

国家大剧院 ZEITGEIST 2022/23



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

音乐总监 吕嘉
MUSIC DIRECTOR LÜ JIA

ZEITGEIST 2022/23

时代精神



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ZEITGEIST 时代精神

2022/23

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NCPA
ORCHESTRA
国家大剧院管弦乐团



王宁

王宁
国家大剧院院长

WANG Ning

President,
National Centre for
the Performing Arts

能够挺起精神脊梁的时代，才是有蓬勃生命力的时代。伟大的文艺经典则是时代精神的写照，如同人类的精神高地和心灵圣域，值得我们永久守望和不断传承。国家大剧院管弦乐团与合唱团 2022/23 乐季以“时代精神”为主题，正是对音乐和艺术映照时代精神之宝贵价值的致敬。

时代精神是个宏大的话题。在我们体察各个时代的精神世界时，音乐和艺术不仅是重要的观测镜，也是时代精神本身。艺术家们生活在特定时代，见证时代新气象，又满怀油然而生的激情，以“笼天地于形内，挫万物于笔端”的气度，将其所见所思化成不朽的音乐、画作或文字。从古时王希孟恢弘的《千里江山图》到贝多芬昂扬的《第九交响曲》，无问东西，皆如此矣。正是借这些文艺经典的神奇力量，我们才能去贴近精神世界。由此，那些过去的时代不再遥远，先辈的天地和万物有了永恒的生命，也留给后世人们无穷的感悟和启发。

对剧院、音乐厅和艺术馆等当代文化机构来说，这便是其最重要的职责之一，即：去创造和守望一个空间，让人们能在此纵览浩瀚历史时空、触摸古今时代精神，从而在审视内心和生活时获得更坚定的信念和力量。这也是国家大剧院及其所有文艺工作者共同的职责：通过对文艺经典的系统演绎，来探索、铭记和传承历史上闪光的时代精神；通过对当代创作的努力推动，来寻找、书写和礼赞新时代伟大的时代精神。

国家大剧院管弦乐团、合唱团及吕嘉总监堪称是身体力行的实践者：十多年来，他们以澎湃的热情和创新精神、不懈的奉献与精进品格，为最卓越的音乐的演绎和传播而矢志不渝。艺术家们有着共同的追求，既要做好历史文化瑰宝的摆渡人，也要做好全新当代风骨的书写者，而自己对待艺术时的心境、耕耘舞台时的收获，都可能在新的时代、国家和城市精神里留下或深或浅的烙印。在党的二十大即将召开之际，以“时代精神”为新乐季的主题，正体现了他们对此初心的念念不忘：时代精神的传承、创新和互鉴，其中永远有艺术家的职责和使命。

祝国家大剧院管弦乐团及合唱团 2022/23 乐季圆满成功，也愿广大观众从这个充满“时代精神”的音乐时空里汲取到属于自己的灵感火花！

Times when most people are spiritually strong and rich are times with high morale and great vitality. For any time, the zeitgeist is reflected first and foremost in the greatest artistic works it produces. These works, like beacons in our spiritual world, are worth all our efforts to preserve and pass down to future generations. The 2022/23 season of NCPA Orchestra and Chorus is themed on "zeitgeist" as a gesture to pay tribute to music and other forms of art as excellent and valuable representations of the zeitgeist of our time.

Zeitgeist is a huge topic. Music and other forms of art can be the lenses through which we observe the zeitgeist of previous times, but in some cases, they may even be the zeitgeist itself. All artists live in their respective times and bear witness to what happens during their lifetime. The emotions that these happenings arouse in them, positive or negative, are what gives rise to the masterpieces that flow from the tips of their pens. From *A Thousand Miles of Rivers and Mountains* by Wang Ximeng of ancient China to *Symphony No. 9* of Beethoven, all artworks, Eastern or Western, follow this rule. Then, many years after the time when these brilliant works were created, like magic, later generations would get a glimpse of our world at their time through these works. Thus, the distant past would not feel so far away from us and the universe that our predecessors experienced would gain eternal life in a sense, leaving us lost in profound thoughts.

For theaters, concert halls, galleries and other venues for artistic activities, one of the most important tasks is to create and preserve a space where people feel as if they were traveling in time and could experience the zeitgeist of different times in history for themselves. This will lead people to look into their hearts and gain the faith and strengths that can carry

them through difficult moments in life. Our team at the NCPA share these tasks: We are to present classics in a systematic way as a means to explore, celebrate and pass down the zeitgeist of past times; and we are to produce artworks that capture, portray, and celebrate the zeitgeist of this great era we are in today.

The NCPA Orchestra and Chorus, and Maestro LÜ Jia have all been working to fulfill these tasks. For more than a decade, they have devoted their endless passion and innovation spirit to presenting and disseminating music in the best ways possible. They know it clearly that their job is not only to inherit the essence of human civilization, but also to keep good records of our time. For this, everything they do counts: their attitudes towards art, their understanding of how to excel on stage, and all the more will leave traces in the zeitgeist of our time as part of the morale of our city and nation. By giving the new season the theme "zeitgeist", our purpose is to honor our original aspiration of inheriting the zeitgeist of previous eras, pursuing innovation, and advocating mutual learning, which are how artists fulfill their mission.

Wish the 2022/23 season of NCPA Orchestra and Chorus a complete success. Wish everyone could get some inspiration from this music space that we create and fill with zeitgeist.



吕嘉

国家大剧院
音乐艺术总监
国家大剧院管弦乐团
音乐总监

LÜ Jia

Artistic Director of Music,
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音乐是有灵魂的。那些永远活在音乐中、不受时空约束的情感，就是音乐的灵魂。将灵魂赋予音乐的，当然首先是作曲家，而作曲家又毫无疑问是其时代的产物。从这个角度看，音乐同样是时代的造化：各个时代不同的社会风云、文化风尚、审美取向和价值表达，好比作曲家截然不同的生长风土，也滋养出了迥异其趣的音乐图景。

从这个意义看，当我们想深刻了解某个时代的精神世界时，音乐可能是最有效的媒质之一。这也正是我们这个新乐季想为你呈现的视角：在音乐中聆听和触摸时代精神的源流、承继、嬗变和对照。尽管历史和哲学角度的“时代精神”是个宏大的话题，但它依然有可能在音乐世界里以通透而清晰的线索来显示自己。在这个新乐季里，我们将至少通过四条线索，来探索和呈现音乐的“时代精神”：

对风云变幻的过往时代的探知，当然是永远都不会停止的事情，而贝多芬、勃拉姆斯、布鲁克纳、理查·施特劳斯等不同时期的大师，也自然是我们要反复重访的伟大作品；约翰·亚当斯、阿沃·帕特、陈其钢、谭盾、郭文景、叶小纲等多位重磅世界级当代大师的作品，则是对现代精神更立体、更全面认知的通路；借二胡、琵琶、琴、竹笛、管子等中国民族器乐同管弦乐团的交融，我们看到的则不光是东方精神的底蕴，还有它在自我更新和拥抱现代方面无限的潜能；而殷惠静、孙一凡、于瑛、孙楠桐、姚晨等我们精挑细选的名字，则代表着又一辈将为我们音乐生活书写未来的年轻指挥家、演奏家、作曲家，他们肯定会让我们听到些未来时代精神的先声！

从近几个乐季开始，布鲁克纳开始成为我和乐团持续和重点关注的作曲家。继上乐季荡气回肠的第九交响曲后，我将在本乐季指挥上演他的第三、第七和第八交响曲，我们不仅会录制和发行这三张唱片，还会带着第七交响曲再次踏上巡演。由此，这个乐季不仅将成为我们上演布鲁克纳作品最密集的一个乐季，还有可能是我们十几年来作品最多元化、最重量级的一个乐季：我和几位客座指挥家定会带来拉威尔、柏辽兹、肖斯塔科维奇等作曲家的多部重量级大型作品，还将计划上演《托斯卡》《图兰朵》《茶花女》等经典歌剧。在国家大剧院管弦乐团与合唱团，这一



切既映照了他们巨大的热情、执着和努力，也见证了他们不断的成长、蜕变和坚实。在某种程度上，这正是这个时代最令人骄傲的精神精髓，我们因此才得以能与时代同精神、共脉动。作为新时代的艺术工作者，这也实在是我们特有的幸运和光荣！

古往今来，时代精神如大河奔腾，生生不息而波澜壮阔。在艺术的世界里，不论是有幸漫没其中去创造和诠释的艺术家，还是旁侧默默参悟并深深震撼或感动的观者，都不是过客。我们以何种姿态去表演，你又以何种心境去聆听，都可能在不知不觉间对时代精神的传承、创新、互鉴及其未来走向带去那么一点点改变的力量。如果这算得上一种影响力的话，那它就是我们艺术家和观众们共同的责任。由此，我愿与大家共勉：让我们携起手，担负这份责任，为新时代最好的音乐生活和精神世界的营造而共同努力！

ADDRESS

Music has a soul, and the soul of music is the emotions that live forever in music, unbound by time or space. Above all, it is the composers who give the soul to music, and the composers are, without exception, products of their time. Therefore, music is also a creation of its time. In different eras, the social, cultural, and aesthetic conditions, as well as the values and their expressions, make up different terrains in which the composers were born and grew up; these different terrains also nurtured different musical landscapes.

In this sense, music is probably one of the most effective mediums for us to deeply understand the spiritual world of a certain era. This is precisely the perspective we want to present to you in this new season: In music we will listen to and touch the origin, succession, evolution and contrast of the spirits of the times. The "zeitgeist" might be a topic of a grand scale from the historical and philosophical perspectives, but it has the potential to present itself in the world of music with crystal-clear clues. In this new season, we will explore and present the "zeitgeist" of music through at least four clues:

Our exploration of the past changing times is of course endless and, naturally, we will keep revisiting the great works of the masters of different periods, such as Beethoven, Brahms, Bruckner and Richard Strauss; the works of John Adams, Arvo Pärt, Qigang Chen, TAN Dun, GUO Wenjing, YE Xiaogang and many other world-class contemporary masters provide us a gateway to a more comprehensive perception of the modern spirit; through the interplay between the western orchestra and the Chi-

nese folk instruments such as erhu, pipa, zheng, dizi, suona and guanzi, we see not only the heritage of oriental spirit, but also its unlimited potential in renewing itself and embracing modernity; and the names we have carefully selected, such as LAI Jiaping, SUN Yifan, Angelo Xiang Yu, SUN Yutong and YAO Chen, represent another generation of young conductors, performers and composers who will shape the future of our musical life, and they will surely let us hear some pioneering sounds of the spirit of the future times!

In the last few seasons, Bruckner has become a composer of sustained and focused attention for the orchestra and myself. Following our presentation of his soul-stirring Ninth Symphony last season, I will conduct his Third, Seventh and Eighth Symphonies this season. We will make and release three records, and will present Seventh Symphony on the 2023 national tour. Thus we will have a coming season not only with our most intensive performance of Bruckner's works, but also with probably the greatest diversity and significance in more than a decade. I and several guest conductors will present a number of major works by composers such as Ravel, Berlioz, and Shostakovich, as well as several classic operas such as *Tosca*, *Turandot* and *La Traviata*. These performances of the NCPA Orchestra and Chorus reflect their great passion, perseverance and efforts, and also witness their continuous growth, transformation and strength. In a way, this is exactly the essence of the zeitgeist in our time. As art workers of the new era, it is our unique fortune and glory to share the spirit and pulsation of the times!



The zeitgeist has run throughout the ages like a surging river with great vitality. In the world of art you are not a passerby, whether you are an artist who is fortunate enough to participate in the creation and interpretation of it, or a spectator who are deeply amazed and moved just by silently observing it. The way we perform and the way you listen may unknowingly bring a little power of change to the transmission, innovation, mutual appreciation and future development of the zeitgeist. If this is a kind of influence, both the artists and the audiences have a common responsibility for it. Here I would like to share this responsibility with all of you: let's join hands and take up this responsibility to work together for the best of the musical life and spiritual world in the new era!

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任小珑

国家大剧院管弦乐团
总经理

REN Xiaolong

Chief Executive Officer,
China NCPA Orchestra

在我们思考新乐季的主题时，“时代精神”这个词让我们眼前一亮。在汉语里，这当然是大家极其熟悉和频繁使用的词，但它又绝不只是活跃在中文的语境里。在德语中，“Zeitgeist”同“时代精神”在语义上精确对应，也作为哲学词汇广泛使用在英语和拉丁语系里。

可见，“时代精神”并非新概念，也非中国独有说法，而是由来已久、跨越疆界。古代中国，周公制礼作乐以求秩序和教化，乱世下礼崩乐坏则令孔子感叹，“礼”“和”“乐”兴废反映出的社会变局，其实就是我们今天说的“时代精神”浮沉。近代欧洲，在最早视“Zeitgeist”为哲学范畴的黑格尔看来，“时代精神”是人类重要的精神现象之一，代表着一个时代整体的智识、道德或文化的氛围、特征及趋势。

对“时代精神”概念根源的这点简单探究，已足够开启我们对它更多的追问和好奇。这个乐季被冠以“时代精神”的主题，正是我们这些追问和好奇后的结果，也基于我们在此过程中的两个思考：第一，文艺作品与时代精神的关系；第二，文艺工作者对时代精神的责任。

就文艺作品和时代精神的关系来说，“水乳交融”和“密不可分”的形容再最贴切不过。周时礼乐兴废浮沉的往事，已把“时代气象影响文艺，文艺映照时代气象”的道理讲透。两千年前尚且如此，古今中外也无例外：李白、杜甫几十年里悲喜迥异的诗赋，隐观着大唐兴衰大转折的时代印记；贝多芬、瓦格纳、威尔第的热情喷涌和勇往直前，有着如火如荼的欧洲大革命时代的回响。的确，伟大的文艺经典如特定时代社会生活和气象的写照，带着那时的精神烙印和特征，蕴藉着那时人们的理想情感，也常在经过历史淘洗、淘漉和打磨后，焕发出保存思想精髓、揭示时代规律、启发人类心灵的力量。我们将此乐季叫做“时代精神”，正是想和大家更深入地分享和感受这一重要视角，也更透彻地去领悟古今中外那些优秀乐作的非凡价值。

基于文艺作品和时代精神的上述关系，艺术家对时代精神的责任就更清晰了：艺术家凭特有的敏感来感知时代气象，又以特有的技艺将其呈现为更多人可感知的作品，并由此成为时代精神和文艺作品间最重要的媒介和桥梁。在任何时代，艺术家的表达方式和视角都能是自我的，但表达的成果和影响却是社会性的。因此，不管我们所说的时代精神属于过去、现在或未来，在其探索或定义、传承或创新、对照或互鉴的过程中，艺术家都扮演着极其重要的角色。譬如，时代塑造了李白、贝多芬、马勒等艺术家，而他们也定义和讲述了各自的时代。从这个意义说，艺术家如同时代精神的建筑师，我们也愿以“时代精神”的主题来激励自己担好这份职责：作为新时代的表演艺术团体，我们以何眼光去选择、何视角去讲述、何品质去呈现、何标准去创作每首作品，就是我们在“时代精神”这个宏大系统里虽微小但实在和重要的角色。

十多年前，国家大剧院管弦乐团和合唱团带着青春、活力和希望诞生，而那正是这个时代最独有的气质。今天，作为首都北京标志性的表演团体，也作为无数乐迷们挚爱的音乐家，

他们已卸去当初的青涩，焕发成熟和坚实的力量，但血脉里的热情和创新精神、奉献和精进品格，非但未随岁月淡去，反而愈加蓬勃强劲。在我看来，这样的成长同样得益于伟大的时代：和时代同脉搏，与观众同心绪，就是他们永葆艺术青春之秘诀。新的乐季和未来路上，凭这不退色的青春基因，他们在舞台上那份独有的热情、真挚和卓越永远值得你信任和热爱！

第九个乐季启航的时候，国家大剧院管弦乐团与合唱团也即将迎来新的发展起点。为迎接新的城市副中心剧院开幕，我们已从今年启动了艺术家团队的扩编计划，并计划用三至五年时间扩大到全新规模。今年，两位卓越的指挥家孙一凡、赖嘉静已作为助理指挥加入乐团，十几位出色的演奏家也已成为我们的新生力量。未来，我们的管理和品牌会逐渐升级，演出和艺术活动将日益多元化，但不变的将是我们的精神、气质和品质。不断成长和收获，努力精进和给予，就是我们对伟大时代的最好回应。在这条路上，这支洋溢着时代精神气质的乐团和合唱团，永远会是您音乐生活里最好的伙伴和挚友！

ZEITGEIST AND MUSIC

When considering the theme for the new concert season, we were quite intrigued by the grand idea behind the German word "zeitgeist." It is an idea that exists and works in different cultures and languages: whether in Chinese, English and other Romance languages, it is widely used as an everyday word or a philosophical term.

The concept of the zeitgeist is obviously neither new nor part of just one culture; it has been around for quite some time and is recognized around the world. About 3,000 years ago, Duke Wen of China's Zhou dynasty established a system of rites and music in the pursuit of order and education for his subjects. Several hundred years later, Confucius lamented the dissolution of this system as a reflection of how society was changing and culture was declining, which is comparable to the rise and fall of different zeitgeists in modern times. When the concept was first put into the perspective of philosophy, the German philosopher Hegel stated that it was one of the most important aspects of the spirit of humanity and that it signified the overall atmosphere, features, and trends of age in the areas of knowledge, ethics, and culture.

With just a simple glimpse into the origin of the concept, doors of endless questions and curiosity were immediately opened in front of us. The decision of having "Zeitgeist" as the theme of this season is exactly the result of the process through which we ask these questions and fulfill our curiosity, especially two of them: what the relationship between artworks and zeitgeist is, and what responsibility do artists have toward zeitgeist.

Regarding the first consideration, "perfect harmony" and "inseparability" are the precise

descriptions of the relationship. The rise and fall of the rites and music of the Zhou dynasty are a clear example of how the atmosphere of the times influenced art, and how art reflects that atmosphere. This was the case thousands of years ago and has been so ever since all around the world. Those joyful or tragic poems Li Bai and DU Fu wrote over a span of several decades show how the Tang dynasty went into decline. Similarly, the passion and boldness of Beethoven, Wagner, and Verdi reverberated with the fiery revolutionary spirit in Europe. Indeed, great works of art provide a glimpse of the society and spirit of their times. Bearing the cultural imprint and characteristics of their respective ages, they embody the dreams of people from those eras. They withstood the test of time and become part of an enduring legacy that continues to inspire people today. We chose this theme to share this important perspective with our audiences and to gain a more thorough understanding of the extraordinary value of musical masterpieces from China and abroad.

Based on the above consideration, the responsibility artists have to the zeitgeist is clearer. With their unique sensitivity, they perceive the spirits of the age, and with their unique skill, they present works of art to allow more people to perceive such an atmosphere, thus making themselves an important bridge between the zeitgeist and art. In any era, the perspective and the way in which artists express themselves may be individual based, while the outcome and influence of their expression will go far beyond this with the widely recognized significance of sociology. Thus, whether we are speaking of the zeitgeist of the past, present, or future, artists play an extremely important role in the process of exploring or defining it, transmitting or innovating it, and comparing or learning from it.

For instance, as Li Bai, Beethoven, and Mahler used their works to define and depict their respective eras, they were also shaped by their respective times. Based on this logic, artists are the architects of the spirits of their ages, and here at the National Center for the Performing Arts [NCPA], we are happy to motivate ourselves with today's zeitgeist to take on our due responsibility. As cultural and art workers of the new era, the insight with which we select, the perspective with which we recount, the quality with which we present, and the standards by which we create each piece of art are parts of the small yet highly important role we must take on within the massive system of the zeitgeist.

Over a decade ago, the NCPA Orchestra and Chorus were born with traits of youth, energy and new hope, which are exactly what characterized our time. Today, as one of the cultural icons representing the city of Beijing, they have become shining stars on the stage, while their gene of passion and innovation and their joy from giving and diligence never faded. In many ways, we should thank the great and unique time in which we are living: as we share the sentiment of the audience and feel the impulse of the zeitgeist, we will remain forever young, energetic and thirsty to make music. With our unique ardor, sincerity, and excellence, you are sure to love and have confidence in us!

With the ninth season about to start, the NCPA Orchestra and Chorus have embarked on a new path of development. To better prepare for the opening of the new spaces in Beijing's sub-center, we have begun to expand our body of musicians, and this will continue for three to five years. This year, two wonderful conductors, SUN Yifan and LAI Jiajing, have joined us as assistant conductors, and about a dozen other exceptional musicians were just on board as well. Our management and the presentation of our brand will continue to be refined and our activities will get more and more diversified, while the value that we follow and the commitment that we have to excellence will stay forever the same. Brimming with the spirit of the age, the NCPA Orchestra and Chorus will always be your greatest friends in music!

交响乐团仿佛总是演奏着来自过去的声音。构成交响乐世界的诸多要素——殿堂中的作曲家，核心作品曲目库，富有仪式感的音乐厅，难以逾越的经典录音，都让人联想到“博物馆”。在这里，人们历史上曾经达到的艺术高峰得以再现。但除此之外，我们肩负让交响乐这一富有魅力的艺术形式生机延续的使命，因此新作首演、中国作品、不一定顺耳的西方当代曲目不曾缺席。我们准备在 2022/23 至 2023/24 两个乐季中，比以往多分配一些篇幅给现当代。我们不试图回答当下的“时代精神”是什么，但我们提出问题，并尝试在音乐中找到线索。「时代先河」系列是在这样的动机下诞生的，20 世纪以来，古典音乐的发展序列忽然消失，世界音乐图景变得空前开阔又纷繁复杂，很难再找到能够代表时代精神的一部作品、一个主义、一位人物，但全球化冲击下的“百家争鸣”却是另一番景象，无论正确甚至正常与否，它们都深刻地影响了后来，成为“今天”的一部分。因此，我们和艺术家们共同选取了其中最富代表性的几部，哪怕不是最悦耳的，以一窥时代的不同色彩。我们将在这个乐季听到韦伯恩、约翰·凯奇、利盖蒂、武满彻、阿沃·帕特及约翰·亚当斯，再保留一些名字给下个乐季。

在世界音乐的版图中，中国是其中熠熠生辉的一块。有着上千年历史的民族乐器，带着文明古国的遐想，它们独有的风韵、美感与西方范式不期而遇，像化学反应一般生发出新的现代性景象。在这个「乐是故乡明」系列中，我们将听到以琴、琵琶、管子、唢呐、竹笛为独奏乐器的协奏曲，以及二胡、笛箫、琵琶与西洋乐器的融合室内乐。这也是民乐演奏家的盛会：程皓如、江洋、韩雷、张倩渊、戴亚在交响乐中，陆轶文、张维良与吴昊在室内乐中。文明相互碰撞，艺术的疆界被无限拓展，同时，群体的认同感和边界却强烈且清晰，或许也是这个时代独有的特色。



SEASON OVERVIEW

TANG Ning

Head of Artistic Planning & Communications,
China NCPA Orchestra

Symphony orchestras typically perform works from the past. The world of symphony is made up of a lot of things - composers, the core symphonic repertoire, concert halls, classic recordings in history, etc. In a sense, going into the world of music is in many ways like visiting a museum. We reproduce artistic pinnacles that people reached in the past. But our mission is much more than just that. We are on a mission to keep the symphony, which is a fascinating art form, alive. That is why premieres, works by Chinese composers, and Western contemporary music that don't necessarily sound good have never been absent in our repertoire. We are going to give more attention to modern and contemporary music in the 2022/23 and 2023/24 seasons. We are not trying to answer what the zeitgeist of the current era is, but we ask questions and try to find clues in music. It was in such a context that the "Heralds of the Time" series was created. Since the 20th century, the development tendency of classical music has become unpredictable. The openness and complexity of the music landscape have risen to unprecedented levels. It is difficult to find one piece of work, doctrine, or figure that can embody the zeitgeist of this era to the fullest extent. Globalization has boosted musical diversity. Whether music in this era is "right" or normal or not, it's a part of the world we are in now and will continue to shape the world in the future. Therefore, we delicately select a list of contemporary works together with our artist friends which may not be the most pleasant ones but can offer a glimpse into today's vibrant world. We'll hear Anton Webern, John

Cage, György Ligeti, Toru Takemitsu, Arvo Pärt, and John Adams in this season and celebrate some other biggest names in the next season.

China is a glowing part of the world music map. Many traditional Chinese instruments can trace their history back to thousands of year, and have thus become a symbol of the ancient civilization. The chemistry between the unique beauty of Chinese instruments and the Western paradigm produces a sense of modernity. The "Sounds of China" series include concertos featuring zheng, pipa, guanzi, suona and dizi as solo instruments, as well as fusion chamber music featuring erhu, dizi, xiao, pipa and western instruments. It will also be the grand gathering of soloists of Chinese traditional instruments: CHENG Haoru, JIANG Yang, HAN Lei, ZHANG Qianyuan and Dai Ya in the symphonic section, and LU Yrwen, ZHANG Weiliang and WU Man in the chamber music section. Dialogue between civilizations leads to the infinite expansion of the capacity of art. At the same time, people's sense of identity and boundaries are becoming stronger and clearer, which may also be a unique feature of this era.

“十载嘉音”以后，与吕嘉总监的新的十年，以布鲁克纳的第三、第七和第八号交响曲开启。这是“布鲁克纳密码”系列的第三个年头，从瓦格纳影响下的前期之作，到否定之否定后的自我突破，唯有总监带领，我们才有此信心在一个乐季中依此尝试。与布鲁克纳风格迥异的另一全新尝试，将是拉威尔最重要的作品之一，古雅而充满异国情调的芭蕾舞剧《达芙妮与克洛埃》组曲。总监与女高音歌唱家和慧的合作，则是和慧作为本乐季驻院艺术家的精彩亮相之一。我们将以两场音乐会、一部歌剧共同庆祝其亮相世界歌剧舞台25周年纪念。除了总监将要首演的姚晨作品《远渡》，即将在这个乐季问世的作品还有赵季平的交响童话《花儿的故事》、黄若的《蝶·变》以及梁雷、赫维亚的新作。

“无界室内乐”这个名字，蕴含了我们在音乐中打破边界、探索更多可能性的意愿。这个乐季的“无界室内乐”几乎实现了裂变式增长，不仅是组合最多、内容最丰富的一次，还实现了酝酿已久的「NCPAO in the City 城市沉浸」子系列，在十月底的凉爽周末，我们将在郎园 Vintage、Station、Park 三个园区上演包含9套音乐会的室内乐大戏。此外，除了前面提及的与陆轶文、张维良、吴蛮的中西合璧、古今穿越，还有与杨雪霏演绎的巴西风格，与上海四重奏、韩小光共同绘制的“管弦三联画”，与王晓明的德奥经典畅游，以及与阿布的爵士与融合风格探索。

在第三个全华班阵容中，那些已经为乐团和乐迷熟悉的名字依旧整齐：指挥家李心草、赖嘉静、李瑞、张国勇、杨洋、林大叶、孙一凡、谭西、洪毅全，钢琴家郎朗、孙颖迪、张昊辰，小提琴家黄蒙拉、王之炅、王晓明，大提琴家立巍，上海四重奏，圆号演奏家韩小光，吉他演奏家杨雪霏，管风琴演奏家沈凡秀，琵琶演奏家李佳、吴蛮，笛箫演奏家张维良，歌唱家韩蓬、张杨、龚爽、王宏伟、孟萌、雷佳。同时，又有一些期盼已久终于迎来的首次合作：指挥家贾煊、许忠、尹炳杰、廖国敏，钢琴家爱丽丝、盛原、阿布、孙楠桐，小提琴家于翔，二胡演奏家陆轶文，琵琶演奏家江洋，古筝演奏家程皓如，唢呐演奏家张倩渊，笛子演奏家戴亚，管子演奏家韩雷。这里泰斗大家云集，又不乏年轻闪耀的后起之秀，一派江山代有才人出的热烈场面。

“时代精神”是一个我们抛给时代的问题。从核心曲目的经典传承，到大胆创新的当代之声，从民族器乐的全球化碰撞，到青年艺术家的锋芒毕露，希望我们的乐季能给这个时代贡献一点点精神的滋养。

Following the "Ten Years of Music Journey with LÜ Jia", we usher in a new decade of cooperation with Director LÜ Jia, which begins with Bruckner's 3rd, 7th, and 8th Symphony. This is the third year of our "The Bruckner Ciphers" Series. This series features both Bruckner's early works influenced by Wagner and later works with which Bruckner made his breakthrough after going through a self-denial phase. Without the leadership of Maestro LÜ Jia, we wouldn't have the audacity to make bold attempts to perform all these works in one season. Another new attempt of ours, quite different from Bruckner's style, is one of Ravel's most important works – an elegant, exotic symphonic suite written for the ballet *Daphne and Chloé*. As an Artist-in-Residence of the NCPA in the 2022-23 season, the soprano Hui He will present two concerts and one opera production with us, also as a celebration of her 25th Anniversary of International Opera Career. In addition to the premiere of Yao Chen's *From the Vessel of Ancient Souls*, which will be led by Maestro LÜ Jia, we will also give the world premieres of ZHAO Jiping's symphonic fairy tale *The Story of Hua'er*, HUANG Ruo's *Butterfly Exchange* and new works by LIANG Lei and HAO Weiya in our upcoming season.

The title "NCPAO in Chamber Plus" implies our willingness to break boundaries and explore more possibilities in music. In this season's "NCPAO in Chamber Plus" series will achieve significant growth. It will feature the most diverse arrangements and repertoire, including the sub-series "NCPAO in the City", for which we have been planning for a long time. Over the weekends at the end of this October, we will stage nine chamber concerts in three venues of Lang Yuan (Vintage, Station and Park). In addition to the performances by LU Yiwen, ZHANG Weiliang, and WU Man, which combine traditional Chinese music with western and modern music, we will work with Xuefei Yang to showcase the vibrancy of Brazilian music, with the Shanghai Quartet and HAN Xiaoguang to present *A Triptych of Brass, Woods and Strings*, with WANG Xiaoming to expose the audience to the German and Austrian classics, and with A Bu to explore the style of jazz and fusion.

There are a lot of familiar names in the third



all-Chinese lineup: conductors as LI Xincao, LAI Jiaping, LI Biao, ZHANG Guoyong, YANG Yang, LIN Daye, SUN Yifan, TAN Dun and Darrell Ang; pianists as LANG Lang, SUN Yingdi, and Haochen Zhang; violinists as HUANG Mengla, WANG Zhijiong and WANG Xiaoming; cellist as Li-Wei Qin, and the Shanghai Quartet; hornist HAN Xiaoguang; guitarist Xuefei Yang; organist SHEN Fanxiu; pipa soloist as LI Jia, WU Man; dizi soloist as ZHANG Weiliang; Singers as HAN Peng, ZHANG Yang, GONG Shuang, WANG Hongwei, MENG Meng and LEI Jia. At the same time, there are also some exciting new names: conductors as JING Huan, XU Zhong, Jong-Jie Yin, and LIO Kuokman; pianists as Gina Alice, SHENG Yuan, A Bu, and SUN Yutong; violinist YU Xiang; erhu soloist LU Yiwen; pipa soloist JIANG Yang; guzheng soloist CHENG Haoru; suona soloist ZHANG Qianyuan, dizi soloist DAI Ya; and guanzi soloist HAN Lei. On top of having a vast array of maestros, there is also an incredibly group of young rising artists. Both the generations have joined forces, creating a scene where people could witness the bequest of enthusiasm and endless inspirations.

We have always been in the quest of the answer to the zeitgeist of our time. The upcoming season has encompassed the classic traditional repertoires to the sound of audacious creativity and innovation, whilst including the fusion of our traditional instruments and various cultures of numerous nations, as well as revealing the incandescent talent of the young artists. With all our might, we sincerely aspire to contribute spiritual nourishment as a result of our music season to this era.

SOUNDS OF CHINA



乐是故乡明

刘逊

国家大剧院管弦乐团节目运营组高级主管

华夏文明的音乐遗迹可追溯于数千年前，《史记·乐书》有云“博采风俗，协比声律，以补短移化，助流政教”，国乐在审美逸趣之上更具备“声教”的功用，礼乐仁义成为以儒学思想为核心的古代文明之独有特征，足见音乐的文治教化之用于社会道德建立与引导的重要意义，与之相伴，乐律体系和乐器种类也在时风的滋养之下完善和繁盛。乐府、清商乐、胡乐、燕乐循序推陈出新，兼收并蓄，虽不及礼乐雅乐鼎盛之时普世宏大，但在曲调旋律、乐器迭代、律制记谱、音乐教育等方面均保留了不世之传统瑰宝。自宋至明清，音乐的政治属性逐渐弱化，渐入民间物兴。民歌小调，南戏元剧，说唱音乐，民族歌舞，昆曲皮黄逐渐在世俗市井的大浪淘沙之中革故鼎新，传承了深厚的音乐底蕴，也为后世的创作留下了丰富的素材。直至近现代，音乐的前行之路逐渐从传统一元走向中西二元，西学东渐的时代洪流在音乐文化中留下了浓墨重彩的印记。传统是一条河流，源远流长的文明在“旧中有新，新中有旧”的交织中聚塔城沙。

音乐以声音为媒介，在历史的长河中逐渐从物理性的听觉存在延伸成为一种人文化、群体性、时代性的文明符号。人类的共时差异与历时变化浓缩于乐音之中绵绵流长，成为具有象征意义的时代之音。同时，创作者、表演者、欣赏者在不同的时代背景下通过音乐直抒胸臆、诠释自我，探求共鸣。个体的所思所感将文化内涵赋能于音乐事像之中，撰写了不同历史时期下的文化属性

和民族共振。本乐季中的“乐是故乡明”系列，我们将会自多元的角度探索中国音乐文化于不同时代的印记与交汇。

以多部民乐器与管弦乐队协奏曲为索引，我们可以从五声八音与西方交响乐的相遇中寻觅古今访今的交互。方东浦所作的古筝协奏曲《兰陵王》以失传已久的北齐乐舞《兰陵入阵曲》为灵感，琵琶协奏曲《霸王卸甲》由周龙根据最早见于清代《华秋苹琵琶谱》的同名古曲为素材创作，数百年前的乐思再度在交响乐的映衬下焕发新的感染力；赵季平将盛唐丝绸之路的胡乐风情写入管子协奏曲《丝绸之路幻想曲》，透过不同时空的民族风情书写出当代音乐人对于丝绸之路的无限遐想；关峡基于民间扛鼓之作《百鸟朝凤》而创作的唢呐协奏曲，在口口相传的民间韵味中，感受人与自然的相融；郝维亚应笛子演奏家戴亚之约而创作的竹笛协奏曲《陌上花开》重拾传统，从旋律性美感出发，寻求回归中的发展。指挥家李隼、张国勇、张艺将会携手古筝演奏家程皓如、琵琶演奏家江洋、管子演奏家韩雷、唢呐演奏家张倩渊以及竹笛演奏家戴亚与乐团并肩呈现五首佳作，勾勒传统之乐在现当代音乐语境中的求索之路。

以民乐器与室内乐的多边碰撞为视角，我们可以从截然不同的音色与音律的交锋之中感受和而不同的拓新。音乐的文化表达之力同时具有超越语言的遐想空间与共情于不同文明的象征意义，这个属性也赋予了世界音乐之间跨界合作的

良好基础，中西合璧的表现形式不仅令音乐的文化内涵丰富多元，也赋予了室内乐音响巨大的可塑性。国乐的旋律性表达与西乐结构性的构建在互鉴中相辅相成，推陈出新。青年二胡演奏家陆轶文、笛箫演奏家张维良及旅美琵琶演奏家吴蛮将会分别与国家大剧院管弦乐团协奏，融合四重奏与国家大剧院四重奏呈现“无界”合作，亦中亦西的曲目与交融互补的音色将会共同焕发别样的艺术生命力。

我们也将继续挖掘改革开放背景下成长起来的优秀作曲家及其中国交响乐作品，并持之以恒地致力于推动新作品的创作与呈现。叶小纲谱写的《岭南组曲》展现了岭南山川之美与淳朴民风，《第七号交响曲“英雄”》讴歌了“中国精神”中的英雄观；陈其钢为大提琴与乐队而作的《逝去的时光》以《梅花三弄》的旋律意境抒写似水流年的感伤，为民族女高音、混声合唱和管弦乐团而作的《江城子》用音乐的张力诠释的词作中感叹生死的情感力量；郭文景为乐队而作的帕萨卡利亚《日月山》将复调音乐与民族音乐交织融合；于京君通过交响组曲《社戏》描绘了人间百戏的中华韵味；谭盾应国家大剧院委约创作的敦煌交响童话《九色鹿》运用民族声乐语汇传递敦煌壁画中慈悲故事，取材于小说《狼图腾》的同名低音提琴协奏曲透过动物的视角反思人与自然的冲突与共生；这些作品从交响乐的视野反射了民族文化认同与时代精神风貌。赵季平根据舞剧《花儿的故事》而全新创作的交响童话将会在本年

度中迎来世界首演。新作以民间的情歌为乐思隐喻坚忍无畏和纯朴豁达的民族精神；受中国文化的哲思与意境的启迪，中青代作曲家姚晨、黄若应国家大剧院之约而创作二首新作品《远渡》《蝶·变》；郝维亚专为“新春华尔兹”音乐会主题量身打造的中式舞曲风格新作也将会在本乐季中首演；交响新作在文化的延续中寻求新声，谱写属于这个时代的同频共振之音。

“乐是故乡明”系列在传承、积淀、包容与创新的脉络下，撷取中国音乐文化中的点滴硕果，倒看时代内涵于艺术瀚海之中的存在。李泽厚于《美的历程》中写道“人性是感性中有理性，个体中有社会，知觉情感中有想象和理解，也可以说，它是积淀了理性的感性，积淀了想象、理解的感情和知觉，也就是积淀了内容的形式”。艺术之美恰在于它合乎人性的多重表达，这种美感敦促着我们不断地回望，从回望中汲取营养，从回望中走向未来。



SOUNDS OF CHINA

LIU Xun

Senior Manager of Artistic Planning & Communications,
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The musical tradition of the Chinese civilization can go back thousands of years. "Music Book" in *Records of the Historian* says, "There is a need to collect ballads from different places, harmonize the music styles, and make up for the weakness, so as to assist in governance and education." The traditional music was used as a tool of edification given its aesthetic feature. Propriety, music, benevolence and righteousness became the defining characteristics of the ancient civilization which had Confucianism at its core. Due to the significant role of music in the establishment and inculcation of social morality, the music temperament and the instruments improved and diversified over time. Yuefu, Qingshang, Hu, and banquet music in Sui and Tang Dynasties emerged one after another, showing a diverse range of influences. Although they were not as grand as those in the heyday of Liyue (ritual music) and Yayue (elegant music), they have become an important part of our traditional treasure in terms of melody, musical instrument, musical notation and music education. From the Song Dynasty to the Ming and Qing dynasties, with an ever-weakened political attribute, music flourished among the people. Folk songs and tunes, Southern Opera, Yuan Opera, musical storytelling, ethnic songs and dances, Kunqu Opera and Peking Opera made progress amid changes. They inherited profound music traditions and in the meantime left a valuable legacy for later generations. In early modern times, western influence began to be felt in the music scene which was no longer dominated by traditional Chinese music. The growing influence of Western music left a remarkable imprint on the Chinese music scene. Tradition is a river, and civi-

lization moves forward in the constant interactions between the old and the new, the past and the present.

Using sounds as the medium, music has gradually grown from a mere auditory experience to a collective cultural symbol of a particular era. The synchronic differences and diachronic changes of humanity have been found in the music, which has become a symbol of the times. Meanwhile, composers, performers and the audience, from their own perspectives, express their feelings and identify with each other. An individual's thoughts and emotions endow music with cultural connotations, which reflect the cultural attributes and features of a particular era. In the "Sounds of China" series this season, we will explore from multiple perspectives the legacy of different periods and their convergence in China's music scene.

The concertos featuring various Chinese traditional instruments and orchestra will unveil an exciting dialogue between the past and the present, between the Chinese classics and the Western symphony. The zheng concerto *The King Lanling* written by FANG Dongqing was inspired by the long-lost musical dance of the Northern Qi Dynasty *Lanling Enters the Array*. The pipa concerto *King Chu Doffs His Armour* was composed by ZHOU Long based on the ancient music piece of the same title which was first seen in the *Collection of Pipa Works* by HUA Qiuping in Qing Dynasty. Set off by the symphony, the music, which is based on a centuries-old idea, gives a new appeal now. ZHAO Jiping, inspired by the ethnic music that was thriving along the Silk Road in the prosperous

Tang Dynasty, composed the guanzi (double-reed pipe) concerto *The Silk Road Fantasia*, which depicts a contemporary composer's reverie on the ancient Silk Road and introduces the audience to the life of ethnic minorities many centuries ago. The suona concerto *All Birds Worship the Phoenix* by GUAN Xia depict harmony between human and nature in folk culture. HAO Weiya's dizi concerto *Flowers Blooming on the Paths in the Fields*, commissioned by dizi soloist DAI Ya, explores innovation and development of traditional melodies and rhythm. Conductors LI Biao, ZHANG Guoyong and ZHANG Yi will collaborate with soloist JIANG Yang (pipa), CHENG Haoru (guzheng), ZHANG Qianyuan (suona), HAN Lei (guanzi) and DAI Ya (dizi) as well as the orchestra to present five well-acclaimed concertos, showing how tradition music forge ahead innovatively in the contemporary music landscape.

In concerts that bring together traditional Chinese instruments and chamber music, we can experience a compelling encounter between different timbres and rhythms and feel the harmony in diversity. Due to its power of cultural expression and symbolic significance, music can transcend the barriers between languages and between civilizations. This allows for the cooperation between music from different parts of the world. The combination of Chinese and western music not only enriches the cultural messages delivered by music but also gives welcomed flexibility to chamber music. The melodic expression of traditional Chinese music and the structural pattern of western music complement each other to explore more possibilities. LU Yiwen, an emerging erhu soloist, ZHANG Weiliang, who is adept at dizi, xiao and xun, and WU Man, a pipa soloist living in the United States, will work with the NCPAO's Bridge Quartet, the Fusion Quartet and the NCPA Quartet to show the audience a fabulous blend of oriental and western music.

We will continue to bring more symphonic works by excellent composers who grew up in the era of reform and opening up, and continue to promote new compositions and their presentation. The *Lingnan Suite* composed by YE Xiaogang shows the beauty of the landscape in south China's Lingnan region and the friendly people there, and his *Symphony No. 7 "Heroes"* eulogizes the heroes who exemplify the "Chinese spirit". Qigang Chen's *Reflet d'un temps disparu* for cello and the orchestra, inspired by the melodic mood of *Three Stanzas of Plum Blossoms*, expresses a sense of nostalgia, and his *Jiang Cheng Tse* for the soprano, mixed chorus and orchestra expresses a compelling emotional power, lamenting the death that keeps lovers forever apart. GUO Wenjing's *Riyue Mountain*, a *Passacaglia for Orchestra* combines polyphonic music and folk music. Julian Yu depicts life in rural China in his symphony suite *Village Opera. The Deer of Nine Colors*. TAN Dun's commission for the NCPA, uses the traditional Chinese musical language to tell a story about compassion that was originally recorded in the Dunhuang murals. And, his contrabass concerto based on the novel *Wolf Totem* highlights the conflict and coexistence between humanity and nature from the perspective of animals. These symphonic works reflect the cultural identity and the zeitgeist. ZHAO Jiping's new composition, a symphonic tale based on the dance drama *The Story of Hua'er*, will have its world premiere this year. It centers around the idea of Hua'er, folk love songs in the northwestern district of China, to eulogize metaphorically the spirit of perseverance, fearlessness and generosity. Inspired by the philosophy and artistic conceptions typical

of Chinese culture, YAO Chen and HUANG Ruo wrote two works *From the Vessel of Ancient Souls* and *Butterfly Exchange* upon commission of the NCPA. HAO Weiya's Chinese-style dance music composed for the "Festival Waltz" concert will also premiere this season. While carrying forward the cultural tradition, artists find new voices in their symphonic works and explore the resonance between music and the spirit of this era.

Emphasizing the ideas of inheritance, accumulation, inclusiveness and innovation, the concert series "Sounds of China" captures the achievements in China's music scene and presents the artistic expression of the zeitgeist. LI Zehou wrote in *The Path of Beauty* that "It is what makes us human to have rationality in sensibility, have social nature in individuality, and have imagination and understanding in perception and emotion. In other words, humanity is about sensibility which has rationality in it, emotion and perception which have imagination and understanding, a form which has content". The beauty of art lies in its multiple expressions that conform to human nature, which urges us to constantly draw strength from the past, and move towards the future.



刘铁山、茅沅 / 《瑶族舞曲》
LIU Tieshan, MAO Yuan / *Dance of the Yao People*

2022.9.25

陆通通 长笛	LU Yaoyao Flute
寇艺航 双簧管	KOU Yihan Oboe
施然文 单簧管	SHI Ranwen Clarinet
石光远 大管	SHI Guangyuan Bassoon
朴垠贞 圆号	Eunjung Park Horn
孙一凡 讲解	SUN Yifan Narrator

叶小纲 / 《岭南组曲》
YE Xiaogang / *Lingnan Suite*

2022.10.8

吕嘉 指挥
LÜ Jia Conductor

郭文景 / 《日月山》，为管弦乐队而作的帕萨卡利亚
方家溱 / 《兰陵王》

周龙 / 《霸王卸甲》
叶小纲 / 第七交响曲“英雄”，Op. 85

GUO Wenjing / *Mount Riyue*,
a Passacaglia for Orchestra
FANG Dongqing / *The King Lanling*
ZHOU Long / *King Chu Doffs His Armour*
YE Xiaogang / *Symphony No. 7 "Heroes"*, Op. 85

2022.10.22/23

李飏 指挥	LI Biao Conductor
程皓如 古筝	CHENG Haoru Zheng
江洋 琵琶	JIANG Yang Pipa

赵季平 / “高原舞狂”
(选自《丝路音乐瞬间》音乐会小品三首)

赵季平 / 管子协奏曲《丝绸之路幻想组曲》
赵季平 / 交响童话《花儿的故事》*世界首演

ZHAO Jiping / "Dance from Plateau"
[from *Moments Musicaux of the Silk Road*, Three Concert Pieces]

ZHAO Jiping / *Guanzi Concerto*
The Silkroad Fantasia Suite

ZHAO Jiping / *Symphonic Tale The Story of Hua'er*
*World Premiere

2022.11.4/5

张国勇 指挥	ZHANG Guoyong Conductor
韩雷 管子	HAN Lei Guanzi
龚爽 女高音	GONG Shuang Soprano
王宏伟 男高音	WANG Hongwei Tenor
刘贝贝 解说	LIU Beibei Narrator
国家大剧院合唱团	China NCPA Chorus
北京爱乐合唱团	The Beijing Philharmonic Choir

姚晨 / 《远渡》，为乐队而作 *世界首演
YAO Chen / *From the Vessel of Ancient Souls*,
for Orchestra *World Premiere

2022.12.10/11

吕嘉 指挥
LÜ Jia Conductor

郝维亚 / 委约新作 *世界首演
HAO Weyia / *New Work* *World Premiere

2023.1.18/19

吕嘉 指挥
LÜ Jia Conductor

陈其钢 / 《逝去的时光》
Qigang Chen / *Reflot d'un temps disparu*

2023.3.12

吕嘉 指挥	LÜ Jia Conductor
秦立巍 大提琴	Li-Wei Qin Cello

陈其钢 / 《江城子》
Qigang Chen / *Jiang Cheng Tse*

2023.4.7/8

林大叶 指挥	LIN Daye Conductor
孟萌 女高音	MENG Meng Female Singer
国家大剧院合唱团	China NCPA Chorus

刘天华 / 《空山鸟语》
民歌 / 张懿 改编 / 《茉莉花》
陈钢 / 梁楠 改编 / 《阳光照耀在塔什库尔干》
陈怡 / 《胡琴组曲》
华彦钧 / 《二泉映月》
马思聪 / 蒋逸文 改编 / 《思乡曲》

LIU Tianhua / *Bird Calls Echo in the Hills*
Folk Song / Arr. ZHANG Yi / *Jasmine Flower*
CHEN Gang / Arr. LIANG Nan /
The Sunshine on Tashkurgan
CHEN Yi / *Fiddle Suite*
HUA Yanjun /
The Moon Reflected in Er-Quan
MA Sicong / Arr. JIANG Yiwen /
A Tune of Homesickness

2023.4.14/15

陆轶文 二胡	LU Yiwen Erhu
桥四重奏	Bridge Quartet
陈述 第一小提琴	CHEN Shu First Violin
杨瑞 第二小提琴	YANG Rui Second Violin
郝宇嘉 中提琴	HAO Yujia Viola
张晟 大提琴	ZHANG Sheng Cello

周文中 / 《尼姑的独白》
CHOU Wen-Chung / *Soliloquy of a Bhiksuni*

2023.5.6/7

韩小光 指挥
HAN Xiaoguang Conductor

贾如 / 《邂逅》组曲 *世界首演
古曲 / 张维良 编配 / 《胡笳》
高为杰 / 《焚琴》
古曲 / 张维良 编配 / 《阳关三叠》
阿炳 曲 / 张维良 编配 / 《二泉映月》
梁雷 / 《丝竹协奏曲》 *世界首演

JIA Ru / *Encounter Suite* *World Premiere
Traditional Work / Arr. ZHANG Weiliang
Hujia (Eighteen Songs of a Nomad Flute)
GAO Weijie / *Burning Qin*
Traditional Work / Arr. ZHANG Weiliang /
Parting at Yangguan
HUA Yanjun / Arr. ZHANG Weiliang /
The Moon Reflected in Er-Quan
LIANG Lei / *Concerto for Silk and Bamboo*
*World Premiere

2023.5.19/20

张维良 笛子	ZHANG Weiliang Dizi
赖嘉静 指挥	LAI Jiajing Conductor
李佳 琵琶	LI Jia Pipa
余子琪 古琴	YU Ziqi Guqin
融合四重奏	Fusion Quartet
马魏家 第一小提琴	MA Weijia First Violin
樊悦 第二小提琴	FAN Yue Second Violin
南江梁 中提琴	Kangrok Nam Viola
金窈利 大提琴	Kyuri Kim Cello

黄若 / 《蝶·变》 *世界首演
关峡 / 《百鸟朝凤》
赫维亚 / 《陌上花开》
于京君 / 《社戏》

HUANG Ruo / *Butterfly Exchange* *World Premiere
GUAN Xia / *All Birds Worship the Phoenix*
HAO Welya / *Flowers Blooming on the Paths*
in the Fields
Julian Yu / *Symphonic Suite Village Opera*

2023.6.2/3

张艺 指挥	ZHANG Yi Conductor
张倩渊 唢呐	ZHANG Qianyuan Suona
戴亚 笛子	DAI Ya Dizi

王乐游 / 《恋歌》，为小提琴与钢琴而作
阿布 / 《献给卡斯波尔》，为单簧管、小提琴与钢琴而作
阿布 / 《冥想曲》，为长笛独奏而作
阿布 / 《什悔曲》，为大提琴与钢琴而作，Op. 2
阿布 / 《三首爵士风格小品》，为小号、圆号、
长号与钢琴而作
崔健 / 阿布 改编 / 《花房姑娘》

WANG Leyou / *Liebetango, for Violin and Piano*
A Bu / *For Casper, for Clarinet, Violin and Piano*
A Bu / *Meditation, for Flute*
A Bu / *Confessions, for Cello and Piano, Op. 2*
A Bu / *Three Jazz Pieces, for Trumpet, Horn,
Trombone and Piano*
CUI Jian / Arr. A Bu / *Greenhouse Girl*

2023.6.29/30

阿布 钢琴
A Bu Piano

谭盾 / 《九色鹿》敦煌交响童话
谭盾 / 低音提琴协奏曲《狼图腾》

TAN Dun / *The Deer of Nine Colours,*
Symphonic Fairy Tale of Dunhuang
TAN Dun / *Contrabass Concerto Wolf Totem*

2023.7.20/21

谭盾 指挥	TAN Dun Conductor
雷佳 女高音	LEI Jia Soprano
刘怡枚 低音提琴	LIU Yimei Double Bass

谭盾 / “雅” (选自第一号弦乐四重奏“凤凰颂”)
赵季平 / 《庆云乐》
吴蛮 / 丹尼·克雷 记谱 / 《中国画四段景》组曲
何占豪、陈钢 / 蒋逸文 改编 / 《梁山伯与祝英台》
谭盾 / 为琵琶与弦乐四重奏而作的协奏曲

TAN Dun /
"Ya" (from String Quartet No. 1 "Feng-Ya-Song")
ZHAO Jiping / *Sacred Cloud Music*
WU Man / *Transcribed by Danny Clay /*
Four Chinese Paintings Suite
HE Zhanhao, CHEN Gang / Arr. JIANG Yiwen /
The Butterfly Lovers
TAN Dun / *Concerto for Pipa and String Quartet*

2023.8.11/12

吴蛮 琵琶	WU Man Pipa
国家大剧院四重奏	NCPA Quartet
李喆 第一小提琴	LI Zhe First Violin
刘弦 第二小提琴	LIU Xian Second Violin
庄然 中提琴	ZHUANG Ran Viola
梁肖 大提琴	LIANG Xiao Cello

HERALDS OF THE TIME



时代先河



刚刚过去的二十世纪离我们最近，但二十世纪形形色色的现代音乐却又似乎离我们很远。现代音乐常常被贴上“怪诞”“难听”的标签，往往只能在一个狭小的精英圈子里流转，难以被公众接受。

说到现代音乐，有两位代表人物不得不提，一位是二十世纪奥地利作曲家勋伯格 (Arnold Schoenberg, 1874-1951)。

1899 年的某一天，因音乐语言的超前，勋伯格的弦乐六重奏《升半之夜》(Verklärte Nacht) 首演在骚乱和殴斗中结束。面对公众的不理解，勋伯格保持着内心的云淡风轻，后来以更加激进的姿态发明了无调性和十二音作曲技法。多年来，他的音乐风格一直受到社会的抵制与嘲讽，他本人甚至曾被称为“年轻人的教唆犯”。因屡遭攻击，勋伯格不得不切断与公众的交流，成立“非公开音乐演出社”，不向社会公布曲目，谢绝评论家参加，禁止鼓掌，让演出成为一件小范围的，甚至是孤独的私人化事件。

时至今日，勋伯格的历史地位已得到确认：他被视为现代音乐最重要的代表人物之一——他解放了不协和音，把西方音乐从大小调的桎梏中解放了出来。

另外一位是美国作曲家约翰·凯奇 (John Milton Cage, 1912-1992)。

1957 年，凯奇的 4 分 33 秒在当时的音乐生活中激起了巨大的冲击，这无疑二十世纪最为惊世骇俗的音乐作品或者音乐事件。乐谱上除了三处标明 TACET (静默) 之外，没有任何音符。当天的演出现场，4 分 33 秒的时间，演奏家除了开关琴盖，并没有奏出任何音符。

因为这部作品，凯奇成为二十世纪最具争议的作曲家，他被有些人顶礼膜拜，但被更多的斥之为哗众取宠，甚至被人唾骂为江湖骗子、疯子。

然而，当我们跳出这部极富争议性的作品本身，而着眼于其后果来观察的话，会发现凯奇这一石破天惊的行为导致了一个极其重要的后果：如果说勋伯格解放了不协和音的话，那么 4 分 33 秒则进一步解放了声音本身：清空传统音高和节奏的定式，在舞台的寂静中，坦然拥抱纯粹的、自然发生的声音。聆听大厅里偶发的各种声响，这就是音乐。正如凯奇自己所说：“在第一乐章中，你可以听到正在外面吹着的风。第二乐章中，雨水开始敲打屋顶，发出淅沥声响。而在第三乐章中，观众在谈论时发出了各种有趣的声音” (凯奇在《4 分 33 秒》首次公演中的演讲)。破除生活与音乐的界限，“万声皆乐”是凯奇留给我们最重要的音乐哲学。凯奇的这一音乐哲学理念极大影响了后世的音乐，音乐概念的疆域得到了史无前例的拓展。中国作曲家谭盾 (1957-) 的《水协奏曲》《纸协奏曲》中水之声、纸之声，德国作曲家、电影配乐家汉斯·季默 (Hans Zimmer, 1957-) 为电影《敦刻尔克》的配乐运用的螺旋桨声、风声、钟表的滴答声，很难说没有受到约翰·凯奇革命性的音乐观念的影响。

现代音乐基本上都可以在勋伯格和凯奇那里找到根源：对不协和音的解放，对声音本身的解放，潘多拉魔盒一旦被打开，各种可能性就都涌现出来。理解这一精神逻辑是理解现代音乐的前提。统治西方音乐几百年的大小调体系不再是限制作曲家创作的不二法门，现代音乐不再着眼于传统的旋律、和声、节奏等形式建构，进入了一个充满奇思妙想的时代。作曲家们醉心于千奇百怪的发声法、非传统非律动性节奏、各种稀奇古怪的音色、半音甚至微分音音块、各种噪音、各种乐器的极端音区等等音响可能性的探寻。勋伯格认为他的学生凯奇不是一位作曲家，而是一位发明家，应该说勋伯格的这一评价是到位的。现代音乐真的常常就是一种发明、一种解放。

面对新的音乐观念和形态，传统的审美经验一旦迷失方向，耳朵该怎么办？

耳朵的适应性直接决定了我们对现代音乐的审美判断。

2001年北京电视台谈话类节目《国际双行线》中，著名作曲家谭盾和指挥家卡拉普（1936—）在节目中各执己见，话不相投，导致谭盾拂袖而去，引发了一个沸沸扬扬的乐事事件。谭下之争，本质上是观念之争，也是古典音乐耳朵和现代音乐耳朵的争论。

换一副耳朵呢？

当我们的耳朵不再执拗地寻找传统的旋律、节奏、和声等习以为常的音乐元素，不再以传统的“美艺术”框架制约我们的聆听，敲开耳朵，换一种聆听方式，感受声音的解放、音响的发明，感受各种奇妙的声音万花筒，感受声音融汇的想象力，感受声音营造的氛围……理解了音响背后的思想和声音逻辑，也许才能更好地理解现代音乐。

水声，充斥着我们的生活。有水必有声，生活中的用水、戏水、大自然中各种各样的自然水声，万千变化、造化自然。但我们常常身处其中而不自知，很少以审美的态度去感知生活中的这些无比丰富的水声。谭盾以水作乐，我第一次听他的《水协奏曲》，当以审美的态度凝神谛听的时候，平时听而不闻的水声居然有着如此丰富、如此精微的音色、节奏变化。妙哉，斯乐！这就是开放耳朵的效果。反思这一聆听经历，我发现，有时候面对现代音乐，我们并非缺乏审美的能力，而是缺乏一种审美态度。

奥地利籍匈牙利作曲家利盖蒂（György Ligeti, 1923-2006）的代表作《大气》（*Atmosphères*, 1961），没有通常的旋律与和声，87个稠密的声部，通过密集的二半音音团反复地挤压在一起，缓缓地流动，形成听觉难以准确识别音高、节奏、乐器音色的模糊、混沌音响，恰似一块高悬的巨大、厚重的音幕缓缓流动。就如利盖蒂所说：“在这个新的音乐形式中，没有音响事件，只有状态，没有轮廓和具体的形状，只有高敞、想象的音乐空间，而音色，也就是形式的惟一载体，将获得其真正价值——它脱离音乐的具体形状而存在。”¹“这种新型的音响不是通过新的乐器演奏效果而获得，而是通过乐器声部相互交织的处理方式而获得：它产生出一种如此稠密的音响织体，以至于每一个个别的声部被淹没其中，并完全失去了自己的个性。”²利盖蒂所说的音乐事件恐怕指的就是传统的旋律、和声及其展开的手法，而所谓状态则正如我们听到的，是一种音效或者说一种氛围。管弦乐队奏出了近乎电子音乐的音效，不能不说这要归功于利盖蒂超凡脱俗的音响想象力和精湛的创作技术。因其音乐的卓越，1968年由库布里克执导的奥斯卡获奖电影《2001 遨游太空》中，《大气》被选为电影配乐之一，音乐的紧张感契合了茫茫宇宙无际、深邃而又神秘的氛围。该片1968年荣获英国电影学院最佳音响奖。

在我们的审美经验中，弦乐常常与柔美联系在一起。日本作曲家武满彻（Tōru Takemitsu, 1930—1996）的成名作《弦乐安魂曲》（*Requiem for String Orchestra*, 1957年）却偏不！

不像利盖蒂的《大气》走的那么远，《弦乐安魂曲》尚属乐音的范畴，但并不似西方传统音乐那样依靠速度的快慢对比和循环的节拍律动推动音乐的发展。无调性的旋律，非律动性的、缓慢且缺乏动力性的节奏，多层交叠、稠密涌动的织体，细腻多变的音色，声音材料汇成绵延的音流，仿佛自然地形成缓缓流动的“音之河”。纯弦乐自由而富有弹性的拉伸和紧绷充满异乎寻常的张力，几乎每一个音符都透着悲叹与压抑。斯特拉文斯基曾说：“这音乐实在是太强烈了，真想象不到那么矮小的男人竟然能创作出如此强烈的作品。”³武满彻自己也说到：创作“是赋予弥漫在整个世界，环绕在我们周围的‘声音的溪流’，以恰当的意味”⁴。



1 György Ligeti: Gesammelte Schriften/Band 21, herausgegeben von Monika Lichtenfeld, Basel Music GmbH & Co. KG, 2007, p.180. 由陈清萍教授提供德文翻译。

2 武满彻：《武满彻全集》（第一卷），东京，小学馆出版社，2002年版，第23页。转引自董立强《武满彻〈弦乐安魂曲〉的创作特征》，载于《中央音乐学院学报》2006年第4期第15页。

3 转引自许志斌：《武满彻的风格与观念》，载于《中国音乐学》，2003年第1期第40页。

聆听古典或浪漫主义音乐,哪怕是一部从来没有听过的作品,我们也常常会有一种熟悉的可预见性,这种熟悉感与可预见性是审美接受的重要前提。建立在大小调基础上的音乐是一种典型的美艺术,它笼罩着一层奇妙的“光晕”,对这类音乐的审美是一种从容、沉思的细腻品味。在凝神静气的品味中,音乐中的“灵韵”得以生成,感性体验到的是一种直接的愉悦,或是闲适的优雅。这类音乐,即使是对痛苦的表达,也常常怀有一种甜蜜的忧伤,将不那么美好的东西从精神逻辑上给予了美的转换。现代音乐中,不协和音被解放,甚至声音也被解放,当包括噪音在内的各种声音都被纳入音乐之中,现代音乐的美学属性发生了变化,感性中获得的也许不是直接的愉悦或闲适的优雅,而是某种颤栗、刺激、新奇、冲击甚至迷茫等“震惊”效应。

波兰作曲家潘德烈茨基(Krzysztof Penderecki, 1933—2020)为五十二件弦乐器创作的《祭广岛受难者的挽歌》(*Threnody to the Victims of Hiroshima*, 1960)是一个典范。广岛,作为二战期间遭受过原子弹轰炸的两座城市之一,核武器的巨大威力使得这座城市遭受了人类战争史上前所未有的灾难,瞬间就导致十几万人丧生的战争创伤激起全世界人民对战争的全面反思。如何为广岛受难者奏挽歌?面对此等人间惨剧,潘德烈茨基不再进行美的转换,采用了一种反愉悦的方式:直接呈现苦难!微分音构成的密集音群,乐器的极限高音,剧烈的震音和颤音,靠近指板或琴码演奏,甚至用弓杆演奏等发出的非常规声响,极其强烈的模糊、混沌的噪音音响,

用极为刺激的音响渲染了战争的残酷、恐怖与苦难,以超越传统“美”音乐的表达方式告诫人们远离战争、珍爱和平!这就是现代音乐,现代音乐的理念和表达方式。

现代音乐也不全是上面的样子,国家大剧院即将上演的有些现代作品是很好听的。

为写这篇文章,听勋伯格的弟子韦伯恩(Anton von Webern, 1883—1945)的弦乐四重奏(*Langsamer Satz*),还真有些出乎意料,似乎把我带入了古典主义音乐中,原来韦伯恩还会这样写!爱沙尼亚作曲家阿沃·帕特(Arvo Pärt, 1935-)的小提琴与乐队(或钢琴)作品《兄弟》(*Fratres*)把无穷的炫技与圣乐的宁静结合在一部作品里,可听性极强。听约翰·亚当斯(John Coolidge Adams, 1947-)的简约主义作品《快机器中的短旅程》(*Short Ride in a Fast Machine*),简约的素材、飞驰的节奏似乎正契合了现时代的高速生活,紧迫感油然而生。

好听的现代音乐不必多说,去听就好。

现代音乐,光怪陆离,也许,我们要练就一副多元化的耳朵。

EMBRACE MODERN MUSIC WITH AN OPEN MIND TOWARD DIVERSITY

By HE Kuanzhao

I

While the 20th century ended not long ago, modern music from this period seems far removed from us. Often labeled as “weird” and “unpleasant” and exclusive to a small elite circle, modern music does not have a big following among the public.

Two names often come up when we discuss modern music. One is Austrian composer Arnold Schoenberg [1874-1951].

One day in 1899, the premiere of Schoenberg’s string sextet *Verklärte Nacht* ended in brawls. His pioneering musical language was met with incomprehension. Harsh criticism did not disturb Schoenberg’s inner peace. Later, Schoenberg developed the atonal, twelve-tone composition technique, which was a more radical departure from conventions. Over the previous years, his musical style had been rejected and ridiculed by many, and he was even called an instigator among young people. Due to repeated attacks, Schoenberg cut himself off from the public and founded the Society for Private Musical Performances. Works included in the programme were not publicly announced, critics were not invited, and applause was not allowed during a concert. A musical performance thus became a small-scale private event and in some sense a lonely experience.

Today, Schoenberg’s status in music history has been widely recognized. He emancipated the dissonance and freed Western music from the shackles of major and minor scales.

The other person frequently mentioned in discussions of modern music is American composer John Milton Cage [1912-1992].

In 1957, Cage’s “4’33” sparked heated debate in the music circle at that time. It was undoubtedly the most controversial musical work or musical event in the 20th century. Apart from the word “tacet” [silence] that appeared three times, the score included no notes at all. In the 4 minutes and 33 seconds of silence, the performer did not strike any note. All he did was opening and closing the piano lid.

Because of this work, Cage is considered the most controversial composer in the 20th century. He was frantically admired by some but was accused of grandstanding by many others. Some people even called him a liar or lunatic.

However, if we take a look at the impact of 4'33" rather than the controversial work itself, we may find one of the most important results achieved by this groundbreaking work: Cage liberated sounds, in the same way as Schoenberg liberated dissonance. The composition is void of pitch and rhythm. It invites the audience to embrace in silence those natural ambient sounds in the concert hall, which can also be music. "You could hear the wind stirring outside during the first movement. During the second, raindrops began pattering the roof, and during the third people themselves made all kinds of interesting sounds as they talked or walked out [Cage's speech at the premiere of 4'33"]." It breaks the boundaries between life and music. With this work, Cage made a philosophical statement: "Everything is music." This philosophy of Cage, which expands the definition of music by an unprecedented extent, has a huge influence on the works of later generations of musicians. It is possible that both the use of the sounds of water and paper in *Paper Concerto* and *Water Concerto* by Chinese composer TAN Dun (1957-) and the sounds of propellers, wind, and clocks in the score written by German film score composer and music producer Hans Zimmer (1957-) for *Dunkirk* have been influenced by John Cage's revolutionary idea of music.

Basically, all modern music works can find their roots in Schoenberg and Cage. The emancipation of dissonance and sounds has opened up a world of possibilities. Understanding this

is the premise of understanding modern music. Composers are freed from the restriction of the major and minor key system that has dominated Western music for hundreds of years. Modern music no longer focuses on such forms as melody, harmony, and rhythm. It is burst with whimsy. Composers are fascinated by all kinds of non-traditional and non-cyclical rhythms and strange sounding methods, timbres, semitones, microtones, noises, and unusual sounds of various instruments. Arnold Schoenberg rightly observed that Cage was "not a composer but an inventor of genius." Indeed, modern music is often about invention and emancipation.

When traditional aesthetic experiences are at a loss to deal with new musical concepts and forms, how should we make sense of new music?

The adaptability of our musical taste directly determines our aesthetic judgment of modern music.

In 2001, on CCTV's talk show *Common Ground*, famous composer TAN Dun stormed out of the room because of the harsh criticism from conductor BIAN Zushan (1936-). It was an outrageous and awkward moment. The dispute between TAN and BIAN was essentially a tug-of-war between those who had an ear for classical music and those who appreciated modern music.

How about adapting our musical taste?

When we no longer stubbornly seek out melody, rhythm, harmony and other familiar musical elements or box ourselves in with aesthetic constraints, we may be able to better understand modern music. It's time for us to change the way we appreciate music. Let's feel the emancipated sound, the invention of sound, the wonderful kaleidoscope of sounds, the imagination contained in sound, and the atmosphere created by sound. If we understand the philosophy and logic behind the sound, it will be easier for us to make sense of modern music.

Water splashing, water flowing, water pouring... Water sounds are everywhere. More often than not, we fail to notice these sounds. We seldom contemplate these sounds from an aesthetic point of view. TAN Dun makes music with water. When I listened to his *Water Concerto* for the first time, I listened intently and tried to understand his music by tapping into my aes-

thetic sense. The water sounds, which I usually did not notice in daily life, had such rich and subtle timbre and rhythm changes, which I picked up by being open-minded. Reflecting on this experience, I find that sometimes we do not lack aesthetic sense but the aesthetic attitude when it comes to modern music.

Devoid of any melodic or harmonic progression, *Atmosphères* (1961), the masterpiece of Austrian-Hungarian composer György Sándor Ligeti (1923-2006), has an 87-voice dense canonic structure. There is no discernible pitch, rhythm, or timbre. Instead, what listeners are confronted with is a slow-motion succession of dense sound textures. Ligeti said, "In this kind of music, there are no 'events' but only 'states'... but instead, an uninhabited, imaginary musical space. Tone color, usually a vehicle of musical form, is liberated from form to become an independent musical entity." "This so-to-speak 'informal' music is embodied in a new type of orchestral sound: the sonorous texture is so dense that the individual interwoven instrumental voices are absorbed into the general texture and completely lose their individuality."¹ A musical event mentioned by Ligeti probably refers to melody or harmony and the way it unfolds, while the so-called state may refer to a sound effect or an atmosphere. The use of electronic sound effects in a piece for orchestra reflects Ligeti's amazing acoustic imagination and superb creative technique. *Atmosphères* was used in *2001: A Space Odyssey*, an Oscar-winning film directed by Stanley Kubrick in 1968 to reflect a mysterious, vast and boundless universe. The film won the BAFTA Award for Best Sound in 1968.

1. Zhu Jian, "Ligeti and His *Atmosphères*", in *Music Lover*, 1994(SI), 15.

While our aesthetic experience shows strings are often associated with femininity, *Requiem for String Orchestra*, Japanese composer Toru Takemitsu's (1930-1996) signature work, tells us otherwise.

Unlike Ligeti's *Atmosphères*, *Requiem for String Orchestra* uses musical sounds, but it does not rely on the contrast of speed and the cyclic rhythm to achieve musical progression like Western classical music. The composition is characterized by atonal melody, non-cyclic, lethargic rhythm, thick and dense texture, and subtle changes in timbre. Sounds seem to converge into a river flowing in slow motion. The score is full of tension and foreboding. It is sorrowful and depressing. Igor Stravinsky was intrigued by this work. He said, "This work is powerful. I can't imagine that such a small man can create such a powerful work."² According to Toru Takemitsu, "composing is giving meaning to that stream of sounds that penetrates the world we live in."³

2. Toru Takemitsu, *Complete Takemitsu Edition, Vol. 2* (Tokyo: Shogakukan, 2002), 23; Deng Liqiang, "Characteristics of Requiem for String Orchestra by Toru Takemitsu", in *Journal of the Central Conservatory of Music*, 2006(4), 15.

3. Yu Zhibin, "The Style and Philosophy of Takemitsu Toru", in *Musicology in China*, 2003 (1), 40.

We would sometimes experience déjà vu when listening to classical or romantic music even if it is a work that we have never heard before. The sense of familiarity and predictability is an important prerequisite for aesthetic acceptance. Major and minor musical keys evoke aesthetic pleasure. This kind of music produces direct pleasure and fills us with calm contemplation and leisurely elegance. Even when expressing pain, such music often implores the listener to explore the beauty of melancholy, transforming something that is not normally considered beautiful into something beautiful. In modern music, dissonance and sound are emancipated. The expansion of the definition of sounds to include noise has changed the aesthetic properties of music. The perceptual gain from modern music may not be direct pleasure or leisurely elegance, but shudder, excitement, novelty, shock and even confusion.

Threnody to the Victims of Hiroshima (1960) written by Polish composer Krzysztof Penderecki (1933-2020) for 52 string instruments is a good example. Hiroshima is one of the two cities which experienced atomic bombing during World War II. The devastation caused by the bomb to the city was unprecedented in human history. The explosion immediately killed more than 100,000 people, prompting people across the world to reflect on the horrors of war. After the end of World War II, many musicians wrote elegies for the victims of Hiroshima. To pay homage to victims in the horrific human tragedy, Penderecki confronted suffering directly. There is no beautification. The music created an anti-pleasure atmosphere. The composer combined dense microtone clusters, piercing sounds produced by musical instruments, aggressive use of tremolo and vibrato, strange sounds made by placing the

bow close to the fingerboard or bridge of the violin or playing with the bow unconventionally, and caterwauling noises to depict the cruelty, horror and suffering of war. The musical expression is not about beauty in the usual sense. It implores people to stay away from war and cherish peace. This is what modern music is all about. This is the idea and expression of modern music.

Not all modern music is dissonant. Some modern works in the upcoming season sound nice to the ears.

To collect more materials for this article, I listened to *Langsamer Satz* by Schoenberg's disciple Anton von Webern (1883-1945). The elements of classical music in this work came as a surprise to me. I had never thought Webern would write like that. *Fratres*, a set of variations for violin and piano written by Estonian composer Arvo Pärt (1935-), makes use of an endless list of techniques and accentuates the serenity of sacred music. *Short Ride in a Fast Machine*, a masterpiece of minimalism by John Coolidge Adams (1947-), is an exhilarating musical joyride that reminds people of the fast pace of modern life.

For these nice-sounding modern music, they are self-explained enough. Just listen. Modern music is whimsical and fascinating. To better understand it, we need to have an open mind toward diversity.



乐季里的现当代作品

约翰·亚当斯《快机器中的短旅程》

2022.11.11

景焕 指挥

阿沃·帕特《兄弟》

2023.4.7/8

林大叶 指挥

武满彻《弦乐追思曲》

韦伯恩《慢板乐章》

2023.5.19/20

孙一凡 指挥

约翰·凯奇《4分33秒》

2023.7.8

廖国敏 指挥

利盖蒂《大气》

2023.7.20/21

谭盾 指挥

菲利普·格拉斯《猎户座·中国篇》

2023.8.11/12

吴蛮 琵琶

国家大剧院四重奏

HERALDS OF THE TIME IN THE SEASON

John Adams *Short Ride in a Fast Machine*

2022.11.11

JING Huan Conductor

Anno Part *Fratres*

2023.4.7/8

LIN Daye Conductor

Takemitsu *Requiem for String Orchestra*

Webern *Langsamer Satz*

2023.5.19/20

SUN Yifan Conductor

John Cage *4'33"*

2023.7.8

LIO Kuekman Conductor

Ligeti *Atmosphères*

2023.7.20/21

TAN Dun Conductor

Philip Glass *The Orion*

2023.8.11/12

WU Man Pipa

NCPA Quartet

ARTIST-IN

-RESIDENCE

HUI HE

驻院艺术家
和慧

国际著名女高音歌唱家。1998年在上海大剧院首演歌剧《阿依达》同名女主角，2000年赢得多明戈世界歌剧大赛第二名，2001年受邀参加多明戈上海音乐会。2002年赢得第42届威尔第国际声乐比赛第一名，同年作为国际舞台首秀在意大利帕尔玛皇家歌剧院扮演托斯卡，之后开始作为第一女主角受邀在众多国际一流歌剧院演出，西方评论她是“中国给世界歌剧最大的礼物”，维也纳日报称她“人们能期待的最好的蝴蝶夫人”，意大利权威乐评称她是“我们这个时代最好的阿依达”。和慧曾赢得国际歌剧界众多奖项，包括“首届国际歌剧奥斯卡金像奖”、“伊利卡最佳歌唱家奖”、“朱利叶最佳歌唱家奖”、“卡莱伊多斯最佳歌唱家奖”、“马尔琪拉诺最佳歌唱家奖”、“安杰洛·洛福塞塞歌剧事业成就奖”、“维罗纳歌剧协会2022年度歌唱家奖”等等；2014/15乐季作为唯一入选的亚洲歌唱家被西班牙权威歌剧杂志《Opera Actual》评为当今世界最优秀的前10名女歌唱家之一；2015年被凤凰卫视授予“影响世界华人”大奖；2021年获得第二十二届“费雯丽事业成就奖”。

和慧是迄今为止唯一同时受邀世界六大顶级歌剧院的中国歌唱家，她也是唯一作为第一女主角登上米兰斯卡拉歌剧院的中国人。在过去25年的国际歌剧舞台生涯里，她多次登上米兰斯卡拉歌剧院、纽约大都会歌剧院、维也纳国家歌剧院、芝加哥歌剧院、维罗纳阿莱纳歌剧院、柏林德意志歌剧院、柏林国家歌剧院、慕尼黑巴伐利亚国家歌剧院、巴黎巴士底歌剧院、巴塞罗那塞乌歌剧院、瓦伦西亚歌剧院、中国国家大剧院、东京NHK歌剧院、雅典国家歌剧院等等世界著名歌剧院。她扮演的女主角包括歌剧《阿依达》《假面舞会》《斯蒂费利奥》《阿德里亚》《游吟诗人》《西蒙·波卡涅拉》《命运之力》《巴尔纳尼》《托斯卡》《蝴蝶夫人》《艺术家生涯》《图兰朵》《安德烈·谢尼埃》《阿德里阿娜·勒古夫勒》《歌女乔康达》《乡村骑士》《丑角》《阿里阿德涅在纳克索斯》等等。和慧曾合作的顶级指挥包括罗琳·马泽尔、祖宾·梅塔、达涅·奥伦、法比欧·露意斯、马克·阿米利亚托、安德里斯·涅尔松、古斯塔夫·杜达梅尔等等；合作的顶级导演包括费兰克·泽费莱利、马戈·德安纳、罗伯·威尔森、达米阿诺·米克莱提等等；合作过的顶级歌唱家包括多明戈、布鲁松、卡巴伊万斯卡、卡左拉、阿拉尼亚等等。

2018年，和慧在国际歌剧舞台上的重要演出包括：在马赛歌剧院首演歌剧《厄尔纳尼》女主角，在柏林德意志歌剧院扮演《乔康达》女主角，在普契尼歌剧节扮演《托斯卡》女主角，在意大利著名的维罗纳圆形剧场歌剧节和中国国家大剧院扮演《阿依达》，在苏黎世歌剧院扮演《蝴蝶夫人》等。

2019年，和慧在布鲁塞尔铸币歌剧院演出《乔康达》，在维罗纳爱乐剧院和萨尔茨堡音乐节演出《阿德里阿娜·勒古夫勒》，并为庆祝连续十五年在意大利维罗纳圆形剧场歌剧节扮演女主角演出了《托斯卡》和《阿依达》，以及在博洛尼亚市政歌剧院和迪拜歌剧院首演《图兰朵》、在意大利普契尼歌剧节首演《艺术家生涯》。2019年底，和慧在纽约大都会歌剧院连续演出十场《蝴蝶夫人》，在上海大剧院中国首秀《图兰朵》。

2020年和慧在柏林德意志歌剧院演出音乐会歌剧《乔康达》女主角，在意大利维罗纳阿莱纳露天歌剧院参加普契尼歌剧庆典音乐会，在意大利贝利尼音乐节举办独唱音乐会，以及北京、广州、上海等城市中国独唱音乐会巡演。2021年和



慧在里斯本圣卡罗国家歌剧院演出威尔第歌剧《厄尔纳尼》女主角，同年和慧在汉堡国家歌剧院连续上演了四场普契尼歌剧《托斯卡》，其中包括她歌剧生涯中第100场《托斯卡》。

除了演唱之外，和慧是西安音乐学院声乐教授。她也是一名绘画爱好者，2021年作为意大利知名AVA画廊选中推荐的艺术家参加了迪拜世界艺术中心画展展出了13幅画作，同年她的画作“奇妙的和语”在意大利包丁艺术比赛中获得“新生奖”，2022年再次获选参加迪拜世界艺术展。

Soprano Hui He is one of the best opera singers in the world. She debuted as Aida in Shanghai Grand Theater in 1998. In 2000, she won the Second Prize at Placido Domingo's International Operalia Competition in Los Angeles, after which she was invited by Maestro Domingo to sing a concert with him in Shanghai. In 2002, Ms. He won the First Prize at the Voci Verdiane in Busseto. In the same year, she burst into the international music scene with her performance as the title role in Puccini's *Tosca* at Teatro Regio in Parma. Since her breakout performance in 2002, Ms. He has appeared on the stages of the most prestigious theatres in the world. Western media remarked her as "China's greatest gift to the world of opera", Vienna Zeitung praised her "The best you could wish for *Madama Butterfly*", the leading Italian music critic remarked her as "the most expressive Aida". Hui He has won many prestigious awards, such as the Oscar of the Opera by the Arena di Verona Foundation, the "Luigi Illica" prize by the City of Castell'Arquato, the "Juliet" prize awarded by the "Giuseppe Verdi" association in Verona for her interpretation of Aida in 2007, the Kaleidos prize the Prize, "2015 Marcella Pobbe award", the "Verona Lirica" award, the Angelo Rofrance Award for Achievement in Opera, "Premio 2022" by Associazione Musicale Verona Lirica; she was named 2014/15 season one of the top 10 female singers in the world by "Opera Actual", the most authentic Spanish opera magazine; in 2015, Phoenix Television granted her "World Chinese Awards"; in 2021, she was awarded Premio Vivien Leigh of the 22nd Premio Riviera Laurence Olivier Vivien Leigh.

Ms. He is the only Chinese singer who has been performing as the heroine roles at the Teatro alla Scala in Milan. In the past 25 years of her international opera career, she has appeared frequently at Teatro alla Scala in Milan, the Metropolitan Opera, Vienna State Opera, Lyric Opera of Chicago, Arena di Verona, Deutsche Oper Berlin, State Opera Under den Linden, Opera Bastill in Paris, Gran Teatre del Liceu in Barcelona, Valencia Opera House, China National Centre for the Performing Arts, Tokyo NHK Opera House and Athens National Opera House among others. She has performed as the heroine roles in the following Operas: *Aida*, *Un Ballo in Maschera*, *Stifelio*, *Attila*, *Il trovatore*, *Simon Boccanegra*, *La Forza del Destino*, *Ernani*, *Tosca*, *Madama Butterfly*, *La Bohème*, *Turandot*, *Andrea Chénier*, *Adriana Lecouvreur*, *La Gioconda*, *Cavalleria Rusticana*, *Pagliacci*, *Ariadne Auf Naxos* among others. Hui He has worked with the world-renowned conductors including Lorin Maazel, Zubin Mehta, Daniel Oren, Fabio Luisi, Marco Armiliato, Andris Nelsons, Gustavo Dudamel and etc. She has participated in opera productions with the world-renowned directors including Franco Zeffirelli, Hugo de Ana, Robert Wilson, Damiano Michieletto to name a few, starring alongside highly acclaimed singers such as Placido Domingo, Renato Bruson, Raina Kabaivanska, Giovanna Casolla, Roberto Alagna and etc.





In 2018, Hui He continued her active appearances on the worldwide stages, performing the heroine of *Ernani* at Marseille Opera House, *La Gioconda* at Deutsche Oper Berlin, *Tosca* at Puccini Opera Festival, *Aida* at the Arena di Verona Opera Festival in Italy and also at China National Center of Performing Arts, *Madama Butterfly* in Zurich Opera House, and etc.

In 2019, Hui He performed *La Gioconda* at the Bruxelles Opera La Monnaie, *Adriana Lecouvreur* at the Verona Philharmonic Theatre and the Salzburg Music Festival. To celebrate playing the heroine role at the Arena di Verona Opera Festival in Italy for 15 consecutive years, she performed *Tosca* and *Aida*. And she made her debut of *Turandot* at the Bologna Municipal Opera House and Dubai Opera House, and her debut of *La Boheme* at the Puccini Opera Festival in Italy. At the end of 2019, Hui He performed 10 consecutive performances of *Madama Butterfly* at the Metropolitan Opera House in New York, as well as her debut of *Turandot* in China at Shanghai Grand Theatre.

In 2020, Hui He performed as the title role in *La Gioconda* at Deutsche Oper Berlin. She was invited to perform in the Puccini Opera Gala at the Arena di Verona in Italy, and had her solo concert in Bellini Music Festival. Hui He also made her recital tour in China including Beijing, Guangzhou, Shanghai and etc. In 2021, Hui He performed as the title role in Verdi's opera *Ernani* at Teatro Nacional São Carlos, and as the title role in Puccini's *Tosca* in Staatsoper Hamburg, which marked her 100th performance of *Tosca*.

Besides her busy singing career, Hui He serves as the Professor of Vocality Department of Xi'an Conservatory of Music. She is deeply fond of painting and in 2021, recommended by the prestigious AVA Gallery in Italy, 13 paintings of Hui were selected and exhibited in the World Art Dubai 2021. In the same year, her painting "Wonderful Harmony" was awarded the "Vita Nova" in Dante Alighieri Premio D'arte Internazionale. Her paintings were selected and exhibited again in the World Art Dubai 2022.

从蝴蝶夫人到托斯卡， 和慧带着金字招牌“驻院” 国家大剧院

廖阳

十年前，歌坛多年的和慧首次登台国家大剧院，一部《假面舞会》满足了乐迷翘首以待多年的聆听夙愿。

十年后，这位用实力征服西方的“好声音”重返国家大剧院，将以2022-23乐季驻院艺术家的身份，主演两套音乐会、一部歌剧。

9月的乐季开幕音乐会上，她将和国家大剧院管弦乐团合作《蝴蝶夫人》选段；11月，她将主演国家大剧院版《托斯卡》；明年4月，她还将和国家大剧院管弦乐团携手演绎普契尼和瓦格纳的歌剧片段。

“驻院艺术家的身份是对我25年职业生涯的一个肯定，很荣幸！”和慧兴奋地说。



“要让观众流泪，不是自己感动得一塌糊涂”

《阿依达》《托斯卡》《蝴蝶夫人》是和慧驰骋国际舞台的三张金字招牌，也是她受邀演出最频繁的剧目，其中，《蝴蝶夫人》已经演了192场。

“一位既温柔又刚烈的东方女子。”和慧形容，蝴蝶夫人是典型的东方角色，普契尼的写法却很意大利，她要跨越文化的藩篱，用意大利式的声音去演绎。

和慧还要抓住蝴蝶夫人性格里的两面性：第一幕的她温柔、可爱、纯洁，对爱情欢欣雀跃；第二幕、第三幕，空守闺房三年等来的却是背弃、固执、刚烈、决绝的她，最终挥刀自尽。

“东方文化里有从一而终的爱情观，所以她最后走到了自杀这一步。”西方人很难理解何为“玉碎”，但文化相通的东方人很容易共情，这也是和慧在一张东方的脸之外，演出蝴蝶夫人的独到优势。

“这部歌剧就是女高音的‘马拉松’，连唱三个小时，分配力量、冷静控制非常重要。”在世界最顶级的歌剧院，和慧都留下过《蝴蝶夫人》的足迹，而在无数歌唱家梦想的舞台——纽约大都会歌剧院，她连续三度受邀主演，2019年甚至一口气唱了10场。

这版《蝴蝶夫人》由英国电影导演安东尼·明格拉执导，喜欢《英国病人》的观众对他一定不陌生。来自香港的妻子钟爱王家卫，这位中国女婿对东方文化的理解也有别于西方导演。灯笼、剪纸、木偶、屏风……浓郁的东方情调让美国观众如痴如醉，演出一票难求，甚至挽救了大都会歌剧院，一扫此前的颓靡。

“非常精美！”2019年深秋，为唱《蝴蝶夫人》，和慧在纽约待了两个多月，为防疲劳或生病，大都会歌剧院特地配了三个候补女高音，结果她从头唱到尾，一个人顶下来10场，场场掌声如雷。

普契尼不仅是歌剧音乐的色彩大师，也是一位打磨悲剧的高手，2003年在法国波尔多首演《蝴蝶夫人》时，和慧情难自已，从排练开始就流泪。演出结束后，当地乐评人评价，“一个中国人让波尔多的剧院着火了”。

自此，和慧总是会泪唱完《蝴蝶夫人》，演到120场后，她发现演员流泪没有意义，开始克制眼泪、控制情绪，专注于用声音去打动观众，“观众看不见你流泪，而且会干扰你的声音，你要让观众流泪，而不是自己感动得一塌糊涂。”

9月，在指挥家李心草和国家大剧院管弦乐团的基台下，和慧将使出看家本领，演唱《蝴蝶夫人》里的高光片段，既有蝴蝶夫人和平克尔顿的多重二重唱，也有那些像美酒一样的咏叹调，蝴蝶夫人坚信平克尔顿会归来与她幸福重逢的《晴朗的一天》亦在演出之列。

《托斯卡》是普契尼的又一部著名悲剧。和蝴蝶夫人相反，托斯卡是纯意大利式的角色，和智慧要摆脱东方人的肢体语言，摇身一变，成为一个地道的意大利女子。

“这是一部‘话剧式’的歌剧，表演是重头戏。每一个唱词、每一个动作都有它的思想，戏要演出来。”和智慧总结，要想演好托斯卡，不光要有漂亮的唱功，还要有出色的演技，是一种双重的考验。

2021年10月在德国汉堡国家歌剧院，和智慧演出了职业生涯里的第100场《托斯卡》。有意思的是，这也是她在“歌剧之乡”意大利一战成名的首部歌剧。

那是2002年在意大利帕尔马皇家歌剧院，和智慧被安排进了《托斯卡》B组。演出前一天，她去观摩A组的首演，发现观众对男中音的表演和声音都不买账，不断有人起哄，看得她心惊胆战。

第二天就要上台了，怎么办？“托斯卡是歌剧女神，而卡拉斯是我最崇拜的女高音，我突然找到了支点，我不是在演托斯卡，我是在演卡拉斯。”和智慧就这样找到了缓解紧张的一把钥匙，模仿着卡拉斯的举手抬足，很快进入了角色。

演出当晚，观众出奇安静，当地唱完《为艺术，为爱情》，意大利的歌剧大门被敲开了。意大利歌剧观众出了名的专业和挑剔，征服了他们，就等于征服了世界歌剧观众。

20年后，和智慧将挑战国家大剧院版《托斯卡》，一口气唱三场。这是她首次在国内演出全本《托斯卡》，也是国家大剧院时隔10年再度复排这部歌剧。

这个版本诞生于2011年。倾斜的教堂、巨大的米凯勒天使雕像……意大利金牌歌剧导演强卡洛·德·莫纳科用电影化的手段，在舞台上制造了奇观，将这部歌剧的戏剧张力拉满。以往的制作，托斯卡多是背对观众从高空跳下，但在这里，托斯卡从5米高的天使肩头纵身一跃，让观众直面托斯卡为爱殉情的悲剧。

歌剧舞台上盛演着各式各样的悲剧，这些年，和智慧演过很多撕心裂肺的悲剧，大部分女主角最后都死了，“活在角色里那么多年，你说对你完全没有影响，不现实，但我会尽量把舞台和生活分开。”

每次演出，对和智慧来说都像竞技体育，都要拿出最高水准。熟练掌握西方语言，深入了解西方文化，是她制胜的秘诀。

“大多数歌剧角色与亚洲面孔的确相违背。但是，当你在舞台上张开嘴，观众不会考虑你的国籍，只会计较你的声音是否符合音乐特点，你的演绎是否感动了他们。”她说，如果说学歌剧有什么捷径，一定是学语言，尽量让它成为自己的第二语言，唱出来的意思要绝对正确，味道要绝对正宗。

每一个女高音都有各自的定位，和智慧是抒情戏剧女高音，大气中藏着细腻，激情中又不失柔情，演唱威尔第、普契尼的歌剧具有天然优势，而她那些最拿手的剧目，都在国家大剧院留下了印记。

2012年，国家大剧院版《假面舞会》首演，和智慧成为全场焦点——这是和智慧放歌十年后，首次在国内演绎全本歌剧，也是中国乐迷期盼多年的首次回归。两年后，和智慧又为了国家大剧院版《游吟诗人》归来。

威尔第歌剧的巅峰之作《阿依达》又为双方的合作划下浓墨重彩的一笔。

2012年，国家大剧院和日本新国立剧场联合制作音乐会版《阿依达》，和智慧加盟了东京和北京的两轮演出。2015年，国家大剧院版《阿依达》横空出世，指挥大师祖宾·梅塔钦点和慧当女一号，在他眼里，和智慧不仅技术出色，意大利语也流利，又是在北京演出，自然是不二人选。

《阿依达》首演当晚，观众的热情几乎掀翻屋顶。谢幕时，和智慧弯腰抓起一把舞台上的黄沙，深情一吻，“作为中国走出去的歌唱家，能回到祖国，演唱我最拿手的作品，真的激动！”

短短十几年，国家大剧院已经排演了80多部歌剧，这张华丽的成绩单让和智慧啧啧称奇。除了世界一流的制作班底、演出团队，国家大剧院管弦乐团的现场演奏，也给她留下深刻印象。

作为国内鲜有的一支纵贯歌剧和交响领域的乐团，国家大剧院管弦乐团自2010年成立，便坚

持两条腿走路：深度参与歌剧制作、歌剧演出，同时在交响领域不断深耕细作。

“和单纯以交响乐为主的乐团相比，他们显然在音乐上更全面，对歌剧艺术当然更有心得，和歌唱家的配合度更好，有更强的合作意识，更快的反应能力。”和智慧说，这对指挥也是很大的考验，“吕嘉的音乐感觉非常好，他能很好地调动歌唱家和乐团的情绪，很敏感地抓住歌唱家需要的细节和速度。”

和智慧与吕嘉的缘分可以追溯到2005年。这一年，和智慧首次登上世界最大的露天歌剧舞台——佛罗伦萨圆形剧场，首演歌剧《图兰朵》（饰柳儿），时任佛罗伦萨国家歌剧院艺术总监的吕嘉是现场的指挥，他也是第一个在意大利歌剧院当总监的中国人。

十年前，吕嘉放下欧洲的一切回国，在2012年的新春音乐会上首次以国家大剧院管弦乐团首席指挥的身份登台，从此带领这支“两栖乐团”演了30多部歌剧。也是2012年，和智慧从欧洲归国，首次演出国家大剧院制作的《假面舞会》，从此成为这座艺术殿堂的常客。十年来，两位在不同航道发光的歌剧人，共同见证了歌剧在中国的腾飞。

对和智慧来说，唱歌剧就像跑马拉松，她一不小心跑了25年，早已习惯了拖着行李箱满世界飞。最近几年，这位“歌剧女超人”回国演出的频率更高了，中国观众见到她的机会也更多了，“歌剧是一种眼睛能看见、耳朵能听见的美，我希望把歌剧艺术带给更多中国观众。”

FROM MADAMA BUTTERFLY TO TOSCA: HUI HE BECOMES NCPA ARTIST-IN-RESIDENCE

By LIAO Yang

"I'LL MOVE THE AUDIENCE TO TEARS, NOT MYSELF."

Ten years ago, after many years in Europe, Hui He made her debut at the NCPA with *Un Ballo in Maschera*, intoxicating music fans who had been waiting for her all those years.

Now, ten years after that debut, she's back. Winning over a great number of fans in the West, she is now NCPA's Artist-in-Residence for the 2022/23 music season and will stage two concerts and one full opera here.

In September, at the opening concert of the new season, she will sing selections from *Madama Butterfly* with the NCPA Orchestra. In November, she will star the NCPA production of *Tosca*. Next April, she will again join the NCPA Orchestra for selections of Puccini's and Wagner's operas.

"Becoming a resident artist represents recognition for what I've done in my 25-year career. I feel honored," said He excitedly.

Aida, *Tosca* and *Madama Butterfly* are Hui He's three calling cards on the international stage and the three operas that she has been most frequently invited for. In particular, she has sung *Madama Butterfly* on 192 occasions.

According to He, *Madama Butterfly* is a tender but staunch Eastern lady. Though this character is typically oriental, Puccini depicted her in a typically Italian manner. So for Hui He, it is important that she overcomes the cultural barrier to sing in an Italian-style voice.

Moreover, she has to capture both of the two sides of this lady. In the first act, she is tender, cute, pure, and passionately in love; while in the other two acts, she spends three years alone and is finally betrayed. Staunch and strong-minded as she is, she has to take her own life in the end.

In the East, it is commonly believed that love shall last, and this is the faith that lies behind *Madama Butterfly*'s suicide. It can be hard to understand for the Western audience but easier for people from an Eastern cultural background. This is what makes Hui He suitable for this character, in addition to her Eastern face.

"This opera is like a marathon for sopranos, lasting three hours. One has to manage her energy carefully, stay calm and cool-headed, and keep everything well under control throughout the whole process." Hui He has sung this in almost all top-notch opera houses around the world, and was invited to the Metropolitan Opera in New York, a dream stage for many singers, for this for three times and staged up to 10 performances in a row in 2019.

The director of that year's *Madama Butterfly* is British director Anthony Minghella who made a name for himself with *The English Patient*. Having a wife from Hong Kong who is a fan of Wong Kar-wai, Anthony has his own understanding of the oriental culture, different from that of many other Western directors. Lanterns, paper-cutting, puppets, screens, and many other Eastern-style props on the stage made the scene so exotic and intoxicating to the American audience. Tickets sold out so fast, and this opera basically saved the Metropolitan Opera from a sluggish market.

"It was very beautiful!" In late autumn 2019, Hui He stayed in New York for more than two months for *Madama Butterfly*. The opera house got three substitutes on standby for fear He could get too tired or sick to continue. But He made it all through the ten performances, getting thunderous applause every time.

Puccini is a master of chromatic music and a master of tragedies. His works are so touching that Hui He couldn't hold her tears the moment she started the rehearsal of *Madama Butterfly* in Bordeaux in 2003. For that performance, local critics said, "a Chinese set the theater in Bordeaux on fire."

After that, whenever He sang *Madama Butterfly*, tears would well up in her eyes. But after finishing 120 such performances, she finally realized that the tears of a singer mean nothing for the opera. She started to try to refrain from shedding tears and to keep her emotions well under control, for that is the way to move the audience with a perfect voice. "No one in the audience can see the tears in your eyes. Tears would only make it difficult to control your voice. What you need to do is to move your audience to tears, not yourself."

This September, together with conductor LI Xincuo and the NCPA Orchestra, Hui He will do what she is best at again at the NCPA. She will stage a concert of highlights from *Madama Butterfly*, including several duets of *Madama Butterfly* and *Pinkerton*, the intoxicating arias, and, in particular, the beautiful *Un bel di vedremo* expressing the lady's belief that *Pinkerton* will be back one day.

"THIS IS A PLAY-LIKE OPERA AND THE DRAMA MUST BE FULLY DELIVERED."

Tosca is another famous tragedy by Puccini. In sharp contrast to *Madama Butterfly*, *Tosca*, the leading figure, is a purely Italian lady, and Hui He has to hide all her typically Chinese body language and act as an Italian.

"This is a play-like opera, performing is of central importance. Every line of the lyrics and every single movement has profound meaning. The drama must be fully delivered." According to Hui He, to do a good job in *Tosca*, in addition to a beautiful voice, one must also have outstanding performing skills. It is a dual test.

In October 2021, Hui He staged her 100th performance of *Tosca* at Hamburgische Staatsoper. Actually, *Tosca* is the one very opera that helped her secure a foothold in Italy, the home of operas.

Back in 2002, at Teatro Regio di Parma, Italy, Hui He was in Cast B for *Tosca*. The day before her first performance, she watched Cast A's performance. The audience was harsh on the baritone, booing him here and there out of dissatisfaction with his voice and performing skills. This made Hui He very nervous.

She would be on the stage the next day. What could she do? "Tosca is like a goddess in the opera world, and my role model as a soprano is Maria Callas. This was how I calmed myself down: I would not be Tosca, I would be Callas." She tried to do everything like Maria Callas on the stage and soon found herself perfectly on track.

That night, the audience remained silent when she sang. The moment she finished "Vissi d'arte, vissi d'amore", the gate to the Italian opera world opened and she was in. The Italian audience has the best-trained ears. Whoever conquers this audience would have the whole world applauding for him/her.

Now, 20 years after that, Hui He will be here for the NCPA production of *Tosca*, delivering three performances in a row. This will be her first full version of *Tosca* in China and the first time that this opera is staged at the NCPA after ten years.

This production was created in 2011. A slanted church, a huge Archangel Michael statue, and many other miraculous scenes were the result of Italian maestro Giancarlo del Monaco's masterful use of cinematic technologies, adding to the great dramatic tension of the work. In previous productions, *Tosca* usually faces away from the audience when she jumps from height, yet in this one, she faces the audience directly and jumps from the shoulder of Archangel Michael, five meters from the ground. This presents the tragic love story in a more breath-taking manner to the audience.

Many operas tell heart-breaking stories, and Hui He has staged many of them where the leading female character dies in the end. "When you live in these stories for so many years, it is impossible not to be affected at all. But I try to separate real life from operas as much as possible."

Hui He tries to do her best at every performance, just like a sportsman tries for the best result in every competition. The secret to her success lies in her mastery of Western languages and profound understanding of Western culture.

"It is true that most characters in operas do not prefer an Asian face, but when you are on the stage, what matters the most is not your face but how your voice suits the music and whether your performance can reach the hearts of the audience." According to He, if there is any shortcut in learning opera singing, it must be to learn the languages. It's better if you can master the language as your second language so that you can deliver the meaning clearly and accurately when you sing. Your voice sounds like that of a native speaker of the language.

"THEY ARE MORE COOPERATIVE AND RESPONSIVE."

There are different types of sopranos. Hui He, an operatic lirico-spinto soprano, has a voice that is broad but delicate, passionate yet expressive. This is exactly the voice for Verdi and Puccini operas. Fortunately, she has staged all the operas that best suit her voice at the NCPA.

In 2012, He was in the spotlight at the premiere of the NCPA production of *Un Ballo in Maschera* for that was her first full opera in China after ten years in Europe, long anticipated by the Chinese audience. Two years later, she was back again for the NCPA production of *Il Trovatore*.

Another highlight in the cooperation between Hui He and the NCPA soon came. It was Verdi's masterpiece *Aida*.

In 2012, the NCPA joined hands with New National Theatre Tokyo to produce a concert version of *Aida* and Hui He starred in the concerts in both Tokyo and Beijing. Then in 2015, when the NCPA staged its own production of *Aida*, maestro conductor Zubin Mehta named Hui He as the heroine, believing her to be the perfect choice for a performance in Beijing because she, in addition to being a native Chinese, boasts excellent skills and fluent Italian.

On the night of the premiere, the audience rocked the house. When Hui He bowed at the end of the performance, she held up a handful of sand from the stage and kissed it. "As a native Chinese, I'm really excited to be back and sing my signature opera to my home audience."

Within just a dozen years or so, the NCPA has staged more than 80 operas, and Hui He was stunned. Most of these performances had a world-class cast and crew, and the NCPA Orchestra also impressed her very much.

It is one of the few Chinese orchestras that play both symphonic works and operas. The NCPA Orchestra has been pursuing the goal of excelling at both since its founding in 2010.

"They are clearly all-rounders compared with peers who focus solely on symphonic works and more familiar with operas for sure. They work better with singers as they are more cooperative and responsive." Hui He also pointed out that pursuing both symphonic and operatic music is a great challenge for the conductor too. Lü Jia has great music instincts. He is good at mobilizing his team, including the singers and the orchestra, and he is sensitive about what the singer needs, especially in terms of the details and the speed.

Hui He's first encounter with Lü Jia was in 2005. It was Hui He's first performance at Arena di Verona, the largest outdoor theater in the world. She played Liù in *Turandot*. Lü Jia, then music director of Verona Opera, was the conductor. He was the first Chinese to be director of an Italian opera house.

Lü cast aside everything he had earned in Europe and returned to China in 2012, making his debut at a spring festival concert in the capacity of principal conductor of the NCPA Orchestra. Since then, he has led this "amphibian" orchestra in staging over 30 operas. In the same year, Hui He was back from Europe too, joining the NCPA production of *Un Ballo in Maschera*. She has been here frequently since then. So, over the past decade, the two, though on different career tracks, have both witnessed how the art of opera prospered in China.

For Hui He, singing is like running a marathon. She has been on this course for 25 years now. She, nicknamed "opera superwoman", is so used to travelling all over the world for performances. Yet, she has been back in China more in the past several years, giving the Chinese audience more opportunities to see and hear her on stage. "Opera offers the kind of aesthetic experience that is pleasant to both the eye and the ear. I hope I can bring the art of opera close to a larger Chinese audience."



音乐会

普契尼
《蝴蝶夫人》选段
爱情二重唱“夜幕降临”
“晴朗的一天”
“现在我们坐下来”
“你，你，我的孩子”

2022.9.16/17

李心草 指挥
和慧 女高音
韩蓬 男高音
张杨 男中音

普契尼
歌剧《托斯卡》

2022.11.22-27

许忠 指挥

普契尼
“孤独，我堕落，被人抛弃” 选自《曼依·莱斯科》
“在这宫殿里” 选自《图兰朵》

瓦格纳

“你，可爱的大厅” 选自《唐豪瑟》
“爱之死” 选自《特里斯坦与伊索尔德》

2023.4.14/15

吕嘉 指挥

CONCERTS

Puccini
Selections from *Madama Butterfly*
“Viene La sera”
“Unbel di vedremo”
“Ora a noi sedete qui”
“Con onor muore”

2022.9.16/17

Li Xincuo Conductor
Hai He Soprano
HAN Peng Tenor
ZHANG Yang Baritone

Puccini
Opera *Tosca*

2022.11.22-27

XU Zhong Conductor

Puccini
“Sola perduta abbandonata” from *Manon Lescaut*
“In questa reggia” from *Turandot*

Wagner

“Dich, teure Halle” from *Tannhäuser*
“Liebestod” from *Tristan and Isolde*

2023.4.14/15

LÜ Jia Conductor



SYMPHONY

交响乐

辉煌时代

李心草、和慧、韩蓬、张扬
与国家大剧院管弦乐团的歌剧之夜

THE CREST OF THE OPERA

A NIGHT WITH LI XINCAO, HUI HE, HAN PENG,
ZHANG YANG AND NCPAO

○ 驻院艺术家 ARTIST-IN-RESIDENCE

李心草 指挥
和慧 女高音
韩蓬 男高音
张扬 男中音
Li Xincao Conductor
Hui He Soprano
HAN Peng Tenor
ZHANG Yang Baritone

韦伯
《魔弹射手》序曲, J. 277
理查·施特劳斯
《玫瑰骑士》组曲, TrV 227
普契尼
《蝴蝶夫人》选段
爱情二重唱“夜幕降临”
“晴朗的一天”
“现在我们坐下来”
“你, 你, 我的孩子”
Weber
Overture to *Der Freischütz*, J. 277
R. Strauss
Der Rosenkavalier Suite, TrV 227
Puccini
Selections from *Madama Butterfly*
"Vieni La sera"
"Unbel di vedremo"
"Ora a noi sedete qui"
"Con onor muore"



国家大剧院管弦乐团 | 合唱团

2022
9.16/17

Concert Hall
音乐厅

46 | 时代精神



和合之乐

中国国家大剧院管弦乐团与
意大利圣切契利亚交响乐团联合音乐会

SOUND OF HARMONY

A JOINT CONCERT BETWEEN CHINA NCPA ORCHESTRA AND
ORCHESTRA DELL'ACCADEMIA NAZIONALE DI SANTA CECILIA

○ 乐是故乡明 SOUNDS OF CHINA

安东尼奥·帕帕诺 指挥*
吕嘉 指挥
意大利圣切契利亚交响乐团*
中国国家大剧院管弦乐团
Antonio Pappano Conductor*
LÜ Jia Conductor
Orchestra dell'Accademia Nazionale
di Santa Cecilia*
China NCPA Orchestra

蓬基耶利
《抒情旋律》*
德萨巴塔
《青春》*
罗西尼
《威尼斯》序曲
普契尼
第三幕间奏曲
(选自《曼侬·莱斯科》)
叶小纲
《岭南组曲》
Ponchielli
*Lyrical Melody**
De Sabata
*Juventus**
Rossini
Overture to *La gazza ladra*
Puccini
Intermezzo from Act III
(from *Manon Lescauf*)
YE Xiaogang
Lingnan Suite

2022
10.8

Concert Hall
音乐厅

*音乐厅现场播放圣切契利亚交响乐团演出实况
*Live-recording of Orchestra dell'Accademia Nazionale di
Santa Cecilia will be screened in concert hall.

CHINA NCPA ORCHESTRA | CHORUS 2022 / 23

ZEITGEIST | 47



赖嘉静、黄蒙拉
与国家大剧院管弦乐团
演绎莫扎特与舒伯特

MOZART AND SCHUBERT
WITH LAI JIAJING, HUANG MENGLA
AND NCPAO

赖嘉静 指挥
黄蒙拉 小提琴

LAI Jiajing Conductor
HUANG Mengla Violin

莫扎特

芭蕾舞乐(选自《伊多梅纽斯》), K. 367

莫扎特

D大调第四号小提琴协奏曲, K. 218

舒伯特

B大调第五号交响曲, D. 485

Mozart

Ballet Music (from Idomeneo), K. 367

Mozart

Violin Concerto No. 4 in D major, K. 218

Schubert

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



2022
10.13/14

Concert Hall
音乐厅





气壮山河

李飏、程皓如、江洋
与国家大剧院管弦乐团

MOUNTAINS AND HEROES

LI BIAO, CHENG HAORU, JIANG YANG AND NCPAO

乐是故乡明 SOUNDS OF CHINA

李飏 指挥
程皓如 古筝
江洋 琵琶

Li Biao Conductor
CHENG Haoru Zheng
JIANG Yang Pipa

郭文景
《日月山》
为管弦乐队而作的帕萨卡利亚

方东滨
《兰陵王》

周龙
《霸王卸甲》

叶小纲
第七交响曲“英雄”，Op. 85

GUO Wenjing
Riyue Mountain,
a Passacaglia for Orchestra

FANG Dongqing
The King Lanling

ZHOU Long
King Chu Doffs His Armour

YE Xiaogang
Symphony No. 7 "Heroes", Op. 85

2022
10.22/23

Concert Hall
音乐厅

花儿的故事

张国勇与国家大剧院管弦乐团、
合唱团演绎赵季平

THE STORY OF HUA'ER

ZHANG GUOYONG
AND CHINA NCPA ORCHESTRA & CHORUS

乐是故乡明 SOUNDS OF CHINA

张国勇 指挥
韩雷 管子
冀爽 女高音
王宏伟 男高音
刘贝贝 解说
国家大剧院合唱团
北京爱乐合唱团

ZHANG Guoyong Conductor
HAN Lei Guanzi
GONG Shuang Soprano
WANG Hongwei Tenor
LIU Beibei Narrator
China NCPA Chorus
The Beijing Philharmonic Choir

2022
11.4/5

Concert Hall
音乐厅

赵季平
“高原舞狂”
(选自《丝路音乐瞬间》
音乐会小品三首)

赵季平
管子协奏曲《丝绸之路幻想组曲》

赵季平
交响童话《花儿的故事》
*世界首演

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

ZHAO Jiping
Guanzi Concerto
The Silkroad Fantasia Suite

ZHAO Jiping
Symphonic Tale The Story of Hua'er
* World Premiere





相映成趣

景焕、王之炅
与国家大剧院管弦乐团

RADIANCE AND REFLECTION

JING HUAN, WANG ZHIJIONG AND NCPAO

时代先河 HERALDS OF THE TIME

景焕 指挥
王之炅 小提琴

JING Huan Conductor
WANG Zhijiong Violin

约翰·亚当斯
《快机器中的短旅程》

巴托克
第二号小提琴协奏曲, BB 117

格什温
《一个美国人在巴黎》

格什温
交响音画《波吉与贝丝》

John Adams
Short Ride in a Fast Machine

Bartok
Violin Concerto No. 2, BB 117

Gershwin
An American in Paris

Gershwin
Symphonic Picture Porgy and Bess



2022
11.11

Concert Hall
音乐厅



国家大剧院 建院十五周年音乐会

CONCERT FOR THE 15TH ANNIVERSARY
OF NCPA

乐是故乡明 SOUNDS OF CHINA

吕嘉 指挥
LÜ Jia Conductor

姚晨
《远游》，为乐队而作 *世界首演
布鲁克纳
D小调第三号交响曲, WAB 103

YAO Chen
*From the Vessel of Ancient Souls,
for Orchestra *World Premiere*
Bruckner
Symphony No. 3 in D minor,
WAB 103

2022
12.10/11

Concert Hall
音乐厅



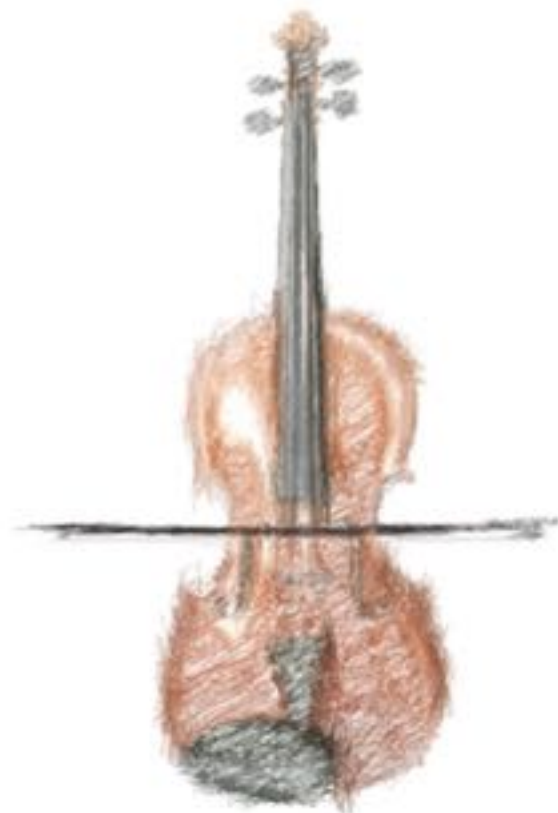
国家大剧院 2023新年音乐会

NCPA 2023 NEW YEAR'S CONCERT

吕嘉 指挥
LÜ Jia Conductor

2022
12.31
2023
1.1

Concert Hall
音乐厅





新春华尔兹

吕嘉、朗朗、吉娜·爱丽丝
与国家大剧院管弦乐团

FESTIVAL WALTZ

LÜ JIA, LANG LANG, GINA ALICE AND NCPAO

乐是故乡明 SOUNDS OF CHINA

吕嘉 指挥
朗朗 钢琴
吉娜·爱丽丝 钢琴

LÜ Jia Conductor
LANG Lang Piano
Gina Alice Piano

德沃夏克
《狂欢节序曲》，Op. 92, B. 169

韦伯
《邀舞》

郝维亚
委约新作“世界首演”

格里格
交响舞曲，Op. 64
(选段)

阿拉姆·哈恰图良
“圆舞曲”
(选自《假面舞会》组曲)

(小)约翰·施特劳斯
《维也纳森林的故事圆舞曲》

圣-桑
《动物狂欢节》

Dvorak
Carnival Overture Op. 92, B. 169

Weber
Aufforderung zum Tanze

HAO Weiya
New Work "World Premiere"

Grieg
Selection from Symphonic Dances,
Op. 64

Aram Khachaturian
"Waltz"
(from Masquerade Suite)

Johann Strauss II
Tales from the Vienna Woods Waltz

Saint-Saens
Le carnaval des animaux



杨洋、于翔
与国家大剧院管弦乐团演绎贝多芬

BEETHOVEN WITH
YANG YANG, ANGELO XIANG YU AND NCPAO

杨洋 指挥
于翔 小提琴

YANG Yang Conductor
Angelo Xiang Yu Violin

贝多芬
《菲岱里奥》序曲，Op. 72c

贝多芬
D大调小提琴协奏曲，Op. 61

贝多芬
D大调第二号交响曲，Op. 36

Beethoven
Overture to Fidelio, Op. 72c

Beethoven
Violin Concerto in D major, Op. 61

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

2023
1.18/19

Concert Hall
音乐厅

2023
2.10/11

Concert Hall
音乐厅



布鲁克纳密码

吕嘉与国家大剧院管弦乐团
演绎瓦格纳与布鲁克纳

THE BRUCKNER CIPHERS

WAGNER AND BRUCKNER WITH LÜ JIA AND NCPAO

吕嘉 指挥
LÜ JIA Conductor

瓦格纳
第一幕前奏曲 (选自《罗恩格林》)

Wagner
Prelude to Act I (from Lohengrin)

布鲁克纳
E大调第七交响曲, WAB 107

Bruckner
Symphony No. 7 in E major,
WAB 107

2023
3.4/5

Concert Hall
音乐厅



似水流年

吕嘉、秦立巍
与国家大剧院管弦乐团

ROLLING FORWARD

LÜ JIA, LI-WEI QIN AND NCPAO

乐是故乡明 SOUNDS OF CHINA

吕嘉 指挥
秦立巍 大提琴

Lü Jia Conductor
Li-Wei Qin Cello

理查·施特劳斯
《唐璜》，TrV156, Op. 20

陈其钢
《逝去的时光》

勃拉姆斯
D大调第二号交响曲, Op. 73

R. Strauss
Don Juan, TrV156, Op. 20

Qigang Chen
Reflet d'un temps disparu

Brahms
Symphony No. 2 in D major, Op. 73



2023
3.12

Concert Hall
音乐厅



沧海桑田

林大叶、孟萌
与国家大剧院管弦乐团、合唱团

THE VICISSITUDES OF LIFE

LIN DAYE, MENG MENG AND CHINA NCPA ORCHESTRA & CHORUS

时代先河 HERALDS OF THE TIME
乐是故乡明 SOUNDS OF CHINA

林大叶 指挥
孟萌 女高音
国家大剧院合唱团

Lin Daye Conductor
Meng Meng Female Singer
China NCPA Chorus

阿沃·帕特
《兄弟》

陈其钢
《江城子》

肖斯塔科维奇
C小调第八号交响曲, Op. 65

Arvo Part
Fratres

Qigang Chen
Jiang Cheng Zi

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

2023
4.7/8

Concert Hall
音乐厅



不解之缘

吕嘉、和慧
与国家大剧院管弦乐团

LOVE AND FATE

LÜ JIA, HUI HE AND NCPAO

○ 驻院艺术家 ARTIST-IN-RESIDENCE

吕嘉 指挥
和慧 女高音
LÜ Jia Conductor
Hui He Soprano

普契尼
第三幕间奏曲
(选自《曼侬·莱斯科》)

普契尼
“孤独，我堕落，被人抛弃”
(选自《曼侬·莱斯科》)

普契尼
“在这宫殿里”
(选自《图兰朵》)

瓦格纳
“你，可爱的大厅”
(选自《唐豪瑟》)

瓦格纳
前奏曲及“爱之死”
(选自《特里斯坦与伊索尔德》)

拉威尔
《达夫尼斯与克洛埃》第一组曲

拉威尔
《达夫尼斯与克洛埃》第二组曲

Puccini
Intermezzo from Act III
(from *Manon Lescaut*)

Puccini
“Sola perduta abbandonata”
(from *Manon Lescaut*)

Puccini
“In questa reggia”
(from *Turandot*)

Wagner
“Dich, teure Halle”
(from *Tannhäuser*)

Wagner
“Prelude & “Liebestod”
(from *Tristan and Isolde*)

Ravel
Daphnis et Chloé Suite No. 1

Ravel
Daphnis et Chloé Suite No. 2

2023
4.14/15

Concert Hall
音乐厅



灿然一新

孙一凡与国家大剧院管弦乐团

BLAZE A TRAIL

SUN YIFAN AND NCPAO

时代先河 HERALDS OF THE TIME

孙一凡 指挥
SUN Yifan Conductor

武满彻
《弦乐追思曲》

斯特拉文斯基
《阿波罗》

韦伯恩
慢板乐章

巴托克
嬉游曲, BB 118

Takemitsu
Requiem for String Orchestra

Stravinsky
Apollon

Webern
Langsamer Satz

Bartok
Divertimento, BB 118

2023
5.19/20

Concert Hall
音乐厅



许忠、孙颖迪、上海歌剧院交响乐团 与国家大剧院管弦乐团的拉威尔之夜

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

许忠 指挥
孙颖迪 钢琴

XU Zhong Conductor
SUN Yingdi Piano

拉威尔
《丑角的晨歌》

拉威尔
《悼念公主帕凡的舞曲》

拉威尔
G大调钢琴协奏曲

拉威尔
《西班牙狂想曲》

拉威尔
《圆舞曲》, 管弦乐诗性舞蹈

Ravel
Alborada del gracioso

Ravel
Favane pour une infante défunte

Ravel
Piano Concerto in G major

Ravel
Rapsodie espagnole

Ravel
La valse, poème chorégraphique

2023
5.27

Concert Hall
音乐厅



百戏人间

张艺、张倩渊、戴亚
与国家大剧院管弦乐团

KALEIDOSCOPE OF LIFE

ZHANG YI, ZHANG QIANYUAN, DAI YA AND NCPAO

乐是故乡明 SOUNDS OF CHINA

张艺 指挥
张倩渊 唢呐
戴亚 笛子
ZHANG YI Conductor
ZHANG QIANYUAN Suona
DAI YA Ozi

黄若
《蝶·恋》*世界首演
HUANG Ruo
*Butterfly Exchange *World Premiere*

关峡
《百鸟朝凤》
GUAN Xia
All Birds Worship the Phoenix

郝维亚
《陌上花开》
HAO Weiya
Flowers Blooming on the Paths in the Fields

于京君
《社戏》
JULIAN YU
Symphonic Suite Village Opera

2023
6.2/3

Concert Hall
音乐厅



布鲁克纳密码

吕嘉与国家大剧院管弦乐团
演绎布鲁克纳第八

THE BRUCKNER CIPHERS

SYMPHONY NO. 8 WITH LÜ JIA AND NCPAO

吕嘉 指挥
LÜ JIA Conductor

布鲁克纳
C小调第八号交响曲, WAB 108

Bruckner
Symphony No. 8 in C minor, WAB 108

2023
6.10/11

Concert Hall
音乐厅





返璞归真

尹炯杰、盛原
与国家大剧院管弦乐团

THE RESPONSIVE CHORD

JONG-JIE YIN, SHENG YUAN AND NCPAO

○ 周末音乐会 WEEKEND MATINEE

尹炯杰 指挥
盛原 羽管键琴

Jong-Jie Yin Conductor
SHENG Yuan Harpsichord

【青年计划展演作品】

巴赫

D小调第一号羽管键琴协奏曲,
BWV 1052

门德尔松

A大调第四号交响曲“意大利”,
Op. 90

【YCP Candidate Work】

J. S. Bach

Harpsichord Concerto No. 1 in
D Minor, BWV 1052

Mendelssohn

Symphony No. 4 in A major “Italian”,
Op. 90

2023
6.18

Concert Hall
音乐厅



指尖的世界

廖国敏、孙榆桐、沈凡秀
与国家大剧院管弦乐团

MUSIC AT FINGERTIPS

LIAO KUOKMAN, SUN YUTONG, SHEN FANXIU AND NCPAO

○ 时代先河 HERALDS OF THE TIME

廖国敏 指挥
孙榆桐 钢琴
沈凡秀 管风琴

Liao Kuokman Conductor
SUN Yutong Piano
SHEN Fanxiu Organ

【青年计划展演作品】

肖邦

F小调第二号钢琴协奏曲, Op. 21

约翰·凯奇

《4分33秒》

圣-桑

C小调第三号交响曲“管风琴”,
Op. 78

【YCP Candidate Work】

Chopin

Piano Concerto No. 2 in F minor,
Op. 21

John Cage

4'33"

Saint-Saens

Symphony No. 3 in C minor
“Organ Symphony”, Op. 78

2023
7.8

Concert Hall
音乐厅

2023
7.20/21

Concert Hall
音乐厅

动物·自然·人

谭盾、雷佳与国家大剧院管弦乐团

ANIMALS · NATURE · HUMAN

TAN DUN, LEI JIA AND NCPAO

时代先河 HERALDS OF THE TIME
乐是故乡明 SOUNDS OF CHINA

谭盾 指挥
雷佳 女高音
刘怡枚 低音提琴
窦晓麟 小提琴
徐婷 大提琴
张悦 钢琴

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

利盖蒂
《大气》
格里戈拉斯·迪尼库
《云雀》
圣-桑
“天鹅”
(选自《动物狂欢节》)

德彪西
《月光》
谭盾
《九色鹿》敦煌交响童话
谭盾
低音提琴协奏曲《狼图腾》

雷斯庇基
《罗马的松树》

Ligeti
Atmosphères

Grigoras Dinicu
The Lark

Saint-Saens
"The Swan"
(from Le carnaval des animaux)

Debussy
Clair de lune

TAN Dun
The Deer of Nine Colours,
Symphonic Fairy Tale of Dunhuang

TAN Dun
Contrabass Concerto Wolf Totem

Respighi
I Fichi di Roma



极限幻想

洪毅全、张昊辰与国家大剧院管弦乐团

UTMOST FANTASY

DARRELL ANG, HAICHEN ZHANG AND NCPAO

洪毅全 指挥
张昊辰 钢琴

Darrell Ang Conductor
Haichen Zhang Piano

【青年计划展演作品】

普罗科菲耶夫
G小调第二钢琴协奏曲, Op. 16
普罗科菲耶夫
C大调第三号钢琴协奏曲, Op. 26
柏辽兹
《幻想交响曲》, Op. 14

【YCP Candidate Work】

Prokofiev
Piano Concerto No. 2 in G minor,
Op. 16
Prokofiev
Piano Concerto No. 3 in C major,
Op. 26
Berlioz
Symphonie Fantastique, Op. 14

2023
7.28/29

Concert Hall
音乐厅



**NCPAO
IN CHAMBER
PLUS**

无界室内乐

无界室内乐

李小庚

国家大剧院管弦乐团节目运营组主管

音乐缘何而起?又为何来到我们身边?至今仍然没有确切答案。距今四万年前,人类的祖先就已经学会了用兽骨打造笛子。虽然我们不知道音乐的起源是否仅仅是某位远古“玩主”的偶然发明,但可以想象的是,骨笛的出现,一定为早期人类的生活平添了不少乐趣。靠着这些简陋的原始乐器,先民们欢聚一堂,手舞足蹈,玩得不亦乐乎。音乐的乐趣,让古人们暂时忘记了饥饿和烦恼,在朝不保夕的生活中,收获了难得的欢乐。

音乐能够穿越历史的长河,长盛不衰,始终离不开“玩”的精神。人们对玩的热情,也成为了音乐发展的重要动力。室内乐作为最注重“玩”的音乐形式,它的精髓并非是要宣扬某种宏大的叙事,而是要让每位参与者,都能“乐在其中”。无论室内乐的组合形式是大是小,从作曲者到演奏者,每个人都是音乐不可或缺的重要组成部分。他们都将音乐中,扮演自己独立的角色,在室内乐你来我往的紧密的协作中,展现出每个人各自的人格魅力与艺术品味。每一次心有灵犀的眼神交汇和默契的共同呼吸,都为音乐增添了一分灵气,将人与人之间的边界与隔阂慢慢化解,让整个“玩”的过程,更加引人入胜。其间所包含的趣味,可能正是音乐本来的初心和原始的目的。

在 2022/23 乐季,国家大剧院管弦乐团的音乐家们,将继续通过室内乐的形式,与观众们分享“玩音乐”的乐趣。在本年度的“无界室内乐”系列中,我们将以前所未有的丰富场次和横跨东西方文化的多元的曲目,探索室内乐所蕴藏的时代精神。在本系列中,观众们熟悉的国家大剧院四重奏、国家大剧院八重奏、桥四重奏等室内乐组合,将献上精彩演出。我们还将突破传统的表演形式,邀请乐团的朋友们:二胡演奏家陆轶文、圆号演奏家韩小光、上海四重奏、笛子演奏家张维良、钢琴家盛原、阿布、小提琴家王晓明、吉他演奏家杨雪霏以及琵琶演奏家吴蛮一同加入我们,以室内乐为媒,再续往日情缘,催化出人与人之间奇妙的化学反应。

本乐季中,我们的“NCPAO in the City”系列将第一次进入城市社区,开启我们的首个城市音乐周。在为期三天的活动中,音乐家们将分别在朗园·Vintage、朗园·Park 和朗园·Station 三个地点,为观众带来 9 场不同主题的音乐会,将室内乐门类中最为耳熟能详的精华曲目,带到观众身边,用深入浅出的讲解,和大家分享室内乐的乐趣,以“玩”的激情感染更多爱乐的朋友,于生命的平凡中,点燃生活的光彩。

NCPAO IN CHAMBER PLUS

Li Xiaogeng

Manager of Artistic Planning & Communications,
China NCPA Orchestra

Where did music come from? How and when did it begin? These questions do not have definite answers. At least 40,000 years ago, human ancestors learned to use animal bones to make flutes. Although we don't know whether music is just an accidental discovery of an ancient fun seeker, it is conceivable that the bone flute must have added a lot of fun to the life of early humans. With these primitive musical instruments, our ancestors gathered together, dancing and having a good time. The fun of music made them temporarily forget hunger and other woes and enjoy a rare moment of joy in their precarious lives.

Playfulness is the main reason why music can traverse the long river of history. The fact that people are motivated to pursue is what has been driving the development of music. The essence of chamber music, a musical form which lays emphasis on "play", is not to promote some kind of grand narrative, but to ensure every participant enjoys the moment. Whether a chamber music ensemble is large or small, everyone in the ensemble, from the composer to every performer, is an integral part of the music made by it. Each member of the ensemble plays a unique role and collaborates in artistic expression with other members. Every member's personality and artistic taste get displayed through musical expression. Every eye contact and every synchronized breathing add a little bit of magic to the music, breaking down boundaries and making the whole "playful" process more engaging. Having fun may always be what music is about.

In the 2022/23 season, the musicians of the NCPA Orchestra will continue to share the joy of

"playing with music" with audiences through the form of chamber music. This year's "NCPAO in Chamber Plus" will give us opportunities to explore the zeitgeist of this era through chamber music with an unprecedented variety of performances and a diverse range of repertoire spanning the East and the West. The series has a number of well-known chamber groups on its roster, including the NCPA Quartet, the NCPA Octet, and the Bridge Quartet. We will experiment with new forms of performance in collaboration with some familiar names: erhu soloist LU Ywen, hornist HAN Xiaoguang, the Shanghai Quartet, dizi soloist ZHANG Weiliang, pianists SHENG Yuan and A Bu, violinist WANG Xiaoming, guitar soloist Xuefei Yang and pipa soloist WU Man. They will join us and use chamber music as a medium to catalyze the wonderful chemical reaction between people.

This season, the "NCPAO in The City" series will kick off our first Urban Music Week, bringing chamber music out of the theater to the community. During the three-day event, our musicians will present nine concerts with different themes to dazzle the audiences at Langyuan [Vintage, Park and Station]. They will perform the most well-known pieces in chamber music repertoire to bring the essence of chamber music to the audiences in a playful way with simple explanations and teleport the audiences out of the banalities of mundane life into the wonderful world of music.

2022
9.25

Multi-functional Theatre
小剧场

管中乾坤

国家大剧院木管五重奏

DANCING WOODWINDS

WIND QUINTET OF NCPAO

○ 无界室内乐 NCPAO IN CHAMBER PLUS
乐星故乡明 SOUNDS OF CHINA
周末音乐会 WEEKEND MATINEE

陆通通 长笛
寇艺航 双簧管
施然文 单簧管
石光远 大管
朴垠贞 圆号
孙一凡 讲解

LU Yaoyao Flute
KOU Yihan Oboe
SHI Ranwen Clarinet
SHI Guangyuan Bassoon
Eunjung Park Horn
SUN Yitan Narrator

皮亚佐拉 / 杰夫·斯考特 改编

《自由探戈》

刘铁山、茅沅

《瑶族舞曲》

乔治·比才

《卡门组曲》

为木管五重奏所作(选段)

莫扎特

《魔笛》序曲, K. 620

柴科夫斯基

“四小天鹅舞”(选自《天鹅湖》)

柴科夫斯基

“圆舞曲”(选自《睡美人》)

德彪西

《小夜曲》

莫扎特

C大调《妈妈,我要告诉你》(小星星)

变奏曲, K. 265/300e (选段)

Piazzolla / Arr. Jeff Scott

Libertango

LIU Tieshan, MAO Yuan

Dance of the Yao People

Bizet

Selections from

Carmen Suite for Wind Quintet

Mozart

Overture to *The Magic Flute*, K. 620

Tchaikovsky

"Danse des cygnes"

(from *The Swan Lake*)

Tchaikovsky

"Valse" (from *The Sleeping Beauty*)

Debussy

Peite Suite

Mozart

Selections from *Variations on*

Ah, vous dirai-je Maman in C major,
K. 265/300e



从威尔第到瓦格纳

国家大剧院八重奏

FROM VERDI TO WAGNER

NCPA OCTET

无界室内乐 NCPA IN CHAMBER PLUS

国家大剧院八重奏

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

NCPA Octet

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

朱塞佩·威尔第/石一岑 改编

《茶花女》序曲

朱塞佩·威尔第

第一幕，引子“本来请你们早点来”（选自《茶花女》）

朱塞佩·威尔第/石一岑 改编

“祝酒歌”（选自《茶花女》）

普契尼

“为艺术为爱情”（选自《托斯卡》）

多尼采蒂

“多么美丽多么可爱”（选自《爱之甘醇》）

多尼采蒂

“偷吻一消气”（选自《爱之甘醇》）

罗西尼

“快给大忙人让路”（选自《塞维利亚理发师》）

(小)约翰·施特劳斯/蔡东真 改编

《蝴蝶》序曲

莫扎特

《费加罗的婚礼》序曲

莫扎特

“你们可知道什么是爱情”（选自《费加罗的婚礼》）

瓦格纳/蔡东真 改编

“爱之死”（选自《特里斯坦与伊索尔德》）

瓦格纳/石一岑 改编

“婚礼进行曲”（选自《罗恩格林》）



Giuseppe Verdi / Arr. SHI Yicen

Overture to *La Traviata*

Giuseppe Verdi

Act I introduction, "Dell'invito trascorsa è già l'ora" (from *La traviata*)

Giuseppe Verdi / Arr. SHI Yicen

"Libiamo ne'lieti calici" (from *La traviata*)

Giacomo Puccini

"Vissi d'arte, vissi d'amore" (from *Tosca*)

Donizetti

"Quanto è bella quanto è cara" (from *L'elisir d'amore*)

Donizetti

"Una furtiva lagrima" (from *L'elisir d'amore*)

Gioacchino Rossini

"Largo Al Factotum Della Città" (from *Il barbiere di Siviglia*)

Johann Strauss II / Arr. CAI Dongzhen

Overture to *Die Fledermaus*

Mozart

Overture to *Le nozze di Figaro*

Mozart

"Voi che sapete" (from *Le nozze di Figaro*)

Wagner / Arr. CAI Dongzhen

"Liebestod" (from *Tristan und Isolde*)

Wagner / Arr. SHI Yicen

"Wedding March" (from *Lobengrin*)

2022
12.23/24

Multi-functional Theatre
小剧场

音乐风格极简史

国家大剧院管弦乐团极简四重奏

A VERY SHORT HISTORY OF MUSIC

NORMCORE QUARTET OF NCPAO

○ 无界室内乐 NCPAO IN CHAMBER PLUS
周末音乐会 WEEKEND MATINEE

极简四重奏

赵洁盈 第一小提琴
猪子奈实 第二小提琴
汪兰 中提琴
石瑾 大提琴
高建 讲解

Normcore Quartet

ZHAO Jieying First Violin
NAMI Inoko Second Violin
WANG Lan Viola
SHI Jin Cello
GAO Jian Narrator

巴赫

第二乐章:咏叹调
(选自D大调第三号组曲, BWV 1068)

莫扎特

第一乐章:快板
(选自G大调小夜曲, K. 525)

海顿

第二乐章:如歌的柔板
(选自C大调弦乐四重奏“皇帝”,
Op. 76/3, Hob.III:77)

德沃夏克

第一乐章:快板 (选自F大调
第12号弦乐四重奏“美国”,
Op. 96, B. 179)

勃拉姆斯

第五号匈牙利舞曲
(小)约翰·施特劳斯
《蓝色多瑙河》, Op. 314

莫里康内

《天堂电影院》

皮亚佐拉

《探戈四重奏》

彼得·海德里奇

《生日快乐变奏曲》

J.S. Bach

II. Air (from Suite (Overture) No. 3
in D major, BWV 1068)

Mozart

I. Allegro
(from Serenade in G major, K. 525)

Haydn

II. Poco adagio. Cantabile
(from String Quartet in C major
“Kaiser”, Op. 76/3, Hob.III:77)

Dvorak

I. Allegro (from String Quartet
No. 12 in F major, Op. 96, B. 179,
“American”)

Brahms

Hungarian Dance No. 5

Johann Strauss II

An der schönen blauen Donau, Op. 314

Morricone

Cinema Paradiso

Piazzolla

Four for Tango, for String Quartet

Peter Heidrich

Happy Birthday Variations
String Quartet



2023
1.8

Multi-functional Theatre
小剧场

2023
2.23/24

Multi-functional Theatre
小剧场

桑巴往事

杨雪霏与国家大剧院管弦乐团的室内乐

ONCE UPON A TIME IN BRAZIL

XUEFEI YANG AND NCPAD PLAYERS

○ 无界室内乐 NCPAD IN CHAMBER PLUS

埃托尔·维拉-罗伯斯
第五号弦乐四重奏, W263 (选段)

埃托尔·维拉-罗伯斯
“绿玫瑰”
(选自《巴西的巴赫风格》第五号)
《伤感的旋律》

埃格贝托·吉斯塔蒂
《水与酒》

埃内斯托·纳萨雷斯
《三首探戈》

马科·佩雷拉
《嬉戏》

若昂·伯南布哥
《询问》

德勒曼多·雷斯
《无尽的哀愁》

加罗特
《山区赞歌》

路易斯·邦法
《狂欢节的早晨》
《温柔的雨》

安东尼奥·卡洛斯·裘宾
《单日桑巴》
《来自依坦诺玛的女孩》
《幸福》

巴登·鲍威尔
《莎拉》
《伤感的桑巴》
《空旷的城市》



杨雪霏 吉他
巴德·巴亚泽特奥卢 低音提琴
刘恒 打击乐
拾淳四重奏

贾聪纯 第一小提琴
王子清 第二小提琴
何静 中提琴
徐婷 大提琴

Xuefei Yang Guitar
Bade Bayazitoglu Double Bass
Liu Heng Percussion
Genuine Quartet

DOU Congchang First Violin
WANG Ziqing Second Violin
HE Jing Viola
XU Ting Cello

Hector Villa-Lobos
String Quartet No. 5, W263 [Selections]

Hector Villa-Lobos
“Aria [Carlilena]”
(From Bachianas Brasileiras No. 5)
Melodia Sentimental

Egberto Gismonti
Água e Vinho

Ernesto Nazareth
Three Tangos

Marco Pereira
Brincantes

Joao Pernambuco
Interrogando

Dilermando Reis
Eterna Saudade

Garoto
Lamentos do Morro

Luiz Bonfá
Manha de Carnival
Gentle Rain

Antônio Carlos Jobim
One Note Samba
Girl from Ipanema
Felicidade

Baden Powell
Chara
Samba Triste
Cidade Vazia

爱的致意

陆轶文与国家大剧院管弦乐团桥四重奏

SALUT D'AMOUR

LU YIWEN AND BRIDGE QUARTET OF NCPAO

乐是故乡明 SOUNDS OF CHINA
无界室内乐 NCPAO IN CHAMBER PLUS

刘天华

《空山鸟语》

德沃夏克 / 李萌能 改编
《幽默曲》

民歌 / 张懿 改编
《茉莉花》

克莱斯勒 / 张懿 改编
《爱的忧伤》

舒伯特
C小调第12号弦乐四重奏
“四重奏片段”, D. 703

埃尔加 / 陆轶文 梁楠 改编
《爱的致意》主题变奏曲

陈钢 / 梁楠 改编
《阳光照耀在塔什库尔干》

陈怡

《胡琴组曲》

华彦钧
《二泉映月》

葛戴尔 / 梁楠 改编
《一步之遥》

马思聪 / 蒋逸文 改编
《思乡曲》

萨拉萨蒂 / 李萌能 改编
《流浪者之歌》Op. 20



陆轶文 二胡
桥四重奏

陈述 第一小提琴
杨瑞 第二小提琴
郝宇嘉 中提琴
张晟 大提琴

LU Yiwen Erhu
Bridge Quartet
CHEN Shu First Violin
YANG Rui Second Violin
HAO Yuejia Viola
ZHANG Sheng Cello

LIU Tianhua
Bird Calls Echo in the Hills
Dvorak / Arr. LI Mengneng
Humoresque

Folk Song / Arr. ZHANG YI
Jasmine Flower

Kreisler / Arr. ZHANG YI
Liebesleid

Schubert
String Quartet No. 12 in C minor
"Quartettsatz", D. 703

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

CHEN Gang / Arr. LIANG Nan
The Sunshine on Tashkurgan

CHEN YI
Fiddle Suite
HUA Yanjun
The Moon's Reflection on
the Second Spring
Carlos Gardel / Arr. LIANG Nan
Por Una Cabeza

MA Sicong / Arr. JIANG Yiwen
A Tune of Homesickness
Sarasate / Arr. LI Mengneng
Zigeunerweisen, Op. 20

2023
4.14/15

Multi-functional Theatre
小剧场



管弦三联画

韩小光、上海四重奏与国家大剧院管弦乐团

A TRIPTYCH OF BRASS, WOODS AND STRINGS

HAN XIAO GUANG, SHANGHAI QUARTET AND NCPAO

乐是故乡明 SOUNDS OF CHINA
无界室内乐 NCPAO IN CHAMBER PLUS

韩小光 指挥*
上海四重奏
李伟纲 第一小提琴
于翔 第二小提琴
李宏刚 中提琴
尼古拉斯·萨瓦拉斯 大提琴

HAN Xiaoguang Conductor*
Shanghai Quartet
Weigang Li First Violin
Angelo Xiang Yu Second Violin
Honggang Li Viola
Nicolas Tzavaras Cello

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

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

标*曲目由标*音乐家指挥
*Note: HAN Xiaoguang Conducts

2023
5.6/7

Concert Hall
音乐厅



2023
5.21

Concert Hall
音乐厅

邂逅

张维良、李佳、余子琪
与国家大剧院管弦乐团的室内乐

ENCOUNTER

ZHANG WEILIANG, LI JIA, YU ZIQI AND NCPAO PLAYERS

乐是故乡明 SOUNDS OF CHINA
无界室内乐 NCPAO IN CHAMBER PLUS

张维良 笛子
赖嘉静 指挥
李佳 琵琶
余子琪 古琴
融合四重奏
马魏家 第一小提琴
樊悦 第二小提琴
南江录 中提琴
金顺利 大提琴

ZHANG Weiliang Dizi
LAI Jiajing Conductor
LI Jia Pipa
YU Ziqi Guqin
Fusion Quartet
MA Weijia First Violin
FAN Yue Second Violin
Kangrok Nam Viola
Kyuri Kim Cello

贾如 《邂逅》组曲	JIA Ru Encounter Suite
古曲 / 张维良 编配 《胡笳》	Traditional Work / Arr. ZHANG Weiliang Huja (Eighteen Songs of a Nomad Flute)
乔尔·霍夫曼 《醉渔唱晚》	Joel Hoffman The Evening Song of a Drunk Fisherman
高为杰 《焚琴》	GAO Weijie Burning Qin
古曲 / 张维良 编曲 《阳关三叠》	Traditional Work / Arr. ZHANG Weiliang Parting at Yangguan
阿炳曲 / 张维良 编曲 《二泉映月》	HUA Yanjun / Arr. ZHANG Weiliang The Moon Reflected in Erquan
梁雷 《丝竹协奏曲》*世界首演	LIANG Lei Concerto for Silk and Bamboo *World Premiere





不拘一格

阿布与国家大剧院管弦乐团的
室内乐音乐会

UNRESTRAINED

A BU AND NCPAO PLAYERS

○ 无界室内乐 NCPAO IN CHAMBER PLUS

阿布 钢琴
A Bu Piano

乔治·格什温 / 阿布 改编

《我找到了节奏》，
为打击乐与钢琴改编

王乐游

《恋歌》，为小提琴与钢琴而作

尼古拉·卡普斯汀

小提琴奏鸣曲，
为小提琴与钢琴而作，Op. 70 (选段)

艾灵顿公爵 / 阿布 改编

《多愁善感》，为弦乐四重奏改编

阿布

《献给卡斯波尔》，
为单簧管、小提琴与钢琴而作

阿布

《冥想曲》，为长笛独奏而作

罗威尔·利伯曼

《奏鸣曲》，
为长笛与钢琴而作，Op. 23

阿布

《忏悔曲》，
为大提琴与钢琴而作，Op. 2

尼古拉·卡普斯汀

《似面舞曲》，
为大提琴与钢琴而作，Op. 96

阿布

《三首爵士风格小品》，
为小号、圆号、长号与钢琴而作

崔健 / 阿布 改编

《花房姑娘》

2023
6.29/30

Multi-functional Theatre
小剧场

George Gershwin / Arr. A Bu
I Got Rhythm, for Percussion and Piano

WANG Leyou
Liebetango, for Violin and Piano

Nikolai Kapustin / Arr. A Bu
Selection from *Violin Sonata*, for Violin and Piano, Op. 70

Duke Ellington
In a Sentimental Mood, for String Quartet

A Bu
For Casper, for Clarinet, Violin and Piano

A Bu
Meditation, for Flute

Lowell Liebermann
Sonata, for Flute and Piano, Op. 23

A Bu
Confessions, for Cello and Piano, Op. 2

Nikolai Kapustin
Nearly Waltz, for Cello and Piano, Op. 96

A Bu
Three Jazz Pieces, for Trumpet, Horn, Trombone and Piano

CUI Jian / Arr. A Bu
Greenhouse Girl



衍化与嬗变

国家大剧院管弦乐团室内乐音乐会

EVOLUTION AND TRANSFIGURATION

NCPAO IN CHAMBER

○ 无界室内乐 NCPAO IN CHAMBER PLUS

王晓明 领奏小提琴
WANG Xiaoming Lead Violin

莫扎特
G大调第三号小提琴协奏曲
“斯特拉斯堡”(室内乐版)

贝多芬
A大调第9号小提琴奏鸣曲
“克莱采尔”(室内乐版)

门德尔松
《仲夏夜之梦》序曲
(室内乐版)

门德尔松
E小调小提琴协奏曲
(室内乐版)

Mozart
Violin Concerto No. 3 in G major
“Strassburg” [Chamber Version]

Beethoven
Violin Sonata No. 9 in A Major
“Kreutzer” [Chamber Version]

Mendelssohn
Overture to *The Midsummer
Night Dream* [Chamber Version]

Mendelssohn
Violin Concerto in E minor
[Chamber Version]



2023
7.14/15

Multi-functional Theatre
小剧场



吴蛮 与国家大剧院四重奏

WU MAN
AND NCPA QUARTET

乐是故乡明 SOUNDS OF CHINA
无界室内乐 NCPA IN CHAMBER PLUS
时代先河 HERALDS OF THE TIMES

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

WU Man Pipa
NCPA Quartet
LI Zhe First Violin
LIU Xian Second Violin
ZHUANG Ran Viola
LIANG Xiao Cello

谭盾
“雅” (选自第一号弦乐
四重奏“风雅颂”)

赵季平
《庆云乐》

菲利普·格拉斯
《猫户座-中国篇》

吴蛮 / 丹尼·克雷 记谱
《中国绘画四段景》组曲

何占豪、陈钢 / 蒋逸文 改编
《梁山伯与祝英台》

德沃夏克 /
罗伯特·麦克布莱德 改编
“思乡曲”

(改编自E小调第九号交响曲“自新世界”),
为琵琶与弦乐四重奏所作

谭盾
为琵琶与弦乐四重奏
所作的协奏曲

TAN Dun
“Ya” [from String Quartet No. 1
“Feng-Ya-Song”]

ZHAO Jiping
Sacred Cloud Music

Philip Morris Glass
The Orion

WU Man / Transcribed by Danny Clay
Four Chinese Paintings Suite

HE Zhanhao, CHEN Gang /
Arr. JIANG Yiwen
The Butterfly Lovers

Dvorak / Arr. Brian Robert McBride
“Going Home” (based on Symphony
No. 9 in E minor “From the New World”),
for Pipa and String Quartet

TAN Dun
Concerto for Pipa and String Quartet

2023
8.11/12

Multi-functional Theatre
小剧场



国家大剧院管弦乐团 | 合唱团

NCPAO IN THE CITY × 首创·郎园城市音乐周

开幕音乐会

从此爱上古典乐

OPENING CONCERT

CRUSH ON CLASSICAL MUSIC

国家大剧院管弦乐团演奏家
NCPAO Players

肖斯塔科维奇

《节日序曲》(选段), Op. 96

格里格

第一乐章:前奏曲

(选自《霍尔堡组曲》, Op. 40)

帕赫贝尔

D大调卡农, P. 37

雷斯庇基

第一乐章:意大利舞曲

(选自《古调与舞曲》第三号组曲,
P. 172)

肖斯塔科维奇

“第二圆舞曲”

(选自《第二号爵士组曲》)

王洛宾/杨光、鄂娜 改编

《在那遥远的地方》,

为钢琴五重奏而作

比才/弗雷德里克·米勒斯 改编

第一号《卡门组曲》,

为钢琴五重奏而作(选段)

贝多芬

第三乐章:小步舞曲速度

(选自第20号降E大调七重奏,
Op. 20)

舒伯特

第三乐章:圆舞曲(活泼的快板)

(选自F大调八重奏, D. 803)

莫扎特

降E大调嬉游曲, K. 113

Shostakovich

Festive Overture (Selection), Op. 96

Grieg

I. Prelude

(from Holberg Suite, Op. 40)

Pachelbel

Canon in D major, P. 37

Respighi

I. Italiana (from Ancient Airs and
Dances Suite No. 3, P. 172)

Shostakovich

“Waltz II”

(from Suite for Jazz Orchestra No. 2)

WANG Lucbin / Arr. YANG Guang, WU Na

From Afar, for Brass Quintet

Bizet / Arr. Frederick Mills

Selections from Carmen Suite No. 1,
for Brass Quintet (Selections)

Beethoven

III. Tempo di Minuetto

(from Septet in E-flat major, Op. 20)

Schubert

III. Scherzo (Allegro vivace)

(from Octet in F major, D. 803)

Mozart

Divertimento in E-flat major, K. 113

2022
10.28

郎园 Vintage
剧场演艺中心

2022
10.29

郎园 Vintage
IdeaPod

NCPAO IN THE CITY × 首创 · 郎园城市音乐周

五味俱全

阮京子、刘怡枚与国家大剧院管弦乐团
桥四重奏

DIE FORELLE

LINDA RUAN, LIU YIMEI AND BRIDGE QUARTET OF NCPAO

桥四重奏

陈述 第一小提琴
杨瑞 第二小提琴
郝学真 中提琴
张晟 大提琴
阮京子 钢琴
刘怡枚 低音提琴

Bridge Quartet

CHEN Shu First Violin
YANG Rui Second Violin
HAO Xuejia Viola
ZHANG Sheng Cello
Linda Ruan Piano
Liu Yimei Double Bass

舒伯特

C小调第12号弦乐四重奏
“四重奏片段”，D. 703

舒伯特

A大调钢琴五重奏“鳟鱼”，D. 667

Schubert

String Quartet No. 12 in C minor
“Quartettsatz”, D. 703

Schubert

Piano Quintet in A major “Trout”,
D. 667



极简四重奏

赵洁盈 第一小提琴
褚子奈实 第二小提琴
汪兰 中提琴
石瑾 大提琴
高建 讲解

Normcore Quartet

ZHAO Jieying First Violin
Nami Inoko Second Violin
WANG Lan Viola
SHI Jin Cello
GAO Jian Narrator

NCPAO IN THE CITY × 首创 · 郎园城市音乐周

音乐风格极简史

国家大剧院管弦乐团极简四重奏

A VERY SHORT HISTORY OF MUSIC

NORMCORE QUARTET OF NCPAO

巴赫

第二乐章: 咏叹调
(选自D大调第三号组曲,
BWV 1068)

莫扎特

第一乐章: 快板
(选自G大调小夜曲, K. 525)

海顿

第二乐章: 如歌的柔板
(选自C大调弦乐四重奏“皇帝”,
Op. 76/3, Hob.III:77)

勃拉姆斯

第五号匈牙利舞曲
(小)约翰·施特劳斯
《蓝色多瑙河》, Op. 314

莫里康内

《天堂电影院》

彼得·海德里奇

《生日快乐变奏曲》,
为弦乐四重奏而作

J.S. Bach

II. Air [from Suite (Overture) No. 3
in D major, BWV 1068]

Mozart

I. Allegro
[from Serenade in G major, K. 525]

Haydn

II. Poco adagio, Cantabile
[from String Quartet in C major
“Kaiser”, Op. 76/3, Hob.III:77]

Brahms

Hungarian Dance No. 5

Johann Strauss II

An der schönen blauen Donau,
Op. 314

Morricone

Cinema Paradiso

Peter Heidrich

Happy Birthday Variations
for String Quartet



2022
10.29

郎园 Park
排练厅



2022
10.29

郎园 Vintage
虞社演艺中心

NCPAO IN THE CITY × 首创·郎园城市音乐周
不止是节奏

国家大剧院管弦乐团打击乐重奏组

BEYOND THE RHYTHM

PERCUSSION ENSEMBLE OF NCPAO

刘恒 打击乐
苏姝 打击乐
王峻宇 打击乐
张雨楠 打击乐
LIU Heng Percussion
SU Shu Percussion
WANG Xuanyu Percussion
ZHANG Yunan Percussion

集体创作
《时空流转》

肯·肖利
《碎云》

斯科特·乔普林
《拉格泰姆舞曲》

刘恒
《记忆》

雅克·丹尼根·菲利多尔，
安德烈·丹尼根·菲利多尔
《定音鼓进行曲》

集体创作
《该干活了！》

安东尼·J·西隆
《四个人的4/4拍》

Collective Creation
Spatiotemporal Circulation

Ken Shortley
Broken Clouds

Scott Joplin
The Ragtime Dance

LIU Heng
Memory

Jacques Danican Philidor /
Andre Danican Philidor
Marching for Two Pairs of Kettledrums

Collective Creation
Do It!

Anthony J. Cirone
4/4 for Four



NCPAO IN THE CITY × 首创·郎园城市音乐周

自日出至薄暮

国家大剧院管弦乐团融合四重奏

A JOURNEY ON THE STRINGS

FUSION QUARTET OF NCPAO

融合四重奏

马魏家 第一小提琴
樊悦 第二小提琴
南江晏 中提琴
金冠利 大提琴

Fusion Quartet

MA Weijia First Violin
FAN Yue Second Violin
Kangrek Nam Viola
Kyuri Kim Cello

海顿

第一乐章:有精神的快板
(选自降B大调弦乐四重奏“日出”,
Op. 76/4, Hob.III:78)

贝多芬

第一乐章:有活力的快板
(选自F大调弦乐四重奏,
Op. 18/1)

贝多芬

第三乐章:极为安静如歌般的慢板
(选自F大调第16号弦乐四重奏,
Op. 135)

鲍罗丁

第一乐章:中庸的快板
(选自D大调第二号弦乐四重奏)

肖斯塔科维奇

C小调第八号弦乐四重奏,
Op. 110

第一乐章:广板

第二乐章:很快的快板

Haydn

I. Allegro con spirito
(from String Quartet in B-flat major
"Sunrise", Op. 76/4, Hob.III.78)

Beethoven

I. Allegro con brio
(from String Quartet in F major,
Op. 18/1)

Beethoven

III. Lento assai, cantate e tranquillo
(from String Quartet No. 16
in F major, Op. 135)

Borodin

I. Allegro moderato
(from String Quartet No. 2 in D major)

Shostakovich

String Quartet No. 8 in C minor,
Op. 110

I. Largo

II. Allegro molto



2022
10.29

郎园 Station
Our Times Here

NCPAO IN THE CITY × 首创·郎园城市音乐周

“铜”话故事

国家大剧院管弦乐团铜管重奏组

BRASS TELLS

BRASS ENSEMBLE OF NCPAO

陈彩双 圆号
王与兵 小号
李锐 小号
刘爽 长号
王海宇 大号

TAN Chai Suang Horn
WANG Yubing Trumpet
LI Rui Trumpet
LIU Shuang Trombone
WANG Haiyu Tuba

科恩戈尔德
《罗宾汉历险记》的三首号角(选段)

詹姆斯·卡雷尔 /
路德·亨德森 改编
《奇异恩典》

查尔斯·拉克斯·罗伯茨
《拾荒者拉格》

恩里克·克雷斯塔
《拉格泰姆》(选自《美国组曲》)

桑尼·坎帕尼克
《杀手探戈》

斯蒂芬·桑德海姆
“今夜的喜剧”(选自《百老汇组曲》)

格什温
《贝丝,你是在是我的女人了》

安德森
《雪橇之旅》

亨利·菲尔默
《拉苏长号》

霍尔斯特
第四乐章:木星,欢乐使者
(选自《行星组曲》,Op. 32)

柏林
《小序曲》

阿牛 / 陈彩双 改编
《桃花朵朵开》

肖斯塔科维奇
“第二圆舞曲”
(选自《第二号爵士组曲》)

艾伦·曼肯 /
约翰·德·梅杰,
康纳德·赫尔曼 改编
《莫里康内时刻》,为铜管五重奏而作

马来西亚民歌 / 陈彩双 改编
《我感觉到爱》



Korngold
Three Fanfares from Robin Hood
(Selections)

James P. Carrell /
Arr. Luther Henderson
Amazing Grace

Charles Luckyth Roberts
Junk Man Rag

Enrique Crespo
Ragtime, from Suite Americana

Sonny Kompanek
Killer Tango

Stephen Sondheim
“Comedy Tonight”, from Broadway Suite

Gershwin
Bess, You Is My Woman Now

Anderson
Sleigh Ride

Henry Filmore
Lassus Trombone

Holst
IV. Jupiter, The Bringer of Jollity
(from The planets, Op. 32)

BAI Lin
Overture

TAN Kheng Seong / Arr. TAN Chai Suang
Peach Blossoms

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

Ennio Morricone /
Arr. Johan de Meij, Konrad Herrmann
Moment for Morricone, for Brass Quintet

Malaysian Folk Song / Arr. TAN Chai Suang
Rasa Sayang

2022
10.30

郎园 Vintage
剧场演艺中心

NCPAO IN THE CITY × 首创·郎园城市音乐周

东方的声音

国家大剧院管弦乐团拾淳四重奏

SOUNDS FROM CHINA

GENUINE QUARTET OF NCPAO

拾淳四重奏

窦聪赫 第一小提琴
王子清 第二小提琴
何静 中提琴
徐婷 大提琴
高建 讲解

Genuine Quartet

DOU Congchang First Violin
WANG Ziqing Second Violin
HE Jing Viola
XU Ting Cello
GAO Jian Narrator

张靖平 / 蒋逸文 改编
《庆丰收》

何占豪、陈钢
《梁祝》

刘铁山、茅原
蒋逸文 改编
《瑶族舞曲》

沙汉昆 / 蒋逸文 改编
《牧歌》

王建中 / 蒋逸文 改编
《浏阳河》

黄自 / 蒋逸文 改编
《春思曲》

黄自 / 蒋逸文 改编
《踏雪寻梅》

谭盾 / 蒋逸文 改编
钢琴组曲
《八幅水彩画的回忆》两首

周天
第二号弦乐四重奏“长城”

ZHANG Jingping / Arr. JIANG Yiwen
Harvest Celebration

HE Zhanhao / CHEN Gang
The Butterfly Lovers

LIU Tieshan, MAO Yuan
Arr. JIANG Yiwen
Dance of the Yao People

SHA Hankun / Arr. JIANG Yiwen
Shepherd Song

WANG Jianzhong / Arr. JIANG Yiwen
Liyang River

HUANG Zi / Arr. JIANG Yiwen
Spring Song

HUANG Zi / Arr. JIANG Yiwen
Seeking the Plum in the Snow

TAN Dun / Arr. JIANG Yiwen
Two Pieces of the Piano Suite
Memory of Eight Watercolor Paintings

ZHOU Tian
String Quartet No. 2 "The Great Wall"



2022
10.30

郎园 Station
Our Times Here



NCPAO IN THE CITY × 首创·郎园城市音乐周

生活咚咚哒

户外打击乐

TI-TI-TA

OURDOOR PERCUSSION

刘恒 打击乐
LIU Heng Percussion

刘恒
<飞翔>
刘恒
<电解>

LIU Heng
Fly
LIU Heng
Electrolysis

2022
10.30

郎园 Park
户外大圆盘



2022
10.30

郎园 Vintage
IdeaPod

NCPAO IN THE CITY × 首创·郎园城市音乐周

调色大师

国家大剧院管弦乐团木管重奏组

MASTER COLOURIST

WOODWINDS ENSEMBLE OF NCPAO

尹伊 长笛
陆遥遥 长笛
刘倩 长笛
周阳 双簧管
寇艺枫 双簧管
唐山 双簧管
陈思军 单簧管
姬晶晶 大管
刘晓昕 圆号

YIN Yi Flute
LU Yaoyao Flute
LIU Qian Flute
ZHOU Yang Oboe
KOU Yifan Oboe
TANG Shan Oboe
CHEN Sijun Clarinet
JI Jingjing Bassoon
LIU Xiaoxin Horn



皮亚佐拉 / 改编 杰夫·斯科特
《自由探戈》

赫尔曼·贝多芬克
《鸟》长笛三重奏

贝多芬
根据“那我们拉起手吧”
(选自莫扎特歌剧《唐璜》)
而作的变奏曲

贝多芬
单簧管和大管二重奏, WoO 27/1

弗朗兹·多普勒
行板与回旋曲, 为两支长笛
与钢琴而作

艾瑞克·伊瓦森
第三乐章: 舞蹈
(选自长笛、圆号与钢琴三重奏)

拉威尔
《库普兰之墓》, 为木管五重奏
和钢琴而作

Piazzolla / Arr. Jeff Scott
Libertango

Herman Beethoven
Flute Trio Birds

Beethoven
Variations on "La ci darem la mano"
from Mozart's Don Giovanni

Beethoven
Duets for Clarinet and Bassoon,
WoO 27/1

Franz Doppler
Andante et Rondo, for Two Flutes
and Piano

Eric Ewazen
III. Dance
(from Trio for Flute, Horn and Piano)

Ravel
Le Tombeau de Couperin,
for Woodwind Quintet and Piano





CHORUS

合唱



荣光与梦想 国家大剧院合唱团音乐会

GLORY AND DREAMS
CHINA NCPA CHORUS CONCERT

焦淼 指挥
JIAO Miao Conductor

混声合唱

没有共产党就没有新中国
曹火星 词曲
唱支山歌给党听
蕉萍 词 / 朱践耳 曲
金辉 编合唱
东方红
李有源 词 / 李焕之 曲

女声合唱

幸福不会从天降
山西民歌
电影《我们村里的年轻人》
马烽 词 / 张棣昌 曲
十月是你的生日
韩静霆 词 / 谷建芬 曲

混声合唱

英雄赞歌
电影《英雄儿女》插曲
公木 词 / 刘炽 曲
共和国之恋
刘毅然 词 / 刘为光 曲
刘焱 编合唱
我们走在大路上
李劫夫 词曲
歌唱祖国
王莘 词曲

男声合唱

强军战歌
王晓岭 词 / 印青 曲
中国正青春
选自《雨花组歌》 / 王晓岭 词 / 印青 曲

混声合唱

百年荣光
王宁 词 / 胡廷江 曲
不忘初心
朱海 词 / 舒楠 曲 / 孟卫东 编合唱
永远跟党走
李峰 词 / 印青 曲
新的天地
文益 词 / 舒楠 曲 / 刘焱 编合唱

Mixed Chorus

There would be no new China
without the Communist Party
CAO Huoxing, Lyrics & Music
Sing a Mountain Song for the Party
JIAO Ping, Lyrics / ZHU Jianer, Music
JIN Wei, Chorus Arr.
The East is Red
LI Youyuan, Lyrics / LI Huanzhi, Music

Female Chorus

Happiness will not fall from the sky
Shansi folksong / From film *Our Youngsters*
MA Feng, Lyrics / ZHANG Dichang, Music
October is your birthday
HAN Jingting, Lyrics / GU Jianfen, Music

Mixed Chorus

Ode to Heroes
From film *Heroes* / GONG Mu, Lyrics
LIU Chi, Music
Republican Love
LIU Yiran, Lyrics / LIU Weiguang, Music
LIU Xiaoxing, Chorus Arr.
We Are Walking On the Big Road
LI Jiefu, Lyrics & Music
Ode to the Motherland
WANG Xin, Lyrics & Music

Male Chorus

Battle Hymn of the Strong Army
WANG Xiaoling, Lyrics / YIN Qing, Music
China is Young Now
From *Yuhua Suite*
WANG Xiaoling, Lyrics
YIN Qing, Music

Mixed Chorus

Hundred Years of Glory
WANG Ning, Lyrics / HU Tingjiang, Music
Remain True to Our Original Aspiration
ZHU Hai, Lyrics / SHU Nan, Music
MENG Weidong, Chorus Arr.
Always Follow the Party
LI Feng, Lyrics / YIN Qing, Music
A New World
WEN Yi, Lyrics / SHU Nan, Music
LIU Xiaoxing, Chorus Arr.



2022
10.28/29
Concert Hall
音乐厅



音你绽放

国家大剧院合唱团13周年音乐会

REVEL IN THE MUSIC WORLD

CHINA NCPA CHORUS 13th ANNIVERSARY CONCERT

焦淼 指挥
JIAO Miao Conductor

歌剧《漂泊的荷兰人》

理查德·瓦格纳 曲
第一幕 海上风暴
第三幕 岸上狂欢

歌剧《唐豪瑟》

理查德·瓦格纳 曲
第三幕 远行归来
万能的玛利亚
晚星城

混声合唱

延安颂
莫耶 词 / 冼星海 曲
旗正飘飘
韦瀚章 词 / 黄自 曲
国际歌
欧仁·鲍狄埃 词
皮埃尔·狄盖特 曲

女声合唱

贝加尔湖畔
李健 词曲 / 刘琨 编合唱
雪花
张仲 词曲

男声合唱

夜半歌声
选自电影《夜半歌声》
孙石灵 词 / 冼星海 曲 / 刘琨 编合唱
夜雨寄北
李商隐 诗 / 孟卫东 曲
中国正青春
选自《雨花曲歌》 / 王晓岭 词 / 印青 曲

混声合唱

征程
孙涌智、陈凯星 词 / 孙涌智 曲
刘琨 编合唱
新的天地
文益 词 / 舒楠 曲 / 刘琨 编合唱
领航
集体 词 / 亢竹青 曲 / 刘琨 编合唱



Opera *Der fliegende Holländer*

Composed by Richard Wagner
Act I Storm at Sea
Act III Shore Carnival

Opera *Tannhäuser*

Composed by Richard Wagner
Act III Returning from a long trip
The Wonder Maria
Gentle Evening Star

Mixed Chorus

Ode to Yan'an
MO Ye, Lyrics / ZHENG Lucheng, Music
Flags Are Fluttering
WEI Hanzhang, Lyrics / HUANG ZI, Music
The Internationale
Eugène Edine Pottier, Lyrics
Pierre Degeyter, Music

Female Chorus

Lake Baikal
LI Jian, Lyrics & Music / LIU Xiaoxing, Chorus Arr.
The Snow
ZHANG Shuai, Lyrics & Music

Male Chorus

The Phantom Lover
From film *The Phantom Lover*
SUN Shiling, Lyrics / XIAN Xinghai, Music
LIU Xiaoxing, Chorus Arr.
To a Friend in the North on a Rainy Night
LI Shangyin, Poem / MENG Weidong, Music
China is Young Now
From *Yuhua Suite*
WANG Xiaoling, Lyrics / YIN Qing, Music

Mixed Chorus

The Epic Journey
SUN Yongzhi and CHEN Kaixing, Lyrics
SUN Yongzhi, Music
LIU Xiaoxing, Chorus Arr.
A New World
WEN Yi, Lyrics / SHU Nan, Music
LIU Xiaoxing, Chorus Arr.
Take the Lead
Collective, Lyrics / KANG Zhuqing, Music
LIU Xiaoxing, Chorus Arr.

2022
12.8/9

Concert Hall
音乐厅



焦淼 指挥
JIAO Miao Conductor

一生所爱

国家大剧院合唱团经典爱情歌曲音乐会

LOVE IN A LIFE TIME

CLASSIC LOVE SONGS WITH CHINA NCPA CHORUS

混声合唱

月亮河
电影《蒂凡尼的早餐》插曲
约迪尼·默瑟 词
亨利·曼西尼 曲
我真挚的爱人
电影《乱世佳人》插曲
麦克·芬德恩 词
麦克斯·斯坦纳 曲
刘晓星 编合唱
当我们年轻时
选自电影《琼楼春晓》
奥斯卡·汉默斯坦 词
约翰·施特劳斯 曲
冯钟华 编合唱

女声合唱

鸽子
塞巴斯蒂安·伊拉蒂尔 词曲
斯卡布罗集市
英国民歌 / 刘晓星 编合唱

混声合唱

可爱的一朵玫瑰花
哈萨克歌曲 / 刘晓星 编合唱
康定情歌
四川民歌 / 刘晓星 编合唱
龙船调
湖北民歌 / 刘晓星 编合唱

男声合唱

同桌的你
高晓松 词曲 / 金鑫 编合唱
南屏晚钟
方达 词 / 王福龄 曲
刘孝扬 编合唱

混声合唱

在水一方
琼瑶 词 / 林家庆 曲
金鑫 编合唱
一生所爱
唐书琛 词 / 卢冠廷 曲
刘晓星 编合唱
晚安 甜心
金·威廉姆斯、大卫·刘易斯
兰迪·布塞罗 词曲
友谊地久天长
苏格兰民歌 / 罗伯特·彭斯 诗



Mixed Chorus

Moon River
An Interlude of the movie *Breakfast at Tiffany's*
Jonny Mercer, Lyrics / Henry Mancini, Music
My Sincere Love
An Interlude of the movie *Gone with the Wind*
Mike Zwedel, Lyrics / Max Steiner, Music
LIU Xiaoxing, Chorus Arr.
One Day When We Were Young
From *The Great Waltz*
Oscar Hammerstein, Lyrics
Johann Baptist Strauss, Music
FENG Zhonghua, Chorus Arr.

Female Chorus

La Paloma
Sebastián Iradierr, Lyrics & Music
Scarborough Fair
British folksong / LIU Xiaoxing, Chorus Arr.

Mixed Chorus

A Lovely Rose
Kazakh Song / LIU Xiaoxing, Chorus Arr.
Kangding Love Song
Sichuan folksong / LIU Xiaoxing, Chorus Arr.
Dragon Boat Tune
Hubei folksong / LIU Xiaoxing, Chorus Arr.

Male Chorus

To My Classmate
GAO Xiaosong, Lyrics & Music
JIN Wei, Chorus Arr.
Nanping Evening Bell
FANG Da, Lyrics / WANG Fuling, Music
LIU Xiaoyang, Chorus Arr.

Mixed Chorus

On the Other Side of the River
QIONG Yao, Lyrics / LIN Jiaping, Music
JIN Wei, Chorus Arr.
Love in A Life Time
TANG Shuchen, Lyrics / LU Guanting, Music
LIU Xiaoxing, Chorus Arr.
Good Night Sweetheart
Kim Williams, David Lewis, Randy Boudreau,
Lyrics & Music
Auld Lang Syne
Scottish folksong / Robert Burns, Poem

2023
2.10/11

Multifunctional Theatre
小剧场



孟幻 指挥
MENG Huan Conductor

乐寄乡思

国家大剧院合唱团音乐会

SONGS FOR NOSTALGIA

CHINA NCPA CHORUS CONCERT

混声合唱

美丽的草原我的家
火华 词 / 阿拉梅奥勒 曲
孟卫东 编合唱
雕花的马鞍
印洗尘 词 / 宝贵 曲
阿里郎
朝鲜民歌 / 冯仲华 编合唱

男声合唱

等你到天明
哈萨克民歌
王洛宾 整理 / 瞿希贤 编合唱
彩虹妹妹
延边民歌
罗炳良 编合唱
在那遥远的地方
青海民歌
王洛宾 整理 / 瞿希贤 编合唱

混声合唱

可爱的一朵玫瑰花
哈萨克歌曲 / 刘晓星 编合唱
乌兰巴托的夜晚
蒙古民歌
桑堆扎布 词
吾勒布道尔吉 曲
鸿雁
内蒙民歌 / 孟卫东 编合唱

女声合唱

芦花
贺东久 词 / 印青 曲
刘晓星 编合唱
一杯美酒
艾克拜尔 词 / 周湘林 曲

混声合唱

桃花红杏花白
山西民歌 / 金巍 编合唱
龙船调
湖北民歌 / 刘晓星 编合唱
大青瓷
西藏民歌 / 孟卫东 编合唱

Mixed Chorus

Beautiful Grassland Is My Home
HUO Hua, Lyrics / Altanagula, Music
MENG Weidong, Chorus Arr.
Carved Saddle
YIN Xichen, Lyrics / BAO Gui, Music
Anirang
Korean folksong
FENG Zhonghua, Chorus Arr.

Male Chorus

Waiting for You Till Dawn
Kazakh folksong / WANG Luobin, Organized
QU Xixian, Chorus Arr.
Rainbow Sister
Suyuan folksong
LUO Bingliang, Chorus Arr.
In A Faraway Place
Qinghai folksong / WANG Luobin, Organized
QU Xixian, Chorus Arr.

Mixed Chorus

A Lovely Rose
Kazakh Song
LIU Xiaoxing, Chorus Arr.
Night of Ulan Bator
Mongolian folksong
P.Sandujjav, Lyrics / G. Purevidorj, Music

Swan Goose
Mongolian folksong
MENG Weidong, Chorus Arr.

Female Chorus

Reed Catkins
HE Dongjiu, Lyrics / YIN Qing, Music
LIU Xiaoxing, Chorus Arr.
A Glass of Mellow Wine
Ekber, Lyrics / ZHOU Xianglin, Music

Mixed Chorus

Red Peach Blossom & White Apricot Flower
Shanxi folksong
JIN Wei, Chorus Arr.
Dragon Boat Tune
Hubei folksong
LIU Xiaoxing, Chorus Arr.
The Great Qinghai and Tibet
Tibetan folksong
MENG Weidong, Chorus Arr.



2023
2.17/18

Multifunctional Theatre
小剧场



光影里的旋律

国家大剧院合唱团音乐会

MELODY IN FILMS

CHINA NCPA CHORUS CONCERT

焦淼 指挥
JIAO Miao Conductor

混声合唱

海的摇篮曲
动画电影《白色海豹》插曲
艾瑞克·惠特克 曲
伴随着你
动画电影《天空之城》片尾曲
宫崎骏 词/久石让 曲
雪花
选自音乐剧《音乐之声》
理查德·罗杰斯 曲

二重唱与组合演唱

微风轻轻吹拂的时光
电影《肖申克的救赎》插曲
沃尔夫冈·阿玛多乌斯·莫扎特 曲
玫瑰人生
电影《玫瑰人生》主题曲
艾迪特·皮雅芙 词
路易·古格利米 曲
刘晓晨 编合唱
美女与野兽
动画电影《美女与野兽》主题曲
霍华德·阿什曼 词
艾伦·曼肯 曲
今夜你是否能感受到我的爱
动画电影《狮子王》插曲
蒂姆·莱斯 词/埃尔顿·约翰 曲

女声合唱

萱草花
电影《你好，李焕英》主题曲
李聪 词/彭飞 曲
雪落下的声音
电视剧《延禧攻略》片尾曲
于正 词/陆虎 曲

男声合唱

弹起我心爱的土琵琶
电影《铁道游击队》插曲
芦芒 词/吕驥 曲/金雁 编合唱
中国军魂
电视剧《亮剑》主题曲/李海鹰 词曲

混声合唱

菊花台
电影《满城尽带黄金甲》片尾曲
方文山 词/周杰伦 曲/金旻 编合唱
大鱼
动画电影《大鱼海棠》印象曲
尹约 词/钱雷 曲
追寻
电影《建国大业》主题曲
张和平 词/舒楠 曲/郑建 编合唱



Mixed Chorus

The Seal Lullaby
From animated film *White Seal*
Eric Whitacre, Music
Carrying You
End credits of the animated film *Castle in the Sky*
Miyazaki Hayao, Lyrics / Joe Hisaishi, Music
Edelweiss
From Musical *The Sound of Music*
Richard Rodgers, Music

Duet and Group Singing

The Time When the Breeze Blows Gently
From film *The Shaohank Redemption*
Wolfgang Amadeus Mozart, Music
La Vie en Rose
Theme song of the film *La Vie en Rose*
Edith Piaf, Lyrics / Louis Guglielmi, Music
LIU Xiaoxing, Chorus Arr.
Beauty and the Beast
Theme song of the animated film
Beauty and the Beast
Howard Elliot Ashman, Lyrics
Alan Menken, Music
Can You Feel the Love Tonight
Song of the animated film *The Lion King*
Tim Rice, Lyrics
Sir Elton Hercules John, Music

Female Chorus

Daylily
Theme song of the film *Hi, Mom*
Li Cong, Lyrics / PENG Fei, Music
The Sound of Snow Falling
End credits of the TV series *Story of Yanxi Palace*
YU Zheng, Lyrics / LU Hu, Music

Male Chorus

Playing My Lovely Pipa
From film *The Railroad Guerrillas* / LU Mang, Lyrics
LÜ Qiming, Music / JIN Wei, Chorus Arr.
Chinese Military Spirit
Theme song of the TV series *Drawing Sword*
LI Haiying, Lyrics & Music

Mixed Chorus

The Grave of Chrysanthemum
End credits of the film *Curse of the Golden Flower*
FANG Wenshan, Lyrics / Jay Chou, Music
JIN Wei, Chorus Arr.
Big Fish
Impression song of the Animation film *Big Fish & Begonia*
YIN Yue, Lyrics / QIAN Lei, Music
Quest
The theme song of the film *The Founding of a Republic*
ZHANG Heping, Lyrics / SHU Nan, Music / ZHENG Jian Arr.

2023
4.21/22

Multifunctional Theatre
小剧场



世界音乐之旅 国家大剧院合唱团音乐会

WORLD MUSIC TOUR
CHINA NCPA CHORUS CONCERT

焦淼 指挥
JIAO Miao Conductor

亚洲

海滨之歌
林谷溪 词 / 成田为三 曲
呼唤
电视剧《大长今》主题曲
林世贤 词曲
赫东真 编合唱

欧洲

大海
夏尔·特雷内 词曲
香榭丽舍大街
迈克尔·安东尼·迪汉 词
皮埃尔·德拉诺 译词
迈克尔·威尔肖 曲
烟花
意大利歌曲
佩皮诺·图尔科 词
路易兹·邓斯 曲
桑塔露琪亚
意大利民歌
特奥多罗·科特劳 译词
我的太阳
意大利歌曲
诺凡尼·卡普洛 词
爱德华多·迪·卡普阿
阿尔弗雷德·马瑟 曲
欢乐的节奏
丹·戴维森 词曲

美洲

山南道河
美国民歌
我听到了水车的声音
加拿大魁北克民歌
艾米丽·克罗克 编合唱
美丽的天使
墨西哥民歌
塞利诺·孟多萨·科尔特兹 词曲

俄罗斯

莫斯科郊外的晚上
米哈伊尔·马都索夫斯基 词
瓦西里·索洛维约夫·谢多伊 曲
薛范 编合唱
海港之夜
亚历山大·普希金 词
瓦西里·索洛维约夫·谢多伊 曲
王毓麟 译词
雪花
拉里奥诺夫·伊万·彼得罗维奇 词曲
斯拉维扬斯基 编合唱

Asia

Song of the Seashore
Hayashi Kokei, Lyrics
Narita Tamezou, Music
Onara
Theme song of TV drama Dae Jang Geum
Im Se-Hyeon, Lyrics & Music
CAI Dongzhen, Chorus Arr.

Europe

La Mer
Charles Trenet, Lyrics & Music
Les Champs-Élysées
Michael Anthony Deighan, Lyrics
Pierre Delanoë, Translation
Michael Wishaw, Music
Funiculi Funicula
Italian Song / Peppino Turco, Lyrics
Luigi Denza, Music
Santa Lucia
Italian folksong
Teodoro Cottrau, Translation
O sole mio
Italian Song / Giovanni Capurro, Lyrics
Eduardo di Capua and Alfredo Mazzucchi, Music
Rhythms of joy
Dan Davison, Lyrics & Music

America

Sanamdo River
American folksong
I hear the sound of a waterwheel
Quebec folksong, Canada
Emily Crocker, Chorus Arr.
Cielito Lindo
Mexican folksong
Quirino Mendoza y Cortés, Lyrics & Music

Russia

Moscow Nights
Mikhail Matusovsky, Lyrics
Vasily Solovyov-Sedoi, Music / XUE Fan, Chorus Arr.
Harbour Night
Churkin, Alexander Dmitrievich, Lyrics
Vasily Solovyov-Sedoi, Music
WANG Yulin, Translation
Kalinka
Ivan Petrovich Larionov, Lyrics & Music
Slavyansky, Chorus Arr.



2023
5.25/26

Concert Hall
音乐厅



董岱 指挥
DONG Dai Conductor

音乐奇遇记

国家大剧院合唱团儿童作品音乐会

MUSIC FANTASY ENCOUNTER

CONCERT FOR CHILDREN'S SONGS BY CHINA NCPA CHORUS

混声合唱

快乐的节日

贺绿汀词/李群曲

大海啊,故乡

电影《大海在召唤》插曲

王立平词曲

让我们荡起双桨

乔羽词/刘炽曲

男声合唱

童年

罗大佑词曲/刘曠星 编合唱

那些花儿

朴树词曲/刘曠星 编合唱

女声合唱

小白船

朝鲜童谣/尹克荣词曲

乘着歌声的翅膀

海涅词/门德尔松曲

杨鸿年 编合唱

踏雪寻梅

刘雪庵词/黄自曲/杨鸿年 编曲

采蘑菇的小姑娘

陈晓光词/谷建芬曲

春天在哪里

望安词/潘振声曲

男声合唱

灌篮高手主题曲

上杉升、山田恭二词

织田哲郎、多多纳好夫曲

刘曠星 编合唱

混声合唱

可爱的家

达自歌剧《克拉拉》

亨利·罗利·比肖普曲

杨鸿年 编合唱

伴随着你

动画电影《天空之城》片尾曲

宫崎骏词/久石让曲

蜗牛

田杰伦词曲/刘曠星 编合唱



Mixed Chorus

Happy Holiday

GUAN Hua, Lyrics / LI Qun, Music

The Sea, My Hometown

From film The Sea is Calling

WANG Liping, Lyrics & Music

Let's Row Our Boats

QIAO Yu, Lyrics / LIU Chi, Music

Male Chorus

Childhood

Lo Tays, Lyrics & Music

LIU Xiaoxing, Chorus Arr.

Those Flowers

PU Shu, Lyrics & Music

LIU Xiaoxing, Chorus Arr.

Female Chorus

Little White Boat

Korean Nursery Rhymes

YIN Kerong, Lyrics & Music

Auf Flügeln des Gesanges

Heine, Lyrics / Mendelssohn, Music

YANG Hongnian, Chorus Arr.

Plum Blossoms in the Snow

LIU Xue'an, Lyrics / HUANG Zi, Music

YANG Hongnian, Arr.

Little Girl Picking Mushrooms

CHEN Xiaoguang, Lyrics / GU Jianfen, Music

Where is Spring

WANG An, Lyrics / PAN Zhensheng, Music

Male Chorus

SLAM DUNK Theme Song

Show Wessugi and Yamaha Kyouji, Lyrics

Oda Tetsuro and Tatano Yoshio, Music

LIU Xiaoxing, Chorus Arr.

Mixed Chorus

Lovely Home

From opera Clari

Henry Rowley Bishop, Music

YANG Hongnian, Chorus Arr.

Carrying you

End credits of the animated movie Castle in the Sky

Miyazaki Hayao, Lyrics / Joe Hisaishi, Music

Snail

Jay Chou, Lyrics & Music / LIU Xiaoxing, Chorus Arr.

2023
6.1/2

Multifunctional Theatre
小剧场



吕嘉与国家大剧院合唱团 演绎西方经典作品音乐会

WESTERN CLASSIC CONCERT WITH
LÜ JIA AND CHINA NCPA CHORUS

吕嘉 指挥
Lü Jia Conductor

混声合唱

小鹿清泉
柏莱斯特里那曲
海水在轻轻低吟
克劳迪奥·蒙特威尔第曲
欢乐吧
约翰·塞巴斯蒂安·巴赫曲
绿树成荫
乔治·弗里德里克·亨德尔曲
春来临
选自《四季》清唱剧
弗朗茨·约瑟夫·海顿曲
光荣时刻
《康塔塔》选段
路德维希·凡·贝多芬曲
牧羊人之歌
选自《罗莎蒙德》
弗朗茨·舒伯特曲

男声合唱

火车
弗朗茨·舒伯特曲
夜曲
弗朗茨·舒伯特曲

重唱

暮春
弗朗茨·舒伯特曲
舞蹈
弗朗茨·舒伯特曲

混声合唱

乘着歌声的翅膀
费利克斯·门德尔松曲
献词
罗伯特·舒曼曲
你的居所何等美丽
约翰内斯·勃拉姆斯曲
《爱情圆舞曲》选段
约翰内斯·勃拉姆斯曲
拉辛之歌
加布里埃尔·福雷曲

Mixed Chorus

Sicut Cervus
Giovanni Pierluigi da Palestrina, Music
Ecco mormorar l'onde
Madrigales de Claudio Monteverdi, Music
Magnificat
Johann Sebastian Bach, Music
Ombra mai fu
George Frideric Handel, Music
Komm, holder lenz
From oratorio *Der Frühling-Spring*
Franz Joseph Haydn, Music
Hail (Music Hail)
Selections from Cantata
Ludwig van Beethoven, Music
Hier auf den Fluren
From *Rosamunde*
Franz Schubert, Music

Male Chorus

Dondelfahrer
Franz Schubert, Music
Die Nacht
Franz Schubert, Music

Ensemble

Die linden Lüfte sind erwacht
Franz Schubert, Music
Der Tanz
Franz Schubert, Music

Mixed Chorus

Auf Flügeln des Gesanges
Felix Mendelssohn, Music
Widmung
Robert Schumann, Music
Wie lieblich sind Deine Wohnungen
Johannes Brahms, Music
Selections from *Liebeslieder Walzer*
Johannes Brahms, Music
Cantique de Jean Racine
Gabriel Fauré, Music



2023
6.15/16

Concert Hall
音乐厅



李心草 指挥
Li Xincao Conductor

漫步经典

李心草与国家大剧院合唱团演绎
法国经典歌剧选段音乐会

APPRECIATE THE CLASSICS

FRENCH CLASSIC OPERA EXCERPTS WITH
LI XINCAO AND CHINA NCPA CHORUS

歌剧《罗密欧与朱丽叶》

查理·弗朗索瓦·古诺曲

一幕

在维罗纳古城
寻欢作乐
可爱的天使

三幕

从昨天起
悲伤的一天
哀悼之日

四幕

合唱与舞蹈

五幕

终曲二重唱

歌剧《采珠人》

理查德·瓦格纳曲

一幕

在火热的沙滩上
在殿堂深处
波罗门神

二幕

阴影自上天降临
恐怖的一夜
一旦太阳于金色的天空中
为奉献祭品

歌剧《卡门》

乔治·比才曲

一幕

烟云歌

二幕

走私者合唱

三幕

都听着 都听着
洗牌 切牌
大进行曲



Opera *Roméo et Juliette*

Composed by Charles-François Gounod

Act I

Vérone vit jadis deux familles rivales
L'heure s'envole
Ange adorable

Act III

Dépuis hier je cherche
Ô jour de deuil
Ah! jour de deuil

Act IV

Frappez L'air Chants Joyeux

Act V

C'est La! Salut! Tombeau!

Opera *Les pêcheurs de perles*

Composed by Georges Bizet

Act I

Sur la grève en feu
Au fond du temple saint
Ô Dieu Brahma

Act II

La, la, la...L'ombre descend
Quelle voix nous appellee
Dès que le soleil
Pour le sacrifice tout est prêt

Opera *Carmen*

Composed by Georges Bizet

Act I

La cloche a sonné

Act II

Suis-nous à travers la campagne

Act III

Écoute, écoute, compagnon, écoute
Melons!coupons!
Les voici!Voici la quadrille

2023
7.22/23

Concert Hall
音乐厅



和合之声

郑健与国家大剧院合唱团音乐会

HARMONIOUS CHORAL MUSIC

ZHENG JIAN AND CHINA NCPA CHORUS CONCERT

郑健 指挥
ZHENG Jian Conductor

混声合唱

柔板
赛尊尔·巴台曲
你鼓舞了我
布兰登·格雷翰词
罗尔夫·拉夫兰曲

捉弄
选自歌剧《唐·帕斯夸莱》
葛塔诺·多尼采蒂曲

女声合唱

在银色的月光下
塔塔尔族民歌 / 郑健 编合唱
哎呦 妈妈
印尼民歌

混声合唱

二泉映月
华彦钧曲 / 郑健 编合唱
吉祥阳光
吕英中 词曲

混声合唱

意大利沙拉
理查德·普纳曲
蓝色多瑙河圆舞曲
约翰·施特劳斯曲

男声合唱

星星索
印尼民歌 / 郑健 编合唱
深深的海洋
南斯拉夫民歌

混声合唱

念故乡
选自《自新大陆》交响乐
安东·利奥波德·勃拉姆斯曲
郑健编合唱
伏尔加船夫曲
俄罗斯民歌

Mixed Chorus

Adagio for Strings
Samuel Barber, Music
You Raise Me Up
Brendan Graham, Lyrics
Rolf Levland, Music

Prank

From opera *Don Pasquale*
Domenico Gaetano Maria Donizetti, Music

Female Chorus

Under the silver moonlight
Tatar folksong
ZHENG Jian, Chorus Arr.

Ayo Mama
Indonesian folksong

Mixed Chorus

Two Springs Reflect the Moon
HUA Yanjun, Music / ZHENG Jian, Chorus Arr.
Auspicious Sunshine
CHANG Yingzhong, Lyrics & Music

Mixed Chorus

Italian Salad
Richard Gagné, Music
An der schönen blauen Donau, Walzer, Op.314
Johann Strauss Jr., Music

Male Chorus

Star Sol
Indonesian folksong / ZHENG Jian, Chorus Arr.
Deep Ocean
Yugoslavia folksong

Mixed Chorus

Nostalgia the Hometown
From *From The New World Symphony*
Antonin Leopold Dvořák, Music
ZHENG Jian, Chorus Arr.
Volga Boatman
Russian folksong



2023
8.18/19

Concert Hall
音乐厅



毕业之歌

国家大剧院合唱团音乐会

SONG OF GRADUATION

CHINA NCPA CHORUS CONCERT

孟幻 指挥

MENG Huan Conductor

混声合唱

乡村路带我回家
约翰·丹佛、比尔·丹诺夫
塔菲尼·维特 词曲

温柔的爱
电影《手足情仇》插曲
乔吉·普尔登 曲

昨日重现
理查德·卡朋特、约翰·贝迪斯 词曲

五百英里
海蒂·威斯特 词曲

女声合唱

歌声与微笑
王健 词 / 谷建芬 曲

萱草花
电影《你好，李焕英》主题曲
李聪 词 / 彭飞 曲

男声合唱

奉献
杨立器 词 / 魏孝良 曲

青春歌
瓦·列别杰夫·库马契 词
伊·杜纳耶夫斯基 曲

混声合唱

这世界那么多人
王海涛 词 / 彭飞 曲

郭凡、郑健 编合唱

凤凰花开的路口
楼南蔚 词 / 陈熙 曲

平凡之路
朴树、韩寒 词 / 朴树 曲

千里之外
方文山 词 / 周杰伦 曲

Mixed Chorus

Take Me Home, Country Roads
John Denver, Bill Danoff, Taffy Nivert Danoff, Music

Love Me Tender
From film *Flaming Star*
George R. Poulton, Music

Yesterday Once More
Richard Carpenter, John Bettis, Lyrics & Music

Five Hundred Miles
Hedy West, Lyrics & Music

Female Chorus

Song and Smile
WANG Jian, Lyrics / GU Jianfen, Music

Dayily
Theme song of the film *Hé, Móm*
LI Cong, Lyrics / PENG Fei, Music

Male Chorus

Giving
YANG Lide, Lyrics / WENG Xiaoliang, Music

Youth Song
Isaac Dunayevsky, Lyrics
Vasily Lebedev-Kumach, Music

Mixed Chorus

Empty World
WANG Haitao, Lyrics / PENG Fei, Music

GUO Fan and ZHENG Jian, Chorus Arr.

Phoenix Blossom Intersection
LOU Nanwei, Lyrics / CHEN Xi, Music

The Road to Ordinary
PU Shu and HAN Han, Lyrics / PU Shu, Music

Far Away
FANG Wenshan, Lyrics
Jay Chou, Music



2023
8.25/26

Multifunctional Theatre
小剧场



OPERA

歌 剧

2022
9.30-10.5

Opera House
歌剧院

孟卫东
《山海情》(首轮)

MENG WEIDONG'S
MINNING TOWN

吕嘉 指挥
LÜ Jia Conductor

2022
11.22-27

Opera House
歌剧院

普契尼
《托斯卡》(新版首轮)

PUCCINI'S
TOSCA (NEW PRODUCTION)

许忠 指挥
XU Zhong Conductor

2022
12.21-25

Opera House
歌剧院

张千一
《青春之歌》(首轮)

ZHANG QIANYI'S
THE SONG OF YOUTH
(CHINESE REVIVAL)

吕嘉 指挥
LÜ Jia Conductor

2023
1.10-14

Opera House
歌剧院

普契尼
《图兰朵》

PUCCINI'S
TURANDOT

2023
3.9-12

Opera House
歌剧院

雷蕾
《冰山上的来客》

LEI LEI'S
VISITORS ON
THE SNOW MOUNTAIN

2023
4.26-5.1

Opera House
歌剧院

普契尼
《托斯卡》

PUCCINI'S
TOSCA

2023
5.31-6.4

Theatre
戏剧场

张艺馨
《没头脑与不高兴》

ZHANG YIXIN'S
A STORY ABOUT GROWING UP

2023
6.28-7.2

Opera House
歌剧院


《党的女儿》
THE DAUGHTER OF THE PARTY

2023
8.8-13

Opera House
歌剧院

威尔第
《茶花女》

VERDI'S
LA TRAVIATA



GUEST
VISUAL
ARTIST

特邀画家

从2019/20乐季起，画家朱炜先生应邀成为国家大剧院管弦乐团及合唱团的特邀画家。至今，他连续四年笔耕不辍，以我们的乐季为创作灵感，用妙笔连接音乐和表演艺术。继2019/20乐季的《华彩》系列、2020/21乐季的《纪念贝多芬诞辰250周年》《四重奏》《天鹅湖》、2021/22乐季的《心有悠唱》之后，他今年又为我们以《时代精神》为主题的乐季，创作了同名的系列数码作品组画。

几年以来，凭着对音乐和我们这些可爱的音乐家的钟爱，朱炜不仅总是甘于提起画笔、完成我们的命题作文，还总能把他的奇思妙想、高超技艺和音乐主题完美地融合起来。不过，在请朱炜以“时代精神”为主题来做视觉艺术创作时，我的心里却感到有些忐忑不安，因为这实在不是个容易的命题：无论是抽象还是具象的画作，把音乐有关的元素和时代精神的主题完美融合其中，都需要在形象的设计、技法的选择和概念的沉思等问题上有出色的判断。另外，在我看来，具象的画法似乎并不适于表现“时代精神”这类充满哲思的宏大话题，而完全抽象的画法又不太容易比较清晰地吧把音乐的元素体现其中。所以，在给他出题的同

时，我自己都觉得这是个“不可能的任务”，我更怕他在为难之余又不善拒绝，在投入太多时间和精力后，又无法找到自己和我们都满意的路径。

每次就创作主题做沟通时，我们交流的时间总是极其的简短，以致我很难确认这到底是高效，还是某个话题实在是无话可说。但事实却一次次地证明，在那些片言只语的交流背后，藏着朱炜穿透性极强的洞察力和想象力，以及他对事物丰富和敏感的内心思索，而这些又都能以最具说服力和打动人的方式告白在他最终的作品里。我想，这应该就是大师级艺术家所谓“胸有成竹”的境界吧。既已成竹在胸，当然不必清谈，按笔直述便是，而最终的结果又是一如既往地令人惊叹。

在这31幅名为“时代精神”的画作里，他用数码手法重构了管弦乐器的造型。对音乐工作者来说，这些都是再熟悉不过的物件了，是闭着眼睛都能画清楚的东西。但在拿到朱炜这组新画时，我却不得不开始怀疑和重新审视自己的如上认知：人们在对某件事物熟悉和了解到骨子里后，循规蹈矩的认知也往往会默默地累积，而这又或多或



少伴随着认知的固化、热情的丢失、实践上的想当然，甚至挟裹了固执和误解、傲慢与偏见。所以，经常以全新视角去重新审视潜意识里自认无比熟悉的事物，有可能成为一次自我批判、发现、升华的宝贵契机。这些重构了形象的乐器，让我们在新鲜和惊奇的同时，对这些乐器的形象、功用及意义有了新的发现和思考。介于于抽象和具象间的画法，既忠实地保留了这些乐器在形体上的辨识度，又多少卸去了它们僵化而刻板的躯壳之累，飘逸复杂的线条意外地把乐器里的精神特质提炼了出来，而脱离了躯壳约束的乐器，似乎不仅已变成了音乐本身，更从实体物件升华成了精神产物。作为音乐工作者，我们手里那些由金属、木头或其它材料制成的乐器，突然变得轻灵、通透、飘逸，似乎能瞬间聚散，随时飞向远方，去往任何时空。如果说音乐的本质是自由自在的灵魂，那么这些乐器不正是这些灵魂的居所吗？能用这样的眼光去重新审视这些乐器及其本质，不也正好是一种有可能推动任何时代前行的宝贵精神吗？

我发自内心地感谢朱炜这组数码画作带给我的启示，不仅让我和同事们重新发现了乐器的

精神内质，也重新思考了音乐工作本身的精神意义：那些复杂飘逸的线条里，蕴藏着一种神奇的力量，这股力量先是团聚成音乐，而音乐继而孕育出的强大力量，则定义了也推动着每个时代的精神境界，而这也正是所有音乐工作者的使命和责任。一件乐器也好、一支乐团也好，须有自己的精神和灵魂，才会奏出打动人心的音乐；一个时代也是一样，只有挺起精神的脊梁、有了生动的灵魂，才能成为有生命力的时代。这其中，必然有我们的一份职责。为此，就让我们用朱炜这组作品来自勉吧：做一支有精神、有灵魂的乐团，为时代精神的传承、创新和互鉴而演奏！

再次感谢朱炜先生，也继续期待他未来更多、更发人深思的作品！

任小瑾
国家大剧院管弦乐团总经理

GUEST VISUAL ARTIST: ZHU WEI

Since our 2019/20 season, Mr. Zhu Wei has been appointed as a guest visual artist for the China NCPA Orchestra, drawing inspiration from our concert seasons and using his ingenuity as a painter in linking music with performing arts. Following his Cadenza for the 2019/20 season, Beethoven 250, Quartet and Swan Lake for the 2020/21 season, and Glows from Within for the 2021/22 season, Zhu has created a series of digital paintings with the same title as the theme of our season this year - Zeitgeist.

With his affection for music and for our lovely musicians, Zhu has over the years not only always loved to paint as we propose but been able also to combine perfectly his fantastic ideas and superb techniques with musical themes. But I was a little worried when requesting him to create on "zeitgeist", the theme for our new 2022/23 season, because it was indeed a tough proposition: To achieve a perfect fusion of elements relating to music and the zeitgeist theme in a painting, whether it be abstract or representational, it requires the artist to make extraordinary decisions on how the image design, choice of technique, conceptual contemplation and many other things should go. And, in my eyes, representational techniques seemed inappropriate to express a grand philosophical subject like "zeitgeist" while it would not be easy to use completely abstract techniques to distinctly embody elements of music in a work of art. So, by leaving

him a puzzle to address, I myself felt it "an impossible mission", and I was worried that he, awkward as he might be about declining it, would be unable, after spending too much time and energy, to find a path satisfactory to himself and us.

Every time we communicated about the subject matter, it always took a very short time so that I could hardly be sure whether our communication was highly efficient or we both had nothing more to say about the topic in question. But facts have proven time and again that behind those brief exchanges was hidden his penetrating insight and imagination, and his rich and sensitive rumination about things, which was ultimately proclaimed in his works in the most convincing and touching ways. This, I presume, is what we say, of an art guru, is "having a whole picture of bamboo in his heart": When you have a well-thought-out plan, idle talk is unnecessary and the only thing you need to do is simply execute the plan. The final results were, as always, breathtaking.

In these 31 paintings titled Zeitgeist, the artist represents the images of orchestral instruments with digital techniques. These instruments cannot be more familiar to a musician, who could even draw them clearly with his or her eyes closed. But when I received this new series of paintings from Zhu, I couldn't help but begin doubting and reexamining my perception above: When you cannot be more familiar with

something, more often than not, your perception of it builds up imperceptibly, a process more or less attended by an ossification of views, a loss of passion, taking it for granted in practice, and even a tinge of stubbornness and fallacy, pride and prejudice. And, therefore, re-examining often, from new points of view, things that subconsciously we feel very familiar with, is likely to become a precious chance of self-criticism, self-discovery and self-refinement. These instruments with their rebuilt images, while they look refreshing and amazing, also prompt us to think anew about their images, functions and meanings. The painting technique between the abstract and the representational not only keeps the instruments recognizable but somewhat frees them from the burden of their rigid, fixed bodies; while the flowing and complicated lines sketch the essential peculiarities of the instruments, these instruments unfettered by their bodies appear to have not only become music in itself but changed from physical objects to things symbolic. Those instruments made of metal, wood or other material all of sudden feel light, limpid and graceful in our hands as musicians, as if unable to converge and diverse instantaneously, to fly any time to any place far away. If we say that the essence of music is about free souls, then these musical instruments are just where those souls dwell, right? And being able to re-examine these instruments and their essence from such a point of view is just nothing less than a precious spirit that is likely to move any times forward, isn't it?

From the bottom of my heart I thank the artist for his digital paintings which allow my colleagues and I do not just re-discover the essence of musical instruments but re-think about the spiritual meaning of music-related work per se: In those complicated but graceful lines is held in store a miraculous power which builds up to music that then gives birth to a greater still power defining and also elevating the spiritual height of every age; and this is very mission and duty of all musicians. A musical instrument or an orchestra must have its own spirit and soul to produce touching music. The same is true of an age, which must straighten its spine of spirit up and have a living soul to become one full of vigor. In all this, there is inevitably our share of duty. Let us, therefore, use these works of Zhu to spur ourselves on to be an orchestra with its own spirit and soul that performs for the transmission, innovation and mutual learning of the spirit of the times.

I'd like to extend my gratitude to Mr. Zhu once again and I'm also looking forward to seeing more of his thought-provoking works going forward.

REN Xiaolang
Chief Executive Officer, China NCPA Orchestra

朱炜
特邀画家

ZHU Wei
Guest Visual Artist



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2022

1962年 出生于北京
1985年 参与中国85美术运动, 策展并参展《八六最后画廊》
1986年 学士毕业于浙江美术学院(现中国美术学院)
1992年 硕士毕业于日本国立大阪教育大学
2000年 于北京创办“数象互动”、“数象空间”
2011年 出版“细节”系列《大师笔触》
2020年 《郑州镜像艺术博物馆》首个朱炜个人艺术博物馆开馆
1986年以来以独立艺术家身份活跃于北京、日本、美国等地
现居住北京、西雅图

Born in Beijing in 1962
Participated in 1985 Art Movement Activity
Planned and participated in "1986 The Last Art Exhibition"
Graduated from Zhejiang Academy of Fine Arts [at present known as China Academy of Art] in 1986 with Bachelor's Degree
Graduated from Japanese National Osaka Kyoiku University in 1992 with Master's Degree
Founded "Digital Communications Beijing" and "Digital Space Beijing" in Beijing in 2000
Published "Details" series Master Brushwork in 2011
Travelling actively between Beijing, Japan, America and other places in the name of an independent artist since 1986
The Zhengzhou Museum of Mirror Image opened in 2020, the first museum devoted only to ZHU Wei's art
At present, living in Beijing and Seattle

《乐器》
作者 郑伟年 2022 AI数字艺术
INSTRUMENTS
ZHU Wei Year: 2022 AI Digital Paintings







CHINA NCPA
CHORUS

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。

作为中国最优秀的两栖合唱团，他们积极参演了国家大剧院制作的中外歌剧《西施》《运河谣》《洪湖赤卫队》《冰山上的来客》《方志敏》《长征》《图兰朵》《卡门》《茶花女》《漂泊的荷兰人》《阿依达》等五十余部作品的演出，以及许多大型声乐作品及主题音乐会：包括《贝多芬第九交响曲》《马勒第八交响曲》威尔第《安魂曲》《纪念黄自诞辰110周年音乐会》，歌剧音乐会《威廉·退尔》《德·福》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》《2016年杭州G20国际峰会文艺演出》《“一带一路”高峰论坛专场文艺演出》《奋斗吧中华儿女》《第二十四届冬季奥林匹克运动会开幕式》等演出，艺术水准广受赞誉。已故指挥家洛林·马泽尔表示“这是一个充满激情的合唱团”；指挥家丹尼尔·欧伦排练后兴奋地说“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、和声的声音，而且训练有素”；世界著名男高音多明戈曾说“能和这些才华横溢的青年艺术家们合作，是我的荣幸”。

国家大剧院合唱团致力于成为艺术普及教育和中外文化的引领者，精心策划高水准的线上音乐会、公益演出和精彩纷呈的周末音乐会。成功到访欧洲、亚洲等多个国家和中国香港、澳门地区，深受中外观众的喜爱。

新世纪的北京，充满着高雅艺术的繁荣气息，国家大剧院合唱团的年轻艺术家们把人生中最有活力、最有张力的青春时光奉献给中国的歌剧和合唱事业，不忘初心，踏歌前行！

CHINA NCPA CHORUS

China NCPA Chorus is the resident chorus of National Centre for the Performing Arts.

China NCPA Chorus was established on December 8, 2009. WU Lingfen, the famous conductor, serves as its chorus master. As the professional artistic performing group that belongs to the highest palace of performing arts, the chorus adheres to the NCPA's guiding principle of "for the people, for art, for the world" and is recognized as a vigorous professional chorus with infinite potential.

As one of China's leading choruses both in the orchestra pit and concert hall, the NCPA Chorus has participated in more than 50 Chinese and foreign operas by NCPA such as *Xishi*, *The Ballad of Canal*, *The Red Guards on Honghu Lake*, *Visitors on the Snow Mountain*, *The Red Guards on Honghu Lake*, *The Long March*, *The Daughter of the Party*, *Turandot*, *Carmen*, *La Traviata*, *Der Fliegende Holländer*, *Aida*. The chorus has also planned and performed in many large-scale vocal works and theme concerts including Beethoven's Ninth Symphony, Mahler's Eighth Symphonies, Verdi's *Requiem*, and Concert to Commemorate the 110th Anniversary of HUANG Zi's Birth, the opera concerts such as *William Tell*, *Don Juan* and many significant state level shows including large-scale music and dance epic *Road to Rejuvenation*, *Victory and Peace - Evening Gala to Commemorate the 70th Anniversary of the Victory of the World Anti-fascist War*, *Evening Gala for the G20 Hangzhou Summit*, the gala "Millennial Road" for the Belt and Road Forum for International Cooperation, *Evening Gala for congratulated on the 70th anniversary of the*

founding of the People's Republic of China, Opening ceremony of the XXIV Winter Olympic Games. By means of the concerts, the chorus have get high appraisals by the high artistic standard. The late conductor Lorin Maazel said, "It is a Chorus of passion"; conductor Daniel Oren, who was excited after rehearsal, said, "This is the chorus that has the best sound I have ever heard. Young as they are, they are better than many of the choruses in Europe"; conductor Antonio Pappano said, "This is a youthful and passionate chorus that has been well trained to sound wonderful and harmonious"; the world famous tenor Domingo once said, "I am honoured to cooperate with these gifted young artists".

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

Beijing, in the new century, is full of the prosperous atmosphere of elegant art. The young artists of the chorus stay true to the mission, sing all the way forward. They devote their most vigorous and dynamic youth to the cause of China's opera, and strive for dream and art!



吴灵芬
指挥

WU Lingfen
Conductor

国家大剧院合唱团指挥，中国音乐学院指挥系创系主任，中国合唱协会艺术委员会主任，世界音乐与艺术教育协会副主席。

吴灵芬教授毕业于中央音乐学院指挥系，先后在北京河北梆子剧院，北京歌舞团交响乐团担任指挥，后任中央音乐学院指挥系教授总谱读法与乐队指挥。其间指挥演出了大量交响曲、歌剧、戏曲等等各种体裁和流派的音乐作品。

2009年吴灵芬受邀为国家大剧院合唱团指挥，完成了建团初期的团队训练及著名歌剧《卡门》《茶花女》《西施》等剧中合唱排练后，开始排演中外古今多部经典合唱名作，向观众推出大量风格迥异的优秀合唱新作。她致力于推广中国优秀合唱新作，为促进我国合唱发展，加强艺术教育，用合唱推进文明社会的进步做出了贡献。她是一位我国少有的既站讲台又站舞台，受到广大听众及学生们爱戴的艺术家。

WU is the conductor of China NCPA (National Centre for the Performing Arts) Chorus and the artistic director of NCPA Youth Chamber Chorus, the professor of the Conducting Department of China Conservatory of Music. She is also vice chairwoman of China Chorus Association, Vice President of World Association for Education in Music and the Arts.

Professor Wu Lingfen graduated from the Conducting Department of the Central Conservatory of Music. She served as a conductor in Beijing Hebei clapper opera Theater and Beijing Song and Dance Troupe Symphony Orchestra, and later as a professor of score reading and orchestra conductor in the Conducting Department of the Central Conservatory of Music.

In 2009, Wu Lingfen was invited to conduct the National Center for the Performing Arts Chorus. After completing the team training at the initial stage of the establishment of the group and the chorus rehearsal of famous operas such as Carmen, Camellia woman and Xi Shi, she began to rehearse many classical chorus masterpieces at home and abroad, and introduced a large number of excellent new chorus works with different styles to the audience. She is committed to promoting new works of excellent choral music in China, contributing to the development of choral music in China, strengthening art education, and promoting the progress of civilized society with choral music. She is a rare Chinese artist who stands on both the stage and the podium and is loved by the audience and students.



吕嘉
指挥

LÜ Jia
Conductor

国家大剧院音乐艺术总监、国家大剧院管弦乐团音乐总监，曾任意大利维罗纳歌剧院音乐总监、西班牙桑塔·克鲁兹·特里内费交响乐团艺术总监及澳门乐团音乐总监，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。

吕嘉曾先后在欧美指挥歌剧及音乐会近两千场，合作过的世界知名歌剧院及交响乐团包括斯卡拉歌剧院、柏林德意志歌剧院、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、里昂国立管弦乐团等。

歌剧在吕嘉的指挥生涯中占据着特殊位置，曾指挥歌剧剧目五十余部。作为第一位在意大利国家歌剧院担任总监的亚洲指挥家，他被意大利的音乐评论誉为“比意大利人更懂得意大利歌剧的指挥家”。1989年获安东尼奥·普兰佩得罗国际指挥大赛第一名。1998年他指挥的歌剧《茶花女》被马切拉塔歌剧节评为最佳诠释。2007年意大利总统纳波利塔诺为他颁发“总统杯”；同年，他在罗西尼歌剧节里指挥的《麒麟》被评为当年“最佳歌剧”。

LÜ Jia is Artistic Director of Music of the National Centre for the Performing Arts (NCPA), Music Director of China NCPA Orchestra, prior to which he has acted as Music Director of the Verona Opera House, Artistic Director of the Santa Cruz De Tenerife Symphony Orchestra, and Music Director & Chief Conductor of the Macao Orchestra.

LÜ Jia has conducted nearly 2000 orchestral concerts and opera performances in Europe and the United States. He has worked with such renowned opera houses and symphony orchestras as: La Scala, Deutsche Oper Berlin, Royal Concertgebouw Orchestra, Chicago Symphony Orchestra, Leipzig Gewandhaus Orchestra Munich Philharmonic, Bamberg Symphony Orchestra, Orchestra dell' Accademia di Santa Cecilia, City of Birmingham Symphony Orchestra, Royal Liverpool Philharmonic, Lyon National Orchestra, and many others.

A highly acclaimed opera conductor, LÜ has led over fifty productions so far internationally. As the first Asian conductor appointed as Music Director in a national opera house of Italy, he has been praised by critics as "a conductor who has a deeper understanding of Italian operas than the Italians themselves do." In 1989, he was awarded both the First Prize and Jury's Prize at the Antonio Pedrotti International Conducting Competition in Trento, Italy. In 2007, the Italian President bestowed the "President's Prize" on LÜ for his exceptional contribution to Italian culture. That same year, the production of La gazza ladra that he conducted at the Rossini Opera Festival, held in Pesaro, the composer's hometown, was voted "Opera Production of the Year" in Europe.



李心草
指挥

Li Xincao
Conductor

李心草现任中国交响乐团团长 / 首席指挥、第十三届全国政协委员、第十一届中国文联全委会委员、中国音乐家协会副主席。

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

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

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

多年以来，李心草的音乐足迹遍布全球五大洲，无论是在交响乐还是歌剧领域，都备受世界瞩目。尤其是率领中国交响乐团在世界各地进行了历史性的访问演出，所到之处，响应热烈，广受好评，各国权威乐评均给予极高评价。

李心草多次在国家级国事活动以及外交活动的文艺演出中担任音乐总指挥，如 2016 年在杭州召开的“G20 峰会”文艺演出“最忆是杭州”、2017 年在厦门召开的“金砖峰会”文艺演出“扬帆未来”、2018 年随“中国文艺工作者代表团”访问朝鲜并为朝鲜领导人演出、2019 年庆祝中华人民共和国成立 70 周年大型音乐舞蹈史诗《奋斗吧中华儿女》、2021 年庆祝中国共产党成立 100 周年大型情景史诗《伟大征程》等。

Director and Chief Conductor of China National Symphony Orchestra, Li Xincao is also a member of the 13th National Committee of CPPCC, Member of the 11th National Committee of the Chinese Federation of Arts and Cultures, Vice President of China Musicians Association.

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

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

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

Over the years, he has performed all over the world and attracted much attention across the fields of symphony and opera. Particularly, he has led the China National Symphony Orchestra on historical tours around the world and has been enthusiastically received by audiences and musical critics domestically and abroad. He has served as chief conductor in performances during various diplomatic events and national celebrations, such as the galas during G20 2016 in Hangzhou and BRICS 2017 in Xiamen, the performances during the visit of Chinese Artists Delegation to North Korea in 2018, the 2019 song and dance epic There We Go in celebration of the 70th anniversary of the founding of the People's Republic of China, the epic The Great Journey in the celebration of the 100th anniversary of the founding of the Communist Party of China in 2021, etc.



郑健
指挥

ZHENG Jian
Conductor

著名指挥家，国家一级指挥。原中国人民解放军总政治部歌舞团指挥，总政交响乐团常任指挥，中国人民武装警察部队政治部文工团团长，中国交响乐基金会理事，中国交响乐联盟副主席，中国合唱联盟副主席，北京合唱联盟副主席，中国音乐家协会主席团成员、理事。解放军艺术学院客座教授。曾任军队文艺奖、声乐大赛及中央电视台 CCTV 青年歌手电视大奖赛、中国音乐金钟奖、国家艺术基金等国家级各类赛事评委。2004 年随团参加第 20 届国际友谊艺术节，荣获指挥金奖。倡导和组建了中国武警男声合唱团。组织、创作、编配了大量合唱歌曲。录制发行《辉煌之声》系列男声合唱专辑，荣获中国音乐金唱片奖。

Zheng is a national first-class conductor. He used to work as director of the PLA General Political Department Art Group, Conductor-in-Residence of Chinese People's Liberation Army Symphony Orchestra, president of the Art Troupe of Political Department of the Chinese Armed Police Force, member of China Symphony Development Foundation, vice chairman of China Symphony Alliance, vice chairman of China Symphony Alliance and China Chorus Association, presidium member and member of Chinese Musicians' Association, visiting professor of the People's Liberation Army Academy of Art. He also worked in the judge panels of military art awards, vocal music contests, CCTV National Young Singers TV Contest, the Chinese Golden Bell Award for Music, and the China National Arts Fund. He led an art group to the 20th International Friendship Art Festival in 2004 and won the gold award for conductors. He also took the lead in establishing the men's chorus of the Chinese Armed Police Force. He composed and arranged many chorus works, recorded and published the "Glorious Voice" series of male chorus albums, and won the China Gold Record Award.



焦淼

驻团指挥

JIAO Miao

Resident Conductor

国家大剧院合唱团驻团指挥，毕业于中国音乐学院指挥系，师从于吴灵芬教授，并得到著名指挥家严良堃先生的指导。2014年应美国合唱协会主席邀请，赴美国南加州大学，洛杉矶歌剧院交流访学。

在国家大剧院制作的《卡门》《茶花女》《图兰朵》《这里的黎明静悄悄》《冰山上的来客》《骆驼祥子》《党的女儿》《洪湖赤卫队》《长征》等50余部中外歌剧中担任合唱指挥。曾与国内外著名指挥家洛林·马泽尔、雅尼克、郑明勋、吕嘉、李心草、余隆、张国勇等合作。

作为一名专业的合唱指挥，无论是在歌剧、交响合唱、艺术合唱等合唱艺术门类方面都积累了大量的诠释、演出经验。先后与美国费城交响乐团、英国哈雷交响乐团、国家大剧院管弦乐团等完成了《贝多芬第九交响曲》、《威尔第安魂曲》、《黄河》等知名交响合唱作品。

指挥国家大剧院合唱团演出了近百场专场音乐会，特别是自国家大剧院线上音乐会开播以来，先后指挥了《时代回响——国家大剧院合唱团经典作品音乐会》《为党颂歌——庆祝中国共产党成立一百周年合唱音乐会》《春之韵——中国民族合唱作品音乐会》《征程——纪念中国共产主义青年团成立一百周年音乐会》《歌声中的党史特别音乐会》等，甄选、推广了一大批具有时代精神的优秀合唱艺术作品，受到了业内外的一致好评。

在一系列重要文艺演出：《2016年杭州G20国际峰会文艺演出》、《“一带一路”高峰论坛专场文艺演出》、庆祝新中国成立七十周年——大型音乐舞蹈史诗《奋斗吧中华儿女》、《北京2020年冬奥会开幕式》音乐录制中担任合唱指挥等。并多次指挥合唱团圆满完成了各国首脑的外事接待演出。

近年来致力于中国作曲家的新作品推广，先后指挥演唱了著名作曲家陈其钢的首部超高难度人声交响合唱《江城子》，郭文景《天地的回声》，印青《雨花组歌》等作品，在现代艺术合唱的推广上发挥了积极作用。

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, Jiao invited by the president of American Choral Association for exchange and study in the University of Southern California and Los Angeles Opera House.

She has been a chorus conductor in more than 50 Chinese and foreign operas produced by the NCPA, including *Carmen*, *La Traviata*, *Turandot*, *The Quiet Dawn Here*, *The Visitors on the Snow Mountain*, *Rickshaw Boy*, *The Daughter of the Party*, *The Red Guards of Honghu*, and *the Long March*. She has cooperated with famous conductors such as Lorin Maazel, Yannick, Zheng Mingxun, LÜ Jia, Li Xincan, Yu Long, Zhang Guoyong, etc.

As a professional choral conductor, Jiao has accumulated a lot of interpretation, performance experience in opera, symphony chorus, art chorus and other choral arts. She has completed Beethoven's *Ninth Symphony*, *Verdi Requiem*, *Yellow River* and other famous symphonic choral works with the Philadelphia Orchestra of the United States, the Halley Symphony Orchestra of the United Kingdom and the Orchestra of the NCPA.

Jiao has conducted the Choir of the NCPA to perform nearly a hundred special concerts, especially since the online concert of the NCPA was launched, successively conducted the *Echoes of the Times -- Concert of Classic Works of NCPAC*, *Ode to the Party -- A Choral Concert to Celebrate the 100th Anniversary of the Founding of the Party*, *Rhyme of Spring -- A Concert of Chinese Ethnic Choral Works*, *The Epic Journey -- Concert to Commemorate the Centennial of the Founding of the Communist Youth League of China*, *Special Concert of Party History in Song*, etc. It has selected and promoted a large number of excellent chorus art works with the spirit of the times, which has been praised both inside and outside the industry.

She acted as the chorus conductor in a series of important performances: Evening Gala for the G20 Hangzhou Summit in 2016, the gala "Millennial Road" for the Belt and Road Forum for International Cooperation, the National Day Celebration Performance *Go for the Better*, *The Sons and Daughters of the Chinese Nation*, and in the music recording of the Opening Ceremony of the Beijing 2020 Winter Olympic Games, etc. And repeatedly conducted the choir to successfully complete the foreign affairs reception performance of heads of state.

In recent years, she has devoted herself to the promotion of new works of Chinese composers. She has conducted and sung the first extremely difficult voice symphonic chorus of the famous composer Chen Qigang, *the Echo of Heaven and Earth* by Guo Wenjing, and the *Yuhua Group Song* by Yin Qing, etc. She has played a positive role in the promotion of modern art chorus.



孟幻

指挥

MENG Huan

Conductor

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

2012年起，在国家大剧院原创歌剧《运河谣》《赵氏孤儿》《西施》中，担任音乐艺术总监、歌剧总监吕嘉和指挥家陈佐湟、张国勇的助理指挥。在国家大剧院原创歌剧《日出》《方志敏》《长征》中担任合唱指挥。近年来，与国家大剧院合唱团密切合作，完成一系列音乐会演出，包括：“我和我的祖国”、“浪漫之夜”、“国家大剧院中外经典歌剧合唱音乐会”等多场专场音乐会；担任2015年国家大剧院合唱节“十二生肖”交响合唱音乐会、2016年“永恒的丰碑”纪念红军长征胜利80周年音乐会等大型合作音乐会的合唱指挥。同时，积极参与国家大剧院各类艺术普及教育活动，指挥讲解多场周末音乐会，并参与“五月音乐节”公益演出，“八月合唱节”大师讲坛和国家大剧院“百场公益演出”等。

作为客座指挥与其他院团完成的作品包括：2009年指挥室内歌剧《再见康桥》，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《天籁之音》——越剧名家李敏经典名剧名段交响演唱会杭州地区巡演，2014年指挥甘肃省歌剧院原创歌剧《貂蝉》首演，2015年起担任合唱指挥与西安交响乐团合作完成歌剧《托斯卡》、《费加罗的婚礼》、《图兰朵》、《卡门》、贝多芬《第九交响乐》、马勒《第二交响乐“复活”》、音乐会歌剧《坎蒂德》、《Leo Nucci 西安独唱音乐会》。



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

Since 2012, he has begun to serve as assistant conductor for LÜ Jia (NCPA's Artistic Director of Music and Opera Director) and conductors CHEN Zuohuang and ZHANG Guoyong in *The Ballad of Canal, The Chinese Orphan and Xishi* created by NCPA. He served as chorus conductor for *Sunrise, Fang Zhimin and The Long March* created by NCPA. In recent years, he has worked closely with China NCPA Chorus for a series of concert performances including "I and My Motherland", "Romantic Nights" and "NCPA Chinese and Foreign Classic Opera Chorus"; he served as chorus conductor for large-scale cooperative concerts including the "12 Chinese Zodiac Signs" symphony chorus concert for NCPA Chorus Festival in 2015 and the "Eternal Monument" (the concert for commemorating the 80th Anniversary of the Victory of the Long March) in 2016. Meanwhile, he took an active part in various artistic education and outreach activities of NCPA, conducted and interpreted a number of weekend concerts, and participated in the "May Music Festival" charity show, "August Chorus Festival" Master Lecture and NCPA's 100 Charity Shows.

He also serves as a guest conductor in cooperation with other troupes for many works. In 2009, he served as conductor for Chamber Opera *Good-bye Again Cambridge*, in 2010, he served as conductor for the opera *Song of Youth* co-produced by China National Opera & Dance Drama Theatre and Academy of Opera, Peking University for the Joint Performance of Excellent Dramas organized by the Ministry of Culture. In 2012, he served as conductor in the tour of "Yue Opera Master Li Min's Classic Works & Excerpts Touring Concert" (held by Fujian Song and Dance Theatre Orchestra) in Fujian Province and Hangzhou. In 2014, he served as conductor in the premiere of original opera *Diaochan* created by Gansu Opera House. Since 2015, he served as chorus conductor in cooperation with Xi'an Concert Symphony Orchestra for operas *Tosca, Le Nozze di Figaro, Turandot, Carmen*, as well as Beethoven's Ninth Symphony, Mahler's Second Symphony "Die Auferstehung", Semi-staged Opera *Candide*, Leo Nucci solo concert in Xi'an.



董岱

助理指挥

DONG Dai

Assistant Conductor

国家大剧院合唱团助理指挥。毕业于中国音乐学院指挥系，师从李心草教授。现于中国音乐学院指挥系攻读歌剧指挥博士学位。

曾在多部国家大剧院制作歌剧中担任合唱助理指挥工作，与著名指挥家李心草、吕嘉、吴灵芬、袁丁等合作，参与歌剧《图兰朵》《党的女儿》《长征》等歌剧和多场音乐会的排练工作。

曾担任中国音乐学院青年爱乐乐团助理指挥，成功与中国交响乐团、中国乐派交响乐团、天津交响乐团、甘肃歌剧院等乐团合作演出。担任音乐会版歌剧《卡门》副指挥，成功排演经典歌剧作品《艺术家生涯》，原创室内歌剧《郁金香》《杜丽娘》，交响作品《我的祖国》《红色交响》等作品，并于2020年成功举办《别样古典》等多场个人音乐会。

曾多次参加国际指挥大师班包括：德国汉堡音乐与戏剧学院指挥系系主任 Ulrich Windfuhr，奥地利萨尔茨堡莫扎特音乐与表演艺术大学教授 Wolfgang Redik，俄罗斯圣彼得堡音乐学院指挥系主任 Alexander Polishchuk 等。



Dong Dai is the assistant conductor of NCPA Chorus. She graduated from the Conducting Department at China Conservatory of Music, where she studied under Professor Li Xincuo. She is currently pursuing a doctorate in opera conducting at the Conducting Department at China Conservatory of Music.

She has worked as an assistant chorus conductor in several NCPA productions of operas, cooperated with famous conductors such as Li Xincuo, LÜ Jia, Wu Lingfen and Yuan Ding, and participated in the rehearsals of operas, including *Turandot*, *The Daughter of the Party*, *The Long March* and many other concerts.

She was the assistant conductor of the Youth Philharmonic Orchestra of the China Conservatory of Music, and successfully performed with the China Symphony Orchestra, the China Music School Symphony Orchestra, the Tianjin Symphony Orchestra, the Gansu Opera House, and other orchestras. She was the assistant conductor of the concert version of the opera *Carmen*, and successfully rehearsed the classic opera work *Bohemian*, the original chamber opera *Tulip and DU Liniang*, the symphonic works *My Motherland* and *Red Symphony*, and successfully held several solo concerts such as *Different Classical* in 2020.

She has participated in many international conducting master classes including: Ulrich Windfuhr, Head of the Conducting Department at the Academy of Music and Drama in Hamburg, Germany; Wolfgang Redik, Professor at the University of Mozarteum and Performing Arts in Salzburg, Austria; Alexander Polishchuk, Head of the Conducting Department at the St. Petersburg Conservatory of Music in Russia.

国家大剧院合唱团名录

女高音声部

赵瑾 ◆ △ 马敏 ◆ 张乐 周与倩 崔茜
王青 刘超群 郭鑫 韩雪 董京兰
张玉龙 耿子津 林佳 林婧雯 陈瑾
张瑞 姜玥 周鑫 曹晋 董耀文

女中音声部

王姝婷 △ 翟凤超 ◆ 杨柳 李锐霞 王志华
赵雪坤 高兴稳 齐芮 王蓉蓉 赵淑婷
樊荣 李仕坤 蔡欣颖 闫美伊 李丹妮
黄一乔 白鹏飞

男高音声部

梁羽丰 ▲ △ 曹瑞水 ◆ 毛伟钊 杨广朝 蔡俊
唐明岩 侯永盛 李廷雷 刘占林 王瑾
王森 王欢 刘扬 张博奥 于公泽
张世博 肖宇星 魏惠民 刘广超 高东方
李铮铮 席仕伟 许刚

男中音声部

柴进 △ 佟子扬 ◆ 徐达 孙伟博 陈雷
张雄哲 刘梦 景新峰 刘莹 于昊彤
霍国南 刘兴祥 胡九阳 王希 刘栋
唐树湘 李孟涛 席伟浩 于进 杨斌
王智惠 邵敬凯 陈健

钢琴伴奏

隋博睿 张悦 刘晓星

Sopranos

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

Altos

WANG Shuting △, ZHAI Fengchao ◆, YANG Liu, LI Yinxia,
WANG Zhibua, ZHAO Xueting, GAO Xingwen, Qi Rui,
WANG Rongrong, ZHAO Songting, FAN Rong, LI Shiting,
CAI Xinying, YAN Meiyi, LI Danni, HUANG Yiqiao, BAI Lufei.

Tenors

LIANG Yufeng ▲ △, CAO Ruidong ◆, MAO Weizhao,
YANG Guangmeng, CAI Jun, TANG Mingyan, HOU Yongsheng,
LI Tingfei, LIU Zhanlin, WANG Rui, WANG Miao, WANG Huan,
LIU Yang, ZHANG Bo'ao, YU Gongze, ZHANG Shibo, XIAO Yuxing,
WEI Huimin, LIU Guangkun, GAO Dongfang, Li Zhengzheng,
XI Shiwei, XU Chao.

Baritone

CHAI Jin △, TONG Ziyang ◆, XU Da, SUN Weibo, CHEN Lei,
ZHANG Yunzhe, LIU Meng, JING Xinfeng, LIU Ying, YU Haotong,
HUO Tunan, LIU Xingye, HU Jiuyang, WANG Xi, LIU Dong,
SHI Shuchao, LI Mengtao, XI Weihao, YU Jin, YANG Xiao,
WANG Zhihao, SHAO Jingkai, CHEN Jian.

Rehearsal Pianist

SUI Borui, ZHANG Yue, LIU Xiaoxing

▲ 演员队队长 Head Chorister

◆ 演员副队长 Deputy Head Chorister

△ 声部长 Vocal Part Leader

● 副声部长 Assistant Vocal Part Leader

时间 Date	音乐会 Concert	指挥 Conductor
2022 10 28 29	荣光与梦想:国家大剧院合唱团音乐会 Glory and Dreams: China NCPA Chorus Concert	焦森 JIAO Miao
2022 12 8 9	音乐绽放:国家大剧院合唱团十三周年音乐会 Revel in the Music World: China NCPA Chorus 13 th Anniversary Concert	焦森 JIAO Miao
2023 02 10 11	一生所爱:国家大剧院合唱团经典爱情歌曲音乐会 Love In A Life Time: Classic Love Songs with China NCPA Chorus	焦森 JIAO Miao
2023 02 17 18	乐寄乡思:国家大剧院合唱团音乐会 Songs for Nostalgia: China NCPA Chorus Concert	孟幻 MENG Huan
2023 04 21 22	光影里的旋律:国家大剧院合唱团音乐会 Melody in Films: China NCPA Chorus Concert	焦森 JIAO Miao
2023 05 25 26	世界音乐之旅:国家大剧院合唱团音乐会 World Music Tour: China NCPA Chorus Concert	焦森 JIAO Miao
2023 06 1 2	音乐奇遇记:国家大剧院合唱团儿童作品音乐会 Music Fantasy Encounter: Concert for Children's Songs by China NCPA Chorus	董岱 DONG Dai
2023 06 15 16	总纂与国家大剧院合唱团演绎西方合唱经典作品音乐会 Western Classic Choral Concert with LU Jia and China NCPA Chorus	吕嘉 LU Jia
2023 07 22 23	漫步经典:李心草与国家大剧院合唱团 演绎法国经典歌剧选段音乐会 Appreciate the classics: French classic opera excerpts with Li Xincao and China NCPA Chorus	李心草 LI Xincao
2023 08 18 19	和合之声:郑健与国家大剧院合唱团音乐会 Harmonious choral music: ZHENG Jian and China NCPA Chorus Concert	郑健 ZHENG Jian
2023 08 25 26	毕业之歌:国家大剧院合唱团音乐会 Song of Graduation: China NCPA Chorus Concert	孟幻 MENG Huan



CHINA NCPA
ORCHESTRA

国家大剧院
管弦乐团

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音乐总监：吕嘉 | 桂冠指挥：陈佐湟

助理指挥：孙一凡、赖嘉静

国家大剧院管弦乐团 2010 年在北京的创建，是开启中国交响乐发展新篇章的里程碑事件。同蓬勃进取的时代和包容乃大的城市相伴相生，他们始终以澎湃的热情与创新精神、不懈的奉献与精进品格，为最高品质的音乐演奏和传播而矢志不渝。

历经十余载光辉旅程，汇聚百位卓越演奏家，今天的国家大剧院管弦乐团是享有崇高艺术威望的顶级乐团，也是北京及全中国音乐生活发展前行的卓越引领者。作为世界级表演艺术地标，国家大剧院是其主阵地，更是其出色国际视野、文化底蕴、艺术创想的源泉。百余位新生代海内外音乐翘楚以此为家，凭出众的才华和情怀成为新时代顶尖国家乐团的代言人。

乐团每年均以 48 周乐季呈现逾百场精彩演出，带领近 20 万观众遨游深邃音乐世界、感受触动心弦的美妙时刻，推动北京及全国音乐生活不断探索、突破、书写新篇章。他们独有的热情、活力和精湛技艺，堪称其标志性的艺术风格。他们携手指挥家马泽尔、梅塔、捷杰耶夫、郑明勋、艾森巴赫、路易斯、阿什肯那齐、吕绍嘉、张弦、李心草、张国勇、张艺、李隼、林大叶等，钢琴家布林宾德、科瓦塞维奇、布尼亚季什维莉、阿卜杜瑞莫夫、沃洛丁、郎朗、王羽佳、张昊辰、陈萨等，大提琴家卡普松、王健、秦立巍等，小提琴家穆特、郑京和、列宾、吕思清、宁峰等，歌唱家多明戈、努奇、弗莱明、李晓良、和慧、沈洋、宋元明等大师级艺术家，创造了无数难忘的巅峰现场。

将艺术创意和人文情怀相结合，使音乐成为融汇古今与东西、沟通艺术与现实的桥梁，是乐团始终坚守的乐季理念。在精湛演绎古典及浪漫时代经典之余，他们还不遗余力支持现代音乐及青年作曲家，更有硕果累累的新作委约、唱片出版。从陈其钢、赵季平、于京君、马格努斯·林德伯格、奥古斯塔·里德·托马斯、卡列维·阿霍等顶尖大师，到其倾力支持的国家大剧院青年作曲家计划，他们促成了陈其钢《江城子》《如戏人生》、赵季平《第一小提琴协奏曲》《第二琵琶协奏曲》、于京君《日新》等优秀新作的诞生，推动了现代音乐在中国的发展、中国作品在海外的推广及新生代作曲家的成

长。2012 年，已故大师马泽尔执棒他亲自改编的瓦格纳《无词指环》，作为大师在华唯一录音由索尼发行，更被大师看作有史以来“最完美的演绎”；2019 年，贝多芬《第九交响曲》荣获中国发烧唱片大奖“最佳管弦乐专辑”；2021 年，贝多芬《爱格蒙特》戏剧配乐是该作品的首次中国录音。2022 年，他们将发行布鲁克纳《第九交响曲》及吕嘉执棒十周年纪念专辑“十载嘉音”。

作为在歌剧领域经验极丰富、成就极突出的亚洲乐团，他们对歌剧艺术在中国的介绍、推广和发展有划时代的贡献，缔造了中国歌剧艺术的全新高度。十余年来，他们演绎了近 70 部国家大剧院版歌剧制作，成就了瓦格纳《罗恩格林》《纽伦堡的名歌手》、威尔第《西蒙·波卡涅拉》、圣·桑《参孙与达利拉》、多尼采蒂《拉美莫尔的露琪亚》、普契尼《西部女郎》等重磅经典的中国首演，并担纲印青《长征》、郭文景《骆驼祥子》等 17 部中国歌剧的世界首演。

他们以经常性的艺术沙龙、周末音乐会，走进学校、社区、医院、博物馆，使音乐之美融入生活、触手可及。2020 年，他们在新冠疫情中推出线上演出，场均浏览量近 3000 万，在逆境中为人们带去信心。2021 年 4 月，乐团以“艰深

的曲目和爆棚的状态”（《音乐周报》）完成首次六城中国巡演。作为国家文化使者，他们赴柏林、纽伦堡、基辛根、悉尼、首尔、大邱、新加坡、华盛顿、芝加哥、纽约、费城、安娜堡、教堂山、旧金山、渥太华、多伦多、蒙特利尔等地巡演。2014 年和 2017 年，他们同吕嘉两赴北美，成为首支进入纽约卡内基音乐厅、芝加哥交响中心、旧金山戴维斯大厅、蒙特利尔交响大厅官方演出季的中国乐团，也因“欢欣愉悦的自信和朝气蓬勃的力量”（Musical America）被赞誉为“光彩四射和一流水准的乐团”（ConcertoNet）。2021 年，他们作为亚洲乐团代表携手五大洲艺术家，亮相达沃斯世界经济论坛开幕影片，于逆境中呼唤多元文化沟通及互信；2022 年，他们担纲北京冬奥会开幕式音乐演奏和录制，用音乐陪伴数十亿观众见证圣火点燃。

作为乐团的创建者之一，陈佐湟 2010 年成为第一任首席指挥。2012 年，吕嘉接任首席指挥，并在 2017 年兼任乐团音乐总监及国家大剧院音乐艺术总监。吕嘉先后在维罗那歌剧院、澳门乐团、特内里费交响乐团任音乐总监。2022 年，孙一凡、赖嘉静被任命为助理指挥。

CHINA NCPA ORCHESTRA

Music Director **LÜ Jia**
Conductor Laureate **Zuohuang Chen**
Assistant Conductor **LAI Jiajing, SUN Yifan**

China NCPA Orchestra is the resident orchestra of the National Centre for the Performing Arts (NCPA), Beijing. Since its founding in 2010, the orchestra has fast established itself as one of the most adventurous and dynamic orchestras in the country and earned an international reputation through extensive performances abroad.

Numerous world-renowned artists have collaborated with the orchestra, including Lorin Maazel, Zubin Mehta, Valery Gergiev, Myung-Whun Chung, Christoph Eschenbach, Fabio Luisi, Vladimir Ashkenazy, Leif Segerstam, Gunter Herbig, Shao-Chia Lu, Xian Zhang, Rudolf Buchbinder, Stephen Kovacevich, Khatia Buniatishvili, Lang Lang, Yuja Wang, Haochen Zhang, Kyung-Wha Chung, Vadim Repin, Siqing Lu, NING Feng, Jian Wang, Gautier Capuçon, Alison Balsom, Sabine Meyer, Plácido Domingo, Leo Nucci, Renee Fleming among many others. Lorin Maazel worked closely with the orchestra before his passing and praised the musicians for their "amazing professionalism and great passion in music". Christoph Eschenbach also declared it as "one of the finest orchestras in Asia".

Over the years, the orchestra has gained critical acclaim for its artistic excellence in both concerts and operas. To date they have played in over 60 NCPA opera productions, including classical repertoires such as *Tristan and Isolde*, *Die Meistersinger von Nürnberg*, *Aida*, *Otello*, *Nabucco*, *Tosca*, *Turandot*, *The Marriage of Figaro*, *Don Giovanni*, *Eugene Onegin*, and newly commissioned works *Rickshaw Boy*, *The Long March*, *Fang Zhimin*, *The Jinsha River*, *Visitors on the Snow Mountain* and *The Dawns Here Are Quiet*. Their live recording of *The Ring without Words* with its creator, Lorin Maazel, was released on SONY Music worldwide, the only recording the great maestro ever made with an orchestra from China. In 2019, the orchestra's recording of Beethoven's Symphony No. 9 was awarded "Best Orchestral Album" at the 2018 Chinese Audio-

phile Vinyl Award. In 2021, the NCPAO released Beethoven's *Egmont* becoming the first Chinese orchestra to record this masterpiece. In celebration of the decade tenure of its Music Director LÜ Jia, the orchestra will release two albums in 2022, including Bruckner's Ninth Symphony and a selection of live recordings conducted by LÜ Jia.

The orchestra has consistently offered creative and diverse programmes through its concert season. As part of its continuous efforts to promote contemporary music, the orchestra presented the China Premieres of major works by John Adams, Toru Takemitsu et al. and gave the World Premieres of dozens of substantial new orchestral works commissioned from composers across the globe, including Qigang Chen, ZHAO Jiping, Michael Gordon, Kalevi Aho, et al. It has also played a significant role in the NCPA's Young Composers Programme, providing a unique platform nurturing the next generation of composers in China.

Alongside its concert series, the orchestra has received widespread praise for its international appearances at the Kissingen Summer Music Festival and the Schleswig-Holstein Musik Festival and concerts in many cities in Germany, as well as in Sydney, Singapore, Seoul, Daegu, Abu Dhabi, Taipei and Macau. In 2014, the orchestra undertook its first North American tour and returned in 2017, where it performed at Carnegie Hall, Chicago Symphony Center, Davies Symphony Hall and other major venues in the US and Canada, under the baton of LÜ Jia. *Musical America* praised its "joyful confidence and youthful strength". *Concerto Net* described it as "a polished, first rate ensemble".

In 2021, they appeared in "See Me: A Global Concert" along with world-wide artists, orchestras and choirs as part of the Opening Ceremony of the World Economic Forum's Davos Agenda virtual event. In 2022, the orchestra recorded for the Opening Ceremony of the Beijing 2022 Winter Olympics, accompanying billions of viewers to witness the lighting of the Olympic flame.

With its commitment to educational and outreach activities, the orchestra has presented a series of Weekend Matinee Concerts at its home venue, providing local audience specially selected programmes and accessible ticket prices. The orchestra also frequently initiates wide-reaching educational projects in association with educational institutions across the city. In 2020, the orchestra launched an online concert series in the midst of the Covid-19 pandemic drawing an average audience of 30 million viewers. April 2022 saw the orchestra complete their first six-city national tour, which *Music Weekly* praised as "a series of sophisticated programs in concerts that blew the roof off."

In February 2012, LÜ Jia took up the post of Chief Conductor, succeeding Zuohuang Chen, NCPA's then Artistic Director of Music as well as a founder of the orchestra. In January 2017, LÜ Jia started serving as NCPA's Artistic Director of Music and the NCPA Orchestra's Music Director. In 2022, LAI Jiajing and SUN Yifan were appointed as assistant conductors.



吕嘉

音乐总监

LÜ Jia

Music Director

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

在过去的近20年中，吕嘉在欧美及全球各国指挥歌剧及音乐会两千余场。他是第一位在意大利担任重要歌剧院总监的亚洲指挥家，也是第一位执棒芝加哥交响乐团的华人指挥家。在欧洲，他曾在斯卡拉歌剧院、巴伐利亚国立歌剧院、柏林德意志歌剧院，以及洛桑、都灵、罗马、那不勒斯、威尼斯、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，如阿姆斯特丹皇家音乐厅管弦乐团、芝加哥交响乐团、莱比锡布商大厦管弦乐团、慕尼黑爱乐乐团、班贝格交响乐团、罗马圣塞西莉亚交响乐团、伯明翰城市交响乐团、利物浦皇家爱乐乐团、奥斯陆爱乐乐团、里昂国立管弦乐团、芬兰广播交响乐团、汉堡广播交响乐团、悉尼交响乐团，及众多其它欧美及澳洲乐团。

吕嘉是第一位录制全套门德尔松交响作品的华人指挥家，也是全球唯一录制了瑞典国宝级作曲家英瓦·利德霍姆全套交响乐作品的指挥家。他对德国古典浪漫派交响乐作品和法国印象派交响乐作品的诠释被盛赞为用“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《贼鹊》荣膺当年的“欧洲年度最佳歌剧大奖”。同年，意大利总统纳波利塔诺决定授予吕嘉“总统杯”，以表彰他为欧洲音乐文化的传播与发展做出的重要贡献。2012年，他还在举世瞩目的多明戈国际声乐比赛中担任评委，并由此成为该比赛有史以来唯一的华人评委。

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

2017年，吕嘉出任国家大剧院音乐艺术总监、国家大剧院管弦乐团音乐总监。在此之前，吕嘉曾任意大利维罗纳歌剧院的音乐总监、西班牙特内里费交响乐团艺术总监，澳门乐团音乐总监兼首席指挥。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。

The Chinese conductor LÜ Jia has received great acclaim internationally. Born into a musical family in Shanghai, LÜ began studying piano and cello at a very young age. He later studied conducting at the Central Conservatory of Music in Beijing, under the tutelage of esteemed conductor Zheng Xiaoying. At the age of 24, LÜ entered the University of Arts in Berlin, where he continued his studies under Professor Hans-Martin Rabenstein and Robert Wolf. The following year, he was awarded both the First Prize and Jury's Prize at the Antonio Pedotti International Conducting Competition in Trento, Italy, and launched his career as a conductor.

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

LÜ Jia was the first Chinese conductor to record Felix Mendelssohn's complete orchestral works, and also the only conductor so far who has recorded the complete works by the important Swedish composer Ingvar Lidholm. His interpretations of German Classical Romanticism and French Impressionists have been praised for their "extremely convincing musical interpretation" with "musical precision and perfect baton technique." Having directed nearly 50 operas in

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

In 2012, LÜ Jia was appointed Chief Conductor and Artistic Director of Opera at the National Centre for the Performing Arts (NCPA) in Beijing China. Under his musical direction, NCPA's own productions of *Lohengrin*, *The Flying Dutchman*, *Othello*, *La Nozze di Figaro*, *Un Ballo in Maschera*, *Tosca*, and many other works, have received glowing reviews from the international press. With these brand new productions aspiring to high international standards, the NCPA has become a strong contender in the world of opera, and also launched an exciting new chapter in the history of professional opera productions in China. In the meantime, the NCPA Symphony Orchestra, under LÜ's baton, has fast established itself as one of the leading new ensembles in the orchestral world in China, presenting impressive performances season after season.

In 2017, LÜ Jia has been appointed as Artistic Director of Music of National Centre for the Performing Arts (NCPA), and Music Director of China NCPA Orchestra. Before taking up his current posts in Beijing, LÜ served as Music Director at Verona Opera, Artistic Director at Symphony Orchestra of Tenerife, Music Director and Principal Conductor of Macao Orchestra, as well as Chief Conductor at Trieste Opera, Symphony Orchestra of Florence, Lazio Chamber Orchestra of Rome and Norrköping Symphony Orchestra in Sweden.



陈佐凌

桂冠指挥

Zuohuang Chen

Conductor Laureate

陈佐凌生于中国上海。1965年毕业于中央音乐学院附中钢琴专业，1981年毕业于中央音乐学院指挥系，同年经小泽征尔先生推荐赴美国坦格伍德音乐中心及密西根大学音乐学院学习，1982年获音乐硕士学位，1985年获密西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，陈佐凌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，陈佐凌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，陈佐凌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，陈佐凌辞去部份国外职务，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。陈佐凌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年陈佐凌担任墨西哥 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，陈佐凌还应邀赴欧洲、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座指挥，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、吉本江乐团、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。陈佐凌被称为“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，陈佐凌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。

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

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

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

Since 1980s, Chen has been the Conductor of the Central Philharmonic Orchestra of China, Music Director of the Wichita Symphony Orchestra, and Music Director of the Rhode Island Philharmonic Orchestra. Chen was the founding Artistic Director of China National Symphony Orchestra in 1996. He has also been the Music Director of UNAM Philharmonic Orchestra in Mexico City, Artistic Director of Shanghai Philharmonic Orchestra, and Music Director of Incheon Philharmonic Orchestra of S. Korea.

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

Zuohuang Chen had been the Artistic Director of Music at China's National Centre for the Performing Arts from 2007-2016, and was the first Chief Conductor of China NCPA Orchestra between 2010 and 2012, and currently is the Conductor Laureate. He had been Music Director of Guiyang Symphony Orchestra from 2010 to 2015, and became Conductor Emeritus in 2015.



赖嘉静

助理指挥

LAI Jiajing

Assistant Conductor

赖嘉静自幼热爱音乐并学习钢琴。中央音乐学院、美国辛辛那提大学音乐学院乐团指挥双硕士。她先后师从指挥家陈琳、指挥家马克·吉布森、指挥家和钢琴家 P.V. 多布罗夫斯基，现于中央音乐学院指挥系攻读博士学位。

2018 年，赖嘉静在墨西哥首届 OFUNAM 国际指挥大赛中获第二名及乐团成员选出的“OFUNAM 特别奖”，由此开启其作为指挥家的职业生涯。2018 年至 2021 年，赖嘉静任职于中央音乐学院交响乐团。2021 年起，她受聘于天津茱莉亚学院，担任合唱、弦乐合奏、指挥选修等课程的大学预科教师。

2010 年起，赖嘉静兼任杨鸿年创立的北京爱乐合唱团指挥及钢琴艺术指导至今，曾在俄罗斯第九届“尤·法力克·歌唱世界”国际合唱比赛中获大赛唯一“最佳器乐伴奏奖”。2013 年，她从全球三百余名指挥中脱颖而出，作为最年轻的指挥受邀参与瑞士琉森音乐节“伯纳德·海丁克大师班”。2014 年，她与著名指挥家提尔泽·米科尔森合作，为挪威罗卜生国际中心与挪威北极歌剧中心联合制作的歌剧《NORA》担任助理指挥及声乐艺术指导。2015 年，她受邀赴拉文纳参加“里卡多·穆蒂”意大利歌剧学院，随穆蒂大师学习威尔第歌剧《法斯塔夫》，同年在高雄与台湾创世歌剧团合作，指挥演出莫扎特歌剧《女人心》。2016 年，她担任国家大剧院原创儿童歌剧《阿凡提》首演及两轮复排演出指挥。2017 年，她入选瑞士梅根因音乐节国际指挥大师班。2018 年，她在美国辛辛那提音乐学院成功指挥演出普契尼歌剧《费尼斯基》。

自 2016 年起，赖嘉静多次执棒国家大剧院管弦乐团、合唱团，成功上演国家大剧院原创儿童歌剧《阿凡提》、《没头脑和不高兴》，并多次携乐团呈现精彩的乐季音乐会。2022 年，赖嘉静正式加入国家大剧院管弦乐团并出任助理指挥。

LAI Jiajing currently serves as assistant conductor of the China NCPA Orchestra. She won the 2nd prize and OFUNAM prize in the 1st OFUNAM International Conducting Competition and returned to China National Centre for Performing Arts, premiering an NCPA production Chamber Opera *A Story About Growing Up*, which was a notable highlight.

Born in Hunan, China, in 1991, LAI Jiajing received her first piano lesson when she was five. In 2003, at the age of 12, she was admitted to and studied piano at the Middle School Affiliated to the Xinghai Conservatory of Music in Guangzhou. She was a harpsichord player in the chamber orchestra at the school from 2005 to 2008. In 2009, she entered the Central Conservatory of Music in Beijing, where she studied conducting under CHEN Lin. LAI Jiajing obtained her Master's Degree in Orchestral Conducting at the University of Cincinnati College-Conservatory of Music in 2018.

In 2012, LAI Jiajing began to serve as an assistant conductor at the China National Opera House. In December, the premiere of her Puccini's *La Bohème* was an instant success. The same year, as the youngest contestant, she was a semi-finalist at the 1st Li Delun National Conducting Competition.

In March 2013, she had the honor of being selected by Maestro Bernard Haitink to participate in the Master Class at the Lucerne Festival in Switzerland. During 2014-2015, appointed the conductor of the China Chamber Opera Composing Competition, LAI Jiajing was also an assistant conductor and opera coach during the World Premiere of Opera *NORA* in Tianjin Grand Theater, China. Following completion of her position as conductor from 2015 until 2016 - highlights include *La Traviata* with the China National Opera House in Beijing, and *Così fan Tutte* with the Creation Opera Institute in Taiwan. In 2017, She was invited to participate in Gstaad Conducting Academy under the training of Maestro Jaap van Zweden. She made her debut with Gstaad Music Festival Orchestra.

LAI Jiajing's talent in music has earned her much attention in recent years from, and was recognized by, a few leading conductors including Lorin Maazel, Bernard Haitink and Michael Tilson Thomas, who also kindly offered their help in perfecting LAI's skills. LAI Jiajing is a DMA student in Orchestral Conducting of the Central Conservatory of Music.



孙一凡

助理指挥

SUN Yifan

Assistant Conductor

指挥家、钢琴家，自 2022 年起任国家大剧院管弦乐团助理指挥。

孙一凡先后在上海音乐学院、柏林汉斯·埃斯勒音乐学院学习指挥及钢琴，曾获第五届亚洲青少年钢琴比赛青年组金奖，同时也是中国国家奖学金、德意志国家奖学金获得者。

2019 年，孙一凡以全票的优异成绩获第十届罗马尼亚布加勒斯特国际青年指挥比赛桂冠。访德期间，他曾与柏林音乐厅管弦乐团、西德广播交响乐团 (WDR)、屈尔泽尼希管弦乐团、马格德堡国家歌剧院交响乐团、法兰克福交响乐团、卡罗维发利交响乐团等合作，并执棒汉斯·埃斯勒音乐学院交响乐团排演斯美塔那歌剧《被出卖的新娘》。

自 2020 年起孙一凡曾先后执棒深圳交响乐团、广州交响乐团、贵阳交响乐团、上海交响乐团、昆明聂耳交响乐团、西安交响乐团、杭州爱乐乐团、澳门乐团等乐团音乐季并获广泛赞誉。2021 年，他同国家大剧院管弦乐团再度合作，展现出与乐团彼此高度的默契与合拍。2022 年，孙一凡正式加入国家大剧院管弦乐团并出任助理指挥。

生于 1994 年，孙一凡少年时代以第一名成绩考入上海音乐学院附小，师从著名钢琴家、教育家李民铎，并由此开始其音乐生涯；2014 年，他考入上海音乐学院指挥系，先后师从著名指挥家张国勇和林大叶，并继续跟随李坚兼修钢琴专业，最终获得指挥与钢琴双本科学位。2019 年，孙一凡以第一名考入柏林汉斯·埃斯勒音乐学院指挥系，师从德国著名指挥家克里斯蒂安·爱华德教授和汉斯·迪特·鲍姆教授。学习期间，他还曾受约玛·帕努拉、约翰·尼尔森、托马斯·桑德林、罗纳德·佐尔曼等指挥大师悉心指导，并曾担任作曲家、指挥家谭盾的音乐助理。

SUN Yifan studied conducting and piano at both Shanghai Conservatory of Music and Hochschule für Musik Hans Eisler Berlin. He was the winner of the Gold Prize of the Fifth Asian Youth Piano Competition and a recipient of a Chinese national and a German national scholarship.

In 2019, SUN Yifan won the first prize of the 10th Bucharest International Conducting Competition with a unanimous vote. During his stay in Germany, he worked with the Konzerthausorchester Berlin, WDR Symphony Orchestra, Gürzenich Orchestra, Magdeburg Philharmonic Orchestra, Frankfurt (Oder) Symphony Orchestra, and Karlovy Vary Symphony Orchestra. He had conducted Bedřich Smetana's opera *The Bartered Bride*, staged by the symphony orchestra of Hanns Eisler Academy of Music.

Since 2020, SUN Yifan has conducted Shenzhen Symphony Orchestra, Guangzhou Symphony Orchestra, Guiyang Symphony Orchestra, Shanghai Symphony Orchestra, Kunming Nie Er Symphony Orchestra, Xi'an Symphony Orchestra, Hangzhou Philharmonic Orchestra, and Macao Orchestra, among others, to wide acclaim.

In 2021, he had two rounds of collaboration with the China NCPA Orchestra, his excellent performance winning praises from both audience and critics. SUN Yifan officially joined the NCPA Orchestra and served as its assistant conductor the following year.

SUN Yifan was born in 1994. He was admitted, with the highest score, into the Affiliated Primary School of Shanghai Conservatory of Music, studying under renowned pianist and educator LI Minduo and starting his music career there. In 2014, he was admitted into the Conducting Department of Shanghai Conservatory of Music, studying with renowned conductors ZHANG Guoyong and LIN Daye; he then continued studying piano with LI Jian, and obtained undergraduate degrees in both Conducting and Piano. In 2019, Sun was admitted into the Conducting Department of Hochschule für Musik Hans Eisler Berlin, studying with Prof. Christian Ehwald and Prof. Hans-Dieter Baum. During his study, he had received careful instructions from maestro conductors like Jorma Panula, John Nelson, Thomas Sanderling, and Ronald Zollmann. He also served as music assistant to composer and conductor TAN Dun.



李喆
乐团首席

Li Zhe
Concertmaster

国家大剧院管弦乐团首席。国务院文化旅游部、国家外国专家局特聘专家，中国音乐家协会室内乐学会理事，中央音乐学院客座教授、研究生导师，保利院线艺术专家审核委员会专家。毕业于中央音乐学院，后获全额奖学金赴英国市政厅音乐学院及加拿大蒙特利尔大学音乐学院深造，先后师从著名小提琴教育家林耀基、伊夫拉·尼曼教授、高登·尼科利奇和艾里欧罗娃·图洛斯基。曾入选英国伦敦交响乐团“音乐人才”计划并加入乐团工作，2005年起先后担任加拿大蒙特利尔音乐家室内乐团副首席及代理首席。并担任加拿大蒙特利尔中国文化使者以及魁北克华裔音乐家协会秘书长。2010年受邀担任中国中央歌剧院交响乐团首席。2012年起，担任国家大剧院管弦乐团首席。2022年，参加北京冬奥会开幕式音乐录制。两次获得国务院文化旅游部颁发的“优秀演奏奖”。

Concertmaster of China National Centre for the performing arts (NCPA) Orchestra, foreign expert for the Ministry of Culture and Tourism and the State Administration of Foreign Experts Affairs; member of the Chamber Music Society of the China Musicians Association; guest professor in the Central Conservatory of Music; member of Poly Theatre Groups Artistic Committee. In 2001, He worked with the London Symphony Orchestra by the musical talent program strings cbme and starting his career. And later served as Associate Concertmaster and Deputy concertmaster of the i Musici de Montreal Chamber Orchestra. In 2010, LI returned to China and invited to be the concertmaster of the Symphony Orchestra of the China National Opera House. From 2012, he was invited to be the concertmaster of the China NCPA Orchestra. He Graduated from the Central Conservatory of Music, won full scholarship for advanced studies at the Guildhall School of Music and Drama and Université de Montreal, learning from violin Prof. LIN Yaoji, Yfrah Neaman, Gorden Nicolich and Eleonora Turovsky. He was involved in the recording of music for the opening ceremony of the Beijing Olympic Winter Games in 2022. He has two- times granted prize of the Outstanding Performance Award by the Ministry of Culture and Tourism for his remarkable performance following his return to China.



王晓明
客座乐团首席

WANG Xiaoming
Guest Concertmaster

苏黎世爱乐乐团首席、瑞士文化之旅代言人、中瑞音乐家室内乐团总监、斯特拉迪瓦里四重奏第一小提琴、卡拉扬国际基金会终身荣誉音乐家，其演出足迹遍布全球 30 多个国家。在各大音乐节也是常被邀请的音乐家。曾在多项国际小提琴大赛中获奖，如莫扎特国际小提琴比赛特别奖，维也纳“使迪芬”国际小提琴比赛第一名等。索尼唱片及拿索斯古典音乐曾为王晓明所在的斯特拉迪瓦里四重奏录制发行多张专辑。2019年，他创建了“瑞士明日古典”艺术节，致力于为全球的青少年提供音乐的舞台。

First violin of Stradivari Quartet, Concertmaster of Philharmonia Zurich, Founder of Swiss Chinese chamber orchestra; Image Ambassador for Culture tourism in Switzerland. He appears regularly as a soloist and chamber musician at major stage all over the world as well as at most important festivals such as Verbier music Festival and Luzern music festival etc. He has been concertmaster of Verbier festival Orchestra and also appears regularly as guest concertmaster working with Deutsch Radio Philharmonic, Hamburg Philharmonic, Luzern Symphony orchestra, Bern Symphony orchestra. He won the first prize at the Stephanie Hohl violin Competition in Vienna and the special award at the Leopold Mozart International Violin Competition in Augsburg in his early years. He has great passion for development of young talent, and founded the MingClassics Festival and academy in Switzerland since 2019.



李伟纲
艺术顾问

Weigang Li
Artistic Adviser

世界著名的上海四重奏创始人之一和第一小提琴，近 40 年来其演出足迹已遍及 35 个国家，近 3000 场音乐会，灌录专辑唱片 30 余张。李伟纲现任天津茱莉亚学院的常驻教师和室内乐系主任，上海交响乐团的客座首席，美国蒙特克莱尔州立大学和巴德音乐学院教授，上海音乐学院和中央音乐学院的客座教授。2021 年他应邀成为国家大剧院管弦乐团艺术顾问。

Weigang Li is a founding member and first violinist of the world-renowned Shanghai Quartet since 1983. Now in its 39th season, the Shanghai Quartet has performed nearly 3000 concerts in 35 countries and recorded over 30 CD albums. In 2020, Weigang Li joined Tianjin Juilliard School as a resident faculty of violin and chair of the chamber music department. For many years, he has been a violin and chamber music professor at Montclair State University and Bard College Conservatory of Music. He also holds the title of guest concert-master of Shanghai Symphony Orchestra, artistic advisor of National Center for the Performing Arts (NCPA) Orchestra, guest professor at both Shanghai Conservatory and Central Conservatory in Beijing.



刘明嘉
艺术顾问

LIU Mingjia
Artistic Adviser

美国旧金山歌剧院双簧管首席，旧金山音乐学院教授，科本音乐学院教授，天津茱莉亚双簧管教授，国家大剧院管弦乐团艺术顾问，中国国家交响乐团荣誉首席，前世界双簧管协会副主席。毕业于中央音乐学院附中、美国奥柏林音乐学院，师从魏卫东、阿历克斯和沃特林先生。刘明嘉曾在大学就读期间担任美国堪萨斯城交响乐团双簧管首席。作为屈指可数的在国际上达到演奏、教职双一流的华人音乐家，刘明嘉致力于在国际的高度为全球双簧人才搭建更大的平台。

Principal oboist of San Francisco Opera, Professor of oboe at the Tianjin Juilliard School, Artistic Adviser at National Centre for the Performing Arts Orchestra(NCPAO), Honorary Oboe Principal of China National Symphony Orchestra and former Vice President of the International Double Reed Society. In addition to playing with San Francisco Opera, Liu has also appeared as a guest principal and solo artist with the San Francisco Symphony, Los Angeles Philharmonic, Chicago Symphony, China National Centre for the Performing Arts Orchestra and China National Orchestra, etc. Recognized not only for his outstanding performing skills, Mingjia Liu is gaining considerable recognition as a teacher both in the United States and abroad. Mingjia Liu became one of a few Chinese musicians who hold top positions both in the performing and teaching fields.



韩小光
艺术顾问

HAN Xiaoguang
Artistic Adviser

天津茱莉亚学院研究生部、大学预科部常驻国号教师。北京国家大剧院管弦乐团艺术顾问。曾担任新加坡交响乐团圆号首席 34 年，新加坡国立大学杨秀桃音乐学院圆号教授 19 年。毕业于上海音乐学院，师从父亲韩钰光，柏林爱乐前首席格尔德·塞弗尔关门弟子，深受其影响。作为首席，经常与国内外乐团合作，包括慕尼黑广播乐团、德国广播爱乐。担任和曾经担任深圳交响乐团终身铜管艺术顾问、上海交响乐团、广州交响乐团、中国爱乐乐团客座首席。

HAN Xiaoguang is Artistic Adviser of China NCPA Orchestra. He began studying French horn at the age of thirteen. He studied at the Shanghai Music Conservatory under Han Xianguang. He also studied with Gerd Seifert who had a huge influence on him. Han has been Principal Horn at the Singapore Symphony Orchestra since 1987. Han has been professor of the French horn at the Yong Siew Toh Conservatory of Music, National University of Singapore, a position he held since 2003. He also played with the Munich Radio Philharmonic, and so on. Han is the resident faculty of Tianjin Juilliard School.

乐团首席
Concertmaster



李喆
LI Zhe

乐团客座首席
Guest Concertmaster



王翔明
WANG Xiaoning

乐团副首席
Associate
Concertmaster



陈述
CHEN Shu

乐团助理首席
Assistant
Concertmaster



马维家
MA Weijia



郭丛丛
GUO Congchang

第一小提琴
First Violin



赵晶晶
ZHAO Jingjing



李乐
LI Le



赵津盈
ZHAO Jinying



蒋俊
JIANG Jun



刘嵩
LIU Song



内野 奈美
Nami Inoko



孙茜
SUN Qian



张彦彦
ZHANG Yanan



李世刚
LEE Chia-Rag



刘骁喆
LIU Xiaou



李玥
LI Yu



王子鼎
WANG Ding



万朵
WAN Duo

第二小提琴
Second Violin



刘炫
LIU Xian



唐蕊
TANG Rui



郭悦
GUO Yue



纪雯瑜
JI Wenyu



袁芳芳
YUAN Fangfang



吴萌
WU Meng



纪东丹
JI Donglan



蔡智华
TSA Chiang-Ruo



李文丹
LI Weidai



李兴毅
LI Xinyi



朴善恩
Soeyun Jo



郭慧心
GUO Huijin



林右宇
LIN Boyu



高佳瑶
GAO Jiyao



张韶
ZHANG Shao



高雪思
GAO Xuesi

中提琴
Viola



张然
ZHANG Ran



莫雪嘉
MO Xuejia



何婧
HE Jing



张焯
ZHANG Hiao



刘舒
LIU Shu



康江昊
Kangok Kim



汪兰
WANG Lan



秦宇
QIN Yu



孙荣韬
SUN Rongta



丛昱伊
CONG Yuyi



尚屹宇
SHANG Yiyu



张兰
ZHANG Lan

大提琴
Cello



梁炫
LIANG Xian



张晟
ZHANG Sheng



徐婷
XU Ting



金晓利
Kyari Kim



尹亮
YIN Lang



石安
SHI An



王昊宇
WANG Hanyu



宋涛
SONG Tai



王宇
WANG Yu



李梦佳
LI Mengji



王万臻
WANG Wanzhen



王嘉琳
WANG Jialin

低音提琴
Double Bass



刘怡秋 ▲ LIU Yiqiu
孙晨光 SUN Chenguang
刘翔空 LIU Xiangkong
赵海峰 ZHAO Haifeng
张广元 ZHANG Guangyuan
周元强 ZHOU Yuanqiang
范一鸣 FAN Yiming

长笛
Flute



叶怡仍 ▲ YE Yirong
尹伊 YIN Yi
陆瑶瑶 LU Yaoyao
刘倩 LIU Qian

双簧管
Oboe



周阳 ZHOU Yang
张嘉博 ZHANG Jia-bo
寇艺航 KOU Yihang
董山 DONG Shan

大管
Bassoon



贾晶晶 JIA Jingjing
郝望熙 HAO Wangxi
李天佑 LI Tianyou

单簧管
Clarinet



杰米·桑切斯 JAIMÉ SANCHEZ
陈思军 CHEN Sijun
张天宇 ZHANG Tianyu
施然文 SHI Ranwen



石光远 SHI Guangyuan
方文超 FANG Wenchao

圆号
Horn



刘皓昕 LIU Haixin
何冠峰 HE Guankong
曾韵 ZENG Yun
阮彩霞 RUAN Caixia
谢宇婧 XIE Yujing
朴慧贞 Park Hyejeong



王科 WANG Ke
杨浩 YANG Hao
曾鹏展 ZENG Pengzhan
廖尚祺 LIAO Shangqi

小号
Trumpet



王与兵 WANG Yubing
董梓德 DONG Zide
陈嘉伟 CHEN Jiawei
李锐 LI Rui
何凯 HE Kai

长号
Trombone



刘爽 LIU Shuang
于航飞 YU Hangfei
卫梓英 WEI Ziying
袁博勋 YUAN Boxun
王浩宇 WANG Haoyu

大号
Tuba



王浩宇 WANG Haoyu

定音鼓
Timpani



加布里埃尔·巴托洛梅 ▲ GABRIEL BARTOLOME
刘刚 LIU Gang

打击乐
Percussion



刘恒 LIU Heng
白伟航 BAI Weihang
苏殊 SU Shu
王天宇 WANG Tianyu
张霜楠 ZHANG Shuangnan

竖琴
Harp



张小雨 ZHANG Xiaoyu

艺术顾问
Artistic Advisor



李伟刚 LI Weigang
刘明磊 LIU Minglei
韩小光 HAN Xiaoguang

▲首席 ▲ Principal
◆首席嘉宾 ◆ Guest Principal
△副首席 △ Associate Principal

国家大剧院管弦乐团 2022/23乐季 时代精神

时间	音乐会	指挥	独奏/独唱
2022 09	10/17 “辉煌时代”李心草、和慧、韩蓬、张杨与国家大剧院管弦乐团的歌剧之夜	李心草	和慧 韩蓬 张杨
	25 周末音乐会：“管中乾坤”国家大剧院管弦乐团木管五重奏	陆源源 寇艺航 魏然文 石光远 朴垠贞	
2022 10	8 “和合之乐”中国国家大剧院管弦乐团与意大利圣切契利亚交响乐团联合音乐会	安东尼奥·帕帕诺* 吕嘉	
	12/14 韩嘉静、黄慧拉与国家大剧院管弦乐团演绎莫扎特与舒伯特	韩嘉静	黄慧拉
	22/23 “气壮山河”李楠、程皓如、江洋与国家大剧院管弦乐团	李楠	程皓如 江洋
	28 NCPAO in the City - 首創·郎园城市音乐季 开幕音乐会：从此爱上古典乐		
	29 “五味俱全”阮京子、刘怡枚与国家大剧院管弦乐团桥四重奏	桥四重奏 刘怡枚 阮京子	
	29 “音乐风格极简史”国家大剧院管弦乐团极简四重奏	极简四重奏	
	29 “不止是节奏”国家大剧院管弦乐团打击乐重奏组	刘恒 苏旌 王峻宇 张禹鸣	
	29 “自日出至薄暮”国家大剧院管弦乐团融合四重奏	融合四重奏	
	30 “铜管故事”国家大剧院管弦乐团铜管重奏组	陈彩双 王与兵 李锐 刘爽 王海宇	
	30 “东方的声音”国家大剧院管弦乐团拾淳四重奏	拾淳四重奏	
30 户外打击乐：生活咚咚哒	刘恒		
30 “调色大师”国家大剧院管弦乐团木管重奏组	尹伊 陆源源 刘倩 周阳 寇艺航 唐山 陈恩军 姚晶晶 刘琰昕		

*音乐厅现场播放圣切契利亚交响乐团演出实况

时间	音乐会	指挥	独奏/独唱
2022 11	4/5 “花儿的故事”张国勇与国家大剧院管弦乐团、合唱团演绎赵季平	张国勇	韩雷 袁爽 王宏伟 刘贝贝 北京爱乐合唱团
	18 “相映成辉”景焕、王之炅与国家大剧院管弦乐团	景焕	王之炅
2022 12	10/11 国家大剧院建院十五周年音乐会	吕嘉	
	23/24 “从威尔第到瓦格纳”国家大剧院八重奏		国家大剧院八重奏
	31 国家大剧院2023新年音乐会	吕嘉	
2023 01	1 国家大剧院2023新年音乐会	吕嘉	
	8 周末音乐会：“音乐风格极简史”国家大剧院管弦乐团极简四重奏		极简四重奏
	10/11 “新春华尔兹”吕嘉、郎朗、吉娜·爱丽丝与国家大剧院管弦乐团	吕嘉	郎朗 吉娜·爱丽丝
2023 02	10/11 杨洋、于瑞与国家大剧院管弦乐团演绎贝多芬	杨洋	于瑞
	23/24 “桑巴往事”杨雪霏与国家大剧院管弦乐团的室内乐	杨雪霏 巴德·巴亚泽特奥卢 刘恒 拾淳四重奏	
2023 03	4/5 “布鲁克纳密码”吕嘉与国家大剧院管弦乐团演绎瓦格纳与布鲁克纳	吕嘉	
	12 “似水流年”吕嘉、秦立巍与国家大剧院管弦乐团	吕嘉	秦立巍
2023 04	19 “沧海桑田”林大叶、孟明与国家大剧院管弦乐团、合唱团	林大叶	孟明
	14/15 “不解之缘”吕嘉、和慧与国家大剧院管弦乐团	吕嘉	和慧
	14/15 “爱的致意”陆轶文与国家大剧院管弦乐团桥四重奏	陆轶文	桥四重奏
2023 05	4/7 “管弦三取画”韩小光、上海四重奏与国家大剧院管弦乐团	韩小光	上海四重奏
	19/20 “灿然一新”孙一凡与国家大剧院管弦乐团	孙一凡	
	21 “邂逅”张维良、李佳、余子琪与国家大剧院管弦乐团的室内乐	韩嘉静	张维良 李佳 余子琪 融合四重奏
	27 许忠、孙颖迪、上海歌剧院交响乐团 与国家大剧院管弦乐团的拉威尔之夜	许忠	孙颖迪

时间	音乐会	指挥	独奏/独唱
2022 06	2/3	“百戏人间”张艺、张倩渊、戴亚与国家大剧院管弦乐团	张艺 张倩渊 戴亚
	10/11	“布鲁克纳密码”吕嘉与国家大剧院管弦乐团演绎布鲁克纳第八	吕嘉
	18	周末音乐会：“返璞归真”尹炳杰、盛原与国家大剧院管弦乐团	尹炳杰 盛原
	29/30	“不拘一格”阿布与国家大剧院管弦乐团的室内乐音乐会	阿布
2022 07	8	“指尖的世界”廖国敏、孙楠桐、沈凡秀与国家大剧院管弦乐团	廖国敏 孙楠桐 沈凡秀
	14/15	“衍化与重生”国家大剧院管弦乐团室内乐音乐会	王晓明
	20/21	“动物·自然·人”谭盾、雷佳与国家大剧院管弦乐团	谭盾 雷佳 刘怡枚 袁珈婧 钟婷 张悦
	28/29	“极限幻想”洪毅全、张昊辰与国家大剧院管弦乐团	洪毅全 张昊辰
2022 08	11/12	吴昊与国家大剧院四重奏	吴昊 国家大剧院四重奏

CHINA NCPA ORCHESTRA 2022/23 SEASON ZEITGEIST

Date	Concert	Conductor	Soloist
2022 09	10/17	"The Crest of the Opera" A Night with LI Xincao, Hui He, HAN Peng, ZHANG Yang and NCPAO	LI Xincao Hui He HAN Peng ZHANG Yang
	25	Weekend Matinee: "Dancing Woodwinds" Wind Quintet of NCPAO	LU Yaoyao, KOU Yijian, SHI Ranwen SHI Guangyuan, Eunjung Park, SUN Yifan
	8	"Sound of Harmony" A Joint Concert Between China NCPA Orchestra and Orchestra dell'Accademia Nazionale di Santa Cecilia	Antonio Pappano* LU Jia
12/14	Mozart and Schubert with LAI Jiajing, HUANG Mengla and NCPAO	LAI Jiajing	HUANG Mengla
22/23	"Mountains and Heroes" LI Biao, CHENG Haoru, JIANG Yang and NCPAO	LI Biao	CHENG Haoru JIANG Yang
28	NCPAO in the City - Lang Yuan Opening Concert: Crush on Classical Music		
29	"Die Forelle" Linda Ruan, LIU Yimei and Bridge Quartet of NCPAO	Linda Ruan, LIU Yimei Bridge Quartet	
2022 10	29	"A Very Short History of Music" Normcore Quartet of NCPAO	Normcore Quartet
	29	"Beyond the Rhythm" Percussion Ensemble of NCPAO	LIU Heng, SU Shu WANG Xuanyu, ZHANG Yunan
	29	"A Journey on the Strings" Fusion Quartet of NCPAO	Fusion Quartet
	30	"Brass Tells" Brass Ensemble of NCPAO	TAN Chai Suang, WANG Yubing, LI Rui LIU Shuang, WANG Haiyu
	30	"Sounds from China" Genuine Quartet of NCPAO	Genuine Quartet
	30	Outdoor Percussion: Ti-Ti-Ta	LIU Heng
	30	"Master Colourist" Woodwinds Ensemble of NCPAO	YIN Yi, LU Yaoyao, LIU Qian, ZHOU Yang KOU Yijian, TANG Shan, CHEN Sijun JI Jingjing, LIU Xiaoxin

*Live-recording of Orchestra dell'Accademia Nazionale di Santa Cecilia will be screened in concert hall

Date	Concert	Conductor	Soloist
2022 11	4/5 "The Story of Hua'er" ZHANG Guoyong and China NCPA Orchestra & Chorus	ZHANG Guoyong	HAN Lei, GONG Shuang WANG Hongwei LIU Beibei
	11 "Radiance and Reflection" JING Huan, WANG Zhijiong and NCPAD	JING Huan	WANG Zhijiong
2022 12	10/11 Concert for the 15 th Anniversary of NCPA	LU Jia	
	23/24 "From Verdi to Wagner" China NCPA Octet	China NCPA Octet	
	31 NCPA 2023 New Year's Concert	LU Jia	
	1 NCPA 2023 New Year's Concert	LU Jia	
2023 01	8 Weekend Matinee: "A Very Short History of Music" Normcore Quartet of NCPAD	Normcore Quartet	
	10/11 "Festival Waltz" LU Jia, LANG Lang, Gina Alice and NCPAD	LU Jia	LANG Lang Gina Alice
2023 02	10/11 Beethoven with YANG Yang, Angelo Xiang Yu and NCPAD	YANG Yang	Angelo Xiang Yu
	23/24 "Once Upon A Time in Brazil" Xuefei Yang and NCPAD Players	Xuefei Yang, Bade Bayazitoglu, LIU Heng Genuine Quartet	
2023 03	4/5 "The Bruckner Ciphers" Wagner and Bruckner with LU Jia and NCPAD	LU Jia	
	12 "Rolling Forward" LU Jia, Li-Wei Qin and NCPAD	LU Jia	Li-Wei Qin
2023 04	7/8 "The Vicissitudes of Life" LIN Daye, MENG Meng and China NCPA Orchestra&Chorus	LIN Daye	MENG Meng
	14/15 "Love and Fate" LU Jia, Hui He and NCPAD	LU Jia	Hui He
	14/15 "Salut d'Amour" LU Yiwen and Bridge Quartet of NCPAD	LU Yiwen, Bridge Quartet	
2023 05	4/7 "A Triptych of Brass, Woods and Strings" HAN Xiaoguang, Shanghai Quartet and NCPAD	HAN Xiaoguang	Shanghai Quartet
	10/20 "Blaze a Trail" SUN Yifan and NCPAD	SUN Yifan	
	21 "Encounter" ZHANG Weiliang, LI Jia, YU Ziqi and NCPAD Players	LAI Jiajing	ZHANG Weiliang, LI Jia YU Ziqi, Fusion Quartet
27 A Night of Revel with XU Zhong, SUN Yingdi, Shanghai Opera House Symphony Orchestra and China NCPA Orchestra	XU Zhong	SUN Yingdi	

Date	Concert	Conductor	Soloist
2/3	"Kaleidoscope of Life" ZHANG Yi, ZHANG Qianyuan, DAI Ya and NCPAD	ZHANG Yi	ZHANG Qianyuan DAI Ya
2023 06	10/11 "The Bruckner Ciphers" Symphony No. 9 With LU Jia and NCPAD	LU Jia	
	18 Weekend Matinee: "The Responsive Chord" Jong-Jie Yin, SHENG Yuan and NCPAD	Jong-Jie Yin	SHENG Yuan
	29/30 "Unrestrained" A Bu and NCPAD Players		A Bu
8	"Music at Fingertips" LIO Kuokman, SUN Yutong, SHEN Fanxiu and NCPAD	LIO Kuokman	SUN Yutong SHEN Fanxiu
14/15	"Evolution and Transfiguration" NCPAD in Chamber		WANG Xiaoming
2023 07	20/21 "Animals · Nature · Human" TAN Dun, LEI Jia and NCPAD	TAN Dun	LEI Jia, LIU Yimei DOU Congchang, XU Ting ZHANG Yue
	28/29 "Utmost Fantasy" Darrell Ang, Haochen Zhang and NCPAD	Darrell Ang	Haochen Zhang
2023 08	11/12 WU Man and NCPA Quartet		WU Man NCPA Quartet

国家大剧院管弦乐团

董事长、总经理

任小戎

演出运营

孙雅菲 罗恩妍 杨 哲

蔚 强 谭秦悦扬

节目运营

汤 宁 刘 逊 李小庚

张婧睿 孙曦源

乐务管理

尹牧笛 杜 飞 薛逸群

高健彬

国家大剧院合唱团

团长助理

张 浩

合唱声乐指导

王 蕾

驻团指挥

焦 淼

演出运营

陈姝玥 刘隽楠 李 菁

刘欣怡

乐务管理

康雅宁 邱伟斌 高 翔

China NCPA Orchestra

Chief Executive Officer

REN Xiaorong

Operation & Administration

SUN Yafei, LUO Enyan, YANG Zhe

YU Qiang, TAN Qinruyong

Artistic Planning & Communications

TANG Ning, LIU Xun, LI Xiaogang

ZHANG Jingui, SUN Xiyuan

Stage Management & Production

YIN Mudi, DU Fei, MANG Tiquan

GAO Jiansong

China NCPA Chorus

Assistant to Managing Director

ZHANG Hao

Principal Voice Instructor

WANG Lei

Resident Conductor

JIAO Miao

Performance Management

CHEN Shuyue, LIU Shuman, LI Jing

LIU Xinyi

Chorus Stage Managers

KANG Yuning, CHU Weicheng, GAO Xiang

国家大剧院管弦乐团及合唱团通过特别鸣谢朱先生, 为本册书刊之制作, 由朱先生无偿为国家大剧院管弦乐团及合唱团创作。

Here at the China NCPA Orchestra and Chorus, we would like to extend our sincere gratitude to Mr. Zhu Wei, who has generously created for us all these paintings collected in this brochure.

摄影 (按姓氏笔画排序)

王达峰 李小白 曾 源

李 冰 高 尚 凌小威

Photography

WANG Dafei, LI Xiaobei, ZEN Yuan

LI Bing, GAO Shang, LING Xiaowei

平面设计

Stage management



国家大剧院管弦乐团为国家大剧院全资附属机构

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