

回到未来

BACK TO THE FUTURE

2025-26

吕嘉 音乐总监
LÜ JIA MUSIC DIRECTOR

国家大剧院管弦乐团
CHINA NCPA ORCHESTRA

回到未来

BACK TO THE
FUTURE



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王宁

王宁

国家大剧院院长

WANG Ning

President, National Centre
for the Performing Arts

在刚刚度过十五岁生日之后，国家大剧院管弦乐团 2025/26 乐季全新启幕，既回望初心、感念来路，更展望未来、开启新篇。

十五年来，国家大剧院管弦乐团已从最初的青苗，成长为苍劲的林海，成为国家大剧院艺术生产的骨干力量、坚强柱石。他们以精彩的交响乐季备受业界瞩目，在歌剧领域有深厚的造诣和积淀，在艺术普及推广领域耕耘不辍，交响乐新作委约不断，许多唱片精品佳作屡受海内外好评，并多次作为国家和北京文化使者举办国际和国内巡演，传播中国声音、展示北京风采，让更多人看到中国文化建设丰硕成果。

国家大剧院为乐团生长提供了丰厚土壤、阳光雨露、精心呵护，是乐团发展的根基和依靠。当前，大剧院也迎来了发展的新阶段和新契机。地处首都核心区、建院十八年的国家大剧院本部，为全球顶尖艺术家和国际国内观众汇聚交流搭建了重要舞台，是世界表演艺术领域最具影响力的文化艺术平台之一。位于北京城市副中心、开幕仅有 2 年时间的北京艺术中心快速发展，既有世界各地艺术名家名团轮番登台，也有引领行业发展、充满创新活力的新艺术、新作品。位于北京市通州区的台湖舞美艺术中心聚焦专业性定位，精心打造舞美艺术博物馆、台湖爵士音乐节等品牌项目，为市民提供了更丰富、更多彩的艺术体验。

每个精彩的当下都是过去和未来的交汇点。国家大剧院和管弦乐团正是在无数个过去和未来的层叠交汇间，走出了一条从无到有、从弱到强的创新之路，也是一条脚踏实地、精业敬业的奋斗之路，更是一条以艺抒怀、以乐载道的理想之路。这条路上，既有源自过去、根植血脉、矢志不变的初心使命，也有属于未来、熠熠生辉、终将到达的崭新巅峰。时光滚滚向前，我们所要奔赴的，一定是早就心向往之、定下决心、全力奔赴的未来。

国家大剧院管弦乐团 2025/26 乐季以“回到未来”为主题，以此表达我们对未来的信心和期待。在本乐季的音乐旅程中，我们不仅将延续音乐总监吕嘉的艺术引领，还将邀请张弦作为首席客座指挥倾情加入。在两位卓越的指挥家携手引领下，我们回到未来的路，就好比回家的路，路漫漫其修远，乐悠悠以轻飏。我和国家大剧院管弦乐团全体音乐家，诚挚地邀请广大乐迷和观众，与我们携手并肩，共赴这场音乐盛会，同走这条幸福之路，既坚守初心、怀抱理想，更谱写新篇、开创未来。

Following its recent 15th anniversary, the China NCPA Orchestra launches its 2025/26 season with a renewed vision, to reflect on our original aspirations and remarkable journey covered so far, while looking ahead to embrace the future and open a new chapter.

Over the past 15 years, the China NCPA Orchestra has grown from a sapling into a towering forest, becoming a cornerstone and core force of artistic production at the NCPA. It has garnered widespread acclaim for its captivating symphony seasons, developed profound expertise in opera, and remained dedicated to promoting artistic education. The orchestra continuously commissions new symphonic works, and its recordings have earned praise at home and abroad. As a cultural ambassador for Beijing and China at large, it has made numerous domestic and international tours, spreading China's voice and showcasing Beijing's vibrancy, to bring the world to witness the flourishing achievements of Chinese cultural undertakings.

The NCPA has provided the orchestra with fertile ground, nourishment, and meticulous care, serving as the foundation and anchor for its growth. Today, the NCPA is ushering in a new phase of development and embracing new opportunities. Its main venue, standing in the city center for 18 years, has become a vital platform for global top artists and audiences to gather and exchange ideas, serving as one of the world's most influential cultural stages for performing arts. The Beijing Performing Arts Centre, based in Beijing's subcenter and open for just two years, has been developing rapidly. It not only provides a stage for renowned artists and ensembles from around the world, but also pioneers innovative and dynamic new art forms and works. Meanwhile, the Taihu Stage Art

Centre in Tongzhou District committed to professional excellence has developed branded projects such as the Stage Art Museum and the Taihu Jazz Festival, offering the public even richer and more diverse artistic experiences.

Every remarkable moment here and now is a point of convergence between the past and the future. It is at the intersection of countless such moments that the NCPA and its orchestra have blazed a path of innovation—from vision to reality and from humbleness to strength. This journey has been one of dedication, professionalism, and artistic idealism, carrying forward a mission rooted in the past and leading to dazzling new pinnacles to be reached. As time moves inexorably forward, the future we strive for is one we have long envisioned, committed to, and pursued with unwavering determination.

The China NCPA Orchestra's 2025/26 season, themed "Back to the Future," embodies our confidence and anticipation for what lies ahead. Throughout this season's music journey, we will not only continue to benefit from the artistic leadership of Music Director LÜ Jia, but also welcome the participation of Xian Zhang as Principal Guest Conductor. Under the guidance of these two exceptional maestros, our path back to the future will feel like a journey home—long yet joyful, filled with purpose and light.

On behalf of the China NCPA Orchestra, I would like to extend a sincere invitation to music fans and audiences everywhere to join us in this celebration of music. Let us walk along this path of happiness together, staying true to our original aspirations and ideals while composing new chapters for the future.



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

从成立到今天，国家大剧院管弦乐团已走过十五年历程。尽管硕果累累，但十五年依然只是个美好开端，我们还有漫漫前路要去奔赴。

对人类来说，未来是什么样子的，我们又该如何抵达，这是个永恒的问题，也是国家大剧院管弦乐团此时此刻需要去好好沉思的问题。

十五年里，我有幸同乐团牵手走过其中的十三年。这些年来，尽管这也是我和大家不断思考的问题，但坦诚地说，这两个问题从来没有难住我们。国家大剧院管弦乐团未来是什么样、又该如何抵达，这两个问题的答案从一开始便清清楚楚。

在乐团及交响乐的世界里，未来不会是天马行空的幻想，也从来没有奇思妙想的捷径。用最忠诚的态度、最诚意的音乐，认真地珍视观众的热爱、做好音乐的侍者，把一支优秀的乐团应该担当的所有事情一件件去踏实做好，就是我们的未来，也是我们抵达未来的方式。

交响乐艺术源远流长，历经岁月沧桑而经久不衰。之所以能这样，是因为它承载了人类精神世界中最共通、最精髓、最基本的情感力量与价值追求。哪怕是再过几百年，这些东西也不会变，而古典音乐的价值则更将历久弥新。在穿越历史长河的历代先师创作和演绎的过程中，音乐家们其实也是在对先辈伟大作品及其精神价值不断的感悟学习的基础上，通过不懈的探索创新，创造出新的精神财富，进而为人类精神家园开辟出新的未来。

在这个新乐季里，我和乐团的莫扎特交响曲演出及唱片录制计划还将继续。和巴赫、海顿、贝多芬一样，莫扎特是我们回望人类漫长的交响乐历史时，永远不能远离、反复研习回访的人物。无论音乐风格如何嬗变，在我们面向未来而行进时，永远还是要认真去学习、呵护和传承莫扎特等早期先师所创立的美学高度，因为这是人类精神世界曾经有过的高峰，而我们及后世也应在其启发鼓舞下，努力去寻找和建造未来更的高峰。



音乐史上，不可忽略的高峰当然也出现在古典主义之后的各个时代，比如浪漫主义时代的理查·施特劳斯、现代主义时代的亨利·杜蒂耶等等。他们也将是我在未来几年想要携手乐团去深度探索的两位重要作曲家。而在中国作品方面，无论是已经硕果累累的作曲家，还是实力茁壮的中生代作曲家，以及新一期国家大剧院青年作曲家计划的开展，我对中国作曲家的探索、委约和推广依然还将继续，因为我们坚信他们必定会在未来世界中流芳。

这个乐季里，我在指挥界的同事张弦也将以首席客座指挥的身份加入乐团。我谨此代表乐团全体演奏家及同事热情欢迎她的到来，也希望她将在国家大剧院大的舞台上，将自己多年在海外研习浸染的收获分享给乐团及观众和乐迷。

对我和乐团来说，未来该如何抵达，既没有答案，也无需回答。因为，关于未来的答案，往往却藏在过去。我们想要前往的未来，早已在过去被无数先辈所期待、等候和努力过。生活在当下的我们，其实也是他们的一部分，是过去和未来的连接点。我们最需要做的，就是以最踏实、最认真的态度向前行走。未来，总会来到！在乐团刚刚度过十五岁生日之际，我愿以此与乐团和观众共勉，也请大家共同期待国家大剧院管弦乐团更美好的未来！

Since its inception, the China NCPA Orchestra has gone through 15 years. With fruitful results achieved, the 15 years is still only a beautiful beginning since we have a long road ahead.

For humanity, what the future holds and how we reach it are eternal questions, and they are issues that the China NCPA Orchestra must contemplate at this moment. Over these 15 years, I have been fortunate to go along with the orchestra for 13 of them. Throughout this time, though these questions have been constantly swirling in my mind and the minds of everyone here, honestly speaking, they have never stumped us. What is in store for the future of the China NCPA Orchestra and how we get there—the answers to these questions have been clear from the very start.

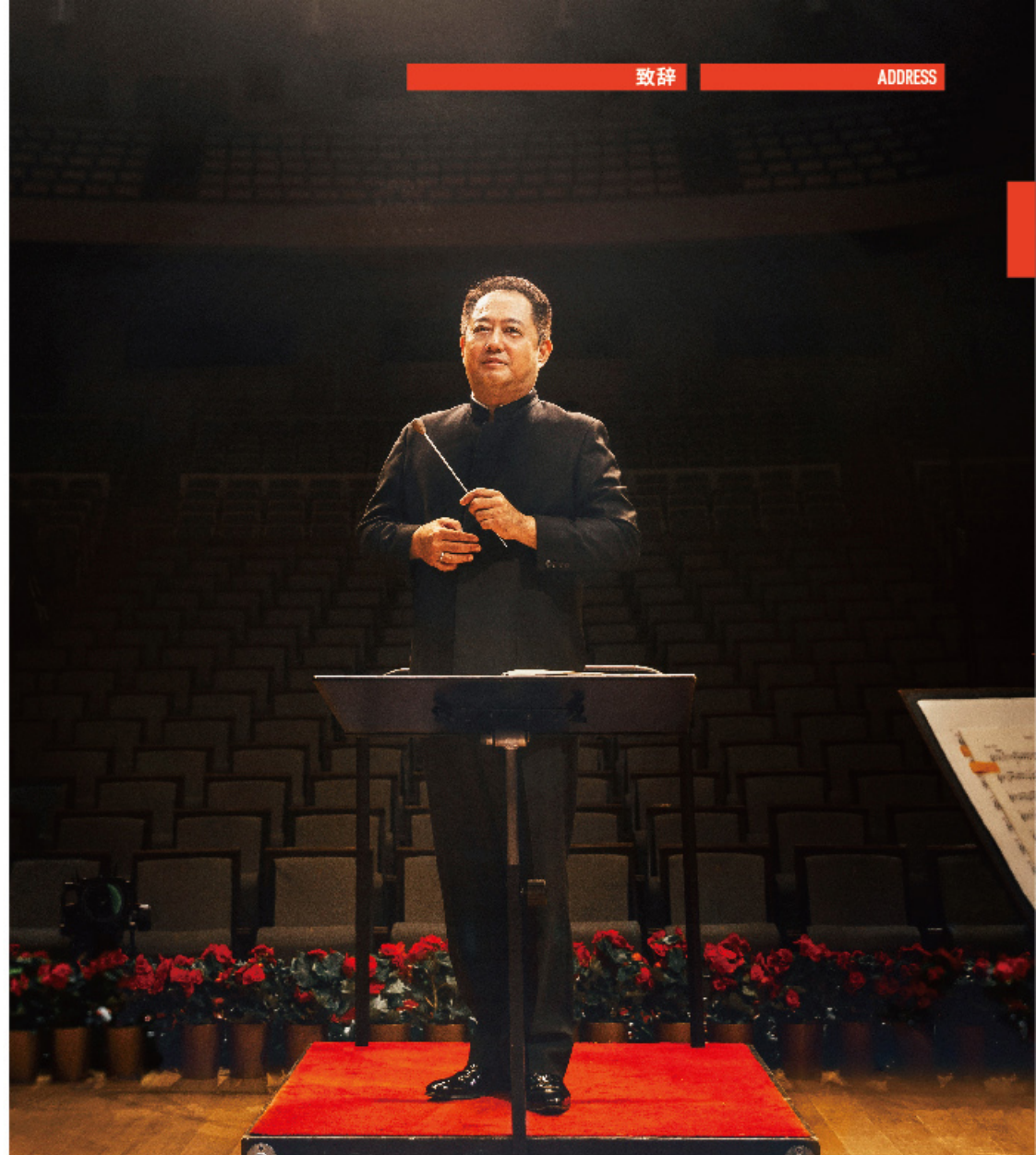
In the world of orchestras and symphonies, the future is not a far-fetched fantasy, nor has there ever been a whimsical shortcut. Our future, and the way to it, lie in earnestly cherishing the audience's devotion with the utmost loyalty and most sincere music, striving to be faithful servants of music, and diligently fulfilling every responsibility expected of an outstanding orchestra.

The art of symphony boasts a time-honored history. Having endured the passage of time and the changes of the world, it remains ever-vital. This enduring power stems from its capacity to embody the most universal, essential, and fundamental emotional forces and values of the human spirit. Even centuries from now, these elements will remain unchanged, and the value of classical music will only grow more enduring. Throughout history, in the process of creating and interpreting music, generations of masters have passed down a profound legacy. It is through ceaseless comprehension, study, and tireless exploration of the great works and spiritual values of their predecessors that musicians innovate. Building upon this foundation, they create more spiritual wealth, thereby forging a new future for humanity's spiritual homeland.

In this new season, the orchestra and I will continue our project of performing and recording Mozart's symphonies. Like Bach, Haydn, and Beethoven, Mozart remains a figure we can never overlook—one to whom we must return again and again in continual study as we look back upon the long history of the symphony. No matter how musical styles evolve, as we move toward the future, we must always earnestly study, protect, and pass on the aesthetic heights established by early masters like Mozart, for these are the peaks humanity's spirit has once reached. Inspired and encouraged by them, we and future generations must strive to seek and build even higher peaks in the future.

In music history, unignorable peaks have also emerged in every era after Classicism, such as Richard Strauss in the Romantic era and Henri Dutilleux in the Modernist era. These are two important composers I hope to explore in depth with the orchestra in the coming years. When it comes to Chinese compositions, my commitment to discovering, commissioning, and promoting Chinese composers remains unwavering—be they the established and celebrated masters, the emerging and highly gifted mid-career talents, or the new voices to be nurtured through the latest edition of the NCPA Young Composer Program. This commitment stems from our firm belief that these artists are bound to leave their mark on the world.

In this season, my colleague Xian Zhang will join the orchestra as its principal guest conductor. I would like to extend, on behalf of all the orchestra's musicians and staff, a warm welcome to her. It's hoped that she will share with the China NCPA Orchestra the insights she has gained from her many years of immersive study abroad.



For the orchestra and me, there is no answer to how we reach the future, nor is there any need to answer. Because the answers about the future often lie in the past. The future we wish to reach has long been anticipated, awaited, and striven for by countless predecessors. We, living in the present, are actually a part of them—the connecting point between the past and the future. What we must do most is to move forward with the most steadfast and earnest attitude. The future will come for sure! As the orchestra has just celebrated its 15th birthday, I would like to share this with the orchestra and our audience as mutual encouragement, and I invite everyone to look forward to an even brighter future for the China NCPA Orchestra!



张 弦

国家大剧院管弦乐团
首席客座指挥

Xian Zhang

Principal Guest Conductor,
China NCPA Orchestra

能够担任国家大剧院管弦乐团的首席客座指挥,并有机会与这支充满活力、富有理想、品质非凡、永远在向更高境界努力的乐团深化合作,是令我倍感荣幸和充满期待的事情。

我与国家大剧院管弦乐团的缘分始于2015年的首次合作。从首次合作开始,他们对艺术的严谨态度、对音乐的深刻理解,便给我留下极深印象。此后,我们又多次在其乐季演出中携手登台,共同创造过诸多难忘而闪光的音乐时刻。在历经多年合作后,我将从2025/26乐季开始担任其首席客座指挥,这既是我们给予彼此的厚重信任和双向投奔,也是我们多年来艺术理念契合、内心世界共鸣的最佳延展。

这个乐季,我将和乐团带来两套精彩的音乐会曲目,包括与小提琴家杨天娲呈现的普罗科菲耶夫与布鲁赫的小提琴协奏曲,与钢琴家张昊辰演绎拉威尔与陈其钢的钢琴协奏曲,以及拉赫玛尼诺夫第二号交响曲、莫扎特第39号交响曲。我期待与乐团不断拓宽曲目的边界,探索更丰富的艺术表达。每一次排练与演出,都是我们共同拓展音乐灵感的契机,也是乐团探索自我艺术潜能的旅程,更会是我和观众愈渐心灵相通的过程。

我期待与大家在新乐季中相遇。

I am incredibly honored and excited to take up the role of Principal Guest Conductor of NCPAO and deepen cooperation with this vibrant and extraordinary team distinguished by its unrelenting pursuit of excellence.

My connection with NCPAO began with our first collaboration in 2015, whose rigorous approach to art and profound insight into music left a deep impression on me. Since then, we have collaborated on stage in multiple seasons, creating numerous unforgettable moments. After years of cooperation, I will be serving as Principal Guest Conductor from the 2025/26 season. This role signifies a deep sense of mutual trust and reciprocal commitment, and is grounded in our shared artistic concepts and visions over the years.

In this season, I will be presenting two captivating programs with the orchestra. We will collaborate with violinist Tianwa Yang to perform violin concertos of Sergei PROKOFIEV and Max BRUCH. Together with pianist Haochen Zhang, we will perform piano concertos of Ravel and Qigang Chen, as well as Rachmaninoff's Symphony No. 2 and Mozart's Symphony No. 39. I look forward to broadening the repertoire and exploring new forms of artistic expression with the orchestra. Every rehearsal and performance offers an opportunity to jointly expand our musical horizons. Each represents a journey in which the orchestra continues to unleash its artistic potential, and is a process that brings us closer to our audience.

I'm eager to meet you all in this new season.



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	国家大剧院管弦乐团



李 喆

国家大剧院管弦乐团团长

Li Zhe

Executive Director,
China NCPA Orchestra

回到未来

未来是什么样子，又该如何去抵达。

这是人类永恒的问题。

无论每个生命个体，还是任何社会机构，

以及家国社会、人类命运，莫不同此关切。

每一天，

我们都在面对身边各种或大或小的悲喜、成就、挑战、困惑或变化，

也在反反复复地追问自己：

明天会怎样，我该如何做？

有趣的是，问来问去，我们却从来没有被示以清晰确凿的答案。或许因为未来永远无穷尽，或许因为未来永远不确定，或许这本就是人生和命运的美丽、人类和世界的玄奥所在。不过，换个角度看，这或许根本就是不必有的问题。或者，如果一定要找到答案的话，答案或许就写在我们经历的时光里，藏在我们走过的路途上。就社会发展来说，我们常讲“以史为鉴”。对人生发展来说，我们常讲“不忘初心”。或许，这都是对此问题的回应。

不过，初心不改，这句话既包含从一而终的恒理，但也绝不会是一成不变的守旧。这有点儿像伟大哲学家黑格尔讲到的“绝对理念”。在黑格尔看来，世间万物皆以“精神”为本，而“精神”的存在甚至独立于事物本体，在与主观及客观外在世界接触的过程中，“精神”开始以自我否定的形式发生改变，即旧的形式褪变死去、新的形式取而代之，从而推动“精神”向着“绝对理念”的方向去生长和发展。通俗地讲，这也就是我们常人眼中人类等万物受主观客观原因的混合作用驱动而追求自我实现、自我认识的过程。但这是个“变化”和“不变”相结合的过程：事物既将经历万千种成长发展，但又总会保有相对恒定的东西，即在连续的通过自我否定而获得生长发展的过程中，既不断走出自我，又不断重返自我，从而变成更清晰更坚定的新我。

对一支乐团来说，同样也是如此。常有人问，国家大剧院管弦乐团的未来会怎样，又有什么样的战略或规划。我们的回答是：我们未来应当是什么样子的，写在我们十五年来的初心、追求和态度里，写在乐团一百多位音乐家和行政人员为自我实现而拥有的希愿里，也写在世界乐坛众多优秀同行几百年来走过的路里面，更写在交响乐团作为社会机体而与生俱来且不断发展的使命责任里面。这些东西，就是国家大剧院管弦乐团的“精神”本初，也是他在寻找自身“绝对理念”时不变的精神源泉。而关于未来该如何抵达，我的回答是：未来也好，通向一支优秀乐团的路途也好，既从来没有秘密，也从来没有捷径。只要秉承初心、依照标准、坚守格调，那个因为朝思暮想而变得有点儿似曾相识的美好未来总会来到。而这样的未来，好比曾经的故乡，与其说是“前往”，不如说是“回到”。这样的未来，这也是为什么我们想把这个乐季叫做“回到未来”的原因。在我们年满十五岁之际，这个主题是给我们最好的勉励。

既然这样的“未来”是要以“回到”的方式来抵达，那就让我们些许回顾一下过往的几个瞬间吧。

2010 年 3 月，我们正式成立时，既充盈着全新的希望，也掺杂着困惑和争议，乐团几年后或十年后应该长成什么样子、又能长成什么样子，其实大家并不是很清楚。从世界各地来到北京的 65 位演奏家，是这个乐团最早的创业者，也以其优秀的才华、国际的事业、青春的气质，为乐团打下了非凡的起点和基础，更把新生代演奏家所代表的热情、活力、开放、协商等文化留在了蛋交的基因里。再过若干年，可能这支乐团的平均年龄会变老，但他们的心灵和气质却将永葆青春，因为“青春”已经是他们的“精神”本初之一。

不过，最初的几年里，乐团除在乐池里成功支撑起剧院的歌剧制作外，在整体定位和方向上的若干不清晰，让观众有时很难很充分认识我们，让我们的节目呈现和乐团发展略显进退维谷，也给最初参与创建的部分演奏家带来过困惑。2012 年 2 月，陈佐湟和吕嘉两位大师交接首席指挥，前辈的积淀与厚爱、新生的实力和视野，开始交叠生长在乐团的肌体、血脉和基因中，也在乐团那些新生代演奏家已有才华和梦想的基础上，进一步唤醒了乐团想要在歌剧和音乐会两个舞台上坚实实力、呈现自我的意识。这时候，在先后两位首席指挥的携手努力下，我们开始坚定一个认知：要想锻造出卓越的乐团，必须要有卓越的年度音乐季。

2014年4月,我们有了第一个跨越全年的交响乐季,这个叫做“光明的旅程”的乐季主题,也是我们“精神”本初的重要组成部分,我们至今及未来很多年所要践行的事业,其实依然是这趟“光明的旅程”的延续和组成。自此以往,我们通过一个个的乐季,在歌剧、交响乐、室内乐等领域悉心耕耘,无论是我们日渐游刃有余的歌剧演奏经验,还是携手众多世界级大师带来的高品质音乐会,以及演奏家们匠心编排的各种精彩室内乐曲目,都逐渐成为观众和乐迷们津津乐道的话题。而“蛋交”的乐季也随着一个个充满人文气息的主题的问世,不仅成为大家心目中的品牌,也让自己的“精神”本初逐渐清晰。因为,这些精彩的演出既在拓展着大家的知识、技艺、视野和标准,也让大家对我们“该演什么,该做什么”等问题有了日益坚固的共识,更让大家从观众的反馈中深刻认识了自己应有的职责和标准。对今天的国家大剧院管弦乐团来说,“演出”不再只是“演出”那么简单,并不仅是策划、宣传、卖票、演出,而是兑现自己的职责和承诺、实现自己的追求和价值、寻找自己的自性和内心的过程。

2012年和2013年,乐团先后由吕嘉指挥上演瓦格纳的两部歌剧大作《漂泊的荷兰人》《罗恩格林》,又在2013年由已故洛林·马泽尔大师执棒,演奏瓦格纳《无词指环》,由索尼音乐进行唱片发行,并成为乐团首张独立演绎的唱片作品。这几部作品的演出和录制,算是乐团最早被乐迷们称作“神演”的现场,也以“小荷才露尖尖角”的方式,昭示了乐团在硬实力上的潜能。而同马泽尔大师的唱片,作为我们在唱片录制发行领域的起点,既堪称是极高的起点,也预兆了后来的丰收,更让我们看到了高品质唱片产品在塑造优秀乐团方面不可替代的意义。此后,我们同吕嘉总监陆续推出的众多唱片屡屡获得好评,尤其是历时四年而在2024年最终推出的《布鲁克纳交响曲全集》在短短半年内两获《留声机》杂志高度评价,既为演奏家们留下了自己的时代好声音,也极其难得的让来自中国的录音产品站在了世界舞台最闪耀的聚光灯下。

2014年10月,国家大剧院管弦乐团北美七城巡演,是我们历史上首次海外多国多地巡演,也是我们首次尝试以国际化的方式,像无数从海外到国家大剧院巡演登台的世界名团那样去巡演。一支中国乐团,到底该以什么水准、什么姿态才能赢得国际同行和观众的尊敬,才能代表国家讲好中国的故事?我们对此问题较早期又系统化的思考,应该就始自那次巡演。当年的大家,以捉襟见肘的团队力量自我加压和摸着石头过河,所有的场景至今还都历历在目。也正是这次巡演,把我们变成了行走国际舞台、讲好中国故事的家,使我们在面对国际乐坛时开始有了自己的声名和判断,也使高水准国际巡演成了我们的独特财富和优秀传统。在此后的多年里,我们在2017年再度前往美国进行了六站巡演,又在2024年首次赴俄罗斯进行三站巡演,更在2025年首次完成欧洲多国巡演,站上了爱丁堡国际艺术节、汉堡易北河爱乐大厅等巅峰舞台。如果不是因为几年前的世界大流行,我们的国际巡演版图还将拓展的更快更广。

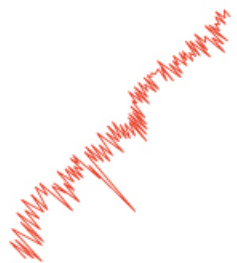
不过,世界大流行留给我们的不光是遗憾和忙乱,收获和成长反倒是我们对那段岁月时最重要的记忆。从2020到2023年,在剧院果敢的决策和巨大的支持下,我们成了国家大剧院线上演出系列里的主力乐团,数以千万甚至亿万观众得以远程走进我们的现场,更有远在海外的观众,透过线上演出了解和爱上我们,甚至成为我们的好朋友,并最终为我们捐助了首席用琴。线上音乐会帮我们收获的不光是观众和朋友,还有高标准录制带给大家的压力,以及压力下无上限的精益求精。无论是那些观众和朋友,还是更严苛的艺术标准,后来都成了这支乐团的常态,也成了我们又一样的“精神”本初。此外,作为国家大剧院为“一院三址”新篇而筹备的这三年,也成为我们扩编乐团、升级管理的历史机遇。三年里,我们的演奏家从90多人变成了110多人,我们编订了国际水准的《国家大剧院管弦乐团管理通则》,虽然面临了队伍的快速壮大,但我们的文化却并未淡去,这个大家庭变得更有爱更有规则。三年里,我们连续两次中国巡演,不仅让乐团首次系统而深度地走出首都北京、拥抱全国观众,也在很大程度上成为中国乐团参照国际标准开展国内巡演的新范例。三年逆境,不仅没给乐团发展带来丝毫的顿挫,反而却赋予乐团奋发生长的新力量。这样的经历,让今天的蛋交同仁们觉得:这就是我们的特质,我们未来还会这样,我们永远要不断生长!

这些历史瞬间,其实并非多么系统的记忆,更不是什么严谨的大事记,最多也就是浮光掠影般的回眸而已,但所有同事对上述的每个瞬间都会感同身受。这些短短瞬间,映照出的正是国家大剧院管弦乐团生而不凡的志向和追求。从最初开始,这些志向和追求便多少与众不同,更随着不断的坚守和呵护,在今天变得日益清晰和坚定,也就成为我们所谓的“绝对理念”。回顾这些瞬间,总能让我们对“我们是谁、我们从哪儿来、我们未来要怎样”这些问题获得更清晰的思考。

尽管这只是一篇乐团开篇感言,尽管此处谈到的这些“绝对理念”并不系统,但也足以让大家以管中窥豹的方式更加了解国家大剧院管弦乐团特有的文化、特有的精神、特有的样子。而这些文化、精神、样子,既来自于过去,也将寄寓未来,既将发展嬗变,也会日益坚固。面对未来,我们既有些好奇,但也成竹在胸。因为,对这支乐团来说,未来就像是回家,就是我们早已在心底多年魂牵梦绕的那个样子。在国家大剧院管弦乐团年满十五岁、行将书写新篇章之际,“回到未来”就是我们给自己最好的勉励。

路漫漫其修远兮,吾将上下而求索。请大家相信我们,请大家支持我们,国家大剧院管弦乐团将和大家共同携手、回到未来!

BACK TO THE FUTURE



What will the future look like, and how do we get there? These are eternal questions for humanity. Whether for each individual, any social institution, or the fate of nations and humanity as a whole, these concerns are universal. Every day, we face all sorts of joys and sorrows, achievements, challenges, confusions, or changes, big and small, while repeatedly asking ourselves: What is in store tomorrow, and what should I do?

Interestingly, no matter how much we ask, we are never shown clear and definite answers. Perhaps because the future is always infinite, or because it is always uncertain—maybe this is precisely the beauty of life and destiny, and the profound mystery of humanity and the world. But from another perspective, this might not be a necessary question at all. Or, if we must find an answer, it might be written in the time we have experienced and hidden in the paths we have walked on. In terms of social development, we often say, “Take history as a mirror.” For personal growth, we often say, “Stay true to the original aspiration.” Perhaps these are all responses to this question.

However, staying true to the original aspiration encompasses both the principle of consistency from beginning to end and the refusal to remain rigidly conservative. This is somewhat similar to the “Absolute Idea” proposed by the great philosopher Hegel. In Hegel’s view, all things in the world are based on “Spirit,” and the existence of “Spirit” is even independent of the entity itself. In the process of interacting with the external world subjective and objective, “Spirit” begins to change through self-negation—old forms fade and die, and new forms take their place, thereby driving “Spirit” to grow and develop toward the “Absolute Idea.” In simpler terms, this is what we ordinary people see as the process by which humanity and all things, driven by a mix of subjective and objective reasons, pursue self-realization and self-awareness. But this is a process combining “change” and “non-change”: things undergo countless kinds of growth and development but will always retain something relatively constant. That is, in the continuous process of growth and development through self-negation, they constantly step out of themselves and return to themselves, thereby becoming clearer and more steadfast new selves.

The same holds true for an orchestra. People often ask what the future of the China NCPA Orchestra will be like and what strategies or plans we have. In response, we say what our future should look like is written in the original aspirations, pursuits, and attitudes we have held over the past 15 years; in the hopes and wishes for self-fulfillment of the hundred-plus musicians and administrative staff of the orchestra; in the paths taken by many outstanding peers in the world of classical music over the centuries; and even more so in the innate and ever-evolving mission and responsibility of a symphony orchestra as a social organism. These elements are the original “Spirit” of the China NCPA Orchestra and the constant spiritual source in its search for its own “Absolute Idea.” As for how to reach the future, my answer is: There has never been a secret or a shortcut to the future or the path to becoming an outstanding orchestra. As long as we uphold our original aspirations, adhere to standards, and maintain our style, the beautiful future we have longed for day and night will eventually arrive, feeling somewhat familiar. Such a future is like a hometown we once lived in. Rather than “going to,” it is more about “returning to.” This is also why we wanted to name this season “Back to the Future.” As we turn 15, this theme is the best encouragement for us.

Since such a “future” is to be reached by “returning,” let us take a moment to look back at a few moments from the past.

In March 2010, when the orchestra was officially established, we were filled with new hopes which were mixed with confusion and controversy.

What the orchestra should become in a few years or a decade, and what it could become, were not very clear to everyone. The 65 musicians who came to Beijing from all over the world were the earliest members of this orchestra. With their exceptional talent, international perspectives, and youthful energy, they laid an extraordinary foundation for the orchestra, embedding the culture of passion, vitality, openness, and collaboration represented by the new generation of musicians into the DNA of the China NCPA Orchestra. In the years to come, the average age of this orchestra may grow, but their mind will remain young forever, because “youth” has already become part of their original “Spirit.”

However, in the beginning years, aside from successfully supporting the NCPA’s opera productions, the orchestra’s somewhat unclear overall positioning and direction made it difficult for audiences to fully understand us. This led to certain dilemmas in our programming and development, and even caused some confusion among the founding musicians. In February 2012, when maestros Zuohuang Chen and LÜ Jia took the role of Chief Conductor, the legacy and affection of the predecessor and the strength and vision of the new generation began to interweave into the orchestra’s very fabric, bloodline, and DNA. This further awakened the orchestra’s consciousness to solidify its strength and express itself on both the opera and concert stages by virtue of the existing talent and dreams of its young-generation musicians. It was at this time, through the joint efforts of two chief conductors that we began to firmly believe: to forge an outstanding orchestra, an outstanding annual season is essential.

In April 2014, we launched our first full-year symphony season. The theme of this season, "A Luminous Journey," is a fundamental part of our original spirit. The work we continue to do today and for many years to come is, in fact, an extension and component of this very "Luminous Journey." Since then, through each successive season, we have diligently crafted our work in opera, symphony, and chamber music. Whether it is our increasingly adept opera performances, the high-quality concerts presented in collaboration with numerous world-renowned maestros, or the chamber music programs meticulously curated by our musicians, all have gradually become favorite topics among audiences and music fans. As the China NCPA Orchestra's seasons introduced themes rich in humanistic spirit, they not only became a recognized brand but also helped clarify our own identity. These brilliant performances have expanded the knowledge, skills, horizons, and standards of all the people concerned; fostered a strong consensus on "what we should perform and do"; and deeply instilled in us a sense of duty and standards through audience feedback. For the China NCPA Orchestra today, "performing" is no longer just about putting on a show, and it's not merely planning, promoting, ticketing, and performing. It is a process of fulfilling our duties and commitments, realizing our pursuits and values, and discovering our true selves and inner voice.

In 2012 and 2013, the orchestra performed Wagner's two major operas, *The Flying Dutchman* and *Lohengrin*, conducted by LÜ Jia. Then, in 2013, under the baton of the late maestro Lorin Maazel, the orchestra performed Wagner's *The Ring Without Words*, which was released on Sony Music, marking the orchestra's first independently interpreted recording. These performances and recordings were among the earliest that fans hailed as "divine performances," hinting, like "the first tender tip of a lotus leaf emerging from the water," at the orchestra's potential for artistic excellence. The recording with Maazel, as our starting point in the field of audio production, not only represented an exceptionally high starting point but also heralded future successes. It showed us the irreplaceable role of high-quality recordings in shaping an outstanding orchestra. Subsequently, the numerous recordings released under Music Director LÜ Jia have been consistently well-received. Particularly, the *Bruckner Symphony Cycle*, completed with four-year work and finally released in 2024, received high praise twice within just six months from the *Gramophone* magazine. This not only preserved the musicians' finest sounds of their era but also exceptionally placed a recording product from China under the world's brightest spotlight.

In October 2014, the China NCPA Orchestra's tour of seven North American cities was our first multi-city international tour and our first attempt to tour internationally in the same manner as the world's renowned orchestras that perform at the NCPA. How should a Chinese orchestra achieve the standard and presence to earn the respect of international peers and audiences and represent the country in telling China's story? Our early and systematic reflection on this question began with that tour. At the time, with limited resources, we challenged ourselves and felt our way forward—today every moment remains vivid in our memories. This tour also turned us into seasoned players on the international stage, adept at telling China's story. It helped us shape our own statement and judgment when engaging with the global music scene and made high-level international touring our unique asset and fine tradition. In the following years, we returned to the US for a six-stop tour in 2017, embarked on our first three-stop tour to Russia in 2024, and in 2025 completed our first multi-country European tour. We have performed on prestigious stages such as the Edinburgh International Festival and the Elbphilharmonie in Hamburg. Had it not been for the global pandemic in recent years, our international touring footprint would have expanded even more rapidly and widely.

However, the global pandemic left us not only regrets and chaos, but also gains and growth, which became our most important memories of those years. From 2020 to 2023, thanks to the bold decisions of and tremendous support from the NCPA, we became the principal orchestra in the NCPA's online performance series. Tens of millions, even hundreds of millions, of viewers were able to remotely step into our live performances. Even audiences overseas came to know and love us through these online concerts, some even becoming close friends and ultimately donating the concertmaster's instrument to the orchestra. What online concerts brought us was not only audiences and friends but also the pressure of making high-standard recordings, and under that pressure, an unwavering pursuit of perfection. Both those audiences and friends, as well as the more rigorous artistic standards, later became the norm for this orchestra, forming another part of our primordial "spirit." Furthermore, as the NCPA prepared to write a new chapter for its "one institution in three locations" vision, these three years became a historic opportunity for us to expand the orchestra and upgrade our management. During that time, the number of our musicians grew from over 90 to more than 110, and we established an internationally benchmarked "General Conditions and Professional Codes." Despite rapid expansion, our culture does not dilute; instead, this big family has become more loving and more rule-based. Over these three years, we embarked on two consecutive China tours, which not only enabled the orchestra to step out of Beijing in a systematic and deep-going manner for the first time to embrace audiences across the country but also, to a large extent, set a new benchmark for Chinese orchestras conducting domestic tours in line with international standards. The three years of adversity did not hinder the orchestra's development in the slightest. Instead, it endowed the orchestra with a new vitality for growth. This experience makes our colleagues today feel: this is our character; we will always be like this, and we will never stop growing!

These historical moments are not so much systematic memories or rigorously documented events as they are fleeting glimpses of the past. Yet every colleague has a deep impression of each of these moments. These brief glimpses reflect the extraordinary aspirations and pursuits that the NCPA Orchestra was born with. From the very beginning, these aspirations and pursuits have been somewhat unique, and with our persistent adherence and nurturing, they have grown increasingly clear and firm, becoming what we call the "Absolute Idea." Reflecting on these moments always helps us to gain clearer insights into questions like "Who are we? Where did we come from? What is our future?"

Although this is only an opening speech for the season, and although the "Absolute Idea" is not systematically elaborated, it is enough to offer a glimpse into the unique culture, spirit, and character of the China NCPA Orchestra. These elements of culture, spirit, and character are rooted in the past and will extend into the future. They will continue to evolve and transform, yet grow increasingly solid. Facing the future, we are both curious and confident. For this orchestra, embracing the future is like returning home—it is the very vision we have long cherished. As the China NCPA Orchestra turns 15 and stands ready to write a new chapter, "Back to the Future" is the best encouragement we can give ourselves.

The road ahead is long and winding; we will keep on exploring. Please believe in us and support us. The China NCPA Orchestra will join hands with you all and go back to the future!

2025-26 回到未来

乐季导览

文 汤宁

● 国家大剧院管弦乐团副团长

乐季排布完成之时，我们自己也为今年的数字惊讶了，从交响乐到精致小交再到室内乐，不同形式的音乐会 70 场有余，曲目 50 套有余。从《红高粱》到《风流寡妇》再到《齐格弗里德》，题材各异的歌剧则有 8 部 30 场有余。仍旧是 100 余场演出，比起往年，却有更多样的形式和更广泛的内容。

从吕嘉总监的选曲便能看出。去年，我们的唱片入围《留声机》杂志“布鲁克纳第六交响曲最佳录音指南”，是连续几年深耕布氏音乐的成果。接下来，我们将听到吕嘉总监棒下的莫扎特、贝多芬、舒曼、理查·施特劳斯、圣-桑、柴可夫斯基……以及对 20 世纪最伟大作曲家之一迪蒂耶的继续探索。作为乐团第一位首席客座指挥，张弦将在她上任的第一年里，带来她偏爱的莫扎特 39 和拉赫第二交响曲，一部站在古典主义的巅峰望向后世，一部则在一百年后登上了浪漫主义的另一座山顶。作为驻院艺术家的吴巍则通过中国作曲家黄若和芬兰作曲家尤卡·蒂恩苏的创作，以及一系列经典音乐的跨界改编，展示笙这件古老乐器穿越时空的本领。在去年开启的“郭文景焦点作曲家”计划中，

我们除了上演他的多部经典作品，还共同酝酿了新作品的创作。为了给创作和其它作品的呈现留出更充足的空间，第二期计划将在 2026/27 乐季展开。

人对历史永远好奇，对未来永远着迷。两者都有迹可循，却又程度不等的不可获知，无怪乎时间旅行是最受欢迎的想象游戏。每当一两百年前的作品在今日被再度奏响，我们也像是跳进了那个神秘的抽屉，任由思绪在历史和未来间穿梭。而历史留下的那些音乐宝藏，不仅通过后人的不断演绎延续着生命，更在它们的面貌经由后世作曲家之手变得焕然一新，它们的精神或血液在当代仍孕育出全新作品时得到了进化和升华。在“回到未来”这个乐季同名系列里，我们能见证一系列音乐大师的时间旅行：塔利斯、科雷利、巴赫、莫扎特、贝多芬、门德尔松、穆索尔斯基、马勒、斯特拉文斯基……他们中很多也常常参与帮助其他人实现旅行，有的则依靠另一些音乐家实现了旅行，透过马克斯·雷格、沃恩·威廉姆斯、欣德米特、施尼特凯、于京君等各个时代作曲家的手笔，我们听见历史，听见当下，也听见未来。

而莫扎特的音乐能让我们直接听到未来：严谨的形式中预演了现代音乐的自由与复杂，古典的外衣下包裹着向浪漫主义探索的情感深度，在古典的规范中，他写出市井人间、宫廷礼法和神性的超越，启发了之后两个世纪乃至今天的历代作曲家。他短暂的人生留下卷帙浩繁的作品，覆盖了歌剧、交响曲、室内乐、钢琴曲、艺术歌曲、宗教音乐，以及芭蕾和戏剧配乐等几乎当时所有的音乐形式。在有限的篇幅中，我们以“莫扎特光谱”系列对此略呈一二。除了代表性的歌剧序曲、交响曲、协奏曲、交响协奏曲和小夜曲等，还有不常见到的管风琴音乐。因某种原因更加不常见到的《安魂曲》，我们得以在《莫扎特传》这部经典传记电影的交响音乐会上现场领略其冰山一角。虽然“莫扎特效应”这个说法已经被证明有些夸大其词，但莫扎特的音

乐的确不失对孩子们的友好。“遇见莫扎特”音乐童乐会适合学龄前的小朋友，而为“六一”准备的《莫扎特彩蛋》藏着莫扎特和他父亲创作的旋律和动机，老少咸宜。

青年作曲家计划将迎来第八期的展演和终评，又有不少来自新鲜头脑的新鲜声音将与我们见面。与此同时，八十高龄的鲍元恺先生也完成了另一个壮举，为《炎黄风情》创作了交响合唱版，不仅仅是简单增加了声乐的成分，鲍老在其中做了诸多新的探索和尝试。另一个联合委约计划则在形式上颇具新意，法国作曲家里夏尔·迪布尼翁以《洛神赋》为题材，为圣-桑的《诗人与缪斯》创作了一个可以接续演奏的姐妹之作，令来自东西方两个不同文明的浪漫故事遥相呼应。

70 余场演出，预告着来自世界各地音乐家朋友们的一场盛会，众多与我们彼此信赖的老朋友外，也不乏首次在乐季中亮相的艺术新伙伴：指挥家乔纳森·诺特、金郁矿、崔琳涵、江非凡，钢琴家卢卡斯·杰努萨斯、小曾根真、韦子健、沈靖韬、杜沛达，小提琴家哈德利希、穆洛娃、魏特哈斯、巴蒂雅施维莉、纳斯图里卡-赫尔舒科维奇、朱熙萌，大提琴家巴勃罗·费兰德斯，小号演奏家纳卡里亚科夫，管风琴家李艺花，女高音歌唱家李晶晶，琵琶演奏家邱佳裕，佩波偶剧团，还有来自林肯中心室内乐协会的音乐家们……以及将在一台音乐会中被我们“一网打尽”的范克莱本、肖邦、伊丽莎白、ARD 等六大国际比赛 2025 年的新晋冠军们。

在我们的音乐中，一起开启过去与未来的时间之旅吧！

GUIDE FOR THE 2025/26 “BACK TO THE FUTURE” SEASON

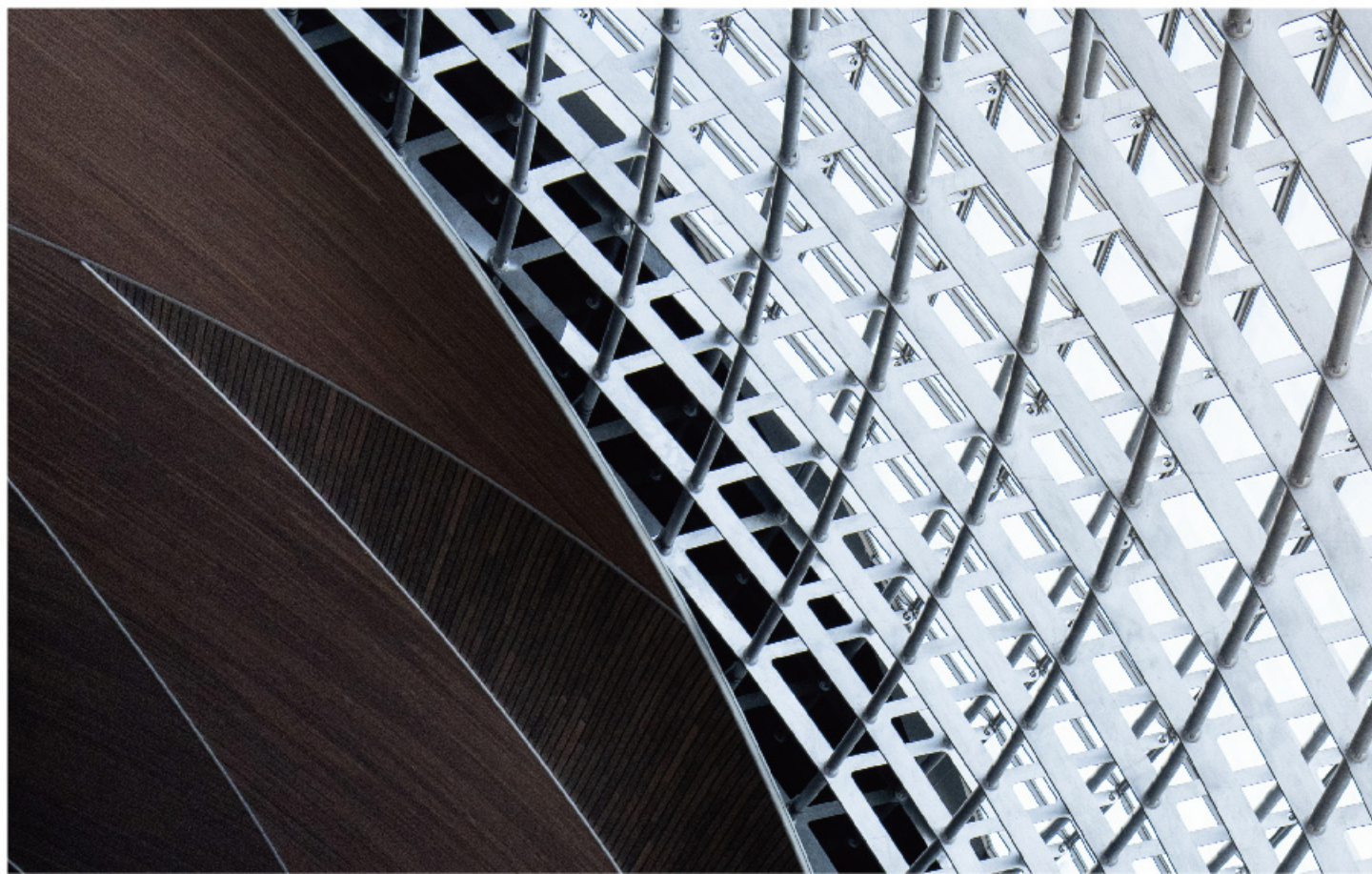
TANG Ning

● TANG Ning, Deputy Executive Director, China NCPA Orchestra

When the season schedule was finalized, we were stunned by the numbers ourselves. From symphonies to chamber orchestras and then to chamber music, over 70 concerts come out in various formats, with more than 50 repertoires. From *Red Sorghum* to *The Merry Widow* and then to *Siegfried*, there are over 30 performances of eight operas under diverse themes. While the total number of performances stays over 100, this season offers a greater variety of forms and more extensive content compared to the previous editions.

This is evident from Music Director LÜ Jia's programming. Last year, our recording made it into *Gramophone*'s "Guide to the Best Recordings of Bruckner's Sixth Symphony," the culmination of our years of commitment to Bruckner's music. In the coming season, we will hear Mozart, Beethoven, Schumann, Richard Strauss, Saint-Saëns, Tchaikovsky, and more under LÜ Jia's baton, along with continued exploration of the works of Henri Dutilleux, one of the greatest composers of the 20th century. As the orchestra's first Principal Guest Conductor, Xian Zhang will bring her favorite Mozart's Symphony No. 39 and Rachmaninoff's Symphony No. 2 in her inaugural year—one marking the pinnacle of Classicism and looking toward the future and the other ascending to another peak of Romanticism a century later. Artist in Residence WU Wei will showcase the timeless versatility of the *sheng*, an ancient Chinese instrument, through works by Chinese composer HUANG Ruo and Finnish composer Jukka Tiensuu, as well as a series of

cross-border adaptations of classical music. In the "GUO Wenjing Composer in Focus" initiative launched last year, we not only performed several of his classic works but also collaborated on the creation of new compositions. To leave ample space for new creations and other performances, the second phase of the initiative will unfold in the 2026/27 season.



Humanity is perpetually curious about history and fascinated by the future. Both leave traces, yet remain elusive to varying degrees. Thus, it's no wonder time travel is such a popular imaginative game. Whenever works from one or two hundred years ago are performed again today, it feels as though we've leaped into a mysterious drawer, allowing our thoughts to travel between history and the future. The musical treasures left by history not only stay alive through continuous interpretations by later generations but also evolve and innovate when their forms are revitalized by later composers or when their essence inspires brand new works in the contemporary era. In the season's "Back to the Future" series, we witness a series of time travels by master composers: Tallis, Corelli, Bach, Mozart, Beethoven, Mendelssohn, Mussorgsky, Mahler, Stravinsky, and more. Many of them often assisted others in their travels, while some relied on other musicians to achieve their own. Through the works of composers from various eras, such as Max Reger, Vaughan Williams, Hindemith, Schnittke, and Julian Yu, we hear the past, the present, and the future.



Mozart's music, however, allows us to hear the future directly: within its rigorous structures, it previews the freedom and complexity of modern music; beneath its Classical exterior, it harbors the emotional depth of Romantic exploration. In the norms of Classicism, he wrote of everyday life, court etiquette, and transcendent divinity, inspiring generations of composers over the following two centuries up to today. Though he lived a short life, he left behind a vast body of work covering almost every musical form of his time: opera, symphony, chamber music, piano pieces, art songs, religious music, as well as ballet and theater scores. In the limited space of this season, we offer a glimpse of this with the "Dimension of Mozart" series. In addition to representative opera overtures, symphonies, concertos, sinfonia concertantes, and serenades, there will be rarely heard organ music. Somehow his *Requiem* is even less frequently performed, but we will have a glimpse of it in a live symphonic concert for the classic biographical film *Amadeus*. Although the "Mozart Effect" has been proven somewhat exaggerated, Mozart's

music is indeed friendly to children. The "Mozart and Most-Art" children's concert is suitable for preschoolers, while *Mozart's Easter Eggs*, prepared for the Children's Day, which hides melodies and motifs composed by Mozart and his father, is welcomed by people of all ages.

The Young Composer Programme will have its eighth edition of showcase and final review, introducing a lot of fresh music from young minds. Meanwhile, the eighty-year-old BAO Yuankai has accomplished another remarkable feat by creating a symphonic choir version of *Chinese Sights and Sounds*. This not merely involves a simple addition of vocal parts; Mr. Bao has made numerous new explorations and attempts. Another co-commissioned project is innovative in form: French composer Richard Dubugnon has taken *The Goddess of the Luo River* as the theme, creating a sister piece to Saint-Saëns' *La muse et le poète* that can be performed consecutively, allowing romantic stories from Eastern and Western civilizations to echo each other across time and space.

Over 70 performances herald a grand gathering of musician friends from around the world. Alongside many of our trusted old friends, there will be no shortage of new artistic partners making their season debuts, such as conductor Jonathan Nott, JIN Yukuang, CUI Linhan, JIANG Feifan; pianists Lukas Geniušas, Makoto Ozone, WEI Zijian, SHEN Jingtao, DU Peida; violinists Augustin Hadelich, Viktoria Mullova, Antje Weithaas, Lisa Batiashvili, Lorenz Nasturica-Herschcowici and ZHU Ximeng; cellist Pablo Ferrández; trumpeter Sergei Nakariakov; organist LI Yihua; Soprano LI Jingjing; pipa player QIU Jiayu, the Pepo Puppet Theater, and musicians from the Chamber Music Society of Lincoln Center... as well as the newest champions of six major international competitions in 2025—Van Cliburn, Chopin, Queen Elisabeth, ARD, among others—all "swept up" here.

Please join us in our music to embark on a time travel through the past and the future!

An abstract painting featuring a dense composition of vibrant colors including red, blue, black, white, and yellow. The brushstrokes are expressive and varied, creating a textured, layered effect. The painting is set against a solid red background.

驻院艺术家
吴巍

ARTIST
-IN-RESIDENCE
WU WEI

01

驻院艺术家 吴巍 笙演奏家

国际知名的笙演奏家吴巍将他那有着三千多年历史的中国传统乐器带入21世纪, 其艺术造诣远超传统的界限。

在中国, 笙是一种簇状竹簧簧片组成、装在金属共鸣腔中的簧管乐器。据说它的声音如传说中凤凰的歌声般空灵轻盈, 银铃般闪亮而转瞬即逝。



吴巍音色明亮通透, 其乐器在旋律、和声、节奏与复调方面所展现出的无限可能, 使他与众多艺术家及作曲家(如黄若、古斯·杨森、陈银淑、尤卡·提恩苏、贝恩德·理查德·多伊奇、翁德雷·阿达梅克、申东薰、恩乔特·施耐德、方满、罗孚·瓦林等)展开广泛合作, 涵盖传统、室内乐及交响等不同形式。他既在独奏会中即兴演奏, 也与爵士大乐队同台, 涉足电子音乐创作, 同时也参与极简主义或巴洛克音乐的演出。

在交响音乐领域, 吴巍曾受邀与多支世界顶尖乐团和合奏团合作, 包括柏林爱乐乐团、纽约爱乐乐团、琉森音乐节当代乐团, 以及荷兰巴洛克乐团、当代乐集、阿特拉斯合奏团和北德广播爵士大乐队等。

他经常受邀参加国际重要音乐节的演出, 包括伦敦BBC逍遥音乐节、巴黎秋季艺术节、多瑙河音乐节、琉森音乐节、东京三得利音乐厅夏季音乐节、统营国际音乐节, 以及最近的2025年欧海音乐节。

在吴巍丰富的唱片作品中, 有多张专辑获得重要奖项的肯定。其中, 他为德国DG唱片录制的陈银淑笙协奏曲专辑荣获2015年《BBC音乐杂志》大奖。

吴巍与柏林爱乐乐团成员马丁·施特格纳(中提琴)和扬内·萨克萨拉(低音提琴)共同组建了“吴巍三重奏”, 该组合每年都会在柏林爱乐大厅的室内乐厅演出。作为柏林“亚洲艺术合奏团”(Ensemble Asianart)的创始人, 他热衷于与来自世界各地的器乐演奏家共同呈现跨文化音乐节目。在“丝绸之路音乐节”(Morgenland Festival)中, 他与爵士小号手英戈尔夫·布尔克哈特和钢琴家弗洛里安·韦伯组成“丝绸爵士三重奏”。吴巍也是跨界项目的理想合作伙伴, 涉猎文学、舞蹈、戏剧、建筑等多个领域。

未来, 吴巍的重点项目包括: 2025/2026乐季在中国国家大剧院与国家大剧院管弦乐团的驻院合作计划, 以及在2027年巴黎新锐艺术节Festival ManiFeste上, 与当代乐集和法国蓬皮杜中心音乐与声学协作研究所(IRCAM)共同首演菲利普·勒鲁《为笙、合奏团与电子音响创作的协奏曲》。

吴巍1970年出生于中国高邮。他曾就读于上海音乐学院, 并在瑙曼基金会的资助下, 于1995年开始在柏林获得为期四年的德国学术交流中心(DAAD)文化交流奖学金, 目前长期居住于柏林。自2013年以来, 吴巍担任上海音乐学院笙专业的特聘教授。

ARTIST-IN-RESIDENCE WU WEI SHENG VIRTUOSO

The artistry of internationally renowned Sheng virtuoso Wu Wei reaches far beyond the traditional boundaries of his more than 3000-year-old Chinese instrument and brings it well into the 21st century.

In China, the sheng, a mouth organ, formed out of a bundle of bamboo reeds and cased in a metal bowl, is supposed to sound like the song of the singing phoenix from the legend: silvery and fleeting as the wind.



Wu Wei's radiant and transparent tone as well as the infinite possibilities offered by his instrument in terms of melody, harmony, rhythm, polyphony have led him to collaborating with many artists, composers (Huang Ruo, Guus Janssen, Unsuk Chin, Jukka Tiensuu, Bernd Richard Deutsch, Ondrej Adamek, Donghoon Shin, Enjott Schneider, Man Fang, Rolf Wallin ...) and ensembles in traditional, chamber or orchestral settings, improvising in solo concerts or with jazz big Bands, playing electronic music as well as taking part to minimal or baroque music performances.

In the symphonic repertoire, Wu Wei has been invited by orchestras such as the Berlin Philharmonic, New York Philharmonic, Lucerne Festival Contemporary Orchestra and ensembles such as Holland Baroque, Ensemble intercontemporain, Atlas Ensemble and NDR Big Band...

He is regularly performing at international festivals such as the BBC Proms in London, Festival d'Automne à Paris, Donaueschinger Musiktage, Lucerne Festival, Suntory Hall Summer Festival Tokyo, Tongyeong International Music Festival and most recently at the Ojai Musica Festival 2025.

Among Wu Wei's large discography, several of his CD's have been distinguished by important Awards like the BBC Music Magazine Award 2015 for his recording of Unsuk Chin's concerto for sheng under the label Deutsche Grammophon.

With Martin Stegner (viola) and Janne Saksala (double bass), both members of the Berlin Philharmonic Orchestra, he founded the Wu Wei Trio which appears each season in the Chamber Music Hall of the Berlin Philharmonie. As a founder of the Berlin based Ensemble Asianart, he likes to share transcultural programs with instrumentalists from all around the world. For the Morgenland Festival, he forms with the jazz trumpeter Ingolf Burkhardt and pianist Florian Weber, the Silk Jazz Trio. He is an ideal partner for interdisciplinary projects involving literature, dance, theatre, architecture....

His projects include a residency in 2025/2026 at the NCPA in Beijing with the NCPA Orchestra, the premiere of Philippe Leroux's new concert for sheng, ensemble and electronics at the Festival Manifeste 2027 in Paris with Ensemble intercontemporain and IRCAM.

Wu Wei was born in 1970 in Gaoyou (China). He studied at the Shanghai Conservatory of Music and with the support of the Naumann Foundation, he took part in 1995 to a four year DAAD scholarship in Berlin, where he is currently living. Since 2013, Wu Wei has been a Professor teaching the Sheng at the Shanghai Conservatory of Music.

音乐会
CONCERTS

2025.9.19/20

“十五载如是说”吕嘉、吴巍与国家大剧院管弦乐团
“Echoes of 15 Years” LÜ Jia, WU Wei and NCPAO

黄若 HUANG Ruo
《玄黄》 The Color Yellow

吕嘉 指挥
吴巍 笙
LÜ Jia Conductor
WU Wei Sheng

2026.7.3/4

“繁华笙景”吴巍、江非凡与国家大剧院管弦乐团
WU Wei, JIANG Feifan and NCPAO Chamber Orchestra

江非凡 指挥
吴巍 笙
JIANG Feifan Conductor
WU Wei Sheng

让-费瑞·勒贝尔 /
朱迪思·斯廷布林克 改编
《混沌》，为吴巍而作
巴赫
咏叹调
德彪西
《月光》节选自《贝加马斯克》组曲
拉威尔
《悼念公主的帕凡舞曲》
福雷
《梦后》，Op. 7.No. 1
朱迪思·斯廷布林克 改编
《中国风格的波兰舞曲》
黄若
《风吹》
吴巍
《竹子的精神》

乔治·菲利普·泰勒曼
《丑角》(选自G小调序曲, TWV 55:G1“牧笛”)
维瓦尔第
D小调第12号三重奏鸣曲“福利亚变奏”, RV 63
茅源 / 朱迪思·斯廷布林克 改编
《瑶族舞曲》
巴赫
双簧管与小提琴双协奏曲 (笙与小提琴版), BWV 1060R
巴赫 / 蒂内克·斯廷布林克 改编
行板, BWV 1003
刘天华 / 朱迪思·廷布林克 改编
《良宵》
聂耳 / 吴巍 改编
《龙舞》

Jean-Fery Rabel / Arr. Judith Steenbrink
Chaos for Wu Wei

J.S.Bach
Air

Debussy
“Clair de Lune” (from Suite Bergamasque)

Maurice Ravel
Pavane Pour une infante defunte

G. Faure
Apres un Reve, Op. 7-1

Arr. Judith Steenbrink
Polonois a la Chinois

Huang Ruo
The Spirit of Bamboo

Wu Wei
The spirit of bamboo

Georg Philipp Telemann
Harlequinade
(from Ouverture (Suite) in G Minor, TWV 55:G1 “La musette”)

Vivaldi Antonio
Trio Sonata No. 12 in D Minor “Variations on La Follia”, RV 63

Mao Yuan / Arr. Judith Steenbrink
Dance of Yao People

J.S. Bach
Double Concerto for Violin and Oboe
(Adapted for Sheng and Violin), BWV 1060R

J.S. Bach / Arr. Tineke Steenbrink
Andante, BWV 1003

Liu Tianhua / Arr. Judith Steenbrink
The Enchanting Night

Nie Er / Arr. Wu Wei
Dragon Dance

黄佳俊 指挥
吴巍 笙
浜屋惠 管风琴
Kahchun Wong Conductor
WU Wei Sheng
Megumi Hamaya Organ

2026.7.10/11

黄佳俊、吴巍、浜屋惠与国家大剧院管弦乐团
Kahchun Wong, WU Wei,
Megumi Hamaya and NCPAO

尤卡·蒂恩苏 Jukka Tiensuu
笙与管风琴协奏曲 Concerto for Sheng and Organ

艺术体验
ARTS EXPERIENCE

2026.7

笙声不息:吴巍音乐工作坊
The Eternal Sound of Sheng:
A Music Workshop with WU Wei

回到未来： 吴巍与笙的多维音乐旅程

文 张璐诗

● 张璐诗，记者、译者、职业音乐人。

常年为《卫报》等媒体撰稿，自2015年担任FT中文网专栏作家。现居伦敦。

著名笙演奏家吴巍，将受邀担任国家大剧院2025/26“驻院艺术家”。

这位活跃全球，过去三十年，不断引领“笙”这件中国古老乐器探索未知世界的音乐家，这次要面对的主题是：“回到未来”。

他将在新乐季中呈现四套不同类型的节目：笙协奏曲，笙与管风琴双协奏曲，丝绸爵士三重奏，以及巴洛克室内乐。从爵士、即兴、古乐、到交响乐团，他将和不同音乐家一起，合作分享笙乐的无限可能性。

“‘回到未来’，也是‘回到过去’；是把过去的音乐智慧变成今天的未来。”吴巍说，国家大剧院给出的“回到未来”主题极具想象力，首先是继承传统，中国和西方的传统都需要继承，然后是创新与发展。这个过程里，重要的是从传统发现未来，古人的智慧还有大量我们不曾读懂的纬度，曾今“看山是山”，现在要“看山不是山”。

● 笙的智慧：万物的和谐

谈起笙，吴巍眼中扬起一道光：“它忧伤，纯粹，透明的……它可以表现色彩、动作和情绪，甚至蕴藏更深层面的东西。”

对他而言，笙的吸引力不仅在于音色，更在于它触及音乐背后的哲学与世界观：“不管你承不承认，天上的星星一直在发光。你看到也好，看不到也好，它们之间的相互引力始终存在。音乐的规则也是这样，并非以人的意志来改变。我看不见，但它一直在那里。”

笙的历史可以追溯到公元前11世纪，是中国最古老的吹管乐器之一，通过丝绸之路传入东亚、南亚和西亚，对西方管风琴的发展也产生过潜在影响。七世纪传入朝鲜，再传入日本，如今日本仍保留唐代笙的文字谱并沿用演奏。吴巍说：“笙有非常丰富的泛音，发声原理隐藏着数学、物理甚至化学的原理。笙看起来也许很土，但里面有许多老祖宗留下来的智慧。过去笙常会给人难登大雅之堂的印象，其实在唐代的‘雅乐’里，笙是主奏乐器。它隐藏了深层的文化：所谓‘和’，是为万物之间的和谐。要找到这种平衡是很高的境界。”

他演奏的是37簧的传统改良笙，由翁镇发教授，牟善平教授研发：在尊重传统的基础上扩展到三个八度，采用十二平均律以适应西方交响乐的调性，但仍保留笙的传统音色和演奏技巧，使笙能够与大型乐团并肩演奏，不再只是配角。

国家大剧院管弦乐团2025/26乐季，吴巍将与指挥家吕嘉合作华人作曲家黄若的笙与乐队协奏曲《玄黄》，并与新加坡指挥家黄佳俊带来芬兰作曲家尤卡·蒂恩苏的《笙与管风琴协奏曲》世界首演。

像与黄若及尤卡·蒂恩苏的合作，吴巍每年都与不同的作曲家一起创作新作品，挖掘笙的潜力，迄今他已经首演400多首作品，协奏曲20多部，但他相信如今只开发了大约六成：“目前国内对笙的研究还很有限”，他说，笙的和声实际上非常现代，密集而美丽，泛音流一直在动，产生类似蝉鸣中超低频的低音。“笙有很多秘密，每天都可能有新的发现。”

● 黄若的《玄黄》

吴巍与黄若的合作可追溯至2010年：当时，美国奥尔巴尼交响乐团委约笙新作，他推荐了年轻的黄若。此前，黄若曾为吴巍所在的阿姆斯特丹新音乐团写过《箏与笙双协奏曲》，其才华令吴巍印象深刻。

《玄黄》的旋律讲究线条美，笙如“过客”，穿梭于不同的“景观”，与音乐的镜面相互映照。第三乐章有一段悠长而安静的旋律，带着蒙古的思乡味，显示了黄若写旋律的功力。曲中还加入海螺、哨子等特殊乐器，音色丰富多层。吴巍提及，黄若的音乐中有海南当地“面具舞”节奏元素，这源自他小时候跟奶奶一起看戏的经历：“创作时，黄若也会边唱边写，非常投入。”

在演奏上，吴巍会根据黄若的创作方向实现旋律和声部的技术细节。比如笙在低音声部无法滑音，他会提供不同方案供作曲家选择，以尽量抵达作曲家的音乐意图。他强调音乐家的能动力，例如“华彩段”在总谱中只标注开始和结束部分，中间的演奏细节由演奏者自主完成，每次演出略有不同。

这部协奏曲曾在十多个国家演出，观众反响热烈，但在中国仅演过缩减版。吴巍表示：“这次在国家大剧院能完整呈现，非常期待。‘玄黄’有很多无法用言语表达的东西，只有音乐才能令它往深处延伸。”

此次执棒《玄黄》的指挥家吕嘉是吴巍的老朋友，多年前曾与吴巍在奥地利布鲁克纳音乐节合作演出该曲第三乐章，吴巍回忆：“当时几乎没有时间排练，但同澳门爱乐乐团演出很精彩，得到奥地利总统亲自接见。”

● 《笙与管风琴协奏曲》世界首演

吴巍有个多年梦想：请作曲家来给笙与管风琴写双协奏曲。新赛季的重头戏，便是芬兰作曲家尤卡·蒂恩苏为吴巍创作的《笙与管风琴协奏曲》，这套作品将于2026年在国家大剧院上演。梦想成真，吴巍说：“非常感谢NCPA的前瞻性和胆量，以最佳国际团队去实现这个‘3000年后来相会’的笙与管风琴项目，这充分体现了当代中国人的文化自信。”

早在1996年，吴巍就尝试过笙与管风琴合作，并于2000年录制专辑《汇流》，曲目包括维瓦尔第与巴赫，这是音乐史上的第一张笙与管风琴二重奏唱片。此次经过思考，吴巍决定邀请芬兰国宝级作曲家尤卡·蒂恩苏来担纲创作：“他是西贝柳斯大奖(The Wihuri Sibelius Prize)得主，艺术造诣高，从不随市场潮流改变他的创作方向，很难委约。他曾为我成功创作过两部协奏曲，在全世界频繁上演。当我向他提及笙与管风琴双协奏曲梦想时，他立刻爽快答应，特别期待明年在国家大剧院首演。”尤卡·蒂恩苏本身是键盘演奏家，精通传统和现代作品，对两者平衡有深度把控，吴巍评价：“他写的每一个小节都有意义。”

这首作品一个月前刚刚开始创作。吴巍曾飞到赫尔辛基向作曲家介绍乐器，并一起探讨技术和音乐问题。作曲家认为笙的指法非常难懂，“跟分析施托克豪森作品的难度相当”。

而指挥黄佳俊，今年刚在曼彻斯特同吴巍合作，与哈雷管弦乐团演出陈银淑作品：“黄佳俊是很有才华的指挥家，对华人传统音乐也

熟悉，2026年与他合作首演尤卡·蒂恩苏新作，我很期待。”

将与吴巍合作首演的管风琴演奏家，是浜屋惠。这位同样活跃在欧洲的日本管风琴家是吴巍近几年最密切的音乐伙伴之一，2024年他们曾在中国举行笙与管风琴二重奏的巡回演出，吴巍对浜屋惠赞不绝口，技术厉害之外，她同时具有亚洲人特有的柔性线条和音乐感觉。

● 室内乐与古乐

在本次驻院计划中，吴巍也将和国家大剧院管弦乐团合作，进行基本巴洛克乐团编制的室内乐合作，呈现他对于巴洛克古乐多年的理解。

“刚开始说要用笙去吹巴赫，大家都会笑；可是传统不仅是五声音阶，不但包括中国各民族的传统，西方古典音乐也是传统”。吴巍说，笙作为一个声部进入西方古乐，比如跟柏林爱乐组成的巴洛克三重奏，每次都会在音色上发现新的美：“每时每刻都在变，一个人动，其他人都跟着动”。

在摸索巴洛克音乐十多年中，他找到了新方向：“巴洛克的琴弦和我们平常的琴弦不同，是羊肠弦，声音粗糙，但泛音丰富，听起来甚至有金属感，与笙融合产生新的发声体，磁性特别强。”两年前，他与荷兰巴洛克(Holland Baroque)乐团在Pentatone出专辑《丝绸巴洛克》(Silk Baroque)，乐团总监是一对双胞胎姐妹尤迪斯(Judith Steenbrink)和施蒂恩布林克(Tineke Steenbrink)，她们古乐造诣深厚，与吴巍重新编配经典作品，使笙不再只是“凑合”，而是被赋予新音色。

最近几年，吴巍与柏林爱乐乐团中提琴演奏家马丁·施特格纳和低音提琴演奏家扬纳·萨卡萨拉组成“吴巍三重奏”，并录制了两张新专辑，包括重新编配的《哥德堡变奏曲》。吴巍说：“我不是要做一个小丑，拿中国乐器和洋乐器搅和就完事；目的不是这样，而是进入音乐，把音乐精神表现出来，并发挥乐器的创造性。等你进去了，再玩才行，而不是在外面看。”

室内乐里，音乐家的主动性是关键，吴巍说：“民族音乐有太大的发展空间，我只是通过这个窗口给观众一点思路。”

● 即兴与跨界

吴巍初到德国留学，是在音乐学院里学习爵士乐。他也长期探索即兴，他对笙的理解和演奏受到西方即兴音乐很深刻的影响。

从前在学术框架里学“即兴加花”，在柏林，他接触到各种即兴风格，包括自由即兴：“这是当代音乐家的必要素质。”即兴不仅存在于爵士，还存在于印度音乐、阿拉伯音乐、以及中国音乐中，每种即兴都有规则与体系。通过与世界各地音乐家合作，他学会了理解与回应，也不断受到启发，这里面包括了真正有创造力的记谱音乐，以及打通各流派、乐手之间彼此默契的“出口成章”。

2023年，吴巍曾与北德广播大乐队(NDR Big Band)合作，以中国传统音乐和自创作品与爵士乐对话，音乐会不但取得巨大成功，还入围了2024年德国爵士乐大奖。

吴巍与德国钢琴家弗洛里安·韦伯(Florian Weber)和小号手英格尔夫·布克哈特(Ingolf Burkhard)组成的“丝绸爵士三重奏”，也将出现在国家大剧院2025/26驻院艺术家计划中，这是乐迷理解吴巍即兴音乐魅力最好的现场。钢琴家的结构托举，小号手的突围引领，笙则以“和”来连接和沟通，自由之间，又充满精致之美。

吴巍说，刚到德国留学时在柏林前卫音乐中心听了一场难忘的音乐会，台上没有谱子，靠手势指挥即兴演奏，三十年前他听不懂，但印象深刻：“自从世界进入全球化以来，音乐不光是你的我的，也是我们的；我们对世界有共同责任，即兴是一种相互尊重的可能性。”

他回忆自己最早学二胡，弦乐直接表达大喜大悲，而笙更透明，能带来超越个体的体验：“自然界的许多事情，并不以个人的‘自我’而存在；笙是大智慧的乐器，它会把我们的双眼打开多层面，通过研究学习，我们认识世界、认识自己，认识超越自身可见的东西，这是一辈子的功课。对我来说，那是一种距离之美，一种复杂之美”。

在所有责任与使命感之前，这就是笙对吴巍的吸引力所在。吴巍说：“笙是凤凰的声音，它只有先离开、舍去自己，才会产生新的东西。这就是我们现在要走的历程。”

BACK TO THE FUTURE: A DIVERSE MUSICAL JOURNEY OF WU WEI WITH SHENG

Lucy Cheung

- Lucy Cheung, Journalist, Translator, Musician, written for *The Guardian* and *Time Out Beijing*, Regular column for FT Chinese since 2015. Working across music and literature in both Chinese and English.

WU Wei, a renowned virtuoso on sheng (Chinese mouth organ), will serve as Artist-in-Residence at the National Centre for the Performing Arts (NCPA) for the 2025/26 season.

For the past three decades, WU has been active as a musician dedicated to bringing the ancient Chinese instrument Sheng to the world. He will capture the theme "Back to the Future" in the China NCPA Orchestra's 2025/26 season.

In the new season, he will present four different programs: a sheng concerto, a double concerto for sheng and organ, the Silk Jazz trio, and Baroque chamber music. He will collaborate with several musicians to unlock the infinite possibilities of sheng, spanning jazz, improvised music, early music, and symphonic repertoire.

" 'Back to the Future' also means 'Back to the Past.' It is about embracing the future with the musical wisdom from the past," says WU Wei. He adds that the NCPA-defined theme "Back to the Future" is incredibly imaginative. It's first about carrying forward traditions, both Chinese and Western, and on this basis, promoting innovation and development. In this process, the key lies in discovering the future from traditions. The wisdom of the ancients still has many aspects that are beyond our comprehension. Before then, we "see mountains as mountains," but now, we come to "see mountains not as mountains."

● The Wisdom of Sheng: Harmony of All Things

When it comes to sheng, a gleam lights up in WU Wei's eyes. "It is melancholic, pure, and crystal... It conveys colors, movements, and emotions, and harbors something much deeper."

For him, the charm of sheng lies not only in its beautiful tone but also in its power to touch upon the underlying philosophy and worldview. "Whether we acknowledge it or not, the stars in the sky are always twinkling. Whether we see it or not, their mutual gravity is right there all along. The same is true of the laws of music; they are not subject to human will. Even if we cannot see them, they are always there."

Sheng is one of the oldest Chinese reed wind instruments, with its history being traced back to the 11th century BC. The instrument was introduced to East Asia, South Asia, and West Asia through the ancient Silk Road, and had an influence on the development of the organ in the West. It was brought to Korea in the 7th century and then to Japan. The written notation and performance practices of sheng from the Tang dynasty have been preserved in Japan to this day. WU Wei states, "Sheng has rich harmonics, and its sound-producing principles are rooted in mathematics, physics, and even chemistry. Sheng may seem rustic, but it has so much wisdom passed down from our ancestors. In the past, sheng was considered unpresentable and did not appeal to refined taste. In fact, sheng was a principal instrument in *Yayue* (the ceremonial and court music) during the Tang dynasty. It embodies a deeper culture: the concept of "harmony" or balance among all things. To achieve such balance requires reaching a higher plane."

He plays the 37-pipe Sheng, modified by professors WENG Zhenfa and MOU Shanping based on the traditional instrument. Its range is expanded to three octaves, and the twelve-tone equal temperament is adopted to accommodate the tonality of symphony orchestras. Meanwhile, the traditional timbre and playing techniques of sheng are retained, so sheng can be performed alongside large orchestras rather than just serve as an accompanying instrument.

In the NCPA's 2025/26 season, WU Wei will collaborate with conductor LÜ Jia on HUANG Ruo's *The Color Yellow*, a concerto for Sheng and orchestra. Together with Singaporean conductor Kahchun Wong, he will present the world premiere of Finnish composer Jukka Tiensuu's concerto for Sheng and Organ.

Just like the cooperation with HUANG Ruo and Jukka Tiensuu, WU Wei collaborates with different composers each year to create works tapping the potential of sheng. Up to now, he has premiered over 400 musical pieces, including more than 20 concertos. However, he believes that at most, about 60% of sheng's potential has been explored. "Research on sheng in China is still quite limited," he notes, adding that sheng's harmonies are actually modern, dense, and beautiful, with a constant flow of harmonics which produces a low-frequency sound similar to the bass in cicada chirps. "Sheng holds many secrets, and there can be new discoveries every day."

● HUANG Ruo: *The Color Yellow*

WU Wei's collaboration with HUANG Ruo dates back to 2010, when he recommended the young HUANG Ruo to create a work on sheng commissioned by the Albany Symphony Orchestra. HUANG had previously written a double concerto for zheng and sheng for WU Wei's Amsterdam-based Nieuw Ensemble, and WU was deeply impressed by his talent.

The Color Yellow highlights the beauty of melodic lines. Sheng acts as a "passerby" traveling through varied "landscapes," reflecting off the mirrored surfaces of the music. The third movement features a long and tranquil melody imbued with a Mongolian sense of nostalgia, demonstrating HUANG Ruo's mastery of melodic composition. Special instruments such as conch shells and whistles are also incorporated into the composition to create rich, layered sounds. WU Wei mentions that HUANG's music integrates rhythmic elements from the traditional mask dance in Hainan, drawing inspiration from his childhood memories of watching operas with his grandmother. "HUANG Ruo would sing while composing, fully immersed in the process."

Regarding performance, WU Wei implements the technical details of melodies and parts in alignment with HUANG Ruo's creative vision.

For example, since sheng cannot perform a glissando in the bass part, he would provide different options for the composer to choose from, ensuring that the composer's intent is realized to the greatest extent possible. He places great emphasis on the initiative of musicians. For example, a cadenza is marked with only the beginning and the end in the score, leaving the performer to improvise and complete the middle section independently. As a result, there are subtle variations in each performance.

The concerto has been performed in a dozen countries, receiving enthusiastic responses from the audiences. In China, however, only a reduced version has been presented so far. "I'm thrilled to present it in its entirety at the NCPA this time. *The Color Yellow* offers too much beyond the reach of words, and only music can extend it to greater depths," says WU Wei.

LÜ Jia, who will conduct *The Color Yellow* in this season, is an old friend of WU Wei. Years ago, they together performed the third movement of the piece at the International Bruckner Festival in Austria. "We had little time to rehearse at the time, but the performance with the Macao Orchestra was spectacular, and we were honored to be received by the Austrian president," recalls WU.

● World Premiere of Concerto for Sheng and Organ

WU Wei has a long-held dream, that is, to commission a composer to write a double concerto for Sheng and Organ. The centerpiece in the new season is the concerto for sheng and organ by Finnish composer Jukka Tiensuu, which will debut at the NCPA in 2026. With his dream coming true, WU says, "I am grateful to the NCPA for its foresight and courage in bringing together the best international team to realize the '3,000-year encounter' between sheng and organ. This reflects the confidence of today's Chinese people in Chinese culture."

As early as 1996, WU Wei had experimented with combining sheng and organ. In 2000, he recorded the album *Confluence* featuring classic works by Vivaldi and Bach. This is the first ever record of the Sheng and organ duets in the history of music. After some thought, WU Wei decided to invite eminent Finnish composer Jukka Tiensuu to compose the work. "He is a recipient of the Wihuri Sibelius Prize, and a highly accomplished artist who never compromises his creative vision to follow market trends, making him particularly difficult to commission. He has already written two concertos for me, which have been performed many times around the world. When I shared with him my dream of a double concerto for sheng and organ, he immediately agreed to

get on board, and he is eager for the premiere at the NCPA next year." As a keyboardist, Jukka Tiensuu is accomplished in both traditional and contemporary works, striking the perfect balance between the two. "Every bar he writes carries significance," WU Wei remarks.

This piece had just been started a month ago. WU flew to Helsinki to introduce the instru-

ment to the composer and discuss technical and musical issues together. The composer found the fingering of sheng quite challenging, comparing it to "the difficulty of analyzing a piece by Stockhausen."

Conductor Kahchun Wong collaborated with WU Wei in Manchester earlier this year, where they performed Unsuk Chin's works with the Hallé. "Kahchun Wong is a talented conductor and also familiar with traditional Chinese music. I am looking forward to collaborating with him in the premiere of Jukka Tiensuu's new work in

2026," says WU.

The organist who will debut with WU Wei is Megumi Hamaya. The Japanese organist, who is also active in Europe, has been one of WU Wei's closest musical partners in recent years. In 2024, they toured China with a sheng and organ duet performance. WU Wei gives the organist a lot of credit, praising her impressive techniques as well as a unique Asian sensibility and musicality.





● Chamber Music and Early Music

In this residency program, WU Wei will collaborate with the China NCPA Orchestra in a chamber ensemble with a basic Baroque orchestra arrangement, showcasing his deep understanding of Baroque music.

"When I first suggested playing Bach on sheng, people chuckled. But tradition isn't just about pentatonic scales; it encompasses not only the traditions of different ethnic groups in China but also Western classical music." WU Wei explains that incorporating sheng in Western classical music, such as in his Baroque trio with the Berliner Philharmoniker, always reveals new beauty in timbre. "It changes constantly. When one person moves, the others follow."

After over a decade of exploring Baroque music, he has discovered a new direction. "Baroque strings are different from modern ones. They are made of sheep gut, and the sound they produce is rougher, but the overtone is rich, giving a metallic feel. When combined with sheng, a new sound source is created, which is particularly magnetic." Two years ago, WU Wei and Holland Baroque

released the album *Silk Baroque* on the Pentatone label. Holland Baroque's directors are twin sisters Judith and Tineke Steenbrink, who are distinguished for their deep expertise in early music. Together with WU Wei, they re-arranged classic works, making sheng no longer mere accompaniment and endowing it with a new timbre.

Years ago, WU Wei founded the "WU Wei Trio" with the Berliner Philharmoniker's violist Martin Stegner and first solo double bassist Janne Saksala. They have recorded two albums, including a re-arrangement of the *Goldberg Variations*. WU Wei says, "I don't want to be a clown, simply mixing Chinese and Western instruments and nothing more. That's not the point. You need to truly get immersed in music, express its spirit, and unleash the creative potential of the instruments. Only when you're immersed can you play them meaningfully rather than just observe from the outside."

The initiative of musicians is crucial in chamber music. "Folk music has more room to develop. I am just offering the audience a glimpse through this window," WU Wei notes.

● Improvisation and Crossovers

At first, WU Wei studied jazz at a conservatory in Germany. He then started a long, extensive exploration in improvisation, and his understanding and performance of sheng were deeply influenced by improvisation in Western music.

After learning improvisation within an academic framework, he was exposed to various types of improvisation in Berlin, including free improvisation, which he refers to as "an essential quality for musicians of the time." Improvisation is not confined to jazz; it also exists in Indian, Arabic, and Chinese music, each with its own rules and systems. Through collaborations with musicians from around the world, he has learned to understand and respond to different types of improvisation and continuously drawn inspiration from the truly creative notated music and the spontaneous interplay that bridges different genres and musicians.

In 2023, WU Wei and the NDR Bigband collaborated to create a dialogue between traditional Chinese music and his own works and jazz. The concert was a huge success and got shortlisted for the German Jazz Prize 2024.

The Silk Jazz Trio of WU Wei, German pianist Florian Weber, and trumpeter Ingolf Burkhard will debut in the NCPA's 2025/26 season, offering the perfect opportunity for music fans to appreciate the charm of WU's improvisational music. With the involvement of the pianist and the trumpeter, sheng acts as a bridge

promoting "harmony," hitting a sweet spot between freedom and elegance.

WU Wei remembers attending a concert in Berlin when he first arrived in Germany 30 years ago. There was no music score on stage, and the musicians improvised based on hand gestures. He couldn't catch that at the time, but he was deeply impressed. "Since globalization began, music has no longer belonged to anyone alone; it's shared by all. We have a shared responsibility for the world, and improvisation offers possibilities for mutual respect."

WU recalls that he learned to play the erhu first, and over time, he came to realize that string instruments directly convey intense emotions of joy and sorrow, while sheng produces a more crystal sound and delivers experiences beyond the individual. "Things in nature do not exist because of the individual self. Sheng is an instrument that leads us to more wisdom; it opens our eyes to multiple levels. Through research and study, we come to understand the world, ourselves, and things beyond what we can see with our own eyes. This is a lifelong journey. For me, it represents a beauty of distance and complexity."

WU Wei believes sheng as a calling, and this is why he gravitates to sheng. Just as he says, "Sheng is the sound of the phoenix – it must rise above and transcend itself to create something new. This is the journey we are on now."



SOUNDS OF CHINA



乐是
故乡明



曲水斟一觚，乐是故乡明

文 高洁

● 高洁，音乐艺术博士，
美国孟菲斯大学东亚研究院客座教授。



尘世纷繁，凡人如蚁奔忙，如蛾赴焰，如鸟寻食，如鱼逐浪。唯有乐、舞、诗与歌，令人在逐渐物化的世界中苏醒——抬起头来，望向无尽的苍穹。

当西方之律邂逅东方之韵，当文明的光影在此刻交响，亦曲亦诗，纵红尘如缚，亦可自由寰宇。生而为人，可歌，可乐，可吟，可诵，实乃大幸。

一诗，一境，一曲，一醉——邀君同赏。

在人类漫长而又如白驹过隙的文明史中，拉弦乐器的身影几乎遍布全球。曲水流经处，它轻颤的弓弦掠过西亚高原，迎着东亚草原的暮云，回转在南亚的集市，又辗转于东南亚的市井人家。音色悠远绵长，好似人声，以不同的形态流传千百年，如中亚与伊朗的卡曼切(Kamancheh)及在北非、中东、中亚等地区广泛流传的拉巴布(Rebab)，在外形与结构上都近似二胡。而二胡，在这条悠久“拉

弦家族”谱系中，以两根弦、圆筒形共鸣箱与独特的细腻语汇，承载着东方之声。国家大剧院以十余年心血倾力打造的“青年作曲家计划”，为全球华人菁英搭建起展示才华、联结世界的国际舞台。在第八期“青年作曲家计划”中，将继续聚焦中国弓弦乐器与管弦乐队协奏曲的创作。乐团今年将演绎入围的两部作品——《尘世之网》与《韵神》，皆以二胡为主角，续写丝弦新声。

应无所住，而生其心。

——《金刚般若波罗蜜经》

曲水瀟瀟，在《尘世之网》中，这份“中华味道”兼具洒脱与敏感，缠绵又旷达，如莫奈笔下颤动的光斑，如水墨泼洒，如长风入怀。二胡婉转倾诉，宛如那个时而犹豫、时而勇敢、时而平庸、时而绚烂的自我，在管弦乐队交织经纬纵横的绵密大网中左冲右撞，蹒跚而行。余忠元，这位出生于台北、旅德深造并屡

获国际奖项的80后作曲家，如此描述自己这部作品的尾声：“在宏大而深沉的声响潮浪后，原初深情、曾经激动的旋律主题转为清寂，包裹在弦乐的泛音与风铃、小钟琴形成的清凉世界中，轻轻地吟唱，仿佛在冥思中寻找真正的本心。”

沙汀红叶舞斜阳

——宋 王以宁《浣溪沙 舫舟洪江步下》

曲水盈盈，它也可以是俏皮鲜活的——在新锐青年作曲家李子傲笔下，《韵神》(谐音湖南俚语“运神”)，不同于“绞脑壳”的苦思冥想，透着一股“灵泛”¹，是把死板道理盘活成

市井智慧的能耐。在交响乐队织就的‘咯咂味’²幕布上，二胡仗着‘了撇’³的技法，时而‘打得活泛’⁴，时而‘霸蛮’⁵，逗得城乡四野‘右边有沿’⁶。



儿童急走追黄蝶，飞入菜花无处寻

——宋 杨万里《宿新市徐公店》

曲水潺潺，在中国音乐学院作曲系青年教师商沛雷的乐声里，它成为了一首浪漫的、带着20世纪中国味儿的七章长歌《儿童组曲》。嬉游的笑声、猜谜的机智、悄悄话的细腻、不羁的顽皮、妈妈的爱、考试的紧

张、运动会的奔跑——它们共同编织成记忆中童年的样子，长成今天的你我。7岁那年盼而不得的礼物——那辆玩具汽车、那个穿着漂亮裙子的洋娃娃——如今有人把它递到你手中，还来得及吗？

1 湖南方言

2 长沙话“这个味”

3 长沙话“干脆利落”

4 湖南方言

5 湖南方言

6 长沙话，无边无际

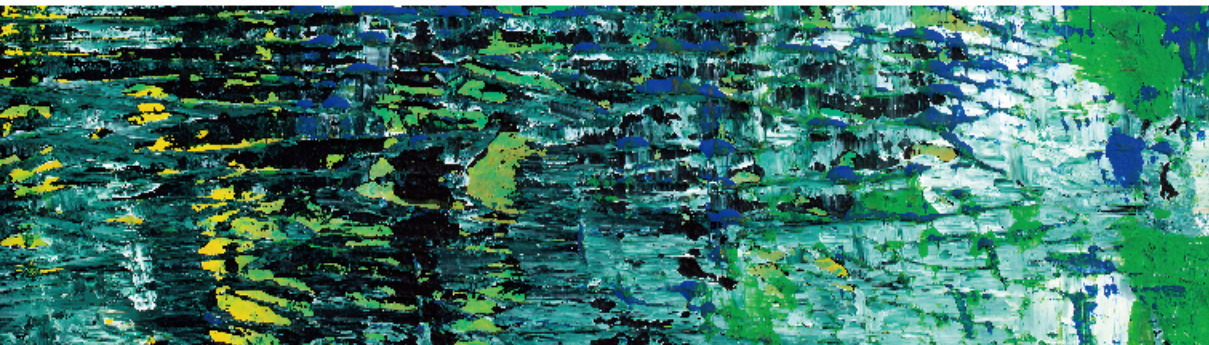
此夜曲中闻折柳，何人不起故园情

——唐 李白《春夜洛城闻笛》

曲水脉脉，听——母亲的歌谣在交响合唱声中醒来。从河北平原的麦田，到云南月下的溪涧；从陕北窑洞的黄土，到江南雨巷的薄雾……这些旋律，经作曲家鲍元恺倾注毕生心血，以器乐与人声为彩线，最终织成了二十四幅动人的故土音画——《炎黄风情》。

《炎黄风情》所探索的，是来自田间山野的原始民歌市井生活烟火气，同来自教会音乐的西方形式超凡神圣殿堂感，带着各自的基因，以保持各自特色的方式结合于一体。从1991年的管弦乐团版，2021年的民族乐团版和弦乐室内乐版，到2025年的这套交响合唱版，《炎黄风情》不断向两端延伸和升华，促使它的“烟火气”与“殿堂感”能够在更高维度上实现“黑白分明，和而不同”的统一，以“继承民族优秀传统，融入世界现代文明”。

——鲍元恺



述燕赵故事，睹云岭素描，历黄土悲欢，闻巴蜀山歌，触江南雨丝，经太行春秋——旋律穿过山川与岁月，携来泥土的芬芳与人心的温度。那是《小白菜》的低诉与《小放牛》的笑语，是《小河淌水》的清柔与《兰花花》的凄美，是《紫竹调》的婉转与《走西口》的离歌。它们在不同的土壤生根，在音乐中汇聚成一部“华夏乡土志”。它们历经岁月，化作声声挂念：槐花几时开？月亮出来亮汪汪——远行的孩子啊，那盏等你回家的灯，还亮着。

素月分辉，明河共影，表里俱澄澈

——南宋 张孝祥《念奴娇·过洞庭》

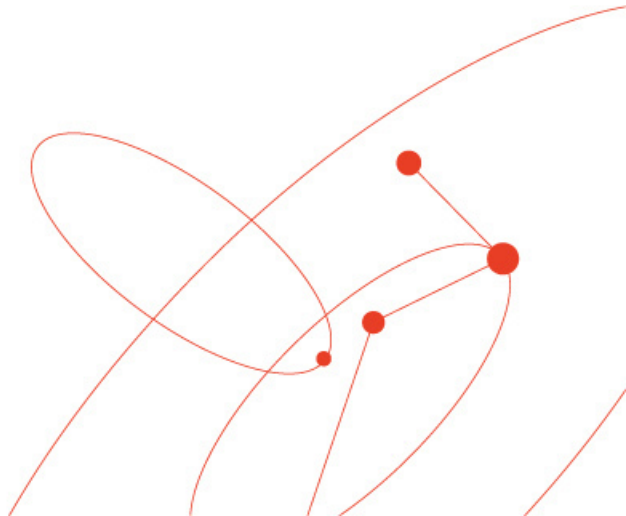
曲水泱泱，在浩瀚宇宙中，人类生命不过一粒微尘、一瞬流光。如蜉蝣朝生暮死，却仍奋力振翅，以渺小之躯叩问天地永恒。作曲家常乐以东方二十四节气为脉络，采撷山野风雨、虫鸣涧响，将自然原声熔铸成《为钢琴、自然采样和13件弦乐器改编的节气二十四律》，由钢琴家陈萨精湛演绎。如作曲家所言：“‘律’是秩序，是律动，既是音律，也是四季交替的节律与呼吸。”当琴键叩响，瞬息的生命在音符中与万物共振，听者与演奏者同筑起一方共鸣的结界——以己之力，观星河流转，感天地呼吸。

自乙巳至丙午，历素秋、岁馀、芳春迄长夏；长安街畔，紫禁城西，柳暗珠莹余韵袅，西望朱墙忽见月。

“十五载如是说”：吕嘉、吴巍与国家大剧院管弦乐团联袂演出黄若《玄黄》、李子傲《韵神》。桂序向晚，金风转肃，袁丁携国家大剧院管弦乐团、合唱团真情奉献徐振民《枫桥夜泊》、陈其钢《走西口》、冼星海《黄河大合唱》、余忠元《尘世之网》，以及罗维独奏《黄河》钢琴协奏曲。孟冬将至，王宏伟、吴碧霞、钱骏平与国家大剧院管弦乐团、合唱团及北京爱乐合唱团携手呈现鲍元恺《炎黄风情》交响合唱版——世界首演。

次年首夏清和，张弦执棒，与钢琴家张昊辰合作奏响陈其钢《二黄》。既望前宵，赖嘉静诠释商沛雷《儿童组曲》。乐季末，大暑之后，孙一凡指挥，陈萨独奏，常乐《二十四节气——为钢琴、大自然声响、室内乐团而作的音诗》。

国家大剧院管弦乐团“乐是故乡明”系列倾情呈献八场音乐盛宴——响华夏之音，鸣血脉之情。



SOUNDS OF CHINA: RIPPLING WATERS OF HOME BENEATH THE BRIGHT MOON

GAO Jie

- Gao Jie, Doctor of Musical Arts. Visiting Professor at the East Asian Studies Institute, University of Memphis.

In the restless swirl of the world, people scurry like ants in endless toil, chase like moths the perilous flame of their desires, peck and scour like birds for their daily bread, and chase like fish the restless waves in search of the next tide. Only music, dance, poetry, and song can rouse us from a life growing ever more mechanical — lifting our eyes to the boundless sky.

When the timbre of the West meets the tone of the East, when the splendour of civilizations resonates together in a way that is as lyrical as it is musical, we — even under the weight of worldly cares — can feel unbound, free to roam the vastness of the universe. To live as a human is a rare gift — for we can turn our hearts into songs and our thoughts into verses, and in doing so, we can rejoice and be glad.

A poem to stir the heart, a scene to hold the eye, a melody to linger in the ear, and a joy to intoxicate the soul — I invite you to share them all.

Across the long yet fleeting course of human civilization, bowed string instruments have left their mark in nearly every corner of the world. Wherever waters have flowed, their trembling strings have brushed the plateaus of West Asia, met the evening clouds over the grasslands of East Asia, echoed through the markets of South Asia, and found their way into the homes and streets of Southeast Asia. With a tone both far reaching and tender, akin to the human voice, they have endured for centuries in many forms — from the kamancheh of Central Asia and Iran to the rebab heard across North Africa, the Middle East, and Central Asia — all bearing a family resemblance to the erhu in shape and structure. Within this ancient bowed string family, the erhu, with two strings, a round resonator, and a uniquely delicate way of expression, carries the voice of the East. For over a decade, the National Centre for the Performing Arts (NCPA) has devoted itself to the Young Composer Programme, creating an international stage for outstanding Chinese talents from around the world to showcase their artistry and connect with the world. This year, the 8th Young Composer Programme continues to focus on concertos for Chinese bowed instruments and orchestra, and both of the two shortlisted works — *Between Love and Ignorance* and *Yun Shen* are for the *erhu*, bringing fresh colours to the enduring tradition of string music.

Let the mind arise without dwelling anywhere.

— Diamond Sutra

In *Between Love and Ignorance*, the music unfolds like rippling water, imbued with the flavor of Chinese aesthetics — at once free-spirited and finely attuned, tender yet expansive. It shimmers like the trembling light in a Monet painting, like ink splashed in bold strokes, like a sweeping wind stirring the spirit. The *erhu*'s supple, lyrical voice threads its way through the dense weave of the orchestra's sound, prompting us to see in it reflections of our own lives — moments of hesitation and of courage, of quiet simplicity

and of sudden brilliance. YU Zhongyuan — a composer born in the 1980s in Taipei and trained in Germany, recipient of multiple international awards — describes the work's coda this way: "After the vast, resonant surges of sound, the once-tender and impassioned main theme settles into stillness, wrapped in a peaceful, crystalline world shaped by the harmonics of the strings and the delicate tones of wind chimes and glockenspiel. It sings softly, as if in quiet meditation, searching for the true heart within."

Flaming leaves dance over sandy shoals in the setting sun

— WANG Yining (Song Dynasty),

Mooring at Hongjiang to the tune of Huanxisha

Rippling waters don't always have to be solemn — sometimes they can dance with playfulness and vitality. In *Yun Shen*, rising composer LI Ziao draws on a homophone from Hunan dialect: while the title suggests "the spirit of rhythm," it also echoes a local phrase meaning "to summon inspiration" — not through laborious thought, but through quick, intuitive wit.

This is no furrowed-brow meditation; it's a kind of nimble cleverness that turns stiff logic into streetwise wisdom. Against a symphonic backdrop woven with unmistakable local flavor, the *erhu* — armed with crisp, decisive technique — shifts between playful agility and bold defiance, teasing out laughter and recognition from city alleys to open countryside.

A child runs fast to chase the yellow butterfly

— *It flits into the rapeseed blossoms, and is lost from view.*

— YANG Wanli (Song Dynasty), Lodging at Mr. Xu's in Xinshi

The sound of rippling water flows gently through the music of SHANG Peilei, a young composer and faculty member at the China Conservatory of Music. In her seven-movement *Children Suite* — romantic in spirit and infused with the flavor of twentieth-century China — childhood becomes a long, lyrical song. The laughter echoing through games, the thrill of solving a riddle, the intimacy of whispered

secrets, the wild freedom of being young, the tender shelter of mother's love, the flutter of exam nerves, the pounding feet of a schoolyard race — together, they weave the shape of childhood as we remember it, growing into the people we are today. That gift you longed for at age seven — the toy car, the doll in the pretty dress — if someone were to place it in your hands now... would it still be in time?

Tonight, in the flute's tender notes, I hear the parting song of willows

— *Who could resist the pull of home?*

— LI Bai (Tang Dynasty),

Hearing a Flute on a Spring Night in Luoyang

Rippling water flows gently — listen: a mother's lullaby awakens in the swell of symphonic chorus. From the wheat fields of Hebei to moonlit streams in Yunnan, from the loess caves of northern Shaanxi to the misted alleys in *jiangnan* (areas to the south of the

lower reaches of the Yangtze) — these melodies, woven with the lifelong devotion of composer Bao Yuankai, blend voices and instruments into twenty-four vivid musical portraits of homeland — *Chinese Sights and Sounds*.

Chinese Sights and Sounds explores the meeting point between two distinct musical worlds: the rustic vitality of folk songs born in fields and villages, rich with the warmth of everyday life, and the transcendent grandeur of Western sacred music, shaped by formal structure and spiritual resonance. Each tradition carries its own history and character, and they are brought together in a way that preserves their distinct voice. From the 1991 version for symphony orchestra, to the 2021 adaptations for Chinese national orchestra and string chamber ensemble, and now to the 2025 arrangement for the symphonic chorus, *Chinese Sights and Sounds* continues to evolve. Reaching toward both ends of the musical spectrum, it seeks a higher unity where contrast is not erased but embraced — a balance of clarity and coexistence, tradition and modernity, rooted in the finest heritage of Chinese music and open to the spirit of global civilization.

— BAO Yuankai

Stories rising from the plains of North China, sketches drawn from the southwestern mountains, the joys and sorrows etched into the Loess Plateau, folk songs echoing through the Sichuan Basin, the drizzle in *jiangnan*, and the lingering breath of history in the Taihang Mountains in the north — these melodies drift across time and space, carrying the scent of earth and the warmth of memory. They speak in the hushed sorrow of *Little Cabbage*, the playful laughter of *The Little Cowherd*, the

gentle flow of *Flowing Stream*, the aching beauty of *Lan Hua Hua*, the graceful turns of *Purple Bamboo Melody*, and the parting song of *Westward Journey*. Rooted in different soils, they converge in music to form a living chronicle of China's rural soul. Weathered by time, these songs become voices of longing: *When will the locust trees bloom? The moon is out, shining bright— Child who has gone far, the lamp waiting for you at home... still glows.*

The moon casts its pure light; the river mirrors its glow

— *All is luminous, above and below*

— ZHANG Xiaoxiang (Southern Song),

Passing by Dongting Lake to the tune of Niannujiao

Waters surge beneath the boundless sky, year after year. A human life is but a mote of dust, a lifetime no more than a passing gleam. Yet, like the mayfly born at dawn and gone by night, still beating its fragile wings, we, in our smallness, dare to reach toward the gates of eternity. Drawing on the cycle of the twenty-four solar terms, composer CHANG Le gathers the voices of wind and rain from the mountains, the murmur of streams, and the song of insects, forging these raw sounds of nature into *The Twenty-Four Solar Terms — A Tone Poem for Piano, Sounds of Nature, and Chamber Orchestra*. In the concert, the piece will be brought to life through the artistry of pianist CHEN Sa. As the composer explains, "Music embodies the laws of order — grounded in rhythm and tonality, it becomes an echo of the living heartbeat of the turning seasons." When the pianist's fingers touch the keys, a fleeting human life resonates with the timeless vastness of the universe. In that moment, the performers and audience together create a shared realm of harmony — a space from which to witness the turning of the stars and sense the breath of the cosmos.

From 2025 to 2026, from the clarity of autumn, through the full richness of winter, into the fragrance of spring, and on to the long, unhurried days of summer, the NCPA stands beside Chang'an Avenue, just west of the Forbidden City — silently watching as willows cast deep shade, light shimmers like scattered pearls, and the moon rises beyond the vermilion walls.

"Echoes of 15 Years" will open with HUANG Ruo's *The Color Yellow* and LI Ziao's *Yun Shen*, performed in collaboration by LÜ Jia, WU Wei, and the China NCPA Orchestra. As the osmanthus season draws to its close and the autumn wind turns crisp, YUAN Ding will lead the NCPA Orchestra and Chorus in heartfelt interpretations of XU Zhenmin's *Mooring by Maple Bridge at Night*, CHEN Qigang's *L'Éloignement*, XIAN Xinghai's *Yellow River Cantata*, YU Zhongyuan's *Between Love and Ignorance*, and *The Yellow River Piano Concerto* with LUO Wei as soloist. As early winter approaches, WANG Hongwei, WU Bixia, and QIAN Junping will join the NCPA Orchestra and Chorus, together with the Beijing Philharmonic Choir, for the world premiere of BAO Yuankai's *Chinese Sights and Sounds* in its symphonic choral version.

In the sunny, mild days of early summer the following year, conductor Xian Zhang will be joined with pianist Haochen Zhang to perform Qigang Chen's *Er Huang* for piano and orchestra. On the night of the full moon, LAI Jiajing will conduct SHANG Peilei's *Children's Suite*. At the close of the season, after the Great Heat — the solar term marking the height of summer, SUN Yifan will conduct CHANG Le's *24 Solar Terms, Tone poems for Piano, Natural Sounds & Chamber Orchestra*, with CHEN Sa as the soloist.

The NCPA's *Sounds of China* series will present eight magnificent concerts — celebrating the voice of the nation and calling forth the feelings that run in our veins.

2025.9.19/20

吕嘉 指挥 LÜ Jia Conductor
吴巍 笙 WU Wei Sheng
章海玥 二胡 ZHANG Haiyue Erhu

李子傲
《韵神》，为二胡与交响乐团而作
*第八期青年作曲家计划展演

黄若
《玄黄》

LI Ziao
Yun Shen, for Erhu and Orchestra
*The 8th NCPA Young Composer
Programme Selected Work

HUANG Ruo
The Color Yellow

2025.10.11/12

袁丁 指挥 YUAN Ding Conductor
赵岭 朗诵 ZHAO Ling Narrator
刘嵩虎 男中音 LIU Songhu Baritone
邱佳裕 琵琶 QIU Jiayu Pipa
周晓琳 女高音 ZHOU Xiaolin Soprano
国家大剧院合唱团 China NCPA Chorus
董岱 合唱指挥 Dong Dai Chorus Master
毕友恒 二胡 BI Youheng Erhu

余忠元
《尘世之网》*第八期青年作曲家计划展演

徐振民
《枫桥夜泊》

陈其钢
《走西口》

冼星海
《黄河大合唱》

YU Zhongyuan
Between Love and Ignorance
*The 8th NCPA Young Composer
Programme Selected Work

XU Zhenmin
Mooring by Maple Bridge at Night

Qigang Chen
L'eloignement

XIAN Xinghai
Yellow River Cantata

2025.10.21

瓦莱里·捷杰耶夫 指挥 Valery Gergiev Conductor
罗维 钢琴 LUO Wei Piano

殷承宗、储望华等
钢琴协奏曲《黄河》

YIN Chengzong, CHU Wanghua etc.
The Yellow River Piano Concerto

2025.11.7/8

钱骏平 指挥 QIAN Junping Conductor
王宏伟 男高音 WANG Hongwei Tenor
吴碧霞 女高音 WU Bixia Soprano
北京爱乐合唱团 The Beijing Philharmonic Choir
国家大剧院合唱团 China NCPA Chorus

鲍元恺
《炎黄风情》交响合唱 *世界首演

BAO Yuankai
Chinese Sights and Sounds for
Orchestra and Chorus
*World Premiere

2026.1.9

黄屹 指挥 HUANG Yi Conductor

第八期青年作曲家计划终评入选作品
The 8th NCPA Young Composer
Programme Final Evaluation Works

2026.5.9/10

张弦 指挥 Xian Zhang Conductor

陈其钢
《二黄》
Qigang Chen
Er Huang

2026.5.30

赖嘉静 指挥 LAI Jiajing Conductor

商沛雷
《儿童组曲》
SHANG Peilei
Children Suite

2026.7.30/31

孙一凡 指挥 SUN Yifan Conductor
陈萨 钢琴 CHEN Sa Piano

常乐
《二十四节气——为钢琴、大自然声响、
室内乐团而作的音诗》*世界首演
CHANG Le
24 Solar Terms, Tone poems for piano,
natural sounds & chamber orchestra
*World Premiere



**BACK TO THE
FUTURE**

回到未来

听见未来的三个瞬间

文 代博

● 代博，作曲家，钢琴家，音乐学学者，
中央音乐学院作曲系教师。

过去总比未来更难预知

——俄国谚语

我们身边确实实有的，是一个巨大的音乐知识库，它诱惑或吓唬我们，让我们搁置或混淆我们的编年史。一个世纪以来，作曲家们一直在对这个书库进行隐喻式的访问，清点它无尽的书架库存。

——卢契亚诺·贝里奥

作家温弗里德·塞巴尔德借他的小说主人公奥斯特利茨之口问出如下问题：“如果牛顿真的认为时间就是像泰晤士河这样的一条大河的话，那么，哪儿是时间的源头，它最后又会流进哪个海里？我们知道，每条河流在两侧都有河岸，可是如果这样看，哪里又是时间的两岸呢？那些沉入时间之中的事物，同那些脱离了时间、没有被它触及的事物有何区别呢？为什么我们将处于光明中的时间与处于黑暗中的时间显示在同一个周期里？为什么时间永远停留在一个地点，消失不见，却一刻又一刻地接踵而来？难道人们不能声称，经过几百年、几千年之后，时间自身就不具有同时性了吗？”我们当然无从知晓，是否

每个作曲家都认真思考过这些困扰了哲学家与科学家数千年的问题，但这一席话中包含的迷惘与无助，确乎让过去一百多年来，任何一位严肃面对音乐的创作者都无处遁形。

与“奥斯特利茨”的视角相反，20世纪初的人们，恰是被一种前所未见的同时性包围着。眼前的世界如此错综复杂，前所未有的时代体验令人无所适从，只能随着无休止的节奏亦步亦趋，疲于奔命。那些被奉为经典的事物，在无可抑制的加速中变得愈发触手可得，伴随着瞬时性的媚俗与琐碎，“时空压缩”中的机器轰鸣和异国事物中显现出的原始主义“非时间”。

● 晚期浪漫主义

1909年，德国音乐学家鲁道夫·路易斯在他的《德国当代音乐》一书前言中写下“若一位作者选择以‘德国当代音乐’为主题，大抵不必担忧世人会期待他撰写任何意义上的‘史书’。因为在此语境下，‘当代’无非是指那尚未成为‘历史’的过去片段——”按此种观点，过去与当下多少存在着某种分界线。但也就在路易斯出版此书的同时，象征德国音乐创作隽永不息的最具活力的两位作曲家；理查·施特劳斯和马克斯·雷格却在不同的路径上拾起“过去”。

1914年，马克斯·雷格刚从美宁根宫廷乐队指挥的位置上退下来，他每况愈下的健康状况已经不再能支持他作曲、指挥与教学的多线作战。他获得了他生命中少有的片刻安宁，丝毫没有意识到，整个欧洲正在滑向战争深渊，更不知他的生命已接近终点。《莫扎特主题变奏曲与赋格》，Op. 132正诞生于此时。从作品结构来看，这是他《希勒主题变奏曲与赋格》，Op. 100的延续，但这次作品在形式上更彻底地回归古典，却在和声上仍显露晚期浪漫主义特征，由此呈现出一个历史哲学的悖论。雷格的这首变奏曲，几乎可被看作一个风格编年史的模版：从莫扎特钢琴奏鸣曲K331第一乐章简洁明快的主题开始，伴随着倒影对位手法，逐步嵌入各类变和弦与

延留音和弦，音乐最终在赋格段达到不协和的顶点，仿佛呼应了源自启蒙主义的线性史观。音乐结束在当下成就的辉煌之中。但传统的线性时间观念难道不正是现代性的对立面吗？无论波德莱尔，抑或是尼采，本雅明，都不会将进步史观视作是现代性倚仗的前提，现代性并不否认生成过程的价值，但不会将之看成通往特定目标的必然路径。因而，雷格的风格演进蓝图成了诺瓦利斯“给有限事物以无限的表象”这一浪漫主义观念的完美注解。其中，现代被呈现为居于未来的时刻，是风格演进的必然条件，也是明确目标。其元音乐的特性，让历史被听见，也锚定了历史书写的范式。

与此同时，另一位德国音乐“进步势力”的代表，理查·施特劳斯却在退化的道路上愈走愈远。这位在世纪初，凭借《莎乐美》和《艾莱克特拉》两部表现主义歌剧震撼世人的大师，似乎自带某种分寸感，在抵达了自己设定的现代主义边界之后，果断调转方向，开始复古“行动”。先是瓦格纳规模的十八世纪喜剧《玫瑰骑士》，再是篇幅与乐队编制皆回归莫扎特时代的《阿里阿德涅在纳克索斯》。理查·施特劳斯好似发现了一种布满华丽装饰的，披着浪漫主义外衣的洛可可风格。表面看来，作曲家对时代审美风向有着银行家对金钱一样的敏锐直觉，但这并非故事的全部。



一战后的欧洲，经济凋敝，社会动荡，一个个新生的民族国家也在通过她们新的历史叙事挑战着老牌帝国的文化荣光。彼时的德国与奥地利更要在战败带来的低迷士气中摸索前行。其中，以奥地利第一共和国，人称孤儿共和国的处境最为尴尬。她既丢掉了自己所有的马扎尔和斯拉夫人口，又不得与德意志国合并。维也纳从象征普世皇权的帝国中心降格为中欧小国的首都。

恰逢其时，1919年，理查·施特劳斯开始担任维也纳国家歌剧院的联合总监。他的目标之一是改革现代芭蕾舞演出，因此他将编舞家海因里希·克罗勒招致麾下，试图打造一系列新颖的芭蕾舞演出。这一合作的首次成果展示，是1923年2月17日演出的《芭蕾舞之夜》。第一幕音乐中，施特劳斯从库普兰键盘

作品选曲进行改编，后以《舞蹈组曲》出版。这些乐段除配器外几乎未动原作，但很多时候却足以改变音乐的性格。如第四首《萨拉班德》中，臃肿的织体与笨拙动势完全背离了巴洛克风格原作的性格。

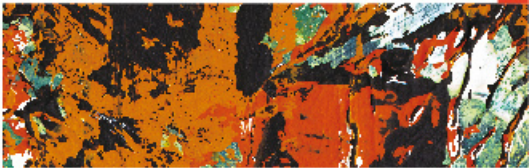
无论如何，这里并不存在任何程度的批判性，因而不似布莱希特史诗剧中的陌生性。相反，在极度直白的音乐编排和顽固的“历史性”舞蹈模式下，作曲家在尾声中反而被异化了。用翁贝托·艾柯的话来说，即“意味着……在自身之外成为‘他者’……”。风格拼贴可能导致“自我的消解”，或用典型后现代术语来说，就是主体的彻底缺席。但具体到这部作品，尤其是《钟铃舞》记录的并非施特劳斯的缺席，而是声音的消逝，最贴切的描述是德语词verklingen，意指声音逐渐散去。

● 新古典主义

1925年，刚满30岁的保罗·欣德米特受邀担任了由朔特出版社举办的，为一件或多件独奏乐器与室内乐团创作的协奏曲国际大赛评委。对这一比赛，欣德米特不抱什么希望，在他看来这更像是一个广告行为。1925年3月，在研读了108份不记名乐谱之后，他在给好友威利·施特莱克的信中抱怨这些作品缺乏有效的独奏声部写作，且合奏部分满是陈词滥调。大赛最终给出了惊人的五个头奖，分别是德国人保罗·德绍、俄国人亚历山大·齐尔品、芬兰人阿尔·梅里康托、奥地利人恩斯特·托赫以及赫尔曼·冯什。从这几位作曲家后来的成就看，这次比赛慧眼识珠，这些作曲家在接下来的三十年内驰骋于从洛杉矶到上海，从电影配乐到理论教学的各个方面。

欣德米特当然有自己的品味和打算，对他而言，这次评委经历最重要的遗产便是催生了他的《室内乐系列》。在那前后，欣德米特已经在脑海中多次浮现将巴洛克大协奏曲模式套上个人和声语言的想法。当然，设想归设想，实际作品有比这个理念复杂的多的不同切面。例如他为独奏钢琴和12件乐器而作的《室内乐No. 2》：四乐章结构看似是个标准的十八世纪套曲结构，但音响的复杂度居然是逐乐章递进的，风格与手法也有些许差异。第一乐章，在大部分时间里，几乎是一个伴随着持续音的二声部创意曲，除去那些不规则重音，音乐的张力十分有限。第二乐章却出现了一丝法式气息，不仅体现在略带神秘感的和声中，也展现于非展开特征的循环短剧之间。第三乐章作为一个谐谑曲，似乎又让人听到了20年代初，着迷表现主义绘画和戏剧的欣德米特。

就在施特劳斯为战后维也纳国家歌剧院的建设忙得不亦乐乎之时，年轻的作曲家欣德米特已经在激进的路线上越出了前人设想的边界。他的三部短歌剧，《谋杀》、《蛋蛋》和《圣苏珊娜》融合大量色情与血腥场景。但这些作品很快就成了作曲家自己批判的对象。其风格迅速转向对传统结构室内乐的挖掘。而这首协奏曲的第四乐章则成了某种万花筒，从五声性的独奏主题到第二主题的中心音半音发散技巧，从中古调式风格的第一主题到展开过程中的多调性，应有尽有。在清晰可辨的结构背后，是时间坍塌的格式化呈现，应该说，同时性在此成为一种寻常的叙事。成为魏玛时代短暂的乐观主义空气，通过将当下视为过往信息的熔炉，与当时兴起的技术革新共谋，昭示出未来之所向。



● 复风格主义

魏玛时代，彼时的欣德米特兼顾创作与演奏，作为小提琴家亦卓有成就。一战后，他又练习了中提琴，与小提琴家阿玛尔等人组成弦乐四重奏，成为当时演奏现代音乐的头把交椅。1922年8月8日，阿玛尔四重奏团在萨尔茨堡上演了安东·威伯恩的《弦乐四重奏五首小品》，引起骚乱，以至于不得不叫来警察维持秩序。这并非威伯恩的音乐第一次获得嘘声，当然也不是最后一次。

作为教师，韦伯恩却广受爱戴。其弟子赫尔施科维茨因犹太身份流亡苏联，在解冻时期滋养了年轻一代，其中最著名者便是阿尔弗雷德·施尼特凯。施尼特凯虽无俄罗斯血统，却成为20世纪下半叶最重要的苏俄作曲家；他童年在维也纳受启蒙，冷战初期则在莫斯

科接受正统教育。最初的音乐启蒙。但在冷战开始后，全家又被召回苏联，在莫斯科接受正统的苏联教育。

1984年，当萨尔茨堡音乐节委约施尼特凯创作一部以莎士比亚戏剧为灵感的管弦乐作品时，他创作了《（非）仲夏夜之梦》（K） ein sommernachtstraum。其德语标题颇具深意，Kein在德语中表否定，但去掉括号中的K，标题就变成了一个仲夏夜之梦。这种似是而非的表述本身也应和了作曲家有关复风格音乐的理念。1971年，施尼特凯在联合国教科文组织大会上发表有关复风格音乐的演讲时，这个词并不作为他的创作宣言，而是作为一种音乐史观点。其中他明确区分了引用原则和暗示原则。但从他自己的作品看，这两者的边界显得更模糊了。

《(非)仲夏夜之梦》呈回旋曲式。作者将莫扎特风格的主题以“伪引用”方式贯穿全曲,以配器的繁复制造了时代错位感。这部作品有着极不寻常的结尾,如此宏大而极具戏剧性的作品,却结束在了独奏长笛算不上有表现力的模式化旋律上。这种虎头蛇尾,人去楼空的效果,从空间角度说,是对宏大叙事的莫名嘲讽。让人想起福柯在《疯癫与文明》中所说:“疯癫在人世中是一个令人啼笑皆非的符号,它使现实和幻想之间的标志错位,使巨大的悲剧性威胁仅成为记忆。”施尼特凯的密友亦是合作者与研究专家的亚历山大·伊瓦什金称,这部作品就像莎士比亚的戏剧一样,模糊了悲剧与喜剧的界限。但我认为,在这样的音乐中,那些成为碎片的历史符号,那些不断闪回又错位的记忆,那些没有得到解决就消散了的痛苦瞬间,难道不正是过去一个世纪,无数人生命轨迹的写照吗?那些象征着人类理性之光的宏伟建筑,和那些用一块或几块石

头雕刻成的承载无可言说的悲剧的纪念碑,不是常常安静的同处一个空间吗?在真实与虚幻之间,在无法遗忘与抚平记忆之间,荒诞或许成为面对未来的必然体验。此时,塞巴尔德再次浮现:“我们能够保存于记忆中的事是多么微乎其微,有多少东西随时都会与每个被戕害的生命一道渐被忘却;那些黏附在无数地点和对象上的往事,那些本身没有能力引起人们回忆的往事,从来未曾被人听说、记下或者传给后世。

在施尼特凯的音乐中,不同时代的音乐符号在对立中并存,很多人看来,这几乎是这个时代必然正确的道路。好像博尔赫斯笔下的《巴别塔图书馆》里面有着取之不尽的资源,既然图书馆每个无限延伸的角落中都可能装着一个前所未见的世界,我们就可以把创作者的主体性轻松地交出去。既然所有时代、所有民族的文化遗产都可以是当下的语汇,我们就可以安全地生活在无垠的当下之中,用非时间的同时性消弭未来之意义。若果真如此,我们又在历史的何处?贝里奥的忠告,并非无羁之谈:“必须驱散那图书馆本身带来的压迫感。”信息过载的当下让人振奋,也创造虚无。或许我们今日已不再会像欣德米特当年那样乐观地看待科技的发展,但也不怀疑,我们依然在用声音记录着一个具体的当下,一个将在未来被重构的当下。



THREE MOMENTS IN LISTENING TO THE FUTURE

DAI Bo

- DAI Bo, Composer, Pianist, and Musicologist.
Faculty member of the Composition Department
at the Central Conservatory of Music.

The past is always harder to predict than the future.

—Russian proverb

What we truly possess is a vast library of musical knowledge—one that tempts and intimidates, urging us to pause or blur the lines of our own chronology. For over a century, composers have made metaphorical visits to this archive, taking stock of its endless shelves and infinite inventory.

—Luciano Berio

Through the voice of his character Jacques Austerlitz in his novel, author W.G. Sebald poses a series of questions: "If Newton really thought that time was a river like the Thames, then where is its source and into what sea does it finally flow? Every river, as we know, must have banks on both sides, so where, seen in those terms, are the banks of time? In what way do objects immersed in time differ from those left untouched by it? Why do we show the hours of light and darkness in the same circle? Why does time stand eternally still and motionless in one place, and rush headlong by in another? Could we not claim that time itself has been nonconcurrent over the centuries and the millennia?" We cannot know whether every composer has wrestled with these questions—questions that have troubled philosophers and scientists for generations. Yet the sense of bewilderment and vulnerability they evoke seems to confront any serious creator of music with undeniable force.

In stark contrast to the introspective perspective of Jacques Austerlitz, the early twentieth century was defined by an overwhelming sense of simultaneity. The world grew increasingly tangled and fast-moving, and the unprecedented pace of modern life left many disoriented—compelled to keep step with its relentless rhythm, breathless and unmoored. Revered classics, once distant and exalted, became startlingly accessible amid the accelerating flow, accompanied by the fleeting allure of the trivial and the vulgar. In this compressed space-time, the roar of machines and the exoticism of foreign objects revealed a kind of primitive "non-time."

● Late Romanticism

In 1909, German musicologist Rudolf Louis wrote in the preface to his book *Contemporary German Music*: "Anyone who decides to write about 'contemporary German music' need hardly fear that readers will expect a 'history' in the strict sense. For in this context, 'contemporary' means nothing more than the past that has not yet become history." This perspective hints at a quiet threshold between the past and the present. Yet at the very moment Louis published his book, two of the most vital figures in German composition—Richard Strauss and Max Reger—were each, in their own way, reaching back into the past and drawing from it with renewed creative force.

In 1914, Max Reger had just stepped down from his post as conductor of the Meiningen Court Orchestra. His declining health no longer sustained the demands of composing, conducting, and teaching simultaneously. For a brief moment, he found a rare sense of peace—unaware that Europe was teetering on the brink of war, and even less aware that his own life was nearing its end. It was during this quiet interlude that he composed the *Variations and Fugue on a Theme by Mozart*, Op. 132. Structurally, the work builds on his earlier *Variations and Fugue on a Theme by Hiller*, Op. 100. Yet this time Reger more decisively embraces classical form while preserving late Romantic harmonic richness, creating a historical paradox. The piece unfolds almost like a template of stylistic evolution: it begins with the crisp theme from the first movement of Mozart's Piano Sonata K.331, moves through inverted counterpoint and increasingly chromatic, suspension-laden variations, and in the fugue ascends to a peak of dissonance—an

echo of the Enlightenment's linear view of history—before concluding in a triumphant present. But isn't the traditional notion of linear time fundamentally at odds with modernity? Thinkers such as Baudelaire, Nietzsche, and Benjamin rejected the idea of historical progress as modernity's foundation. Modernity acknowledges the value of becoming, but it resists viewing it as a predetermined path toward a fixed goal. In this light, Reger's outline of stylistic evolution perfectly embodies Novalis' Romantic ideal of "giving the finite a semblance of the infinite." Here, modernity is rendered as a future-oriented moment—both the condition for and the destination of stylistic evolution. The work's meta-musical character not only allows history to be heard but also anchors a paradigm for how history might be written.

At the same time, another leading figure of Germany's "progressive" musical camp, Richard Strauss, was moving ever further along a path of retreat. The composer, who at the dawn of the century had stunned the world with the expressionist operas *Salome* and *Elektra*, seemed to possess an innate sense of proportion: having reached the modernist limits he had set for himself, he decisively turned back and embarked on a revivalist course. First came *Der Rosenkavalier*, an eighteenth-century comedy on a Wagnerian scale; then *Ariadne auf Naxos*, whose length and orchestration harked back to the age of Mozart. It was as if Strauss had discovered a Rococo style lavishly adorned and draped in Romantic finery. On the surface, he appeared to have a banker's instinct for the shifting currents of taste—but that was not the whole story.

In post-First World War Europe, economic ruin and social unrest prevailed, while newly formed nation states sought to challenge the cultural prestige of the old empires with their own historical narratives. Germany and Austria, both defeated, had to grope their way forward through the gloom of national demoralisation. Most precarious of all was the position of the First Austrian Republic, nicknamed the “orphan republic”: stripped of its Hungarian and Slavic populations, forbidden to unite with Germany, and with Vienna reduced from the imperial capital of a universal monarchy to the seat of a small Central European state.

In 1919, in a stroke of perfect timing, Richard Strauss became co-director of the Vienna State Opera. One of his aims was to reform modern ballet, and to that end he brought choreographer Heinrich Kröllner into the company, envisioning a series of innovative productions. Their first collaboration was unveiled on 17 February 1923 in *Ballettsoirée (A Ballet Evening)*. For the

music of the first act, Strauss arranged selections from François Couperin’s keyboard works, later published as the *Dance Suite*. Apart from orchestration, he left the originals largely untouched—yet even such minimal intervention often altered their character. In the fourth piece, the *Sarabande*, for example, the heavy textures and awkward rhythmic weight stand in stark contrast to the poise of the Baroque original.

There is, however, no trace of critique here, and nothing akin to the “alienation effect” of Brecht’s epic theatre. On the contrary, under the overtly literal musical treatment and the stubbornly “historical” dance idiom, it is the composer himself who, in the closing moments, becomes estranged. As Umberto Eco has noted, one can, in a sense, become “other” to oneself. Stylistic collage can lead to the dissolution of the self—or, in postmodern terms, the complete absence of the subject. Yet in this work, and especially in *Glockentanz (Dance of the Bells)*, what is recorded is not Strauss’s absence, but the vanishing of sound itself—most aptly captured by the German word *verklingen*, meaning to fade away into silence.

● Neoclassicism

In 1925, Paul Hindemith, having just turned thirty, was invited to serve as a judge for an international competition, organised by Schott Music, for concertos written for one or more solo instruments with chamber orchestra. Hindemith had little faith in the venture, regarding it more as a publicity exercise than a serious artistic undertaking. In March of that year, after studying 108 anonymous scores, he wrote to his friend Willy Strecker lamenting the lack of effective solo writing and the abundance of clichés in the ensemble parts. In the end, the competition took the unusual step of awarding five first prizes—to Paul Dessau of Germany, Alexander Tcherepnin of Russia, Aarre Merikanto of Finland, Ernst Toch of Austria, and Hermann Wunsch of Germany. Judging by their later achievements, the jury’s choices were remarkably prescient: over the next three decades, these composers would leave their mark across a vast range of musical life—from Los Angeles to Shanghai, from film scoring to academic teaching.

Hindemith, for his part, had his own tastes and ambitions. For him, the most enduring legacy of his time on the jury was that it set in motion his *Kammermusik* series. Around that time, he had often toyed with the idea of clothing the Baroque concerto grosso model in his own harmonic language. Yet the works that emerged were far more multifaceted than the concept alone might suggest. Take, for example, his *Kammermusik* No. 2 for solo piano and twelve instruments. Its four movement design appears, at first glance, to follow the pattern of an eighteenth century suite, yet the sonic complexity increases from movement to movement, and each has its own stylistic

inflection. The first movement is, for much of its length, almost a two part invention over a sustained pedal tone; apart from some irregular accents, it generates little real tension. The second movement introduces a hint of French elegance, evident not only in its faintly mysterious harmonies but also in a sequence of short, self contained episodes without thematic development. The third movement, a scherzo, seems to recall the Hindemith of the early 1920s—fascinated by expressionist painting and theatre.

While Strauss was absorbed in the postwar rebuilding of the Vienna State Opera, the young composer Paul Hindemith was already pushing beyond the boundaries imagined by his predecessors, pursuing an uncompromisingly radical path. His three short operas—*Mörder, Das Nusch-Nuschi*, and *Sancta Susanna*—were saturated with erotic and violent imagery. Yet these works soon became the target of his own criticism, as his style shifted rapidly toward an exploration of chamber music rooted in traditional forms. The fourth movement of this concerto unfolds like a kaleidoscope, embracing a wealth of musical ideas: from a pentatonic solo theme to a second theme built on the technique of radiating semitones from a central pitch; from the medieval modal colouring of the first theme to the polytonality of the development section. Beneath its clearly articulated architecture lies a compressed, almost “pre formatted” sense of time, in which simultaneity becomes a natural mode of narration. It carries the fleeting optimism of the Weimar era, fusing the present into a crucible of historical memory and allying itself with the technological innovations of the day to point, unmistakably, toward the future.



● Polystylism

In the Weimar years, Hindemith balanced composition with performance, achieving distinction as a violinist. After the First World War, he also took up the viola, joining forces with violinist Licco Amar and others to form a string quartet that quickly became the leading ensemble for modern music of the day. On 8 August 1922, the Amar Quartet performed Anton Webern's *Five Movements for String Quartet* in Salzburg, provoking such an uproar that the police had to be called in to restore order. It was neither the first nor the last time Webern's music would be met with boos.

As a teacher, however, Webern was deeply admired. One of his pupils, Philip Herschkowitz, fled to the Soviet Union to escape the antisemitic persecution and, during the post Stalin "thaw," went on to mentor a younger generation of composers. Among them, the most celebrated was Alfred Schnittke. Though not of Russian descent, Schnittke became one of the most important Soviet composers of the latter half of the twentieth century. He spent his childhood in Vienna, where he received his earliest musical training, and, after the onset of the Cold War, was recalled with his family to the Soviet Union, where he continued his education in the orthodox Soviet tradition in Moscow.

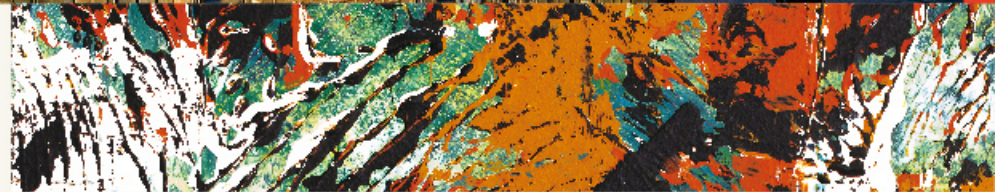
In 1984, when the Salzburg Festival commissioned Alfred Schnittke to compose an orchestral work inspired by a Shakespeare play, he produced *(K)lein Sommernachtstraum* — "(Not) A Midsummer Night's Dream." The German title carries a deliberate ambiguity: *kein* means "no" or "not," but without the bracketed *K*, the title reads simply *A Midsummer Night's Dream*. This wordplay itself reflects the composer's thinking on polystylism. Back in 1971, in a lecture to the UNESCO conference, Schnittke had spoken of polystylism not as a personal artistic manifesto, but as a perspective on music history. In that talk, he drew a clear distinction between the principle of quotation and the prin-

ciple of allusion. Yet in his own works, the boundary between the two often becomes far less distinct.

(Not) A Midsummer Night's Dream is cast in rondo form. Throughout the work, a Mozart like theme appears as a kind of "pseudo quotation," its elaborate orchestration deliberately creating a sense of temporal dislocation. The ending is strikingly unconventional: after such a grand and dramatically charged journey, the music fades away on a formulaic solo flute melody, barely expressive. This anticlimactic, hollowed out close becomes, in spatial terms, an oblique mockery of the grand narrative itself. It recalls Foucault's observation in *Madness and Civilization* that madness "is a comical sign in the world of men; it displaces the markers between the real and the imaginary; it reduces the great tragic threat to nothing more than a memory."

Schnittke's close friend and collaborator, the scholar Alexander Ivashkin, remarked that the work, like Shakespeare's plays, blurs the line between tragedy and comedy. To me, however, in music such as this, the splintered symbols of history, the memories that flash back and slip out of place, the moments of pain that dissolve unresolved—are these not a reflection of the countless disrupted lives of the past century? And just like the monumental buildings that once embodied the light of human reason and the memorials carved from a single stone to bear unspeakable tragedies—do they not so often stand quietly side by side? Between reality and illusion, between the inability to forget and the urge to smooth over memory, absurdity may be the inevitable condition for facing the future.

At such moments, W. G. Sebald comes to mind once more: how little we can truly preserve in memory; how much vanishes with each life destroyed; how the past clings to countless places and objects, yet—lacking the power to summon remembrance—remains unheard, unwritten, and unpassed to those who come after.



In Schnittke's music, musical symbols from different eras coexist in opposition—a path many regard as the only inevitable course for our time. It is as if we were wandering through the inexhaustible resources in Borges's Library of Babel: since every infinitely extending corner of that library might contain a world never before seen, we have little need to rely on the creator's own subjectivity. If the cultural heritage of all ages and all peoples can serve as the vocabulary of the present, we can dwell securely in a boundless "now," erasing the very meaning of the future through a timeless simultaneity. If that were truly the case, where would we stand in history? Berio's warning was far from idle: the oppressive weight of the library itself must be dispelled. The information overload of our age is exhilarating, yet it also breeds a kind of void. Perhaps today we no longer share Hindemith's early century optimism about technological progress, but there is no doubt that we are still using sound to record a tangible present—a present that will, in the future, be reconstructed anew.

2025.9.29/30

张洁敏 指挥 ZHANG Jiemin Conductor

2025.10.26

洛伦茨·纳斯图里卡-赫尔舒科维奇 领衔小提琴
Lorenz Nasturica-Herschcowici Lead Violin

2025.12.13

崔琳涵 指挥 CUI Linhan Conductor
斯特拉迪瓦里四重奏 Stradivari Quartet

2026.1.17

景焕 指挥 JING Huan Conductor
鞠小夫 钢琴 JU Xiaofu Piano

2026.3.19

焦阳 指挥 JIAO Yang Conductor

2026.3.21

星云四重奏 Nebula String Quartet
杨璐萌 第一小提琴 YANG Lumeng First Violin
高学思 第二小提琴 GAO Xuesi Second Violin
杜娟 中提琴 DU Juan Viola
王嘉琳 大提琴 WANG Jialin Cello

迈克尔·蒂皮特
《科雷利主题幻想协奏曲》

Michael Tippett
Fantasia Concertante on a Theme of Corelli

舒伯特 / 马勒 改编
D小调弦乐四重奏第14号“死神与少女”

Schubert / Arr. Mahler
String Quartet in D minor “Death and the Maiden”

沃恩·威廉姆斯
《托马斯·塔利斯主题幻想曲》

Vaughan Williams
Fantasia on a Theme by Thomas Tallis

欣德米特
第二号室内乐, 为钢琴与12个独奏乐器而作, Op. 36

Hindemith
Kammermusik No. 2 for Piano and 12 Solo
Instruments, Op. 36

穆索尔斯基 / 于京君 改编
《图画展览会》

Mussorgsky / Arr. Julian Yu
Pictures at an Exhibition

施尼特克
《卡农 – 纪念斯特拉文斯基》

Schnittke
Canon - In memory of Stravinsky

2026.3.26

林大叶 指挥 LIN Daye Conductor

2026.4.10/11

赖嘉静 指挥 LAI Jiajing Conductor

2026.7.10/11

黄佳俊 指挥 Kahchun Wong Conductor

2026.7.30/31

俞峰 指挥 YU Feng Conductor

2026.8.15

吕嘉 指挥 LÜ Jia Conductor

贝多芬 / 马勒 改编
降E大调第三号交响曲“英雄”, Op. 55

莫扎特
D小调前奏曲与赋格, K.405 / 4
(改编自巴赫BWV877)

Beethoven / Arr. Mahler
Symphony No. 3 in E-flat Major
“Eroica”, Op. 55

Mozart
Prelude and Fugue in D Minor,
K.405 / 4 (after J.S. Bach BWV 877)

马克斯·雷格
《莫扎特主题变奏曲与赋格》, Op. 132

Max Reger
Variations and Fugue on a Theme of Mozart,
Op. 132

施尼特克
《非仲夏夜之梦》

Schnittke
Not a Midsummer Night Dream

马勒 / 赫尔德 改编
A小调钢琴四重奏

Mahler / Arr. Helder
Piano Quartet in A minor

贝多芬
F大调第11号弦乐四重奏“庄严”, Op. 95

Beethoven
String Quartet No. 11 in F minor
“Serioso”, Op. 95



莫扎特
光谱



**DIMENSION OF
MOZART**



过去、当今与未来的莫扎特

文 罗道然

- 罗道然，古典学、音乐学、艺术史学者，
“罗森作品集”丛书主编，中国美术学院副教授，
华盛顿大学古典学博士。

尽管莫扎特的名字家喻户晓，但与1991年世界纪念他的二百五十周年诞辰时相比，我们今天对他的讨论似乎并不足够。他笔下最伟大的作品与乐思早已成为了全人类集体文化宝藏中不可或缺的一部分，但另一方面，他在许多人心中的印象往往局限于一些易于铭记的旋律，而他的音乐本身，以及这些音乐中所闪耀的情感，则常常被缩减为舒曼所说的“飘动着的希腊式优雅”或瓦格纳所说的“充满光与爱的天才”这样的短语或标签。

要真正地欣赏莫扎特的艺术，我们必须意识到，他一生所创作了大大小小超过六百部作品，它们既能自成一个宏大且多维的宇宙，也是近代人类音乐文明的柱石。每个在音乐厅中聆听古典音乐的爱乐者，无论是否特别地关注过莫扎特的作品，她对音乐的接受与理解在事实上都是离不开莫扎特的。作为调性音乐传统中的核心部分，没有莫扎特的交响曲与室内乐，我们就不可能有贝多芬与舒伯特乃至马勒，没有《费加罗的婚礼》与《魔笛》，我们更不可能听到《纽伦堡的名歌手》或《女武神》，所以从某种程度上来说，莫扎特是整个近代音乐传统以及今人音乐审美的重要缔造者之一。这意味着，今天的听众与过去两个世纪的E. T. A. 霍夫曼、尼采、托马斯·曼和查尔斯·罗森一样，都有着各自不同的莫扎特，也都能够充分与用心的聆听后对他的音乐拥有相当的理解。

音乐学术长久以来中存在着这样一种观念：音乐作品只有在作曲家创作它的时代与环境中才拥有完整的意义。今人已无法听到莫扎特的演奏，而就算能够听到，我们也失去了十八世纪末公众的听觉与审美。音乐家们永不满足地探索作曲家的原意当然说明了他们的专业追求，但是只求这“原意”而故意淡化音乐传统的重要性——至少对于听者来说——也不失为一种损失。我们今天仍然处于莫扎特所参与缔造的音乐传统中，故此这个传统中出现于莫扎特之后的无数作品都能更好地为我们聆听与理解莫扎特增添更多的意义，而这乃是聆听者之福。这些意义可能来自各种音乐体裁与风格，可能直接或间接地受到莫扎特的影响与启发，更可能出自不同的地域与文化，但每一部都是莫扎特音乐给未来所持续带来的遗产。

说回莫扎特的音乐作品本身，它们往往没有最响亮的音响效果，也不要求特别巨大编制的乐团，所以经常不会被当做整场音乐会的重头戏，许多爱乐者甚至可能只是将它们当做“垫场曲”而不加重视。但一个优秀的指挥与乐团在今天仍然能用莫扎特的作品缔造出一片保罗万象的艺术场域，让其中每一个声部都充满意义。或许这些作品并不直接在感官上对听者加以强烈刺激，但只要仔细聆听，你肯定能感受到第40号交响曲（K. 550）第一乐章中那摇曳与飘摇的忧伤，也肯定能在第41号交响曲（K. 551）的结尾处因不断加入的声部与乐章中五个不同动机的最终整合而感到震撼；《唐·璜》序曲中有着最深的深渊与被那深渊所凝视的最渺小的个人，而第9号钢琴协奏曲的慢乐章中则能看到最为细腻哀婉的舞蹈。



莫扎特以优美的旋律而著称，他有大量作品的开头主题都能为聆听者铭记，但是只有当我们随着音乐的流淌而让自己真正浸入作品的表达中后，莫扎特音乐的深意与多维以及这些音乐在我们心中唤起的情感才会像万花筒一样绽放开来。我们这时才会感到自己正在真正地聆听音乐而非仅仅是寻找着乐团音效带来的刺激——用阿多诺的音乐社会学语言来说，只等待强音、高音或高潮段落的听者事实上只是在等待着一些可量化的元素，并不是在真正地欣赏艺术本身——也就能明白“优美”、“典雅”、“愉悦”、“天才”这些简单的标签是多么有负于这位音乐巨匠。如钢琴大师布伦德尔所说，莫扎特不是陶瓷的、不是大理石的、也不是糖制的：没有两首莫扎特作品是真正一样的。

之所以这些标签会难以除去,原因一方面在于十九世纪以来一些浪漫主义者对莫扎特的片面想象,另一方面则源于当今时代的几乎每个人在生活中都受到着持续且过度的全方面感官刺激。事实上,莫扎特的音乐在十八世纪末至十九世纪初以其复杂性而著称,接连出现并迅速发生变化的乐思往往让听者应接不暇(约瑟夫二世皇帝曾在《后宫诱逃》首演后发表了著名的评论:“音符太多了!”)。举一首许多钢琴学习者都练习过的《F大调钢琴奏鸣曲》(K. 332)为例,第一乐章呈示部只占了不到两分钟的时间,但其中先后出现了田园、号角、暴风雨、抒情歌唱、进行曲等至少五种不同的音乐意象。在这样的音乐中,“极强”与“极弱”或许不似在布鲁克纳或马勒中那般极致,但其实同样充满了多样的色彩、变化、戏剧与对比,而且需要反复的聆听才能充分体会。这对莫扎特时代的人们是不可能的事,但是在今天,其实每个有意愿的听者都可以依靠各种工具与手段来欣赏这些艺术瑰宝。或许浪漫主义者将莫扎特的形象打造成了一个具备不世才华且常人永远无法企及的古怪天才,但是作为当代普通人的我们却是有可能多少理解他那些哪怕是最复杂的作品;我们只需要在聆听时意识到,音乐是一个流淌与发展的过程,它的伟大并不完全体现在某些特别亮眼的高光时刻,而是在于完整、平衡且丰富的艺术品本身。

莫扎特的音乐中自然并不缺乏高光时刻:主要是他笔下那些最著名的旋律——每个时代最钟爱的莫扎特旋律其实是不尽相同的。这些旋律往往都出自调性音乐语言中最基础的音型,只是经过了巧妙的组合与节奏、和声上的细致把控而已。这些旋律来自音乐语言中最根本的元素,莫扎特在作品中将它们当做基础性的线条来进行描绘,自然就给演奏者进行各种处理乃至加入装饰音的空间,甚至让这些线条能够被后世的作曲家们所用,创作出全新的作品。莫扎特的音乐在他去世后的传统中是无处不在的,早在十九世纪初,贝多芬和肖邦就根据《唐·璜》中著名的二重唱旋律创作了变奏曲,直至今日,各种现当代音乐流派、爵士乐甚至流行音乐体裁中都一直有根据莫扎特音乐而创作出来的作品。作曲家们可以借鉴莫扎特的一个旋律,学习他在作曲上达到的简洁与平衡,更可以将整首作品用自己独有的风格进行改编,这既是对传统的延续,但也说明莫扎特的遗产不仅限于德奥古典乐派,而是深入整个人类文明的各个角落。



当然,他的作品相比起后来的作曲家来说,音符与声部更少,节奏、旋律与和声都更为简洁,虽然给了改编者以极大的空间,但却给真正为听者呈现原作的音乐家们带来了前所未有的困难。正是他的许多音乐单纯从乐谱上看较为“简单”,这就意味着每一个音都会非常清晰地听在听者的耳畔响起,所以演奏家们必须对所有的细节都进行正确甚至精妙的把控,同时还必须保持莫扎特的音乐在流淌时的那种自然性。今人的生活不可避免地多种多样的信息轰炸与感官刺激所围绕,音乐会在组织时也难以避免地跟随这种诉求,而能够在现场真正地跟随莫扎特的音乐,进入其中的世界并感受到它的缤纷,这既是对音乐本身的理解,也是对文化传统的延续,更是对自我意识的一种梳理,而并非仅仅对感官刺激的追求。

对于儿童来说,感官获得的刺激程度很可能还不会成为音乐会是否吸引人的重要标准,从这点来说,他们反而会莫扎特作品的最好听众。

正如施纳贝尔所说:“莫扎特的音乐对于孩子来说太简单,但对于艺术家来说又太困难。”在这些作品奏响之后,它们在儿童心中所唤起的,往往就不仅是曲式的结构与和声的转呈,而是一种贯通具象与抽象、声音与图像、当下与未来的艺术世界;舞台对于他们来说不是高雅艺术家与普通听者之间的切割线,反而会是一种更具开放性的、邀请他们用情感、智识与想象力积极参与进去的场域。所以,世界各地的音乐名城都会定期举办各种形式的儿童音乐会。内田光子就莫扎特的音乐曾对听众们所说的:“我知道在聆听或演奏过这部作品后,我会是一个更好的人。”而这句话是真正地——虽然是在不同程度与不同层面上——适用于所有年龄的所有人的。从这个意义上说,莫扎特从来没有、也永远不会真地远离我们。

MOZART: PAST, PRESENCE AND FUTURE

Xiaoran Luo

- Xiaoran Luo, Classicist, musicologist and art historian. Associate professor at the China Academy of Art. Ph.D in Classical Studies from the University of Washington. Co-editor-in-chief of the book series "Works of Charles Rosen".



Even though the name "Wolfgang Amadeus Mozart" is known by virtually everyone, today we do not seem to be talking about him as much as, say, when we celebrated the 250th anniversary of his birth in 1991. It is of course indisputable how important his greatest works and musical ideas are: they are an indispensable part of the entire humanity's collective cultural heritage. Paradoxically, however, many people's impression of him are often limited to a few memorable melodies, while the works themselves, as structured and balanced entities, and the emotions that shine through them, are frequently reduced to labels such as Schumann's "floating Greek gracefulness" or Wagner's "genius of light and love".

To truly appreciate Mozart's art, we need to be aware of the fact that he wrote more than six hundred works of various genres throughout his career, that this oeuvre not only forms a vast and multi-dimensional universe of itself, but also serves as a cornerstone of the whole tradition of modern Western music. Every music lover who is enjoying classical music in a concert hall, whether she or he has a particular interest in Mozart's music or not, owes her reception and understanding of music, in fact, partly to Mozart. For as one of the most crucial figures in the development of the tonal music tradition, Mozart served as an essential precedent for later composers: without his symphonies and chamber music, we would not have had Beethoven, Schubert or Mahler as we know them now; without his *Le nozze di Figaro* or *Die Zauberflöte*, we would not have had the pleasure of listening to *Die Meistersinger* or *Die Walküre*. Therefore, to some extent, Mozart shaped "classical music" in its modern, contemporary sense as well as its tradition itself. This means that for today's listeners, much like E. T. A. Hoffmann and Nietzsche of the 19th century and Thomas Mann and Charles Rosen of the 20th century, each may have her own unique take of Mozart and after enough attentive listening, she can develop a profound understanding of his music.



There has long been a notion in musicology that a piece of music can only attain its fullest meaning in the context in which the composer created it. We can no longer hear Mozart himself play, and even if we could, we would always lack the sentiments and aesthetics of the late 18th-century-public. Thus, the search for the original meaning of musical works becomes a process that is everlasting but ultimately unfinalizable. The unceasing quest to grasp the composer's intention is certainly a testament to the greatness of a musician, yet to prioritize this "creator's intention" while willfully undervaluing the importance of musical works' reception history does indeed amount to a loss, at least for the listener. We are still a part of the musical tradition which Mozart helped to build. Therefore, numerous works that are composed after him within this tradition can actually help us better understand his own works and add more to their meaning - a blessing for all who wish to listen. These works may come from a variety of genres and styles; they may be directly or indirectly influenced or inspired by Mozart; they may even emerge from different parts and cultures of the world. Yet each one of them is part of the legacy that Mozart's music keeps bestowing upon the future.

Returning to Mozart's own works, they are probably not the most sonically overwhelming, nor do they require very massive orchestras, thus they are often not featured as the grand finale of a concert, many listeners even view them merely as the curtain-raiser before the "big symphony". However, a good conductor and orchestra can still allow for the emergence of all-encompassing and structured worlds from Mozart's works, giving significance to each individual voice. These works may not deliver the strongest sensory stimuli, but through mindful listening, you can surely perceive the swaying and drifting lines of melancholy in the first movement of *Symphony No. 40* (K. 550), and will certainly be awed by the finale of *Symphony No. 41* (K. 551), which ends with the five principal motifs of the movement combining to building up one of the monumental climaxes in music before the end of the 18th century; the overture to *Don Giovanni* reveals both the deepest abyss and the individual gazed upon by it, while the slow movement of his *Piano Concerto No. 9* unfolds like an exquisitely tender and sorrowful dance.

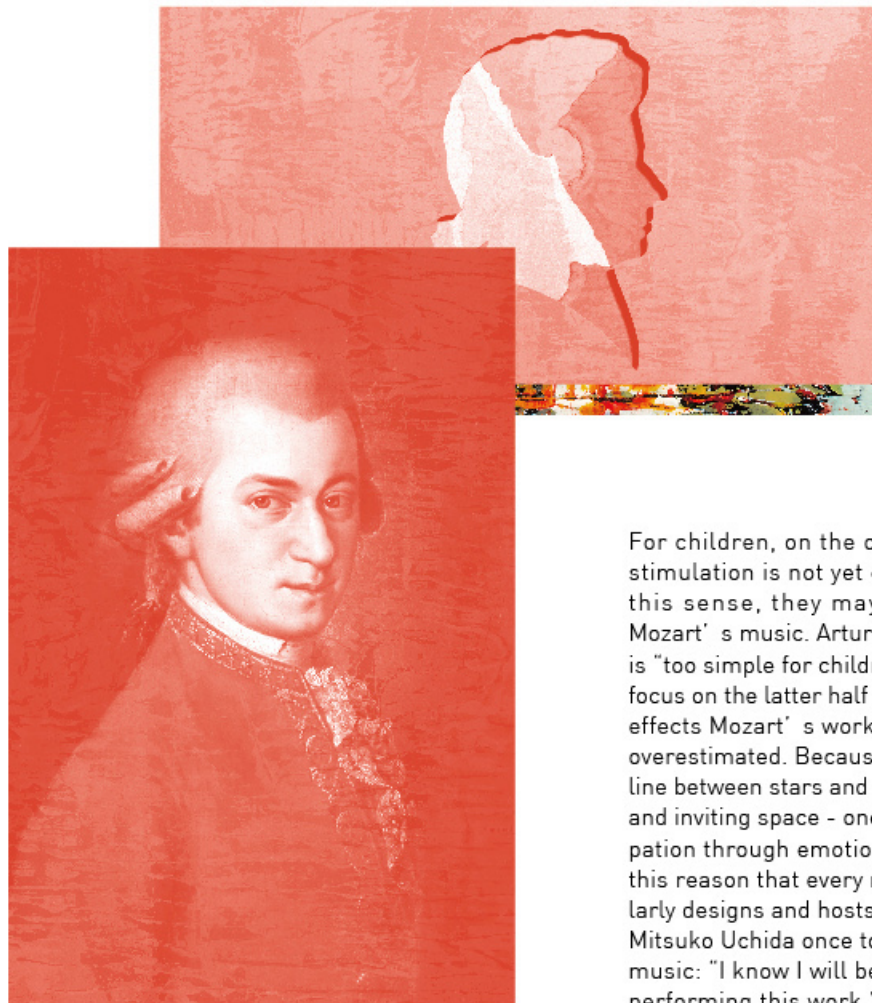
Indeed, Mozart's music is known for its tuneful melodies, and the opening themes of lots of his pieces can be instantly memorable. However, only when we follow the flow of the music and thus allow ourselves to be fully immersed throughout the piece that its profound and multilayered meaning and the emotions stirred up by it begin to unfold like a kaleidoscope within us. It is then that we realize that we are actually listening, rather than seeking the sonic stimuli from the orchestra. In terms of Adorno's music sociology, waiting only for loud passages, high notes or climaxes is merely a search for quantifiable elements, not appreciating the art as such. It is then that we understand that simplified labels such as "beauty," "grace," "joy" and "genius" do a great disservice to a composer of Mozart's stature. As the pianist Alfred Brendel once wrote, Mozart is not made of porcelain, nor of marble, nor of sugar: no two Mozart works are truly alike.

The reason why these labels persist is partly rooted in the image of Mozart that was selectively constructed by the Romantics of the 19th century, while partly rooted in the fact that modern life is pervasively and constantly overwhelming us with sensory stimulation. As a matter of fact, Mozart's music was known for its complexity from the late 18th century to the early 19th century - Emperor Joseph II famously remarked after the premiere of *Die Entführung aus dem Serail*, "Too many notes, dear Mozart." Take, for example, his *Piano Sonata in F Major* (K. 332), a piece which many piano lovers have practiced. The exposition of the first movement takes no more than two minutes, yet it presents at least five different musical images - the pastoral, the horn call, the tempest, the lyrical, the march. In such music, the *fortissimo* and *pianissimo* may not reach the extremes found in Bruckner or Mahler, yet they are no less rich in colour, inflection, drama, and contrast - qualities that only reveal themselves fully after repeated listening. Thanks to the availability provided by various media, anyone can listen to his music repeatedly if she so chooses, something unthinkable to Mozart's contemporaries. The Romantics may have constructed the image of Mozart as an eccentric genius and endowed him with qualities to which ordinary people can never come close, but in fact it is possible for modern listeners to understand to some degree even his most complex works - so long as we realize that music is a process that is always evolving and developing, and its greatness lies not in isolated moments of brilliance, but in the wholeness, balance, and richness of its entire being.

Mozart's music certainly never lacks moments of brilliance, above all in the form of the famous melodies he wrote - different era, in fact, prefers different Mozartian melodies. However, these melodies usually come from the most fundamental patterns of tonal music, only distinguished by their ingenious combination and the composer's meticulous manipulation of rhythm and harmony. Since these melodies rose from the most basic elements of tonal music, Mozart uses them as outlines, so to speak, to be filled and refined; naturally, they leave room for performers to express and to add ornaments, and even enable later composers to utilize these lines to create entirely new works. In the music tradition that followed him, Mozart's music has been omnipresent. As early as the first decades of the 19th century, Beethoven and Chopin wrote variations on the famous duet from *Don Giovanni*. To this day, new works based on Mozart's music continue to emerge across various genres of classical, jazz, and even popular music. Generations of composers may borrow specific melodies from Mozart and emulate his concision and balance; they may also adapt an entire piece in their own distinctive style. This does not only demonstrate the continuation of a music tradition, but also how Mozart's legacy extends far beyond the Austro-German school, reaching deeply into every corner of so many musical cultures across the globe.

Mozart's works contain fewer notes and voices, with less complicated rhythms, melodies and harmonies. While this offers considerable freedom for arrangements and adaptations, it presents unparalleled challenges for performers aiming to present the works faithfully to listeners. Precisely because much of his music appears "simple" on paper, each note and voice becomes distinctly audible to the listener. Therefore, performers must execute every detail with not only accuracy but taste and refinement, all while keeping the natural flow that characterizes Mozart's music. Modern life is inevitably over-saturated with information and sensory stimuli - a reality that is often reflected in concert programs. Yet, to adequately listen to Mozart's music in a concert

hall, to enter its world and feel its intricate richness, is fundamentally different from merely pursuing sensory stimuli. It is an act of understanding music in itself, a continuation of cultural tradition, and, perhaps most importantly, a way of reconnecting with one's own consciousness.



For children, on the other hand, the intensity of sensory stimulation is not yet essential for a concert's appeal. In this sense, they may in fact be the ideal listeners of Mozart's music. Artur Schnabel quips that Mozart's music is "too simple for children, too difficult for artists." While we focus on the latter half of his remark more often, the positive effects Mozart's works may have on children can never be overestimated. Because for them, the stage is not a dividing line between stars and ordinary listeners, but rather an open and inviting space - one that encourages their active participation through emotion, intellect, and imagination. It is for this reason that every music center around the world regularly designs and hosts concerts specifically for children. As Mitsuko Uchida once told her audience regarding Mozart's music: "I know I will be a better person after listening to or performing this work." In regard to Mozart, her statement holds true - to varying degrees and on different levels - for people of all ages. In this sense, Mozart has never truly left us, nor will he ever.

2025.10.12

李艺花 管风琴 LI Yihua Organ

莫扎特

C大调第14号管风琴与乐队奏鸣曲,
K. 329 (317)
F小调柔板与快板, K. 594
F小调幻想曲, K. 608

Mozart

Sonata for Organ & Orchestra No.
14 in C major, K. 329 (317)
Adagio and Allegro in F minor, K. 594
Fantasia in F minor, K. 608

2025.10.26

洛伦茨·纳斯图里卡-
赫尔舒科维奇
领衔小提琴 Lorenz Nasturica-
Herschcowici
Lead Violin

莫扎特

G大调第13号小夜曲, K. 525

Mozart

Eine kleine Nachtmusik (Serenade No.13
in G major), K. 525

2025.11.14/16

尹炯杰 指挥 Jong-Jie Yin Conductor
谢尔盖·纳卡里亚科夫 小号 Sergei Nakariakov Trumpet

莫扎特

降E大调第四号圆号协奏曲(富鲁格号版),
K. 495

Mozart

Horn Concerto No. 4 in E-flat major
(Adapted for Fluegelhorn), K. 495

2025.11.19

吴茜 钢琴 WU HAN Piano
白云飞 小提琴 BAI Yunfei Violin
米莱娜·帕哈罗-
范德斯塔特 中提琴 MILENA PÁJARO-
VAN DE STADT Viola
梁肖 大提琴 LIANG Xiao Cello

莫扎特

降E大调钢琴四重奏, K. 493

Mozart

Quartet in E-flat major for Piano,
Violin, Viola, and Cello, K. 493

2025.11.28

杜沛达 钢琴 DU Peida Piano
国家大剧院合唱团 China NCPA Chorus

交响电影《莫扎特传》
Amadeus Live

2025.12.13

崔琳涵 指挥 CUI Linhan Conductor
王晓明 小提琴 WANG Xiaoming Violin

莫扎特

D大调第七号小提琴协奏曲, K. 271a (271i)

Mozart

Violin Concerto in D major,
No. 7, K. 271a (271i)

2026.1.15/16

吕嘉 指挥 LÜ Jia Conductor
韦子健 钢琴 WEI Zijian Piano

莫扎特

D大调第35号交响曲“哈夫纳”, K. 385
F大调第11号钢琴协奏曲, K. 413
C大调第41号交响曲“朱庇特”, K. 551

Mozart

Symphony No. 35 in D Major “Haffner”, K. 385
Piano Concerto No. 11 in F Major, K. 413
Symphony No. 41 in C major “Jupiter”, K. 551

2026.3.26

林大叶 指挥 LIN Daye Conductor
小曾根真 钢琴 Makoto Ozone Piano

莫扎特

D小调前奏曲与赋格, K.405/4
(改编自巴赫BWV877)
降E大调第九号钢琴协奏曲“热纳米”, K. 271
(爵士版)

Mozart

Prelude and Fugue in D Minor,
K.405/4 (after J.S. Bach BWV 877)
Piano Concerto No. 9 in E-flat Major
“Jenamy”, K. 271 (Jazz Version)

2026.4.10/11

赖嘉静 指挥 LAI Jiajing Conductor

莫扎特
《唐璜》序曲, K. 527
马克斯·雷格
《莫扎特主题变奏曲与赋格》, Op. 132

Mozart
Overture to *Don Giovanni*, K. 527
Max Reger
Variations and Fugue on a Theme of Mozart, Op. 132

2026.5.9/10

张弦 指挥 Xian Zhang Conductor

莫扎特
降E大调第39号交响曲, K. 543

Mozart
Symphony No. 39 in E-flat major, K. 543

2026.5.15

吕嘉 指挥 LÜ Jia Conductor
安特耶·魏特哈斯 小提琴 Antje Weithaas Violin
宁峰 中提琴 NING Feng Viola

莫扎特
C大调第36号交响曲“林茨”, K. 425
降E大调交响协奏曲, K. 364
G小调第40号交响曲, K. 550

Mozart
Symphony No. 36 in C Major
“Linz”, K. 425
Sinfonia Concertante in E-flat major
for Violin, Viola and Orchestra, K. 364
Symphony No. 40 in G minor, K. 550

2026.5.17

吕嘉 指挥 LÜ Jia Conductor

莫扎特
《女人心》序曲, K. 588
《魔笛》序曲

Mozart
Overture to *Così fan Tutte*, K. 588
Overture to *The Magic Flute*

2026.5.30

赖嘉静 指挥 LAI Jiajing Conductor

莫扎特
《莫扎特彩蛋》
Mozart
Easter Egg of Mozart

2026.6.5

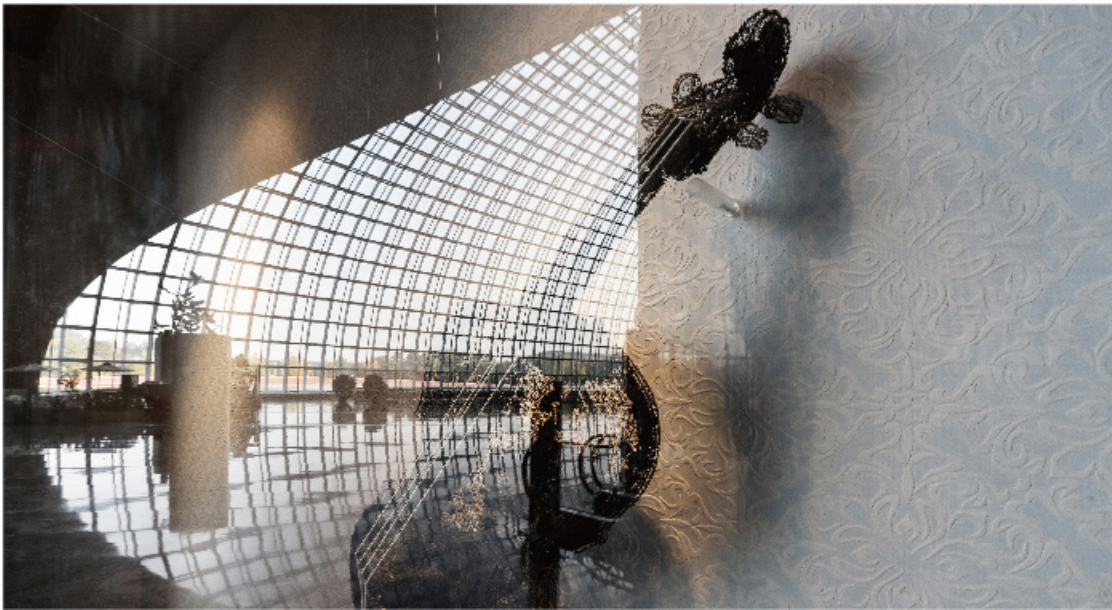
国家大剧院管弦乐团风岸四重奏 Fine Quartet of NCPAO
赵兢兢 第一小提琴 ZHAO Jingjing First Violin
袁芳芳 第二小提琴 YUAN Fangfang Second Violin
丛延伊 中提琴 CONG Yanyi Viola
王昊宇 大提琴 WANG Haoyu Cello

“遇见莫扎特”宝宝的第一场音乐童乐会
Mozart and Most-Art: Babies’
First Proms Concert

2026.7.17/18

梵志登 指挥 Jaap van Zweden Conductor
曾韵 圆号 ZENG Yun Horn

莫扎特
降E大调第四号圆号协奏曲, K. 495
Mozart
Horn Concerto No.4 in E-flat major, K. 495



OF SYMPHONY



交响乐



ECHOES OF 15 YEARS

RICHARD STRAUSS AND HUANG RUO
WITH LÜ JIA, WU WEI AND NCPAO

十五载如是说

吕嘉、吴巍与国家大剧院管弦乐团
演绎理查·施特劳斯和黄若

李子傲

《韵神》，为二胡
与交响乐团而作
* 第八期国家大剧院
青年作曲家计划展演
作品

理查·施特劳斯
《唐·璜》

黄若

《玄黄》

理查·施特劳斯

《查拉图斯特拉如是说》，TrV 176, Op. 30

LI Ziao

Yun Shen, for Erhu and Orchestra

* The 8th NCPA Young Composer Programme Selected Work

R. Strauss

Don Juan, TrV 156, Op. 20

HUANG RUO

The Color Yellow

R. Strauss

Also sprach Zarathustra, TrV 176, Op. 30



乐是故乡明
SOUNDS OF CHINA

驻院艺术家
ARTIST-IN-RESIDENCE

吕嘉 指挥

吴巍 笙

章海玥 二胡 *

LÜ Jia Conductor

WU Wei SHENG

ZHANG Haiyue Erhu *

2025

9.19/20

NCPA · Concert Hall
国家大剧院·音乐厅

乐是故乡明
SOUNDS OF CHINA

2025

10.11/12

NCPA · Concert Hall
国家大剧院·音乐厅



袁丁 指挥

YUAN Ding Conductor

赵岭 朗诵

ZHAO Ling Narrator

刘嵩虎 男中音

LIU Songhu Baritone

邱佳裕 琵琶

QIU Jiayu Pipa

周晓琳 女高音

ZHOU Xiaolin Soprano

国家大剧院合唱团

China NCPA Chorus

董岱 合唱指挥

DONG Dai Chorus Master

毕友恒 二胡 *

BI Youheng Erhu *

YELLOW RIVER CANTATA

CHINA NCPA ORCHESTRA & CHORUS

黄河大合唱

国家大剧院管弦乐团
与合唱团音乐会

余忠元

《尘世之网》*第八期国家大剧院
青年作曲家计划展演作品

徐振民

《枫桥夜泊》

陈其钢

《走西口》

冼星海

《黄河大合唱》

YU Zhongyuan

Between Love and Ignorance

*The 8th NCPA Young Composer
Programme Selected Work

XU Zhenmin

Mooring by Maple Bridge at Night

Qigang Chen

L'eloignement

XIAN Xinghai

Yellow River Cantata



瓦莱里·捷杰耶夫 指挥

罗维 钢琴

Valery Gergiev Conductor

LUO Wei Piano



MARETERNAL REMEMBRANCEIINSKY

GERGIEV WITH MARIINSKY ORCHESTRA &
CHINA NCPA ORCHESTRA

殷承宗、储望华等

钢琴协奏曲《黄河》

肖斯塔科维奇

C大调第七号交响曲“列宁格勒”，Op. 60

YIN Chengzong, CHU Wanghua etc.

The Yellow River Piano Concerto

Shostakovich

Symphony No. 7 in C major

"Leningrad", Op. 60

伟大的纪念

捷杰耶夫与马林斯基交响乐团、
国家大剧院管弦乐团联合音乐会乐是故乡明
SOUNDS OF CHINA2025
10.21NCPA · Concert Hall
国家大剧院·音乐厅

2025

10.31/11.1

NCPA · Concert Hall

国家大剧院·音乐厅

BPAC · Concert Hall

北京艺术中心·音乐厅

ROMANTIC GIANTS

XIAN ZHANG, TIANWA YANG AND NCPAO

张弦 指挥

杨天娲 小提琴

Xian Zhang Conductor

Tianwa Yang Violin



交响乐

SOUNDS OF CHINA



浪漫弦音

张弦、杨天娲
与国家大剧院管弦乐团

普罗科菲耶夫

G小调第二号小提琴协奏曲, Op. 63

布鲁赫

G小调第一号小提琴协奏曲, Op. 26

拉赫玛尼诺夫

E小调第二号交响曲, Op. 27

Prokofiev

Violin Concerto No. 2 in G minor, Op. 63

Bruch

Violin Concerto No. 1 in G minor, Op. 26

Rachmaninoff

Symphony No.2 in E minor, Op. 27

乐是故乡明
SOUNDS OF CHINA

2025
11.7/8

NCPA · Concert Hall
国家大剧院·音乐厅



SYMPHONIC CANTATA
**CHINESE
SIGHTS
AND SOUNDS**

WANG HONGWEI, WU BIXIA, QIAN JUNPING,
THE BEIJING PHILHARMONIC CHOIR
AND CHINA NCPA ORCHESTRA & CHORUS

交响合唱
《炎黄风情》

王宏伟、吴碧霞、钱骏平、北京爱乐合唱团
与国家大剧院管弦乐团、合唱团

鲍元恺
《炎黄风情》交响合唱 *世界首演

BAO Yuankai
Chinese Sights and Sounds
for Orchestra and Chorus
*World Premiere



钱骏平 指挥
王宏伟 男高音
吴碧霞 女高音
北京爱乐合唱团
国家大剧院合唱团

QIAN Junping Conductor
WANG Hongwei Tenor
WU Bixia Soprano
The Beijing Philharmonic Choir
China NCPA Chorus

莫扎特光谱
DIMENSION OF MOZART

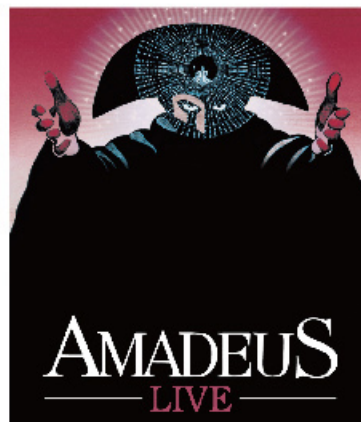
2025
11.28

NCPA · Concert Hall
国家大剧院·音乐厅

**AMADEUS
LIVE**

交响电影
《莫扎特传》

杜沛达 钢琴
国家大剧院合唱团
DU Peida Piano
China NCPA Chorus





吕嘉 指挥
维多利亚·穆洛娃 小提琴
Lǚ Jia Conductor
Viktoria Mullova Violin



CONCERT FOR THE 18TH ANNIVERSARY OF NCPA

BRAHMS AND SCHUMANN WITH Lǚ JIA, MULLOVA AND NCPAO

国家大剧院 建院十八周年音乐会

吕嘉与穆洛娃演绎勃拉姆斯与舒曼

勃拉姆斯

《学院庆典序曲》，Op. 80

勃拉姆斯

D大调小提琴协奏曲，Op. 77

舒曼

第四号D小调交响曲，Op. 120

Brahms

Academic Festival Overture, Op. 80

Brahms

Violin Concerto in D major, Op. 77

Schumann

Symphony No.4 in D minor, Op. 120

2025
12.6/7

NCPA · Concert Hall
国家大剧院·音乐厅



WORLD FEDERATION OF INTERNATIONAL MUSIC COMPETITIONS PRIZE-WINNERS

WITH LAI JIAJING AND NCPAO

世界音乐比赛联盟 获奖者音乐会

赖嘉静与国家大剧院管弦乐团

赖嘉静 指挥

沈靖韬 2025美国范·克莱本国际钢琴比赛冠军

尼古拉·梅乌森 2025比利时伊丽莎白皇后国际音乐比赛冠军

吴一凡 2025意大利布索尼国际钢琴比赛冠军

2025波兰肖邦国际钢琴比赛金奖

埃拉德·纳冯 2025德国慕尼黑 ARD 国际音乐比赛(单簧管) 第一名

朴秀慧 2025芬兰西贝柳斯国际小提琴比赛

切尔西·祖弗鲁赫 2024日内瓦国际音乐比赛冠军

LAI Jiajing Conductor

Aristo Sham

Winner of the 2025 Van Cliburn International Piano Competition

Nikola Meeuwsen

Winner of the 2025 Queen Elisabeth International Music Competition

WU Yifan Winner of the 2025 Busoni International Piano Competition

First Prize of the 2025 International Chopin Piano Competition

Elad Navon First Prize of the 2025 ARD International Music Competition

Sueye Park

Gold Medal of the 2025 International Jean Sibelius Violin Competition

Chelsea Zurflüh

First Prize of the 2024 Geneva International Music Competition

2025
12.26

NCPA · Concert Hall
国家大剧院·音乐厅



吕嘉 指挥
LÜ Jia Conductor



**2026 BEIJING
NEW YEAR'S
CONCERT**

**2026
北京新年音乐会**

2025 2026
12.31/1.1

NCPA · Concert Hall
国家大剧院 · 音乐厅

BPAC · Concert Hall
北京艺术中心 · 音乐厅

96-97

交响乐

SYMPHONY

**THE 8TH
NCPA YOUNG
COMPOSER
PROGRAMME**

FINAL EVALUATION CONCERT

**国家大剧院
第八期青年作曲家计划**

终评音乐会

黄屹 指挥
HUANG Yi Conductor

第八期青年作曲家计划终评入选作品
斯特拉文斯基
《火鸟组曲》(1919版)

The 8th NCPA Young Composer Programme
Final Evaluation Works
Stravinsky
The Firebird Suite (1919 version)

乐是故乡明
SOUNDS OF CHINA

2026
1.9

NCPA · Concert Hall
国家大剧院 · 音乐厅





DIMENSION OF MOZART I

LÜ JIA, WEI ZIJIAN AND NCPAO

莫扎特光谱 I

吕嘉、韦子健
与国家大剧院管弦乐团



吕嘉 指挥
韦子健 钢琴

LÜ Jia Conductor
WEI Zijian Piano

莫扎特光谱
DIMENSION OF MOZART

2026
1.15/16

NCPA · Concert Hall
国家大剧院·音乐厅

莫扎特

D大调第35号交响曲“哈夫纳”，K. 385

莫扎特

F大调第11号钢琴协奏曲，K. 413

莫扎特

C大调第41号交响曲“朱庇特”，K. 551

Mozart

Symphony No. 35 in D Major “Haffner”, K. 385

Mozart

Piano Concerto No. 11 in F Major, K. 413

Mozart

Symphony No. 41 in C major “Jupiter”, K. 551

2026

2.6/7

NCPA · Concert Hall
国家大剧院·音乐厅



RHAPSODY IN SPRING

LAWRENCE FOSTER, SIMON ZHU
AND NCPAO

春启狂想

劳伦斯·福斯特、朱熙萌
与国家大剧院管弦乐团

劳伦斯·福斯特 指挥
朱熙萌 小提琴

Lawrence Foster Conductor
Simon Zhu Violin

埃内斯库

C大调第一号组曲，Op. 9 (选段)

帕格尼尼

B小调第二号小提琴协奏曲“钟”，Op. 7

舒曼

降B大调第一号交响曲“春”，Op. 38

Enescu

Selections from Suite No.1 in C major, Op. 9

Paganini

Violin Concerto No. 2 in B minor “La campanella”, Op. 7

Schumann

Symphony No.1 in B-flat major “Spring”, Op. 38



吕嘉 指挥
莎拉·布莱曼 女高音
LÜ Jia Conductor
Sarah Brightman Soprano

FESTIVAL WALTZ 2026

LÜ JIA, SARAH BRIGHTMAN AND NCPAO

2026 新春华尔兹

吕嘉、莎拉·布莱曼
与国家大剧院管弦乐团

2026
2.13/14

NCPA · Concert Hall
国家大剧院·音乐厅



吕嘉 指挥
丽莎·巴蒂雅施维莉 小提琴
戈蒂耶·卡普松 大提琴

LÜ Jia Conductor
Lisa Batiashvili Violin
Gautier Capuçon Cello

SINGING WITH MUSE

LÜ JIA, BATIASHVILI, CAPUÇON AND NCPAO

又见洛神

吕嘉、巴蒂雅施维莉、卡普松
与国家大剧院管弦乐团

回到未来
BACK TO THE FUTURE

2026
3.14

BPAC · Concert Hall
北京艺术中心·音乐厅

杜卡
《魔法师的学徒》

圣-桑
《缪斯与诗人》，Op. 132

里夏尔·迪布尼翁
《沉默的诗》*中国大陆首演

迪蒂耶
第二号交响曲“双”

Dukas
L'apprenti sorcier (The Sorcerer's Apprentice)

Saint-Saëns
La muse et le poète, Op. 132

Richard Dubugnon
Le poème silencieux * Mainland China Premiere

Dutilleux
Symphony No. 2 "Le Double"



回到未来

BACK TO THE FUTURE

莫扎特光谱

DIMENSION OF MOZART

BACK TO THE FUTURE

LIN DAYE, MAKOTO OZONE AND NCPAO

回到未来

林大叶、小曾根真
与国家大剧院管弦乐团

林大叶 指挥
小曾根真 钢琴

LIN Daye Conductor
Makoto Ozone Piano

莫扎特

D小调前奏曲与赋格, K.405/4 (改编自巴赫BWV877)

莫扎特

降E大调第九号钢琴协奏曲“热纳米”, K.271

贝多芬 / 马勒 改编

降E大调第三号交响曲“英雄”, Op.55

Mozart

Prelude and Fugue in D Minor, K.405/4
(after J.S. Bach BWV 877)

Mozart

Piano Concerto No.9 in E-flat Major "Jenamy", K.271

Beethoven / Arr. Mahler

Symphony No. 3 in E-flat Major "Eroica", Op. 55

2026
3.26

NCPA · Concert Hall
国家大剧院 · 音乐厅



交响乐

SYMPHONY

赖嘉静 指挥

奥古斯丁·哈德利希 小提琴

LAI Jiajing Conductor

Augustin Hadelich Violin



TCHAIKOVSKY, MOZART AND MAX Reger

WITH HADELICH AND NCPAO

回到未来

BACK TO THE FUTURE

莫扎特光谱

DIMENSION OF MOZART

哈德利希与 国家大剧院管弦乐团

演绎柴科夫斯基、莫扎特与雷格

莫扎特

《唐璜》序曲, K. 527

马克斯·雷格

《莫扎特主题变奏曲与赋格》, Op. 132

柴科夫斯基

D大调小提琴协奏曲, Op.35

Mozart

Overture to *Don Giovanni*, K. 527

Max Reger

Variations and Fugue on a Theme of Mozart,
Op.132

Tchaikovsky

Violin Concerto in D major, Op.35



2026
4.10/11

NCPA · Concert Hall
国家大剧院 · 音乐厅

张弦 指挥
张昊辰 钢琴

Xian Zhang Conductor
Haochen Zhang Piano

FROM ACROSS THE DISTANCE

XIAN ZHANG, HAOCHEN ZHANG AND NCPAO

辽远之境

张弦、张昊辰
与国家大剧院管弦乐团

陈其钢
《走西口》

陈其钢
《二黄》

莫扎特
降E大调第39号交响曲, K. 543

Qigang Chen
L'eloignement

Qigang Chen
Er Huang

Mozart
Symphony No. 39
in E-flat major, K. 543

乐是故乡明
SOUNDS OF CHINA

莫扎特光谱
DIMENSION OF MOZART

2026
5.9/10

NCPA · Concert Hall
国家大剧院·音乐厅



吕嘉 指挥
安特耶·魏特哈斯 小提琴
宁峰 中提琴

Lü Jia Conductor
Antje Weithaas Violin
NING Feng Viola

DIMENSION OF MOZART II

MOZART WITH LÜ JIA, WEITHAAS,
NING FENG AND NCPAO

莫扎特光谱II

吕嘉、魏特哈斯、宁峰
与国家大剧院管弦乐团
演绎莫扎特



莫扎特
C大调第36号交响曲“林茨”, K. 425

莫扎特
降E大调交响协奏曲, K. 364

莫扎特
G小调第40号交响曲, K. 550

Mozart
Symphony No.36 in C Major "Linz", K. 425

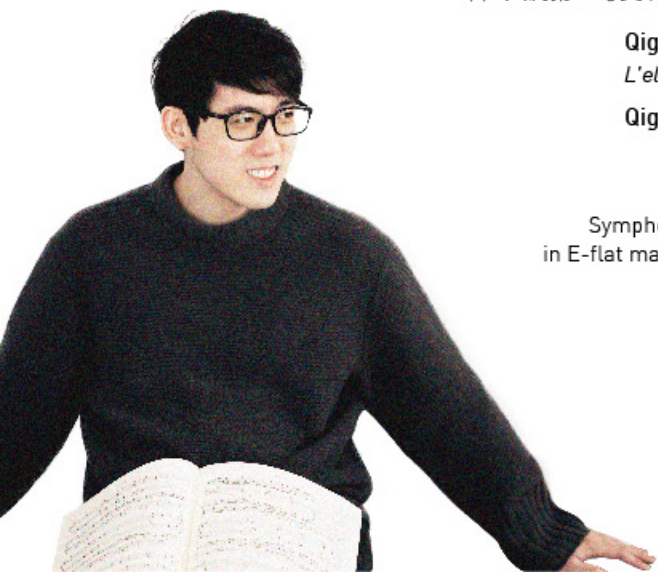
Mozart
Sinfonia Concertante in E-flat major for Violin,
Viola and Orchestra, K. 364

Mozart
Symphony No.40 in G minor, K. 550

莫扎特光谱
DIMENSION OF MOZART

2026
5.15

NCPA · Concert Hall
国家大剧院·音乐厅



莫扎特光谱
DIMENSION OF MOZART

河畔时光
WEEKEND MATINEE



GENIUS IN COLOURS

LÜ JIA AND NCPAO

莫扎特

《女人心》序曲, K. 588

莫扎特

《魔笛》序曲

莫扎特

G小调第40号交响曲, K. 550

Mozart

Overture to *Così fan Tutte*, K. 588

Mozart

Overture to *The Magic Flute*

Mozart

Symphony No.40 in G minor, K. 550

不止天才

吕嘉

与国家大剧院管弦乐团

演绎莫扎特

吕嘉 指挥

LÜ Jia Conductor

2026

5.17

BPAC · Concert Hall

北京艺术中心·音乐厅

乐是故乡明
SOUNDS OF CHINA

莫扎特光谱
DIMENSION OF MOZART



AN ADVENTURE IN MUSICLAND

PETRUSHKA WITH PER POC AND NCPAO

音乐奇遇记

佩波偶剧团与国家大剧院管弦乐团
演绎《彼得鲁什卡》

莫扎特

《莫扎特彩蛋》

商沛雷

《儿童组曲》

斯特拉文斯基

《彼得鲁什卡》

Mozart

Easter Egg of Mozart

SHANG Peilei

Children Suite

Stravinsky

Petrushka

交响乐

SYMPHONY

赖嘉静 指挥

LAI Jiajing Conductor

2026

5.30

BPAC · Concert Hall

北京艺术中心·音乐厅



李飏 指挥
沈靖韬 钢琴
Li Biao Conductor
Aristo Sham Piano

THE SOUL OF THE NATION

TCHAIKOVSKY AND GRIEG WITH
LI BIAO, ARISTO SHAM AND NCPAO

民族的咏叹

李飏、沈靖韬
与国家大剧院管弦乐团
演绎柴科夫斯基与格里格



柴科夫斯基

波兰舞曲 (选自《叶甫根尼·奥涅金》)

柴科夫斯基

降B小调第一号钢琴协奏曲, Op. 23

格里格

A小调钢琴协奏曲, Op. 16

柴科夫斯基

F小调第四号交响曲, Op. 36

Tchaikovsky

Polonaise (from *Eugene Onegin*)

Tchaikovsky

Piano Concerto No. 1 in B-flat minor, Op. 23

Grieg

Piano Concerto in A minor, Op. 16

Tchaikovsky

Symphony No. 4 in F minor, Op. 36

2026
6.5/6

NCPA · Concert Hall
国家大剧院·音乐厅

MAHLER AND TORU TAKEMITSU WITH JONATHAN NOTT AND NCPAO



乔纳森·诺特 指挥
Jonathan Nott Conductor

2026
6.12/13

NCPA · Concert Hall
国家大剧院·音乐厅

乔纳森·诺特

与国家大剧院管弦乐团
演绎马勒与武满彻

武满彻

《群鸟降临五角庭园》

马勒

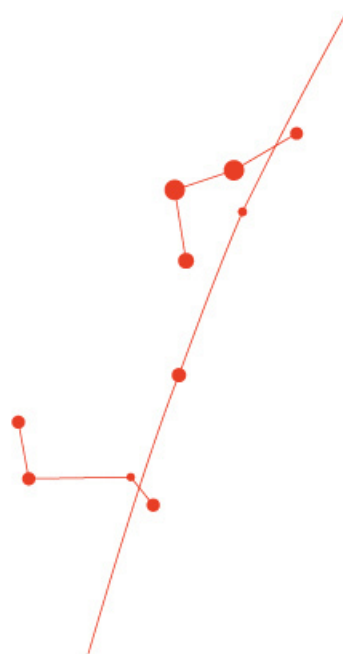
A小调第六交响曲

Toru Takemitsu

A Flock Descends into the Pentagonal Garden

Gustav Mahler

Symphony No. 6 in A minor



THE UNSPOKEN

SHAO-CHIA LÜ, PABLO FERRÁNDEZ AND NCPAO

无词的呐喊

吕绍嘉、费兰德斯
与国家大剧院管弦乐团

吕绍嘉 指挥
巴勃罗·费兰德斯 大提琴
SHAO-CHIA LÜ Conductor
Pablo Ferrández Cello

德沃夏克
B小调大提琴协奏曲, Op. 104

肖斯塔科维奇
C小调第四交响曲, Op. 43

Dvořák
Violoncello Concerto in B minor, Op. 104

Shostakovich
Symphony No. 4 in C minor, Op. 43

2026
6.19/20

NCPA · Concert Hall
国家大剧院·音乐厅



黄佳俊 指挥
吴巍 笙
浜屋惠 管风琴

Kahchun Wong Conductor
WU Wei Piano
Megumi Hamaya Organ

BEETHOVEN AND TIENSUU WITH KAHCHUN WONG, WU WEI, MEGUMI HAMAYA AND NCPAO

黄佳俊、吴巍、浜屋惠

与国家大剧院管弦乐团
演绎贝多芬与蒂恩苏

施尼特克
《非仲夏夜之梦》

尤卡·蒂恩苏
笙与管风琴协奏曲

贝多芬
A大调第七号交响曲, Op. 92

Schnittke
Not a Midsummer Night Dream

Jukka Tiensuu
Concerto for Sheng and Organ

Beethoven
Symphony No. 7 in A major, Op. 92

回到未来
BACK TO THE FUTURE

驻院艺术家
ARTIST-IN-RESIDENCE

2026
7.10/11

NCPA · Concert Hall
国家大剧院·音乐厅



梵志登 指挥

曾韵 圆号

Jaap van Zweden Conductor

ZENG Yun Horn

**MOZART
AND MAHLER**
**WITH JAAP VAN ZWEDEN,
ZENG YUN AND NCPAO**

梵志登、曾韵

与国家大剧院管弦乐团
演绎莫扎特与马勒

莫扎特光谱
DIMENSION OF MOZART

莫扎特

降E大调第四号圆号协奏曲, K. 495

马勒

D大调第一号交响曲“巨人”

Mozart

Horn Concerto No.4 in E-flat major, K. 495

Mahler

Symphony No.1 in D major "Titan"

2026

7.17/18

NCPA · Concert Hall
国家大剧院·音乐厅

**THE
LONG MARCH
CANTATA**

长征组歌

2026

7.24/25

NCPA ·

国家大剧院·戏剧场



俞峰 指挥

李晶晶 女高音

YU Feng Conductor

LI Jingjing Soprano

THE WONDER OF YOUTH

MAHLER 4TH SYMPHONY WITH YU FENG, LI JINGJING AND NCPAO

少年的号角

俞峰、李晶晶
与国家大剧院管弦乐团
演绎马勒第四



马勒 / 赫尔德 改编

A小调钢琴四重奏

马勒

G大调第四号交响曲

Mahler / Helder

Piano Quartet in A minor

Mahler

Symphony No.4 in G major

回到未来

BACK TO THE FUTURE

2026

7.30/31

NCPA · Concert Hall

国家大剧院·音乐厅

吕嘉 指挥

卢卡斯·杰努萨斯 钢琴

LÜ Jia Conductor

Lukas Geniusas Piano

国家大剧院管弦乐团25/26乐季
闭幕音乐会

THE 2025/26 SEASON CLOSING
CONCERT OF NCPAO



THE CALL OF ASPIRATIONS

BRAHMS AND R. STRAUSS
WITH LÜ JIA, LUKAS GENIUSAS
AND NCPAO

理想的呼唤

吕嘉、卢卡斯·杰努萨斯
与国家大剧院管弦乐团
演绎勃拉姆斯与施特劳斯

勃拉姆斯

D小调第一号钢琴协奏曲, Op. 15

理查·施特劳斯

《蒂尔·艾伦施皮格尔的恶作剧》, Op. 28

理查·施特劳斯

《死与净化》, Op. 24

Brahms

Piano Concerto No.1 in D minor, Op. 15

R. Strauss

Till Eulenspiegels lustige Streiche, Op. 28

R. Strauss

Tod und Verklärung, Op. 24

2026

8.6/7

NCPA · Concert Hall

国家大剧院·音乐厅



PETIT & DELICACY

精致小交

精致小交

文 李小庚

- 李小庚，音乐会制作人、古典音乐导赏人、撰稿人、视频创作者，香港中文大学（深圳）音乐学院助理教授。

不积跬步无以至千里，不积小流无以成江海。交响艺术能获得如今的崇高地位与辉煌成就，绝非一朝一夕之功，其背后离不开音乐家们长达数百年的深厚积累与不懈求索。



“交响”（συμφωνία）一词源于古希腊，意为和谐一致的声音。当“交响”这一概念于16世纪出现在音乐领域时，其词义尚未指向某种特定的音乐体裁，而是代表着音乐家们将多种声音和谐地熔于一炉的艺术理想。回首“交响”从理想到变为现实的三百余年历程中，其内涵曾经历过相当显著的变化，音乐形态从最初带有乐器伴奏的声乐，逐渐演变成以器乐合奏为主的表演方式，合奏规模从十余人扩展至百余人。乐器配置也由简入繁，由少变多，创作技法与音乐风格的亦更迭不息，不断丰富和完善着“交响”的定义。并最终于18世纪中叶蜕变为一种凝聚古今智慧、具有国际化审美特质的独特艺术形式。

在“交响”一路走来的旅途中，庞大的规模与恢弘的气势并非交响艺术的全部面貌。国家大剧院管弦乐团在不断挑战鸿篇巨著的同时，同样珍视音乐家们通过小规模作品所展现出的精致美感和探索精神，用更多变的组合形式和不同于大乐队的差异化演绎方式，探索音乐中无限的可能性。

诞生于上个乐季的“精致小交”系列，今年华丽地绽放了。除了场次的增加，内容跨度也同样惊喜。其中既包含阿尔比诺尼、C.P.E.巴赫、海顿等早期交响乐先驱的“探路之作”，也将涵盖梅西安、欣德米特、皮亚佐拉等20世纪作曲家标新立异的现代之声；既有莫扎特、贝多芬、柴科夫斯基等大师脍炙人口的永恒经典，也有帕特、威特曼以及中国新生代作曲家常乐等的创意新作。在演出形式上，多部木管协奏曲、多把大提琴协奏曲、管风琴与乐团、小号与乐团、笙与乐团、大提琴乐团、钢琴、电子采样与乐团等多种不同寻常的组合形式将先后出现在系列之中。艺术家阵容同样诚意十足：吕嘉、张洁敏、景焕、赖嘉静、孙一凡、焦阳、尹炯杰、金郁矿等知名指挥家将在音乐会中相继执棒。在独奏家方面，钢琴家陈萨、鞠小夫，大提琴家秦立巍、杨钰，管风琴演奏家李艺花，小号演奏家纳卡里亚科夫等杰出音乐家，也将以不拘一格的形式加入本系列，为观众带来精彩纷呈的乐季体验。



《春》
朱伟
丙烯油彩混合技法 2025

SPRING
ZHU WEI
Tempera Grasso, 100x100mm, 2025

PETIT & DELICACY

LI Xiaogeng

- LI Xiaogeng, Concert producer, music annotator, and video creator. Assistant Professor at the School of Music, The Chinese University of Hong Kong, Shenzhen.

One cannot cover a thousand *li* without accumulating every single step; and no river or sea is formed without the convergence of small streams—perseverance wins. Hailed as a hall-of-fame art, symphony has not made its brilliant achievements in a day. The art of symphony is an epitome of musicians' unremitting efforts over centuries.

The term "symphony" originates from the ancient Greek "συμφωνία," referring to harmonious sounds. When the concept of "symphony" was first introduced to the art of music in the 16th century, it was not associated with any specific musical genre; rather, it stood as musicians' ambition to incorporate diverse sounds into a consonant composition. With a history spanning over 300 years, the symphony today is viewed as the pinnacle of instrumental music; yet, in its early days, the symphony was played to opera, the pinnacle of vocal music. Early orchestra was much smaller, with ten-odd people. A symphony orchestra today usually has more than 100 musicians. Besides, musical instruments have grown in type and number, along with ever-changing compositional approaches and styles. The symphony was constantly defined and redefined and kept growing. By the mid-18th century, the symphony gained a reputation as a distinctive art form appealing to the global audience.

The symphony has never been an art exclusively of grandeur. China NCPA Orchestra has gained critical acclaim for its artistic excellence in performing epic works, and in the meantime, the orchestra has admired and cherished musicians' efforts to unveil the artistic delicacy of small pieces. NCAPO has offered diverse programs different from a large-scale performance, to tap the possibilities of music.



Petit & Delicacy is a program we created in the last concert season. This year, we will offer more performances and repertoires, from "pioneering works" by early composers such as Albinoni, C.P.E. Bach, and Haydn, to modern music of the 20th-century composers like Messiaen, Hindemith, and Piazzolla, and from time-honored classics by Mozart, Beethoven, and Tchaikovsky, to substantial new orchestral works by Pärt, Jörg Widmann, and new-generation Chinese composers like CHANG Le. In this year's Petit & Delicacy, the audience will encounter diverse performance genres, from multiple-woodwind concerto, multiple-cello concerto, organ and orchestra, *sheng* and orchestra, cello orchestra, piano, to electronic sampling and orchestra. Acclaimed conductors, including LÜ Jia, ZHANG Jiemin, JING Huan, LAI Jiajing, SUN Yifan, JIAO Yang, Jong-Jie Yin, and JIN Yukuang, will conduct performances in this concert season. Outstanding musicians, such as pianists CHEN Sa and JU Xiaofu, cellist Li-Wei Qin and YANG Meng, organist LI Yihua, and trumpet player Nakariakov, will join our performances, presenting a dazzling concert season.



TIME IN MOTION

ROSSINI, HAYDN AND TIPPETT
WITH ZHANG JIEMIN AND NCPAO

时光回旋

张洁敏
与国家大剧院管弦乐团
演绎罗西尼、海顿与蒂皮特



迈克尔·蒂皮特

《科雷利主题幻想协奏曲》

海顿

D大调第二号大提琴协奏曲, Hob.VIIb: 2

罗西尼

引子、主题与变奏

海顿

D大调第101号交响曲“时钟”, Hob.I: 101

Michael Tippett

Fantasia Concertante on a Theme of Corelli

Haydn

Cello Concerto No. 2 in D major, Hob.VIIb: 2

Rossini

Introduction, Theme and Variations

Haydn

Symphony No. 101 in D major,
Hob.I: 101 "The Clock"

回到未来

BACK TO THE FUTURE

2025

9.29/30

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

张洁敏 指挥

杨镒 大提琴

杰米·桑切斯 单簧管

ZHANG Jiemin Conductor

YANG Meng Cello

Jaume Sanchis Clarinet

赖嘉静 指挥

李艺花 管风琴

LAI Jiajing Conductor

LI Yihua Organ



LINGERING HARMONY

ACH, MOZART AND HANDEL WITH LI YIHUA,
LAI JIAJING AND NCPAO CHAMBER ORCHESTRA

余音相和

李艺花、赖嘉静
与国家大剧院管弦乐团室内乐团
演绎巴赫、莫扎特与亨德尔

莫扎特光谱

DIMENSION OF MOZART

2025

10.12

BPAC · Concert Hall
北京艺术中心·音乐厅

维瓦尔第

C大调第一号交响曲, RV 719

巴赫

A小调第二号管风琴协奏曲, BWV 593

莫扎特

C大调第14号管风琴与乐队奏鸣曲,
K. 329 (317)

莫扎特

F小调柔板与快板, K. 594

莫扎特

F小调幻想曲, K. 608

阿尔比诺尼

G小调柔板

亨德尔

F大调管风琴协奏曲, Op. 4/4, HWV 292

Vivaldi

Sinfonia No.1 in C major, RV 719

Bach

Concerto for Organ in A minor, BWV 593

Mozart

Sonata for Organ & Orchestra No. 14 in C major,
K. 329 (317)

Mozart

Adagio and Allegro in F minor, K. 594

Mozart

Fantasia in F minor, K. 608

Albinoni

Adagio for Organ & Strings in G minor

Handel

Organ Concerto in F major, Op. 4/4, HWV 292



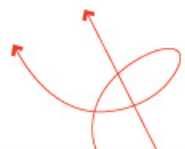
洛伦茨·纳斯图里卡-赫尔舒科维奇 领衔小提琴
Lorenz Nasturica-Herschcowici Lead Violin

SERENADES WITH STRINGS

MOZART, ELGAR AND SCHUBERT WITH
LORENZ AND NCPAO IN CHAMBER

弦月夜

洛伦茨
与国家大剧院管弦乐团室内乐团
演绎莫扎特、埃尔加与舒伯特



莫扎特

G大调第13号小夜曲, K. 525

埃尔加

E小调小夜曲, Op. 20

舒伯特 / 马勒 改编

D小调弦乐四重奏第14号
“死神与少女”, D. 810

Mozart

Eine kleine Nachtmusik (Serenade
No.13 in G major), K. 525

Elgar

Serenade in E minor, Op. 20

Schubert / Arr. Mahler

String Quartet in D minor "Death
and the Maiden", D. 810

莫扎特光谱

DIMENSION OF MOZART

2025

10.26

NCPA · Concert Hall
国家大剧院·音乐厅

莫扎特光谱

DIMENSION OF MOZART

约尔格·威德曼

小号协奏曲“归谬法”

阿沃·帕特

赞美诗, 为弦乐团而作

柴科夫斯基 / 纳卡里亚科夫 改编

《洛可可主题变奏曲》(富鲁格号版), Op. 33

莫扎特 / 纳卡里亚科夫 改编

降E大调第四号圆号协奏曲 (富鲁格号版), K. 495

让-巴蒂斯特·阿尔班

《威尼斯狂欢节主题与变奏曲》

海顿

降E大调第103号交响曲“擂鼓”



DAZZLES AND ELEGANCE

NAKARIAKOV, JONG-JIE YIN AND NCPAO

炫目而典雅

纳卡里亚科夫、尹炯杰
与国家大剧院管弦乐团

Jörg Widmann

Ad Absurdum, Concerto for Trumpet
and Small Orchestra

Arvo Pärt

Psalom for String Orchestra

Tchaikovsky / Arr. Sergei Nakariakov

Variations on a Rococo Theme (Adapted for
Fluegelhorn), Op. 33

Mozart / Arr. Sergei Nakariakov

Horn Concerto No. 4 in E-flat major
(Adapted for Fluegelhorn), K. 495

Jean-Baptiste Arban

Fantaisie et variations sur le Carnaval de Venise

Haydn

Symphony No. 103 in E-flat major "Drumroll"

2025

11.14/16

NCPA · Concert Hall

国家大剧院·音乐厅

BPAC · Concert Hall

北京艺术中心·音乐厅

回到未来
BACK TO THE FUTURE

莫扎特光谱
DIMENSION OF MOZART

THE STRADIVARI QUARTET

AND NCPAO STRINGS



2025
12.13

NCPA · Concert Hall
国家大剧院·音乐厅

崔琳涵 指挥
斯特拉迪瓦里四重奏

CUI Linhan Conductor
The Stradivari Quartet

百变弦韵

斯特拉迪瓦里四重奏
与国家大剧院管弦乐团
弦乐团

格里格
《霍尔堡组曲》，Op. 40

莫扎特
第七号D大调小提琴协奏曲，
K. 271a (271i)

沃恩·威廉姆斯
《托马斯·塔利斯主题幻想曲》

埃尔加
引子与快板，Op. 47

Grieg
Holberg Suite, Op. 40
(From Holberg's Time)

Mozart
Violin Concerto in D major, No. 7,
K. 271a (271i)

Vaughan Williams
Fantasia on a Theme by Thomas Tallis

Elgar
Introduction and Allegro, Op. 47

回到未来
BACK TO THE FUTURE

景焕 指挥
鞠小夫 钢琴

JING Huan Conductor
JU Xiaofu Piano

2026
1.17

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

精致小交

PETT & DELICACY



BRANDENBURG REVISITED

JING HUAN, JU XIAOFU AND NCPAO CHAMBER ORCHESTRA

重返勃兰登堡

景焕、鞠小夫
与国家大剧院管弦乐团室内乐团

梅西安
《异国鸟》

欣德米特
第二号室内乐，
为钢琴与12个独奏乐器而作，Op. 36

巴赫
第三号勃兰登堡协奏曲

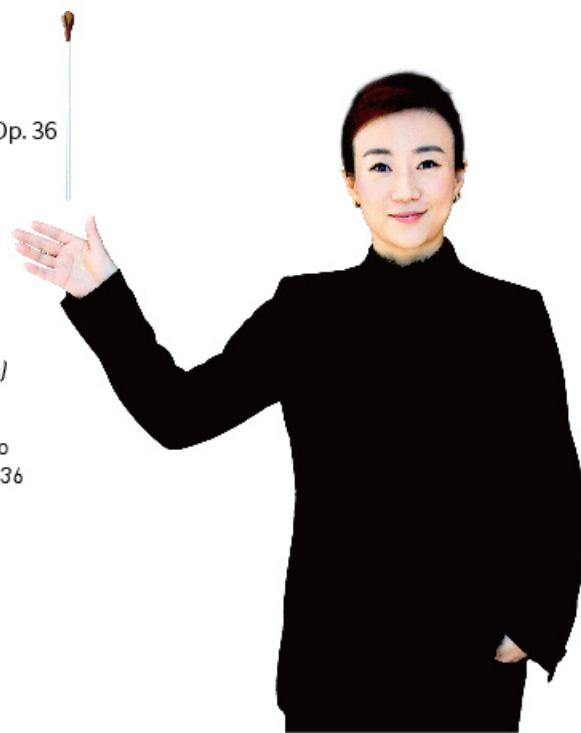
巴赫
第一号勃兰登堡协奏曲

Messiaen
Oiseaux exotiques (Exotic Birds)

Hindemith
Kammermusik No. 2 for Piano
and 12 Solo Instruments, Op. 36

J.S. Bach
Brandenburg Concerto No. 3

J.S. Bach
Brandenburg Concerto No. 1





THE DANCING CELLI

LI-WEI QIN AND
NCPAO CHAMBER ORCHESTRA

低声弦舞

秦立巍
与国家大剧院管弦乐团
室内乐团

拉威尔 / 帕博罗·津格尔改编

《波莱罗》，为四把大提琴而作

皮亚佐拉 / 帕博罗·津格尔 改编

《自由探戈》，为四把大提琴而作

格奥尔格·戈尔特曼

《小夜曲》，为四把大提琴而作

皮亚佐拉 / 詹姆斯·巴拉莱特 改编

《布宜诺斯艾利斯的四季》，为八把大提琴而作

卡尔·菲利普·巴赫

A小调大提琴协奏曲, H.432(W.170)

海顿

C大调第一号大提琴协奏曲, Hob.VIIb:1



Ravel / Arr. Pablo Zinger

Bolero, for Four Celli

Piazzolla / Arr. Pablo Zinger

Libertango, for Four Celli

Georg Goltermann

Serenade, for Four Celli

Piazzolla / Arr. James Barralet

The Four Seasons of Buenos Aires, for Eight Celli

CPE Bach

Cello Concerto in A minor, H. 432 (W. 170)

Haydn

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



周末音乐会

WEEKEND MATINEE

金郁矿 指挥

JIN Yukuang Conductor

HERALDS OF THE POSTERITY

JIN YUKUANG AND NCPAO

匠心流韵

金郁矿
与国家大剧院管弦乐团



巴赫

G大调第三号勃兰登堡协奏曲,
BWV. 1048 (选段)

斯特拉文斯基

降E大调协奏曲“敦巴顿橡树园”(选段)

萨洛宁

《雾》

吕利

《贵人迷》, LWV. 43 (选段)

施特劳斯

《贵人迷组曲》, Op. 60 (选段)

亨德尔

降B大调大协奏曲, Op. 6, No. 7,
HWV. 325 (选段)

勋伯格

弦乐四重奏协奏曲 (选段)

斯特拉文斯基

《普契涅拉组曲》(选段)

J.S. Bach

Selections from Brandenburg Concerto No. 3
in G major, BWV. 1048

Stravinsky

Selections from Concerto in E-flat (*Dumbarton Oaks*)

Salonen

Fog

Lully

Selections from *Le bourgeois
gentilhomme*, LWV. 43

Strauss

Selections from *Le Bourgeois
Gentilhomme Suite*, Op. 60

Händel

Selections from Concerto Grosso
in B-flat major, Op. 6, No. 7, HWV. 325

Schoenberg

Selections from Concerto for String Quartet

Stravinsky

Selections from *Pulcinella Suite*

回到未来

BACK TO THE FUTURE

2026

1.31/2.1

NCPA · Concert Hall
国家大剧院·音乐厅

赖嘉静 指挥

秦立巍 大提琴

LAI Jiajing Conductor

Li-Wei Qin Cello

2026

3.8

NCPA · Concert Hall
国家大剧院·音乐厅

焦阳 指挥
JIAO Yang Conductor

TRIPLE INSPIRATIONS

JIAO YANG AND
NCPAO CHAMBER ORCHESTRA

画布上的声音

焦阳
与国家大剧院管弦乐团
的室内乐团



雷斯庇基

《波提切利三联画》, P. 151

肖斯塔科维奇

《哈姆雷特》戏剧配乐, Op. 32

穆索尔斯基 / 于京君 改编

《图画展览会》

Respighi

Trittico Botticelliano, P. 151

Shostakovich

Hamlet: Incidental Music, Op. 32

Mussorgsky / Arr. Julian Yu

Pictures at an Exhibition

回到未来

BACK TO THE FUTURE

2026

3.19

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

赖嘉静 指挥
LAI Jiajing Conductor



THE OPENING CONCERT FOR THE NCPA MAY FESTIVAL

国家大剧院五月音乐节 开幕音乐会

2026

5.1/2

NCPA · Concert Hall
国家大剧院·音乐厅



天津茱莉亚室内乐团
Tianjin Julliard Ensemble

林敬基 指挥
Ken Lam Conductor

A PERFECT MATCH

TIANJIN JULLIARD ENSEMBLE
AND NCPAO IN CHAMBER

珠联璧合

天津茱莉亚室内乐团
与国家大剧院管弦乐团的室内乐

让·弗朗赛
木管四重奏

Jean Françaix
Wind Quartet

德沃夏克

D小调木管室内乐小夜曲,
Op. 44, B. 77

Dvořák
Serenade for Wind Instruments
in D minor, Op. 44, B. 77

拉威尔

引子与快板, 为竖琴、长笛、单簧管
和弦乐四重奏而作

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

欣德米特

木管、竖琴与乐队协奏曲

Hindemith
Concerto for Woodwinds,
Harp and Orchestra

2026
5.8

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

CLASSICISM IN MOTION

BRAHMS AND STRAVINSKY WITH NCPAO

古典的延伸

国家大剧院管弦乐团
演绎勃拉姆斯与斯特拉文斯基

斯特拉文斯基
《普契涅拉组曲》

Stravinsky
Pulcinella

勃拉姆斯
A大调第二号小夜曲, Op. 16

Brahms
Serenade No. 2 in A major, Op. 16

周末音乐会
WEEKEND MATINEE

2026
5.23

NCPA · Concert Hall
国家大剧院·音乐厅

驻院艺术家
ARTIST-IN-RESIDENCE

2026
7.3/4

NCPA · Concert Hall
国家大剧院 · 音乐厅



A SYMPHONY OF SHENG

WU WEI, JIANG FEIFAN
AND NCPAO CHAMBER
ORCHESTRA

繁华笙景

吴巍、江非凡
与国家大剧院管弦乐团



江非凡 指挥
吴巍 笙

JIANG Feifan Conductor
WU Wei Sheng

让·费瑞·勒贝尔 /
朱迪思·斯廷布林克 改编
《混沌》，为吴巍而作

巴赫 咏叹调

德彪西
《月光》(选自《贝加马斯克》组曲)

拉威尔
《悼念公主的帕凡舞曲》

福雷 《梦后》，Op. 7-1

朱迪思·斯廷布林克 改编
《中国风格的波兰舞曲》

黄若 《风吹》

吴巍 《竹子的精神》

乔治·菲利普·泰勒曼 《丑角》
(选自G小调序曲, TWV 55:G1 “牧笛”)

维瓦尔第 D小调第12号三重奏鸣曲
“福利亚变奏”，RV 63

茅源 / 朱迪思·斯廷布林克 改编
《瑶族舞曲》

巴赫 双簧管与小提琴双协奏曲
(笙与小提琴版), BWV 1060R

巴赫 / 蒂内克·斯廷布林克 改编
行板, BWV 1003

刘天华 / 朱迪思·斯廷布林克 改编
《良宵》

聂耳 / 吴巍 改编
《龙舞》

Jean-Fery Rabel /
Arr. Judith Steenbrink
Chaos for Wu Wei

J.S.Bach Air

Debussy
“Clair de Lune”
(from *Suite Bergamasque*)

Maurice Ravel
Pavane Pour une infante defunte

G. Faure *Après un Reve*, Op. 7-1

Arr. Judith Steenbrink
Polonois a la Chinois

Huang Ruo *The Wind Blows*

Wu Wei *The Spirit of Bamboo*

Georg Philipp Telemann
Harlequinade (from *Ouverture (Suite)*
in G Minor, TWV 55:G1 “La musette”)

Vivaldi Antonio
Trio Sonata No. 12 in D Minor
“Variations on La Follia”, RV 63

Mao Yuan / Arr. Judith Steenbrink
Dance of Yao People

J.S. Bach
Double Concerto for Violin and Oboe
(Adapted for Sheng and Violin), BWV 1060R

J.S. Bach / Arr. Tineke Steenbrink
Andante, BWV 1003

Liu Tianhua / Arr. Judith Steenbrink
The Enchanting Night

Nie Er / Arr. Wu Wei
Dragon Dance

孙一凡 指挥

陈萨 钢琴

SUN Yifan Conductor

CHEN Sa Piano



乐是故乡明
SOUNDS OF CHINA

2026
7.30/31

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

瓦格纳

《齐格弗里德牧歌》

常乐

《二十四节气——为钢琴、大自然声响、
室内乐团而作的音诗》* 世界首演

Wagner

Siegfried Idyll

CHANG Le

*24 Solar Terms, Tone Poems for Piano, Natural Sounds
& Chamber Orchestra*

* World Premiere

IDYLLS OF NATURE

WAGNER AND CHANG LE WITH CHEN SA,
SUN YIFAN AND NCPAO

自然之诗

陈萨、孙一凡
与国家大剧院管弦乐团
演绎瓦格纳与常乐



吕嘉 指挥
徐慧静 双簧管
Lǚ Jia Conductor
XU Huijing Oboe



PETIT AND DELICACY

R. STRAUSS, BEETHOVEN AND
TCHAIKOVSKY WITH Lǚ JIA AND NCPAO

风雅如歌

吕嘉
与国家大剧院管弦乐团
演绎理查·施特劳斯、
贝多芬与柴科夫斯基

理查·施特劳斯

D大调双簧管协奏曲, TrV 292

贝多芬 / 马勒 改编

F大调第11号弦乐四重奏“庄严”, Op. 95

柴科夫斯基

C大调弦乐小夜曲, Op. 48

R. Strauss

Oboe Concerto in D major, TrV 292

Beethoven / Arr. Mahler

String Quartet No. 11 in F minor "Seroso", Op. 95

Tchaikovsky

Serenade in C major, Op. 48

回到未来
BACK TO THE FUTURE

2026

8.15

BPAC · Concert Hall
北京艺术中心·音乐厅

吕嘉 指挥
高永锺 圆号
Lǚ Jia Conductor
Youngjong Koh Horn



R. STRAUSS, BEETHOVEN AND TCHAIKOVSKY

WITH Lǚ JIA AND NCPAO

吕嘉与 国家大剧院管弦乐团

演绎理查·施特劳斯、贝多芬与柴科夫斯基

理查·施特劳斯

降E大调第一号圆号协奏曲, Trv 117, Op. 11

贝多芬 / 马勒 改编

F大调第11号弦乐四重奏“庄严”, Op. 95

柴科夫斯基

《如歌的行板》

柴科夫斯基

C大调弦乐小夜曲, Op. 48

R. Strauss

Horn Concerto No. 1 in E-flat major,
TrV 117, Op. 11

Beethoven/ Arr. Mahler

String Quartet No. 11 in F minor "Seroso", Op. 95

Tchaikovsky

Andante Cantabile

Tchaikovsky

Serenade in C major, Op. 48

回到未来
BACK TO THE FUTURE

2026

8.16

NCPA · Concert Hall
国家大剧院·音乐厅

「无界」
室内乐

NCPAO IN CHAMBER
「PLUS」



「无界」室内乐

文 蔡念芩

- 蔡念芩, 青年作曲家, 自由撰稿人, 毕业于英国皇家音乐学院及伦敦圣三一拉邦学院作曲系。

室内乐始终以亲密与交流为核心,而这也是它的魅力所在。音色简约,却因结构精巧而愈加丰盈;形式严谨,却始终保持着直接而感性的亲近,让旋律与静默同样可感,在细微的动态变化中揭示音乐的肌理。此外,室内乐也总在近距离的互动中编织时间,让不同时代的作品在同一舞台上自然共处。本次乐季无界室内乐的舞台既像一座博物馆,珍藏历史赠予的曲库及陈列饱经洗练的经典;又像一间实验室,不断试验作曲家们当年无从设想的新组合与新关系。无疆声韵因一室清听而聚,遂展开本次乐季一场场无界之会。

弦乐组合方面,从首场“一脉之声”室内乐音乐会开始,乐团助理首席窦聪昶、中提副首席何静、大提琴演奏员王无山与钢琴家姜波强,让多赫南伊的小夜曲与勃拉姆斯的钢琴四重奏如同春秋相映,仿佛曾经的旋律早已在未来等候,而未来的回声又在过去的时刻里隐约回荡。“世纪的对位”随后续写弓弦的篇章,乐团助理首席马魏家领衔,中提琴演奏员南江录与大提琴演奏员金窥利的“弦乐三重奏”追随初入维也纳的贝多芬,重现革新的锋芒在对古典的致敬中萌芽;而桥四重奏与钢琴家王紫桐则在德沃夏克的钢琴五重奏中,摘下浪漫时期室内乐巅峰的硕果。弓弦在飞舞的琴键中交织,世纪的回声在身处未来的舞台上交汇,太湖的春夜更见此意。极简四重奏与星云四重奏并肩而立,在施尼特克的《卡农》中纪念斯特拉文斯基,在斯美塔那的《我的一生》回望作曲家一生悲欢,也将早早显影于拉威尔青春之作《F大调弦乐四重奏》的永恒寄往未来。

管乐的舞台也十分耀眼。木管五重奏“五韵新章”室内乐音乐会,由长笛联合首席向一、双簧管联合首席徐慧静、单簧管联合首席李旻娜、大管副首席谢圣娴和圆号首席高永锺担纲,以伊贝尔的机敏短曲和克卢格哈特的典雅章法为新声音组合揭幕。在由林克尔曼改编的穆索尔斯基《图画展览会》中,木管将化身画笔,把声音转译成恢弘的画卷。五种迥异的音色在巧妙细腻的配器编排中彼此相衬之余,在独属于木管的平衡中拓展乐团室内乐的版图。“锥光幻想曲”室内乐音乐会中,火花三重奏作为乐团的新生力量,以清新的风貌,演绎充满浪漫情愫的弗朗兹、哈哈图良、马尔科姆、圣-桑的经典名作。



合则融汇生辉,分亦见长于妙。本季乐团在对外合作中也开展了新的维度。音乐家们将与以严格的演奏标准与合作遴选而著称、也是当今最具影响力的室内乐组合 - 林肯中心室内乐团(CMS)的音乐家同台共呈莫扎特、尤曼斯、伊贝尔等经典室内乐作品。此外,本季也将与备受瞩目的新锐天津茱莉亚室内乐团联袂将木管与弦乐的色彩推至极致,为年轻学府与国家级艺术殿堂之间搭建起一座艺术的桥梁。这些合作皆展现出乐团与国际接轨、相互成就的开放从容风范,为室内乐的未来发展勾画出更辽阔的前景。

值得一提的还有面向儿童的“遇见莫扎特:宝宝的第一场音乐童乐会”。这一环节植根于“莫扎特光谱”系列:若莫扎特的音乐是一面恒久清澈的棱镜,那孩子们的童真与好奇心将如光穿透其中,进而衍生出无限光谱。纪念莫扎特诞辰270周年之际,NCPAO演奏家与舞蹈演员将带来特别为孩子们设计的莫扎特改编作品,将故事和互动加入音乐呈现中。这不仅仅是一场演出,更是一次向未来的播种。这些生命里最初的音乐记忆或许会在未来的某一天悄然成林。

纵观这一季,无界的定义不仅是在时间的纵深中和地域的横向上延展,更是在受众的范围上开放拓展。无论是老练的听众,还是第一次走进音乐厅的孩子,都能亲历音乐的流动,见证不同时空的音乐在同一舞台彼此映照,在未来找到归属。正如一首曲子,本以为自己只属于它诞生的年代,没想到许多年后,能在此刻,与另一首来自异域异时的作品并肩而坐。曲目交替之际,它们互相注视,或者开口言说——而界限,早已消失不见。

NCPAO IN CHAMBER 「PLUS」

CHAI Nien Chin

- CHAI Nien Chin, Malaysian composer and creative writer graduated from Royal College of Music and Trinity Laban Conservatoire of Music and Dance.

Chamber music has always drawn its power from intimacy and the subtle dialogue it inspires—that's where its true allure lies. Its sound may be modest, but its finely crafted structure lends it remarkable depth. Its form may demand precision, but its voice remains emotionally close and expressive, speaking through both melody and silence. In its delicate shifts of dynamics, the texture of music quietly unfolds. Besides, chamber music weaves time through close interaction, allowing works from different eras to coexist naturally on the same stage. This season's NCPAO in Chamber is both a museum—honoring the treasures of music history and presenting time-honored classics—and a laboratory, where composers' once-unimaginable combinations and relationships are explored anew. Each performance gathers timeless sounds into a shared space of attentive listening, opening the door to a season of boundary-defying musical encounters.

In the string chamber music programs, the season opens with the concert *Reflection and Dialogue*, featuring Assistant Concertmaster DOU Congchang, Associate Principal Viola HE Jing, cellist WANG Wushan, and pianist JIANG Boqiang. They pair Dohnányi's *Serenade* with Brahms' *Piano Quartet* in a dialogue between spring and autumn—as though melodies of the past already await us in the future, while echoes yet to come gently ripple through moments long gone. In the following concert, *Counterpoint of the Century*, a trio formed by Assistant Concertmaster MA Weijia, with violist Kangrok Nam and cellist Kyuri Kmi retraces Beethoven's early steps in Vienna, where the stirrings of innovation began to emerge from a graceful homage to classical tradition.

The Bridge Quartet of NCPAO joins pianist WANG Zitong to bring the heights of Romantic chamber music to life in Dvořák's *Piano Quintet*. As fingers dance across piano keys and bows paint melodies on strings, their voices entwine—echoes of a century converging toward tomorrow, most vividly felt on a spring night in Taihu. Standing side by side, the Normcore Quartet and Nebula Quartet of NCPAO honor Stravinsky in Schnittke's *Canon*, reflect on Smetana's joys and sorrows in *From My Life*, and send Ravel's youthful String Quartet in F Major forward as an enduring promise to the future.

The stage for wind chamber music shines just as brightly this season. In the woodwind quintet concert *Quintessence of Quintet*, five players from the orchestra—Co-Principal Flute XIANG Yi, Co-Principal Oboe XU Huijing, Co-Principal Clarinet Minna Lee, Associate Principal Bassoon HSIEH Sheng-Hsien and Principal Horn Youngjong Koh,—make their debut as a newly formed quintet with Ibert's witty miniatures and Klughardt's elegant craftsmanship. In Linckelmann's arrangement of Musorgsky's *Pictures at an Exhibition*, the woodwinds become brushes, rendering each phrase as a stroke in a vast, unfolding landscape. Five distinct timbres, delicately balanced through masterful orchestration, not only complement one another but also expand the orchestra's chamber music palette in ways unique to winds. In the concert *Rondo Fantastico*, the Il Fuoco Trio—an emerging force within the NCPAO—brings a fresh spirit to beloved works by Franz, Khachaturian, Malcolm, and Saint-Saëns, infusing each with youthful charm and romantic flair.

A special highlight this season is *Mozart and Most-Art: Babies' First Proms Concert*, a musical celebration designed for young children. Rooted in the *Dimension of Mozart* series, the program imagines Mozart's music as a timeless, crystalline prism—through which the innocence and curiosity of childhood pass like light, unfolding into a boundless spectrum of possibility. To mark the 270th anniversary of Mozart's birth, musicians from NCPAO and dancers will present specially adapted works infused with storytelling and interactive elements, crafted with young audiences in mind. More than a performance, it is a seed planted for the future—an invitation to wonder, and perhaps the beginning of musical memories that will quietly take root and flourish in years to come.

Throughout this season, we seek to transcend boundaries—not only by extending our programs across time and space, but also by broadening our reach to engage a wider and more diverse audience. We invite everyone—seasoned concertgoers and children stepping into the hall for the first time alike—to experience music as a living current, where works from different eras and cultures resonate on a shared stage, creating new meaning long after their composition. It's as if a piece, once thought to belong solely to the time of its birth, suddenly finds itself seated beside another from a distant land and age. As the program unfolds, the works seem to exchange glances—or perhaps begin to speak—and in that moment, boundaries quietly dissolve.

窦聪昶 小提琴
何静 中提琴
王无山 大提琴
姜波强 钢琴

DOU Congchang Violin
HE Jing Viola
WANG Wushan Cello
JIANG Boqiang Piano

REFLECTION AND DIALOGUE

DOHNÁNYI AND BRAHMS WITH NCPAO IN CHAMBER

一脉之声

国家大剧院管弦乐团室内乐
演绎多赫南伊与勃拉姆斯



多赫南伊
C大调弦乐三重奏小夜曲

勃拉姆斯
C小调第三号钢琴四重奏, Op. 60

Dohnányi
Serenade in C major for
String Trio, Op. 10

Brahms
Piano Quartet No. 3
in C Minor, Op. 60

周末音乐会
WEEKEND MATINEE

2025
9.21

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

国家大剧院管弦乐团桥四重奏

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
王紫桐 钢琴

Bridge Quartet of NCPAO

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

马魏家 小提琴
南江录 中提琴
金窥利 大提琴

MA Weijia Violin
Kangrok Nam Viola
Kyuri Kim Cello

THE COUNTERPOINT OF CENTURIES

BEETHOVEN AND DVOŘÁK WITH NCPAO IN CHAMBER

世纪的对位

国家大剧院管弦乐团
的室内乐
演绎贝多芬与德沃夏克



贝多芬
降E大调弦乐三重奏, Op. 3

德沃夏克
A大调第二号钢琴五重奏,
Op. 81, B. 155

Beethoven
String Trio in E-flat major, Op. 3

Dvořák
Piano Quintet No. 2 in A major,
Op. 81, B. 155

2025
11.7

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

2025
11.18

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

CMS AND NCPAO IN CHAMBER I

林肯中心室内乐协会

与国家大剧院管弦乐团的室内乐(一)



伊贝尔特

为长笛、双簧管、单簧管、
大管和圆号而作的三首小品

尤曼斯

《塔希提狐步》，改编自《鸳鸯茶》

勃拉姆斯

降E大调圆号三重奏, Op. 40

舒曼

降E大调钢琴四重奏, Op. 47

Ibert

Trois pièces brèves for
Flute, Oboe, Clarinet, Bassoon, and Horn

Youmans

Tahiti Trot, Based Upon "Tea for Two" for Wind Quintet

Brahms

Horn Trio in E-flat major, Op. 40

Schumann

Quartet in E-flat major for
Piano, Violin, Viola, and Cello, Op. 47

林肯中心室内乐协会音乐家

吴函 钢琴

克里斯汀·李 小提琴

米莱娜·帕哈罗-范德施塔特 中提琴

大卫·芬克尔 大提琴

托马索·朗基奇 单簧管

拉多万·弗拉特科维奇 圆号

国家大剧院管弦乐团音乐家

叶怡初 长笛

徐慧静 双簧管

姬晶晶 大管

CMS Musicians

Wu Han Piano

Kristin Lee Violin

Milena Pájaro-van de Stadt Viola

David Finckel Cello

Tommaso Lonquich Clarinet

Radovan Vlatkovic Horn

NCPAO Musicians

I-Jeng Yeh Flute

XU Huijing Oboe

Ji Jingjing Bassoon



林肯中心室内乐协会音乐家

吴菡 钢琴

克里斯汀·李 小提琴

米莱娜·帕哈罗-范德施塔特 中提琴

大卫·芬克尔 大提琴

托马索·朗基奇 单簧管

拉多万·弗拉特科维奇 圆号

国家大剧院管弦乐团音乐家

白云飞 小提琴

梁肖 大提琴

CMS Musicians

Wu Han Piano

Kristin Lee Violin

Milena Pájaro-van de Stadt Viola

David Finckel Cello

Tommaso Lonquich Clarinet

Radovan Vlatkovic Horn

NCPAO Musicians

BAI Yunfei Violin

LIANG Xiao Cello

莫扎特

降E大调钢琴四重奏, K. 493

布鲁赫

为单簧管、大提琴与钢琴

而作的八首小品(选段), Op. 83

多赫南伊

C大调六重奏, 为单簧管、圆号、小提琴、
中提琴、大提琴及钢琴而作, Op. 37

Mozart

Quartet in E-flat major for Piano,
Violin, Viola, and Cello, K. 493

Bruch

Selections from Eight Pieces for Clarinet,
Cello, and Piano, Op. 83

Dohnányi

Sextet in C major for Clarinet, Horn, Violin,
Viola, Cello, and Piano, Op. 37

2025

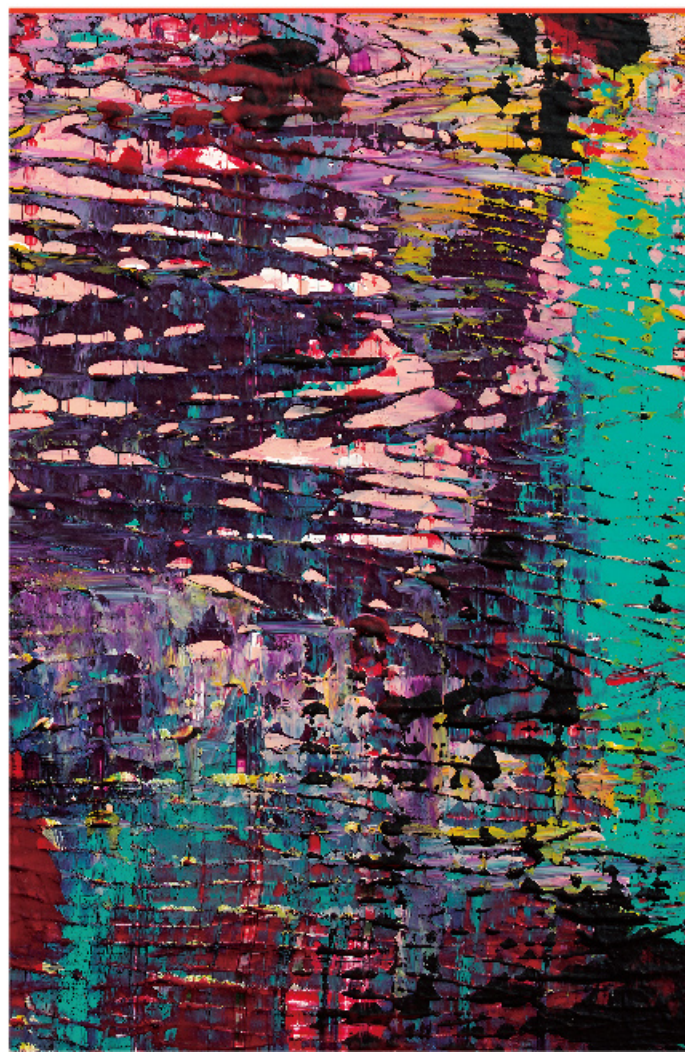
11.19

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

CMS AND NCPAO IN CHAMBER II

林肯中心室内乐协会

与国家大剧院管弦乐团的室内乐(二)



火花三重奏

秦瑞彤 长笛
郑力睿 单簧管
汪柯 钢琴

Il Fuoco Tiro

QIN Ruitong Flute
ZHENG Lirui Clarinet
WANG Ke Piano



RONDO FANTASTIC

NCPAO IL FUOCO TRIO

锥光幻想曲

国家大剧院管弦乐团火花三重奏

弗朗兹·多普勒

A大调行板与回旋曲, Op. 25

阿拉姆·哈恰图良

三重奏, 为单簧管、小提琴与钢琴而作

马尔科姆·阿诺德

为长笛、单簧管和钢琴而作的大幻想曲

圣-桑

A小调塔兰泰拉(为长笛、单簧管和钢琴而作), Op. 6

Franz Doppler

Andante et Rondo in A major, Op. 25

Aram Khachaturian

Trio, for Clarinet, Violin and Piano

Malcolm Arnold

Grand Fantasia for Flute, Clarinet and Piano

Saint-Saens

Tarantelle in A minor for Flute, Clarinet and Piano, Op. 6

周末音乐会

WEEKEND MATINEE

2025

12.6

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

向一 长笛

徐慧静 双簧管

李旻娜 单簧管

谢圣娴 大管

高永锺 圆号

XIANG Yi Flute

XU Huijing Oboe

Minna Lee Clarinet

HSIEH Sheng-Hsien Bassoon

Youngjong Koh Horn



QUINTESSENCE OF QUINTET

NCPAO IN CHAMBER

五韵新章

国家大剧院管弦乐团的室内乐

伊贝尔

三首短曲, 为木管五重奏而作

克卢格哈特

C大调木管五重奏, Op. 79

穆索尔斯基/林克尔曼 改编

《图画展览会》

Ibert

3 pièces brèves for wind quintet

Klughardt

Wind Quintet in C major, Op. 79

Mussorgsky /Arr. Linckelmann

Pictures at an Exhibition

回到未来

BACK TO THE FUTURE

2026

1.10

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

国家大剧院管弦乐团极简四重奏

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 of NCPAO

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

国家大剧院管弦乐团星云四重奏

杨璐萌 第一小提琴
高学思 第二小提琴
杜娟 中提琴
王嘉琳 大提琴

Nebula Quartet of NCPAO

YANG Lumeng First Violin
GAO Xuesi Second Violin
DU Juan Viola
WANG Jialin Cello

施尼特克
《卡农 - 纪念斯特拉文斯基》

拉威尔
F大调弦乐四重奏

斯美塔那
E小调第一号弦乐四重奏“我的一生”

Schnittke
Canon - In memory of Stravinsky

Ravel
String Quartet in F Major

Smetana
String Quartet No. 1 in E Minor, "From My Life"

FROM MY LIFE

NCPAO IN CHAMBER

音乐回忆录

国家大剧院
管弦乐团的室内乐

回到未来

BACK TO THE FUTURE

2026

3.21

NCPA · Taihu
Stage Art Centre
国家大剧院·太湖



国家大剧院管弦乐团风岸四重奏

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

NCPAO Fine Quartet

ZHAO Jingjing First Violin
YUAN Fangfang Second Violin
CONG Yanyi Viola
WANG Haoyu Cello



MOZART AND MOST-ART

BABIES' FIRST PROMS CONCERT

遇见莫扎特

宝宝的第一场音乐童乐会

莫扎特光谱
DIMENSION OF MOZART

2026
6.5

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



《夏》
朱炜
丙烯油彩混合技法 2025

SUMMER
ZHU Wei
Tempera Grassa, 100x100mm, 2025

歌剧

OPERA



郭文景歌剧

《红高粱》

GUO WENJING'S OPERA

THE RED SORGHUM

2025.9.27-28 9.30-10.3

吕嘉 指挥

LÜ Jia Conductor

雷哈尔歌剧

《风流寡妇》

LEHAR'S OPERETTA

THE MERRY WIDOW

2025.12.17-21

吕嘉 指挥

LÜ Jia Conductor

张千一歌剧

《兰花花》

ZHANG QIANYI'S OPERA

LAN HUA HUA

2026.2.5-8

许忠 指挥

XU Zhong Conductor

郭文景歌剧

《红高粱》

GUO WENJING'S OPERA

THE RED SORGHUM

2026.3.11-15

张国勇 指挥

ZHANG Guoyong Conductor

威尔第歌剧

《阿依达》

VERDI'S OPERA

AIDA

2026.4.8-12

平夏斯·斯坦伯格 指挥

Pinchas Steinberg Conductor

瓦格纳歌剧

《指环》之《齐格弗里德》

WAGNER'S OPERA

SIEGFRIED

2026.4.29/5.1/5.3

马库斯·波什 指挥

Markus Bosch Conductor

张千一歌剧

《映山红》

ZHANG QIANYI'S OPERA

THE WILD RHODODANDRON

2026.7.1-4

吕嘉 指挥

LÜ Jia Conductor

贝里尼歌剧

《诺尔玛》

BELLINI'S OPERA

NORMA

2026.8.18-22

法比奥·路易西 指挥

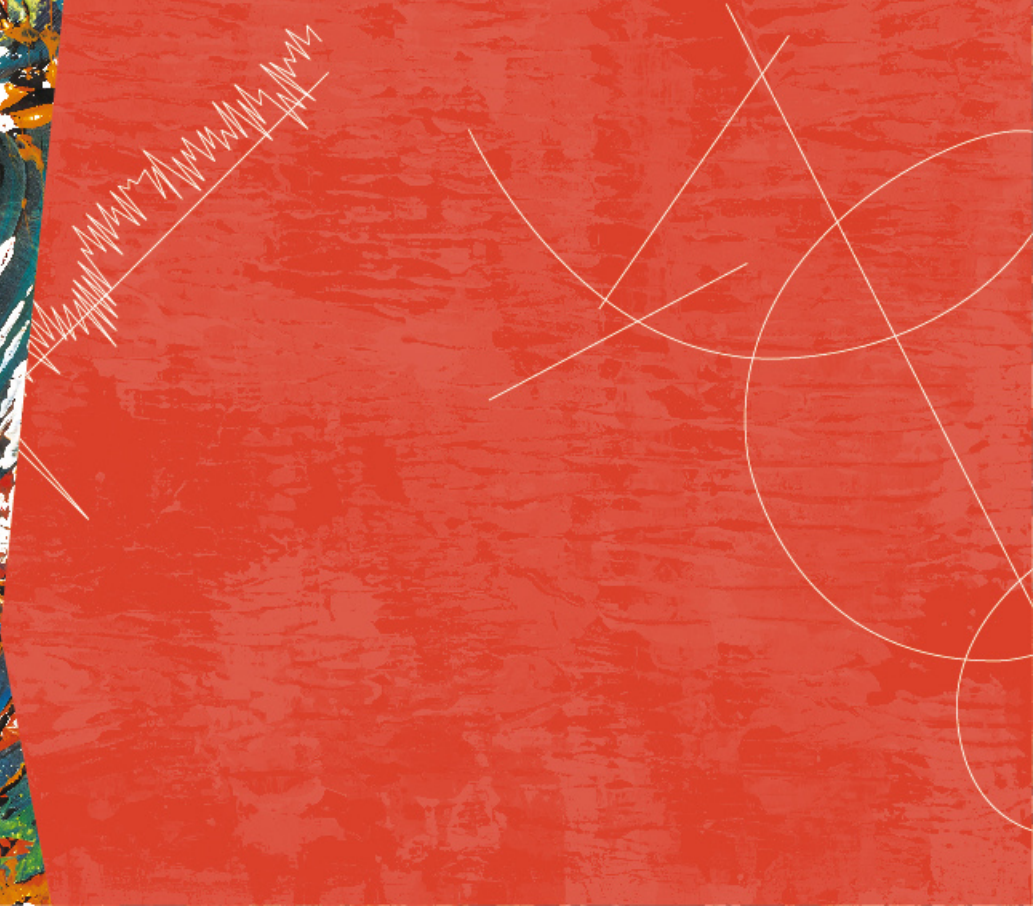
Fabio Luisi Conductor





ARTS EXPERIENCE

艺术体验



时间 / DATE	活动主题 / THEME	主讲嘉宾 / SPEAKER	活动地点 / VENUE
2025.11	讲述经典:《炎黄风情》的民族情怀 NARRATING THE CLASSICS: THE NATIONAL SENTIMENTS IN "CHINESE SIGHTS AND SOUNDS"	钱骏平 鲍元恺 吴碧霞 QIAN Junping BAO Yuankai WU Bixia	国家大剧院·新闻发布厅 NCPA Press Conference Hall
2025.11	小号的表达:与谢尔盖·纳卡里亚科夫面对面 THE TRUMPET'S VOICE: AN EVENING WITH SERGEI NAKARIAKOV	谢尔盖·纳卡里亚科夫 Sergei Nakariakov	国家大剧院·艺术资料中心 NCPA Art Resource Center
2025.12	大师对谈:吕嘉与穆洛娃解读勃拉姆斯 LÜ JIA & VICTORIA MULLOVA: A JOURNEY INTO BRAHMS	吕嘉 维多利亚·穆洛娃 LÜ Jia Victoria Mullova	国家大剧院·新闻发布厅 NCPA Press Conference Hall
2026.2	大师传承:劳伦斯·福斯特谈埃内斯库与舒曼 A MAESTRO'S PERSPECTIVES: LAWRENCE FOSTER ON ENESCU AND SCHUMANN	劳伦斯·福斯特 Lawrence Foster	国家大剧院·新闻发布厅 NCPA Press Conference Hall
2026.4	经典与新生:对话琴弦背后的哈德利希 FROM MOZART TO REGER: THE VIOLINIST'S PERSPECTIVE WITH AUGUSTIN HADELICH	奥古斯丁·哈德利希 Augustin Hadelich	国家大剧院·艺术资料中心 NCPA Art Resource Center
2026.5	弓弦传承:宁峰与魏特哈斯的莫扎特对话 THE VIOLIN LEGACY: NING FENG AND ANTJE WEITHAAS ON MOZART	宁峰 安特耶·魏特哈斯 NING Feng Antje Weithaas	国家大剧院·艺术资料中心 NCPA Art Resource Center
2026.6	民族之声:李飏与沈靖韬谈柴科夫斯基 A NATIONAL VOICE: LI BIAO AND ARISTO SHAM EXPLORE TCHAIKOVSKY	李飏 沈靖韬 LI Biao Aristo SHAM	国家大剧院·新闻发布厅 NCPA Press Conference Hall
2026.6	听见万物:乔纳森·诺特的马勒之道 HEARING THE VOICE OF NATURE: JONATHAN NOTT'S VISION OF MAHLER	乔纳森·诺特 Jonathan Nott	国家大剧院·艺术资料中心 NCPA Art Resource Center
2026.7	笙声不息:吴巍音乐工作坊 THE ETERNAL SOUND OF SHENG: A MUSIC WORKSHOP WITH WU WEI	吴巍 WU Wei	国家大剧院 NCPA



公开排练 OPEN REHEARSAL

不定期开展的公开排练是我们与您连接的重要方式。我们积极为您创造零距离接触排练现场的机会，邀请您聆听音乐艺术的雕琢过程，了解乐团和音乐家们的工作日常，感受那些幕后的热情与专注，共同见证一场演出的从始到终，也在音乐之外捕捉到更多的细节和感动。

Occasional open rehearsals are an important way for us to stay connected with you. We are committed to providing you with opportunities to get up close with our rehearsal process. Join us to experience the meticulous crafting of music, gain insights into the daily routines of our orchestra and musicians, and feel the passion and dedication behind the scenes. You will follow the journey of a performance from its inception to its final curtain call, while capturing additional details and heartfelt moments beyond the music.



社区音乐会 COMMUNITY OUTREACH

NCPAO
IN THE
CITY 城市
沉浸

乐季演出之外，我们也致力于“深入生活，扎根人民”。社区音乐会是集音乐导赏和音乐表演为一体的艺术体验。我们走出剧院，来到您的身边，拉近您与古典音乐的距离，让音乐之美触手可及。社区、学校、商场、医院、乡村，大街小巷都有我们的余音绕梁。

In addition to our regular-season performances, we are dedicated to engaging with the people and building strong connections with the community. Our community concerts offer an integrated and immersive artistic experience that combines music appreciation and live performances. By stepping out of the theater and bringing music directly to you, we aim to truly bridge the gap with classical music and make the beauty of music accessible to all. From communities and schools to shopping malls, hospitals, villages and streets, our melodies resonate with audiences everywhere.



青少年教育 EDUCATION FOR THE YOUTH

我们心系古典音乐的未来，不遗余力地推动艺术普及教育。以乐团演奏家们卓越的技艺、经验和修为，来培育浇灌新时代青少年的音乐才华，助其乘风破浪，追逐音乐梦想。

We are deeply concerned about the future of classical music and spare no effort in promoting arts education. We leverage the remarkable expertise, experience, and quality of our musicians to nurture the musical talent of the new generation and help them achieve their musical dreams.



艺术体验

ARTS EXPERIENCE

2024年，由国家大剧院管弦乐团管理运行的“北京青年交响乐团”远赴纽约卡内基音乐厅，作为亚洲地区的青年乐团代表参加世界青年管弦乐团周。从2025年起，国家大剧院管弦乐团受石景山区教委邀请，负责石景山青少年交响乐团的艺术指导工作。

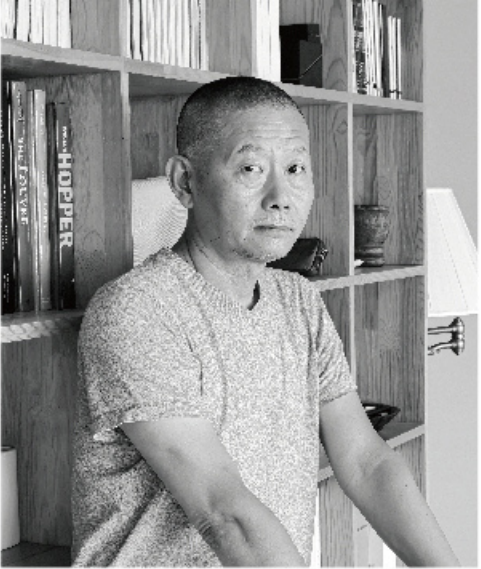
In 2024, Beijing Youth Orchestra, operated by NCPAO, performed in Carnegie Hall's World Orchestra Week as a youth orchestra representative from Asia. As entrusted by the Shijingshan District Education Commission of Beijing Municipality, NCPAO is responsible for providing artistic guidance and mentorship for the Shijingshan Youth Orchestra, starting in 2025.



特邀画家

GUEST VISUAL
ARTIST

10



© WANG Ming
Hi- 魏

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 Bachelor’s Degree

Graduated from Japanese National Osaka Kyoiku University in 1992 with Master’s Degree

Founded “Digital Communications Beijing” and “Digital Space Beijing” in Beijing in 2000

Published “Details” series Master Brushwork in 2011

Travelling actively between Beijing, Japan, America and other places in the name of an independent artist since 1986

The Zhengzhou Museum of Mirror Image opened in 2020, the first museum devoted only to ZHU Wei’s art

At present, living in Beijing and Seattle

特邀画家

GUEST VISUAL ARTIST

《班驳》
朱 炜
丙午 2025
BACK TO THE FUTURE
ZHU Wei
Acrylic Painting, 2025



CHINA NCPA ORCHESTRA

国家大剧院
管弦乐团



国家大剧院管弦乐团

吕嘉 音乐总监 | 陈佐湟 桂冠指挥
张弦 首席客座指挥 | 赖嘉静 助理指挥



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

历经十五年光辉旅程，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、梵志登、法比奥·路易斯、阿什肯那齐、吕绍嘉、张弦、李心草、张国勇、张艺、李飏、林大叶等，钢琴家布赫宾德、科瓦塞维奇、布尼亚季什维莉、阿卜杜瑞莫夫、沃洛丁、郎朗、王羽佳、张昊辰、陈萨、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。

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。《留声机》杂志（Gramophone）评价该套唱片：“极具情感表现力，音色灿烂而辉煌”，并将其收录“布鲁克纳第六交响曲最佳录音指南”。

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2027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，走进学校、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。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》）三度完成中国巡演。

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、莫斯科、圣彼得堡、爱丁堡、汉堡等地巡演。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）。2025年，乐团携手郑明勋完成首度欧洲多国巡演，登台爱丁堡艺术节、桑坦德国际艺术节、易北爱乐音乐厅，“毋庸置疑地展现出宏大的艺术抱负”（《汉堡晚报》），获得“热烈而一致的喝彩，观众持续欢呼”（Bachtrack）。

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。2025/26乐季起，张弦任首席客座指挥。乐团现任助理指挥为赖嘉静。



NCPA
ORCHESTRA
国家大剧院管弦乐团

CHINA NCPA ORCHESTRA

Music Director **LÜ Jia**

Conductor Laureate **Zuohuang Chen**

Principal Guest Conductor **Xian Zhang**

Assistant Conductor **LAI Jiajing**

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

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

Over the years, the orchestra has gained critical acclaim for its artistic excellence in both concerts and operas. To date they have played in over 70 NCPA opera productions, including classical repertoires such as *Das Rheingold*, *Die Walküre*, *Tristan and Isolde*, *Die Meistersinger von Nürnberg*, *Aida*, *Otello*, *Nabucco*, *Tosca*, *Turandot*, *The Marriage of Figaro*, *Don Giovanni*, *Eugene Onegin*, and newly commissioned works *Rickshaw Boy*, *The Long*

March, *Fang Zhimin*, *The Jinsha River*, *Visitors on the Snow Mountain* and *The Dawns Here Are Quiet*. Their live recording of *The Ring without Words* with its creator, Lorin Maazel, was released on SONY Music worldwide, the only recording the great maestro ever made with an orchestra from China. In 2019, the orchestra's recording of Beethoven's Symphony No. 9 was awarded "Best Orchestral Album" at the 2018 Chinese Audiophile Vinyl Award. In 2021, the NCPAO released Beethoven's *Egmont* becoming the first Chinese orchestra to record this masterpiece. In celebration of the decade-long tenure of its Music Director LÜ Jia, the orchestra released a selection of live recordings conducted by LÜ Jia in 2022. 2024 saw the orchestra release its recording of the complete Bruckner symphonies, praised by *Gramophone* as "expressive and refulgent".

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



Alongside its concert series, the orchestra has received widespread praise for its international appearances at the Kissingen Summer Music Festival and the Schleswig-Holstein Musik Festival and concerts in many cities in Germany, as well as in Sydney, Singapore, Seoul, Daegu, Abu Dhabi, Taipei and Macau. In 2014, the orchestra undertook its first North American tour and returned in 2017, where it performed at Carnegie Hall, Chicago Symphony Center, Davies Symphony Hall and other major venues in the US and Canada, under the baton of LÜ Jia. *Musical America* praised its "joyful confidence and youthful strength". *Concerto Net* described it as "a polished, first rate ensemble". In 2021, they appeared in "See Me: A Global Concert" along with world-wide artists, orchestras and choirs as part of the Opening Ceremony of the World Economic Forum's Davos Agenda virtual event. In 2022, the orchestra recorded for the Opening Ceremony of the Beijing 2022 Winter Olympics, accompanying billions of viewers as they witnessed the lighting of the Olympic flame. In April 2023, musicians from the orchestra visited South America, performing joint concerts with the Sao Paulo Symphony Orchestra in Brazil and the Instituto Superior de Arte del Teatro Colon in Argentina.

In 2025, the orchestra, led by Myung-Whun Chung, completed its first multi-country European tour, performing at the Edinburgh International Festival, Santander International Festival, and Elbphilharmonie, receiving "immediate and unanimous (ovation)" (*Bachtrack*), and was hailed by the *Hamburger*

Abendblatt as "cleanly and richly sonorous ... The ambition of this orchestra was unmistakably great".

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 two national tours in March 2023 and March 2025.

In February 2012, LÜ Jia took up the post of Chief Conductor, succeeding Zuohuang Chen, NCPA's then Artistic Director of Music as well as a founder of the orchestra. In January 2017, LÜ Jia started serving as NCPA's Artistic Director of Music and the NCPA Orchestra's Music Director. Beginning the 2025/26 season, Xian Zhang assumes the role of Principal Guest Conductor. In 2022, LAI Jiajing was appointed as Assistant Conductor.



吕嘉

音乐总监

LÜ Jia

Music Director

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

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

吕嘉是第一位录制全套门德尔松交响作品的华人指挥家，也是全球唯一录制了瑞典国宝级作曲家英瓦·利德霍姆全套交响乐作品的指挥家。他对德国古典浪漫派交响乐作品和法国印象派交响乐作品的诠释被盛赞为用“精准的音乐语言与完美的指挥技巧”演奏出“极其令人信服的音乐演绎”。2024年，吕嘉率国家大剧院管弦乐团历时数年录制的《布鲁克纳全套交响曲》唱片发行。英

国权威古典音乐刊物《留声机》(Gramophone)评价该套唱片“极具情感表现力，音色灿烂而辉煌”，并将其与富特文格勒、切利比达克、海丁克等大师版本共同收录于“历史上最优秀的《布鲁克纳第六交响曲》唱片”榜单。在身为歌剧故乡意大利和德国，吕嘉指挥的歌剧剧目超过50部，被意大利的音乐评论家誉为“比意大利人更懂得意大利歌剧的指挥家”。2007年，在意大利佩萨罗举行的罗西尼歌剧节上，吕嘉指挥的罗西尼歌剧《贼鹊》荣膺当年的“欧洲年度最佳歌剧大奖”。同年，意大利总统纳波利塔诺决定授予吕嘉“总统杯”，以表彰他为欧洲音乐文化的传播与发展做出的重要贡献。2012年，他还在举世瞩目的多明戈国际声乐比赛中担任评委，并由此成为该比赛有史以来唯一的华人评委。

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

2017年，吕嘉出任国家大剧院音乐艺术总监、国家大剧院管弦乐团音乐总监。在此之前，吕嘉曾任意大利维罗那歌剧院的音乐总监、西班牙特内里费交响乐团艺术总监，澳门乐团音乐总监兼首席指挥，并曾在意大利特里埃斯特歌剧院、佛罗伦萨交响乐团、罗马拉奇奥室内乐团及瑞典诺克平交响乐团担任艺术总监兼首席指挥。

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

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

Lü Jia was the first Chinese conductor to record Felix Mendelssohn's complete orchestral works, and also the only conductor so far who has recorded the complete works by the important Swedish composer Ingvar Lidholm. His interpretations of German Classical Romanticism and French Impressionists have been praised for their "extremely convincing musical interpretation" with "musical precision and perfect baton technique." 2024 saw the release of Lü Jia and the China NCPA Orchestra's recording of Bruckner's complete symphonies, an album hailed by *Gramophone* magazine as "expressive and refulgent."

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.

Among his most recent engagements are appearances with the Melbourne Symphony Orchestra, "La Wally" at Teatro Lirico di Cagliari, a concert at Teatro Regio di Torino, a conducting masterclass in Italy organized by OnlyMaestros (marking his very first teaching engagement), and his participation as jury member at the Toscanini Conducting Competition.

In the upcoming seasons, highlights include the opening of the Symphony Season at Teatro Carlo Felice in Genoa with Ettore Pagano, "Il turco in Italia" in Verona (Teatro Filarmonico) and a concert with the Orchestra Sinfonica Siciliana in Palermo. He will also return to the Orchestra Arturo Toscanini in Parma with violinist Charlie Siem, and to Verona Teatro Filarmonico for performances of Mahler's Ninth Symphony.

In 2012, Lü Jia was appointed Chief Conductor and Artistic Director of Opera at the National Centre for the Performing Arts (NCPA) in Beijing, China. Under his musical direction, NCPA's own productions of *Lohengrin*, *The Flying Dutchman*, *Othello*, *Le 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 Norrköping Symphony Orchestra in Sweden.



陈佐湟
桂冠指挥

Zuohuang Chen
Conductor Laureate

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

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

1996年，陈佐湟辞去部份国外职务，回到中国，在原中央乐团的基础上组建中国交响乐团，并担任中国交响乐团首任艺术总监。中国交响乐团实行了国际上职业乐团通用的音乐季演出制，几年中邀请了上百位国际优秀音乐家来团合作，演出了大量中外交响乐作品，有力地推动了中国交响音乐事业的发展。陈佐湟带领乐团在国内

许多城市及欧洲、日本和墨西哥的访问演出获得了听众和乐评家的一致称赞。2002至2006年陈佐湟担任墨西哥UNAM爱乐交响乐团音乐总监；2004至2008年担任上海爱乐乐团音乐总监；2006至2010担任韩国仁川爱乐乐团艺术总监。

多年来，陈佐湟还应邀赴欧洲、美洲、拉丁美洲二十多个国家和地区担任三十多支交响乐团的客席指挥，包括苏黎世音乐厅管弦乐团、温哥华交响乐团、布达佩斯爱乐乐团、匈牙利国家交响乐团、古本江乐团、俄罗斯爱乐乐团、斯洛伐克广播交响乐团、冰岛交响乐团、等；在亚洲，他合作过的乐团包括香港管弦乐团、新加坡交响乐团、台北市立交响乐团及釜山爱乐乐团等。陈佐湟被称为“一位极有才华的音乐家”，“可能是自小泽征尔之后，最重要的亚裔指挥家”。他的指挥艺术“富有强烈的艺术魅力”，“具有站在任何一个乐队前面的权威”，在多年的国际音乐活动中，陈佐湟向世界各国听众推荐中国交响乐新作及年轻艺术家的不懈努力，亦获得人们的普遍的敬重和赞扬。

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

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

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

Since 1980s, Chen has been the Conductor of the Central Philharmonic Orchestra of China, Music Director of the Wichita Symphony Orchestra, and Music Director of the Rhode Island Philharmonic Orchestra. Chen was the founding Artistic Director

of China National Symphony Orchestra in 1996. He has also been the Music Director of UNAM Philharmonic Orchestra in Mexico City, Artistic Director of Shanghai Philharmonic Orchestra, and Music Director of Incheon Philharmonic Orchestra of S. Korea.

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

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



张 弦

首席客座指挥

Xian Zhang

Principal Guest Conductor

西雅图交响乐团音乐总监、新泽西交响乐团音乐总监、米兰交响乐团荣誉指挥、中国国家大剧院管弦乐团首席客座指挥。

2025/26乐季是格莱美®奖和艾美奖双料得主、指挥家张弦担任新泽西交响乐团音乐总监的第十年。在其艺术指导下,该乐团音乐会影片《EMERGE》等作品于2022年荣获大西洋中部艾美奖两项奖项。自2008年首次合作以来,张弦与西雅图交响乐团长期保持着合作关系,并将在2025/26乐季正式出任其音乐总监。在2009至2016年担任米兰交响乐团音乐总监后,她至今仍担任该团荣誉指挥。张弦还将自2025/26乐季起担任中国国家大剧院管弦乐团首席客座指挥。

作为客座指挥,张弦定期与洛杉矶爱乐乐团和费城交响乐团合作。她与费城交响乐团以及“三人时光”(Time for Three)三重奏合作为德意志留声机公司(Deutsche Grammophon)录制的专辑《致未来的信》(Letters for The Future, 2022年发行)荣获格莱美®最佳当代古典作曲——凯文·普茨(Kevin Puts)《接触》(Contact),和最佳古典器乐独奏两项大奖。

2025/26乐季的亮点包括重返费城交响乐团、纽约爱乐乐团、圣路易斯交响乐团及加拿大国家艺术中心乐团。在欧洲,她将重返荷兰广播爱乐乐团并于阿姆斯特丹音乐厅执棒演出,并首次亮相芬兰国家歌剧院指挥《托斯

卡》(Tosca)。此前她在纽约大都会歌剧院取得巨大成功——2023/24乐季的《蝴蝶夫人》(Madama Butterfly)与2024/25乐季的《托斯卡》均获得高度赞誉。

“库尔扎克(Kurzak)的成功,很大程度上得益于指挥家张弦对音乐的细腻处理。她拥有绝佳的声部平衡感,能引导乐团奏出极尽柔和与透明的音色……凭借卓越的艺术造诣和观众缘,张弦必将成为大都会歌剧院指挥团队的中坚力量。”——《纽约古典评论》(New York Classical Review)

近期其他重要演出还包括与波士顿交响乐团、伦敦交响乐团、圣保罗州交响乐团(Orquestra Sinfônica do Estado de São Paulo)、休斯顿交响乐团、旧金山交响乐团、华盛顿国家交响乐团、蒙特利尔交响乐团、巴尔的摩交响乐团以及图卢兹国家管弦乐团(Orchestre National du Capitole de Toulouse)的定期音乐会系列合作。同时,她与圣卢克乐团在卡内基音乐厅指挥上演了勃拉姆斯(Brahms)的《德意志安魂曲》(Requiem)。张弦曾担任墨尔本交响乐团及BBC威尔士国家管弦乐团与合唱团首席客座指挥,成为BBC交响乐团中首位拥有头衔的女性指挥家。2002年,她在马扎尔/维拉指挥比赛中荣获一等奖,同年被任命为纽约爱乐乐团助理指挥,随后晋升为副指挥,并成为首位担任阿尔图罗·托斯卡尼尼席位(Arturo Toscanini Chair)的指挥家。

Music Director of Seattle Symphony, Music Director of New Jersey Symphony, Conductor Emeritus Orchestra Sinfonica di Milano, and Principal Guest Conductor of China NCPA Orchestra.

2025/26 marks the GRAMMY® and Emmy Award-winning conductor Xian Zhang's tenth season as Music Director of the New Jersey Symphony Orchestra. Under her artistic leadership, NJ Symphony won two awards at the mid-Atlantic Emmy Awards in 2022 for their concert films, including "EMERGE". As of 2025/26, she also becomes the Music Director of Seattle Symphony with whom she has been a long-term collaborator since her debut in 2008. Following her tenure as Music Director of Orchestra Sinfonica di Milano between 2009-16, she continues as their Conductor Emeritus. Xian Zhang will assume the post of Principal Guest Conductor of the China NCPA Orchestra starting with the 2025/26 season.

As a guest conductor, Zhang appears regularly with Los Angeles Philharmonic and Philadelphia Orchestra. Her Deutsche Grammophon recording with the latter [*Letters for The Future* with Time for Three, released 2022] won GRAMMY® awards for Best Contemporary Classical Composition (Kevin Puts' *Contact*) and Best Classical Instrumental Solo.

2025/26 highlights include returns to Philadelphia Orchestra, New York Philharmonic, St Louis Symphony, and National Arts Centre Ottawa. In Europe, she returns to Netherlands Radio Philharmonic with a performance at the Amsterdam Concertgebouw, and makes her debut at Finnish National

Opera conducting *Tosca*. This follows her huge success at the Metropolitan Opera in New York, where she recently conducted *Madama Butterfly* (2023/24) and *Tosca* (2024/25) to great acclaim:

"The success of Kurzak's performance was due in no small part to Xian Zhang's sensitivity as a conductor. Zhang has an exceptional ear for balance, as well as the ability to draw the softest, most transparent tones imaginable from the orchestra. [...] With such skills and obvious audience appeal, Zhang should prove a valuable addition to the Met's conducting staff." – *New York Classical Review*

Other recent highlights include subscription programmes with Boston Symphony Orchestra, London Symphony Orchestra, Orquestra Sinfônica do Estado de São Paulo, Houston Symphony, San Francisco Symphony, Washington's National Symphony Orchestra, Montreal Symphony, Baltimore Symphony, Orchestra of St Luke's (including Brahms *Requiem* at Carnegie Hall), and Orchestre National du Capitole de Toulouse.

Zhang previously served as Principal Guest Conductor of the Melbourne Symphony Orchestra and BBC National Orchestra & Chorus of Wales, the first female conductor to hold a titled role with a BBC orchestra. In 2002, she won first prize in the Maazel-Vilar Conductor's Competition. She was appointed New York Philharmonic's Assistant Conductor in 2002, subsequently becoming their Associate Conductor and the first holder of the Arturo Toscanini Chair.



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》。2021年，她在中央音乐学院指挥演出普契尼歌剧《波西米亚人》。

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

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

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

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

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

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



李 喆

乐团团长、首席

Li Zhe

Executive Director, Concertmaster

国家大剧院荣誉艺术家, 国家大剧院艺术委员会委员, 国家大剧院管弦乐团团长、乐团首席, 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。

2012年起, 李喆正式出任国家大剧院管弦乐团首席。十多年来, 他同乐团的演奏家同事们、音乐总监吕嘉及众多客座指挥家携手合作, 为观众奉献了十余个音乐季, 在近千场音乐会及歌剧中登场, 并多次作为首席率团赴海内外巡演。同时, 在国家大剧院管弦乐团工作期间, 他还积极参与乐团的行政各项事务, 并为乐团的规章制度建设及行政管理工作做出了重要的贡献。

李喆毕业于中央音乐学院, 后获全额奖学金先后赴英国伦敦市政厅音乐学院、加拿大蒙特利尔大学音乐学院深造, 并在毕业时以优异成绩获得杰出演奏奖。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。

李喆从年少时便在乐队演奏方面展现出卓越才华, 他在自己学习过的所有学校乐团担任过首席, 如中国少年交响乐团、中国青年交响乐团、伦敦市政厅交响乐团、蒙特利尔大学交响乐团等, 还曾入选英国伦敦交响乐团“音乐人才”计划并参加该乐团的工作。

在加入国家大剧院管弦乐团之前, 李喆自2005年起成为加拿大蒙特利尔音乐家室内乐团成员, 先后担任该乐团的副首席及代理首席, 并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。归国之后, 李喆还曾于2010年至2012年担任中国中央歌剧院交响乐团首席。

在其演奏生涯中, 李喆曾与郑明勋、捷杰耶夫、祖宾·梅塔、小泽征尔、洛林·马泽尔、梵志登等众多国际著名指挥家及演奏家合作并受到高度赞誉。他的演出足迹遍布全世界最重要的音乐厅, 包括纽约卡内基音乐厅、伦敦巴比肯艺术中心、东京三得利音乐厅、首尔艺术殿堂、蒙特利尔艺术殿堂、汉堡易北爱乐大厅等, 曾以客座首席身份参与马林斯基交响乐团、费城交响乐团、巴西圣保罗交响乐团的联合演出, 并在2025年受指挥家郑明勋邀请参加其组建的亚洲爱乐乐团。此外, 李喆还曾以演奏家身份参加多项重大演出, 如香港回归庆典、纪念世界反法西斯战争胜利七十周年中俄联合演出、“一带一路”高峰论坛开幕音乐会、北京冬奥会开幕式音乐录制等。

在演奏以外, 李喆还曾在2023年担任中国音乐金钟奖小提琴比赛评委, 曾两次获得国务院文化和旅游部颁发的“优秀演奏奖”, 并多次受邀参加德国莫里茨堡室内乐音乐节、英国格拉摩根音乐节等著名音乐节担任演奏家及首席导师, 还在2024年参与组建北京青年交响乐团并担任艺术顾问及导师。

Li Zhe is an Honorary Artist of the National Centre for the Performing Arts (NCPA), a member of the NCPA Artistic Advisory Committee, the Concertmaster of the China NCPA Orchestra, a council member of Chamber Music Society of China Musicians Association, a visiting professor and graduate supervisor at the Central Conservatory of Music (CCOM), and an Expert Member of Art Expert Review Committee of Poly Theatre.

Graduated from the Central Conservatory of Music, he was later awarded a full scholarship to pursue advanced studies at Guildhall School of Music & Drama in London and Music Faculty of the Université de Montréal where he graduated with the Performance with Distinction Award. He has studied under renowned violin educators LIN Yaoji, Yfrah Neaman, Gordan Nikolić, and Eleonora Turovsky.

Li Zhe demonstrated his talent for orchestra performance from a young age, and he served as the concertmaster in every school orchestra he attended, including China Junior Symphony Orchestra, China Youth Symphony Orchestra, Guildhall Symphony Orchestra and Université de Montréal Symphony Orchestra.

He was selected for a talent program of London Symphony Orchestra and joined the orchestra. He became a member of I Musici de Montréal Chamber Orchestra in 2005, where he served as the associate concertmaster and acting concertmaster. He also acted as an ambassador for Chinese culture in Montreal and the secretary-general of the Quebec Chinese Musicians Association. The *Montreal Gazette* once praised him as a highly talented violinist.

In 2010, Li Zhe was invited to serve as the concertmaster of China National Opera House Symphony Orchestra. Since 2012, he has held the position of concertmaster with the NCPA Orchestra. Under the baton of conductor LÜ Jia, he has performed with the orchestra in nearly a thousand concerts and close to a hundred operas over more than 10 music seasons, including multiple domestic and international tours. In addition, he has given numerous chamber and solo performances.

Li Zhe has collaborated with dozens of internationally renowned conductors and musicians, including Myung-Whun Chung, Valery Gergiev, Zubin Mehta, Seiji Ozawa, Maazel, and Jaap van Zweden, all of whom have highly praised his artistry. Gergiev described Li as an outstanding concertmaster. Li's performances have graced the world's most prestigious concert halls, including Carnegie Hall, Barbican Centre, Suntory Hall, Seoul Arts Center, Montreal Symphony House and Elbphilharmonie. He has also served as guest concertmaster for Mariinsky Orchestra, Philadelphia Orchestra, and São Paulo Symphony Orchestra. Major events featuring Li as an ensemble musician include the ceremony marking Hong Kong's return to the motherland, the China-Russia joint performance celebrating the 70th anniversary of the victory of the World Anti-Fascist War, and the opening concert of the Belt and Road Forum for International Cooperation. He also participated in the music recording for the Beijing Winter Olympics Opening Ceremony.

Official media outlets such as China Media Group, Beijing Radio & Television Station, People's Daily Online, Beijing Evening News, The Paper and Music Weekly, have featured Li Zhe through documentaries, exclusive interviews and feature reports.

In 2023, he was invited to serve as a judge for the Chinese Golden Bell Award for Music Violin Competition. Li has twice received the Outstanding Performance Award from the Ministry of Culture and Tourism of the People's Republic of China. In the field of chamber music, he has been invited multiple times to perform and serve as a principal mentor at prestigious music festivals, including Moritzburg Festival in Germany and Glamorgan Festival in the UK.

In 2024, Li participated in the founding of Beijing Youth Orchestra, where he served as an artistic advisor and mentor. In 2025, he was invited to perform with Asia Philharmonic Orchestra, founded by conductor Myung-Whun Chung.



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

瑞士明日古典音乐节创办人

《纽约时报》评论为“卓越令人难忘的优美声音”

王晓明出生于山东济南，四岁开始学习小提琴。九岁进入中央音乐学院附小师从于徐律教授，并于1997年获得第一届中法咪哆小提琴比赛第一名，19岁赴音乐之都维也纳留学，并在维也纳国立音乐表演艺术大学深造，师从于知名小提琴教育家戈华德·舒茨。期间荣获多项国际小提琴大奖赛，如维也纳“史蒂芬”国际小提琴比赛第一名、莫扎特国际小提琴比赛特别奖，他的音乐足迹遍布全球30多个国家及各大音乐厅和音乐节。如伦敦阿尔伯特音乐厅、纽约大都会博物馆、维也纳金色大厅、柏林爱乐大厅、苏黎世市政音乐厅、东京纪尾井音乐厅、首尔艺术中心、德国汉堡易北爱乐大厅、上海交响乐团音乐厅和中国国家大剧院等国际主流音乐厅。经常受邀参与各大音乐节，如德国莱茵音乐节、基辛根音乐节、石荷州音乐节、瑞士琉森音乐节、韦尔比耶音乐节、卢森堡室内乐音乐节、澳门音乐节、上海夏季音乐节、国家大剧院五月音乐节，同时他也是国家大剧院管弦乐团客席首席。

2008年组创了斯特拉迪瓦里四重奏(Stradivari Quartett)，每年有超过50场音乐会遍布全球，索尼唱片发行莫扎特全套《普鲁士四重奏》《舒曼四重奏全集》《完全舒伯特》和在拿索斯发行上海交响乐团音乐厅现场录音《斯特拉迪瓦里四重奏音乐厅》大碟。

作为小提琴独奏曾多次与苏黎世爱乐乐团、欧洲音乐家室内乐团乐团、波兰波兹南维尼亚夫斯基爱乐乐团、贝尔格莱德爱乐乐团、保加利亚爱乐乐团、中国爱乐乐团、国家大剧院管弦乐团、贵阳交响乐团、上海爱乐乐团、青岛交响乐团等合作。2018年，他创建了“瑞士明日古典”致力于为全球的青少年提供音乐的舞台。王晓明自2023年担任苏黎世音乐学院小提琴教授。

Concertmaster of Philharmonia Zurich
Image Ambassador for Culture Tourism in Switzerland
Founder of Swiss Chinese Chamber Orchestra
First Violin of Stradivari Quartet
Lifetime Honorary Musician of Herbert von Karajan International Foundation
Founder of the MingClassics Festival
Reviewed in the New York Times as "a remarkable and unforgettable sound"



He competed with great success in Beijing in 1998. He won the first prize at the Mi-Do International Violin Competition, in the following year he also won the first prize at the Stephanie Hohl Violin Competition in Vienna and a special award at the Leopold Mozart International Violin Competition in Augsburg.

These awards enabled him a soloist with orchestras such as Zurich Philharmonia, Poznan Philharmonic, Belgrade Philharmonic, Vienna Webern Symphony, China NCPA Orchestra, and Guiyang Symphony. Concert tours have taken his musical life to Asia, the USA, Australia, South America, and throughout Europe. He appears regularly as a soloist and chamber musician on major stages all over the world such as Lincoln Center in New York, Vienna Concert Hall, Vienna Musikverein, Wigmore Hall London, Kioi Hall Tokyo, China NCPA, Seoul Arts Center, Shanghai Symphony Concert Hall, and Sydney Opera House. As well as at the most important festivals such as Verbier Music Festival, Luzern Music Festival, Rheingau Music Festival,

Schleswig-Holstein Music Festival, Kissinger Summer Festival, Macau Music Festival, and China NCPA May Festival.

Xiaoming currently serves as the concertmaster of Zurich Philharmonia. He has been concertmaster of Verbier Festival Orchestra and also appears regularly as a guest concertmaster working with Deutsch Radio Philharmonic, Hamburg Philharmonic, Luzern Symphony Orchestra, Bern Symphony Orchestra China NCPA Orchestra, and Singapore Symphony Orchestra. Conductors with whom he has worked include maestro Lorin Maazel, Christoph Eschenbach, Zubin Mehta, Bernard Haitink, Daniel Gatti, Gustavo Dudamel, Myung-whun Chung, and Valery Gergiev.

He has a great passion for the development of young talent and founded the MingClassics Festival and Academy in Switzerland in 2018. Wang Xiaoming has been serving as a violin professor at the Zurich Conservatory of Music School since 2023.



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，师从父亲韩铎光，柏林爱乐前首席格尔德·塞弗尔关门弟子，深受其影响。作为客席，经常与国内外乐团合作，包括慕尼黑广播乐团、德国广播爱乐。担任和曾经担任深圳交响乐团终身铜管艺术顾问、上海交响乐团、广州交响乐团、中国爱乐乐团客席首席。在演奏之外，曾受邀担任第十七届柴可夫斯基国际音乐比赛的评委。

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. In addition to his performing career, he was invited to serve on the jury of the XVII International Tchaikovsky Competition. Han is the resident faculty of Tianjin Juilliard School.



《秋》

朱炜
丙烯油彩混合技法 2025

AUTUMN

ZHU Wei
Tempera Grassa, 100x100mm, 2025

音乐总监
Music Director



吕嘉
LU Jia

桂冠指挥
Conductor Laureate



陈佐湜
Zuohuang Chen

首席客座指挥
Principal Guest Conductor



张弦
Xian Zhang

助理指挥
Assistant Conductor



赖嘉静
LAI Jiajing

乐团团长、首席
Executive Director,
Concertmaster



李喆
LI Zhe

乐团客座首席
Guest Concertmaster



王晓明
WANG Xiaoming

乐团副首席
Associate
Concertmaster



陈述
CHEN Shu

乐团助理首席
Assistant
Concertmaster



白云飞
BAI Yunfei



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



刘嵩
LIU Song



杨璐萌
YANG Lumeng



刘晓旭
LIU Xiaoxu



蒋君
JIANG Jun



李佳颖
LEE Chia-Ying



张炎琰
ZHANG Yanyan



孙茜
SUN Qian



向庭萱
XIANG Tingxuan



董智超
DONG Zhichao



曹歆唯
CAO Xinwei



魏也纳
WEI Yena



王杨
WANG Yang



王昱程
WANG Yucheng

第二小提琴 Second Violin



刘弦
LIU Xian



杨瑞
YANG Rui



纪东丹
JI Dongdan



纪雯钰
JI Wenyu



蔡琼华
TSAI Chiung-Hua



高学思
GAO Xuesi



李文丹
LI Wendan



武萌
WU Meng



袁芳芳
YUAN Fangfang



高佳瑶
GAO Jiayao



林伯宇
LIN Boyu



李兴雅
LI Xingya



张硕
ZHANG Shuo



郭颖心
GUO Yingxin



朱秀软
Sooyeon Joo



宋尚璇
SONG Shangxuan



张若贤
ZHANG Ruoxian



景思齐
JING Siqi



周喻浩
ZHOU Yuhao

中提琴 Viola



郝学嘉
HAO Xuejia



庄然
ZHUANG Ran



何静
HE Jing



张淼
ZHANG Miao



刘莎
LIU Sha



南江录
Kangrok Nam



汪兰
WANG Lan



杜娟
DU Juan



秦宇
QIN Yu



丛延伊
CONG Yanyi



张澜
ZHANG Lan



唐韧竹
TANG Renzhu



尚轶宇
SHANG Yiyu



秦睿康
QIN Ruikang



钟婷廷
ZHONG Shanting



张瀚平
ZHANG Hanping



谭绵绵
TAN Mianmian

大提琴 Cello



梁肖
LIANG Xiao



张晟
ZHANG Sheng



赵悦辰
ZHAO Yuechen



金琰利
Kyuri Kim



尹龙
YIN Long



李梦琪
LI Mengqi



王无山
WANG Wushan



石瑾
SHI Jin



王昊宇
WANG Haoyu



宋涛
SONG Tao



王宇
WANG Yu



王嘉琳
WANG Jialin



沈忱
SHEN Chen



刘宛瑜
LIU Wan-yu



潘诚
PAN Cheng

低音提琴 Double Bass



刘怡枚 ▲
LIU Yimei

张小笛 ◆
ZHANG Xiaodi

孙晨光 △
SUN Chenguang

赵海岐
ZHAO Haiqi

张广元
ZHANG Guangyuan

刘相全
LIU Xiangquan

周元龙
ZHOU Yuanlong



范一鸣
FAN Yiming

裴利特
PEI Lite

长笛 Flute



叶怡初 ▲
YEH I-Jeng

向一 ●
XIANG Yi

尹伊 △
YIN Yi

陆遥遥 △
LU Yaoyao

刘倩
LIU Qian

秦瑞彤
QIN Ruitong

双簧管 Oboe



周阳 ▲
ZHOU Yang

徐慧静 ●
XU Huijing

寇艺舰 △
KOU Yijian

唐山
TANG Shan

范嘉晏
FAN Chia-yen

单簧管 Clarinet



杰米·桑切斯 ▲
Jaime Sanchis

李曼娜 ●
Minna Lee

张天宇 △
ZHANG Tianyu

郑力睿 △
ZHENG Lirui

施然文
SHI Ranwen

大管 Bassoon



姬晶晶 ▲
JI Jingjing

谢圣娴 △
HSIEH Sheng-Hsien

李天佑 △
LI Tianyou

石光远
SHI Guangyuan

方文超
FANG Wenchao

圆号 Horn



高永锺 ▲
Youngjong Koh

韩小光 ◆
HAN Xiaoguang

刘晓昕 ◆
LIU Xiaoxin

何冠峰 ◆
HE Guanfeng

曾韵 ◆
ZENG Yun

陈彩双 △
TAN Chai Suang



朴垠贞
Eunjung Park

王梓
WANG Zi

杨佐
YANG Zuo

缪尚辰
MIAO Shangchen

沈昀衡
Jaben Sim

小号 Trumpet



王与兵 ▲(兼)
WANG Yubing

陈嘉伟 △
CHEN Jiawei

李锐
LI Rui

何凯
HE Kai

长号 Trombone



刘爽 ▲
LIU Shuang

于骏飞 △
YU Junfei

卫稚英 △
WEI Zhiying

达尼洛·孔特雷-拉斯·奥索里奥
Danilo Contreras Osorio

袁博翊
YUAN Boxuan

大号 Tuba



王海宇 ▲
WANG Haiyu

刘刚 ◆
LIU Gang

定音鼓 Timpani

打击乐 Percussion



刘恒 ▲
LIU Heng

苏殊 ●
SU Shu

白伟岐 ◆
BAI Weiqi

黄柏元 △
HUANG Po-Yuan

王璇宇
WANG Xuanyu

张雨楠
ZHANG Yunan

金智英
Jiyoung Kim

竖琴 Harp



赵辰 ▲
ZHAO Chen

张小音 ◆
ZHANG Xiaoyin

▲ 首席
● 联合首席
◆ 客座首席
△ 副首席

▲ Principal
● Co-Principal
◆ Guest Principal
△ Associate Principal

国家大剧院管弦乐团2025/26乐季
回到未来

时间	音乐会	指挥	独奏/独唱
2025 9.19/20	“十五载如是说”吕嘉、吴巍与国家大剧院管弦乐团演绎理查·施特劳斯和黄若	吕嘉	吴巍 章海玥
2025 9.29/30	“时光回旋”张洁敏与国家大剧院管弦乐团演绎罗西尼、海顿与蒂皮特	张洁敏	杨镒 杰米·桑切斯
2025 10.12	“余音相和”李艺花与国家大剧院管弦乐团室内乐团演绎巴赫、莫扎特与亨德尔		李艺花
2025 10.11/12	“黄河大合唱” 国家大剧院管弦乐团与合唱团音乐会	袁丁	赵岭 刘嵩虎 邱佳裕 周晓琳 国家大剧院合唱团 毕友恒
2025 10.21	“伟大的纪念”捷杰耶夫与马林斯基交响乐团、国家大剧院管弦乐团联合音乐会	瓦莱里·捷杰耶夫	罗维
2025 10.26	“弦月夜”洛伦茨与国家大剧院管弦乐团室内乐团演绎莫扎特、埃尔加与舒伯特		洛伦茨·纳斯图里卡-赫尔舒科维奇
2025 10.31/11.1	“浪漫弦音” 张弦、杨天娲与国家大剧院管弦乐团	张弦	杨天娲
2025 11.7	“世纪的对位”国家大剧院管弦乐团的室内乐演绎贝多芬与德沃夏克	马魏家 南江录 金窥利 国家大剧院管弦乐团桥四重奏 陈述 杨瑞 郝学嘉 张晟 王紫桐	
2025 11.7/8	“交响合唱《炎黄风情》” 王宏伟、吴碧霞、钱骏平、北京爱乐合唱团与国家大剧院管弦乐团、合唱团	钱骏平	王宏伟 吴碧霞 北京爱乐合唱团 国家大剧院合唱团
2025 11.14/16	“炫目而典雅”纳卡里亚科夫、尹炯杰与国家大剧院管弦乐团	尹炯杰	谢尔盖·纳卡里亚科夫
2025 11.18	林肯中心室内乐协会与国家大剧院管弦乐团的室内乐(一)	吴茵 克里斯汀·李 米莱娜·帕哈罗-范德施塔特 大卫·芬克尔 托马索·朗基奇 拉多万·弗拉特科维奇 叶怡初 徐慧静 姬晶晶	

时间	音乐会	指挥	独奏/独唱
2025 11.19	林肯中心室内乐协会与国家大剧院管弦乐团的室内乐(二)	吴茵 克里斯汀·李 米莱娜·帕哈罗-范德施塔特 大卫·芬克尔 托马索·朗基奇 拉多万·弗拉特科维奇 白云飞 梁肖	
2025 11.28	交响电影《莫扎特传》		杜沛达 国家大剧院合唱团
2025 12.6/7	“国家大剧院建院十八周年音乐会” 吕嘉与穆洛娃演绎勃拉姆斯与舒曼	吕嘉	维多利亚·穆洛娃
2025 12.13	“百变弦韵”斯特拉迪瓦里四重奏与国家大剧院管弦乐团弦乐团	崔琳涵	斯特拉迪瓦里四重奏
2025 12.26	“世界音乐比赛联盟获奖者音乐会” 赖嘉静与国家大剧院管弦乐团	赖嘉静	沈靖韬 尼古拉·梅乌森 吴一凡 埃拉德·纳冯 朴秀慧 切尔西·祖弗鲁赫
2025 2026 12.31/1.1	2026北京新年音乐会	吕嘉	
2026 1.9	国家大剧院 第八期青年作曲家计划终评音乐会	黄屹	
2026 1.10	“五韵新章” 国家大剧院管弦乐团的室内乐	向一 徐慧静 李旻娜 谢圣娴 高永锺	
2026 1.15/16	“莫扎特光谱I” 吕嘉、韦子健与国家大剧院管弦乐团	吕嘉	韦子健
2026 1.17	“重返勃兰登堡”景焕、鞠小夫与国家大剧院管弦乐团室内乐团	景焕	鞠小夫
2026 1.31/2.1	“低声弦舞”秦立巍 与国家大剧院管弦乐团室内乐团	赖嘉静	秦立巍
2026 2.6/7	“春启狂想”劳伦斯·福斯特、朱熙萌与国家大剧院管弦乐团	劳伦斯·福斯特	朱熙萌
2026 2.13/14	“2026新春华尔兹” 吕嘉、莎拉·布莱曼与国家大剧院管弦乐团	吕嘉	莎拉·布莱曼

时间	音乐会	指挥	独奏/独唱
2026 3.14	“又见洛神” 吕嘉、巴蒂雅施维莉、卡普松与国家大剧院管弦乐团	吕嘉	丽莎·巴蒂雅施维莉 戈蒂耶·卡普松
2026 3.19	“画布上的声音” 焦阳与国家大剧院管弦乐团的室内乐团	焦阳	
2026 3.21	“音乐回忆录” 国家大剧院管弦乐团的室内乐	国家大剧院管弦乐团极简四重奏 赵洁盈 纪东丹 汪兰 石瑾 国家大剧院管弦乐团星云四重奏 杨璐萌 高学思 杜娟 王嘉琳	
2026 3.26	“回到未来” 林大叶、小曾根真与国家大剧院管弦乐团	林大叶	小曾根真
2026 4.10/11	哈德利希与国家大剧院管弦乐团 演绎柴可夫斯基、莫扎特与雷格	赖嘉静	奥古斯丁·哈德利希
2026 5.1/2	国家大剧院五月音乐节开幕音乐会	赖嘉静	
2026 5.8	“珠联璧合”天津茱莉亚室内乐团 与国家大剧院管弦乐团的室内乐	林敬基	天津茱莉亚室内乐团
2026 5.9/10	“辽远之境” 张弦、张昊辰与国家大剧院管弦乐团	张弦	张昊辰
2026 5.15	“莫扎特光谱II” 吕嘉、魏特哈斯、宁峰 与国家大剧院管弦乐团演绎莫扎特	吕嘉	安特耶·魏特哈斯 宁峰
2026 5.30	“音乐奇遇记”佩波偶剧团与 国家大剧院管弦乐团演绎《彼得鲁士卡》	赖嘉静	佩波偶剧团
2026 6.5	“遇见莫扎特” 宝宝的第一场音乐童乐会	国家大剧院管弦乐团风岸四重奏 赵兢兢 袁芳芳 丛延伊 王昊宇	
2026 6.5/6	“民族的咏叹”李飏、沈靖韬与国家大剧院 管弦乐团演绎柴科夫斯基与格里格	李飏	沈靖韬
2026 6.12/13	乔纳森·诺特与国家大剧院管弦乐团 演绎马勒与武满彻	乔纳森·诺特	
2026 6.19/20	“无词的呐喊” 吕绍嘉、费兰德斯与国家大剧院管弦乐团	吕绍嘉	巴勃罗·费兰德斯

时间	音乐会	指挥	独奏/独唱
2026 7.3/4	“繁华笙景” 吴巍、江非凡与国家大剧院管弦乐团	江非凡	吴巍
2026 7.10/11	黄佳俊、吴巍、浜屋惠与国家大剧院 管弦乐团演绎贝多芬与蒂恩苏	黄佳俊	吴巍 浜屋惠
2026 7.17/18	梵志登、曾韵与国家大剧院管弦乐团 演绎莫扎特与马勒	梵志登	曾韵
2026 7.24/25	《长征组歌》		
2026 7.30/31	“自然之诗” 陈萨、孙一凡 与国家大剧院管弦乐团演绎瓦格纳与常乐	孙一凡	陈萨
2026 7.30/31	“少年的号角”俞峰、李晶晶与国家大剧院 管弦乐团演绎马勒第四	俞峰	李晶晶
2026 8.6/7	“理想的呼唤” 吕嘉、卢卡斯·杰努萨斯与国家大剧院 管弦乐团演绎勃拉姆斯与施特劳斯	吕嘉	卢卡斯·杰努萨斯
2026 8.15/16	“风雅如歌”吕嘉与国家大剧院管弦乐团 演绎理查·施特劳斯、贝多芬与柴科夫斯基	吕嘉	徐慧静 高永锺

周末音乐会

时间	音乐会	指挥	独奏/独唱
2025 9.21	“一脉之声”国家大剧院管弦乐团室内乐 演绎多赫南伊与勃拉姆斯	窦聪昶 何静 王无山 姜波强	
2025 12.6	“锥光幻想曲” 国家大剧院管弦乐团火花三重奏	火花三重奏 秦瑞彤 郑力睿 汪柯	
2026 3.8	“匠心流韵” 金郁矿与国家大剧院管弦乐团	金郁矿	
2026 5.17	“不止天才” 吕嘉与国家大剧院管弦乐团演绎莫扎特	吕嘉	
2026 5.23	“古典的延伸”国家大剧院管弦乐团 演绎勃拉姆斯与斯特拉文斯基		

CHINA NCPA ORCHESTRA 2025/26 SEASON
BACK TO THE FUTURE

Date	Concert	Conductor	Soloist
2025 9.19/20	"Echoes of 15 Years" Richard Strauss and HUANG Ruo with LÜ Jia, WU Wei and NCPAO	LÜ Jia	WU Wei, ZHANG Haiyue
2025 9.29/30	"Time in Motion" Rossini, Haydn and Tippett with ZHANG Jiemin and NCPAO	ZHANG Jiemin	YANG Meng, Jaume Sanchis
2025 10.12	"Lingering Harmony" Bach, Mozart and Handel with LI Yihua and NCPAO Chamber Orchestra		LI Yihua
2025 10.11/12	"Yellow River Cantata" China NCPA Orchestra & Chorus	YUAN Ding	ZHAO Ling, LIU Songhu QIU Jiayu, ZHOU Xiaolin China NCPA Chorus BI Youheng
2025 10.21	Mariinsky Orchestra and NCPAO	Valery Gergiev	LUO Wei
2025 10.26	"Serenades with Strings" Mozart, Elgar and Schubert with Lorenz and NCPAO in Chamber		Lorenz Nasturica -Herschcowici
2025 10.31/11.1	"Romantic Giants" Xian Zhang, Tianwa Yang and NCPAO	Xian Zhang	Tianwa Yang
2025 11.7	"The Counterpoint of Centuries" Beethoven and Dvořák with NCPAO in Chamber	MA Weijia, Kangrok Nam, Kyuri Kim, Bridge Quartet of NCPAO CHEN Shu, YANG Rui, HAO Xuejia, ZHANG Sheng, WANG Zitong	
2025 11.7/8	"Symphonic Cantata: <i>Chinese Sights and Sounds</i> " WANG Hongwei, WU Bixia, QIAN Junping, The Beijing Philharmonic Choir and China NCPA Orchestra & Chorus	QIAN Junping	WANG Hongwei, WU Bixia, The Beijing Philharmonic Choir China NCPA Chorus
2025 11.14/16	"Dazzles and Elegance" Nakariakov, Jong-Jie Yin and NCPAO	Jong-Jie Yin	Sergei Nakariakov
2025 11.18	CMS and NCPAO in Chamber I		Wu Han, Kristin Lee Milena Pájaro-Van De Stadt David Finckel, Tommaso Lonquich Radovan Vlatkovic I-Jeng Yeh, XU Huijing, JI Jingjing

Date	Concert	Conductor	Soloist
2025 11.19	CMS and NCPAO in Chamber II		Wu Han, Kristin Lee Milena Pájaro-Van De Stadt David Finckel, Tommaso Lonquich Radovan Vlatkovic BAI Yunfei, LIANG Xiao
2025 11.28	Amadeus Live		DU Peida
2025 12.6/7	"Concert for the 18th Anniversary of NCPA" Brahms and Schumann with LÜ Jia, Mullova and NCPAO	LÜ Jia	Viktoria Mullova
2025 12.13	The Stradivari Quartet and NCPAO Strings	CUI Linhan	The Stradivari Quartet
2025 12.26	World Federation of International Music Competitions Prize-winners with LAI Jiajing and NCPAO	LAI Jiajing	Aristo Sham Nikola Meeuwssen WU Yifan, Elad Navon Sueye Park, Chelsea Zurflüh
2025 2026 12.31/1.1	2026 Beijing New Year's Concert	LÜ Jia	
2026 1.9	The 8th NCPA Young Composer Programme Final Evaluation concert	HUANG Yi	
2026 1.10	"Quintessence of Quintet" NCPAO in Chamber		XIANG Yi, XU Huijing, Minna Lee HSIEH Sheng-Hsien, Youngjong Koh
2026 1.15/16	"Dimension of Mozart I" LÜ Jia, WEI Zijian and NCPAO	LÜ Jia	WEI Zijian
2026 1.17	"Brandenburg Revisited" JING Huan, JU Xiaofu and NCPAO Chamber Orchestra	JING Huan	JU Xiaofu
2026 1.31/2.1	"The Dancing Cello" Li-Wei Qin and NCPAO Chamber Orchestra	LAI Jiajing	Li-Wei Qin
2026 2.6/7	"Rhapsody in Spring" Lawrence Foster, Simon Zhu and NCPAO	Lawrence Foster	Simon Zhu
2026 2.13/14	"Festival Waltz 2026" LÜ Jia and NCPAO	LÜ Jia	Sarah Brightman

Date	Concert	Conductor	Soloist
2026 3.14	"Singing with Muse" LÜ Jia, Batiashvili, Capuçon and NCPAO	LÜ Jia	Lisa Batiashvili Gautier Capuçon
2026 3.19	"Triple Inspirations" JIAO Yang and NCPAO Chamber Orchestra	JIAO Yang	
2026 3.21	"From My Life"NCPAO in Chamber	Normcore Quartet of NCPAO ZHAO Jieying, JI Dongdan, WANG Lan, SHI Jin Nebula Quartet of NCPAO YANG Lumeng, GAO Xuesi, DU Juan, WANG Jialin	
2026 3.26	"Back to the Future" LIN Daye, Makoto Ozone and NCPAO	LIN Daye	Makoto Ozone
2026 4.10/11	Tchaikovsky, Mozart and Max Reger with Hadelich and NCPAO	LAI Jiajing	Augustin Hadelich
2026 5.1/2	The Opening Concert for The NCPA May Festival	LAI Jiajing	
2026 5.8	"A Perfect Match" Tianjin Julliard Ensemble and NCPAO in Chamber	Ken Lam	Tianjin Julliard Ensemble
2026 5.9/10	"From Across the Distance" Xian Zhang, Haochen Zhang and NCPAO	Xian Zhang	Haochen Zhang
2026 5.15	"Dimension of Mozart II" Mozart with LÜ Jia, Weithaas, NING Feng and NCPAO	LÜ Jia	Antje Weithaas, NING Feng
2026 5.30	"An Adventure in Musicland" Per Poc and NCPAO	LAI Jiajing	Per Poc
2026 6.5	Mozart and Most-Art: Babies' First Proms Concert	Fine Quartet of NCPAO ZHAO Jingjing, YUAN Fangfang CONG Yanyi, WANG Haoyu	
2026 6.5/6	"The Soul of the Nation" Tchaikovsky and Grieg with LI Biao, Aristo Sham and NCPAO	LI Biao	Aristo Sham
2026 6.12/13	Mahler and Toru Takemitsu with Jonathan Nott and NCPAO	Jonathan Nott	
2026 6.19/20	"The Unspoken" Shao-Chia LÜ, Pablo Ferrández and NCPAO	Shao-Chia LÜ	Pablo Ferrández

Date	Concert	Conductor	Soloist
2026 7.3/4	"A Symphony of Sheng" WU Wei, JIANG Feifan, YU Ji and NCPAO Chamber Orchestra	JIANG Feifan	WU Wei
2026 7.10/11	Beethoven and Tiensuu with Kahchun Wong, WU Wei, Megumi Hamaya and NCPAO	Kahchun Wong	WU Wei Megumi Hamaya
2026 7.17/18	Mozart and Mahler with Jaap van Zweden, ZENG Yun and NCPAO	Jaap van Zweden	ZENG Yun
2026 7.24/25	The Long March Cantata		
2026 7.30/31	"Idylls of Nature" Wagner and CHANG Le with CHEN Sa, SUN Yifan and NCPAO	SUN Yifan	CHEN Sa
2026 7.30/31	"The Wonder of Youth" Mahler 4th Symphony with YU Feng, LI Jingjing and NCPAO	YU Feng	LI Jingjing
2026 8.6/7	"The Call of Aspirations" Brahms and R. Strauss with LÜ Jia, Lukas Geniusas and NCPAO	LÜ Jia	Lukas Geniusas
2026 8.15/16	"Petit and Delicacy" R. Strauss, Beethoven and Tchaikovsky with LÜ Jia and NCPAO	LÜ Jia	XU Huijing Youngjong Koh

WEEKEND MATINEE

Date	Concert	Conductor	Soloist
2025 9.21	"Reflection and Dialogue" Dohnányi and Brahms with NCPAO in Chamber	DOU Congchang, HE Jing WANG Wushan, JIANG Boqiang	
2025 12.6	"Rondo Fantastic" NCPAO Il Fuoco Trio	Il Fuoco Tiro QIN Ruitong, ZHENG Lirui, WANG Ke	
2026 3.8	"Heralds of the Posterity" JIN Yukuang and NCPAO	JIN Yukuang	
2026 5.17	"Genius in Colours" LÜ Jia and NCPAO	LÜ Jia	
2026 5.23	"Classicism in Motion" Brahms and Stravinsky with NCPAO		

204-205



《冬》
朱炜
丙烯油彩混合技法 2025

WINTER
ZHU Wei
Tempera Grassa, 100x100mm, 2025

L A R S E N

拉森琴弦 助力 国家大剧院管弦乐团

追求极致音色 成就卓越演出

NCPA
ORCHESTRA
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国家大剧院管弦乐团

团长

李 喆

副团长

汤 宁 王与兵

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(兼) 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

Executive Director

LI Zhe

Deputy Executive Director

TANG Ning, WANG Yubing

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 Yiqun, GAO Jiansong

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



国家大剧院管弦乐团为国家大剧院全资附属机构

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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2025/26乐季主题画作由朱炜先生

悉心创作。

国家大剧院管弦乐团独家琴弦合作伙伴：拉森琴弦

国家大剧院管弦乐团琴盒合作伙伴：班恩琴盒

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China NCPA Orchestra Exclusive String Partner: Larsen Strings

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