

家园 TALES OF HOME 2023 / 24



国家大剧院
NATIONAL CENTRE
FOR THE PERFORMING ARTS

NCPA
ORCHESTRA
国家大剧院管弦乐团

TALES OF HOME

家园

2023/24

国家大剧院管弦乐团
CHINA NCPA ORCHESTRA

音乐总监 吕嘉
MUSIC DIRECTOR LÜ JIA



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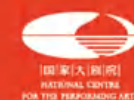
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NCPA
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国家大剧院管弦乐团



王宁

王宁
国家大剧院院长

WANG Ning
President,
National Centre for
the Performing Arts

对国家大剧院来说，2023年是意义非凡的一年。今年秋季，随着坐落城市副中心的北京艺术中心的揭幕，国家大剧院将开启一院三址的发展新格局，国家大剧院管弦乐团也步入双主场新时代。值此重要时刻，以“家园”为主题的国家大剧院管弦乐团 2023/24 乐季扬帆启航，来感怀和致敬人类在音乐、艺术及生活中生生不息的家园情。

十三年来，国家大剧院管弦乐团植根国家大剧院，倾尽心力地耕耘和扮靓了自己可爱的家园，也贡献和引领了首都和全国音乐生活发展。未来，随着北京艺术中心启用，他们的家将变得更加宽敞和功能齐全，他们的艺术创想也将获得更多空间、实现更多可能。家园的发展和成长，定会转化为他们更卓越的品质和创造力，也助力他们为乐迷和观众创造更多价值。

从大家最熟悉的国家大剧院，到崭新启用的北京艺术中心，都是广大观众和所有艺术家的家。没有大家的同心付出和携手创造，就没有国家大剧院十六年的精彩。正因如此，我们总在心里把观众和艺术家视作家人，总能感到家人般的心手相连和相濡以沫，也总有艺术家和观众们告诉我，国家大剧院好比是他们的家，承载了他们太多的美好记忆，也给了他们探索人生的契机、雕琢心灵的力量。未来，我和剧院所有同仁会继续努力，为大家守护好、建设好这个共同的家园，让它更加的生机勃勃、欣欣向荣。

发展成长的不光是我们的剧院和乐团：从国家大剧院 2007 年开幕，到北京艺术中心 2023 年启用，从北京城市副中心飞速的发展，到国家大剧院一院三址格局的开启，都是北京这座城市蓬勃生长、日新月异的写照。作为两千多万市民齐心热爱的城市、十四亿中国人心中的首善之都，北京是我们共同的家园。不管是孜孜不倦的文艺工作者，还是热爱和支持艺术的观众们，都是这个家园的主人公，都以不同方式默默奉献着，也一定会让这个家园的未来更美好！

新乐季以“家园”为名的主题里，包含的不只是乐团和吕嘉对自己生活和工作的家园繁荣生长的欣喜之情和责任感，还有着他们对自己作为艺术家的一项重要使命的守望，那就是：艺术家是人类精神家园重要的构建者和守望者，而艺术创作、表达和欣赏则往往是人类寻找心灵家园的过程。这是国家大剧院所有文艺工作者多年来秉承的理想和信念，也是艺术家们在一场场的演出里最希望感受到的观众共鸣。新的乐季里，也愿所有观众在国家大剧院管弦乐团的陪伴下，用音乐为自己建造起一座美好的心灵家园。

祝国家大剧院管弦乐团 2023/24 乐季圆满成功，祝我们共同的家园蒸蒸日上、日益美好，也祝每个人的心灵家园都越来越繁花似锦、枝叶繁茂！

For the National Centre for the Performing Arts, or NCPA, 2023 is an extraordinary year. In the upcoming autumn, with the inauguration of the Beijing Performing Arts Centre in the city's sub-centre, NCPA will enter a new phase of development, establishing itself as one institution with three locations. Furthermore, the NCPAO will embrace a new era with dual venues. At this significant moment, the NCPAO sets sail with the theme "Tales of Home" for the 2023/24 season, expressing gratitude and paying homage to the eternal human spirit in music, art, and life.

For thirteen years, the NCPAO has been deeply rooted in its parent organization, dedicating their utmost contributions to their beloved home. They have also contributed to and led the development of music life in the capital city and the entire nation. In the future, with the launch of the Beijing Performing Arts Centre, their home will become more spacious and fully functional. Their artistic ideas will also gain more room to flourish and more possibilities for realization. The development and growth of their home will undoubtedly translate into their exceptional quality and creativity, enabling them to create even greater value for music enthusiasts and audiences.

Both the well-known National Centre for the Performing Arts and the newly inaugurated Beijing Performing Arts Centre are homes for the vast audience and all artists. Without their joint efforts and collaborative creations, NCPA would not have had 16 years of brilliance. That's why we always consider the audience and artists as family members in our hearts, feeling the connection and mutual support from them. Artists and audiences often tell me that NCPA is like their home, carrying so many wonderful memories and providing them with opportunities to explore life and nurture their souls. In the future, all my colleagues and I will continue to work hard, safeguarding and building this shared home, making it more vibrant and prosperous.

Not only NCPA and its orchestra have grown and developed: from the opening of NCPA in 2007 to the inauguration of the Beijing Performing Arts Centre in 2023, from the rapid development of Beijing's sub-centre to the establishment of the "one institution with three locations", they all reflect the vibrant and ever-changing nature of this city. This year marks the 870th anniversary of Beijing's founding as a capital. As the beloved capital in the hearts of over 20 million residents and 1.4 billion Chinese people, Beijing is our shared home. From the colleagues at NCPA who are always striving to create artistic feasts, to the Orchestra who hold aspirations to stand shoulder to shoulder with the world, and the artists who tirelessly climb artistic peaks, as well as the audiences who passionately support and love the arts in their quest for knowledge – all contribute silently in their own ways. Together, we will undoubtedly make our shared home even more beautiful!

The theme of the new season, "Tales of Home," encompasses not only the joy and sense of responsibility for the flourishing and growth of the home where the Orchestra and LÜ Jia work and live but also their deep concern for an important mission as artists, that is, to be the builders and guardians of the vital human sanctuary of the spirit, where artistic creation, expression, and appreciation often serve as the journey for individuals to find solace in their inner spiritual homes. This ideal and belief have been embraced by all the artistic contributors at NCPA throughout the years, and it resonates as the audience's collective yearning in each performance. In this new season, we hope that the audience, accompanied by the NCPAO, can touch their own sacred, eternal, and familiar spiritual homes.

I wish the Orchestra a successful and fulfilling 2023/24 season. I also extend my best wishes to our shared home NCPA and the city of Beijing, as they continue to flourish and become even more beautiful with each passing day. May everyone's spiritual homes bloom with vibrant flowers and flourish with abundant foliage!



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,
National Centre for the Performing Arts
Music Director,
China NCPA Orchestra

在人类的词汇世界里，“家”是一个神圣和亲切的词。人们对美好家园的想象、向往和求索，既贯穿人类个体生活的全过程，成为人生意义的重要组成部分，也融汇在不同文化族群乃至全人类社会的历史中，成为一个族群甚至全人类的集体记忆。由此，在我们对“家”的定义和感知中，个体视角和社会意义也常常会变得难分彼此。在人们构筑、呵护、发展和思念家园的过程中，音乐和艺术一直扮演着关键而独特的角色：我们创作艺术和欣赏艺术的过程，本就堪如探寻精神家园的旅程，而伟大的艺术作品在完成和不断呈现后，又常在某种程度上被看作精神家园本身，让我们收获一种找到心灵归宿之感，也跨越时空、地域和文化而被世人所铭记。选择“家园”这个主题，也让我们有机会从新的视角去重新审视博大深邃的音乐世界：在不少作曲家心里，“家”都是萦绕不去的灵感来源，从古典音乐孕育和发祥的德奥、斯拉夫、波西米亚和欧洲各地，到灿然如新而令人振奋的美洲新大陆，以及二十世纪以来逐渐苏醒和崛起的中国和东方，无处不流淌着美妙而独特的旋律，滋养了一代又一代的音乐大家，成就了一部又一部的伟大作品，既以各美其美的音乐拼贴出五彩斑斓的世界地图，也讲述着无问东西的美美与共、绘就了人类共同的家园记忆。从这个意义上讲，历史上这些伟大的音乐家跨越不同时代的创作生涯，就像一程永无休止的接力，为我们打造了共同的精神家园，也让我们的内心有了安放之地。布鲁克纳向来是我最钟爱的作曲家之一，他的人生和创作经历给过我很多的感动和启发，努力去靠近那束始终若隐若现在他音乐里的朴素又华美、神秘又真实的光，对我来说就仿佛是努力去寻找和触摸自己内心终极和理想

的精神家园的过程。在这个乐季里，伴随着布鲁克纳第一、第五、第六交响曲的上演和录音，我和乐团已进行三个乐季的布鲁克纳之旅将接近终点。在 2024 年的新乐季来临时，我和乐团将完成演出和录制布鲁克纳全部九部交响曲的壮举，我也谨此邀请诸位共同见证国家大剧院管弦乐团这一里程碑时刻。今年还恰逢勃拉姆斯诞辰 190 周年，我与丹尼尔·加蒂、郑明勋、钱骏平等指挥家携手上演的四部勃拉姆斯交响曲也将是这个乐季的重磅看点。张弦、景焕、李飏、孙一凡、赖嘉静、黄佳俊、许忠、陈琳、吴怀世、吕绍嘉等指挥家，以及夏侯金旭、黄蒙拉、宁峰、黎卓宇、刘晓禹、扬·沃格勒、谢库·坎内-梅森、伊莎塔·坎内-梅森、梅第扬、宋元明、王健、吴巍、维京格尔·奥拉夫松、朱慧玲、谢楠、陈萨、孙榆桐等独奏家，也将同乐团合作带来极其多元化的曲目。而国家大剧院标志性的歌剧制作也将迎来世界经典剧目及国际艺术家的全面回归。对我和国家大剧院管弦乐团的音乐家们来说，壮丽的国家大剧院、日新月异的北京城、伟岸深远的音乐世界都是我们的家，而我们对音乐的热爱和责任感则像强有力的纽带，在我们内心把这三个家紧紧地关联成一个整体。十几年来，我和乐团同事们对家园的依恋和热爱与日俱增，也希望这份依恋和热爱能得到更多观众的加持，大家共同携手来让我们的家园更美好！



In the world of human vocabularies, "home" is a sacred and heart-warming word. People's imagination about and aspiration and quest for a nice home not only runs through the whole course of human life individually, as an important part of the meaning of life but also integrates into the history of different cultural groups and of human society at large, becoming a collective memory of those groups and of even humanity. In our definitions and perceptions of "home", therefore, individual perspectives and social significance often become blurred.

In the process of people's building, guarding, developing, and missing of home, music and art always play a key and special role: The process of our creating or appreciating art is in itself like a journey of searching for a spiritual home. A great work of art, after its completion and repeated rendering, is often, in some sense, regarded as a spiritual home, to which we find a sense of belonging, and which is remembered by the world beyond time, space, region, and culture.

Choosing the "Tales of Home" as the theme also gives us an opportunity to review the broad and profound music world from a new perspective: In the hearts of many composers, "home" is a haunting source of inspiration; from the cradles of classical music - German, Austrian, Slav, Bohemia and other cultures in Europe - to the splendid and exciting New World of the Americas to China and other places in the East having gradually awakened and risen since the 20th century, there have everywhere flowed wonderful and unique melodies, nurturing one after another generations of great musicians and bringing into being a large multitude of great works - which, with their own aesthetics in the form of music, exhibit a colorful world map, relate what is universally beautiful, and narrate memories of home shared by all. In this sense, these great musicians' careers, spanning different times, are just like never-ending relays, building for us all a shared spiritual home where our hearts belong.



Anton Bruckner is one of my favorite composers of all time, his life and career moved and inspired me greatly; for me to try to approach that plain yet magnificent, mysterious yet veracious light that flickers in his music, is to try to feel and search for my ultimate and ideal spiritual home. In this season, as Bruckner's Symphonies No. 1, No. 5 and No. 6 are performed and recorded, the journey of Bruckner's music which my orchestra and I have conducted for three seasons, is drawing to a close. We will complete the performance and recording of all the nine numbered symphonies of Bruckner by the arrival of the new season in the autumn of 2024. I would like to invite everybody here to together witness this milestone moment of China NCPA Orchestra.

This year also marks the 190th anniversary of the birth of Johannes Brahms, whose four symphonies that I will render in collaboration with Daniele Gatti, Myung-Whun Chung, and QIAN Junping, among other conductors, will also be heavyweight pieces for this season. Various other pieces will also be performed in collaboration with the orchestra by conductors

such as Xian Zhang, JING Huan, LI Biao, SUN Yifan, LAI Jiajing, Kahchun Wong, XU Zhong, CHEN Lin, Wilson Ng, and Shao-Chia Lü, and by soloists such as Jinxu Xiahou, HUANG Mengla, NING Feng, George Li, Bruce Liu, Jan Vogler, Sheku Kanneh-Mason, Isata Kanneh-Mason, MEI Diyang, SONG Yuanming, Jian Wang, WU Wei, Víkingur Ólafsson, Huiling ZHU, XIE Nan, CHEN Sa, and SUN Yutong. The signature opera productions of the NCPA will also be put on the stage again with worldwide classic operas and international artists.

To the musicians of NCPAO, me included, the grand NCPA complex, the ever-changing city of Beijing, and the broad and profound music world, are all our homes, which are closely united as a big home in our hearts by our love for and our sense of responsibility towards music. Over the past ten-plus years, our attachment to and love for this home has increased day by day. This attachment and love, I hope, could be endorsed by more people, and together we will make this home better still.

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家园与音乐

任小珑
国家大剧院管弦乐团
董事长、总经理

REN Xiaolong
Chief Executive Officer,
China NCPA Orchestra

在我和同事们看来，国家大剧院管弦乐团就像一个大家庭，充满友爱和梦想，令人依恋而自豪，而国家大剧院则是我们共同引以为傲的家，给了我们底气十足的信心、无微不至的爱护、稳健发展的平台，赋予了我们闪光的理想、坚定的方向、坚守的勇气，也由此塑造了国家大剧院管弦乐团十几年来成长和发展的所有成绩。

2023年金秋，随着北京艺术中心在城市副中心的开幕启用，我们的家将变得更大、更美、更舒适、更功能齐全，我们也将随之迎来更多的新成员，有条件为您奉献更多精彩音乐，以更多元的艺术活动为北京的音乐生活增资添色，并由此开启乐团的全新发展阶段。所以，我们把新的2023/24乐季命名以“家园”，以此致敬我们引以为豪的家。

家，实在是个奇妙的事物。自古至今，家一直是全人类最永恒、最渴求、最信赖的庇护所。家之所在，便是安全、温暖、快乐和希望之所在，也是化解不安、找到平和、安放心灵的归宿之地。当然，这样的定义，已超出实体“房屋”或“家庭”的范畴，而带有精神和文化层面的升华。从这个角度看，“家”的概念的确是复杂和复合的。作为生命个体，我们从生我养我的小“家”获得的，不仅是温饱、安全和关怀，还有将指导我们一生的人生观、价值观和世界观基础，随后，我们又在这些观念的指引下投身更大的“家”：社区、城市、国家甚至是整个人类，并按自己从小“家”里获得的认知和理念，为之做出或多或少但同样宝贵的贡献。中国古代哲学家在《大学》里讲述的“修身齐家治国平天下”的理念，则把一个人在小“家”的作为看作其能否堪当大“家”重任的重要考察依据。而古今无数有关“小家”与“大家”关系的探讨表明，当人们把心意和奉献从“小家”投向“大家”的时候，也自然将完成从“小我”到“大我”的转变，人们也不再只是对个人私利及得失念兹在兹，而会更多从公众利益和社会理想出发考虑问题。

北京艺术中心的开幕，当然标志着我们的小“家”日益繁荣兴旺，但以“家园”作为新乐季的主题，其实更为了讲述我们在服务大“家”方面的执念和理想。对国家大剧院管弦乐团来说，从生活工作的北京，到生我养我的国家，再到由无数乐迷、观众、普通人组成的普罗大众，都是我们心里大大小小的“家”。作为音乐家和表演团体，我们在每个不同层级的“家”里都担负着一份责任，也一定能用音乐给每个“家”带来或多或少的改变：因为我们和我们的工作，有人会拥有更悠远的精神世界、更深刻的人生洞见，城市的文化生活会更加有营养，城市或许也会更加有爱有温度，从整个社会到每个人都可能会与世界和历史有更多的精神与情感沟通……这些都是国家大剧院管弦乐团对自己职责的理解，也正是艺术家必须作为社会公民而存在和工作的理念所在。

当然，对音乐家来说，所有事情最终还是要回归音乐的视角。如果说音乐和艺术是人类对生命终极意义的思考、对理想精神家园的追寻，那么音乐和艺术作品就该是世间最常让人感到乡愁的事物之一吧。在音乐世界里，不管是永难忘怀的故土、他乡、漂泊的旋律和人生故事，还是尘世、自然、天国里超乎想象的美好或崇高，都会在某个瞬间令我们忘却营营、超然世外、潸然泪下，又仿佛从那些动人的音乐里找到了自己久寻不见、再也不愿离开的家园。这时，作曲家笔下那些家园的故事，和我们内心有关家园的思忆，也不

分彼此地化作了一体，而伟大的音乐就这样让一代又一代的人们共情共鸣，并最终能作为人类共同的家园传奇而被珍爱传承、历久弥新。用“家园”作为新乐季主题，包含的正是我们想和大家分享音乐的上述伟大品质的心思，也祝每位观众都能从我们的音乐里找到内心最向往的“家园”，并感受到那份只有在找到家时才会有的宁静、喜悦和彻悟，哪怕只有短短的片刻！

新乐季里，随着北京艺术中心启用，国家大剧院管弦乐团将步入“双核双主场”的新时代：从您已很熟悉的国家大剧院，到全新体验的北京艺术中心，从全面回归的国际艺术家和世界经典剧目、好几部让观众多等了三年的委约新作，到汇聚天南海北观众的线上世界、走出北京以乐会友的中国和海外巡演，还有已进行到最后阶段的全套布鲁克纳交响曲唱片录制，以及将陆续推出的乐团新的子品牌、子系列，我们的艺术活动将在未来几年变得更加丰富和多元，我们的演奏家队伍也将规模日益强大、力量愈加坚实，也定会给越来越多的乐迷和观众带去难以忘怀、感人至深的音乐时刻。作为生于此爱在此的音乐家和文艺工作者，我们将立足乐团和剧院之小“家”，服务城市、国家和天下之大“家”，以不懈的努力、精进和创新，为您呈现一支越来越成熟和强大、但永远青春有活力的国家大剧院管弦乐团，也以此来书写我们自己的家园故事、内心的家园传奇！新的乐季里，就让我们以此来共勉吧！

THE TALES OF HOME

In the eyes of my colleagues and me, the National Centre for the Performing Arts Orchestra is like a big family, full of love and dreams, making us feel attached and proud. The National Centre for the Performing Arts itself is our shared source of pride, providing us with unwavering confidence, meticulous care, and a stable platform for steady growth. It has bestowed upon us radiant ideals, a firm direction, and the courage to persevere. As a result, it has shaped all the achievements of the National Centre for the Performing Arts Orchestra's growth and development over the past decade.

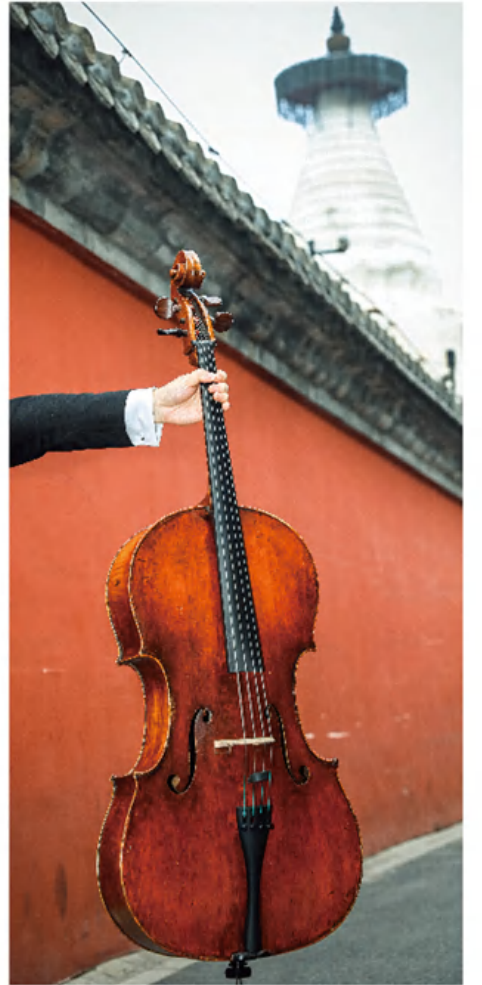
In the golden autumn of 2023, with the inauguration of the Beijing Performing Arts Centre in the city's sub-centre, our home will become larger, more beautiful, comfortable, and fully equipped. We will also welcome more new members, allowing us to present even more splendid music and enrich Beijing's music scene with diverse artistic activities. This marks the beginning of a new stage of development for our orchestra. Therefore, we have named the new 2023/24 season "Tales of Home," as a tribute to the proud home we cherish.

Home is truly a wondrous entity. Throughout history, home has always been the most eternal, desired, and trusted refuge for all of humanity. Wherever home exists, there lies safety, warmth, joy, and hope. It is the place to dispel unease, find peace, and embrace the tranquility of the soul. However, this definition goes beyond the physical realm of "house" or "family" and involves a spiritual and cultural

dimension. From this perspective, the concept of "home" is indeed intricate and multifaceted. As individuals, what we receive from our small "home," which nurtured and raised us, goes beyond mere sustenance, security, and care. It also provides the foundation for our life perspectives, values, and worldviews. Guided by these notions, we then immerse ourselves in larger "homes": communities, cities, countries, and even all of humanity. Drawing upon the perceptions and beliefs gained from our small "home", we make valuable contributions to these larger entities, each in our own way. Ancient Chinese philosophers in *The Great Learning* discussed the concept of "cultivate oneself, harmonize the family, govern the country, and bring peace to the world". They regarded a person's conduct in their small "home" as a crucial examination for their ability to shoulder responsibilities in the larger "home". Countless discussions about the relationship between the "small home" and the "large home" (or community) over the ages have shown that when people direct their attention and contributions from the "small home" to the "large home", they naturally undergo a transformation from "individual self" to "greater self". They no longer merely prioritize personal interests and gains but begin to consider issues from the perspective of public welfare and societal ideals.



The opening of the Beijing Performing Arts Centre undoubtedly signifies the increasing prosperity and flourishing of our small "home". However, using "Tales of Home" as the theme for the new season is, in fact, a testament to our dedication and ideals in serving the "large home". For the NCPAO, Beijing, where we live and work, our country that nurtures and raises us, and the vast public composed of countless music enthusiasts, audiences, and ordinary people – all of these are the various "homes" that reside in our hearts, big and small. As musicians and a performing group, we bear responsibilities in each level of these "homes" and believe that music can bring changes, large or small, to each of them. Through our work and music, some may attain a profound spiritual realm and a deeper insight into life, enriching the cultural life of the city, making it more caring and warm. From society as a whole to every individual, there is a possibility for more spiritual and emotional communication with the world and history. All of this reflects the understanding of our responsibility as the NCPAO and embodies the belief that artists must exist and work as citizens of society.



Of course, for musicians, everything ultimately comes back to the perspective of music. If music and art represent humanity's contemplation of life's ultimate meaning and the pursuit of an ideal spiritual home, then music and artistic works must be one of the most nostalgic things in the world. In the world of music, whether it's the unforgettable melodies and life stories of our homeland, foreign lands, or wandering, or the beauty and sublimity beyond imagination in the mundane, nature, and heavenly realms, they can, in a fleeting moment, make us forget the hustle and bustle of life, transcend the mundane world, and bring tears to our eyes. It's as if we have found the home we have been searching for, never wanting to leave again, in those touching melodies. At such moments, the stories of homes composed by musicians and our own memories related to our homes blend together as one. Great music, in this way, allows generation after generation to empathize and resonate with each other, eventually becoming a legendary tale cherished and passed down as a common human home, forever rejuvenated. Using "Tales of Home" as the theme for the new season embodies our desire to share the greatness of music with everyone. We hope that every audience member can find their most longed-for "home" within our music and experience the tranquility, joy, and enlightenment that can only be found when one has truly found their home, even if it's just for a fleeting moment!

In the new season, with the inauguration of the Beijing Performing Arts Centre, the National Centre for the Performing Arts Orchestra will enter a new era of "dual core, dual venue." From the familiar National Centre for the Performing Arts to the new experience at the Beijing Performing Arts Centre, from a comprehensive return of international artists and world-class classic performances to several eagerly awaited commissioned new works that audiences have been anticipating for three years. Also, there will be online performances reaching audiences from all around the world, concerts held in various locations outside Beijing, the final stages of recording a complete set of Bruckner symphonies, and the launch of new sub-brands and series for the orchestra. Our artistic activities will become even more diverse and enriching in the coming years, and our team of musicians will continue to grow in both size and strength, bringing unforgettable and deeply moving musical moments to an ever-increasing number of music enthusiasts and audiences. As musicians and artistic contributors who were born here and love this place, we will remain grounded in the small "home" of the orchestra and the theater, while serving the larger "home" of the city, the country, and beyond. With relentless efforts, continuous improvement, and innovation, we will present an NCPAO that becomes increasingly mature, strong, and forever youthful and vibrant. We will use this platform to create our own stories of home and leave behind legendary tales in our hearts. In the new season, let us all draw inspiration from this and move forward together!



家园之上

翟佳

家园,是身心的栖所;城市,是家园的所在。2023年是北京建都870周年,回望往昔,我们不禁思索,是什么促使这个伟大城市中的人们一起工作、生活,为共同的目标奋斗?这个城市中的人们是如何应对变化,并且设计和创造他们家园的未来?国家大剧院管弦乐团诞生于北京,从乐团2023/2024乐季的作品中,以上这些疑问也许能找到部分答案。

2023年是伟大的约翰内斯·勃拉姆斯诞辰190周年,这位被冠以“古典”、“传统”标签的固执的北德人,以坚韧不拔的意志与执守,捍卫古典主义的荣光,成为传统意义上古典主义家园最后的掌灯者。在这个乐季,我们将呈献出勃拉姆斯的如落日余晖般辉煌与澹远的第二交响曲,如英雄奋起与淡出的第三交响曲,“自由而孤独”的F·A·E奏鸣曲、《海顿主题变奏曲》等深植传统的杰作,这些作品都体现出勃拉姆斯对的渐行渐远的古典理想的追慕与无奈,对音乐理想家园的捍卫。然而,勃拉姆斯法古却并不泥古,他的孤独与挣扎正是对未来的预言。吕嘉总监将与乐团演出的第四交响曲就是勃拉姆斯洞见未来的作品,在终章的帕萨卡利亚中,我们能感受到作曲家的绝望与希冀、愤怒与骚乱交织出的古典主义者破碎的梦想、悲剧性的隐退,深刻的孤独,它们在音响的洪流中倾泻殆尽……

勃拉姆斯作品中的悲剧性的意象几乎都指向唯一的结局:如果故园难再无法避免,那么我将选择远航。一如纪伯伦在《先知》中所说的那样“让家园成为远航之桅,而非静止之锚。”勃拉姆斯的先验性正在于此,直面“现代”的挑战是必由之路。

著名指挥家西蒙·拉特尔在一部屡获殊荣的二十世纪音乐纪录片中,将“现代”作品比喻为“离家出走”,他认为二十世纪的音乐故事在很多方面都是一个离家的故事。在众多才华横溢的作曲家为所处世界寻找新的创造性反馈时,他们离开了十八、十九世纪音乐坚实的“家”的基础:音调和谐、旋律、规则的节奏--这正是勃拉姆斯所守护的精神的家园。另外,对于二十世纪音乐家来说,因为战争,许多人不得不真正意义上离开家乡,流离失所,“离家”也因此有了更显著的表达多样性。在这一个乐季,我们也将从二十世纪作品曲目规划中,体悟到不同的“远行”。勋伯格的《五首乐队作品》、贝尔格的《抒情组曲》、韦伯恩的《交响曲,Op. 21》脱胎自19世纪肇始于维也纳的音乐革命,它们的反响持续至今,我们不仅从这些音乐的忧郁力量中听到了旧世界秩序的崩溃,还能听到二十世纪后半叶音乐在时代重构中崛起;布列兹管弦乐队作品《记谱法》着眼于战后一代年轻人,这部作品

与它同时代的许多其他作品一样,决心抹去家园废墟的残影,为新世界建立新的话语体系;巴托克的《两幅肖像》写于离家前,康戈尔德的小提琴协奏曲创作于流亡后,两人都是他乡终老,是身心“离乡”的代表。

如果说“离家”是二十世纪的音乐旅程关键词,那么我们不禁会问:身处二十一世纪的我们是什么时候回家了吗?对听众来说,在新乐季、在新开幕运营的北京艺术中心听到美籍华裔钢琴家黎卓宇演奏《黄河》钢琴协奏曲或许就是精神上的一种回归;而听到王健再次奏响肖斯塔科维奇《降E大调第一号大提琴协奏曲》,以及黄若《蝶·变》、盛宗亮《神鸡破晓》和贝恩德·多伊奇为中国传统乐器笙而作的协奏曲《现象》的首演,我们甚至可以说,这是全新的自我发现,就像作家斯科特·菲茨杰拉德所说的:“远行后的回归真是一件有趣的事,一切看起来都是一样,感觉也一样,甚至气息闻起来也一样,然后你会意识到,唯一改变的其实是你自己。”

启发瓦格纳创作出《特里斯坦与伊索尔德》的德国哲学家叔本华对音乐有深刻的洞察,他认为与其他艺术相比,音乐在人性中的根基更深;如果说其他艺术形式是外部现象的代表,是事物本质的象征;那么,音乐就是本质本身,我们智力所感知的世界的平行形式。正因为如此,我们视音乐为精神家园,它拥有直指人心的力量,具备不受藩篱圈围的人性,它能轻而易举地创造文化认同,创造团结和消解隔阂。

BEYOND HOME

ZHAI Jia

Home is the residence of both the body and the mind; the city is the location of home. 2023 marks the 870th anniversary of the founding of Beijing. As we look back, we can't help but wonder what brought people to live and work together in this great city striving for a common goal, and how people in this city design and create the future of their home in response to changes. These questions may be partially answered in the 2023/2024 season of the China NCPA Orchestra, an orchestra born in Beijing.

The year also marks the 190th anniversary of the birth of the great Johannes Brahms. This obstinate man from northern Germany, often labeled "classical" and "traditional", defended the glory of classicism with tenacity and perseverance as the last beacon for the home of classicism in the traditional sense. In this season, we will present a number of Brahms' s masterpieces deeply rooted in the tradition, including the Second Symphony as splendid and peaceful as the setting sun' s last rays, the Third Symphony featuring heroic ups and downs, the "free but lonely" F-A-E Sonata, the *Variations on a Theme of Haydn*, and others. These works reflect Brahms' s admiration for the classical ideal, his reluctance to see its fading, and his defense of the home of the musical ideal. Brahms was a traditionalist who did not cling to the traditions rigidly, and he heralded the future with his loneliness and struggle. The Fourth Symphony, which the NCPAO will present under the baton of Music Director LÜ Jia, shows Brahms' s insight into the future. In the final move-

ment, the passacaglia, we can feel the composer' s despair, hope, anger and disturbance intertwining into a torrent of sound, in which the classicist pours out his shattered dreams, tragic retreat, and profound loneliness. The tragic images in Brahms' s works almost always point to the only ending: If the home can no longer be revisited, I will choose to sail away. As Kahlil Gibran says in *The Prophet*, home "shall be not an anchor but a mast." Here lies Brahms' s foresight seeing the inevitability to face the challenge of modernity.

In an award-winning documentary on twentieth-century music, renowned conductor Simon Rattle argues that the story of twentieth-century music is in many ways one of leaving home. While searching for new creative response to the world in which they lived, many talented composers turned away from the solid ground of eighteenth- and nineteenth-century music: tonal harmony, melody, and regular rhythms, which is precisely the spiritual home that Brahms guarded. Besides, twentieth-century musicians had a remarkably more diverse expression of "leaving home" because this was an age in which war forced many into a life of vagrancy, leaving their homes in the truest sense of the word. In this season, we will gain an understanding of different journeys away from home in the program of twentieth-century pieces. Schoenberg' s *Five Pieces for Orchestra*, Berg' s *Lyrische Suite*, and Webern' s Symphony, Op. 21 originated in the revolution of music that started in Vienna in the nine-

teenth century and their reverberations continue to this day. In the melancholic power of these pieces, we hear not only the crumbling of the old world order, but also the rise of music through the reconstruction of the time in the second half of the twentieth century. Boulez' s *Notations* for orchestra was composed with the young people of the post-war generation in mind, and, like many of its contemporaries, the work shows the determination to erase the shadow of a ruined home and establish a new discursive system for the new world. Bartók' s *Two Portraits* were written before he left home, and Korngold' s Violin Concerto was composed in exile. Both composers spent their last days in a foreign land, with both the body and mind far away from home.

If "leaving home" was the key word for the journey of music in the twentieth century, we can't help but wonder: is it time for us to return home in the twenty-first century? For the audience, hearing Chinese-American pianist George Li perform Piano Concerto *The Yellow River* in the new season at the newly opened Beijing Performing Arts Centre may be a spiritual homecoming; hearing Shostakovich' s Cello Concerto No.1 performed by Jian Wang once again, and hearing the premieres of HUANG Ruo' s *the Butterfly Exchange*, Bright Sheng' s *Roosters of Dawn*, and Bernd Deutsch' s concerto for the traditional Chinese instrument, the sheng, one might even go so far as to say, are brand-new self-discovery. As Scott Fitzgerald said, "It' s a funny thing to come home. Nothing changes. Everything looks the same, feels the

same, even smells the same. You realize what' s changed is you."

The German philosopher Schopenhauer, who inspired Wagner to write *Tristan und Isolde*, had a profound insight into music, believing that music is more deeply rooted in human nature than any other art, other forms of art being representations of external phenomena and symbols of the essence of things, while music being the essence itself, a parallel form of the world as perceived by our intellect. It is for this reason that we see music as our spiritual home. Music has the power to speak to the heart; music shows the humanity that cannot be confined by barriers; music is able to establish cultural identity, create unity, and dissolve estrangement.

An abstract painting with a dense, textured surface. The color palette is dominated by various shades of green, from light lime to dark forest green, interspersed with bright yellow, deep red, and cool blue. The brushstrokes are thick and expressive, creating a sense of movement and depth. The overall effect is a vibrant, almost chaotic composition that suggests a natural scene like a forest or a field of flowers, but rendered in a highly stylized, non-representational manner.

SOUNDS OF CHINA

乐是故乡明

乐是故乡明

刘 逊

如果没有音乐的产生，人类文明的精神内涵将缺失一个大展风采的维度；如果没有音乐的流传，人类文明的理性之美将失去一方光前裕后的舞台；如果没有音乐的映射，人类文明的高歌猛进将匮乏一份滚滚向前的助力。史学家斯宾格勒曾说“世界的历史就是城市的历史”，城市化的进程也同步催化了文明的演进，作为文明的重要载体之一，音乐犹如洒在城市每个角落的天籁，无形无状无处不在，潜移默化地影响着聆听者，如细雨般滋养着城市的文明之花。

从自身而言，城市中的音乐也并非无根无萍，它的萌发直至绽放基于自然生长的民间音乐，与此同时，民间音乐随着行家里手迁徙至城市之中，找寻到焕发新生的沃土。乾隆年间四大徽班挥师进京，促使京剧成为戏曲艺术的集大成者，成为国粹典范；清末民初活跃于河北民间的说唱能人将弦子书和单板鼓带入京津地区，形成了独具一格的京韵大鼓，成为文化符号。民间音乐中基于地缘、风土而形成的非文明性的元素，在城市音乐文化发展之中被更为广泛地包容兼蓄，从而延长并延伸了自身的艺术活力。

城市化演进的早期进程中“现代化”与“西方化”是两股强势却趋近走向，不同程度地影响了音乐的发展方向，传统艺术、民间音乐受到西方记谱法、和声体系、乐器制作及乐队建制等影响，获得了经历文化融合后的新风格。时至今日，传统文化从注重形式的“西方化”发展，自发的向关注内容的“现代化”发展靠拢。传统文化中的精神内核与西方音乐元素展开了深层次碰撞，逐步取代了单一的形式与体裁的转化，为新风格下的音乐注入凝练的民族内涵，形成了独特的艺术价值。

国家大剧院管弦乐团 2023/24 乐季“乐是故乡明”系列将从交响音乐的视域，呈现中国音乐在城市化进程中所产生的硕果佳作。吕嘉总监将率领国家大剧院管弦乐团、合唱团及声乐、京剧、鼓书演唱家一同上演浓缩了京腔音韵的交响合唱《北京大合唱》，作品描绘了北京中轴线上的建筑之美和人文风情，凝练了历史变迁中的风土人情，在音乐的图景中动态地展示了百年古都的文化绵延。取材于另一部经典民族交响合唱作品《黄河大合唱》的钢琴协奏曲《黄河》也将由李飏指挥携手美籍华裔钢琴家黎卓宇共同演绎，音乐中的文化共鸣不言自明，凝聚



人心。民族力量在黑白键的起落之间激荡，影响着生活在世界各地的一代代华夏儿女。

回望成就更好的前行，三部中国风格的委约新作的世界首演将会引领我们书写时代的共振。黄若创作的《蝶·变》取材自庄子《庄周梦蝶》的诗意哲思，将真实与虚幻的二元性思考在音乐中继续蔓延，东方哲学的精神力量穿越千年而来，以期唤起深思。奥地利作曲家多伊奇为中国传统乐器笙而作的协奏曲《现象》，通过传统乐器的视角，开启了作者对于未知异国文明深入浅出的求知与探索，笙是民乐中鲜少具有显著和声演奏特征的乐器之一，它与交响音乐之间具有天然的交流基础，打开东西方音乐和而不同的对话与探索。盛宗亮创作的交响序曲《神

鸡破晓》将视线聚焦于欣欣向荣的新时代，旭日东升的光明未来，留下属于我们的时代脚步与期许。三部作品将会在指挥家李飏、吕嘉及钱骏平执棒的音乐会迎来世界首演，成为城市中的文化新声。

音乐是流动的艺术，于时间之中纵向穿梭，由古及今；在民族之中横向跨越，繁华众生。流动之中的文化交汇，超越时间、民族、疆界，回到人群之中，重塑反哺时下的文明，余秋雨曾书“文化是一种手手相递的炬火，未必耀眼，却温暖人心。”音乐犹如这只文明火炬的外焰，汲取来自文明底蕴的热量，吸收来自文明弥新的空气，燃起最为炽热的火光，照亮继往开来之路。

philosophy from thousands of years ago. Austrian composer Deutsch's concerto for the sheng *Phaenomena* marks the composer's journey in the exploration of an unknown and exotic civilization through this traditional Chinese instrument. As one of the few instruments in Chinese folk music featuring significant harmonic characteristics, the sheng has a natural foundation for its communication with symphonic music, making it possible to start a dialogue between Eastern and Western music, exploring the diversity in harmony. Bright Sheng's Symphonic Overture *Roosters of Dawn* focuses on the new era of prosperity, the bright future on the horizon, and the expectations for our time. In concerts under the baton of conductors LI Biao, LÜ Jia and QIAN Junping, the world will see the premiere of these three works, which will bring new voices of culture to the city.

Music is a flowing art that travels vertically from ancient times to the present, and horizontally across flourishing cultures of different nationalities. In this flow, the cultural exchange goes beyond the boundaries of time and nationalities and returns to the people, reshaping and nurturing the current civilization. YU Qiuyu once wrote, "Culture is a torch passed on from hand to hand. It may not be a glaring light, but it warms the heart." Music is like the flame of this torch of civilization, drawing heat from the civilization's heritage, absorbing air from the civilization's rejuvenation, and illuminating the road to the future with blazing light.

In the 2023/24 Season of the NCPAO, the series of "Sounds of China" will showcase the achievements of Chinese music in the process of urbanization as seen in the field of symphonic music. Led by Music Director LÜ Jia, the NCPAO and Chorus will work with vocalists as well as artists of Beijing Opera and drum-accompanied story-singing to present the symphonic chorus *Beijing Cantata*. This work featuring distinctive style of the folk music of Beijing depicts the architectural and humanistic beauty of Beijing's Central Axis, illustrates the city's local customs through historical changes, and shows the cultural heritage of the historical capital with a history of over a century in vivid musical images. Conductor LI Biao will collaborate with Chinese-American pianist George Li to present *The Yellow River Piano Concerto*, which is based on another classic national symphonic choral work, *The Yellow River Cantata*. The distinctive cultural resonance in music will bring people together, and the power of the national spirit stirring between the black and white keys will touch the hearts of the Chinese people living in every corner of the world, generation after generation.

A look back at the achievements will inspire us to forge ahead. The world premiere of three new commissioned works in Chinese style will lead us to write the resonance of the times. HUANG Ruo's "Butterfly Exchange" inspired by the poetic and philosophical ideas in the story of Zhuangzi's butterfly dream extends the reflection on the real and the unreal in music, evoking thoughts with the spiritual power of oriental

SOUNDS OF CHINA

LIU Xun

Without music, human civilization would have lacked a dimension to display its spiritual meaning; without music, it would have lacked a stage to exhibit the glory of its intellectual beauty; without music, it would have lacked an impetus for the triumphant advance in its progress. Historian Spengler once said that the history of the world is the history of the city. The process of urbanization has catalyzed the evolution of civilization. As one of the important carriers of civilization, music, intangible and ubiquitous just like the natural sounds in every corner of the city, subtly influences the listeners and nourishes the flower of civilization in the city like mild rains.

Music in the city is not rootless; it is based on the natural growth of folk music, which was brought to the city by experts and professionals, seeking a fertile ground for its new life. The arrival of the "Four Great Anhui Troupes" in Beijing During the reign of Emperor Qianlong of the Qing Dynasty made it possible for Beijing Opera to grow into a fully developed form of music drama and a representative of Chinese national art. The folk ballad songs accompanied by the three-stringed Chinese lute or the single-headed frame drum popular in Hebei brought to Beijing and Tianjin by talented folk artists at the end of the Qing Dynasty and the beginning of the Republic of China were developed into the Beijing Story-singing with a unique artistic style, a cultural symbol of Beijing. The geographical and

customary elements of folk music have gained prolonged and extended artistic vitality as they are widely embraced in the development of urban music culture.

In the early process of urbanization, "modernization" and "westernization", two strong, converging trends, affected the direction of music development to varying degrees. Influenced by Western notation, harmony, instrumentation and orchestration, Chinese traditional art and folk music have undergone cultural fusion and acquired new styles. Nowadays, traditional culture has spontaneously moved away from a "Westernizing" development focusing on form towards a "modernizing" development focusing on content. In such development, the transformation of forms and genres is gradually replaced by in-depth collision between the spiritual core of traditional culture and elements of Western music, which brings condensed national spirits into music in the new styles and thus creates unique artistic values.

2023.10.3/4

李飏 指挥
黎卓宇 钢琴

LI Biao Conductor
George Li Piano

2023.10.14

陈雷激 古琴
马魏家 第一小提琴
樊悦 第二小提琴
刘莎 中提琴
尹龙 大提琴
张天宇 单簧管

CHEN Leiji Qin
MA Weijia First Violin
FAN Yue Second Violin
LIU Sha Viola
YIN Long Cello
ZHANG Tianyu Clarinet

黄若

《蝶·变》*世界首演

殷承宗 储望华等
钢琴协奏曲《黄河》

HUANG Ruo

The Butterfly Exchange *World Premiere

YIN Chengzong, CHU Wanghua etc.

The Yellow River Piano Concerto

周龙

《琴之歌》

古曲

《渔歌》

古曲

《龙翔操》

华彦钧 / 刘湓 改编

《二泉映月》

姚晨

《劝君更尽一杯酒》

赵季平

《庆云乐》

嵇康

《孤馆遇神》

ZHOU Long

Song of Ch'in

Ancient Tune

Fisherman's Song

Ancient Tune

The Soaring Dragon

HUA Yanjun / arr. Liu Yuan

The Moon Reflected in Er-Quan

YAO Chen

One More Cup of Wine Before You Go

ZHAO Jiping

Sacred Cloud Music

JI Kang

The Lonely Mansion

2023.11.11

孙一凡 指挥
费城交响乐团

SUN Yifan Conductor
The Philadelphia Orchestra

2024.1.28

木言五重奏
尹伊 长笛
寇艺舰 双簧管
施然文 单簧管
石光远 大管
杨佐 圆号

Woodwinds Express
YIN Yi Flute
KOU Yijian Oboe
SHI Ranwen Clarinet
SHI Guangyuan Bassoon
YANG Zuo Horn

2024.2.1

吕嘉 指挥
李欣桐 女高音
张文沁 花腔女高音
梁羽丰 王冲 男高音
刘思曼 女中音
张扬 男中音
王超 京剧小生
赵宁 西河大鼓
赵岭 男声朗诵
国家大剧院合唱团

LÜ Jia Conductor
LI Xintong Soprano
ZHANG Wenqin Coloratura Soprano
LIANG Yufeng, WANG Chong Tenor
LIU Siman Mezzo-soprano
ZHANG Yang Baritone
WANG Chao Peking Opera Vocal
ZHAO Ning Xihe Dagu
ZHAO Ling Narrator
China NCPA Chorus

2024.3.15/16

吕嘉 指挥
LÜ Jia Conductor

2024.5.17/18

钱骏平 指挥
吴巍 笙

QIAN Junping Conductor
WU Wei Sheng

陈其钢

《走西口》

Qigang Chen
L'eloignement

王永新

《新疆舞曲》

杜鸣心 吴祖强等
“快乐的女战士” (选自《红色娘子军》)

WANG Yongxin

Xinjiang Dances

DU Mingxin, WU Zuqiang etc.

“Merry Woman Warrior”
(from *The Red Detachment of Women*)

孟卫东 唐建平 曲 / 邹静之 词

交响合唱《北京大合唱》

MENG Weidong, TANG Jianping
Lyr. ZOU Jingzhi

Choral Symphony Beijing Cantata

盛宗亮

《神鸡破晓》*世界首演

Bright Sheng
Roosters of Dawn *World Premiere

贝恩德·理查德·多伊奇

《现象》为笙与管弦乐队而作 *中国首演

Bernd Richard Deutsch

Phaenomena, for Sheng and Orchestra
*China Premiere



HERALDS OF THE TIME

时代先河

第二维也纳乐派 与表现主义音乐

章馨方



遵循着调性规则、徜徉在旋律的广袤草原，那是传统作曲家的选择；激进地打破规则、创造着新奇的音响，那是现代作曲家的选择。当雏鹰受益于长辈所带来的安全感时，它却在观望蓝天白云时，有了自己的梦想，那就是与蓝天搏击，努力摆脱一切束缚在它身上的枷锁。现代派作曲家又何尝不像忤逆的雏鹰，振翅九霄，只为在深厚的大海，掀起属于自己的波浪。

追溯现代音乐的开端，不得不提的当属第二维也纳乐派（亦称新维也纳乐派）的三位作曲家，分别是勋伯格、贝尔格和韦伯恩。勋伯格作为另两位作曲家的老师与该乐派的核心人物，首创了无调性音乐的写作体系，为该乐派在写作技法、音乐风格等方面奠定了基础，并为现代先锋派作曲家开拓了全新的写作视阈，无限扩展着 20 世纪以来音乐的边界。

无调性写作技法

第二维也纳乐派的作曲家以写作无调性音乐著称。无调性音乐最早由勋伯格提出，与调性音乐相对。调性指的是音乐作品中音高与和弦的一种编排方式，它们按照主次关系、稳定性和不稳定性、主音与朝向主音的倾向性等因素形成了一定的调性结构层次。无调性音乐则将调

性音乐中最为重要的等级概念打破，将一个八度内的十二个半音看作完全平等的关系，同时摒弃了由音的属性所决定的吸引力、倾向性的音乐进行。第二维也纳乐派的三位作曲家大致经历了自由无调性的早期阶段，以及十二音音乐的中晚期创作阶段。

十二音音乐体系是无调性音乐写作的进一步深化，1921 年由勋伯格在豪埃尔首创的十二音基础上提炼总结，而韦伯恩是最为严格的采用十二音音乐进行写作的激进作曲家，他的十二音创作与贝尔格相比，更加严格地遵循着序列化规则。十二音体系的基本方法是以半音阶的十二个音为基础，自由组成一个序列，该序列包含四种进行方式，分别是原形、逆行、倒影、倒影逆行四种方式。在作曲家使用各序列进行创作时，应遵循如下原则：在十二个音全部出现以前，不得重复其中任何一音，这么做可以有效避免因重复带来的音高中心感。

整体序列音乐是十二音音乐作曲技术在欧洲产生影响继而发展出的、更加全面的序列化写作。针对十二音音乐仅仅控制音高排列的局限性，整体序列作曲家将数控思维运用到各种音乐要素。第二次世界大战后，法国的布莱兹、梅西昂、德国的施托克豪森、意大利的诺诺等一

批作曲家逐步将韦伯恩的十二音方法加以扩展，使节奏、时值、力度、音色、速度、甚至是踏板使用都形成一定的序列，产生了所谓整体序列主义。整体序列的影响还从欧洲扩展到美国，例如美国普林斯顿乐派的代表人物巴比特和他的学生们。

因此，用十二音、整体序列的写作方法创作的音乐都属于无调性音乐，由于二者基于同样的序列思维，也可以统称为序列主义音乐。序列主义音乐在 20 世纪的西方繁盛了几十年，也影响着 20 世纪成长起来的一代作曲家。但随着 20 世纪中后叶音乐风格的多元化发展以及对调性音乐回归的期待，序列主义音乐的影响力正在逐步消散。

表现主义音乐风格

第二维也纳乐派的无调性音乐在音响上非常具有辨识度，受到 19 世纪末至 20 世纪初艺术界风靡一时的、表现主义思潮的影响，音乐学界通常将第二维也纳乐派创作的无调性音乐，看作是表现主义美学在音乐领域的共振。

表现主义流派的艺术特点与印象派不同，尽管都具有抽象性，但二者在精神诉求上截然相反。印象主义追求朦胧之美，在客观景物的刻画上融入主观感受的情绪变化；而表现主义则着重强调着人类的负面精神体验，揭示出疯狂、歇斯底里、恐惧与焦灼的病态精神状态。表现主义在绘画方面的代表人物当数挪威的蒙克，他的代表作《呐喊》以夸张、变形与扭曲的线条，展现出怪诞的构图效果。

表现主义音乐的风格特点与绘画具有很多相似之处，摒弃调性写作后，音乐中充斥着半音化的不协和音响、强调尖锐的、极端的音区对比、不连贯且无规则的节奏布局以及破碎的音乐素材等。所有这些音乐特点都联系着一种颓废与躁动的情绪。

在音乐表演形式上，勋伯格更喜欢用女性来表现上述情绪。例如，1909年创作的独幕歌剧《期待》，就是为一位女性角色量身定制的。剧情以这个女性的心理发展动向为线索，从女人梦游般在阴暗的森林里寻找她的情人，到产生各种恐怖离奇的幻觉，再到被情人尸体绊倒后几近疯狂地宣泄。女主角歇斯底里的精神状态与音乐中的极端写作手法相互映照，使得该剧奠定了表现主义音乐风格的创作路向。

另一部勋伯格1912年创作的室内性声乐套曲《月迷彼埃罗》，依据象征主义诗人阿伯特·吉罗1883年出版的朦胧组诗为文学脚本，选取21首进行谱曲。孤独的彼埃罗受到月光的影响而精神错乱，因此整部作品以女声咏唱贯穿始终，这时女性俨然成为了作曲家荒诞想象的代言人。女声独特的高音线条，结合歌词的语调，唱出乐谱中标记的近似音高，这种表达介于唱和念诵之间，营造出毛骨悚然的鬼魅氛围。性别化的公开表演，在某种程度上反映着女性角色与其创新性技术结合的重要时刻。以女性作为表演的全部中心，这在音乐史上还是第一次，因此无论是表演方式还是音响体验，对于保守的观众来说，都是一种挑战。

不可否认的是，表现主义音乐相较前几个世纪的音乐，确实可以更好的表现人在极端环境下特殊的精神状态。贝尔格的歌剧《沃采克》也是如此，讲述了一个为爱情奉献和牺牲的普通士兵，由于不堪忍受情人的背叛与爱人同归

于尽的故事。处于战争动荡时期，作为社会底层被压抑的悲剧性人物，沃采克在绝望中一步步走向疯狂。贝尔格延续了勋伯格作品中的阴森和恐惧感，但不像他的老师那样局限于使用女性来塑造癫狂的精神错乱，男人在卑微的生活面前一样会经历情感的崩塌。贝尔格的写作风格与勋伯格和韦伯恩相比总有些保守，音乐中常带有调性写作的影子使得贝尔格的反叛并没有那么彻底。典型的例子是《小提琴协奏曲》（“为纪念一位天使”），它被誉为20世纪最重要的协奏曲之一，这首作品对十二音序列的使用并不严谨，让人感觉游离在调性与无调性之间。

表现主义除了内容上的标新立异，该乐派也需要解决无调性音乐本身的写作局限，放弃调性意味着也同时放弃了音乐进行的传统逻辑架构，因此最突出的问题在于这种写作新技术如何承载大型的音乐体裁。韦伯恩在这方面做了很多有益的尝试。在刚开始自由无调性阶段，作曲家需要将新技术融入不同的音乐体裁，并保持作品结构的内在逻辑性，韦伯恩在《交响曲》（作品21号）中尝试以音色序列作为音乐行进的方向。音色序列的创作思维贯穿到韦伯恩的十二音创作时期，对法国的布列兹、美国的约翰·凯奇等人的艺术创作产生积极影响。



无调性音乐的现代意义

第二维也纳乐派不应仅仅停留在将其作为简单的艺术派别来对待，而应该放置在特殊的社会语境下进行考察。他们创造的新的音乐风格是社会行为的艺术投射，是20世纪上半叶残酷战争与动荡局势给人们心理创伤的真实写照。1914-1945年间的两次世界大战，以及战争期间在德国异常突出的种族斗争和迫害，使得整个社会环境笼罩在硝烟战火与悲悯痛苦当中，这样就不难理解为什么表现主义音乐总是带着极度负面的情绪看待这个世界。战争的创伤带来的不仅仅是身体表面的伤痛，还伴随着社会秩序的混乱以及人的价值观的崩塌。作为犹太人的勋伯格受到希特勒的排挤，不得不流亡到美国，第二维也纳乐派三位作曲家的作品也同时遭到禁演。

表现主义音乐所关注的处于现代社会中人的极端心理状态，孤独、无助感、备受煎熬的紧张和恐惧、潜意识当中的焦躁不安与冲动，是现实世界普通人物时常遭遇却又无法言说的感受，只有通过艺术才能让原本隐藏在黑暗中的、不易被捕捉的复杂情感为人们所了解。在现在的汉语语境下，在和平年代的中国，战争的伤痛似乎已经离我们太过于遥远，这时去聆听刺激性的怪诞音响，那被拉开的历史距离感使得表

现主义音乐的内容确实不易于理解。也许是因为这个原因，无调性音乐经历了20世纪的繁盛之后，在现当代逐步走向衰落。但表现主义音乐是一种历史的烙印，音响呈现出的不仅仅是乐谱，还有那段不应该被遗忘的人类社会发展的足迹，亦或是不应该被遗忘的、战争留下的伤痛。战争看似遥远，和平是世界的主要基调，但当下依然有存在于战争之中的残酷杀戮和悲悯痛苦。表现主义音乐的价值和意义，除了艺术上的反叛精神和无限的创造力之外，更深层次的，恐怕是提醒人们共情于伤痛之中，直面苦难，珍惜当下。

音乐季作品概览

国家大剧院管弦乐团本次音乐季将上演第二维也纳乐派的一些代表作，分别是勋伯格的《五首管弦乐曲》(作品16号)、韦伯恩《交响曲》(作品21号)、贝尔格《抒情组曲》、以及由第二维也纳乐派作曲家改编的勃拉姆斯《第一钢琴四重奏》(勋伯格改编)和马勒的《第四交响曲》(室内乐版)(埃尔文·斯坦改编)。

创作于1909年的《五首管弦乐曲》(作品16号)是勋伯格从晚期浪漫派风格转向无调性写作的代表作品之一。这五首乐曲都带有标题：“预兆”“往事”“花边晨夏”“突变”“带伴奏的宣叙调”。尽管采用了自由无调性的写作技法，但勋伯格依然以类似主导动机的上行序列线条及其各种变化贯穿于整部作品，以保持作品在逻辑上的统一性。

贝尔格在1925-1926年创作《抒情组曲》之时，处于第二维也纳乐派从自由无调性写作向十二音技法进一步发展的关键时期，该作品也是贝尔格以十二音技法谱曲的开山之作。《抒情组曲》除了延续表现主义音乐追求的压抑音响之外，在全曲的最后一章末尾，引用了瓦格纳的歌剧《特里斯坦与伊索尔德》序曲的主题，通过隐喻瓦格纳的“特里斯坦和弦”来暗示历史中相似的创造性时刻的到来。

除了以作曲家的身份进行创作，第二维也纳乐派还致力于改编马勒以来的作品，通过重新编配，让作品更具有现代主义的气息。为了推动创作和改编的工作，勋伯格成立了私人音乐演出协会，为当时有志青年更好的投身艺术理想提供演出平台。在创作和改编作品的同时，作曲家们积极推广他们新的创作理念，从而使新音乐产生更多影响。但是由于经费和战争局势的紧张，该协会在1921年停办。尽管如此，协会的成立依然为后世留下了经典的改编版本，例如马勒的《第四交响曲》(室内乐版)，就是由勋伯格的学生埃尔文·斯坦执笔的。而勋伯格自己也曾改编了勃拉姆斯的《第一钢琴四重奏》。勃拉姆斯和马勒两位作曲家都是浪漫派中晚期的杰出代表，虽然他们不是无调性音乐的支持者，但是和调性写作相对立的无调性作曲家，依然关注和改编他们的作品，从某种角度来说，体现了现代主义先锋派作曲家对传统的致敬。

THE SECOND VIENNESE SCHOOL AND EXPRESSIONIST MUSIC

ZHANG Xinfang

Following the rules of tonality and roaming within a vast prairie of melody was what traditional composers chose to do. Aggressively breaking rules and creating new types of sound was what modern composers chose to do. For an eaglet raised with a sense of security from its parents, when it looks at the sky, it has a dream—to cast off the shackles that restrain it and soar. Modernist composers were like rebellious eaglets, spreading wings in the highest heaven and trying to make their own waves on the vast ocean.

In looking at the history of modern music, one cannot help but speak of three composers from the Second Viennese School: Arnold Schoenberg, Alban Berg, and Anton Webern. Schoenberg instructed the other two and was a core figure of the school, being the first to create a system for atonal music and establishing a foundation for the school in the areas of technique and style. He developed a new threshold for composition for avant-garde composers, expanding the boundaries of music indefinitely.

Writing Atonal Music

The Second Viennese School is famous for creating atonal music. It was first proposed by Schoenberg as being in opposition to tonal music. "Tonality" refers to the arrangement of pitch and chords. A tonal structure is formed by a primary-secondary relationship, stability and instability, and the tonic chord and tendency toward the tonic chord. Atonal music, on the other hand,

breaks the most fundamental principle of tonality—the hierarchical relationship of tones. It views all of the twelve half-steps within an octave as completely equal and abandons the attraction and tendency in the progression as determined by the nature of the notes. The three abovementioned composers were part of the early phase of the free-atonality period and the middle and late phase of the twelve-note-system period.

The twelve-note system was a further development of atonal music. In 1921, Schoenberg refined Josef Hauer's twelve-note method, and Webern applied the system in the strictest manner in composing his music. Compared with Berg's, Webern's music more stringently followed an ordered protocol of the system. The basic idea of the system is to use the twelve half tones of the chromatic scale to freely assemble a series, and there are four ways (transformations) in proceeding with this series: prime, inversion, retrograde, and retrograde-inversion. When any of these transformations is used, the following principle is to be followed: No note may be repeated before each of the twelve notes is sounded in a row. This keeps a certain note from becoming the focus, which can occur with repetition.

Integral serialism is a more comprehensive serialized form of composition in the twelve-tone system. In response to the restriction of how the twelve-tone system only controls pitch arrangement, composers who used integral serialism applied control



by numerical proportions to all kinds of music elements. After WWII, French Pierre Boulez and Olivier Messiaen, German Karlheinz Stockhausen, and Italian Luigi Nono gradually expanded Webern's twelve-note system, systematically ordering tempo, time values, dynamics, tone, speed, and even pedal use, forming integral serialism. Its influence spread from Europe to composers in the US, such as Milton Babbitt, an icon of music at Princeton University, and his pupils.

Therefore, the twelve-note system and integral serialism are atonal. Since they are both based on the same concept of series, they are both viewed as forms of "serialism," which thrived for decades in the West and influenced an entire generation of 20th-century composers. But as music became more diverse and the desire arose for a return to tonality in the middle and later years of the century, the influence of serialism began to gradually weaken.

aspect. In the earliest days of free atonality, the composer had to integrate the new technique into different forms of music and maintain the inherent logic of the piece's structure. In his Symphony No. 21, Webern attempted to make the series the direction of the musical progression. This concept pervaded his entire twelve-note system period and had a strong impact on the above-mentioned Boulez and American composer John Cage Jr.

Implications of Atonality for Modern Music

The Second Viennese School should not just be thought of as a school of music but should be investigated within its unique social context. Their creation of a new music style was an artistic projection of social behavior, a true picture of the psychological pain of people living through the wars and social tumult of the first half of the 20th century. The two world wars and the especially pronounced racial oppression in Germany between them kept society shrouded in the smoke of war and pain, so it is not difficult to understand why Expressionist music was always a display of extremely negative feelings. The trauma of war not only caused physical wounds but also upheaval to the social order and a collapse of people's values. As a Jew, Schoenberg was expelled from Germany by Hitler and the Nazis and had no choice but to move to the US. At that time, the three composers' work was banned in Germany.

What is undeniable is that Expressionist music could definitely better express the psychological states of people in extreme circumstances compared with music from previous centuries. Berg's opera *Wozzeck* is like that too. It tells the story of an ordinary soldier who gave his all to his love and ended up killing her and himself due to her betrayal. Living during a time of war as a tragic hero representing the oppressed of common society, *Wozzeck* falls into despair and gradually goes insane. Berg also adopted the dark forest and fear from his mentor Schoenberg's piece, but he did not use only the female role to create the sense of dementedness; the male lead also experiences emotional breakdown due to his lowly lot in life. Berg's style was always a bit more conservative than Schoenberg's and Webern's. With traces of tonality in his music, he was by no means so rebellious. A classic example is his *Concerto à la mémoire d'un ange* (for violin), which has been praised as one of the 20th century's most important concertos. It does not strictly adhere to the twelve-note system, giving a feeling of drifting between tonality and atonality.

Besides the unconventionality of Expressionist content, the movement also had to resolve the inherent restrictions of atonality. Abandoning tonality further implied abandoning the conventional logical structure of musical progression, so the most prominent challenge for this new form of music was to bear the weight of a large work. Webern made numerous useful attempts in this

Expressionism

The atonality of the Second Viennese School is clearly recognizable. It was strongly influenced by Expressionism, an art movement that thrived in the late 19th century and early 20th century. The music world usually views the atonality of the Second Viennese School as a resonance of Expressionism.

Expressionism differs from Impressionism in that even though both have abstract aspects, their psychological pursuits are in opposition. Impressionism pursues the beauty of obscurity, integrating subjective feelings into objective scenery to create an emotional sensation. Expressionism, on the other hand, emphasizes negative emotional experiences, such as madness, hysteria, fear, and anxiety. An icon of Expressionist painting was Norwegian painter Edvard Munch, whose *The Scream* is a display of the absurd through exaggeration and distortion in the imagery.

The features of Expressionist music are similar to those of painting. Once tonality was abandoned, Expressionist music was filled with the dissonant notes of chromaticism, emphasizing piercing sounds, extreme contrasts of register, disjointed and irregular tempos, and a fragmented use of source material. All of these features combine to produce a decadent, restless feeling.

Schoenberg preferred to express the above emotions through female performers. For example, in 1909, his single-act opera *Erwartung* was tailor-made for a single female role. It expresses the psychological development of the protagonist as she searches in a dreamlike state for her lover in a dark forest, experiencing all kinds of scary, bizarre delusions and finally nearing insanity upon discovering her lover by tripping over his corpse. Her hysteria and the extreme style of the music echo each other, establishing the direction for Expressionism in music.

Another of Schoenberg's pieces, the 1912 chamber music-like song cycle *Pierrot Lunaire*, is based on 21 poems from Symbolist Albert Giraud's 1883 cycle of poems by the same name. The lonely Pierrot is psychologically affected by the moon, so the piece is full of soprano arias, solemnly making the female protagonist the spokesperson for the composer's absurd imagination. The soprano line, the intonation of the lyrics, and the notes being sung in *sprechstimme* (a form of performance between singing and speaking) produces a spooky effect that raises the hair on the back of your neck. A public performance that focused on the female role was a major innovation for those times. It was the first time in music history the female element was the focus of the piece, so it was a challenge for conservative audiences in both the mode of performance and sound experience.



The extreme psychological states of people (the anxiety and fear of loneliness, helplessness, and great suffering along with subconscious restlessness and impulsiveness) were the focal points of Expressionist music as they were feelings experienced but unable to be verbally expressed by ordinary people. Only art could allow these complex, difficult-to-grasp feelings hidden away in the dark to be understood. In China's current era of peace, the pain of war is quite remote from us, so if we go and listen to irritating, weird Expressionist music, it will be hard to understand. This may be why atonality has steadily declined since its 20th-century heyday. Nonetheless, Expressionism left its mark on history, and its music is presented not only in the sheet music but also in the traces of human social development of a time that should not be forgotten, or the trauma caused by war that should not be forgotten. War seems to be so far from us as peace currently pervades much of the world, but there is still the cruel killing and terrible pain of war in some places. The value and significance of Expressionist music lie not only in the spirit of artistic rebellion and boundless creativity but also, at a deeper level, in the fact that fear reminds us to be empathetic, face difficulties head on, and cherish the present.

A Brief Look at This Season

This season, the NCPA Orchestra will perform some works from the Second Viennese School: Schoenberg's *Five Pieces for Orchestra*, op. 16, Webern's *Symphony No. 21*, and Berg's *Lyric Suite*, as well as Second Viennese School interpretations of Brahms' *Piano Quartet No. 1* (arranged by Schoenberg) and Mahler's *Symphony No. 4* (chamber version, arranged by Erwin Stein).

Schoenberg's *Five Pieces for Orchestra*, op. 16, written in 1909, is an iconic atonal piece influenced by late-period Romanticism. Each of the five has a title: *Premonitions*, *The Past*,

Summer Morning by a Lake: *Chord-Colors*, *Peripeteia*, and *The Obligato Recitative*. Though it is atonal, ascending series leitmotifs and their many changes run through the work to maintain a sense of unity throughout.

When Berg wrote *Lyric Suite* in 1925 and 1926, the Second Viennese School was at a key point in its transformation from free atonality to the twelve-note system, and this piece was Berg's initial in the twelve-note system. Besides continuing the Expressionist pursuit of restrained sound, the end of the final movement contains an adaptation of the theme from Wagner's prelude to *Tristan and Isolde*. With the metaphor of the "Tristan chord," it hints at the arrival of another creative moment in history.

Besides being composers, the members of the Second Viennese School worked hard on writing rearrangements of work by Mahler and later composers to make the pieces more modern. To promote composition and rearrangements, Schoenberg founded the Society for Private Musical Performances as a platform for ambitious youngsters with artistic ideals. While making new creations and rearrangements, members actively promoted their novel artistic concepts to make their music more influential. However, with limited funding and the war, the society was disbanded in 1921. Nonetheless, its establishment left us classic rearrangements, such as a rearrangement of Mahler's *Symphony No. 4* (chamber version), written by Stein, a pupil of Schoenberg. Schoenberg himself rearranged Brahms' *Piano Quartet No. 1*. Brahms and Mahler are outstanding icons of the late Romantic period, and though they were not proponents of atonality, their work was followed and rearranged by atonal composers, manifesting a respect for the traditional by the modern avant-garde.

2023.9.21

景焕 指挥 JING Huan Conductor

2024.3.1/2

孙一凡 指挥 SUN Yifan Conductor
宋元明 女高音 SONG Yuanming Soprano

韦伯恩

交响曲, Op. 21

Webern

Symphony, Op. 21

勋伯格

五首管弦乐曲, Op. 16

马勒 / 欧文·施泰因 改编

G大调第四号交响曲

Schoenberg

Five Pieces for Orchestra, Op. 16

Mahler / arr. Erwin Stein

Symphony No. 4 in G major

2024.5.11/12

许忠 指挥 XU Zhong Conductor

2024.6.2/3

吴怀世 指挥 Wilson Ng Conductor

2024.6.27/29

陈琳 指挥 CHEN Lin Conductor

布列兹

《记谱法》(选段)

Boulez

Notations (Selection)

勃拉姆斯 / 勋伯格 配器

G小调第一号钢琴四重奏, Op. 25

Brahms / Orch. Schoenberg

Piano Quartet No. 1 in G minor, Op. 25

贝尔格

《抒情组曲》, 为弦乐队而作

Berg

Lyric Suite, for String Orchestra



BRAHMS 190

勃拉姆斯190

与吕嘉谈勃拉姆斯

吕嘉 国家大剧院管弦乐团音乐总监
霄汉 乐评人

霄：那就先请您聊聊对勃拉姆斯还有他的音乐该如何理解吧。

吕：在古典音乐史上，勃拉姆斯是一个承上启下的人。在19世纪初，在贝多芬之后，所有人都不敢写交响曲了。因为贝多芬对他们来讲是一个不可逾越的鸿沟。勃拉姆斯写作了不少室内乐作品，这些作品其实都是按交响乐的方式进行宏大的构思，这也是勃拉姆斯室内乐很重要的特点。在勃拉姆斯事业的早期，他曾经在不同的地方担任过合唱团总监，所以他对合唱也有一定的了解，写了很多的合唱作品。这些合唱作品有跟乐队在一起的，有清唱的，还有跟室内乐在一起的，非常有他自己的特点。他写的交响乐虽然不是很多，但都非常经典，属于大器晚成，他的第一首交响曲写了十几年，写得不太顺利，但后面的几部就越来越顺利了。

另外，勃拉姆斯在音乐的规范化方面已经做到了极致，虽然不敢说超越了贝多芬，但可以说在同一层次上。他在古典主义的奏鸣曲式基础上，融入了许多浪漫因素在里面，所以我们说勃拉姆斯是“古典浪漫派”作曲家，这就跟那些纯粹浪漫主义的作曲家，比如布鲁克纳那样纯粹的晚期浪漫主义有很大区别。勃拉姆斯是从古典通向浪漫的承前启后的人。

因为这些特点的存在，他在当时被许多人追捧，比如说在汉斯利克一派看来，他是正宗、正统的，所以勃拉姆斯在当时的音乐圈中和社会上非常有影响力，自然而然也就有了对立面：有一些更加创新的作曲家，比如瓦格纳就是对立面的代表。瓦格纳是一位自学成才的作曲家，在我看来他是非常了不起的天才。但是瓦格纳的思想在许多人看来有些离经叛道，也因此与勃拉姆斯对立了起来；而瓦格纳又与布鲁克纳有着特别好的关系，于是布鲁克纳也成为了勃拉姆斯的对立面。这就是19世纪末的维也纳，有不少爱恨情仇的故事。

由于勃拉姆斯一直创作室内乐，因此他的大型交响乐作品里也有不少室内乐元素在里面，这是他的作品不好演奏的一个原因之一。另外，作为演奏者，还要兼顾勃拉姆斯音乐中古典与浪漫的两个方面。对于坐在大乐队里的演奏家和指挥这支乐队的指挥家来说，一定要能体会室内乐的感觉。并不是说很多人一起演奏的就一定是“大作品”，其实所谓的大作品里也一样要有室内乐的感觉，而勃拉姆斯的作品在这一点上尤为突出。

霄：就像刚才您所说，勃拉姆斯是贝多芬的继承人，而且当时的人们也都认为他继承了贝多芬的衣钵，但是也有人认为，勃拉姆斯并不是主动选择了这样的一条道路。当时在勃拉姆斯刚刚出道的时候，是舒曼把他推荐给了世人，他说这个年轻人非常的了不起，一定可以继承贝多芬的遗志。所以当时青年勃拉姆斯承受了巨大的压力，因为所有人都在期待这个年轻人写出像贝多芬的交响曲一样伟大的作品，因为在那个时代，人们已经不再写作像贝多芬一样的交响曲了。当然，门德尔松、舒曼他们也都在写作交响曲，但并不是像贝多芬那样伟大的、崇高的交响曲，这种性格似乎已经绝迹了。所以人们把希望都寄托在了勃拉姆斯的身上，也就导致这个年轻人花费了非常长的时间，直到人到中年才写出了第一部交响曲。所以在您心中，勃拉姆斯是怎样的性格？

吕：他是非常传统的、循规蹈矩的人，所以他做任何事情都要考虑再三，有章有法。以他的为人来看，他从不觉得随便写一首曲子是好事，因此他总是小心翼翼。第一交响曲他不知道修改了多少遍，他自称创作过程耗费了21年。因此勃拉姆斯并不是高产的作曲家，虽然他写了很多钢琴曲，还有很多别的东西，但是大型交响乐作品写得不多。所以这就证明了他并不是一个敢于创新的人。跟同时代的瓦格纳比起来，勃

拉姆斯太保守了。勃拉姆斯还很瞧不起李斯特，觉得他的音乐太空洞，太泛泛而谈，还有一个小故事说，勃拉姆斯在听李斯特弹奏B小调奏鸣曲的时候睡着了。

从这方面来讲，舒曼的音乐跟勃拉姆斯也是完全不对口的，这两个人虽然作为音乐家风格不一样，但是互相欣赏。而且他们都不欣赏瓦格纳、不欣赏李斯特，觉得他们过于离经叛道。所以听勃拉姆斯的作品时，你会觉得他并没有跳出框架。当然，在这个框架的内部，他在和声方面、在音乐的旋律方面有许多独到之处，在他的室内乐里，很多美妙的长线条的东西都可以展现他的特点。勃拉姆斯的长线条跟俄罗斯或者东欧音乐的长线条还不太一样，这是德国传统的以和声为主，将和声拆解出来的音符作为旋律的长线条，是勃拉姆斯的一个很大的特点。

还有一个，勃拉姆斯最为大胆的地方，是他经常在音乐里运用匈牙利的元素。对于不熟悉欧洲音乐的听众来说可能一时半会儿还听不出来这些元素，但它们其实随处可见，哪怕是一个不经意间运用的节奏型都是匈牙利风格的。这一点在他很多室内乐作品里都体现得很明显，比如说他的钢琴四重奏几乎就是吉普赛音乐。所以我也觉得在这一方面，勃拉姆斯其实在心里想了很多，但他真正做出来的东西并没有他想的那么多。



霄：勃拉姆斯还有一个特点，就是他特别喜欢把自己不满意的作品直接毁掉或者烧掉，据说他写了至少30部弦乐四重奏，但最后只出版了3部，所以我觉得他的性格应该是特别谨慎，并且特别喜欢自我怀疑、自我否定。这其实跟布鲁克纳有相似之处。

刚才您也提到，勃拉姆斯在交响音乐方面产量很低。不过，观众们却一直都很喜爱他的作品。几年前，BBC音乐杂志做过一个排名，请观众们投票选出他们最喜爱的交响曲，勃拉姆斯的四部交响曲全都在前20里面，而贝多芬、马勒、布鲁克纳这些伟大的交响曲作曲家都是只有一部分入选，所以观众们为什么这么热爱勃拉姆斯的交响曲？

吕：影响这个排名的因素我相信有很多，特别是勃拉姆斯的交响曲演出次数非常多，我相信这对观众的喜好有很大的影响。至于勃拉姆斯受欢迎的原因，首先是他前期的风格跟贝多芬比较相似，“贝多芬继承人”这种在媒体上常见的说法也影响了当时的观众与整个社会，这种影响也持续到了今天；第二是观众很喜欢他在传统框架内所做的创新，包括交响音乐与室内乐的结合、令人耳目一新的和声转换方式以及旋律上的突破。另外勃拉姆斯写了很多声乐作品、合唱作品，这些也是观众们喜闻乐见的，因为贝多芬不会写声乐，所以勃拉姆斯在当时德国的音乐界也成为了一股新的清流。第三，勃拉姆斯是一位很“接地气”的作曲家，比如说借用匈牙利音乐里的元素。当时的奥匈帝国是一个涵盖很多国家的概念，而匈牙利对奥匈帝国的人们来说是一个很重要的国家，勃拉姆斯将匈牙利的音乐风格和德奥音乐结合起来，形成了一种新的风格，也因此有了许多“粉丝”。勃拉姆斯的作品，每一部都可以作为学习的范本和模本，不论从专业角度讲还是从社会、从市场角度讲，都有很广泛的基础。

霄：如果让您以自己的喜好为他的四部交响曲排序，您会如何选择？

吕：我特别喜欢第三。

霄：我同意，我也最喜欢第三交响曲。

吕：为什么呢？大家通常认为听起来震撼、热闹的作品是好作品。其实不然，音乐最终的目的是让你的心灵回归到一个平衡的状态。第三交响曲最后以一首合唱的方式回归平静，我觉得特别棒。所以如果排序的话，我的喜好顺序是第三、第四、第二、第一。

霄：第三交响曲也是我的最爱。不只是最后一个乐章，它的全部四个乐章都是以弱的方式结尾，这种手法在整个音乐史上都非常罕见。我觉得这也体现了他的风格随着创作技法的日益成熟在发生巨大的改变。

在国家大剧院管弦乐团新的音乐季里，您邀请了三位指挥和您一起完成勃拉姆斯的全部交响曲，而在刚刚过去的音乐季里您又指挥了那么多布鲁克纳的交响曲。作为一名观众，该如何理解这两者之间的异同呢？

吕：他们其实有很大的不同。勃拉姆斯的作品体现了德奥音乐的“传承”，他的东西听起来非常具有德奥传统，也很接地气，再加上勃拉姆斯自己的性格原因，他并没有像瓦格纳一样把张狂的性格融入音乐，相反他的音乐很含蓄——当然这样的含蓄有好也有不好，因为一旦含蓄了，大家就觉得这样的音乐似乎没有那么直接，无法让人感受到内在的震撼力。但是，勃拉姆斯通过音乐的平衡、美、精妙的和声转换、节奏的起承转合，成功地征服了观众，这方面勃拉姆斯做得非常好。

而布鲁克纳交响曲的关键词在于“虔诚”。如果我们真的要比勃拉姆斯与布鲁克纳，首先他们两个就不是一个宗教的人。对我们来说

可能有点难以理解，但是在欧洲，天主教和新教是完全不同的两拨人。勃拉姆斯是德国汉堡人，而布鲁克纳是南方的林茨人，他们从一出生就有着不同的信仰。布鲁克纳对天主教的信仰，是一种从小到大的崇敬。而且布鲁克纳的内心情感是非常强烈的，他从不掩饰，不像勃拉姆斯那样。所以他也在交响曲里，用自己独特的音乐语言来表现这样的情感，如果谁能读懂他，可以感受到他的全部情感，这样的情感甚至比马勒还要丰富得多。虽然布鲁克纳也在遵循交响曲的传统，但是在结构上已经变了很多，他加入了很多自己的东西，这就与勃拉姆斯那种教科书般的无可挑剔的结构不一样了。但布鲁克纳的交响曲为什么有这么宏大的结构？就是因为一般的结构已经容不下他那种充满感性的倾诉与表达了，所以他一定要加东西，要把自己想说的话说完，而不是为了加结构而加结构。

另外，随着布鲁克纳对宗教的理解越来越深入，他对宗教、对人生，对和谐与不和谐，以及对命运的感受都变得越来越深。所以在布鲁克纳的音乐里永远都有许多的美好，但也有内心的挣扎，比如在第八交响曲里，我们听到的完全就是对命运的恐惧和小翼翼，比如在第九交响曲里，他几乎是在另外一个世界里寻找自己的平衡，而这种精神层面上的境界与追求，与勃拉姆斯有着很大的区别。如果你喜欢或者能读懂布鲁克纳的音乐、通过他的音乐看懂他的内心世界，我想所有人都会觉得布鲁克纳比马勒还更加重要，虽然这是个人观点。

我在柏林的教授就跟我说，马勒太啰嗦了，而且给人很多负能量，但是布鲁克纳跟贝多芬一样，哪怕恐惧或者忧郁，也带给人正能量，这是很了不起的。

霄：作为指挥家，以及对于一支交响乐团来说，您觉得演绎勃拉姆斯作品最大的挑战在什么地方？



吕：勃拉姆斯的音乐非常细腻，他的交响音乐里融入了许多室内乐的东西，又有古典与浪漫之间的起承转合，这些细节的处理是非常难的，作为音乐家要小心翼翼地找寻这种交响音乐与室内乐之间的平衡感。还有勃拉姆斯的音乐里有许多匈牙利风格的律动，如何把这些律动做好但又不能太过分，也是很难把握的。勃拉姆斯是一个唯美主义者，他的美是多种多样的，音色、节奏、韵律、和声转换、平衡感、结构、速度等等，这些都要考虑进去，这是勃拉姆斯的音乐最难的地方。

TALKING ABOUT BRAHMS WITH LÜ JIA

LÜ Jia | Music Director, China NCPA Orchestra

XIAO Han | Music Critic

Xiao: Please talk about how one should understand Brahms and his music.

Lü: In classical music history, Brahms was a link between the past and future. In the early 19th century, after Beethoven, no one dared to write symphonies because they viewed him as unsurpassable. Brahms wrote many chamber music pieces, which were actually done in symphony fashion and were huge conceptually, a major feature of his chamber music. Early in his career, he worked as a choral director in numerous places, so he had a certain level of understanding of choral music as well and wrote many choral pieces. These pieces were performed with or without instrumental accompaniment, including some with chamber music ensembles, and all of them clearly exhibited features unique to Brahms. Though he wrote only a few symphonies, they are classics that took years—his first took more than ten! Though that process was by no means smooth, he gradually got faster with later pieces.

Also, his music was extremely standardized. Although you can't say he surpassed Beethoven, he was definitely on the same level. On the foundation of classical sonata forms, he integrated a number of Romantic elements, so we say he was a "Romantic classicist." His work was far different from that of purely Romantic composers, such as Bruckner of the late Romantic period. This is why Brahms was a carrier of the classical into the Romantic.

Because of these features, he was praised by many. For instance, to such people as the renowned critic Hanslick, he was orthodox and thus very influential in the music realm and in society. Naturally, there were those on the other side of the spectrum who were more innovative, Wagner being one of them. He was self-taught and, as far as I'm concerned, a genius of amazing talent, but his ideas were a bit too unorthodox for many people, so he was set in opposition to Brahms. Wagner had an especially close relationship with Bruckner, which put the latter in opposition to Brahms. So the late 19th-century Vienna saw a lot of drama in the music realm.

Since Brahms had written so much chamber music, his large symphonies include numerous chamber music elements, which partially explains why his symphonies are difficult to perform. Also, the performer must keep in mind that Brahms had both classical and Romantic aspects. The musician and conductor performing a piece of his must be able to sense that chamber music feeling. You can't say that a piece is necessarily a "large piece" just because it requires a large number of performers. Actually, a large piece needs to have a chamber music feel, and Brahms' symphonies stand out in this aspect.

Xiao: As you just said, Brahms was the heir of Beethoven's legacy, and even people of his time believed so, but there are also those who thought that Brahms by no means took the initiative to follow that route. His career started with Schumann giving him the highest of recommendations and claiming that he would be able to continue Beethoven's legacy. So Brahms was given immense pressure from a young age because everyone was expecting him to produce symphonies on a par with Beethoven's, something that no one else had accomplished yet. Of course, composers such as Mendelssohn and Schumann were writing symphonies, but theirs weren't as great as Beethoven's. It seemed such talent was gone forever from the world. So they put their hope in Brahms, which is why it took him so much time to complete his first symphony; he didn't finish it until mid-life. How does that influence what you think about Brahms' personality?

Lü: He was very traditional and toed the line of conventionalism, so he always thought long and hard about anything he did in a very legalistic way. He never would have just haphazardly written a piece of music; he was always meticulous to the last detail. Who knows how many times he revised his first symphony? According to him though, it took 21 years! This is why he didn't produce many large works. Even though he wrote a lot of pieces for piano and other things, he didn't produce many symphonies. Obviously, he didn't have much boldness for innovation. Compared with his contemporary Wagner, he was simply too conservative. Also, Brahms looked down on Liszt, viewing his music as too hollow and general. It is said that Brahms fell asleep listening to Liszt's performance of a sonata in B minor.

Schumann and Brahms were very different in style but still appreciated each other's work. Moreover, neither liked Wagner or

Liszt, finding them too unorthodox. So while listening to Brahms, you can hear that he never goes outside the box. Nonetheless, he had a lot of unique features within his box of harmony and melody. In his chamber music, his features are seen in the beauty of the long line, which was different from the long line of Russian and Eastern European composers. In German tradition, the harmony was the main part, and notes from it were removed to be the melody in long line music. Brahms' work is especially noteworthy for this technique.

In addition, Brahms' boldest act was to frequently use Hungarian elements in his work. Listeners unfamiliar with European music may not readily sense this, but the elements are there throughout, even including inadvertently placed rhythmic patterns. This is clear in many of his chamber music pieces. For instance, his piano quartets are basically gypsy music! So in this aspect, I'm sure he thought a lot, but what he actually produced was not as full of thought as he believed.

Xiao: Brahms had another feature: He often destroyed, sometimes even burned, pieces he had written that he was unsatisfied with. It's said that he wrote at least 30 string quartet pieces, but only three were published, so I think he was really cautious, full of self-doubt and self-negation. Bruckner was kind of like that too.

Also, you just mentioned that Brahms didn't produce many symphonies. But people have always liked them. A few years ago, BBC Music Magazine had people vote for their favorite symphonies, and each of Brahms' four symphonies made the top 20 while only some of Beethoven's, Mahler's, and Bruckner's made the same list. Why do people like Brahms' symphonies so much?



Xiao: That's my favorite too.

Lü: Let me tell you why. Most people think that lively, jarring pieces are the best, but that's not necessarily the case. The ultimate goal of music is to bring your soul to a state of balance. At its end, Symphony No. 3 reverts to a sense of tranquility in choral fashion, and I think that's what makes it especially amazing. To rank them, I'd first go with Symphony No. 3 followed by 4, 2, and 1.

Xiao: Symphony No. 3 is my favorite too. It's not just because of the final movement either. All four movements end delicately, a rarity in music history. It also showed how his style was greatly transforming as his composition technique was maturing.

For the new NCPAO season, you've invited three conductors to work with you in presenting all four of Brahms' symphonies. In the previous season, you conducted numerous symphonies by Bruckner. How should people understand the difference between these two composers?

Lü: I'm sure a lot of things influenced those rankings, especially the fact that Brahms' symphonies have been performed so many times, in turn affecting people's preferences. As for his popularity, first is that the style of his early work was much like that of Beethoven. His being called "the heir of Beethoven" frequently in the media strongly affected the people and entire society of his day and even up to the present. Second, people like the innovation he carried out within the conventional framework, including the integration of chamber music, the harmonic shifts that people know so well, and the breakthroughs in melody. In addition, he wrote a lot of vocal and choral music, also loved by music fans because Beethoven didn't write in that genre, so Brahms became novel in the German music realm. Third, Brahms was very down to earth, as exemplified by his use of Hungarian music elements. At the time, the Austro-Hungarian Empire contained numerous countries, and Hungary was viewed by people of the empire as a very important component. Brahms blended Hungarian music into German and Austrian music to create a new style, which won him many fans. Each of his works may be used as a template for learning. His fan base was broad among other music professionals, society, and the music market.

Xiao: Which of his symphonies is your favorite?

Lü: I really like his third.

Lü: They're really quite different. Brahms' work embodies "traditional" German and Austrian music and is very down to earth, and because of his personality, he has none of the flippancy in his work that Wagner had; his work was really reserved, and such reservation has both merits and shortcomings. When music is reserved, people think it's not very direct and are unable to feel any impact inside. But through balanced, beautiful, subtle harmonic shifts and evolution of the tempo, he won people's favor.

For Bruckner, the keyword is "piety." If we really want to compare the two, we must first realize that they had different religions. In Europe of that time, Catholicism and Protestantism were completely different. Brahms was from Hamburg and Bruckner from Linz, hence their different religions from birth. Bruckner was a devout Catholic his whole life, and he also had a very strong personality: He was never reserved, unlike Brahms. So in his symphonies, he expressed his feelings in his own unique musical language. If you can understand him and feel his emotions, you'll see that his emotions are even more richly presented than those of Mahler. Though he respected symphonic tradition, he made a lot of structural changes, adding in some of his own inventions, which was totally different from Brahms, who did things by the book without any deviation. Why do Bruckner's symphonies have such immense structures? Because the average structure couldn't hold his work, full of emotion and expression, he had to enlarge things to make sure he could say what he wanted to say. He didn't just add to the structure simply for the sake of enlarging it.

Also, as Bruckner got deeper and deeper into his religion, he got deeper into his

feelings about religion, life, harmony, dissonance, and fate, so in his music, there's a lot of beauty. But he has a lot of inner turmoil. For instance, in his eighth symphony, we hear his complete fear of and caution regarding fate, and in his ninth, he seems to be in a completely other world searching for balance. This psychological realm and pursuit were very different from those of Brahms. If you like or are able to understand Bruckner's music and can see his inner thoughts through it, I'm sure you'll think Bruckner is more important than Mahler. That's my opinion anyway.

One of my professors in Berlin said Mahler is too verbose and gives off negative energy, but Bruckner is like Beethoven because even when dealing with fear and dejection, he gives off positive energy, which is quite amazing.

Xiao: For a conductor and an orchestra, what do you think the biggest challenge is in interpreting Brahms' work?

Lü: Brahms' music is highly refined. His symphonies integrate a lot of chamber music elements as well as aspects of both classical and Romantic music. It's really hard to handle these things, and you have to very carefully look for the balance between the chamber and symphony aspects. Also, his music has a lot of Hungarian aspects in style and rhythm, and how to handle them well but not go overboard is quite difficult too. Brahms was an aesthetic, and the beauty of his music was full of variety. You have to think of his tone, tempo, cadence, harmonic shifts, sense of balance, structure, speed, etc. This is the biggest challenge in performing his music.

2023.9.15/16

窦聪昶 小提琴 DOU Congchang Violin
刘弦 小提琴 LIU Xian Violin
尹龙 大提琴 YIN Long Cello
刘晓昕 圆号 LIU Xiaoxin Horn
姜波强 钢琴 JIANG Boqiang Piano

2023.9.27

张弦 指挥 Xian Zhang Conductor
宁峰 小提琴 NING Feng Violin

2023.10.27/28

丹尼尔·加蒂 指挥 Daniele Gatti Conductor

2023.11.3/4

郑明勋 指挥 Myung-Whun Chung Conductor
刘晓禹 钢琴 Bruce Liu Piano

勃拉姆斯

降E大调圆号三重奏, Op. 40

勃拉姆斯

谐谑曲(选自“F. A. E”奏鸣曲)

勃拉姆斯

B大调第一号钢琴三重奏, Op. 8

Brahms

Horn Trio in E-flat major, Op. 40

Brahms

Scherzo (from “F. A. E” Sonata)

Brahms

Piano Trio No. 1 in B major, Op. 8

勃拉姆斯

D大调小提琴协奏曲, Op. 77

德沃夏克

E小调第九号交响曲“自新世界”, Op. 95

Brahms

Violin Concerto in D major, Op. 77

Dvorak

Symphony No. 9 in E minor
“From the New World”, Op. 95

勃拉姆斯

《悲剧序曲》, Op. 81

《海顿主题变奏曲》, Op. 56a

F大调第三号交响曲, Op. 90

Brahms

Tragic Overture, Op. 81

Variations on a Theme of Joseph Haydn, Op. 56a

Symphony No. 3 in F major, Op. 90

肖邦

E小调第一号钢琴协奏曲, Op. 11

勃拉姆斯

D大调第二号交响曲, Op. 73

Chopin

Piano Concerto No. 1 in E minor, Op. 11

Brahms

Symphony No. 2 in D major, Op. 73

2023.12.23/24

许忠 钢琴 XU Zhong Piano
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

2024.3.15/16

吕嘉 指挥 LÜ Jia Conductor
王健 大提琴 Jian Wang Cello

2024.5.17/18

钱骏平 指挥 QIAN Junping Conductor
吴巍 笙 WU Wei Sheng

莫扎特

G小调第一号钢琴四重奏, K. 478

勃拉姆斯

F小调钢琴五重奏, Op. 34

Mozart

Piano Quartet No. 1 in G minor, K. 478

Brahms

Piano Quintet in F minor, Op. 34

盛宗亮

《神鸡破晓》*世界首演

肖斯塔科维奇

降E大调第一号大提琴协奏曲, Op. 107

勃拉姆斯

E小调第四号交响曲, Op. 98

Bright Sheng

Roosters of Dawn *World Premiere

Shostakovich

Cello Concerto No. 1 in E-flat major, Op. 107

Brahms

Symphony No. 4 in E minor, Op. 98

巴托克

《两幅肖像》, Op. 5, BB 48b

贝恩德·理查德·多伊奇

《现象》为笙与管弦乐队而作 *中国首演

勃拉姆斯

C小调第一号交响曲, Op. 68

Bartok

Two Portraits, Op. 5, BB 48b

Bernd Richard Deutsch

Phaenomena, for Sheng and Orchestra
*China Premiere

Brahms

Symphony No. 1 in C minor, Op. 68

2024.6.2/3

吴怀世 指挥 Wilson Ng Conductor
维京格尔·奥拉夫松 钢琴 Vikingur Olafsson Piano

舒曼

A小调钢琴协奏曲, Op. 54

勃拉姆斯 / 勋伯格 配器

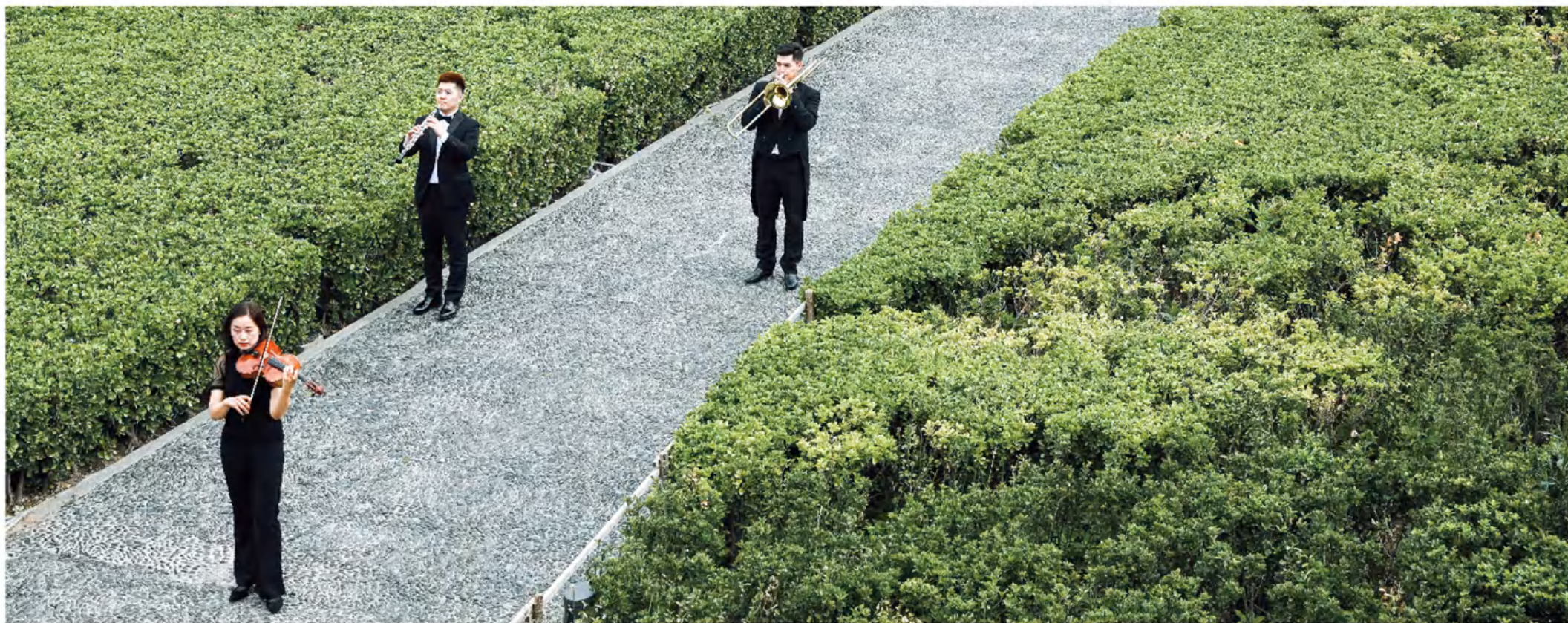
G小调第一号钢琴四重奏, Op. 25

Schumann

Piano Concerto in A minor, Op. 54

Brahms / Orch. Schoenberg

Piano Quartet No. 1 in G minor, Op. 25



ARTIST
-IN
-RESIDENCE
NING
FENG

驻院艺术家
宁峰



宁峰

2023/24乐季驻院艺术家

作为享誉全球的小提琴家，宁峰以其音乐中饱满的抒情性，天生的乐感和令人叹服的演奏技巧受到国际乐坛的广泛认可。他在全世界各地与著名的交响乐团及指挥家合作演出，并且也经常在国际上最重要的音乐季和音乐节举行独奏及室内乐音乐会演出。《华盛顿邮报》盛赞宁峰有着“奶油一样细腻质感的音色和真实的情感”，《BBC 音乐杂志》就宁峰近期的录音评论道“悦耳又纯粹的音色、完美无暇的音准、温柔而令人陶醉的乐感”。

宁峰曾与指挥大师梵志登领衔的香港管弦乐团进行了欧洲、亚洲以及澳洲巡演，并曾作为独奏家与众多乐团在中国巡演，包括曾在布达佩斯合作多次的伊万·费舍尔领衔的布达佩斯节日乐团，劳伦斯·福斯特领衔的柏林音乐厅管弦乐团，以及频繁合作的英国皇家利物浦爱乐乐团。他曾合作过的乐团包括英国皇家爱乐乐团、伯明翰市立交响乐团、哈雷交响乐团、纽约爱乐乐团、洛杉矶爱乐乐团、美国国家交响乐团、明尼苏达交响乐团、赫尔辛基爱乐乐团、毕尔巴鄂交响乐团、巴伐利亚广播交响乐团、法兰克福广播交响乐团、维也纳广播交响乐团、墨尔

本交响乐团等。他曾与许多杰出的指挥家合作，包括贾南德拉·诺塞达、玛琳·艾尔索普、图冈·索基耶夫、瓦西里·佩特连科、余隆、吕嘉、汤沐海、张国勇、杨洋、李心草、张艺、林大叶、黄屹等。

在中国作为最受瞩目的独奏家之一，宁峰定期与所有主要乐团、访华巡演的国际乐团合作并演出独奏会。他曾担任上海交响乐团 20/21 乐季驻团艺术家。在 22/23 乐季，宁峰与包括中国爱乐乐团、上海交响乐团、杭州爱乐乐团等 9 个乐团合作，为青岛交响乐团和西安交响乐团开启新乐季，并在广州交响乐团的音乐会上同时担纲独奏与指挥。

宁峰频繁在伦敦的威格莫尔音乐厅演出独奏会，近期他演出了巴赫《无伴奏小提琴奏鸣曲与组曲》全集，并在油管上直播。他曾多次在基辛根夏季音乐节上演出，并与埃德加·莫罗、丹尼尔·穆勒·朔特和尼古拉斯·安格里希和伊戈尔·列维特等艺术家合作。22/23 乐季他在意大利进行独奏会巡演，演出了帕格尼尼《24 首随想曲》。



荷兰 Channel Classics 唱片公司为宁峰录制了多张备受好评的唱片，他与钢琴家左章共同录制的最新专辑《勃拉姆斯钢琴与小提琴奏鸣曲》于 2023 年 2 月正式发行。此前该唱片公司为宁峰发行的《巴赫无伴奏小提琴奏鸣曲与组曲全集》唱片被《留声机》杂志称赞为“与众不同的录音，这是一场充满了想象力的音乐对话，观众也深深为之吸引”。其它已发行的录音还包括埃尔加、芬济、柴可夫斯基小提琴协奏曲以及布鲁赫的《苏格兰幻想曲》，萨拉萨蒂、拉罗、拉威尔、比才 / 沃克斯曼等作曲家为小提琴和乐队而写的作品，他作为龙四重奏成员录制的舒伯特、德沃夏克、鲍罗丁、肖斯塔科维奇和魏因伯格四重奏作品集。

宁峰出生于中国成都，曾就读于四川音乐学院，跟随胡惟民教授学习，并在柏林汉斯·艾斯勒音乐学院和英国皇家音乐学院追随 Antje Weithaas 和胡坤深造，宁峰是英国皇家音乐学院近两百年历史上首位在毕业独奏音乐会上拿到满分的学生，并获颁英国皇家音乐学院院士 (FRAM)，此殊荣仅授予 300 名在音乐领域有杰

出表现的该学院毕业生。宁峰多次在国际舞台上获奖，包括汉诺威国际小提琴比赛、伊丽莎白女皇国际小提琴比赛和耶胡迪·梅纽因国际小提琴比赛等重要赛事。在 2005 年迈克·希尔国际小提琴比赛 (新西兰) 中宁峰获得第一名，在 2006 年宁峰在帕格尼尼国际小提琴比赛这项小提琴领域的最高赛事中获得了冠军。

宁峰演奏的是一把由飞跃演奏香港有限公司提供的 1710 年斯特拉迪瓦里小提琴“维厄当”，他所使用的琴弦由维也纳 Thomastik-Infeld 工作室制作。

宁峰居住在柏林，任柏林汉斯·艾斯勒音乐学院小提琴教授，并在英国北方皇家音乐学院担任国际小提琴导师。他还担任浙江音乐学院室内乐学院艺术总监，及四川音乐学院小提琴研究院副院长。

In China, NING Feng is held in the highest regard, appearing regularly with all the major orchestras, visiting international orchestras and in recital. In 20/21 he was the Artist-in-Residence with the Shanghai Symphony Orchestra. In 22/23 he returned with collaborations with 9 different orchestras including China Philharmonic, Shanghai Symphony, Hangzhou Philharmonic and etc. and opened the season for Qingdao Symphony and Xi'an Symphony. He conducted and played as soloist on the concert with Guangzhou Symphony.



NING Feng

Artist-in-Residence

NING Feng is recognised internationally as an artist of great lyricism, innate musicality and stunning virtuosity. He performs across the globe with major orchestras and conductors, and in recital and chamber concerts in some of the most important international series and festivals. The Washington Post has described him as "a wonderful player with a creamy, easy tone and an emotional honesty" and BBC Music Magazine said of a recent recording "silvery tonal purity, immaculate intonation and gently beguiling musicality".

NING Feng has toured Europe, Asia and Australia with Jaap van Zweden and the Hong Kong Philharmonic Orchestra and has been the soloist on tours of China with many orchestras including the Budapest Festival Orchestra and Iván Fischer, with whom he has performed several times in Budapest, with the Berlin Konzerthaus Orchester and Lawrence Foster, and with the Royal Liverpool Philharmonic Orchestra with whom he performs regularly. He has played with the Royal Philharmonic, City of Birmingham Symphony, Hallé, New York Philharmonic, LA Philharmonic, National Symphony (Washington), Minnesota, Helsinki Philharmonic, Bilbao Symphony, Bavarian Radio Symphony, Frankfurt Radio Symphony, Vienna Radio and Melbourne Symphony orchestras amongst others and in 22/23 made his debut with the New York Philharmonic Orchestra. Conductors with whom he has worked include Gianandrea Noseda, Marin Alsop, Tugan Sokhiev, Vassily Petrenko, Long Yu, LÜ Jia, TANG Muhai, ZHANG Guoyong, YANG Yang, LI Xincao, ZHANG Yi, LIN Daye, HUANG Yi and etc.

Ning performs regularly at London's Wigmore Hall where he recently performed the complete solo Sonatas and Partitas of Bach, live-streamed on YouTube. He has performed many times at Kissinger Sommer Festival, and has collaborated with artists including Edgar Moreau, Daniel Müller-Schott, Nicholas Angelich and Igor Levit. In 22/23 he tours Italy with a solo Paganini programme.

NING Feng records for Channel Classics and his most recent album 'Brahms Violin Sonatas' with pianist Zee Zee was released in February 2023. His recording of Bach's complete solo works for violin was hailed by Gramophone as "unlike anyone else's... it's the illusion of a freewheeling conversation projected from within that held me captive." His discography also includes concerti by Elgar, Finzi, Tchaikovsky, Bruch (Scottish Fantasy), works for violin and orchestra by Sarasate, Lalo, Ravel and Bizet/Waxman, and with the Dragon Quartet works by Schubert, Dvořák, Borodin, Shostakovich and Weinberg.

Born in Chengdu, China, NING Feng studied at the Sichuan Conservatory of Music with HU Weimin, the Hanns Eisler School of

Music (Berlin) with Antje Weithaas and the Royal Academy of Music (London) with HU Kun, where he was the first student ever to be awarded 100% for his final recital. He was awarded as the Fellow of the Royal Academy of Music (FRAM), which is an honor limited to 300 former Academy students who have distinguished themselves within the music profession. The recipient of prizes at the Hanover International, Queen Elisabeth and Yehudi Menuhin International violin competitions, Ning Feng was First Prize winner of the 2005 Michael Hill International Violin Competition (New Zealand), and in 2006 won first prize in the International Paganini Competition.

NING Feng plays the 1710 Stradivari violin known as the 'Vieuxtemps Hauser', by kind arrangement with Premiere Performances of Hong Kong, and plays on strings by Thomastik-Infeld, Vienna.

He lives in Berlin and is a Violin Professor at the Hanns Eisler School of Music (Berlin) and also holds the position of International Chair of Violin at the Royal Northern College of Music in Manchester. In China, he serves as the Artistic Director of Chamber Music Academy of Zhejiang Conservatory of Music and the Deputy Dean of Violin Research Institute of Sichuan Conservatory of Music.



音乐会
CONCERTS

2023.9.17

宁峰 小提琴 NING Feng Violin

巴赫

G小调第一号奏鸣曲, BWV 1001
B小调第一号组曲, BWV 1002
A小调第二号奏鸣曲, BWV 1003
D小调第二号组曲, BWV 1004
C大调第三号奏鸣曲, BWV 1005
E大调第三号组曲, BWV 1006

Bach

Sonata No. 1 in G minor, BWV 1001
Partita No. 1 in B minor, BWV 1002
Sonata No. 2 in A minor, BWV 1003
Partita No. 2 in D minor, BWV 1004
Sonata No. 3 in C major, BWV 1005
Partita No. 3 in E major, BWV 1006

2023.9.27/28

张弦 指挥 Xian Zhang Conductor
宁峰 小提琴 NING Feng Violin

勃拉姆斯

D大调小提琴协奏曲, Op. 77

戈德马克

A小调第一小提琴协奏曲, Op. 28

Brahms

Violin Concerto in D major, Op. 77

Goldmark

Violin Concerto No. 1 in A minor, Op. 28

2024.5.24

宁峰 小提琴 NING Feng Violin

莫扎特

降B大调第一号小提琴协奏曲, K. 207
E大调柔板, 为小提琴与管弦乐队而作, K. 261
降B大调回旋曲, 为小提琴与管弦乐队而作, 269
C大调回旋曲, 为小提琴与管弦乐队而作, K. 373
D大调第四号小提琴协奏曲, K. 218

Mozart

Violin Concerto No. 1 in B-Flat major, K. 207
Adagio for Violin and Orchestra in E major,
K. 261
Rondo for Violin and Orchestra in B-Flat major,
K. 269
Rondo for Violin and Orchestra in C major,
K. 373
Violin Concerto No. 4 in D major, K. 218

2024.5.25

宁峰 小提琴 NING Feng Violin

莫扎特

D大调第二号小提琴协奏曲, K. 211
G大调第三号小提琴协奏曲“斯特拉斯堡”, K. 216
A大调第五号小提琴协奏曲“土耳其”, K. 219

Mozart

Violin Concerto No. 2 in D major, K. 211
Violin Concerto No. 3 in G major
"Strassburg", K. 216
Violin Concerto No. 5 in A Major "Turkish",
K. 219

艺术体验
ARTS EXPERIENCE宁峰的小提琴大师课
NING FENG'S MASTER CLASS OF VIOLIN

2023.9

极限挑战:
宁峰的巴赫与莫扎特全集之旅
BREAKING THROUGH:
NING FENG'S VIOLIN JOURNEY
WITH BACH AND MOZART

2024.5

全方位驻院国家大剧院， 小提琴家宁峰： 我回家了

廖阳

2007年，初出茅庐的宁峰以帕格尼尼国际小提琴大赛新科冠军的身份，亮相国家大剧院开幕音乐会，从此结下不解之缘。16年后，宁峰已是驰名国际的音乐家，受国家大剧院之邀，成为2023-24乐季驻院艺术家。

“我回家了！”回忆过往点滴，和国家大剧院有过诸多交集的宁峰感慨。

全方位驻院，宁峰的音乐会涵盖了独奏、协奏、室内乐：他将带来有“小提琴圣经”之称的全套巴赫《无伴奏小提琴奏鸣曲与组曲》，还将和国家大剧院管弦乐团合作勃拉姆斯、戈德马克的小提琴协奏曲，并在五月音乐节同台，献演莫扎特五首小提琴协奏曲。辞旧迎新的新年音乐会，宁峰也会加盟助阵。

一个晚上，挑战全套巴赫无伴奏

巴赫《无伴奏小提琴奏鸣曲与组曲》是全面考验小提琴家演奏技巧和音乐素养的“试金石”。今秋9月，宁峰一气呵成，将在一个晚上挑战全套，近三小时的演奏无异于跑一场“马拉松”。

宁峰上演全套巴赫小提琴无伴奏的频率不算高，因为不论对演奏者，还是对听众、对音乐

厅，这都是一套极重的曲目，“但我随时都在练、都在演。”

学生时代，6首曲子，宁峰每一首都抽丝剥茧地习练过，比赛中，这些曲子更是绕不过去，几乎是必赛曲目。2021年底，在伦敦威格莫尔音乐厅，宁峰演了全套，并在油管上面向全世界直播。

“最大的挑战在于注意力。”宁峰说，小提琴家上台基本都有合作伙伴，比如钢琴或乐队，在钢琴间奏或乐队间奏时，从精神到体力，小提琴家都有调整、休息的机会。而演巴赫无伴奏，小提琴家随时随地都要出声，没有任何休息的间隙。

“演全套需要近三小时，还有两个中场休息，怎样合理安排自己的体能，并且注意力高度集中、高速运转，特别难。”迎战这套曲目，宁峰也不会刻意去做体能锻炼，“事实上，人的生理是受精神控制的，精神如能集中，体能也会跟着兴奋，不觉得累。”

35岁时，宁峰第一次录全套巴赫小提琴无伴奏，60岁左右，他希望再挑战一次，一次是序言，一次是尾声。

三十而立，结束学业、进入社会、打拼事业、组建家庭，人生的重要节点走过一遍，他有了一些感悟，于是录了第一次。第二次，在年龄增长还未对他的乐器掌控产生影响，再录一次，对人生进行一次总结。

“弦乐器不像键盘乐器，只要在出声，就需要时刻控制，这种控制力随着身体机能的退化，肯定会有退步。”宁峰坦言，绝大多数小提琴家在60岁前后会有明显变化，右手对弓子的控制会退步，左手对揉弦的控制也会弱化，很多演奏家的录音里都能听出来。

“钢琴家七八十岁还可以活跃在舞台上，只要不弹拉赫等高度技巧性的作品，弹莫扎特、弹巴赫，年龄越大，艺术造诣越高，音乐越有深度。小提琴家很难，几乎没人能做到。”

“听众是衣食父母，但第一个听众永远是自己。如果有一天，演奏满足不了自己的期望值，我肯定会考虑是否需要退出舞台。”宁峰笑说，音乐的艺术造诣会随着人生阅历的丰厚而加深，但有些技术性的硬性要求，应该永远立在那儿，不应因为年华老去而放低标准。



两首协奏，展现名家各异的风采

紧随独奏音乐会，宁峰将连续两晚和国家大剧院管弦乐团同台，分别献上勃拉姆斯《D大调小提琴协奏曲》、戈德马克《A小调小提琴协奏曲》。

勃拉姆斯只写了一首小提琴协奏曲，一曲即成天籁。宁峰第一次正式演出是在比赛，在他的学生时代，只有比赛才有机会和大乐队合作。

在帕格尼尼国际小提琴大赛的决赛，宁峰同样选了勃拉姆斯，用这样不容易讨好评委的作品去闯关，需要对自己的音乐表现力有足够的信心。

“我常拿做菜比喻演奏，通过双手把食材呈现给食客，给他们带来愉悦、美好的感受，但这种感受非常主观。再有名的厨师做的菜，也不可能满足每一位食客要求，音乐也一样。”

宁峰自称“音乐的仆人”，始终把作曲家放在前面，尊重作曲家的原意，“做足功课，我会找到一种有说服力的语言去诠释音乐，而我的个性、我的想法，不可避免会渗入到演奏中。”

宁峰以无懈可击的技术和超强的音乐感染力，征服评委，一举夺冠。他还获得特别许可，演奏帕格尼尼一生挚爱的名琴“大炮”。在帕格尼尼故乡热那亚，他又再次拉起这把琴。

名琴出自意大利制琴名师之手，木头更厚，较难操控，发音也不是很灵敏，但能奏出极美的音乐。宁峰回忆，这把琴的能量没有上限，演奏效果取决于演奏者，只要有能力，还能挖出更多能量和色彩。

两首协奏曲前后脚上演，两位作曲家还是朋友。相较于勃拉姆斯的大名，戈德马克相对陌生。他的小提琴协奏曲旋律优美，技巧艰深，曾经风靡一时。1963年，小提琴泰斗米尔斯坦录音的版本是名盘。

“一个往前走，一个往回看。”宁峰形容，勃拉姆斯虽处浪漫主义时期，但曲式上有很多大胆创新，努力寻求突破，在往20世纪音乐发展的前沿走，戈德马克的音乐风格比较守旧，有点往回看。

明春5月，在主打室内乐的五月音乐节，乐团将派出一支20人左右的小分队，和宁峰合演莫扎特。

19岁，意气风发的莫扎特一口气写下五首小提琴协奏曲。虽然诞生于同一时期，宁峰还是感受到了作曲家自我追求的变化，“三四五更成熟，演出频率也更高。短短时间内，他还在不断摸索、不断进步。”

莫扎特时代，交响曲、协奏曲的编制都不大，没有指挥，也没有小提琴独奏的“人设”，独奏任务由乐队首席担纲。宁峰将和国家大剧院管弦乐团的伙伴们复刻两百多年前的演出形态，没指挥也不担心，“我会通过我的弓、我的琴、我的肢体语言，起到一部分指挥的作用。”

恢复如常，重新开始当空中飞人

2006年，25岁的宁峰在帕格尼尼国际小提琴大赛夺冠，成为继吕思清、黄滨、黄蒙拉后，第四位获此殊荣的华人小提琴家。一年后，国家大剧院开幕，四名金奖得主受邀上台，合演维瓦尔第《为四把小提琴而作的协奏曲》。

出道不久，就有机会在这么重要的音乐会亮相，对宁峰是莫大鼓舞，“门打开了，路得自己一步步往下走。”

这些年，宁峰是剧院的常客，也是乐团的老友。双方不仅在家门口多次同台，还将演出足迹蔓延到亚洲、欧洲、美洲、大洋洲的多个国家，见证了彼此无数高光时刻。

乐团纵贯歌剧和交响领域，坚持两条腿走路。这样一支双栖乐团，独具优势，十分灵活，“你会发现乐队的反应非常快，我有任何想法，和指挥沟通，马上就能实现或做出调整。”

“每次来都像回家，亲切、舒心、惬意。”乐团里遍布他的老友，乐队首席李喆是其中之一。二人同在伦敦留学，惺惺相惜，种下革命的友谊。有趣的是，宁峰的太太还是乐团初建时的大提琴副首席。

高强度的国际演出是一件苦差，疫情前，他一年只能在柏林呆七十来天。一切恢复如常后，宁峰又开始了空中飞人的生活。

5月中，他在波兰演了埃尔加小提琴协奏曲，这已是他今年演的第11个协奏曲。5月底，他飞去新西兰当评委。中途，他抽空回了一趟柏林，难得和家人团聚了8天。

“为了台上三分钟，你得有心理准备，要天天跟飞机、跟酒店、跟时差打交道。”有人曾问他，作为独奏家，全世界跑，首要条件是什么？他答，要随遇而安，给什么吃什么，到哪儿都能睡，“不能吃不惯、闹肚子，就不吃，床硬点或软点，就睡不着。”

对音乐的热爱，来自观众的认可，伴他走过孤独，“大家通过我的双手感受到音乐的美，所有努力、所有付出，忍受孤独、克服困难，都值得。”

现在是不是状态最好的时候？宁峰不确定，但他肯定，当下永远最重要。

《功夫熊猫》的一句话，他记忆犹新：Yesterday is history, tomorrow is mystery, but today is a gift, That's why it's called "present"。“present”一语双关，有当下，也有礼物的意思。

“昨日已成历史，没法改变；未来神秘未知，不可知，不可控；今天是一份礼物，我只能把握当下，尽力把当下作为最高峰的目标去实现。”何时是最高峰，只有成为历史才能评判，有可能是现在，也有可能是十年后、二十年后，“评判是将来的事，也是别人的事。我现在要尽我所能，对得起愿意听我音乐会、愿意听我演奏的听众。”

VIOLINIST NING FENG ON RESIDENCY AT NCPAO: I'M HOME!

LIAO Yang

In 2007, NING Feng, whose career was still in its beginnings, won the Paganini Competition and soon after performed brilliantly at the China NCPA's opening concert, initiating a bond with the latter that has remained strong ever since. 16 years later, the now world-renowned Ning is beginning an artist residency at the NCPAO for the 2023/24 Season.

Recalling his many past collaborations with the NCPA, he exclaims, "I'm home!"

His residency will include solo, concerto, and chamber music performances. He will bring us Bach's entire set of sonatas and partitas for solo violin (BWV 1001-1006), known as the "Bible of the violin," and collaborate with the NCPA Orchestra on violin concertos by Brahms and Goldmark. Also, he will play five concertos by Mozart at the NCPA May Festival and have an integral role in the New Year's Concert.

Bach's Entire Sonatas and Partitas for Solo Violin—All in One Night!

Bach's sonatas and partitas for solo violin are a comprehensive test and touchstone of skill for violinists. This September, Ning will play all six in one fell swoop lasting nearly three hours in a veritable marathon of mastery.

Ning has not done such a performance many times, because the entire set of music is extremely weighty for the violinists, the audience, and the venue alike, "but I'm always practicing and performing," he says.

While still a student, he painstakingly practiced each of the six pieces in the set—you can always count on them showing up at competitions. In late 2021 at Wigmore Hall in London, he performed all six, the performance also being visible to the entire world live via YouTube.

"The biggest challenge is maintaining focus." A violinist usually has the accompaniment of a piano or orchestra, so whenever the accompaniment has an interlude, the violinist may rest and make adjustments both mentally and physically. With Bach's "Bible" though, there is no such opportunity.

"It takes nearly three hours for the whole thing, along with two intermissions. It's super hard to get physically ready, bring your focus together, and operate at top speed." He does not do any specific physical training though: "Actually, the body is controlled by the mind, so if my mind is in shape, my body will follow and won't get fatigued."

He was 35 when he made his first recording of the set and he hopes to do so again at around the age of 60. The first was his "prelude," and the last is to be his "finale."

By the age of 30, he had completed his education, begun his career, and started a family. So many major accomplishments moved him to make the first recording of the set. His second recording is slated for around 60, as his physical skill will not yet have declined by then. It will be his way of bringing his career to a perfect conclusion.

"A string is different from a keyboard instrument because you have to control the sound at every moment, and that capacity to control diminishes as the body's functionality ebbs, in turn affecting the quality of the sound you produce." He adds that the grand majority of violinists see a significant decline in their ability starting at around the age of 60 as the right hand is unable to control the bow as precisely as needed and the left hand is less nimble on the strings—you can hear the difference in many recordings from elderly performers.

He elaborates, "A pianist can remain quite active as a performer well into his 70s and 80s as long as they aren't playing too highly technical pieces like those of Rachmaninoff. In playing pieces by Mozart and Bach, the older the performers are and the more accomplishments they have made, the deeper their music becomes. But for the violinist, that is nearly impossible."

"The audience is the musician's provider, but the most important member of any audience is definitely yourself. If you start becoming unsatisfied with your performances, I'd strongly suggest you consider retiring," he says, adding with a laugh that one's achievements deepen with one's life experiences, but some technical standards should always be maintained regardless of physical decline due to age.

Two Different Concertos, Two Different Composers

After his solo concert, Ning will play alongside the NCPA Orchestra for two straight nights in presenting Brahms' Violin Concerto in D Major and Goldmark's Violin Concerto in A Minor.

Brahms wrote only one violin concerto, but it is a masterpiece. Ning's first performance of it was at a competition while still a student, at which time competitions were his only opportunity to play with an entire orchestra.

During the Paganini Competition finals, Ning played Brahms' violin concerto, one which is hard to please judges with. Such a move required great confidence.

"I often use the metaphor of cooking to describe musical performance: You work with your hands to create something for your guests, something that will please them and fill them with wonder, but such feelings are very subjective. Even the most famous chefs cannot always please all of their customers, and the same goes for musicians."

Ning calls himself a "servant of music." He always places the composer ahead of himself, holding to the latter's intent with each piece. "I do my homework on the piece first and then look for a persuasive language to interpret the music, and of course, my personality and ideas can't help but filter into my playing."

Ning's perfect skill and infectious musical appeal brought the judges to their knees and won him the Paganini Competition, and he was even given the special honor of being permitted to play Paganini's beloved violin, Il Cannone, in Paganini's hometown of Genoa.

Il Cannone, crafted by a famous Italian luthier, is made with thicker pieces of wood, making the instrument harder to control. The sound it produces is not very sentient, but it can produce beautiful music. Ning recalls that its power has no limits, and how well it plays depends on the performer. If you have what it takes, you can make it play even more powerfully and with greater brilliance.

The composers of the two pieces to be performed back-to-back were friends, but Goldmark is lesser known. The melody of his violin concerto is elegant and requires great skill, hence enjoying much global popularity for a time. The 1963 recording by the great violinist Milstein is quite renowned.

Ning explains, "One of them was moving forward, and the other was looking back." Even though Brahms lived during the Romantic period, his work contains a lot of bold innovation for its time as he was working hard to find breakthrough points and push the frontier for 20th-century music. Goldmark, on the other hand, was conservative.

Next May, during the chamber music-centred May Festival, 20 musicians from the orchestra will collaborate with Ning in playing Mozart.

At 19, the vibrant Mozart wrote five violin concertos, but despite being written in the same year, their differences, a result of the composer's pursuit of variety, are apparent to Ning: "The third, fourth, and fifth are more developed and are more frequently performed. Over such a short period of time, he explored and improved significantly."

In Mozart's time, symphonies and concertos were relatively small in scale and had neither conductors nor the set idea that solos were necessarily for the violin—the solos were instead undertaken by the concertmaster. Ning and the NCPA Orchestra will reproduce the style of performance from two centuries ago: no conductor, no problem. "My bow, violin, and body language will act in part as the conductor."

Back to Normal: Living out of a Suitcase Again

In 2006, the 25-year-old Ning won the first prize at the Paganini Competition, becoming the fourth Chinese winner after Siqing Lu, HUANG Bin, and HUANG Mengla. A year later at the opening of the NCPA, these four were invited to jointly perform Vivaldi's Concerto for Four Violins.

Being invited to play at such a major concert was a huge encouragement for Ning, who had just begun his career. "The door opened, but I had to walk my journey, step by step."

In recent years, Ning has come to the NCPA frequently and, of course, is an old friend of the NCPA Orchestra. They have not only performed at home together but also done so in other places in Asia, Europe, the Americas, and Oceania, putting on countless brilliant shows.

The orchestra works on both opera and symphony music and is thus quite unique and flexible. "The orchestra reacts really quickly. Anytime I share an idea with the conductor, they are always able to make it happen or make certain adjustments right away."

"Every time I come here, I feel like I've come home. There's a sense of closeness, comfort, and pleasure." The orchestra is full of Ning's old friends, one being concertmaster LI Zhe. The two, who have so much in common, studied together in London and



initiated a close relationship there. Interestingly, Ning's wife was the associate principal cellist when the orchestra was formed.

Being a high-caliber international performer is a tough job. Before COVID-19 pandemic, he was only able to spend about 70 days a year at his home in Berlin due to his busy schedule. Once everything got back to normal, he started living out of his suitcase again.

In mid-May, he performed Edgar's Violin Concerto in Poland, already his 11th concerto performance this year. In late May, he went to New Zealand as a competition judge, taking time out from the trip to return to Berlin for eight days to spend some rare time with his family.

"For the just 'three minutes' on the stage, you need to be mentally prepared because you're wrestling with flights, hotels, and jet lag." Someone once asked him what the most important thing is for being a soloist who performs all over the world. He answered that you need to take things as they come, to be able to eat whatever you're given and sleep wherever you are. "You can't be picky about food—you don't eat just because your stomach is upset. And you have

to be able to sleep whether the bed is too soft or too hard."

His love for music and affirmation from audiences are what get him through loneliness. "People feel the beauty of music from what I produce with my hands. All the effort put in, loneliness suffered, and difficulties overcome are worth it."

When asked whether he is at his peak now, Ning says he is unsure. What he is sure of is that the present is always the most important.

He always recalls a line from the movie *Kung Fu Panda*: "Yesterday is history, tomorrow is a mystery, but today is a gift. That is why it is called the 'present.'"

"Yesterday is history and can't be changed. The future is unknown and thus uncontrollable. Today, though, is a gift. All I can do is to take hold of the present and use it to push toward my goal of reaching my peak." And when will he reach his peak? Only time will tell. Maybe it is now, or maybe ten or twenty years from now. "Judgement is something for the future and something other people will do. I'm just doing all I can right now so that I can satisfy my audiences."

交响乐

SYMPHONY



吕嘉、夏侯金旭
与国家大剧院管弦乐团
演绎理查·施特劳斯与布鲁克纳

2023/24乐季开幕音乐会

R. STRAUSS AND BRUCKNER WITH LÜ JIA
JINXU XIAHOU AND NCPAO
OPENING CONCERT OF 2023/24 SEASON

吕嘉 指挥
夏侯金旭 男高音

理查·施特劳斯

《爱的赞颂》，Op. 32/3
《美好的幻境》，Op. 48/1
《万灵节》，Op. 10/8
《奉献》，Op. 10/1

理查·施特劳斯

《月光曲》，选自歌剧《随想曲》，Op. 85

理查·施特劳斯

《秘密的邀请》，Op. 27/3
《清晨》，Op. 27/4
《塞西莉》，Op. 27/2

布鲁克纳

C小调第一号交响曲，WAB 101

布鲁克纳密码 THE BRUCKNER CIPHERS



LÜ Jia Conductor
Jinxu Xiahou Tenor

R. Strauss

Liebeshymnus, Op. 32/3
Freundliche Vision, Op. 48/1
Allerseelen, Op. 10/8
Zueignung, Op. 10/1

R. Strauss

Mondscheinmusik, from *Capriccio*, Op. 85

R. Strauss

Heimliche Aufforderung, Op. 27/3
Morgen, Op. 27/4
Caecilie, Op. 27/2

Bruckner

Symphony No. 1 in C minor, WAB 101

2023
8.31/9.1
Concert Hall
音乐厅

时代先河 HERALDS OF THE TIME

相映成趣

景焕、黄蒙拉
与国家大剧院管弦乐团

RADIANCE AND REFLECTION
JING HUAN, HUANG MENGLA AND NCPAO

景焕 指挥
黄蒙拉 小提琴

韦伯恩

交响曲，Op. 21

科恩戈尔德

D大调小提琴协奏曲，Op. 35

莫扎特

G小调第40号交响曲，K. 550

JING Huan Conductor
HUANG Mengla Violin

Webern

Symphony, Op. 21

Korngold

Violin Concerto in D major, Op. 35

Mozart

Symphony No. 40 in G minor, K. 550



2023
9.21
Concert Hall
音乐厅

璀璨新章

张弦、宁峰
与国家大剧院管弦乐团

TO THE NEW CHAPTER

XIAN ZHANG, NING FENG AND NCPAO

张弦 指挥
宁峰 小提琴

贝多芬

《大厦落成》序曲

勃拉姆斯

D大调小提琴协奏曲, Op. 77

戈德马克

A小调第一号小提琴协奏曲, Op. 28

德沃夏克

E小调第九号交响曲“自新世界”,
Op. 95

○ 勃拉姆斯190 BRAHMS 190

Xian Zhang Conductor
NING Feng Violin

Beethoven

Overture to *Consecration of the House*

Brahms

Violin Concerto in D major, Op. 77

Goldmark

Violin Concerto No. 1 in A minor, Op. 28

Dvorak

Symphony No. 9 in E minor "From the New World",
Op. 95



2023
9.27/28

Beijing Performing Arts Centre
Concert Hall
北京艺术中心·音乐厅



凯旋之歌

李飏、黎卓宇
与国家大剧院管弦乐团

THE SONG OF VICTORY

LI BIAO, GEORGE LI AND NCPAO

乐是故乡明 SOUNDS OF CHINA

李飏 指挥
黎卓宇 钢琴

黄若

《蝶·变》*世界首演

殷承宗 储望华等

钢琴协奏曲《黄河》

贝多芬

A大调第七号交响曲, Op. 92

LI Biao Conductor
George Li Piano

HUANG Ruo

The Butterfly Exchange *World Premiere

YIN Chengzong, CHU Wanghua etc.

Piano Concerto *The Yellow River*

Beethoven

Symphony No. 7 in A major, Op. 92



2023
10.3/4

Concert Hall
音乐厅



逆风追寻

丹尼尔·加蒂
与国家大剧院管弦乐团

PURSUIT AGAINST THE TIDE

BRAHMS WITH GATTI AND NCPAO

丹尼尔·加蒂 指挥

Daniele Gatti Conductor

勃拉姆斯

《悲剧序曲》，Op. 81

Brahms

Tragic Overture, Op. 81

勃拉姆斯

《海顿主题变奏曲》，Op. 56a

Brahms

Variations on a Theme of Joseph Haydn, Op. 56a

勃拉姆斯

F大调第三号交响曲，Op. 90

Brahms

Symphony No. 3 in F major, Op. 90

2023
10.27/28

Concert Hall
音乐厅



意气风发

郑明勋、刘晓禹
与国家大剧院管弦乐团

UNSTOPPABLE

CHOPIN AND BRAHMS WITH MYUNG-WHUN CHUNG
BRUCE LIU AND NCPAO

郑明勋 指挥
刘晓禹 钢琴

肖邦

E小调第一号钢琴协奏曲, Op. 11

勃拉姆斯

D大调第二号交响曲, Op. 73

Myung-Whun Chung Conductor
Bruce Liu Piano

Chopin

Piano Concerto No. 1 in E minor, Op. 11

Brahms

Symphony No. 2 in D major, Op. 73



2023
11.3/4

Concert Hall
音乐厅

○ 勃拉姆斯190 BRAHMS 190

弦音别绪

孙一凡、扬·沃格勒、费城交响乐团
与国家大剧院管弦乐团特别音乐会

NOSTALGIA ON STRINGS

SUN YIFAN, JAN VOGLER, THE PHILADELPHIA ORCHESTRA
AND NCPAO SPECIAL CONCERT

孙一凡 指挥
扬·沃格勒 大提琴
费城交响乐团

陈其钢

《走西口》

伯恩斯坦

嬉游曲

德沃夏克

B小调大提琴协奏曲, Op. 104

SUN Yifan Conductor
Jan Vogler Cello
The Philadelphia Orchestra

Qigang Chen

L'eloignement

Bernstein

Divertimento for Orchestra

Dvorak

Violoncello Concerto in B minor, Op. 104



2023
11.11

Concert Hall
音乐厅

慷慨悲歌

黄佳俊、谢库·坎内-梅森、伊莎塔·坎内-梅森
与国家大剧院管弦乐团

ELEGY OF THE SOUL

KAHCHUN WONG, SHEKU KANNEH-MASON
ISATA KANNEH-MASON AND NCPAO

黄佳俊 指挥
伊莎塔·坎内-梅森 钢琴
谢库·坎内-梅森 大提琴

门德尔松
G小调第一号钢琴协奏曲, Op. 25

埃尔加
E小调大提琴协奏曲, Op. 85

穆索尔斯基 / 拉威尔 改编
《图画展览会》

Kahchun Wong Conductor
Isata Kanneh-Mason Piano
Sheku Kanneh-Mason Cello

Mendelssohn
Piano Concerto No. 1 in G minor, Op. 25

Elgar
Cello Concerto in E minor, Op. 85

Mussorgsky / arr. Ravel
Pictures at an Exhibition

2023
12.1/2

Concert Hall
音乐厅
Beijing Performing Arts Centre
Concert Hall
北京艺术中心·音乐厅



国家大剧院建院十六周年音乐会

布鲁克纳密码

吕嘉、梅第扬与国家大剧院管弦乐团

CONCERT FOR THE 16TH ANNIVERSARY OF NCPA

THE BRUCKNER CIPHERS

LÜ JIA, MEI DIYANG AND NCPAO

吕嘉 指挥
梅第扬 中提琴

舒伯特 / 塔巴科夫 改编
《阿佩乔尼奏鸣曲》, D. 821

布鲁克纳
A大调第六号交响曲, WAB 106

Lü Jia Conductor
Mei Diyang Viola

Schubert / arr. Tabakova
Arpeggione Sonata, D. 821

Bruckner
Symphony No. 6 in A major, WAB 106

2023
12.8/9

Concert Hall
音乐厅
Beijing Performing Arts Centre
Concert Hall
北京艺术中心·音乐厅



国家大剧院 2024新年音乐会

NCPA 2024 NEW YEAR'S CONCERT

吕嘉 指挥
Lǚ Jiā Conductor



2023 2024
12.31 / 1.1

Concert Hall
音乐厅

国家大剧院 第七期青年作曲家计划终评音乐会

THE 7TH NCPA YOUNG COMPOSER PROGRAMME
FINAL EVALUATION CONCERT

陈琳 指挥

CHEN Lin Conductor

第七期终评入围作品

Works of Finalists for Final Evaluation Concert

布里顿
《简易交响曲》, Op. 4

Britten
Simple Symphony, Op. 4

2024
1.6
Concert Hall
音乐厅



北京大合唱

吕嘉与国家大剧院管弦乐团、合唱团

BEIJING CANTATA

LÜ JIA AND CHINA NCPA ORCHESTRA & CHORUS

吕嘉 指挥
 李欣桐 女高音
 张文沁 花腔女高音
 梁羽丰 王冲 男高音
 刘思曼 女中音
 张扬 男中音
 王超 京剧小生
 赵宁 西河大鼓
 赵岭 男声朗诵
 国家大剧院合唱团

LÜ Jia Conductor
 LI Xintong Soprano
 ZHANG Wenqin Coloratura Soprano
 LIANG Yufeng, WANG Chong Tenor
 LIU Siman Mezzo-soprano
 ZHANG Yang Baritone
 WANG Chao Peking Opera Vocal
 ZHAO Ning Xihe Dagu
 ZHAO Ling Narrator
 China NCPA Chorus

孟卫东 唐建平 曲 / 邹静之 词
 交响合唱《北京大合唱》

MENG Weidong, TANG Jianping / Lyr. ZOU Jingzhi
 Choral Symphony *Beijing Cantata*

2024
2.1

Concert Hall
音乐厅



乐是故乡明 SOUNDS OF CHINA

乐是故乡明 SOUNDS OF CHINA

2024新春华尔兹

吕嘉与国家大剧院管弦乐团

FESTIVAL WALTZ 2024

LÜ JIA AND NCPAO

吕嘉 指挥
 LÜ Jia Conductor



2024
2.6/7

Concert Hall
音乐厅



炉火纯青

吕嘉、王健与国家大剧院管弦乐团
演绎盛宗亮、肖斯塔科维奇与勃拉姆斯

THE ZENITH

BRIGHT SHENG, SHOSTAKOVICH AND BRAHMS
WITH LÜ JIA, JIAN WANG AND NCPAO

吕嘉 指挥
王健 大提琴

盛宗亮
《神鸡破晓》*世界首演
肖斯塔科维奇
降E大调第一号大提琴协奏曲, Op. 107
勃拉姆斯
E小调第四号交响曲, Op. 98

LÜ Jia Conductor
Jian Wang Cello

Bright Sheng
Roosters of Dawn *World Premiere
Shostakovich
Cello Concerto No. 1 in E-flat major, Op. 107
Brahms
Symphony No. 4 in E minor, Op. 98



2024
3.15/16
Concert Hall
音乐厅

- 乐是故乡明 SOUNDS OF CHINA
- 勃拉姆斯190 BRAHMS 190

- 时代先河 HERALDS OF THE TIME

独树一帜

许忠与国家大剧院管弦乐团
演绎布列兹、莫扎特与德彪西

THE UNIQUE AND BRILLIANT

BOULEZ, MOZART AND DEBUSSY WITH XU ZHONG AND NCPAO

许忠 指挥 / 钢琴

布列兹
《记谱法》(选段)
莫扎特
降E大调第九号钢琴协奏曲“热诺姆”, K. 271
德彪西
《苏格兰进行曲》
德彪西
《大海》

XU Zhong Conductor / Piano

Boulez
Notations (Selection)
Mozart
Piano Concerto No. 9 in E-flat major
"Jeunehomme", K. 271
Debussy
Scottish March on a Popular Theme
Debussy
La Mer

2024
5.11/12

Concert Hall
音乐厅
Beijing Performing Arts
Centre Hall
北京艺术中心·音乐厅



民族的遥望

钱骏平、吴巍与国家大剧院管弦乐团
演绎巴托克、多伊奇与勃拉姆斯

PORTRAITS OF NATIONS

BARTOK, DEUTSCH AND BRAHMS
WITH QIAN JUNPING, WU WEI AND NCPAO

钱骏平 指挥
吴巍 笙

巴托克

《两幅肖像》，Op. 5, BB 48b

贝恩德·理查德·多伊奇

《现象》为笙与管弦乐队而作

*中国首演

勃拉姆斯

C小调第一号交响曲, Op. 68

○ 乐是故乡明 SOUNDS OF CHINA

○ 勃拉姆斯190 BRAHMS 190

QIAN Junping Conductor
WU Wei Sheng

Bartok

Two Portraits, Op. 5, BB 48b

Bernd Richard Deutsch

Phaenomena, for Sheng and Orchestra

*China Premiere

Brahms

Symphony No. 1 in C minor, Op. 68



2024
5.17/18

Concert Hall
音乐厅
Beijing Performing Arts Centre
Concert Hall
北京艺术中心·音乐厅

灵感之源

吴怀世、奥拉夫松与国家大剧院管弦乐团
演绎舒曼与勃拉姆斯

THE ORIGIN OF INSPIRATION

SCHUMANN AND BRAHMS WITH WILSON NG,
OLAFSSON AND NCPAO

吴怀世 指挥
维京格尔·奥拉夫松 钢琴

舒曼

A小调钢琴协奏曲, Op. 54

勃拉姆斯 / 勋伯格 配器

G小调第一号钢琴四重奏, Op. 25

○ 勃拉姆斯190 BRAHMS 190

○ 时代先河 HERALDS OF THE TIME

Wilson Ng Conductor
Vikingur Olafsson Piano

Schumann

Piano Concerto in A minor, Op. 54

Brahms / Orch. Schoenberg

Piano Quartet No. 1 in G minor, Op. 25



2024
6.2/3
Concert Hall
音乐厅

吕绍嘉、朱慧玲
与国家大剧院管弦乐团
演绎马勒第三交响曲

MAHLER SYMPHONY NO. 3
WITH SHAO-CHIA LÜ,
HUILING ZHU AND NCPAO

吕绍嘉 指挥
朱慧玲 女中音
国家大剧院合唱团
北京爱乐合唱团

Shao-Chia Lü Conductor
Huiling Zhu Mezzo-soprano
China NCPA Chorus
The Beijing Philharmonic Choir

马勒
D小调第三号交响曲

Mahler
Symphony No. 3 in D minor



2024
6.15/16

Concert Hall
音乐厅

布鲁克纳密码

吕嘉与国家大剧院管弦乐团
演绎布鲁克纳第五交响曲

THE BRUCKNER CIPHERS
SYMPHONY NO. 5 WITH LÜ JIA AND NCPAO

吕嘉 指挥

Lü Jia Conductor

布鲁克纳
降B大调第五号交响曲, WAB 105

Bruckner
Symphony No. 5 in B-flat major, WAB 105

2024
7.9/10

Concert Hall
音乐厅





**NCRAO
IN
CHAMBER
「PLUS」**

「无界」室内乐

「无界」室内乐

孙曦源

300年前,赏玩音乐只是皇宫贵族的独家特权,而今天,从离家几公里外的音乐厅到早晨叫你醒来的手机铃声,因由媒介的革新,音乐变得无处不在。音乐欣赏的边界消解,音乐类型的边界也在时间的演进中模糊,在文化的碰撞中融合。在国家大剧院管弦乐团的“无界室内乐”中,我们试图实现的,却是通过超越边界,将曾经边界分明的私人音乐沙龙,以全新、多元的方式带回人们身边。

从莫扎特到舒伯特再到勃拉姆斯,德奥作曲家在音乐风格的衍化发展中,完成了古典主义向浪漫主义发展的整个生命周期,为世界留下了无数艺术遗产。本乐季中,国家大剧院管弦乐团将首次录制室内乐作品唱片,由长笛首席叶怡初及三位弦乐首席共同诠释莫扎特四首长笛四重奏;驻院艺术家宁峰则选择全套莫扎特小提琴协奏曲,带来古典审美的典范式呈现。NCPAO 桥四重奏与钢琴家姜波强将以贝多芬最负盛名的“大公”三重奏及舒伯特的室内乐杰作《鱒鱼》,桥接古典主义与浪漫主义,再现往日美好。而在勃拉姆斯诞辰 190 周年之际,乐团演奏家窦晓昶、刘弦、尹龙、刘晓昕将再度与姜波强合作,怀着赤诚之心,演绎三部勃拉姆斯经典室内乐作品;指挥家及钢琴家许忠将首次和我们在室内乐中相遇,与国家大剧院四重奏演绎莫扎特与勃拉姆斯两位音乐伟人的传世之作。

本乐季中,管乐演奏家也亮点频出:国家大剧院管弦乐团的圆号音乐家们将与中国的圆号重奏团首次联手,以豪华坚实的圆号阵容,带来一场经典歌剧作品音乐会。一把把金光闪闪的圆号,将在他们手中扮演起不同角色,演绎不同国家、不同时代的精彩故事。木管家族性格迥异的四位成员与从材质到音色都截然不同的粘合剂——圆号,组合出一幅温暖而多彩的音乐图景。国家大剧院管弦乐团全新诞生的木言五重奏,将在本乐季新鲜亮相,与我们分享一场色彩丰富的中西作品荟萃。

我们的乐季中从来不乏青年才俊的身影。本次,陈萨携手孙榆桐、郭煦及常乐三位年轻钢琴家将在乐团助理指挥赖嘉静的带领下,与我们一同完成一场巴赫羽管键琴协奏曲音乐会。助理指挥孙一凡则将以勋伯格的《五首管弦乐曲》及勋伯格学生欧文·施泰因改编的马勒《G 大调第四号交响曲》的硬核曲目,继续“时代先河”系列对当代音乐的讲述。在国际大赛中崭露头角的两位乐团演奏家——李天佑和陈嘉伟将以独奏家身份登台,演奏各自忠爱的大管及小号协奏曲。

疫情后的首个“回归”乐季似乎前所未有的丰满。我们比去年少了些许跨界碰撞和改编创作的空间,却把更多的焦点给予了乐团演奏家,回归最淳朴最核心的经典曲目。在严肃与活泼间,耕作与飞扬间,我们在室内乐的浩瀚中前行,探索“无界”的界限。

NCPAO IN CHAMBER 「PLUS」

SUN Xiyuan

Three centuries ago, the enjoying of music was a monopoly of the royal nobility. But now, from a concert hall several kilometers away from your home to your mobile ringtone waking you up in the morning, music is omnipresent as a result of the change of media. With the boundaries of music appreciation disappearing, the boundaries between music genres are also blurring with the passage of time and blending in the collision of cultures. In NCPAO's "Chamber Music without Boundaries", however, what we are trying to achieve is to go beyond boundaries and bring back, in diverse new ways, private music salons that once had clear boundaries.

From Mozart to Schubert to Brahms, the German and Austrian musicians, in the evolution of music genres, completed the entire life cycle of music development from classicism to romanticism, leaving innumerable art heritages for the world. In this music season, NCPAO will produce its first-ever record of chamber music, Mozart's four flute quartets to be rendered jointly by Chief Flutist YE H-I-Jeng and the three principal string players, and Mozart's all violin concertos to be performed by artist-in-residence NING Feng, giving an exemplary rendering of classical aesthetics. Bridge Quartet of NCPAO and pianist JIANG Boqiang will perform Beethoven's most famous piano trio, the *Archduke Trio*, and Schubert's chamber music masterpiece *Die Forelle*, bridging classicism and romanticism while re-presenting the good old days. As a mark of honor to the 190th anniversary of Brahms' birth, the instrumental musicians DOU Congchang, LIU Xian, YIN Long, and LIU Xiaoxin will team up with JIANG Boqiang to render Brahms' three classic chamber works; and the conductor and pianist XU Zhong will meet with us for the first time in chamber music, who is to collaborate with NCPA Quartet in performing the masterpieces of the great musicians Mozart and Brahms.

Among the various highlights of the season will be a classic opera concert from NCPAO horn players and China Horn Ensemble in their first-ever collaboration. The glittering horns will play different roles in their hands in rendering spectacular tales from different countries and times. The four members of the woodwind family, and the binding horn that is wholly different both in material and in timbre, will work together to present a warm and colorful picture of music. The newly founded Woodwinds Express of NCPAO will make its first appearance in this season and share with us a colorful ensemble of Chinese and Western works.

We have never had a lack of outstanding young talents in our music seasons. In this season, CHEN Sa, teaming up with the three young pianists SUN Yutong, GUO Xu, and CHANG Le, will join us to provide a concert of Bach's keyboard concertos as guided by assistant conductor LAI Jiajing. Assistant conductor SUN Yifan will continue the *Heralds of the Time* series with the masterpieces of *Five Pieces for Orchestra* by Schoenberg, and Mahler's *Symphony No. 4 in G major* as arranged by Schoenberg's pupil Erwin Stein. LI Tianyou and CHEN Jiawei, two orchestral instrumentalists coming to prominence in international contests, will appear on stage as soloists to perform their favorite bassoon and trumpet concertos.

The first post-pandemic "returning" season seems unprecedentedly rich. We have less space for crossover collisions and arrangements than last year in favor of giving more focus on orchestral performers, returning to the plainest and the most central classic repertoire. It is between seriousness and liveliness, and between cultivation and culmination, that we are traveling in the vastness of chamber music, exploring the limits of "being without boundaries".

抱朴含真

国家大剧院管弦乐团的
勃拉姆斯室内乐之夜

STARTING WITH SINCERITY

BRAHMS WITH NCPAO IN CHAMBER

○ 无界室内乐 NCPAO IN CHAMBER PLUS

○ 勃拉姆斯190 BRAHMS 190

窦聪昶 小提琴
刘弦 小提琴
尹龙 大提琴
刘晓昕 圆号
姜波强 钢琴

DOU Congchang Violin
LIU Xian Violin
YIN Long Cello
LIU Xiaoxin Horn
JIANG Boqiang Piano

勃拉姆斯

降E大调圆号三重奏, Op. 40

勃拉姆斯

谐谑曲 (选自“F. A. E”奏鸣曲)

勃拉姆斯

B大调第一号钢琴三重奏, Op. 8

Brahms

Horn Trio in E-flat major, Op. 40

Brahms

Scherzo (from “F. A. E” Sonata)

Brahms

Piano Trio No. 1 in B major, Op. 8



2023
9.15/16

Multi-functional Theatre
小剧场

琴之歌

陈雷激与国家大剧院管弦乐团的室内乐

SONG OF THE CH'IN

CHEN LEIJI AND NCPAO IN CHAMBER

○ 无界室内乐 NCPAO IN CHAMBER PLUS



陈雷激 古琴
 马魏家 第一小提琴
 樊悦 第二小提琴
 刘莎 中提琴
 尹龙 大提琴
 张天宇 单簧管

CHEN Leiji Qin
 MA Weijia First Violin
 FAN Yue Second Violin
 LIU Sha Viola
 YIN Long Cello
 ZHANG Tianyu Clarinet



2023
 10.14

Beijing Performing Arts Centre
 Concert Hall
 北京艺术中心·音乐厅

周龙
 《琴之歌》

古曲
 《渔歌》

古曲
 《龙翔操》

华彦钧/刘湲 改编
 《二泉映月》

姚晨
 《劝君更尽一杯酒》

赵季平
 《庆云乐》

舒伯特
 《死神与少女》

嵇康
 《孤馆遇神》

ZHOU Long
 Song of Ch'in

Ancient Tune
 Fisherman's Song

Ancient Tune
 The Soaring Dragon

HUA Yanjun / arr. LIU Yuan
 The Moon Reflected in Er-Quan

YAO Chen
 One More Cup of Wine Before You Go

ZHAO Jiping
 Sacred Cloud Music

Schubert
 Death and the Maiden

JI Kang
 The Lonely Mansion

花样年华

赖嘉静、李天佑、陈嘉伟、青心室内乐团
与国家大剧院管弦乐团

BLOOMING TALENTS

LAI JIAJING, LI TIANYOU, CHEN JIAWEI, QINGXIN ENSEMBLE AND NCPAO

○ 无界室内乐 NCPAO IN CHAMBER PLUS

赖嘉静 指挥
李天佑 大管
陈嘉伟 小号
青心室内乐团

博斯拉夫·马尔蒂努
第二号九重奏, H. 374

罗西尼
大管与乐队协奏曲

拉威尔
引子和快板, 为竖琴、长笛、单簧管和弦乐四重奏而作

安德烈·若利韦
小号、钢琴和弦乐团的小协奏曲

埃尔加
E小调夜曲, Op. 20

LAI Jiajing Conductor
LI Tianyou Bassoon
CHEN Jiawei Trumpet
Qingxin Ensemble

Bohuslav Martinu
Nonet No. 2, H. 374

Rossini
Concerto for Bassoon and Orchestra

Ravel
Introduction and Allegro for Harp, Flute, Clarinet and Quartet

Andre Jolivet
Concertino for Trumpet, Piano and String Orchestra

Elgar
Serenade in E minor, Op. 20



2023
11.23

Beijing Performing Arts Centre
Concert Hall
北京艺术中心·音乐厅



水到渠成

许忠与国家大剧院四重奏
演绎莫扎特与勃拉姆斯

FALL INTO PLACE

MOZART AND BRAHMS WITH XU ZHONG AND NCPA QUARTET

○ 无界室内乐 NCPAO IN CHAMBER PLUS

○ 勃拉姆斯190 BRAHMS 190

许忠 钢琴

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

XU Zhong Piano

NCPA Quartet

LI Zhe First Violin

LIU Xian Second Violin

ZHUANG Ran Viola

LIANG Xiao Cello

莫扎特

G小调第一号钢琴四重奏, K. 478

勃拉姆斯

F小调钢琴五重奏, Op. 34

Mozart

Piano Quartet No. 1 in G minor, K. 478

Brahms

Piano Quintet in F minor, Op. 34

2023
12.23/24

Multi-functional Theatre
小剧场



五光十色

国家大剧院管弦乐团木言五重奏

COLORFUL MELODY

WOODWINDS EXPRESS OF NCPAO

- 周末音乐会 WEEKEND MATINEE
- 乐是故乡明 SOUNDS OF CHINA
- 无界室内乐 NCPAO IN CHAMBER PLUS

木言五重奏

尹伊 长笛
寇艺舰 双簧管
施然文 单簧管
石光远 大管
杨佐 圆号

Woodwinds Express

YIN Yi Flute
KOU Yijian Oboe
SHI Ranwen Clarinet
SHI Guangyuan Bassoon
YANG Zuo Horn



2024
1.28

Multi-functional Theatre
小剧场

莫扎特

歌剧《魔笛》序曲

莫扎特

“复仇的火焰在我心中燃烧”
(选自《魔笛》)

莫扎特

土耳其进行曲
(选自A大调第11号钢琴奏鸣曲, K. 331/330i)

阿里·马兰多

《你好美女!》

肖斯塔科维奇

“第二圆舞曲”(选自第二号爵士组曲)

王永新

《新疆舞曲》

杜鸣心 吴祖强等

“快乐的女战士”
(选自《红色娘子军》)

马斯卡尼

间奏曲(选自《乡村骑士》)

弗朗兹·但齐

B大调第一号五重奏, Op. 56

莫扎特

“小星星变奏曲”, C大调《妈妈, 我要告诉您》
主题及12首变奏, K. 265/300e (选段)

Mozart

Overture to *Die Zauberflöte*

Mozart

“Der Hölle Rache kocht in meinem Herzen”
(from *Die Zauberflöte*)

Mozart

Alla Turca
(from Piano Sonata No. 11 in A major, K.331/300i)

Arie Malando

Olé Guapa

Shostakovich

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

WANG Yongxin

Xinjiang Dances

DU Mingxin, WU Zuqiang etc.

“Merry Woman Warrior”
(from *The Red Detachment of Women*)

Mascagni

Intermezzo (from *Cavalleria Rusticana*)

Franz Danzi

Quintet No. 1 in B major, Op. 56

Mozart

12 Variations on *Ah, vous dirai-je Maman*
in C major, K. 265/300e (Selections)

砥砺前行号

中国圆号重奏团
与国家大剧院管弦乐团的室内乐

RHAPSODY ON HORN

CHINA HORN ENSEMBLE AND NCPAO IN CHAMBER

○ 无界室内乐 NCPAO IN CHAMBER PLUS

中国圆号重奏团

China Horn Ensemble

威尔第 / 弗朗茨·卡内夫茨基 改编

《阿依达》选段

Verdi/arr. Franz Kanefzky

Selections from *Aida*

比才 / 克里·特纳 改编

《卡门组曲》

Bizet / arr. Kerry Turner

Carmen Suite

(小)约翰·施特劳斯 / 弗朗茨·卡内夫茨基 改编

《蝙蝠幻想曲》

Johann Baptist Strauss / arr. Franz Kanefzky

Die Fledermaus Fantasie

汉斯·里希特 / 汉斯·皮兹卡

《瓦格纳幻想曲》

Hans Richter / Hans Pizka

Wagneriana Fantasie

瓦格纳 / 卡卡 改编

歌剧《唐豪瑟》序曲

Wagner / arr. Kaka

Overture to *Tannhäuser*

莫扎特

《魔笛》选段

Mozart

Selections from *Die Zauberflöte*



2024
2.25

Concert Hall
音乐厅

新声维也纳

孙一凡、宋元明
与国家大剧院管弦乐团演绎勋伯格与马勒

REBELLION

SCHOENBERG AND MAHLER WITH
SUN YIFAN, SONG YUANMING AND NCPAO IN CHAMBER

○ 无界室内乐 NCPAO IN CHAMBER PLUS

○ 时代先河 HERALDS OF THE TIME

孙一凡 指挥
宋元明 女高音

SUN Yifan Conductor
SONG Yuanming Soprano

勋伯格

五首管弦乐曲, Op. 16

Schoenberg

Five Pieces for Orchestra, Op. 16

马勒 / 欧文·施泰因 改编

G大调第四号交响曲

Mahler / arr. Erwin Stein

Symphony No. 4 in G major

2024
3.1/2

Concert Hall
音乐厅



古典桥接浪漫

姜波强、刘怡枚与国家大剧院管弦乐团桥四重奏
演绎“大公”与“鳟鱼”

BRIDGING THE CLASSICAL AND ROMANTIC

ARCHDUKE AND TROUT WITH JIANG BOQIANG, 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
- 郝学嘉 中提琴
- 张晟 大提琴
- 刘怡枚 低音提琴
- 姜波强 钢琴

Bridge Quartet

- CHEN Shu First Violin
- YANG Rui Second Violin
- HAO Xuejia Viola
- ZHANG Sheng Cello
- LIU Yimei Double-Bass
- JIANG Boqiang Piano

贝多芬

降B大调第7号钢琴三重奏“大公”，Op. 97

Beethoven

Piano Trio No. 7 in B flat major "Archduke", Op. 97

舒伯特

A大调钢琴五重奏“鳟鱼”，D. 667

Schubert

Piano Quintet in A major "Trout", D. 667



2024
4.5/6

Multi-functional Theatre
小剧场



浑然天成

国家大剧院管弦乐团
演绎莫扎特室内乐

THE DELICATE NATURE

MOZART WITH NCPAO IN CHAMBER

叶怡初 长笛
李喆 小提琴
郝学嘉 中提琴
梁肖 大提琴

YEH I-Jeng Flute
LI Zhe Violin
HAO Xuejia Viola
LIANG Xiao Cello

莫扎特

C大调第三号长笛四重奏, K. 285b

Mozart

Flute Quartet No. 3 in C major, K. 285b

莫扎特

G大调第二号长笛四重奏, K. 285a

Mozart

Flute Quartet No. 2 in G major, K. 285a

莫扎特

A大调第四号长笛四重奏, K. 298

Mozart

Flute Quartet No. 4 in A major, K. 298

莫扎特

D大调第一号长笛四重奏, K. 285

Mozart

Flute Quartet No. 1 in D major, K. 285



2024
5.4

Multi-functional Theatre
小剧场

宁峰与国家大剧院管弦乐团 演绎莫扎特小提琴协奏曲之一

MOZART'S VIOLIN CONCERTOS
WITH NING FENG AND NCPAO I

○ 无界室内乐 NCPAO IN CHAMBER PLUS

宁峰 小提琴

NING Feng Violin

莫扎特

降B大调第一号小提琴协奏曲, K. 207

Mozart

Violin Concerto No. 1 in B-flat major, K. 207

莫扎特

E大调柔板, 为小提琴与管弦乐队而作, K. 261

Mozart

Adagio for Violin & Orchestra in E major, K. 261

莫扎特

降B大调回旋曲, 为小提琴与管弦乐队而作, K. 269

Mozart

Rondo for Violin & Orchestra in B-flat major, K. 269

莫扎特

C大调回旋曲, 为小提琴与管弦乐队而作, K. 373

Mozart

Rondo for Violin & Orchestra in C major, K. 373

莫扎特

D大调第四号小提琴协奏曲, K. 218

Mozart

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

2024
5.24

Concert Hall
音乐厅



宁峰与国家大剧院管弦乐团 演绎莫扎特小提琴协奏曲之二

MOZART'S VIOLIN CONCERTOS
WITH NING FENG AND NCPAO II

○ 无界室内乐 NCPAO IN CHAMBER PLUS

宁峰 小提琴

NING Feng Violin

莫扎特

D大调第二号小提琴协奏曲, K. 211

Mozart

Violin Concerto No. 2 in D major, K. 211

莫扎特

G大调第三号小提琴协奏曲
“斯特拉斯堡”, K. 216

Mozart

Violin Concerto No. 3 in G major
“Strassburg”, K. 216

莫扎特

A大调第五号小提琴协奏曲“土耳其”,
K. 219

Mozart

Violin Concerto No. 5 in A major “Turkish”,
K. 219

2024
5.25

Concert Hall
音乐厅



奉献与追忆

陈琳、谢楠、李喆
与国家大剧院管弦乐团的室内乐

DEVOTION AND REMEMBRANCE

CHEN LIN, XIE NAN, LI ZHE AND NCPAO IN CHAMBER

- 时代先河 HERALDS OF THE TIME
- 无界室内乐 NCPAO IN CHAMBER PLUS

陈琳 指挥
谢楠 小提琴
李喆 小提琴

CHEN Lin Conductor
XIE Nan Violin
LI Zhe Violin

贝尔格
《抒情组曲》，为弦乐队而作

Berg
Lyric Suite, for String Orchestra

门德尔松
D小调小提琴协奏曲, Op. Posth

Mendelssohn
Violin Concerto in D minor, Op. Posth

维瓦尔第
D小调双小提琴协奏曲, RV 514

Vivaldi
Concerto for Two Violins in D minor, RV 514

舒伯特 / 马勒 改编
D小调弦乐四重奏, D. 810

Schubert / arr. Mahler
String Quartet in D minor, D. 810

2024
6.27/29

Concert Hall
音乐厅
Beijing Performing Arts Centre
Concert Hall
北京艺术中心·音乐厅



巴赫映象

赖嘉静、陈萨、孙榆桐、郭煦、常乐
与国家大剧院管弦乐团的室内乐

ECHOS OF BACH

LAI JIAJING, CHEN SA, SUN YUTONG, GUO XU, CHANG LE AND NCPAO IN CHAMBER

○ 无界室内乐 NCPAO IN CHAMBER PLUS

赖嘉静 指挥
陈萨 钢琴
孙榆桐 钢琴
郭煦 钢琴
常乐 钢琴

巴赫

D小调羽管键琴协奏曲 (钢琴版), BWV 1052

巴赫

C小调双羽管键琴协奏曲 (钢琴版), BWV 1060

巴赫 / 西特科维茨基 改编

《哥德堡变奏曲, BWV 988》弦乐队版 (选段)

巴赫

D小调三羽管键琴协奏曲 (钢琴版), BWV 1063

巴赫

A小调四羽管键琴协奏曲 (钢琴版), BWV 1065



LAI Jiajing Conductor
CHEN Sa Piano
SUN Yutong Piano
GUO Xu Piano
CHANG Le Piano

J.S Bach

Concerto for Harpsichord in D minor
(Piano Version), BWV 1052

J.S Bach

Concerto for Two Harpsichords in C minor
(Piano Version), BWV 1060

Bach/arr. Sitkovetsky

Selections from *Goldberg Variations* BWV 988,
for String Orchestra

J.S Bach

Concerto for Three Harpsichords in D minor
(Piano Version), BWV 1063

J.S Bach

Concerto for Four Harpsichords in A minor,
(Piano Version) BWV 1065

2024
7.19/20

Concert Hall
音乐厅

歌剧

OPERA



2023
9.12 & 9.14-16

Opera House
歌剧院

德利布
《拉克美》

DELIBES' S
LAKMÉ

让-吕克·坦戈 指挥
Jean Luc Tingaud Conductor

2023
10.18-22

Opera House
歌剧院

雷哈尔
《风流寡妇》

FRANZ LEHAR' S
THE MERRY WIDOW

托马斯·勒斯纳 指挥
Thomas Rösner Conductor

2023
11.1-5

Opera House
歌剧院

威尔第
《阿依达》

VERDI' S
AIDA

祖宾·梅塔 指挥
Zubin Mehta Conductor

2023
11.22-26

Opera House
歌剧院

张千一
《映山红》(首演)

ZHANG QIANYI' S
THE WILD RHODODENDRON
(WORLD PREMIERE)

2023
12.21-24

Beijing Performing
Arts Centre
北京艺术中心

印青
《运河谣》

YIN QING' S
THE BALLAD OF THE CANAL

2024
1.23-28

Opera House
歌剧院

夏尔·古诺
《罗密欧与朱丽叶》

CHARLES GOUNOD' S
ROMEO ET JULIET

2024
3.5-9

Opera House
歌剧院

雷蕾
《冰山上的来客》

LEI LEI' S
VISITORS ON THE SNOW MOUNTAIN

2024
4.10-14

Opera House
歌剧院

瓦格纳
《漂泊的荷兰人》

WAGNER' S
DER FLIEGENDE HOLLANDER

2024
5.1-5

Opera House
歌剧院

威尔第
《假面舞会》

VERDI' S
UN BALLO IN MASCHERA

2024
5.30-6.2

Theatre
戏剧场

张艺馨
《没头脑和不高兴》

ZHANG YIXIN' S
A STORY ABOUT GROWING UP

2024
**6.25-26
6.28-7.1**

Opera House
歌剧院

印青
《长征》

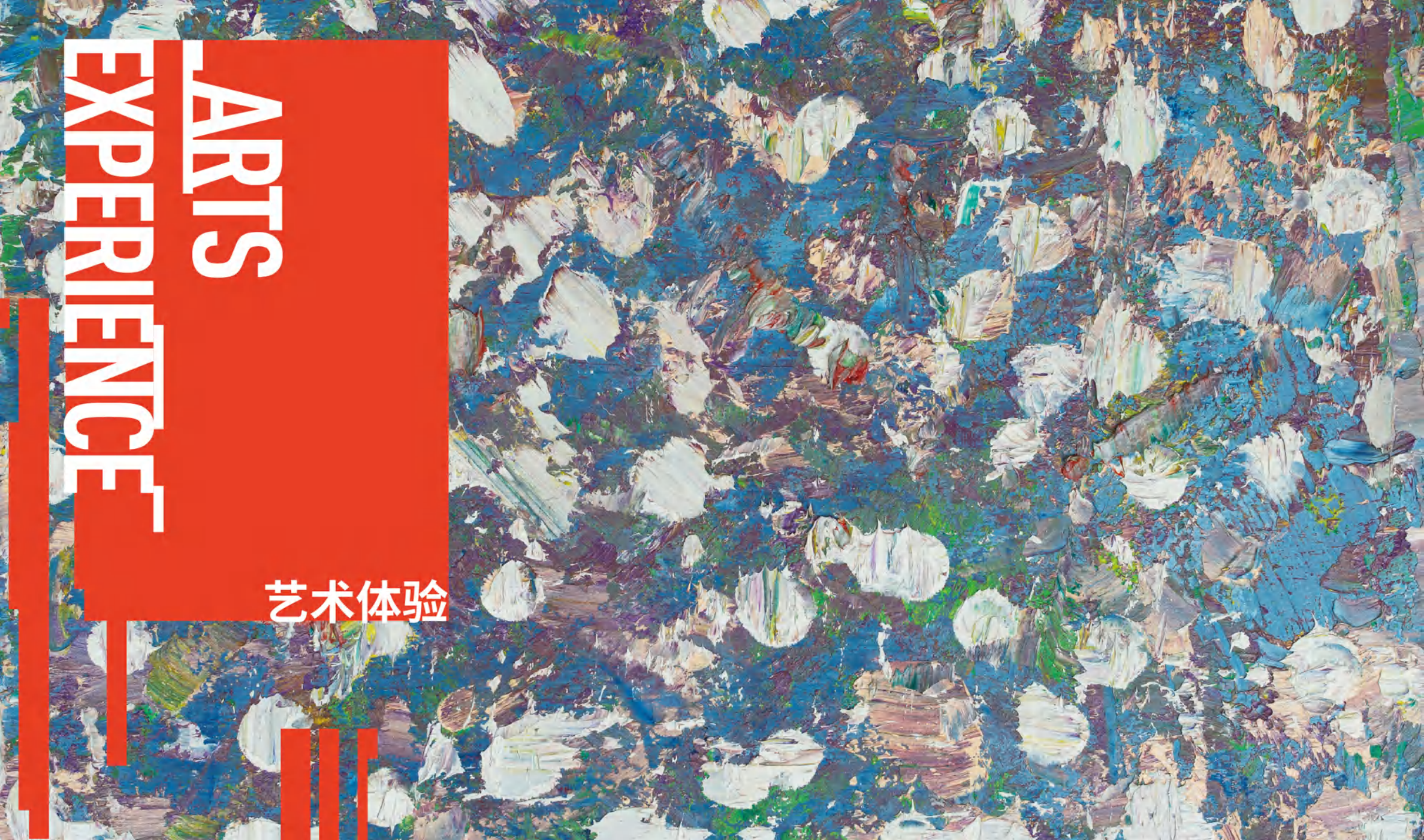
YIN QING' S
THE LONG MARCH (CHINESE REVIVAL)

2024
**7.23
7.25-27**

Opera House
歌剧院

普契尼
《西部女郎》

PUCCINI' S
LA FANCIULLA DEL WEST



ARTS EXPERIENCE

艺术体验

时间 / DATE	活动主题 / THEME	主讲嘉宾 / SPEAKER
2023 9	宁峰的小提琴大师课 NING FENG'S MASTER CLASS OF VIOLIN	宁峰 NING FENG
2023 11	刘晓禹——乐迷见面会 MEET WITH BRUCE LIU	刘晓禹 BRUCE LIU
2023 12	吕嘉讲述勃拉姆斯的音乐世界 SYMPHONIC WORLD OF BRAHMS WITH LÜ JIA	吕嘉 LÜ JIA
2023 12	走进谢库·坎内-梅森爱乐之家 A CONVERSATION WITH SHEKU'S FAMILY	谢库·坎内-梅森 伊莎塔·坎内-梅森 SHEKU KANNEH-MASON ISATA KANNEH-MASON
2024 2	挑战和谐：维也纳第二乐派的往事 REVOLUTION OF HARMONY: THE STORY OF SECOND VIENNESE SCHOOL	孙一凡 SUN YIFAN
2024 4	精巧莫扎特：国家大剧院的室内乐沙龙 THE DELICATE NATURE: MUSIC SALON WITH NCPAO	李喆 叶怡初 LI ZHE, YEH I-JENG
2024 5	极限挑战：宁峰的巴赫与莫扎特全集之旅 BREAKING THROUGH: NING FENG'S VIOLIN JOURNEY WITH BACH AND MOZART	宁峰 NING FENG
2024 5	从巴赫到格拉斯：奥拉夫松的音乐风格掠影 FROM BACH TO P. GLASS: A GLIMPSE INTO OLAFFSSON'S MIND OF MUSIC	维京格尔·奥拉夫松 VIKINGUR OLAFSSON
2024 6	吕绍嘉讲述马勒第三交响曲 MAHLER'S NO. 3: A CONVERSATION WITH SHAO-CHIA LÜ	吕绍嘉 SHAO-CHIA LÜ
2024 7	陈萨、赖嘉静对话巴赫的键盘世界 THE KEYBOARD WORLD OF BACH WITH CHEN SA AND LAI JIAJING	陈萨 赖嘉静 CHEN SA, LAI JIAJING





**GUEST
VISUAL**

ARTIST

特邀画家

特邀画家 ——朱炜



从2019年起，朱炜先生首次作为特邀画家为我们的乐季慷慨作画，迄今已经连续四年。四年来，朱炜先生的画作已经融入我们的记忆和成长足迹，也极大拓展了人们对音乐和视觉艺术关系的认知。

这个新乐季里，朱炜选择用抽象画来表达自己对“家园”这个主题的感悟。这组名为“城市之春”的画作，共包括16幅木板油画。2022年春寒料峭时，朱炜和我曾前往北京城市副中心去踏青，他目睹了春芽萌生的绿心城市公园、无言流淌的京杭运河，看到了如火如荼的新剧院建设工地、旧貌换新颜的近代工业遗址。那次行程里，我们也聊到了北方初春不太和善慷慨的大自然，以及在此生活的人们闲庭信步般的坚守和抗争，还有由此而给这座城市带来的无论快慢但一直坚定的改变和生长。事后，朱炜告诉我：那次行程对他来说更像一次简化版的田野考察，不到一天的短短行程后，他用好几天做了很多思考，尽管所谓的“考察”并不全面，但由此激发他思考的问题却很多，所以他觉得应该用一组抽象画表达他此行的印象。

或许因为是那次行程的同行者，我后来见到这组画的时候，居然顷刻感受到强烈共情，也旋即忆起自己当时的所思所想。无论是画家还是音

乐家，他们常能用独到的技法，把我们在某时某地的感受变成织体、色彩、旋律、节奏，里面隐藏着我们在彼时彼地好多难以言述却又异常清晰的印象，有可能关于人、物、自然，或者关于故事、情绪、过去、未来，也有可能是某种转瞬即逝、难以捕捉的温度、湿度、速度或者不着边际的想象乃至幻觉。这样的画作或乐作，常常像是神来之笔，成为世间奇异的存在：它们是绝对独立于我们而存在的异体，但我们有时又感觉它们就是我们身体、情感或记忆不可分割的组成，甚至觉得它们无比真实地存在于我们的身体、记忆或内心深处。对我而言，朱炜这组画就有着同样的存在。

从这组“城市之春”里，我看到了北京春天斑斓的绿、夏天茂密而湿漉漉的国槐，看到了满地金黄的秋日街道、冬天雪后清脆的蓝和白，我似乎想起了夏日里鼎沸、燥热却温情的闹市夜景，也想起了老四合院里潮湿的朽木夹杂着饭香和烟火气的味道，还有深秋红叶落尽后孤单地怀抱着蜿蜒长城的远山……在我眼里，这都是北京特有的颜色和韵律，讲述着它的沧桑、豁达和坚强，并最终构成了这个被我们称之为家的城市。或许，当你面对这组画时，你看到的东西会不同、或者更多，你也可能会彻底否定我的感受。不过，不管你看到什么，都不重要，重要的是：你可能



在那一刻想起回家的感觉，从而感到莫名的平静、轻松和愉快。不是吗……对人类来说，诗与酒、歌与乐、书与画、山与水、以及广袤的艺术世界，不正是我们在“小家”之外更大、更敞亮、更永恒的家吗？

再次感谢朱炜，也希望这些画能启发我们的音乐家和所有观众：愿我们的音乐家时刻惦念自己将用音乐为大家建造共同精神家园的责任，也愿我们的观众总能从我们的音乐里找到闪亮的火花，并在其指引下找到自己心灵的归宿和家园！

任小珑

GUEST VISUAL ARTIST: ZHU WEI



Mr. ZHU Wei was first engaged as a guest visual artist to paint for our music seasons four years ago, in 2019. Over the years, his works have been part of our memory and footprints, and greatly broadened public perception of the relationship between music and the visual arts.

For this new music season, ZHU Wei chose to use abstract paintings for expressing his understandings of the "Tales of Home" theme. This group of paintings, titled "The Spring of the City," consists of 16 panel paintings. On quite a cold early spring day of 2022, Zhu and I went on an outing to the sub-centre of Beijing, where he saw the Central Green Forest Park with budding plants, the peaceful Grand Canal, the new performing arts centre under construction, and the sites of renovated modern-time industrial remains. During the trip, we also talked about the rather unpleasant weather of early spring in the north, the nonchalance and steadfastness of people living here, and the always steady change and growth of the city, fast or slow. He told me, afterwards, that following the trip as short as less than a day, which he likened to a simplified field survey, he spent days thinking, and that the "survey", though not a complete one, inspired him to think about so many questions that he felt it necessary to express how the trip impressed him with a group of abstract paintings.

Perhaps because I was part of that trip also, the moment I saw the paintings, I felt strongly about them and recalled what I had been thinking about at the time. Artists, whether they are painters or musicians, often can use unique techniques to turn our feelings at a particular time and in a particular place into texture, color, rhythm, and tempo, in which a great many indescribable yet unusually clear impressions we then had are hidden, perhaps of people, things, or nature, or of stories, emotions, the past, or the future, or perhaps of transient and elusive temperature, humidity, or speed, or even vague imaginations or illusions. Works of painting or music thus created, often like strokes of genius, would become things wonderful in the world; they are things independent of us, but sometimes we would feel them to be an inalienable part of our bodies, feelings, or memories, and even feel without doubt that they are somewhere deep in our bodies, memories, or hearts. So far as I am concerned, these paintings by Zhu are simply those very things.

From these "The Spring of the City" paintings, I could see the gorgeous green in the spring of Beijing, the bushy and wet pagoda trees in the summer, the golden streets on autumn days, and the crisp and clear blue and white in the winter after snow, then recalling the noisy, torrid but tender downtown on summer nights, the damp rotten woods mingled with the smell of cooking in the old courtyard houses, the distant mountains hugging the winding Great Wall alone in late autumn.... All these, in my eyes, are the colors and rhythms unique to Beijing, relating its vicissitudes, generosity, and tenacity and ultimately forming the city that we call home. Perhaps, when you see these paintings, you might see different things or more things, and you also might dismiss completely what I feel about them. It does not matter what you could see in them; what matters is that at that moment, you could think of the feeling of returning home and consequently feel ineffable quiet, easiness, and joy. Is it not true that to us human beings, poetry and wine, music and entertainment, calligraphy and painting, mountains and rivers, and immense world of art, are the bigger, broader, and longer-lasting home outside of our "small homes"?

Once again, I would like to thank ZHU Wei. And I hope that these paintings can inspire our musicians and audiences so that our musicians can always keep in mind their duty to use music to build a spiritual home common to all, and our audiences always can find in our music glittering sparks that show them where they spiritually belong.

REN Xiaolong

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H.H. 摄影朱炜
特邀画家ZHU Wei
Guest Visual Artist

1962年出生于北京

1985年参与中国85美术运动,策展并参展《八六最后画展》

1986年学士学位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

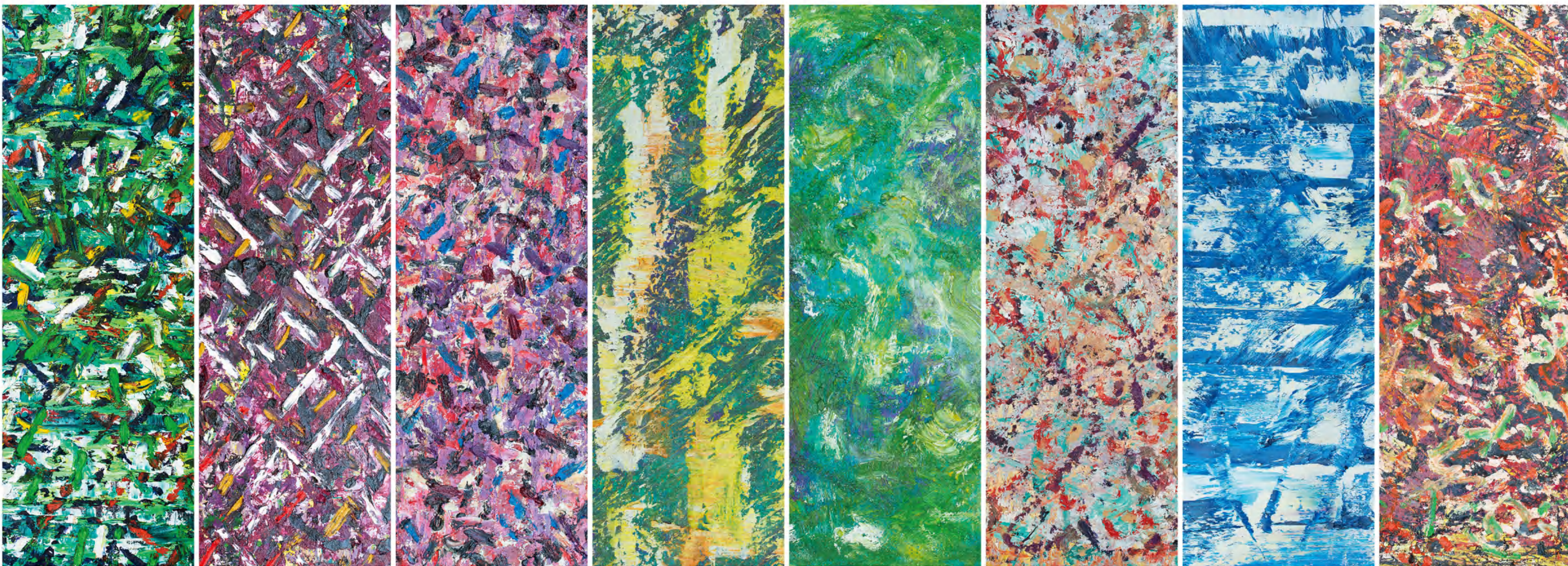
Published "Details" series Master Brushwork in 2011

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

《细节大师》
朱炜 创作年代: 2023 木板油画
SPRING IN THE CITY
ZHU Wei Year: 2023 Oil Painting On Wood





国家大剧院
管弦乐团

CHINA
NCPA
ORCHESTRA



国家大剧院管弦乐团

吕嘉 音乐总监
陈佐湟 桂冠指挥
孙一凡、赖嘉静 助理指挥

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有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，国家大剧院是其主要驻地，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、书写新华章。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、李飏、林大叶等，钢琴家布赫宾德、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》获颁中国发烧唱片大奖“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 至 2023 年，他们连续发行吕嘉执棒十周年纪念合辑“十载嘉音”及布鲁克纳《第九交响曲》《第三交响曲》多张唱片。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《参孙与达丽拉》、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

人们捎去信心。2021 年和 2023 年，乐团以“艰深的曲目和爆棚的状态”（《音乐周报》，2021）、“引领观众和行业‘踏出’舒适圈”的格局和勇气”（《北京日报》，2023）两度完成中国巡演。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。2023 年，乐团艺术家赴南美在巴西圣保罗音乐厅、阿根廷科隆剧院与当地艺术机构举办联合音乐会。

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

LÜ Jia | Music Director

Zuohuang Chen | Conductor Laureate

LAI Jiajing, SUN Yifan | Assistant Conductor

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 Lü, 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 Capucin, 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*, *Turan-*

dot, *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 Audiophile 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 released two albums in 2022, including Bruckner's Symphony No. 9 and a selection of live recordings conducted by LÜ Jia. In July 2023, the NCPAO released the recording of Bruckner's Symphony No. 3.

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. In April 2023, musicians from the orchestra visited South America performing joint concerts with Sao Paulo Symphony Orchestra in Brazil and Instituto Superior de Arte de Teatro Colon in Argentina.

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 2021 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," followed by the second national tour in March 2023.

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·拉宾斯坦教授、罗伯特·沃尔夫教授继续深造。同年，吕嘉在意大利获得安东尼奥·佩得罗第国际指挥大赛第一名，并由此开始了辉煌的职业指挥家生涯。

在过去的近20年中，吕嘉在欧美及全球各国指挥歌剧及音乐会两千余场。他是第一位在意大利担任重要歌剧院总监的亚洲指挥家，也是第一位执棒芝加哥交响乐团的华人指挥家。在欧洲，他曾在斯卡拉歌剧院、巴伐利亚国立歌剧院、柏林德意志歌剧院，以及洛桑、都灵、罗马、那不勒斯、威尼斯、佛罗伦萨、法兰克福和斯图加特的众多歌剧院指挥过大量重要歌剧制作。在交响乐领域，他曾与众多国际顶尖交响乐团合作，如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那歌剧院的音乐总监、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艺术总监兼首席指挥。

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 Artistic Director and Chief Conductor at Trieste Opera, Symphony Orchestra of Florence, Lazio Chamber Orchestra of Rome and Norrköping Symphony Orchestra in Sweden.



陈佐湟
桂冠指挥

Zuohuang Chen
Conductor Laureate

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

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

1996年，陈佐湟辞去部份国外职务，回到中国，在原中央乐团的基础上组建中国交响乐团，并担任中国交响乐团首任艺术总监。中国交响乐团实行了国际上职业乐团通用的音乐季演出制，几年中邀请了上百位国际优秀音乐家来团合作，演出了大量中外交响乐作品，有力地推动了中国交响音乐事业的发展。陈佐湟带领乐团在国内许多城市及欧洲、日本和墨西哥的访问演出获得了听众和乐评家的一致称赞。2002至2006年陈佐湟担任墨西哥UNAM爱乐交响乐团音乐总监；2004至2008年担任上海爱乐乐团音乐总监；2006至2010担任韩国仁川爱乐乐团艺术总监。

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

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

陈佐湟自2007年始担任中国国家大剧院音乐艺术总监，2010年至2012年担任中国国家大剧院管弦乐团首席指挥，现为乐团桂冠指挥，自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队指挥双硕士。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，为挪威易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》首演及四轮复排演出指挥。2017 年，她入选瑞士梅纽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指挥演出普契尼歌剧《贾尼斯基基》。2021 年，她在中央音乐学院指挥演出普契尼歌剧《波西米亚人》。

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

青年指挥家孙一凡，现任国家大剧院管弦乐团助理指挥、昆明聂耳交响乐团首席客座指挥，第十届罗马尼亚布加勒斯特国际青年指挥比赛冠军，并于2022年入选由中宣部文艺局、中国文联国内联络部、中国音协共同主办的“艺苑撷英”全国十大优秀青年指挥。

旅德期间，孙一凡合作过的乐团包括柏林音乐厅管弦乐团、西德广播交响乐团(WDR)、居尔泽尼希管弦乐团，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，并执棒汉斯·艾斯勒音乐学院交响乐团排演斯美塔那歌剧《被出卖的新娘》，引发热烈反响。

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、武汉爱乐乐团、昆明聂耳交响乐团、杭州爱乐乐团、澳门乐团、中国爱乐乐团、中国交响乐团等乐团音乐季并获得了广泛赞誉。

2022年7月，经著名指挥家余隆推荐孙一凡指挥上海交响乐团完成了由中国音协交响乐团联盟发起、全国23支交响乐团联合委约作曲家赵麟创作的交响诗《千里江山》世界首演。2023年7月，作为指挥家余隆与广州交响乐团演出瓦格纳歌剧《莱茵的黄金》助理指挥的孙一凡临时救场，替代余隆排演了歌剧《莱茵的黄金》，获得了业界的高度评价。

经过2021年同国家大剧院管弦乐团两度合作，孙一凡展现出与乐团彼此高度的默契与合拍，并于2022年正式加入国家大剧院管弦乐团并出任助理指挥。

孙一凡曾先后合作过的独奏家、歌唱家包括小提琴家黄滨、宁峰，歌唱家张立萍、方琼、黄英、夏侯金旭、和慧、沈洋、朱慧玲，钢琴家左章、孙颖迪、陈萨，上海四重奏，以及翁镇发、陆轶文、李胜男、王俊侃等民乐演奏家。

孙一凡出生于1994年，先后就读于上海音乐学院与柏林汉斯·埃斯勒音乐学院，师从著名指挥家、教育家张国勇先生、林大叶先生、克里斯蒂安·爱德华教授和汉斯-迪特·鲍姆教授。现为上海音乐学院在读博士，师从著名指挥家余隆。

SUN Yifan is the 1st prize winner of the 10th International Conducting Competition Jeunesses Musicales Bucharest. In 2022 Sun was listed as one of the Ten Leading Chinese Young Conductors, selected jointly by various state level culture & arts institutions in China. Currently he is Assistant Conductor of China NCPA Orchestra, and Principal Guest Conductor of Kunming Nie Er Symphony Orchestra.

The season of 22/23 sees Sun's career established as the leading conductor in China of his generation, this season alone he has been invited as guest conductors for most of major orchestras in China, including China Philharmonic, Shanghai Symphony, Guangzhou Symphony, Hangzhou Philharmonic, China National Symphony, Guiyang Symphony, Xi'an Symphony's New Year's Eve concert, Qingdao Symphony, to name a few, as well as various subscription concerts with the NCPA Orchestra.

In July 2023 SUN Yifan steps in for maestro Long Yu, conducting Guangzhou Symphony Orchestra on Wagner's *Das Rheingold* with two performance as the orchestra's season closing concerts, which was highly acclaimed and has made him as the youngest Chinese conductor who has conducted Wagner's opera. In July 2022 under recommendation from Long Yu, SUN Yifan has conducted Shanghai Symphony Orchestra for the world premiere of the tone poem *A Thousand Li of Rivers and Mountains* by ZHAO Lin, which is co-commissioned by 23 orchestras in China. Also in the year of 2022, SUN Yifan has been invited by Shanghai Symphony for another three concerts, including two concerts step-in for Maestro Long Yu. In July 2020, Sun conducted Shenzhen Symphony Orchestra as his debut in an orchestra's season subscription concert, which drew much attention from the music circle in China.

Recommended by maestro Long Yu, Zhang Guoyong and HUANG Yi, in the year of 2020 alone Sun has successively conducted the Guangzhou Symphony Orchestra, Guiyang Symphony Orchestra, Shanghai Symphony Orchestra, Wuhan Philharmonic Orchestra and Kunming Nie Er Symphony Orchestra, and has won widespread praise.

In January 2021, at the invitation of music director LÜ Jia, Sun made his debut with China National Center for the Performing Arts Orchestra with huge success, which immediately brought him invitation back to the NCPA Orchestra in October 2021 for another season subscription concert with which success leads him the nomination of Assistant Conductor of the NCPA Orchestra, effective from 2022. Since his first concert with Kunming Nie Er Symphony Orchestra in 2020 he has been highly acclaimed by both the orchestra and audience, and has been nominated as the orchestra's Principal Guest Conductor from 2023/2024.

Sun has worked with various leading soloists and vocalists including the violinists HUANG Bin, NING Feng, Shanghai Quartet, vocalists ZHANG Liping, Ying Huang, Hui He, FANG Qiong, Jinxu Xiahou, SHEN Yang, Huiling Zhu, Barry Banks etc., and pianists Zee Zee, SUN Yindi and CHEN Sa.

SUN Yifan was born in 1994. In 2014, he was admitted by the Shanghai Conservatory of Music with a first-level-score of the conducting major, studying under renowned conductors and educators ZHANG Guoyong and LIN Daye. In 2019, Sun Yifan was admitted to the conductor department of Hans Esler Conservatory in Berlin as the first place, under the guidance of the famous German conductor, Professor Christian Edward, and Professor Hans-Dieter Baum.

Sun is currently undergraduate of PhD. at Shanghai Conservatory of Music, under mentoring of Maestro Long Yu.



李喆

乐团首席

Li Zhe

Concertmaster

国家大剧院荣誉艺术家、国家大剧院管弦乐团首席、国务院文化和旅游部、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委员。

李喆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、高登·尼科利奇和艾里欧罗娃·图洛维斯基。他从年少时便崭露出在乐队演奏方面的才华，他担任过所有曾经学习过的学校乐团的首席，例如中国青年交响乐团、伦敦市政厅交响乐团等。

李喆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节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，带领乐团奉献了十余个音乐季近千场音乐会及近百部歌剧，并演奏了大量重奏和独奏作品，与捷杰耶夫、祖宾梅塔、小泽征尔、马泽尔等数十位国际著名指挥及演奏家均有合作。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”。在室内乐方面，李喆曾受邀参加德国莫里茨堡室内乐音乐节、英国格拉莫根音乐节等著名音乐节担任演奏家及首席导师。

Li Zhe is a Distinguished Artist at the National Centre for the Performing Arts (NCPA), Concertmaster of the China NCPA Orchestra, special expert for China's Ministry of Culture and Tourism, the State Council, and the State Administration of Foreign Experts Affairs; member of the Chamber Music Society of the Chinese Musicians' Association; guest professor and graduate advisor at the Central Conservatory of Music; and expert member of the Poly Theatre Art Review Committee.

After graduating from the Central Conservatory of Music, Li Zhe, on a full scholarship, continued his studies at the Guildhall School of Music and Drama in the UK, and the Faculty of Music of the Université de Montréal in Canada. He trained in succession under the renowned violin pedagogues LIN Yaoji, Yfrah Neaman, Gordan Nikolitch, and Eleonora Turovsky. From childhood he had shown talent for orchestral music, and he served as the concertmaster of the orchestras of all the schools he studied, including the China Youth Symphony Orchestra and the Guildhall Symphony Orchestra of London.

Li Zhe was included in the "Musical Talent" programme of the London Symphony Orchestra, and joined the orchestra, and from 2005 on, served as the assistant and then the acting concertmaster of I Musici de Montréal Chamber Orchestra, doubling as the Chinese culture envoy for Montreal and the secretary-general of the Québec Chinese Musicians' Association. In 2010, he was engaged as the concertmaster of the Symphony Orchestra of the China National Opera House. From 2012, he began to act as the concertmaster of the China NCPA Orchestra, which he has led to present a dozen music seasons including nearly a thousand concerts and a hundred operas, and performed a host of ensemble and solo works. He has collaborated with several dozen world famous conductors and virtuosos such as Valery Gergiev, Zubin Mehta, Seiji Ozawa, and Lorin Maazel. In 2022, he was involved in the recording of the music for the opening ceremony of the Beijing 2022 Winter Olympics. He has been twice awarded an "Outstanding Performance Award" by the Ministry of Culture and Tourism, and was invited to take part in such famous musical festivals as the Moritzburg Festival in Germany and the Glamorgan Festival in the UK, during which he performed and acted as the Principal Coach.



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一提琴、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，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，上海交响乐团客座首席，美国巴德音乐学院教授，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 40th 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 taught at both Montclair State University and Bard College Conservatory of Music in the US. He also holds the title of guest concertmaster of Shanghai Symphony Orchestra, artistic advisor of National Centre 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，前世界双簧协会副主席。毕业于中央音乐学院附中、美国奥伯林音乐学院，师从魏卫东、阿历克斯和沃特尔斯先生。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职、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、大学预科部常驻圆号教师。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，师从父亲韩铨光，柏林爱乐前首席格尔德·塞弗尔关门弟子，深受其影响。作为客席，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、中国爱乐乐团客席首席。

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.



音乐总监
Music Director



吕嘉
LÜ Jia

桂冠指挥
Conductor Laureate



陈佐湜
Zuohuang Chen

助理指挥
Assistant Conductor

In order of the number of strokes
姓氏笔画为序



孙一凡
SUN Yifan



赖嘉静
LAI Jijing

乐团首席
Concertmaster



李喆
LI Zhe

乐团客座首席
Guest Concertmaster



王晓明
WANG Xiaoming

乐团副首席
Associate
Concertmaster



陈述
CHEN Shu

乐团助理首席
Assistant
Concertmaster



马魏家
MA Weijia



窦聪昶
DOU Congchang

第一小提琴
First Violin



赵兢兢
ZHAO Jingjing



李乐
LI Le



赵洁盈
ZHAO Jieying



刘嵩
LIU Song



杨璐萌
YANG Lumeng



万朵
WAN Duo



王子清
WANG Ziqing



刘晓旭
LIU Xiaoxu



蒋君
JIANG Jun



李佳颖
LEE Chia-Ying



张炎琰
ZHANG Yanyan



孙茜
SUN Qian



李瑶
LI Yao



向庭萱
XIANG Tingxuan

第二小提琴
Second Violin



刘弦 ▲
LIU Xian



杨瑞 △
YANG Rui



樊悦 △
FAN Yue



纪东丹
JI Dongdan



纪雯曈
JI Wenyu



蔡琼华
 TSAI Chung-Hua



高学思
GAO Xuesi



李文丹
LI Wendan



武萌
WU Meng



袁芳芳
YUAN Fangfang



高佳瑶
GAO Jiayao



林伯宇
LIN Boyu



李兴雅
LI Xingya



张硕
ZHANG Shuo



郭颖心
GUO Yingxin



朱秀软
Sooyeon Joo



宋尚璇
SONG Shangxuan

中提琴
Viola



郝学嘉 ▲
HAO Xuejia



庄然 ◆
ZHUANG Ran



何静 △
HE Jing



张淼
ZHANG Miao



南江录
Kangrok Nam



刘莎
LIU Sha



汪兰
WANG Lan



杜娟
DU Juan



秦宇
QIN Yu



丛延伊
CONG Yanyi



张澜
ZHANG Lan



唐韧竹
TANG Renzhu



尚轶宇
SHANG Yiyu

大提琴
Cello



梁肖 ▲
LIANG Xiao



张晟 △
ZHANG Sheng



金宥利
Kyuri Kim



尹龙
YIN Long



李梦琪
LI Mengqi



王无山
WANG Wushan



石瑾
SHI Jin



王昊宇
WANG Haoyu



宋涛
SONG Tao



王宇
WANG Yu



王嘉琳
WANG Jialin

低音提琴
Double Bass



刘怡枚 ▲ LIU Yimei 孙晨光 SUN Chenguang 赵海岐 ZHAO Haiqi 张广元 ZHANG Guangyuan 刘相全 LIU Xiangquan 周元龙 ZHOU Yuanlong 范一鸣 FAN Yiming

长笛
Flute



叶怡初 ▲ YEH I-Jeng 尹伊 △ YIN Yi 陆遥遥 △ LU Yaoyao 刘倩 LIU Qian 董芝妤 TUNG Chih-yu

双簧管
Oboe



周阳 ▲ ZHOU Yang 寇艺舰 △ KOU Yijian 唐山 TANG Shan

大管
Bassoon



姬晶晶 ▲ Ji Jingjing 谢圣娟 △ HSIEH Sheng-Hsien 李天佑 △ LI Tianyou

单簧管
Clarinet



杰米·桑切斯 ▲ Jaime Sanchis 李曼娜 ● Minna Lee 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



刘晓昕 ▲ LIU Xiaoxin 何冠峰 ◆ HE Guanfeng 曾韵 ◆ ZENG Yun 陈彩双 △ TAN Chai Suang 朴垠贞 Eunjung Park



王梓 WANG Zi 杨佐 YANG Zuo 曾鹏斐 ZENG Pengfei 缪尚辰 MIAO Shangchen 沈昀衡 Jaben Sim

小号
Trumpet



王与兵 ▲ WANG Yubing 陈嘉伟 △ CHEN Jiawei 李锐 LI Rui 何凯 HE Kai

长号
Trombone



刘爽 ▲ LIU Shuang 于骏飞 △ YU Junfei 卫稚英 WEI Zhiying 达尼洛·孔特雷拉斯·奥索里奥 Danilo Contreras Osorio 袁博翱 YUAN Boxuan

大号
Tuba



王海宇 ▲ WANG Haiyu

定音鼓
Timpani



刘刚 ◆ LIU Gang

打击乐
Percussion



刘恒 ▲ LIU Heng 白伟岐 ◆ BAI Weiqi 苏姝 △ SU Shu 黄柏元 △ HUANG Po-Yuan 王璇宇 WANG Xuanyu 张雨楠 ZHANG Yunan 金智英 Jiyoung Kim

竖琴
Harp



赵辰 ▲ ZHAO Chen 张小音 ◆ ZHANG Xiaoyin

艺术顾问
Artistic Adviser



李伟纲 Weigang Li 刘明嘉 LIU Mingjia 韩小光 HAN Xiaoguang

▲ 首席
● 联合首席
◆ 客座首席
△ 副首席
▲ Principal
● Co-Principal
◆ Guest Principal
△ Associate Principal

国家大剧院管弦乐团 2023/24乐季 家园

• 时间 • 音乐会 • 指挥 • 独奏/独唱

2023 8.31/9.1 2023/24乐季开幕音乐会
吕嘉、夏侯金旭与国家大剧院管弦乐团
演绎理查·施特劳斯与布鲁克纳

2023 9.15/16 “抱朴含真”国家大剧院管弦乐团的
勃拉姆斯室内乐之夜

2023 9.21 “相映成趣”景焕、黄蒙拉与国家大剧院
管弦乐团

2023 9.27/28 “璀璨新章”张弦、宁峰与国家大剧院
管弦乐团

2023 10.3/4 “凯旋之歌”李飏、黎卓宇与国家大剧院
管弦乐团

2023 10.14 “琴之歌”陈雷激与国家大剧院管弦乐团
的古琴与室内乐音乐会

2023 10.27/28 “逆风追寻”丹尼尔·加蒂与国家大剧院
管弦乐团演绎勃拉姆斯

2023 11.3/4 “意气风发”郑明勋、刘晓禹与国家大剧
院管弦乐团

2023 11.11 “弦音别绪”孙一凡、扬·沃格勒、费城交响
乐团与国家大剧院管弦乐团特别音乐会

2023 11.23 “花样年华”赖嘉静、李天佑、陈嘉伟、
青心室内乐团与国家大剧院管弦乐团

2023 12.1/2 “慷慨悲歌”黄佳俊、谢库·坎内-梅森、伊
莎塔·坎内-梅森与国家大剧院管弦乐团

2023 12.8/9 国家大剧院建院十六周年音乐会
“布鲁克纳密码”吕嘉、梅第扬
与国家大剧院管弦乐团

吕嘉 夏侯金旭

窦聪昶 刘弦 尹龙
刘晓昕 姜波强

景焕 黄蒙拉

张弦 宁峰

李飏 黎卓宇

陈雷激 马魏家 樊悦
刘莎 尹龙 张天宇

丹尼尔·加蒂

郑明勋 刘晓禹

孙一凡 扬·沃格勒

赖嘉静 李天佑 陈嘉伟
青心室内乐团

黄佳俊 谢库·坎内-梅森
伊莎塔·坎内-梅森

吕嘉 梅第扬

• 时间 • 音乐会 • 指挥 • 独奏/独唱

2023 12.23/24 “水到渠成”许忠与国家大剧院四重奏
演绎莫扎特与勃拉姆斯

2023 12.31 2024北京新年音乐会

2024 1.1 国家大剧院2024新年音乐会

2024 1.6 国家大剧院第七期青年作曲家计划
终评音乐会

2024 1.28 周末音乐会：“五光十色”国家大剧院
管弦乐团木言五重奏

2024 2.1 “北京大合唱”吕嘉与国家大剧院
管弦乐团、合唱团

2024 2.6/7 “2024新春华尔兹”吕嘉与国家大剧院
管弦乐团

2024 2.25 “砥砺名号”中国圆号重奏团
与国家大剧院管弦乐团的室内乐

2024 3.1/2 “新声维也纳”孙一凡、宋元明
与国家大剧院管弦乐团演绎勋伯格与马勒

2024 3.15/16 “炉火纯青”吕嘉、王健与国家大剧院管弦
乐团演绎盛宗亮、肖斯塔科维奇与勃拉姆斯

2024 4.5/6 “古典桥接浪漫”姜波强、刘怡枚与国家大
剧院管弦乐团桥四重奏演绎“大公”与“鳟鱼”

2024 5.4 “浑然天成”国家大剧院管弦乐团
演绎莫扎特室内乐

2024 5.11/12 “独树一帜”许忠与国家大剧院管弦乐团
演绎布列兹、莫扎特与德彪西

2024 5.17/18 “民族的遥望”钱骏平、吴巍与国家大剧院
管弦乐团演绎巴托克、多伊奇与勃拉姆斯

2024 5.24 宁峰与国家大剧院管弦乐团演绎莫扎特
小提琴协奏曲之一

许忠
国家大剧院四重奏

吕嘉

吕嘉

陈琳

木言五重奏

吕嘉 李欣桐 张文沁 梁羽丰
王冲 刘思曼 张扬
王超 赵宁 赵岭

吕嘉

中国圆号重奏团

孙一凡 宋元明

吕嘉 王健

桥四重奏
刘怡枚 姜波强

叶怡初 李喆
郝学嘉 梁肖

许忠

钱骏平 吴巍

宁峰

• 时间 • 音乐会 • 指挥 • 独奏/独唱

2024 5.25	宁峰与国家大剧院管弦乐团演绎 莫扎特小提琴协奏曲之二		宁峰
2024 6.2/3	“灵感之源”吴怀世、奥拉夫松与国家 大剧院管弦乐团演绎舒曼与勃拉姆斯	吴怀世	维京格尔·奥拉夫松
2024 6.15/16	吕绍嘉、朱慧玲与国家大剧院管弦乐团 演绎马勒第三交响曲	吕绍嘉	朱慧玲
2024 6.27/29	“奉献与追忆”陈琳、谢楠、李喆 与国家大剧院管弦乐团的室内乐	陈琳	谢楠 李喆
2024 7.9/10	“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五交响曲	吕嘉	
2024 7.19/20	“巴赫映像”赖嘉静、陈萨、孙榆桐、郭煦、 常乐与国家大剧院管弦乐团的室内乐	赖嘉静	陈萨 孙榆桐 郭煦 常乐

CHINA NCPA ORCHESTRA 2023/24 SEASON TALES OF HOME

• Date • Concert • Conductor • Soloist

2023 8.31/9.1	“Opening Concert of 2023/24 Season” R. Strauss and Bruckner with LÜ Jia, Jinxu Xiahou and NCPAO	LÜ Jia	Jinxu Xiahou
2023 9.15/16	“Starting with Sincerity” Brahms with NCPAO in Chamber	DOU Congchang, LIU Xian YIN Long, LIU Xiaoxin JIANG Boqiang	
2023 9.21	“Radiance and Reflection” JING Huan, HUANG Mengla and NCPAO	JING Huan	HUANG Mengla
2023 9.27/28	“To the New Chapter” ZHANG Xian, NING Feng and NCPAO	Xian Zhang	NING Feng
2023 10.3/4	“The Song of Victory” LI Biao, George Li and NCPAO	LI Biao	George Li
2023 10.14	“Song of the Ch'in” CHEN Leiji and NCPAO in Chamber	CHEN Leiji, MA Weijia FAN Yue, LIU Sha YIN Long, ZHANG Tianyu	
2023 10.27/28	“Pursuit Against the Tide” Brahms with Gatti and NCPAO	Daniele Gatti	
2023 11.3/4	“Unstoppable” Chopin and Brahms with Myung-Whun Chung, Bruce Liu and NCPAO	Myung-Whun Chung	Bruce Liu
2023 11.11	“Nostalgia on Strings” SUN Yifan, Jan Vogler, The Philadelphia Orchestra and NCPAO Special Concert	SUN Yifan	Jan Vogler
2023 11.23	“Blooming Talents” LAI Jiajing, LI Tianyou, CHEN Jiawei, Qingxin Ensemble and NCPAO	LAI Jiajing	LI Tianyou, CHEN Jiawei Qingxin Ensemble
2023 12.1/2	“Elegy of the Soul” Kahchun Wong, Sheku Kanneh-Mason, Isata Kanneh-Mason and NCPAO	Kahchun Wong	Sheku Kanneh-Mason Isata Kanneh-Mason
2023 12.8/9	Concert for the 16th Anniversary of NCPA “The Bruckner Ciphers” LÜ Jia, MEI Diyang and NCPAO	LÜ Jia	MEI Diyang

Date	Concert	Conductor	Soloist
2023 12.23/24	"Fall into Place" Mozart and Brahms with XU Zhong and NCPA Quartet	XU Zhong, NCPA Quartet	
2023 12.31	Beijing 2024 New Year's Concert	LÜ Jia	
2024 1.1	NCPA 2024 New Year's Concert	LÜ Jia	
2024 1.6	The 7th NCPA Young Composer Programme Final Evaluation Concert	CHEN Lin	
2024 1.28	Weekend Matinee: "Colorful Melody" Woodwinds Express of NCPAO	Woodwinds Express	
2024 2.1	"Beijing Cantata" LÜ Jia and China NCPA Orchestra & Chorus	LÜ Jia	LI Xintong, ZHANG Wenqin LIANG Yufeng, WANG Chong LIU Siman, ZHANG Yang WANG Chao, ZHAO Ning ZHAO Ling
2024 2.6/7	"Festival Waltz 2024" LÜ Jia and NCPAO	LÜ Jia	
2024 2.25	"Rhapsody on Horn" China Horn Ensemble and NCPAO in Chamber	China Horn Ensemble	
2024 3.1/2	"Rebellion" Schoenberg and Mahler with SUN Yifan, SONG Yuanming and NCPAO in Chamber	SUN Yifan	SONG Yuanming
2024 3.15/16	"The Zenith" Bright Sheng, Shostakovich and Brahms with LÜ Jia, Jian Wang and NCPAO	LÜ Jia	Jian Wang
2024 4.5/6	"Bridging the Classical and Romantic" Archduke and Trout with JIANG Boqiang, LIU Yimei and Bridge Quartet of NCPAO	Bridge Quartet LIU Yimei, JIANG Boqiang	
2024 5.4	"The Delicate Nature" Mozart with NCPAO in Chamber	YEH I-Jeng, LI Zhe HAO Xuejia LIANG Xiao	
2024 5.11/12	"The Unique and Brilliant" Boulez, Mozart and Debussy with XU Zhong and NCPAO	XU Zhong	
2024 5.17/18	"Portraits of Nations" Bartok, Deutsch and Brahms with QIAN Junping, WU Wei and NCPAO	QIAN Junping	WU Wei
2024 5.24	Mozart's Violin Concertos with NING Feng and NCPAO I		NING Feng

Date	Concert	Conductor	Soloist
2024 5.25	Mozart's Violin Concertos with NING Feng and NCPAO II		NING Feng
2024 6.2/3	"The Origin of Inspiration" Schumann and Brahms with Wilson Ng, Olafsson and NCPAO	Wilson Ng	Vikingur Olafsson
2024 6.15/16	Mahler Symphony No. 3 with Shao-Chia Lü, Huiling Zhu and NCPAO	Shao-Chia Lü	ZHU Huiling
2024 6.27/29	"Devotion and Remembrance" CHEN Lin, XIE Nan, LI Zhe and NCPAO in Chamber	CHEN Lin	XIE Nan, LI Zhe
2024 7.9/10	"The Bruckner Ciphers" Symphony No. 5 With LÜ Jia and NCPAO	LÜ Jia	
2024 7.19/20	"Echos of Bach" LAI Jiajing, CHEN Sa, SUN Yutong, GUO Xu, CHANG Le and NCPAO in Chamber	LAI Jiajing	CHEN Sa, SUN Yutong GUO Xu, CHANG Le

国家大剧院管弦乐团

总经理

任小珑

演出运营

孙雅菲 罗恩妍 杨哲 蔚强

谭秦悦扬 张海 戴林玥 诸修齐

节目运营

汤宁 刘逊 张婧睿 孙曦源

阎峰 王丽瑶 文乔岳

乐务管理

尹牧笛 杜飞 莽逸群

高健淞

China NCPA Orchestra

Chief Executive Officer

REN Xiaolong

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SUN Yafei, LUO Enyan, YANG Zhe, YU Qiang

TAN Qinyueyang, ZHANG Hai, DAI Linyue, ZHU Xiuqi

Artistic Planning & Communications

TANG Ning, LIU Xun, ZHANG Jingrui, SUN Xiyuan

YAN Feng, WANG Liyao, WEN Qiaoyue

Stage Management & Production

YIN Mudi, DU Fei, MANG Yiqun

GAO Jiansong

国家大剧院管弦乐团谨此特别鸣谢朱炜先生。本册所选取之画作，由朱炜先生友情为国家大剧院管弦乐团创作。

Here at the China NCPA Orchestra, 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)

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高尚 逄小威

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WANG Dafeng, NIU Xiaobei, LI Bing

GAO Shang, PANG 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

Registered in Beijing as a subsidiary of China National Centre for the Performing Arts (NCPA)

