









国家大剧院战略合作伙伴 Strategic Partners of National Centre for the Performing Arts



国家大剧院专用钟表 Exclusive Timepiece of NCPA





# 三生万物 2024-25

THE CREATED UNIVERSE

国家大剧院管弦乐团 CHINA NCPA ORCHESTRA

> 吕嘉 音乐总监 LÜ JIA MUSIC DIRECTOR









国家大剧院院长

#### **WANG Ning**

President. National Centre for the Performing Arts 时维金秋,万物呼晴,国家大剧院管弦乐团 2024/25 乐季如约而至, 既携满了最有诚意、值得期待的音乐,也铺陈着展露内心、眺望未来的 情怀。

作为一院三址新格局开启元年,2024 年将载入国家大剧院发展史册, 也会长远驻足于无数观众的记忆里。国家大剧院管弦乐团新乐季以"三 生万物"为主题,绝不只是借一个"三"字来表达对一院"三"址的特 别祝福,更是在此历史时刻对自身使命的再思考、对内心情怀的再探索。

中国古代伟大的哲学家老子在表达宇宙观时,讲述了一幅万物循道而生、 由一及二、由二及三、由三及万物的宏大图景。这里的"一""二""三, 指的其实是事物发展变化几个特定阶段。其中,"三"更是从量变到质 变的时刻,万物将从此刻起迎来无尽的生长、变化、繁荣。

无论是刚刚展开一院三址崭新画卷的国家大剧院,还是即将迎来十五岁 生日的国家大剧院管弦乐团,也正在迎来"三生万物"的重要发展时刻: 矫健的跃升、美丽的嬗变、崭新的天地、无尽的创造都将从此刻开始, 国家大剧院及其努力服务的首都文艺生活也必将更丰盛更美好。

在这个全新的发展阶段,我们将肩负更重要的职责。未来,国家大剧院 不仅要打造好各具特色、异彩纷呈的三处院址,更要打造好表演艺术中 心、主题原创艺术、艺术普及教育、综合艺术展示、文化交流合作、数 字文化传播"六大平台",为观众创造无限新体验、新可能、新高度。同时, 国家大剧院管弦乐团也将继续在吕嘉总监率领下,更加严格地坚守艺术 标准,更具想象地拓展艺术创意,带给观众真正比肩世界的音乐生活体 验,满足观众对中国交响乐事业的更高期待。

展望前路,一个更加欣欣向荣、万物生机勃勃、充满无限可能的国家大 剧院,正在向所有人招手,值得大家共同期待。让我们随国家大剧院管 弦乐团 2024/25 "三生万物"新乐季, 踏上全新起点, 共同拥抱未来!

In the golden season of autumn, when everything glows with joy of harvest, the 2024/25 season of the China NCPA Orchestra arrives with sincere and promising program, an opened-up heart, and the hope for a better tomorrow.

2024 will be marked in the history of the NCPA and in the memory of countless concert goers as the year when the NCPA launched the three-venue system. The main theme of the new season is "The Created Universe," but it is not just a reference to the new "three-venue" system with the implied Daoist idea of the "Three" that creates the universe. It is more an expression of the reflection upon our missions and ideals at this historical moment.

described his cosmic view with a grand picture of how the Dao (Way) created the universe: "The Dao (Way) created One; One created Two; Two created Three; Three created all things." different stages of development. Among them, "Three" is the moment when quantitative changes lead to qualitative changes. From this moment on, all things enter the stage of endless growth, change and prosperity.

Both the NCPA, which just launched the new three-venue system, and the NCPAO, which is about to celebrate its fifteenth birthday, are welcoming an important moment of develop-

ment in which "Three creates all things," a moment that will bring a vigorous leap, a beautiful transformation, a whole new world, and endless creation. A better NCPA will surely bring a more diverse and more beautiful spiritual life to China's capital city.

In this new stage of development, we will shoulder more important responsibilities. In the days to come, the NCPA will be engaged with creating infinite new experiences and new possibilities for the audience at new heights, with not only three wonderful venues, each unique in its own way, but also six major platforms of performing arts, new works, arts education, visual arts, cultural exchange, and digital communication. At the same time, the China NCPA Orchestra led by Music Director The great ancient Chinese philosopher Laozi LÜ Jia will continue to bring world-class music experience to the audience to meet their expectations for higher expectations for China's music life.

The "One", "Two" and "Three" here represent We look forward to seeing a more prosperous, more vigorous and more creative NCPA with infinite possibilities. Together, let us embark on a new starting point and embrace the future in the NCPA Orchestra's 2024/25 new season, "The Created Universe"!





# **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 乘着一院三址全新发展格局的浩荡东风,国家大剧院管弦乐团也即将年满十五岁。对乐团和我来说,十五年这个刻度非同寻常,它与从哲学意义上定义事物特定发展阶段的"三生万物"之间,确实有着不少奇妙的共鸣。

基于这些年来的丰富和扎实,十五年的刻度足以像一把实在而精准的尺子,量得出我们走过了多少路,记得住我们翻过了几座山,也说得出我们曾经和可能达到的高度。从突然横空出世、如同一张白纸的生命开端,又到陈佐湟先生和我先后探寻方向、夯实基础,再到无数历练后品质意识、音色传统、文化默契的形成,以及如今乐迷、观众和业界对我们的热情肯定和殷切希冀,这是一条从无到有、从稚嫩到茁壮、从懵懂到笃定而不断蜕变的路,也是一条始终初心不改、循道而行而行稳致远的路。

这个站在十五年历史节点上的新乐季,也或多或少成了过去和未来的交汇点,新乐季开篇时我和乐团的几场演出可能是这一点最好的体现:

首先,我和乐团历时三年有余,令我感动难忘的布鲁克纳之旅将在九月抵达终点,这是我们在这位伟大作曲家诞辰二百年之际献给他的真挚礼物,也是布鲁克纳音乐及精神二百年来在全球广泛传承的最新成果,更记录了国家大剧院管弦乐团在艺术上的严谨、执著、努力和持续精进。这套全集的圆满完成,当然也是乐团过去十五年来发展最有说服力的纪念和丰碑。

其次,瓦格纳《尼伯龙根的指环》之旅,八月将由我和大家带来的《莱茵的黄金》开启,而本乐季还将上演《女武神》《齐格弗里德》。 恰如瓦格纳在同李斯特谈及该作品时所言,"好好留意我的诗吧,它包含着世界的开始及终结。"在走过十五年后,能以这部史诗巨作开篇处象征万物初始的莱茵河水动机开启我和乐团的新征

#### 程,实在是无上恰当和荣幸的选择。

此外,我还将在这个乐季里携手乐团上演理查·施特劳斯的《阿尔卑斯山交响曲》,并重启因疫情而搁置的莫扎特晚期十部交响曲演出录制计划。尽管理查和莫扎特作品的体量相差巨大,但在音乐细节和音色味道上都有着近乎苛刻的标准。值此"三生万物"一刻,在我和乐团的新征程里,在我们为你创造的新天地里,当然不能没有理查和莫扎特。

我和乐团知道,在未来新征程上,我们将面对更热烈的期待,肩负更光荣的职责和使命,去创造更繁盛的天地万物。 去完成这些工作,既需要责任感,也需要有实力,而十五年来的刻苦积淀、端正循道,给这支乐团留下的正是这样的责任感和软硬实力。所以,请继续支持我和国家大剧院管弦乐团:未来的新天地更加值得期待,未来的新征程即将由此开始!



In the auspicious year when the National Centre for Performing Arts launches the new three-venue system, the China NCPA Orchestra is about to turn fifteen. For both the orchestra and me, the fifteenth anniversary marks an extraordinary milestone, which corresponds to the phase of development defined in Chinese philosophy as the "Three" that "creates all things."

With the rich experience and diligent work in these years, the fifteen anniversary marks a truthful and accurate measurement of the ways we have walked, the mountains we have climbed, and the heights we have and may have reached. The orchestra was like a new-born baby when it was established. Starting from scratch, Mr. CHEN Zuohuang and I successively built the foundation and explored the directions for its development. After overcoming one challenge after another, a collective awareness of how we should be best represented in quality, in music and in culture has been gradually taking shape as a way of our self-consciousness. In this process, we also earned enthusiastic confirmation and earnest expectations from music lovers, concert goers and the classical music industry. Starting from point zero, we have gone through constant transformation, from immaturity to thriving, from ignorance to determination, but all along we have remained true to our original intention, going forward with steady steps.

The new season as the historical mark of the orchestra's fifteenth anniversary is where the past and the future meet. This can be best reflected in first few performances the orchestra and I will give as the season begins.

First, our journey of Bruckner that lasted for more than three years will reach its end in September. This unforgettable experience that moved me greatly is our sincere gift to the great composer in the bicentenary of his birth. It is also the latest achievement in the worldwide spread and inheritance of the Brucknerian spirit in the last two centuries, and a record of the NCPAO's continuous improvement with artistic rigor, perseverance, and hard work. The successful completion of this recording of Bruckner's complete works is certainly the most convincing commemoration and monument to the orchestra's development over the past fifteen years.

Second, in August the orchestra and I will start the new journey of Wagner's Ring of the Nibelung with Das Rheingold. In this season we will also produce Die Walküre and Siegfried. When talking about this work, Wagner said to Liszt, "Mark well my poem, it contains the beginning and the end of the world." After a phase of fifteen years, it is an appropriate and honorable choice for the orchestra and me to start a new journey with the leitmotif of the Rhine at the beginning of this epic masterpiece, which symbolizes the beginning of all things.

In this season, the orchestra and I together will also present Richard Strauss's *An Alpine Symphony* and restart the plan of performing and recording Mozart's ten late symphonies, which was shelved due to the pandemic. Although the works of Strauss and Mozart are very different in their sizes, they both feature highly demanding standards in terms of musical details and tone colors. In the season



named after the Chinese philosophical idea of the created universe, surely we cannot leave out Strauss or Mozart in our new journey, in the new universe we create for you.

The orchestra and I know that in the new journey ahead, we will face more enthusiastic expectations, shoulder more glorious responsibilities, and create a more diverse universe of music. To accomplish these tasks, we need a sense of responsibility and great strength in all respects, which are precisely what the hard work and perseverance of the past 15 years have brought to this orchestra. So, please continue to support me and the China NCPA Orchestra. With a prospect for the promising future new world, our new journey shall start right here and right now!

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**任小珑** 国家大剧院管弦乐团 总经理

### REN Xiaolong Chief Executive Officer,

China NCPA Orchestra

#### 三生万物

国家大剧院管弦乐团就要年满十五了,但热闹的庆祝却并非我们的生日文化。乐团成立至今,似乎从未举办过"团庆"音乐会,如果生日恰逢音乐会演出机会,也总会避免热闹喜庆的庆生,而是想用足够有意义、有品质的曲目,在生日之际好好反思过往和展望未来。究其原因,可能是我们对形式总是无太所谓,可能总怕热闹喜庆带来沾沾自喜,而乐团任何举动的深层意涵、每场演出的艺术品质、未来发展的方向品质却永远是我们放不下的事情。明年的十五岁生日恐怕依然如此,我们的反思和展望还会继续,也会同大家分享其过程和成果。"三生万物"这句话就是这样映入我们的脑海的。

在中国传统经典《道德经》里,老子以"道生一,一生二,二生三,三生万物"的名言,用闪烁智慧光芒的东方哲学思维,总结了宇宙万物由少及多、由简至复,但又始终抱元守一、循道而行的发展规律。从中国人的哲学观念看,天下万物纵使千差万别,其发展规律亦概莫能外。乐团的发展,同样无法脱离这样的规律。

古往今来,从整个行业,到每支乐团,开端都不免稚嫩、简单、孱弱,都要经历无数探索尝试。柏林爱乐百年前是这样,国家大剧院管弦乐团十几年前也如此。我和同事们每每回忆往事,总能记起成立之初许多的迷惘、窘迫和挫折,它们刻在老照片里那些青涩的面孔上,记在时常如走钢丝般的演出经历里,也记在无数的档案、制度、数字里。今天,当年这些并不愉快的记忆,有的变成了自嘲般的会心一笑,有的变成了最好的财富和案例,但似乎没有什么不能谈论、无法面对的禁忌。从无到有,从一到三,这样的笑谈往事恰恰是我们"轻舟已过万重山"的最好明证。

但在新事物成长发展过程中,无并不必然变成有,一也不必然成 为三,半途而废、功败垂成者常常居多。国家大剧院管弦乐团稳 步走到今天,形成当前的规模、实力、水准、文化、团结,离不 开国家大剧院坚强的后盾、吕嘉总监和所有演奏家的努力、行政团队不待扬鞭自奋蹄的精神。但最重要的是:所有努力都不是形式和表面的,而是在深层上做到了"抱元守一,循道而行"。这里的"一"实际上就是"初心",所谓"道"则是不可违背的艺术和管理规律。在新事物发展变化过程中,"抱元守一,循道而行"绝非口号,而是操则兴、舍则亡、无法违背的实在法则,"三生万物"的使命也只有这样才可能达成。

就是凭借这样的不断成长、嬗变和升华,我们才迎来了自己"从一到三" "羽化成蝶"的时刻,也终于有了如今的规模、实力、水准、文化和团结。 这当然值得欣慰,但却并非庆贺时刻。对今天的国家大剧院管弦乐团 来说,实力和影响是一种前所未有、匹夫有责的责任,是我们必须思 考如何用好用对的东西,也给了我们必须要做更多事、创造更多可能 性、进行更多引领示范探索的压力。作为文艺工作者,我们归根结底 是"讲故事的人"。站在新的起点,身怀"三生万物"的实力,肩负"三 生万物"的责任,我们必须讲更多的故事,讲更好的故事,更好地用 音乐把世界万物复杂、深邃和璀璨的故事讲好。从这个乐季起,观众 们会看到我们沿此方向的努力逐渐加量,也当然会在若干"一如既往" 外看到不少创新举动:

首先,作为标杆性的国家级乐团,演出永远是我们工作的核心。2024/25 乐季,我们依然是中国演出活动最活跃的乐团,我们在国家大剧院三处剧场的演出将达 106 场,在全国及世界各地的巡演则超 15 场,而演出曲目及阵容也恰如往常地含金量十足。除交响乐、室内乐和歌剧外,我们还将推出新的"精致小交"(Petit & Delicacy)演出系列,并愿以此加强室内乐团或小型乐团曲目更系统的演出、挖掘和创作。此外,我们将同吕嘉总监首次登上享有盛誉的香港艺术节舞台,并将在 2025 年夏携手郑明勋大师展开欧洲巡演,这也是我们受疫情影响阔别国际舞台后首次高等级的国际巡演活动。

#### THE CREATED UNIVERSE

其次,在唱片灌制出版领域,吕嘉总监和乐团三年多的布鲁克纳演出和唱片灌制旅 程圆满抵达终点,这是布鲁克纳诞辰 200 年全球不多的同一指挥家和同支乐团完成 的壮举,也是国家大剧院管弦乐团艺术上向前迈进的重要里程碑。新乐季里,吕嘉 总监还将同乐团重启因疫情搁置的莫扎特晚期十部交响曲演出录制计划,世界是立 体的,音乐也是如此,从布鲁克纳的庄严伟岸,到莫扎特的细腻真挚,都值得我们 放慢脚步,用心研习打磨,并将之记录下来。

第三,在艺术活动领域,我们将举办丰富的讲座和沙龙活动,邀请观众通过公开排练、 座谈交流等形式走近乐团,或许还将尝试组织主题性的艺术周活动,而音乐家们的 身影还将继续出现在学校、医院、工厂和公共空间。在2024年"北京青年交响乐团" 成功组织运行并赴纽约卡内基音乐厅参加"世界青年管弦乐团周"后,我们也将认 真思考如何去继续这一给乐团、观众和青年人们无限激励和感动的项目,在青年音 乐教育方面做更多更有意义的事情。

其实,相对一支职能配备齐全的乐团而言,我们艺术活动的丰富度和全面度依然不够。 很多乐迷不断敦促我们推出能开放售卖的文创产品,不少观众问我们何时才能开启 乐团专有的乐迷组织,有人希望我们推出适合青少年或儿童参与的艺术活动,还有 观众希望我们在演出以外更多组织线上线下互动活动......如此种种,都是我们未来 需要也应当为大家带来的"万物",也是驱动我们不断加强团队力量、推出更多艺术 产品的动力所在。

随着一院三址蓝图的徐徐展开,国家大剧院管弦乐团还将逐渐捧出很多新创意、新 产品,展现更多新气象、新可能,而我们喊出"三生万物"这句话,就是我们这段 新旅程开始的宣言。截至 2024 年底, 我们的演奏家队伍将达到近 130 人, 不少声 部正陆续实现双首席配置,我们备受称道的管理工作和行政团队也将不遗余力地继 续升级加强。其实,从国家大剧院本部十几年的积累,到北京艺术中心最新的探索, 以及乐团不断的成熟和茁壮,都印证了"三生万物"这句话揭示的道理:世间万物 的生长,永远都是有机的,从不会一蹴而就,也从来没有捷径。只有耐得住寂寞, 经历必须经历的,才能造得出万物繁华。对国家大剧院管弦乐团来说,过去是这样, 未来亦如此。所以,站在新的起点上,愿所有观众和我们携手以此共勉!

The NCPA Orchestra is about to turn fifteen. but celebrating anniversaries in a grand way never fits well with our culture. Since its establishment, we have never held any concert to celebrate our anniversaries. Even if a concert date happened to coincide with a birthday of the orchestra, we would still adopt some serious and meaningful concert programs, rather than some festive pieces, as a way of the future. This is probably because we never care too much about formality, and probably because we always have concerns that celebration often leads to some forms of complacency. What we always care about is the true meaning of what we do as an ensemble, in what quality our music is made, and in what direction that we are going for. As usual, the fifteenth anniversary of the orchestra's founding next year will be observed with our continued retrospect and prospect, and we will also welcome you to join us in this process and share our experiences through it. This is how the theme of this new season "The Created Universe" came into our mind.

In the Chinese classic Daodejing, Laozi famously wrote, "The Dao created One, One created Two, Two created Three and Three created all things." These words shining with Oriental wisdom summarize the universe's law of development. As the universe was created and grew to its complexity, all things continued to embrace the primal, adhere to the One, and follow the law of the Dao. From the perspective of Chinese philosophy, despite their great differences, all things in the universe follow the same law of development. The development of an orchestra is no exception.

Throughout history, everything, be it an entire industry or a single orchestra, is tender, simple and weak when it starts, before it goes through countless explorations and experiments. This was true for both the Berlin Philharmonic a hundred years ago and The NCPA Orchestra just over a decade ago. When my colleagues and I recall the time when the orchestra was just established, there are confusions, embarreflecting on the past and looking forward to rassments, and frustrations, which are marked on the young faces in old photos, kept in the memory of the performing experience like skating on thin ice, and recorded in the forms of many archives, numbers and policies of protocols. Now these once unpleasant memories have become the most cherished wealth and experience for us and often bring a self-deprecating smile onto our faces. We can talk about them openly and freely. When we airily talk about the past, about the creation, and the development from One to Three, we know our boat has survived countless shoals and rapids.

things do not necessarily grow smoothly from "One" to "Three." Many give up halfway or fail in the last minute. The NCPA Orchestra has steadily come to where it is today with its current size, strength, quality, culture, and unity, which would be impossible without the strong support of the NCPA, the efforts of Maestro Lü Jia and all the musicians, and the activities. hard work and self-motivation of the administrative team. More importantly, our efforts are First, as a benchmark of the nation's music not formal or superficial. At a deeper level we continue to embrace the primal, adhere to the One, and follow the law of the Dao. By "embracing the primal", we remain true to our original aspiration, and the law of Dao we follow is the iron laws of art and management. In the development of new things, "embracing the primal, adhering to the One, and following the law of the Dao" are not just words on paper: they represent a real law of vital importance. Only by following this law can all things achieve the goals of their development in the created universe.

After continuous growth, transformation and sublimation, we have come to the moment when "One" creates "Three," when a worm becomes a butterfly, and we have developed to our current size, strength, quality, culture and unity. This is certainly a gratifying moment, but not a moment for celebration. For today's NCPA Orchestra, our strength and influence Second, in the field of recording, Maestro LÜ mean an unprecedented responsibility. We must find a way to use this strength and influence well and in the right place. With this pressure, we must do more, create more symphonies. This is one of the few wonderful possibilities, and set a better example in our explorations. Writers and artists are basically

Creation is not always successful and new storytellers. Standing at a new starting point, with the strength and responsibilities for creation, we must tell more and better stories about all things in the complex, profound and beautiful universe with music. From this season on, the audience will see our gradually increasing efforts in this direction are and many innovations in addition to our routine

> life, performances are always the core of our work. In the 2024/25 season, we will continue to be the most active orchestra in China, with 106 shows in the three theaters of the National Center for the Performing Arts and more than 15 touring concerts across the country and around the world, and with high-quality concert programs as usual. In addition to programs of symphonies, chamber music and operas, we will launch a new "Petit & Delicate" series in the hope to promote systematic performance, arrangement and composition of music for chamber orchestras. We will have our debut in the prestigious Hong Kong Art Festival with Maestro LÜ Jia, and in the summer of 2025 we will embark on a European tour with Maestro Myung-Whun Chung, which will be our first full scale tour abroad after being away from the international stage due to the pandemic.

> Jia and the orchestra will successfully complete their three-year project of performing and recording Bruckner's complete nine accomplishments in the world by the same conductor and the same orchestra in the 200th

important milestone for The NCPA Orchestra in its artistic journey. In the new season, LÜ Jia will restart the plan to record Mozart's ten late symphonies with the orchestra, which was shelved due to the pandemic. The world has a broad spectrum, and so does music. On this spectrum, every style from Bruckner's solemnity to Mozart's delicate sincerity deserves our close attention. We should take our time to closely study them, to carefully polish our performance, and record the results.

Third, in the field of artistic activities, we will hold a variety of lectures and activities, inviting the audience to have a closer look at the orchestra through public rehearsals, discussions and dialogues. We may also try to organize themed art weeks. Our musicians will continue to appear in schools, hospitals, factories and other public spaces. After the successful organization of the Beijing Youth Orchestra in 2024 and its participation in the "WOW!-World Orchestra Week" at Carnegie Hall in New York, we are seriously considering how to continue this project that has infinitely inspired and touched the orchestra, the audience and young people, and how to continue to do meaningful work in music education for young people.

As a fully equipped orchestra, we have a lot of space to organize more diverse and more comprehensive artistic activities. Many fans have been urging us to launch our official merchandises. We are often asked when we could start an audience club dedicated to the orchestra. Some people have expressed their hope that we can organize art activities that

anniversary of Bruckner's birth, as well as an teenagers or children can participate. Some wish to see more online and offline interactive activities in addition to performances... All these are we need to and should "create" in the future, and this urge to create is the force that drives us to continuously strengthen the team. and to continuously launch art products.

> Along with the gradual unfolding of the blueprint of the "one theater, three venues" system, the NCPA Orchestra will continue to have new ideas and new products, to take on new looks and create new possibilities. The "Created Universe" is our manifesto when we embark on a new journey. By the end of 2024. the number of our musicians will reach nearly 130 and many of our sections will have two principals. We will spare no effort and continue to upgrade and strengthen our highly praised management work and administrative team. The NCPA's development in the past ten years. the latest experiment with the Beijing Performing Arts Centre and the continuous growth of the orchestra all confirm the truth revealed by the phrase "Three creates all things": The growth of anything in the universe is always connected to things around it, and nothing can be achieved overnight. There is never a shortcut. Only by enduring loneliness and experiencing what must be experienced can we create the prosperity of all things. For The NCPA Orchestra, this was true in the past and will remain true in the future. With this understanding, I hope all the audience will join hands with us to encourage each other at this new point of departure!

#### 2024-25

#### 乐季导览

汤宁

2024/25 乐季将迎来乐团的 15 岁生日,一个脱离了青涩却仍拥有巨大可能的年龄。作为一支没有虚度时光的青壮年乐团,站在 15 年的节点,我们看到自己的蓬勃生长,体会到三生万物的可能性和必然规律。此时,我们既可以交出胸有成竹的答卷,也乐于接受从前不能完美胜任的挑战,可以沿着自己正在渐次积累的传统继续向前,也不忘接着探索新的方向。这个新的乐季便是这样有机展开的。

#### "吕布"完结,新途启航

对一个人最好的纪念,是对其精神的自我内化。在吕嘉总监的带领下,我们以十分"布鲁克纳"的方式,完成了布鲁克纳的九部交响曲。缓慢,谦卑而虔诚……我们把对一部交响曲最极致的阅读、打磨、演奏、录音,重复了九遍,跨越了四年,收获了一个乐迷口中"吕布"的爱称,也让我们知道:这个时代不全是浮躁、喧哗、娱乐,单纯质朴的秉性、深沉专注的情感、坚定博大的情怀,依然有它们不可撼动的力量。在布鲁克纳诞辰 200 周年纪念来临之际,这份布鲁克纳全集净场录音唱片终于将问世。

和吕嘉总监的新征途也始于脚下: 我们纪念普契尼逝世百年的方式,是对他 12 部歌剧的全景式展示; 莫扎特标题交响曲的唱片录制计划,由"巴黎"和"布拉格"两座美丽的城市开始; 下一位我们准备慢慢研读的作曲家理查·施特劳斯的打开方式,则是他交响诗的最后一部,配器宏大、气势磅礴的《阿尔卑斯交响曲》; 更期待的是,经过 14 年的歌剧制作积累,国家大剧院终于拉开了瓦格纳《尼伯龙根的指环》序幕,吕嘉总监的《莱茵的黄金》将为新乐季奏响序曲。我们将在未来两年陆续上演后续三部,最终以四部连演的方式为《指环》画上句号。

#### 时代先河: 巴黎乐事

上一个乐季,我们在"时代先河"版块中,浅浅讲述了第二维也纳乐派的来龙去脉。自然,另一个时代文化的核心阵地——巴黎似乎非说不可了。从这片曾经的启蒙孕育之地、大革命的先锋阵营、最风云激荡的精神汇聚场中,诞生了 20 世纪绘画、诗歌、音乐的全新面貌,在德奥音乐的滋养浸润和对抗博弈中,在与俄罗斯、阿拉伯、东方美学的交融碰撞中,独

乐季导览 / SEASON OVERVIEW

一无二不可复制的法式审美形成了。只是彼时,风格、流派、各种主义之间,再不是接续或递进的关系,而是并行和交叉,互为对立的同时又难逃彼此的影响。于是,创作在自然的探索和演进之外,又多了些许权力和"政治",多了些许的"人为"。因此,20世纪以来的法国音乐不能简单概括,但法兰西艺术院院士、终身秘书长洛朗·佩蒂杰拉尔先生这位绝佳的讲述人,给了我们一个清晰且具有批判性的梳理。这个乐季能听到不少新鲜的法国声音,从德彪西、拉威尔到六人团,从梅西安、迪蒂耶到布列兹……观看法国当代音乐,给我们许多的启示和反思:对普通个体而言,我们是否有勇气质疑音乐史的书写?对创作者而言,当面对审美的强权时是否意识得到、并仍坚持自己的风格和选择?对中国的创作环境而言,我们是否能在传统、传承和中西彼此的交流与影响中,最终塑造出自己的独特语言?

#### 多面"肖"像

肖斯塔科维奇的时代,写作的风格常常被赋予过多社会涵义,作曲家或主动的选择立场或被动的划归阵营,也常在观念斗争中被当作挡箭牌或武器。他们时而共鸣,时而交恶,写作的策略也不免审时而动。老肖逝世虽已50年,但他和同时期音乐家们的故事仍然鲜活,他们的作品,或许比以往更容易被听"懂"。为了展现老肖的不同面相,乐季在第五、第九两部交响曲代表作之外,系统安放了钢琴、小提琴和大提琴协奏曲,是难得一见的协奏曲全集;在电影配乐《牛虻组曲》中,作曲家优美柔软的一面跃然纸上,或许是暂时放下世界对他的折磨,露出的浪漫真心;以及为纪念战争受害者而作的第八弦乐四重奏,承载了大量复杂而厚重的情感,被称为写给自己的安魂歌。



#### 新作与新声

乐季中最具悬念的部分总是新作品的面世。国家大剧院和乐团委约的三部作品分别为:姚晨为沈洋和乐团量身定制的《秋怀》,赵季平创作的交响童话《花儿的故事》和黄若与马琳·阿尔索普联合五大洲乐团发起的环保主题之作《峰回路转》。首次与本城观众见面的制作则有:继《培尔·金特》之后,再度由焦元溥改编剧本、王耀庆一人分饰十余角的交响乐剧《罗密欧与茱丽叶》,作品上演最多的德国当代作曲家之一格拉纳特为致敬《英雄生涯》而作的《狂热》将迎来中国首演,还有"时代先河"系列中布列兹《无主之锤》等鲜少上演的法国当代音乐。新一期青年作曲家计划的入围作品也将陆续展演。

#### "精致小交"与"无界室内乐"

随着乐团演奏家队伍的逐渐壮大,我们终于决定,为"室内乐团"单独开辟一片土壤,于是有了"精致小交"系列的首次亮相。女高音歌唱家宋元明演唱的布里顿《彩画集》、伊丽莎白比赛中技惊四座的朱凯源带来的维瓦尔第与皮亚佐拉的"八季"、包揽三大洲顶尖赛事冠军的古典吉他演奏家苏萌与弦乐队的销魂琴歌,以及柴可夫斯基、雷斯皮基的经典之作都是其中亮点。

而 "无界室内乐" 版块中则有张昊辰的《时间终结四重奏》、"死神与少女"、门德尔松第一钢琴三重奏等经典曲目,小号演奏大师安德烈 · 朱弗莱迪 改编并带领铜管声部共同献演的消夏音乐会,打击乐首席刘恒作品专场 以及 "时代先河"与 "多面肖像"系列的主题曲目。

#### 音乐家们

与我们一起酝酿了这些想法并终将亲自把它们实现的,是所有优秀的音乐家们。吕嘉总监及助理指挥赖嘉静以外,马库斯·史坦茨、汉努·林图、张国勇、孙一凡、佩蒂杰拉尔、张艺、梵志登、张洁敏、张弦、劳伦斯·福斯特、黄屹、郑明勋将在乐季中相继执棒,由郑明勋率领的欧洲巡演收官。是的,这个乐季我们将在香港艺术节、爱丁堡艺术节、阿姆斯特丹皇家音乐厅及易北河音乐厅等令人激动的场合献上首秀。

驻院艺术家张昊辰和焦点作曲家郭文景会以更多的频次在乐季中亮相。张昊辰的计划除了前面提及的室内乐,还有拉赫玛尼诺夫四部协奏曲加"帕格尼尼狂想曲"的马拉松音乐会,及李斯特第一和第二钢协的同场演奏,并将和我们一起踏上中国巡演。郭文景的焦点计划照例横跨两个乐季,第一年将听到作曲家选出的三部作品——竹笛协奏曲《野火》、筝与乐队《春望》和《中国民歌组曲》。而下一个乐季则是两部重磅新作的收获之时:歌剧《红高粱》及一部以中国新诗为主题的下半场交响作品。在更多的讲座和大师课中,还有张昊辰、郭文景及更多客席音乐家的近距离见面和交流。

乐季中的欢聚时刻是几个特殊的纪念场次:恰逢文艺座谈会讲话十周年,乐团携手唐俊乔、陆威、胡胜男、王宏伟及国家大剧院合唱团、北京爱乐合唱团,由张国勇执棒,以老中青三代作曲家的作品来展示国家文艺政策下丰厚创作成果的"薪火相传"音乐会;为纪念中法建交60周年,张艺指挥携手顾劼亭、赵丽丽、段皑皑、杨婷婷等七位独奏、独唱家带来梅西安与陈其钢的作品对话;在普契尼的百年诞辰,吕嘉总监与夏侯金旭、周晓琳、顾文梦等八位歌唱家联合献上咏叹调之夜。还有众多值得细数的音乐中的重逢与初见:郎朗、宁峰、扬·沃格勒等多次合作的"老"艺术家,王致仁、陶康瑞、鞠小夫、陈亦柏、苏萌等初次在乐季中登台的青年新面孔。北京爱乐合唱团的加盟将首次为"新春华尔兹"音乐会增添童声的新鲜和美好。

希望在这个乐季中,通过音乐呈现世界的更多象限。



#### SEASON OVERVIEW

TANG Ning

The 2024/25 season heralds the orchestra's 15th birthday, an age that has shed its naivety yet still brims with immense potential. As a youthful orchestra that has not squandered a moment, we stand at this 15-year juncture, witnessing our robust growth and experiencing the possibilities and immutable laws that govern the myriad manifestations of life. Meanwhile, we can both confidently present a mature portfolio and eagerly embrace challenges once beyond our reach, continuing along the traditions we have forged while remaining open to new horizons. The new season thence unfolds, embodying this very spirit.

#### New journeys after the LÜ's "The Bruckner Ciphers"

The finest tribute to an individual is the internalisation of their spirit. Under the baton of Director LÜ Jia, we have completed Bruckner's nine symphonies in a quintessentially "Brucknerian" manner. Slowly, humbly and devoutly, we have honed our most refined interpretation of each symphony, repeating the process nine times over four years, earning the sobriquet "LÜ-ckner". This endeavour has shown us that our age is not entirely consumed by frivolity, clamour, and entertainment; that simplicity and purity, profound and focused emotion, and resolute magnanimity still wield their invincible power. As Bruckner's bicentenary draws to a close, this complete Bruckner cycle, recorded in pristine acoustic conditions, will finally see the light of day.

Our new journey with the music director begins close to home: our commemoration of the centenary of Puccini's death takes the form of a panoramic presentation of his 12 operas; the recording project of Mozart's titled symphonies commences with the two beautiful cities *Paris* and *Prague*; our approach to Richard Strauss, the next composer we plan to study in depth, begins with his lavishly orchestrated final tone poem *AnAlpine Symphony*; and most anticipated of all, after 14 years of accumulated operatic production expertise, the NCPA finally launches Wagner's *Der Ring des Nibelungen*, with Director LÜ Jia's *Das Rheingold* serving as the overture to the new season, culminating in a complete tetralogy in 2026.

#### Heralds of the Time: A Movement of Paris

In the previous season, we briefly expounded upon the Second

Viennese School in our series "Heralds of the Time". Naturally, another core cultural arena of the era - Paris - seems indispensable to discuss. From this former cradle of enlightenment, vanguard of revolution, and most turbulent crucible of ideas, emerged the entirely new visage of 20th-century painting, poetry, and music. Amidst the nourishment, permeation, and antagonistic interplay with Austro-Germanic music, and in the fusion and collision with Russian, Arab, and Oriental aesthetics, a unique and inimitable French aesthetic took shape. However, styles, schools, and various '-isms' were neither in a relationship of linear succession nor progression thereupon, but rather paralleling or intersecting with each other, simultaneously in opposition yet inevitably influenced by one another. Thus, composition acquired elements of power, 'politics' and deliberate artificiality

apart from natural exploration and evolution. Therefore, French music since the 20th century defies simple categorisation, but Laurent Petitgirard, a member and the Permanent Secretary of the Académie des Beaux-Arts provides us with a lucid and critical exposition as an excellent narrator. This season, we will hear many novel French voices, from Debussy and Ravel to Les Six, from Messiaen and Dutilleux to Boulez... Observing contemporary French music offers us considerable inspirations and reflections: As individuals, do we have the courage to question the established narrative of music history? As composers, when faced with aesthetic hegemony, are we aware of and still insist on our own styles and choices? For China's creative milieu, have we already forged our unique language amidst the impact of tradition, heritage, and Western influences?



#### Portraits of Shostakovich

In Shostakovich's era, compositional styles were often laden with excessive social connotations, with composers either voluntarily or involuntarily aligned with different stances or camps, used as shields or weapons. They resonated or clashed now and again, inexorably shifting their compositional strategies with the zeitgeist. Fifty years after his passing. Shostakovich's story and those of his contemporaries remain vivid, and their works perhaps should be better 'understood' through attentive listening. To portray different facets of Shostakovich, the season systematically arranges his piano, violin, and cello concertos alongside the representative Fifth and Ninth Symphonies. offering a rare complete concerto cycle; in the film score The Gadfly Suite, the composer's beautiful and tender facet leaps off the page, perhaps momentarily setting aside the world's torment on him to reveal his romantic sincere heart; and his String Quartet No. 8, composed in memory of the war victims, carries a wealth of complex and weighty emotions, hailed as a requiem written for himself.

#### New Works and New Voices

The most tantalising part of the season is always the premiere of new works. The three pieces commissioned by the NCPA and its affiliating orchestra are: Sentiments: Autumn Reflections by YAO Chen, tailored for Yang Shen; the symphonic tale The Story of Hua'er by ZHAO Jiping; and Tipping Point by Huang Ruo, which is an environmental-themed work initiated jointly with Marin Alsop alongside orchestras from five continents. The productions making their Beijing debut include another symphonic drama after *Peer Gynt, Romeo and Juliet* with a script adapted by Yuan-Pu Chiao and David Wang

playing over ten roles; the Chinese premiere of Frenesia by Detlev Glanert, one of the most frequently performed contemporary German composers, paying homage to Ein Heldenleben; and rarely performed contemporary French music such as Boulez's Le marteau sans maître in the "Herald of the Time" series. The shortlisted works from the NCPA Young Composer Programme will also be performed successively.

#### "Petit and Delicacy" and "NCPAO in Chamber Plus"

As the orchestra gradually approaches its target expanded size, we have finally decided to pave an independent category for the chamber, hence the debut of the "Petit and Delicacy" series. Highlights include soprano SONG Yuanming performing Britten's Les Illuminations, Kevin Zhu, who astounded the audience at the Queen Elisabeth Competition, performing Vivaldi and Piazzolla's "Eight Seasons", the soul-stirring guitar repertoire by SU Meng, the winner of top prizes in three continents' prestigious competitions, performing with the string orchestra, as well as classic works by Tchaikovsky and Respighi.

The "NCPAO in Chamber Plus" series will include significant chamber works such as Messiaen's Quartet for the End of Time (featuring Haochen Zhang), Schubert's Death and the Maiden, and Mendelssohn's Piano Trio No. 1. Furthermore, this series will also feature Andrea Giuffredi and NCPAO Brass Ensemble presenting a collection of Giuffredi's arrangements in the brass concert "Summer Fanfare", as well as the principal percussionist Liu Heng's composition showcase, and main works from the "Herald of the Time" and "Portraits of Shostakovich" series.

#### The Musicians

It is the collective brilliance of exceptional musicians that have nurtured these ideas with us and will ultimately bring them to fruition. Besides Music Director LÜ Jia and Assistant Conductors LAI Jiajing, we shall witness a procession of distinguished batons: Markus Stenz, Hannu Lintu, ZHANG Guoyong, SUN Yifan, Laurent Petitgirard, ZHANG Yi, Jaap van Zweden, ZHANG Jiemin, Xian Zhang, Lawrence Foster, HUANG Yi, and Myung-Whun Chung, with the latter leading the concluding European tour. Indeed, this season heralds our debut appearances at exciting venues such as the Hong Kong Arts Festival, Edinburgh International Festival, the Royal Concertgebouw in Amsterdam, and the Elbphilharmonie in Hamburg.

The Artist-in-Residence Haochen Zhang and the Composer-in-Focus GUO Wenjing will grace our season with more appearances throughout the entire period. Zhang's ambitious programme encompasses not only the aforementioned chamber music but also a Herculean feat: a marathon concert featuring Rachmaninoff's four concertos and the Paganini Rhapsody, as well as a coupling of Liszt's First and Second Piano Concertos. He will also join us on our China tour. GUO Wenjing's composer-in-focus programme, as is customary, spans two seasons, with the first year featuring three works selected by the composer - the bamboo flute concerto Wildfire, Spring View for zheng and orchestra, and Chinese Folk Ditties Suite. The subsequent season promises two major new works: the opera Red Sorghum and a symphonic work based on modern Chinese poetry for the second half of the concert. Further lectures and masterclasses will offer close encounters and interactions with Haochen Zhang, GUO Wenjing, and an array of guest musicians.

The season highlights several commemorative concerts marking several celebratory moments of reunion. In conjunction with the 10th anniversary of the Talks at the Beijing Forum on Literature and Art, NCPAO joins forces with TANG Jungiao, LU Wei, HU Shengnan, WANG Hongwei, China NCPA Chorus, and The Beijing Philharmonic Choir under the baton of ZHANG Guoyong in the concert "The Torch Carriers", featuring works by three generations of composers, illuminating the bounteous fruition of original compositions nurtured by the national cultural policies. To commemorate the 60th anniversary of Sino-French diplomatic relations, ZHANG Yi conducts a programme of works by Messiaen and Qigang Chen, featuring seven soloists including GU Jieting, ZHAO Lili, DUAN Aiai, and YANG Tingting. On Puccini's death centenary, Director LÜ Jia joins eight vocalists including Jinxu Xiahou, ZHOU Xiaolin, and GU Wenmeng in an evening of arias. There are also a wealth of musical reunions and debuts worth enumerating: "veteran" artists who have collaborated with NCPAO multiple times such as Lang Lang, NING Feng, Jan Vogler, as well as young new faces making their inaugural collaborations like Chiyan Wong, Conrad Tao, JU Xiaofu, CHEN Yibai and SU Meng. The participation of The Beijing Philharmonic Choir will infuse the 'Festival Waltz 2025' concert with pure, enchanting timbre of children's voices for the first time.

We hope to present a greater cartography of the world through the music of this season.



#### 2024/25乐季驻院艺术家 张昊辰

"他的音色范围和表现力如万花筒般广阔……比张昊辰的精湛技艺更令人印象深刻的是他敏捷的想象力……为了呈现如此精彩的演绎,他愿意冒险探索音乐深处人迹罕至之处——这是张昊辰最值得赞赏的地方。"

── 彼得·拉比诺维茨,《留声机》

"这位才华横溢的年轻人将以荣誉捍卫古典音乐的尊严!"

一 洛林・马泽尔

继 2009 年获范·克莱本国际钢琴比赛金奖,成为这一世界顶级赛事史上夺冠的首位亚洲人之后,张昊辰以他超凡的想象力、华丽的技巧、深刻的音乐感触感染了世界各地的听众。2022 年,其音乐随笔集《演奏之外》在中国内地出版。

2023 年 8 月,BIS 唱片公司发行了张昊辰的全新专辑《李斯特:十二首超技练习曲》。因其所获的广泛好评,张昊辰在同年 9 月登上国际权威钢琴杂志《国际钢琴》封面;次月获《留声机》杂志月度最佳唱片。他的另外三张录音室专辑同样由 BIS 发行,分别为 2022 年 10 月发行的与娜塔丽·施图茨曼、费城交响乐团合作录制的《贝多芬钢琴协奏曲全集》;2019 年 7 月与迪玛·斯洛博登尼克、拉蒂交响乐团合作录制的普罗科菲耶夫《第二钢琴协奏曲》与柴可夫斯基《第一钢琴协奏曲》;以及 2017 年 2 月发行的首张个人录音室独奏专辑。

2024-25 乐季,张昊辰的演出将包括与慕尼黑爱乐乐团、费城交响乐团、苏黎世音乐厅管弦乐团、墨尔本交响乐团的再度合作,于巴黎香榭丽舍剧院的独奏会首秀,以及作为国家大剧院乐季驻院艺术家,演奏李斯特与拉赫玛尼诺夫的全部钢琴协奏曲等。

张昊辰常年在世界各地举办独奏会以及与交响乐团的协奏曲巡演。近年来合作过的指挥包括洛林·马泽尔、里卡多·夏伊、瓦莱里·捷杰耶夫、迈克尔·蒂尔森·托马斯、郑明勋、雅尼克·涅杰-瑟贡、图冈·索契耶夫、吉安德里亚·诺赛达、瓦西里·彼得连科、大卫·罗伯森、马琳·阿尔索普、余隆等。与之合作的著

驻院艺术家 / ARTIST-IN-RESIDENCE



名乐团有琉森音乐节管弦乐团、纽约爱乐乐团、费城交响乐团、伦敦交响乐团、柏林国家歌剧院管弦乐团、慕尼黑爱乐乐团、德累斯顿国家管弦乐团、北德广播易北爱乐乐团、法兰克福广播交响乐团、苏黎世音乐厅管弦乐团、瑞士罗曼德管弦乐团、法国广播爱乐乐团、图卢兹国立管弦乐团、巴黎室内乐团、斯卡拉大剧院管弦乐团、圣切契利亚交响乐团、卢森堡爱乐乐团、华沙爱乐乐团、马林斯基交响乐团、以色列爱乐乐团、旧金山交响乐团、洛杉矶爱乐乐团、亚特兰大交响乐团、悉尼交响乐团、墨尔本交响乐团、NHK交响乐团、新加坡交响乐团、中国爱乐乐团、香港管弦乐团等。其演奏足迹遍及世界众多知名音乐场地,包括柏林爱乐大厅、纽约卡内基大厅、纽约林肯中心、华盛顿肯尼迪中心、伦敦皇家阿尔伯特音乐厅、阿姆斯特丹音乐厅、斯卡拉大剧院、洛杉矶迪士尼音乐厅、东京三得利音乐厅等。

张昊辰曾在 BBC 逍遥音乐节、琉森音乐节、韦尔比耶音乐节、阿斯本音乐节、拉罗克· 当泰龙国际钢琴节、蒙彼利埃音乐节、圣塔菲音乐节、拉霍亚音乐节等世界顶尖音乐节中亮相。 作为一名活跃的室内乐音乐家,他也曾与多弗四重奏、塔卡什四重奏、东京四重奏、上海四重奏、布伦塔诺四重奏等知名室内乐团体合作。

张昊辰 1990 年生于上海。5 岁即在上海音乐厅举办个人独奏会。幼时师从林恒、吴子杰、王建中,2001 年起师从著名钢琴教育家但昭义。2005 年进入费城柯蒂斯音乐学院,师从著名钢琴家加里· 格拉夫曼,后曾跟随钢琴家安德里斯· 汉弗里格在维也纳进修。2009 年,张昊辰在范· 克莱本钢琴大赛的部分实况录音由乐满地唱片公司发行,并在彼得· 罗森执导的关于那届赛事的纪录片《德州惊喜》中担任重要角色。

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#### HAOCHEN ZHANG ARTIST-IN-RESIDENCE

"(Haochen's) kaleidoscopic range of tone...Even more impressive than Zhang's virtuosity is his quicksilver imagination...Most arresting of all, though, is Zhang's willingness to take interpretative risks."

Peter J Rabinowitz, GRAMOPHON

"The talented young man will defend the dignity of classical music by giving his honor."

Lorin Maazel

Since his gold medal win at the Thirteenth Van Cliburn International Piano Competition in 2009, having been the first Asian gold medalist in the history of this top international piano competition, Haochen Zhang has captivated audiences all over the world with a unique combination of deep musical sensitivity, fearless imagination, and spectacular virtuosity. In 2022, Haochen's collection of essays on classical music entitled *On the Other Side of Performing* was published in Mainland China.

In August 2023, Haochen released his latest album on BIS, performing Liszt's *Transcendental Études*. Due to the widespread acclaim he received, Haochen graced the cover of *International Piano*, an authoritative worldwide piano magazine, in September of the same year; the following month, the album was awarded *Gramophone*'s Recording of the Month. Haochen also released three other studio albums on BIS: "The Complete Beethoven Piano Concertos" with the Philadelphia Orchestra conducted by Nathalie Stutzmann in October 2022, his debut concerto album in July 2019 performing Prokofiev's Piano Concerto No. 2 and Tchaikovsky's first piano concerto with the Lahti Symphony Orchestra under the baton of Dima Slobodeniouk, and his first solo album in February 2017.

Highlights of Haochen's 2024-25 season will include returns to the Munich Philharmonic Orchestra, the Philadelphia Orchestra, Tonhalle-Orchester Zürich, and the Melbourne Symphony Orchestra. He will also make his



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recital debut at the Théâtre des Champs-Élysées in Paris. Furthermore, as the Artist-in-Residence at the National Centre for the Performing Arts, he will perform the complete piano concertos of Liszt and Rachmaninoff, among other projects.

Haochen regularly holds recitals and concerto tours with symphony orchestras worldwide. In recent seasons, he has collaborated with conductors including Lorin Maazel, Riccardo Chailly, Valery Gergiev, Michael Tilson Thomas, Myung-Whun Chung, Yannick Nézet-Séguin, Tugan Sokhiev, Gianandrea Noseda, Vasily Petrenko, David Robertson, Marin Alsop, Long Yu, and others, and with renowned orchestras such as the Lucerne Festival Orchestra, New York Philharmonic Orchestra, The Philadelphia Orchestra, London Symphony Orchestra, Staatskapelle Berlin, Munich Philharmonic Orchestra, Staatskapelle Dresden, NDR Elbphilharmonie Orchester, hr-Sinfonieorchester Frankfurt, Tonhalle-Orchester Zürich, Orchestre de la Suisse Romande, Orchestre Philharmonique de Radio France, Orchestre national du Capitole de Toulouse, Orchestre de chambre de Paris, Filarmonica della Scala, Orchestra dell'Accademia Nazionale di Santa Cecilia, Luxembourg Philharmonic, Warsaw Philharmonic Orchestra, Mariinsky Orchestra, Israel Philharmonic Orchestra, San Francisco Symphony Orchestra, Los Angeles Philharmonic Orchestra, Atlanta Symphony Orchestra, Sydney Symphony Orchestra, Melbourne Symphony Orchestra, NHK Symphony Orchestra, Singapore Symphony Orchestra, China Philharmonic Orchestra, Hong Kong Philharmonic Orchestra and so on. His performances have reached many of the world's prestigious music venues, including the Berliner Philharmonie, the Carnegie Hall and Lincoln Center in New York, the Kennedy Center in Washington DC, the Royal Albert Hall in London, the Concertgebouw in Amsterdam, the Teatro alla Scala, the Walt Disney Concert Hall in Los Angeles, Suntory Hall in Tokyo, etc.

Haochen has already appeared at many of the world's leading festivals, including the BBC Proms, the Lucerne Festival, the Verbier Festival, the Aspen Music Festival, the Festival international de Piano de La Roque d'Anthéron, the Festival Radio France Occitanie Montpellier, the Santa Fe Chamber Music Festival, the La Jolla Music Society's SummerFest and others. As an avid chamber musician, he has collaborated with ensembles such as the Dover, Takács, Tokyo, Shanghai, and Brentano Quartets.

Zhang Haochen was born in Shanghai in 1990. At age five, he held his first piano recital at the Shanghai Concert Hall. As a child, he studied under Lin Heng, Wu Zijie, and Wang Jianzhong, and from 2001, he studied with the esteemed Professor Dan Zhaoyi. In 2005, he entered the Curtis Institute of Music in Philadelphia, where he studied under Gary Graffman, and later furthered his studies in Vienna with pianist Andreas Haefliger. Haochen's performances at the Cliburn Competition were released to critical acclaim by Harmonia Mundi in 2009. He is featured in Peter Rosen's award-winning documentary chronicling the 2009 Cliburn Competition, *A Surprise in Texas*.

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#### 音乐会 CONCERTS

#### 2024.9.13/14

"时间终结"张昊辰与国家大剧院管弦乐团音乐家演绎德彪西与梅西安 "The End of Time" Debussy and Messiaen with Haochen Zhang and NCPAO Musicians

张昊辰 钢琴窦聪昶 小提琴王无山 大提琴李旻娜 单簧管

Haochen Zhang Piano DOU Congchang Violin WANG Wushan Cello Minna Lee Clarinet

#### 2024.11.10

"不朽的篇章"图冈·索契耶夫、张昊辰与慕尼黑爱乐乐团音乐会 Tugan Sokhiev, Haochen Zhang and The Munich Philharmonic Orchestra

张昊辰 钢琴 Haochen Zhang Piano

#### 2024.11.12

"狂想与神话"图冈·索契耶夫、张昊辰与慕尼黑爱乐乐团音乐会 Tugan Sokhiev, Haochen Zhang and The Munich Philharmonic Orchestra

张昊辰 钢琴 Haochen Zhang Piano

#### 2024.12.31/2025.1.1

2025北京新年音乐会 / 国家大剧院2025新年音乐会 2025 Beijing New Year's Concert NCPA 2025 New Year's Concert

吕嘉 指挥 张昊辰 钢琴 LÜ Jia Conductor Haochen Zhang Piano

#### 梅西安

《时间终结四重奏》

#### Messiaen

Quartet for the End of Time

#### 2025.6.7

2025.3.16

吕嘉 指挥

张昊辰 钢琴

2025.5.9

张昊辰 钢琴

张昊辰、黄屹与国家大剧院管弦乐团的拉赫玛尼诺夫 钢琴协奏曲全集 Rachmaninoff Piano Concerto Cycle

Haochen Zhang and Dover Quartet in Chamber

驻院艺术家 / ARTIST-IN-RESIDENCE

"狂人匠心"吕嘉、张昊辰、宋元明与国家大剧院管弦乐团

"Ingenuity and Ardency" LÜ Jia, Haochen Zhang,

SONG Yuanming and NCPAO

张昊辰与多弗四重奏的室内乐

with Haochen Zhang, HUANG Yi and NCPAO

黄屹 指挥HUANG Yi Conductor张昊辰 钢琴Haochen Zhang Piano

#### 李斯特

A大调第二号钢琴协奏曲, S. 125 降E大调第一号钢琴协奏曲, S. 124

#### Liszt

Piano Concerto No. 2 in A major, S. 125 Piano Concerto No. 1 in E-flat major, S. 124

#### Haochen Zhang Piano

LÜ Jia Conductor

Haochen Zhang Piano

#### 拉赫玛尼诺夫

升F小调第一号钢琴协奏曲, Op. 1 C小调第二号钢琴协奏曲, Op. 18 D小调第三号钢琴协奏曲, Op. 30 G小调第四号钢琴协奏曲, Op. 40 《帕格尼尼主题狂想曲》, Op. 43

#### Rachmaninoff

Piano Concerto No. 1 in F-sharp minor, Op. 1 Piano Concerto No. 2 in C minor, Op. 18 Piano Concerto No. 3 in D minor, Op. 30 Piano Concerto No. 4 in G minor, Op. 40 Rhapsody on a Theme of Paganini, Op. 43

#### 艺术体验 ARTS EXPERIENCE

张昊辰的艺术对话 Conversation with Haochen Zhang 张昊辰的钢琴大师课 Masterclass with Haochen Zhang

#### 驻院艺术家张昊辰: 一段长旅程的延续

受访者 张昊辰 采访人 李小庚

2009年,19岁的张昊辰在第十三届范·克莱本钢琴大赛上折冠,成为首位获此殊荣的中国钢琴家,同时打破了范·克莱本比赛获奖者的年龄纪录,成为了当时最年轻的金奖得主。15年后,34岁的张昊辰受国家大剧院之邀,成为2024-2025乐季驻院艺术家,也是国家大剧院历史上最年轻的驻院艺术家。

问: 您和国家大剧院及国家大剧院管弦乐团有着怎样的渊源?第 一次合作是什么时候?有哪些难忘瞬间?

张昊辰: 我和国家大剧院有过非常多的合作,国家大剧院音乐厅可能是我演出次数最多的国内音乐厅。对我来说,来国家大剧院开音乐会就像回家一样。如果我记得没错的话,我第一次在这里开个人独奏音乐会应该是 2011 年,那已经是十多年前的事了。我和"蛋交"的渊源也很深,乐团刚成立时,我就和乐团合作演出过音乐会。2015 年,我还和"蛋交"一起到访过莫斯科,弹的是钢琴协奏曲"黄河",后来又一起去过阿布扎比和纽约巡演。要说难忘的时刻就太多了,比如莫斯科就让我印象很深。那次的音乐会,担任指挥的是捷杰耶夫,他几乎是在视谱情况下完成的演出,整个过程非常刺激。但"蛋交"在任何情况下都全力以赴的演奏态度让我记忆犹新。

问: 在今年的驻院艺术家计划中,您将为观众带来李斯特、柴科夫斯基、拉赫玛尼诺夫、梅西安等风格跨度巨大的作品。这样的整体曲目安排背后有着怎样的考量或用意?

张昊辰: 我觉得国家大剧院驻院艺术家是个特别好的平台,给我提供了更大的空间和更多样的形式去策划曲目。我一直有个想法,音乐会应该是关于"对话"的。因此我喜欢在一场音乐会上演出不同作曲家的作品,风格差异拉得越大越好,这会给音乐会和曲目带来不一样的意义和体验。比如我曾经把舒伯特的晚期作品和李斯特的作品放在一起,形成极度的反差,这样的音乐会体验会

非常有趣。这次成为驻院艺术家,我希望能在这个乐季,带给观众更加 丰富的音乐体验。因此,在今年的曲目计划中,除了演出协奏曲,也会 加入室内乐,在经典曲目之外,也会做一些现代作品。当然,这些曲目 的策划也是一个自然而然的过程,是结合了档期、节目效果、乐团的想 法以及我的想法等等诸多因素后的结果,是大家共同商量的产物。

问: 您是否对某一特定时期或风格的作品有特别的钟爱?

张昊辰:这是一个非常难回答的问题,主要是因为我自己一直在变。我在不同的人生阶段,喜欢的作曲家和作品会随着心境的变化而变化,可能在一段时间内,我会觉得某人是我的最爱,但过了一段时间后,我可能又会找到新的最爱。再过段时间,可能我又变回去了。确实有些音乐家用毕生精力只钻研某个特定作曲家的作品。但我喜欢尝试各式各样不同的作品,我很难想象我会一辈子都只喜欢某一种风格的音乐,那样会没有办法满足我的好奇心。演奏者和作曲家之间的关系可能会是一个永恒的命题,也就是它永远在变。

问:作为一位钢琴独奏家,驻院计划中的梅西安四重奏显得尤为特别。 室内乐作品对您是否有着特别的吸引力?

张昊辰:从演奏的角度来说,我觉得室内乐是一种非常重要的音乐形式,尤其对钢琴演奏者来说。钢琴演奏者一般都是演出协奏曲或独奏会,钢琴自成一体,这就给钢琴家带来了不需要听别人的演奏惯性。室内乐要和其他乐器合作,因此会逼着我们打开耳朵,去聆听我们之外的一个世界,所以室内乐演出对钢琴家建立整体的音乐视角是非常重要的,也是钢琴独奏家稀缺的机会。因此,我每年都要尽量保证时间参加室内乐的演出。梅西安的《时间终结》四重奏也是一部具有里程碑意义的作品,我非常希望能尝试这样的作品。不过,室内乐在国内还没有形成潮流,观众对室内乐的关注度和热情目前还不是很高。但国家大剧院管弦乐团能够前瞻性地推出一个室内乐系列,来推广室内乐,我觉得是非常有意义的。

问:在今年的驻院计划中,拉赫玛尼诺夫协奏曲全集是一大看点。 您对拉赫玛尼诺夫的作品是否有独特的情怀?

张昊辰: 2022 年,我和费城交响乐团演出了全套的贝多芬钢琴协奏曲,并录制了专辑。贝多芬的协奏曲全集,恰好也是 5 首。那次录音,带给了我一个全新的视角。我发现当连续几场音乐会或都沉浸在同一个作曲家的作品中时,能够把人带到某个深处,会更容易和这个作曲家建立一种更深层次的连结。我觉得这是一种非常神奇的体验。拉赫玛尼诺夫的五首协奏曲我都分别演过,但从来没有连续演出过。因此,我非常想去尝试这件我没有做过的事。我很好奇这样连续演奏将给我带来什么样的感悟,我也想知道连续演出 5 首拉赫玛尼诺夫协奏曲会给观众带去什么样的体验。当然,这样的曲目安排,既有体力上的挑战,也有音乐和精神上的挑战。

另外,由于拉赫玛尼诺夫本人就是一位伟大的钢琴演奏家,因此 他更懂得如何挖掘钢琴的潜力,他所带给钢琴丰富的表现力比很 多作曲家都更为开阔。当我听了许多拉赫玛尼诺夫本人留下的演 奏录音后,我发现当他亲自演奏自己作品时,在猛烈抒情之余, 音乐中还有很多高冷的气质和精妙的设计,这让我对他的作品的 看法又有所改变,让我能感受到我们彼此之间的某种联系,这也 是我想要再次走近拉赫玛尼诺夫全套钢琴协奏曲的一个重要原 因。

问: 您对今年的驻院计划有什么期许?

张昊辰: 我和国家大剧院结缘已经有十几年了,很开心能成为今年的国家大剧院驻院艺术家。对我来说,成为驻院艺术家,更像是一段很长旅程的延续。我非常期待能通过包括室内乐在内的更丰富的音乐形式,把更多艺术上的可能性带给大家,我也期盼着能在这一年里和"蛋交"碰撞出更多的火花。



#### ARTIST-IN-RESIDENCE HAOCHEN ZHANG: THE CONTINUATION OF A LONG JOURNEY

Haochen Zhang interviewed by LI Xiaogeng

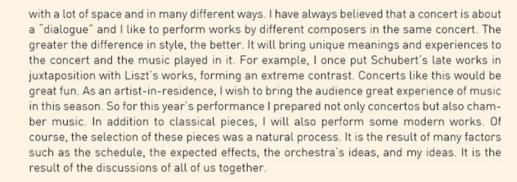
In 2009, 19-year-old Haochen Zhang won the gold medal in the 13th Van Cliburn Piano Competition, becoming the first Chinese pianist to win this honor and one of the youngest gold medalists in the history of the competition. 15 years later, 34-year-old Haochen Zhang, upon the invitation of the NCPA, became an artist-in-residence in the 2024-2025 season, the youngest artist-in-residence in the history of the NCPA.

Q: What is the history between you and the NCPA and the NCPAO? When was your first collaboration? What moments are unforgettable to you?

Haochen Zhang: I had many collaborations with the NCPA. I probably have performed more often in the concert hall of the NCPA than any other concert hall in China. For me, giving a concert at the NCPA is like going home. If my memory serves me right, I had my first solo recital here in 2011, which was more than ten years ago. The NCPAO and I also have a long history. I worked with the orchestra in a concert soon after its establishment. In 2015, I jointed the tour to Moscow with the NCPAO, and I played the Yellow River Piano Concerto. Later we went on a tour to Abu Dhabi and New York together. There are too many unforgettable moments I want to talk about. For example, the concert in Moscow left a deep impression on me. It was conducted by Gergiev, who completed the whole performance almost by sight-reading. The whole thing was very exciting. And I remember very well how the NCPAO always does its best in any situation.

Q: In this year's Artist-in-Residence Program, you will present works with a wide range of styles, including those by Liszt, Tchaikovsky, Rachmaninoff, Messiaen, etc. What are the considerations or intentions behind the arrangement of the concert programs?

Haochen Zhang: I think the NCPA Artist-in-Residence Program is a very good platform that allows me to prepare the concert program



Q: Do you have a favorite period or style?

Haochen Zhang: This is a very difficult question to answer, mainly because I am always changing. At different stages of my life, my favorite composers and works will change with my mood. Maybe for a period of time, I think someone is my favorite, but that period, I may find a new favorite. After a while, I may change back. It is true that some musicians spend their entire lives studying the works of a specific composer, but I like to try a variety of different works. It is hard for me to imagine that I will only like a certain style of music for my whole life, because that would not satisfy my curiosity. The relationship between performers and composers may be an eternal subject, as it is always changing.

Q: As a solo pianist, you may find the Messiaen Quartet in the Artist-in-Residence Program very special. Are you particularly interested in chamber music?

Haochen Zhang: From the perspective of performance, I think chamber music is a very important form of music, especially for pianists. Pianists usually perform in concertos or recitals. Because the piano is a quite independent instrument, the pianist can easily form the habit of not needing to listen to other people's performances. In chamber music, however, we have to work with other instruments, and we are forced to open our ears and listen to a world outside of us. As performing chamber music helps pianists develop a holistic musical perspective, it is very important to piano soloists, and we value the rare chances to perform chamber music. I try to ensure my time to participate in chamber music performances every year. Messiaen's "End of Time" Quartet is a monumental work and I very much hope to try works like it. The trend of listening to chamber music has not yet been formed in China, and at present concert goers are not very enthusiastic about it. I think the NCPAO's effort to promote chamber music with a series in the season is proactive and very meaningful.



Q: The presentation of complete concertos of Rachmaninoff is one of the highlights of this year's Artist-in-Residence Program. Do you have a special feeling for Rachmaninoff's works?

Haochen Zhang: In 2022, I performed Beethoven's complete piano concertos with the Philadelphia Orchestra and recorded an album. Beethoven happened to have composed five concertos just like Rachmaninoff. That recording gave me a whole new perspective. I found that when you immerse yourself in the works of the same composer in several consecutive concerts, you can reach a certain depth and can more easily establish a deeper connection with the composer. I found it a magical experience. I have performed all five of Rachmaninoff's concertos separately, but never did it in succession. So, I really want to try this thing that I have never done. I am very curious about what kind of insights this continuous performance will bring me, and I also want to know what kind of experience the continuous performance of 5 Rachmaninoff concertos will bring to the audience. Of course, such a concert program is not only physically, but also musically and mentally challenging.

Besides, as a great pianist himself, Rachmaninoff knew how to tap the potential of the piano. In his works the piano is more expressive than in those by many other composers. After listening to many recordings of Rachmaninoff's performances, I found that when he played his own works, there was more than just powerful lyricism. There was also an icy beauty and a meticulous design in the music. This changed my view of his works and made me feel a certain connection between us. This is another important reason why I want to approach Rachmaninoff's complete piano concertos again.

Q: What are your expectations for this year's Artist-in-Residence Program?

Haochen Zhang: After ten years of collaboration with the NCPA, I am very happy to become its artist in residence this year. For me, being an artist in residence is more like the continuation of a long journey. I am looking forward to bringing more artistic possibilities to everyone through diverse forms of music including chamber music, and I also look forward to creating more sparks in the work with the NCPAO this year.







焦点作曲家郭文景

#### 焦点作曲家 / COMPOSER-IN-FOCUS



#### 2024/25、2025/26乐季焦点作曲家 郭文景

郭文景(1956-)中央音乐学院作曲系教授,博士生导师, 联世纪之星"、"中国百名优秀艺术家"、""宝钢教育奖" 和首都高校名师"等荣誉称号。

作为作曲家,获得过中国文艺最高奖——"中华艺文奖" 其专辑《野火》获得过国家出版最高奖——"中国出版政 府奖"

还曾获得第六届北京国际音乐节"年度艺术家"的桂冠

郭文景是改革开放以来,在国内外最有影响力的中国作 曲家之一。他的创作植根中国传统,具有鲜明的个人风 格,题材广泛,包括了歌剧、舞剧、交响曲、协奏曲、民族 管弦乐, 以及各类室内乐和影视配乐与实景演出音乐

#### 歌剧与舞剧

郭文景的歌剧,是在世界上演出国家最多、制作版本最 多的中文歌剧。

四场室内歌剧《狂人日记》曾在荷兰艺术节(世界首演)、 巴黎秋季艺术节、伦敦 Almeida Opera、法兰克福歌剧 院、法国鲁昂歌剧院和北京国际音乐节上演。

《狂人日记》组曲曾在巴黎秋季艺术节、阿姆斯特丹 Festival Van Contrasten 40 JAAR Erasmusprijs、鹿特丹、 乌德勒支、爱丁堡国际艺术节、柏林三月音乐节、上海音 乐学院当代音乐周和中央音乐学院室内乐音乐节上演。

四场室内歌剧《夜宴》曾在伦敦艾尔美达剧院(世界首 国家有突出贡献专家,中宣部首批"四个一批"人才,"政 演)、香港艺术节、巴黎秋季艺术节、维也纳温泉宫、澳大 府津贴"获得者。还获得过"文化部优秀专家"、"中国文 利亚珀斯、比利时艺术节、柏林赫伯剧院、林肯中心艺术 节和北京国际音乐节上演。

五场歌剧《诗人李白》曾在科罗拉多中央城市歌剧院(世 作为教师,获得过中国教育最高奖——"教育成果一等 界首演)、北京国际艺术节、上海国际艺术节、罗马 Cina vi Cina Festival 中意文化年开幕式和香港艺术节上演。

> 他的八场歌剧《骆驼祥子》在中国国家大剧院干 2014 (世界首演)、2015、2016年上演,2015年在都灵、米兰、 帕尔马、热那亚、弗洛伦萨巡演, 意大利国家电视台全剧 转播,这是他们第一次全剧播出非欧洲语言的歌剧。

> 为中国戏曲演员而作的独幕歌剧《凤仪亭》曾在阿姆斯 特丹(世界首演)、乌德勒支、都灵九月音乐节、德国科隆 艺术节、美国斯波莱托国际艺术节、纽约林肯中心艺术 节和加拿大多伦多艺术节上演。

> 为中国戏曲演员而作的《巾帼英雄三部曲》曾在北京、香 港、阿姆斯特丹、布鲁塞尔欧罗巴艺术节上演。

> 为中国戏曲演员而作的《思凡》2015 在荷兰艺术节世界 首演。荷兰著名纪录片导演法兰克·菲舍尔将郭文景 创作《思凡》的过程拍摄成纪录片,影片参加了欧洲各大 电影节,并在中国上海国际电影节和中央电视台播出。

郭文景曾为中国国家芭蕾舞团创作《牡丹亭》(2008)和 《敦煌》(2017)等两部舞剧音乐。《牡丹亭》曾作为爱丁 堡艺术节的开幕演出,并在美国、欧洲、澳洲巡回演出。 《敦煌》首演后一直在中国国内各地频繁上演。

#### 个人专场音乐会与国内外巡演

中央乐团、国家大剧院管弦乐团、中国爱乐乐团(两次)、 上海爱乐乐团、杭州爱乐乐团、天津交响乐团(两次)、青 岛交响乐团、四川交响乐团、中国歌剧舞剧院交响乐团、 以及香港中乐团、上海民族乐团、中国广播民族乐团等, 都曾举行"郭文景作品专场音乐会"。

中国爱乐乐团、北京交响乐团(两次)、上海交响乐团、中 央民族乐团、香港中乐团等曾将郭文景的作品作为欧美 巡回演出曲目。

音乐诗剧《大河》曾由中国歌剧舞剧院在国内十八个城 市巡演。

尼姆·雅尔维率瑞典哥德堡交响乐团的 1999 中国之 行,法比奥·路易斯率丹麦国家交响乐团的2018.北京、 天津、济南、上海、香港的中国五城市巡演,以及艾杜 迪 · 华特率香港爱乐的上海之行,都将郭文景的协奏 曲和声乐套曲列为正式演出曲目。

阿姆斯特丹、鹿特丹、乌德勒支、都灵、巴黎、纽约、爱丁 堡等地的艺术节都曾举办过名为"郭文景肖像"的个人 作品专场音乐会。

纽约时报称郭文景为"一位从未在海外生活但享有国 际声誉的中国作曲家",郭文景独特的音乐语言获得了 世界范围的赞誉。

来自许多国家的乐评家称郭的音乐具有"无与伦比的音 乐美和戏剧力量"(Le Monde《世界报》),"尖刻而生 动"(The Guardian《卫报》),"不羁而纯粹"(Het Parool 《誓言报》)和"微妙且不寻常" (Frankfurter Allgemeine Zeitung 《法兰克福汇报》)。他也被称为"以极具原创性 的方式探索歌剧的可能性"(The Independent 《独立

#### 约稿与影视配乐

郭文景曾接受许多著名乐团的约稿,包括 Nieuw Ensemble, Atlas Ensemble, Cincinnati 打击乐团, Kronos 四重奏, Arditti 弦乐四重奏, 法兰克福现代乐 团,慕尼黑广播交响乐团,哥德堡交响乐团,中国爱乐乐 团,北京交响乐团,广州交响乐团,香港爱乐乐团,新加 坡交响乐团,香港中乐团,中央民族乐团,上海民族乐团

他还曾为众多影视作品配乐,包括姜文电影《阳光灿烂 的日子》和张艺谋电影《千里走单骑》。

2008年,他应邀为北京奥运会开幕式中《活字印刷》的 表演创作了独具特色的音乐。他的交响音诗《莲花》,是 北京市给伦敦 2012 奥运会的礼物,由北京交响乐团在 伦敦首演并获赞誉。

郭文景最新的创作是筝协奏曲《春望》Op.77 (2024) 和 交响曲《长江》Op.78 (2024)。将要进行的创作是国家大 剧院的歌剧《红高粱》。

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#### GUO WENJING COMPOSER-IN-FOCUS

GUO Wenjing (born 1956) is a professor in the Composition Department at the Central Conservatory of Music, a PhD supervisor, and a national expert with outstanding contributions. He is among the first batch of talents recognized by the Publicity Department of the Central Committee of the Communist Party of China under the Four One Batch program and a recipient of the Government Subsidy. He has also received such honors as Outstanding Expert Recognized by the Ministry of Culture, Century Star of the China Recognized by the Federation of Literary and Art Circles, One of the Top 100 Outstanding Chinese Artists, recipient of the Baosteel Education Award, and Distinguished University Teacher in the Capital.

As a teacher, he received the highest honor in Chinese education—First Prize for Educational Achievement.

As a composer, he was awarded the highest honor in Chinese arts—China Arts and Literature Award. His album *Wildfire* garnered the highest national publishing award—China Government Publishing Award.

He was also crowned Artist of the Year at the 6th Beijing Music Festival.

GUO Wenjing is one of the most influential Chinese composers both domestically and internationally since the beginning of the Reform and Opening-up period. His compositions are rooted in Chinese tradition and characterized by a distinctive personal style. His works cover a wide range of genres, including operas, ballets, symphonies, concertos, traditional Chinese orchestral music, as well as various types of chamber music, film and TV music, and music for live performances.



#### Operas and dance dramas

GUO Wenjing's operas surpass any other operas in Chinese in the number of countries where they are performed and the variety of their productions.

The four-act chamber opera Wolf Cub Village has been performed at the Holland Festival (world premiere), the Paris Autumn Festival, Almeida Opera in London, Oper Frankfurt, Opéra de Rouen in France, and the Beijing Music Festival.

The Wolf Cub Village suite has been performed at the Paris Autumn Festival, the Festival Van Contrasten 40 JAAR Erasmusprijs in Amsterdam, the International Festivals in Rotterdam, Utrecht and Edinburgh, the MaerzMusik in Berlin, the Contemporary Music Week at Shanghai Conservatory of Music, and the Chamber Music Festival at the Central Conservatory of Music.

The four-act chamber opera Night Banquet has been performed at the Almeida Theatre in London (world premiere), the Hong Kong Arts Festival, the Paris Autumn Festival, Schönbrunn Palace in Vienna, the Perth Festival, an Arts Festival in Belgium, the Hebbel Theatre in Berlin, the Lincoln Center Festival, and the Beijing Music Festival.

The five-act opera *Poet Li Bai* has been performed at the Central City Opera in Colorado (world premiere), the Beijing Arts Festival, the Shanghai International Arts Festival, the China-Italy Year of Culture opening ceremony at the Cina vi Cina Festival in Rome, and the Hong Kong Arts Festival.

His eight-act opera Rickshaw Boy was

performed at the National Centre for the Performing Arts in China in 2014 (world premiere) and continued to run in 2015 and 2016. In 2015, it toured in Turin, Milan, Parma, Genoa, and Florence. The entire opera was broadcast by Italy's national television network, marking the first time they aired a full-length opera in a non-European language.

The one-act opera Feng Yi Ting composed for Chinese opera performers has been staged in Amsterdam (world premiere), Utrecht, the MITO SettembreMusica in Turin, the Art Cologne in Germany, the Spoleto Festival USA, the Lincoln Center Festival in New York, and the Toronto International Art Festival in Canada.

The *Heroines Trilogy* composed for Chinese opera performers has been staged in Beijing, Hong Kong, Amsterdam, and the Europalia Arts Festival in Brussels.

Si Fan ("Yearning for Love"), composed for Chinese opera performers, had its world premiere at the Holland Festival in 2015. Renowned Dutch documentary filmmaker Frank Scheffer filmed the creative process of Guo Wenjing's Si Fan into a documentary. The film was featured in major European film festivals and was broadcast at the Shanghai International Film Festival and on China Central Television (CCTV).

Guo Wenjing composed the music for two ballets for the National Ballet of China: The Peony Pavilion (2008) and Dunhuang (2017). The Peony Pavilion was the opening performance of the Edinburgh International Festival and toured in the United States, Europe, and Australia. Since its premiere, Dunhuang has been frequently staged across various locations in China.

#### Concerts of his works and tours both in China Critics from many countries have responded to and abroad

Concerts of GUO Wenjing's Works have been held by China National Symphony Orchestra, China NCPA Orchestra, China Philharmonic Orchestra (twice). Shanghai Philharmonic Orchestra, Hangzhou Philharmonic Orchestra. Tianjin Symphony Orchestra (twice), Qingdao Symphony Orchestra, Sichuan Symphony Orchestra, China National Opera & Dance Drama Theater Symphony Orchestra, as well as Hong Kong Chinese Orchestra, Shanghai Chinese Orchestra, and China Broadcasting Traditional Orchestra.

China Philharmonic Orchestra, Beijing Symphony Orchestra (twice). Shanghai Symphony Orchestra, China National Traditional Orchestra, and Hong Kong Chinese Orchestra have included Guo Wenjing's works in their touring programs in Europe and the United States.

The musical poetic drama *The Great River* was Orchestra. toured in eighteen cities across China by the China National Opera & Dance Drama Theater. He has also composed music for numerous

GUO Wenjing's concertos and song cycles were included as part of the official repertoires of the following tours: the 1999 tour of China of Miles. the Gothenburg Symphony Orchestra from Sweden, led by Neeme Jarvi; the 2018 tour of five Chinese cities-Beijing, Tianjin, Jinan, Shanghai, and Hong Kong-of the Danish National Symphony Orchestra, led by Neeme Jarvi; and the Shanghai tour of the Hong Kong Philharmonic Orchestra, led by Edo de Waart.

Art festivals in Amsterdam, Rotterdam, Utrecht, Turin, Paris, New York, and Edinburgh have all hosted concerts titled Portrait of Guo Wenjing that were dedicated to his works.

a "Chinese composer who has never lived abroad but established an international reputation". He has received worldwide acclaim for his unique musical language.

Guo's "unparalleled musical beauty and dramatic power" (Le Monde), and found his work "pungent and vivid" (The Guardian), "uninhibited and pure" (Het Parool) and "subtle and unusual" (Frankfurter Allgemeine Zeitung). He has also been credited with "a highly original sense of operatic possibility" (The Independent).

#### Commissions and film & TV music

GUO Wenjing has received commissions from many renowned ensembles/orchestras, including the Nieuw Ensemble, Atlas Ensemble, Percussion Group Cincinnati, Kronos Quartet, Arditti Quartet, Frankfurt Radio Symphony, Munich Radio Orchestra, Gothenburg Symphony Orchestra, China Philharmonic Orchestra, Beijing Symphony Orchestra, Guangzhou Symphony Orchestra, Hong Kong Philharmonic Orchestra, Singapore Symphony Orchestra, Hong Kong Chinese Orchestra, China National Traditional Orchestra, and Shanghai Chinese

film and television works, including Jiang Wen's film In the Heat of the Sun and Zhang Yimou's film Riding Alone for Thousands of

In 2008, he was invited to compose distinctive music for the performance of Movable Type Printing at the opening ceremony of the Beijing Olympics. His symphonic poem Lotus was a gift from Beijing to the London 2012 Olympics. It was premiered to wide acclaim by the Beijing Symphony Orchestra in London.

GUO Wenjing's latest compositions are Spring View, Concerto for zheng and orchestra Op. 77 (2024) and the Symphony The Yangtze River Op. 78 (2024). His upcoming project is the opera The New York Times described GUO Wenjing as Red Sorghum, to be staged at the National Centre for the Performing Arts.

#### 焦点作曲家 / COMPOSER-IN-FOCUS

#### 音乐会 CONCERTS

2024.10.16张国勇 指挥ZHANG Guoyong Conductor唐俊乔 竹笛TANG Junqiao Bamboo Flute		郭文景	
		第二号竹笛协奏曲"野火" GUO Wenjing Bamboo Flute Concerto No. 2 'Wildfire'	
2025.6.12 极简四重奏 赵洁盈 第一小提琴 纪东丹 第二小提琴 汪兰 中提琴 石瑾 大提琴	Normcore Quartet  ZHAO Jieying First Violin  JI Dongdan Second Violin  WANG Lan Viola  SHI Jin Cello	郭文景 《中国民歌组曲》 GUO Wenjing Chinese Folk Ditties Suite	
2025.6.21/22 吕嘉 指挥 胡许愿 筝	LÜ Jia Conductor HU Xuyuan Zheng	<b>郭文景</b> 《春望》,为筝和管弦乐团而作,Op. 77 <b>GUO Wenjing</b> <i>Spring View</i> , Concerto for Zheng and Orchestra, Op. 77	

#### 用最美的音乐 赞美生命

受访者 郭文景 采访人 榜客

#### 一、创作环境

橙: 国家大剧院委约、上演过您的多部作品,还出过您的个人作品辑。 今年起,您将担任为期两年的焦点作曲家,对此您有什么感想?

郭:对我来说这是莫大的荣幸,也是一种正面的激励。我现在灵感依然源源不断,而且创作效率比年轻时更高更快,这要归功于受到的正面激励以及多年不间断的写作。此外,还有一位前辈也给了我很大激励,那就是朱践耳,我跟他是忘年交,他创作了十部交响曲,而且都是 60 岁之后写的。我相信自己也能做到。

橙:有些当代作曲家不太在意听众的接受度,而您一直是把听众放在心上的,还会撰写自己的曲目介绍,或亲自上台讲解作品。有人认为,改革开放至今,我们并未能让听众跟上新潮和复杂的现代技法,如果存在这样的问题,您会不会有时迎合委约方和创作对象的需求来谱曲?

郭 不存在观众没有跟上的问题。第一,我认为这个提法是不正确的。第二, 我认为创作是有使命的,这个使命就是作品要有社会意义。我从开始学 作曲的时候,就希望我的作品能够发挥社会作用,想通过作品与社会交流。 经过多年的创作后我还认识到,剧场、音乐厅里坐着大量观众,如果你 无视他们的存在,只是进行自我表演是非常容易的,而要打动他们其实 是很难的。只有打动人心,才是真正有意义的作品,因此我的创作不会 不顾及观众的感受。

橙:作为中国当代音乐发展的代表人物,您感觉和 1980 年代相比,现在的创作环境有什么不同?青年一代作曲家有哪些新的困境和机遇?

郭:各方面都存在巨大的差异。八十年代是一个前所未有的时期,充满了机遇与挑战,我有幸在年轻时赶上了那个时代,发挥了创作才能。现在的年轻人更见多识广,科技发展、资讯发达为学习提供了便利,但是问题是什么呢?和我们这一代人相比,他们对中国传统了解太少。

#### 二、传统民歌

橙: 说到传统,您的《中国民歌组曲》近年来上演率很高,如此受欢迎的原因,似乎是因为您用新的演奏方式延伸了中国听众耳熟能详的民歌。您曾说,民歌是大地生长出来的花朵,在不同的年龄段,您采摘民歌花朵以及"加工制作"的心态和方法是不是也有所不同?

郭:作曲家使用传统素材创作的方式非常多,一人一个样,甚至一人多个样,我就是一人多个样。《中国民歌组曲》的处理方式在我别的作品中没有用过,四个乐章选择了不同的民歌进行搭配创作。其中民歌的运用分两种情况,一种是采用民歌的原始形态,比如《太阳出来喜洋洋》《牧歌》《嘎达梅林》和《苗族飞歌》。还有一种则是我根据民族音乐特色重新创作的。如最后一个乐章《雄鹰和骏马》,"骏马"运用了第一种方式,引用《嘎达梅林》的旋律进行创作,"雄鹰"则以西藏音乐风格为基础,我写了一条音区跨度极大的旋律展现雄鹰飞翔。

橙: 这部作品的弦乐四重奏版去年底由琥珀四重奏在国家大剧院首演, 他们将它与德彪西的弦乐四重奏放在一场,人们可以听到两部极具创意 的作品对四重奏这一传统体裁的发展。有意思的是,您在第三乐章《草原》 末尾还致敬了柴科夫斯基《如歌的行板》。近几年您好像比以前更怀恋大 师们的经典杰作,您是不是也在尝试通过诠释传统素材,重塑自己的音 乐语汇?

郭:是的,近年来我重新关注了很多我年轻时不关注的作曲家,比如贝多芬。去年有一阵我特别研究了他的慢板乐章的写法,最近又学习了他的谐谑曲。我会把交响曲的每个乐章单独作为一个问题进行思考,因为近年深感对古典研究的缺失。中国当代音乐源自西方和中国传统,而西方又有两个内容:一是古典浪漫,二是现当代。借鉴西方现代艺术相对比较容易,说句不好听的,直接抄都可以。而将古典消化成自己的语言和方法,则非常困难。我现在在补这一课。

#### 焦点作曲家 / COMPOSER-IN-FOCUS



境下劳作生存的人及他们的歌声。

#### 四、歌剧创作

橙 今年是歌剧《狂人日记》问世 30 周年,也即将迎来它第六个不同制作版本的呈现。 作为一部技法先锋、音响丰富的作品,这部歌剧在这么多年的制作和上演过程中也 在成长,您对这部作品有了怎样的新认识?

郭: 今年 6 月 24 号是《狂人日记》问世 30 周年。6 月 25 号,又是歌剧《骆驼祥子》问世十周年。今年易立明导演将在北京大华城市表演艺术中心的歌剧节上演第六版《狂人日记》。我很乐于看到不同的导演以他们各异的理解对剧本的内涵做出更多的发掘。经典是在不断地阅读中完成的。

橙:《骆驼祥子》被很多人认为是中国歌剧的经典之作。在这部作品中您对每个人物的性格刻画都尤为强烈,比如给了小福子一段全剧最抒情的唱段,用无调性手法将二强子醉醺醺的"混蛋形象"表现出来等。人艺话剧版《骆驼祥子》里的二强子欺软怕硬,卖女时铁石心肠之外又流露出绝望,如同浑浑噩噩的行尸走肉。在歌剧里二强子则更像是一个彻底的"混球"。依据您的经验,歌剧创作有怎样的特殊之处?郭:跟话剧相比,歌剧因为要歌唱,对文字的消耗速度是比较慢的。一部歌剧剧本就几千字,至多一两万字。对次要人物而言,歌剧刻画出其某一面就很好了。二强子有一段很重要的咏叹调,这是全剧唯一运用泛调性或者说无调性的唱段。我认为歌剧里的咏叹调并非一首歌曲单曲,而是戏剧整体的一环,它的第一任务是塑造人物。这段咏叹调虽然不具"歌唱性",但十分传神地表现了二强子醉酒疯癫的状态,因而得到了演员的喜爱和观众的认可。我的观点得到了验证。

三、异域色彩

橙: 2017 年,中央芭蕾舞团首演了由您担任作曲的《敦煌》,恰巧您的两位老同学也创作了敦煌题材的作品。瞿小松在 2013 年创作了《敦煌》,谭盾在您之后创作了《敦煌·慈悲颂》。相比于他们作品中大量的佛教内涵,您笔下的敦煌更具有现实主义色彩。在您心里,敦煌是一种怎样的存在?

郭:敦煌交织了多种文化,充满了异域色彩。但单纯的异国情调对我来说一定程度 上有些肤浅,跟我的艺术理想不一致。但我特别喜欢中央芭蕾舞团的芭蕾舞剧《敦煌》, 我愿意为他们这个舞剧配乐,因为他们想表达的并非神的世界,而是敦煌的守护者, 是人。我喜欢描写现实的人,怀着对敦煌守护者的敬仰,我以极其饱满的激情创作 这部舞剧的音乐,到目前为止,它是我这辈子创作的最浪漫的音乐。

橙: 前年,中央芭蕾舞团将《敦煌》与另外两部西方经典《奥涅金》《吉赛尔》接连搬上国家大剧院的舞台,观众直接感受到了中西方芭蕾音乐的迥异色彩。我在观看《敦煌》时,想起了苏联时代亚美尼亚作曲家哈恰图良的芭蕾音乐《斯巴达克斯》,他向西眺望古罗马时代的典雅与斯巴达克斯的柔情,您向西凝视敦煌石窟壁画多姿多彩的飞天。进行这类宏大题材创作时,您会不会有意识或无意识地想到哈恰图良、肖斯塔科维奇会怎么做?

郭: 我写《敦煌》的时候,并没有联想到前苏联的作曲家或音乐,因为我的关注点是是敦煌的守护者。我曾和中央芭蕾舞团去敦煌采风,还特别去拜谒了逝去的守护者墓地。去后才体会到长年坚守在那儿的艰苦。而在创作上,我更重视的是书写青春、激情和献身。为了让作品不全是异域风情,我仅用了排箫这一件特殊乐器。

榜: 半个世纪以来,巴蜀地区的音乐家在国内外乐坛大放异彩,也有人将您称作巴

蜀音乐的领军人物,这个地区的语言和习俗究竟怎样影响了作曲家们的精神世界? 郭:我一直反对把我的音乐定义为巴蜀风格,我更不能称为巴蜀音乐的领军人物。 我被贴上"巴蜀"的标签,大概是因为早期作品所用的标题及一些特色素材。但事实上, 我提及的那些悬崖峻岭激流是一种精神象征,是人的精神力量的表达。细看音乐素材, 我也很少直接使用四川的民间音乐。如在《蜀道难》中,我没有使用任何四川的民

间音乐材料,只是从方言的角度以地域精神进行创作,通过音的构成描绘在那种环

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橙: 和很多当今的中国原创歌剧不同,您的《骆驼祥子》《狂人日记》《李白》等歌剧作品都带有强烈的悲剧性,这更多源于您的喜好,还是某种使命感驱使您选择这样的题材呢?

郭:《狂人日记》《夜宴》《李白》是我自主选题的。我对歌剧的选题是较为挑剔的,歌剧是一种文学深度介入音乐的艺术形式,要有一些除音乐以外的深入考虑。像《狂人日记》,是讲述人与人的关系的。鲁迅最后的落脚点在救救孩子,而我则落在狂人的反思中。这部作品在国外演出时,总有人问作品究竟想表达什么?我的回答是:这不是一个吃人不吃人的故事,它有着更为深层的含义,即当一个人的想法和周围所有人相异时,如果周围的人无法包容他,他就会被"吃掉"。这是在全世界任何一个地方都可能发生的。《夜宴》讲的是寻欢作乐其实是恐惧和绝望的表现形式,描写了韩熙载这个角色的失望与无奈。《李白》表达的是知识分子的自我认知问题。此外,还有很多选题是我想写但还没写的,但在脑海中已然浮现出它们的音乐了。《骆驼祥子》不是我的自主选题,但我很庆幸能为老舍先生的小说写一部歌剧,在我看来,老舍先生证明了艺术才是最重要的,是永恒的。

橙: 您现在最想写的是什么?

**郭**:最想写的是《海的女儿》。一个童话能传遍全世界,一定有非常深的 含义。我在自己的脑海中已经听见它的音乐了,非常非常美!但愿有机会 把它写出来。

橙: 跟您的其它歌剧相比,《凤仪亭》上演次数少了点儿,但它很特别,用了很多戏曲元素,室内乐团里还有笛、笙、琵琶、二胡这样的民乐器,您当初是怎么想的?

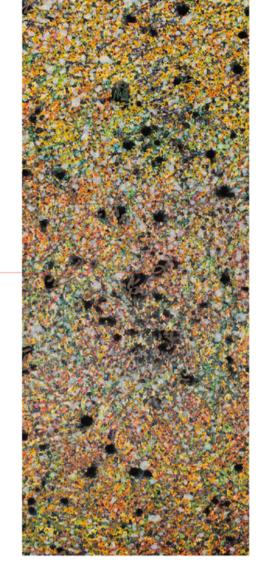
郭:有一些年我很痴迷尝试突破歌剧舞台只有美声和民族两种唱法的格局,因此我在《夜宴》和《李白》中都用了戏曲演员。而在《凤仪亭》中更是全用戏曲演员。写《凤仪亭》的主要艺术目的,是改变把中国的传统艺术、原生态艺术都视为原材料进行切割备料这一习惯性的、被认



为天经地义的做法,而是尝试在当代化处理中将其以完整的形态呈现。《凤仪亭》的前奏、间奏,所有唱段的伴奏均由我创作,但两个演员的唱腔都是原生态的戏曲唱腔。我设想的貂蝉的声音,只有川剧高腔最贴合她的形象;而最能表达吕布英俊武将形象的就是京剧小生。我创造了一个声音的剧场,然后把传统戏曲装进去。有人说表演相对最弱的是唱美声的歌剧演员,民族唱法的表演比他们好,而最好的是中国戏曲演员。我经历的情况确实如此,《凤仪亭》在美国排练时,这个川剧貂蝉和京剧吕布的演唱和身段,完全把外国导演给镇住了。

橙:戏剧性如何影响您的歌剧创作,您在处理歌剧音乐时的基本逻辑是什么?

郭: 我感觉自己写歌剧不是什么难事,很奇怪,这不是凡尔赛。要写出歌剧音乐的戏剧性,最重要的是要有用音乐细微地刻画心理的能力,有音乐造型能力,所谓"戏剧性"指的就是这个。很多人一提戏剧性就联想到音响强弱或是激烈情景,不是这样的。戏剧性和交响性也是不同的。此外,在创作中还要有音乐的逻辑性和对结构的主导性,要按照音乐的逻辑把剧本纳入其中,而不是随着剧本走,这一点在所有经典作品中都体现得非常清楚。



#### 五、关于诗歌

橙 2021年,您为女高音和管弦乐队而作的《远游》首演,在现场聆听的感受,可以说西川的诗歌在音乐中核聚变式的爆发出惊人的力量。您也为女高音和管弦乐队写过一首《春天,十个海子》,能不能谈一谈在您心里,这两位诗人有怎样的异同?

郭:诗歌除了是作曲家的灵感源泉外,还常是作曲家的"嘴替",是其借助别的艺术形式更清晰的表达自己的方式之一。在贝九中,席勒就是贝多芬的嘴替。西川和海子是北大的同学,都对诗歌有着独特追求。海子的诗歌是西川向我推介的。海子没湮灭,多亏他有西川这么个朋友。我对中国当代诗歌十分感兴趣,在程度上超过古代。中国的古代诗歌很好,但优秀的当代诗歌对我来讲更有生命感的共鸣。可悲的是,嘲笑中国当代诗歌和诗人的言论很多,这是因为当代诗歌的门槛很低,他们使用的材料和日常非常接近,所以创作难度其实是非常高的。一种艺术,它的语言离日常越远,门槛就越高,越容易唬人,最起码不容易被轻视,对吧?所以,虽然现代诗是个人就能写,但其实要写好非常非常难。我对中国当代诗歌还有一些创作计划没有完成,这次国家大剧院委约我写一首当代诗歌的交响曲,我很感兴趣。

橙: 我看您这书架最上面一层好多本西川的诗集,还有芒克、张枣。您也是一位理想主义的音乐诗人,那您自己如何处理来自现实世界的很多矛盾和痛苦?

郭:近几年来,尤其是疫情期间,发生了很多关乎生死的悲剧,造成了我一时间在创作上的迷茫,我一度深深的质疑自己创作的价值和意义。面对生死,我感到很多争论不休的问题显得荒谬。最后我终于发现还是要肯定善,所以我决定今后要用最美的音乐赞美生命,赞美正义和善良。

#### 焦点作曲家 / COMPOSER-IN-FOCUS



#### 六、未来计划

橙:中央音乐学院作曲 77 级一直被视为新潮音乐的先锋,现在,你们这个班的同学们在世俗意义上步入了老年。很多西方 20 世纪先锋派作曲家在老年阶段会有返璞归真的创作倾向,您会有这种转变吗?

郭: 我认为我有,并且好几个同学也都有,但我不认为这种倾向是返璞归真。 对于这个"返"字,我持反对态度,我认为我是在继续前进。

橙:您的老同学陈其钢去年出了自传《悲喜同源》,叶小纲也在《素手烹茶》 一书中回忆了很多鲜为人知的往事,您的文笔是出了名的好,您现在有写自 传的想法吗?

郭 有出版界的朋友一直在动员我写书,而我的态度总是"等不作曲了再说。" 老朋友田浩江最近出的一本书,讲述他在国际歌剧舞台上的打拼历程以及和 各路艺术家的合作经历,火热大卖。等我不作曲了,必须也得写一本!

橙:作为国家大剧院新乐季的焦点作曲家,您有什么创作计划?

郭:像前面提过的,我计划着能够在焦点作曲家期间,创作出一部以诗歌为主题的交响乐,作品时长大概是音乐会半场的长度。我发现,大部分作曲系学生,在作曲时如果以中国古代诗词来作为创作灵感,所呈现的音乐往往面貌比较单一;但如果以现当代诗歌为灵感,音乐风格会呈现出非常多样化的面貌,还能凸显出学生们自己特有的个性。我觉得这现象从一个非常特别的角度证明着当代文学和诗歌的价值和意义。

橙: 非常期待您的新作出炉,感谢您接受我们的采访!

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## AN EXQUISITE MUSICAL TRIBUTE TO LIFE

GUO Wenjing interviewed by Chengke

#### I. Creative Environment

Cheng: The National Centre for the Performing Arts (NCPA) has commissioned and performed numerous works of yours and has even released an album exclusive of all others but yours. How do you feel about being appointed as the Composer-in-Focus of the upcoming season biennially from this year onwards?

Guo: It is an immense honour and a solid encouragement to me. The inspirations for compositions are still surging relentlessly in me to these days. In fact, I compose faster and more efficiently now than when I was young, thanks to the positive encouragement I have received and all the years of continuous composing. Furthermore, it is worth mentioning that there is a senior colleague who has hugely inspired me: ZHU Jian'er. We are friends despite our rather massive age difference. He composed ten symphonies, but all after the age of 60. Nonetheless, I believe I would be able to achieve it too.

Cheng: Some contemporary composers tend to be indifferent to audience reception, but you have always kept the audience in mind and have even written your programme notes or came on stage to explain your works. Some believed we have not been able to keep audiences up to speed with avant-garde music trends and complex modern techniques ever since the Reform and Opening Up. If such a problem exists, do you occasionally cater to the needs of different commissioners and creative contexts when composing?

Guo: The so-called issue of which the audiences are out of sync with the development is non-existent. Firstly, I doubt the validity of this statement. Secondly, I believe a composition bears a mission: it is destined to harbour social significance. Since I started learning composition, I always hoped that my work could play a social role; hence, I have endeavoured to understand and communicate with the society through my compositions. After years of composing, I have learned that with a fully packed theatre or concert hall, it is extremely easy

to indulge in mere flaunting, overlooking the audience offstage, being unable to move and engage them inevitably in return. Only by touching people's hearts can a work be truly meaningful, so my composition will not disregard the audience's feelings.

Cheng: As a representative figure in the development of contemporary music in China, from your perspective, how has the creative environment changed in comparison to the 1980s? What are the new challenges and opportunities encountered by the young composers of this generation?

Guo: There are massive differences in various aspects today. The 1980s were an unprecedented period, full of opportunities and challenges. I was fortunate to seize the moment of that era in my youth and unleash creative talents. Nowadays, young people are more well-informed in advantage of the advancement of technologies and information acquisition, which hugely facilitate learning processes. However, what is the problem in return? Compared to our generation, they know too little about Chinese traditions.

#### II. Traditional Folk Songs

Cheng: Speaking of the tradition, your *Chinese Folk Ditties Suite* has been frequently performed in recent years. Its popularity seems to be due to your efforts in extending these folk songs familiar to Chinese audiences through new performance methods. You once said that folk songs are flowers grown from the earth. At different ages, have you approached the selection and processing of the folk blossoms with different attitudes and methods?

Guo: There are innumerable ways for composers to use traditional materials in their compositions, almost one for each, or even having multiple ways possessed by one. I am one of those with multiple approaches. The methods of folk material treatment in the Chinese Folk Ditties Suite have not been used in my other works. It matched different folk songs to the four movements respectively. The use of folk songs falls into two categories: one is adopting their original forms, such as Happiness at Sunrise, Shepherd's Song, Gada Meiren, and HXak Yeet (Flying Songs of Miao). The other includes those composed by me and recreated based on the unique characteristics of ethnic music. For instance, in the last movement The Hawk and the Steed, "The Steed" uses the first compositional method, quoting the melody of Gada Meiren, while "The Hawk" is based on the Tibetan music style, for which I wrote a melody line consisting of an extensively wide range to depict the hawk's flight.

Cheng: The string quartet version of the *Chinese Folk Ditties Suite* was premiered by the Amber Quartet at the NCPA at the end of last year. As they performed Debussy's string quartet alongside yours, it allowed people to hear and notice the contributions of both these exquisite pieces to the development of the traditional genre, string quartet. Fascinatingly, you have paid tribute to Tchaikovsky's *Andante Cantabile* at the end of the third movement *Prairie*. In recent years, you seem to be more nostalgic and yearning for the classic masterpieces than before. Are you also attempting to reshape your musical vocabulary by interpreting traditional materials?

Guo: Yes. Recently, I have paid attention to many composers whom I overlooked when I was young, such as Beethoven, whose ways of writing slow movements were the focus of my studies last year. Currently, I have been scrutinising the way he composed Scherzos. Being concerned about my lack of research in Western classical music, I will single out each of the movements from different symphonies and approach each of them as a problem statement to be pondered. The contemporary Chinese music is derived from both the West and Chinese traditions. Meanwhile, there are two diversions in the West: one is classical romanticism, and the other is avant-garde and contemporary. It is comparatively easier to take reference from the western contemporary arts, or in frank words, plagiarising the methods directly, than assimilating the classical oeuvres into our own musical language and approach. As challenging as it be, my endeavours go into this trail.

#### III. Exotic Colours

Cheng: In 2017, the National Ballet of China premiered *Dunhuang*, for which you composed the music. Coincidentally, two of your previous classmates had composed orchestral and vocal works on the theme of Dunhuang before this. QU Xiaosong composed *Dunhuang* in 2013, and TAN Dun created *Buddha Passion* right after you. Compared to the large amount of Buddhist content in their works, your Dunhuang has a more realistic colour. In your heart, what kind of existence is Dunhuang?

Guo: Dunhuang interweaves multiple cultures and is full of exotic colours. However, I am not quite drawn to pure exoticism and religion. I feel that exoticism is somewhat superficial to a certain extent, which is incongruent with my artistic ideals. However, I am particularly fond of the National Ballet of China's ballet *Dunhuang*, and I am willing to compose music for their work

because they do not intend to express the world of gods but the guardians of Dunhuang—humans. As I prefer to depict realistic humans, bearing the sincerest reverence for the guardians of Dunhuang, I created the music of this ballet with ardent passion and enthusiasm, and I think this is the most romantic music I have composed in life hitherto.

Cheng: The year before last, the National Ballet of China featured *Dunhuang* alongside the two other ballets, Onegin and Giselle, consecutively on the stage of the NCPA, which allows the audience to directly experience the distinctly different colours of both the Eastern and Western ballet music. While watching *Dunhuang*, I was reminded of the ballet music *Spartacus* by the Soviet-Armenian composer Khachaturian. He gazed towards the west upon the elegance of ancient Rome and the tenderness of Spartacus, whereas your westward gaze landed on the vivid flying apsaras in Dunhuang Cave murals. When composing on such grand themes, do you consciously or unconsciously think about how Khachaturian or Shostakovich would do it?

Guo: When I was composing *Dunhuang*, I did not associate it with Soviet composers or music because my focus was on the guardians of Dunhuang. I once went on a field trip to Dunhuang with the National Ballet to collect first-hand materials, and we specifically went to the graves of the deceased guardians to pay our sincerest tribute to them. I understand the hardships of those who had guarded there for years only after visiting there. In terms of composition, I placed more emphasis on invigorating youth, enthusiasm and selfless dedication. To make the work not entirely exotic, I only used the panpipe.

Cheng: Over the past half century, musicians from the Bashu region have shone brightly on domestic and international music scenes. Some people have crowned you the leading figure of Ba-shu music. How exactly have the language and customs of this region influenced the spiritual world of composers?

Guo: I have always been against defining my music as Ba-shu style, and I can by no means be called the leading figure of Ba-shu music. I am probably labelled Ba-shu because of the titles used in my early works and some symbolic elements used. However, the ridges, peaks and rapids I mentioned in my titles are collectively a spiritual representation, a symbol enunciating the resilience of the human spirit. If you look closely at the musical elements, I have rarely adapted the Sichuan folk music over the course of time. As shown in the symphony SHU DAO NAN, I did not use any Sichuan folk music materials but only composed from the perspectives of dialects and spirits of regions across the nation, depicting the people working and surviving in that environment and their singing voices through pitch organization.

#### IV. Operatic Composition

Cheng: This year marks the 30th anniversary of the opera Wolf Cub Village, and it is about to welcome its sixth production. As a work with avant-garde techniques and rich sonorities, this opera has been growing in the process of production and performance over so many years. What new insights do you have about this work?

Guo: This year, precisely on June 24th, is the 30th anniversary of the opera Wolf Cub Village. Consecutively, the 10th anniversary of the opera Rickshaw Boy falls on June 25th. This year, Director YI Liming will perform the sixth version of Wolf Cub Village at the Beijing Dahua City Centre for the Performing Arts Opera Festival. I am glad to witness the scene where different directors making more discoveries about the essence of the script based on their kaleidoscopic understandings. Classics are made complete through recursive studies of it.

Cheng: Rickshaw Boy is considered by many to be a classic work of Chinese opera. In this work, your characterisation of each character is especially remarkable, for example, giving Fuzi the most lyrical aria in the whole opera, using atonal techniques to express Er Qiangzi's drunk scoundrel image, and so on. The stage play version of Rickshaw Boy by the Beijing People's Art Theatre has extensive descriptions on Er Qiangzi bullying the weak but fearing the strong, of his obstinate heart subtly imbued with desperation while selling his daughter, being stunned and staggered like a walking corpse Contrastingly in the opera, Er Qiangzi is portrayed as a complete scoundrel. Based on your experience, what are the unique characteristics of operatic composition?

Guo: Compared to stage plays, operas consume words slower due to the singing. An opera libretto typically contains only a few thousand words, at most ten to twenty thousand. When it comes to side characters, it is already adequate for an opera to highlight certain aspects of the roles. Er Qiangzi has a significant aria, which is the only passage in the entire opera that employs pan-tonality or atonality. I do not consider operatic arias as songs but collectively a major constituent of the plot structure. The foremost purpose of an opera aria is to formulate the personality of the characters. Since this non-tonal aria has successfully portrayed Er Qiangzi's drunk and deranged state, it is through which my view is again verified.

Cheng: Unlike many contemporary Chinese original operas, your works, such as Rickshaw Boy, Wolf Cub Village and Poet Li Bai, all carry a strong sense of tragedy. Is this more of a result of your personal preference, or is there a sense of mission driving you to choose such themes?

Guo: Wolf Cub Village, Night Banquet, and Poet Li Bai were topics I chose out of my own decision. I am pretty selective about opera themes. Opera is an art form where literature deeply intervenes in music. It requires in-depth considerations beyond music. For instance, Wolf Cub Village explores the relationship between individuals. Lu Xun ultimately focuses on saving the children, while I conclude with the madman's self-reflection. When this work is performed abroad, people often ask what exactly the work is trying to convey. My answer is: this is not literally a story about devouring a person or not; it carries a deeper meaning. It refers to the morbid societal state that bears no tolerance to individuality: when an individual's ideas differ from those of everyone around them, if the surrounding majority cannot tolerate it, that person will be 'devoured'. It is prone to occur throughout the world. Night Banquet unveils the fact that hedonistic gratification is the facade of fear and desperation, it depicts the main role Han Xizai's disappointment and acquiescence. The Poet Li Bai mainly expresses the intellectuals' issues with self-perception. Apart from these, there are a lot more subjects that I would like to write about but are still pending, but the music for them has already emerged in my mind. The opera Rickshaw Boy is not an autonomous choice of mine, but I am fortunate to have composed an opera for Sir Lao-She's novel. It seems to me that Sir Lao-She has proven the insurmountable importance of art, and its recognition as an eternal being.

Cheng: What do you yearn for most to write now?

Guo: It is *The Little Mermaid*. A fairy tale that gains worldwide recognition must be more than its mere being; it must have a profound meaning. I wish that I could write down the extraordinarily beautiful music I have heard.

焦点作曲家 / COMPOSER-IN-FOCUS

Cheng: Compared to your other operas, Feng Yi Ting (Phoenix Pavilion), has comparatively fewer performances, but it is extraordinary. It employs numerous elements from traditional Chinese opera, having the chamber orchestra equipped with traditional Chinese instruments such as the dizi, sheng, pipa, and erhu. What were your initial thoughts on it?

Guo: I am obsessed with breaking through the traditional framework of the operatic scene which only consists of bel canto and conventional singing style intermittently in the past. Thus, I have included Chinese traditional opera singers in Night Banquet and Li Bai. Feng Yi Ting has even recruited an entire cast of Chinese traditional opera singers. The artistic purpose of Feng Yi Ting is to subvert the long-accustomed norm of treating traditional Chinese art and primordial art as source materials to be further processed and strive to retain their contours comprehensively while modernising them. I composed the prelude, interlude, and all the accompaniments for the arias in the Feng Yi Ting, but both the performers sing in the Peking operatic style with high fidelity to its origin. I have been picturing the voice of 'Diao Chan' but it turns out that the only singing style compatible with her image is that of the high-pitched Sichuan opera, whereas for 'Lü Bu', the Peking opera Xiaosheng fits his image best as a stunning and valiant military general. I have created a theatre of sounds, and subsequently embedded the traditional elements in this opera. Some claimed that the bel canto opera singers delivered the comparatively worst performance, being way inferior to those singing in Chinese folk styles, whilst the Chinese traditional operatic style is the best out of all. During the rehearsal of Feng Yi Ting in the United States, the performance and stance of the Sichuan operatic 'Diao Chan' and the Peking operatic 'Lü Bu' had left the director astonished and agazed.

Cheng: How does theatricality influence your opera composition, and what is the driving fundamental logic when you are dealing with opera music?

Guo: I genuinely felt that composing for the opera is less demanding, which is strange—without conceit. To shed light on the theatricality in operatic musical writings, the ability to meticulously delineate characters' psychological states and sculpting with music are of utmost importance. This is what referred as theatricality. The association of theatricality with sound intensity or dramatic scenes is widely assumed, but it is very nuanced and in fact, also different from the symphonic quality. The formulation of theatri-

cality depends entirely on personal perception. Furthermore, musical logic and structural dominance are mandatory in composition. The libretto should be logically incorporated into the music instead of intervening in the development of the music. This particular trait is evident in all the classics.

#### V. On Poetry

Cheng: The premiere of your work *Journeys*, for soprano and orchestra in 2021 unleashed the immense inherent power of Xi Chuan's poem and left a lasting impression of nuclear fission in me upon listening to it. You have also written *By Spring*, *All Ten Haizi* for the same instrumentation. Could you talk us over how they are similar and different in your heart?

Guo: Apart from being the compositional sources of inspiration, poems often play the role as the composers' representatives who speak behalf of them, whose works are means through which they articulate their thoughts more clearly, carried by the vessels of other art forms. For instance, Schilller spoke for Beethoven in his ninth symphony. Xi Chuan and Hai Zi were peers at Peking University, and both pursued poetry. Xi Chuan recommended Hai Zi's poems to me. Owing to his friend Xi Chuan, Hai Zi's name has remained intact in memories of generations. I am utterly intrigued by contemporary Chinese poetry, way beyond that in ancient poetry. Ancient Chinese poetry is undoubtedly astounding, but the outstanding contemporary poems resonates stronger with my heart. However, it is pathetic that the mockery of contemporary Chinese poetry and poets is ubiquitous. This is due to the low threshold for contemporary poetry, the materials they employed are closely related to daily life and thus pose a high difficulty in creative writing. In any art form, the further its language is from daily life, the higher the threshold, and the easier it is to impress the mass, or perhaps, will not be easily despised. Although it seems to have demanded no criterion to write a contemporary poem, it takes immense effort to write an excellent one. I still have many composition plans regarding contemporary Chinese poetry that are yet to be executed. However, NCPA has commissioned me to compose a symphony based on a poem of our time, which sounds compelling to me.

Cheng: I noticed many volumes of Xi Chuan's poem compilations on the top shelf of your bookshelf, alongside Mang Ke's and Zhang Zao's. You are also a music poet who simultaneously identifies as an idealist. How do you personally deal with the myriads of contradictions and agony from the real world?

Guo: In recent years, especially during the pandemic, innumerable tragedies have occurred, wavering between life and death. Inevitably, these tragedies perplexed me temporarily, I have thence immersed in a whirlpool of doubt about the value and significance of my composition. All the arguments seem absurd in the face of life and death. On this fine pivotal line, what should I do? At the end of the day, I eventually discovered the necessity of affirming goodness, so I decided to bring the most beautiful musical language into play to praise life, justice and compassion.

#### VI. Future Plans

Cheng: The composition class of 1977 of the Central Conservatory of Music in Beijing has always been regarded as the vanguard of the avant-garde music, and most of your peers have arrived at their twilight years, considering the worldly age stratification. Many 20th century western avant-garde composers tend to recover and extricate simplicity in their compositions. Do you experience similar transformation hitherto?

Guo: I do, my friends as well. However, I doubt that this tendency should be coined as a return to simplicity. I am against with the notion of return, as I thought I am incessantly progressing.

Cheng: Your previous classmate Qigang Chen has published an autobiography, YE Xiaogang has also recalled various little-known anecdotes in his book Hand-cooking Tea. In the light of the fact that you are known for your eloquent writing, do you intend to write your autobiography any time soon?

Guo: My friends have been urging me to do so, but "Perhaps I will do by the time I stop composing" has always been my answer, resembling my attitude. In a recent book by my good old friend Haojiang Tian, he revealed his winding journey through the international opera scenes teeming with strenuous efforts, alongside the past collaborations with artists from all walks of life. It flew off the shelves. I should write one for myself for sure!

Cheng: What are your upcoming compositional plans as the composer in focus of the new season at NCPA?

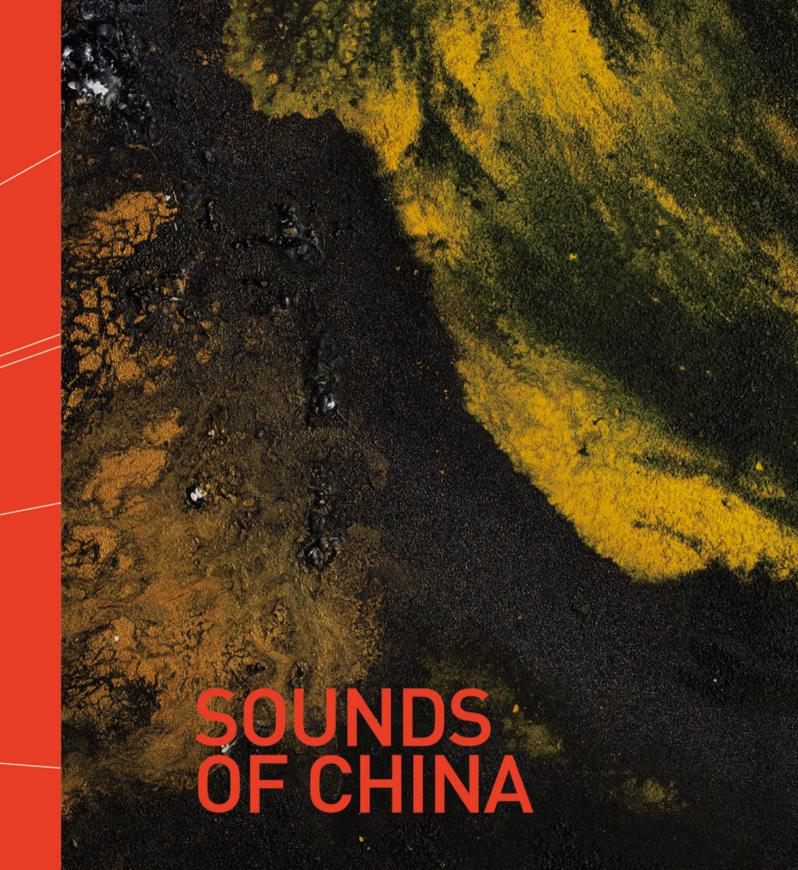
Guo: As I briefly mentioned earlier, I plan to compose a full-length symphony during my residency at NCPA, with a duration taking up half of an orchestral concert. By observing most of the composition students, I discovered that the music resulting from Chinese classical poetry tend to be more monotonous, but the inspirations from modern poems usually spark heterogenous characters in their music, simultaneously unveiling their personalities. This phenomenon has testified the value and purpose of contemporary literature and poetry from this eccentric perspective.

Cheng: We are very much looking forward to your new work. Thank you for your time!



乐 故 阴





#### 乐是故乡明

李小庚

《道德经》有云: "一生二,二生三,三生万物"。在道家的观念中,世界是由"阴阳""天地""正邪""有无"等诸多相互对立又相生相伴的元素构成的。当这些彼此纠缠又互为补充的力量,经过碰撞与冲突而达成新的平衡时,另一种更和谐、更美、更稳定和更具生命力的新能量将从博弈与交锋中应运而生,并最终支撑起这个缤纷的世界。

在艺术领域,迥然不同的视角与思路,同样容易擦碰出令人激动的火花。回望中国近代音乐最近百余年的发展史,"西"与"东"的交融与调和是这段故事的主要情节。十九世纪前后,与世隔绝的中国音乐曾陷入过长达百年裹足不前的蹉跎岁月。长期闭门造车的发展方式和尊古卑今的历史负担让中国音乐一度丧失了创新的动力,作品的更新迭代几乎陷入了停滞。当时的中国音乐,貌似家底雄厚、自成一体,实则遭遇了发展的瓶颈,失去了吐故纳新的能力,万马齐喑。清朝末年,市面上的音乐大体上仍保留着继承自宋、明两朝的原貌,新意寥寥,尽显疲态。

二十世纪初,随着国门渐开,沈心工、萧友梅、青主、黄自等中国新音乐的先驱通过留学海外,系统性地接触到了西方的音乐文化。经由他们之手,记谱法、曲式学、和声学、配器法等西洋音乐理论被完整地带到国内。在先驱们不遗余力的推动下,新式的音乐教育也逐渐进入了初级及高等学府,突破了传统音乐教育口传心授的局限,培养出了如、刘天华、吴伯超、丁善德、冼星海等一批兼具东西方音乐视野的本土音乐家。他们用西式体裁谱写或用西洋乐器演绎的中国新音乐作品如《光明行》《牧童短笛》《黄河大合唱》等,为打破曾经的创新僵局贡献出了重要的力量,也给中国音乐注入了新的生命力。

西方音乐的到来,为二十世纪的中国音乐带来了巨大的扰动。西洋音乐的涌入,不只是为中国音乐带来了新鲜的声音,它还像一面镜子,照出了两种文化间彼此的不同。那些极具中华民族特质的音乐元素,在这种多视角的自我审视下,变得越发清晰可辨,给"只缘身在此山中"的我们带来了一个再次认识自己音乐文化的新方式。不仅如此,在东西方音

乐融合不断加深的过程中,许多具有中国民族特色的节奏、旋律、调式和民族乐器也正在以惊人的速度融入西方的主流音乐文化之中,为西方的音乐带回了具有 东方色彩的启发。

来到二十一世纪的现在,东西方音乐之间的相互借鉴与学习并未停止,甚至比历史上任何一个时期都要更加丰富和深入。今天活跃于国际乐坛的中国作曲家,几乎全是在东西方两种文化的共同滋养下成长成熟起来的。他们中的很多人,拥有长期在海外学习、工作和生活的经历,有着将东西方文化集于一身并融会贯通的艺术能力。在本乐季的"乐是故乡明"系列音乐会中,国家大剧院管弦乐团将聚焦于这些杰出的中国当代作曲家和他们的作品,将我们这个时代结合了东西方共同智慧的优秀作品奉献给大家,为观众们带来叶小纲的《峨眉》,陈其钢的《万年欢》《蝶恋花》《五行》《悲喜同源》,姚晨的《造园》等各具特色的作品。此外,在第七期国家大剧院青年作曲家计划中脱颖而出的优秀作品周嘉颖的《冰玉堂》也将在本乐季被再度奏响,而新一期青作计划的展演作品也将在这个乐季与观众见面。

在本乐季中,三部由国家大剧院委约创作的重磅新作也将迎来首演。姚晨的新作《秋怀》将以声乐和乐队为依托,抒发中国文人自古以来难以释然的悲秋情怀。 赵季平创作的交响童话《花儿的故事》将以交响合唱的壮观阵容,展现一个耄耋 老人未曾泯灭的童心。黄若的《峰回路转》则由来自五大洲的乐团共同委约,着 墨于全球关注的环境问题,发出音乐家振聋发聩的呼喊。

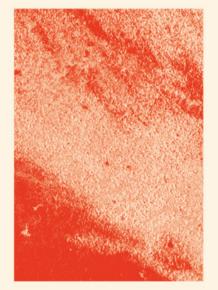
值得一提的是,作曲家郭文景还将以焦点作曲家的身份出现在 2024/2025 及 2025/2026 两个乐季中,为我们带来他的《第二号竹笛协奏曲 "野火"》《春望,为筝和管弦乐团而作》和《中国民歌组曲》等力作。在郭文景身上,东西方文化的碰撞是以逆向思维的方式表现出来的。在他看来,中国传统文人音乐虽然有竹子一样清雅的品格,但也像宣纸一样轻和薄;虽有忘情山水的飘逸,但缺少大的悲悯心。他对此感到不满足,故尔在民族器乐创作中竭力在精神上、气质上挖掘和拓展悲剧性、戏剧性、交响性,因而形成了他沉厚浓重的民乐创作特征。《纽约时报》将郭文景称为是"惟一未曾在海外长期居住而建立了国际声望的中国作曲家"。

### SOUNDS OF CHINA

LI Xiaogeng

According to *Daodejing*, "The Dao created One; One created Two; Two created Three; Three created all things." Daoism sees the world as the combination of opposing and mutually complementary elements such as "yin and yang," "heaven and earth," "good and evil," and "being and nothingness" and so on. When these forces entangled with each other and complementing each other reach a new balance through conflict and collision, a new energy that is more harmonious, more beautiful, more stable and more vital will emerge from the confrontation as the force that supports this diverse world.

Similarly, in the field of art, excitement often sparkles from the conflict and collision of different perspectives and ideas. A review of the development of modern Chinese music shows that the fusion and integration of the West and the East was a main theme in the past century. Cut off from the rest of the world, Chinese music of around the 19th century had stagnated for over a hundred years. The long-term seclusion and the historical way of thinking that valued antiquity over the present time discouraged Chinese music from innovation and restrained the emergence of new styles and new works. At that time, Chinese music, although apparently rich with a profound tradition and a unique style, encountered a bottleneck in development and was lifeless without the ability to update itself. At the end of the Qing Dynasty, all available Chinese music remained the same way as what was inherited from the Song and Ming Dynasties, with no originality or vigor.



As the country gradually opened up from the beginning of the 20th century on, pioneers of new Chinese music who studied Western music culture abroad, such as Shen Xingong, Xiao Youmei, Qing Zhu, and Huang Zi among others, systematically introduced Western music theories of notation, musical form, harmony, orchestration and so on to China. With the tireless efforts of these pioneers, new music education was also brought into primary and higher education institutions, breaking through the limitations of traditional music education through oral teaching, cultivating a group of Chinese musicians with both with Eastern and Western musical perspectives. These musicians, including Liu Tianhua, Wu Bochao, Ding Shande, and Xian Xinghai, composed either in western musical forms or for western musical instruments. Their works such as "Towards Brightness," "The Cowboy's Flute," "The Yellow River Cantata," etc., brought vitality into Chinese music and helped break the deadlock of its development.



The arrival of Western music caused great disturbances in Chinese music in the 20th century. It did not only import new sounds but also functioned as a mirror that reflected the differences between two different cultures. providing us a new way to re-understand our own music culture. Musical elements with Chinese characteristics have become clearer under this multi-perspective self-examination. With the continuous deepening of the exchange between Eastern and Western music, many rhythms, melodies, modes and instruments with Chinese national characteristics were integrated into the mainstream music culture of the West at an amazing speed, bringing oriental inspiration to Western music.

In the 21st century, Eastern and Western music continued to learn from each other with greater profundity and depth than any previous period in history. Almost all Chinese composers active in the international music scene today have grown up with the nourishment of both Eastern and Western cultures. Many of them have long-term experience of studying, working and living abroad, and have the artistic power to integrate Eastern and Western cultures. In this season's concerts of the "Sounds of China" series, the NCPAO will highlight these outstanding contemporary Chinese composers with their distinctive works that bring together the wisdoms of the East and the West, such as Ye Xiaogang's "Mount E'mei," Chen Qigang's "Joie eternelle," "Iris dévoilée," "Wu Xing the Five Elements," "La joie de la souffrance", and Yao Chen's "Garden: Unearthing the Way Home." In this season, Zhou Jiaying's "Bingyu Hall", which stood out



the audience.

This season will see the premieres of three and the "Chinese Folk Song Suite", in which we new works commissioned by the NCPA. Yao will see how Guo Wenjing expresses the Chen's "Sentiments: Autumn" for bass collision of Eastern and Western cultures in a baritone and orchestra expresses the senti- way of reverse thinking. For him, traditional ments about autumn, a perpetual topic for Chinese literati music is as light and thin as Chinese poets since ancient times. Zhao rice paper despites its bamboo-like elegancy. It Jiping's symphonic fairy tale "The Story of Hua'er" shows the childlike innocence of an old intoxicating beauty of the landscape but lacks person with a magnificent symphonic chorus. the great compassion for all mankind. Unsatis-Huang Ruo's symphony "Tipping point" fied with this, he makes great efforts to explore co-commissioned by orchestras from five and expand the tragic, dramatic and symphoncontinents is the musician's thunderous call ic spirit in his composition for Chinese national for attention to environmental issues.

in the seventh NCPA Young Composer It is worth mentioning that Guo Wenjing, the Program, will be performed again, and the featured composer in the 2024/2025 and works for the competition in the new Young 2025/2026 seasons, will bring several of his Composer Program will also be introduced to masterpieces, including "Concerto no. 2 "Wildfire" for the Chinese bamboo flute, the concerto "Spring Hope" for the zheng and orchestra, pursues freedom from worldly sorrows in the musical instrument, thus forming his stately and profound style. The New York Times praises Guo Wenjing as "the only Chinese composer who has never lived abroad but established an international reputation."

### 2024.9.14/15

汉努·林图 指挥 谢苗·萨洛马尼科夫 小号

Hannu Lintu Conductor Semvon Salomatnikov Trumpet

### 2024.9.22

吕嘉 指挥 沈洋 低男中音 LÜ Jia Conductor Yang Shen Bass-baritone

### 2024.9.24/25

国家大剧院管弦管弦乐团打击乐声部 中央音乐学院教师及学生 进击打击乐团

Strikeast Percussion Ensemble

The Percussion Section of NCPAO Faculty and Students of Central Conservatory of Music

#### 陈其钢

《万年欢》,为小号与乐队而作

#### Qigang Chen

Joie Eternelle, for Trumpet and Orchestra

### 姚晨

《秋怀》\*世界首演

#### YAO Chen

Sentiments: Autumn \*World Premiere

### 刘恒

LIU Heng 《简易五重奏》 5imple Quintet Vermillion Bird 《朱雀》 《面对面》 Face2Face 《身体之趣》 Body' FUN! 《霓虹灯》 Neon Light in Six

Capriccio on The Clouds 《彩云追月随想》 Chasing the Moon

《黑猴出洞》 Monkey Play 《回忆》 Memory

《日出东方》 Sunrise in the East 《漫天繁星》 A Sky Full of Star

《川翔川》 Fly II

《将军》 The General 《当我想起你》 When I think of you

《四原子》 Atoms for 4 《土星光环》 Saturn's Rings

《望岳》 Gazing on the Mountain Tai

### 乐是故乡明 / SOUNDS OF CHINA

### 2024.10.15/16

张国勇 指挥 ZHANG Guoyong Conductor 陆威 小提琴 LU Wei Violin **HU Shengnan** Percussion 胡胜男 打击乐 高白 中胡 GAO Bai Zhonghu 唐俊乔 竹笛 TANG Jungiao Bamboo Flute 王宏伟 男高音 WANG Hongwei Tenor 刘贝贝 旁白 LIU Beibei Narrator 国家大剧院合唱团 China NCPA Chorus 北京爱乐合唱团 The Beijing Philharmonic Choir

### 周嘉颖

《冰玉堂——在历史的暗明中穿梭》

#### 叶小纲

《峨眉》,为小提琴、打击乐与乐队而作

### 郭文景

第二号竹笛协奏曲"野火"

#### 赵季平

交响童话《花儿的故事》\*世界首演

### ZHOU Jiaying

Binavu Hall-Going Through the Waves of History

#### Xiaogang Ye

Mount E'mei, for Violin. Percussion and Orchestra

#### **GUO Wenjing**

Bamboo Flute Concerto No. 2 "Wildfire"

#### ZHAO Jiping

Symphonic Tale The Story of Hua'er \*World Premiere

### 2024.11.7

洛朗·佩蒂吉拉尔 指挥 陆轶文 二胡

Laurent Petitgirard Conductor LU Yiwen Erhu

### 陈其钢

《悲喜同源》,为二胡与乐队而作

### **CHEN Qigang**

La joie de la souffrance, for Erhu and Orchestra

### 2024.11.15/16

张艺 指挥 ZHANG Yi Conductor 孟萌 青衣 MENG Meng Tsingyi 陈小朵、赵丽丽 女高音 CHEN Xiaoduo, Zhao Lili Soprano 杨婷婷 琵琶 YANG Tingting Pipa 段皑皑 二胡、板胡 DUAN Aiai Erhu, Banhu 程皓如 筝 CHENG Haoru Zheng

### 陈其钢

《蝶恋花》

### Qigang Chen

Iris dévoilée

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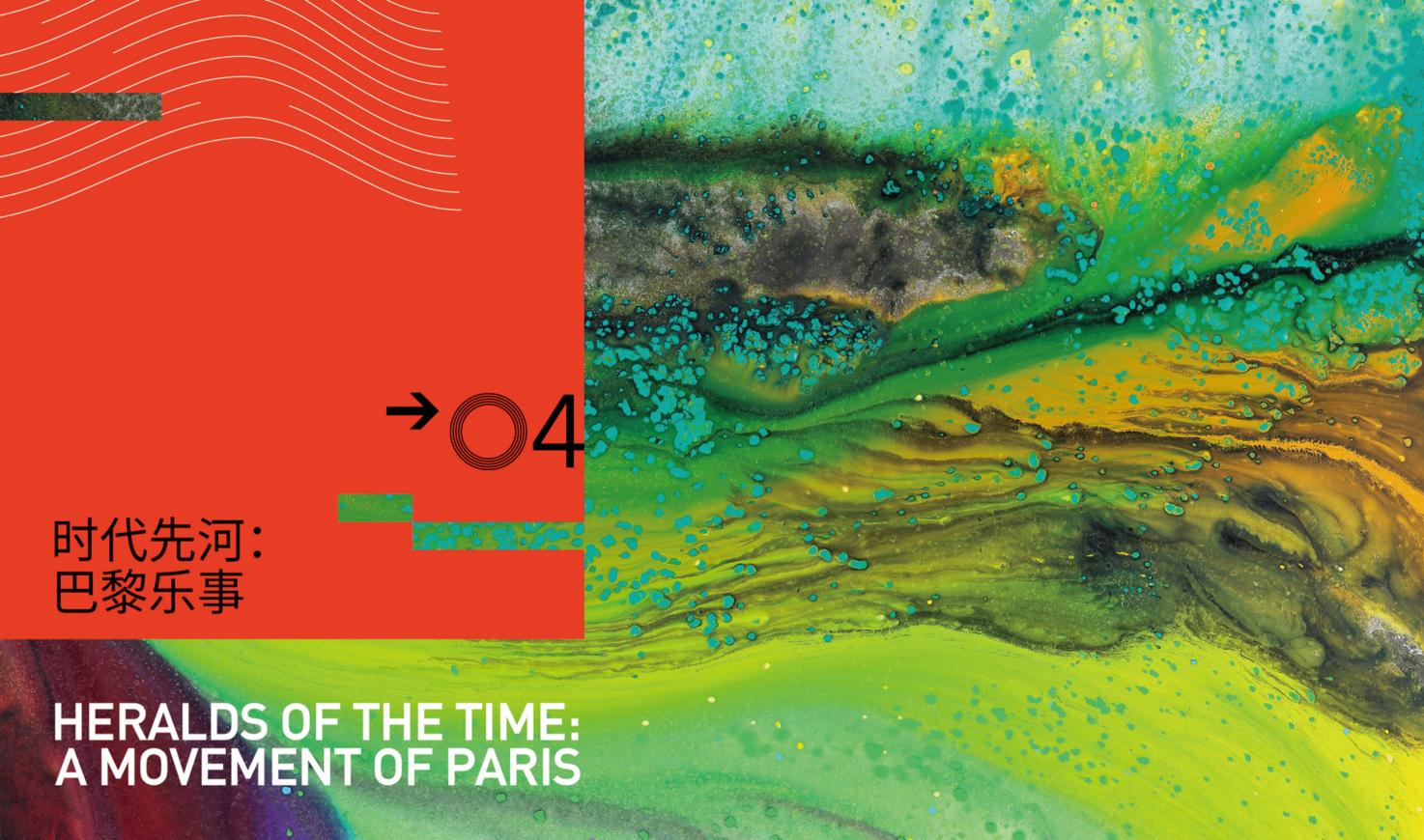
2025.4.10/11		<b>黄若</b> 《峰回路转》*中国首演
赖嘉静 指挥	LAI Jiajing Conductor	
		HUANG Ruo
		Tipping Point *China Premiere
2025.5.2		陈钢/何占豪
		《梁祝》,阿尔瓦罗·阿尔图纳多改编
中国圆号重奏团		Chen Gang/He Zhanhao
China Horn Ensemble		The Butterfly Lovers Fantasy
		(arr. Álvaro Artuñedo)
2025.6.12		郭文景
		《中国民歌组曲》
极简四重奏	Normcore Quartet	GU0 Wenjing
赵洁盈 第一小提琴	ZHAO Jieying First Violin	Chinese Folk Ditties Suite
纪东丹 第二小提琴 汪兰 中提琴	JI Dongdan Second Violin WANG Lan Viola	
石瑾 大提琴	SHI Jin Cello	
14 八班子	Jili Jili Cetto	
2025.6.21/22		郭文景
		《春望》,为筝和管弦乐团而作,Op. 77
日嘉 指挥 48次原 第	LÜ Jia Conductor	GUO Wenjing
胡许愿 筝	HU Xuyuan Zheng	Spring View, Concerto for Zheng and
		Orchestra, Op. 77
2025.7.26/27		陈其钢
		《五行》
郑明勋 指挥	Myung-Whun Chung Conductor	Qigang Chen
		Wu Xing
		Tru Ally

乐是故乡明 / SOUNDS OF CHINA





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### 法国20世纪音乐的现代性 ——从德彪西到迪蒂耶

邹彦

阿多诺在其《现代音乐的哲学》一书说: "在法国,绘画的生产力大大超过音乐,乃至音乐家不由自主地求助绘画。" 这一评价是阿多诺一贯的风格——既带有嘲讽,又未失睿智。视觉艺术开创了法国印象派,影响了印象派祖师克劳德·德彪西一生的创作。自此以后,法国人以特有的方式向现代性迈进。

在德彪西的声音世界中, 水中的倒影、雨中的花园、雪上的足印、 落在寺院上的月光、洒满月光的阳台......都作为一幅幅动态的画 作在其手中化为音乐。不仅如此,印象主义绘画对于光影的喜爱 也深深影响着德彪西,他对管弦乐曲《夜曲·节日》的描述是:"空 气的无休止的舞蹈节奏点缀着突出的闪光。还有一个偶然的行列 (一个耀目的幻象) 在经过,混合着空想的狂欢; 但不间断的节 日景象伴随着音乐坚持下去,发光的尘埃也参加到万物的普遍的 节奏中来。"更有甚者,混合着印尼佳美兰音乐的《G 小调弦乐 四重奏》(Op. 10) 由著名小提琴家伊萨依领衔在布鲁塞尔首演时, 音乐厅里挂满了雷诺阿、高更、西斯莱、雷东、比萨罗等法国最 新绘画作品。在场观众"被迫"在音乐与绘画中建立通感,绘画 中光影瞬间的变化和色彩的微妙过渡与音乐中模糊的和声、非传 统的音阶(如全音音阶)以及细腻的音色变化一起将观众带入一 个模糊但充满想象的声音世界。法国当代作曲家、指挥家皮埃尔 · 布列兹认为, 德彪西在这部创作于 1892-1893 年的作品中将室 内乐从"严谨的结构、冰冷的修辞和僵化的美学"中解放出来。

的确,法国印象派绘画的影响太过强大,而自柏辽兹以来法国民

时代先河:巴黎乐事 / HERALDS OF THE TIME: A MOVEMENT OF PARIS

族乐派作曲家们对色彩性和声的不断探索,也使法国作曲家们在创作技术上具备了符换视觉艺术的可能。知晓这一点,阿多诺的这一评价似乎又带有了一丝醋意,毕竟德国人不擅长此技,而且法国音乐也并非只有"求助于绘画"这一条出路。德彪西和拉威尔的音乐与印象派绘画有着深刻的共通之处,通过音乐色彩和和声的处理,创造出一种类似于印象派画作的瞬间感受和细腻描绘。

像被布列兹视为现代音乐开端的《牧神午后》(1894 年)一样,在音乐会舞台上越来越多上演的拉威尔的管弦乐作品《达芙妮与克罗埃第二组曲》(1912 年)也是来自于文学作品——前者是德彪西受到马拉美的诗歌的影响,后者则是改编自希腊作家朗格斯的田园爱情小说,展示了拉威尔对管弦乐色彩和结构的精确控制。自此之后,对古代的迷恋亦成为法国现代音乐中的一个重要特征。

不同于德彪西向印尼佳美兰音乐寻求灵感,拉威尔则是对爵士音乐情有独钟,如其《G 大调钢琴协奏曲》(1921-1931 年)。然而,这两位作曲家将法国之外的音乐元素融入自己的音乐创作的思路是相通的。《波莱罗》(1928 年)可谓是拉威尔最著名的作品之一,作品建立在重复了 169 次的 2 小节的节奏和两段交替出现的旋律之上,不断变换的乐器、乐器组合和演奏法配合着巨大的渐强,将音乐推向至高潮,创造出一种独特的音乐体验。这首作品展示了拉威尔对形式和结构的极致追求,与同时期强调感官和意象的表现的象征主义文学有着异曲同工之妙。

梅西安的创作深受其天主教信仰和对自然的热爱影响。他的《时间终结四重奏》(1941 年)是其代表作之一,这部作品是在他作为二战战俘期间创作的,充满了对永恒和灵性的思考,并且受到了《圣经·启示录》中"不再有时间"等文字的影响。梅西安运用复杂的节奏、非传统的和声和独特的音色,创造出一种超现实的、神秘的音乐体验。作品中的每个乐章都充满了宗教和哲学的深刻意象,特别是第三乐章《水晶礼赞》,以其神秘的和声和梦幻的音色,展现了梅西安对时间和永恒的思考。

梅西安对印度哲学和日本文化也有深入的研究,尤其是对印度音乐的复杂节奏和时间观念的 吸收。他在音乐中运用了许多印度的节奏模式(塔拉)和鸟类鸣叫的音调,体现了对自然和 时间的深刻理解。他还是一位热爱自然的人,他从自然界特别是鸟类的声音中汲取了大量灵感。他认为鸟类的鸣叫是"上帝的音乐"。梅西安将这些元素融入到自己的创作中,形成了 独特的音乐语言。这种对非西方音乐的吸收和借鉴,展示了 20 世纪法国音乐的开放性和多样性。梅西安通过音乐表达了对灵性和神秘体验的探索,这种追求在其所有作品中都有所体 现。其音乐中还展示出对象征主义的超现实和灵性追求,复杂的和声和节奏处理,表达了对 永恒和灵性的思考。

迪蒂耶的大提琴协奏曲《遥远的世界》(1967-1970)的五个乐章都受到了象征主义诗人波德莱尔的诗歌的影响,标题来自于《恶之花》。他的音乐充满了旋律的流动性和和声的复杂性,有一种梦幻般的感觉。强调感官和意象的表现,这种法国印象主义文学风格不仅在德彪西和拉威尔的音乐中得到了充分体现,而且也被迪蒂耶所继承。这部大提琴协奏曲中运用了无调性、十二音、镜像结构等手法,细腻的音乐情感是对人类内心情感的探索,这也与存在主义哲学对个体经验和情感的重视不谋而合。

20 世纪 20 年代,在法国人正在对现代艺术进行探索的过程中,一股强大的力量折断了整个欧洲艺术发展的趋势。奥地利作曲家勋伯格创立了十二音作曲法。百年之后,重新回顾那段历史,十二音作曲法是历史的必然还是历史被人为地断裂?笔者坚定地认为是后者,法国人的现代性探索更加符合历史的趋势。德彪西、拉威尔、普朗克、萨蒂、梅西安和迪蒂耶等法国作曲家的作品在音乐会上常演不衰,而勋伯格呢?在他 150 周年诞辰的时刻,他的作品又有多少被搬上舞台?再想一下被阿多诺在《现代音乐的哲学》一书中批评的体无完肤的斯特拉文斯基,这位受到法国现代艺术极大影响的作曲家,其作品受欢迎的程度远甚于勋伯格。

也难怪普朗克会在二战之后为斯特拉 文斯基辩护,并表示怀疑"在1945年, 我们竟然说十二音的审美是当代音乐 的唯一救赎"。他认为贝尔格已经将序 列主义发挥到了极致,而勋伯格的音 乐是"沙漠、石头汤、人造音乐或诗 意维生素"。德彪西到迪蒂耶,音乐始 终是人类情感表达的艺术,不同的声 音反映出的是历史和社会的变迁。

20 世纪的法国音乐是在多种社会因素的影响下发展起来的。两次世界大战、现代主义运动、巴黎作为文化中心的地位、科技与录音技术的发展、社会政治变革以及国际文化交流,这些因素共同塑造了法国 20 世纪音乐的独特风格和丰富内涵。这些作曲家通过他们的作品,不仅反映了他们所处时代的社会变迁,也为世界音乐史留下了宝贵的遗产。



# HERALDS OF THE TIME: A MOVEMENT OF PARIS

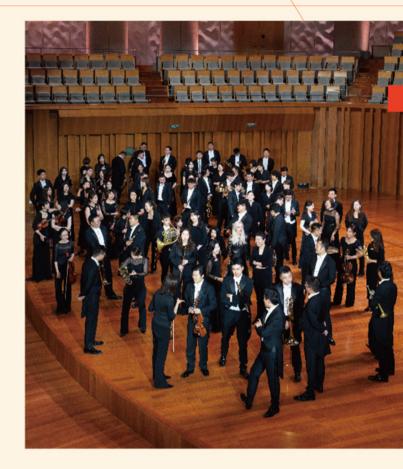
### MODERNITY IN 20TH CENTURY FRENCH MUSIC: FROM DEBUSSY TO DUTILLEUX

ZOU Yan

Theodor Adorno stated in his book Philosophy of New Music: "This could at first be explained in terms of the particular situation in France, where the development of painting's productive forces so prevailed over those of music that the latter involuntarily sought refuge in great painting." This remark is typical of Adorno's style—concomitantly sarcastic and insightful. Visual arts first inaugurated French Impressionism, profoundly influencing the seminal impressionist composer Claude Debussy's lifetime career. The French have thence advanced towards modernity in the sui generis way of theirs

In the sound realm of Debussy, the fluctuating reflections in water, verdant gardens in the rain, etching footprints in the snow, the moonlight veiling a temple, and the balcony imbued with lustres of a moonlit night... dynamic images of such first congealed into frames of artworks before transforming into music in his hands. Moreover, the fascination with chiaroscuro in impressionist artworks has immensely inspired Debussy as well. He once described his orchestral piece Nocturnes -Fêtes: "Fêtes gives the vibrating, dancing rhythm of the atmosphere with sudden flashes of light. There is also the episode of the procession (a dazzling fantastic vision), which passes through the festive scene and becomes merged into it. But

the background remains resistantly the same: the festival with its blending of music and luminous dust participating in the cosmic rhythm." Furthermore, when Debussy's String Quartet in G minor, Op. 10 [1892 - 1893], which embodied the elements of Javanese gamelan, was premiered in Brussels by the renowned violinist Ysaye, the hall was adorned with the latest French paintings of the time by Renoir, Gauguin, Sisley, Redon, Pissarro, and others. The audience was coerced to establish a synesthetic connection between music and painting in this eccentric context. The instantaneous undulation of shades and the subtle transitions of hues in art joined forces with the ambiguous harmonies, unconventional scales (such as whole-tone scales), and delicate tonal nuances. in music to channel the audience into an obscure yet imaginative sound world. The contemporary French composer and conductor Pierre Boulez believed that Debussy had emancipated chamber music from the rigid structure, austere rhetoric, and taut aesthetics in this work, composed between 1892 and 1893.



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Undoubtedly, French Impressionist paintings have a staggering impact on all walks of art. Apart from the stately influence, the incessant exploration of vivid harmonies by the French nationalist composers from Berlioz onwards has enabled them to achieve the syncretism of visual arts and music technical-wise, creating music that paints. Given this exclusive proficiency of French composers and the fact that there are more to be unsheathed, a hint of envy seemed to have permeate Adorno's critique, which is understandable considering that German composers are less adept in this sense. The music of Debussy and Ravel deeply resonates with Impressionism, capturing ephemeral emotions and creating intricate delineations parallel to impressionist artworks through their treatment of musical hues and harmonies.

Alongside Debussy's Prélude à l'après-midi d'un faune (1894), which is regarded by Boulez as the dawn of modern music. Ravel's increasingly performed orchestral work Daphnis et Chloé Suite No. 2 [1912] is also inspired by literature. The former is influenced by Mallarmé's poem, whereas the latter is adapted from the pastoral prose romance by the Greek author Longus, portraving Rayel's precise control over orchestral colours and structure. A fascination with classicism has become a significant trait of modern French music ever after.

Unlike Debussy, who sought inspiration from Indonesian gamelan music, Ravel was particularly fond of jazz, evident in his Piano Concerto in G Major (1921-1931). However, both composers shared a common approach to composition, which incorporates foreign musical elements in their works. One of the most famous works by Ravel, Boléro (1928), is built on 169 repetitions of a two-bar rhythmic motif and two alternating melodic passages. The perpetually interchanging instruments,

orchestral combinations, and performance techniques collaborated with the massive crescendo to propel the music to its climax. creating an exceptional musical experience. This work limned Ravel's utmost pursuit of form and structure through its emphasis on sensory and imagery expressions amounting to the concurrent Symbolist literature.

Oliver Messiaen's compositions are noted for the deep influence of his Catholic faith and his passion for nature. One of his magnum opus, Quatuor pour la fin du temps (1941), was composed when he was held captive as a prisoner of war during World War II. Inspired by the biblical text from Revelation 10:6 'that there should be time no longer.' this piece contemplated eternity and spirituality extensively. Messiaen employs complex rhythms, unconventional harmonies, and unique timbres to create a surreal and mystical musical world. Each movement of the work is imbued with profound religious and philosophical imagery. particularly the third movement, "Louange à l'Éternité de Jésus" (Praise to the Eternity of Jesus), which, with its enigmatic harmonies and ethereal timbres, portrays Messiaen's meditation on time and eternity.

Messiaen also conducted thorough studies of Hindu philosophy and Japanese culture, particularly attaining the complex rhythms and temporal concepts of Indian music. He incorporated numerous Indian rhythmic patterns (tāla) and birdsongs into his music, reflecting an in-depth understanding of nature and time. As a nature enthusiast, Messiaen drew significant inspiration from the sounds of the world of nature, especially birds, which he considered "God's music." By integrating these elements into his compositions, Messiaen created a unique musical language. This amalgamation of non-Western music highlights the openness and diversity of 20th-century French music.

Messiaen's works express his exploration of spirituality and mystical experiences, a pursuit evident in all his compositions. His music also exhibits the surrealism and spiritual quest of Symbolism, with complex harmonies and eternity and spirituality.

cello concerto Tout un monde lointain... (1967-1970) are influenced by the poetry of Charles Baudelaire, with titles drawn from Les flowing melodies and complex harmonies, creating a dreamlike quality. This emphasis on sensory and imagery expression, a hallmark of French Symbolist literature, is not only evident in the music of Debussy and Ravel but is also inherited by Dutilleux. In this cello concerto, Dutilleux employed techniques such as atonality, twelve-tone serialism, and mirror structures. The intricate musical emotions explore the depths of human inner feelings, resonating with existentialist philosophy's emphasis on individual experience and emotions.

In the 1920s, a powerful force disrupted the trajectory of European art development while the French were exploring modern art: the Austrian composer Arnold Schoenberg established the twelve-tone composition technique. In hindsight after a century, was the twelve-tone technique a historical inevitability or an artificial discontinuity? I firmly believe it was the latter, as the French exploration of modernity aligns more closely with the historical trend. The works of French composers such as Debussy, Ravel, Poulenc, Satie, Messiaen, and Dutilleux are still frequently

performed in concerts, whereas Schoenberg's pieces are of rare sight on stage, even on his 150th birth anniversary. In contrast to Adorno's severe criticism of Stravinsky in Philosophy of Modern Music. Stravinsky, whose influences rhythmic treatments that convey reflections on are deeply rooted in French modern art, remains way more popular than Schoenberg. It is no surprise that after World War II, Poulence All the five movements of Henri Dutilleux's defended Stravinsky and questioned the following statement: "In 1945, we once ascertained that the aesthetic of twelve tones technique is the only salvation for contempo-Fleurs du mal. His music is characterized by rary music." Poulenc believed Alban Berg had taken serialism to its peak, while Schoenberg's music was described as "the desert, bland stone soup, ersatz music, or poetic vitamins." From Debussy to Dutilleux, music has always been an art of human emotional expression, with different sounds reflecting historical and social changes.

> French music in the 20th century developed under the influences of various social factors. Both World Wars, the modernist movement, Paris's status as a cultural centre, the development of technology and recording advancement, socio-political revolutions, and international cultural exchanges collectively shaped the unique style and rich content of 20th-century French music. Through their works, these composers not only reflected the social changes of their times but also left a valuable legacy in the history of world music.

### 二十世纪法国音乐之我见

洛朗·佩蒂吉拉尔

法兰西艺术院终身秘书长 作曲家、指挥家

谈及 20 世纪的法国交响乐,值得一提的是,许多最杰出、最具 代表性的作曲家均诞生于 19 世纪:

加布里埃尔·福雷生于 1845 年; 克劳德·德彪西生于 1862 年; 保罗·杜卡斯生于 1865 年; 阿尔伯特·鲁塞尔生于 1869 年; 莫里斯·拉威尔生于 1875 年......

儒勒·马斯奈也可列为其中之一,他的《堂吉诃德》于1910年首演,两年后,这位作曲家便溘然长逝;同样还有卡米尔·圣·桑(1835-1921年),但他们都是19世纪的作曲家。1900年,加布里埃尔·福雷已经55岁,而早在1877年,他便向弗朗茨·李斯特展示了他创作的钢琴独奏《叙事曲》,李斯特建议他将此曲改编为管弦乐曲,福雷于1881年进行了改编。他的和声语言风格独树一帜,常使人将他认作与德彪西和拉威尔同时代的人。

在 20 世纪,所有这些作曲家的贡献主要集中在前 30 年。值得注意的是,20 世纪早期,最具影响力的法国交响乐作品之一——克劳德·德彪西的《牧神午后前奏曲》,实际上创作于 1892 年。该作品精心的编曲、自由的音律以及纯粹的灵感,启发了一代又一代的作曲家。可以想象,20 世纪初期的巴黎是一个怎样的音乐大熔炉。同年,即 1913 年,巴黎见证了 20 世纪最重要的四支芭蕾舞剧的诞生: 拉威尔的《达芙妮与克罗埃》、斯特拉文斯基的《春之祭》、阿尔伯特·鲁塞尔的《蜘蛛的盛宴》,以及保罗·杜卡斯的《仙女》。这一浪潮中的其他作曲家,例如加布里埃尔·皮尔纳、弗洛朗·施米特、让·克哈斯和达律斯·米约,他们的作品却并未获得同样的声誉。

随着这些天才作曲家相继离世(1917年德彪西离世;1935年杜卡斯离世;1937年拉威尔和皮尔纳离世),以勋伯格、贝尔格与韦伯恩为代表的新维也纳乐派逐渐兴起。十二音体系音乐产生了决定性影响,并顺理成章地促使了序列音乐的到来,自1950年起,序列音乐造成了法国作曲家之间的重大分歧。

一方面,奥利维埃·梅西安、安德烈·若利韦和亨利·迪蒂耶代表了 20 世纪下半叶法国交响乐的延续;另一方面,皮埃尔·布列兹绝非上述传统伟大法国交响乐的继承者,相反,他所追随的是新维也纳乐派以及皮埃尔·舍费尔的"具体音乐"或"电子音乐"的脚步。奥利维埃·梅西安极具独创性的和声语言和亨利·迪蒂耶的管弦乐色彩与节奏力量给人留下了深刻印象,他们的大量作品甚至在其生前就已成为不朽之作。

奥利维埃·梅西安的《图兰加里拉交响曲》于 1949 年首演,世界上各大交响乐团均演奏过该曲目;《基督升天》和《时间的色彩》为保留剧目;他的歌剧《阿西西的圣方济各》(1975-1983 年) 尽管已经包含大量的管弦乐和合唱曲目,但在萨尔茨堡、莱比锡、柏林、慕尼黑、蒙特利尔、马德里、达姆施塔特、巴塞尔以及最近于 2004 年在日内瓦都有新的演出。亨利·迪蒂耶的两部交响曲和他的《变化重复》在世界各地多次演出,他的大提琴协奏曲《遥远的世界》(由姆斯蒂斯拉夫·罗斯托罗波维奇首演)也响彻世界各地。但是,奥利维埃·梅西安和亨利·迪蒂耶并不追求任何形式的力量,在他们的教学中,他们对美学都持开放态度。他们的音乐足够丰满,无需冗长的理论解释,这与皮埃尔·布列兹 1954 年助力创立的"音乐之域"系列音乐会中演出的作品不同。

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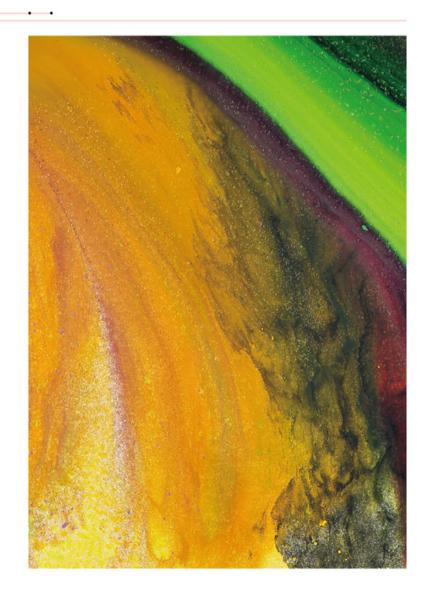
时代先河:巴黎乐事 / HERALDS OF THE TIME: A MOVEMENT OF PARIS

皮埃尔·布列兹指挥生涯丰富、组织意识敏锐,他有着掌控法国音乐表现形式的意愿和强大的宗派主义思想,从 20 世纪 70 年代起,造成了先锋派名副其实的"独裁统治",许多仍然坚持调性形式的作曲家深受其影响。一时间,巴黎与里昂高等音乐学院的作曲课被无调性作曲家所垄断,而这些作曲家总是极度不包容,直到现在也是如此。

不幸的是,一大批热爱音乐的公众产生了不满情绪,认为法国音乐创作成了先锋派的特权。回首过往 60 年,我们只能看到他们的作品几乎不再为交响乐团所演奏,但这仅仅是因为"混合"音乐中使用的电子乐器和软件已经过时。但无论他们的审美如何,法国作曲家都有一个共同点:对配器的敏锐乐感,他们对配器极为重视。这可能是 20 世纪法国交响乐的基本特征之一。对全世界的交响乐团来说,演奏法国交响乐需要精湛的技艺,对它们来说始终是一项挑战。对极度细微差别的追求、管乐器(木管乐器和铜管乐器)的特殊使用,以及形式的自由是法国交响乐的共同基础,使其成为交响乐团音色演变的关键。

对于指挥家来说,与音乐家合作演奏法国音乐令人着迷,因为无论技术水平如何,他们都需要采取一种与其习惯大相径庭的方法。法国音乐要求指挥家对乐团的其他部分也全神贯注,如同置身于一场声音的炼金术之中。与中国艺术一样,法国音乐的灵感时常来自于诗歌和心像。在法国音乐中,交响诗的数量远远多于交响乐。法国音乐音色精致,却使一些人错误地认为它缺乏厚度和密度。法国音乐给人一种超然之感,但这并非是字面意义的超然,而是一种给自己时间去呼吸和等待的能力。它散发出一种极其细腻的感性,不仅要求演奏者全神贯注,也要求听众专心致志。

20 世纪的法国交响乐并非把音乐本身强加于人,而是需要听众努力敞开心扉,这正是法国交响乐精巧迷人之处。



### 时代先河: 巴黎乐事 / HERALDS OF THE TIME: A MOVEMENT OF PARIS

# REFLECTIONS ON FRENCH MUSIC IN 20TH CENTURY

### Laurent Petitgirard

Composer, Conductor Permanent Secretary of the Académie des Beaux-Arts

When it comes to French symphonic music in the 20th century, it's worth noting that many of the most outstanding and representative composers who created it were born in the 19th century:

Gabriel Fauré in 1845; Claude Debussy in 1862; Paul Dukas in 1865; Albert Roussel in 1869; Maurice Ravel in 1875...

We could almost add to this list Jules Massenet, whose *Don Quichotte* was premiered in 1910, two years before his death, or Camille Saint-Saëns (1835-1921), but they are above all 19th-century composers. In 1900, Gabriel Fauré was already 55 years old, and in 1877 he had presented his *Ballade for piano* to Franz Liszt, who advised him to orchestrate it, which he did in 1881. However, his distinctive harmonic language explains why he is perceived above all as a contemporary of Debussy and Ravel.

As far as the 20th century is concerned, the contribution of all these composers essentially concerns only the first 30 years. It should be noted that one of the most influential pieces of French symphonic music of the early 20th century was composed in 1892, Claude Debussy's *Prélude à l'Après-midi d'un Faune*. The diaphanous orchestration, metrical freedom and pure inspiration inspired generations of composers. Just imagine the musical cauldron that was Paris in the early 20th century. In the same year, 1913, four major ballets of the 20th century were created in Paris: Ravel's *Daphnis et* 



Chloé, Stravinsky's Sacre du Printemps, Albert Roussel's Festin de l'Araignée and Paul Dukas's La Péri. Other composers, such as Gabriel Pierné, Florent Schmitt, Jean Cras and Darius Milhaud, accompanied this movement, but their works did not achieve the same renown.

As these great geniuses gradually disappeared (Debussy in 1917, Dukas in 1935, Ravel and Pierné in 1937), The Second Viennese School emerged with Schoenberg, Berg and Webern. Dodecaphonic music was to have a decisive influence, and logically led to the arrival of Serial music, which from 1950 onwards created a major cleavage among French composers.

On the one hand, Olivier Messiaen, André Pierre Boulez's extensive career as a conduc-Jolivet and Henri Dutilleux represented the tor, his keen sense of organization and his continuity of French symphonic music in the desire to control French musical expression, second half of the twentieth century, while on combined with his formidable sectarianism. the other. Pierre Boulez was by no means the led from the 1970s onwards to a veritable heir to the great French symphonic tradition dictatorship of the Avant-Garde, from which already mentioned, but on the contrary, followed in the footsteps of the The Second Viennese School as well as Pierre Schaeffer with the Musique concrète or electroacoustic Paris and Lyon were and still are monopolized music. Olivier Messiaen's highly original harmonic language, and Henri Dutilleux's intolerant. orchestral colors and rhythmic power, made a lasting impression, and a significant number of their works became part of the great repertoire even during their lifetime.

Olivier Messiaen's Turangalîla Symphony, premiered in 1949, has already been played by all the world's leading orchestras, l'Ascension and Chronochromie are repertory works, and his opera Saint-Francois d'Assise (1975-1983). despite its plethoric orchestral and choral numbers, generated new productions in Salzburg, Leipzig, Berlin, Munich, Montreal, Madrid, Darmstadt, Basel and recently in 2004, Geneva. Henri Dutilleux's two symphonies and his Métaboles are played and replayed all over the world, and his cello concerto Tout un Monde Lointain (premiered by Mistlav Rostropovich) has been taken up by every cello soloist in the world. But Olivier Messiaen and Henri Dutilleux were not in search of any kind of power, and in their teaching, they were particularly open to all aesthetics. Their music is self-sufficient, requiring no interminable theoretical explanations, unlike the compositions of the Domaine Musical, created with the help of Pierre Boulez the sound of symphony orchestras. in 1954.

many composers still attached to a form of tonality suffered. Composition classes at the Conservatoires Supérieurs de Musique de by atonal composers who are always extremely

One of the unfortunate consequences of this was the disaffection of a whole section of the music-loving public, who were led to believe that French musical creation was the prerogative of the avant-garde. Looking back 60 years, we can only note the virtual disappearance of their works from symphony orchestra programs, if only because of the obsolescence of the electronic instruments and software used in so-called "mixed" music.

But whatever their aesthetic, French composers have one thing in common: a keen sense of orchestration, to which they attach fundamental importance. This is probably one of the fundamental characteristics of twentieth-century French symphonic music. The virtuosity required to play these scores has always been a stimulating challenge for orchestras the world over. The search for extremely fine nuances, the very particular use of wind instruments (woodwinds and brass) and the freedom of form represent a common foundation that makes this music essential to the evolution of



For a conductor, working with musicians on French music is fascinating, as they are all called upon to take an approach that is often very different from their habits, whatever their technical level. It's music that demands total attentiveness to the other sections of the orchestra and requires the creation of a kind of sonic alchemy. It's also a music that, like Chinese art, very often calls on the poetry and mental images that inspired it. There are far more symphonic poems than symphonies in French music. The refinement of sound it generates has led some to believe that it lacks thickness and density, which is a mistake. French music imposes a form of detachment. which does not mean detachment, but the ability to give oneself time to breathe and wait. It exudes a sensuality that is often extremely delicate, and demands great concentration not only from its performers, but also from its listeners.

Twentieth-century French symphonic music does not impose itself; the audience must make the effort to open its mind, which is why it remains both fragile and fascinating.

2024.9.13/14		<b>德彪西</b>		
杨璐萌 第一小提琴 纪东丹 第二小提琴 秦宇 中提琴 王莹 大提琴 张昊辰 钢琴 窦聪昶 小提琴 王无山 大提琴 李旻娜 单簧管	YANG Lumeng First Violin JI Dongdan Second Violin QIN Yu Viola WANG Ying Cello Haochen Zhang Piano DOU Congchang Violin WANG Wushan Cello Minna Lee Clarinet	何小调弦乐四重奏,Op. 10 梅西安 《时间终结四重奏》 Debussy String Quartet in G minor, Op. 10 Messiaen Quartet for the End of Time		
2024.11.7		<b>拉威尔</b> 《达芙妮与克罗埃》第二组曲		
<b>洛朗·佩蒂吉拉尔</b> 指挥	Laurent Petitgirard Conductor	Ravel Daphnis Et Chloe Suite No. 2		
2024.11.15/16		梅西安		
张艺 指挥 顾劼亭 钢琴	ZHANG Yi Conductor GU Jieting Piano	《被遗忘的祭献》 《空中的城市》 《墓地之光》		
		Messiaen Les Offrandes Oubliées La Ville d' En-haut Le Tombeau resplendissant		
2024.11.30		<b>布列兹《</b> 无主之锤》选段		
赖嘉静 指挥 李沛 萨克斯 国家大剧院管弦乐团木管声部	LAI Jiajing Conductor LI Pei Saxophone Woodwinds Section Of NCPAO	普朗克《法兰西组曲》 米约《胆小鬼》,为萨克斯 与木管五重奏而作 斯特拉文斯基 管乐八重奏		
-		Boulez Selections from The Hammer without A Master  Poulenc Suite française  Milhaud Scaramouche, for Alto Saxophone and Wind Quintet  Stravinsky Octet for Wind Instrument		

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2025.4.10/11		<b>迪蒂耶</b> 大提琴协奏曲"遥远的世界"
赖嘉静 指挥 扬·沃格勒 大提琴	LAI Jiajing Conductor  Jan Vogler Cello	<b>Dutilleux</b> Violoncello Concerto "Tout un monde lointain"
2025.5.15/16		德 <b>彪西</b> 《芦笛》 德彪西《长笛、中提琴与竖琴奏鸣曲》
向一 长笛 谢圣姆大管 庄然中提琴 亚历珊德拉·季霍诺娃 竖琴	XIANG Yi Flute HSIEH Sheng-Hsien Bassoon ZHUANG Ran Viola Alexandra Tikhonova Harp	伯纳德·安德烈斯《前廊》,为竖琴与长笛而作 德彪西《阿拉贝斯克》(竖琴版) 若利韦《圣诞田园曲》 达马斯 长笛与竖琴奏鸣曲
		Debussy Syrinx  Debussy Sonata for Flute, Viola, Harp  Bernard Andres Narthex, for Harp and Flute  Debussy Arabesque (Arranged for harp)  Jolivet Pastorales de Noël for Flute,  Bassoon and Harp  Damas Sonata for Flute and Harp
2025.5.23/25		<b>德彪西</b> 《牧神午后前奏曲》
吕嘉 指挥 郎朗 钢琴	LÜ Jia Conductor Lang Lang Piano	拉威尔 古威尔 G大调第一号钢琴协奏曲
		<b>迪蒂耶</b> 第一号交响曲
		<b>Debussy</b> Prélude à l'après-midi d'un faune
		Ravel Piano Concerto No.1 in G major

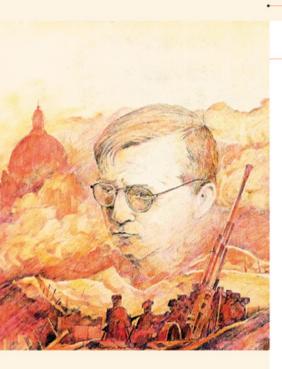
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**Dutilleux** Symphony No. 1



### 终身履薄冰,谁知我心焦 ——纪念肖斯塔科维奇逝世50周年

肖龙



### 引言

1955年,冷战里的美苏向对手释放出些许暖意。12月29日,小提琴家大卫·奥伊斯特拉赫在米亚罗普洛斯和纽约爱乐乐团的伴奏下,在纽约卡内基音乐厅演奏了肖斯塔科维奇的《第一小提琴协奏曲》。在场的评论家鲍里斯·史华兹写下了"同时发现一个伟大的作品与一位大演奏家的独特经历。"

这句话信息丰富。在莫扎特和贝多芬时代,音乐会的曲目几乎都是"当代音乐",听众有机会见证伟大作品的诞生。到了 20 世纪,古典音乐发展到各类先锋实验流派,虽然音乐演奏和指挥大师层出不穷,但大作曲家和伟大作品付之阙如。

然而,迪米特里·肖斯塔科维奇却卓然而立,独树一帜。他生前在美苏两大意识形态对抗方均获得极高的认可与名望,死后在音乐史上也占有一席之地。

肖斯塔科维奇的音乐模糊多义,充满嘲讽与恶搞,暴烈粗鲁随处可见,也不乏诚恳的独白和沉静的思索,听之如饮烈酒,冲劲十足又余韵深长。

1971 年,一位莫斯科记者描述了晚年作曲家的模样:"他坐在一列疾行的列车包厢里,望着雨水冲刷的窗户。他面孔苍白,嘴唇紧闭,丝毫不曾显露出满足的痕迹。他紧张的手指从不曾停止颤动。在厚框眼镜底下,我们可以捕捉到他眼神中闪过的愤怒、痛苦与勇气。"这张面孔,与他的人生和作品一样,意味深长。

#### 命运多舛的交响曲

在肖斯塔科维奇有编号的 147 部作品中,只有 15 首是交响曲。 但交响曲的创作贯穿肖斯塔科维奇一生,也给他带来巨大的名望 与磨难。

1917 年十月革命建立起苏维埃政权,新社会秩序倡导全新的艺术创作,鼓励艺术的开放甚至实验的气氛,俄罗斯很多先锋艺术家积极投入到这场艺术革命中。

1925年,年仅20岁的肖斯塔科维奇,在本科毕业之际完成的《第一交响曲》,虽然维持着交响曲的范式,但已将滑稽与悲剧有机融为一体,互相矛盾的情绪与个性化的音乐语汇熔于一炉。该作品"紧绷的张力",成为作曲家的风格之一。随着俄罗斯老一辈作曲家移居外国,肖斯塔科维奇成为新兴苏维埃在音乐领域的代表人物。

1936 年的《第四交响曲》是马勒之后的交响曲巨作。第一乐章 第一主题是巨大而暴烈的进行曲,其粗鲁、尖锐、反讽、恐怖、 歇斯底里等特征,在作曲家后续的许多作品中一再出现,比如《第 五交响曲》第一乐章的发展部、《第七交响曲》"侵略者主题"、《第 八交响曲》第二乐章的进行曲主题,等等。

《第四交响曲》中狂野的内心骚动和"主观性"表达,被视为作曲家对当时年代的内心写照。1930年代苏联发生激烈的内部斗争,波及很多人。1936年,《真理报》点名批判肖斯塔科维奇和他的歌剧《姆钦斯克县的麦克白夫人》。作曲家回忆到:"这篇文章改变了我的一生。我收拾了一个小箱子,整夜在床上坐着。我不仅为自己,也为了我的母亲、姐妹、妻子、女儿以及后来的儿子的生命担惊受怕。我只是怀着一种有罪的感觉坐着,而事实上我没有犯任何罪。"

在现实主义的艺术规范和政治重压下,肖斯塔科维奇不得不宣告与西方前卫派和表现主义划清界限,他将《第四交响曲》雪藏,转而在 1937 年创作了《第五交响曲》。这部交响曲从曲式、乐章结构、调性、主题和副题的发展手法等等,都回归到古典交响曲的传统。在官方看来,该曲呈现了从黑暗到光明的历程,与现实主义要求的"群众喜闻乐见"、"快乐的结局"相符合。然而听众对此曲的理解千差万别,法捷耶夫在日记里写到"第五的终乐章是无可挽回的悲剧。"作曲家自己后来说:"那种欢腾的气氛是强挤出来的,是在威胁下捏造出来的。"

1941年的《第七交响曲"列宁格勒"》,让作曲家获得了世界性声望。在第一乐章中,作曲家打破传统奏鸣曲式,用一个降 E 调的机械固定低音的"侵略者"主题,取代了奏鸣曲式的发展部。

1943年的《第八交响曲》更强调悲剧性,没有胜利赞歌。事后肖斯塔科维奇解释到"我的交响曲,从第四开始,到第七和第八,全是关于战前可怕的年代。我的交响乐多数是墓碑。战前的日子更加艰难,然而大家只能暗自悲伤。战争来了,我们可以诉说悲哀了。能够悲伤也是一种权利。我应该为所有死去的人、曾经受苦的人写一首安魂曲。"

1945 年反法西斯战争胜利后,大家都期待着肖斯塔科维奇创作出可匹敌贝多芬《第 九交响曲》的第九号交响曲。出人意料的是,《第九交响曲》是作曲家最短的纯器乐 交响曲,没有合唱与独唱,没有赞歌,甚至连一个题献都没有。作品中谐谑曲般的 节奏和气氛,不断滑向黑暗和绝望的恐慌,成为作者最具反讽意味的作品之一。

1948年2月,苏联官方批评肖斯塔科维奇等人是"形式主义"的作曲家,第六、第八、第九、交响曲都被定性为"形式主义作品",被从演出曲目中清除,他被迫做出深刻的自我批评。

1953 年,斯大林去世,同年《第十交响曲》诞生,这是又一部力作,最鲜明的特点是出现了签名动机 DSCH,这来自作曲家名字的德文拼法以及相应的德式音名: D,降 E,C 和 B。这个动机成为整个交响曲的转折点。

1962 年的《第十三交响曲》题名"娘子谷",使用了叶普图申柯的诗句作为歌词。 二战期间,纳粹在乌克兰屠杀犹太人,制造了"娘子谷"惨案。肖斯塔科维奇借机 引用了犹太歌曲,表达他的音乐品味。他曾说:"犹太民间音乐是多面的,能够以喜 来表达悲,几乎总是含着眼泪在笑。我的许多作品反映了我对犹太音乐的印象。" 1966 年,肖斯塔科维奇患心脏病住院,他开始认真地思考死亡,创作了 几部理解死亡的作品,这其中最重要的是《第十四交响曲》,是根据不同 诗人所写的关于死亡的诗作而谱写的歌曲集。在作曲家心目中,死亡是"等 待被处决,这是一个折磨了我一辈子的主题。"

1971 年的《第十五交响曲》像谜一样,引用了许多其他音乐——罗西尼、 瓦格纳、格林卡以及作曲家自己的音乐。尽管到了生命晚期,作品依然 有自我嘲弄和讽刺气息。



### 呈现心迹的弦乐四重奏与协奏曲

弦乐四重奏和协奏曲可视为肖斯塔科维奇的私人日记。15 部弦乐四重奏中,有10部题献给朋友,也表达了肖斯塔科维奇对亲朋好友的尊重与情感。

1938年,肖斯塔科维奇被《真理报》点名批判,在巨大的压力下完成《第五交响曲》之后,开始创作《第一弦乐四重奏》。1948年再次受到批判后,肖斯塔科维奇创作了《第一小提琴协奏曲》和第四、第五弦乐四重奏。1960年,肖斯塔科维奇参观德累斯顿,大轰炸废墟犹在,作曲家受到极大震撼,他创作了《第八弦乐四重奏》,用来纪念"法西斯与战争的受害者"。1973年的《第十四弦乐四重奏》是幽默与追怀逝去欢乐的奇怪组合,1974年的《第十五弦乐四重奏》则是六个连续演奏的柔板乐章。

作为呈现心迹的作品,这些弦乐四重奏经常出现葬礼式进行曲、虚弱的 圆舞曲、暴烈的谐谑曲、净化的赋格和卡农,从大调到小调的结尾,被 剥夺了美感的旋律,被恶意打断的和声,以及凄凉的情绪气氛。

尽管作曲家的两首钢琴协奏曲在风格和定位上存在明显差异,但从娱乐 性来说,它们本质上都是轻松(尽管是大师级的)的练习曲。

1948 年创作的《第一小提琴协奏曲》,等了七年才见天日。第三乐章的帕萨卡利亚舞曲无疑是整部作品的重心,并通过其他乐章向前和向后延伸其影响力。传统的协奏曲一般是第一乐章结尾出现华彩,《第一小提琴协奏曲》是在终乐章之前出现华彩乐段。因此,它要重述和发展以前出现的主题量非常多,内容和深度大大增加。



1959 年的《第一大提琴协奏曲》采用了降 E 大调,这个调被贝多芬用来创作光明积极的《第三"英雄"交响曲》,却被肖斯塔科维奇用于尖刻和幽默。作曲家还让圆号协奏大提琴,犹如作曲家在《第一钢琴协奏曲》中的小号协奏钢琴。与"协奏"的字面意义相悖,敏捷健谈的大提琴努力保持其独特的声音,却被圆号纠缠,也一直被乐队追逐和骚扰,而不是支持。

1966年的《第二大提琴协奏曲》和 1967年的《第二小提琴协奏曲》,呈现了作曲家的后期风格:隐晦、亲密、哀歌般的,充满痛苦的光芒、怪诞的幽默、怀旧和遗憾,结尾传达出一种能量和希望消逝的告别感觉。1975年7月,作曲家完成了三个乐章的中提琴奏鸣曲,这成为他的安魂曲。1975年8月9日,作曲家死于肺癌。

#### 颠僧与酒狂

不少人将肖斯塔科维奇视为俄罗斯"颠僧",即佯装癫狂的清醒者。

肖斯塔科维奇说: "我们需要勇敢的乐曲。我说的勇敢,是它的真实性。 在这样的乐曲中,作曲家真实地表达他的思想,而且表达的方式能使他 本国和其他国家中尽可能多的正派公民理解并接受这首乐曲,从而了解 他的国家和人民。我认为这就是作曲的意义。"

肖斯塔科维奇一生所面对的真实世界既残酷又荒诞。他回忆道:"我家里经常谈到1905年的革命。男孩子们坐在树上看大兵,大兵对他们射击——为了取乐,没什么别的。后来,他们把他们装在雪橇上运走了。一辆装满孩子尸体的雪橇,死孩子的脸上带着笑容。他们那么突然地被杀死了,还来不及感到害怕。我是在这次革命以后出生的,但是那些故事对我的想象力影响很深。"

偏巧肖斯塔科维奇有着强烈的恻隐心:"我在听到别人痛苦的时候,自己也感到痛苦。不论是人还是动物,为一切活着的东西。" 1917 年 2 月革命时作曲家年仅 11 岁,他在街头目睹了一个男孩被哥萨克骑兵杀害,这成为萦绕他一生的噩梦场景,他把这个场景写进了《第二交响曲》。

多面肖像 / PORTRAITS OF SHOSTAKOVICH

作曲家承认"我的一生没有特别高兴的时刻,没有令人兴高采烈的事。它阴暗沉闷, 使我想起来很伤心。承认这一点,使我很难过,但这是事实,是不幸的真相。"

在肃杀的年代,肖斯塔科维奇不敢做嫉恶如仇的勇者,也不愿做趋炎附势的小人。 为了保全自己、家人和朋友的性命,他只能走出最艰难的第三条路。这条路滋味如何?近两千年前,中国魏晋时代"竹林七贤"中阮籍的一生,可谓遥远的回响。

阮籍虽给当权者司马昭写了神采飞扬的劝进表,却不攀附权贵。司马昭想为儿子 求娶阮籍的女儿,阮籍连续醉酒六十多日,司马昭找不到提出求亲的机会,只得 作罢。阮籍会青白眼,遇到欣赏的人用青眼看,不喜欢的就给他白眼,但他却不 对任何人发表评论,司马昭认为他是天底下最谨慎的人。

阮籍感叹,弥天大网笼罩着世界,没有谁能展翅飞翔。只有在药性发作和醉生梦死之间,或者不切实际的高谈阔论中,才能多少感觉到自由。他的琴曲《酒狂》,按《神秘琴谱》题解为:"其趣也若是,岂真嗜于酒耶?有道存焉,妙在于其中,故不为俗子道,达者得之。"

阮籍的诗,吞吞吐吐欲言又止,充满象征性、神秘性,难以悟透其主旨,后人却 置阮籍诗于"上品"。《文心雕龙》评曰:"嵇志清峻,阮旨遥深。"

爱伦堡听了肖斯塔科维奇的《第八交响曲》说:"音乐有一个极大的优越性,它 能说出所有的一切,但是尽在不言中。"

真实,是全人类的追求,也是全人类认可的价值。艺术对真实的言说是"非概念性的",具有很多不确定性。然而这种特性对于无法穷尽的真意却是福音。

阮籍的《咏怀诗五言》第 33 首,道尽了肖斯塔科维奇的一生:"一日复一夕,一夕复一朝。颜色改平常,精神自损消。胸中怀汤火,变化故相招。万事无穷极,知谋苦不饶。但恐须臾间,魂气随风飘。终身履薄冰,谁知我心焦。"

俄罗斯有"颠僧",魏晋有"酒狂",他们只能借助疯癫和酩酊,隐晦地表达真心,等待有心者品味出他们作品中遥深的真意。

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### A LIFE'S WALK ON THIN ICE COMMEMORATING THE 50TH ANNIVERSARY OF SHOSTAKOVICH'S DEATH

XIAO Long

#### Introduction

In 1955, the United States and the Soviet Union, two opponents in the cold war, showed some goodwill to each other. On December 29, violinist David Oistrakh played Shostakovich's First Violin Concerto at Carnegie Hall in New York accompanied the New York Philharmonic Orchestra conducted by Dimitri Mitropoulos. Critic Boris Schwartz, who was present, wrote that it was "a unique experience to discover a great work and a great performer at the same time."

This remark gives us a lot to think about. In the era of Mozart and Beethoven, almost everything played in a concert was "contemporary music" and all the audience had the opportunity to witness the birth of great works. Yet the 20th century, when classical music had developed into various avant-garde experimental genres, did not see many great composers and great compositions, despite the continuous emergence of master performers and conductors.

However, the unique Dmitri Shostakovich stood out as a composer. In his lifetime, he earned recognition and reputation in both the United States and the Soviet Union, despite the opposing ideologies of the two countries. After his death, he found a place a place in music history.

Shostakovich's music is ambiguous, sometimes full of sarcasm, spoofs, violence and vulgarity, and sometimes featuring sincere

monologues and quiet thoughts. Listening to it is like drinking strong liquor, with overwhelming power followed by long-lasting aftertaste.

In 1971, a reporter from Moscow described the composer's appearance in his later years: "He sat in a compartment of a rain that was running fast, staring at the rain-washed window. His face was pale, his lips tightly closed, and he showed no sign of satisfaction. His nervous fingers never stopped trembling. We could perceive the anger, pain and courage flashing in his eyes behind the thick-framed glasses." This face, like his life and works, is thought-provoking.

### The symphonies: a life of vicissitudes

Of Shostakovich's 147 numbered works, only 15 are symphonies, but the composer's work on symphonies ran through all his life, which brought him as much suffering as fame.

After the October Revolution of 1917, the Soviet regime was established. The new social order advocated new artistic creation and encouraged an open and even experimental atmosphere for art. Many Russian avant-garde artists actively participated in this artistic revolution.

In 1925, Shostakovich at the age of 20 completed the First Symphony when he graduated from university. With the paradigm of the symphony, the work organically balances the comic and the tragic, blending the contradictory emotions into one harmonious whole with his personal

musical vocabulary. The dramatic tension of this work later became one of the composer's recognizable styles. As the older generation of Russian composers left Russia after the revolution, Shostakovich became a representative figure of the emerging Soviet music.

The Fourth Symphony completed in 1936 was a monumental masterpiece of symphony after Mahler. The first theme of the first movement is an overwhelming, brutal march, and its characteristics of crudeness, sharpness, irony, horror, and hysteria would appear repeatedly in many of the composer's later works, for example, in the development section of the first movement of the Fifth Symphony, the "Invasion Theme" of the Seventh Symphony, and the march in the second movement of the Eighth Symphony, and so on.

The wild turmoil and "subjective" expression in the Fourth Symphony are regarded as the composer's portrayal of how he felt about the times. In the 1930s, many people were involved in the fierce struggles in the Soviet Union. In 1936, Pravda criticized Shostakovich and his opera Lady Macbeth of Mtsensk. The composer recalled, "This article changed my life. I packed a small suitcase and sat up in bed all night. I was frightened not only for myself, but also for the lives of my mother, sister, wife, daughter, and later for the life of my son. I just sat there with a sense of guilt, while in fact I did not commit any crime."



Under the pressure of the norms of realism and the political situations. Shostakovich had to declare a clear break with the Western avant-garde and expressionism. He shelved the Fourth Symphony and instead composed the Fifth Symphony in 1937. This symphony returned to the tradition of classical symphony in terms of form, movement structure, tonality, the development of themes and sub-themes, etc. In the eyes of the authority, the piece depicted a journey from darkness to light. which was in line with realism's requirements of "popularity" and "happy ending". However, the audience's understanding of the music varied greatly. Fadeyev wrote in his diary that "the final movement of the Fifth is an irredeemable tragedy." The composer himself later said, "The rejoicing is forced, created under threat."

The Seventh Symphony "Leningrad" composed in 1941 brought the composer worldwide fame. In the first movement, the composer broke the rules of the traditional sonata form, replacing the development with an "Invasion Theme" based on a fixed, mechanical bass in E flat.

The Eighth Symphony composed in 1943 has more emphasis on the tragic and includes no praise for the triumph. Shostakovich later explained, "My symphonies, starting from the Fourth, to the Seventh and Eighth, are all about the terrible years before the war. The majority of my symphonies are tombstones. The days before the war were even more difficult. People had to cry silently so no one would see. And then the war came and the sorrow became a common one. We could talk about it openly. Grieving is also a right. I had to write a Requiem for all those who died, who had suffered."

After the victory of the anti-fascist war in 1945, everyone expected Shostakovich to compose a Ninth Symphony that could rival Beethoven's Ninth. Surprisingly, the Ninth Symphony is the composer's shortest symphony, and is purely instrumental, with no vocal parts, no celebration of triumph, and even no dedication. With the scherzo-like rhythm and atmosphere of the work constantly sliding into darkness and desperate panic, this work is one of the composer's most ironic works.

In February 1948, the Soviet Union officially condemned Shostakovich as one of the "formalist" composers. The Sixth, Eighth, and Ninth Symphonies were all classified as "formalist works" and were removed from the repertoire. He was forced to make a profound self-criticism.

In 1953, the year in which Stalin died, the Tenth Symphony was completed. This is another masterpiece. Its most distinctive feature is the appearance of the signature motive DSCH, derived from the German spelling of the composer's name and the corresponding German note names: D, E flat, C and B. This motive is the turning point of the entire symphony.

In 1962, Shostakovich completed the 13th Symphony nicknamed Babi Yar, with texts from Yevtushenko's poem about a Nazi massacre of Jews at Babi Yar in Ukraine during World War II. In the piece Shostakovich quoted Jewish songs to express his musical taste. He once said, "Jewish folk music can appear to be happy while it is tragic. It's almost always laughter through tears. Many of my works reflect my impression of Jewish music."

In 1966, Shostakovich was hospitalized for a heart attack. He began to think seriously about death and composed several works about his understanding of it. The most important of them is the Fourteenth Symphony, a collection of songs based on poems about death by different poets. For the composer, waiting for death is like "waiting to be executed, a theme that has tormented me all my life."

The puzzle-like 15th Symphony completed in 1971 contains a lot of quotations from music by Rossini, Wagner, Glinka, and the composer himself. Even late in life, he showed an air of self-mockery and irony in his music.

### Th string quartets and concertos: sounds from the composer's heart

The string quartets and concertos can be regarded as Shostakovich's personal diaries. Ten of the 15 string quartets are dedicated to friends, showing the composer's respect and affection for those he cared about.

In 1938, Shostakovich was criticized by Pravda. After completing the Fifth Symphony under great pressure, he began to compose the First String Quartet. After being criticized again in 1948, Shostakovich composed the First Violin Concerto and the Fourth and Fifth String Quartets. In 1960, Shostakovich visited Dresden. Shocked by the sight of the ruins of the bombing from the Second World War, he composed the Eighth String Quartet, dedicated to the "victims of fascism and war." The Fourteenth String Quartet composed in 1973 is a strange combination of humor and nostalgia for lost joy. The Fifteenth String Quartet composed in 1974 includes six adagios to be performed consecutively without a break.

As works that express the composer's true feelings, these string quartets often feature funeral marches, weak waltzes, brutal scherzos, purifying fugues and canons, cadences switching from major to minor, unpleasant melodies, deliberately interrupted harmonies, and bleak emotional atmospheres.

Despite the obvious differences in style and positioning between the composer's two piano concertos, they are both essentially nonchalant (albeit virtuosic) etudes in terms of their entertaining value.

The Violin Concerto No. 1 was composed in 1948 and was not premiered until seven years later. The passacaglia in the third movement is undoubtedly the centerpiece of the entire work, and its influence extends forward and backward through the other movements. Unlike the cadenzas in traditional concertos, which appear at the end of the first movement, the one of the Violin Concerto No. 1 appears before the final movement and features great profundity and depth as it can reiterate and develop a lot of themes that appeared before.

The 1959 Cello Concerto No. 1 is in E flat major. This is the key Beethoven used for the bright and positive Third "Eroica" Symphony, but Shostakovich used it for sarcasm and humor. The composer pairs the cello with the horn, in the same way he pairs the trumpet with the piano in the Piano Concerto No. 1. Contrary to the implication of the word "concerto", the cello is not supported by the orchestra. Instead, it is entangled by the horn and chased and harassed by the orchestra while it is agilely and eloquently struggling to maintain its unique sound.

The Cello Concerto No. 2 (1966) and the Violin Concerto No. 2 (1967) showcase the composer's late style: elusive, intimate, elegiac, immersed with glows of suffering, grotesque humor, nostalgia and regret, ending with a sense of farewell as energy and hope fade away.

In July 1975, the composer completed the three-movement Viola Sonata, which became his Requiem. On August 9, 1975, the composer died of lung cancer.

#### The holy fool and the drunken ecstasy

Many people regard Shostakovich as a Russian "holy fool," a wise person who feigns insanity.

Shostakovich said, "We need brave music. Brave because it is truthful. In such music, the composer expresses his thoughts truthfully, and in such a way that as many decent citizens as possible in his own country and other countries can understand and accept this music, and thus understand their country and people. That is the meaning of composing music as I see it."

The real world that Shostakovich faced throughout his life was both cruel and absurd. He recalled, "Our family discussed the Revolution of 1905 constantly... The boys had been sitting in the trees, looking at the soldiers, and the soldiers shot them – just like that, for fun. They then loaded them on the sleigh and drove off. A sleigh loaded with children's bodies. And the dead children were smiling. They had been killed so suddenly that they hadn't time to be frightened. I was born after the revolution but the stories deeply affected my imagination."

Shostakovich had a strong sense of compassion: "When I hear about someone else's pain, I feel pain too. I feel pain for everything – for people and animals." During the February Revolution of 1917, 11-year-old Shostakovich witnessed a boy being killed by a Cossack on the street. He included this nightmarish scene that haunted him throughout his life in his Second Symphony.

The composer admitted that "there were no particularly happy moments in my life, no great joys. It was gray and dull and it makes me sad to think about it. It saddens me to admit it, but it's the truth, the unhappy truth."

In the age of cruelty, Shostakovich did not dare to fight bravely against the evil; nor did he wanted to curry favor with the powerful. To protect his own life and the lives of his family and friends, he could only take the most difficult third path. Who would understand his choice? Ruan Ji, one of the "Seven Sages of the Bamboo Grove," who lived in the Period of Three Kingdoms and the Jin Dynasty nearly two thousand years ago, seemed to echo him from the remote past.

Although Ruan Ji wrote an elegant appeal to the ruler Sima Zhao to mount the imperial throne, he did not curry favor with the powerful in his life. When Sima Zhao wished to make the arrangement for his son to marry Ruan Ji's daughter, Ruan Ji stayed drunk for more than 60 days in a row, so that Sima Zhao, unable to find a chance to propose marriage, had to give up. Ruan Ji, who could roll his eyes well, showed to all but those he favored only the whites of his eyes. Nonetheless, he never made any personal comment on anyone and Sima Zhao called him the most cautious person in the world.

Ruan Ji lamented that the world was covered by a huge net, and no one could spread their wings and escape from it. Only under the effect of drugs or alcohol, or when indulging in empty talks, could he feel a little freedom.

He entitled a piece of his composition "Drunken Ecstasy." The note to the title in Mysterious Music Scores explains: "Was he indeed indulged in drinking? He was pursing the Way in drinking. This cannot be explained to ordinary people. Only the wise would understand it."

Ruan Ji never expressed his thoughts in explicit terms. His poems are symbolic, mysterious, and hard to understand. However, later generations thought highly of his works. The fifth-century work of aesthetics, *The Literary Mind and the Carving of Dragons*, called Ruan Ji one of the two representative poets of his time.

After hearing Shostakovich's Eigth Symphony, Ehrenburg said, "'Music has a tremendous advantage; without mentioning anything, it can say everything."

Truth is a value recognized and pursued by all. Artistic expression of truth is "non-conceptual" and has many uncertainties, but this characteristic is a blessing, as truth can never be fully understood or expressed.

It seems that 33rd of Ruan Ji's Poems on My Heart's Feelings echoes the whole story of Shostakovich's life: "A morning comes and then an evening goes. / My complexion changes and my spirits fades. / In my breast I hold boiling water and fire. / All things change constantly and unpredictably. / I fear in the next second the wind will take my soul away. / All my life I walked on thin ice, and who understand my suffering?"

Either the holy fool in Russia or the ecstatic drunkard in ancient China could only express their true feelings obscurely through insanity and drinking, and only a perceptive heart can understand and appreciate the profound truth hidden in their works.



2024.12.6/7 梵志登 指挥 陶康瑞 钢琴 王与兵 小号	Jaap van Zweden Conductor Conrad Tao Piano WANG Yubing Trumpet	肖斯塔科维奇 C小调第一号钢琴协奏曲, Op. 35 肖斯塔科维奇 F大调第二号钢琴协奏曲, Op. 102 Shostakovich Piano Concerto No. 1 in C minor, Op. 35 Shostakovich
2025.4.10/11		Piano Concerto No. 2 in F major, Op. 102 <b>肖斯塔科维奇</b> 降E大调第九号交响曲, Op. 70
赖嘉静 指挥	LAI Jiajing Conductor	<b>肖斯塔科维奇</b> 《牛虻》组曲, Op. 97a
		Shostakovich Symphony No. 9 in E-flat major, Op. 70 Shostakovich Selections from <i>The Gadfly Suite, Op.97a</i>
2025.5.9/10		肖斯塔科维奇
张弦 指挥 宁峰 小提琴	Xian Zhang Conductor NING Feng Violin	A小调第一号小提琴协奏曲,Op.77 肖斯塔科维奇 升C小调第二号小提琴协奏曲,Op.129 肖斯塔科维奇 D小调第五号交响曲,Op.47
		Shostakovich Violin Concerto No. 1 in A minor, Op. 77 Shostakovich Violin Concerto No. 2 in C-sharp minor, Op. 129 Shostakovich Symphony No. 5 in D minor, Op. 47

### 多面肖像 / PORTRAITS OF SHOSTAKOVICH

### 2025.5.16/17

**劳伦斯·福斯特** 指挥 **陈亦柏** 大提琴

Lawrence Foster Conductor
CHEN Yibai Cello

### 肖斯塔科维奇

降E大调第一号大提琴协奏曲, Op. 107

### 肖斯塔科维奇

G大调第二号大提琴协奏曲, Op. 126

### Shostakovich

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

### Shostakovich

Cello Concerto No. 2 in G major, Op. 126

### 2025.6.12

### 极简四重奏

赵洁盈 第一小提琴 纪东丹 第二小提琴 汪兰 中提琴 石瑾 大提琴

### Normcore Quartet

ZHAO Jieying First Violin JI Dongdan Second Violin WANG Lan Viola SHI Jin Cello

### 肖斯塔科维奇

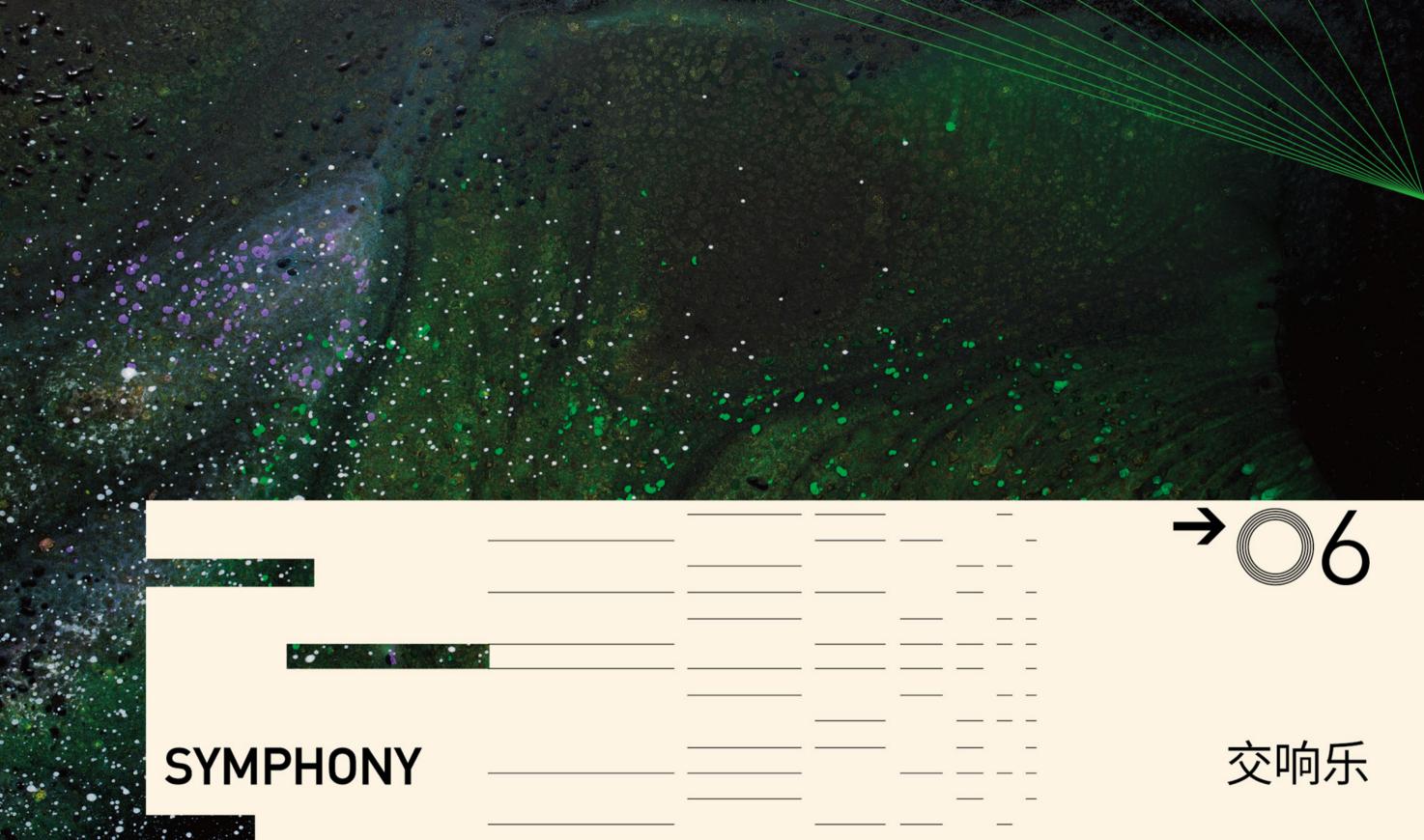
C小调第八号弦乐四重奏, Op. 110

### Shostakovich

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



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### 英雄无畏

马库斯·史坦兹、王致仁与国家大剧院管弦乐团 演绎格拉纳特、理查·施特劳斯与贝多芬

THE FEARLESS

GLANERT, R. STRAUSS AND BEETHOVEN WITH MARKUS STENZ, CHIYAN WONG AND NCPAO

马库斯·史坦兹 指挥 王致仁 钢琴

Markus Stenz Conductor Chiyan Wong Piano 格拉纳特

《狂热》\*中国首演

理查·施特劳斯

滑稽曲,为钢琴与乐队而作,TrV 145

贝多芬

C小调第五号交响曲, Op. 67

Glanert

Frenesia \*China Premiere

Richard Strauss

Burleske, TrV 145

Beethoven

Symphony No. 5 in C minor, Op. 67

**狂喜之诗**汉努·林图与国

汉努·林图与国家大剧院管弦乐团 演绎斯克里亚宾、陈其钢与西贝柳斯

THE POEM OF ECSTASY

SCRIABIN, QIGANG CHEN AND SIBELIUS WITH HANNU LINTU AND NCPAO

○ 乐是故乡明 / SOUNDS OF CHINA

汉努·林图 指挥 谢苗·萨洛马尼科夫 小号

Hannu Lintu Conductor Semyon Salomatnikov Trumpet



斯克里亚宾

第四号交响曲"狂喜之诗", Op. 54

陈其钢

《万年欢》,为小号与乐队而作

西贝柳斯

降E大调第五号交响曲,Op.82

Scriabin

Symphony No. 4 "The Poem of Ecstasy", Op. 54

Qigang Chen

Joie Eternelle, for Trumpet and Orchestra

Sibelius

Symphony No. 5 in E-flat major, Op. 82



2024 9.14/15

NCPA·Concert Hall 国家大剧院·音乐厅

NCPA · Concert Hall 国家大剧院 · 音乐厅

### 布鲁克纳密码

吕嘉、沈洋与国家大剧院管弦乐团 演绎布鲁克纳与姚晨

### THE BRUCKNER CIPHERS

BRUCKNER AND YAO CHEN WITH LÜ JIA, YANG SHEN AND NCPAO

● 乐是故乡明 / SOUNDS OF CHINA 布鲁克纳密码 / THE BRUCKNER CIPHERS

**吕嘉** 指挥 沈洋 低男中音

LÜ Jia Conductor Yang Shen Bass-baritone



### 姚晨

《秋怀》 \*世界首演

### 布鲁克纳

降E大调第四号交响曲"浪漫", Op. 104

### YAO Chen

Sentiments: Autumn \*World Premiere

### Bruckner

Symphony No. 4 in E-flat major "Romantic", Op. 104

2024 9.22

NCPA·Concert Hall 国家大剧院·音乐厅





### 薪火相传

国家大剧院管弦乐团 与合唱团的交响新征程

### THE TORCH CARRIERS

A FLIGHT OF NEW CHINESE WORKS
WITH CHINA NCPA ORCHESTRA & CHORUS

○ 乐是故乡明 / SOUNDS OF CHINA
焦点作曲家:郭文景 / COMPOSER-IN-FOSUS: GUO WENJING



ZHANG Guoyong Conductor
LU Wei Violin
HU Shengnan Percussion
GAO Bai Zhonghu
TANG Junqiao Bamboo Flute
WANG Hongwei Tenor
LIU Beibei Narrator
China NCPA Chorus
The Beijing Philharmonic Choir



### 周嘉颖

《冰玉堂——在历史的暗明中穿梭》

### 叶小纲

《峨眉》,为小提琴、打击乐与乐队而作

### 郭文景

第二号竹笛协奏曲"野火"

### 赵季平

交响童话《花儿的故事》 \*世界首演

### ZHOU Jiaying

Bingyu Hall—Going Through the Waves of History

### Xiaogang Ye

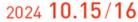
Mount E'mei, for Violin, Percussion and Orchestra

### **GUO** Wenjing

Bamboo Flute Concerto No. 2 "Wildfire"

### ZHAO Jiping

Symphonic Tale *The Story of Hua'er*\*World Premiere



BPAC·Concert Hall 北京艺术中心·音乐厅 NCPA·Concert Hall 国家大剧院·音乐厅













## 全景普契尼

吕嘉和歌唱家们与国家大剧院管弦乐团(一)

### A PANORAMA OF PUCCINI

LÜ JIA AND SINGERS WITH NCPAO I



吕嘉 指挥 周晓琳 李欣桐 顾文梦 女高音 刘思曼女中音 夏侯金旭王冲,扣京,男高音 王鹤翔,男中音

LÜ Jia Conductor ZHOU Xiaolin, LI Xintong, GU Wenmeng Soprano LIU Siman Alto Jinxu Xiahou, WANG Chong, KOU Jing Tenor WANG Hexiang Baritone

2024 11.1

BPAC·Concert Hall 北京艺术中心·音乐厅

### 交响乐 / SYMPHONY

《群妖围舞》选段

"巫师之舞"

"若我如你般娇小"

《曼侬·莱斯科》选段

"我从来没有见过"

"挂满了柔软幕帐" "在山顶上"

第三幕间奏曲

《托斯卡》选段

"奇妙的和谐"

"啊,那双眼睛"

"为艺术为爱情"

"星光灿烂"

《蝴蝶夫人》选段

"宝贝,不要哭了"

"晴朗的一天"

"再见吧,可爱的家"

《外套》选段

"弧度"

"晚安,永恒的恋人啊"

《贾尼·斯基基》选段 "声音是一样的吗?"

"我亲爱的爸爸"

《图兰朵》选段

"听我说,主人"

"你那颗冰冷的心"

"今夜无人入睡"

#### Puccini

Selections from Le Villi

"La Tregenda"

"Se come voi piccina io fossi"

Selections from Manon Lescaut

"Donna non vidi mai"

"In quelle trine morbide".

"Sulla vetta tu del monte"

Intermezzo from Act III

Selections from Tosca

"Recondita armonia"

"Ah, quegli occhi",

"Vissi d'arte, vissi d'amore"

"E lucevan le stelle"

Selections from Madame Butterfly

Intermezzo from Act II

"Bimba bimba non piangere"

"Un bel dì vedremo", "Addio, fiorito asil"

Selections from Tabarro

"Hai ben ragione"

"O eterni innamorati, buona sera"

Selections from Gianni Schicchi

"Era uguale la voce?"

"O Mio Babbino Caro"

Selections from *Turandot* 

"Signore, ascolta"

"Tu Che Di Gel Sei Cinta"

"Nessun dorma"

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### 全景普契尼

吕嘉和歌唱家们与国家大剧院管弦乐团(二)

### A PANORAMA OF PUCCINI

LÜ JIA AND SINGERS WITH NCPAO II



吕嘉 指挥 周晓琳李小欣桐顾文梦女高音刘思曼女中音 夏侯金旭王冲,扣京,男高音 王鹤翔,男中音

LÜ Jia Conductor
ZHOU Xiaolin, LI Xintong, GU Wenmeng Soprano
LIU Siman Alto
Jinxu Xiahou, WANG Chong, KOU Jing Tenor
WANG Hexiang Baritone

普契尼

《埃德加》选段 第三幕前奏曲 "这种爱是我的耻辱"

《西部女郎》选段 "请让他相信"

《燕子》选段 "多蕾塔做了什么美梦" "巴黎是欲望的城市"

《修女安琪莉卡》选段 "没有妈妈" "在那些回忆的寂静中"

《艺术家生涯》选段 "多么冰凉的小手" "人们叫我咪咪" "哦,可爱的姑娘" "漫步街上"

> 《蝴蝶夫人》选段 "宝贝,不要哭了" "晴朗的一天"、 "再见吧,可爱的家"

《外套》选段 "弧度" "晚安,永恒的恋人啊"

《贾尼·斯基基》选段 "声音是一样的吗?" "我亲爱的爸爸"

《图兰朵》选段 "听我说,主人" "你那颗冰冷的心" "今夜无人入睡" Puccini

Selections from Edgar
Prelude to Act III
"Questo amor, vergogna mia"

Selection from Fanciulla del West

"Ch'ella mi creda"

Selections from *La Rondine* "Chi'il bel sogno di Doretta"

"Parigi è la città dei desideri"

Selections from Suor Angelica

"Senza Mamma"

"Nel silenzio di quei raccoglimenti"

Selections from La Boheme

"Che gelida manina"

"Si. Mi chiamano Mimi",

"O soave fanciulla"

"Quando men' vo"

Selections from Madame Butterfly
Intermezzo from Act II

Intermezzo from Act II

"Bimba bimba non piangere"
"Un bel dì vedremo",

"Addio, fiorito asil"

Selections from Tabarro

"Hai ben ragione"

"O eterni innamorati, buona sera"

Selections from Gianni Schicchi

"Era uguale la voce?"

"O Mio Babbino Caro"

Selections from Turandot

"Signore, ascolta"

"Tu Che Di Gel Sei Cinta"

"Nessun dorma"



NCPA·Concert Hall 国家大剧院·音乐厅



















### 东韵西律

佩蒂吉拉尔、陆轶文 与国家大剧院管弦乐团

### FROM PARIS TO BEIJING

PETITGIRARD, LU YIWEN AND NCPAO

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

洛朗·佩蒂吉拉尔 指挥 陆轶文 二胡

Laurent Petitgirard Conductor LU Yiwen Erhu

### 拉威尔

《达芙妮与克罗埃》第二组曲

### 陈其钢

《悲喜同源》,为二胡与乐队而作

### 洛朗·佩蒂吉拉尔

芭蕾舞剧《西游记》组曲 \*中国首演

### Ravel

Daphnis Et Chloe Suite No. 2

#### Qigang Chen

La joie de la souffrance, for Erhu and Orchestra

### Laurent Petitgirard

SI YEOU KI, Suite from The Ballet for Orchestra
\*China Premiere

2024 11.7

NCPA·Concert Hall 国家大剧院·音乐厅





### 生命之光

张艺与国家大剧院管弦乐团 演绎梅西安与陈其钢

### **GLOWS OF LIFE**

MESSIAEN AND QIGANG CHEN WITH ZHANG YI AND NCPAO

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

张艺 指挥
顾劼亭 钢琴
孟萌 青衣
陈小朵 赵丽丽 女高音
杨婷婷 琵琶
段皑皑 二胡、板胡
程皓如 筝

ZHANG Yi Conductor
GU Jieting Piano
MENG Meng Tsingyi
CHEN Xiaoduo, ZHAO Lili Soprano
YANG Tingting Pipa
DUAN Aiai Erhu, Banhu
CHENG Haoru Zheng









### 梅西安

《被遗忘的祭献》 《空中的城市》 《墓地之光》

### 陈其钢

《蝶恋花》

#### Messiaen

Les Offrandes Oubliées La Ville d' En-haut Le Tombeau resplendissant

### Qigang Chen

Iris dévoilée





NCPA·Concert Hall 国家大剧院·音乐厅 BPAC·Concert Hall 北京艺术中心·音乐厅



### 国家大剧院 建院十七周年音乐会

梵志登、陶康瑞与国家大剧院管弦乐团 演绎肖斯塔科维奇与贝多芬

**CONCERT FOR** THE 17TH ANNIVERSARY OF NCPA

SHOSTAKOVICH AND BEETHOVEN WITH ZWEDEN. CONRAD TAO AND NCPAO

○ 多面肖像 / PORTRAITS OF SHOSTAKOVICH

梵志登 指挥 陶康瑞 钢琴 王与兵 小号

Jaap van Zweden Conductor Conrad Tao Piano WANG Yubing Trumpet



C小调第一号钢琴协奏曲, Op. 35

### 贝多芬

A大调第七号交响曲, Op. 92

#### Shostakovich

Piano Concerto No. 1 in C minor, Op. 35

#### Beethoven

Symphony No. 7 in A major, Op. 92







2024 12.6/7

NCPA · Concert Hall 国家大剧院·音乐厅

### 2025北京新年音乐会 国家大剧院2025新年音乐会

2025 BEIJING **NEW YEAR'S CONCERT** NCPA 2025 **NEW YEAR'S CONCERT** 

吕嘉 指挥 LÜ Jia Conductor



2024 12.31/2025 1.1

NCPA · Concert Hall 国家大剧院·音乐厅 **BPAC** · Concert Hall 北京艺术中心·音乐厅

### 2025新春华尔兹

吕嘉、北京爱乐合唱团与国家大剧院管弦乐团

### **FESTIVAL WALTZ 2025**

LÜ JIA, THE BEIJING PHILHARMONIC CHOIR AND NCPAO



吕嘉 指挥 北京爱乐合唱团

LÜ Jia Conductor The Beijing Philharmonic Choir

2025 1.25/26

NCPA·Concert Hall 国家大剧院·音乐厅



### 大道至简

吕嘉、鞠小夫与国家大剧院管弦乐团 演绎莫扎特与格拉斯

### LESS IS MORE

MOZART AND GLASS WITH LÜ JIA, JU XIAOFU AND NCPAO

吕嘉指挥 **鞠小夫**钢琴

LÜ Jia Conductor JU Xiaofu Piano

2025 2.28/3.1

NCPA·Concert Hall 国家大剧院·音乐厅 BPAC·Concert Hall 北京艺术中心·音乐厅





### 莫扎特

降B大调第27号钢琴协奏曲, K. 595

### 菲利普·格拉斯

第三号钢琴协奏曲

### 莫扎特

D大调第31号交响曲"巴黎", K. 297 (300a)

### 莫扎特

D大调第38号交响曲"布拉格", K. 504

#### Mozart

Piano Concerto No. 27 in B-flat major K. 595

### Philip Glass

Piano Concerto No. 3

#### Mozart

Symphony No. 31 in D major "Paris", K. 297 (300a)

#### Mozart

Symphony No. 38 in D major "Prague", K. 504

### 王耀庆、张洁敏与国家大剧院管弦乐团 演绎交响乐剧

### 《罗密欧与朱丽叶》

### **ROMEO AND JULIET**

WITH DAVID WANG, ZHANG JIEMIN AND NCPAO



ZHANG Jiemin Conductor David Wang Play-reading



普罗科菲耶夫 剧本改编:焦元溥

交响乐剧《罗密欧与朱丽叶》

Prokofiev Script-Adaptation: Yuan-Pu Chiao Romeo and Juliet

2025 3.9/10

NCPA·Concert Hall 国家大剧院·音乐厅



### 狂人匠心

吕嘉、张昊辰、宋元明与国家大剧院管弦乐团

### INGENUITY AND ARDENCY

LÜ JIA, HAOCHEN ZHANG, SONG YUANMING AND NCPAO

○ 驻院艺术家 / 张昊辰 / ARTIST-IN-RESIDENCE / HAOCHEN ZHANG

吕嘉 指挥 张昊辰 钢琴 宋元明 女高音

LÜ Jia Conductor Haochen Zhang Piano SONG Yuanming Soprano

### 李斯特

A大调第二号钢琴协奏曲,S. 125

### 李斯特

降E大调第一号钢琴协奏曲, S. 124

### 瓦格纳

前奏曲及"爱之死"(选自《特里斯坦与伊索尔德》)

#### 斯克里亚宾

第四号交响曲"狂喜之诗", Op. 54

### Liszt

Piano Concerto No. 2 in A major, S. 125

#### Liszt

Piano Concerto No. 1 in E-flat major, S. 124

#### Wagner

Prelude & "Liebestod" (from Tristan und Isolde, WWV 90)

#### Scriabin

Symphony No. 4 "The Poem of Ecstasy", Op. 54

2025 3.16

BPAC·Concert Hall 北京艺术中心·音乐厅







### 遥远的世界

赖嘉静、扬·沃格勒与国家大剧院管弦乐团

### DISTANT WORLDS

LAI JIAJING, JAN VOGLER AND NCPAO

○ 乐是故乡明 / SOUNDS OF CHINA 时代先河 / HERALDS OF THE TIME 多面肖像 / PORTRAITS OF SHOSTAKOVICH

赖嘉静 指挥 扬·沃格勒 大提琴

LAI Jiajing Conductor Jan Vogler Cello



#### 黄若

《峰回路转》\*中国首演

#### 海顿

C大调第一号大提琴协奏曲, Hob. VIIb:1

### 迪蒂耶

大提琴协奏曲"遥远的世界"

### 肖斯塔科维奇

降E大调第九号交响曲, Op. 70

### 肖斯塔科维奇

《牛虻》组曲, Op. 97a 选段

#### **HUANG Ruo**

Tipping Point \*China Premiere

#### Haydn

Violoncello Concerto No. 1 in C major, Hob. VIIb:1

#### Dutilleu

Violoncello Concerto "Tout un monde lointain"

#### Shostakovich

Symphony No. 9 in E-flat major, Op. 70

#### Shostakovich

Selections from The Gadfly Suite, Op. 97a



2025 4.10 / 11

NCPA·Concert Hall 国家大剧院·音乐厅

### 交响乐 / SYMPHONY

### 多面肖像

张弦 指挥

宁峰 小提琴

Xian Zhang Conductor

NING Feng Violin

2025 5.9 / 10

北京艺术中心·音乐厅

张弦、宁峰与国家大剧院管弦乐团 演绎肖斯塔科维奇

### PORTRAITS OF SHOSTAKOVICH

SHOSTAKOVICH WITH XIAN ZHANG, NING FENG AND NCPAO

○ 多面肖像 / PORTRAITS OF SHOSTAKOVICH



### 肖斯塔科维奇

A小调第一号小提琴协奏曲, Op. 77

### 肖斯塔科维奇

升C小调第二号小提琴协奏曲, Op. 129

### 肖斯塔科维奇

D小调第五交响曲, Op. 47

#### Shostakovich

Violin Concerto No. 1 in A minor, Op. 77

#### Shostakovich

Violin Concerto No. 2 in C-sharp minor, Op. 129

#### Shostakovich

Symphony No. 5 in D minor, Op. 47





### 长夜未尽

劳伦斯·福斯特、陈亦柏与国家大剧院管弦乐团 演绎肖斯塔科维奇与舒曼

### AGAINST THE DYING LIGHT

SHOSTAKOVICH AND SCHUMANN
WITH LAWRENCE FOSTER, CHEN YIBAI AND NCPAO

○ 多面肖像 / PORTRAITS OF SHOSTAKOVICH

**劳伦斯·福斯特** 指挥 **陈亦柏** 大提琴

Lawrence Foster Conductor CHEN Yibai Cello



肖斯塔科维奇

降E大调第一号大提琴协奏曲, Op. 107

肖斯塔科维奇

G大调第二号大提琴协奏曲, Op. 126

舒曼

C大调第二号交响曲, Op. 61

Shostakovich

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

Shostakovich

Cello Concerto No. 2 in G major, Op. 126

Schumann

Symphony No. 2 in C major, Op. 61

## 吕嘉、郎朗与国家大剧院管弦乐团 演绎德彪西、拉威尔、圣桑与迪蒂耶

DEBUSSY, RAVEL, SAINT-SAENS AND DUTILLEUX WITH LÜ JIA, LANG LANG AND NCPAO

● 时代先河 / HERALDS OF THE TIME 郎朗音乐周 / A WEEK INTO LANG LANG'S PIANO WORLD



吕嘉 指挥

郎朗 钢琴

LÜ Jia Conductor Lang Lang Piano

### 德彪西

《牧神午后前奏曲》

#### 拉威尔

G大调第一号钢琴协奏曲

### 圣-桑

G小调第二号钢琴协奏曲, Op. 22

### 迪蒂耶

第一号交响曲

### Debussy

Prélude à l'après-midi d'un faune

### Ravel

Piano Concerto No. 1 in G major

#### Saint-Saens

Piano Concerto No. 2 in G minor, Op. 22

### Dutilleux

Symphony No. 1

2025 5.16/17

NCPA·Concert Hall 国家大剧院·音乐厅



2025 **5.23**/**25** 

BPAC·Concert Hall 北京艺术中心·音乐厅

### 七个世界,一个星球

BBC视听音乐会

BBC "SEVEN WORLDS, ONE PLANET"

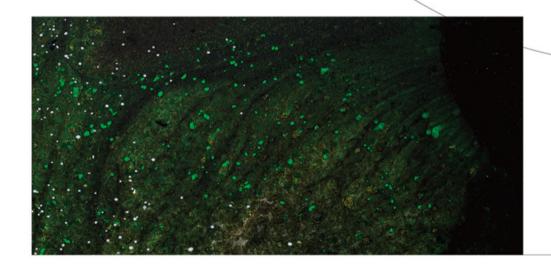
LIVE IN CONCERT



SUN Yifan Conductor



Hans Zimmer, Jacob Shea Seven Worlds. One Planet



### 2025 5.31/6.1

NCPA·Concert Hall 国家大剧院·音乐厅



### 张昊辰、黄屹与国家大剧院管弦乐团 的拉赫玛尼诺夫钢琴协奏曲全集

## RACHMANINOFF PIANO CONCERTO CYCLE

WITH HAOCHEN ZHANG, HUANG YI AND NCPAO

○ 驻院艺术家:张昊辰 / ARTIST-IN-RESIDENCE: HAOCHEN ZHANG

### 黄屹 指挥 张昊辰 钢琴

HUANG Yi Conductor Haochen Zhang Piano



### 2025 6.7

NCPA·Concert Hall 国家大剧院·音乐厅



### 拉赫玛尼诺夫

升F小调第一号钢琴协奏曲,Op.1

### 拉赫玛尼诺夫

C小调第二号钢琴协奏曲, Op. 18

### 拉赫玛尼诺夫

D小调第三号钢琴协奏曲, Op. 30

### 拉赫玛尼诺夫

G小调第四号钢琴协奏曲, Op. 40

### 拉赫玛尼诺夫

《帕格尼尼主题狂想曲》, Op. 43

#### Rachmaninoff

Piano Concerto No. 1 in F-sharp minor, Op. 1

#### Rachmaninoff

Piano Concerto No. 2 in C minor, Op. 18

### Rachmaninoff

Piano Concerto No. 3 in D minor, Op. 30

### Rachmaninoff

Piano Concerto No. 4 in G minor, Op. 40

#### Rachmaninoff

Rhapsody on a Theme of Paganini, Op. 43

### 阿尔卑斯山

吕嘉与国家大剧院管弦乐团 演绎理查·施特劳斯与郭文景

### AN ALPEN SYMPHONY

R. STRAUSS AND GUO WENJING WITH LÜ JIA AND NCPAO

○ 乐是故乡明 / SOUNDS OF CHINA 焦点作曲家:郭文景 / COMPOSER-IN-FOCUS: GUO WENJING

### 吕嘉 指挥 胡许愿 筝

LÜ Jia Conductor HU Xuyuan Zheng



### 郭文景

《春望》,为筝和管弦乐团而作,Op.77

### 理查·施特劳斯

《阿尔卑斯山交响曲》, Op. 64

### **GUO** Wenjing

Spring View, Concerto for Zheng and Orchestra, Op. 77

#### Richard Strauss

Eine Alpensinfonie (An Alpine Symphony), Op. 64

2025 6.21/22

BPAC·Concert Hall 北京艺术中心·音乐厅 NCPA·Concert Hall 国家大剧院·音乐厅



### 郑明勋

与国家大剧院管弦乐团的欧洲之旅

### A EUROPEAN TOUR

WITH MYUNG-WHUN CHUNG AND NCPAO

○ 乐是故乡明 / SOUNDS OF CHINA

郑明勋 指挥
Myung-Whun Chung Conductor

陈其钢

《五行》

### 圣-桑

C小调第三号交响曲"管风琴", Op. 78

### 普罗科菲耶夫

《罗密欧与朱丽叶》第一、二组曲(选段)

### Qigang Chen

Wu Xing

#### Saint-Saens

Symphony No. 3 in C minor "Organ", Op. 78

#### Prokofiev

Selections from Romeo and Juliet Suite No. 1&2

2025 7.26 / 27

NCPA·Concert Hall 国家大剧院·音乐厅



# 精致小交

刘 逊

共历十五载光阴,国家大剧院管弦乐团犹如一个温暖的音乐之家,音乐家们秉持着相同的音乐理想:精神的深刻表达与演奏的精益求精,如同挚友般相互支持,亲密合作,编织动人的音乐纽带,触达人心。如果我们将交响乐团的演奏视为一场宏大而壮观的盛宴,那么室内乐团就如同一场温馨的家庭聚会。2024/25 乐季的"精致小交"系列将会首度聚焦富有创意的室内乐团音乐会,邀请观众步入国家大剧院管弦乐团的音乐之家,以乐会友,聆听音乐家们细腻而紧密的音乐对话,感受来自蓬勃思潮与精湛技艺的启迪。指挥家孙一凡、女高音歌唱家宋元明、小提琴演奏家朱凯源、吉他演奏家苏萌等一众乐界新秀将会与国家大剧院管弦乐团携手合作,共同打造精致、多元、拓新的新篇章。

室内乐团的萌发可以追溯至 16 世纪的欧洲,宫廷和贵族尚乐之心为音乐作品的新生注入了蓬勃活力,室内乐团的演奏恰如其分的汲取了室内乐的互动表达与交响乐的情感厚度,成为交响乐世界一抹独特的风景线。从巴洛克时期的经典作品到当代作曲家的跨界新作,室内乐团的声音百卉千葩,书写万物。

从维瓦尔第《四季》出发,精美的巴洛克笔触将自然的轮回 定格在 18 世纪的画布之上,跨越两个半世纪和半个地球,皮 亚佐拉以探戈和爵士的画笔绘制了《布宜诺斯艾利斯的四季》 别样风光。朱利亚尼《A 大调吉他协奏曲》与雷斯庇基《古 调与舞曲》呈现了别具特色的时空折叠,16 世纪的古风与 20

世纪的复古浪潮恰逢其会,共同回归到了平衡与和谐的古典时光。 19 世纪末,柴科夫斯基将意大利文艺复兴之都的时间厚度收录在浪漫旋律之中,透过《佛罗伦萨的回忆》遥望与怀念可遇而不可求的文明跃进。世间万物在音乐家的认知中产生了超越自然的联结,幻化为思想的新知,其诞生之路亦是万物塑人之旅,无论是复古亦或是创新,音乐犹如多棱镜般透射出寰宇与人文之间的精神所向。不断的自我焕新之外,跨界与融合也是室内乐团演进的源动力之一。布里顿运用丰富的和声色彩与节奏密度将诗人兰波的《彩画集》带回神秘莫测的幻境之中,诗歌与音乐的结合突破了感官的局限,成就了无限想象力的自由发展。历史的风貌与文化的凝练在不断的复古与创新之中盘旋生长,新鲜的视野与旧时的优越融汇成前进的方向,室内乐团无论是从作品到演绎都为我们提供了一个更为凝练和微观的探索视角。"精致小交"系列将会以室内乐团为舟,带领我们在古今之间川流不息,收获独特而丰富的聆听体验。

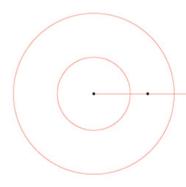


# PETIT & DELICACY

LIU Xun

For the musicians who have spent the past 15 years together, the NCPA Orchestra is like a home, where they share their common musical ideals: working closely together with mutual support to pursue profundity in spiritual expression, excellence in music performance. and connection with people's hearts through touching music. If the performance of the symphony orchestra can be seen as a grand and spectacular feast, the chamber orchestra is more like a warm family gathering. In the 2024/25 season, the new "Petit and Delicate" series invites the audience to the NCPA Orchestra's home of music with creative chamber orchestra concerts, where they will hear the musicians' delicate and intimate musical dialogues and be inspired by vigorous thoughts and superb skills. In collaboration with rising stars in the music world including conductor Sun Yifan, soprano Song Yuanming, violinist Kevin Zhu, quitarist Su Meng and others, the NCPA Orchestra will create a new chapter in pursuit of exquisiteness, diversity and innovation.

The emergence of chamber music groups can be traced back to 16th-century Europe. At a time when music gained a new life thanks to the love of music in the courts and among aristocrats, chamber music stood up with distinctive charm because of its vivid musical expressions based on interactions among musicians and rich harmonies. From the classics of the Baroque period to the cross-border new works by contemporary composers, the repertoire of chamber music features diversity in sounds and subjects.



Following Vivaldi's example in his exquisite Baroque portrayal of the seasonal cycle in the 18th century, Piazzolla depicted a totally different scenery in "The Four Seasons of Buenos Aires" with a tone of tango and jazz, half a century later on the other side of the planet. The juxtaposition of Giuliani's "Guitar Concerto in A Major" with Respighi's "Ancient Tunes and Dances" in the concert presents a unique crossover in time and space, with the collision of the 16th-century and the 20th-century exploration of pre-classical style leading to a sense of classical balance and harmony. In Tchaikovsky's late-19th-century work Souvenir de Florence, the romantic melodies seem to imply the whole cultural legacies in the capital of Italian Renaissance, with a nostalgic meditation on the blessed time in the city's history, when civilization made a giant leap forward. In the eyes of musicians, all things in the world are connected in a supernatural way. This way of seeing leads to a new knowledge and a new understanding. The process of finding this new understanding is also a journey in which man is shaped by all things in the world. Either in its return to ancient ideals or its innovation of new

styles, music is like a prism that reflects the spiritual connection between the universe and humanity. In addition to continuous self-renewal, border-crossing integration is also one of the driving forces for the evolution of chamber music. With rich harmonic colors and rhythmic density, Britten brings the poet Arthur Rimbaud's Les Illuminations to a realm of mysterious fantasy, in which the combination of poetry and music breaks through the limitations of the senses and creates infinite freedom for imagination. The repeated switches from the look back to the past to the look forward to the future have shaped the historical development of culture and its look in different historical periods, as new visions and the historical legacies together determine the direction of progress. Both the works and performances of chamber music provide us with a perspective for a concise and closer examination of the history of culture. In the "Petit and Delicate" series, chamber music is like a boat that will take us to travel along the river of history, with a unique and profound listening experience.

# 佛罗伦萨

孙一凡、宋元明与国家大剧院管弦乐团 演绎柴科夫斯基、雷斯庇基与布里顿

## SOUVENIR DE FLORENCE

TCHAIKOVSKY, RESPIGHI AND BRITTEN WITH SUN YIFAN, SONG YUANMING AND NCPAO

孙一凡 指挥 宋元明 女高音

SUN Yifan Conductor SONG Yuanming Soprano

### 雷斯庇基

《古调与舞曲》第一号组曲, P. 109

#### 布里顿

《彩画集》, Op. 18

### 柴科夫斯基

《佛罗伦萨的回忆》, Op. 70

### Respighi

Ancient Airs and Dances, Suite No. 1, P. 109

#### Britten

Les illuminations, Op. 18

### Tchaikovsky

Souvenir de Florence, Op. 70

2024 10.26

BPAC·Concert Hall 北京艺术中心·音乐厅





# 漫步八季

朱凯源与国家大剧院管弦乐团 演绎皮亚佐拉与维瓦尔第

### THE EIGHT SEASONS

PIAZZOLLA AND VIVALDI WITH KEVIN ZHU AND NCPAO

朱凯源 小提琴 Kevin Zhu Violin



### 皮亚佐拉

《布宜诺斯艾利斯的四季》

### 维瓦尔第

《四季》, Op. 8

#### Piazzolla

The Four Seasons of Buenos Aires

#### Vivaldi

Le Quattro Staggioni (The Four Seasons), Op. 8

2024 11.23

BPAC·Concert Hall 北京艺术中心·音乐厅

# 倚琴而歌

苏萌与国家大剧院管弦乐团

# **BALLADS ON THE STRINGS**

SU MENG WITH NCPAO

**苏萌** 吉他 SU Meng Guitar

2025 **7.4/5** 

NCPA·Concert Hall 国家大剧院·音乐厅



### 维瓦尔第

D大调鲁特琴协奏曲, RV 93

### 马罗·朱利亚尼

A大调吉他协奏曲, Op. 30

### 泰雷加

《阿尔罕布拉宫的回忆》 《阿拉伯风格绮想曲》

### 谭盾

《七个欲望》

### 布劳维尔 / 披头士

《披头士之歌》

### Antonio Vivaldi

Lute Concerto in D major, RV 93

### Mauro Giuliani

Guitar Concerto in A major, Op. 30

### Tarrega

Recuerdos de la Alhambra Capricho Arabe

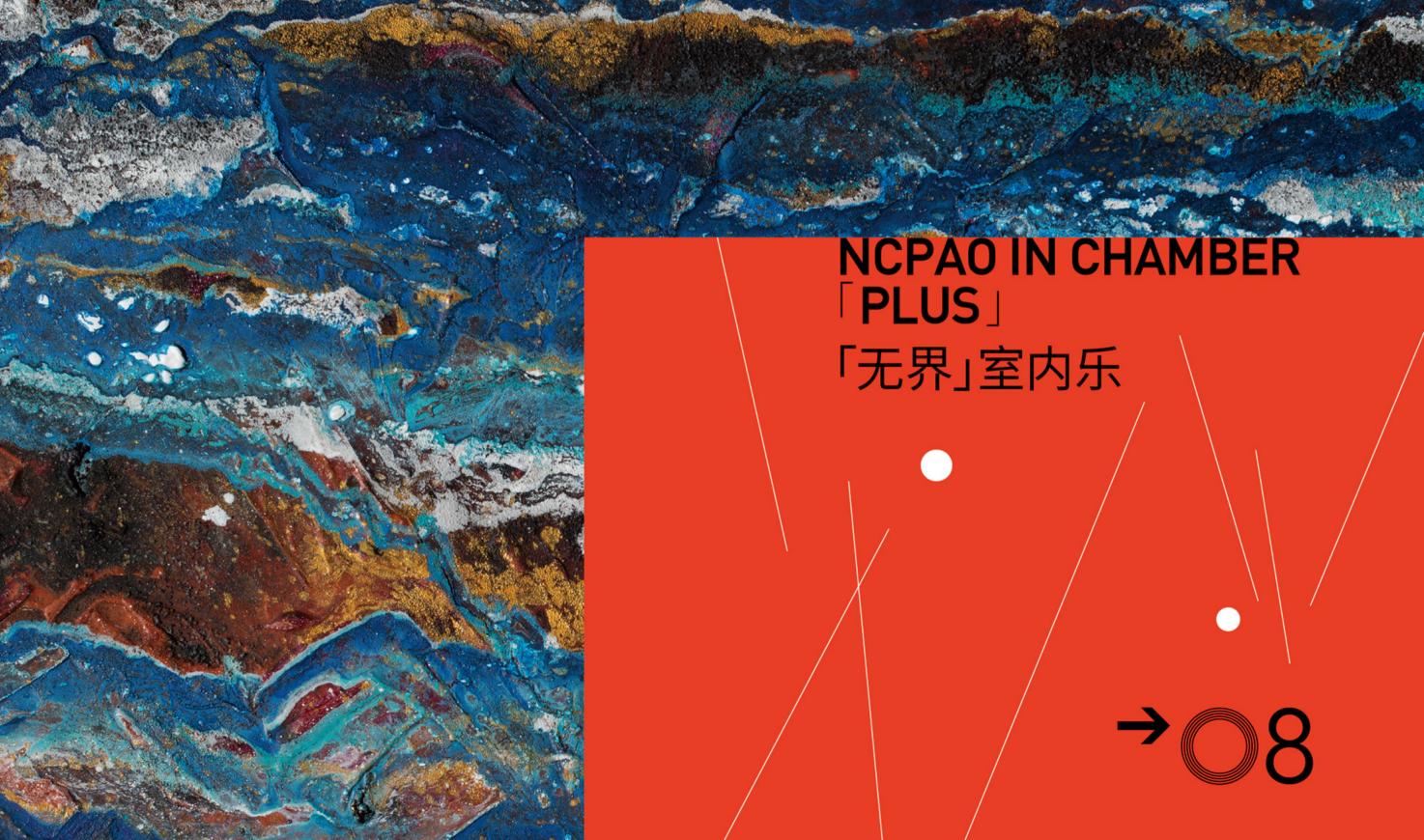
### TAN Dun

Seven Desires

### Leo Brouwer / The Beatles

From Yesterday to Penny Lane





# 「无界」室内乐

阎峰

室内乐这种形式从诞生之时起就把"默契"深深刻入其骨髓之中,这对成员之间的合作关系提出了新的挑战。由于人数较少,每位成员的声音都显得尤为重要。与大型交响乐团不同,室内乐演奏中的每一个音符似乎都暴露在听众面前,任何细微的失误都无法被忽视。成员之间的高度默契不仅仅依赖于时间的磨合,更需要彼此之间的深厚理解与信任。1941年,所谓"百万美元三重奏组"成立,其成员是钢琴家阿图尔·鲁宾斯坦(Arthur Rubinstein)、小提琴家亚沙·海菲兹(Jascha Heifetz)以及大提琴家艾曼纽·费尔曼(Emanuel Feuermann)三位"百万美金"级别的音乐家,很难想象这三位当时顶级的音乐家如何维系这个室内乐组合的,结果,三人在出了两张唱片之后就不欢而散。

室内乐演奏家除了在音乐理念上达成共识,还要在音乐实践中相互倾听。由于没有指挥,成员需要共同决定音乐的速度、力度、情感表达,通过眼神、呼吸、甚至是身体的微妙动作来传递音乐信息。这种无声的交流要求每位成员都要具备极高的音乐素养和敏锐的感知力。正是这些挑战,使得室内乐演奏成为音乐艺术中一件精雕细琢的"艺术品"。对于那些勇于迎接挑战并追求完美的音乐家来说,室内乐无疑是一个探索与追求的梦想家园。

2024/25 乐季国家大剧院管弦乐团 "无界室内乐"系列,将继续探索室内乐的经典名作与无限可能。乐团各声部都将蓄势待发,各显其能。打击乐声部首席刘恒一直是把"探索无限"理念深谙于心的音乐家,他将携手 NCPAO 打击乐声部及他的朋友们带来自己创作的多部打击乐作品。意大利小号演奏家安德烈 · 朱弗莱迪将与国家大剧院管弦乐团铜管组共同吹响 "金色号声",除了耳熟能详的威尔第《凯旋进行曲》、里姆斯基 - 科萨科夫《野蜂飞舞》、拉

威尔《波莱罗》、科普兰《大众鼓号曲》的经典旋律,还有电影配乐大师莫里康内、约翰·威廉姆斯的电影配乐经典选段。中国圆号重奏团将继续亮相 2024/25 新乐季,与乐团圆号声部的演奏家们带来为圆号编配的《蝙蝠:幻想曲》、《乡村骑士》间奏曲、《梁祝》等经典旋律。

NCPAO 木管组将上演布列兹《无主之锤》选段、普朗克《法兰西组曲》及 米约为萨克斯与木管五重奏而作的《胆小鬼》等 20 世纪法国作品。长笛首 席向一、大管谢圣娴、中提琴客座首席庄然将携手俄罗斯竖琴演奏家亚历珊 德拉·季霍诺娃,一同尽情展现女性音乐家独有的音乐魅力,带来另一场"法 兰西光影",将上演德彪西《长笛、中提琴与竖琴奏鸣曲》和《阿拉贝斯克》、 若利韦《圣诞田园曲》等。

本乐季驻院艺术家——钢琴家张昊辰将首次与 NCPAO 开启室内乐音乐之旅,带来梅西安《时间终结四重奏》。钢琴家姜波强将与二提琴首席刘弦、大提琴尹龙上演门德尔松 D小调第一号钢琴三重奏。乐团三支弦乐四重奏劲旅"风岸四重奏""极简四重奏""桥四重奏"也都将纷纷亮相。"风岸四重奏"将紧扣"时代先河"主题,上演勋伯格的处女座 D 大调第 0 号弦乐四重奏。"极简四重奏"将聚焦新乐季"多面肖像"主题,上演肖斯塔科维奇 C 小调第八号弦乐四重奏。"桥四重奏"将专注于德奥经典曲目,带来舒伯特 D 小调第14 号弦乐四重奏 "死神与少女"。

同时,还有很多经典曲目将悉数登场,如德彪西一生创作的唯一一部弦乐四重奏——G小调弦乐四重奏,阿沃·帕特极具"神圣简约主义"风格的《镜中镜》,斯特拉文斯基《八重奏》,德沃夏克第二弦乐四重奏,以及乐季焦点作曲家郭文景的《中国民歌组曲》等。

国家大剧院管弦乐团"无界"室内乐,既是专注经典、勇往直前、永无止境的探寻,也是开拓新声、挖掘更多可能的无畏尝试。无论如何,室内乐演奏家们都将"专注"于屏息的一致,化"默契"为精妙的音符,挑战一个又一个"无界"的高峰。

# NCPAO IN CHAMBER PLUS

YAN Feng

Mutual understanding has been essential to chamber music since the birth of this musical form. Cooperation with other musicians is a major challenge for each member. As it is a performance with fewer participants, the sound of each member seems more important. Unlike the situation with large symphony orchestras, every note in chamber music performance seems clear to the audience, and no slight mistake can be ignored. The development of great mutual understanding among members is not only a matter of time. What's more important is the familiarity and trust with each other. In 1941, the so-called "Million Dollar Trio" was established. Its members were pianist Arthur Rubinstein, violinist Jascha Heifetz and cellist Emanuel Feuermann, three "million-dollar" musicians. It is hard to imagine how these three top musicians of the time maintained this chamber music group. In the end, the three broke up after releasing two albums.

To perform chamber music, musicians need to agree with each other on musical concepts and listen to each other when they play. With no conductor, musicians need to jointly make decisions about the tempo, dynamics, and articulation of the music, and they also need to communicate with each other through eye contact, breathing, and even subtle body movements, which requires each musician to have superb musicianship and keen perception. These challenges make chamber music performance the jewel in the crown of music performance. For musicians who are brave enough to meet challenges and pursue perfection, chamber music is undoubtedly an ideal playground for them to explore all kinds of possibilities.



The woodwind section of the NCPAO will perform 20th-century French works, including excerpts from Boulez's "Hammer Without a Master," Poulenc's "Suite Française," and Milhaud's "Scaramouche" for saxophone and woodwind quintet." Principal flutist Xiang Yi, principal bassoonist Xie Shengxian, and guest principal violist Zhuang Ran will work with Russian harpist Alexandra Tikhonova to fully demonstrate the unique musical charm of female musicians in the concert of "Impressions of France", with pieces such as Debussy's Sonatas for Flute, Viola and Harp and Arabesque, and Jolivet's Pastorales de Noel.

This season's artist-in-residence, pianist Haochen Zhang, will start his first collaboration with NCPAO in chamber music with Messiaen's "Quartet for the End of Time". Pianist Jiang Bogiang will perform Mendelssohn's Piano Trio No. 1 in D minor with NCPAO's principal second cellist Liu Xian and cellist Yin Long. The orchestra's three string quartets, "Windy Shores Quartet", "Minimalists Quartet" and "Bridge Quartet", will join us in this season. Windy Shores Quartet will perform Schoenberg's String Quartet No. 0 in D Major in the "Pioneers of the Age" series; Minimalists Quartet will perform Shostakovich's String Quartet No. 8 in C minor in the "Many Faces of Shostakovich" series; Bridge Quartet will present an Austro-German classic, Schubert's String Quartet No. 14 in D minor "Death and the Maiden".

Many other classic chamber music pieces to be present in the season includes Debussy's only string quartet in his lifetime, String Quartet in G minor, Arvo Pärt's representative work of sacred minimalism Spiegel im Spiegel, Stravinsky's Octet, Dvorak's String Quartet No. 2, and the "Chinese Folk Song Suite" by this season's featured composer Guo Wenjing.

The NCPAO in Chamber series does not only continuously pursue perfection in the classics, but also fearlessly explore new sounds and possibilities. Our chamber musicians will keep challenging one peak after another and produce beautiful music through their mutual understanding and accurate coordination.



# 时间终结

张昊辰与国家大剧院管弦乐团音乐家 演绎德彪西与梅西安

### THE END OF TIME

DEBUSSY AND MESSIAEN WITH HAOCHEN ZHANG AND NCPAO MUSICIANS

O 时代先河 / HERALDS OF THE TIME 驻院艺术家:张昊辰 / ARTIST-IN-RESIDENCE: HAOCHEN ZHANG

杨璐萌 第一小提琴 纪东丹 第二小提琴 秦宇 中提琴 王莹 大提琴

张昊辰 钢琴 窦聪昶 小提琴 王无山 大提琴

李旻娜 单簧管

YANG Lumeng First Violin JI Dongdan Second Violin QIN Yu Viola WANG Ying Cello

Haochen Zhang Piano DOU Congchang Violin WANG Wushan Cello Minna Lee Clarinet













### 德彪西

G小调弦乐四重奏, Op. 10

### 梅西安

《时间终结四重奏》

### Debussy

String Quartet in G minor, Op. 10

#### Messiaen

Quartet for the End of Time



# 土人之作

国家大剧院管弦乐团与朋友们 演绎刘恒的打击乐作品

### MADE IN CHINA

A NIGHT OF PERCUSSION WITH LIU HENG & FRIENDS AND NCPAO MUSICIANS

○ 乐是故乡明 / SOUNDS OF CHINA

国家大剧院管弦乐团打击乐声部 中央音乐学院教师及学生 进击打击乐团

The Percussion Section of NCPAO Faculty and Students of Central Conservatory of Music Strikeast Percussion Ensemble

刘恒

《简易五重奏》 《朱雀》 《面对面》 《身体之趣》 《霓虹灯》

《彩云追月随想》

《黑猴出洞》 《回忆》 《日出东方》 《漫天繁星》 《飞翔川》

《将军》 《当我想起你》 《四原子》 《土星光环》 《望岳》

LIU Heng 5imple Quintet Vermillion Bird

Face2Face Body' FUN! Neon Light in Six

Capriccio on The Clouds Chasing the Moon Monkey Play

Memory Sunrise in the East A Sky Full of Star

Fly II

The General When I think of you Atoms for 4 Saturn's Rings

Gazing on the Mountain Tai







2024 9.24/25

NCPA · Multi-functional Theatre 国家大剧院·小剧场

2024 9.13 / 14

NCPA · Multi-functional Theatre 国家大剧院·小剧场

# 古典新途

国家大剧院管弦乐团的室内乐

### **CLASSICALS ON DIVERSION**

NCPAO IN CHAMBER

○ 周末音乐会 / WEEKEND MATINEE

赖嘉静 指挥 风岸四重奏

赵兢兢 第一小提琴

袁芳芳 第二小提琴

丛延伊 中提琴

王昊宇 大提琴

李沛 萨克斯

国家大剧院管弦乐团木管声部

LAI Jiajing Conductor
Fine Quartet
ZHAO Jingjing First Violin

YUAN Fangfang Second Violin

CONG Yanyi Viola

WANG Haoyu Cello

LI Pei Saxophone

Woodwinds Section Of NCPAO











2024 11.30

NCPA·Multi-functional Theatre 国家大剧院·小剧场



### 布列兹

《无主之锤》选段

### 勋伯格

D大调第0号弦乐四重奏

### 普朗克

《法兰西组曲》

### 米约

《胆小鬼》,为萨克斯与木管五重奏而作

### 斯特拉文斯基

管乐八重奏

#### Boulez

Selections from The Hammer without A Master

### Schoenberg

String Quartet No. 0 in D major

#### Poulenc

Suite française

#### Milhau

Scaramouche, for Alto Saxophone and Wind Quintet

### Stravinsky

Octet for Wind Instrument

# 新歌乐舞

国家大剧院管弦乐团的室内乐

### A FIESTA AT WINTER TWILIGHT

NCPAO IN CHAMBER

### 国家大剧院管弦乐团木管重奏组 国家大剧院八重奏

Woodwind Ensemble of NCPA0 NCPA Octet



罗西尼《塞维利亚理发师》序曲

莫扎特《女人心》序曲

古曲《春江花月夜》

华彦钧《二泉映月》

格什温《蓝色狂想曲》

小约翰·施特劳斯 序曲(选自《蝙蝠》)

小约翰·施特劳斯 查尔达什舞曲(选自《蝙蝠》)

弗里兹·克莱斯勒《维也纳随想曲》

老约翰·施特劳斯《安娜波尔卡》

小约翰·施特劳斯《南国玫瑰》

小约翰·施特劳斯《皇帝圆舞曲》

小约翰·施特劳斯《蓝色多瑙河》

2025 1.14/15

NCPA·Concert Hall 国家大剧院·小剧场

Rossini Overture from "Il barbiere di Siviglia"

Mozart Overture from "Così fan tutte, K. 588"

Traditional Work Moonlight on the Spring River

HUA Yanjun The Moon Reflected in Er-Quan

Gershwin Rhapsody in Blue

J.Strauss II Overture to Die Fledermau

J.Strauss II Johann Strauss II "Csárdás" (from R Die Fledermau)

Fritz Kreisler Caprice Viennois Op. 2

J. Strauss I Annen-Polka, Op. 137

J. Strauss II Rosen aus dem Süden, Op. 388

J. Strauss II Kaiser Walzer, Op. 437

J. Strauss II An der schönen blauen Donau, Op. 314

# 扬声十夏

中国圆号重奏团与国家大剧院管弦乐团音乐家

「无界」室内乐 / NCPAO IN CHAMBER 「PLUS

### A DECADE OF CALLING HORNS

CHINA HORN ENSEMBLE AND NCPAO MUSICIANS

○ 乐是故乡明 / SOUNDS OF CHINA

### 中国圆号重奏团

China Horn Ensemble



《维也纳爱乐鼓号曲》

(小)约翰·施特劳斯/弗朗兹·卡内夫斯基 改编

《蝙蝠: 幻想曲》

### 莫扎特

《魔笛》

陈钢 / 何占豪 / 阿尔瓦罗·阿尔图纳多 改编

《梁祝》

彼得罗·马斯卡尼/弗朗兹·卡内夫斯基改编

歌剧《乡村骑士》间奏曲

普契尼 / 弗朗兹·卡内夫斯基 改编

歌剧《曼侬·莱斯科》间奏曲

### 柴科夫斯基

第五号交响曲,第二乐章

### 2025 5.2

BPAC·Concert Hall 北京艺术中心·音乐厅



#### Richard Strauss

Wiener Philharmonie Fanfare (arr. Lei Jin)

#### J. Strauss II

Fledermaus-Fantasie (arr. Franz Kanefzky)

#### Mozart

The Magic Flute

#### Chen Gang/He Zhanhao

The Butterfly Lovers Fantasy (arr. Álvaro Artuñedo)

### Pietro Mascagni

Intermezzo from the opera Cavalleria rusticana

(arr. Franz Kanefzky)

### Puccini

Intermezzo from the opera Manon Lescaut (arr. Franz Kanefzky)

Tchaikovsky

Symphony No. 5, 2nd movement

# 法兰西光影

国家大剧院管弦乐团的室内乐

### THE HUES OF FRANCE

NCPAO IN CHAMBER

○ 时代先河 / HERALDS OF THE TIME

**庄然** 中提琴 向一 长笛 谢圣娴 大管 亚历珊德拉·季霍诺娃 竖琴

ZHUANG Ran Viola XIANG Yi Flute HSIEH Sheng-Hsien Bassoon Alexandra Tikhonova Harp



德彪西

《芦笛》

德彪西

长笛、中提琴与竖琴奏鸣曲

伯纳德·安德烈斯

《前廊》,为竖琴与长笛而作

德彪西

《阿拉贝斯克》(竖琴版)

若利韦

《圣诞田园曲》

达马斯

长笛与竖琴奏鸣曲

Debussy

Syrinx

Debussy

Sonata for Flute, Viola, Harp

Bernard Andres

Narthex, for Harp and Flute

Debussy

Arabesque (Arranged for harp)

Jolivet

Pastorales de Noël for Flute, Bassoon and Harp

Damas

Sonata for Flute and Harp

2025 **5.15**/16











# 律意弦思

国家大剧院管弦乐团的室内乐

### **IMPRESSIONS ON STRINGS**

NCPAO IN CHAMBER

○ 乐是故乡明 / SOUNDS OF CHINA
多面肖像 / PORTRAITS OF SHOSTAKOVICH
焦点作曲家:郭文景 / COMPOSER-IN-FOCUS: GUO WENJING

### 极简四重奏

赵洁盈 第一小提琴 纪东丹 第二小提琴 汪兰 中提琴 石瑾 大提琴

王杨 第一小提琴 宋尚璇 第二小提琴 杜娟 中提琴 宋涛 大提琴 刘怡枚 低音提琴

Normcore Quartet

ZHAO Jieying First Violin JI Dongdan Second Violin WANG Lan Viola SHI Jin Cello

WANG Yang First Violin
SONG Shangxuan Second Violin
DU Juan Viola
SONG Tao Cello
LIU Yimei Double Bass

2025 6.12

NCPA·Multi-functional Theatre 国家大剧院·小剧场



### 郭文景

《中国民歌组曲》

### 肖斯塔科维奇

C小调第八号弦乐四重奏, Op. 110

### 皮亚佐拉

《自由探戈》

### 安德鲁·韦伯/刘怡枚改编

《歌剧魅影》选段

### 德沃夏克

G大调第二号弦乐五重奏, Op. 77

### **GUO** Wenjing

Chinese Folk Song Suite

#### Shostakovich

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

#### Piazzolla

Libertango

### Andrew Webber / Arr. LIU Yimei

Selections from The Phantom of the Opera

### Dvorak

String Quintet No. 2, Op. 77



















# 蓬勃的浪漫

国家大剧院管弦乐团音乐家 演绎门德尔松与舒伯特

## **BURGEONING ROMANCE**

MENDELSSOHN AND SCHUBERT WITH NCPAO MUSICIANS

姜波强 钢琴 刘弦 小提琴 尹龙 大提琴

### 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

JIANG Boqiang Piano LIU Xian Violin YIN Long Cello

### **Bridge Quartet**

CHEN Shu First violin YANG Rui Second violin HAO Xuejia Viola ZHANG Sheng Cello

### 阿沃·帕特

《镜中镜》

### 门德尔松

D小调第一号钢琴三重奏, Op. 49

### 舒伯特

D小调第14号弦乐四重奏"死亡与少女", D. 810

### Arvo Pärt

Spiegel im Spiegel

### Mendelssohn

Piano Trio No. 1 in D minor, Op. 49

### Schubert

String Quartet No. 14 in D minor, "Death and the Maiden", D. 810

2025 6.13

NCPA·Multi-functional Theatre 国家大剧院·小剧场

### 「无界」室内乐 / NCPAO IN CHAMBER 「PLUS」









# 夏日金号

安德烈·朱弗莱迪 与国家大剧院管弦乐团铜管组

### SUMMER FANFARE

ANDREA GIUFFREDI AND NCPAO BRASS ENSEMBLE

安德烈·朱弗莱迪 小号 Andrea Giuffredi Trumpet



科普兰

《大众鼓号曲》

内鲁达

降E大调小号协奏曲

威尔第

《凯旋进行曲》(选自歌剧《阿依达》)

莫里康内

《浪漫串烧》(选自电影《美国往事》《海上钢琴师》《天堂电影院》)

约翰·威廉姆斯 《电影音乐串烧》

里姆斯基-科萨科夫

《野蜂飞舞》

Copland

Fanfare for the Common Man

Neruda

Trumpet Concerto in E-flat Major

Verdi

Triumphal March (from Aïda)

Morricone

Romantic Medley (Selections from "Once Upon a Time in America", "The Legend of the Pianist",

"Cinema Paradiso")

John Williams
Movie Medley

Rimsky-Korsakov

The Flight of the Bumblebee

杰瑞·赫尔曼

《你好多莉》

拉威尔

《波莱罗》

赫尔伯·阿尔珀特

《蒂华纳出租车》 莫里康内

《黄金三镖客串烧》

比尔·康蒂

《我要飞翔》(选自《洛基》)

奥古斯汀·拉腊 《格拉纳达》 Jerry Herman

Hello Dolly

Ravel Bolero

Herb Alpert Tijuana Taxi

Morricone

Spaghetti Western Medley

Bill Conti

Gonna Fly Now (from Rocky)

Augustin Lara

Granada

2025 7.16 / 17

NCPA·Concert Hall 国家大剧院·音乐厅



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《尼伯龙根的指环》之《莱茵的黄金》

WAGNER

DAS RHEINGOLD

张千一

《青春之歌》

ZHANG QIANYI

THE SONG OF YOUTH

(小)约翰·施特劳斯

《蝙蝠》

JOHANN STRAUSS II

DIE FLEDERMAUS

叶小纲

《牡丹亭》

YE XIAOGANG

THE PEONY PAVILION

孟卫东

《山海情》

MENG WEIDONG

THE MINNING TOWN

2024.**8.28/30** 2024.**9.1/3** 

吕嘉 指挥

LÜ Jia Conductor

2024.10.29-11.2

张国勇 指挥

ZHANG Guoyong Conductor

2024.11.27-12.1

马克·明科夫斯基 指挥

Marc Minkowski Conductor

2024.12.20-12.24

吕嘉 指挥

LÜ Jia Conductor

2025.1.16-19

歌剧 / OPERA

威尔第

《茶花女》

**VERDI** 

LA TRAVIATA

2025.2.12-16

余隆 指挥

YU Long Conductor

威尔第

《游吟诗人》

VERDI

IL TROVATORE

2025.4.9-13

瓦格纳

《尼伯龙根的指环》之《女武神》

WAGNER

DIE WALKÜRE

2025.4.29/5.1/5.3

印青

《长征》

YIN QING

THE LONG MARCH

2025.**7.1-6** 

莫扎特

《费加罗的婚礼》

MOZART

LE NOZZE DI FIGARO

2025.7.15-20

瓦格纳

《尼伯龙根的指环》之《齐格弗里德》

WAGNER

SIEGFRIED

2025.8.27/29/31



时间 / DATE	活动主题 / THEME	主讲嘉宾/SPEAKER
2024.9	歌之咏之:沈洋、姚晨谈交响乐中的人声 YANG SHEN AND YAO CHEN: HUMAN VOICES IN ORCHESTRAL MUSIC	沈洋 姚晨 Yang Shen, YAO Chen
2024.10	百年回望: 吕嘉讲述普契尼的歌剧生涯 A CENTENNIAL RETROSPECT: REVISITING PUCCINI'S WORLD OF OPERA WITH LÜ JIA	吕嘉 LÜ Jia
2024.11	佩蒂吉拉尔院士的20世纪法国音乐简史 A SHORT STORY OF FRENCH MUSIC IN 20TH CENTURY BY PETITGIRARD	佩蒂吉拉尔 Laurent Petitgirard
2024.11	张艺谈音乐中的中法之交 DIALOGUE THROUGH MUSIC BETWEEN CHINA AND FRANCE WITH ZHANG YI	张艺 ZHANG Yi
2024.12	吕嘉与国家大剧院管弦乐团的布鲁克纳全集 唱片发布会 NEW RECORDING RELEASE: LÜ JIA AND NCPAO'S BRUCKNER COMPLETE 9 SYMPHONIES	吕嘉 LÜ Jia
2025.3	张昊辰的钢琴大师课 HAOCHEN ZHANG'S PIANO MASTERCLASS	张昊辰 Haochen Zhang
2025.4	任小珑:探索瓦格纳的精神世界 REN XIAOLONG: A JOURNEY INTO WAGNER'S SPIRITUAL WORLD	任小珑 REN Xiaolong
2025.6	对话张昊辰:演奏之外 CONVERSATION WITH HAOCHEN ZHANG: ON THE OTHER SIDE OF PERFORMING	张昊辰 Haochen Zhang
2025.6	对话郭文景:狂人日记 CONVERSATION WITH GUO WENJING	郭文景 橙客 GUO Wenjing, Cheng Ke

### 艺术体验 / ARTS EXPERIENCE

活动地点/VENUE

新闻发布厅

Press Conference Hall

新闻发布厅

Press Conference Hall

资料中心

Art Resource Center

新闻发布厅

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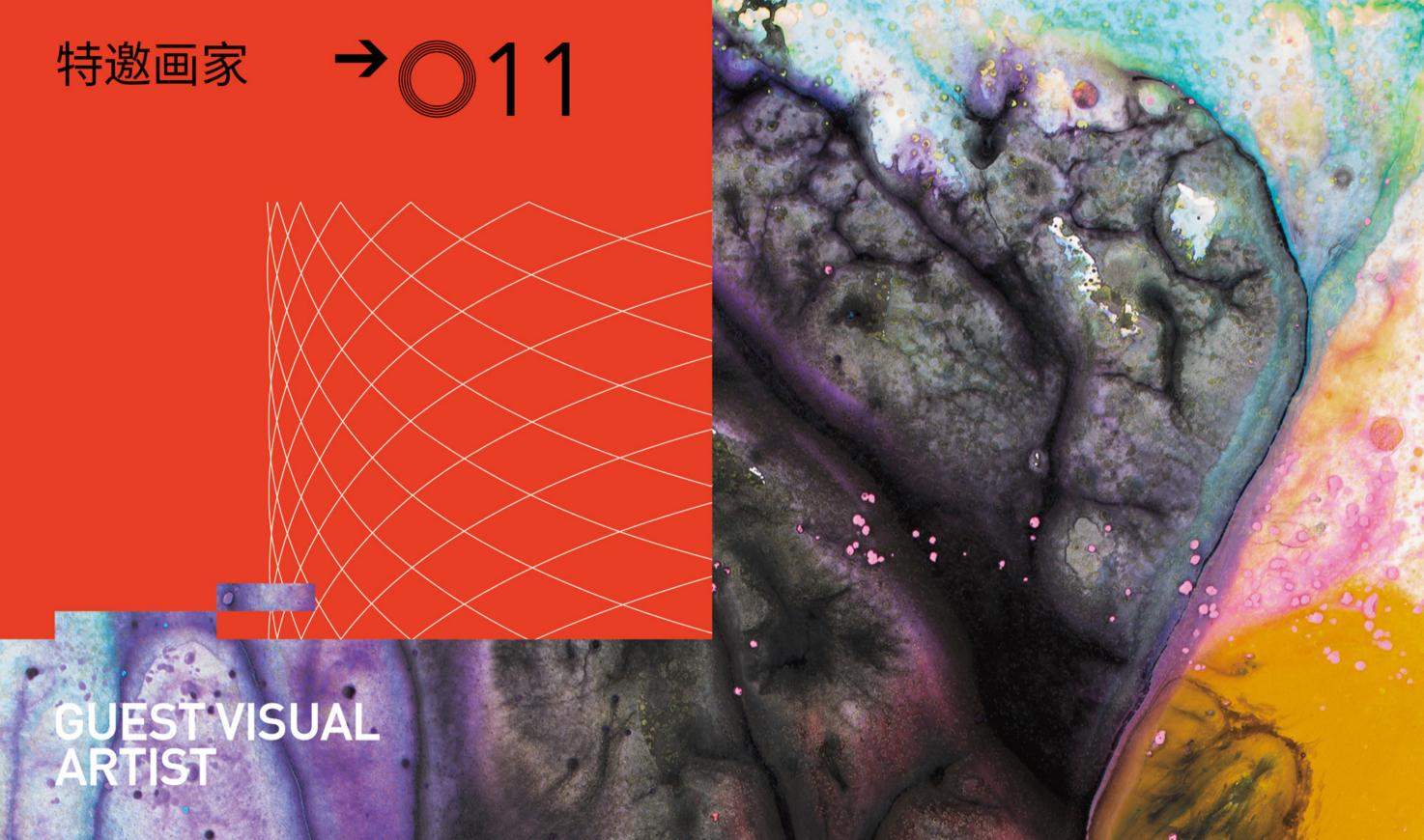
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朱 /炜 特邀画家

# 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 Bachlor'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

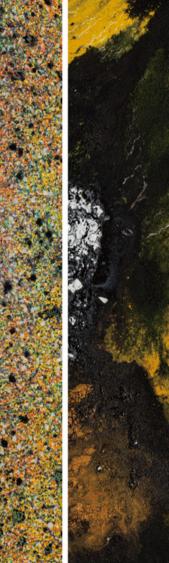
The Zhengzhou Museum of Mirror Image opened in 2020, the first museum devoted only to ZHU Wei's art At present, living in Beijing and Seattle 特邀画家 / GUEST VISUAL ARTIST

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、物》 THE CREATED UNIVE ZHU Wei Oil Painting On Wood, 202



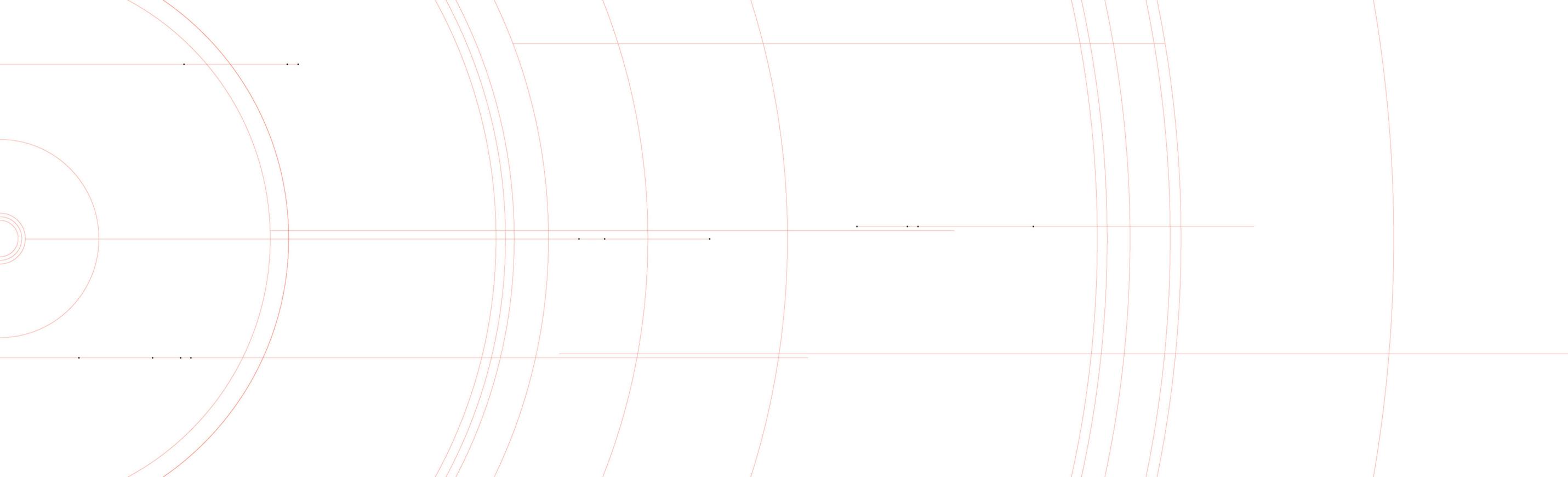














# 国家大剧院管弦乐团

吕 嘉 音乐总监 | 陈佐湟 桂冠指挥 赖嘉静 助理指挥

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 质的音乐演奏和传播而矢志不渝。

历经十五年光辉旅程,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者。

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,推动中国音乐生活不断的探索和突破。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、丹尼尔·加蒂、法比奥·路易斯、 阿什肯那齐、吕绍嘉、张弦、李心草、张国勇、张艺、 李飚、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、维京格尔 · 奥拉夫松等,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,中提琴家梅第扬,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。

国家大剧院管弦乐团 2010 年在北京的创建,是开启 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。除了精湛演绎历史经典,他们还不遗余力 热情与创新精神、不懈的奉献与精进品格,为最高品 支持现代音乐及青年作曲家,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, 到倾力参与的国家大剧院青年作曲家计 划、他们促生了陈其钢《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》、盛宗亮《神鸡破晓》、黄若《蝶·变》、多伊奇《现象》 等优秀新作,推动了中国现代音乐发展及其在海外的 推广。2012年,已故大师马泽尔执棒其改编的瓦格 纳《无词指环》由索尼发行,被大师评价为该作品有 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 2021 年, 贝多芬《爱格蒙特》 戏剧配乐是该作品首次中国录音。历时三年并在 2024 年完成的布鲁克纳全套交响曲演出和唱片灌制, 是乐团发展和布鲁克纳在中国推广介绍的历史性事 件。在歌剧舞台上,他们缔造了中国歌剧音乐演绎的 全新高度,对歌剧艺术在中国的介绍、推广和发展怀 有划时代的贡献。十余年来,他们演绎了近 70 部歌 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》 等歌剧的中国首演,并世界首演印青《长征》、郭文 景《骆驼祥子》等 17 部中国歌剧。2024 年至 2026 年, 乐团将首次演绎全本国家大剧院版瓦格纳《尼伯龙 根的指环》。

他们经常以丰富的艺术活动,走讲学校、社区、医院、博物馆,使音 乐之美融入生活、触手可及。2024年,乐团管理运行的"北京青年 交响乐团"远赴纽约,参加世界青年管弦乐团周,在卡内基音乐厅登 台演出。2020年起,他们开始推出线上演出,场均浏览量近3000万。 2021年和2023年,乐团以"艰深的曲目和爆棚的状态"(《音乐周报》)、 "引领观众和行业的格局和勇气"(《北京日报》)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; 2022 年, 他 们担纲北京冬奥会开幕式音乐演奏和录制。

吕嘉自 2012 年接任陈佐湟成为首席指挥,并从 2017 年兼任乐团音乐 总监及国家大剧院音乐艺术总监。乐团现任助理指挥为赖嘉静。



### CHINA NCPA ORCHESTRA

Music Director LÜ Jia Conductor Laureate Zuohuang Chen Assistant Conductor LAI Jiaiing



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 made with an orchestra from China. In 2019, abroad.

Numerous world-renowned artists have collaborated with the orchestra, including Lorin Maazel, Zubin Mehta, Valery Gergiev, Myung-Whun Chung, Christoph Eschenbach, Daniele Gatti, Fabio Luisi, Vladimir Ashkenazy, Leif Segerstam, Gunter Herbig, Shao-Chia Lu, Director LÜ Jia, the orchestra released a selec-Xian Zhang, Rudolf Buchbinder, Stephen Kovacevich, Khatia Buniatishvili, Lang Lang, Yuja Wang, Haochen Zhang, Víkingur Ólafsson, ings of Bruckner's complete numbered Kyung-Wha Chung, Vadim Repin, Siging Lu, symphonies. NING Feng, Jian Wang, Gautier Capucon, Alison Balsom, Sabine Meyer, Placido 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".

von Nürnberg, Aida, Otello, Nabucco, Tosca, China. Turandot, The Marriage of Figaro, Don Giovanni, Eugene Onegin, and newly commissioned works

Rickshaw Boy, The Long March, Fang Zhimin, The Jinsha River, Visitors on the Snow Mountain and The Dawns Here Are Quiet. Their live recording of The Ring without Words with its creator, Lorin Maazel, was released on SONY Music worldwide, the only recording the great maestro ever 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 Eamont becoming the first Chinese orchestra to record this masterpiece. In celebration of the decade tenure of its Music tion of live recordings conducted by LÜ Jia in 2022. 2024 sees the NCPAO release the record-

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 Over the years, the orchestra has gained Chen, ZHAO Jiping, Michael Gordon, Kalevi critical acclaim for its artistic excellence in Aho, Huang Ruo, Bright Sheng, Bernd Richard both concerts and operas. To date they have Deutch, et al. It has also played a significant played in over 70 NCPA opera productions, role in the NCPA's Young Composers including classical repertoires such as Das Programme, providing a unique platform Rheingold, Tristan and Isolde, Die Meistersinger nurturing the next generation of composers in 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 Director. In 2022, LAI Jiajing was appointed as 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 drawing an average audience of 30 million viewers. In 2024, the Beijing Youth Orchestra, operated by the NCPAO, participated in World Orchestra Week and made its international debut at Carnegie Hall, 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 assistant conductor.



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

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

LÜ Jia

Music Director

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《贼群》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。

### 国家大剧院管弦乐团 / CHINA NCPA ORCHESTRA

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 Pedeotti 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 Bayersiche 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 Stuggart. 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 Music 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 China NCPA Orchestra, under Lü's baton, has fast established itself as one of the leading new ensembles in the orchestral world in China, presenting impressive performances season after season.

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 Fondazione Arena di Verona, Artistic Director at Symphony Orchestra of Tenerife, Music Director and Principal Conductor of Macao Orchestra, as well as Artistic Director and Chief Conductor at Teatro G. Verdi in Trieste, Orchestra Regionale Toscana in Florence and Norrkoping 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乌德音乐中心及密西 根大学音乐学院学习,1982 年获音乐硕士学位,1985 年获密歇根大学颁发的第一个乐队指挥音乐艺术博士 学位,成为新中国第一个音乐艺术博士。

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

1996年,陈佐湟辞去部份国外职务,回到中国,在原中央乐团的基础上组建中国交响乐团,并担任中国交响乐团,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 mcompetitions. Maestro Chen's art of conducting has won praises from the audience and musicians wherever he works. The persistent enthusiasm to introduce and promote Chinese symphonic music and young musical talents to the world made him a respected and welcome musical figure worldwide. What 's more, he is committed to promoting extensively symphonic music in China and now also works as the Artistic Director of Guiyang Symphony Orchestra.

Zuohuang Chen 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 Jiaiing 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 Institue 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.



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

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

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。

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 Ming-Classics 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.

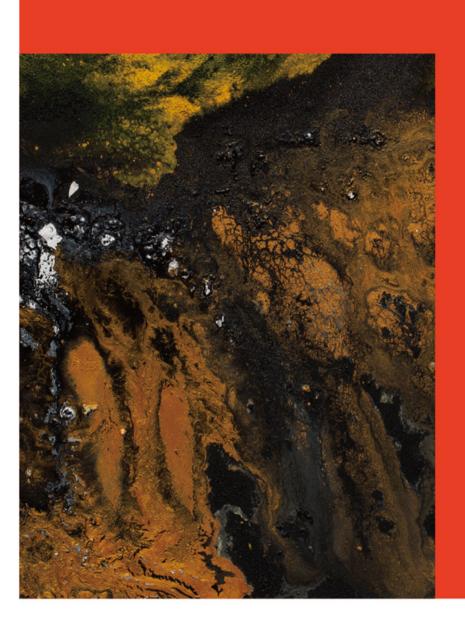


**韩小光** 艺术顾问

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,师从父亲韩铣光,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,包括墨尼黑广播乐团、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.

### 国家大剧院管弦乐团 / CHINA NCPA ORCHESTRA



#### 音乐总监 **Music Director**



吕嘉 LÜ Jia

### 乐团首席 Concertmaster



LI Zhe

#### 桂冠指挥 Conductor Laureate



Zuchuang Chen

王晓明

WANG Xiaoming

乐团客座首席



### 助理指挥 **Assistant Conductor**



赖嘉静 LAI Jiajing

#### 乐团副首席 **Guest Concertmaster** 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



赵洁盈 ZHAO Jieying



李佳穎 LEE Chia-Ying



ZHANG Yanyan



SUN Qian



LIU Song



杨璐萌

YANG Lumena



LI Yao



万朵

向庭萱 XIANG Tingxuan







刘晓旭

LIU Xiaoxu



DONG Zhichao





蒋君

JIANG Jun

CAO Xinwei

魏也纳 WEI Yena



WANG Yang



王昱程 WANG Yucheng

#### 第二小提琴 Second Violin



刘弦▲ LIU Xian



YANG Rui

JI Dongdan





JI Wenyu



TSAI Chiung-Hua



GAO Xuesi



李文丹 LI Wendan

### 国家大剧院管弦乐团 / CHINA NCPA ORCHESTRA



WU Meng



YUAN Fangfang



GAO Jiayao



LIN Boyu



LI Xingya



ZHANG Shuo



**GUO Yingxin** 



朱秀软 Sooyeon Joo

郝学嘉 ▲

HAO Xuejia

南江录

张媛

ZHANG Lan

Kangrok Nam

中提琴 Viola



SONG Shangxuan ZHANG Ruoxian





LIU Sha

丛延伊

CONG Yanyi

张淼△ ZHANG Miao







汪兰

唐韧竹

TANG Renzhu



DU Juan



尚钇字 SHANG Yiyu



QIN Ruikang

王嘉琳

WANG Jialin





TAN Mianmian

大提琴 Cello



梁肖▲ LIANG Xiao

王昊宇

WANG Haoyu



张展△ ZHANG Sheng

SONG Tao



金窥利 Kyuri Kim

王宇

WANG Yu



李梦琪 Ll Menagi

沈忱

SHEN Chen



王无山 WANG Wushan





刘宛瑜 LIU Wan-yu



203

#### 低音提琴 Double Bass



刘怡枚▲ LIU Yimei



ZHANG Xiaodi



SUN Chenguang

赵海岐 ZHAO Haiqi



ZHANG Guangyuan LIU Xiangquan





ZHOU Yuanlong



FAN Yiming



PEI Lite

XIANG Yi

PENG Yuyang

长笛 Flute



叶怡初▲ YEH I-Jeng

双簧管 Oboe



YIN Yi

寇艺舰△ KOU Yijian





陆遥遥△ LU Yaoyao



LIU Qian





大管 Bassoon

姬晶晶▲ JI Jingjing







LI Tianyou

方文超 FANG Wenchao







### 单簧管 Clarinet

周阳▲

ZHOU Yang



杰米·桑切斯▲ Jaume Sanchis



李旻娜 ● Minna Lee

XU Huijing



张天字△ ZHANG Tianyu



TANG Shan

郑力睿△ ZHENG Lirui



FAN Chia-yen

施然文



SHI Ranwen







圆号 Horn



高永锺▲ Youngjong Koh



LIU Xiaoxin



何冠峰 ◆ HE Guanfeng



ZENG Yun

陈彩双△ TAN Chai Suang



朴垠贞 Eunjung Park

### 国家大剧院管弦乐团 / CHINA NCPA ORCHESTRA



王梓 WANG Zi



ZENG Pengfei



MIAO Shangchen





沈昀衡 Jaben Sim

#### 小号 Trumpet



王与兵▲ WANG Yubing



陈嘉伟△ CHEN Jiawei

YANG Zuo



LI Rui



HE Kai

长号 Trombone



刘爽▲ LIU Shuang



于骏飞△ YU Junfei



卫稚英 WEI Zhiying



拉斯·奥索里奥 YUAN Boxuan Danilo Contreras Osorio



王海宇▲ WANG Haiyu

大号 Tuba

刘刚◆ LIU Gang

定音鼓 Timpani

打击乐 Percussion



刘恒▲ LIU Heng



苏姝● SU Shu



白伟岐◆ BAI Weigi



王璇宇 黄柏元△ HUANG Po-Yuan WANG Xuanyu



张雨楠 ZHANG Yunan



Jiyoung Kim

竖琴 Harp



赵辰▲ 亚历珊德拉 ZHAO Chen 季霍诺娃 ●



张小音◆ ZHANG Xiaoyin Alexandra Tikhonova



Weigang Li

艺术顾问 Artistic Adviser

刘明嘉 LIU Mingjia



HAN Xiaoguang

●联合首席 ◆客座首席

▲首席

 Co-Principal Guest Principal △副首席 △ Associate Principal

▲ Principal

# 国家大剧院管弦乐团2024/25乐季 三生万物

时间	音乐会	指挥	独奏/独唱
2024 <b>9.7</b> / <b>8</b>	"英雄无畏"马库斯·史坦兹、王致仁与 国家大剧院管弦乐团演绎格拉纳特、 理查·施特劳斯与贝多芬	马库斯·史坦兹	王致仁
2024 <b>9.13</b> /14	· "时间终结"张昊辰与国家大剧院管弦乐团 音乐家演绎德彪西与梅西安	· 杨璐萌 纪东 张昊辰 窦聪昶	丹 秦宇 王莹 王无山 李旻娜
2024 <b>9.14</b> / <b>15</b>	· "狂喜之诗"汉努·林图与国家大剧院管弦 乐团演绎斯克里亚宾、陈其钢与西贝柳斯	· 汉努·林图	· 谢苗·萨洛马尼科夫
2024 <b>9.22</b>	· "布鲁克纳密码"吕嘉、沈洋与国家大剧院 管弦乐团演绎布鲁克纳与姚晨	吕嘉	沈洋
2024 <b>9.24</b> / <b>25</b>	• "土人之作"国家大剧院管弦乐团与朋友们 演绎刘恒的打击乐作品	· 国家大剧院管弦统 中央音乐学院教师 进击打击乐团	
2024 10.15/16	• "薪火相传"国家大剧院管弦乐团与合唱团 的交响新征程	张国勇	· 陆威 胡胜男 高白 唐俊乔 王宏伟 刘贝贝 国家大剧院合唱团 北京爱乐合唱团
2024 <b>10.26</b>	· "佛罗伦萨的回忆"孙一凡、宋元明与国家 大剧院管弦乐团演绎柴科夫斯基、雷斯庇基 与布里顿	· 孙一凡	· 宋元明
2024 11.1	· "全景普契尼"吕嘉和歌唱家们与 国家大剧院管弦乐团(一)	吕嘉	。 周晓琳 李欣桐 顾文梦 刘思曼 夏侯金旭 王冲 扣京 王鹤翔
2024 11.2	• "全景普契尼"吕嘉和歌唱家们与 国家大剧院管弦乐团(二)	吕嘉	· 周晓琳 李欣桐 顾文梦 刘思曼 夏侯金旭 王冲 扣京 王鹤翔
2024 <b>11.7</b>	• "东韵西律"佩蒂吉拉尔、陆轶文与 国家大剧院管弦乐团	・ 洛朗・ 佩蒂吉拉尔	• 陆轶文

### 国家大剧院管弦乐团 / CHINA NCPA ORCHESTRA

时间	音乐会	指挥	独奏/独唱
2024 11.15/16	"生命之光"张艺与国家大剧院管弦乐团 演绎梅西安与陈其钢	张艺	顾劼亭 孟萌 陈小朵 赵丽丽 杨婷婷 段皑皑 程皓如
2024 <b>11.23</b>	· "漫步八季"朱凯源与国家大剧院 管弦乐团演绎皮亚佐拉与维瓦尔第	朱凯源	
2024 <b>11.30</b>	· "古典新途" 国家大剧院管弦乐团 的室内乐	赖嘉静	<ul><li>赵兢兢 袁芳芳</li><li>丛延伊 王昊宇 李沛</li><li>国家大剧院管弦乐团</li><li>木管声部</li></ul>
2024 <b>12.6/7</b>	· "国家大剧院建院十七周年音乐会" 梵志登、陶康瑞与国家大剧院管弦乐团 演绎肖斯塔科维奇与贝多芬	• 梵志登	· 陶康瑞 王与兵
2024 <b>12.31</b> 2025 <b>1.1</b>	- 2025北京新年音乐会 国家大剧院2025新年音乐会	- 吕嘉	
2025 <b>1.14/15</b>	· "新歌乐舞"国家大剧院管弦乐团 的室内乐	国家大剧院管弦乐团木管重奏组 国家大剧院八重奏	
2025 <b>1.25</b> / <b>26</b>	• "2025新春华尔兹"吕嘉、北京爱乐合唱团 与国家大剧院管弦乐团	吕嘉	北京爱乐合唱团
2025 <b>2.28/3.1</b>	· "大道至简"吕嘉、鞠小夫与国家大剧院 管弦乐团演绎莫扎特与格拉斯	吕嘉	鞠小夫
2025 <b>3.9</b> / <b>10</b>	· 王耀庆、张洁敏与国家大剧院管弦乐团 演绎交响乐剧《罗密欧与朱丽叶》	张洁敏	王耀庆
2025 <b>3.16</b>	· "狂人匠心"吕嘉、张昊辰、宋元明 与国家大剧院管弦乐团	吕嘉	张昊辰 宋元明
2025 <b>4.10</b> /11	· "遥远的世界"赖嘉静、扬·沃格勒 与国家大剧院管弦乐团	赖嘉静	· 扬·沃格勒
2025 <b>5.2</b>	· "扬声十夏"中国圆号重奏团与 国家大剧院管弦乐团音乐家	中国圆号重奏团	

时间	音乐会	指挥	独奏/独唱
2025 <b>5.9</b> /10	"多面肖像" 张弦、宁峰与国家大剧院 管弦乐团演绎肖斯塔科维奇	张弦	宁峰
2025 <b>5.15</b> / <b>16</b>	"法兰西光影"国家大剧院管弦乐团 的室内乐	· 庄然 向一 亚历山德拉	
2025 <b>5.16</b> / <b>17</b>	· "长夜未尽"劳伦斯·福斯特、陈亦柏与 国家大剧院管弦乐团演绎肖斯塔科维奇 与舒曼	· 劳伦斯·福斯特	• 陈亦柏
2025 <b>5.23</b> / <b>25</b>	· 吕嘉、郎朗与国家大剧院管弦乐团演绎 德彪西、拉威尔、圣-桑与迪蒂耶	吕嘉	郎朗
2025 <b>5.31/6.1</b>	· "七个世界,一个星球"BBC视听音乐会	· 孙一凡	•
2025 <b>6.7</b>	· 张昊辰、黄屹与国家大剧院管弦乐团的 拉赫玛尼诺夫钢琴协奏曲全集	黄屹	张昊辰
2025 <b>6.12</b>	· "律意弦思"国家大剧院管弦乐团的室内乐	极简四 医动物 化二甲基丙二甲基丙 医甲基甲基甲基甲基甲基甲基甲基甲基甲基甲基甲基甲基甲基甲基甲基甲基甲基甲基甲基	
2025 <b>6.13</b>	"蓬勃的浪漫"国家大剧院管弦乐团音乐家 演绎门德尔松与舒伯特	姜波强 刘桥四	
2025 <b>6.21/22</b>	· "阿尔卑斯山"吕嘉与国家大剧院管弦乐团 演绎理查·施特劳斯与郭文景	- 吕嘉	胡许愿
2025 <b>7.4</b> / <b>5</b>	"倚琴而歌"苏萌与国家大剧院管弦乐团	苏萨	崩
2025 <b>7.16/17</b>	· "夏日金号"安德烈·朱弗莱迪与 国家大剧院管弦乐团铜管组	安德烈·朱弗莱迪	
2025 <b>7.26/27</b>	<ul><li>郑明勋与国家大剧院管弦乐团的欧洲之旅</li><li>·</li></ul>	* 郑明勋	

国家大剧院管弦乐团 / CHINA NCPA ORCHESTRA

# CHINA NCPA ORCHESTRA 2024/25 SEASON THE CREATED UNIVERSE

Date	Concert	Conductor	Soloist
2024 <b>9.7</b> / <b>8</b>	"The Fearless" Glanert, R. Strauss and Beethoven with Markus Stenz, Chiyan Wong and NCPAO	Markus Stenz	Chiyan Wong
2024 <b>9.13</b> / <b>14</b>	"The End of Time" Debussy and Messiaen with Haochen Zhang and NCPAO Musicians	WANG Ying	JI Dongdan, QIN Yu , Haochen Zhang ANG Wushan, Minna Lee
2024 <b>9.14</b> / <b>15</b>	"The Poem of Ecstasy" Scriabin, Qigang Chen and Sibelius with Hannu Lintu and NCPAO	• Hannu Lintu	Semyon Salomatnikov
2024 <b>9.22</b>	"The Bruckner Ciphers" Bruckner and YAO Chen With LÜ Jia, Yang Shen and NCPAO	• LÜ Jia	Yang Shen
2024 <b>9.24</b> / <b>25</b>	"Made in China" A Night of Percussion with LIU Heng & Friends and NCPAO Musicians	The Percussion Section of NCPAO Faculty and Students of Central Conservatory of Music Strikeast Percussion Ensemble	
2024 <b>10.15</b> / <b>16</b>	"The Torch Carriers" A Flight of New Chinese Works with China NCPA Orchestra & Chorus	ZHANG Guoyong	LU Wei, HU Shengnan GAO Bai, TANG Junqiao WANG Hongwei LIU Beibei China NCPA Chorus The Beijing Philharmonic Choir
2024 <b>10.26</b>	"Souvenir de Florence" Tchaikovsky, Respighi and Britten with SUN Yifan, SONG Yuanming and NCPAO	SUN Yifan	SONG Yuanming
2024 <b>11.1</b>	"A Panorama of Puccini" LÜ Jia and Singers with NCPAO I	LÜ Jia	ZHOU Xiaolin, LI Xintong GU Wenmeng, LIU Siman Jinxu Xiahou, WANG Chon KOU Jing, WANG Hexiang
2024 <b>11.2</b>	• "A Panorama of Puccini" LÜ Jia and Singers with NCPAO II	LÜ Jia	ZHOU Xiaolin, LI Xintong GU Wenmeng, LIU Siman Jinxu Xiahou, WANG Chon KOU Jing, WANG Hexiang
2024 <b>11.7</b>	<ul> <li>"From Paris to Beijing" Petitgirard, LU Yiwen and NCPAO</li> </ul>	• Laurent Petitgirard	LU Yiwen

Date	Concert	Conductor	Soloist
2024 11.15/16	"Glows of Life" Messiaen and Qigang Chen with ZHANG Yi and NCPAO	ZHANG Yi	GU Jieting, MENG Meng CHEN Xiaoduo, ZHAO Lili YANG Tingting, DUAN Aia CHENG Haoru
2024 <b>11.23</b>	"The Eight Seasons" Piazzolla and Vivaldi with Kevin Zhu and NCPAO	Kevin	Zhu
2024 <b>11.30</b>	*Classicals on Diversion" NCPAO in Chamber	• LAI Jiajing	ZHAO Jingjing YUAN Fangfang CONG Yanyi WANG Haoyu, LI Pei Woodwinds Section of NCPAO
2024 <b>12.6/7</b>	"Concert for the 17th Anniversary of NCPA" Shostakovich and Beethoven with Zweden, Conrad Tao and NCPAO	Jaap van Zweden	Conrad Tao WANG Yubing
2024 <b>12.31</b> 2025 <b>1.1</b>	2025 Beijing New Year's Concert NCPA 2025 New Year's Concert	LÜ Jia	•
2025 <b>1.14/15</b>	• "A Fiesta at Winter Twilight" NCPAO in Chamber	Woodwind Ense	
2025 <b>1.25</b> / <b>26</b>	• "Festival Waltz 2025" LÜ Jia, The Beijing Philharmonic Choir and NCPAO	• LÜ Jia	The Beijing Philharmonic Choir
2025 <b>2.28/3.1</b>	• "Less is More" Mozart and Glass with LÜ Jia, JU Xiaofu and NCPAO	LÜ Jia	JU Xiaofu
2025 <b>3.9</b> /10	• "Romeo and Juliet" with David Wang, ZHANG Jiemin and NCPAO	ZHANG Jiemin	David Wang
2025 <b>3.16</b>	• "Ingenuity and Ardency" LÜ Jia, Haochen Zhang, SONG Yuanming and NCPAO	LÜ Jia	Haochen Zhang SONG Yuanming
2025 <b>4.10</b> /11	* "Distant Worlds" LAI Jiajing, Jan Vogler and NCPAO	• LAI Jiajing	Jan Vogler
2025 <b>5.2</b>	"A Decade of Calling Horns" China Horn Ensemble and NCPAO Musicians	China Horn	Ensemble

### 国家大剧院管弦乐团 / CHINA NCPA ORCHESTRA

Date	Concert	Conductor	Soloist
2025 <b>5.9</b> / <b>10</b>	"Portraits of Shostakovich" Shostakovich with Xian Zhang, NING Feng and NCPAO	Xian Zhang	NING Feng
2025 <b>5.15</b> / <b>16</b>	"The Hues of France" NCPAO in Chamber		• G Yi, HSIEH Sheng-Hsier ra Tikhonova
2025 <b>5.16</b> / <b>17</b>	"Against the Dying Light" Shostakovich and Schumann with Lawrence Foster, CHEN Yibai and NCPAO	Lawrence Foster	• CHEN Yibai
2025 <b>5.23</b> / <b>25</b>	• Debussy, Ravel, Saint-Saens and Dutilleux with LÜ Jia, Lang Lang and NCPAO	LÜ Jia	• Lang Lang
2025 <b>5.31</b> / <b>6.1</b>	BBC "Seven Worlds, One Planet" Live in Concert	SUN Yifan	•
2025 <b>6.7</b>	Rachmaninoff Piano Concerto Cycle with Haochen Zhang, HUANG Yi and NCPAO	HUANG Yi	• Haochen Zhang
2025 <b>6.12</b>	• "Impressions on Strings" NCPA0 in Chamber	Normcore Quartet WANG Yang, SONG Shangxuan DU Juan, SONG Tao, LIU Yimei	
2025 <b>6.13</b>	"Burgeoning Romance" Mendelssohn and Schubert with NCPAO Musicians	JIANG Boqiang, L Bridge	· IU Xian, YIN Long Quartet
2025 <b>6.21/22</b>	"An Alpen Symphony" R. Strauss and GUO Wenjing with LÜ Jia and NCPAO	LÜ Jia	HU Xuyuan
2025 <b>7.4</b> / <b>5</b>	"Ballads on the Strings" SU Meng with NCPAO	SU Meng	
2025 <b>7.16</b> / <b>17</b>	• "Summer Fanfare" Andrea Giuffredi and NCPAO Brass Ensemble	Andrea Giuffredi	
2025 <b>7.26/27</b>	A European Tour with Myung-Whun Chung and NCPA0	Myung-Whun Chung	•

### 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

艺术活动与外联合作

周 静 樊 悦 王千祎

乐务管理

尹牧笛 杜 飞 莽逸群 高健淞

#### China NCPA Orchestra

Chief Executive Officer
REN Xiaolong

Operation & Administration 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

Education, Outreach & Advancement ZHOU Jing, FAN Yue, WANG Qianyi

Stage Management & Production
YIN Mudi, DU Fei, MANG Yigun, GAO Jiansong

### 特别鸣谢

谨此向如下人士及其慷慨支持表示诚挚谢意:

国家大剧院管弦乐团首席用琴由戴有鼎先生慷慨捐助。 国家大剧院管弦乐团2024/25乐季主题画作由朱炜先生 悉心创作。

### Acknowledgements

The China NCPA Orchestra would like to extend its sincere gratitude to

Dr. Tai Yau Tin, for generously loaning to us the violin for the use of the concertmaster of the China NCPA Orchestra;

Mr. Zhu Wei, for all the paintings he created for our 2024/25 season, which have been collected in this season brochure.

摄影(按姓氏笔画排序) 牛小北 王小京 甘 源 李 冰 逢小威 高 尚

平面设计 Stage management



Photography NIU Xiaobei, WANG Xiaojing, GAN Yuan LI Bing, PANG Xiaowei, GAO Shang

