Lin / Chorus Arr.: Wei Jin

Country Road

Lyrics & Music: Jiaxiu Ye

Grandma's Penghu Bay

Lyrics & Music: Jiaxiu Ye

Chrysanthemum Terrace

Lyrics: Vincent Fang / Music: Jay Chou

Male Chorus

To My Deskmate

Lyrics & Music: Xiaosong Gao / Chorus Arr.: Wei Jin

Evening Bell Tolls at Nanping Hill

Lyrics: Da Fang / Music: Fuling Wang / Chorus Arr.: Xiaoyang Liu

Female Chorus

I Only Care About You

Lyrics: Shenzhi / Music: Sanmugang

Mayila

Kazakh Folk Song / Arr.: Luobin Wang

怀旧是对旧时、儿时记忆的追记，是对已逝岁月的缅怀。老房子、老物件、老乡、老师、老同学、老照片、老歌 都是触媒，都能勾起旧日情怀。

怀旧，是老年朋友挂在嘴边的话题，他们感慨盛衰无常，再回首唏嘘不已。也是年轻人眼中的色彩，虽然刚刚踏上人生的旅途，满路的风景也让他们常常回首。

怀旧，不光是让人感叹、感伤，还能让人感奋、感发，这正是我们举办这场音乐会的目的。在座的老年朋友都有这样的体会：往事由于年深日久，已经记不清楚，成了碎片。歌曲附有与时代相关的珍贵记忆，是感时触事的敲门砖。一首老歌的唱响，能唤醒沉睡的记忆，把碎片缀连成故事，今天就让我们在歌声中追忆流水年华。

如果说，有一首歌曲，在全世界凡是有华人的地方都在传唱，那就是《草原上 升起不落的太阳》。这首歌的曲作者为美丽其格，…美丽其格 按照汉语的起名习惯和字面意思理解，很多人都误以为是一位漂亮的蒙古族女作曲家。其实美丽其格是男性，国家一级作曲，当代蒙古族戏剧音乐的奠基人、指挥家。1951年，23岁的美丽其格进入中央音乐学院作曲系干部进修班学习。在1952年的结业典礼上，由美丽其格作词作曲的《草原上 升起不落的太阳》在学院

Nostalgia means remembering our past and childhood, and recalling the bygone days. Old houses, objects, hometown friends, teachers, classmates, photos, and songs... all of them could touch our heart and remind us of the precious moments.

Nostalgia is a popular topic for elder friends, who usually marvel at the ups and downs of life and sigh at the changes. For young people who just begin their journey, nostalgia may evoke their recalling of some of the changing scenery along the way.

Nostalgia could make you marvel and feel sentimental, and it could also make you reflect and feel energized. That is why we are having this concert. Everyone present could have such a feeling: The past is often not that clear anymore in our mind because it has been fractured due

举办的习作演奏演唱会上一炮而红，不久在中国音乐家协会创办的《歌曲》月刊上发表，从此传遍祖国的四面八方。歌曲诞生至今已63年，被评为…20世纪华人音乐经典。

古人称同学为…同砚，是同用一块砚台，同耕于一块砚田的同窗故友。学生时代是最令人怀念的，同桌之间的故事也是最多的。这首《同桌的你》由高晓松作词、作曲，老狼演唱，曾风靡大街小巷，成为无数80后少男少女的最爱，作为校园民谣的代表作，具有里程碑的意义。直至今日，仍让人津津乐道。歌词讲述了同窗之谊、共砚之义，是一首温婉动听、勾人回忆的国语歌曲。

歌曲《在水一方》作于1975年，是台湾作家琼瑶为她的早期电影《在水一方》所作的同名主题歌，林家庆作曲。1980年，…一代歌后 邓丽君翻唱了这首歌，并发行了同名专辑，成为她的代表作。从此，《在水一方》红透了大江南北，使得许多内地听众以为邓丽君是这首歌的原唱。…有位佳人，在水一方 我愿逆流而上，依偎在她身旁。曼声依咏的歌词思念如涓涓流水，表达了一双恋人相伴终老的渴望。

欢迎走进国家大剧院和我们一起在歌声中寻找属于你的那段美好回忆。

to the passing years. But the songs will trigger precious memories and bring out our most memorable stories and feelings. Playing an old song could awaken our memories and piece the fragments into stories. Today, let us remember our lost time through these songs.

If there was one song that is sung wherever a Chinese lives in the world, it would have to be *The Sun Rises on the Prairie*. The composer, whose Chinese name is Meiliqige, is often thought to be a beautiful Mongolian woman due to the literal meaning of those Chinese characters, while in fact, he is a national Class-A composer, founder of contemporary Mongolian theatre music, and conductor. In 1951, the 23-year-old Meiliqige was admitted to the Central Conservatory of Music's cadre class. During the 1952 graduation ceremony, this song was performed at an assignment recital held by school and immediately



became a hit. Soon after, it was published in the *Song*, a monthly magazine founded by Chinese Musicians' Association, and became known across China. The song has been around now for 63 years and is known as a classic in the 20th century Chinese music.

In ancient China, classmates are called "Tongyan" as students often shared the same inkstone and studied together back then. School days are always worth celebrating as there are many memorable stories of us as students. *To My Deskmate*, a song written and composed by Xiaosong Gao, was sung by Laolang and heard everywhere at one time in China. It was a favorite among countless youths growing up in the 1980s, a representative piece of classic school melodies, and a musical milestone. Even now, the song remains popular and dwells on people's heart. It is about our days as

classmates and friends, a Mandarin Chinese song that is tender, irresistible, and provokes fond memories.

Written in 1975 by Jiaqing Lin, *On the Other Side of the River* is the theme song of a film of the same name by Taiwanese writer Yao Chiung. In 1980, legendary singer Teresa Teng made the song her signature and released an album of the same title. Ever since, *On the Other Side of the River* became extremely popular and made many Chinese mainland fans believe Teresa Teng was the original singer of this song. "There's a beauty across the water, I'd like to go against the current to be next to her..." The poetic lyrics were like the melancholy of desire, revealing the longing of a couple who wanted to stay together.

We welcome you to NCPA to find wonderful memories of your own in these songs.

2019.02.22-02.23

小剧场
Multi-functional Theatre

盛世欢歌： 新春作品合唱音乐会

Rejoice in Music: Songs for Spring

指挥：焦淼

Conductor: Miao Jiao



混声合唱

- 《在那遥远的地方》
青海民歌 / 王洛宾整理 / 瞿希贤编合唱
- 《雪花的快乐》
徐志摩词 / 周鑫泉曲
- 《绿岛小夜曲》
潘英杰词 / 周蓝萍曲 / 冉天豪编曲
- 《美丽的梦神》
福斯特词曲 / 津川主一编合唱 /
马永田译配

男声合唱

- 《同桌的你》
高晓松词曲 / 金巍编合唱
- 《对面的女孩看过来》
阿牛词曲 / 崔薇改编合唱

女声合唱

- 《春天圆舞曲》
约翰·施特劳斯曲
- 《乘着歌声的翅膀》
门德尔松曲 / 杨鸿年编合唱

混声合唱

- 《莉莉·玛琳》
选自《莉莉·玛琳》 / 舒尔策曲
- 《跟随他》
美国电影《修女也疯狂》插曲

Mixed Chorus

- In a Faraway Place*
Qinghai Folk Song / Music Arr.: Luobin Wang / Chorus Arr.: Xixian QU
- Joyful Snow Flakes*
Lyrics: Zhimo Xu / Music: Xinquan Zhou
- Green Island Serenade*
Lyrics: Yingjie Pan / Music: Lanping Zhou / Arr.: Tianhao Ran
- Beautiful Dreamer*
Lyrics & Music: Stephen Foster / Chorus Arr.: Shuichi Tsugawa /
Trans: Yongtian Ma

Male Chorus

- To My Deskmate*
Lyrics & Music: Xiaosong Gao / Chorus Arr.: Jin Wei
- Hey Girl, Look this Way*
Lyrics & Music: Ah Niu / Chorus Arr.: Wei Cui

Female Chorus

- Frühlingsstimmen Walzer*
Music: Johann Strauss
- On Wings of Song*
Music: Mendelssohn / Chorus Arr.: Hongnian Yang

Mixed Chorus

- Lili Marleen*
From *Lili Marleen* / Music: Schulze
- I Will Follow Him*
From *Sister Act*

…家逢盛世红火火，国逢盛世蓬勃勃 在这海晏河清之时，国家大剧院合唱团将为观众带来别致的时候，与朋友们共同用喜庆、欢乐的歌声来迎接春天的到来。在动听的醇音中，您将会欣赏到合唱团近年来最受观众喜爱的中外作品。

这场音乐会中有以舒缓、深情的旋律表达男青年对草原姑娘的倾慕之情的《在那遥远的地方》，有90年代风靡大街小巷，成为无数80后的最爱的校园民谣《同桌的你》，有曾在1999年中国春节联欢晚会上演唱后火遍大江南北的《对面的女孩看过来》，有充满了异国情调，曾在1940年和1981年两度流行的古老抒情歌谣《莉莉玛琳》，有充满梦幻色彩、令人神往的美国民谣《美丽的梦神》，也有家喻户晓的美国电影《修女也疯狂》中最经典的《跟随他》。

在本场音乐会中我们也可以欣赏到在台湾作曲家周鑫泉根据徐志摩诗歌的创作的同名歌曲《雪花的快乐》，在这浪漫温馨的冬季，感受歌曲的清雅，让我们的思想随着雪花一起飞扬。《绿岛小夜曲》有很多版本，香港青年作曲家冉天豪用他细腻而委婉的和声

When “the family is happy and the nation is prosperous in the times of peace and tranquility,” the National Grand Theater Chorus will extend warm greetings to the audience by bringing them joyful songs in celebration of the spring season. You will have the opportunity to appreciate the most popular Chinese and foreign works of recent years

At the concert you will hear *In a Faraway Place*, a song to express a young man’s love for a prairie girl in a gentle, affectionate melody; *To My Deskmate*, a campus ballad that was very popular with the 1980’s generation in the 1990s; *Hey Girl, Look this Way* which gained popularity throughout China soon after it was sung for the first time at the 1999 CCTV Spring Festival Gala; *Lili Marleen*, an old

编配手法改编的这版尤其精彩，随着歌声您会感受到四季常绿的宝岛风情，体会如泣如歌的恋人倾诉。门德尔松作品中流传最广的独唱歌曲是《乘着歌声的翅膀》，歌词为海涅的一首抒情诗，全曲以流畅的旋律描绘了一幅幅充满诗意幻想的浪漫主义色彩的图景。这些陪伴过你我走过青葱岁月的旋律，通过全新的和声编配和更加多样化的演唱形式，让我们在重温这些经典歌曲的同时，更深刻品味艺术的多样性。逝去已久的日子，在回忆中重现，在踏向未来的每一步中成为你的力量，追随着你的影子奔向远方追求梦想，在人生路上歌唱真挚持久的友谊。

本场音乐会就是这样一组似曾相识的旋律。每个年代都听人唱起，经久不衰。我们尝试用多元文化的音乐元素，通过从新编曲，利用丰富而多层次的和声，让您在新春时节在熟悉、浪漫、热情、轻松的曲调中，开启美妙的音乐时光宝盒，体会无限和谐美好的合唱艺术。亲爱的朋友们，现场音乐的视听，比欣赏任何音像复制品都有更高的价值，国家大剧院合唱团…盛世欢歌：新春作品合唱音乐会 恭候您的到来。

exotic lyrical ballad that was popular in 1940 and again in 1981; *Beautiful Dreamer*, an entrancing American folk song full of fantastic colors; and *I Will Follow Him*, the theme song of a famous American movie *Sister Act*.

At this concert you will also enjoy *Joyful Snow Flakes*, a song by Taiwan composer Xinquan Zhou based on a poem of the same name written by Zhimo Xu, feeling the elegance of the song in a romantic winter and letting your thoughts fly along with the snow. *Green Island Serenade* has a number of versions, among which the one by Hong Kong young composer Tianhao Ran is particularly splendid thanks to his tactful and delicate approach. While listening to the song, you will feel the evergreen of the four seasons of the island and seem to hear a lover’s



confiding that is like a sob. The most popular solo song in Mendelsohn’s works is *On Wings of Song*, the lyrics of which is a lyric poem by Henie. In a smooth melody the song takes you into a romantic scenario that is full of poetic fantasy. With a new approach of harmonization and a variety of singing forms, these classic songs that have accompanied you and me through the years will let us taste the diversity of art more deeply and personally. The days of the past recur in our memory, and the old classic songs remind us of sincere long-lasting friendship throughout our life, being the power that drives us to move forward step by step in pursuit of our dreams.

This concert is such a set of melodies that are vaguely familiar to us and are sung in every age by every

generation. We use diversified musical elements, new composition approaches, rich and multilevel harmonies to provide you with familiar, romantic, passionate, and relaxing songs at the early spring season so that you can appreciate harmonious and beautiful choral art. Dear friends, personal audio-visual experience of live music at a concert is of much higher value than listening to recorded music at home. So, the NCPA Chorus is waiting for you to come to the “Rejoice in Music: Songs for Spring” Concert.

2019.03.02 音乐厅
Concert Hall

歌诉心愿：郑健与国家大剧院合唱团中国作品合唱音乐会

Wishes in Songs: A Concert of Chinese Choral Works with Jian Zheng and China NCPA Chorus

指挥：郑健

Conductor: Jian Zheng



混声合唱

《不忘初心》

朱海词 / 舒楠曲 / 孟卫东编配

《心愿》

任志萍词 / 伍嘉冀曲 / 郑健编配

《沁园春·雪》

毛泽东词 / 田丰曲 / 郑健整理调整

女声合唱

《芦花》

贺东久词 / 印青曲 / 郑健编配

《九儿》

电视剧《红高粱》主题曲

混声合唱

《峡》

崔微曲

《太阳出来喜洋洋》

四川民歌 / 唐建平编配

《小河淌水》

云南民歌 / 刘晔、小耕编配

《美丽的草原我的家》

内蒙民歌 / 孟卫东编配

《阿里郎》

吕远词曲 / 郑健编配

《克拉玛依》

朝鲜族民歌 / 郑健整理

《大青藏》

孟卫东词曲

男声合唱

《祝酒歌》

韩伟词 / 施光南曲

《北京颂歌》

洪源词 / 田光、傅晶曲 / 郑健编配

混声合唱

《在灿烂阳光下》

集体词 / 印青曲

《家住安源》

现代京剧《杜鹃山》选曲

《我有一个梦》

集体词、全维润执笔 / 孟卫东曲

《天路》

屈塬词 / 印青曲 / 郑健整理调整

Mixed Chorus

Stay True to the Mission

Lyrics: Hai Zhu / Music: Nan Shu / Arr.: Weidong Meng

Wishes

Lyrics: Zhiping Ren / Music: Jiaji Wu / Arr.: Jian Zheng

Snow - to the Tune of Chin Yuan Chun

Lyrics: Zedong Mao / Music: Feng Tian / Arr.: Jian Zheng

Female Chorus

Reed Flowers

Lyrics: Dongjiu He / Music: Qing Yin / Arr.: Jian Zheng

Jiuer

From TV Series *Red Sorghum*

Mixed Chorus

The Canyon

Music: Wei Cui

Jubilance For Sunshine

Sichuan Folk Song / Arr.: Jianping Tang

The Flowing Stream

Yunan Folk Song / Arr.: Ye Liu, Xiaogeng

The Beautiful Prairie Is My Home

Mongolian Folk Song / Arr.: Weidong Meng

Arirang

Lyrics & Music: Yuan LÜ / Arr.: Jian Zheng

Kalamayi

Chosun Folk Song / Arr.: Jian Zheng

The Great Qinghai-Tibet Plateau

Lyrics & Music: Weidong Meng

Male Chorus

A Toast Song

Lyrics: Wei Han / Music: Guangnan Shi

Ode to Beijing

Lyrics: Yuan Hong / Music: Guang Tian, Jing Fu / Arr.: Jian Zheng

Mixed Chorus

In the Bright Sunlight

Lyrics: The Collective / Music: Qing Yin

Live in Anyuan

From Peking Opera *The Cuckoo Mountain*

I Have a Dream

Lyrics: Weirun Quan & et al. / Music: Weidong Meng

Sky Road

Lyrics: Yuan Qu / Music: Qing Yin / Arr.: Jian Zheng

中国作品自上个世纪五十年代以来如雨后春笋般在祖国大陆上广为传播，倾听着岁月流淌下军民一心克服艰难险阻的故事，歌颂着社会发展欣欣向荣的脚步，这种代表特定历史记忆的精神寄托正在成为我们社会音乐生活中一股热潮，一次又一次地激励着中华民族的灵魂。而其音乐艺术中所蕴含着的显著特色和美学意蕴，在本场音乐会中更是纤毫毕现。

…重整万里江河，这是我中华的心愿。燃烧的永远是热血，不朽的永远是信念。这首曾经传唱于30年前中国歌坛的经典作品《心愿》，这一次将在指挥郑健先生的改编下，以混声合唱的形式完美重现，再次诉说中华民族的一份心愿，以铿锵之声唱响在国家大剧院的舞台，依然会如此激励人心。

由孟卫东改编的合唱作品《不忘初心》，是2016年为举办…纪念红军长征胜利八十周年文艺晚会，作词人朱海与作曲家舒楠合作创作而成的。词作家带着…共产党人走过的革命历程对于当代人们生活和社会发展存在什么意义，这一思考创作了这一作品。词中…向往你的向往，幸福你的幸福，道出了这一疑问的答案。每一个时代、每一个年轻人的理想，汇聚成了这个民族赓续奋斗的初心。

现代京剧《杜鹃山》中的《家住安源》选段，在音乐会中突显了我国千年传统文化中的戏曲特色。《九儿》渲染着当代影视与近代通俗歌曲中几经传唱的经典。

在这场中国作品合唱盛宴中，蕴含着少数民族风情的作品十分丰富、精彩纷呈，为听众们带来了各具特色、曲风多变的感受。西藏风格鲜明的抒情歌曲《天路》，是指挥郑健先生专门为本次音乐会改编的混声合唱作品之一。其音乐素材简约凝炼，在作曲家的笔下，经由羽调式的短暂延留后，发生了一系列大跳音型的转换，显得更为开阔、明亮而又震撼人心。旋律中制高点的设置，突破了歌曲创作的常规，犹如奇山妙峰拔地而起。合唱作品在乐曲头尾的重新铺垫安排，无不体现作曲家以及改编者个性语言的融合。此外，代表着云南风情的《小河流水》，描绘了辽阔草原风貌的《美丽的草原我的家》，刻画朝鲜族少女款款情思与其透露坚毅不屈精神的《阿里郎》，高亢嘹亮的《太阳出来喜洋洋》，传唱着游牧之乡与雄伟沙漠中石油工人风貌的《克拉玛依之歌》，仿佛是那浩瀚国土上东西南北传来的阵阵歌声，用不同的言语发声，

歌唱着我们民族的同一个梦想。充满川江风格的无伴奏合唱《峡》，由年轻人崔微创作，被指挥郑健先生特意选中，体现了相信年轻人的一种理念，更是音乐上的一种传承。

《沁园春·雪》《芦花》《我有一个梦》等作品中不仅有传统经典的红色合唱作品，更有较多的是在指挥郑健先生的改编创作下旧作新塑的混声合唱新作。这些作品体现了新时代背景下的新乐思和新情感，作品内容中深刻思想内涵和革命精神将被着重诠释。指挥家郑健是国家大剧院的老朋友，每年都会与国家大剧院合唱团合作，但每次又新意倍出。同样的舞台，不同的作品，不同的编排手法，传递出不同的精彩。本场音乐会的特点就是注重中国经典作品的全新演绎，既接地气，又不失对中国音乐艺术的追求。

本场音乐会的作品将很好的弘扬民族文化与民族自信，不仅宣扬爱国主义情感，更利于我们在聆听、传播中国作品时树立正确的人生观、价值观。不忘初心，方得始终。歌诉心愿，重塑经典。

Chinese choral works have spread widely across the Mainland since the 1950s. In these works, we hear how armies and civilians joined hands to overcome difficulties and how our society progressed towards prosperity in a particular period in history. Music of that time and genre have grown popular today as cherished memories and a source of solace, continuously spurring the Chinese nation forward. This concert will be a vivid presentation of the special characteristics and aesthetic features of these works.

"Cheer the country up, This is the wish of the Chinese nation. Our blood is always burning and our faith is always fresh and true". This is a classical piece widespread in China 30 years ago, titled *Wishes*. Adapted by conductor Jian Zheng, it will be staged as a mixed voice choral work, telling the story of what the Chinese nation has been aspiring at heart. Sung with great strength on the stage of the NCPA, it will be exciting and encouraging all the same.

Stay True to the Mission is a piece created jointly by composer Nan Shu and lyricist Hai Zhu in 2016 for the art show in commemoration of the 80 anniversary of the victory of the Long March. Weidong Meng adapted it into a choral piece. When working on this piece, the lyricist was meditating on what the old revolution years of the CPC meant for our life and development today, and you can find the answer in the lyric line "aspire what you aspire and seek the happiness you want." The pursuits of each generation of youth gathered across time to form the "original mission" of our nation.

Live in Anyuan, a selected piece from *The Cuckoo Mountain*, a modern Peking opera, is a special highlight of the concert, showcasing the thousand-year-old operatic tradition in China. *Jiuer* is a classical song that has been popular for generations and revived by a recent TV series.

During this gala of Chinese choral works, the audience will also hear fabulous ethnic songs and feel the charm of their splendid cultures. *Sky Road* is a lyrical song with clear Tibetan features. Mr. Zheng adapted it for mixed chorus specially for this concert. With a simple theme, the song starts with the tonality of *yu* and soon broadens

up with a succession of gaping figures. The music thus sounds expansive, bright and overwhelming. Breaking away from tradition, the highest note appears quite unexpectedly in the melody, like a cliff rising abruptly from level ground. The choral arrangement at the start end end of the piece mingle perfectly with the musical language of the original composer. Capriccio: *The Flowing Stream* represents the local musical style of Yunnan, *The Beautiful Prairie Is My Home* depicts a beautiful grassland, *Arirang* describes the delicate thoughts and perseverance of a Korean girl, *Jubilance For Sunshine* is a sonorous Sichuan folk song, and *Kalamayi* praises oil field workers toiling in the desert. At the concert, one will feel as if songs come from all parts of the vast territory of China, singing an ode to a shared dream of the Chinese nation. The *Canyon* is an a cappella brimmed with the special features of music in Sichuan and along the Yangtze River. Composed by Wei Cui, a young composer, it was selected by Mr. Zheng into the repertoire to show trust in young people and encouragement for them to carry the music cause forward.

Snow - to the Tune of Chin Yuan Chun, Reed Flowers, I Have a Dream, and other songs to be heard during the concert include not only traditional red songs, but also new mixed-voice choral works freshly adapted by Mr. Zheng. Showcasing new musical ideas and new emotions in a new era, these works contain profound thoughts and new interpretations of the revolutionary spirit. The conductor Jian Zheng is an old friend of the NCPA, working with the NCPA chorus each year, bringing innovative new works to the stage frequently. On the same stage, he presents different works, new arrangements, and a wide variety of artistic charm. This concert focuses on the reinterpretation of old classic Chinese songs which may be simple but carry high aesthetic pursuit all the same.

This concert will greatly promote the Chinese national culture and confidence, advocating patriotism and building positive values and attitudes towards life. Stay true to your mission, and you will get what you want in the end. We express our cherished wishes by singing classical songs anew.

歌剧
OPERA

樂詠春華
FOREVER YOUNG





2018.04.13-04.16 歌剧院
Opera House

唐建平：这里的黎明静悄悄

Jianping Tang: Dawns are Quiet

指挥：吕嘉

Conductor: LÜ Jia



2018.05.31 / 06.02 / 05 / 07 歌剧院
Opera House

国家大剧院与英国皇家歌剧院联合制作 Co- Production of NCPA- ROH

瓦格纳：纽伦堡的名歌手 (首演)

Wagner: Die Meistersinger von Nürnberg

Premiere

指挥：吕嘉

Conductor: LÜ Jia

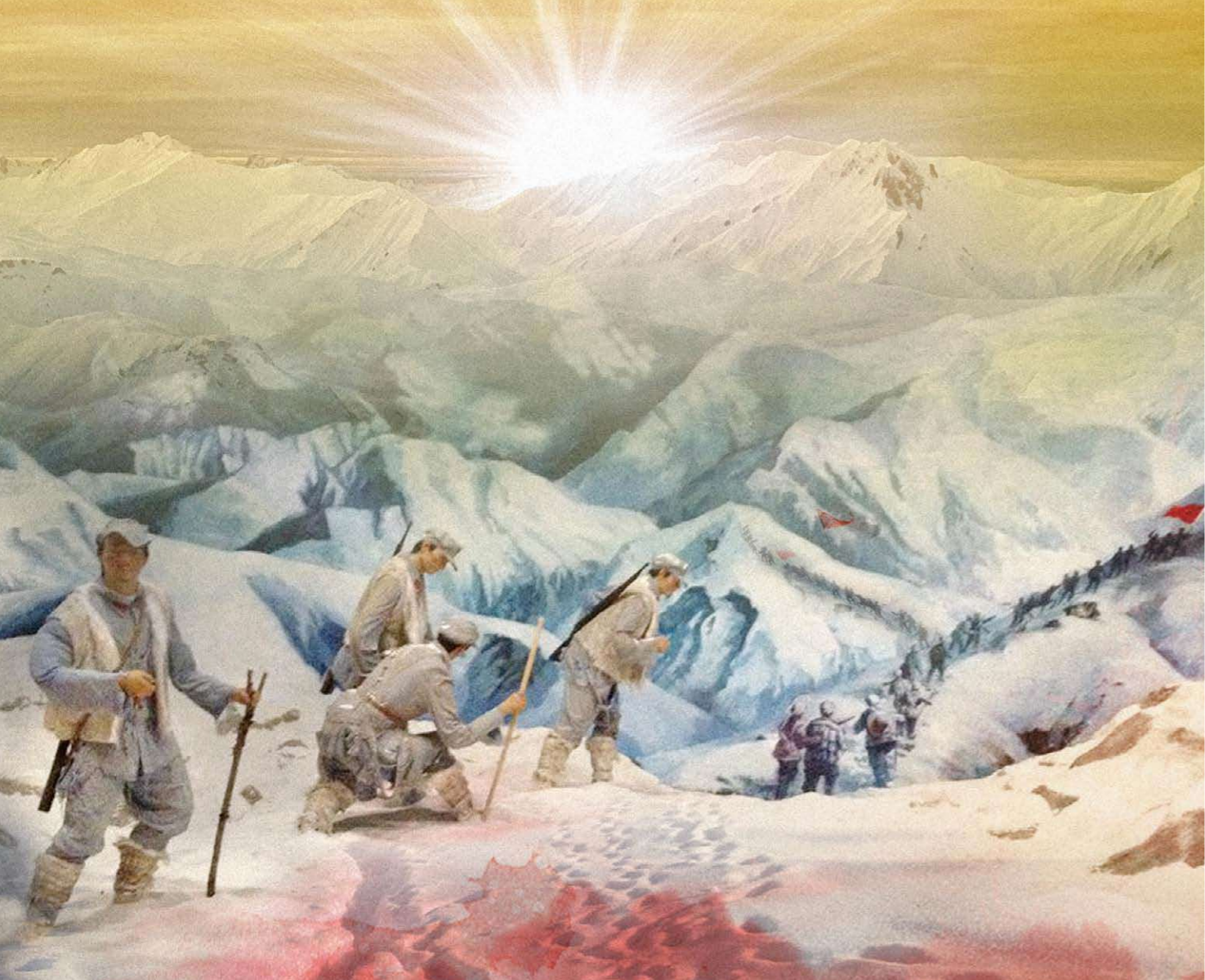
2018.05.27

音乐会版《纽伦堡的名歌手》

Die Meistersinger von Nürnberg in Concert

指挥：吕嘉

Conductor: LÜ Jia



2018.06.28-07.03

歌剧院
Opera House

印青：长征

Qing Yin: The Long March

指挥：张弦

Conductor: Xian Zhang



ROMÉO + JULIETTE



2018.07.18-07.22

歌剧院
Opera House

古诺：罗密欧与朱丽叶 (首演)

Gounod: Romeo and Juliet Premiere

指挥：帕特里克·富尼耶

Conductor: Patrick Fournillier



Jinsha
River
金沙江畔

2018.08.01-08.04 歌剧院
Opera House

雷蕾：金沙江畔
Lei Lei: The Jinsha River

指挥：张国勇

Conductor: Guoyong Zhang



2018.08.29-09.02 戏剧场
Theatre

贝里尼：梦游女 (首演)
Bellini: La sonnambula Premiere

指挥：丹尼尔·欧伦

Conductor: Daniel Oren




2018.10.23-10.28 歌剧院
Opera House

威尔第：阿依达
Verdi: Aida

指挥：丹尼尔·欧伦

Conductor: Daniel Oren




2018.11.06-11.09 歌剧院
Opera House

雷蕾：冰山上的来客
Lei Lei: Visitors on the Snow Mountain

指挥：吕嘉

Conductor: LÜ Jia



2018.11.27-12.01 歌剧院
Opera House

莫扎特：唐璜 (首演)

Mozart: Don Giovanni Premiere

指挥：吕嘉

Conductor: LÜ Jia

2018.11.23

音乐会版《唐璜》

Don Giovanni in Concert

指挥：吕嘉

Conductor: LÜ Jia



2018.12.22-12.25 小剧场
Multi-functional Theater

儿童歌剧 Opera for Children

张艺馨：没头脑和不高兴 (首演)

Yixin Zhang: A Story About Growing Up Premiere



兰花花

2018.12.20-12.25 歌剧院
Opera House

张千一：兰花花
Qianyi Zhang: Lan Huahua

指挥：吕嘉

Conductor: LÜ Jia



2019.01.23-01.27 歌剧院
Opera House

普契尼：托斯卡
Puccini: Tosca



2019.02.20-02.24 歌剧院
Opera House

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





交响中国风
CHINA STYLE

樂詠春華
FOREVER YOUNG

交响中国风

在当今世界的音乐生活中，中国是不可忽略的力量。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。继前两个乐季之后，我们继续在今年的乐季中开设…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，我们将邀请两位世界级的中国音乐家作为驻院艺术家。吕思清和李飏分别是小提琴和打击乐界家喻户晓的名字，他们对各自所演奏的乐器在曲目、教学、传播等方面都有卓越的贡献，后者同时以指挥家的身份活跃于当今的世界舞台。吕思清将分别和吕嘉、张弦及乐团合作演奏赵季平《第一小提琴协奏曲》、伯恩斯坦《小夜曲》及肖斯塔科维奇《A小调第一小提琴协奏曲》，并再次作为国家大剧院…五月音乐节 艺术总监，携手多位出色的中国小提琴家带来一场室内乐形式的开幕音乐会。李飏则将以指挥家的身份分别带来一场贝多芬与勃拉姆斯的音乐会，并以独奏家的身份，以施万特纳的《打击乐与管弦乐队协奏曲》为今年的打击乐节拉开帷幕。

除了上述赵季平的《小提琴协奏曲》，我们还将演出一系列中国作曲家的优秀作品，包括今年…交响乐之春 闭幕音乐会将呈现的赵季平的《第二琵琶协奏曲》、关峡的钢琴协奏曲《奠基者》以及陈其钢为民族女高音、合唱与乐队合作的《江城子》，担任独奏或独唱的艺术家的分别为张强、Z（黄紫楠）和孟萌。此外，还将在另外两场音乐会上分别与沈洋、秦立巍献演叶小纲的《悲欣之歌》和赵季平的大提琴协奏曲《庄周梦》。

本季音乐总监吕嘉将呈现颇有分量的舒伯特全套交响曲，并执棒《纽伦堡的名歌手》、《这里的黎明静悄悄》、《兰花花》等五部歌剧。客席艺术家中，在欧美乐团担任要职而十分繁忙的张弦将再次回归，与我们一起纪念伯恩斯坦百年诞辰，并首次指挥大剧院原创歌剧《长征》。另一部原创歌剧《金沙江畔》则由张国勇执棒呈现。此外，陈琳将带领乐团用音乐向伯恩斯坦致敬。李飏、袁丁等优秀的中国指挥家也将带来各具风格的精彩音乐会。而吕思清、李飏、秦立巍、黄心芸、宁峰、孙颖迪、袁芳、杨天娲、沈洋、Z（黄紫楠）、张强、孟萌等众多华人独奏家，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。

多部重要的中国经典及原创歌剧将为这个乐季增添许多色彩。除了上文提到的，还包括《方志敏》、《冰山上的来客》等。我们还将在10月11日特别策划的…交响中国风 国家大剧院新作品音乐会上，集中为您呈现国家大剧院这一年在交响乐及歌剧创作领域的丰硕果实。

CHINA STYLE

In the contemporary music circle, China is a notable player, whose composers, conductors, and soloists deliver outstanding performance and considerable influence.

As the resident orchestra of the National Center for the Performing Arts (NCPA), we are proud of what these Chinese musicians have achieved on the world stage and soberly aware of our responsibilities in fostering the local development of Chinese music. Following the previous two seasons, we continue the program that is dedicated to “China Style”, to highlight remarkable Chinese composers, conductors and soloists of China, and to showcase exceptional Chinese musical productions. The program China Style serves as a window to the new look of music in the cultural life of modern China.

In this season, we have invited two world-class Chinese musicians as resident artists. Siqing Lu and Biao Li are well-known violinist and percussionist, respectively. They have made outstanding contributions to performing repertoire, education, and promotion of the music for their respective musical instruments. Mr. Li is also an active conductor in the world stage today. Siqing Lu will share the stage with LÜ Jia, Xian Zhang, and NCPA Orchestra to perform Jiping Zhao’s Violin Concerto No. 1, Bernstein’s Serenade, and Shostakovich’s Violin Concerto No. 1 in A minor; serving as the artistic director for NCPA “May Festival”, he will collaborate with a number of outstanding Chinese violinists to perform chamber music in the opening concert. Biao Li will conduct a concert featuring the music by Beethoven and Brahms, and perform as a soloist in Schwantner’s Concerto for Percussion and Orchestra to kick off this year’s Percussion Festival.

In addition to Jiping Zhao’s Violin Concerto mentioned

above, we will also perform a series of masterpieces by Chinese composers. The programs include *Pipa Concerto No.2* by Jiping Zhao, which will be presented at the closing concert of this year’s “A Spring of Symphonies;” the piano concerto *Founders* by Xia Guan; *Jiang Tcheng Tse*, a work for Soprano, choir, and orchestra by Qigang Chen and featuring soloists Qiang Zhang, Z (Zinan Huang) and Meng Meng. In addition, Yang Shen will perform *Song of Joy and Sorrow* by Xiaogang Ye and and Li-Wei Qin will be the soloist for the cello concerto *Zhuang Zhou’s Dream* by Jiping Zhao in the other two concerts.

In this season, music director LÜ Jia will present a full set of Schubert’s symphonies and five operas, including *Die Meistersinger von Nürnberg* by Wagner, *Dawns are Quiet*, and *Lan Huahua*. Among the guest artists, Xian Zhang, who holds major positions at various orchestras in Europe and America, will make time to return to NCPA concert hall for Bernstein’s centennial birthday celebration and join us for the first time in directing the NCPA production *The Long March*. Guoyong Zhang will conduct another NCPA operatic production *The Jinsha River*. Conductor Lin Chen will also lead the orchestra to pay musical tribute to Bernstein. Ding Yuan, Biao Li and other outstanding Chinese conductors will also bring a variety of exciting concerts. Quite a few Chinese soloists, such as Siqing Lu, Biao Li, Li-Wei Qin, Xinyun Huang, NING Feng, Yingdi Sun, Fang Yuan, Tianwa Yang, Yang Shen, Z, Qiang Zhang, Meng Meng will form a world-class dream team to illuminate the impressive landscape of Chinese music.

Many important Chinese classics and original operas will add many colors to this season. A special concert “China Style” will be launched on October 11th to showcase the fruitful achievements of the NCPA symphony and opera productions in the recent past year.

2018.10.11

交响中国风：国家大剧院新作品音乐会

China Style: Concert of NCPA New Commissions

指挥：吕嘉

为歌颂实现伟大复兴的新时代，歌唱迈上新征程的新北京，国家大剧院力邀赵季平、印青、张千一、臧云飞、郝维亚等国内知名作曲家参与创作五首歌颂…新时代、新北京 原创歌曲，歌曲突出…新时代、新北京 主题，以丰富生动而富有感染力的音乐表达，尽情抒发对新时代、新北京的满怀豪情和真切感悟。

音乐会的下半场将上演大剧院以改革开放 40 周年和…一城三带 为题材，特别策划并委约编剧邹静之及作曲家孟卫东、唐建平创作的交响合唱《赞美中轴线》。该作品以交响合唱的形式，以北京中轴线为骨，以北京几千年的历史为背景和基石，由远而近、由深入表地展现北京的历史、人文、风貌、民情。既有细微质感的城市风情，又有厚重的历史抒发。有黄钟大吕，也有青瓦红墙，集北京特有的音乐色彩，对世界音乐有新鲜恒久的注入。

Conductor: LÜ Jia

To celebrate the new era of Beijing, National Centre for the Performing Arts commissioned Jiping Zhao, Qing Yin, Qianyi Zhang, Yunfei Zang, Weiya Hao and other outstanding composers to write five original songs with the theme "New Era, New Beijing". These songs express their great pride and sincere affection in a lively and impressing way.

The second half of the concert will feature the 40th anniversary of the economic reform and opening-up policy and the theme of "One City, Three Belts". Screenwriter Jingzhi Zou, composer Weidong Meng and Jianping Tang's commissioned symphony chorus "Praise the Central Line" will be performed. This work is inspired from the central line in Beijing with its thousands of years' history as background. It shows the city's civilization, culture and people, and describes Beijing's landscape with unique music expression, which will eternally contribute to the world music.

华人音乐家

吕嘉 陈琳 袁丁 张弦 李飏 吕绍嘉 张国勇 叶小刚 赵季平
关峡 陈其钢 唐建平 印青 雷蕾 张千一 秦立巍 沈洋 吕思清
张强 黄紫楠 孟萌 黄心芸 袁芳 韩祖平 宁峰 孙颖迪 杨天娲

CHINESE MUSICIANS

| | | | | | |
|---------------|-------------|--------------|----------------|-------------|---------------|
| LÜ Jia | CHEN Lin | Ding Yuan | Xian Zhang | Biao Li | Shao-Chia Lü |
| Guoyong Zhang | Xiaogang Ye | Jiping Zhao | Xia Guan | Qigang Chen | Jianping Tang |
| Qing Yin | Lei Lei | Qianyi Zhang | Li-Wei Qin | Yang Shen | Siqing Lu |
| Qiang Zhang | Z Xavier | Meng Meng | Hsin-Yun Huang | Fang Yuan | Derek Han |
| NING Feng | Yingdi Sun | Tianwa Yang | | | |

特别策划 SPECIAL CONCERT

2018.04.22

叶小纲：悲欣之歌

Xiaogang Ye: Song of Sorrow and Gratification

陈琳 CHEN Lin | 沈洋 Yang Shen

2018.04.28

赵季平：第二琵琶协奏曲

Jiping Zhao: Pipa Concerto No.2

赵季平：第一小提琴协奏曲

Jiping Zhao: Violin Concerto No.1

关峡：钢琴协奏曲《奠基者》

Xia Guan: Piano Concerto *The Founder*

陈其钢：《江城子》，为民族女高音、合唱和交响乐团而作

Qigang Chen: *Jiang Tcheng Tse*, for Peking Opera style female singer, mixed chorus and symphony orchestra

吕嘉 LÜ Jia | 张强 Qiang Zhang | 吕思清 Siqing Lu | 黄紫楠 Z Xavier | 孟萌 Meng Meng

2018.12.06

赵季平：大提琴协奏曲《庄周梦》

Jiping Zhao: Cello Concerto *Disillusioned Dreams*

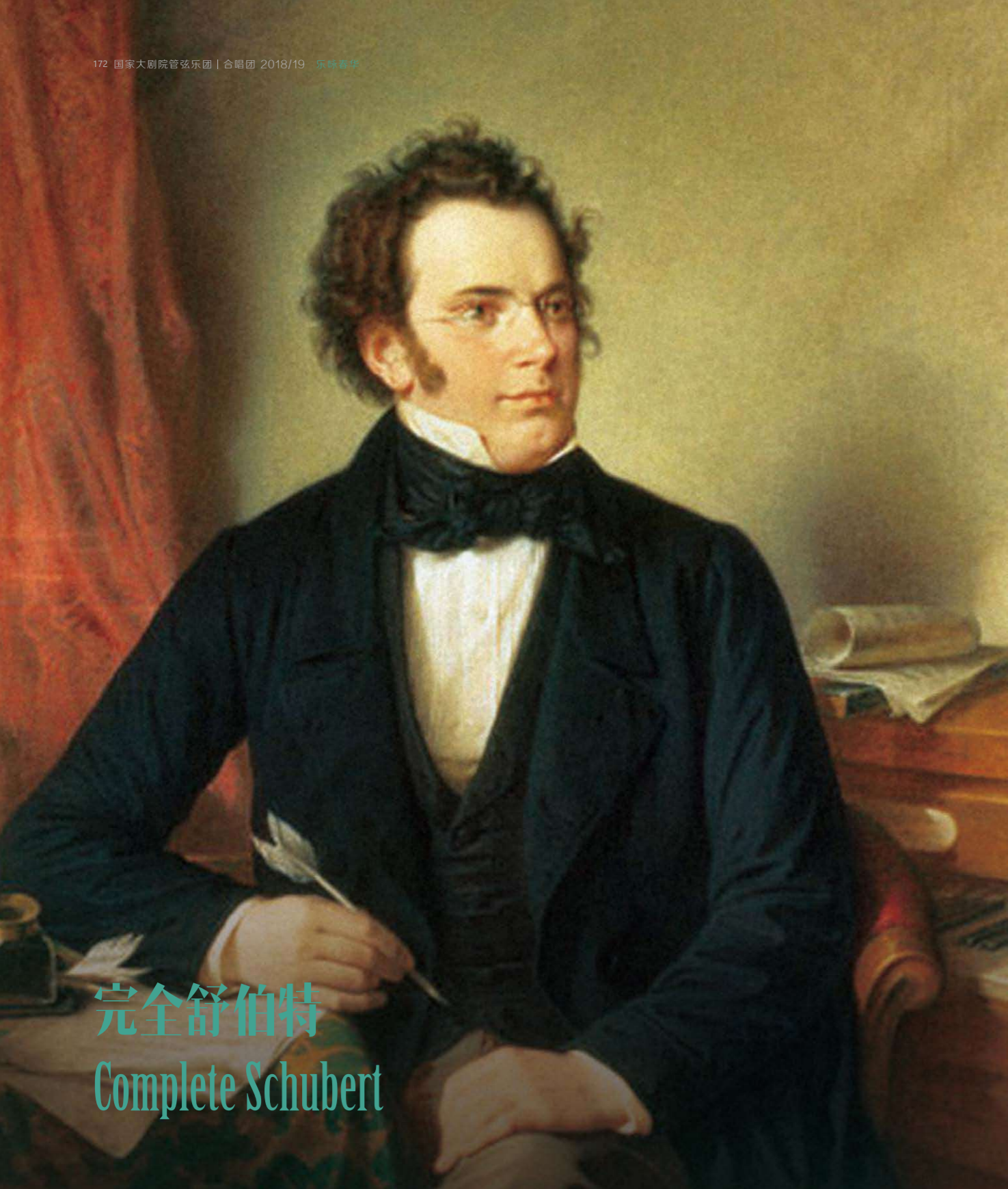
吕嘉 LÜ Jia | 秦立巍 Li-Wei Qin

2018.12.07

陈其钢：小提琴协奏曲《悲喜同源》

Qigang Chen: Violin Concerto *La joie de la souffrance*

吕嘉 LÜ Jia | 宁峰 NING Feng



完全舒伯特 Complete Schubert

指挥：吕嘉 Conductor: LÜ Jia

2018.05.04-05.05

C 大调序曲“意大利风格”，D.591
D 大调序曲“意大利风格”，D.590
D 大调第三交响曲，D.200
C 小调第四交响曲“悲剧”，D.417

Overture in C major, D.591 (In the Italian Style)
Overture in D major, D.590 (In the Italian Style)
Symphony No.3 in D major, D.200
Symphony No.4 in C minor, D.417 (Tragic)

2018.05.11

D 大调第一交响曲，D.82
降 B 大调第二交响曲，D.125

Symphony No.1 in D major, D.82
Symphony No.2 in B-flat major, D.125

2018.06.13-06.14

C 大调第九交响曲“伟大”，D.944

Symphony No.9 in C major, D.944 (The Great C major)

2019.03.03

B 小调第八交响曲“未完成”，D.759

Symphony No.8 in B minor, D.759 (Unfinished)

2019.03.15-03.16

C 大调第六交响曲“小 C 大调”，D.589
降 B 大调第五交响曲，D.485

Symphony No.6 in C major, D.589 (Little C major)
Symphony No. 5 in B-flat major, D.485

斯特拉迪瓦里四重奏与国家大剧院管弦乐团 Stradivari Quartet & NCPAO

2018.11.06

降 B 大调波兰舞曲，为小提琴和室内乐团而作，
D.580
G 大调四重奏，D.887
C 大调弦乐五重奏，D.956

Polonaise for Violin and Orchestra in B-flat major,
D.580
Quartet in G major, D.887
String Quintet in C major, D.956

2018.11.12

《罗莎蒙德》序曲，D.644
A 小调第十三弦乐四重奏“罗莎蒙德”，D.804，
Op.29
F 大调八重奏，D.803

Overture from Rosamunde, D.644
String Quartet No.13 in A minor, D.804, Op.29
(The Rosamunde Quartet)
Octet in F major, D.803

“流浪者”的交响之歌

王烈

奥地利作曲家弗朗茨·舒伯特生于 1797 年，卒于 1828 年。从他的声乐套曲《冬之旅》和《美丽的磨房女》中我们看到这位精神…流浪者 自己的影子，他和作品中的悲剧性小人物一样，生前尝够了孤独、不被理解和怀才不遇。或许也正因此，他在艺术上取得了非凡的成就。

舒伯特的创作涵盖了声乐、器乐几乎所有领域（协奏曲除外），除了众所周知的六百余首艺术歌曲，据记载他还创作过 8 部歌剧、弥撒曲，22 首钢琴奏鸣曲、即兴曲、音乐的瞬间等钢琴作品及各类室内乐重奏，其中最重要的当属他的 8 首交响曲。在他生活的这 31 年中，大型的器乐音乐随着贵族与公众的需求日渐兴盛，交响曲是最典型的体裁。它经由海顿、莫扎特、贝多芬为代表的作曲家的发展，成为了与歌剧几乎同等重要的音乐形式。

交响曲在贝多芬的笔下生辉，四个乐章结构的确立，给音乐动机的贯穿发展提供了足够大的容器。但这个光芒如同一个符咒笼罩着后世的作曲家们，尤其是与他年代最为接近的舒伯特。年少时在神学院学习的时候，舒伯特就熟读海顿、莫扎特和贝多芬的乐谱，在萨利埃里的指导下学习对位法、视奏和读谱，并在作曲技法上有了很大的发展。舒伯特对交响曲的热衷从他的创作时间表上可见一斑：

D 大调第一交响曲 1813

降 *B* 大调第二交响曲 1814-1815

D 大调第三交响曲 1815

C 小调第四交响曲（悲剧） 1816

降 *B* 大调第五交响曲 1816

C 大调第六交响曲 1817-1818

D 大调交响曲（部分草稿未出版） 1818

降 *E* 大调交响曲（未出版） 1821

——与指挥家吕嘉谈舒伯特的交响音乐创作

B 小调《未完成》交响曲（编号第八） 1822

C 大调交响曲《伟大》（编号第九） 1828

除去 1818 年的《*D* 大调交响曲》和 1821 年的《降 *E* 大调交响曲》，其余 8 首都在其去世后陆续出版。难以想象舒曼在舒伯特去世后发现它们时是怎样的兴奋和哀叹。这 8 部交响曲被完整录音和演奏，在国内还尚未出现过，国家大剧院管弦乐团在 2018/19 乐季，将由指挥家吕嘉执棒演绎全套舒伯特交响曲，更是吊足了乐迷们的胃口。

舒伯特的交响曲到底有什么样的艺术价值？为什么在生前没有出版也未得到重视？它们怎样传承了海顿、莫扎特和贝多芬，又与前辈们有什么样的艺术特点？带着这些疑问，我造访了指挥家吕嘉，进行了一次富有营养的谈话。为方便阅读，以下内容以…王代表笔者，…吕 代表吕嘉。

王：国家大剧院管弦乐团在您的带领下已经排演了很多作曲家的管弦乐作品，我听过的有理查·施特劳斯的交响诗、贝多芬的全套交响曲等，这个乐季您又将带领乐团演奏全套舒伯特交响曲，据我有限的了解，国内还尚未有人这么做过。

吕：是的，我曾经在欧洲和澳门指挥过舒伯特全套，这样有价值的曲目是非常值得一直深入研究下去的，因此我也希望把它们放到北京，在国家大剧院上演，让更多的听众领略到舒伯特的魅力。

王：他的交响曲创作生前并未引起重视，甚至没有出版，之后是舒曼发现了它们。为何这样的巨作当时没能得到重视呢？

吕：舒伯特不像其他很多作曲家，比如贝多芬一直身处贵族阶层周围，海顿为埃斯特哈齐宫廷服务了

很久，莫扎特虽然没在宫廷任职，但所处的圈子能得到的音乐资源很广泛。而舒伯特是维也纳的一个小人物，出身平民，生性腼腆，长大后交往的朋友也鲜有贵族阶层，大多是一些文人、艺术家和中产家庭。在音乐社会资源上他都没有太大的优势，不仅他的交响曲没能出版公演，他的歌剧也只上演了两部，还都不太成功。

王：有记载说，舒伯特不止一次感叹…贝多芬之后谁还能有成就呢？谁还能做什么呢？从文字来看，舒伯特的创作，尤其在交响乐方面，好像一直给自己顶着这股莫名的压力。在您看来，舒伯特的交响乐在艺术价值上是否就不如贝多芬呢？

吕：舒伯特有这样的压力太正常了，其实不止是舒伯特，19 世纪大多数创作交响乐的人都有这样的压力，比如舒曼、勃拉姆斯、布鲁克纳、马勒，这些人对贝多芬都有无法逾越之感。只是舒伯特离贝多芬太近，他们生活在同一个时代的维也纳城，尽管没有来往过。当时的维也纳，上演最多的就是海顿、莫扎特和贝多芬的交响乐作品。贝多芬又是对这一体裁做出最大贡献的人，他把丰富的器乐音乐语言容纳在有限的曲式结构当中，已经快把奏鸣曲式撑破了。

王：所以舒伯特觉得，在这样一个框架下，贝多芬音乐语言的表现力已经登峰造极，无法再发展了吗？

吕：这对舒伯特是一个非常大的苦恼，但是反过来讲，正是源于这样的苦恼，他才想尽办法去破解这样的迷局，他的音乐思维才得以和贝多芬、海顿、莫扎特产生了很大的区别。这个区别是不同于以往任何人的，正代表了舒伯特的艺术价值。

王：舒伯特是最擅长艺术歌曲的作曲家，他把独特的旋律感带入到管弦乐作品中了吗？

吕：有一半原因是因为旋律感。海顿、莫扎特和贝多芬的交响曲都非常注重动机式的发展，尤其是快板乐章，以一个小乐思为素材，不断地模进、变化、发展，给听众带来层层叠进的推动感，但是却很少有那种如歌的旋律。这几位作曲家，只有舒伯特是土生土长的维也纳人，他的旋律感是他们都不具备的。比如《未完成》交响曲，第一乐章从引子到主题有三个乐思，都是歌曲化的旋律。而另一半原因是和声应用，

他通过旋律化拓展了和声功能的色彩感。如果说舒伯特比贝多芬、莫扎特更加…浪漫，那这两点是最明显的特征了。

王：我们经常把舒伯特归为浪漫主义作曲家，但从他交响乐的音乐风格来听，好像又不像他的钢琴小品和艺术歌曲那样有自由度，有很多史学家认为他的交响音乐作品更多是古典主义的，从指挥家的角度来看，这是不是指音乐形式和乐队配器与编制上的倾向？

吕：是的，严格意义来讲，舒伯特早期的交响曲有很多方面是很莫扎特化的，最典型的是《降 *B* 大调第五交响曲》，和声色彩都有模仿莫扎特的痕迹。早期学习海顿和莫扎特的几部交响曲，配器上也很…古典，除了第四部，基本都采用双管编制的木管和圆号及四声部弦乐。他的交响曲在调性上也很有特点，第一和第三用 *D* 大调谱写，第二和第五用降 *B* 大调，而第四、第六、第九在 *C* 音上谱写，能看出音乐风格愈发成熟。

王：舒伯特交响曲的慢板乐章也都写得很优美，这和海顿、莫扎特、贝多芬有什么区别呢？

吕：刚才我说到舒伯特是这几位作曲家中土生土长的维也纳人，那个时候的每个地域都有自己的舞蹈节奏，尽管三拍子的小步舞曲特质都类似，但是维也纳的三拍子和德国的不同。舒伯特生活在普通的中产阶层，更了解当时的民间舞蹈与音乐曲调。他的慢板乐章的节奏韵律不同于其他几位作曲家，当旋律嫁接到这种节奏上的时候，声音的长短组合尤其有特色。另外，他的慢板乐章也有歌剧二重唱的音乐语气，这也是舒伯特典型的艺术特色之一。

王：第八《未完成》交响曲只有两个乐章，有人说它的确没有写完，也有学者通过书信集和手稿研究认为，舒伯特就是只想呈现两个乐章，对此您怎么看？

吕：在我看来，《未完成》交响曲已经非常完整了，第一乐章囊括了第三乐章需要的内容，第二乐章也囊括了第四乐章所需要的内容。这样看来，再写两个乐章是多余的。这部作品是舒伯特内心真正想表达的，已经不同于以往任何的交响作品，乐曲一开始就在大提琴和低音提琴声部奏出忧郁的旋律，像他的《冬

之旅》一样，这是他作为一个穷困潦倒的艺术家真正的内心体现。乐曲开始在小调，而后面的主题在大调，带有典型的舞曲特征，对于舒伯特而言，小调是现实，大调是梦想。第二乐章就像是他的梦想，非常唯美，但却是虚幻的。这首作品一直到 1865 年才被人从阿斯林文件卷宗里发现，于当年 12 月在维也纳首演，距离舒伯特创作的年份 43 年之久。后来连爱因斯坦都感叹：…《未完成》交响曲是一首无与伦比的哀歌。

其实舒伯特为此谱写的第三乐章手稿是存在的，但至于舒伯特为什么没有续写，至今是一个谜。他在写这部作品的时候，也是他人生最不幸的时候，他感染了梅毒。他也意识到了身体的每况愈下，所以加倍努力地创作更多的作品。

王：每次听《未完成》交响曲的时候，我也感到和它以往的交响曲太不同了，更像歌曲的感觉，但又有着戏剧性的冲突。舞曲大调的主题之后紧接着三个惊悚沉重的音响，好像从美妙的云端忽然坠落到现实里。我们再来谈谈第九交响曲…伟大，您认为它在舒伯特的全部创作中是什么地位？

吕：这部作品是舒伯特的在交响乐创作中逻辑最完整的一首，也正是他创作的巅峰时期，舒曼曾经撰文这样描述：…贝多芬的交响乐以后，没有任何作品像舒伯特这部 C 大调交响曲一样具有影响，艺术家和爱好者们一直赞美它。也许它还需要更多时间才能在德国确立起地位，但人们不必担心它被忘记，它孕育了永葆青春的种子。

我们知道，舒曼 1839 年拜访了舒伯特的哥哥费迪南家，并在那里发现了巨大的宝藏，尤其是几部交响曲的手稿，费迪南当即把第九交响曲赠与舒曼。舒曼把它转交给门德尔松，最终上演了这部作品。刚才提到舒曼的描述文字，就是在这部交响曲首演之后撰写的，它一定触动了当时演奏和聆听到这部作品的人们。

王：我也曾读过您提及的这篇文章，舒曼也描述了这部交响曲引子里圆号委婉的歌唱声，以及第二乐章铜管的歌唱。舒曼说，那就像来自外星球的一种召唤。

吕：对，舒伯特在交响乐中，非常难得的让铜管乐歌唱起来了，这也是之前的作曲家们没能做到的，这离不开他常年累月写作艺术歌曲所积淀的想象力。整体来说，舒伯特前六部交响曲，除第四部之外，都是非常积极的，充满阳光的，好像把人带回到莫扎特时代的维也纳。第四、第八以及第九交响曲，已经开始探寻某种升华性的内容，刚才说到利用铜管的泛音歌唱，来体现某种召唤和倾诉，这是未来瓦格纳在歌剧中非常善于使用的。

王：最后请您谈谈对这次即将开启的舒伯特全套交响曲之旅，有什么样的期待。

吕：舒伯特的交响曲，诚如舒曼所预言的那样，在舒伯特逝世几十年后被人们重新认识并备受尊崇，我刚才也谈到，我在欧洲和澳门已经指挥过全套，但在国内的古典音乐演出历史中，还是第一次。我非常希望能够让听众们切实地感受到舒伯特作品本身的美感。作为指挥，这是义不容辞的责任。我在澳门开设了…吕嘉说乐，和乐团以边演奏边讲解的形式帮助听众体会，希望也能分享给首都的听众们。

在访谈之后，吕嘉指挥打开总谱，饶有兴致地给我讲解了乐谱中的很多精华之处，让我更加期待国家大剧院管弦乐团的现场呈现。最后，我想借助舒曼的话来结束这篇文章，并把更多的兴趣留到现场聆听吧。

…舒伯特是一位非凡的天才，他在有生之年听到自己交响曲的机会如此之少，却能实现对整个管弦乐队和个别乐器如此精妙的处理。除了贝多芬，我还从来没有遇到过能制造出这样声音效果的人。

——罗伯特·舒曼 1840 年撰写

Symphonies of the Wanderer

—A conversation on Schubert’s Symphonies with Conductor LÜ Jia

Lie Wang

Franz Schubert (1797-1828), an Austrian composer, is known for his artistic excellence achieved in a short life. His song cycles “Winter Journey” and “The Lovely Maid of the Mill” reveal much of this spiritual wander’s mindset; similar to the tragical, ordinary characters in his works, Schubert struggled to come to terms with the loneliness and frustration that stemmed from under-appreciation and misunderstanding.

Schubert’s prolific output covers almost all musical genres, including vocal music, works for various instruments (except concerto), among others. In addition to his well-known over 600 vocal works, the records show that he composed eight operas, 22 piano sonatas, sacred music, improvisation, incidental music and all kinds of chamber music. His eight symphonies are regarded as the most important works of his. During his 31 years of life, the large-scale instrumental music was becoming popular among the aristocrats and the public. The symphony was the most prominent genre comparable to operas after the development and promotion by such key composers as Haydn, Mozart and Beethoven.

The sonata form of symphonies was elevated by Beethoven’s brilliant talent; the established four movements thus provided a greater space to develop the run of musical motifs. This limelight spellbound the composers of many generations to come, especially Schubert, who was Beethoven’s contemporary. When he was still a young seminary student, Schubert already familiarized himself with the scores of Haydn, Mozart and Beethoven. Under the tutelage of Salieri, Schubert studied basic music theory and attained great achievement in

composition. Schubert’s passion for symphonic writing is evident from the timetable/list of works published:

Symphony No. 1 in D Major
Symphony No. 2 in B-flat Major 1814-1815
Symphony No. 3 in D Major 1815
Symphony No.4 in C minor (Tragedy) 1816
Symphony No. 5 B-flat Major 1816
Symphony No. 6 in C Major 1817-1818
Symphony in D Major (Partially published) 1818
Symphony in E-flat major (unpublished) 1821
Symphony in B minor “Unfinished” (number eighth) 1822
Symphony in C major “Great” (number ninth) 1828

Except the Symphony in D Major in 1818 and the Symphony in E-flat Major in 1821, the remaining eight symphonies were published posthumously. The excitement and sorrow Schumann experienced when he discovered these works after Schubert’s passing is beyond imagination. China hasn’t seen a complete in-house recording and performance of these eight symphonies. Therefore, the Chinese audience is much anticipating to listen to the all Schubert symphonies presented by NCPA under the baton of Maestro LÜ Jia.

How Schubert’s symphonies are valued artistically in the end? Why were these works not recognized during his lifetime? What artistic characteristics come from the musical influence of Haydn, Mozart and Beethoven and what features distinguish them apart? With these questions in mind, the author interviewed conductor LÜ Jia, leading to a meaningful conversation. For the convenience of reading, “Wang” refers to the author and

“LÜ” to LÜ Jia in the following text.

Wang: Under your direction, the NCPA Orchestra has rehearsed many orchestral works by different composers. I personally have attended the concerts featuring Richard Strauss's Tone Poems, Beethoven's full set of symphonies, and so on. This season you will lead the orchestra to perform a complete set of symphonies by Schubert. As far as I know, this is the first of its kind in China.

LÜ: Yes, I have conducted Schubert's full set of symphonies in Europe and Macao. Such valuable programs are worth continuous study and exploration. I also hope to stage these programs in Beijing National Center of Performing Arts so that more people can experience Schubert's musical charm.

Wang: His symphonies did not receive much attention and even were not published during his lifetime. They were later discovered by Schumann. Why were such masterpieces not recognized at that time?

LÜ: Schubert was different from many other composers in his social circle. For example, Beethoven was surrounded by the aristocrats; Haydn served the aristocratic Esterházy family court for a long time; Mozart, although not serving at the court, was well connected with an extensive musical circle. Schubert, on the other hand, was but a shy and reserved young man of humble root in Vienna. In his adulthood, he mainly socialized with literati, artists and middle-class families and only had few aristocratic acquaintances. He obviously lacked the assistance of financial resources or the support from the music circle. Not only did his symphonies fail to be published or given a public performance, only two of his operas were staged but not well received.

Wang: According to reports, Schubert lamented on more than one occasion: "Who else can accomplish something after Beethoven? What can a musician do?" Literally, Schubert seems always under such inexplicable pressure in musical composition, especially in writing symphony. In your opinion, is it true that Schubert's symphonies really

don't carry as much artistic value as Beethoven's?

LÜ: It was quite normal that Schubert had such pressure. In fact, not only Schubert but most of the other symphony composers in the 19th century shared the same pressure, such as Schumann, Brahms, Bruckner, and Mahler. These composers all felt inferior to Beethoven. Just Schubert was a contemporary of Beethoven though they never met each other. They both lived in Vienna, a city where Haydn, Mozart and Beethoven were the most frequently performed symphony composers. Beethoven was also the one who contributed the most to the genre of symphony. He was able to accommodate the rich musical vocabularies of a wide range of instruments in a limited musical form and pushed the sonata form to its ultimate range.

Wang: So Schubert felt that under such a framework, the expressive power had been exhausted by Beethoven's musical language and beyond any development?

LÜ: It indeed troubled Schubert a lot, but of the same token, such distress drove him to find a way out, a breakthrough that eventually distinguished his musical thoughts from those of Beethoven, Haydn and Mozart. This distinction from any of the past composers represents the artistic value of Schubert's works.

Wang: Schubert is best known as a composer of art songs. Do his orchestral works bear any lyrical or melodic idea unique to the songs?

LÜ: Melody is one of the major factors. The symphonies by Haydn, Mozart and Beethoven are very focused on the development of motif; especially in the Allegro movement, the music is propelled by the repetition, variation, and development of a small musical idea, but has very little melody in it. Among these composers, only Schubert, a native Viennese, possessed a unique sense of melody. Such as his "Unfinished" symphony, the first movement contains three musical ideas in melodic development from the prologue to the appearance of theme.

The other factor is the harmonic innovation, which expands the color of the harmony by melody. If Schubert's music is more "romantic" than Beethoven's and Mozart's, these two are the most prominent features.

Wang: We often refer to Schubert as a romantic composer; but, in terms of style, his symphonies are not as fluid as his piano pieces and songs, and many historians hold that his symphonies are closer to classical music. From a conductor's point of view, is this observation/argument more based on the musical form and orchestral arrangement?

LÜ: Yes, strictly speaking, Schubert's early symphonies are very Mozartean in many aspects, and the most typical is "the fifth Symphony in B major" where harmonic usage and colors have traces of Mozart's style. His early pieces, which were composed while he studied the music of Haydn and Mozart, are very "classical" in orchestration. Except Symphony No. 4, the others basically adopt woodwind, French horn and the four-part string instruments. His symphonies also have distinctive tonality, No. 1 and 3 written in D major, No. 2 and 5 in B-flat major, and Nos. 4, 6, and 9 in C, displaying a more matured musical style.

Wang: The Adagio movements in Schubert's symphonies are very beautiful. How are they different from those by Haydn, Mozart, and Beethoven?

LÜ: As I mentioned just now, Schubert was the only native Viennese among these composers. At that time, each region had its own dance rhythm. Although the three-beat minuet had similar characteristics, the three-beat pattern in Vienna was different from that in Germany. Schubert was from the middle class and more knowledgeable about folk dances and music of the time. The rhythms of his Adagio movements are different from those of the other composers. When melody is fused with this rhythm, it creates a very special rhythmic articulation. In addition, his adagio has the musical tone of opera duets. This is also another artistic feature of Schubert's music.

Wang: The Symphony No. 8 "Unfinished" has only two movements. Some people say that it was indeed not finished, while some scholars, based on examining his correspondence and manuscripts, believe that it was Schubert's intention. What is your thought on this?

LÜ: In my opinion, the "unfinished" symphony is quite a complete piece of work. The first movement contains the content needed for the third movement. The second movement also includes the content required for the fourth movement. So it may seem redundant to have two more movements. What Schubert intended to express in this work is different from that of any previous symphonic work. This symphony begins with melancholic melodies in the cello and double bass sections. Like his *Winter Journey*, the music speaks his deepest feelings as a destitute artist. The music begins in a minor key while the underlying theme is in a major key with typical features of dance music. For Schubert, minor is reality while major is a dream. The second movement is like a dream, idealistically beautiful but illusorily fragile. The symphony was discovered in Anselm's files in 1865 and premiered in Vienna in December of that year, 43 years after its completion. Even Einstein later remarked, "Unfinished symphony is an incomparable work of elegiac music." Of course, we do have the manuscript of the third movement. As for why Schubert did not continue writing, it is still a mystery. At the time of writing this work, he was infected with syphilis and at the lowest point of his life. Realizing his deteriorating physical condition, he worked even harder to produce more works.

Wang: Every time I listen to *Unfinished*, my impression is that it is very different from other symphonies by Schubert. It is more like a song but contains dramatic conflicts. The three startling strikes following the thematic dance music in major key feel like a sudden fall from the heavenly paradise into reality. Let us talk about Symphony No. 9 *Great*. How important do you think is it among Schubert's works?

LÜ: This work is the most complete piece in term of

musicology among Schubert's symphonies. It was also created during his prime time as a composer. Schumann once talked about it in his writing, "After Beethoven's symphonies, no other work is as influential as the Symphony in C major by Schubert. Praised by artists and fans alike, it may need more time to establish its place in Germany, but no worries, it contains the seed to timeless radiance."

We know that Schumann, on a visit to Schubert's brother Ferdinand in 1839, discovered the precious manuscripts of several symphonies by Schubert. Ferdinand immediately gave Schumann the manuscript of Symphony No. 9, and Schumann handed it to Mendelssohn, who eventually staged this symphony. Schumann's comment aforementioned was written after the premiere of the symphony, as it must have deeply touched the people who played and listened to the work at the time.

Wang: I have also read this article you mentioned. Schumann also described that the mellow voice of the French horn in the prologue and the singing of brass in the second movement sound like a heavenly call from another celestial body.

LÜ: Yes, it is quite phenomenal and unprecedented that Schubert was able to make the bass instruments sing in a symphony, which is inseparable from his rich imagination developed by years of song-writing experience. Overall, Schubert's first six symphonies, except the fourth, are bright and sunny, full of the cultural spirit of Mozart's Vienna. In his Symphony No. 4, No. 8 and No. 9, Schubert began to explore some transcending elements, such as the use of overtone singing by the brass parts to represent heavenly callings or unreserved telling, an

approach that was later often employed by Wagner in his operas.

Wang: Lastly, share with us your expectation of the upcoming musical journey through the complete set of symphonic works by Schubert.

LÜ: Schubert's symphonies, as Schumann predicted, had been re-recognized and highly regarded decades after his passing. As mentioned a while ago, I have conducted the entire set in Europe and Macao, but program like this will be the first of its kind in the history of classical music performances in China. I very much hope that the audience can feel the true beauty of Schubert's works. And it is also a sure responsibility of a conductor like me. I launched "LÜ Jia on Music" in Macao, which is an initiative to deepen the audience's musical experience by giving some guidance along with the orchestra performance. I am hoping to share the program with the audience in the capital.

After the interview, Maestro LÜ Jia opened the score and explained several highlights of the work with great enthusiasm, which makes me looking forward to the live performance by NCPA Orchestra. Finally, I would like to conclude this article with Schumann's words and leave the unspoken intriguing part for the concert.

"Schubert was an extraordinary genius. He had only few opportunities to listen to his own symphonies performed during his lifetime but he was able to orchestrate different instruments so ingeniously to create a choral singing effect. He was the only person besides Beethoven I have ever

--- by Robert Schumann in 1840





百年伯恩斯坦
Bernstein at 100

音乐会 CONCERT

2018.04.22

陈琳 CHEN Lin | 秦立巍 Li-Wei Qin

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《西区故事》：交响舞曲

Symphonic Dances from *West Side Story*

2018.08.12

大卫·罗伯逊 David Robertson

第二交响曲“焦虑时代”

Symphony No.2 (The Age of Anxiety)

2018.09.07-09.08

张弦 Xian Zhang | 吕思清 Siqing Lu

《坎迪德》序曲

Overture from *Candide*

小夜曲（据柏拉图《会饮篇》而作）

Serenade (After Plato's *Symposium*)

艺术体验 ART EXPERIENCE

2018.04.14

主讲人 Presenter | 陈琳 CHEN Lin

百年伯恩斯坦：美国音乐新纪元

Bernstein Centennium: A New Era of American Music

音乐传播者伦纳德·伯恩斯坦

保罗 R. 莱尔德

在 20 世纪的美国音乐家中，伦纳德·伯恩斯坦（1918-1990）的职业生涯最为与众不同。作为一名指挥家、作曲家和电视音乐节目主持，他成就斐然，成为同时代最为著名的美国人之一。伯恩斯坦音乐造诣深厚，才华横溢：他是一名杰出的钢琴家；他慧耳识音，能够辨别并即刻演奏出几乎所有风格的音乐；他对巴洛克时代至今差不多全部音乐风格都展现出高超的鉴赏力；他把握节奏、读谱和音乐分析方面天赋异禀；他也拥有对戏剧的敏锐感，令他在指挥和作曲中如虎添翼。他的长辈们对音乐兴趣索然，而且他的父亲反对他从事音乐行业，但是，集这些禀赋于一身，令伯恩斯坦跻身几大音乐领域的前列。

伯恩斯坦的父母均是在犹太人的移民浪潮中从乌克兰移居至美国的。当时沙俄政府的反犹政策迫使大量犹太人外迁。他的父亲塞缪尔·伯恩斯坦在 16 岁时来到美国，母亲詹妮则在幼年时跟随家人来到美国。塞缪尔·伯恩斯坦的叔父帮助他在美发行业起步，他先是在叔父的美发店里工作，后来开设了自己的公司。公司不断盈利，他得以为孩子提供优越的成长条件，例如送伦纳德上钢琴课。在伦纳德十岁时，一位姨妈家中空间有限，于是把一架钢琴送给他家，这是伦纳德第一次见这种乐器。伯恩斯坦在钢琴课中展现了他的音乐天分，跟随老师练习了大量曲目后他开始作曲。他的父亲为儿子的音乐才能感到骄傲，但并不希望他成为音乐家。有时他不给儿子的钢琴课付费，但年轻的伯恩斯坦通过弹钢琴或钢琴教学来赚钱，从而继续钢琴学习。后来伯恩斯坦在哈佛大学主修音乐，该学位与职业音乐家在音乐学院接受的训练有所不同。他在那里结识了几位地位显赫的音乐家，如作曲家阿隆·科普兰和指挥家

季米特里斯·米特罗普洛斯。在他们的建议和资助下，伯恩斯坦前往费城柯蒂斯音乐学院学习，在那里他向弗里兹·莱纳学习指挥，向伊莎贝尔·文格罗娃学习钢琴。伯恩斯坦的另一位重要导师是谢尔盖·库塞维兹基，他是波士顿交响乐团的指挥，创立了坦格伦伍德夏季音乐节。在该音乐节期间，伯恩斯坦会跟随库塞维兹基学习。伯恩斯坦于 1941 年从柯蒂斯毕业，获硕士学位，其后的两年内他从事了作曲、为某些小型演出当指挥和参与音乐行业的其他工作。

1943 年 8 月是伯恩斯坦人生中的一个重要转折点，纽约爱乐乐团的新任音乐总监阿图尔·罗津斯基聘请伯恩斯坦担任助理指挥。当时的美国古典音乐家都前往欧洲学习音乐，因此，他作为一名在美国出生和受训的指挥家在同时代的音乐家中独树一帜。在伯恩斯坦接下来事业飞速发展的几年内，这一点作为亮点被多次宣传。1943 年 11 月 14 日，他代替著名指挥家布鲁诺·瓦尔特成功指挥了一场在全国播放的音乐会，引起轰动。但他只在纽约爱乐乐团任职一年，到 1945 年，伯恩斯坦开始忙于担任客席指挥，他的作曲事业亦同时起步。1942 年，他创作了他的第一部交响乐《耶利米》，这部交响乐由匹兹堡交响乐团于 1944 年首次演奏。他还在波士顿交响乐团和纽约爱乐乐团担任《耶利米》的指挥。伯恩斯坦为美国芭蕾舞剧院和舞蹈编导杰罗姆·罗宾斯的《自由的想象》谱曲，并多次与罗宾斯合作。这部作品于 1944 年首演，大获成功。伯恩斯坦和罗宾斯等人在当年年底将芭蕾舞改编成百老汇音乐剧《锦城春色》，演出轰动一时。少有作曲家能同时在古典音乐和商业世界中取得成功，但伯恩斯坦却在一年时间内将不可能变为可能。

尽管伯恩斯坦常常表示希望能在作曲上多投入一些时间，但他很少长时间离开指挥这个行业。从 1945 年起，他连续三个季度担任纽约市交响乐团指挥，尽管该乐团资金匮乏。但在大部分时间内，他担任客席指挥，并与以色列爱乐乐团、波士顿交响乐团、罗马圣西西里亚管弦乐团等乐团，及后来的维也纳爱乐乐团和伦敦交响乐团建立了密切的关系。伯恩斯坦也曾在日本工作，经常带领西洋管弦乐团在日本巡演。他曾在 1960、1970、1974 和 1979 年带领纽约爱乐乐团前往日本演出，并参与了欧盟青年管弦乐团和以色列爱乐乐团 1985 年在日本的演出。在他生命的最后一年，他帮助创立了日本的太平洋音乐节，伦敦交响乐团成为该音乐节的常驻乐团。伯恩斯坦与纽约爱乐乐团保持着最密切的联系，1957 年至 1958 年，他与米特罗普洛斯联合担任该乐团的指挥，1958 年至 1969 年他担任音乐总监，并开创了指挥家与管弦乐团之间有史以来最为成功的合作。在伯恩斯坦任期内，纽约爱乐乐团全年演奏，录制了几百张唱片。从 1958 年至 1972 年，伯恩斯坦制作了《少儿音乐会》及成人电视音乐节目，乐团也跟随这位富有魅力、幽默风趣的总监一起在电视上频繁亮相。伯恩斯坦特别擅长解释复杂的音乐概念，并通过管弦乐团或钢琴加以演示。他是一位造诣深厚的音乐教育家，为几百万电视观众普及音乐知识。伯恩斯坦在 1969 年离开纽约爱乐乐团，此后担任该乐团桂冠名誉指挥，并在去世之前与之一直保持工作联系。

伯恩斯坦的作曲生涯更为复杂。尽管作曲需要音乐天分和深厚积淀，但对他而言显然并非难事。某些评论家会批评伯恩斯坦这位指挥家，但观众却更欣赏他对音乐的热情及他对音乐的亲近感。然而，伯恩斯坦需要忘掉其他人的音乐，从而创作自己的音乐，这并非易事。伯恩斯坦音乐风格的关键是他的折衷主义，他在音乐中运用了多种风格。他常常将爵士、蓝调和其他流行音乐与多种古典音乐风格相融合。伯恩斯坦常提起他对传播音乐的热爱，他曾说：…我写（音乐）是为了与人们更加亲近，这样我可以与许多人进行深入而密切的交谈。他驾驭多种音乐风格和与观众沟通的能力在为普及的百老汇创作中显得尤为重要，因为乐曲需要与听众迅速建立联系。评论家们通常批

评伯恩斯坦古典音乐作品中的折衷主义，但在最近几十年，折衷主义在古典作曲家的作品中更为常见，从这一点看，伯恩斯坦俨然是一位先驱。现在他的一些古典音乐作品比他在世时更为受人欢迎，《西区故事》已成为经典之作。

他的作曲作品并不多：三部交响乐、两部器乐作品可归纳为协奏曲、少量独立的管弦乐作品、三部芭蕾舞剧、两部歌剧、五部百老汇音乐剧、一部重要的音乐剧场（《弥撒》）、一些合唱作品、室内音乐、歌曲和钢琴曲，及其他各种作品。鉴于伯恩斯坦同时忙于其他多种活动，他的音乐产量仍然令人赞叹。国家大剧院管弦乐团为纪念伯恩斯坦诞辰 100 周年演奏的作品展现了他各具特色的作曲作品。

伯恩斯坦在音乐剧中的创作最为成功。他还力求自己音乐剧中的作品均可用于音乐厅演奏。国家大剧院管弦乐团将在 2018 年演奏伯恩斯坦五部音乐剧作品中的三部。伯恩斯坦的第三部百老汇音乐剧是《天真汉》，这是一部讽刺轻歌剧，其中有几个在欧洲和南美的场景。伯恩斯坦抓住了这部剧欢快序曲中的莽撞感，他将不同主题交织成一种鸣奏曲的形式，创造了一部积极向上、引人入胜的音乐作品。他安排整个交响乐队演奏序曲，并将其打造成他最受欢迎的音乐会作品之一。1957 年，《西区故事》首演，在百老汇上演及著名的同名电影在 1961 年上映后，这部作品成为美国音乐剧的代表作并风靡全世界。它对莎士比亚的《罗密欧与朱丽叶》进行了创造性的改编，将其设置于年轻街头帮派背景之下。杰罗姆·罗宾斯构思了这部音乐剧并担任其导演和编舞。伯恩斯坦在配乐中熟练运用了音乐比喻手法，他将多种拉丁美洲文化、蓝调和摇摆爵士及波普爵士中的元素同优雅抒情的旋律和性感撩人的节奏融合到一起。当伯恩斯坦为这部音乐剧谱写管弦乐曲时，他得到了席德·拉明和欧文·科斯塔尔的帮助，伯恩斯坦后来还指导了这两位《西区故事》交响舞曲中的管弦编曲。《西区故事》许多主题在舞台表演中都采用了相似的表现手法。1971 年，伯恩斯坦为华盛顿市约翰·肯尼迪表演艺术中心的开场演出谱写了《弥撒》，将其称之为…剧场音乐，原因是其结合了多种元素：罗马天主教弥撒曲的基调、向现代世界展示宗教内容的英文歌曲、

风格多样的舞蹈和音乐、摇滚乐队、街头游行乐队和交响乐团。这部作品包含多层宗教和政治意味，气势恢宏却又富有争议，是许多剧院大型表演的备用曲目。伯恩斯坦将《弥撒》改编成交响乐，将前两章管弦乐演奏的沉思部分安排大提琴独奏，第三章则取材于《弥撒》的其他部分。该作品 1977 年由国家交响乐团在华盛顿市首次演奏，俄罗斯大提琴演奏家姆斯蒂斯拉夫·罗斯托罗波维奇担纲独奏，伯恩斯坦担任指挥美国国家交响乐团。这部古典音乐作品启迪人心，彰显了弥撒曲的悲切哀婉和宽广音域，从贝尔格、贝多芬和斯特拉文斯基等人的音乐作品中汲取灵感，并与作曲家自身的抒情风格相互融合。

伯恩斯坦最为成功的两部纯粹音乐会作品是第 2 号交响曲《焦虑的年代》和根据柏拉图的《会饮篇》为小提琴、竖琴、打击乐和弦乐队而作的《小夜曲》。这两部作品都是基于文学作品的标题音乐，体现了伯恩斯坦广泛的学术兴趣。《焦虑的年代》是 W.H. 奥登的诗作，反映了二战后伯恩斯坦一代的焦虑情绪。这首长诗围绕着四个人物的讨论展开，其中一个犹太人在全诗末尾朗诵了一段犹太教最为重要的祷告文，这可能激发了伯恩斯坦对这首诗的兴趣。他谱写了钢

琴独奏和管弦乐交响曲，使其听起来像一首钢琴协奏曲，而且其结构与奥登诗作的结构紧密结合。开头的…化妆舞会 呈现了伯恩斯坦最为精彩的交响爵士，体现了摇摆乐和波普乐的影响。这部作品由波士顿交响乐团首次演奏，伯恩斯坦在其中弹奏了钢琴部分，库塞维兹基担任指挥。奥登的这首诗是为知识分子而作的，在 20 世纪 50 年代初期，了解柏拉图《会饮篇》的美国人可能更少。《会饮篇》讲述的是几位古希腊哲学家在晚宴上交流对爱的理解。《小夜曲》的每一章都以一个晚宴的参加者命名，五个乐章的音乐效果饱满，…阿伽通（Agathan）旋律优美，…厄里什马克（Eryximachus）节奏急促，结尾的…苏格拉底、亚尔西巴德（Socrates, Alcibiades）一章则更多的使用了交响爵士。《小夜曲》于 1954 年在意大利威尼斯首次演奏，由伯恩斯坦指挥，艾萨克·斯特恩担任小提琴独奏。在美国演出后，评论家对其评价褒贬不一，但伯恩斯坦音乐会作品的反响一贯如此。当我们在几十年后的今天赞扬这些作品时，我们可以看到他将不同流派的美国音乐融汇在一起的做法是如此明智，他所创作的音乐作品不仅是对当时当地景况的描绘，更是纪念这位杰出的美国音乐家和音乐传播者的一座丰碑。

Leonard Bernstein: The Communicator

by Paul R. Laird

Leonard Bernstein (1918-1990) had one of the most distinctive careers of any musician from the United States during the twentieth century. He made significant contributions as a conductor, composer, and commentator about music on television, in the process becoming one of the most famous Americans of his day. His musical talents and attributes were profound and varied: an outstanding pianist; a brilliant ear that allowed him to understand and immediately reproduce almost any musical style; an excellent interpretive sense for most musical styles from the Baroque to the present; lavish gifts in the areas of rhythmic precision, reading a score, and musical analysis; and a keen sense of drama that assisted him as a conductor and in his own compositions. This powerful mixture propelled Bernstein to the top of several musical worlds, despite the fact that he came from a family whose forbearers had shown little musical interest and where his father discouraged him from pursuing music as a profession.

Both of Bernstein’s parents came to the United States from the Ukraine in a flood of Jewish immigration by people fleeing anti-Semitic policies of the Russian Empire. His father, Samuel Bernstein, came alone at the age of 16, and his mother, Jenny, arrived as a child with her family. Samuel Bernstein had an uncle who got him started in the hair business, and he worked his way up until he owned his own profitable company. This allowed him to afford benefits for his children, such as piano lessons for Leonard, who discovered the instrument at age ten when his family received one from an aunt who no longer had space for it. Bernstein showed his natural musical ability, going through enormous amounts of repertory with his teachers and writing some compositions. His father was proud of his son’s ability but did not want him to become a musician. Occasionally he refused to pay for lessons, but the young man would earn money playing piano

or giving lessons to pay for his own. Bernstein went to Harvard University and majored in music, an academic degree unlike the conservatory training that professional musicians tend to receive. From there, advised and sponsored by important musicians that he had met including composer Aaron Copland and conductor Dimitri Mitropoulos, Bernstein went to the Curtis Institute of Music in Philadelphia, where he studied conducting with Fritz Reiner and piano with Isabelle Vengerova. Another important mentor became Serge Koussevitzky, conductor of the Boston Symphony, with whom Bernstein studied during summers at Tanglewood, a summer festival founded by Koussevitzky. Bernstein graduated from Curtis with a master’s degree in 1941, and spent two years composing, conducting minor projects, and working in the music industry.

His big break occurred in August 1943, when Arthur Rodzinski, new music director of the New York Philharmonic, hired Bernstein as his assistant conductor. As an American-born and American-trained conductor, Bernstein was an oddity when many American classical musicians went to Europe for their educations—a fact that would be trumpeted countless times over the next few years as Bernstein’s career soared. On 14 November 1943, he successfully substituted for famed conductor Bruno Walter in a nationally-broadcast concert on radio and became a sensation. It was soon clear that he would only hold his Philharmonic position for one year; by 1945 Bernstein was busy as a guest conductor. Simultaneously his composing career took off. In 1942 he had written his first symphony, *Jeremiah*, which he premiered in 1944 with the Pittsburgh Symphony and then conducted it with the Boston Symphony and New York Philharmonic. He wrote the score for the ballet *Fancy Free* for the Ballet Theatre and choreographer Jerome Robbins, who became a frequent collaborator. The work premiered in April 1944

to great success, and by the end of the year Bernstein, Robbins, and others had expanded the ballet's story and brought a hit musical to Broadway called *On the Town*. It is rare for a composer to enjoy success in both concert music and the commercial world, and for Bernstein it happened in the space of one year.

Bernstein seldom stopped conducting for very long, despite his frequent claim that he wished to in order to have more time for composition. He led the poorly-funded New York City Symphony for three seasons starting in 1945, but he was a guest conductor for most of his career, forging special relationships with the Israel Philharmonic, Boston Symphony, Santa Cecilia Orchestra in Rome, among others, and later the Vienna Philharmonic and London Symphony Orchestra. Bernstein also worked in Japan, usually touring the country with Western orchestras. He took the New York Philharmonic to Japan in 1960, 1970, 1974, and 1979, and in 1985 he was in Japan with the European Community Youth Orchestra and later with the Israel Philharmonic. In the last year of his life he helped found the Pacific Music Festival in Japan, with the London Symphony as the resident ensemble. It is with the New York Philharmonic that Bernstein will remain most closely associated. He was co-conductor with Mitropoulos in 1957-58, and music director from 1958 to 1969, one of the most successful collaborations between conductor and orchestra in history. The Philharmonic became a year-round ensemble during Bernstein's tenure, made hundreds of recordings with him, and greatly increased its presence on television with their charming, witty director leading *Young People's Concerts* from 1958 to 1972 and other programs for adults. Bernstein had a profound gift for explaining complicated musical concepts, and he demonstrated those ideas with the orchestra or at the piano. He was a consummate music educator who worked before a classroom of millions on television. Bernstein left the Philharmonic in 1969; he became laureate conductor and worked with the orchestra often until his death.

Bernstein's life as a composer was more complicated. Although conducting requires musical talent and extensive preparation, it was apparently not difficult for him. Bernstein had his critics as a conductor, but audiences tended to love his enthusiasm and clear connection with the music. It was difficult, however, for

Bernstein to get everyone else's music out of his head and work on his own compositions. The key to Bernstein's musical style was his eclecticism, the many styles that he accessed in his music. He routinely combined jazz, blues, and other popular genres with various types of classical music. Bernstein often spoke about his love for communication, once stating: "I write [music] so I can be very close to people, so I can talk very deeply and intimately to a vast number of people..." His ability to harness a variety of musical styles while communicating was especially important when writing for the popular theater, where instant accessibility is crucial. Those who reviewed Bernstein's concert music often criticized his eclecticism, but it has become more common among classical music composers in recent decades, at this point making Bernstein seem to have been a harbinger of the future. Some of his concert works are more popular now than during his lifetime, and *West Side Story* will never be forgotten.

His compositional output was not large: three symphonies, two pieces for solo instruments and orchestra, a few other orchestral works, three ballets, two operas, five Broadway shows, another major musical theater work in *Mass*, along with some choruses, examples of chamber music, songs, pieces for piano, and miscellaneous other works. Given the man's many other activities, it is notable that he managed to write this much music. The works programmed by the NCPA Orchestra in honor of the centenary of Bernstein's birth effectively represent contrasting sides of the man's compositional personality.

Bernstein found the most success writing for the theater, and he ensured that pieces from his theatrical music would be available for performance in concert halls. Such efforts account for three of five works by Bernstein to be performed by the NCPA Orchestra in 2018. Bernstein's third Broadway musical was *Candide*, a satirical romp with scenes in several locations in Europe and South America. Bernstein captured the show's madcap feeling in this jaunty overture, where he wove themes together into a sonata form, creating a high energy, irresistible piece. He arranged the overture for full orchestra, and it quickly became one of his most popular concert works. In 1957, *West Side Story* premiered, and after running

on Broadway and release of the famous film version in 1961, the show became an icon of the American musical theater and popular throughout the world as a masterful adaptation of Shakespeare's *Romeo and Juliet* in the modern ambience of youth street gangs. Jerome Robbins conceived the show and served as director and choreographer. Bernstein's score featured his effective use of musical tropes from various Latin-American cultures, blues, and elements of swing jazz and bop combined with elegant, lyrical melodies and seductive rhythms. When Bernstein orchestrated the show, he was assisted by Sid Ramin and Irwin Kostal, whom the composer later supervised in arranging for orchestra the Symphonic Dances from *West Side Story*, a suite of many of the show's themes presented with similar affect as they sound in the stage version. Bernstein wrote *Mass* in 1971 for the opening of the John F. Kennedy Center for the Performing Arts in Washington, DC. He called it a "theater piece" because it combined diverse elements: a setting of the Roman Catholic Mass, songs in English that interpret religious texts for the modern world, dancers, singers in various styles, rock band, street marching band, and symphony orchestra. It was a huge, controversial piece with multiple religious and political layers of meaning that has remained in the repertory for institutions desiring a major performance statement. Bernstein brought *Mass* into the concert hall by arranging the work's two orchestral Meditations for solo cello and drawing a third movement from other music in *Mass*. It was premiered in 1977 with orchestral accompaniment by the Russian cellist Mstislav Rostropovich, with Bernstein conducting the National Symphony in Washington, DC. This music is classical in inspiration, reflecting the pathos and musical range of *Mass* with influences from such varied sources as Berg, Beethoven, and Stravinsky, leavened with the composer's natural lyricism.

Two of Bernstein's most successful purely concert works

are the Symphony No. 2, *The Age of Anxiety* and the Serenade after Plato's *Symposium* for Violin, Strings, Harp, and Percussion. As programmatic music based on literature, they reflect Bernstein's broad intellectual interests. The pieces date from 1949 and 1954, his most prolific period as a composer. *The Age of Anxiety* was a poem by W. H. Auden that reflected the uneasy feelings of Bernstein's generation following World War II. The lengthy work unfolds as a discussion among four characters, one of them Jewish, whose invocation of one of the faith's most significant prayers towards the end might have piqued Bernstein's interest in the poem. He wrote the symphony for solo piano and orchestra, making it sound like a piano concerto, and the work's structure follows closely the form of Auden's poem. The opening of the "Masque" includes some of Bernstein's best symphonic jazz, showing influence of late swing and bop. Bernstein played the piano part in the premiere with Koussevitzky conducting the Boston Symphony. Auden's poem was written for the intelligentsia, and perhaps even fewer Americans in the early 1950s would have known Plato's *Symposium*, which concerns a dinner party at which various ancient Greek philosophers spoke about love. Bernstein titled each movement of the Serenade after a participant in the dinner, providing five pieces with wide-ranging musical affects, ranging from the beautiful "Agathan" to the manic drive of "Eryximachus." The *Serenade* concludes with more symphonic jazz in "Socrates, Alcibiades." Bernstein conducted the premiere of Serenade in Venice, Italy with soloist Isaac Stern in 1954. Reviews by American critics were mixed after performances in the United States, but such was typical for Bernstein's concert works. As we appraise them now, decades later, we can see how judiciously he brought together multiple strands of American music, conceiving music that could only have been written in that time and place, a fitting memorial to a striking American musician and communicator.

This article is commissioned by NCPA Orchestra. The author Paul R. Laird is professor of musicology at the University of Kansas. He has published widely on the life and music of Leonard Bernstein, aspects of the American musical theater, and other topics. His most recent book is a biography of Leonard Bernstein appearing in the "Critical Lives" series from Reaktion Books.



魔弦
Magical Strings

2018.04.07

莱纳·霍内克 Rainer Honeck

海顿：C 大调第一小提琴协奏曲，Hob.VIIa:1
Haydn: Violin Concerto in C major, Hob.VIIa:1

2019.03.15

吕嘉 LÜ Jia | 杨天娲 Tianwa Yang

莫扎特：降 B 大调第一小提琴协奏曲，K.207
Mozart: Violin Concerto No.1 in B-flat major, K.207

2019.03.16

吕嘉 LÜ Jia | 杨天娲 Tianwa Yang

莫扎特：D 大调第二小提琴协奏曲，K.211
Mozart: Violin Concerto No.2 in D major, K.211

2018.04.07

莱纳·霍内克 Rainer Honeck

莫扎特：G 大调第三小提琴协奏曲“斯特拉斯堡”，K.216
Mozart: Violin Concerto No.3 in G major, K.216 (Strassburg)

2018.05.11

吕嘉 LÜ Jia | 康珠美 Clara-Jumi Kang

莫扎特：D 大调第四小提琴协奏曲，K.218
Mozart: Violin Concerto No.4 in D major, K.218

2018.05.11

吕嘉 LÜ Jia | 康珠美 Clara-Jumi Kang

莫扎特：A 大调第五小提琴协奏曲“土耳其”，K.219
Mozart: Violin Concerto No.5 in A major, K.219 (Turkish)

2018.04.08

莱纳·霍内克 Rainer Honeck

贝多芬：G 大调第一浪漫曲，Op.40
Beethoven: Romance No.1 in G major, Op.40

2018.04.08

莱纳·霍内克 Rainer Honeck

贝多芬：F 大调第二浪漫曲，Op.50
Beethoven: Romance No.2 in F major, Op.50

2018.09.13

弗拉基米尔·阿什肯纳齐 Vladimir Ashkenazy | 莱蒂西亚·莫雷诺 Leticia Moreno

哈恰图良：小提琴协奏曲
Khachaturian: Violin Concerto

2018.09.08

张弦 Xian Zhang | 吕思清 Siqing Lu

肖斯塔科维奇：A 小调第一小提琴协奏曲，Op.77
Shostakovich: Violin Concerto No. 1 in A minor, Op.77

2018.09.07

张弦 Xian Zhang | 吕思清 Siqing Lu

伯恩斯坦：小夜曲（据柏拉图《会饮篇》而作）
Bernstein: Serenade (After Plato's *Symposium*)

2018.04.28

吕嘉 Lǚ Jia | 吕思清 Siqing Lu

赵季平：第一小提琴协奏曲
Jiping Zhao: Violin Concerto No.1

2018.12.07

吕嘉 Lǚ Jia | 宁峰 NING Feng

陈其钢：悲喜同源
Qigang Chen: Violin Concerto *La joie de la souffrance*

天下时曾有山水，人间我辈重骅骝

高洁

公元 1113 年的一天，于禁中文书库任职十八岁的王希孟向宋徽宗进献了一份礼物，近 36 尺一幅山水长卷——《千里江山图》。长卷徐展，青山绿水跃然纸上。这幅不到半年即完成的作品秉承五代画家荆浩所言…搜妙创真，表达的是意之境界，是当时文人的情怀与美学理念。

搜妙创真之大能，其实还有一人。六百多年后，1775 年的意大利，一位在萨尔茨堡大主教教廷乐队供职的青年人，在 19 岁这一年写出了他一生最重要的几部小提琴协奏曲。1773 年，17 岁的莫扎特结束了他在欧洲的游历回到萨尔茨堡。作为乐队的首席，莫扎特为自己与乐队的演出，创作了这些作品。

除去第一首小提琴协奏曲的创作时间在 1773-1775 年间，从有时间标注的 1775 年 6 月第二首到同年 12 月第 5 首，一共也只花了莫扎特半年时间。把这 5 部作品相连，莫扎特用小提琴与乐队为我们绘制了一幅听觉的千里江山，一部时间的艺术：清丽雅致，细腻流畅，每一部自成一景，连接起来，画风协调，气势宏大。乐队与小提琴之间的对抗与平衡正应和了山水画之…平远、…高远及…深远的透视之法。他在旅行中所见到的欧洲瑰丽音乐风光，遇见的一众大师如 J.C. 巴赫，约瑟夫·米斯里维切克，乔凡尼·巴蒂斯塔·马蒂尼等人的言传身教，亲耳聆听过的那些伟大传世之作，比如密不外传的罗马教廷瑰宝，葛利高里歌·阿雷格里所做合唱《求主垂怜》，皆汇聚成胸中丘壑，化作笔下音符。

不同于非小提琴演奏家出身的作曲家，莫扎特在其父亲，德国曼海姆学派传人、《小提琴演奏基本原则》一书作者列奥波尔德·莫扎特的培养下，成为当时最优秀的小提琴家，这就好比…千古画帝 宋徽宗亲授王希孟。所以他的小提琴协奏曲，代表着当时小提琴演奏水平的巅峰，其中充满了传承于巴洛克音乐的器乐语汇，比如连续不断的琶音、音阶、重复模进

的音型，复杂的装饰音，好比宋画中推崇的…格物，细致入微，纤毫毕现。据说莫扎特的版权意识极强，亲自负责保管自己的乐谱及誊抄工作。

协奏曲这一体裁的起源可追溯到 17 世纪初有器乐伴奏的声乐作品，17 世纪末，器乐协奏曲慢慢发展起来。最早的一种形式被称作大协奏曲，乐队与一组独奏乐器之间的对抗，还有一种是没有独奏乐器的协奏曲，而最后巴洛克时期所走出来的就是我们今天所常见的，独奏乐器与乐队的协奏曲，维瓦尔第协奏曲就是其中的典范。

莫扎特对协奏曲的探索从未止步，这五部作品一首首听来可谓渐入佳境，后三首上演频繁，以第五首为最，第三乐章带有土耳其风格的回旋曲使其更有趣味。如果说前两首协奏曲更富沙龙音乐的意味，那么后三首则充满了歌剧的对话感、交织着高歌浅唱，将小提琴女高音般的特点发挥得淋漓尽致。它们称得上是小提琴演奏者对古典风格品味与技巧的试金石，成为近年来很多国际比赛的规定曲目。

比起后三首协奏曲，前两首可谓是…养在深闺。这次演出的诠释者，2015 德国古典回声奖获得者年轻的小提琴家杨天娲说，比起另外的姐妹作品，这两首协奏曲更加小巧精致，显露出神童莫扎特活泼的性格、天使般的旋律，及作为小提琴家的高超演奏技巧。…对我而言，莫扎特的音乐，每一个音符都是那么纯净，就像孩子的心灵；再忧郁悲伤的旋律也包含一丝天真。这也许就是为什么音乐家公认演奏莫扎特的音乐如此之难，因为在我们这个充满复杂，带有丑陋的世界里，我们常常会忘记那些美好，纯洁的东西。

元代溥光在《千里江山图》题跋中说：…自可独步千载，殆众星之孤月耳。然而阅尽世事的杜甫则说：…郑公粉绘随长夜，曹霸丹青已白头。天下何曾有山水，人间不解重骅骝。 2013 年，故宫展出全

卷时观者寥寥，直到 2017 年再展，使得…故宫跑盛况重现。莫扎特的小提琴协奏曲也有着相同的境遇，在很长一段时间里，人们更喜爱法国风格的作品，上世纪 40 年代以来，他的这些小提琴协奏曲才逐渐被世人所熟知。

千里江山图以矿物颜料绘制，每打开一次，即有损耗，因此不常于世人眼前。莫扎特的这幅声音的千里江山，则需要技艺精湛的演奏家为我们现场重现。如此，由谁来打开，决定着是否能令我们一窥作品的精髓。…我非常期待这次（2018 年音乐季）与国家大剧院管弦乐团及指挥吕嘉大师合作莫扎特小提琴协奏曲（第四及第五首），这是我常演的曲目，我从心底深深地热爱它们。每一次演奏都能在愉悦与满足中有新的发现，相信这次合作定会为我的再次解读展开全新的视角， 2010 印第安纳波利斯国际小提琴比赛冠军、德国韩裔美女小提琴家康珠美这样说。

莫扎特时期，作曲家往往亲自演奏自己的作品并兼任乐队指挥，而本音乐季的另一位国际大师、维也纳爱乐乐团首席莱纳·霍内克，将秉承巴洛克音乐这一传统，亲自指挥大剧院交响乐团的同时演奏莫扎特第三协奏曲。他说，…对我而言这首乐曲是莫扎特最美的小提琴作品之一，巴洛克风格音乐元素与如歌的旋律相映成辉，比如第二乐章中小提琴咏叹调般的吟唱。莫扎特在第三乐章使用了一首源自斯特拉斯堡的民歌，于是这首作品也有了一个昵称——…斯特拉斯堡协奏曲。莫扎特的音乐，作品越简单，演奏上音乐表现力的挑战就越大，每一个音符都需要被认真对待才能表现出其蕴含的情绪与美。这首作品就是莫扎特超乎常人天赋的完美例证。

华彩乐段本是音乐家即兴发挥之所，后来作曲家、演奏家也逐渐将精彩乐段固定并记录下来，创作出不同华彩版本，比如小提琴家约阿希姆及伊萨依的版本。这次，几位演奏家将携什么样的华彩乐段来与众人分享也十分令人期待。莫扎特的这五首作品成套展示的机会并不多见，因此即将到来的 2018 小提琴协奏曲演出季，格外值得珍惜。

清宋犛告诉世人：王希孟…未几死，年二十余，而莫扎特的生命也停止在 35 岁。早夭的孩子，久久

不被父亲承认的婚姻，不得不周旋于贵族之中的巨大生活开销，使得这位不善理财的天才心力憔悴，不堪重负。张潮在《幽梦影》中说，古今至文，皆血泪所成。而对于十八岁的王希孟和十九岁的莫扎特来说，他们作品中承载的，是胸中所观之美好大千世界，是少年人于柴米油盐之上的诗与远方，是不受世事束缚的勇敢与坚持，是他们那个时代美学价值的至高体现，是一个年轻得刚刚好的灵魂。

而如果向莫扎特之前之后放慢望去，我们会看到这个灵魂的来处，看到这条移步换景的古典音乐长河是如何在岁月中变迁，如何因众多星辰的闪耀而依旧一往无前，奔流不息。如果把莫扎特的第一至第五小提琴协奏曲比作《千里江山图》，海顿于 1760 年代所创作的 C 大调小提琴协奏曲就是李昭道的《春山行旅图》，正应和了图中之…春色，全曲焕发着勃勃生机，其中第二乐章宁静美好，小提琴的几处装饰音产生了空山鸟语的意境。如同二李对后世山水的深远影响，海顿这位弦乐四重奏及交响乐之父、影响了莫扎特、贝多芬，与二人合称…维也纳古典派三杰。因为他在古典音乐上承前启后的不可替代性，大家都叫他…海顿爸爸。

之后，莫扎特英年早逝，贝多芬被时代选中，从海顿手中接过了古典音乐的大旗。G 大调及 F 大调浪漫曲充满着柔情蜜意，这样的作品，贝多芬只创作了这两首，却可称之为他小提琴作品的代表，正合了《千里江山图》之后南宋山水…精工之极，又有士气的雅致清润之貌，将小提琴细腻入微的吟唱之美发挥至极。贝多芬与海顿的这几首作品，皆创作于而立之年，更有了一丝沉淀下来的爱与温柔。

当青绿山水逐渐失传，被水墨所取代，小提琴协奏曲也迎来了浪漫主义时期及之后的 20 世纪现代派音乐，弥漫着一派写意之风貌。面对前人的辉煌巨作，怎样才能推陈出新，向世人证明…我辈岂是蓬蒿人？苏联亚美尼亚族作曲家哈恰图良在 37 岁时，创作了一首小提琴协奏曲，题献给小提琴家奥伊斯特拉赫，奥伊斯特拉赫于同年在莫斯科首演并为此曲创作了自己的华彩。全曲包含着蓄势待发之力，营造着一种奇异的意境，就好像李可染万里游历之后的山水，群山

巍巍，扑面而来，而间杂其中柔软细腻的悠长旋律就像画中珍贵的留白，令人怅然而想往。

另一首创作于不惑之年的作品要数肖斯塔科维奇的小提琴协奏曲，1947 年 7 月，在奥伊斯特拉赫的灵感启发下，肖斯塔科维奇开始创作这首作品。如同张大千的《长江万里图》，同样是长卷山水，颜色不同于 18 岁时的明丽，笼罩着一层略凝重的气韵。不同于传统协奏曲快 - 慢 - 快的结构，第一乐章肖斯塔科维奇独特的旋律线悠长而充满张力地缓慢持续着，就像宽阔的水面上渐渐浮现起山影，第二乐章则像快速涌动着疾风暴雨。有人将这首协奏曲分为慢 - 快 - 慢 - 快四个乐章。

五个乐章的小提琴协奏曲虽不多见，也是有的。1954 年的夏天，36 岁的伯恩斯坦在欧洲旅行时，以柏拉图对话集《会饮篇》为灵感，创作了自己的五乐章小提琴协奏曲《小夜曲》。随后由斯特恩在威尼斯首演，成为最有影响力的美国小提琴协奏曲之一。比起指挥上的成功，伯恩斯坦更希望做一个成功的作曲家。

行至当代，66 岁的中国作曲家陈其钢将自己对情感的领悟浓缩在他的单乐章小提琴协奏曲《悲喜同源》里，小提琴在混沌的背景中吟唱出…渭城朝雨浥轻尘，客舍青青柳色新，此情当浮一大白。…那是离别时人们对奔向未知前程的憧憬与告别（永别）时

的悲情。人们因得而喜，因失而悲，但一切事物皆由阴阳两面组成，悲与喜如同得与失，有得必有失，作曲家如是说。此曲于 2017 年在北京国际音乐节二十周年闭幕音乐会上由小提琴家文格洛夫首演，而这次的诠释者小提琴家宁峰，则更熟悉这一份中国式含蓄的惆怅，即…得既是失，失既是得 的阴阳胶着与其中所蕴含的哲学意境。

而年过七十的作曲家赵季平用他的《第一小提琴协奏曲》告诉人们，所有的跌宕起伏终将归于平和。这是一首十年磨一剑，水到渠成的作品，满满沉淀着中国元素与情怀。此次音乐季的驻院艺术家吕思清将在舞台上重释此曲，必将给人以不俗的感受。在一个当代作品演出之际，观众便也有了融入、创造历史之时机，就像曾亲眼目睹名画真迹，很多年后，可以悠悠对人说起，这部作品啊，当年在大剧院演出的时候，我也在那里。

阳春三月，与尔一同走进与紫禁重檐遥遥相望的那个半透明的圆形殿堂；一同倾听顶级演奏家们合力重绘一卷意中的千里江山，一同以一个春秋的时光阅尽 18、19 岁的勇气，30 岁的爱恋，40 岁的心潮，60 岁的感悟与 70 岁的释然；也一同回眸，望尽遥远的千年时空，对着诗圣杜甫说一句…天下时曾有山水，人间我辈重骅骝。

Magnificent Landscapes Revisited, Great Talents Rediscovered

Jie Gao

One day in 1113 AD, WANG Ximeng, who was 18 years old working in the national library, presented a gift to Emperor Huizong of the Song Dynasty. It was a 36-foot-long scroll painting *A Thousand Li of Mountains and Rivers*, that unfolds a breathtaking landscape to the viewers. This work, completed in less than six months, renders an aesthetic feel that embodies the “intriguing and ingenious spirits” extolled by the literati of that time.

WANG Ximeng was not the only artist able to capture the “intriguing and ingenious spirits.” More than six hundred years later, in 1775 in Italy, a 19-year-old musician working for the Salzburg court wrote the most important violin concertos of his life. In 1773, at the age 17, Mozart returned to Salzburg after touring around Europe. As concertmaster, Mozart composed these works for himself and his orchestra to perform.

Except the first violin concerto, which was written in 1773-1775, Mozart composed the subsequent violin concertos numbered 2 to 5 within six months, between June and December 1775. These five works collectively portray a thousand miles of mountains and rivers through the voice of violin and orchestra; they constitute another piece of timeless artwork: simple and elegant, delicate and fluid; each concerto has its distinctive features while together they make a magnificent and cohesive whole. The counter-balance between the orchestra and the violin correspond to the perspective approaches to portray depth in landscape painting. During his extensive traveling, Mozart immersed himself in brilliant European music, became acquainted with such masters as J. C. Bach, Josef Myslivecek, and Giovanni Battista Martini,

and attended live performances of some masterpieces whose scores were inaccessible at that time, such as the choir music “Miserere” by Gregorio Allegri. These cultural exposures all contributed to his brilliant musical compositions later on.

Mozart is both a violinist and a composer. Under the tutelage of his father, Leopold Mozart, who was a major figure of the German Mannheim school and the author of *A Treatise on the Fundamental Principles of Violin Playing*, he was actually one of the best violinists of his time. Such a relationship is much similar to WANG Ximeng’s receiving instructions directly from the Emperor Huizong of Song, who was hailed as the painter emperor. Therefore, his violin concertos represent the pinnacle of violin performance at the time, full of instrumental languages inherited from Baroque music, such as continuous arpeggios, scales, repetitive sequences and complicated decorative notes, and the refined texture comparable to the “close attentiveness to every nuance” underscored by Chinese painters of the Song Dynasty. It is said that Mozart had strong copyright awareness as he always copied and organized his music scores personally.

The genre of concerto originated from vocal music of the early 17th century with instrumental accompaniment. By the end of the 17th century, instrumental concerto gradually took shape. The earliest form was Concerto Grosso, in which a group of solo instruments play against orchestral accompaniment. Another form is known as Ripieno Concerto, in which an orchestra plays without a solo instrument. What finally came out from the Baroque period was today’s concertos featuring a solo instrument

and an orchestra, exemplified by those works of Antonio Vivaldi.

Mozart never stopped exploring the genre of concerto. These five concertos are progressively refined, musically and artistically; the latter three, especially No. 5, are performed frequently today. The third movement of concerto No. 5 is quite captive with its Turkish style rondo. If the first two concertos sound more like salon music, the latter three are marked by operatic dynamics, best demonstrated by the soprano-like violin part. They are regarded as the touchstone of a violinist’s sensibility and skills in interpreting classical style music and have become the standard repertoire for many international competitions in recent years.

Compared with the last three concertos that can be heard frequently at concerts, the first two can be described as “madams in boudoir.” According to our featured young violin soloist Tianwa Yang, winner of the 2015 ECHO German Classical Music Award, these two concertos are more compact and dainty than the others, presenting the characters of prodigy violinist Mozart in their joyful and angelic melodies and challenging techniques. “To me, in Mozart’s music, every note is as pure as a child’s heart; even the saddest melody contains a hint of child-like innocence, which might be highly challenging for many musicians, as we are so often entangled in a complex and hideous world that we forget about those simple beauties.”

The postscript to *A Thousand Miles of Rivers and Mountains*, written by PU Guang of the Yuan Dynasty, reads: “shining alone for thousands of years, a solitary moon among a galaxy of stars.” DU Fu lamented after a tortuous political career and eventful life: “Lord Zheng’s color painting becomes eternal darkness with his passing; Artist Cao, the eminent horse painter, aged unnoticeably in poverty; the world loses sight of magnificent landscapes; nor the world can recognize true talents.” When Wang’s painting was first put on display at the Palace Museum in 2013, few people visited; however, the

exhibition in 2017 drew quite a crowd. Mozart’s violin concerto underwent similar reception. For a long time, people preferred French-style music, and it was not until the 1940s that these violin concertos became known to the world.

The painting *A Thousands Li of Rivers and Mountain* was painted with mineral pigments, which are subject to damage every time we open it. Mozart’s musical painting requires highly skilled performers to reproduce it live on stage. Therefore, who is to open this auditory masterpiece determines whether the audience get a chance to feel its aesthetic essence. Clara-Jumi Kang, Korean-German violinist and the winner of 2010 International Violin Competition of Indianapolis, remarks, “I am looking forward to performing Mozart’s violin concertos (No. 4 and 5) with NCPA Orchestra and its conductor LÜ Jia. These concertos are pieces I have performing frequently and I love them from the bottom of my heart. I sense something new every time I play them and I am confident that this time will be exception.”

In Mozart’s time, composers usually served as both soloist and conductor to perform their own works. This season, we will have Rainer Honeck, a world-renowned maestro and concertmaster of Vienna Philharmonic Orchestra. He will carry on with this tradition of Baroque music to play and conduct Mozart’s Violin Concerto No. 3 together with the NCPA Orchestra. He said, “For me, this piece is one of Mozart’s most beautiful violin works. Elements of Baroque music works in perfect collaboration with the flowing melody, as is manifested in the aria-like singing of the violin part in the second movement. In the third movement, Mozart used a folk song from Strasbourg, which was the reason why this piece was nicknamed ‘Strasbourg concerto.’ When playing Mozart’s music, the simpler the work, the greater the challenge for musical expression, since each note requires careful and delicate presentation in order to render the emotions and beauty it contains. This concerto is a perfect example of Mozart’s extraordinary talent.”

The cadenza part was originally a passage of improvisation for the soloist to play the way they like. Later, composers and soloists started to take down and formalize some remarkable cadenza passages to form different versions of the concerto, such as the ones created by violinists Joseph Joachim and Ysaye. We are looking forward to the cadenzas our soloists are going to share with us this time. It is a rare opportunity to hear a full run of Mozart's five concertos and it makes the upcoming 2018 season a valuable event.

According to SONG Luo of the Qing Dynasty, WANG Ximeng died young in his 20s. Mozart left the world at the age of 35 as his marriage stayed unrecognized by his father for very long and the enormous cost of socializing with the aristocrats took a heavy toll on him, emotionally and financially. ZHANG Chao in his book "Quiet Dream Shadow" mentioned that all great literature was written with blood and tears. As for the 18-year-old WANG Ximeng and the 19-year-old Mozart, what they presented to us in their works is the beautiful and magnificent world they envision, the poetic world away from the chores of the real world, and the courage and perseverance to go beyond the restraint of worldly affairs. Their works are the epitome of a blooming soul and the aesthetic value of the time.

Examining the eras before and after Mozart, we will see where this soul came from and how the ever changing landscape of classical music moved on as numerous stars rose and shone one after another. If Mozart's Violin Concertos No. 1 to No. 5 are compared to the painting *A Thousand Li of Rivers and Mountains*, Haydn's Violin Concerto in C major, composed in the 1760s, can be compared to *Spring Hill* by painter Li Zhaodao since the music echoes the color of spring depicted in the painting, glowing with vitality. The second movement is serene and pleasant; a few decorative notes of the violin generate a poetic scene: an empty valley filled with resonance of birds' chirping. Like Li's impact on later Chinese landscape painting, Haydn, known as father of string quartet and

father of symphonies, also had his influence on Mozart and Beethoven in music composition. Together, they are regarded as "Vienna's Big Three". Because of his important position in classical music, Haydn was dubbed "Papa Haydn."

After Mozart's early death, Beethoven was the chosen one to take over the banner of classical music from Haydn and carry it forward. Beethoven's Romance No. 1 and No. 2 for Violin are full of tender sentiments, which are the only of this kind as well as the best violin music of his complete oeuvre. A marriage between meticulous techniques and elegant expression, the violin concertos fully demonstrate the delicate singing voice of violin, a presentation comparable to the landscape paintings of the Southern Song Dynasty following the exemplary *A Thousand Li of Rivers and Mountains*. These works by Beethoven and Haydn were written when the composers were in their thirties, thus bearing more settled and subtle passion and love.

When the green-and-blue landscape gradually lost its dominance and was replaced by ink wash paintings, violin concertos also moved into the romantic period and then to the modern music era of the 20th century. Against the glory of their predecessors, what new musical ideas a composer can introduce to the world to prove that "this generation is not prosaic"? Armenian composer Aram Khachaturian of former Soviet Union wrote a violin concerto at the age of 37, which was dedicated to violinist Oistrakh. Oistrakh premiered this concerto in Moscow in the same year and created his own cadenza for it. The entire concerto is propelled by constant momentum and projects a mysterious yet enchanting imagery, reminiscent of the towering mountains that roll out an imposing air in the landscape painting by Li Keran, while the soft and long-breath melody acts like the intentional emptiness interspersed in the artistic composition that appears even more inviting and appealing.

Shostakovich's violin concerto is another piece work written around the age of 40. In July 1947, inspired

by Oistrakh, Shostakovich started writing this piece. Like ZHANG Daqian's painting *Ten Thousand Li of the Yangtze River*, the concerto is a long scroll of landscape in a more reticent tone, different from the bright and light expression of an 18-year-old. Conventionally, a concerto follows a fast - slow - fast structure with three movements. However, Shostakovich opens his violin concerto with a movement sustained by a lyrical yet forceful melodic motif, introducing a musical illusion like the reflection of a sprawling mountain range over a trotting river. A surging, fast-paced and storm-like second movement then follows. This concerto is composed of four movements in the pattern of slow - fast - slow - fast.

There are some, though not many, unconventional violin concertos composed of five movements. In the summer of 1954, when Bernstein, aged 36, was traveling in Europe, he wrote the "Serenade," which is a five-movement violin concerto inspired by The Symposium, a collection of Plato's philosophical conversations. The concerto was premiered by Isaac Stern in Venice and became one of the most influential American violin concertos. Bernstein also preferred himself as a successful composer rather than a celebrated conductor.

Up to the contemporary time, the 66-year-old Chinese composer Qigang Chen composed a one-movement violin concerto titled "La jore de la souffrance," an epitome of his philosophical thoughts on human emotions. As the violin chants a heartening farewell against a gloomy background, it induces an emotional void. The composer once remarked, "It is the sorrow of parting we experience as we embark on our separate journeys, either to a promising future or to an unknown world. We feel happy over gains but sad over loss. Yet as

everything is composed of yin and yang, joy and sorrow come hand in hand just like gain and loss. We win some and lose some." This piece was premiered by Maxim Vengerov in 2017 at the closing concert of the 20th Beijing International Music Festival. At this concert, FENG Ning, a violinist more familiar with this subtle melancholy, will lead us to explore the entanglement between gain and loss and the philosophical connotation contained therein.

The Violin Concerto No. 1 by Jiping Zhao, over 70 of age, conveys the message that we will eventually be at peace with all the ups and downs in life. This concerto, worth of a decade of hard work and a matter of due course, is brimmed with Chinese elements and sentiments. Siqing Lu, our resident artist of this music season, will perform this piece with his new interpretation, warranting a distinct musical experience. When a contemporary work is performed, the audience also has the opportunity to be part of history. Just like talking about the personal experience of witnessing an authentic and famous painting, many years later, the audience can boast, "oh, when this work was performed in the National Center of Performing Arts, I was there."

In March, please join us in the translucent circular music sanctuary looking out onto the Forbidden City. Together, with the top performers, we are to redraw an extensive scroll of musical landscape and to review the agile mind of adolescence, the ardent passion of adulthood, and the sentiments and wisdom when one gets older. If we could travel back to ancient China, we might as well reassure the great poet DU Fu: "We do see magnificent landscapes, and we do recognize exceptional talents."

This article is commissioned by NCPA Orchestra. The author Jie Gao is a Chinese scholar of Musicology who now lives and works in the United States.



驻院艺术家
ARTIST-IN-RESIDENCE

樂詠春華
FOREVER YOUNG

吕思清

作为第一位夺得国际小提琴艺术最高奖之一——意大利帕格尼尼国际小提琴大赛金奖的东方人，吕思清无疑是当今乐坛最活跃的杰出中国小提琴家之一。他激情洋溢的演奏及独特的音乐魅力征服了世界近四十个国家及地区的观众，被西方媒体盛赞为……一位杰出的天才小提琴家。吕思清与多位世界顶级指挥大师和诸多国际知名乐团进行过合作，并联袂多家知名唱片公司出版了多张专辑。他使用六把斯特拉迪瓦里、瓜奈里、阿玛蒂意大利名琴演奏并与多伦多室内乐团合作录制的……维瓦尔第《四季》名琴版，被权威乐评家称为……演绎与录音均属 A+ 天碟级，是可遇不可求的无敌制作。他还曾录制过五版《梁祝》小提琴协奏曲，其发行量数以百万，并被喻为当今最佳版本。2016 年，吕思清受邀担任北京国家大剧院……五月音乐节 艺术

总监，同年秋季，吕思清在中国深圳创立了……吕思清·深圳福田国际弦乐艺术周，特邀数位国际知名的弦乐演奏家和教育家，共同打造国内高规格的音乐节品牌。因其杰出的艺术成就和广泛的社会影响，吕思清还获得美国国会众议院荣誉证书、美国新泽西州……杰出亚裔艺术成就奖、美国加州参议院荣誉证书、四次获得美国加州众议院执委会荣誉证书、万宝龙卓越艺术大奖、《中国青年》杂志……影响 21 世纪中国的 100 个青年人物 之一、《北京青年报》形象大使等。美国加州 Millbrae 市将 2006 年 9 月 16 日定为……吕思清日。近年来，他还曾应邀为中外等几十个国家和地区的元首及首脑演出，包括中国国家主席习近平、美国总统奥巴马、俄罗斯总统普京、法国总统奥朗德、德国总理默克尔、美国前总统布什、英国前首相布莱尔等。

Siqing Lu

AS one of the violinists in the world The most demanded and outstanding Chinese violinist in the world today, Siqing Lu was the first Asian violinist to win the first prize in the prestigious Paganini International Violin Competition in Italy, 1987. Hailed by *Strad* as "an outstanding talent", Siqing (pronounced See-Ching) has given performances in more than forty countries throughout North and South America, Europe, Asia and South Africa. Those performances have taken him to some of the world's most prestigious concert halls, including Musikverein in Vienna, Avery Fisher Hall and Alice Tully Hall in New York City, Hollywood Bowl Theatre in Los Angeles, Southam Hall at National Arts Centre in Ottawa, Maison Symphonique and Place des Arts in Montreal,

Royal Opera House and Wigmore Hall in London, Theatre Des Champs Elysees and Louis XIV Opera House at Palace of Versailles in Paris, The Great Hall in Moscow, Suntory Hall in Tokyo, Hamer Hall at the Arts Centre in Melbourne, Esplanade in Singapore, and National Centre for the Performing Arts in Beijing. Siqing Lu has shared stages with many of the world's esteemed musicians, including Lorin Maazel, Valery Gergiev, Edo de Waart, Vladimir Ashkenazy, Lawrence Foster, Jaap van Zweden, Osmo Vänskä, as well as leading Chinese musicians such as Long Yu, LÜ Jia, Muhai Tang, Shao-Jia Lü, Wen-Bin Jian, Chao-Liang Lin, Yuja Wang, Jian Wang, and Oscar winner TAN Dun, with whom Siqing premiered his violin concerto "Hero" in Poland in 2011.



音乐会 CONCERT

2018.04.28

第六届交响乐之春闭幕音乐会：吕嘉与国家大剧院管弦乐团、合唱团演绎赵季平、关峡与陈其钢

Closing Concert of the 6th China Orchestra Festival: Lü Jia and China NCPA Orchestra & Chorus Play Jiping Zhao, Xia Guan and Qigang Chen

2018.05.09

五月音乐节开幕：“弓弦盛宴”小提琴名家荟萃音乐会

NCPA May Festival Opening Concert

2018.05.24

五月音乐节：安德鲁·戴维斯与吕思清与墨尔本交响乐团音乐会

May Festival: Melbourne Symphony Orchestra with Sir Andrew Davis and Siqing Lu

2018.07.27

漫步经典：谭盾与美杰三重奏演绎武侠三部曲

2018 Roam About the Classics: Martial Arts Cycle by Tan Dun and China Trio

2018.09.07

幻想与思辨：张弦与吕思清演绎伯恩斯坦与柏辽兹

Reason through Fantasy: Bernstein and Berlioz with Xian Zhang and Siqing Lu

2018.09.08

幻想与思辨：张弦与吕思清演绎肖斯塔科维奇与柏辽兹

Reason through Fantasy: Shostakovich and Berlioz with Xian Zhang and Siqing Lu

艺术体验 ART EXPERIENCE

2018.05.13

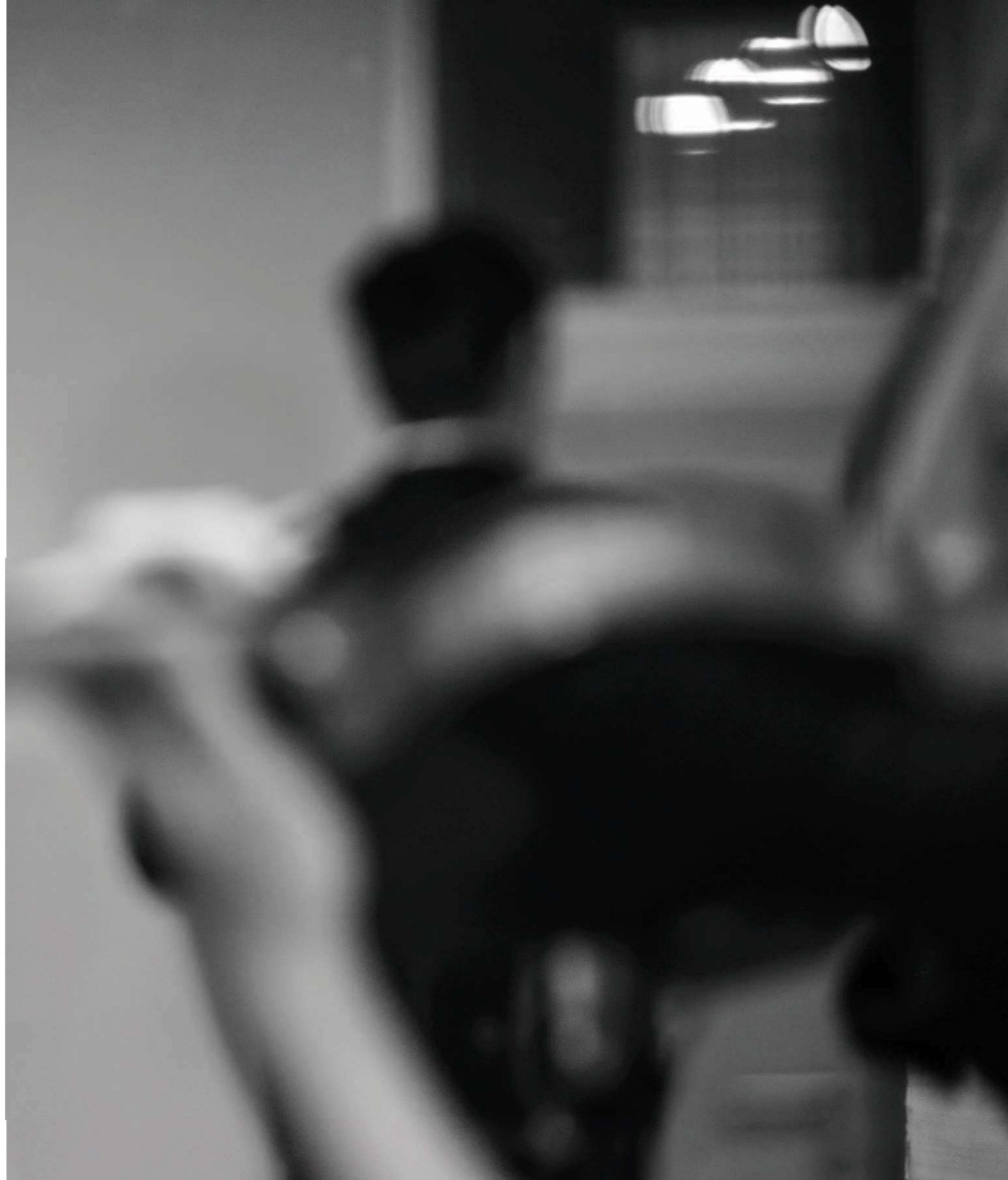
巅峰小提琴之大师面对面·吕思清的小提琴音乐观

Siqing Lu's Music Philosophy

2018.09.07

国家大剧院管弦乐团公开排练

Open Rehearsal with NCPAO





李飏

李飏被国际舆论认为是当代世界最优秀的打击乐独奏家之一。2018年，李飏将登台德国汉堡易北河爱乐音乐厅，成为第一位在这座音乐厅演奏的华人艺术家；同年，将与法比奥·路易斯携丹麦国家交响乐团在哥本哈根和亚洲进行巡回演出。2017年，李飏参加了“一带一路”国际合作高峰论坛“千年之约”文艺演出，与古本江交响乐团赴里斯本演出打击乐协奏曲《山之祭》，携他的打击乐团进行了“从东方到西方/鼓乐丝绸之路”的中国巡演，并应邀成为国家大剧院国际打击乐节的艺术总监。李飏多次在欧洲最具影响力的古典音乐专栏节目“重视古典音乐”中演奏，并应中央音乐学院邀请，于2003年成为该校打击乐教授，2006年被柏林汉斯-艾斯勒国立音乐学院聘为打击乐教授。

李飏同时也是古典音乐界少有的能够同时成功胜任指挥家和演奏家的艺术家之一。自2011年以指挥

家身份出现在舞台上，他的指挥事业迅速发展。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的启发和支持。2013年，李飏应邀在意大利·威尔第200周年音乐节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，率领意大利帕尔马皇家歌剧院交响乐团在中国5大城市巡演新年音乐会。2014年，李飏被聘任为中国歌剧舞剧院交响乐团音乐总监和首席指挥，2015年成为索尼签约艺术家，并在2015年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。在2017/18音乐季中，李飏在莫斯科柴可夫斯基音乐厅再次执棒俄罗斯国家爱乐乐团，同年在塞萨洛尼基音乐厅挥棒希腊国家青年交响乐团，在新西伯利亚爱乐大厅指挥俄罗斯国立新西伯利亚爱乐乐团，并带领该团完成首次中国巡演。

Biao Li

Biao Li's is one of the most outstanding percussion soloists in the world. In 2018, Li Biao will be performing at the latest landmark concert hall, Elbphilharmonie. He will also be touring around Asia with Fabio Luisi and the Danish National Symphony Orchestra, after performing at DRKoncerthuset in Copenhagen. Season highlights also include Tainan Arts Festival in Taiwan, Masterclass series in Japan in August, the opening concert of the International Percussion Festival at China National Center for the Performing Arts, as well as touring with Biao Li Percussion Group in the coming summer. Biao Li has performed at the 2017 Belt and Road Forum Evening Gala at China National Center for the Performing Arts.

Biao Li is one of the few artists to combine a successful career as a conductor and percussion soloist. He first came to prominence as conductor on the world stage in 2011. Since then he has built an extraordinary career, having closely worked with and inspired by Christoph Eschenbach and Lawrence Foster along the way. In

2013, Biao Li, as the first Chinese conductor to work with Filarmonica Arturo Toscanini, was invited to conduct the orchestra at the opening ceremony of Verdi's 200th Anniversary Music Festival and, which led to the following invitation of conducting the Orchestra Dell 'Opera Di Parma in its new year concert tour in 5 cities of China. In 2014, Biao Li was appointed Music Director and Principal Conductor of China National Opera & Dance Drama Theater Orchestra. Biao Li officially became an exclusive artist of Sony Music Entertainment in 2015, and was appointed to be the guest conductor of the Orchestra Dell 'Opera Di Parma. Highlights of 2017/2018 include Biao Li conducting the National Philharmonic Orchestra of Russia at Tchaikovsky Concert Hall in October; In December, Biao Li conducted the MOYSA (TCH Youth Symphony Orchestra of Thessaloniki) at Thessaloniki Concert Hall. After opening for XII International Christmas Art Festival with Novosibirsk Philharmonic Orchestra, Biao Li led the orchestra for its first China Tour.

音乐会 CONCERT

2018.08.17

国家大剧院国际打击乐节开幕音乐会：吕嘉与李飏演绎施万特纳与斯特拉文斯基

Opening Concert for NCPA International Percussion Festival:
Schwantner and Stravinsky with Lü Jia and Biao Li

2018.09.26

李飏与韩祖平演绎贝多芬与勃拉姆斯

Beethoven and Brahms with Biao Li and Derek Han

艺术体验 ART EXPERIENCE

2018.08.11

李飏打击乐大师课

Masterclass by Biao Li

2018.09.26

国家大剧院管弦乐团公开排练

Open Rehearsal with NCPAO





艺术体验 ART EXPERIENCE

樂詠春華
FOREVER YOUNG

作为极具时代精神的交响乐和歌唱使者，国家大剧院管弦乐团、合唱团秉承着“人民性、艺术性、国际性”的宗旨，将高雅艺术带到百姓身边。我们积极策划多场公益演出活动，举办精彩的周末音乐会、艺术讲座和公开排练活动，普及与传播高雅艺术、丰富群众的艺术生活。

As an advocator of the spirit of the current times, China NCPA Orchestra and Chorus bear in mind the principles of "for the people, for art, and for the world", and are committed to bringing artistic performances to general household. A series of appealing public benefit activities such as Weekend Matinee, Art Lecture and Open Rehearsal are planned and carried out to facilitate the popularization of high art and enhance the public's aesthetic taste.

周末音乐会

以亲民票价在最高艺术殿堂感受音乐魅力

周末音乐会在观众中形成了很大反响，亲民的票价让更多的普通老百姓走进剧场感受音乐，这也是国家大剧院从建院之初就制定的惠民政策。在国家大剧院管弦乐团的周末音乐会中，音乐总监吕嘉及其他指挥家与乐团展示从古典到浪漫现代时期的作品精华，观众可以听到经典交响乐曲的精彩演奏，以及吕嘉配合音乐进行的生动讲解。每年多场周末音乐会的演出，形成了合唱周末音乐会独有的演出板块。…中外经典歌剧专场 让喜爱西洋歌剧的观众可以在一场音乐会中听到十几部经典歌剧的核心唱段；…儿童曲目专场 则让无数小朋友尽情沉浸在欢乐的海洋；…优秀民歌专场 则是专为中老年朋友打造的怀旧之旅。通过几年的努力，合唱团培养了一批长期稳定的合唱爱好群体，擦亮了一块不同于交响乐氛围的合唱低票价演出的金字招牌。看过我们周末音乐会的观众发出这样的感慨：…来周末音乐会看你们的演出，不觉得歌剧和交响乐难懂了，你们演出保持着殿堂级的艺术水平，演出形式绝对平民化。



Weekend Matinee

Get a Taste of the Fine Art

Weekend Matinee is influential among the audience, since more people get the chance to enjoy music in an affordable way, and this is also one of the preferential policies set by NCPA in the first place. The NCPA Orchestra's Weekend Matinee concerts present music from classicism to romanticism and contemporary, as well as lively interpretation by LÜ Jia and other great conductors. A great number of the NCPA Chorus' concerts also become a feature. The "Classic Opera" series allows audience to enjoy over excerpts from famous operas in a single performance; "Children's Songs" is tailored for kids for fun; "Folk Song Hits" presents classic old songs for the seniors. After several years' effort, the groups loving chorus have been cultivated, and the public-beneficial chorus performance different from traditional symphonic concert have become a signature of the Chorus. After the show, audiences feel that "the opera is no longer obscure, and the high-level performance is in a very easy-to-understand way."

焦点乐谈

2018.04.14

主讲人
陈琳

Presenter
CHEN Lin

2018.05.13

主讲人
吕思清

Presenter
Siqing Lu

2018.11

主讲人
吕嘉
王纪宴

Presenter
LÜ Jia
Jiyan Wang

2018.08.11

主讲人
李飏

Presenter
Biao Li

2018.09.08

主讲人
张弦
任小珑

Presenter
Xian Zhang
Xiaolong Ren

Talks & Conversations

国家大剧院资料中心 · NCPA Arts Library

百年伯恩斯坦：美国音乐新纪元
Bernstein Centennial: A New Era of American Music

国家大剧院新闻发布厅 · NCPA Press Conference Hall

巅峰小提琴之大师面对面 · 吕思清的小提琴音乐观
Siqing Lu's Music Philosophy

国家大剧院新闻发布厅 · NCPA Press Conference Hall

舒伯特：未完成的伟大
Schubert: The Unfinished Greatness

国家大剧院资料中心 · NCPA Arts Library

李飏打击乐大师课
Masterclass by Biao Li

国家大剧院资料中心 · NCPA Arts Library

张弦的音乐下午茶
A Musical Afternoon Tea with Xian Zhang



公益演出

走出恢弘的殿堂，美妙的音乐也可以来到您的身边

按照党中央…深入生活、扎根人民 的要求，带着传播高雅艺术、分享时代强音的艺术使命，我们从严寒到酷暑，从城市副中心通州到军纪严明的军营，从妙手仁心的医院到书声琅琅的学校，从机关单位到民营企业，从露天的山区到热闹的社区，把艺术送到您的身边。在公益演出中，我们始终坚持高艺术水准，坚持…为谁演出给谁看 的原则，为大家带来风格各异的演出曲目，从交响乐、室内乐到各类歌曲，其中既有朗朗上口的经典民歌，也有年轻朋友们喜闻乐见的流行歌曲，更有为小朋友们精心准备的活泼欢快的儿童歌谣。我们用美妙的琴声与歌声点燃观众的热情，掌声、笑声、欢呼声是对我们最好的回馈。



Community Concerts

Bring the Beautiful Melodies from Grand Hall to You

Based on the guidance of the CPC "to get closer to life and people", the Orchestra and Chorus are dedicated to spreading elegant art, sharing the voice of the times, and bringing art to every corner of the city all over the year, from the sub-center of the city Tongzhou, to the military camps, hospitals and schools, to government offices, mountainous areas and communities. No matter where we go, we always uphold the principle of "audience oriented" and try utmost to present the best performances through diversified programs, including orchestra music, chamber music, catchy folk songs, pop songs favored by young people, and also lively child ballads. The enthusiasm, applause, laughters and cheers of audience are the best reward for our dedication. It is music that bounds us at that moment, and may you please join us to appreciate the charm of choral art and be immersed into it.



公开排练

零距离观看音乐家排练

为您创造零距离接触艺术现场的机会，永远是我们的荣幸和愿望。您可以有机会观看吕嘉、吴灵芬、黄小曼、焦淼、孟幻以及其他客座指挥家、独奏家与国家大剧院管弦乐团、合唱团现场排练的工作场景。在这个珍贵的过程中，不仅可以领略指挥、管弦乐团、合唱团、独奏家的精妙演奏，也可以了解到音乐家们是如何以音乐为语言对话、磨合，更可以了解音乐会背后的故事。

2018.09.07

音乐家
张弦
吕思清

Musician
Xian Zhang
Siqing Lu

2018.09.26

音乐家
李飏

Musician
Biao Li

Open Rehearsals

Face to Face with Maestros

It has always been our aspiration to make access for audience to art, so regular open rehearsals and master classes are our important tradition, so is this year, with also events like lectures, salons and open rehearsals. Audience could take the chance to watch the rehearsal process of the Orchestra and the Chorus with renowned artists like LÜ Jia, Lingfen Wu, Xiaoman Huang, Miao Jiao, Huan Meng and many other guest conductors and soloists. During these rehearsals, one can enjoy the beautiful performances, to learn how the musicians communicate through music, and to have further understanding of the stories behind the music.

国家大剧院音乐厅 · NCPA Concert Hall

国家大剧院管弦乐团公开排练
Open Rehearsal with NCPAO

国家大剧院音乐厅 · NCPA Concert Hall

国家大剧院管弦乐团公开排练
Open Rehearsal with NCPAO

在今年的公益演出中，我们将秉承党的十九大对艺术工作提出的新要求，弘扬中国特色社会主义文化，不断创新、丰富演出形式和内容，为您呈现更加精彩的观演感受，并最大范围的邀请您加入我们，满足您热爱艺术的赤诚之心，让我们的艺术普及教育活动成为艺术文化的一种新风尚。

In this year's public benefit activities, we will remain consistent with the new requirements set in the 19th National Congress of the Communist Party of China to carry forward socialist culture with Chinese characteristics, keep diversifying both forms and contents of the performance, and showcase more brilliant programs. We hope you can join us to fulfill your love for art and also be a part in our art education.



国家大剧院合唱团

国家大剧院合唱团是中国国家表演艺术中心的驻院合唱团。

国家大剧院合唱团成立于2009年12月8日，由著名指挥家吴灵芬担任指挥。作为中国最高表演艺术殿堂所属的专业文艺演出团体，合唱团秉承大剧院人民性、艺术性、国际性的宗旨，被公认为是一支充满朝气及无限潜能的专业合唱团。

伴随国家大剧院合唱团八年来的成长过程的，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·德·安纳、陈薪伊、曹其敬、廖向红、易立明、李六乙、田沁鑫，著名指挥家洛林·马泽尔、祖宾·梅塔、丹尼尔·欧伦、郑明勋、梵志登、安东尼奥·帕帕诺、雅尼克·涅杰-瑟贡、严良堃、杨鸿年、吕嘉、张国勇、李心草、郑健、杨力，著名歌唱家普拉西多·多明戈、里奥·努奇、茵瓦·穆兰、胡安·彭斯、布兰登·乔瓦诺维奇、弗朗切斯科·梅里、阎维文、戴玉强、魏松、莫华伦、袁晨野、廖昌永、章亚伦、张立萍、迪里拜尔、孙秀苇、和慧、杨光、李晓良等。大师们对国家大剧院合唱团有着很高的赞誉，世界著名男高音多明戈曾说…能和这些才华横溢的青年艺术家们合作，是我的荣幸；已故指挥家洛林·马泽尔表示…这是一个充满激情的合唱团；指挥家丹尼尔·欧伦排练后兴奋地表示…这是我见过的声音最棒的合唱团，虽然他们很年轻，但比很多欧洲的合唱团都要好；指挥家安东尼奥·帕帕诺认为…这个合唱团是一个朝气蓬勃，充满热情的合唱团，他们有着美妙的，和谐的声音，而且训练有素。

作为中国最优秀的两栖合唱团，他们用丰富的声乐表现力和饱满的热情塑造了一个又一个鲜活、生动的歌剧人物形象，为推动国家大剧院艺术生产的进一步发展发挥了积极的作用。自成立以来，积极参与国家大剧院制作的原创歌剧《西施》《山村女教师》《赵氏孤儿》《美丽的蓝色多瑙河》《运河谣》《骆驼祥子》《冰山上的来客》《日出》《这里的黎明静悄悄》《方志敏》《长征》《金沙江畔》《兰花花》《阿凡提》等，中外经典歌剧《白毛女》《洪湖赤卫队》《图兰朵》《卡门》《茶花女》《爱之甘醇》《托斯卡》《蝙蝠》《漂泊的荷兰人》《假面舞会》《罗恩格林》《霍夫曼的故事》《奥赛罗》《纳布科》《费加罗的婚礼》《意大利女郎在阿尔及尔》《游吟诗人》《乡村骑士》《丑角》《诺尔玛》《唐·帕斯夸莱》《阿依达》《弄臣》《塞维利亚的理发师》《叶甫盖尼·奥涅金》《安德烈·谢尼埃》《玫瑰骑士》《西蒙·波卡涅拉》《参孙与达利拉》《歌女乔康达》《唐豪瑟》《麦克白》《水仙女》《拉美莫尔的露琪亚》《特里斯坦与伊索尔德》《法斯塔夫》等五十多部作品的演出。其展现的艺术水准获得了业内人士及观众的一致好评。

除歌剧演出外，国家大剧院合唱团还策划与参演了许多大型声乐作品及主题音乐会：包括《贝多芬第九交响曲》《马勒第二交响曲》《马勒第三交响曲》《马勒第八交响曲》威尔第《安魂曲》《纪念黄自诞辰110周年音乐会》，歌剧音乐会《威廉·退尔》《唐·璜》及大型音乐舞蹈史诗《复兴之路》《胜利与和平—纪念中国人民抗日战争暨世界反法西斯战争胜利七十周年文艺晚会》和《杭州G20国际峰会文艺演出》《永远的长

征—纪念红军长征胜利80周年大型文艺晚会》《…一带一路 高峰论坛专场文艺演出》等多场国家级重大政治性演出。通过音乐会这一艺术载体，让广大观众更加了解合唱的魅力和国家大剧院合唱团不懈追求的艺术精神。

作为极具时代精神的歌唱使者，国家大剧院合唱团始终重视观众培养，积极策划和参与周末音乐会、经典艺术讲堂。每年40余场国家大剧院公益演出，进学校、进社区、进企业、进军营、进医院，为高雅艺术的普及与传播，提高人们的审美情趣贡献自己的力量。同时，国家大剧院合唱团也不断地将国家大剧院的艺术产品和优秀的经典作品传播至国内外，他们曾参与国家大剧院原创歌剧《冰山上的来客》全国七个省市巡演，原创歌剧《方志敏》江西巡演，歌剧《长征》第三届中国歌剧节南京巡演。先后出访新加坡、韩国、日本等国家和香港、澳门地区参加演出交流活动，受到国内外同行和观众的一致好评。特别是2015年随国家大剧院远赴意大利参加了歌剧《骆驼祥子》为期17天的巡演，大获成功，展现了丰富的音乐表现力。

新世纪的北京，充满着高雅艺术的繁荣气息，国家大剧院合唱团的年轻艺术家们把人生中最有活力、最有张力的青春时光奉献给中国的歌剧事业，为梦想、为艺术，不断前行！

China NCPA Chorus

China NCPA Chorus is the resident chorus of National Centre for the Performing Arts.

China NCPA Chorus was established on December 8, 2009. WU Lingfen, the famous conductor, serves as its chorus master. As the professional artistic performing group that belongs to the highest palace of performing arts, the chorus adheres to the NCPA's guiding principle of "for the people, for art, for the world" and is recognized as a vigorous professional chorus with infinite potential.

During the process of its growth in the past eight years, names of many most outstanding artistic masters in today's world have been observed, including famous directors Francesca Zambello, Giancarlo del Monaco, Hugo de Ana, CHEN Xinyi, CAO Qijing, LIAO Xianghong, YI Liming, LI Liuyi and TIAN Qinxin; famous conductors Lorin Maazel, Zubin Mehta, Daniel Oren, Myung-whun Chung, Jaap van Zweden, Antonio Pappano, Yannick Nézet-Séguin, YAN Liangkun, YANG Hongnian, LÜ Jia, ZHANG Guoyong, LI Xincuo, ZHENG Jian and YANG Li; famous singers Plácido Domingo, Leo Nucci, Inva Mula, Juan Pons, Brandon Jovanovich, Francesco Meli, YAN Weiwen, DAI Yuqiang, WEI Song, Warren Mok, YUAN Chenye, LIAO Changyong, ZHANG Yalun, ZHANG Liping, Dilbèr, SUN Xiuwei, HE Hui, YANG Guang and Liang LI. The masters have given high appraisals to the chorus. The world famous tenor Domingo once said, "I am honoured to cooperate with these gifted young artists"; the late conductor Lorin Maazel said, "It is a Chorus of passion"; conductor Daniel Oren, who was excited after rehearsal, said, "This is the chorus that has the best sound I have ever heard. Young as they are, they are better than many of the choruses in Europe"; conductor Antonio Pappano said, "This is a youthful and passionate chorus that has been well trained to sound wonderful and harmonious".

As one of China's leading choruses both

in the orchestra pit and concert hall, the NCPA Chorus brings to life fresh and vivid operatic characters one after another with their lavishly expressive singing and passionate theatrical performance, playing an active role in pushing forward the artistic production of National Centre for the Performing Arts. Since its establishment, it has participated in more than 50 operas by NCPA such as opera commissions *Xishi*, *A Village Teacher*, *The Chinese Orphan*, *The Beautiful Blue Danube*, *The Ballad of Canal*, *Rickshaw Boy*, *Visitors on the Snow Mountain*, *Sunrise*, *The Dawns Here Are Quiet*, *FANG Zhimin*, *The Long March*, *Jinsha River*, *LAN Huahua* and *Effendi*, and Chinese and foreign classic operas such as *The White-Haired Girl*, *The Red Guards on Honghu Lake*, *Turandot*, *Carmen*, *La Traviata*, *L'Elisir d'Amore*, *Tosca*, *Die Fledermaus*, *Der Fliegende Holländer*, *Un Ballo in Maschera*, *Lohengrin*, *Les Contes d'Hoffmann*, *Otello*, *Nabucco*, *Le Nozze di Figaro*, *L'Italiana in Algeri*, *Il Trovatore*, *Cavalleria Rusticana & I Pagliacci*, *Norma*, *Don Pasquale*, *Aida*, *Rigoletto*, *Il Barbiere di Siviglia*, *Eugene Onegin*, *Andrea Chenier*, *Der Rosenkavalier*, *Simon Boccanegra*, *Samson et Dalilah*, *La Gioconda*, *Tannhäuser*, *Macbeth*, *Rusalka*, *Lucia di Lammermoor*, *Tristan und Isolde* and *Falstaff*. Its artistic attainments have won favourable comments from the insiders and audiences.

Apart from operas, the chorus has also planned and performed in many large-scale vocal works and theme concerts including Beethoven's Ninth Symphony, Mahler's Second, Third and Eighth Symphonies, Verdi's *Requiem*, and Concert to Commemorate the 110th Anniversary of HUANG Zi's Birth, the opera concerts such as *William Tell*, *Don Juan* and many politically significant state level shows including large-scale music and dance epic *Road to Rejuvenation*, *Victory and Peace – Evening Gala to Commemorate the 70th Anniversary of the Victory of the World Anti-fascist War and the Counter-Japanese*

War of the Chinese People, Evening Gala for the G20 Hangzhou Summit, the Gala Commemorating the 80th Anniversary of the Victory of the Long March and the gala "Millennial Road" for the Belt and Road Forum for International Cooperation. By means of the concerts, the chorus makes more audiences to understand more of its charm and the artistic spirit of its unremitting efforts.

As the singing envoy of zeitgeist, the chorus has always been paying attention to fostering audience, supporting and participating in the artistic education and popularization activities of NCPA. It actively plans and participates in NCPA's Weekend Concert series, Classic Art Lectures series, and appears in more than 40 public benefit events held in schools, communities, enterprises, militar camps and hospitals every year to help popularize elegant art, so as to improve people's aesthetic taste. Meanwhile, the chorus commits itself to introducing NCPA's artistic productions and outstanding classic works to audiences at home and abroad. It participated in the tour of NCPA's opera *Visitors on the Snow Mountain* in seven provinces and municipalities across China, opera commission *FANG Zhimin's* tour in Jiangxi Province, opera *The Long March's* tour in Nanjing as part of the 3rd China Opera Festival and has visited foreign countries like Singapore, South Korea, Japan and China's Hong Kong and Macao for exchanges. The chorus's performances have been critically acclaimed by the audiences and local counterparts. Especially in 2015, the chorus went with NCPA to Italy for a 17-day tour of the opera *Rickshaw Boy* to a great success, demonstrating the rich musical expression of the chorus.

Beijing, in the new century, is full of the prosperous atmosphere of elegant art. The young artists of the chorus devote their most vigorous and dynamic youth to the cause of China's opera, and strive for dream and art!

吴灵芬 | 指挥

我国著名合唱指挥、音乐教育家，中国音乐学院指挥系教授，中国合唱协会副理事长，国家教育部艺术委员会专家组成员，国家大剧院合唱团指挥，国家大剧院青年室内合唱团艺术总监。

曾任中央音乐学院指挥系副主任，中国音乐学院指挥系主任。指挥演出了大量交响曲、歌剧、戏曲等各种体裁音乐作品。1986年赴前苏联学习，主修歌剧及交响乐指挥，回国后投入合唱指挥的教学和研究。1994年担任中央乐团合唱团客席指挥，多次代表国家出访演出，担任历届国内最高级合唱大赛的评委和国际合唱比赛评委。2003年在中国音乐学院创建了以合唱指挥教学为主的指挥系，作为第一任系主任，在课程设置、教学内容建设等方面创建了很多特色教

学方法，特别是在合唱指挥培养方面为全国的教學提供了有益经验。2009年12月担任国家大剧院合唱团指挥，为国家大剧院合唱团发展做出积极贡献。曾指挥国家大剧院合唱团完成了大量中外经典艺术歌曲音乐会、黄自合唱作品音乐会和中国少数民族风格专场音乐会，如《春来临》《…热血寄乡思 国家大剧院合唱团纪念黄自诞辰110周年音乐会》《…田野静悄悄 俄罗斯经典作品音乐会》《我的深情为你守候》《来自草原的旋律》《来自世间的美好》等。她是我国少有的既站讲台又站舞台的合唱指挥，为音乐教育和合唱事业的发展普及作出了杰出的贡献。她还兼任多家教学单位的兼职教授和业余艺术团体的客席指挥，承担了大量社会教育工作。

Lingfen Wu | Conductor

WU is a distinguished choral conductor and music educator in China. She serves as professor at the Conducting Department of China Conservatory of Music, a conductor of China NCPA (National Centre for the Performing Arts) Chorus and the artistic director of NCPA Youth Chamber Chorus. She is also vice chairwoman of China Chorus Association and panel member of the Art Commission at the Ministry of Education of China.

She once served as the deputy head of the Conducting Department of the Central Conservatory of Music and the head of the Conducting Department of China Conservatory of Music. Under her baton, numerous music pieces of various genres, such as symphony, opera and drama were performed brilliantly. In 1986, she took up advanced studies in the former Soviet Union, majoring in opera and symphony conducting. After returning to China, she threw herself into the teaching and research of choral conducting. As guest conductor of the Chorus at the Central Philharmonic Orchestra of China in 1994, she directed many performances overseas on behalf the state. She has been the judge of all previous highest-level chorus competitions in China and many international chorus competitions. In 2003, she founded

the Conducting Department at China Conservatory of Music, focusing on the teaching of choral conducting. As the first head of the Conducting Department, she initiated many special teaching methods, set a sound curriculum, and introduced characteristic teaching contents. She has provided her useful experiences in the cultivation of choral conductors for teachers in this field nationwide. In December 2009, she served as the conductor of China NCPA Chorus, contributing much to its development. She conducted a host of concerts on classics from China and beyond, concerts on Zi Huang's chorus works, and concerts with distinctive styles of the Chinese ethnic minority groups, such as *Spring Is Here*, *Intense Homesickness* *The NCPA Chorus Concert Marking the 110th Anniversary of the Birth of Huang Zi*, *Silence in the Filed: Concert on Russian Classics*, *Right Here Waiting for You*, *Melody from the Grassland*, and *Wonders of the World*. She is a rare choral conductor acting as both a teacher and performer in China, making outstanding contributions to music education and the development and popularization of chorus undertakings. What's more, she is a part-time professor with a number of teaching units and a guest conductor of many amateur art groups, doing a great deal of social education work.



吴灵芬
Lingfen Wu



李心草 | 指挥

首位进入维也纳国家歌剧院执棒的华人指挥家李心草的足迹已遍布全球五大洲。与他合作过的音乐团体包括维也纳国家歌剧院，维也纳交响乐团等欧洲重要乐团和歌剧院以及亚洲及大洋洲所有主要乐团和歌剧院。

李心草先后就读于中央音乐学院和维也纳国立音乐与表演艺术大学，师从徐新、郑小瑛、L. 哈格教授。当他 20 岁时，就已与前中央乐团、上海交响乐团等国内著名乐团有了成功的合作。

自 1999 年至今以来，李心草率领中国国家交响乐团在世界各地进行了历史性的访问演出。所到之处，响应热烈，颇受好评。各国权威乐评均给予极高评价。纽约时报：…李心草的指挥带有浓厚的西方韵味 华盛顿邮报：…李心草证明了自己是一位令人羡慕、适应能力极强的指挥家，对各种曲目都掌握自如。李心草与大提琴巨匠罗斯特罗波维奇合作演出后，得到了罗大师的高度赞扬：…一位才华横溢的年轻指挥大师。2007 年随温家宝总理出访莫斯科并执棒…中俄文化年闭

Xincao Li | Conductor

As the first Chinese conductor to hold the baton at Wiener Staatsoper, Xincao Li has conducted on all five continents of the world, cooperating with the Wiener Staatsoper, Vienna Symphony Orchestra, and various other major orchestras and opera houses of Europe, as well as all major orchestras and opera houses in Asia and Oceania.

Studied successively at Central Conservatory of Music and University of Music and Performing Arts Vienna, Li was mentored by professors Xin Xu, Xiaoying Zheng, and Leopold Hager. At the age of 20, he already cooperated successfully with famous Chinese orchestras including the Central Philharmonic Orchestra and the Shanghai Symphony Orchestra.

From 1999 till now, Li toured with China National Symphony Orchestra (CNSO) for many significant visits and performances around the world. His shows were greatly acclaimed and influential music commentators of relevant countries spoke highly of their performances. Here are some of the comments: "Xincao Li's conducting style has a strong Western flavor," suggests the New York Times report; The Washington Post described "Xincao Li proved himself to be an enviably adaptable conductor, taking good hold of all kinds of works". After cooperating with Li, the master cellist Mstislav Leopoldovich Rostropovich spoke highly of him: "he is a highly talented master." In 2007, as a member of Premier Jiaobao Wen's delegation to Moscow, he conducted the

幕式 音乐会。2008 年奥运之际，在举世闻名的维也纳歌剧院执棒维也纳交响乐团在欧洲首演了中国歌剧…木兰。2009 年，出任韩国釜山爱乐乐团音乐总监兼首席指挥。2011 年初，率领国家大剧院进行了历史性的首次出访任务，在首尔艺术中心成功地上演了普契尼·图兰朵（国家大剧院版）。2011 年起开始担任中国少年交响乐团音乐总监一职。多次在国家级外交活动的文艺演出中担任音乐总指挥，如 2016 年在杭州召开的…G20 峰会峰会、2017 年在厦门召开的…金砖峰会 等等。

在歌剧领域中，李心草相继成功演出了…费加罗的婚礼 …漂泊的荷兰人 …莎乐美 …托斯卡 …卡门 …木兰 等三十余部中外经典歌剧。

李心草现任中国国家交响乐团首席指挥、第十三届全国政协委员、中央音乐学院指挥系教授 / 硕士生导师、中国音乐学院指挥系教授 / 硕士生导师、中国音乐家协会理事、中华全国青联常委、中央国家机关青联副主席、国务院政府津贴获得者。

concert for the closing ceremony of the "Year of China in Russia". Ahead of the 2008 Olympic Games, he conducted the Vienna Symphony Orchestra at Wiener Staatsoper and premiered Hua Mulan, a Chinese opera, in Europe. In 2009, invited by Mayor of Pusan, Li became music director and principal conductor of Pusan Philharmonic Orchestra. In early 2011, he headed the historical first tour of the National Center of Performing Arts and successfully staged *Turandot* (NCPA production) at the Seoul Arts Center. He started serving as music director of China Adolescents' Symphony Orchestra in 2011. Li has also served as conductor at performances celebrating a number of major international events held in China, including the G20 summit in Hangzhou in 2016 and the BRICS summit in Xiamen in 2017.

In the field of opera performance, Li has successfully conducted more than 30 classic operas including *Le Nozze di Figaro*, *Der fliegende Holländer*, *Salome*, *Tosca*, *Carmen*, *Hua Mulan*, etc.

Li is currently principal conductor of China National Symphony Orchestra, member of the 13th CPPCC, professor and postgraduate supervisor at the Conducting Department of Central Conservatory of Music and China Conservatory of Music, member of Chinese Musicians Association, standing member of All-China Youth Federation, and Vice Chairman of Youth Federation of the Central Government Departments. He receives special allowance from the State Council.



郑健 | 指挥

国家一级指挥，毕业于中央音乐学院指挥系，曾任中国人民解放军总政治部歌舞团指挥和中国人民武装警察部队政治部文工团团长。中国音乐家协会主席团成员、理事，中国交响乐基金会理事，中国交响乐联盟副主席，中国合唱协会常务理事，中国合唱联盟副主席，北京合唱协会副理事长，中国文联全国代表大会代表，解放军艺术学院客座教授，享受国务院政府特殊津贴。曾荣获全军第六、七、八届文艺会演优秀指挥奖，第九、十届全军文艺会演特别贡献奖；多次荣立二等功、三等功，自1990年以来担任国家、军队双拥晚会、八一晚会及全军重大演出活动的组织、策划、指挥工作，曾多次受到党和国家领导人的接见。曾任军队文艺奖、声乐大赛及中央电视台 CCTV 青年歌手电视大奖赛、中国音乐金钟奖、国家艺术基金等国家级各类赛事评委。2004年随团参加第20届国际

友谊艺术节，荣获指挥金奖。倡导和组建了武警男声合唱团。

多年来，与中央歌剧院、中国广播交响乐团、北京交响乐团、上海交响乐团等国内著名乐团以及诸多省级交响乐团合作。同时还作为客席指挥与原中央乐团合唱团、中央广播合唱团等，举办多场合唱音乐会。

组织、创作、编配了大量合唱歌曲。录制发行《辉煌之声》系列男声合唱专辑，荣获中国音乐金唱片奖。曾参与策划、指挥了国家大剧院大型歌舞《红军哥哥回来了》，指挥国家大剧院歌剧《冰山上来客》在南方多个城市巡演，及与国家大剧院合唱团的合作。他的指挥风格具有鲜明的音乐性，力度充沛的音乐中兼备锐利感和柔软性，对交响乐团和合唱团有着极强的控制力。

Jian Zheng | Conductor

Zheng, a national first-class conductor, is a graduate of the Conducting Department of the Central Conservatory of Music. He used to work as director of the PLA General Political Department Art Group, president of the Art Troupe of Political Department of the Chinese Armed Police Force, Presidium member and member of Chinese Musicians' Association, member of China Symphony Development Foundation, vice chairman of China Symphony Alliance, executive member of China Chorus Association, vice chairman of Chorus-China, deputy director of Beijing Chorus Association, deputy of the National Congress of China Federation of Literary and Art Circles, visiting professor of the People's Liberation Army Academy of Art, and a recipient of the special allowance of the State Council. He is winner of the excellent conductor award at the 6th, 7th, and 8th PLA Art Show and the outstanding contribution award at the 9th and 10th PLA Art Show. He has also been cited for Class-II and Class-III merits for many times, served as the organizer, planner, and conductor at many national-level galas and parties celebrating military-related events since 1990, and been met by state and Party leaders on a variety of occasions. He also worked in the judge panels of military art awards, vocal music contests, CCTV National Young Singers TV

Contest, the Chinese Golden Bell Award for Music, and the China National Arts Fund. He led an art group to the 20th International Friendship Art Festival in 2004 and won the gold award for conductors. He also took the lead in establishing the men's chorus of the Chinese Armed Police Force.

Over the past years, he has cooperated with many famous Chinese symphony orchestras and provincial orchestras including China National Opera House, China Radio & Broadcasting Symphony Orchestra, Beijing Symphony Orchestra, and Shanghai Symphony Orchestra, and staged a number of chorus concerts in cooperation with the former Central Orchestra Chorus and Central Radio & Broadcasting Chorus.

He composed and arranged many chorus works, recorded and published the "Glorious Voice" series of male chorus albums, and won the China Gold Record Award. He was one of the organizers and the conductor of the NCPA's grand art show *The Red Army came back*, conducted the NCPA's opera *Visitors on the Snow Mountain* during its tour in South China, and cooperated with the NCPA Chorus. He conducts in a highly melodic style, presents music in a way that combines strength and tenderness, and shows very strong power to control both the orchestra and the chorus.



焦淼
驻团指挥

Miao Jiao
Resident Conductor

现任国家大剧院合唱团驻团指挥，国家大剧院青年室内合唱团指挥。毕业于中国音乐学院指挥系，师从于我国著名指挥家吴灵芬教授，并得到著名指挥家严良堃先生的指导。于 2014-2015 年受邀赴美国南加州大学桑顿音乐学院以及洛杉矶歌剧院进行交流访学。

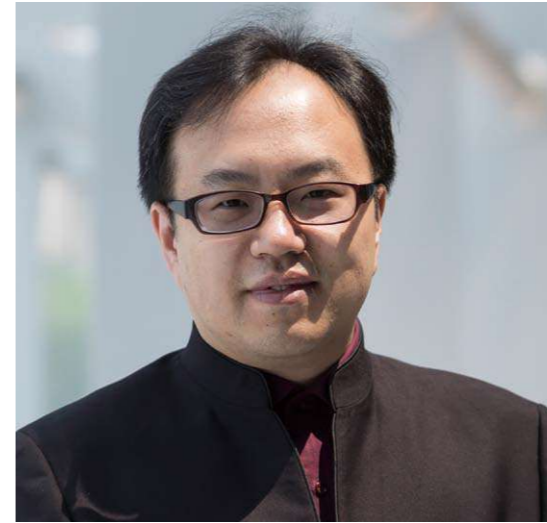
作为驻团指挥，参与制定国家大剧院合唱团全年百余场演出的排演计划。在大剧院制作的多部中外歌剧中担任合唱指挥：如《西施》《卡门》《茶花女》《图兰朵》《托斯卡》《赵氏孤儿》《洪湖赤卫队》《山村女教师》《塞维利亚理发师》《这里的黎明静悄悄》《冰山上的来客》《骆驼祥子》等。策划并指挥系列特色鲜明的主题音乐会：如《聆听金色岁月》《奇妙的和谐》《秋日情思》等。在多场著名指挥家的音乐会中担任合唱指挥：在国家大剧院与郑明勋合作的威尔第《安魂曲》中，担任合唱排练工作，受到大师的肯定与好评；在国家大剧院合唱团与费城交响乐团的合作演出中，完成贝多芬《d 小调第九交响曲》的合唱排练。另外在艺术歌曲合唱作品的诠释方面也积累了丰富的经验：指挥国家大剧院合唱团演唱作曲家郭文景先生创作的无伴奏合唱作品《天地的回声》并出版 CD；担任作曲家陈其钢先生创作的交响合唱作品《江城子》的合唱指挥。近年来在 G20 高峰论坛开幕演出《最忆是杭州》及一带一路高峰论坛文艺演出《千年之约》等重要演出中担任合唱指挥。

同时在国家大剧院承办的一系列艺术普及教育活动中，策划并参与国家大剧院合唱团百场公益演出活动，主持一系列内容丰富、形式多样的合唱艺术沙龙，受到广大艺术爱好者的欢迎。

Jiao now serves as Resident Conductor of NCPA Chorus and Conductor of NCPA Youth Chamber Chorus. She graduated from the Conducting Department at China Conservatory of Music, where she studied under Professor Wu Lingfen, a renowned Chinese conductor, and received instructions from Mr. Liangkun Yan, who is also a renowned conductor. In 2014 and 2015, she was invited to the Thornton School of Music at the University of Southern California and the Los Angeles Opera for academic visits.

As a Resident Conductor, she participates in planning a hundred year-round performances for NCPA chorus. She has served as chorus conductor for Chinese and foreign operas produced by NCPA, such as *Xi Shi*, *Carmen*, *La Traviata*, *Turandot*, *Tosca*, *The Chinese Orphan*, *The Red Guards on Honghu Lake*, *A Village Teacher*, *Il Barbiere di Siviglia*, *The Dawns Here are Quiet*, *Visitors on the Snow Mountain*, *Rickshaw Boy*. She planned and conducted a series of thematic concert with distinct features, including *Listen to the Golden Age*, *Recondite Armonia* and *To the Autumn*. In many famous conductor's concert, she participated in the chorus rehearsal of *Verdi's Requiem* that was jointly performed by NCPA and Chung Myung-whun, winning recognitions and praises from him. She took part in the chorus rehearsal of the Beethoven Symphony No.9 in d minor for the cooperative performance between NCPA Chorus and the Philadelphia Symphony Orchestra. Besides, she has rich experience in the chorus of artistic song: she conducted the cappella work *Echoes of Heaven and Earth* created by Mr. Wenjing Guo, which has recorded for CD release; she served as chorus conductor in the symphony chorus concert *Jiang Cheng Tse* composed by Qigang Chen. In recent years, she has taken part in the *Enduring Memories of Hangzhou* (the Evening Gala for the G20 2016 Hangzhou Summit) and acted as chorus conductor for the *Millennial Road*, the theatrical performance for the Belt and Road Forum for International Cooperation.

Meanwhile, in various artistic education and outreach activities of NCPA, she has planned and taken part in NCPA's 100 Charity Shows, presided over a series of chorus art salon with rich contents and of great varieties, winning high praises from the art lovers.



孟幻
指挥

Huan Meng
Conductor

孟幻，毕业于中国音乐学院指挥系，师从指挥家吴灵芬教授、王燕副教授。

2012 年起，在国家大剧院原创歌剧《运河谣》、《赵氏孤儿》、《西施》中，担任音乐艺术总监、歌剧总监吕嘉和指挥家陈佐湟、张国勇的助理指挥。在国家大剧院原创歌剧《日出》、《方志敏》、《长征》中担任合唱指挥。近年来，与国家大剧院合唱团密切合作，完成一系列音乐会演出，包括：…我和我的祖国、…浪漫之夜、…国家大剧院中外经典歌剧合唱音乐会等多场专场音乐会；担任 2015 年国家大剧院合唱节…十二生肖 交响合唱音乐会、2016 年…永恒的丰碑 纪念红军长征胜利 80 周年音乐会等大型合作音乐会的合唱指挥。同时，积极参与国家大剧院各类艺术普及教育活动，指挥讲解多场周末音乐会，并参与…五月音乐节 公益演出，…八月合唱节 大师讲坛和国家大剧院…百场公益演出 等。

作为客座指挥与其他院团完成的作品包括：2009 年指挥室内歌剧《再别康桥》，2010 年指挥中国歌剧舞剧院和北大歌剧研究院合排的歌剧《青春之歌》参加文化部优秀剧目展演，2012 年指挥福建省歌舞剧院交响乐团《…天籁越音 —— 越剧名家李敏经典名剧名段交响演唱会》闽杭地区巡演，2014 年指挥甘肃省歌剧院原创歌剧《貂蝉》首演，2016 年作为合唱指挥，与西安音乐厅交响乐团合作完成音乐会版歌剧《托斯卡》、《费加罗的婚礼》。

Meng Huan graduated from the Conducting Department at China Conservatory of Music, where he studied under Professor Lingfen Wu and Associate Professor Yan Wang.

Since 2012, he has begun to serve as assistant conductor for Lu Jia (NCPA's Artistic Director of Music and Opera Director) and conductors Zuohuang Chen and Guoyong Zhang in *The Ballad of Canal*, *The Chinese Orphan* and *Xishi* created by NCPA. He served as chorus conductor for *Sunrise*, *Fang Zhimin* and *The Long March* created by NCPA. In recent years, he has worked closely with China NCPA Chorus for a series of concert performances including "I and My Motherland", "Romantic Nights" and "NCPA Chinese and Foreign Classic Opera Chorus"; he served as chorus conductor for large-scale cooperative concerts including the "12 Chinese Zodiac Signs" symphony chorus concert for NCPA Chorus Festival in 2015 and the "Eternal Monument" (the concert for commemorating the 80th Anniversary of the Victory of the Long March) in 2016. Meanwhile, he took an active part in various artistic education and outreach activities of NCPA, conducted and interpreted a number of weekend concerts, and participated in the "May Music Festival" charity show, "August Chorus Festival" Master Lecture and NCPA's 100 Charity Shows.

He also serves as a guest conductor in cooperation with other troupes for many works. In 2009, he served as conductor for Chamber Opera *Good-bye Again Cambridge*, in 2010, he served as conductor for the opera *Song of Youth* co-produced by China National Opera & Dance Drama Theatre and Academy of Opera, Peking University for the Joint Performance of Excellent Dramas organized by the Ministry of Culture. In 2012, he served as conductor in the tour of "Yue Opera Master Li Min's Classic Works & Excerpts Touring Concert" (held by Fujian Song and Dance Theatre Orchestra) in Fujian Province and Hangzhou. In 2014, he served as conductor in the premiere of original opera *Diaochan* created by Gansu Opera House. In 2016, he served as chorus conductor in cooperation with Xi'an Concert Symphony Orchestra for operas *Tosca* and *Le Nozze di Figaro* for concert.

合唱团团员名单

女高音声部成员合影

女高音声部

赵 瑾◆△ 马 敏● 刘超群 刘善文 张 乐 高 娜 徐婧祎 王蓉蓉 赵 南 韩 雪 郭 鑫 孔 迪 刘 洋 董京兰 李 青 周与倩 王慧媛 赵司琴 崔 茜 魏秀婷 王 萌 王 青* 于 浩* 王雪娇* 韩 冰* 李雅璇* 齐 芮* 李 丹* 张玉龙* 刘 芳* 耿子津* 林 佳*

女中音声部

王姝婷△ 翟凤超● 杨 柳 李银霞 王志华 刘瑗梦 何 理 刘海月 樊 荣 冯小鸥 赵雪婷 查璐璐 高兴稳* 王 俏* 赵淞颖* 蔡欣颖* 孙鹿鸣* 孙 楠* 郭亚楠*

男高音声部

梁羽丰▲△ 曹瑞东● 毛伟钊 任敬辞 杨广萌 刘 扬 李 辉 蔡 俊 张博奥 唐明岩 于公泽 斯楞河 张世博 卢 川 侯永盛 肖宇星 刘兴晔 李廷雷 王 欢* 门宏多* 刘占林* 高东方* 李智佳* 王 淼* 王 瑞* 刘广琨* 全 真* 马浩桐* 魏惠民* 张 明* 王紫群* 霍图南* 李嘉洋* 叶陈彬* 张益乾*

男中音声部

王 翀● 佟子杨 刘 莹 柴 进 郑伟强 陈 然 刘文帅 徐 达 孙伟博 陈 雷 张蕴哲 张 洋 何辰龙 刘 梦 景新峰 于昊彤* 郝晓辉* 张 乾* 王 希* 张雷霄* 赵润豪* 马 川* 王梓懿* 李奕男* 王 尧*

注：*为项目演员

女高音声部成员合影

钢琴伴奏：隋博睿 张 悦

Sopranos

Jin Zhao ◆△, Min Ma ●, Chaoqun Liu, Shanwen Liu, Yue Zhang, Na Gao, Jingyi Xu, Rongrong Wang, Nan Zhao, Xue Han, Xin Guo, Di Kong, Yang Liu, Jinglan Dong, Qing Li, Yuqian Zhou, Huiyuan Wang, Siqin Zhao, Qian Cui, Xiuting Wei, Meng Wang, Qing Wang*, Hao Yu*, Xuejiao Wang*, Bing Han*, Yaxuan Li*, Rui Qi*, Dan Li*, Yulong Zhang*, Fang Liu*, Zijin Geng*, Jia Lin*

Altos

Shuting Wang △, Fengchao Zhai●, Liu Yang, Yinxia Li, Zhihua Wang, Yuanmeng Liu, Li He, Haiyue Liu, Rong Fan, Xiao’ou Feng, Xueting Zhao, Lulu Zha, Xingwen Gao*, Qiao Wang*, Songting Zhao*, Xinying Cai*, Luming Sun*, Nan Sun*, Yanan Guo*

Tenors

Yufeng Liang▲△, Ruidong Cao●, Weizhao Mao, Jingci Ren, Guangmeng Yang, Yang Liu, Hui Li, Jun Cai, Bo’ao Zhang, Mingyan Tang, Gongze Yu, Si Lenghe, Shibo Zhang, Chuan Lu, Yongsheng Hou, Yuxing Xiao, Xingye Liu, Tinglei Li, Huan Wang*, Hongduo Men*, Zhanlin Liu*, Dongfang Gao*, Zhijia Li*, Miao Wang*, Rui Wang*, Guangkun Liu*, Zhen Quan*, Haotong Ma*, Huimin Wei*, Ming Zhang*, Ziqun Wang*, Tunan Huo*, Jiayang Li*, Chenbin Ye*, Yiqian Zhang

Baritones

Chong Wang●, Ziyang Tong, Ying Liu, Jin Chai, Weiqiang Zheng, Ran Chen, Wenshuai Liu, Da Xu, Weibo Sun, Lei Chen, Yunzhe Zhang, Yang Zhang, Chenlong He, Meng Liu, Xinfeng Jing, Haotong Yu*, Xiaohui Hao*, Qian Zhang*, Xi Wang*, Leixiao Zhang*, Runhao Zhao*, Chuan Ma*, Ziyi Wang*, Yinan Li*, Yao Wang*

*Extra Choristers

女高音声部成员合影

Rehearsal Pianist: Borui Sui, Yue Zhang

| 时间 Date | 音乐会 Concert | 指挥 Conductor |
|----------------|--|---------------|
| 2018.4 | 7 光影里的旋律：经典电影歌曲合唱音乐会 Melodies in Films: A Choral Concert of Classic Film Songs | 焦淼 Miao Jiao |
| | 21 桃花依旧笑春风：爱情民歌主题合唱音乐会 Peach Blossoms Are Still in Bloom: A Choral Concert of Love-Theme Folk Songs | 孟幻 Huan Meng |
| 2018.6 | 9 周末音乐会 Weekend Matinee | 孟幻 Huan Meng |
| 2018.7 | 7 迎风飘扬的旗：聆听红色经典合唱音乐会 The Fluttering Flag: A Choral Concert of Red Classics | 焦淼 Miao Jiao |
| | 8 | |
| 2018.8 | 8 中外歌剧经典合唱：吕嘉与国家大剧院合唱团音乐会 Chorus Masterpieces from Operas: Lü Jia and China NCPA Chorus | 吕嘉 LÜ Jia |
| | 26 歌声与微笑：儿童作品合唱音乐会 Songs and Smiles: A Choral Concert of Children's Songs | 焦淼 Miao Jiao |
| | 28 | |
| 2018.9 | 12 爱之梦：中外艺术歌曲合唱音乐会 Dream of Love: A Choral Concert of Art Songs | 焦淼 Miao Jiao |
| | 13 | |
| | 20 阳光路上：主旋律作品合唱音乐会 On the Sunny Road: Choral Works from Modern China | 孟幻 Huan Meng |
| 2018.11 | 4 且听风吟：中外电影音乐合唱音乐会 Listen to the Wind: A Chorus Concert of Film Songs | 孟幻 Huan Meng |
| | 11 周末音乐会 Weekend Matinee | 孟幻 Huan Meng |
| | 17 在希望的田野上：新时代优秀歌曲音乐会 In the Field of Hope: Great Hits in the New Era | 焦淼 Miao Jiao |
| | 24 致敬中外经典：李心草与国家大剧院合唱团音乐会 Salute to the Classics: Li Xincao and China NCPA Chorus | 李心草 Xincao Li |
| 2018.12 | 4 一曲新词酒一杯：经典诗词歌曲合唱音乐会 Poetry and Wine: Choral Works from Poems | 孟幻 Huan Meng |
| 2019.1 | 11 如歌往事：怀旧民谣合唱音乐会 The Ariose Past: A Concert of Ballad and Folk Songs | 孟幻 Huan Meng |
| | 12 | |
| 2019.2 | 22 盛世欢歌：新春作品合唱音乐会 Rejoice in Music: Songs for Spring | 焦淼 Miao Jiao |
| | 23 | |
| 2019.3 | 2 歌诉心愿：郑健与国家大剧院合唱团中国作品合唱音乐会 Wishes in Songs: A Concert of Chinese Choral Works with Jian Zheng and China NCPA Chorus | 郑健 Jian Zheng |

▲演员队队长 Head Chorister

◆演员副队长 Deputy Head Chorister

△声部长 Vocal Part Leader

●副声部长 Assistant Vocal Part Leader



国家大剧院管弦乐团

音乐总监：吕嘉 | 桂冠指挥：陈佐湟

国家大剧院管弦乐团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密切关注。

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、瓦莱里·捷杰耶夫、郑明勋、克里斯托弗·艾森巴赫、法比奥·路易斯、弗拉基米尔·阿什肯那齐、列夫·赛格斯坦、根特·赫比希、哈努·林图、克劳斯·彼得·弗洛、吕绍嘉、汤沐海、张弦、张国勇、张艺等，钢琴家鲁道夫·布赫宾德、史蒂芬·科瓦塞维奇、卡蒂雅·布尼亚季什维莉、贝佐德·阿卜杜瑞莫夫、郎朗、王羽佳、陈萨、张昊辰等，大提琴家戈蒂耶·卡普松、王健、秦立巍等，小提琴家郑京和、瓦汀·列宾、吕思清、宁峰等，小号演奏家艾莉森·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、芮妮·弗莱明、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闻名海内外。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。多年来，他们呈现了三十余部国家大剧院歌剧制作，既包括《特里斯坦与伊索尔德》、《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》、《长征》、《方志敏》、《金沙江畔》、《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。他们在马泽尔指挥下演绎的瓦格纳名作《无词指环》被马泽尔认为“作品诞生以来最完美的演绎”，该音乐会现场录音由索尼古典全球发行，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、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“乐咏春华”为主题的2018/19乐季中，乐团将上演《这里的黎明静悄悄》、《纽伦堡的名歌手》、《罗密欧与朱丽叶》、《梦游女》、《唐璜》等十三部歌剧制作，并将在吕嘉及莱纳·霍内克、陈琳、张弦、大卫·罗伯逊、袁丁、阿什肯纳齐、托马斯·森诺高、李飏、丹尼尔·加蒂、吕绍嘉等指挥家带领下，与吕思清、秦立巍、沈洋、Z（黄紫楠）、孟萌、康珠美、楚尔斯·莫克、黄心芸、奥莉·沙汉姆、袁芳、莱蒂西亚·莫雷诺、阿列克谢·沃洛丁、韩祖平、宁峰、孙颖迪、杨天娲独奏家和独唱家合作，带来三十多场精彩的音乐会。同时，吕思清与李飏作为国家大剧院2018/19驻院艺术家，与乐团展开从音乐会到教育项目的广泛合作。

国家大剧院首任音乐艺术总监陈佐湟，是国家大剧院管弦乐团的创建者之一，也是乐团首任首席指挥。2012年，陈佐湟荣膺桂冠指挥，吕嘉出任首席指挥。2017年，吕嘉出任国家大剧院音乐艺术总监、国家大剧院管弦乐团音乐总监与首席指挥。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

Music Director: LÜ Jia | Conductor Laureate: Zuohuang Chen

China NCPA Orchestra is the resident orchestra of the National Centre for the Performing Arts (NCPA), Beijing. Established in March 2010, the orchestra consists of highly accomplished musicians from around the world, who perform in more than a dozen opera productions presented by its home venue each year as well as in ballets and regular orchestral concerts in its own season. With a notably busy schedule, the young ensemble has fast established itself as one of the most adventurous and dynamic orchestras in the country. LÜ Jia took up the post of Chief Conductor in February 2012, succeeding Zuohuang Chen, the current Conductor Laureate, NCPA's then Artistic Director of Music as well as a founder of the orchestra. In January 2017, upon Zuohuang Chen's retirement, LÜ Jia started serving as NCPA's Artistic Director of Music and the NCPA Orchestra's Music Director.

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 few years have included Zubin Mehta, Valery Gergiev, Myung-Whun Chung, Christoph Eschenbach, Fabio Luisi, Vladimir Ashkenazy, Leif Segerstam, Gunter Herbig, Hannu Lintu, Claus Peter Flor, Shao-Chia Lü, Muhai Tang, Xian Zhang, Guoyong Zhang, Yi Zhang, Rudolf Buchbinder, Stephen Kovacevich, Khatia Buniatishvili, Behzod Abduraimov, Lang Lang, Yuja Wang, Sa Chen, Haochen Zhang, Jian Wang, Gautier Capucon, Kyung-Wha Chung, Vadim Repin, Siqing Lu, Feng Ning, Alison Balsom, Sabine Meyer, Biao Li, Plácido Domingo, Leo Nucci, Renee Fleming, Liang Li and Hui He among many others. Lorin Maazel worked closely with the orchestra before his passing and praised the musicians for their “amazing professionalism and great passion in music”. After working with the orchestra in a series

of concerts, Christoph Eschenbach also declared it as “one of the finest orchestras in Asia”.

In the first few 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 such as *Tristan and Isolde*, *Tosca*, *The Barber of Seville*, *Die Fledermaus*, *Aida*, *Otello*, *Nabucco*, but also newly commissioned works including *Rickshaw Boy*, *The Long March*, *Fang Zhimin*, *The Jinsha River*, and *The Visitor from the Ice Mountains*. In its own orchestral concert season, the orchestra has consistently presented creative and diverse programmes. Their performance of the *Ring without Words* with its creator, Lorin Maazel, was released on SONY Music worldwide, the only recording the great maestro ever made with 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 et al, 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 Qigang Chen, Jiping Zhao, Michael Gordon, Augusta Read Thomas, Kalevi Aho, and Joby Talbot. 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, receiving widespread international praise for its performances at the Kissingen Summer

Music Festival and the Schleswig-Holstein Musik Festival and concerts in many cities in Germany, as well as in Sydney, Singapore, Seoul, Daegu, Abu Dhabi, Taipei and Macau. The orchestra undertook its first North American tour in 2014 and the revisiting tour in 2017, where it performed at Carnegie Hall, Chicago Symphony Center, Davies Symphony Hall and other major venues in the US and Canada, under the baton of LÜ Jia. *Musical America* praised its “joyful confidence and youthful strength”. *Concerto Net* described it as “a polished, first rate ensemble”.

With its commitment to educational and outreach activities, the orchestra has presented a series of Weekend Matinee concerts at its home venue. With specially selected programmes and accessible ticket prices, these have become extremely popular with Beijing audience new to classical music. In addition, the orchestra frequently initiates wide-reaching educational projects in association with educational institutions across the city.

The forthcoming 18/19 season will have “Forever Young” as its theme, featuring concerts conducted by LÜ Jia, Rainer Honeck, CHEN Lin, Xian Zhang, David Robertson, Ding Yuan, Vladimir Ashkenazy, Thomas Sondergard, Biao Li, Daniel Gatti, Shao-Chia Lü, with soloists Siqing Lu, Li-Wei Qin, Yang Shen, Z, Meng Meng, Clara-Jumi Kang, Truls Mork, Hsin-Yun Huang, Orli Shaham, Fang Yuan, Laticia Moreno, Alexei Volodin, Derek Han, Feng Ning, Yingdi Sun, Tianwa Yang and many others. Siqing Lu and Biao Li, 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 thirteen NCPA opera productions including *Die Meistersinger von Nürnberg*, *Romeo and Juliet*, *La sonnambula*, *Don Giovanni*, and *Lan Huahua*.



吕嘉
音乐总监

LÜ Jia
Music Director

吕嘉是享有国际盛誉的华人指挥大师。他生于上海的一个音乐世家，幼年学习钢琴和大提琴，后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·佩德罗第国际指挥大赛第一名，并由此开始了辉煌的职业指挥家生涯。

在过去的近20年中，吕嘉在欧美及全球各国指挥歌剧及音乐会两千余场。他是第一位在意大利担任重要歌剧院总监的亚洲指挥家，也是第一位执棒芝加哥交响乐团的华人指挥家。在欧洲，他曾在斯卡拉歌剧院、巴伐利亚国立歌剧院、柏林德意志歌剧院，以及洛桑、都灵、罗马、那不勒斯、威尼斯、弗洛伦萨、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委。

2012年，吕嘉成为国家大剧院歌剧总监与首席指挥。由他监制和指挥的《罗恩格林》、《漂泊的荷兰人》、《奥赛罗》、《费加罗的婚礼》、《假面舞会》、《托斯卡》等歌剧，在世界众多歌剧与音乐媒体上广受赞誉。凭借这些世界水准的歌剧制作，国家大剧院不仅成为全球歌剧舞台上的耀眼明星，更由此开辟了歌剧艺术在中国发展的新篇章。同时，吕嘉带领下的

国家大剧院管弦乐团，也通过其在音乐会中令人叹服的表现，稳步崛起为中国新一代交响乐团的杰出典范。

2017年，吕嘉出任国家大剧院音乐艺术总监、国家大剧院管弦乐团音乐总监与首席指挥。在此之前，

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 Bayerische Staatsoper in Munich, the Deutsche Oper Berlin and La Scala in Milan, as well as opera houses in Lausanne, Turin, Rome, Naples, Verona, Venice, Florence, Frankfurt and Stuttgart. He has also worked with many renowned orchestras including the Royal Concertgebouw Orchestra, Chicago Symphony Orchestra, Gewandhaus Leipzig, Munich Philharmonic, Orchestra dell' Accademia Nazionale di Santa Cecilia, City of Birmingham Symphony Orchestra, Royal Liverpool Philharmonic, Oslo Philharmonic, Lyon National Orchestra in France, Finnish Radio Symphony, Hamburg Radio Symphony, Bamberg Symphoniker, Sydney Symphony Orchestra and many others across Europe, America and Australia.

LÜ Jia was the first Chinese conductor to record Felix Mendelssohn's complete orchestral works, and also the only conductor so far who has recorded the complete works by the important Swedish composer Ingvar Lidholm. His interpretations of German Classical Romanticism and French Impressionists have been praised for their "extremely convincing musical interpretation" with "musical precision and perfect baton technique." Having directed nearly 50 operas in Italy and Germany,

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。

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

In 2012, LÜ Jia was appointed Chief Conductor and Artistic Director of Opera at the National Centre for the Performing Arts (NCPA) in Beijing China. Under his musical direction, NCPA's own productions of Lohengrin, The Flying Dutchman, Othello, La Nozze di Figaro, Un Ballo in Maschera, Tosca, and many other works, have received glowing reviews from the international press. With these brand new productions aspiring to high international standards, the NCPA has become a strong contender in the world of opera, and also launched an exciting new chapter in the history of professional opera productions in China. In the meantime, the NCPA Symphony Orchestra, under LÜ's baton, has fast established itself as one of the leading new ensembles in the orchestral world in China, presenting impressive performances season after season.

In 2017, LÜ Jia has been appointed as Artistic Director of Music of National Centre for the Performing Arts (NCPA), Music Director and Chief Conductor of China NCPA Orchestra. Before taking up his current posts in Beijing, LÜ served as Music Director at Verona Opera, Artistic Director at Symphony Orchestra of Tenerife, as well as Chief Conductor at Trieste Opera, Symphony Orchestra of Florence, Lazio Chamber Orchestra of Rome and Norrköping Symphony Orchestra in Sweden. In addition to his NCPA music directorship, he is also currently the Music Director and Principal Conductor of Macao Orchestra.



陈佐湟
桂冠指挥

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歇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 competitions. Maestro Chen's art of conducting has won praises from the audience and musicians wherever he works. The persistent enthusiasm to introduce and promote Chinese symphonic music and young musical talents to the world made him a respected and welcome musical figure worldwide. What's more, he is committed to promoting extensively symphonic music in China and now also works as the Artistic Director of Guiyang Symphony Orchestra.

Zuohuang Chen 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.



李喆
乐团首席

Zhe Li
Concertmaster

加拿大籍小提琴演奏家，具有丰富的交响乐、歌剧和室内乐演奏经验和令人瞩目的乐团首席经历。曾在伦敦交响乐团担任小提琴演奏家，在加拿大蒙特利尔音乐家室内乐团担任乐团副首席，在中国中央歌剧院交响乐团担任乐团首席。2012年起担任中国国家大剧院管弦乐团首席。为…北京三重奏，…国家大剧院四重奏 组建成员，及中央音乐学院和中国音乐学院特聘教授。曾录制发行了多张唱片并获得加拿大唱片界…朱诺奖 殊荣。

Zhe Li, a Chinese-Canadian violinist, is renowned as an orchestral concertmaster, as well as a veteran musician in the fields of symphonic, operatic, and chamber music repertoire. He has performed the violin section at the London Symphony Orchestra, acted as the Associate Concertmaster of I Musici de Montreal Chamber Orchestra, and the Concertmaster of the China's Central Opera House. Zhe Li became the Concertmaster of China NCPA Orchestra in 2012, and is the founding member of the Beijing Trio, NCPA String Quartet, and serves as a Guest Professor at both the Central and China Conservatory of Music. With I Musici de Montreal, he did many CD recordings, which have garnered a Canadian Juno Award.



王晓明
客座乐团首席

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。同时是国家大剧院管弦乐团客席首席，瑞士伯尔尼交响乐团客席首席，波尔多国家交响乐团客席首席，也是卡拉扬国际基金会终身荣誉音乐家。曾获得维也纳…史迪芬 国际小提琴比赛第一名。莫扎特国际小提琴比赛特别奖。王晓明的音乐足迹遍布全球 30 多个国家，曾在世界各大音乐厅及音乐节进行演奏。曾被《纽约时报》评为：杰出的令人难以忘怀的精美声音小提琴家。

Xiaoming Wang, currently is the principal performer at the Zurich Opera House, first violin of the Stradivarius Quartet, guest principal of NCPA Orchestra and Bern Symphony Orchestra of Switzerland. He is a lifetime honorary musician of Herbert von Karajan Foundation, and has won the first prize of the Stephen International Violin Competition in Vienna, and special award of Mozart International Violin Competition. Xiaoming Wang has performed over 30 countries, concert halls and music festivals. New York Times praised him "distinguished by impressively refined sound"



乐团首席
Concertmaster



李喆
Zhe Li

客座乐团首席
Guest
Concertmaster



王晓明
Xiaoming Wang

第一小提琴
First Violin



陈述△
Shu Chen



马隽家△
Weijia Ma



赵毓赫
Jingjing Zhao



李乐
Le Li



蒋君
Jun Jiang



刘嵩
Song Liu



孙茜
Qian Sun



李佳颖
Chia-Ying Lee



刘晓旭
Xiaoxu Liu



毛雪阳
Xueyang Mao



张炎琰
Yanyan Zhang



张朝忱
Chaochen Zhang



蒲小晶
Xiaojing Pu



金炫志
Hyunji Kim



亚历山德拉·登加
Aleksandra Denga

第二小提琴
Second Violin



刘弦▲
Xian Liu



杨瑞△
Rui Yang



樊悦△
Yue Fan



袁芳芳
Fangfang Yuan



纪雯曈
Wenyu Ji



武萌
Meng Wu



郭颖心
Yingxin Guo



林伯宇
Boyu Lin



蔡琼华
Chiung-Hua Tsai



李文丹
Wendan Li



李兴雅
Xingya Li



高佳瑶
Jiayao Gao



郑燕
Yan Zheng


中提琴
Viola



庄然▲
Ran Zhuang




郝学嘉△
Xuejia Hao




何静△
Jing He



张淼
Miao Zhang



刘莎
Sha Liu



丘伊妮
Yini Qiu



秦宇
Yu Qin



唐韧竹
Renzhu Tang



丛延伊
Yanyi Cong



许谡
Su Xu



张译文
Yiwen Zhang



尚轶宇
Yiyu Shang



南江录
Kangrok Nam

大提琴
Cello



梁肖△
Xiao Liang



金钰利
Kyuri Kim



宋涛
Tao Song



尹龙
Long Yin



王宇
Yu Wang



王昊宇
Haoyu Wang



李梦琪
Mengqi Li

▲首席 Principal

●代理首席 Acting Principal

◆客座首席 Guest Principal

△副首席 Associate Principal

低音提琴
Double Bass








刘怡枚▲
Yimei Liu

刘相全
Xiangquan Liu

范一鸣
Yiming Fan

赵海岐
Haiqi Zhao

周元龙
Yuanlong Zhou

张广元
Guangyuan Zhang

长笛
Flute







叶怡初▲
I-Jeng Yeh

尹伊△
Yi Yin

陆遥遥△
Yaoyao Lu

刘倩
Qian Liu

陈奂希
Huan-Hsi Chen

双簧管
Oboe





周阳●
Yang Zhou

张嘉芳△
Chia-Fang Chang

寇艺靓
Yijian Kou

单簧管
Clarinet






佐米·桑切斯▲
Jaime Sanchis

陈思军△
Sijun Chen

李曼娜△
Minna Lee

张天宇
Tianyu Zhang

大管
Bassoon





姬晶晶▲
Jingjing Ji

石光远
Guangyuan Shi

冯泽超
Zechao Feng

圆号
Horn






刘晓昕●
Xiaoxin Liu

禹星海◆
Xinghai Yu

王梓
Zi Wang

陈彩双
Chai Suang Tan

小号
Trumpet






王与兵▲
Yubing Wang

朱与墨△
Yumo Zhu

李锐
Rui Li

何凯
Kai He

长号
Trombone






刘爽▲
Shuang Liu

卫稚英
Zhiying Wei

范哲奇
Zheqi Fan

袁博翻
Boxuan Yuan

定音鼓
Timpani



刘刚◆
Gang Liu

打击乐
Percussion








刘恒●
Heng Liu

马远
Yuan Ma

苏姝
Shu Su

李哲敏
Chulmin Lee

竖琴
Harp

黄立雅▲
Li-Ya Huang

张小音◆
Xiaoyin Zhang

▲首席 Principal

●代理首席 Acting Principal

◆客座首席 Guest Principal

△副首席 Associate Principal

国家大剧院管弦乐团 2018 / 19 | 乐咏春华

CHINA NCPA ORCHESTRA 2018 / 19 | FOREVER YOUNG

| 时间 Date | 音乐会 Concert | 指挥 Conductor | 独奏 / 独唱 Soloist |
|---|---|---------------------------|---|
| 2018.4 | 7 莱纳·霍内克演绎海顿与莫扎特 Rainer Honeck Plays Haydn and Mozart | 莱纳·霍内克 Rainer Honeck | 莱纳·霍内克 Rainer Honeck |
| | 8 莱纳·霍内克演绎海顿与贝多芬 Rainer Honeck Plays Haydn and Beethoven | 莱纳·霍内克 Rainer Honeck | 莱纳·霍内克 Rainer Honeck |
| | 11 国家大剧院八重奏：瓦格纳的爱与死 NCPA Octet: Love and Death | | |
| | 22 悲欣之歌：陈琳、秦立巍与沈洋演绎伯恩斯坦、叶小纲和普罗科菲耶夫 Sorrow and Gratification: Bernstein, Ye and Prokofiev with Chen Lin, Li-Wei Qin and Yang Shen | 陈琳 CHEN Lin | 秦立巍 / 沈洋 Li-Wei Qin / Yang Shen |
| | 28 第六届交响乐之春闭幕音乐会：吕嘉与国家大剧院管弦乐团、合唱团演绎赵季平、关峡与陈其钢 Closing Concert of the 6th China Orchestra Festival: Lü Jia and China NCPA Orchestra & Chorus Play Jiping Zhao, Xia Guan and Qigang Chen | 吕嘉 LÜ Jia | 张强 / 吕思清 / Z 泽维尔 / 孟萌 Qiang Zhang / Siqing Lu / Z Xavier / Meng Meng |
| | 29 离别与乡愁：吕嘉演绎陈其钢与德沃夏克 Love through Farewell: Lü Jia Conducts Qigang Chen and Dvorak | 吕嘉 LÜ Jia | 孟萌 Meng Meng |
| 2018.5 | 4 春华舒伯特：吕嘉指挥舒伯特第三及第四交响曲 I Schubert at Young: Lü Jia Conducts Schubert Symphony No.3 & No.4 I | 吕嘉 LÜ Jia | |
| | 5 春华舒伯特：吕嘉指挥舒伯特第三及第四交响曲 II Schubert at Young: Lü Jia Conducts Schubert Symphony No.3 & No.4 II | 吕嘉 LÜ Jia | |
| | 11 灵动青春：吕嘉与康珠美演绎舒伯特与莫扎特 Spirit of Youth: Schubert and Mozart with Lü Jia and Clara-Jumi Kang | 吕嘉 LÜ Jia | 康珠美 Clara-Jumi Kang |
| 15 双城记：国家大剧院四重奏与港乐成员四重奏合作音乐会 A Tale of Two Cities: NCPA Quartet & Members of HK Phil Quartet | | | |
| 2018.6 | 13 吕嘉与楚尔斯·莫克演绎肖斯塔科维奇与舒伯特第九 Shostakovich and Schubert with Lü Jia and Truls Mork | 吕嘉 LÜ Jia | 楚尔斯·莫克 Truls Mork |
| | 14 吕嘉与楚尔斯·莫克演绎埃尔加与舒伯特第九 Elgar and Schubert with Lü Jia and Truls Mork | 吕嘉 LÜ Jia | 楚尔斯·莫克 Truls Mork |
| 2018.7 | 6 国家大剧院管弦乐团室内乐系列：管乐小品集 NCPAO in Chamber: Sketch Book of Winds | | |
| 2018.8 | 11 时代先声：大卫·罗伯逊与黄心芸演绎亚当斯、施尼特凯与斯特拉文斯基 Sounds from the Future: Schnittke and Stravinsky with David Robertson and Hsin-Yun Huang | 大卫·罗伯逊 David Robertson | 黄心芸 Hsin-Yun Huang |
| | 12 时代先声：大卫·罗伯逊与奥莉·沙汉姆演绎亚当斯、伯恩斯坦与斯特拉文斯基 Sounds from the Future: Bernstein and Stravinsky with David Robertson and Orli Shaham | 大卫·罗伯逊 David Robertson | 奥莉·沙汉姆 Orli Shaham |
| | 17 吕嘉与李颀演绎施万特纳与斯特拉文斯基 Schwantner and Stravinsky with Lü Jia and Biao Li | 吕嘉 LÜ Jia | 李颀 Biao Li |
| | 22 国家大剧院八重奏：童趣乐场 NCPA Octet: Music Playground | | |
| | 26 纯真年代：袁丁与袁芳演绎莫扎特、布里顿与斯特拉文斯基 Age of Innocence: Mozart, Britten and Stravinsky with Ding Yuan and Fang Yuan | 袁丁 Ding Yuan | 袁芳 Fang Yuan |
| 29 纯真年代：袁丁与袁芳演绎贝多芬、布里顿与斯特拉文斯基 Age of Innocence: Beethoven, Britten and Stravinsky with Ding Yuan and Fang Yuan | 袁丁 Ding Yuan | 袁芳 Fang Yuan | |

| 时间 Date | 音乐会 Concert | 指挥 Conductor | 独奏 / 独唱 Soloist |
|--|--|-----------------------------------|----------------------------|
| 2018.9 | 7 幻想与思辨：张弦与吕思清演绎伯恩斯坦与柏辽兹 Reason through Fantasy: Bernstein and Berlioz with Xian Zhang and Siqing Lu | 张弦 Xian Zhang | 吕思清 Siqing Lu |
| | 8 幻想与思辨：张弦演绎伯恩斯坦、肖斯塔科维奇与柏辽兹 Reason through Fantasy: Xian Zhang Conducts Bernstein, Shostakovich and Berlioz | 张弦 Xian Zhang | |
| | 13 阿什肯纳齐与莫雷诺演绎哈恰图良与柴可夫斯基 Khachaturian and Tchaikovsky with Ashkenazy and Moreno | 弗拉基米尔·阿什肯纳齐 Vladimir Ashkenazy | 莱蒂西亚·莫雷诺 Leticia Moreno |
| | 19 托马斯·森诺高与阿列克谢·沃洛丁的拉赫玛尼诺夫之夜 I A Night of Rachmaninoff with Thomas Sondergard and Alexei Volodin I | 托马斯·森诺高 Thomas Sondergard | 阿列克谢·沃洛丁 Alexei Volodin |
| | 21 托马斯·森诺高与阿列克谢·沃洛丁的拉赫玛尼诺夫之夜 II A Night of Rachmaninoff with Thomas Sondergard and Alexei Volodin II | 托马斯·森诺高 Thomas Sondergard | 阿列克谢·沃洛丁 Alexei Volodin |
| | 26 李颀与韩祖平演绎贝多芬与勃拉姆斯 Beethoven and Brahms with Biao Li and Derek Han | 李颀 Biao Li | 韩祖平 Derek Han |
| 2018.10 | 5 丹尼尔·加蒂指挥莫扎特与勃拉姆斯 I Daniele Gatti Conducts Mozart and Brahms I | 丹尼尔·加蒂 Daniele Gatti | |
| | 6 丹尼尔·加蒂指挥莫扎特与勃拉姆斯 II Daniele Gatti Conducts Mozart and Brahms II | 丹尼尔·加蒂 Daniele Gatti | |
| | 6 国家大剧院八重奏：遥遥之歌 NCPA Octet: Melody of Nostalgia | | |
| 11 交响中国风：国家大剧院新作品音乐会 China Style: Concert of NCPA New Commissions | 吕嘉 LÜ Jia | | |
| 2018.11 | 6 斯特拉迪瓦里四重奏与国家大剧院管弦乐团舒伯特室内乐音乐会 I Stradivari Quartet & NCPAO Franz Schubert Chamber Music Concerts I | | |
| | 12 斯特拉迪瓦里四重奏与国家大剧院管弦乐团舒伯特室内乐音乐会 II Stradivari Quartet & NCPAO Franz Schubert Chamber Music Concerts II | | |
| 2018.12 | 6 国家大剧院建院十一周年音乐会：吕嘉与秦立巍演绎赵季平与马勒 Concert for the 11th Anniversary of NCPA: Jiping Zhao and Mahler with Lü Jia and Li-Wei Qin | 吕嘉 LÜ Jia | 秦立巍 Li-Wei Qin |
| | 7 国家大剧院建院十一周年音乐会：吕嘉与宁峰演绎陈其钢与马勒 Concert for the 11th Anniversary of NCPA: Qigang Chen and Mahler with Lü Jia and Ning Feng | 吕嘉 LÜ Jia | 宁峰 NING Feng |
| | 31 国家大剧院 2019 新年音乐会 NCPA 2019 New Year's Concert | 吕嘉 LÜ Jia | |
| 2019.1 | 1 国家大剧院 2019 新年音乐会 NCPA 2019 New Year's Concert | 吕嘉 LÜ Jia | |
| 2019.2 | 3 龙凤呈祥—全球华人新春音乐盛典 2019 The Spring Festival Musical Gala for Chinese Around the World 2019 | 吕嘉 LÜ Jia | |
| 2019.3 | 3 青春未完成：吕嘉指挥贝多芬第二及舒伯特第八 Youth Unfinished: Lü Jia Conducts Beethoven No.2 and Schubert No.8 | 吕嘉 LÜ Jia | |
| | 8 吕绍嘉与孙颖迪演绎李斯特与拉赫玛尼诺夫 I Liszt and Rachmaninoff with Shao-Chia Lü and Yingdi Sun I | 吕绍嘉 Shao-Chia Lü | 孙颖迪 Yingdi Sun |
| | 9 吕绍嘉与孙颖迪演绎李斯特与拉赫玛尼诺夫 II Liszt and Rachmaninoff with Shao-Chia Lü and Yingdi Sun II | 吕绍嘉 Shao-Chia Lü | 孙颖迪 Yingdi Sun |
| | 15 舒语弦音：吕嘉与杨天娲演绎舒伯特与莫扎特 I Magic of Classical Strings: Schubert and Mozart with Lü Jia and Tianwa Yang I | 吕嘉 LÜ Jia | 杨天娲 Tianwa Yang |
| | 16 舒语弦音：吕嘉与杨天娲演绎舒伯特与莫扎特 II Magic of Classical Strings: Schubert and Mozart with Lü Jia and Tianwa Yang II | 吕嘉 LÜ Jia | 杨天娲 Tianwa Yang |

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陈平 Ping Chen

副院长 Vice President

李志祥 Zhixiang Li

国家大剧院管弦乐团 | 合唱团 China NCPA Orchestra | Chorus

董事长 Chairwoman

陈戈 Ge Chen

国家大剧院管弦乐团 China NCPA Orchestra

副总经理 Deputy Managing Director

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团长助理 Assistant to Managing Director

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驻团指挥 Resident Conductor

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乐务管理 Chorus Stage Manager

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于进 Jin Yu

康雅宁 Yanning Kang

摄影 Photography (按姓氏笔画排序)

王小京、甘源、孙楠、肖翊、高尚

Xiaojing Wang, Yuan Gan, Nan Sun, Yi Xiao, Shang Gao

平面设计 Graphic Design



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