

NCPA
RCHESTRA
国家大剧院管弦乐团

大地之歌

ODE TO THE EARTH

国家大剧院管弦乐团

吕嘉 音乐总监

26/27

CHINA NCPA ORCHESTRA
LÜ JIA MUSIC DIRECTOR

大地之歌

ODE TO THE EARTH

2026/27



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



国家大剧院专用钟表
Exclusive Timepiece of NCPA

大地之歌

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THE EARTH 26/27

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大地，是人类文明的起源，是中华文化的摇篮，是承载四时风物、万里山河的故土，是安放人间悲欢、追问永恒真理的原野，更是一代代国人坚守初心、砥砺前行的道路。一直以来，人们始终保持着对大地的敬仰与热爱，讴歌与礼赞。著名作曲家马勒以中国古代唐诗为素材，创作了交响曲《大地之歌》，成为世界古典音乐的经典之作。今天，国家大剧院管弦乐团2026/27乐季如约而至，定名为《大地之歌》，我们将立足新时代文化沃土，在交响叙事中构筑兼具东方气韵与世界视野的当代艺术图景。

国家大剧院管弦乐团自创立以来，始终扎根艺术创作与实践，深耕歌剧舞台、打磨音乐作品，持续推出原创委约新作，奔赴国际、国内开展巡演和公益活动，已经成为大剧院“一院三址”艺术生产体系的核心支柱，成为代表中国新时代艺术风貌的标杆乐团，成为传递中国声音、展现大国文化风采的文化使者。

本乐季自2026年9月启幕至2027年8月收官，计划为观众献上纵贯古今、融汇东西的96场精彩演出，涵盖7部歌剧、34套交响音乐会以及多套室内乐作品。在音乐总监吕嘉的艺术引领下，首席客座指挥张弦、驻团指挥赖嘉静共同参与乐团艺术建设，并汇聚17位海内外顶尖客席指挥、28位独奏独唱名家同台献艺。精心策划推出“建军百年纪念音乐会”、“香港回归祖国三十周年主题音乐会”等系列音乐会；深度参与国家大剧院与美国卡内基音乐厅联合举办的“世界剧院联盟国际青年艺术周”，以及瓦格纳《尼伯龙根的指环》四部连演等项目；倾情演绎马勒《大地之歌》、贝多芬第三交响曲等世界经典名作；全新推出谭盾《编钟协奏曲“天地人”》、郭文景《海子的诗》等新作品的世界首演，让交响乐兼具浓烈深厚的家国情怀与跨越时空的人文哲思，为观众们奉上一道道丰盛的文化大餐，进一步提升人民群众的文化获得感、幸福感。

文艺植根大地，初心奔赴人民。一路走来，乐团始终坚守以艺载道、艺术为民的文化使命，每一段旋律，既是回望千年文脉、铭记峥嵘岁月，也是叩问生命本质、眺望未来远方。大地生生不息，乐声代代相传。新乐季，乐团将精益求精打磨每一场演出，以专业匠心、人文情怀回馈广大观众的厚爱。

在此，我谨代表国家大剧院，诚挚邀请广大观众、乐迷和同仁相聚国家大剧院舞台，共赴这场扎根故土、致敬时代的音乐旅程，一同聆听这片土地孕育的万千乐章，在艺术的碰撞交融中感知中华文脉的磅礴力量。最后，衷心祝愿国家大剧院管弦乐团2026/27新乐季圆满成功！

The earth is the cradle of human civilisation, the wellspring of Chinese culture. It is the homeland that bears the changing seasons and the boundless rivers and mountains; the vast plain that holds our joys and sorrows and our eternal quest for truth; and above all, the path along which generations of Chinese people have held fast to their original aspiration and forged ahead with perseverance. Humanity has revered and cherished the earth, singing its praises in poetry and song since ancient times. The great composer Gustav Mahler drew upon ancient Tang-dynasty poetry to create his symphonic song cycle *Das Lied von der Erde* (*The Song of the Earth*), a masterpiece that has become a cornerstone of the world's classical music repertoire. Today, the NCPA Orchestra's 2026/27 season arrives as promised, bearing the same title: Ode to the Earth. Rooted in the fertile cultural soil of our new era, we shall build a contemporary artistic vision that fuses Eastern sensibility with a global perspective through symphonic narrative.

Since its inception, the NCPA Orchestra has remained steadfastly committed to artistic creation and practice. By cultivating operatic excellence, refining orchestral works, continuously commissioning new compositions, and embarking on national and international tours alongside public welfare initiatives, the Orchestra has become the central pillar of the NCPA's "One Institution, Three Venues" artistic production system. It now stands as a benchmark orchestra representing the artistic ethos of China's new era, and a cultural envoy conveying the voice of China and showcasing the splendour of Chinese civilisation.

Running from September 2026 through August 2027, the season will present 96 performances spanning eras and cultures and bringing together music from East and West, including 7 opera productions, 34 symphonic concert programs, and a wide range of chamber music performances. Under the artistic leadership of Music Director Lü Jia, Principal Guest Conductor Zhang Xian and Resident Conductor Lai Jiajing will continue to contribute to the Orchestra's artistic development, alongside 17 outstanding guest conductors from China and abroad and 28 acclaimed instrumental and vocal soloists.

Highlights include a specially curated "Centenary of the Founding of the People's Liberation Army Commemorative Concert" and concert series marking the 30th Anniversary of Hong Kong's Return to the Motherland". The Orchestra will also participate deeply in the World Association for Performing Arts International Youth Arts Week, co-presented by the NCPA and Carnegie Hall, and undertake a complete cycle of Wagner's *Der Ring des Nibelungen*. Masterworks such as Mahler's *Das Lied von der Erde* and Beethoven's Symphony No. 3 will be performed with profound artistry, while world premieres of Tan Dun's Bianzhong Concerto "Heaven, Earth, Mankind" and Guo Wenjing's *Poems by Hai Zi* will expand the symphonic repertoire with works that unite deep patriotic sentiment with timeless humanistic reflection. We invite our audiences to feast on this rich cultural banquet, and to enrich their sense of cultural gains and happiness.

Art is rooted in the earth; the artist's heart belongs to the people. Throughout its journey, the NCPA Orchestra has always upheld the cultural mission of conveying truth through art and serving the people through music. Every melody we play is both a backward glance at millennia of cultural lineage and a remembrance of momentous history, and equally, an inquiry into the essence of life and a gaze toward the horizon ahead. The earth is ever-renewing; the music passes from generation to generation. In this new season, the NCPA Orchestra will refine every performance with the utmost care, repaying our audiences with professional dedication and humanistic depth.

On behalf of the National Centre for the Performing Arts, I cordially invite audience members, music lovers, and colleagues alike to gather on the NCPA stage. Let us embark together on this musical journey rooted in our homeland and honouring our times. Let us listen to the myriad melodies born of this land, and feel the majestic power of Chinese civilisation through the collision and fusion of artistic expression. Finally, I wish the NCPA Orchestra's 2026/27 season a resounding success.



吕嘉

国家大剧院
音乐艺术总监

国家大剧院管弦乐团
音乐总监

LÜ Jia

Artistic Director of Music,
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Music Director,
China NCPA Orchestra

对我和乐团来说，“大地”从不是一个抽象的概念。它承载着生命，沉淀着历史、记忆与情感。音乐便从这些生命经验中生长出来，将它们引向更为广阔的精神世界。如今，国家大剧院管弦乐团已然迈进第十六个年头，站在这一新的节点，我们将本乐季命名为“大地之歌”。希望借由这一主题，连接经典与当代、中国与世界；在完整的乐季历程中，继续深化我们对音乐传统、当代创作，以及属于我们自身声音的理解。

2027年适逢贝多芬逝世二百周年。贝多芬深刻改变了音乐发展的走向：他终结了一个时代，也开启了全新的时代，影响着后世无数作曲家。值得我们重访的，不只是那些不朽的作品，更是作品之中那份不断超越自我、向着更高精神境界跨越的力量。我们将从室内乐、协奏曲到大部头交响作品，循着贝多芬不同创作时期的脉络，再度走进他的音乐世界；同时从他与后世作曲家的精神关联之中，体悟伟大传统如何被继承、回应，继而实现新的突破。

马勒的创作，则为本乐季打开了另一重深邃的精神空间。我们将以马勒《大地之歌》拉开乐季帷幕，并将演绎他不同阶段的重要作品，体味他对于时间、离别，以及人与天地关系的持续追问。在我看来，晚年的马勒历经漫长的挣扎，对生命与世界生出全新的领悟，抵达一份释然。这份从苦苦求索走向从容的心境，赋予晚年马勒独有的精神面貌，也与“大地之歌”蕴含的人文意蕴遥相呼应。

诗歌与音乐，也是本乐季重要的探索方向。我们聚焦诗歌背后的情感、思想与文化精神，去探寻这些内核如何经由作曲家的感悟与再创造，转化为全然不同的声音形态。从中国古典诗词到中外现当代诗歌，不同文学传统与音乐语言相遇碰撞，那些文字难以穷尽的思索与想象，得以在交响乐中获得全新的世界。

我们将一如既往深耕中国本土音乐呈现。中国音乐从来不是单一面貌，传统文化、民间音调、古典诗词，还有鲜活蓬勃的当代生活，都可以成为中国作曲家的灵感源泉。不同世代的中国作品将持续登上乐季的舞台，我们将通过委约、巡演与录音工作，让富有生命力的本土创作得到充分演绎，长久留存。新乐季恰逢长征胜利九十周年、中国人民解放军建军百年、香港回归祖国三十周年，这些镌刻在民族共同记忆中的历史时刻，也将化作音乐的一部分。纪念，不只是回望过往，更是让藏于其中关于理想、故土与抉择的情感，能够在当下继续被理解、被共情。

一个乐季的艺术气质，同样由并肩同行的音乐家共同塑造。新乐季，我们将迎来一批活跃于世界古典乐坛前沿、具有广泛国际影响力的指挥家、独奏家与歌唱家，也将与近年来国际重大音乐比赛中脱颖而出的新一代音乐家相遇。从享誉国际的名家，到正在迅速成为世界舞台焦点的青年力量，不同代际、不同文化背景的艺术家汇聚于此，本身便构成了这个乐季最令人期待的风景之一。与他们的合作，不只是一次次舞台相遇，更让不同的艺术传统、经验与创造力彼此激荡，使乐团在持续对话中精进艺术判断、丰富演奏语言，并始终与世界乐坛保持鲜活的联系。

歌剧始终是国家大剧院管弦乐团重要的艺术根基。历经数个乐季的持续耕耘，瓦格纳《尼伯龙根的指环》将于2027年迎来收官，实现四部连演的完整呈现；《长征》《渡江1949》等中国原创剧目也将再度登台。无论

置身歌剧乐池，还是站在音乐厅的舞台之上，对作品结构、音响层次、风格分寸的精准拿捏，都离不开长年累月的反复打磨。

迈进第十六个年头，国家大剧院管弦乐团在歌剧、交响乐、室内乐的长期积累中稳步成长。依托国家大剧院这一国家级表演艺术平台，我们从诞生之初便置身于高标准的艺术生产与广泛的国际交流之中。歌剧制作、交响音乐会，以及与世界一流艺术家的持续合作，不断校准并塑造着我们的艺术标准；国家大剧院与世界艺术舞台持续而深入的联系，也始终赋予乐团开放的国际视野和坐标。我们在这里与不同音乐传统相遇，也通过巡演、交流与合作走向世界，让更多人听见属于我们的声音。年轻意味着蓬勃活力，但绝不等于稚嫩。曲目不断拓展，舞台形式愈发丰富，而尊重作曲家本意、追求理想音色、恪守风格分寸，始终是我们不曾动摇的艺术标尺。

新的乐季，我们依旧会郑重对待每一次排练、每一场演出、每一项录音，在日复一日的沉淀之下，打磨愈发鲜明的乐团声音与精神气质。于我和乐团而言，“大地之歌”正徐徐铺展：从深厚传统汲取力量，于当下重新思考音乐与人的联结，用属于我们自己的演奏，回应脚下这片滋养我们的土地。

也期待广大观众继续陪伴、支持国家大剧院管弦乐团。愿我们一同徜徉音乐之中，回望故土，体悟生命，奔赴更为辽阔的精神远方。



For the China NCPA Orchestra and me, “earth” has never been an abstract concept. It is where life unfolds, carrying with it layers of history, memory, and emotion. Music grows from these lived experiences and opens them onto a wider realm of the spirit. Now, entering its sixteenth year, we have named the 2026/27 season “Song of the Earth.” With this theme, we seek to bridge the classical and the contemporary, China and the world, and over the course of a full season, deepen our understanding of musical tradition, contemporary creation, and our distinctive voice.

Next year marks the bicentenary of Beethoven’s death. He profoundly changed the course of music: ending one era and ushering in a new one, influencing countless composers who followed. What draws us back to Beethoven is not only his immortal works, but also the power within them: the drive to constantly transcend oneself and reach toward higher spiritual realms. From chamber music and concertos to large-scale symphonic works, we will trace the arc of Beethoven’s creative periods and re-enter his musical world. At the same time, through the spiritual connections between Beethoven and later composers, we will appreciate how great traditions are inherited, reinterpreted, and transformed.

Mahler’s compositions open another profound spiritual dimension for this season. We will raise the

curtain with Mahler’s *Das Lied von der Erde* and perform key works from different stages of his career, exploring his persistent inquiries into time, farewell, and the relationship between human existence and the world around us. In my view, Mahler, in his late years, after prolonged struggle, arrived at a new understanding of life and the world, reaching a kind of serenity. This journey from arduous searching to tranquil acceptance gives Mahler his unique spiritual character, echoing the humanistic spirit at the heart of “Song of the Earth.”

Poetry and music form another important strand of exploration this season. We explore how the emotions, ideas, and cultural worlds of poetry are reimagined by composers in sound. From classical Chinese verse to modern and contemporary poetry from China and beyond, different literary traditions enter into dialogue with different musical languages. Those thoughts and imaginings that words alone cannot exhaust find a new world in symphonic music.

We will continue to deepen our commitment to presenting Chinese music. Chinese music has never been monolithic: traditional culture, folk melodies, classical poetry, and the vibrant contemporary life can all serve as sources of inspiration for Chinese composers. Works by Chinese composers across generations will continue to grace the season’s stages. Through commissions, touring, and recordings, we will bring vital works by Chinese composers

fully to life and preserve them for the future. This new season also coincides with the 90th anniversary of the Long March victory, the centenary of the People’s Liberation Army, and the 30th anniversary of Hong Kong’s return to the motherland. These milestones, etched into our nation’s collective memory, will resonate through the music. Commemoration is not merely nostalgia; it keeps alive the emotions bound up with ideals, homeland, and the choices people make, so they may still be felt and understood today.

The artistic character of a season is also shaped by the musicians who share the journey with us. In the new season, we will welcome internationally renowned conductors, soloists, and singers, as well as a new generation of musicians emerging from major international competitions. Bringing together artists of different generations and cultural backgrounds, these collaborations enrich the Orchestra’s artistic perspective and keep us in close dialogue with the international music world.

Opera has always been a crucial artistic foundation for China NCPA Orchestra. Following several seasons of sustained artistic commitment, Wagner’s *Der Ring des Nibelungen* will reach its conclusion in 2027, completing the four-opera cycle. Original Chinese productions such as *The Long March*, and *Crossing the Yangtze 1949* will also return to the stage. Whether in the opera pit or on the concert hall stage, precise command of structure, sonic texture, and stylistic nuance can only be achieved through years of relentless refinement.

Entering its sixteenth year, China NCPA Orchestra has grown steadily through its work in opera, symphonic music, and chamber music. Based at the National Centre for the Performing Arts, we have benefited from high artistic standards, extensive international exchange, and sustained collaborations with leading artists from around the world. These experiences have shaped our artistic standards and broadened our international outlook. As our repertoire and forms of presentation continue to expand, respect for the composer’s intentions, the pursuit of an ideal sound, and stylistic precision remain the unwavering benchmarks of our artistry.

In this new season, we will continue to treat every rehearsal, every performance, and every recording with utmost seriousness. Through this patient, day-to-day work, we will continue to shape an ever more distinctive orchestral sound and artistic identity. For the Orchestra and me, “Song of the Earth” is slowly unfolding: drawing strength from deep-rooted tradition, re-examining the connection between music and humanity in the present, and responding—through our own playing—to the land beneath our feet that nourishes us.

We also look forward to the continued support from our audience. Together, may we journey through music, reflect on the land we call home, contemplate life, and discover wider horizons of the spirit.



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李 喆

国家大剧院管弦乐团团长

Li Zhe

Executive Director,
China NCPA Orchestra

大地之歌

大地，是承载家国存续的厚壤。非止于阡陌疆域、四时物候，更是容纳世间万象的浩瀚容器。它是安放艺术赤诚的精神厚壤，亦涵纳乐者终身不渝的热爱与坚守。教人于短暂浮生中眷恋美好，于世事沉浮中归于从容。

四时更迭，荣枯往复。亘古不变的大地静默无声，承载着人间万象百态。立身于天地之间，人类借艺术之形，将生命起落，爱恨悲欢，眷恋不舍镌刻于万千载体，代代传承。正是这份绵延不息的人文创造，映衬出大地兼容万物、包容苍生的浩瀚伟大。

大地之上，生命的诞生与消逝是万物恒常的自然规律，形骸总会随岁月流转归于沉寂。人类该如何直面离别与消亡？是让有限的生命成就永恒不朽的精神光芒，还是任由一切痕迹随时光消散？是否应挣脱时间的桎梏，跨越生死界限，化作永不褪色的永恒？于人类而言，对于生命意义的追问以及天地与生命之间的关系，始终是跨越历史长河，推动文明进化的源泉所在。

当我们求索生命真谛，探寻离别与永恒的答案时，有一群“最可爱的人”对于生命意义的认知，值得让我们注目凝视、肃然起敬。他们敬畏寰宇万物生灵，珍惜人间烟火浮生。从不渴求赴死，却甘愿逆行于危亡之前，承接离别，坦然接纳消亡。以小我归寂，守护华夏大地永续安宁，让众生不必直面生死惶惑。甘愿以一己生命归于尘土，护山河之壮丽屹立于九州寰宇。这些“最可爱的人”视死如归的精神，便是生命的消逝抵达永恒之境的真实写照，它始终守护着华夏大地山河无缺、万姓安宁。

2026/2027乐季，适逢长征胜利九十周年、中国人民解放军建军百年、香港回归祖国三十周年的伟大纪念。大地无言，作歌明其意。在新的乐季，我们以乐为歌，与亲爱的观众朋友们一道，赞颂这伟大恢弘的时刻，娓娓道出人类依存天地追问生命本真的永恒深思。

ODE TO THE EARTH

The earth is the rich soil that sustains a nation's existence and continuity. It is far more than fields, boundaries, or seasonal landscapes—it is a vast vessel that holds all things in this world. It serves as a spiritual sanctuary where artistic devotion finds its place, while bearing the lifelong, unyielding love and commitment of musicians. It inspires us to cherish beauty within this fleeting life, and to remain serene amid the ebbs and flows of the world.

As the four seasons cycle and life flourishes and fades in turn, the timeless earth rests in silent stillness, bearing the full kaleidoscope of human existence. Standing between heaven and earth, humanity uses the medium of art to engrave life's rises and falls, its joys and sorrows, its loves and longing onto countless canvases across the ages, passing them down from generation to generation. It is precisely this endless stream of human creativity that reflects the earth's majestic greatness—its capacity to embrace all creation and shelter all living beings.

On this earth, the birth and passing of life are the constant laws of nature; the physical form will inevitably fade into silence with the passage of time. How, then, should humanity confront parting and mortality? Should we allow our fleeting lives to achieve the eternal brilliance of the spirit, or permit every trace to fade away into time? Should we break free from the shackles of time, transcend the boundaries between life and death, and transform into an everlasting light that never fades? For humanity, questioning the meaning of existence and exploring the relationship between life and the cosmos have always been the enduring source driving the evolution of civilization across the long river of history.

As we seek the true meaning of life and search for answers to separation and eternity, there is a group of "the most beloved people" whose understanding of existence demands our deepest gaze and highest reverence. They hold all life under heaven in sacred awe and treasure the warmth of everyday human life. They never seek death, yet they willingly stride into danger, taking on separation and calmly embracing their own demise. Through the sacrifice of their mortal selves, they safeguard the lasting peace of the Chinese land, so that ordinary people need not face the dread of life and death. They willingly return to the dust of the earth to ensure that the splendor of our home country stands firm across the realm. The spirit of these "most beloved people"—who face death as if returning home—is the true realization of mortal passing transcending into eternity. It is this spirit that forever protects our land, keeping our mountains and rivers whole, and our people in peace.

The 2026/27 season coincides with grand anniversaries: the 90th anniversary of the victory of the Long March, the centenary of the founding of the Chinese People's Liberation Army, and the 30th anniversary of Hong Kong's return to the motherland. The silent earth gives voice to its soul through songs. In this new season, using music as our song, we join our beloved audience to celebrate these majestic moments, gently articulating humanity's eternal contemplation of living in harmony with the cosmos and seeking the true nature of existence.

国家大剧院管弦乐团 CHINA NCPA ORCHESTRA



国家大剧院管弦乐团

吕 嘉 音乐总监 | 陈佐湟 桂冠指挥
张 弦 首席客座指挥 | 赖嘉静 驻团指挥



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。

历经十六年光辉旅程,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、代表着中国交响乐发展新新面貌的标志性乐团,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、海德利希等,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、慕尼黑、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年担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。乐团现任驻团指挥为赖嘉静。

CHINA NCPA ORCHESTRA

Music Director **LÜ Jia**
Conductor Laureate **Zuohuang Chen**
Principal Guest Conductor **Xian Zhang**
Resident 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 quickly 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, and 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 him 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 in the 2025/26 season, Xian Zhang assumes the role of Principal Guest Conductor. In 2025, LAI Jiajing was appointed as Resident Conductor.

国家大剧院管弦乐团 CHINA NCPA ORCHESTRA

音乐总监
Music Director



吕嘉
LÜ 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

驻团指挥
Resident Conductor



赖嘉静
LAI Jiajing

乐团首席
Concertmaster



李喆 (兼)
LI Zhe

乐团客座首席 (排名不分先后)
Guest Concertmaster
(In no particular order)



王晓明
WANG Xiaoming



陈述
CHEN Shu

白云飞
BAI Yunfei

乐团副首席
Associate Concertmaster

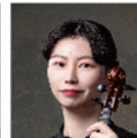


马魏家
MA Weijia

窦聪昶
DOU Congchang

乐团助理首席
Assistant Concertmaster

第一小提琴 First Violin



刘嵩
LIU Song

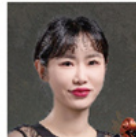
杨璐萌
YANG Lumeng

王昱程
WANG Yucheng

王杨
WANG Yang

刘晓旭
LIU Xiaoxu

赵敬敬
ZHAO Jingjing



孙茜
SUN Qian

李佳颖
LEE Chia-Ying

向庭萱
XIANG Tingxuan

蒋君
JIANG Jun

赵洁盈
ZHAO Jieying

曹歆唯
CAO Xinwei

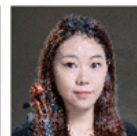


董智超
DONG Zhichao

魏也纳
WEI Yena

张炎琰
ZHANG Yanyan

第二小提琴 Second Violin



杨瑞 ▲
YANG Rui

唐铭骥 ●
TANG Mingsi

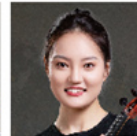
刘弦 ◆
LIU Xian

施昱旻 △
SHI Yumin

张若贤
ZHANG Ruoxian

周榆浩
ZHOU Yuhao

李文丹
LI Wendan



张硕
ZHANG Shuo

林伯宇
LIN Boyu

袁芳芳
YUAN Fangfang

宋尚璇
SONG Shangxuan

纪雯喻
JI Wenyu

景思齐
JING Siqi

高佳瑶
GAO Jiayao

郭颖心
GUO Yingxin



武萌
WU Meng

李兴雅
LI Xingya

朱秀软
Sogyeon Joo

高学思
GAO Xuesi

纪东丹
JI Dongdan

蔡琼华
TSAI Chung-Hua

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

钟娉廷
ZHONG Shanting

秦睿康
QIN Ruikang



张澜
ZHANG Lan

谭绵绵
TAN Mianmian

杜娟
DU Juan

南江录
Kangrok Nam

秦宇
QIN Yu

丛延伊
CONG Yanyi

唐韧竹
TANG Renzhu



尚轶宇
SHANG Yiyu

汪兰
WANG Lan

大提琴 Cello



梁肖 ▲
LIANG Xiao

赵悦辰 △
ZHAO Yuechen

王无山
WANG Wushan

潘诚
PAN Cheng

石瑾
SHI Jin

王昊宇
WANG Haoyu

沈忱
SHEN Chen

王宇
WANG Yu



刘宛瑜
LIU Wan-yu

宋涛
SONG Tao

李梦琪
LI Mengqi

尹龙
YIN Long

金宥利
Kyuri Kim

王嘉琳
WANG Jialin

低音提琴 Double Bass



刘怡枚 ▲
LIU Yimei



康宁 ●
KANG Ning



张小笛 ◆
ZHANG Xiaodi



孙晨光 △
SUN Chenguang



范一鸣
FAN Yiming



周元龙
ZHOU Yuanlong



裴利特
PEI Lite



刘相全
LIU Xiangquan



张广元
ZHANG Guangyuan



赵海岐
ZHAO Haiqi

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



高永鍾 ▲
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



陈鉴熙
CHEN Jianxi

小号 Trumpet



王与兵 ▲(兼)
WANG Yubing



常懿丹 △
CHANG Yidan



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

定音鼓 Timpani



刘刚 ◆
LIU Gang

打击乐 Percussion



刘恒 ▲
LIU Heng



苏姝 ●
SU Shu



白伟岐 ◆
BAI Weiqi



黄柏元 △
HUANG Po-Yuan



张雨楠
ZHANG Yunan



金智英
Jiyoung Kim

竖琴 Harp



赵辰 ▲
ZHAO Chen



张小音 ◆
ZHANG Xiaoyin



韩琦 △
HAN Qi

键盘 Keyboard



庄祐甯 ▲
CHUANG Yu-Ning

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



乐季导览

文 霄汉

- 古典音乐乐评人

国家大剧院管弦乐团的全新音乐季，以一首唐诗拉开序幕。白居易在《琵琶行》里吟诵道“同是天涯沦落人”，诗人在浔阳江头听见的那件乐器，先以诗句的形式出现，随后是马勒的《大地之歌》。它的终乐章《告别》里藏着一个动人的细节：为了召唤想象中的东方，马勒在乐队里写入一件曼陀林，让它代行一件他从未见过的中国弹拨乐器之职。而在乐季的另一端，梅森·贝茨为吴蛮全新创作的琵琶协奏曲将在闭幕音乐会上完成中国首演。琵琶这件被欧洲想象了一百多年、承载着中华民族文明之魂的乐器，穿越历史来到今日，又自我们脚下的土地走向世界。这一开一合之间，是国家大剧院管弦乐团的2026/27乐季：“大地之歌”。

音乐季的主题源自马勒的作品，含义却不止于此，“大地”所指的也不只是自然。自然的大地孕育万物，宽广而包容；但在我们看来，大地更是与生活在它之上的人息息相关：人的家园与故土，人的社会与命运，人对生与死、存在与永恒的追问。马勒在《告别》中写下的，是人去之后、春来依旧的怅惘与超然；我们则尝试在这个乐季里给出另一半答案：是人的精神，让大地有歌。

2026至2027年间，长征胜利九十周年、中国人民解放军建军一百周年、香港回归祖国三十周年，三个重要的历史节点接踵而至。我们以人类最伟大的音乐与诗歌，致敬那些以同胞福祉为毕生事业、乃至献出生命的人。艾青写过“因为我对这土地爱得深沉”，这是我们为乐季命题的理由，也是“大地”二字的分量所在。

大地上的家国

十月，恰逢长征胜利九十周年，歌剧《长征》上演；次年盛

夏，中国人民解放军建军一百周年之际，原创歌剧《渡江1949》以渡江战役的历史回望人民军队走过的峥嵘岁月。跨越不同历史阶段的歌声，共同汇入献给这片土地和人民的深情礼赞。

1997年，东方之珠重回祖国怀抱。为纪念香港回归30周年，香港管弦乐团与香港弦乐团将先后来到北京，与乐团同台演出马勒第二号交响曲“复活”，及多部分别由内地和香港作曲家创作的作品。借由这些作品思考国家与民族在经历历史转折之后，如何回望过去、理解自身，把一个纪念性的时间节点，转化为关于历史、城市与人的精神叩问。

7月1日当晚的纪念音乐会将由谭盾执棒。听众将听到谭盾改编的、加入编钟的贝多芬《普罗米修斯》序曲，以及谭盾取材自1997年为香港回归庆典而作的《天地人》重新创作的《编钟协奏曲》，来自大地深处，沉睡了两千余年又经过取火锻造焕然一新的古老声音将再次响起，中国悠久的历史记忆、香港独特的城市经验与面向未来的想象在音乐里彼此交汇。“回归”在这里既是政治意义上的重新统一，也象征着过去与未来、传统与现代、东方与西方的重新连接。

诗之所归

人类的文字千百年来在大地上流转，其中诗歌是传播最广泛、影响最深远的一种。《大地之歌》所依据的诗篇——李白、孟浩然、王维——一百多年前经由法文与德文的辗转逐译流落到维也纳，成为马勒笔下的歌词；如今它们回到中文的故乡，与白居易的诗句同场。

这是2026/27音乐季众多诗歌线索中的第一条。此后，我们会听到苏轼与陈其钢的《水调歌头》，波斯诗人海亚姆与古

拜杜丽娜的《鲁拜集》，歌德与舒伯特，席勒与贝多芬第九交响曲，拜伦与柴科夫斯基《曼弗雷德交响曲》，兰波与布里顿《彩画集》；最后是当代中国诗人海子——郭文景以他的诗篇创作的新作，将在乐季尾声与观众见面。从唐诗出发，携波斯与欧洲之诗漫游欧亚大陆，终点落回当代中国。当不同语言的韵律在音乐中交织，听众将感受到人类情感的共通。

至乐永恒——贝多芬逝世二百周年

贝多芬逝世二百周年即将到来，我们与世界各地的交响乐团一样，都在思考如何纪念这位音乐史上独一无二的伟大作曲家。贝多芬生活在两个世纪以前，他的精神却依然影响着当今的时代，我们的系列音乐会因此以“至乐永恒”为题。乐团精心挑选了一系列出自当代作曲家之手的音乐作品：开篇是谢德林的《贝多芬的海利根施塔特遗书》，作品取材于那份改变了贝多芬人生轨迹的文件，用现代人的视角解读贝多芬的内心。随后的音乐季演出里，克莱恩、陈银淑、谢德林、约翰·亚当斯、于京君……不同大陆、不同代际的作曲家，以各自的方式接续贝多芬。正是因为两百年来不断被阐释、被理解，贝多芬才拥有了不朽的地位。

“至乐永恒”最盛大的一夜，将是杜达梅尔率委内瑞拉西蒙·玻利瓦尔交响乐团到访，与国家大剧院管弦乐团和合唱团同台演出第九交响曲。相隔万里的音乐家们同唱“众人成为兄弟”，席勒与贝多芬的“欢乐颂”，就是一首大地之歌。

初春，我们还将带着贝多芬第三交响曲“英雄”与第四钢琴协奏曲启程中国巡演。“至乐永恒”由此有了地理的维度：贝多芬走在中国的大地上，我们也用自己的双脚丈量大地，走向听众。

焦点作曲家与驻院艺术家

焦点作曲家郭文景，或许是最适合“大地之歌”这个主题的中国作曲家。压卷之作在乐季尾声：以海子诗篇创作的《海子的诗》迎来世界首演——那位写下《面朝大海，春暖花开》、毕生书写麦地与故土、生与死的诗人，由此获得一部当代中国自己的“大地之歌”。

本乐季的驻院艺术家是两位青年演奏家：中提琴家梅第扬与圆号演奏家曾韵。两位从这片土地走出去、已在世界舞台立足的人，如今回到了最初给予他们音乐滋养的地方。五月，在霍内克指挥的音乐会上，两人将合作希瑟·施密特的双协奏曲《光与影》，中提琴与圆号原是乐队中承托全体的中间声部，不常站在光里，却托住整个和声，一如大地托住众生。

国家大剧院管弦乐团的音乐季，一直也是属于新人的舞台。十一月的“星光璀璨”系列音乐会集结2025年新晋国际赛事金奖得主，将展现当今乐坛新鲜血液的才华与热情；新一期青年作曲家计划入围佳作即将问世，这些兼具创作功底与奇思妙想的新作，是中国音乐事业生生不息的象征。

音乐家们与歌剧舞台

乐季中还有众多值得细数的重逢与初见：与享誉世界的小提琴大师安妮-索菲·穆特合作的约翰·威廉姆斯之夜；乐团的两位老朋友，指挥家郑明勋与大提琴家王健带来德沃夏克与柏辽兹；张弦执棒霍尔斯特《行星》等。歌剧舞台上，除《魔笛》《塞维利亚的理发师》之外，《尼伯龙根的指环》之《女武神》、《众神的黄昏》——将在这个音乐季里接连上演，国家大剧院版“指环”系列迎来圆满收官——莱茵的黄金重归莱茵河，大地孕育了一切，那些来自大地的，终要归还大地。

闻所未闻的爱

这个音乐季里，有两场十分特别的音乐会。作为乐团延续多年的传统，在国家大剧院建院纪念日当晚，吕嘉总监将指挥演出马勒的第九交响曲。贝尔格曾说，它的第一乐章是“对这片大地闻所未闻的爱”。

在音乐季的闭幕之夜，除了吴蛮演奏的琵琶协奏曲，乐团还将献上理查·施特劳斯的《堂吉诃德》，终曲的变奏里，堂吉诃德从癫狂中醒来，在D大调的安宁中向世界告别：一个理想主义者的一生，以最温柔的方式落幕。

启程于《大地之歌》，高潮于马勒第九，落幕于《堂吉诃德》。一条艺术家们前仆后继对生命意义的追索之路贯穿始终。马勒在《大地之歌》的结尾反复吟唱“永远”：大地年年春来，处处花开。大地之上的人，却在有限的时间跨度中，不断向存在的边界发出叩问，以孜孜不倦、灿烂壮丽的创造，向精神的超越和意义的永恒发出挑战。

GUIDE FOR THE 2026/27 “ODE TO THE EARTH” SEASON

XIAO Han

● Classical Music Critic

The new season of China NCPA Orchestra will open with a line of Tang poetry. In Song of the Pipa Player, BAI Juyi writes, “We are all exiles at the edge of the world.” The instrument the poet hears on the banks of the Xunyang River first appears here as verse—before reemerging in Mahler’s *Das Lied von der Erde*. In the final movement, *Der Abschied*, Mahler hides a striking detail: to summon an imagined “Orient,” he writes a mandolin into the score, as a stand-in for a Chinese plucked instrument he himself had never actually seen. As the season draws to a close, Mason Bates’s newly commissioned pipa concerto for WU Man will receive its China premiere at the closing concert. The pipa—an instrument Europe has imagined for more than a century and one that embodies the spirit of Chinese civilization—has traveled through history to reach the present and moves from the ground beneath our feet out into the wider world. Between these two moments of imagined origin and real return stands China NCPA Orchestra’s 2026/27 season: *Song of the Earth*.

The season’s title is drawn from Mahler, yet its meaning carries us far beyond the work from which it comes. Here, “earth” means more than the natural world. The earth nurtures all life; it is expansive and endlessly generous, yet for us, earth is inseparable from the people who live upon it: their homes and homelands, their societies and destinies, their questions about life and death, existence and eternity. In *Der Abschied*, Mahler writes of the ache and the quiet transcendence of a world that renews itself each spring after a person has gone. In this season, we try to offer the other half of that answer: it is the human spirit that gives the earth its song.

Between 2026 and 2027, three major historical milestones

arrive in succession—the 90th anniversary of the victory of the Long March, the 100th anniversary of the founding of the People’s Liberation Army, and the 30th anniversary of Hong Kong’s return to the motherland. With the greatest music and poetry humanity has created, we honor those who devoted their lives—and in many cases gave their lives—to the well-being of their compatriots. Al Qing once wrote of “a deep love for this earth.” That sentiment is the reason we chose this theme for the season, and it is the weight carried by the word “earth.”

The Earth as Our Home

In October, marking the 90th anniversary of the victory of the Long March, the opera *The Long March* returns to the stage. The following summer, as China marks the centenary of the founding of the Chinese People’s Liberation Army, the original opera *Crossing the Yangtze 1949* looks back on the historic Yangtze River Crossing Campaign and the extraordinary journey of the people’s armed forces over the past century. Voices from different chapters of history thus converge in a heartfelt tribute to this land and its people.

In 1997, the Pearl of the Orient returned to the embrace of the motherland. To commemorate the 30th anniversary of Hong Kong’s return, the Hong Kong Philharmonic Orchestra and the Hong Kong String Orchestra will come to Beijing in succession, joining China NCPA Orchestra for performances of Mahler’s Second Symphony, *Resurrection*, as well as several works by composers from the Chinese mainland and Hong Kong respectively. Through these works, we reflect on how a nation and a people, after passing through a historical turning point, look back, understand themselves anew, and transform a commem-

orative date into a deeper inquiry into history, the city, and the human spirit.

The commemorative concert on the evening of July 1 will be conducted by TAN Dun. In the first half, audiences will hear his arrangement of Beethoven’s Overture to The Creatures of Prometheus, enriched with the resonant sonorities of ancient chime bells. The second half features TAN Dun’s Chimes Concerto, newly reworked from Symphony 1997 (Heaven Earth Mankind), the work he composed for the 1997 celebrations of Hong Kong’s return. From deep within the earth, the ancient sound of chime bells—silent for more than two millennia and reborn through fire and forging—will resound once again. In this music, China’s long cultural memory, Hong Kong’s singular urban experience, and a shared imagination of the future converge. Here, “return” signifies not only political reunification, but also the renewed connection between past and future, tradition and modernity, East and West.

Where Poetry Finds Its Home

For thousands of years, human language has flowed across the earth, and among its many forms, poetry has traveled the farthest and left the deepest mark. The poems behind *Das Lied von der Erde*—LI Bai, MENG Haoran, and WANG Wei—journeyed through French and German translations more than a century ago before finding their way to Vienna, where Mahler set them as song texts. Now they return to their native Chinese home, sharing the stage with the verse of BAI Juyi.

This is the first of many poetic threads woven through the 2026/27 season. Later, we encounter SU Shi through CHEN Qigang’s *Poème Lyrique II*, the Persian poet Omar Khayyam through Sofia Gubaidulina’s *Rubaiyat*, Goethe through Schubert, Schiller through Beethoven’s Ninth Symphony, Byron through Tchaikovsky’s *Manfred Symphony*, and Rimbaud through Britten’s *Les Illuminations*. The season concludes with a new work by GUO Wenjing, inspired by the poetry of the contemporary Chinese poet HAI Zi. Beginning with Tang verse, wandering across Eurasia through Persian and European poetry,

and finally returning to contemporary China, the season traces a vast poetic arc. As the rhythms of different languages intertwine in music, listeners will feel the shared pulse of human emotion.

Immortal Beethoven — Two Hundred Years Since His Passing

As the 200th anniversary of Beethoven’s death approaches, we join orchestras around the world in reflecting on how to honor a composer whose place in music history is utterly without parallel. Though Beethoven lived two centuries ago, his spirit continues to shape our own time, and our commemorative series takes its title from that enduring presence: *Immortal Beethoven*. For this occasion, the orchestra has selected a group of works by contemporary composers. The series opens with Rodion Shchedrin’s *Beethoven’s Heiligenstädter Testament*, a modern reading of the document that altered the course of Beethoven’s life, offering a presentday perspective on his inner world. Throughout the season, works by composers from different continents and generations, including Anna Clyne, Unsuk Chin, Brett Dean, John Adams, and Julian Yu, continue Beethoven’s legacy in their own voices. It is precisely because Beethoven has been interpreted and reinterpreted for two hundred years that his place in our culture remains immortal.

The most resplendent night of *Immortal Beethoven* will come when Gustavo Dudamel leads the Simón Bolívar Symphony Orchestra of Venezuela in a joint performance of the Ninth Symphony with China NCPA Orchestra and Chorus. Musicians from across the world will join in singing “all men become brothers”; Schiller and Beethoven’s *Ode to Joy* is, in its essence, also a song of the earth.

In early spring, we will take Beethoven’s *Eroica* Symphony and his Fourth Piano Concerto on tour across China. Through this journey, *Immortal Beethoven* unfolds across the earth: Beethoven’s music reaches listeners throughout the country, as we cross the land to meet our audiences face to face.

Composer-in-Focus & Artist-in-Residence

Our featured composer this season, GUO Wenjing, may be the Chinese composer who speaks most naturally to the spirit of the *Song of the Earth*. From the early *Shu Dao Nan* (*The Sichuan Road*) to *Red Sorghum* and *Four Folk Songs*, his music has long been rooted in the sounds of this land. His culminating work arrives at the close of the season: *Poems of HAI Zi*, a new score inspired by the writings of the poet who gave us “Facing the Sea, with Spring Blossoms,” and who spent his life giving voice to the wheat fields, the homeland, and the elemental questions of life and death. With this world premiere, we welcome a contemporary Chinese work that stands as China’s own *Song of the Earth*.

This season’s Artists-in-Residence are two remarkable young performers: violist MEI Diyang and horn player ZENG Yun. Both grew up on this land and have already established themselves on the world’s major stages; now they return to the place that first nourished their musical beginnings. In May, under the baton of Manfred Honeck, they will join forces in Heather Schmidt’s Concerto for Viola, Horn & Orchestra “Light and Shadow”. The viola and horn, traditionally the inner voices that support the entire ensemble from within, rarely stand in the spotlight, yet they uphold the harmony—much as the earth upholds all living things.

China NCPA Orchestra’s season has always been a stage for rising artists. In November, the “Summit Night” concert series brings together the goldmedal winners of major international competitions in 2025, showcasing the talent and vitality of a new generation. A fresh round of the Young Composers Project will also unveil its finalists: works that combine solid craft with imaginative daring, and that embody the ongoing, everrenewing energy of China’s musical future.

Artists & the Opera Stage

This season is filled with reunions and first encounters worth savoring: an evening of John Williams with the worldrenowned violinist AnneSophie Mutter; the return of

two longtime friends of the orchestra—conductor Myung-Whun Chung and cellist Jian WANG—with Dvořák and Berlioz; and Xian ZHANG leading Holst’s *The Planets*, among many others.

On the opera stage, alongside *Die Zauberflöte*, and *Il Barbiere di Siviglia*, *Die Walküre* and *Götterdämmerung* will be presented in succession this season., bringing the NCPA’s production of the Ring cycle to its triumphant conclusion. As the Rhinegold returns to the Rhine and the cycle comes full circle, the story reminds us that the earth gives rise to all things, and what comes from the earth must ultimately return to it.

A Love the Earth Has Never Heard

This season offers two concerts of exceptional significance. Continuing a longstanding tradition, on the anniversary of the NCPA’s founding, Music Director LÜ Jia will conduct Mahler’s Ninth Symphony. Alban Berg once wrote that its opening movement is “a love for this earth such as has never been heard before.”

On the closing night of the season, alongside WU Man’s performance of the new pipa concerto, the orchestra will present Richard Strauss’s *Don Quixote*. In the Finale, Don Quixote awakens from his delirium and bids farewell to the world in the calm of D major: the life of an idealist coming to rest in the gentlest of ways.

Beginning with *Das Lied von der Erde*, rising to the summit of Mahler’s Ninth Symphony, and ending with *Don Quixote*, the season traces a single, unbroken path—artists across generations pursuing the meaning of life with unwavering devotion. At the end of *Das Lied von der Erde*, Mahler repeats the word “forever”: spring returns to the earth each year, and flowers bloom everywhere. Yet those who live upon the earth, within the brief span allotted to them, continue to press against the boundaries of existence, reaching for the transcendence of spirit and the eternity of meaning through tireless, radiant, and magnificent creation.



驻院艺术家

ARTIST-IN-RESIDENCE

曾韵 圆号
Horn
ZENG Yun



梅第扬 中提琴
Viola
MEI Diyang



驻院艺术家

ARTIST-IN-RESIDENCE

梅第扬

MEI DIYANG

中提琴演奏家 VIOLIST

旅德中提琴演奏家，现任柏林爱乐乐团中提琴首席。曾任德国慕尼黑爱乐乐团中提琴首席，柏林汉斯·艾斯勒音乐学院教授，奥地利勃拉姆斯国际中提琴比赛评委。2018年获得第67届慕尼黑ARD国际音乐大赛中提琴比赛第一名以及其他所有六项单项奖(此比赛是中提琴专业在全球最具分量与影响力的国际大奖，比赛举办70年来仅有6位中提琴家获得第一名，其余均为空缺)。同时，他也是英国伦敦Borletti-Buitoni Awards以及德国Osnabrücker Musikpreis音乐成就奖获得者。

作为当今乐坛炙手可热的独奏家，梅第扬曾作为独奏和德国巴伐利亚广播交响乐团、斯图加特SWR广播交响乐团、柏林音乐厅交响乐团、德国广播爱乐乐团、苏格兰室内乐团、中国爱乐乐团、上海交响乐团、广州交响乐团、杭州爱乐乐团、国家大剧院管弦乐团、波兰波兹南爱乐乐团、韩国釜山爱乐乐团等多个国内外知名交响乐团演出。并受邀参加过众多国际知名音乐节，如德国Mecklenburg-Vorpommern、维尔茨堡莫扎特国际音乐节、黑森州音乐季、英国伦敦剑桥大学音乐节、苏格兰爱丁堡国际音乐节、匈牙利布达佩斯国际音乐节、俄罗斯莫斯科罗斯特洛维奇音乐节等。2023年，受柏林爱乐巴洛克独奏家合奏团邀请作为独奏与乐团进行了备受好评的中国巡演。2024/2025音乐季梅第扬担任波恩贝多芬之家的驻厅音乐家。2025/2026音乐季，他作为独奏首次与柏林爱乐乐团、汉堡交响乐团等乐团进行了合作演出。

多项世界级音乐比赛中的冠军奠定了梅第扬极高的职业生涯起点，他曾获得过第67届慕尼黑ARD国际音乐大赛中提琴比赛冠军，第52届德国马克诺伊基兴中提琴比赛冠军，德国柏林马克思·罗斯塔国际中提琴比赛冠军，第40届

美国国际中提琴学会青年艺术家比赛冠军，第19届奥地利勃拉姆斯国际中提琴比赛冠军等。

凭借着超凡的演奏水准和鲜明的艺术造诣，梅第扬得到了许多媒体和乐评家的盛赞，世界著名古典乐评杂志《The Strad》曾对梅第扬评价道：“他是一位极具想象力的音乐创造者，他的演奏思路清晰、明朗，十分令人着迷。在他的手中，巴托克协奏曲开篇的主题像一个迷失的灵魂，充满了凄凉和尖锐的美；其后他以惊人的强烈对比突破黑暗、演奏出令人激动且极具节奏感的篇章，而慢乐章则给听众一种甜蜜的渴望；结束时，观众会对他的演奏感叹到：他无形但极具穿透力的声音具有惊人的感染力，甚至会是中提琴的新领导者。”（科洛伊·卡茨，Strad，2019年1月）

梅第扬录制过多张备受好评的唱片，其中最新的两张分别是2024年与德国广播爱乐乐团（萨尔布吕肯）录制的威廉·沃尔顿、约克·伯恩的中提琴协奏曲唱片，以及同一年由索尼发行的梅第扬与柏林爱乐巴洛克独奏家合奏团录制的莫扎特协奏曲专辑。

梅第扬1994年出生于湖南长沙，五岁开始接触小提琴，十岁正式改学中提琴。先后师从于刘惠平老师、中央音乐学院中提琴教授王绍武、德国慕尼黑音乐学院教授Hariolf Schlichtig以及著名中提琴家Nobuko Imai。2019年，在慕尼黑音乐学院研究生期间，梅第扬受到慕尼黑爱乐乐团的邀请正式担任中提琴首席一职。同年，他还考入德国克伦伯格学院（Kronberg Academy），定期接受如巴伦勃依姆、西蒙·拉特、艾森巴赫、吉顿·克莱默、安德拉斯·席夫等音乐大师的指导。他目前使用意大利Antonio Mariani 1646年制中提琴，由Stretton Society无偿赞助。



Ever since violist MEI Diyang’s brilliant success at the 2018 ARD International Music Competition, winning first prize in the viola category, the Audience Prize, and several special prizes, he has been steadily furthering his international career. Since 2022, he serves as 1st Principal Viola of Berliner Philharmoniker.

As a soloist, MEI Diyang has performed with the Bavarian Radio Symphony Orchestra, the SWR Symphony Orchestra Stuttgart, the Munich Chamber Orchestra, the Deutsche Radio Philharmonie, the Konzerthausorchester Berlin, the Scottish Chamber Orchestra, China Philharmonic, Shanghai Symphony, Guangzhou Symphony, Hangzhou Philharmonic and China NCPA Orchestra, and at the Mecklenburg-Vorpommern Festival, the SWR Festival Schwetzingen, the Schwarzwald Music Festival, Mozartfest in Würzburg and Beijing Music Festival. He regularly collaborates with musicians such as Sir András Schiff, Belcea Quartett, Jean-Guihen Queyras, Enrico Pace, Boris Brovtsyn, Mihaela Martin, Frans Helmerson, Günter Pichler, Gerald Schultz, Ana Chumachenko, Sabine Meyer, Christoph Prégardien, Kian Soltani, Pablo Ferrández and Denis Kozhukhin among others. In the summer of 2023 MEI Diyang has toured with Berliner Barock Solisten in China including Beijing, Shanghai, Hong Kong etc. as soloist which is highly acclaimed. In the 2025/26 season, he performed as a soloist with the Berliner Philharmoniker and the Hamburg Symphony Orchestra, among others.

Before MEI Diyang became the 1st principal viola of the

Berliner Philharmoniker, he had held the same position with the Munich Philharmonic from 2019 to 2022. He also taught as a visiting professor at the Hochschule für Musik ‘Hanns Eisler’ Berlin.

He was awarded first prizes at the 52nd International Instrumental Competition for Viola in Markneukirchen (2017), at the International Max Rostal Music Competition for Viola in Berlin (2015), at the Kulturkreis Gasteig Musikpreis for Strings in Munich (2015), at the IVC Young Artist Competition in Rochester (2012), at the 19th International Johannes Brahms Viola Competition in Austria (2012) and at the 10th International Viola and Cello Competition in Villa de Llanes, Spain (2008).

The violist’s most recent CD features York Bowen and William Walton’s viola concerti, with German Radio Saarbrücken-Kaiserslautern Philharmonic conducted by Brett Dean was released by SWR Classic in 2024, and Mozart’s Clarinet Concerto (arranged for viola and orchestra) and Sinfonia Concertante with Berliner Barock Solisten released by Sony in the same year. Previous recording titled “Viola a L’Ecole de Paris”, was released in 2022 by the label CAVI Music.

MEI Diyang has studied with Wang Shaowu at the Central Conservatory of Music, then with Hariolf Schlichtig at the University of Music and Performing Arts in Munich, and later with Nobuko Imai at the Kronberg Academy. His instrument by Antonio Mariani from 1646 is made available to him from the Stretton Society.

梅第扬的初心

文 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。

“圆号像光，中提琴像影子。它如影随形，也容易被忽视。”这是梅第扬对加拿大作曲家希瑟·史密斯 (Heather Schmidt) 为中提琴、圆号与乐队创作的双协奏曲《光与影》的理解。梅第扬与圆号演奏家曾韵是学生时代的同学，也是好友。在国家大剧院邀请两人共同担任2026/27乐季驻院艺术家后，他们最先想到的是，借这个机会寻找一首真正属于中提琴和圆号的作品。

整个驻院乐季的节目横跨巴洛克、室内乐、协奏曲与当代作品。除了《光与影》，梅第扬还选择了莫扎特、泰勒曼、布鲁赫、皮亚佐拉，以及中国作曲家关庆武的《草原之歌》：这部节目中唯一的中国作品，将由王典一改编成中提琴与乐队版本，与皮亚佐拉安排在同一场音乐会，他觉得《草原之歌》和阿根廷探戈放在一起非常合适：“探戈是舞蹈，草原上的民族也是能歌善舞的。”

音乐会的曲目跨越几个世纪，也跨越不同文化。对梅第扬来说，音乐之间有很多相通的地方。几年前，他与好友、爵士钢琴家徐之晗合作录制过一首单曲《星河》。在慕尼黑求学时，徐之晗、徐之瞳兄弟邀请他去听本科毕业音乐会，那是他第一次现场听爵士乐，吸引他的是即兴：“爵士乐需要演奏者在一瞬间互相理解、互相配合，其实跟室内乐很像，跟巴洛克音乐也非常像。”他说，如果不是后来赢得ARD国际音乐比赛，演出越来越多，自己甚至认真考虑过，去音乐学院副修爵士乐。

谈到即将合作的奥地利指挥家曼弗雷德·霍内克，梅第扬早在慕尼黑爱乐时期便合作过。当时霍内克指挥布鲁克纳《第八号交响曲》，而梅第扬还是乐队里的中提琴首席。多年后回想起来，他印象最深的是霍内克理解音乐的方式：

“他以前就是中提琴演奏家，中提琴长期在内声部，所以我们会习惯从一个比较宏观的角度去听音乐。你想把自己的声部拉好，就必须知道其他人在做什么。所以他作为指挥，会比很多人更清楚独奏需要什么，也更清楚中提琴需要什么。”在他看来，这也是霍内克作为指挥最难得的地方。

梅第扬还很欣赏霍内克对作曲家的尊重：“他对音乐有非常深的理解，也非常了解作曲家需要他做到什么，但他不会比作曲家做得更多。比如舒伯特和布鲁克纳的作品本身已经非常完整，如果你还想比作曲家表达得更多，那就错了。”

我问他，在德国这些年，有没有哪一个瞬间，让他的音乐观发生改变。他想了好一会儿，回答说这样潜移默化的时刻，经常是过了很长时间回头才意识到：“搞音乐是一件很幸福的事情。你几乎每天都在跟不同的音乐家打交道，不只是活着的音乐家，也包括已经离开的作曲家，每天都在跟他们进行灵魂上的交流。”他说，最近完成巴赫《大提琴无伴奏组曲》全套演出后，他就在琢磨：“特别希望能够回去，重新变成一张白纸”。二十年前第一次接触这些作品时，梅第扬“并不清楚这件事情是怎么回事，只是凭着一股热情去拉”；这些年，随着演出越来越多，对作品、风格和历史的理解越来越深，他却越来越想回到最初的状态，化繁为简，但似乎已经做不到了。“第一组曲本来就是特别童真的。那个时候，你不知道这件事情是怎么回事，就是凭着热情去拉，其实就是最美好的。”这种感受也影响了 他后来教学生的方式，希望他们能相信自己的直觉：“每一个瞬间都很特别，很难用语言去描述，你究竟进步了没有。”

如果重新选择一次，梅第扬还会选择中提琴吗？他几乎没有犹豫。“如果没有中提琴，我不会遇见我的老师，不会遇见我的妻子，不会有今天这些朋友，也不会有我的女儿。”但把时间拨回他十岁那时，答案却未必一样。“那个时候，一个小男孩最大的愿望就是快点长大。”他说，第一次见到中提琴，一把比小提琴更大的乐器摆在面前，他几乎没法拒绝：“我能想象，它的声音一定会更成熟，更像一个成熟男人的噪音。”后来，一位德国记者问梅第扬，如果第一个出现在生命里的乐器不是中提琴，而是一把低音提琴，他的选择是不是也会变？他回答得还是很干脆：“一定会。如果当时老师拿来的不是中提琴，而是贝斯，今天说不定我就是拉贝斯的。其实我觉得，这都是命运。”

梅第扬小时候先学的是小提琴，后来转学中提琴之前，学习的最后一部小提琴作品是《梁山伯与祝英台》。2015年，刚到德国不久，梅第扬凭借巴托克《中提琴协奏曲》赢得柏林一项比赛的第一名。一位乐迷走到后台告诉他，在第二乐章里听见了中国。“我从没这么想过。”后来再回想，他才意识到，那些从小接触的中国音乐，也许一直都在影响自己理解音乐的方式：“理解巴托克的民族音乐，对我来说，也是在理解中国音乐。”

提到这些年最难忘的一场音乐会，梅第扬没有提后来站上柏林爱乐舞台的演出，而是回到了ARD国际音乐比赛决赛。“那个时候，我从来没有那么紧张过。后来，也再没有那么紧张过。”比赛开始前，他和妻子坐在后台，二十分钟几乎没有说话。他抱着一根香蕉，慢慢吃了二十分钟，一分钟琴都没有碰。“我就是想坐一会儿。可一旦真正走上舞台，紧张却突然消失了。”他觉得，自己又开始做一件自己一直在做、一直很热爱的事情。直到今天，他依然记得那场决赛带给自己的感受：“那可能是我人生中最享受的一场音乐会。当时看着评委，我觉得他们也希望你能为他们带来一场好的音乐会。我唯一的想法，就是不要留下遗憾。我希望把自己对音乐的一点理解，分享给愿意来听音乐会的人。”

MEI DIYANG'S ORIGINAL ASPIRATION

Lucy Cheung

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Working across music and literature in both Chinese and English.

"The horn is like light, and the viola is like a shadow. It follows closely but is easily overlooked." This is how MEI Diyang interprets Concerto for Viola, Horn & Orchestra "Light and Shadow" composed by Canadian composer Heather Schmidt. MEI and horn player ZENG Yun were classmates and close friends during their student days. When the National Centre for the Performing Arts invited both to serve as artists-in-residence for the 2026/27 season, their first thought was to take this opportunity to find a piece truly written for viola and horn.

The entire residency program spans Baroque, chamber music, concertos, and contemporary works. In addition to *Light and Shadow*, MEI selected pieces by Mozart, Telemann, Bruch, Piazzolla, and Chinese composer GUAN Qingwu's *Song of the Prairie*: the only Chinese work in the program, which will be arranged by WANG Dianyi into a version for viola and orchestra, paired with Piazzolla on the same concert. He finds it fitting to place *Song of the Prairie* alongside Argentine tango: "Tango is dance, and the people of the prairie land are also skilled in song and dance."

The concert repertoire spans centuries and crosses cultures. For MEI, there are many commonalities between different types of music. A few years ago, he collaborated with his friend, jazz pianist XU Zhihan, on a single titled *Galaxy*. While studying in Munich, XU Zhihan and his brother XU Zhitong invited MEI to attend their undergraduate graduation concert—his first live experience of jazz. What captivated him was the improvisation: "Jazz requires musicians to understand and cooperate in an instant. It's actually very similar to chamber music, and very much like Baroque music too," he says. He admits that if he hadn't later won the ARD International

Music Competition and seen his performance schedule grow, he might have seriously considered taking jazz as a minor at the conservatory.

Speaking of the upcoming collaboration with Austrian conductor Manfred Honeck, MEI had already worked with him during his time with the Munich Philharmonic. Back then, Honeck conducted Bruckner's Symphony No. 8, while MEI served as principal violist in the orchestra. Reflecting years later, what struck him most was Honeck's approach to understanding music: "He used to be a violist himself. The viola often plays inner voices, so we tend to listen to music from a broader perspective. To play your part well, you need to know what everyone else is doing. That's why, as a conductor, he understands better than many what a soloist needs, and especially what the viola needs." In MEI's view, this is what makes Honeck exceptional as a conductor.

MEI also admires Honeck's respect for composers: "He has a very deep understanding of music and knows exactly what the composer expects of him, but he never oversteps. For instance, Schubert and Bruckner's works are already complete in themselves. To express more than the composer intended would be a mistake."

I asked if, during his years in Germany, any single moment had changed his musical outlook. He paused, and then replied that such gradual transformations often only become apparent long after the fact: "Being a musician is truly a blessing. You interact with different musicians on a daily basis, not just with living ones, but also departed composers; you're having a spiritual dialogue with them every single day." After recently completing a full performance of Bach's Cello Suites, he

found himself thinking: "I really wish I could go back and become a blank slate again." When he first encountered these works 20 years ago, MEI says he "had no idea what it was all about—I just played them out of pure passion." Over the years, as performances multiplied and his understanding of the works, styles, and history deepened, he increasingly longed to return to that original state—to simplify the complex—but it seems he can no longer do so. "The First Suite is inherently innocent and childlike. Back then, you didn't know what it was all about; you just played with passion, and that was the most beautiful thing." This feeling has also influenced how he teaches students today, encouraging them to trust their instincts: "Every moment is unique. It's hard to put into words whether you've actually improved or not."

If given the chance to choose again, would MEI still pick the viola? His reply came almost without hesitation. "If I hadn't learned the viola, I wouldn't have met my teacher, or my wife. I wouldn't have the friends I have today, nor my daughter." But go back to when he was ten, and he might have answered differently. "Back then, as a little boy, my biggest wish was to grow up fast," he says. The first time he saw a viola—an instrument larger than a violin—he could hardly say no: "I could imagine that its sound would be more mature, more like the voice of a grown man." Later, a German journalist asked MEI: if the first instrument to appear in his life had been a double bass instead of a viola, would his choice have changed? His answer was equally decisive: "Definitely. If the teacher had brought a bass instead of a viola, I might be playing bass today. Actually, I think it's all fate."

As a child, MEI first studied the violin. Before switching to viola, the last violin piece he learned was *The Butterfly Lovers*. In 2015, shortly after arriving in Germany, MEI won first prize in a Berlin competition with Bartók's Viola Concerto. A fan came backstage and told him they heard China in the second movement. "That had never occurred to me." Looking back later, he realized that the Chinese music he grew up with may have always influenced the way he understands music: "Understanding Bartók's folk music, for me, is also a way of understanding Chinese music."

When asked about the most unforgettable concert of his career, MEI didn't mention his later performances on the stage of the Berliner Philharmoniker. Instead, he recalled the final round of the ARD International Music Competition. "I had never been so nervous before, and I've never been that nervous since." Before the competition began, he sat backstage with his wife for nearly 20 minutes without saying a word. Holding a banana, he slowly ate it over 20 minutes, without touching his instrument even once. "I just wanted to sit quietly. But the moment I stepped onto the stage, the tension suddenly disappeared." He felt he was simply doing something he had always done and always loved. Even today, he remembers vividly how that final round felt: "It might have been the most enjoyable concert of my life. Looking at the jury, I felt they genuinely wanted a great performance. My only thought was not to have any regrets. I just wanted to share a little bit of my understanding of music with anyone willing to come and listen."

驻院艺术家
ARTIST-IN-RESIDENCE

曾韵
ZENG YUN

圆号演奏家
HORNIST



曾韵目前担任为柏林爱乐乐团圆号首席。

在2019年第十六届柴可夫斯基国际音乐大赛(2019)的获奖者音乐会上,著名俄罗斯指挥家瓦列里·捷杰耶夫公开评价其为“一位出色的圆号演奏家”和“本次比赛最大的惊喜”。时年19岁的曾韵,一举成为“柴赛”有史以来的第一位铜管组金奖获得者以及第一位来自中国的器乐金奖得主。两年后,在第七十届慕尼黑ARD国际音乐大赛(2021)的舞台上,他夺得了二等奖、最佳委约作品演奏奖以及由慕尼黑室内乐团颁发的最佳演奏奖,并成为了第一位在ARD大赛中获奖的亚洲圆号和中国管乐演奏家。同“柴赛”与“ARD”在列,他还是布拉格之春(2018)、Città di Porcia(2017)及列克萨(2016)等共13项国际大赛的获奖者。

作为独奏家,曾韵曾与马林斯基交响乐团、蒙特利尔大都会交响乐团、中央音乐学院交响乐团、国家大剧院管弦乐团、上海爱乐乐团、贵阳交响乐团(2020-2021音乐季驻团艺术家)、青岛交响乐团、深圳交响乐团、杭州爱乐乐团、苏州交响乐团、四川交响乐团和四川爱乐乐团等合作上演圆号经典曲目。其演奏曾由央视网、全俄国家电视广播公司、BR Klassik以及Medici.tv等媒体转播。曾韵多次举办独奏音乐会,乐评人张可驹赞誉道:“无可挑剔的结构美感,呈现圆润的美声与充实的线条”。

曾韵同时担任国家大剧院管弦乐团签约客座圆号首席,曾担任柏林国家管弦乐团圆号首席,也曾作为客座圆号演奏家出现在世界和平交响乐团(由指挥大师索尔蒂创办)、巴伐利亚广播交响乐团、马林斯基交响乐团、蒙特利尔大都会交响乐团、维内托的帕多瓦交响乐团、新加坡交响乐团、中央音乐学院交响乐团、国家大剧院管弦乐团、贵阳交响乐团(并担任2020-2021音乐季驻团艺术家)、苏州交响乐团、深圳交响乐团、杭州爱乐乐团、宁波交响乐团、北京交响乐团、西安交响乐团、四川交响乐团、四川爱乐乐团等乐团的演出中,并与指挥家捷杰耶夫、安德里斯·尼尔森斯、艾森巴赫、雅尼克·涅杰-瑟贡、俞峰、张国勇、吕嘉、张艺、林大叶、陈琳、李飏、俞璐等合作。

曾韵1999年出生于一个音乐世家,6岁起随父亲曾杰(四川交响乐团圆号首席)学习圆号。于2011年和2017年分别以第一名的身份考入中央音乐学院附中及大学本科,曾随中央音乐学院圆号教授温泉学习。在此期间得到中央音乐学院“拔尖创新人才培养计划”(2012-2021)的长期资助与“漫步者音乐家基金”(2014)的支持。在2019-2020学年,以交换生的身份赴瑞士日内瓦高等音乐学院跟随瑞士圆号演奏家布鲁诺·施耐德(Bruno Schneider)学习。2021年获得学士学位并被保送至中央音乐学院研究生部继续深造。

ZENG Yun is currently principle soloist of French horn in Berlin Philharmonic.

Addressed by Maestro Valery Gergiev as ‘a wonderful horn player’ and ‘the biggest surprise of the competition’ at the gala concert of the 16th International Tchaikovsky Competition in 2019, ZENG Yun, a 19-year-old gold medalist in the new brass category has become a rising star of today’s musical world. In September 2021, ZENG Yun received the second prize in the celebrated 70th ARD International Music Competition Horn Competition in Munich. Besides, he was the laureate of 12 major international competitions including Prague Spring (2018), Città di Porcia (2017) and Lieksa (2016)

As a soloist, ZENG Yun has performed with orchestras such as the Mariinsky Orchestra, Montreal Metropolitan Symphony Orchestra, Central Conservatory of Music Symphony Orchestra, NCPA Orchestra, Shanghai Philharmonic Orchestra, Guiyang Symphony Orchestra (Artist-in-Residence for the 2020-2021 season), Qingdao Symphony Orchestra, Shenzhen Symphony Orchestra, Hangzhou Philharmonic Orchestra, Suzhou Symphony Orchestra, Sichuan Symphony Orchestra, and Sichuan Philharmonic Orchestra. Her performances have been broadcast by media including CCTV, RT (Russia Today), BR Klassik, and Medici.tv. ZENG Yun held a solo recital regularly, music critic Zhang Keju praised her performance as “flawless structural beauty, delivering a smooth bel canto and richly textured lines.”.

ZENG Yun also serves as the guest horn principal of NCPA Orchestra. He previously held the position of horn principal at Staatskapelle Berlin. ZENG Yun performed as a guest horn player with renowned orchestras such as World Peace Symphony Orchestra (founded by Maestro Solti), Bavarian Radio Symphony Orchestra, Mariinsky Orchestra, Orchestre Métropolitain de Montréal Orchestra di Padova e del Veneto, Singapore Symphony Orches-

tra, Central Conservatory of Music Symphony Orchestra, NCPA Orchestra, Guiyang Symphony Orchestra, Suzhou Symphony Orchestra, Shenzhen Symphony Orchestra, Hangzhou Philharmonic Orchestra, Ningbo Symphony Orchestra, Beijing Symphony Orchestra, Xi’an Symphony Orchestra, Sichuan Symphony Orchestra, and Sichuan Philharmonic Orchestra. He has collaborated with conductors including Valery Gergiev, Ricardo Muti, Kirill Petrenko, Andris Nelsons, Christoph Eschenbach, Yannick Nézet-Séguin, Yu Feng, Zhang Guoyong, LÜ Jia, Zhang Yi, Lin Daye, Chen Lin, Li Biao, and Yu Lu, among many others.

Born into a musical family in the year of 1999, ZENG Yun began learning French horn with his father, ZENG Jie, principal horn player of Sichuan Symphony Orchestra, at the age of 6. He was both times the first place in major assessment when admitted to the middle school as well as undergraduate studies of Central Conservatory of Music in 2011 and 2017 respectively, in the class of prof. Quan Wen. During this period, he was funded by ‘Best of the Best Project’ (2012 until now) – a program designed by the conservatory especially for talented young musicians, and ‘Edifier Musician Foundation’ (2014). In academic year 2019-2020, he was studying in Haute Ecole de Musique de Genève, supported by Erasmus Project, with prof. Bruno Schneider.

Since 2014, his instrument was sponsored by BRIZ Musical Instrument Ltd., now he is playing the ‘BRIZ 2000TP’ horn.

曾韵：听《玫瑰骑士》的圆号少年，成了驻院艺术家

文 廖阳

● 澎湃新闻资深记者

2026/27音乐季，圆号演奏家曾韵和中提琴演奏家梅第扬“双星合璧”，将共同出任国家大剧院管弦乐团的驻院艺术家。

从少年时代慕名聆听，到青年时期并肩作战，再到如今成为驻院艺术家，曾韵与国家大剧院管弦乐团的缘分绵延多年，彼此见证了对方的成长和蜕变。

少年时慕名聆听，青年时并肩作战

明年5月在国家大剧院，梅第扬、曾韵将以双重独奏形式，与乐团合作希瑟·施密特《光与影》。这是一首为中提琴、圆号与管弦乐队写的协奏曲。

在乐队里，圆号的独奏往往寥寥数笔、转瞬即逝，少有作品让圆号贯穿全曲，“我特意叮嘱师哥，请作曲家放开手脚，大胆去写。”曾韵说。

明年4月在北京艺术中心，曾韵还将和乐团带来室内乐专场——从亨德尔、莫扎特到皮亚佐拉、巴托克、柴可夫斯基、亨利·托马西，曲目横跨近三个世纪。圆号如一根引线，演出编制从小到大、层层递进。

“难度低可以自己操刀，太高绝不硬扛，不能为了改编的名头硬着头皮上。”年初，曾韵与钢琴家韦子健同台，改了不少作品，但室内乐难度更上一层楼，他决定量力而行。

曾韵与国家大剧院管弦乐团的缘分，早在少年时代就生根了。

还是中央音乐学院附中学生时，他冒着晚归挨训的风险跑去听理查·施特劳斯歌剧《玫瑰骑士》。“配器厚重繁复，乐团却举重若轻，极具感染力。”这是一支歌剧与交响两栖的乐团，演奏自带歌唱性。曾韵带着审视的眼光去听，挑不出瑕疵，被乐团实力折服。

2017年，大一学生曾韵以乐手身份坐进乐团，挑战理查·施特劳斯《英雄的生涯》。初出茅庐的他从第五圆号吹起，乐团的专业水准，为他树立起对职业乐团的认知。

两年后，刚拿下柴赛金奖的曾韵首次以独奏家身份与乐团合作，演绎莫扎特《第二号圆号协奏曲》。那时他正痴迷切利比达克的“慢哲学”，认为放慢速度、留出足够留白，才能精准把控音色层次，让听众捕捉到细腻的色彩变化，被指挥张国勇调侃。如今回听当年录音，他笑说，“确实慢得离谱。”

今年7月，曾韵以双重身份登场，既是独奏家，也是客座圆号首席：上半场独奏莫扎特《第四号圆号协奏曲》，下半场和乐团并肩演出拉赫玛尼诺夫《第二号交响曲》。这也是余隆首次执棒该团的乐季音乐会。

从张国勇指挥的“莫二”到林大叶、余隆挥棒的“莫四”，莫扎特协奏曲仿佛成了他与乐团的“暗号”。今年他本打算换一曲，余隆劝他，“老观众有熟悉感，还有更多没听过的新观众，与其求新，不如把作品打磨至极致。”曾韵也偏爱莫扎特，“圆号的乐句融在乐团里，你一句我一句，像在对话。”

返场时有个小插曲：他正吹着圆号，客座乐团首席王敬的琴声“突然袭击”，吓他一跳，逗乐了观众。返场的帕格尼尼《第十七号随想曲》本是小提琴曲，正好来点趣味互动，“很多人觉得古典舞台严肃庄重，我就喜欢逗大家乐一乐。”

他早就耳闻北京观众严苛、直爽而泼辣，演出前做足了心理建设，“有人说，圆号犯错，上帝都能原谅，但毕竟上帝没掏钱买票，没从通州或亦庄开车来，没在马路上堵一小时。观众对音乐会有期待是正常的，高标准才能推动行业精进。”

作为独奏家，他坚持与乐团融为一体，不孤立于舞台，不割裂于整体。他也享受在乐团内集体作战的默契：圆号不是单打独斗的乐器，永远是四人、六人抱团发声，核心舞台永远在乐团。

这支乐团的歌剧舞台，也留下过他的足迹。2018年，他先后参演瓦格纳《纽伦堡的名歌手》和贝利尼《梦游女》。他至今记得，“名歌手”有一万多小节，音乐总监吕嘉逐节细排，细致入微。

乐团最打动曾韵的是那份职业自觉：所有乐手都在排练前

做好准备，从未出现不熟悉乐谱、仓促上阵的情况；排练结束后，各个声部的乐手会自发留在排练厅、琴房，反复打磨高难度段落，精益求精。

如果用一道美食形容这支乐团，他选择熟成牛排——从调味、火候到烹饪时长，处处讲究。

“乐团深耕歌剧与交响，双线并行，各声部实力在长年累月的曲目积累与舞台沉淀中攀升。这是中国交响力量走向国际舞台的尖兵之一。”曾韵从学生时代一路见证乐团成长，与乐团共事积累的经验，也为他日后在柏林国家歌剧院管弦乐团、柏林爱乐乐团立足打下根基。

北京是第二故乡，柏林是新的考场

作为中国本土培养的圆号演奏家，曾韵一次次刷新历史。他出生在四川的圆号世家，而北京是支撑他奔赴世界的第二故乡。

11岁考入中央音乐学院附中，他没怎么哭过鼻子，“兜里有钱了，天天买肯德基，放假回家妈妈带我去吃，我早腻了。”附中生活紧凑充实，文化课、练号、作业填满了日复一日的生活，他也常和小伙伴听唱片、练重奏、组伴奏小乐团。

“每犯一个小错，脑子里都要开一个会，分析错误，提炼总结。”老师温泉擅长引导学生独立思考，他为曾韵制定了成长计划，每年暑假出国参赛，不管是否拿名次，都要拼一把。曾韵总能带奖回来，“贼不走空。”

偶尔得闲，他会去崇文门买漫画。节假日琴房限时开放，他就去方庄体育公园练号。公园里卧虎藏龙，大爷大妈们玩单杠、甩空竹，利落身姿让他难忘。北京街头的长辈们像自带情报网的“村口情报局”，热闹又鲜活。

如今回北京，他心心念念三样美食：涮羊肉、炸灌肠、豆汁，“涮羊肉推荐聚宝源，豆汁人称‘黑暗料理’，冷藏后好喝极了，顺口又解暑。”他喜欢绕着故宫东华门外的护城河散步，也会重回附中附近的老街寻找年少时的烟火小店，天坛公园也是他常去放空的地方。

2019年的柴赛与2021年的ARD，两座沉甸甸的奖杯将曾韵推到聚光灯下，“天才少年”的称呼如影随形。“天才不意味着可以少努力。”他也不用天才夸别人，总觉得会抹掉背后付出，天分再高，也得努力。

2022年，曾韵被柏林国家歌剧院管弦乐团录取，80岁的巴伦博伊姆投出关键一票，钦定他为圆号首席，唤他“那个中

国孩子”。这也是一支两栖乐团，他一脚踏进歌剧的世界，开始接受系统而深入的歌剧洗礼。

一年后，曾韵敲开柏林爱乐大门。“附中时，梅第扬三个字就镶了金边。”曾韵笑说，师哥是第一个加入的中国人，相当于中国“门面”，给乐团留下好印象。如今外界常将二人并称柏林爱乐“中国双星”，“我自愧不如，只能算1.5星！”

小时候，他听了太多柏林爱乐的录音，入职后，他完成了从仰望光环到躬身融入的变化。

“我立刻感受到一种特别的能量，像是被施了魔法。”在乐团内演奏，他能捕捉到更多细节，优缺点都被放大。明年，乐团将与杜达梅尔合作马勒《第七号交响曲》、布鲁克纳《第四号交响曲》，重盘过往录音，他惊叹于乐手们的创造力与想象力，总能将作品打磨出独一份的韵味，节奏拿捏得恰到好处。

对比资历深厚的老乐手，他自知仍有差距。圆号常被作曲家用来作哲理性、总结性发言，承担神圣的音乐使命。它的发声要靠嘴唇精准控制，“每天都像在走钢丝。”他戏称圆号是辛苦“打工人”——配合木管、融入弦乐、承担独奏，与声部同伴丝滑交流，精准对接指挥要求，这些都是需要长期打磨的功课。

柏林爱乐的演奏标准极高，也允许冒险。低音提琴首席曾对曾韵说，“你吹得太好了，但我在等你犯第一个错。”比起永不出错的稳妥，乐团更鼓励他们为了音乐表达去勇敢冒险，让每一场演出都充满张力。

曾韵性格谦和，人缘极好。很多同事爱滑雪，“我四肢协调性不好，担心滑进骨科医院，不敢尝试。”同事们多才多艺，改编、作曲、指挥、主持信手拈来，一位中提琴手是搞笑担当，口技一绝，模仿狗叫、鸟鸣惟妙惟肖，总能逗孩子们开怀大笑。

音乐总监彼得连科是大“I人”（指代英文中的Introvert，内向的），专业上无可挑剔，“他的排练效率极高，没有一秒是浪费的，永远言之有物。”休息时，他会耐心回答每个人的提问，直到所有乐手离场。他能记住每位乐手的名字。一次招待会，曾韵带母亲出席，彼得连科主动握手，由衷称赞她培养出如此优秀的孩子。

27岁的曾韵站在职业生涯的黄金起点，德国男性67岁退休，意味着他还有40年可以深耕。“我不敢说自己摸到了职业天花板，天花板也会掉下来，要经常维修。”他总能发现不足，希望自己能始终保持开放的学习心态。

ZENG YUN: FROM A YOUNG HORN PLAYER IN THE DER ROSENKAVALIER AUDIENCE TO ARTIST-IN-RESIDENCE

LIAO Yang

● Senior Journalist, *The Paper*

For the 2026/27 season, French horn virtuoso ZENG Yun and Violist MEI Diyang will join forces as co-artists-in-residence with China NCPA Orchestra.

From an admiring audience member in his teenage years to a collaborator in his youth, and now stepping into the role of artist-in-residence, ZENG Yun's bond with China NCPA Orchestra has deepened over the years, ZENG and the orchestra have witnessed each other's growth and transformation.

An Admirer in His Teens, a Collaborator in His Youth
Next May at the NCPA, MEI Diyang and ZENG Yun will appear as co-soloists in Heather Schmidt's Concerto for Viola, Horn & Orchestra "Light and Shadow".

In an orchestral setting, the French horn rarely gets the spotlight for long. Its solos are often brief, fleeting. Few works let the instrument sing through an entire piece. "I specifically asked Mei to tell the composer: let loose, write boldly," ZENG said.

Next April at the Beijing Performing Art Centre, ZENG will join LAI Jiajing and the NCPAO Chamber Orchestra for a program spanning nearly three centuries, from Handel and Mozart to Piazzolla, Bartók, Tchaikovsky, and Henri Tomasi. The French horn acts as a thread, pulling the ensemble from small configurations to larger ones, layer upon layer.

"If it's simple enough, I'll do the arranging myself. If it's way beyond me, I won't push it. You can't just take on a project for the title of arranger and tough it out." Earlier this year, ZENG shared the stage with pianist WEI Zijian and arranged several works. But chamber music is a

whole different level of difficulty, and he decided to work within his limits.

ZENG Yun's connection with China NCPA Orchestra took root long ago—in his teenage years.

When he was still a student at the Central Conservatory of Music Middle School, he risked getting scolded for returning to the dorms late just to watch Richard Strauss's opera *Der Rosenkavalier*. "The orchestration was dense and intricate, yet the orchestra handled it with such effortless grace—it was incredibly compelling." This is an orchestra equally at home in opera and symphony, and its playing has a natural vocal quality. ZENG listened with a critic's ear but found nothing to fault. He was won over completely.

In 2017, as a college freshman, ZENG joined the orchestra as a player, taking on Richard Strauss's *Ein Heldenleben*. New to professional orchestral playing, he started on the fifth horn. The orchestra's professionalism set his benchmark for what a real professional ensemble should be.

Two years later, fresh off winning the Gold Medal at the International Tchaikovsky Competition, ZENG made his solo debut with the orchestra, performing Mozart's Horn Concerto No. 2. At the time, he was obsessed with Celibidache's philosophy of slowness—the belief that only by slowing down and leaving enough space can you truly control the layers of tone and let the audience catch every subtle color shift. Conductor ZHANG Guoyong teased him about it. Listening back to that recording today, ZENG laughs. "It really was absurdly slow."

This July, ZENG appeared in a dual role—both soloist and guest principal horn. First half: Mozart's Horn Concerto No. 4 in E-flat major. Second half: Rachmaninoff's Symphony No. 2 in E minor with the orchestra. It was also Long Yu's first time conducting the orchestra's season concert.

From the Horn Concerto No. 2 conducted by ZHANG Guoyong to the Horn Concerto No. 4 conducted by LIN Daye and Long Yu, these Mozart concertos have become a kind of musical code between him and the orchestra. This year, he had thought about switching pieces. YU Long talked him out of it. "Returning audiences feel that familiar warmth, and there are plenty of new listeners who haven't heard it. Instead of chasing novelty, why not polish this work to perfection?" ZENG agrees. He loves Mozart for another reason too. "The horn phrases weave into the orchestra—you throw out a line, I pick it up. It's like a conversation."

During the encore, something unexpected happened. He was playing his horn when guest concertmaster WANG Jing's violin suddenly jumped in, startling him and drawing laughter from the audience. The encore piece was Paganini's Caprice No. 17, originally for violin—perfect for a bit of playful mischief. "A lot of people think classical music stages are solemn. I like making people laugh."

He had heard that Beijing audiences were demanding, forthright and outspoken. He prepared himself mentally. "Some people say God forgives a horn mistake. But after all, God didn't buy a ticket, didn't drive in from Tongzhou or Yizhuang, or sit in traffic for an hour. It's only natural for audiences to have expectations. High standards push the whole industry forward."

As a soloist, he insists on merging with the orchestra—never isolating himself on stage, never cutting himself off from the whole. He also treasures the tacit understanding that comes with ensemble playing. The horn is not an instrument that works alone. It always speaks as part of a group—four horns, six horns—and its true home is inside the orchestra.

He also left his mark on the orchestra's opera stage. In 2018, he performed in Wagner's *Die Meistersinger von Nürnberg* and Bellini's *La Sonnambula*. He still remembers that *Die Meistersinger* had over ten thousand bars. Music Director LÜ Jia worked through it bar by bar, down to the smallest detail.

What strikes ZENG most about this orchestra is its professional discipline. Every player arrives at rehearsal fully prepared. No one shows up unfamiliar with the score; no one rushes in unprepared. After rehearsal ends, players from every section stay behind in the practice rooms, polishing difficult passages again and again, chasing perfection.

If he had to describe this orchestra with food, he would choose a well-aged steak—every detail, from seasoning to heat to cooking time, handled with care.

"The orchestra has long cultivated both opera and symphonic repertoire, developing the two in parallel. Through years of building its repertoire and honing its craft onstage, every section has grown remarkably. This ensemble stands at the forefront of Chinese orchestras making their mark on the international scene." Having witnessed the orchestra's development since his student days, ZENG credits the experience he gained working alongside them as the foundation that helped him earn a place in the Staatskapelle Berlin and later the Berliner Philharmoniker.

Beijing Is a Second Home; Berlin, a New Proving Ground

As a French horn player trained entirely on home soil, ZENG Yun keeps making history. He was born into a family of horn players in Sichuan, but Beijing became his second home—the launchpad that propelled him into the world.

At 11, he was admitted to the Middle School affiliated with the Central Conservatory of Music. He didn't shed many tears back then. "I had pocket money, so I ate KFC every single day. By the time I went home for break and my mom wanted to treat me, I was already sick of it." Life at the Middle School was intense but fulfilling—academic classes, horn practice, homework stacking up day after day. Still, he found time to listen to records with friends, play chamber music, and put together little accompaniment ensembles.

"Every time I made a mistake, I'd run a little debrief in my head—analyze the error, figure out what went wrong, and sum it up." His teacher WEN Quan was skilled at helping students learn to think independently. He set out a path for Zeng: spend every summer competing abroad, whether or not he'd bring home a prize—just go for it. And he always seemed to come home with a prize. "Just like a thief who never goes home empty-handed."

When he had rare downtime, he'd head to Chongwenmen to buy comics. On holidays, when the practice rooms had limited hours, he'd go to Fangzhuang Sports Park to play his horn. The park was full of hidden talents—older residents doing pull-ups and spinning diabolo with impressive agility. The older folks in the park seemed to run their own neighborhood intelligence network—they knew everything about everyone, making the place feel lively and full of character.

Now, whenever he comes back to Beijing, three foods call out to him: lamb hotpot, fried *guanchang* (a Beijing-style starch snack), and *douzhi* (fermented mung bean drink). "For lamb hotpot, I swear by Ju Baoyuan. As for *douzhi*, people call it 'dark cuisine'—but drink it cold, and it's absolutely wonderful. Smooth and refreshing." He loves walking along the moat near Donghuamen outside the Forbidden City. He revisits the old streets near his alma mater, searching for the smoky little eateries of his youth. The Temple of Heaven is where he goes to clear his mind.

The 2019 International Tchaikovsky Competition and the 2021 ARD International Music Competition—two major prizes—pushed ZENG Yun into the spotlight. The label "child prodigy" stuck. "Being a prodigy doesn't mean you get to work less." He never uses the word "genius" to praise others either; he feels it erases everything that happens behind the scenes. No matter how gifted, you still have to put in the work.

In 2022, ZENG Yun was accepted into the Staatskapelle Berlin. The 80-year-old Daniel Barenboim cast the deciding vote, naming him principal horn and calling him "that Chinese kid." This orchestra, too, straddles two worlds—opera and symphony—and ZENG plunged headfirst into the world of opera, beginning a deep, systematic immersion.

A year later, he knocked on the doors of the Berliner Philharmoniker. "Back in middle school, the name Mei Diyang was practically gilded," ZENG laughed. As the orchestra's first Chinese member, Mei had represented Chinese musicians exceptionally well and left a strong impression. Now, outsiders often refer to the two as the "Chinese twin stars" of the Berliner Philharmoniker. "I don't deserve that. I'm only half a star at most!"

As a child, he had listened to countless Berliner Philharmoniker recordings. After joining, he went from admiring it from afar to becoming part of it.

"I immediately felt a special kind of energy, as if under a spell." Playing inside the orchestra, he could pick up far more nuances—strengths and weaknesses both magnified. Next year, the orchestra will work with Gustavo Dudamel on Mahler's Symphony No. 7 and Bruckner's Symphony No. 4. Going back over old recordings, he is amazed by the musicians' creativity and imagination, the way they shape each work into something uniquely their own, with an uncanny sense of pacing.

Compared to the seasoned veterans around him, he knows he still has ground to cover. Composers often turn to the French horn for philosophical, summing-up moments, entrusting it with a sacred musical mission. Its sound depends on the most delicate lip control. "Every day feels like walking a tightrope." He jokes that the horn is a He jokes that the horn is the orchestra's hard-working all-rounder—melding with woodwinds, blending into strings, carrying solos, communicating smoothly with section mates, and responding precisely to the conductor's cues. All of this takes years to refine.

The Berliner Philharmoniker holds itself to impossibly high standards, but it also makes room for risk-taking. The principal double bass once told ZENG, "You play beautifully, but I'm waiting for you to make your first mistake." Rather than faultless safety, the orchestra encourages bold risks in the name of musical expression—keeping every performance alive with tension.

ZENG is humble and easygoing, popular among his colleagues. Many of them love skiing, but not him. "I'm not very coordinated. I'm afraid I'll end up in the orthopedic ward, so I don't dare try." His colleagues are endlessly talented—arranging, composing, conducting, hosting with ease. One violist is the resident comedian of the group, a master of vocal mimicry who can imitate dogs barking and birds chirping, always cracking the kids up.

Music Director Kirill Petrenko is very much an introvert, but professionally impeccable. "His rehearsals are incredibly efficient—not a single second wasted, and he always gets straight to the point." During breaks, he patiently answers every question until the last musician has left. He remembers everyone's name. Once at a reception, ZENG brought his mother. Petrenko took the initiative to shake her hand and sincerely praised her for raising such an outstanding son.

At 27, ZENG Yun stands at the golden starting point of his career. With men in Germany retiring at 67, that leaves him another 40 years to deepen his craft. "I wouldn't dare say I've hit the ceiling of my profession—ceilings can fall, so you have to keep up with the maintenance." He always finds room for improvement and hopes to stay open-minded and keep learning.

梅第扬 中提琴
MEI Diyang Viola

2026.10.25 国家大剧院·音乐厅

“不止于「中」”梅第扬与国家大剧院管弦乐团室内乐团
“The Limitless” Mei Diyang and NCPAO Chamber Orchestra

泰勒曼

G大调中提琴协奏曲, TWV 51:G9

莫扎特

A大调单簧管协奏曲, K. 622
(中提琴与乐队版)

布鲁赫

F大调浪漫曲, Op. 85

韦伯 / 保罗·伍德 改编

匈牙利行板和回旋曲, Op. 35

关庆武 / 王典一 改编

《草原之歌》

皮亚佐拉 / 王典一 改编

《自由探戈》(为中提琴与乐队改编)

Telemann

Viola Concerto in G major, TWV 51:G9

Mozart

Clarinet Concerto in A major, K. 622
(for Viola and Orchestra)

Bruch

Romance in F major, Op. 85

Weber / Arr. Paul Wood

Andante and Rondo Ongarese, Op. 35

GUAN Qingwu / Arr. WANG Dianyi

Song of the Prairie

Piazzolla / Arr. WANG Dianyi

Libertango

(Arrangement for Viola and Orchestra)

赖嘉静 指挥
曾韵 圆号

LAI Jiajing Conductor
ZENG Yun Horn

2027.4.10 北京艺术中心·音乐厅

“不止于「中」”赖嘉静、曾韵、与国家大剧院管弦乐团室内乐团
“The Limitless” LAI Jiajing, ZENG Yun and NCPAO Chamber Orchestra

亨德尔

G小调帕萨卡利亚,
选自G小调羽管键琴组曲,
HWV 432 (为圆号与小提琴改编)

莫扎特

降E大调圆号五重奏, K. 407 (386c)

皮亚佐拉

“咖啡馆1930”, 选自《探戈的历史》
(为圆号与弦乐队改编)

Handel

Passacaglia in G minor,
from Harpsichord Suite in G minor,
HWV 432 (Arrangement for Horn and Violin)

Mozart

Horn Quintet in E-flat major, K. 407 (386c)

Piazzolla

“Café 1930”, from *Histoire du tango*
(Arrangement for Horn and String Orchestra)

皮亚佐拉

《布宜诺斯艾利斯的四季》选段
(为圆号与弦乐队改编)

巴托克

《罗马尼亚民间舞曲》, BB 76

柴科夫斯基

《如歌的行板》, TH 63

亨利·托马西

圆号协奏曲

Piazzolla

Selection from *Four Seasons of Buenos Aires*
(Arrangement for Horn and String Orchestra)

Bartók

Romanian Folk Dances, BB 76

Tchaikovsky

Andante cantabile, TH 63

Henri Tomasi

Horn Concerto

曼弗雷德·霍内克 指挥
梅第扬 中提琴

曾韵 圆号

Manfred Honeck
Conductor

MEI Diyang Viola

ZENG Yun Horn

2027.5.14/15 国家大剧院·音乐厅

“声韵悦扬”曼弗雷德·霍内克、梅第扬、曾韵与国家大剧院管弦乐团
“Rhyme and Radiance” Manfred Honeck, MEI Diyang, ZENG Yun and NCPAO

希瑟·施密特

为中提琴、圆号与管弦乐队
而作的协奏曲“光与影”

Heather Schmidt

Concerto for Viola, Horn & Orchestra
“Light and Shadow”

An abstract background featuring a vibrant palette of red, orange, yellow, and black. The composition is dominated by large, flowing, organic shapes in shades of red and orange, which appear to be layered or blended together. A prominent, bright yellow shape is visible on the right side, and a dark, almost black, shape is on the left. The overall effect is one of intense energy and movement.

焦点作曲家

COMPOSER-IN- -FOCUS

焦点作曲家
COMPOSER-IN-FOCUS
郭文景
GUO WENJING



中央音乐学院作曲系原系主任, 教授, 博士生导师, 国家重大社科项目首席专家, 国家有突出贡献专家, 享受国务院特殊津贴, 中宣部首届“四个一批”人才。

作为教师, 他获得过中国教育最高奖——“教育成果一等奖”; 作为作曲家, 获得过中国文艺最高奖——“中华艺文奖”; 他的专辑《野火》获得国家出版最高奖——“中国出版政府奖”。他还曾获中国金唱片音乐创作特别奖和第六届北京国际音乐节“年度艺术家”桂冠。

郭文景曾为40多部电影和电视剧写过音乐。2008年他为北京奥运会开幕式中《活字印刷》的表演创作了独具特色的音乐。他的交响音诗《莲花》, 是北京市给伦敦2012奥运会的礼物, 由北京交响乐团与伦敦交响乐团在伦敦首演并获赞誉。他还应邀为2022北京冬奥会创作了辉煌的《C大调钢琴协奏曲》。

郭文景的歌剧、舞剧、交响乐、协奏曲、室内乐、民族器乐、声乐等各类作品曾在全球十多个国家的著名音乐厅、剧院和艺术节上演。2008年为中央芭蕾舞团创作的芭蕾舞剧《牡丹亭》曾在爱丁堡和纽约林肯中心演出并进行了欧洲、美国、澳洲以及中国巡演; 为中国国家大剧院创作的歌剧《骆驼祥子》2015年更是在歌剧的故乡意大利的都灵、米兰、热那亚、帕尔玛、佛罗伦萨等五城市巡演, 成为第一部在欧洲巡演的中文歌剧, 意大利国家电视台也史无前例地多次全剧播出一部非欧洲语言的歌剧。

2025年郭文景完成的新作是歌剧《红高粱》和交响曲《长江》, 二者均获国家艺术基金资助。2026-2027将要完成并上演的是歌剧《白蛇》和交响曲《海子的诗》。

GUO Wenjing is a professor and former Chair of the Composition Department at the Central Conservatory of Music (CCOM), where he also supervises doctoral students. He is a lead expert on a major project funded by the National Social Science Fund of China, a state-recognized Expert with Outstanding Contributions, a recipient of the State Council Special Allowance, and among the first to be selected for the Publicity Department of the CPC Central Committee's "Four Categories" high-level talent program.

As a teacher, he received the First Prize of China's highest education award, the Teaching Achievement Award.

As a composer, he won the Zhonghua Art and Culture Award, the highest honor in Chinese literature and art.

His album *Wild Fire* received the China Government Publishing Award, the top national prize for publishing.

He also received the Special Award for Music Composition at the China Golden Record Awards and was crowned "Artist of the Year" at the 6th Beijing International Music Festival.

Guo has scored music for over 40 films and television series. For the Opening Ceremony of the Beijing 2008 Olympic Games, he created the distinctive score for the "Movable-type Printing" show. His symphonic poem

Lotus, a gift from the city of Beijing to the London 2012 Olympic Games, was jointly premiered in London by the Beijing Symphony Orchestra and the London Symphony Orchestra to critical acclaim. He was also commissioned to write the brilliant *Piano Concerto in C Major* for the Beijing 2022 Olympic Winter Games.

His operas, ballets, symphonic and chamber works, concertos, music for Chinese instruments, and vocal pieces have been performed in renowned concert halls, theaters, and festivals across more than ten countries. His ballet *The Peony Pavilion*, written for the National Ballet of China in 2008, played in Edinburgh and at Lincoln Center in New York, followed by tours across Europe, the United States, Australia, and China. His opera *The Rickshaw Boy*, commissioned by the National Centre for the Performing Arts of China, toured five Italian cities in 2015, namely, Turin, Milan, Genoa, Parma, and Florence, becoming the first Chinese-language opera to tour Europe. Italy's national broadcaster RAI also made history by airing the complete opera multiple times, the first time it had done so for a non-European-language opera.

In 2025, GUO completed two new works: the opera *Red Sorghum* and the symphony *The Yangtze River*, both with support from the National Art Fund. For 2026/27, he is set to complete and premiere the opera *The White Snake* and the symphony *Poems of Hai Zi*.

黄屹 指挥
安天旭 钢琴
HUANG Yi Conductor
AN Tianxu Piano

2026.12.5/6

郭文景
钢琴协奏曲
GUO Wenjing
Piano Concerto

吕嘉 指挥
LÜ Jia Conductor

2027.03.11-14

郭文景
《红高粱》半舞台版音乐会
GUO Wenjing
The Red Sorghum Semi-staged Concert

吴怀世 指挥
Wilson Ng Conductor

2027.07.23/24

郭文景 / 海子 诗
《海子的诗》*世界首演
GUO Wenjing / Poem by HAI Zi
Poems of HAI Zi * World Premiere



乐季聚焦

SEASON SPOTLIGHT

乐是故乡明

Sounds of Homeland

未言之象

Transcendence of Melopoiesis

至乐永恒

Immortal Beethoven

乐是故乡明

文 李小庚

● 助理教授, 香港中文大学(深圳) 音乐学院音乐学学部

山河载文, 乐韵传情。我们脚下广袤的中华大地, 既是世代生息的共同家园, 也是中华文脉与华夏乐韵的沃土。千百年来, 中华大地历尽风雨沧桑、兴衰沉浮, 人们对故土的眷恋与赤诚始终未改。人们以丝竹弦管为笔, 黄钟大吕为墨, 细细描绘着中华大地上的山川形胜、四时风物、英雄风骨与家国情怀, 一代代炎黄子孙的智慧与哲思由此凝结为旋律与节拍, 谱写成一部可以听见的中华史诗。

一百年前, 中华大地风雨飘摇。一批英雄的华夏赤子, 在危难中奏出了时代的强音。他们于乱世挺身而出, 换上戎装, 以热血和生命守护大地山河, 让华夏九州从近乎倾覆的绝境中迎来了崭新的篇章。正是他们百年前的那份无私与笃定, 让民族精神得以重振, 让破碎的山河得以重整, 让漂泊百年的“东方之珠”得以重回祖国怀抱, 再度开启了中华民族伟大复兴的历史征程。

在本乐季“乐是故乡明”系列中, 我们将用一系列当代中国音乐佳作, 礼赞这段波澜壮阔的过往, 并以此隆重纪念建军一百周年与香港回归三十载的盛世荣光。由孟卫东创作的音乐会版歌剧《渡江1949》, 在铿锵有力的旋律中, 回顾曾经的峥嵘岁月, 重温民族命运迎来转折的关键时刻。为纪念香港回归30周年, 本系列将特邀李垂谊、王致仁、姚珏、香港管弦乐团、香港弦乐团等在港艺术家和团体, 共同演绎梁皓一、符元伟等港人作曲家的作品, 展现香港艺术家根植于血脉深处的赤子之情。在纪念日当天, 作曲家谭盾特别创作的编钟协奏曲《天地人》搬上舞台, 遥念30年前的回归大典, 用中国传统文化中最高规格的“礼乐重器”来定格这一永远值得铭记的历史时刻。

我们也将随着音乐的旋律, 尽揽华夏锦绣山河: 黄若的《达坂城姑娘》描绘新疆地区的风土人情; 关庆武的《草原之歌》勾勒广阔的草原与生机万象; 孟卫东的《丰收中国》展现中华大地物产丰饶、岁岁安康的盛世图景。系列在礼赞山河盛景的同时, 也借陈其钢以苏轼古词为蓝本的《抒情诗——水调歌头》和唐建平为纪念民乐先驱刘天华而创作的《心之弦》两部作品, 表达我们对先贤风骨和千年文脉的深情致敬。

创新, 是中华文化生生不息、永葆活力的关键所在。在本系列策划中, 焦点作曲家郭文景全新创作的声乐作品《海子的诗》将迎来世界首演, 该作品以郭氏独特的音乐语言, 诠释现代诗的抽象意境。

年轻一代是民族的希望和未来。本次“乐是故乡明”系列音乐会, 集结了多位在国际舞台屡获殊荣的中国中青年艺术才俊, 其中涵盖了黄屹、赖嘉静、胡笑博等新锐指挥家, 陈萨、安天旭等实力钢琴家, 驻院艺术家梅第扬、曾韵, 以及沈洋等优秀歌唱家, 彰显中国新一代音乐家薪火相传、蓬勃向上的力量。

SOUNDS OF HOMELAND

By LI Xiaogeng

● Assistant Professor, Musicology Division, School of Music, The Chinese University of Hong Kong, Shenzhen

The mountains and rivers carry our stories; music carries our emotions. The vast Chinese land beneath our feet is both the shared home where generations have lived and the fertile ground from which China's cultural tradition and musical imagination have grown. For centuries, through hardship and renewal, the people's devotion to their homeland has never wavered. Across generations, the wisdom and reflection of the Chinese people have gathered into melody and rhythm. With Si and Zhu (strings and bamboos) as brush and majestic ancient tones as ink, the people brought to life an audible epic of Chinese civilization—singing its mountains and rivers, its seasons and customs, its heroic spirit and devotion that have long defined its people.

A century ago, when the nation was in peril, a generation of heroic sons and daughters rose and sounded the commanding note of their time. In an age of turmoil, they stepped forward, donned their uniforms, and defended the land with their blood and their lives. Through their selflessness and resolve, the spirit of the nation was restored, its shattered mountains and rivers rebuilt, and the "Pearl of the Orient," after a century of separation, finally returned to the embrace of the motherland—opening a new chapter in the great rejuvenation of the Chinese nation.

In this season's "Sounds of Homeland" series, we honor this sweeping history through a collection of contemporary Chinese works, offered as a tribute to the centenary of the founding of the People's Liberation Army and the thirtieth anniversary of Hong Kong's return. Meng Weidong's concert version of the opera *The Yangtze River Crossing Campaign in 1949*, whose powerful, ringing lines recall the years of struggle and the decisive turning point in the nation's fate. To mark the 30th anniversary of Hong Kong's return, the series welcomes artists and ensembles from Hong Kong—including Trey Lee, Chiyen Wong, YAO Jue, the Hong Kong Philharmonic Orchestra, and the Hong Kong Strings—performing works by Hong Kong

composers such as Elliot Leung and Ronald Fu, revealing the deep, heartfelt devotion that runs through Hong Kong's artistic community. On the anniversary day itself, TAN Dun's specially composed Bianzhong concerto "Heaven Earth Mankind" comes to the stage, recalling the return ceremony of thirty years ago and capturing that historic moment with most prestigious ceremonial instrument of China's musical tradition.

The series also invites us, through music, to take in the splendour of China's landscapes: HUANG Ruo's *The Girl from the Da Ban City* evokes the customs of Xinjiang; GUAN Qingwu's *Song of the Prairie* sketches the vast prairie and its teeming life; and MENG Weidong's *Harvest China* presents a vision of abundance and peace across the land. Alongside these celebrations of mountains and rivers, two works reflect on China's cultural legacies and the spirit of the forebears: CHEN Qigang's *Poème Lyrique II*, drawn from SU Shi's ancient verse, and TANG Jianping's *Heartstrings*, written in memory of LIU Tianhua, a pioneer of modern Chinese instrumental music.

Innovation is the wellspring of vitality in Chinese culture. In this series, our featured composer, GUO Wenjing, unveils a new vocal work, *Poems of Hai Zi*, in its world premiere. With Guo's distinctive musical language, the piece interprets the abstract, luminous world of modern poetry.

The younger generation carries the nation's hope and future. This "Sounds of Homeland" series brings together outstanding young Chinese artists who have earned acclaim on international stages: rising conductors such as HUANG Yi, LAI Jiajing, and HU Xiaobo; pianists including CHEN Sa and AN Tianxu; Artists-in-Residence of the NCPAO MEI Diyang and ZENG Yun; and distinguished vocalists including Shenyang. Their presence embodies the strength, continuity, and upward momentum of China's new generation of musicians.

2026.10.4/5

吕其明 《红旗颂》 印青 / 邹静之 词 三月桃花心中开, 选自歌剧《长征》 印青 / 邹静之 词 我的爱人, 你可听见, 选自歌剧《长征》 栾凯 / 王晓岭、李文绪 词 等着我, 亲爱的人——选自歌剧《沂蒙山》 马可 / 贺敬之 词 《南泥湾》 刘炽 / 公木 词 《英雄赞歌》 臧云飞 / 王晓岭、李劲、王杨、刘海涛 词 《天下乡亲》 胡廷江 / 王宁 词 《百年荣光》 晨耕、生茂、唐柯、遇秋 曲 / 肖华 词 大型声乐套曲《长征组歌》	LU Qiming <i>Ode to the Red Flag</i> YIN Qing / Lyr. ZOU Jingzhi “Peach Blossoms Bloom in My Heart in March”, from the opera <i>The Long March</i> YIN Qing / Lyr. ZOU Jingzhi “My Lover, do you hear it?” from <i>The Long March</i> LUAN Kai / Lyr. WANG Xiaoling, LI Wenxu “Wait for Me, My Dearest”, from <i>Yimeng Mountain</i> MA Ke/Lyr. HE Jingzhi <i>Nanniwan</i> LIU Chi / Lyr. GONG Mu <i>Ode to Heroes</i> ZANG Yunfei / Lyr. WANG Xiaoling, LI Jin, WANG Yang, LIU Haitao <i>Fellow Countrymen</i> HU Tingjiang / Lyr. WANG Ning <i>Glory of a Century</i> CHEN Geng, SHENG Mao, TANG Ke, YU Qiu / Lyr. XIAO Hua <i>The Long March Suite</i>
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2026.10.10/11

孟卫东 / 韩长赋 词 《丰收中国》	MENG Weidong/Lyric by HAN Changfu <i>Harvest China</i>
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2026.10.25

关庆武 / 王典一 改编 《草原之歌》	GUAN Qingwu / Arr. WANG Dianyì <i>Song of the Prairie</i>
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2026.12.5/6

郭文景 钢琴协奏曲	GUO Wenjing Piano Concerto
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2026.12.15/16

孟卫东 《渡江1949》	MENG Weidong <i>The Yangtze River Crossing Campaign in 1949</i>
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2026.12.16/17

陈其钢 苏轼/诗 《抒情诗——水调歌头》	CHEN Qigang/Poem by SU Shi <i>Poème Lyrique II</i>
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2027.01.14

张啸驰 序曲 Double Couple打击乐团 《火锅精神》 Double Couple打击乐团 《1+3》 刘恒 改编 《中国民歌组曲》	ZHANG Xiaochi Prelude Double Couple Percussion Ensemble <i>Hot-Pot Spirit</i> Double Couple Percussion Ensemble <i>1+3</i> Arr. LIU Heng <i>Chinese Folk-Song Suite</i>
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2027.02.28

周龙 《中国民歌八首》, 为弦乐队而作 (选段) 张雨轩 《赤壁怀古》, 为古筝与室内乐团而作 苏畅 / 王瑞 《人间四月天》, 为古筝与室内乐团而作	ZHOU Long Selections from <i>Eight Chinese Folk Songs</i> , for String Orchestra ZHANG Yuxuan Zheng Concerto: <i>Reminiscence of the Red Cliff</i> SU Chang / WANG Rui <i>You Are the April of This World</i> , for Zheng and Chamber Orchestra
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2027.03.06/2027.03.18-28

黄若 《达坂城姑娘》	HUANG Ruo <i>The Girl from the Da Ban City</i>
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2027.04.16

唐建平 《心之弦》(纪念刘天华130周年)	TANG Jianping <i>Heartstrings</i> (Commemorating the 130th Anniversary of LIU Tianhua's Birth)
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2027.07.23/24

郭文景 / 海子 诗 《海子的诗》 *世界首演	GUO Wenjing / Poem by HAI Zi <i>Poems of HAI Zi</i> *World Premiere
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乐是故乡明:香港回归30周年
Sounds of Homeland: 30th Anniversary of Hong Kong's Return to Motherland

2027.04.07/08 国家大剧院·音乐厅 NCPA·CONCERT HALL

贝托祺指挥香港管弦乐团与国家大剧院管弦乐团、合唱团演绎马勒第二
Mahler No. 2 with Tarmo Peltokoski, Hong Kong Philharmonic Orchestra
and China NCPA Orchestra & Chorus

2027.06.04/05 国家大剧院·音乐厅 NCPA·CONCERT HALL

“弦游世界”陈琳、姚珏、香港弦乐团与国家大剧院管弦乐团联合音乐会
“String Voyage” CHEN Lin, YAO Jue, Hong Kong String Orchestra and China NCPA Orchestra

2027.07.01/02 国家大剧院·音乐厅 NCPA·CONCERT HALL

国家大剧院庆祝香港回归三十周年音乐会
NCPA Concert Celebrating the 30th Anniversary of Hong Kong's Return to Motherland

乐是故乡明 SOUNDS OF HOMELAND

大地之歌：诗与音乐

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音乐从大地深处的歌唱中升起来。大地，是生命和朽腐，是劳作和节日，是苦难和丰收，是道路和浪游，是大悲悯和大沉酣。

初民之生生，诗乐舞不分。“情动于中而形于言，言之不足，故嗟叹之；嗟叹之不足，故永歌之；永歌之不足，不知手之舞之，足之蹈之也。”《毛诗大序》虽是儒家弟子后来的编纂，但的确道破了诗乐舞一元的发生状态。从手舞足蹈、吟咏歌诗，直到孔夫子所赞叹的“尽善尽美”——这不仅是中国之乐感文明，也是全人类相通的诗乐精神。质言之，诗与音乐来自于人性生发的节奏，共享着天地之心的韵律，都融合“小我”“大我”于宇宙万象，共同构成对灵肉的最深摹仿和最高表现。

诗离不开音乐，音乐又始终成就着诗。孔子作《春秋》，据《春秋左氏传》所载，吴公子季札，远道使鲁，鲁国为他举行“周乐”的“音乐会”，那可真是中国古代最伟大的一次“辨听考试”。“美哉！”从《周南》《召南》到《雅》《颂》，季札一一欣赏，一一评价，可惜我们今天只有孔子删定的《诗》，却遗失了《乐》，只存有一篇《礼记·乐记》。但只要去参观曾侯乙的编钟，我们也能约略想见“季札观周乐”的“盛德”体验。“乐者天地之和也”。据郭沫若推断，《乐记》是公孙尼子的“音乐理论”：音乐刚开始和诗、舞分化，但又是人类精神活动的最高代表。它是抒情的，内在的，“生于人心”而“通于伦理”，最终可以“参天地之化育”：“宇宙全体”正可当作一座庄严的“音乐礼堂”。这种以诗乐观照天地，又从天地返回人心的传统，也延续至苏轼的《水调歌头》，仰望明月，道尽人间聚散，以宇宙的恒常映照人生的缺憾。离曾侯乙的领地不远，便有楚人的巫觋文化，我们今天读到的《九歌》是先秦最绚烂的诗篇之一，而闻一多先生提醒我们，它本

是“歌舞剧”；也就是说，屈原不仅是左徒大夫，更是“大祭司”，不仅是诗人，更是楚国的“音乐总监”。

楚人歌舞合唱的“吉日”，也让我想到雅典人通往德尔菲神庙的道路。领受神谕的英雄、参加盛会的健儿和完成了秘仪的外邦人，走进帕尔纳索斯山，再再眺望。那是“世界中心”，阿波罗和九缪斯相会之处，诗歌和音乐结合之所，文艺复兴画家拉斐尔甚至相信日神在月桂树下拿起提琴，而据传酒神也会在夜晚出没。以至于，十九世纪末的法国诗歌的一派以“帕尔纳索斯”自命。德彪西为马拉美诗作谱出《牧神之午后》，我们当代人怎能不叹一句：“美哉，渊乎！”

说到乐器，九缪斯之一欧忒耳佩，作为“使人快乐”的抒情诗女神，在后世形象中常手持里尔琴。西文中，“抒情诗”（lyric），以地中海的里拉琴（lyre）得名。累斯波斯岛上的萨福，古希腊最伟大的女抒情诗人，在后代画作中也总是和里拉琴一起出现，正如中国人对蔡文姬的追慕，往往少不了焦尾琴和胡笳。抒情诗怎么可能离开音乐呢？惜乎里尔琴已不存，而地中海另一岸，希伯来的大卫琴，却流传至今，《旧约》中的雅歌应该配着大卫王的琴弦拨动吧？众所周知，发源于此的宗教赞美诗，又是西方音乐的一大渊薮。终于，拉丁文圣诗《降临吧，造物之圣灵》成为改宗天主教的维也纳犹太人古斯塔夫·马勒的第八交响曲的第一部分，在“千人”之恢弘中得到了最崇高的现代阐释。

十九世纪，德奥古典音乐形成了为诗歌谱曲的新传统。哪位作曲家不曾把诗歌名篇谱成歌曲（Lied）？也没有哪个诗人能对艺术歌曲充耳不闻。席勒、歌德、荷尔德林、海涅和浪漫派以来的德语诗歌，在经由舒伯特、舒曼等人创造的艺术歌曲这一形式中，早已化为一种伟大而精致的音乐形

态。马勒第八交响曲的第二部分，更是取材于歌德诗剧《浮士德》第二部的大结局。“永恒之女性，领导我们走”（郭沫若中译）。那可不仅仅是艺术歌曲的情感和心智的高度“集中”，而是“千人交响”，管弦巨制、多人独唱再加大型合唱团。当“荣光圣母”唱出“来吧，请升到更高的领域来”，那引领的女高音也就是宇宙的婚床——诗歌和音乐的婚床。接着管乐齐鸣，宏大的声音要充盈环宇，最后是“神秘合唱”。诗歌和音乐的结合，不仅成就了“宇宙音乐厅”，而且升向“宇宙意识”，拯救一切，创生万物，参赞天地。宇宙即爱欲（Eros），爱欲即宇宙意识，超越人和人之间的各种悲剧隔绝。“这是永恒之爱的启示，通向极乐的天堂。”这或许也“启示”了马勒意义上诗歌和音乐结合之“乐感”，即人类精神在苦难中的乐观和欢乐，我们都得到引领，一同飞升。但是，诗歌通向宇宙，并不总以救赎为终点，海亚姆的《鲁拜集》从另一端追问，时间不可逆转，生命终有尽头，人们在未知面前如何度过当下？诗与乐没有共同给出一个答案，只是把“人为何而活”的追问推向更深处。诗以语言凝视时间，音乐在流动、停顿、消逝之中，让时间成为可感的维度。

所以，诗，哪怕是早已独立于音乐的现代诗，也必然以音乐为其理想型。和我国的“歌”、“乐府”、“章”、“阙”等诗词体式之名相类似，西方文艺复兴以来的诗体的名称（比如Canto，比如sonnet）都有音乐渊源，更重要的是，它们已经表明，哪怕在无配乐的时候，抒情诗始终隐含着歌唱性的特征和追求。闻一多等人以“商籁体”来音译“十四行诗”（sonnet），可谓别具只眼——更准确地说，是别具只“耳”！“帕尔纳索斯”派（又译“高蹈派”）的现代诗人同样认为纯诗的境界就是音乐性。法国人魏尔伦在象征的艺境中，认为音乐先于一切。马拉美等一代象征主义诗人，在强调诗歌的自主自足时，也让十四行成为了心灵的室内乐。那么，里尔克的十四行呢？众所周知，它们无需管弦和歌手，而朝向天使的圣乐。至于马拉美所欣赏的德国诗人格奥尔格，更认为现代诗的使命无他，只有音乐美，通过音乐美提升人性。

由此可见，诗乐同源，在历史发展的各自“殊途”之上，诗歌和音乐也不断寻求“同归”，而在更高、更大的“乐感”中重新合一。诗是隐喻的元语言，音乐更可以脱去具体现实，它们的纯形式看似抽象，而一切意象在其中获得本真，精神世界由此达到自由发展，这就是人之“乐感”。

而把中国古典诗歌精神和德奥音乐精神结合起来的，当属马勒的另一部作品，也即著名的《大地之歌》。从十九世纪开始，德语诗歌一再转向东方（荷尔德林以为希腊具有亚细亚性，而歌德有《西东诗集》），同时，艺术歌曲也向世界文学寻求灵感，甚至通过远方的诗走向交响之诗：我们的耳边终于响起马勒为李白、孟浩然、王维等所作的歌曲。《大地之歌》化用唐诗的德译本，又融合了管弦交响和艺术歌曲这两大传统。“愁世的醉酒歌”，对应李白的《悲歌行》，“生是黑暗的，死是黑暗的”，我们在男高音、小提琴和单簧管中听到大地在沉醉中疼痛，“悲来乎，悲来乎。”张继或钱起诗中的秋意在奏鸣曲式中转化为“秋天的孤独”，诗意随着乐音转轴至孟浩然和王维，来作“告别”。“樵人归欲尽，烟鸟栖初定”。歧路已不远，歌声若有若无，“但去莫复问，白云无尽时”。人的告别渐渐融入天地，而大地仍在更新。马勒用自作之词补完唐诗，七次咏叹“永远”，诀别之音渐弱渐远，终如命运的一次屏息，消失于天幕。《大地之歌》作于1908年，在“千人交响曲”之后。在“千人”的宇宙乐感的基础上，《大地之歌》以中国诗歌来舒展音乐的地平线，更以诗歌的世界性，复现人之大地。

**大地，
是生命和朽腐，是劳作和节日，是苦难和丰收，
是道路和浪游，是大悲悯和大沉酣。**

**今年秋天，
音乐从大地深处的歌唱中再次升起来。**

我们又将一次次见证音乐和诗的同源归一。它们共同提醒我们：大地之所以值得歌唱，不只因为万物在其之上生生不息，更因为人的爱、苦难、存在、创举与记忆都曾在这里真实发生。未言之处，音乐成象，生命终有尽时，大地仍替我们回响。

“Ode to the Earth”: Poetry and Music

WANG Pu

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Music rises from the deepest singing of the earth. The earth is life and decay, labor and festival, suffering and harvest, the road and the wandering, great compassion and great abandon.

In humanity's earliest days, poetry, music, and dance were one. "Emotion stirs within and takes shape in words; when words are not enough, we sigh; when sighing is not enough, we sing; when singing is not enough, we do not know how the hands begin to dance and the feet begin to move." Though the *Great Preface to the Book of Songs* was compiled by later Confucian scholars, it captures the primal unity of poetry, music, and dance. From the instinctive movement of hands and feet, to chanting and song, to the "perfect beauty" praised by Confucius—this is not only the musical sensibility of ancient China, but the shared poeticmusical spirit of humankind. In essence, poetry and music arise from the rhythms of human nature itself, sharing the pulse of heaven and earth. Both join the "small self" and the "great self" within the lively vastness of the cosmos, forming our deepest imitation and highest expression of body and soul.

Poetry cannot exist without music, and music has always fulfilled poetry. According to the *Zuo Commentary* on Confucius's *Spring and Autumn Annals*, when Wu's Prince Ji Zha traveled to the state of Lu, the Lu court presented him with a full performance of Zhou music—surely one of the greatest listening examinations in ancient China. "How beautiful!" he exclaimed, as he listened and judged each piece from *Zhou Nan* and *Shao Nan* to the *Ya* and *Song*. Today we possess only the poems that Confucius edited in the *Book of Songs*, not the music itself, save for the single chapter "Record of Music" in the *Book of Rites*. Yet a visit to the bronze bells of Marquis Yi of Zeng allows us to imagine something of the grandeur Ji Zha once

experienced. "Music is the harmony of heaven and earth." GUO Moruo believed that the *Record of Music* was the work of Gongsun Nizi—a theory of music written at the moment when music began to separate from poetry and dance, even as it remained the highest expression of the human spirit. It is lyrical and inward, "born in the human heart," yet "connected to ethics," ultimately able to "participate in the creative transformations of heaven and earth." The "entire universe," Guo wrote, may be regarded as a solemn "hall of music."

This tradition—of contemplating heaven and earth through poetry and song, and returning from heaven and earth to the human heart—continued into SU Shi's *Shui Diao Ge Tou* (*Song for River Tune*), where he gazes at the moon and speaks of human partings and reunions, letting the constancy of the cosmos illuminate the imperfections of life. Not far from the domain of Marquis Yi lay the shamanic culture of Chu. The *Nine Songs*, among the most brilliant works of preQin poetry, were, as WEN Yiduo reminded us, originally "musicdance dramas." QU Yuan was not only a court official but also a "great priest," not only a poet but the "music director" of the state of Chu.

The Chu people's choraldance ritual, the "Auspicious Day," always brings to mind another ancient path—the road the Athenians once took toward the sanctuary at Delphi. Heroes receiving oracles, athletes arriving for the great festivals, and foreigners who had completed the sacred rites all climbed Mount Parnassus and let their eyes roam across the heights again and again. This was the "center of the world," where Apollo had gatherings with the Nine Muses, where poetry and music converged. Renaissance painter Raphael even imagined the sun god lifting a violin beneath the laurel tree, and legend had it that Dionysus wandered there at night. Little wonder that, by the late nineteenth century, one school of French



poetry proudly called itself "le Parnasse" Debussy set Mallarmé's verse to music in *Prélude à "L'après-midi d'un faune"*, and we modern listeners can only echo the ancient Chinese exclamation: "How beautiful, how profound."

Euterpe—one of the Nine Muses, the goddess of lyric poetry and "giver of delight," is often depicted in later eras holding a lyre. In Western languages, the very word *lyric* has its etymological root in the Mediterranean lyre. On the island of Lesbos, Sappho, the greatest woman poet of ancient Greece, is almost always shown with a lyre in later paintings, just as later portrayals of the ancient Chinese female poet CAI Wenji almost always include the *jiaowei qin* and the *hujia*, the instruments that carry the sorrowful timbre of her story. How could lyric poetry ever be separated from music? Sadly, the ancient lyre has not survived. Yet across the Mediterranean, the Hebrew *kinnor*—King David's harp—has endured, and one imagines the *Song of Songs* in the Hebrew Bible accom-

panied by the plucking of David's strings. From this tradition arose the great body of religious hymnody that became one of the deepest sources of Western music. In time, the Latin hymn *Veni Creator Spiritus* became the text of the first part in the Eighth Symphony of Gustav Mahler, the Viennese Jew who converted to Catholicism, receiving in the vast sweep of the "Symphony of a Thousand" its most exalted modern interpretation.

In the nineteenth century, German and Austrian classical music forged a new tradition of setting poetry to music. Which composer *did* not turn great poems into *Lieder*? And which poet could remain indifferent to the art song? From Schiller, Goethe, Hölderlin, and Heine to the poets of the Romantic era, German verse—through the artistry of Schubert, Schumann, and their successors—had already become a refined and magnificent musical form.

The second part of Mahler's Eighth Symphony draws on the final scene of Goethe's *Faust II*: "The Eternal Feminine draws us onward." This is far more than the concentrated emotional and intellectual intensity of the art song. It is the "Symphony of a Thousand," a vast orchestral canvas with multiple soloists and a large chorus. When the "Glorious Virgin" sings, "Come! Lift yourself to higher spheres!" the leading soprano becomes the cosmic bridal chamber—the union of poetry and music itself. Then the winds blaze forth, and the immense sound fills the universe, culminating in the "Mystical Chorus." The fusion of poetry and music creates not only a "cosmic concert hall," but ascends toward a "cosmic consciousness" that redeems all things, brings all into being, and participates in the creative work of heaven and earth. The universe is *Eros*; *Eros* is cosmic consciousness, transcending every tragic separation between human beings. "This is the revelation of eternal love, leading toward the bliss of paradise." Perhaps this also "reveals" Mahler's sense of the union of poetry and music: the human spirit's optimism and joy amid suffering, the way we are all led upward, rising together.

Yet poetry's path toward the cosmos does not always end in redemption. From the opposite direction, Omar Khayyam's *Rubáiyát* asks: since time is irreversible and life has an end, how should we live in the face of the unknown? Poetry and music offer no single answer; they simply push the question "Why do we live?" to greater depths. Poetry contemplates time through language; music makes time palpable—through motion, pause, and disappearance—turning it into a dimension we can feel.

Poetry, even modern poetry long since independent of music, inevitably takes music as its ideal form. Much like the names of traditional Chinese verse forms such as *ge*, *yuefu*, *zhang*, and *que*, the poetic terms that emerged in

the West after the Renaissance—canto, sonnet, and others—are all rooted in music. More importantly, they demonstrate that even without accompaniment, lyric poetry always harbors an inner impulse toward song. When Wen Yiduo and others transcribed *sonnet* into Chinese as *shanglai*—a phonetic transcription that happens to carry a suggestion of musical sound—they showed remarkable insight—more precisely, remarkable "ear." The modern Parnassian poets likewise believed that the realm of pure poetry is fundamentally musical. For Verlaine, within the Symbolist artistic realm, music stands before everything. Mallarmé and his generation of symbolists, even as they emphasized poetry's autonomy and selfsufficiency, turned the sonnet into a kind of chamber music for the soul. And Rilke's sonnets? As everyone knows, they require no orchestra and no singer; they aspire toward the sacred music of angels. As for Stefan George, whom Mallarmé once encouraged, he held that modern poetry has but one mission: the beauty of music, and through musical beauty, the elevation of the human spirit.

All this indicates that poetry and music share a common origin. Across their divergent historical paths, they continually seek reunion, coming together again in a higher and more expansive musical sensibility. Poetry is the metalanguage of metaphor; music can shed the concreteness of the everyday world. Their pure forms may appear abstract, yet within them every image finds its truth, and the spiritual world attains free unfolding. This is the human capacity for musical sensibility.

The work that most fully joins the spirit of classical Chinese poetry with the musical imagination of the German-Austrian tradition is Mahler's *Das Lied von der Erde*. From the nineteenth century onward, German poetry repeatedly turned eastward—Hölderlin saw

Greece as bearing an Asiatic character, and Goethe composed his *West-Eastern Divan*. At the same time, the art song sought inspiration from world literature, and from distant poetry it moved toward the symphonic poem. In time, we hear Mahler's songs shaped from LI Bai, MENG Haoran, WANG Wei, and their Tang contemporaries.

Das Lied von der Erde draws on German translations of Tang poetry and fuses two great traditions: the orchestral symphony and the art song. "The Drinking Song of Earth's Sorrow" corresponds to LI Bai's *Bei Ge Xing* (*Song of Lamentation*): "Life is darkness, death is darkness." In the tenor voice, the violin, and the clarinet, we hear the earth aching through its intoxication—grief comes, grief comes. The autumnal mood found in ZHANG Ji or QIAN Qi is transformed, in sonata form, into the "Solitary One in Autumn," and the poetic thread turns with the musical axis toward MENG Haoran and WANG Wei for the final "Farewell." "The woodcutter is nearly home; the smoke settles as the birds come to rest." The crossroads are close; the voice hovers and recedes—"Go on, ask no more; the white clouds drift endlessly." Human leavetaking gradually dissolves into the vastness of earth and sky, while the earth continues to renew itself. Mahler extends the Tang verses with words of his own, repeating "forever" seven times; the sound of parting grows fainter and more distant until, like a held breath of fate, it vanishes into the heavens.

Composed in 1908, after the "Symphony of a Thousand," *Das Lied von der Erde* extends the musical horizon through Chinese poetry, and through the worldly universality of poetry itself restores the human presence within the earth.

The earth is life and decay,
labor and festival, suffering and harvest,
the road and the wandering,
great compassion and great abandon.

This autumn,
music rises once more from the earth's deepest song.

Again and again, we witness the reunion of music and poetry at their common source. Together they remind us that the earth is worthy of song not only because life flourishes endlessly upon it, but because human love, suffering, existence, creation, and memory have all unfolded here in their full reality. Where words fall silent, music gives form; life reaches its limit, yet the earth continues to echo on our behalf.

2026.09.26

白居易 / 诗 配乐诗朗诵《琵琶行》	Poem by BAI Juyi Poem Recitation with Orchestra <i>Song of the Pipa Player</i>
马勒 / 曲 小柔板 (选自升C小调第五号交响曲)	Mahler Adagietto (from Symphony No. 5 in C-sharp minor)
马勒 《大地之歌》	Mahler <i>Das Lied von der Erde</i>

2026.10.10/11

孟卫东 / 韩长赋 诗 《丰收中国》	MENG Weidong / Poem by HAN Changfu <i>Harvest China</i>
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2026.12.16/17

德彪西 马拉美 / 诗 《牧神午后前奏曲》	Debussy / Poem by Stéphane Mallarmé <i>Prélude à "L'après-midi d'un faune"</i>
陈其钢 苏轼 / 诗 《抒情诗——水调歌头》，为男中音和器乐合奏而作	CHEN Qigang / Poem by SU Shi <i>Poème Lyrique II</i> , for Baritone and Instrumental Ensemble
索菲娅·古拜杜丽娜 奥马尔·海亚姆 / 诗 《鲁拜集》	Sofiya Gubaidulina / Poem by Omar Khayyam <i>Rubaiyat</i>
舒伯特 马克思·雷格 / 配器 约翰·格奥尔格·雅可比 / 诗 《万灵节祷文》，D. 343	Schubert / Orchd. Max Reger / Poem by Johann Georg Jacobi <i>Litanei auf das Fest Aller Seelen</i> , D. 343
舒伯特 马克思·雷格 / 配器 马特乌斯·卡西米尔·冯·科林 / 诗 《夜与梦》，D. 827, Op. 43/2	Schubert / Orchd. Max Reger / Poem by Matthäus Casimir von Collin <i>Nacht und Träume</i> , D. 827, Op. 43/2
舒伯特 柏辽兹 / 配器 歌德 / 诗 《魔王》，D. 328	Schubert / Orchd. Berlioz / Poem by Goethe <i>Erkönig</i> , D. 328

2027.01.29

贝多芬 / 席勒 诗 D小调第九号交响曲“合唱”，Op. 125	Beethoven/ Poem by Schiller Symphony No. 9 in D minor, Op. 125 "Choral"
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2027.04.07/08

马勒 / 德国民间诗集、弗里德里希·克洛普施托克 诗 C小调第二号交响曲	Mahler / German Folk Poetry, Poem by Friedrich Gottlieb Klopstock Symphony No. 2 in C minor
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2027.05.22

柴科夫斯基 / 拜伦 诗 《曼弗雷德》交响曲，Op. 58 (依据拜伦戏剧诗所作)	Tchaikovsky / Poem by Byron <i>Manfred Symphony</i> , Op. 58 [After Byron's Dramatic Poem <i>Manfred</i>]
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2027.07.23/24

郭文景 / 海子 诗 《海子的诗》 *世界首演	GUO Wenjing / Poem by HAI Zi <i>Poems of HAI Zi</i> * World Premiere
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2027.08.06/07

布里顿 / 兰波 诗 《彩画集》	Britten / Poem by Rimbaud <i>Les illuminations</i>
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至乐永恒

文 梁晴

● 上海音乐学院音乐学系教授

2027年,距离贝多芬逝世整整两百年。

历史是流动的,两百年来,音乐语言、审美趣味,乃至人们理解世界的方式都已经改变。贝多芬成就于西方音乐史18世纪末转向19世纪的时代,他在铸就一座丰碑的同时也凝聚了一股推枯拉朽之开拓势。面对他,人们仰慕、歌颂、继承,也驻足、思考、试图摆脱及超越,后人很难绕开他。“贝多芬”,已经不是一个只属于个人的名字,而是波动世界的巨大洪流。

1825年,疾病缠身的贝多芬写下《第15弦乐四重奏》(Op. 132),其中第三乐章时长约20分钟,长得少见,从沉静的F大调慢板转入坚定明朗的D大调快板处,谱子上写着“感受新的力量”(Neue Kraft fühlend),音乐逐渐升华。应该说,在贝多芬生命中每个音符瞬间、每部作品、每一阶段都是如此,1800年的转折、1802年走出低谷、1803年开启新风格……不断蜕变,直至抵达。“感受新的力量”原本只是作品中一个音乐指示。今天再读,却不妨把它看成面对经典的一种提醒。

在1970贝多芬纪念周年之际,西德广播公司特约卡赫尔(Mauricio Raúl Kagel, 1931-2008)写一部作品,他很兴奋,与多位当代知名艺术家如约瑟夫·博伊斯等一起讨论,完成了电影《路德维希·凡》(Ludwig van, 1970)。剧中的贝多芬穿越到20世纪60年代的波恩,先在一家唱片店稍作停留,随后前往他出生地故居参观,看到自己的雕像,很多不解,背景音乐由卡赫尔运用贝多芬多段音乐重组编排,荒诞幽默背后是严肃思考。影片探讨贝多芬及其作品的当代接受问题,讨论贝多芬作为文化偶像被尊崇与被消费的双重境遇,卡赫尔反对艺术品“博物馆化”(Musealisierung)的概念来自西奥多·W·阿多诺(Theodor W. Adorno, 1903-1969)的“博物馆是艺术品的家族墓”(“museums are the family sepulchres of works of art”),认为“那些沉湎于复古情怀的大型音乐会曲目的安排,已经愈发趋同于博物馆”,呼唤传统经典作品呈现要有与当下关联的推动

力。尽管这是上世纪最先锋阶段的概念作品,至今仍有启示性意义。半个多世纪后,“不要将贝多芬博物馆化”依然触及纪念经典最根本的难题。

维也纳画家施密德(Julius Schmid, 1854-1935)创作于1901年的《贝多芬漫步自然间》,画面中背着手的贝多芬身体前倾,独自漫步在乡间林中小路,低头思索,通常会他随身携带小笔记本,随时记录乐思灵感。另一幅,约瑟夫·卡尔·施蒂勒(Joseph Karl Stieler, 1781-1858)著名的《贝多芬与庄严弥撒曲手稿》(1820),神情经典,头像背后用树木环绕,这一细节很容易被忽略。贝多芬曾说:“森林至高无上!”“我在森林中蒙受祝福,感到幸福:每棵树都在与你说话。——哦,上帝啊,何等荣耀!在这片森林、在高空,有安宁”。在《“田园”交响曲》中,弦乐朴实营造浓郁绿意的开头、行板尾声长笛、双簧管和单簧管的众鸟和鸣等,传递出心底田园的愉悦感。法国作曲家德彪西对那些用风景画定格贝多芬的乐评很不满,他认为《田园》不是有形写实画,而是“一种对无形大自然的感性阐释”(“an emotional interpretation of what is invisible in Nature”),二者跨世纪之相应,于是,德彪西形成更泛化意象的印象主义。音乐不只是描绘自然,音乐本身就是自然,让音乐与自然共生。德国“贝多芬2020”(BTHVN2020)纪念活动设计了五个主题:“作为德国公民的贝多芬”、“作为作曲家的贝多芬”、“作为人道主义者的贝多芬”、“有远见的贝多芬”,以及“热爱自然的贝多芬”,他们把《“田园”交响曲》作为人与自然关系的贡献及环境保护的象征。两百年后,人与自然关系的变化、城市化进程、生态危机,都会进入今天的聆听之中。本乐季由曼弗雷德·霍内克再次执棒《田园》,“热爱自然的贝多芬”则成为全人类的精神代言。

意大利作曲家诺诺(Luigi Nono, 1924-1990)为纪念贝多芬210周年诞辰而作的《碎片·静默》(Fragmente - Stille, 1970/80),是一部弦乐四重奏,在此之前,他好像没有写室内乐。这里有对弦乐四重奏经典体裁的思考、对贝多芬的晚期弦乐四重奏的再理解、对贝多芬生命中寂静的体会。

诺诺精密地平衡各声部关系。它又被称为“荷尔德林四重奏”,其中放入多个荷尔德林(Friedrich Hölderlin, 1770-1848)的诗歌片段。荷尔德林与黑格尔和贝多芬同年出生,诺诺试图把荷尔德林散文中流淌着的音乐性思维用音乐再流回去,当然,这些文字作曲家专门强调不需要朗读。诺诺的碎片,充斥着复杂内容及历史关联,一切过去都预示着未来,而未来也一定刻录着当下与过往,这其中要有贝多芬式品质。贝多芬晚期四重奏留给后世的影响,不止于诺诺。本乐季将与指挥家张艺和迪欧帝玛四重奏共同完成的约翰·亚当斯的《绝对谐谑》同样从贝多芬晚期弦乐四重奏出发,却把那些高度凝练的四重奏材料投射进庞大的当代管弦乐世界,创造了一次相距两个世纪的“会心一笑”。

贝多芬的歌剧《菲岱里奥》本身成功与否先另当别论,但它展现了贝多芬精神面貌及思考的十年活态记录:三幕变为两幕、《莱奥诺拉》到《菲岱里奥》的更名、序曲的四异版本等。请关注以下两个颠覆性版本:1998年斯图加特国立歌剧院版的马丁·库谢(Martin Kušej)导演版和2013年巴伐利亚国家歌剧院的比耶托(Calixto Bieito)导演版。都用第三版序曲(1806)而不是定稿序曲(1814版)开场,被贝多芬否定的东西此时成为长达15分钟最必要的沉思。库谢舞台简洁极致,加入新台词内容;比耶托版是埃舍尔式透明巨型迷宫舞台,还在第二幕两个场景之间插入了贝多芬《A小调弦乐四重奏》(Op. 132)中的“极慢板”(Molto adagio),充满想象,终场竟然是1814年的版本,乐评人马克思·伍兹(Max Woods)觉得它“更比耶托而非贝多芬”。全新制作引发争议与轰动,重点在其中思考:我们如何呈现贝多芬之所思?当代谁被囚困、如何拯救?如果说贝多芬目标明确,我们将走向何方?

15年前出版的格雷·斯坦利(Glenn Stanley)主编《贝多芬指南》(The Cambridge Companion to Beethoven, 2011)内容有四个部分:“肖像”、“风格与结构”、“类型”,以及“接受”。第四部分有四篇文章:1)“具有贝多芬式的崇高”:贝多芬在其他作曲家作品中的影响(Margaret Notley);2)贝多芬音乐的演奏:历史视角(Alain Frogley);3)贝多芬第四阶段:批判性接受与经典作曲家地位之形成(Scott Burnham);4)贝多芬的广泛影响:在文学、艺术、哲学与政治中的接受(David B. Dennis)。比较系统深入地研究相关现象:创作如何与贝多芬对话与呼应、不同时空及立场下演绎的贝多芬如何、世界语境下接受贝多芬的差异。

以上,是两百年间人们不断尝试与贝多芬对话的几个切片。在后贝多芬时代,世界一直在与其伟大精神及其所揭示的潜力积极互动。国家大剧院管弦乐团2026/27乐季“至乐永恒”系列,试图以其微薄之力,再现音乐家们穿越时间和文明的精神对话。第三、第四、第五、第六、第九交响曲,第四钢琴协奏曲、三重协奏曲等作品贯穿乐季,但并不是按年代或体裁展开的“贝多芬全景展”。这些经典被放置于今天的音乐语境,也与谢德林、亚当斯、陈银淑、安娜·克莱恩、尤里·赖因韦雷等后来者的作品相邻而立。有人从贝多芬的生命经验进入,有人直接处理他的音乐材料,也有人与他的声音相距甚远,却仍在回应那个被他彻底改变的交响世界。

乐季中旬,杜达梅尔将率西蒙·玻利瓦尔交响乐团,与国家大剧院管弦乐团、合唱团共同奏响贝九。“欢乐颂”之所以能够穿越两百年,或许正因为它那“四海皆兄弟”的朴素畅想。席勒与贝多芬的理想境界,与追求“和而不同”的中华文化智慧如出一辙——各美其美,美人之美,美美与共,天下大同。

IMMORTAL BEETHOVEN

By LIANG Qing

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By 2027, it will be exactly two hundred years since Beethoven's passing.

History is ever in motion. Over the past two centuries, musical language, aesthetic sensibilities, and even the ways in which we understand the world have all undergone profound change. Beethoven came to prominence at the turn from the late eighteenth to the nineteenth century, a pivotal moment in the history of Western music. In erecting a monument of his own, he also unleashed a transformative force that swept away old boundaries and opened new paths. Generations that followed have admired, celebrated, and inherited his legacy, while also pausing to question it, seeking to break free from and ultimately transcend it. Few have been able to bypass Beethoven altogether. "Beethoven" is no longer merely the name of an individual, but a vast current whose reverberations continue to move through the world.

In 1825, Beethoven, already in fragile health, composed the *String Quartet No. 15* (Op. 132). Its third movement—an unusually expansive span of nearly twenty minutes—moves from a hushed Adagio in F major into a radiant, resolute Allegro in D major. At the point in the score where the music begins to intensify, Beethoven left the words *Neue Kraft fühlend* ("feeling new strength"). Indeed, every moment of Beethoven's life and work carries this sense of transformation: the turning point of 1800, the emergence from despair in 1802, the new style that took shape in 1803... each stage a shedding of the old and a reaching toward something further. Today, the expression marking *Neue Kraft fühlend* in this score can be read as a general reminder of how we approach the classics.

In 1970, the bicentennial of Beethoven's birth, West German Radio commissioned Mauricio Raúl Kagel (1931–2008) to compose a new work. Kagel embraced the project with enthusiasm and exchanged ideas with a circle of leading contemporary artists including Joseph Beuys. The result was the film *Ludwig van* (1970). In it, Beethoven steps into Bonn of the 1960s: he pauses briefly in a record shop, then visits the house where he was born, confronting his own statues and puzzling over what he sees. Kagel constructs the soundtrack by arranging and reassembling fragments of Beethoven's music. Beneath the film's absurdist humor lies a serious inquiry. The film examines how Beethoven and his works are received in the modern era, probing the dual condition of Beethoven as both revered cultural icon and endlessly consumed commodity. Kagel's critique of "musealization"—a term drawn from Theodor W. Adorno's remark that "museums are the family sepulchres of works of art"—suggests that large concert programs steeped in nostalgic reverence increasingly resemble museums themselves. He calls for performances of the classical

canon to be animated by a force that speaks to the present. Although conceived at the most avantgarde moment of the last century, the work remains strikingly inspiring. More than fifty years later, the plea not to "musealize" Beethoven still touches the central challenge of how we present the classics today.

In Julius Schmid (1854–1935)'s 1901 painting *Beethoven Walking in the Countryside*, the composer appears with his hands clasped behind his back, leaning slightly forward as he walks alone along a wooded country path, his head bowed in thought. Beethoven was known to carry a small notebook on such walks, ready to jot down musical ideas whenever they came. Another image, Joseph Karl Stieler's famous *Beethoven with the Manuscript of the Missa solemnis* (1820), presents the composer in a now iconic pose; behind his head, a ring of trees is subtly painted—a detail easy to overlook. Beethoven once wrote, "Almighty in the forest! I am blessed, happy in the woods: every tree speaks through You. O God! What glory in the woodland. In such a forest, on the heights, there is peace." In the *Pastoral* Symphony, the strings open with an unadorned, deeply verdant sonority; later, in the Andante, flute, oboe, and clarinet join in a chorus of birdsong that conveys an inner joy in the countryside. Claude Debussy bristled at critics who tried to pin Beethoven's music to literal landscape painting. For him, the *Pastoral* was not a scenic depiction but "an emotional interpretation of what is invisible in Nature"—a cross-century resonance that helped shape Debussy's own more generalized, atmospheric Impressionism. Music does not merely portray nature; music itself becomes nature, allowing the two to coexist. Germany's "Beethoven 2020" (BTHVN2020) anniversary program organized its celebrations around five themes: Beethoven as German citizen, as composer, as humanitarian, as visionary, and as lover of nature. They presented the *Pastoral* Symphony as a contribution to the relationship between humanity and the natural world, and as a symbol of environmental stewardship. Two centuries later, changes in that relationship—urbanization, ecological crisis, and the shifting conditions of modern life—inevitably shape how we hear the work today. As Manfred Honeck once again conducts the *Pastoral* this season, "Beethoven the naturelover" becomes a spiritual voice for all of humanity.

Italian composer Luigi Nono (1924–1990) composed a string quartet, *Fragmente – Stille* (1970/80), in honor of the 210th anniversary of Beethoven's birth. Until then, Nono had scarcely touched chamber music, and the work reflects his deep engagement with the quartet tradition: a meditation on the genre itself, a renewed encounter with Beethoven's late quartets, and an exploration of the silence that shaped Beethoven's final years. Nono

calibrates the balance among the four voices with extraordinary precision. The piece is also known as the "Hölderlin Quartet," for Nono wove into it fragments drawn from poems by Friedrich Hölderlin (1770–1848), who was born in the same year as Hegel and Beethoven. Nono sought to let the musical thinking that runs through Hölderlin's writings find a new life in music, though he made clear that the texts themselves are not meant to be read aloud. Nono's "fragments" carry dense layers of meaning and historical resonance: the past foreshadows the future, and the future will inevitably bear the imprint of the present and the past. Within this continuum, Nono believed, there must be a Beethovenian quality.

The influence of Beethoven's late quartets extends far beyond Nono. This season, conductor Zhang Yi joins the Diotima Quartet for John Adams's *Absolute Jest*, a work that likewise begins with Beethoven's late quartets but hurls their tightly wrought materials into the vast sound world of a modern orchestra. The result is a moment of recognition across two centuries—a knowing smile shared between Beethoven and the present day.

German conductor and composer Hans Zender (1936–2019) was widely admired for his Beethoven interpretations—thoughtful, historically minded, and strikingly original. Yet he often remarked that composing gave him a deeper vantage point than conducting. In 2011, when the Ensemble Modern in Frankfurt invited him to perform Beethoven's *Diabelli Variations*, he responded by creating an "arrangement"—though not in the usual sense of orchestrating the work. As he had done earlier in *Schubert's Winterreise: A Composed Interpretation* (1993), Zender approached Beethoven's score through a new lens. His *33 Variations on 33 Variations* (2011/2019) offers a creative musical reading of Beethoven's masterpiece, adding new elements, granting it renewed vitality, and shaping what Zender called a "composed interpretation," a genre he invented to lift the principle of variation into an entirely new and radically different realm. Traditionalists accused Zender of violating the original; the mediocre dismissed him as merely indulging in nostalgia. Zender understood the stakes. He frequently invoked Nietzsche's thoughts on the fraught relationship between old and new: the new always threatens to destroy the old, and the artist must confront that tension fearlessly, see himself clearly, and engage history directly—much as Richard Taruskin has noted that Mahler's symphonies both affirm their Beethovenian heritage and move beyond it. Confronting history means neither evasion nor imitation, neither reverence nor cliché. As *The Xishan Treatise on the Aesthetics of Qin Music* puts it, "one must refine what is coarse and rouse what has grown indolent"—only through such continual work does a vigorous, upright poise emerge.

Despite its troubled and muted early reception, Beethoven's opera *Fidelio* opens a window onto his inner world and offers a decadelong, living record of his evolving artistic mind. Over those years the work shifted from three acts to two, changed its title from *Leonore* to *Fidelio*, and accumulated four different overtures. Two radical modern productions deserve particular attention: Martin Kušej's 1998 staging for the Stuttgart State Opera and Calixto Bieito's 2013 production for the Bavarian State Opera. Both begin not with the familiar 1814 overture but with

the earlier 1806 version—music Beethoven ultimately set aside, yet here transformed into a fifteenminute meditation essential to the drama. Kušej's production is stripped to an extreme, its stark stage language punctuated by newly written dialogue. Bieito, by contrast, places the action inside a vast, transparent labyrinth reminiscent of Escher, and between the two scenes of Act II he inserts the *Molto adagio* from Beethoven's Aminor String Quartet, Op. 132—a gesture of startling imagination. His finale then returns to the 1814 version, prompting critic Max Woods to remark that the production felt "more Bieito than Beethoven." These new stagings provoked controversy and made a genuine sensation, and they press us toward the questions that matter: How do we give form to what Beethoven was thinking? Who, in our own time, stands in captivity—and what does rescue look like? If Beethoven's aims were clear, where do they lead us now?

Fifteen years ago, Glenn Stanley's *Cambridge Companion to Beethoven* (2011) offered one of the most comprehensive portraits of the composer then available. The volume is organized into four sections—"Portrait," "Style and Structure," "Genres," and "Reception." The final section gathers four essays: Margaret Notley on the "Beethovenian sublime" and Beethoven's imprint on other composers; Alain Frogley on the performance history of Beethoven's music; Scott Burnham on the formation of Beethoven's canonical status through critical reception; and David B. Dennis on Beethoven's farreaching influence across literature, the visual arts, philosophy, and politics. Together, these studies trace the many ways artists have entered into dialogue with Beethoven, how performances across different eras and perspectives have continually reinterpreted him, and how global contexts have shaped the world's understanding of Beethoven.

The above glimpses trace only a few of the ways people have tried, across two centuries, to enter into dialogue with Beethoven. In the postBeethoven world, artists everywhere have continued to engage with his spirit and the possibilities he opened. With its Immortal Beethoven series for the 2026/27 season, the NCPA Orchestra adds its own modest contribution to that ongoing conversation, seeking to renew the exchange of ideas that has carried musicians across eras and cultures. The Third, Fourth, Fifth, Sixth, and Ninth Symphonies, along with the Fourth Piano Concerto and the Triple Concerto, thread through the season—not as a chronological or genrebased survey of Beethoven, but as works placed within today's musical landscape. They stand alongside pieces by Shchedrin, Adams, Unsuk Chin, Anna Clyne, and Yuri Reynvayre, later voices who approach Beethoven from different vantage points: some through his life experience, some by working directly with his musical materials, and others from far afield, yet still responding to the symphonic world he irrevocably transformed.

Midseason, Gustavo Dudamel will lead the Simón Bolívar Symphony Orchestra together with the NCPA Orchestra and Chorus in Beethoven's Ninth. The *Ode to Joy* has endured for two centuries perhaps because of the disarming simplicity of its vision—"all men become brothers." Schiller and Beethoven's ideal realm resonates closely with the Chinese pursuit of harmony without uniformity: when we honor the values of others as we do our own, the world moves toward a shared and harmonious whole.

2026.12.5/6

罗季翁·谢德林 《贝多芬的海利根施塔特遗书》	Rodion Shchedrin <i>Beethoven's Heiligenstädter Testament</i>
贝多芬 降B大调第四号交响曲, Op. 60	Beethoven Symphony No. 4 in B-flat major, Op. 60

2027.01.15

安娜·克莱恩 《阔步》	Anna Clyne <i>Stride</i>
贝多芬 C小调第五号交响曲, Op. 67	Beethoven Symphony No. 5 in C minor, Op. 67

2027.01.29

贝多芬 / 席勒 诗 D小调第九号交响曲“合唱”, Op. 125	Beethoven/ Poem by Schiller Symphony No. 9 in D minor, Op. 125 “Choral”
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2027.03.06

贝多芬 降E大调第三号交响曲“英雄”, Op. 55	Beethoven Symphony No. 3 in E-flat major “Eroica”, Op. 55
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2027.03.13

陈银淑 《突强》	Unsuk Chin <i>subito con forza</i>
贝多芬 G大调第四号钢琴协奏曲, Op. 58	Beethoven Piano Concerto No. 4 in G Major, Op. 58

2027.03.27/28

贝多芬 / 安杰伊·博日姆 改编 D大调小提琴协奏曲Op. 61 (为弦乐团改编版)	Beethoven/Arr. Andezej Borzym Violin Concerto in D major, Op. 61 [Re-arrangement for String Orchestra]
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2027.05.14/15

尤里·赖因韦雷 《可惜, 可惜——太迟了!!》	Jüri Reinvere <i>“Schade! - Schade! - zu spät!!”</i>
贝多芬 F大调第六号交响曲“田园”, Op. 68	Beethoven Symphony No.6 in F major, Op. 68 “Pastorale”

2027.05.22

约翰·亚当斯 《绝对谐谑》	John Adams <i>Absolute Jest</i>
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2027.07.01/02

贝多芬 《普罗米修斯》序曲, Op. 43 (编钟特别版)	Beethoven Overture to <i>The Creatures of Prometheus</i> , Op. 43 (Special Version with Bianzhong)
贝多芬 C大调钢琴、小提琴与大提琴三重协奏曲, Op. 56	Beethoven Triple Concerto in C Major, Op. 56

2027.07.03

贝多芬 降B大调三重奏, 为单簧管、大提琴与钢琴而作, Op. 11	Beethoven Trio in B-flat major, for Clarinet, Cello and Piano, Op. 11
贝多芬 降B大调第7号钢琴三重奏“大公”, Op. 97	Beethoven Piano Trio No. 7 in B-flat major “Archduke”, Op. 97

2027.07.17

贝多芬 C大调第四号弦乐四重奏, Op. 18/4	Beethoven String Quartet No. 4 in C minor Op. 18/4
贝多芬 D大调第五号钢琴三重奏“幽灵”, Op. 70/1	Beethoven Piano Trio No. 5 in D major “Ghost”, Op. 70/1

2027.08.13/14

马格努斯·林德伯格 《缺席》	Magnus Lindberg <i>Absence</i>
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The background is a complex, abstract composition of swirling colors and splatters. It features a mix of warm tones like orange, red, and yellow, transitioning into cooler tones like dark blue and black. The texture is marbled and organic, with numerous small, irregular spots and larger, more defined shapes scattered throughout. The overall effect is one of dynamic movement and intense color contrast.

歌剧 OPERA

2026.09.16-20

吕嘉 指挥
LÜ Jia Conductor

威尔第歌剧
《弄臣》
VERDI'S OPERA
RIGOLETTO

2027.05.01/03/05

乌尔夫·施墨 指挥
Ulf Schirmer Conductor

瓦格纳歌剧
《女武神》
WAGNER'S OPERA
DIE WALKÜRE

2026.10.22-25/27-28

吕嘉 指挥
LÜ Jia Conductor

印青歌剧
《长征》
YIN QING'S OPERA
THE LONG MARCH

2027.06.12/16/18/20

皮塔里·因基宁 指挥
Pietari Inkinen Conductor

瓦格纳歌剧
《众神的黄昏》
WAGNER'S OPERA
GÖTTERDÄMMERUNG

2026.11.24-29

吕嘉 指挥
LÜ Jia Conductor

莫扎特歌剧
《魔笛》
MOZART'S OPERA
DIE ZAUBERFLÖTE

2027.08.04-08

孟卫东歌剧
《渡江1949》
MENG WEIDONG'S OPERA
**THE YANGTZE RIVER CROSSING
CAMPAIGN IN 1949**

2027.01.27-01.31

吕嘉 指挥
LÜ Jia Conductor

罗西尼歌剧
《塞维利亚的理发师》
ROSSINI'S OPERA
IL BARBIERE DI SIVIGLIA



交响乐 SYMPHONY

国家大剧院管弦乐团2026/27乐季开幕音乐会

大地之歌

吕嘉、李立宏、安娜·韦勒、西蒙·奥尼尔
与国家大剧院管弦乐团演绎马勒

CHINA NCPA ORCHESTRA
2026/27 SEASON OPENING CONCERT

SONG OF THE EARTH

MAHLER WITH LÜ JIA, LI LIHONG, ANNA WERLE,
SIMON O'NEILL, AND NCPAO

吕嘉 指挥
李立宏 朗诵
安娜·韦勒 女中音
西蒙·奥尼尔 男高音

LÜ Jia Conductor
LI Lihong Reciter
Anna Werle Mezzo-soprano
Simon O'Neill Tenor

白居易 / 诗 | 马勒 / 曲
配乐诗朗诵《琵琶行》
小柔板 (选自升C小调第五号交响曲)

马勒
《大地之歌》

Poem by BAI Juyi | Mahler
Poem Recitation with Orchestra *Song of the Pipa Player*
Adagietto (from Symphony No.5 in C-sharp minor)

Mahler
Das Lied von der Erde

2026
9.26

NCPA · Concert Hall
国家大剧院·音乐厅

吕嘉
LÜ Jia

李立宏
LI Lihong

安娜·韦勒
Anna Werle

西蒙·奥尼尔
Simon O'Neill

国家大剧院制作大型音乐史诗

《百年荣光·长征组歌》

NCPA'S MUSIC EPIC COMMISSION

CENTURIAL GLORY · LONG MARCH SUITE

吕其明

《红旗颂》

印青 / 邹静之 词

“三月桃花心中开”，
选自歌剧《长征》

印青 / 邹静之 词

“我的爱人，你可听见”，
选自歌剧《长征》

栾凯 / 王晓岭、李文绪 词

“等着我，亲爱的人”
——选自歌剧《沂蒙山》

马可 / 贺敬之 词

《南泥湾》

刘炽 / 公木 词

《英雄赞歌》

臧云飞 /

王晓岭、李劲、王杨、刘海涛 词

《天下乡亲》

胡廷江 / 王宁 词

《百年荣光》

晨耕、生茂、唐柯、遇秋 曲 /
肖华 词

大型声乐套曲《长征组歌》

LU Qiming

Ode to the Red Flag

YIN Qing / Lyr. ZOU Jingzhi

“Peach Blossoms Bloom in
My Heart in March”,
from *The Long March*

YIN Qing / Lyr. ZOU Jingzhi

“My Lover, do you hear it?”
from *The Long March*

LUAN Kai / Lyr. WANG Xiaoling, LI Wenxu

“Wait for Me, My Dearest”,
from *Yimeng Mountain*

MA Ke / Lyr. HE Jingzhi

Nanniwan

LIU Chi / Lyr. GONG Mu

Ode to Heroes

ZANG Yunfei / Lyr. WANG Xiaoling, LI Jin, WANG Yang, LIU Haitao

Fellow Countrymen

HU Tingjiang / Lyr. WANG Ning

Glory of a Century

CHEN Geng, SHENG Mao, TANG Ke, YU Qiu / Lyr. XIAO Hua

The Long March Suite

李心草 指挥

周晓琳、李欣桐、王丽达、周旋

王庆爽、毛一涵、王一凤 女高音

金郑建、王凯、阎维文、黄训国 男高音

王鹤翔 男中音

董岱 合唱指挥

国家大剧院合唱团

LI Xincao Conductor

ZHOU Xiaolin, LI Xintong, WANG Lida

ZHOU Xuan, WANG Qingshuang

MAO Yihan, WANG Yifeng Soprano

JIN Zhengjian, WANG Kai

YAN Weiwen Tenor

WANG Hexiang Baritone

DONG Dai Chorus Master

China NCPA Chorus

2026

10.4/5

NCPA · Concert Hall

国家大剧院·音乐厅

李心草

LI Xincao

徐晶晶
XU Jingjing

李想
LI Xiang

马小明
MA Xiaoming

张扬
ZHANG Yang

马敏
MA Min

吕嘉
LÜ Jia

黄华丽
HUANG Huali

蔡俊
CAI Jun

王冲
WANG Chong

国家大剧院原创交响合唱音乐会

《丰收中国》

NCPA SYMPHONIC CHORUS COMMISSION

HARVEST CHINA

孟卫东 / 韩长赋 诗
《丰收中国》

MENG Weidong / Poem by HAN Changfu
Harvest China

乐是故乡明 SOUNDS OF HOMELAND
未言之象 TRANSCENDENCE OF MELOPOIESIS



吕嘉 指挥
马敏、黄华丽、徐晶晶 女高音
蔡俊、马小明、王冲 男高音
张扬 男中音
李想 京韵大鼓
董岱 合唱指挥
国家大剧院合唱团
北京爱乐合唱团

LÜ Jia Conductor
MA Min, HUANG Huali, XU Jingjing Soprano
CAI Jun, MA Xiaoming, WANG Chong Tenor
ZHANG Yang Baritone
LI Xiang Jingyun Dagou
DONG Dai Chorus Master
China NCPA Chorus
The Beijing Philharmonic Choir

2026
10.10/11

NCPA · Concert Hall
国家大剧院 · 音乐厅

星光璀璨

音乐比赛冠军之夜(之一)

SUMMIT NIGHT

MUSIC COMPETITION 1ST PRIZE
WINNERS CONCERT I

肯尼斯·莱顿

管风琴协奏曲, Op. 58 (选段)

莫扎特

C大调双簧管协奏曲, K. 314

胡梅尔

幻想集成曲, 为中提琴与乐队而作, Op. 94

肖邦

E小调第一号钢琴协奏曲, Op. 11

Kenneth Leighton

Selection from Organ Concerto, Op. 58

Mozart

Oboe Concerto in C major, K. 314

Hummel

Potpourri for Viola and Orchestra, Op. 94

Chopin

Piano Concerto in E minor, Op. 11

景焕 指挥

塞缪尔·吉迪 管风琴

第12届 (2025) 瑞士圣莫里斯国际管风琴比赛冠军

亚历山大·克龙比希勒 双簧管

第19届 (2025) 国际风神管乐比赛双簧管组冠军

莎拉·斯特罗姆 中提琴

2025年日内瓦国际音乐比赛中提琴组冠军

陆逸轩 钢琴

第19届 (2025) 肖邦国际钢琴比赛冠军

JING Huan Conductor

Samuel Giddy Organ

First Prize, 12th Saint-Maurice International
Organ Competition, Switzerland, 2025

Alexander Kronbichler Oboe

First Prize (Oboe), 19th Aeolus International
Wind Competition, 2025

Sarah Strohm Viola

First Prize, Concours de Genève International
Music Competition, 2025

Eric Lu Piano

First Prize, 19th International Frédéric Chopin
Piano Competition, 2025

2026

11.6

BPAC · Concert Hall

北京艺术中心·音乐厅



景焕

JING Huan

陆逸轩

Eric Lu

莎拉·斯特罗姆

Sarah Strohm

亚历山大·克龙比希勒

Alexander Kronbichler

塞缪尔·吉迪

Samuel Giddy

星光璀璨

音乐比赛冠军之夜(之二)

SUMMIT NIGHT

MUSIC COMPETITION 1ST PRIZE
WINNERS CONCERT II

景焕 指挥

加布里埃尔·米肖 打击乐

第8届(2025) IPEA国际打击乐比赛冠军

吴一凡 钢琴

第65届(2025) 布索尼国际钢琴比赛冠军

王丽雅 钢琴

第74届(2025) 德国ARD国际音乐比赛钢琴组冠军

章奥哲 小提琴

第58届(2025) 帕格尼尼国际小提琴比赛冠军

JING Huan Conductor

Gabriel Michaud Percussion

First Prize, 8th IPEA International
Percussion Competition, 2025

WU Yifan Piano

First Prize, 65th Ferruccio Busoni
International Piano Competition, 2025

WANG Liya Piano

First Prize (Piano), 74th ARD International
Music Competition, Germany, 2025

ZHANG Aozhe Violin

First Prize, 58th Niccolò Paganini International
Violin Competition, 2025

2026
11.7

BPAC · Concert Hall

北京艺术中心·音乐厅

艾曼纽·塞琼奈

《太平洋协奏曲》，为打击乐与乐队而作

肖斯塔科维奇

F大调第二号钢琴协奏曲, Op. 102

拉威尔

G大调钢琴协奏曲

帕格尼尼

D大调第一号小提琴协奏曲, Op. 6

Emmanuel Séjourné

Pacific Concerto, for Percussion and Orchestra

Shostakovich

Piano Concerto No. 2 in F major, Op. 102

Ravel

Piano Concerto in G major

Paganini

Violin Concerto No.1 in D major, Op. 6

景焕

JING Huan

加布里埃尔·米肖

Gabriel Michaud

章奥哲

ZHANG Aozhe

王丽雅

WANG Liya

吴一凡

WU Yifan

黄屹
HUANG YI



安天旭
AN Tianxu

- 乐是故乡明 SOUNDS OF HOMELAND
- 至乐永恒 IMMORTAL BEETHOVEN
- 焦点作曲家 COMPOSER-IN-FOCUS

异声同鸣

黄屹、安天旭与国家大剧院管弦乐团
演绎郭文景、谢德林与贝多芬

HARMONY IN DIVERSITY

GUO WENJING, SHCHEDRIN AND BEETHOVEN
WITH HUANG YI, AN TIANXU AND NCPAO

黄屹 指挥
安天旭 钢琴

HUANG Yi Conductor
AN Tianxu Piano

郭文景
钢琴协奏曲

罗季翁·谢德林
《贝多芬的海利根施塔特遗书》

贝多芬
降B大调第四号交响曲, Op. 60

GUO Wenjing
Piano Concerto

Rodion Shchedrin
Beethoven's Heiligenstädter Testament

Beethoven
Symphony No. 4 in B-flat major, Op. 60

2026
12.5/6

NCPA · Concert Hall
国家大剧院·音乐厅

国家大剧院原创歌剧

《渡江1949》(音乐会版)

NCPA OPERA COMMISSION

THE YANGTZE RIVER CROSSING CAMPAIGN IN 1949

(OPERA IN CONCERT)

陈燮阳 指挥
国家大剧院歌剧演员队
董岱 合唱指挥
国家大剧院合唱团

CHEN Xieyang Conductor
NCPA Resident Singers
DONG Dai Chorus Master
China NCPA Chorus

孟卫东
《渡江1949》

MENG Weidong
The Yangtze River Crossing Campaign in 1949

2026
12.15/16

NCPA · Concert Hall
国家大剧院·音乐厅

陈燮阳
CHEN Xieyang



国家大剧院 建院十九周年音乐会

吕嘉与国家大剧院管弦乐团演绎马勒第九

CONCERT FOR THE 19TH ANNIVERSARY OF NCPA

MAHLER 9th SYMPHONY WITH LÜ JIA,
AND NCPAO

吕嘉 指挥
LÜ Jia Conductor

马勒
D大调第九号交响曲

Mahler
Symphony No. 9 in D major

2026
12.22

NCPA · Concert Hall
国家大剧院 · 音乐厅

吕嘉
LÜ Jia



吕嘉
LÜ Jia

2027 国家大剧院 新年音乐会

2027 NEW YEAR'S CONCERT OF NCPA

吕嘉 指挥
国家大剧院合唱团

LÜ Jia Conductor
China NCPA Chorus

2026 2027
12.31 1.1

NCPA · Concert Hall
国家大剧院 · 音乐厅

2027
1.1

BPAC · Concert Hall
北京艺术中心 · 音乐厅

约翰·威廉姆斯之夜

穆特、马祖尔与国家大剧院管弦乐团

A NIGHT OF JOHN WILLIAMS

MUTTER, MASUR AND NCPAO

约翰·威廉姆斯

- 《钟声敲响!》
- 第二小提琴协奏曲
- 《飞向梦幻岛》，选自《铁钩船长》
- 《第三类接触》配乐选段
- 《魔鬼之舞》，选自《东镇女巫》
- 《夜行》，选自《德古拉》
- 《对决》，选自《丁丁历险记》
- 《王座大厅与终曲》，选自《星球大战 4:新希望》
- 《蕾伊主题曲》，选自《星球大战 7:原力觉醒》
- 《萨布丽娜》主题音乐
- 《海德薇主题曲》，选自《哈利·波特与魔法石》

John Williams

- Sound the Bells!*
- Violin Concerto No. 2*
- Flight to Neverland from Hook*
- Excerpts from Close Encounters of the Third Kind*
- Devil's Dance from The Witches of Eastwick*
- Night Journeys from Dracula*
- The Duel from The Adventures of Tintin*
- Throne Room & Finale from Star Wars: Episode IV – A New Hope*
- Rey's Theme from Star Wars: Episode VII – The Force Awakens*
- Theme from Sabrina*
- Hedwig's Theme from Harry Potter and the Philosopher's Stone*

肯·大卫·马祖尔 指挥
安妮-索菲·穆特 小提琴

Ken David Masur Conductor
Anne-Sophie Mutter Violin

2027
1.8

NCPA · Concert Hall
国家大剧院·音乐厅

安妮-索菲·穆特
Anne-Sophie Mutter

肯·大卫·马祖尔
Ken David Masur

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阔步向前

拉赫林与国家大剧院管弦乐团演绎
莫扎特、安娜·克莱恩与贝多芬

STRIDE FORWARD

MOZART, ANNA CLYNE AND BEETHOVEN
WITH RACHLIN AND NCPAO

朱利安·拉赫林 小提琴/指挥
Julian Rachlin Violin/Conductor

2027
1.15

NCPA · Concert Hall
国家大剧院·音乐厅

莫扎特

A大调第五号小提琴协奏曲“土耳其”，K. 219

安娜·克莱恩

《阔步》

贝多芬

C小调第五号交响曲，Op. 67

Mozart

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

Anna Clyne

Stride

Beethoven

Symphony No. 5 in C minor, Op. 67

朱利安·拉赫林
Julian Rachlin

■ 至乐永恒 IMMORTAL BEETHOVEN
▷ 未言之象 TRANSCENDENCE OF MELOPOIESIS

杜达梅尔指挥 西蒙·玻利瓦尔交响乐团 与国家大剧院管弦乐团、 合唱团联合音乐会



DUDAMEL CONDUCTS SIMÓN BOLÍVAR SYMPHONY ORCHESTRA OF VENEZUELA AND CHINA NCPA ORCHESTRA & CHORUS

古斯塔沃·杜达梅尔 指挥
塞雷娜·萨恩斯 女高音
莉莉娅·伊斯特拉蒂 女中音
约翰·马修·迈尔斯 男高音
德米特里·伊瓦申科 男低音
西蒙·玻利瓦尔交响乐团
焦淼 合唱指挥
国家大剧院合唱团

Gustavo Dudamel Conductor
Serena Sáenz Soprano
Lilia Istratii Alto
John Matthew Myers Tenor
Dmitry Ivashchenko Bass
Simón Bolívar Symphony
Orchestra
JIAO Miao Chorus Master
China NCPA Chorus

2027
1.29

NCPA · Concert Hall
国家大剧院·音乐厅

贝多芬 席勒 / 诗
D小调第九号交响曲“合唱”，Op. 125

Beethoven / Poem by Schiller
Symphony No. 9 in D minor, Op. 125 "Choral"



古斯塔沃·杜达梅尔
Gustavo Dudamel

2027 新春华尔兹

吕嘉与国家大剧院管弦乐团

FESTIVAL WALTZ 2027

LÜ JIA AND NCPAO

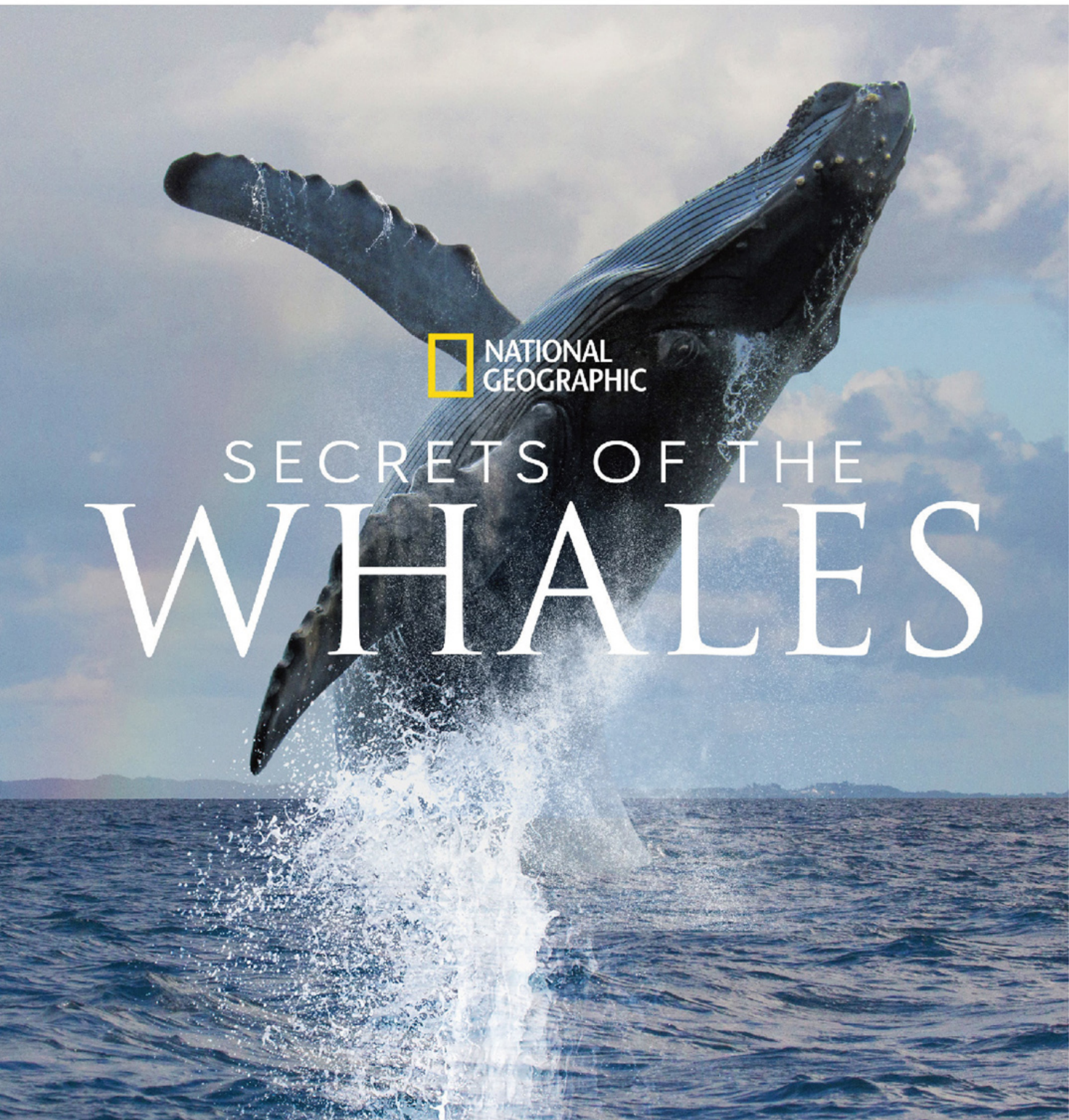
吕嘉 指挥

LÜ Jia Conductor

2027
2.2/3

NCPA · Concert Hall
国家大剧院 · 音乐厅





鲸的秘密

国家地理视听音乐会

SECRETS OF THE WHALES

NATIONAL GEOGRAPHIC LIVE CONCERT

赖嘉静 指挥
LAI Jiajing Conductor

2027
2.27

BPAC · Concert Hall
北京艺术中心 · 音乐厅

拉斐尔·蒂博
《鲸的秘密》

Raphaëlle Thibaut
Secrets of the Whales



吕嘉
LÜ Jia

■ 至乐永恒 IMMORTAL BEETHOVEN
● 乐是故乡明 SOUNDS OF HOMELAND

交响万象

吕嘉与国家大剧院管弦乐团演绎
贝多芬、布里顿与黄若

MAPPING THE ORCHESTRA

BEETHOVEN, BRITTEN AND HUANG RUO
WITH LÜ JIA AND NCPAO

吕嘉 指挥
LÜ Jia Conductor

黄若
《达坂城的姑娘》

布里顿
《青少年管弦乐队指南》，Op. 34

贝多芬
降E大调第三号交响曲“英雄”，Op. 55

HUANG Ruo
The Girl from the Da Ban City

Britten
The Young Person's Guide to the Orchestra, Op. 34

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

2027
3.6

BPAC · Concert Hall
北京艺术中心·音乐厅

随影随行

吕嘉、陈萨与国家大剧院管弦乐团
演绎贝多芬、陈银淑与穆索尔斯基

ALONG WITH ECHOES

BEETHOVEN, UNSUK CHIN AND MUSSORGSKY
WITH LÜ JIA, CHEN SA AND NCPAO

吕嘉 指挥
陈萨 钢琴

LÜ Jia Conductor
CHEN Sa Piano

2027
3.13

BPAC · Concert Hall
北京艺术中心·音乐厅

陈银淑
《突强》

贝多芬
G大调第四号钢琴协奏曲, Op. 58

穆索尔斯基 / 改编 拉威尔
《图画展览会》

UnsuK Chin
subito con forza

Beethoven
Piano Concerto No. 4 in G Major, Op. 58

Mussorgsky / Arr. Ravel
Pictures at an Exhibition

吕嘉
LÜ Jia

陈萨
CHEN Sa



陈萨
CHEN Sa

吕嘉
LÜ Jia

● 乐是故乡明 SOUNDS OF HOMELAND
■ 至乐永恒 IMMORTAL BEETHOVEN

国家大剧院管弦乐团 2027中国巡演

吕嘉、陈萨与国家大剧院管弦乐团

CHINA NCPA ORCHESTRA 2027 NATIONAL TOUR

LÜ JIA, CHEN SA AND NCPAO

吕嘉 指挥
陈萨 钢琴

LÜ Jia Conductor
CHEN Sa Piano

黄若

《达坂城的姑娘》

柴科夫斯基

降B小调第一号钢琴协奏曲, Op. 23

贝多芬

G大调第四号钢琴协奏曲, Op. 58

穆索尔斯基 / 改编 拉威尔

《图画展览会》

贝多芬

降E大调第三号交响曲“英雄”, Op. 55

HUANG Ruo

The Girl from the Da Ban City

Tchaikovsky

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

Beethoven

Piano Concerto No. 4 in G Major, Op. 58

Mussorgsky / Arr. Ravel

Pictures at an Exhibition

Beethoven

Symphony No. 3 in E-flat major “Eroica”, Op. 55

2027
3.18-28

Shanghai / Nanjing /
Wuhan / Guangzhou, etc
上海 / 南京 / 武汉 /
广州 等

🍷 周末音乐会 NCPA WEEKEND MATINEE
🍷 乐是故乡明 SOUNDS OF HOMELAND

花样竞奏

胡笑博、李旻娜、刘爽与国家大剧院管弦乐团

EMERGING CONCERTOS

HU XIAOBO, MINNA LEE, LIU SHUANG
AND NCPAO

【青作计划展演作品】

威廉·博尔科姆
单簧管与乐队协奏曲

劳尼·格伦塔尔
F小调长号协奏曲

【YCP Candidate Work】

William Bolcom
Concerto for Clarinet and Orchestra

Launy Grøndahl
Trombone Concerto in F minor

胡笑博 指挥
李旻娜 单簧管
刘爽 长号

HU Xiaobo Conductor
Minna Lee Clarinet
LIU Shuang Trombone

2027
4.4

NCPA · Concert Hall
国家大剧院 · 音乐厅



李旻娜
Minna Lee

刘爽
LIU Shuang

胡笑博
HU Xiaobo

中国交响乐之春开幕音乐会

贝托祺指挥香港管弦乐团 与国家大剧院管弦乐团、 合唱团演绎马勒第二

CHINA ORCHESTRA FESTIVAL
OPENING CONCERT

MAHLER NO. 2 WITH TARMO PELTOKOSKI, HONG KONG PHILHARMONIC ORCHESTRA AND CHINA NCPA ORCHESTRA & CHORUS

瓦格纳

《特里斯坦与伊索尔德》前奏曲

马勒 / 德国民间诗集、弗里德里希·克洛普施托克 诗

C小调第二号交响曲

Wagner

Prelude to *Tristan und Isolde*

Mahler / German Folk Poetry, Poem by Friedrich Gottlieb Klopstock

Symphony No. 2 in C minor

- 乐是故乡明: 香港回归30周年
SOUNDS OF HOMELAND: 30TH ANNIVERSARY
OF HONG KONG'S RETURN TO MOTHERLAND
- 未言之象 TRANSCENDENCE OF MELOPOIESIS



贝托祺 指挥

邝励龄 女高音

薇布克·莱姆库尔 女中音

董岱 合唱指挥

香港管弦乐团

国家大剧院合唱团

Tarmo Peltokoski Conductor

Louise Kwong Soprano

Wiebke Lehmkuhl Alto

DONG Dai Chorus Master

Hongkong Philharmonic Orchestra

China NCPA Chorus

2027
4.7/8

NCPA · Concert Hall

国家大剧院·音乐厅



贝托祺

Tarmo Peltokoski

邝励龄

Louise Kwong

薇布克·莱姆库尔

Wiebke Lehmkuhl

光明行

张国勇、于红梅与国家大剧院管弦乐团

MARCH TOWARD BRIGHTNESS

ZHANG GUOYONG, YU HONGMEI AND NCPAO

张国勇 指挥

于红梅 二胡

ZHANG Guoyong Conductor

YU Hongmei Erhu

张国勇

ZHANG Guoyong

于红梅

YU Hongmei

【青作计划展演作品】

唐建平

《心之弦》(纪念刘天华130周年)

肖斯塔科维奇

D小调第五号交响曲, Op. 47

【YCP Candidate Work】

TANG Jianping

Heartstrings

(Commemorating the 130th Anniversary of LIU Tianhua's Birth)

Shostakovich

Symphony No. 5 in D minor, Op. 47

2027

4.16

NCPA · Concert Hall

国家大剧院·音乐厅

赖嘉静
LAI Jiajing



■ 至乐永恒 IMMORTAL BEETHOVEN

2027国家大剧院 五月音乐节 开幕音乐会

THE OPENING CONCERT OF NCPA MAY FESTIVAL 2027

赖嘉静 指挥
LAI Jiajing Conductor

2027
5.1/2

NCPA · Concert Hall
国家大剧院 · 音乐厅



©TODD ROSENBERG

曾 韵
ZENG Yun

曼弗雷德·霍内克
Manfred Honeck

梅第扬
MEI Diyang

■ 至乐永恒 IMMORTAL BEETHOVEN
■ 驻院艺术家 ARTIST-IN-RESIDENCE

声韵悦扬

曼弗雷德·霍内克、梅第扬、曾韵
与国家大剧院管弦乐团

RHYME AND RADIANCE

MANFRED HONECK, MEI DIYANG,
ZENG YUN AND NCPAO

曼弗雷德·霍内克 指挥
梅第扬 中提琴
曾韵 圆号

Manfred Honeck Conductor
MEI Diyang Viola
ZENG Yun Horn

尤里·赖因韦雷

《可惜，可惜——太迟了!!》

希瑟·施密特

“光与影”中提琴、圆号与管弦乐队协奏曲

贝多芬

F大调第六号交响曲“田园”，Op. 68

Jüri Reinvere

“Schade! - Schade! - zu spät!!”

Heather Schmidt

Concerto for Viola, Horn & Orchestra “Light and Shadow”

Beethoven

Symphony No.6 in F major “Pastorale”, Op. 68

2027
5.14/15

NCPA · Concert Hall
国家大剧院·音乐厅



迪欧帝玛四重奏
Quatuor Diotima



张 艺
ZHANG Yi

命运的赋格

张艺、迪欧帝玛四重奏与国家大剧院管弦乐团
演绎约翰·亚当斯与柴科夫斯基

THE FUGUE ON FATE

JOHN ADAMS AND TCHAIKOVSKY
WITH ZHANG Yi, QUATUOR DIOTIMA
AND NCPAO

张艺 指挥

迪欧帝玛四重奏

赵云鹏 第一小提琴

莱奥·马里利耶 第二小提琴

弗兰克·舍瓦利耶 中提琴

亚力克西斯·德沙尔姆 大提琴

ZHANG Yi Conductor

Quatuor Diotima

ZHAO Yunpeng First Violin

Léo Marillier Second Violin

Franck Chevalier Viola

Alexis Descharmes Cello

约翰·亚当斯

《绝对谐谑》

柴科夫斯基

《曼弗雷德》交响曲, Op. 58

(依据拜伦戏剧诗所作)

John Adams

Absolute Jest

Tchaikovsky

Manfred Symphony, Op. 58

[After Byron's Dramatic Poem *Manfred*]

2027
5.22

BPAC · Concert Hall
北京艺术中心·音乐厅

国家大剧院
庆祝香港回归三十周年
音乐会

NCPA CONCERT
CELEBRATING THE 30TH
ANNIVERSARY OF
HONG KONG'S RETURN
TO MOTHERLAND

贝多芬
《普罗米修斯》序曲, Op. 43 (编钟特别版)
贝多芬
C大调钢琴、小提琴与大提琴三重协奏曲, Op. 56
谭盾
编钟协奏曲“天地人”

Beethoven
Overture to *The Creatures of Prometheus*, Op. 43
(Special Version with Bianzhong)
Beethoven
Triple Concerto in C Major, Op. 56
TAN Dun
Bianzhong (Chinese Bronze Bells) Concerto “Heaven Earth Mankind”

乐是故乡明: 香港回归30周年
SOUNDS OF HOMELAND: 30TH ANNIVERSARY
OF HONG KONG'S RETURN TO MOTHERLAND
至乐永恒 IMMORTAL BEETHOVEN

谭盾 指挥
吕思清 小提琴
李垂谊 大提琴
王致仁 钢琴
国家大剧院歌剧演员队
国家大剧院合唱团
TAN Dun Conductor
Siqing Lu Violin
Trey Lee Cello
Chiyan Wong Piano
NCPA Resident Singers
China NCPA Chorus

2027
7.1/2

NCPA · Concert Hall
国家大剧院 · 音乐厅



谭盾

TAN Dun



王致仁

Chiyan Wong



李垂谊

Trey Lee



吕思清

Siqing Lu

幻想交响

郑明勋、王健与国家大剧院管弦乐团
演绎德沃夏克与柏辽兹

SYMPHONIE FANTASTIQUE

DVOŘÁK AND BERLIOZ
WITH MYUNG-WHUN CHUNG,
JIAN WANG AND NCPAO

德沃夏克

B小调大提琴协奏曲, Op. 104

柏辽兹

《幻想交响曲》, Op. 14

Dvořák

Violoncello Concerto in B minor, Op. 104

Berlioz

Symphonie Fantastique, Op. 14

郑明勋 指挥

王健 大提琴

Myung-Whun Chung Conductor

Jian Wang Cello

2027
7.9/10

NCPA · Concert Hall

国家大剧院 · 音乐厅



郑明勋

Myung-Whun Chung

王健

Jian Wang

行星漫游

张弦、莉莉娅·齐柏丝坦与国家大剧院管弦乐团
演绎普罗科菲耶夫与霍尔斯特

SPACE ODYSSEY

PROKOFIEV AND HOLST WITH XIAN ZHANG,
LILYA ZILBERSTEIN AND NCPAO

普罗科菲耶夫

C大调第三号钢琴协奏曲, Op. 26

霍尔斯特

《行星》, Op. 32

Prokofiev

Piano Concerto No. 3 in C major, Op. 26

Holst

The Planets, Op. 32

张弦 指挥

莉莉娅·齐柏丝坦 钢琴

Xian Zhang Conductor

Lilya Zilberstein Piano

2027
7.16/17

NCPA · Concert Hall

国家大剧院·音乐厅



张弦
Xian Zhang

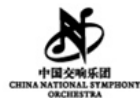
莉莉娅·齐柏丝坦
Lilya Zilberstein



吴怀世

Wilson Ng

- 乐是故乡明 SOUNDS OF HOMELAND
- 未言之象 TRANSCENDENCE OF MELOPOIESIS
- 焦点作曲家 COMPOSER-IN-FOCUS



海子的诗

吴怀世与国家大剧院管弦乐团

POEMS OF HAI ZI

WILSON NG AND THE NCPAO

吴怀世 指挥
纪玉珏 合唱指挥
中国交响乐团合唱团

Wilson Ng Conductor
Ji Yujue Chorus Master
China Symphony Orchestra Chorus

西贝柳斯
《游吟诗人》, Op. 64
郭文景 / 海子 诗
《海子的诗》*世界首演

Sibelius
The Bard, Op. 64
GUO Wenjing / Poem by HAI Zi
Poems of HAI Zi * World Premiere

2027
7.23/24

NCPA · Concert Hall
国家大剧院·音乐厅



吴蛮
WU Man

梁肖
LIANG Xiao

吕嘉
LÜ Jia

国家大剧院管弦乐团2026/27乐季闭幕音乐会

吕嘉、吴蛮、梁肖
与国家大剧院管弦乐团
演绎理查·施特劳斯
与梅森·贝茨

THE 2026/27 SEASON CLOSING
CONCERT OF NCPAO

R. STRAUSS AND
MASON BATES WITH
LÜ JIA, WU MAN,
LIANG XIAO AND NCPAO

马格努斯·林德伯格
《缺席》

梅森·贝茨
琵琶协奏曲 *中国首演

理查·施特劳斯
《堂吉珂德》, Op. 35

Magnus Lindberg
Absence

Mason Bates
Pipa Concerto *China Premiere

Richard Strauss
Don Quixote, Op. 35

吕嘉 指挥
吴蛮 琵琶
梁肖 大提琴

LÜ Jia Conductor
WU Man Pipa
LIANG Xiao Cello

2027
8.13/14

NCPA · Concert Hall
国家大剧院·音乐厅

An abstract artwork featuring a complex interplay of textures and colors. The background is a deep, dark blue with swirling, ethereal patterns. A prominent, lighter blue, almost white, shape resembling a face or a mask is visible in the upper right quadrant, with dark, swirling lines around it. The lower portion of the image is dominated by a bright, white, textured area that looks like a piece of fabric or a large, irregularly shaped object. The overall composition is layered and textured, with a sense of depth and movement.

精致小交
PETIT AND
DELICACY

精致小交

文 刘逊

● 国家大剧院管弦乐团节目运营组组长

“精致小交”系列的诞生，源于一个朴素的愿望：让乐团走得更远，也让观众听到更多。

当今天的交响乐团重新走进室内乐团的世界，也是在回望自己的来路。现代交响乐团正是在17、18世纪器乐合奏的发展中逐步成形。此后，乐团规模日益宏阔，当宏大的音响成为今天音乐厅里熟悉的风景，那些曾奠定交响艺术根基的早期作品，同样值得我们重新驻足。巡礼这些作品，不只是追溯历史，也是在重温由清澈的声部、均衡的结构、克制的表达所打造的审美尺度。同时，多变可塑的室内乐团也为那些不易在常规交响舞台上充分展开的作品、组合与艺术构想，留下更多空间。

国家大剧院管弦乐团对于室内乐团这种演出形态的探索，也是在一次次舞台实践中逐渐清晰起来。2023年，指挥孙一凡执棒，以韦伯恩、斯特拉文斯基、巴托克与武满彻的作品，勾勒20世纪弦乐创作的多重面貌，也为后来“精致小交”的形成埋下伏笔。2024/25乐季，“精致小交”正式启程，这片“艺术试验田”由此开始耕耘。我们以维瓦尔第《四季》与皮亚佐拉《布宜诺斯艾利斯的四季》形成跨越时代的遥相呼应，通过马勒《第四号交响曲》的室内乐版本为熟悉的经典打开了另一种聆听方式。到了2025/26乐季，这片“试验田”有了更丰富的面貌。曲目从早期管弦乐传统延伸到20世纪音乐与当代创作，既有《二十四节气》等新作品的开发，也有古今作品在新的组合中生出意外的呼应；管风琴、笙、小号、大提琴、钢琴乃至电子采样等声音陆续加入，与室内乐团形成各具特色的合作。吕嘉、张洁敏、景焕、赖嘉静等指挥家，以及陈萨、秦立巍、谢尔盖·纳卡里亚科夫、洛伦茨·纳斯图里卡-赫尔舒科维奇、斯特拉迪瓦里四重奏等艺术家与重奏团相继来到这一系列。

这种探索将在2026/27乐季继续。驻院艺术家梅第扬、曾韵将与室内乐团展开深度合作，把兼具交响乐团经验与独奏个性的艺术视角带入排演之中；赖嘉静指挥与低男中音艺术家沈洋将在德彪西、陈其钢、古拜杜丽娜与舒伯特之间寻找音乐与诗歌、器乐与声乐之间的共鸣；陈琳指挥率团与小提琴演奏家姚珏及香港弦乐团合作，将让交流从音乐家个人延伸到不同乐团之间；还将携手声乐及朗诵名家打造“诗乐剧场”，让诗歌、剧情、声乐与音乐交织参与舞台叙事，探索诗与乐深度融合的新表达。

对于观众而言，“精致小交”的魅力正在于美妙的不期而遇。熟悉的经典可能显露另一副面貌；鲜少上演的作品可能因为巧妙的编排找到彼此的联系；独奏家、乐团音乐家乃至不同乐团，也可能在同一舞台上转换角色、碰撞经验。

“精致小交”一端连接传统，一端面向未知。它所期待的，并不是为交响音乐划出另一种固定的类型，而是让更多作品、音色与合作方式获得被听见的机会，也让观众发现，通往包罗万象的交响世界从来不只有一条道路。正是在这些或熟悉、或陌生的相遇中，乐团的艺术版图被一点点拓宽，也让观众在一次次聆听中触及交响艺术丰厚而多元的内核。

PETIT & DELICACY

By LIU Xun

● Director of Artistic Planning, China NCPA Orchestra

The “Petit and Delicacy” series was born of a simple wish: to let the orchestra travel farther, and to let audiences hear more.

For a symphony orchestra, re-enter to the world of the chamber orchestra is a way of reconnecting with its own origins. The modern orchestra grew out of the instrumental ensemble traditions of the seventeenth and eighteenth centuries. As orchestras expanded and the grandeur of symphonic sound became a familiar presence in today’s concert halls, the early works that formed the foundations of orchestral art remain just as vital. Returning to these pieces is not only an act of historical reflection; it is a chance to rediscover an aesthetic shaped by clear, well defined voices, balanced architecture, and a restrained expressive palette. At the same time, the chamber orchestra’s flexibility and intimacy create room for works, combinations of instruments, and artistic ideas that cannot always unfold fully on the conventional symphonic stage.

The NCPA Orchestra’s exploration of chamber orchestra performance has taken shape gradually through repeated stage practice. In 2023, under the baton of SUN Yifan, works by Webern, Stravinsky, Bartók, and Takemitsu sketched the many facets of twentieth century string writing, planting the seeds for what would become the “Petit and Delicacy.” The series formally launched in the 2024/25 season, opening a new “artistic field” for experimentation. Vivaldi’s *The Four Seasons* and Piazzolla’s *The Four Seasons of Buenos Aires* echoed across eras; a chamber orchestra version of Mahler’s Fourth Symphony offered a fresh way of hearing a familiar classic. By the 2025/26 season, this “field” had grown richer still. The repertoire stretched from early orchestral traditions to twentieth century music and contemporary creation, from new works such as *The Twenty Four Solar Terms* to unexpected resonances between ancient and modern pieces in newly imagined combinations. Organ, sheng, trumpet, cello, piano, and even electronic sampling joined the ensemble, each creating a distinctive musical dialogue with the chamber orchestra. Conductors LÜ Jia,

ZHANG Jiemin, JING Huan, and LAI Jiajing, along with artists and ensembles including CHEN Sa, Qin Li-wei, Sergei Nakariakov, Lorenz Nasturica Herschkowitz, and the Stradivari Quartet, all became part of this evolving series.

This spirit of exploration continues in the 2026/27 season. Resident artists MEI Diyang and ZENG Yun will work closely with the chamber orchestra, bringing artistic perspectives shaped by both symphonic experience and solo performance. Under the baton of LAI Jiajing, bass baritone Shenyang will seek resonances between music and poetry, instruments and voice, through Debussy, CHEN Qigang, Gubaidulina, and Schubert. A collaboration with violinist YAO Jue and the Hong Kong String Orchestra will extend the exchange from individual musicians to entire ensembles. And once again, the orchestra will join forces with vocal soloists and reciters to create a mode of stage storytelling in which poetry, narrative, vocal expression, and music are interwoven, as part of an ongoing search for new ways to bring poetry and music into deep expressive unity.

For audiences, the appeal of the “Petit and Delicacy” series lies in the beauty of the unexpected. Familiar classics may reveal an entirely different character; works seldom heard in the concert hall may find surprising connections through imaginative programming; and soloists, orchestral musicians, even players from different ensembles may shift roles and exchange perspectives on the same stage. “Petit and Delicacy” stands with one foot in tradition and the other in the unknown. Its purpose is not to carve out a new fixed category within symphonic music, but to give more works, timbres, and modes of collaboration the chance to be heard, and to show audiences that there has never been only one path into the vast world of the symphony. In these encounters, whether with the familiar or the unfamiliar, the orchestra’s artistic landscape widens step by step, and listeners, through each experience, come closer to the rich and multifaceted core of symphonic art.

不止于「中」

梅第扬与国家大剧院管弦乐团室内乐团

THE LIMITLESS

MEI DIYANG
AND NCPAO CHAMBER ORCHESTRA

梅第扬 中提琴
MEI Diyang Viola

泰勒曼

G大调中提琴协奏曲, TWV 51:G9

莫扎特

A大调单簧管协奏曲, K. 622
(中提琴与乐队版)

布鲁赫

F大调浪漫曲, Op. 85

韦伯 / 保罗·伍德 改编

匈牙利行板和回旋曲, Op. 35

关庆武 / 王典一 改编

《草原之歌》

皮亚佐拉 / 王典一 改编

《自由探戈》(为中提琴与乐队改编)

Telemann

Viola Concerto in G major, TWV 51:G9

Mozart

Clarinet Concerto in A major, K. 622
(for Viola and Orchestra)

Bruch

Romance in F major, Op. 85

Weber / Arr. Paul Wood

Andante and Rondo Ongarese, Op. 35

GUAN Qingwu / Arr. WANG Dianyi

Song of the Prairie

Piazzolla / Arr. WANG Dianyi

Libertango (Arrangement for Viola and Orchestra)

2026
10.25

NCPA · Concert Hall
国家大剧院·音乐厅

梅第扬
MEI Diyang

何似在人间

赖嘉静、沈洋与国家大剧院管弦乐团室内乐团

THE PATH OF SOJOURNS

LAI JIAJING, SHENYANG
AND NCPAO CHAMBER ORCHESTRA

赖嘉静 指挥
沈洋 低男中音

LAI Jiajing Conductor
Shenyang Bass-baritone

德彪西 马拉美 / 诗

《牧神午后前奏曲》

陈其钢 苏轼 / 诗

《抒情诗——水调歌头》，
为男中音和器乐合奏而作

古拜杜丽娜 奥马尔·海亚姆 / 诗

《鲁拜集》

韦伯恩

《慢板乐章》

舒伯特 马克思·雷格 / 配器

约翰·格奥尔格·雅可比 / 诗

《万灵节祷文》，D. 343

舒伯特 马克思·雷格 / 配器

马特乌斯·卡西米尔·冯·科林 / 诗

《夜与梦》，D. 827, Op. 43/2

舒伯特 柏辽兹 / 配器 歌德 / 诗

《魔王》，D. 328

Debussy / Poem by Stéphane Mallarmé

Prélude à "L'après-midi d'un faune"

CHEN Qigang / Poem by SU Shi

Poème Lyrique II, for Baritone and Instrumental Ensemble

Gubaidulina / Poem by Omar Khayyam

Rubaiyat

Webern

Langsamer Satz

Schubert / Orchd. Max Reger / Poem

by Johann Georg Jacobi

Litanei auf das Fest Aller Seelen, D.343

Schubert / Orchd. Max Reger / Poem

by Matthäus Casimir von Collin

Nacht und Träume, D. 827, Op. 43/2

Schubert / Orchd. Berlioz / Poem by Goethe

Erk König, D.328

2026
12.16/17

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

赖嘉静

LAI Jiajing

沈洋

Shenyang



吕嘉
LÜ Jia



张雨轩
ZHANG Yuxuan

周末音乐会 NCPA WEEKEND MATINEE
乐是故乡明 SOUNDS OF HOMELAND

念奴娇

吕嘉、张雨轩与国家大剧院管弦乐团室内乐团

THE CHARM OF EASTERN STRINGS

LÜ JIA, ZHANG YUXUAN
AND NCPAO CHAMBER ORCHESTRA

吕嘉 指挥
张雨轩 古筝

LÜ Jia Conductor
ZHANG Yuxuan Zheng

2027
2.28

NCPA · Concert Hall
国家大剧院 · 音乐厅

周龙
《中国民歌八首》，为弦乐队而作（选段）

张雨轩
《赤壁怀古》，为古筝与室内乐团而作

苏畅 / 王瑞
《人间四月天》，为古筝与室内乐团而作

德沃夏克
E大调弦乐小夜曲，Op. 22

ZHOU Long
Selections from *The Eight Chinese Folk Songs*, for String Orchestra

ZHANG Yuxuan
Reminiscence of the Red Cliff, for Zheng and Chamber Orchestra

SU Chang / WANG Rui
You Are the April of This World, for Zheng and Chamber Orchestra

Dvorak
Serenade for Strings in E major, Op. 22

弦音盎然

罗伯特·卡巴拉
与国家大剧院管弦乐团室内乐团

VIVACE STRINGS

ROBERT KABARA
AND NCPAO CHAMBER ORCHESTRA

巴托克

嬉游曲, 为弦乐团而作

米科瓦伊·古雷茨基

夜曲协奏曲, 为小提琴与弦乐团而作

贝多芬 / 安杰伊·博日姆 改编

D大调小提琴协奏曲, Op. 61 (为弦乐团改编版)

Bartok

Divertimento for String Orchestra

Mikołaj Górecki

Concerto-Notturmo for Violin and String Orchestra

Beethoven / Arr. Andzej Borzym

Violin Concerto in D major, Op. 61

(Re-arrangement for String Orchestra)

罗伯特·卡巴拉 领衔小提琴

Robert Kabara Lead Violin

2027
3.27/28

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

罗伯特·卡巴拉

Robert Kabara

不止于「中」

赖嘉静、曾韵与国家大剧院管弦乐团室内乐团

THE LIMITLESS

LAI JIAJING, ZENG YUN
AND NCPAO CHAMBER ORCHESTRA

赖嘉静 指挥

曾韵 圆号

LAI Jiajing Conductor

ZENG Yun Horn

亨德尔

G小调帕卡利亚,
选自G小调羽管键琴组曲, HWV 432
(为圆号与小提琴改编)

莫扎特

降E大调圆号五重奏, K. 407 (386c)

皮亚佐拉

“咖啡馆1930”, 选自《探戈的历史》
(为圆号与弦乐队改编)

皮亚佐拉

《布宜诺斯艾利斯的四季》选段
(为圆号与弦乐队改编)

巴托克

《罗马尼亚民间舞曲》, BB 76

柴科夫斯基

《如歌的行板》, TH 63

德彪西 / 比塞尔 配器

“行列”, 选自《小组曲》

亨利·托马西

圆号协奏曲

Handel

Passacaglia in G minor,
from Harpsichord Suite in G minor,
HWV 432 (Arrangement for Horn and Violin)

Mozart

Horn Quintet in E-flat major, K. 407 (386c)

Piazzolla

“Café 1930”, from *Histoire du tango*
(Arrangement for Horn and String Orchestra)

Piazzolla

Selection from *Four Seasons of Buenos Aires*
(Arrangement for Horn and String Orchestra)

Bartók

Romanian Folk Dances, BB 76

Tchaikovsky

Andante Cantabile, TH 63

Debussy / orchd. Büsser

“Cortège”(from *Petite Suite*)

Henri Tomasi

Horn Concerto

2027
4.10

BPAC · Concert Hall
北京艺术中心·音乐厅

赖嘉静
LAI Jiajing

曾韵
ZENG Yun

弦游世界

陈琳、姚珏、香港弦乐团
与国家大剧院管弦乐团联合音乐会

STRING VOYAGE

CHEN LIN, YAO JUE,
HONG KONG STRING ORCHESTRA
AND CHINA NCPA ORCHESTRA

梁皓一

《九龙》

符元伟

《繁花金曲串烧》

约瑟夫·苏克

降E大调小夜曲, Op. 6

Elliot Leung

Kowloon

Ronald Fu

Blossoms Shanghai Medley

Josef Suk

Serenade in E-flat major, Op. 6

乐是故乡明:香港回归30周年

SOUNDS OF HOMELAND: 30TH ANNIVERSARY
OF HONG KONG'S RETURN TO MOTHERLAND



陈琳 指挥

姚珏 小提琴

香港弦乐团

CHEN Lin Conductor

YAO Jue Violin

Hong Kong String Orchestra

2027
6.4/5

NCPA · Concert Hall
国家大剧院 · 音乐厅



陈琳
CHEN Lin



姚珏
YAO Jue

香港弦乐团
Hong Kong String Orchestra

诗乐剧场

赖嘉静与国家大剧院管弦乐团室内乐团

WHEN POETRY SINGS

LAI JIAJING AND NCPAO
CHAMBER ORCHESTRA

赖嘉静 指挥
LAI Jiajing Conductor

赖嘉静
LAI Jiajing

布里顿 / 兰波 诗
《彩画集》

Britten / Poem by Rimbaud
Les illuminations

2027
8.6

NCPA · Concert Hall
国家大剧院 · 音乐厅

2027
8.7

BPAC · Concert Hall
北京艺术中心 · 音乐厅



「无界」室内乐

NCPAO IN CHAMBER 「PLUS」



对话浪漫

国家大剧院管弦乐团桥四重奏

ROMANTIC HOCKET

BRIDGE QUARTET OF NCPAO

埃尔加

第一乐章, 选自A小调钢琴五重奏, Op. 84

门德尔松

D大调第三号弦乐四重奏, Op. 44/1

德沃夏克

C大调三重奏, Op. 74 (选段)

舒曼

降E大调钢琴五重奏, Op. 44 (选段)

Elgar

Mvt.1, from Piano Quintet in A minor, Op. 84

Mendelssohn

String Quartet No. 3 in D major, Op. 44/1

Dvorak

Selections from Terzetto in C major, Op. 74

Schumann

Selections from Piano Quintet in E-flat major, Op. 44

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

王莹 客席大提琴

石佳卓 钢琴

Bridge Quartet of NCPAO

CHEN Shu First Violin

YANG Rui Second Violin

HAO Xuejia Viola

WANG Ying Guest Cello

SHI Jiazhao Piano

2026
10.11

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

星光同辉

音乐比赛冠军与国家大剧院管弦乐团的室内乐

TOGETHER IN RADIANCE

MUSIC COMPETITION 1ST PRIZE WINNERS
AND NCPAO IN CHAMBER

加布里埃尔·米肖 打击乐
亚历山大·克龙比希勒 双簧管
郑力睿 单簧管
李天佑 大管
章奥哲、白云飞、唐铭偲 小提琴
莎拉·斯特罗姆 中提琴
梁肖 大提琴
吴一凡、王丽雅 钢琴

Gabriel Michaud Percussion
Alexander Kronbichler Oboe
ZHENG Lirui Clarinet
LI Tianyou Bassoon
ZHANG Aozhe, BAI Yunfei, TANG Mingsi Violin
Sarah Strohm Viola
LIANG Xiao Cello
WU Yifan, WANG Liya Piano

巴赫
C大调前奏曲与赋格, BWV 547

米约
《科雷特主题组曲》, Op. 161

莫扎特
降B大调钢琴三重奏, K. 502

舒曼
降E大调钢琴五重奏, Op. 44

Bach
Prelude and Fugue in C Major, BWV 547

Milhaud
Suite d'après Corrette, Op. 161

Mozart
Piano Trio in B-flat major, K. 502

Schumann
Piano Quintet in E-flat major, Op. 44

2026
11.09

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

加布里埃尔·米肖
Gabriel Michaud

郑力睿
ZHENG Lirui

唐铭偲
TANG Mingsi

亚历山大·克龙比希勒
Alexander Kronbichler

莎拉·斯特罗姆
Sarah Strohm

李天佑
LI Tianyou

章奥哲
ZHANG Aozhe

王丽雅
WANG Liya

吴一凡
WU Yifan

梁肖
LIANG Xiao

白云飞
BAI Yunfei

一拍即合

国家大剧院管弦乐团打击乐重奏组与Double Couple打击乐团

SINGING RHYTHMS

PERCUSSION SECTION OF NCPAO AND
DOUBLE COUPLE PERCUSSION ENSEMBLE

张啸驰

序曲

史蒂夫·赖希

《木音》

蒂埃里·德·梅伊

《桌上音乐》

Double Couple打击乐团

《火锅精神》

Double Couple打击乐团

《1+3》

刘恒 改编

《中国民歌组曲》

ZHANG Xiaochi

Prelude

Steve Reich

Music for Pieces of Wood

Thierry de Mey

Table Music

Double Couple Percussion Ensemble

Hot-Pot Spirit

Double Couple Percussion Ensemble

1+3

Arr. LIU Heng

Chinese Folk-Song Suite

国家大剧院管弦乐团打击乐声部

刘恒

苏姝

黄柏元

张雨楠

金智英

Double Couple打击乐团

倪冉冉

刘恒

苏姝

张啸驰

Percussion Section of NCPAO

LIU Heng

SU Shu

HUANG Po-Yuan

ZHANG Yunan

Jiyoung Kim

Double Couple Percussion Ensemble

NI Ranran

LIU Heng

SU Shu

ZHANG Xiaochi

2027

01.14

NCPA · Multi-functional Theatre

国家大剧院·小剧场

木管万花筒

国家大剧院管弦乐团的室内乐

WOODWINDS IN COLORS

NCPAO IN CHAMBER

黄贻钧 / 石光远 改编《花好月圆》
泽昆哈·阿布鲁 / 金山澈、斯约德·范·德·维恩 改编《雀鸟》
古曲 / 刘庄 改编《春江花月夜》
圣-桑 / 比尔·霍尔库姆 改编《动物狂欢节》(选段)
纳西奥·赫伯·布朗 / 约翰娜·路西欧·维娜 改编《雨中曲》
莱奥·德利布 / 戴维·布西克 改编《圆舞曲》
保罗·德斯蒙德 / 辻峰拓 改编《休息五分钟》
埃尔加 / 安迪雅克伯 改编《爱的致意》
理查德·谢尔曼、罗伯特·谢尔曼《小小世界》
艾伦·曼肯《美女与野兽》
近卫秀健 改编《迪士尼动画电影音乐集》

HUANG Yijun / Arr. SHI Guangyuan *Blooming Flowers and Full Moon*
Zequinha de Abreu / Arr. Toru Kanayama, Sjoerd van der Veen *TicoTico*
Traditional Chinese Tune / Arr. LIU Zhuang *Moonlight on Spring River*
Saint-Saëns / Arr. Bill Holcombe *Selections from The Carnival of the Animals*
Nacio Herb Brown / Arr. Jhonatan Lúcio Viana *Singin' in the Rain*
Leo Delibes / Arr. David Bussick *Waltz*
Paul Desmond / Arr. Tohru Tsuji *Take Five*
Elgar / Arr. Andy Jockman *Salut d'Amour*
Richard M. Sherman / Robert B. Sherman *It's a Small World*
Alan Menken *Beauty and the Beast*
Arr. Hidetake Konoe *Selections from Disney Animated Films*

国家大剧院管弦乐团木管五重奏

尹伊 长笛

寇艺舰 双簧管

施然文 单簧管

石光远 大管

杨佐 圆号

Woods Express of NCPAO

YIN Yi Flute

KOU Yijian Oboe

SHI Ranwen Clarinet

SHI Guangyuan Bassoon

YANG Zuo Horn

2027
04.17

NCPA · Taihu Stage Art Centre
国家大剧院·台湖舞美艺术中心



施然文
SHI Ranwen

石光远
SHI Guangyuan

寇艺舰
KOU Yijian

尹伊
YIN Yi

杨佐
YANG Zuo



白云飞

BAI Yunfei

庄祐甯

CHUANG Yu-Ning

郑力睿

ZHENG Lirui

汪柯

WANG Ke

秦瑞彤

QIN Ruitong

赵悦辰

ZHAO Yuechen

王无山

WANG Wushan

三重奏回旋曲

国家大剧院管弦乐团的室内乐

RONDO OF TRIOS

NCPAO IN CHAMBER

肖斯塔科维奇/列夫·阿托夫米扬 改编

《四首圆舞曲》，为长笛、单簧管和钢琴而作

胡梅尔

俄罗斯主题柔板、变奏曲与回旋曲，为长笛、大提琴与钢琴而作，Op. 78

贝多芬

降B大调三重奏，为单簧管、大提琴与钢琴而作，Op. 11

贝多芬

降B大调第7号钢琴三重奏“大公”，Op. 97

Shostakovich/Arr. Lev Atovmyan

Four Waltzes for Flute, Clarinet and Piano

Hummel

Adagio, Variations and Rondo on a Russian Theme,
for Flute, Cello and Piano, Op. 78

Beethoven

Trio in B-flat major, for Clarinet, Cello and Piano, Op. 11

Beethoven

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

火花三重奏

秦瑞彤 长笛

郑力睿 单簧管

汪柯 钢琴

白云飞 小提琴

赵悦辰 大提琴

王无山 大提琴

庄祐甯 钢琴

Il Fuoco Trio

QIN Ruitong Flute

ZHENG Lirui Clarinet

WANG Ke Piano

BAI Yunfei Violin

ZHAO Yuechen Cello

WANG Wushan Cello

CHUANG Yu-Ning Piano

2027

07.03

NCPA · Multi-functional Theatre

国家大剧院·小剧场



微观贝多芬

国家大剧院管弦乐团的室内乐

BEETHOVEN IN MINIATURE

NCPAO IN CHAMBER

马魏家 小提琴
南江录 中提琴
金窈利 大提琴
姜波强 钢琴
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

MA Weijia Violin
Kangrok Nam Viola
Kyuri Kim Cello
JIANG Boqiang Piano
Nebula Quartet of NCPAO
YANG Lumeng First Violin
GAO Xuesi Second Violin
DU Juan Viola
WANG Jialin Cello

于京君
《致贝多芬》

贝多芬
C小调第四号弦乐四重奏, Op. 18/4

贝多芬
C大调钢琴四重奏, WoO 36/3

贝多芬
D大调第五号钢琴三重奏“幽灵”, Op. 70/1

Jullian Yu
About Beethoven

Beethoven
String Quartet No. 4 in C minor Op. 18/4

Beethoven
Piano Quartet in C major, WoO 36/3

Beethoven
Piano Trio No. 5 in D major "Ghost", Op. 70/1



2027
07.17

BPAC · Multi-functional Theatre
北京艺术中心·小剧场



艺术体验

ARTISTIC EXPERIENCE

时间 / DATE	活动主题 / THEME	主讲嘉宾 / SPEAKER	活动地点 / VENUE
2026.9	生命的和解:吕嘉谈马勒的晚期交响乐 Reconciliation with Life: LÜ Jia on Mahler's Late Symphonies	吕嘉 杨燕迪 LÜ Jia, YANG Yandi	国家大剧院·新闻发布厅 NCPA·Press Conference Hall
2026.10	中提琴的表达:驻院艺术家梅第扬大师课 The Viola Speaks: A Masterclass with MEI Diyang	梅第扬 MEI Diyang	国家大剧院·新闻发布厅 NCPA·Press Conference Hall
2026.12	吟游万里:赖嘉静与沈洋的诗乐对话 Wandering Songs: LAI Jiajing and Shenyang in Dialogue	赖嘉静 沈洋 LAI Jiajing, Shenyang	国家大剧院·艺术资料中心 NCPA·Art Resource Center
2027.1	从独奏到指挥:双栖艺术家朱利安·拉赫林 From Soloist to Conductor: The Dual Artistry of Julian Rachlin	朱利安·拉赫林 Julian Rachlin	国家大剧院·新闻发布厅 NCPA·Press Conference Hall
2027.4	圆号如歌:驻院艺术家曾韵大师课 Horn Cantabile: A Masterclass with ZENG Yun	曾韵 ZENG Yun	国家大剧院 NCPA
2027.4	民族的脉络:张国勇谈唐建平和肖斯塔科维奇 National Narrative: ZHANG Guoyong on Tang Jianping and Shostakovich	张国勇 ZHANG Guoyong	国家大剧院·新闻发布厅 NCPA·Press Conference Hall
2027.5	楚风蜀韵,柏林之声:对谈梅第扬与曾韵 Homeland Echoes, Berlin Voices: A Conversation with MEI Diyang and ZENG Yun	梅第扬 曾韵 MEI Diyang, ZENG Yun	国家大剧院·艺术资料中心 NCPA·Art Resource Center
2027.5	古典与新声:与迪奥蒂玛四重奏面对面 The Classical and the New: Meeting Quatuor Diotima	迪奥蒂玛四重奏 Quatuor Diotima	国家大剧院·新闻发布厅 NCPA·Press Conference Hall
2027.6	赤子归心:谭盾的编钟之声 Homeward Heart: Tan Dun's Bianzhong Symphony	谭盾 TAN Dun	国家大剧院·艺术资料中心 NCPA·Art Resource Center
2027.7	以诗入乐:对话焦点作曲家郭文景 Poetry into Music: GUO Wenjing in Focus	郭文景 GUO Wenjing	国家大剧院·新闻发布厅 NCPA·Press Conference Hall
2027.8	无界:遇见琵琶演奏家吴蛮 Beyond Borders: Meeting Pipa Virtuoso WU Man	吴蛮 WU Man	国家大剧院·艺术资料中心 NCPA·Art Resource Center



艺术活动 ARTISITIC ACTIVITIES

音乐会之外,还有一片辽阔的天地。依托乐季演出,我们持续推出讲座与大师课。指挥、独奏家与专家学者从音乐会曲目出发,梳理作品脉络,解读创作背景,分享舞台之外的动人故事;我们也积极邀请演奏名家开设大师课堂,为青少年点拨技艺。音乐不再是单向的聆听,而是一场双向对话,每一位参与者在交流与思考中,收获与艺术相逢的全新体验。

Beyond the concert hall lies a vast and boundless realm. Building upon our season concerts, we continue to present lectures and masterclasses. Conductors, soloists, and scholars take the concert repertoire as their point of departure, charting the context of each work, interpreting the circumstances of its creation, and sharing the compelling stories that unfold beyond the stage. We also actively invite distinguished performers to lead masterclasses, offering young musicians invaluable guidance to refine their artistry. Music is no longer a one-way act of listening, but a dialogue. In this exchange of ideas and reflection, every participant discovers a renewed and profound encounter with art.

公开排练 OPEN REHEARSAL

不定期开展的公开排练,是我们与观众建立联结的重要方式。我们为您打开排练厅大门,创造零距离在现场的机会。您可以亲眼见证音乐的打磨过程,走近乐团与音乐家的工作日常,感受幕后那份专注与热忱,共同见证一场演出从成型到成熟。在正式演奏之前,拾取那些真实动人的瞬间。

Occasional open rehearsals are an important way for us to build bonds with our audience. We open the doors of our rehearsal hall, creating opportunities for you to be present up close. You may witness firsthand how music is refined and shaped, gain insights into the daily routines of our orchestra and its musicians, feel the focus and passion behind the scenes, and bear collective witness as a performance moves from formation to maturity. Before the music reaches the concert stage, you will gather those genuine and deeply moving moments.



社区音乐会 COMMUNITY OUTREACH

走出剧场,音乐便能抵达更远的地方。秉持“深入生活,扎根人民”理念打造的社区音乐会是集音乐导赏和表演为一体的艺术体验。我们把舞台搬进社区、校园、医院与乡野,打破剧场的边界,拉近大众与古典音乐的距离,让音乐穿行于城市街巷,使艺术之美触手可及,浸润人心。

Beyond the theater, music travels farther. Our community concerts, conceived in the spirit of taking root in life and among the people, offer an integrated artistic experience that combines guided musical appreciation with live performance. We bring the stage into neighborhoods, schools, hospitals and the countryside, dissolving the boundaries of the concert hall and drawing classical music closer to a wider audience. Through city streets and alleyways, music carries artistic beauty into the fabric of daily life—tangible, accessible, and quietly nourishing to the soul.

NCPAO
IN THE
CITY 城市
沉浸



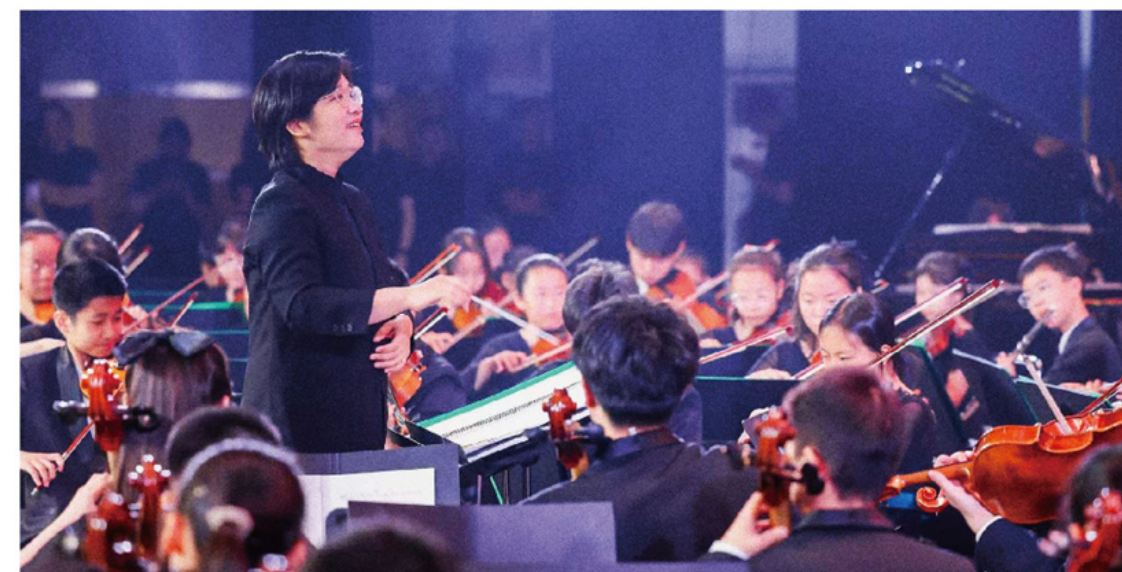
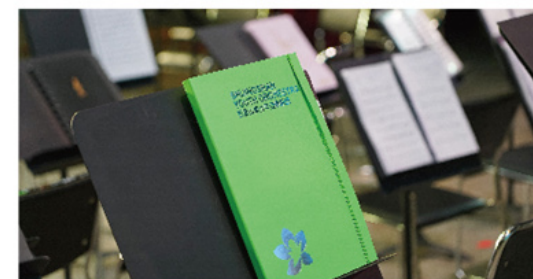
青少年教育 EDUCATION FOR THE YOUTH

我们心系古典音乐的未来，不遗余力地助力古典音乐普及与青年人才培养。以乐团演奏家们卓越的技艺、经验和修为，来灌溉新时代青少年的音乐才华，守护他们的音乐热爱与成长之路。

2024年，由国家大剧院管弦乐团运营管理的“北京青年交响乐团”远赴纽约卡耐基音乐厅，作为亚洲青年乐团代表登上世界青年管弦乐团周的舞台。自2025年起，乐团受石景山区教育委员会邀请，承接石景山青少年交响乐团的艺术指导工作。2026年，乐团进一步与中央音乐学院等专业院校开展深度合作，多措并举，为青年音乐人才搭建平台，助力他们的职业成长。

We keep the future of classical music close to our hearts, devoting ourselves wholeheartedly to broadening its reach and cultivating the next generation of musicians. Drawing upon our musicians' artistic excellence, experience, and depth of cultivation, we nurture the musical talents of young people in the new era, safeguarding their passion for music and supporting them along their path of growth.

In 2024, the Beijing Youth Orchestra—operated by the China NCPA Orchestra—traveled to Carnegie Hall in New York, and took the stage as Asia's representative youth orchestra at the World Orchestra Week. Starting in 2025, at the invitation of the Shijingshan District Education Commission, NCPA Orchestra took on the artistic direction of the Shijingshan Youth Orchestra. In 2026, NCPA Orchestra deepened its partnership with the Central Conservatory of Music and fellow professional institutions, creating new platforms and pathways to nurture young musicians in their professional development.



The background is a rich, textured composition of warm colors. It features broad, sweeping strokes of orange, red, and yellow, interspersed with numerous small, irregular splatters and dots of pink, magenta, and white. The overall effect is one of dynamic energy and artistic spontaneity.

特邀画家
**GUEST VISUAL
ARTIST**



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Hibi 摄影

朱 炜

特邀画家

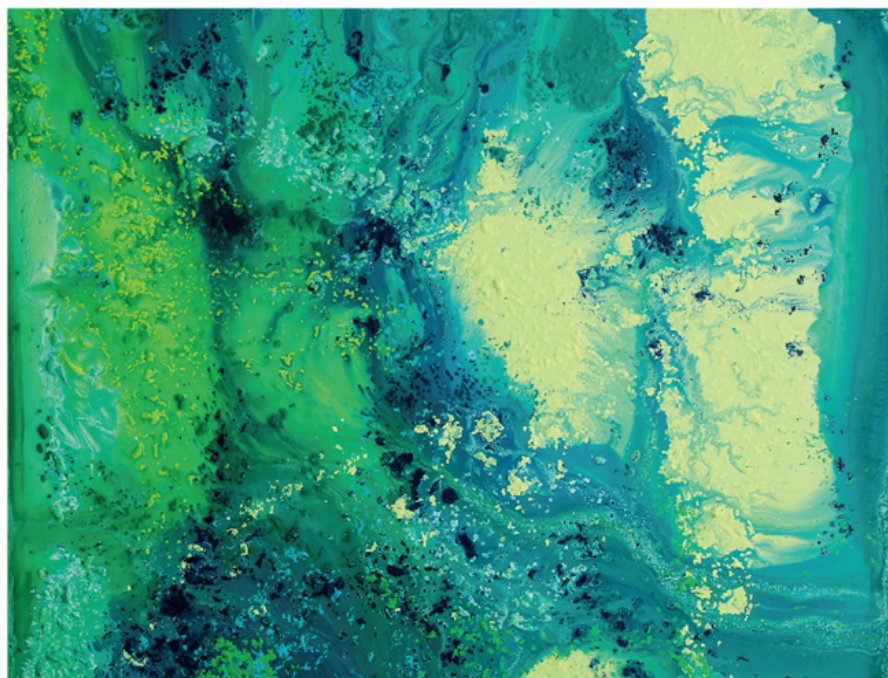
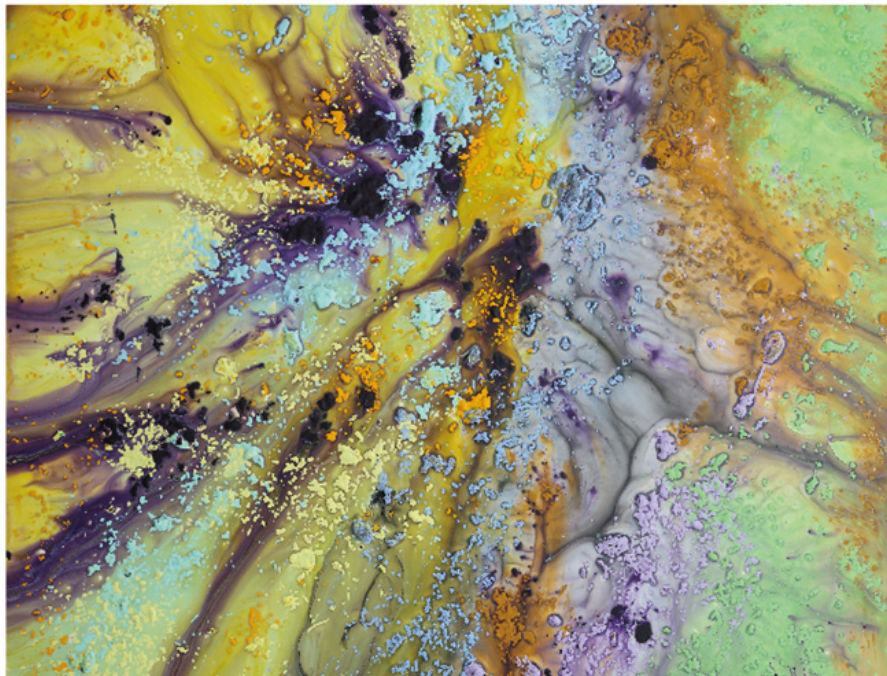
ZHU Wei

Guest Visual Artist

1962年 出生于北京
1985年 参与中国85美术运动, 策展并参展《八六最后画展》
1986年 学士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

《大地之歌》
朱 炜
木板丙烯 2026
ZHU Wei
Acrylic on wood panel, 2026





吕 嘉

音乐总监

LÜ Jia

Music Director

国家大剧院音乐艺术总监、国家大剧院管弦乐团音乐总监，国务院特殊津贴获得者。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，师从指挥大师郑小璘学习指挥。24岁时，吕嘉进入德国柏林艺术大学，跟随汉斯·马汀·拉宾斯坦教授、罗伯特·沃尔夫教授继续深造。同年，吕嘉在意大利获得安东尼奥·佩得罗第国际指挥大赛第一名，并由此开始了辉煌的职业指挥家生涯。

在过去的近20年中，吕嘉在欧美及全球各国指挥歌剧及音乐会两千余场。他是第一位在意大利担任重要歌剧院总监的亚洲指挥家，也是第一位执棒芝加哥交响乐团的华人指挥家。在欧洲，他曾在斯卡拉歌剧院、巴伐利亚国立歌剧院、柏林德意志歌剧院，以及洛桑、都灵、罗马、那不勒斯、威尼斯、弗洛伦萨、法兰克福和斯图加特的众多歌剧院指挥过大量重要歌剧制作。在交响乐领域，他曾与众多国际顶尖交响乐团合作，如阿姆斯特丹皇家音乐厅管弦乐团、芝加哥交响乐团、莱比锡布商大厦管弦乐团、慕尼黑爱乐乐团、班贝格交响乐团、罗马圣塞西莉亚交响乐团、伯明翰城市交响乐团、利物浦皇家爱乐乐团、奥斯陆爱乐乐团、里昂国立管弦乐团、芬兰广播交响乐团、汉堡广播交响乐团、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音乐艺术总监与首席指挥。由他监制和指挥的《纽伦堡的名歌手》《罗恩格林》《漂泊的荷兰人》《莱茵的黄金》《奥赛罗》《费加罗的婚礼》《假面舞会》《托斯卡》《安德烈·谢尼埃》等歌剧，在世界众多歌剧与音乐媒体上广获赞誉。与此同时，他长期致力于中国歌剧呈现，先后执棒《冰山上的来客》《日出》《这里的黎明静悄悄》《长征》《兰花花》《党的女儿》《山海情》《青春之歌》《红高粱》等，见证并推动中国歌剧不断探索自身的艺术表达。凭借一系列具有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，也通过其在歌剧与音乐会舞台上的卓越表现，稳步崛起为中国新一代交响乐团的杰出典范。

2017年，吕嘉出任国家大剧院音乐艺术总监、国家大剧院管弦乐团音乐总监。在此之前，吕嘉曾任意大利维罗纳歌剧院的音乐总监、西班牙特内里费交响乐团艺术总监，澳门乐团音乐总监兼首席指挥，并曾在意大利特里埃斯特歌剧院、佛罗伦萨交响乐团、罗马拉奇奥室内乐团及瑞典诺克平交响乐团担任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 Bayerische Staatsoper in Munich, the Deutsche Oper Berlin and La Scala in Milan, as well as opera houses in Lausanne, Turin, Rome, Naples, Verona, Venice, Florence, Frankfurt and Stuttgart. He has also worked with many renowned orchestras including the Royal Concertgebouw Orchestra, Chicago Symphony Orchestra, Gewandhaus Leipzig, Munich Philharmonic, Orchestra dell'Accademia Nazionale di Santa Cecilia, City of Birmingham Symphony Orchestra, Royal Liverpool Philharmonic, Oslo Philharmonic, Lyon National Orchestra in France, Finnish Radio Symphony, Hamburg Radio Symphony, Bamberg Symphoniker, Sydney Symphony Orchestra and many others across Europe, America and Australia.

LÜ Jia was the first Chinese conductor to record Felix Mendelssohn's complete orchestral works, and also the only conductor so far who has recorded the complete works by the important Swedish composer Ingvar Lidholm. His interpretations of German Classical Romanticism and French Impressionists have been praised for their "extremely convincing musical interpretation" with "musical precision and perfect baton technique." 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 Music at the National Centre for the Performing Arts (NCPA) in Beijing. Under his musical direction, NCPA productions including *Die Meistersinger von Nürnberg*, *Lohengrin*, *The Flying Dutchman*, *Das Rheingold*, *Othello*, *Le Nozze di Figaro*, *Un Ballo in Maschera*, *Tosca*, and *Andrea Chénier* have received widespread acclaim from the international press. He has also conducted numerous Chinese operas, including *Visitors on the Icy Mountain*, *Sunrise*, *The Dawns Here Are Quiet*, *The Long March*, *Lan Huahua*, *The Daughter of the Party*, *Minning Town*, *Song of Youth*, and *Red Sorghum*, contributing to the development of Chinese opera. Meanwhile, under LÜ's baton, the China NCPA Orchestra has established itself as one of China's leading orchestras of a new generation, acclaimed for its performances both in the opera house and on the concert stage.

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 mcompetitions. Maestro Chen's art of conducting has won praises from the audience and musicians wherever he works. The persistent enthusiasm to introduce and promote Chinese symphonic music and young musical talents to the world made him a respected and welcome musical figure worldwide. What's more, he is committed to promoting extensively symphonic music in China and now also works as the Artistic Director of Guiyang Symphony Orchestra.

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

张 弦

首席客座指挥

Xian Zhang

Principal Guest Conductor



2026/27 乐季是格莱美奖和艾美奖双料得主、指挥家张弦担任西雅图交响乐团音乐总监的第二个乐季，也是她担任新泽西交响乐团音乐总监的第十一个乐季。她是中国国家大剧院管弦乐团首席客座指挥；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。

她与费城交响乐团以及“三人时光”三重奏合作的专辑于 2022 年荣获格莱美最佳当代古典作曲和最佳古典器乐独奏两项大奖；并凭新泽西交响乐团疫情期间制作的音乐会影片获得两项大西洋中部艾美奖。她与西雅图交响乐团录制的首张专辑于 2026 年 8 月发行，收录作曲家陈其钢的管弦乐作品。

2026/27 乐季，她将客座执棒旧金山交响乐团、洛杉矶爱乐乐团、法国广播爱乐乐团、柏林广播交响乐团、多伦多交响乐团及圣保罗交响乐团等。她还将重返费城交响乐团、纽约爱乐乐团、荷兰广播爱乐乐团等，并在纽约大都会歌剧院以及在芬兰国家歌剧院执棒歌剧。

张弦曾任 BBC 威尔士国家管弦乐团与合唱团首席客座指挥，是首位在 BBC 旗下乐团担任有头衔职位的女性指挥家，也是首位担任意大利主要乐团和美国西海岸主要交响乐团音乐总监的女性。

张弦毕业于中央音乐学院。2002 年获马扎尔 / 维拉指挥比赛一等奖，同年出任纽约爱乐乐团助理指挥，后晋升副指挥。2023 年获茱莉亚学院荣誉博士学位，2026 年当选美国艺术与科学院院士。

The 2026/27 season sees GRAMMY® and Emmy Award-winning conductor Xian Zhang begin her second season as Music Director of the Seattle Symphony and her eleventh as Music Director of the New Jersey Symphony Orchestra. She is also Principal Guest Conductor of the China NCPA Orchestra and Conductor Emeritus of the Orchestra Sinfonica di Milano, where she served as Music Director from 2009–2016.

Her Deutsche Grammophon recording with The Philadelphia Orchestra and Time for Three won two GRAMMY® Awards in 2022, for Best Contemporary Classical Composition and Best Classical Instrumental Solo. She also received two mid-Atlantic Emmy Awards for New Jersey Symphony concert films made during the pandemic. Her first recording for Seattle Symphony Media, featuring orchestral works by Qigang Chen, was released in August 2026.

Guest-conducting highlights in 2026/27 include the San Francisco Symphony, Los Angeles Philharmonic, Toronto Symphony, Philharmonia Orchestra, Orchestre Philharmonique de Radio France and RSB Berlin. Recent engagements have also included The Philadelphia Orchestra, New York Philharmonic, Netherlands Radio Philharmonic, and opera performances of *Madama Butterfly* and *Tosca* at the Metropolitan Opera.

Zhang was the first female conductor to hold a titled role with a BBC orchestra, the first woman to serve as Music Director of a major Italian orchestra, and the first woman to lead a major symphony orchestra on the US west coast.

A graduate of Beijing’s Central Conservatory of Music, Zhang won the Maazel-Vilar Conducting Competition in 2002 and later became Associate Conductor of the New York Philharmonic and the first holder of the Arturo Toscanini Chair. She received an Honorary Doctorate from The Juilliard School in 2023 and was elected to the American Academy of Arts and Sciences in 2026.

赖嘉静

驻团指挥

Lai Jiajing

Resident Conductor



国家大剧院管弦乐团驻团指挥、天津茱莉亚学院预科部教师。赖嘉静拥有中央音乐学院及美国辛辛那提大学音乐学院乐队指挥双硕士学位，并已完成中央音乐学院交响乐歌剧指挥专业博士课程，师从陈琳、马克·吉布森（指挥）与 P.V. 多布罗夫斯基（钢琴）等名家。

她的艺术履历兼具深度与广度。在歌剧方面，她不仅执棒了《波西米亚人》《女人心》等经典剧目，亦深度参与了《阿凡提》《没头脑和不高兴》等国家大剧院原创儿童歌剧的创排。在交响乐领域，她自 2021 年起频繁执棒国家大剧院管弦乐团，活跃于乐季音乐会舞台。她的国际视野与才华早年即获认可：曾作为最年轻指挥从全球三百余名候选者中脱颖而出，受邀参与琉森音乐节“伯纳德·海廷克大师班”；并于 2018 年荣获墨西哥首届 OFUNAM 国际指挥大赛第二名及乐团成员票选“特别奖”。2026 年，她在巴黎第四届 La Maestra 国际女指挥家比赛中荣获第二名。

赖嘉静于 2022 年加入国家大剧院管弦乐团，出任助理指挥，并于 2025 年升任驻团指挥。任职期间，深度参与乐团核心艺术生产，协助音乐总监吕嘉，并与众多国际指挥大师紧密合作，包括：首席客座指挥张弦，以及郑明勋、丹尼尔·加蒂、瓦莱里·捷杰耶夫、梵志登、劳伦斯·福斯特等，完成了多部重要歌剧与交响乐作品的排演，积淀了深厚的职业乐团经验。

Lai Jiajing is the Resident Conductor of the National Centre for the Performing Arts Orchestra and a faculty member in the Tianjin Juilliard Pre-College.

Lai’s artistic career demonstrates both depth and versatility. In opera, she has conducted renowned works such as *La Bohème* and *Così fan tutte*, and has been deeply involved in the creation and production of original children’s operas at the National Centre for the Performing Arts, including *Afanti* and *A Story about Growing up*. In the orchestral field, She has frequently conducted the China NCPA Orchestra in concerts since 2021, appearing regularly in its concert seasons. Her international vision and talent were recognized early in her career, when she was selected as the youngest conductor from over 300 global candidates to participate in the Lucerne Festival’s “Bernard Haitink Masterclass.” In 2018, she won the 2nd Prize and the OFUNAM Special Prize at the 1st OFUNAM International Conducting Competition in Mexico, launching her professional career. In 2026, she was awarded Second Prize at the 4th La Maestra International Competition for Women Conductors in Paris, marking another major international achievement following her success at OFUNAM in 2018.

Lai joined the NCPA Orchestra in 2022 as Assistant Conductor and was promoted to Resident Conductor in 2025. During her tenure, she has been deeply involved in the orchestra’s core productions, assisting Music Director LÜ Jia and collaborating closely with many internationally renowned conductors, including Principal Guest Conductor Xian Zhang, as well as Myung-Whun Chung, Daniele Gatti, Valery Gergiev, Jaap van Zweden, and Lawrence Foster. Through these collaborations, she has contributed to numerous major opera and concert productions, gaining extensive professional experience.

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，现任国家大剧院管弦乐团团长、乐团首席；兼任中国音乐家协会室内乐学会理事，中国音乐学院特聘教授，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，李喆出任国家大剧院管弦乐团首席。十余年间，与音乐总监吕嘉及指挥家、乐团同仁合作，呈现十余个音乐季，登台近千场交响音乐会、室内乐与歌剧演出，并多次率团赴国内外巡演。

李喆毕业于中央音乐学院，后获全额奖学金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，并获杰出演奏奖。先后师从林耀基、伊夫拉·尼曼、高登·尼科利奇、艾里欧罗娃·图洛维斯基等音乐教育家，曾入选伦敦交响乐团“音乐人才”计划。曾任加拿大蒙特利尔音乐家室内乐团副首席、代理首席，以及中央歌剧院交响乐团首席。

他曾与小泽征尔、郑明勋、祖宾·梅塔、洛林·马泽尔等指挥家，以及郎朗、穆特等演奏家合作，登台纽约卡内基音乐厅、伦敦巴比肯艺术中心、东京三得利音乐厅等，并以客座首席身份参与马林斯基交响乐团、费城交响乐团等演出。2025 年受邀加入郑明勋创立的亚洲爱乐乐团。

此外，他曾带领乐团参与“一带一路”国际合作高峰论坛开幕音乐会、北京冬奥会开幕式音乐录制等文艺活动；担任中国音乐金钟奖小提琴比赛评委，两度获文化和旅游部“优秀演奏奖”，并任北京青年交响乐团艺术顾问及导师。

Li Zhe is an Honorary Artist of the National Centre for the Performing Arts (NCPA), a member of the NCPA Artistic Committee, Executive Director and Concertmaster of the China NCPA Orchestra, a Council Member of the Chamber Music Society of the China Musicians Association, a Distinguished Professor at the China Conservatory of Music, a Guest Professor and Graduate Supervisor at the Central Conservatory of Music (CCOM), and an expert member of the Poly Theatre Artistic Expert Review Committee.

Appointed Concertmaster of the China NCPA Orchestra in 2012, Li has since performed in nearly 1,000 symphonic concerts, chamber music concerts, and opera productions across more than ten seasons, working closely with Music Director Lü Jia and fellow musicians. He has also led the orchestra on domestic and international tours.

Li graduated from CCOM and later received full scholarships to study at the Guildhall School of Music & Drama in London and the Université de Montréal, graduating with distinction and receiving an Outstanding Performance Award. His teachers included Lin Yaoji, Yfrah Neaman, Gordan Nikolić, and Eleonora Turovsky. He was selected for the London Symphony Orchestra's music talent programme (string scheme). He previously served as Associate Concertmaster and Acting Concertmaster of I Musici de Montréal and as Concertmaster of the China National Opera House Symphony Orchestra.

Li has collaborated with conductors including Seiji Ozawa, Myung-Whun Chung, Zubin Mehta, and Lorin Maazel, and soloists including Lang Lang and Anne-Sophie Mutter. He has performed at Carnegie Hall, Barbican Centre, and Suntory Hall, and appeared as guest concertmaster with the Mariinsky Orchestra and Philadelphia Orchestra. In 2025, he was invited to join the Asia Philharmonic Orchestra, founded by Myung-Whun Chung.

He has led the orchestra at major cultural events, including the opening concert of the Belt and Road Forum and the music recording for the Beijing Winter Olympics Opening Ceremony. He has served as a jury member for the violin category of the Chinese Golden Bell Award for Music, twice received the Outstanding Performance Award from the Ministry of Culture and Tourism, and serves as an artistic advisor and mentor to the Beijing Youth Symphony Orchestra.

王晓明

客座乐团首席

WANG Xiaoming

Guest Concertmaster



华裔瑞士小提琴家王晓明活跃于国际乐坛，兼具独奏家、室内乐演奏家、乐团首席及艺术策划人的多重身份。现任苏黎世歌剧院管弦乐团首席、国家大剧院管弦乐团客席首席，斯特拉迪瓦里四重奏第一小提琴，并担任瑞士MingClassics明日古典音乐节暨学院创始人及艺术总监，同时为德国Stretton Society艺术家。其演奏以温暖而富有层次的音色、细腻严谨的音乐风格及鲜明的艺术个性受到广泛赞誉。

王晓明早年即在国际舞台崭露头角，先后获得北京Mi-Do国际小提琴比赛一等奖、维也纳Stephanie Hohl国际小提琴比赛一等奖，并获奥格斯堡Leopold Mozart国际小提琴比赛特别奖。此后，他以独奏家身份与众多欧洲及亚洲著名乐团合作，包括苏黎世歌剧院管弦乐团、波兹南爱乐乐团、贝尔格莱德爱乐乐团、中国国家大剧院管弦乐团、中国爱乐乐团、广州交响乐团以及维也纳韦伯恩交响乐团等。

他的演出足迹遍及世界众多重要音乐殿堂，包括维也纳金色大厅、苏黎世音乐厅、伦敦威格莫尔音乐厅、纽约林肯中心、北京国家大剧院、首尔艺术中心及悉尼歌剧院等，并多次受邀参加国际知名音乐节，包括韦尔比耶音乐节、琉森音乐节、石勒苏益格-荷尔斯泰因音乐节、莱茵高音乐节及基辛根之夏音乐节等。

在活跃于国际舞台的同时，王晓明也长期致力于青年音乐人才的培养与国际艺术交流。2018年，他在瑞士创立MingClassics明日古典音乐节暨学院。在其艺术领导下，MingClassics通过音乐会、大师班、室内乐项目及国际比赛，持续汇聚来自世界各地的杰出艺术家与优秀青年音乐家，并逐步发展成为瑞士具有国际影响力的夏季古典音乐平台之一。

自2008年起，王晓明担任苏黎世歌剧院管弦乐团首席，与众多国际著名指挥家及歌唱家长期合作。在乐团首席工作的同时，他始终保持活跃的独奏及室内乐演出生涯。其个人及室内乐录音作品由Sony Classical、Naxos，及Prospero Classical等国际唱片品牌发行。

王晓明现使用一把来自RinCollection珍藏的1745年Carlo Bergonzi 小提琴演奏。

Chinese-Swiss violinist Xiaoming Wang enjoys a distinguished international career as a soloist, chamber musician, concertmaster and artistic director. He is Concertmaster of the Zurich Opera Orchestra, First Violin of the Stradivari Quartet, Founder and Artistic Director of the MingClassics Festival & Academy in Switzerland, and an artist of the Stretton Society (Germany). His performances are recognised for their expressive warmth, refined musicianship and distinctive artistic voice.

Prizewinner of the Mi-Do International Violin Competition in Beijing and the Stephanie Hohl International Violin Competition in Vienna, as well as recipient of a Special Prize at the International Leopold Mozart Violin Competition in Augsburg, Wang has appeared as soloist with orchestras including the Zurich Opera Orchestra, Poznań Philharmonic Orchestra, Belgrade Philharmonic Orchestra, China NCPA Orchestra, China Philharmonic Orchestra, Guangzhou Symphony Orchestra and Webern Symphony Orchestra Vienna.

He has performed in many of the world's leading concert halls, among them the Musikverein Vienna, Tonhalle Zürich, Wigmore Hall, Lincoln Center, the National Centre for the Performing Arts Beijing, Seoul Arts Center and the Sydney Opera House, and has appeared at renowned festivals including the Verbier Festival, Lucerne Festival, Schleswig-Holstein Musik Festival, Rheingau Musik Festival and Kissinger Sommer.

Alongside his performing career, Wang is widely recognised for his commitment to nurturing the next generation of musicians. In 2018 he founded the MingClassics Festival & Academy, which has rapidly established itself as one of Switzerland's leading international summer music festivals, bringing together internationally acclaimed artists and outstanding young musicians through concerts, masterclasses and competitions.

Since joining the Zurich Opera Orchestra as Concertmaster in 2008, Wang has collaborated closely with many of the world's foremost conductors while maintaining an active international career as a soloist and chamber musician. His recordings have been released by Sony Classical, Naxos and Prospero Classical.

Xiaoming Wang performs on an exceptional 1745 Carlo Bergonzi violin from the Rin Collection.

王敬

客座乐团首席

Jing Wang

Guest Concertmaster

王敬是当代最多才多艺及活力充沛的小提琴演奏家，也是美国最年轻的首席。他六岁于法国马赛作个人独奏首演后，于多项顶尖国际大赛获得殊荣，其中包括于2007年欧文克莱恩国际弦乐赛获得首奖。2003年，他获Les Radios Francophones Publiques (涵盖法国、加拿大、瑞士及比利时的广播联网) 选为“年度年轻独奏家”。

活跃在世界舞台上的王敬以独奏家的身份随各大乐团于欧洲及北美演奏，曾合作的乐团包括捷克广播爱乐乐团、莫斯科交响乐团、洛林国家乐团、皮卡地交响乐团、蒙特利尔大都会管弦乐团及蒙特利尔交响乐团、香港管弦乐团、中国爱乐乐团。他曾在祖宾梅塔大师指挥下，与上海交响乐团合作；他又曾与多位名指挥合作，如梵志登、洛林·马泽尔、克里斯托弗·埃申巴赫、尤卡·佩卡·萨拉斯泰、帕沃·耶尔维、詹姆斯·德普雷斯特、安德烈斯·奥罗斯科·埃斯特拉达等。

曾于各大主要表演场地，如位于渥太华的国家艺术中心及林肯中心演出室乐及独奏音乐会，获得击节赞赏。他演奏的乐韵可经常于加拿大CBC广播电台收听。王敬亦是德萨斯州达拉斯室乐系列 Ensemble 75 的创办人之一。也曾多次被邀请为美国前总统乔治·沃克·布什演奏。2019年，王敬被《Prestige》杂志评为香港40位最成功的40岁以下人士之一。

他多次被邀请出席休斯顿交响乐团、堪萨斯城交响乐团、圣安东尼奥交响乐团、新加坡交响乐团、韩国KBS交响乐团、澳门管弦乐团、国家大剧院管弦乐团担任客席首席。

2010-2013担任美国达拉斯歌剧院乐团的首席，2013被著名指挥家梵志登邀请担任香港管弦乐团首席。王敬演奏的小提琴为瓜达尼尼 (G.B. Guadagnini)，于1760年所制，由The Postscript Collection透过“港乐弦学器荟萃圈”计划慷慨借出。



Jing Wang is one of the most versatile and dynamic violinists of his generation. Since his solo recital debut in Marseille, France, at the age of six, Wang has won numerous awards at top international competitions, including First Prize at the 2007 Irving M. Klein International String Competition. In 2003, he was named Young Soloist of the Year by Les Radios Francophones Publiques, a broadcast network spanning France, Canada, Switzerland, and Belgium.

Wang has appeared as a soloist with major orchestras across Europe and North America, including the Czech Radio Philharmonic, the Moscow State Symphony Orchestra, l'Orchestre National de Lorraine, l'Orchestre de Picardie, the Metropolitan Orchestra of Montreal, the Montreal Symphony Orchestra, and the China Philharmonic Orchestra. He has also performed with the Shanghai Symphony Orchestra under the baton of Zubin Mehta. Wang has collaborated with such renowned conductors as Jaap van Zweden, Lorin Maazel, Christoph Eschenbach, Jukka-Pekka Saraste, Paavo Järvi, Esa-Pekka Salonen, Manfred Honeck, and Andrés Orozco-Estrada.

Wang's chamber music performances and solo recitals at major venues, including the National Arts Centre in Ottawa and Lincoln Center, have earned critical acclaim. His performances are frequently broadcast on CBC Radio-Canada, and he has been invited on multiple occasions to perform for former U.S. President George W. Bush. In 2019, Wang was named one of the 40 most successful people under 40 in Hong Kong by Prestige magazine.

Wang has served as Guest Concertmaster for several distinguished orchestras, including the Houston Symphony, Kansas City Symphony, San Antonio Symphony, Singapore Symphony Orchestra, KBS Symphony Orchestra, Macao Orchestra, and the National Centre for the Performing Arts Orchestra in Beijing.

From 2010 to 2013, Wang was Concertmaster of the Dallas Opera. In 2013, he was appointed Concertmaster of the Hong Kong Philharmonic Orchestra by Maestro Jaap van Zweden. He performs on a fine c. 1760 Giovanni Battista Guadagnini violin, generously loaned to him by The Postscript Collection.

韩小光

艺术顾问

HAN Xiaoguang

Artistic Adviser



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

国家大剧院管弦乐团



时间	音乐会
2026 9.26	国家大剧院管弦乐团2026/27乐季开幕音乐会“大地之歌”吕嘉、李立宏、安娜·韦勒、西蒙·奥尼尔与国家大剧院管弦乐团演绎马勒
2026 10.4/5	国家大剧院制作大型音乐史诗《百年荣光·长征组歌》
2026 10.11	“对话浪漫”国家大剧院管弦乐团桥四重奏
2026 10.10/11	国家大剧院原创交响合唱音乐会《丰收中国》
2026 10.25	“不止于「中」”梅第扬与国家大剧院管弦乐团室内乐团
2026 11.06	“星光璀璨”音乐比赛冠军之夜(之一)
2026 11.07	“星光璀璨”音乐比赛冠军之夜(之二)
2026 11.09	“星光同辉”音乐比赛冠军与国家大剧院管弦乐团的室内乐
2026 12.5/6	“异声同鸣”黄屹、安天旭与国家大剧院管弦乐团演绎郭文景、谢德林与贝多芬
2026 12.15/16	国家大剧院原创歌剧《渡江1949》(音乐会版)
2026 12.16/17	“何似在人间”赖嘉静、沈洋与国家大剧院管弦乐团室内乐团
2026 12.22	国家大剧院建院十九周年音乐会吕嘉与国家大剧院管弦乐团演绎马勒第九

指挥	独奏/独唱
吕嘉	李立宏 安娜·韦勒 西蒙·奥尼尔
李心草	周晓琳 李欣桐 王丽达 周旋 王庆爽 毛一涵 王一凤 金郑建 王凯 阎维文 黄训国 王鹤翔 国家大剧院合唱团
国家大剧院管弦乐团桥四重奏 石佳卓	
吕嘉	马敏 黄华丽 徐晶晶 蔡俊 马小明 王冲 张扬 李想 国家大剧院合唱团 北京爱乐合唱团
	梅第扬
景焕	塞缪尔·吉迪 亚历山大·克龙比希勒 莎拉·斯特罗姆 陆逸轩
景焕	加布里埃尔·米肖 吴一凡 王丽雅 章奥哲
	加布里埃尔·米肖 亚历山大·克龙比希勒 郑力睿 李天佑 章奥哲 白云飞 唐铭偲 莎拉·斯特罗姆 梁肖 吴一凡 王丽雅
黄屹	安天旭
陈燮阳	国家大剧院歌剧演员队 国家大剧院合唱团
赖嘉静	沈洋
吕嘉	

时间
2026 12.31/1.1
2027 1.08
2027 1.14
2027 1.15
2027 1.29
2027 2.02/03
2027 2.27
2027 2.28
2027 3.06
2027 3.13
2027 3.27/28
2027 4.04
2027 4.07/08
2027 4.10

音乐会
2027国家大剧院新年音乐会
“约翰·威廉姆斯之夜”穆特、马祖尔与国家大剧院管弦乐团
“一拍即合”国家大剧院管弦乐团打击乐重奏组与Double Couple打击乐团
“阔步向前”拉赫林与国家大剧院管弦乐团演绎莫扎特、安娜·克莱恩与贝多芬
杜达梅尔指挥西蒙·玻利瓦尔交响乐团与国家大剧院管弦乐团、合唱团联合音乐会
“2027新春华尔兹”吕嘉与国家大剧院管弦乐团
“鲸的秘密”国家地理视听音乐会
“念奴娇”吕嘉、张雨轩与国家大剧院管弦乐团室内乐团
“交响万象”吕嘉与国家大剧院管弦乐团演绎贝多芬、布里顿与黄若
“随影随行”吕嘉、陈萨与国家大剧院管弦乐团
“弦音盎然”罗伯特·卡巴拉与国家大剧院管弦乐团室内乐团
“花样竞奏”胡笑博、李旻娜、刘爽与国家大剧院管弦乐团
贝托祺指挥香港管弦乐团与国家大剧院管弦乐团、合唱团演绎马勒第二
“不止于「中」”赖嘉静、曾韵与国家大剧院管弦乐团室内乐团

指挥	独奏/独唱
吕嘉	国家大剧院合唱团
肯-大卫·马祖尔	安妮-索菲·穆特
	刘恒 苏姝 黄柏元 张雨楠 金智英 倪冉冉 张啸驰
朱利安·拉赫林	
古斯塔沃·杜达梅尔	塞雷娜·萨恩斯 莉莉娅·伊斯特拉蒂 约翰·马修·迈尔斯 德米特里·伊瓦申科 国家大剧院合唱团
吕嘉	
赖嘉静	
吕嘉	张雨轩
吕嘉	
吕嘉	陈萨
罗伯特·卡巴拉	
胡笑博	李旻娜 刘爽
贝托祺	邝励龄 薇布克·莱姆库尔 国家大剧院合唱团
赖嘉静	曾韵

时间	音乐会
2027 4.16	“光明行”张国勇、于红梅与国家大剧院管弦乐团
2027 4.17	“木管万花筒”国家大剧院管弦乐团的室内乐
2027 5.01/02	2027国家大剧院五月音乐节开幕音乐会
2027 5.14/15	“声韵悦扬”曼弗雷德·霍内克、梅第扬、曾韵与国家大剧院管弦乐团
2027 5.22	“命运的赋格”张艺、迪欧帝玛四重奏与国家大剧院管弦乐团 演绎约翰·亚当斯与柴科夫斯基
2027 6.04/05	“弦游世界”陈琳、姚珏、香港弦乐团与国家大剧院管弦乐团联合音乐会
2027 7.01/02	国家大剧院庆祝香港回归三十周年音乐会
2027 7.03	“三重奏回旋曲”国家大剧院管弦乐团的室内乐
2027 7.09/10	“幻想交响”郑明勋、王健与国家大剧院管弦乐团 演绎德沃夏克与柏辽兹
2027 7.16/17	“行星漫游”张弦、莉莉娅·齐柏丝坦与国家大剧院管弦乐团 演绎普罗科菲耶夫与霍尔斯特
2027 7.17	“微观贝多芬”国家大剧院管弦乐团的室内乐
2027 7.23/24	“海子的诗”吴怀世与国家大剧院管弦乐团
2027 8.06/07	“诗乐剧场”赖嘉静与国家大剧院管弦乐团室内乐团
2027 8.13/14	国家大剧院管弦乐团26/27乐季闭幕音乐会 吕嘉、吴蛮、梁肖与国家大剧院管弦乐团 演绎理查·施特劳斯与梅森·贝茨

指挥	独奏/独唱
张国勇	于红梅
国家大剧院管弦乐团木言五重奏	
赖嘉静	
曼弗雷德·霍内克	梅第扬 曾韵
张艺	迪欧帝玛四重奏
陈琳	姚珏
谭盾	吕思清 李垂谊 王致仁 国家大剧院歌剧院队 国家大剧院合唱团
火花三重奏 赵悦辰 白云飞 王无山 庄祐甯	
郑明勋	王健
张弦	莉莉娅·齐柏丝坦
马魏家 南江录 金窥利 姜波强 国家大剧院星云四重奏	
吴怀世	中国交响乐团合唱团
赖嘉静	
吕嘉	吴蛮 梁肖

CHINA NCPA ORCHESTRA 2026/27 SEASON SONG OF THE EARTH

Date	Concert	Conductor	Soloist
2026 9.26	China NCPA Orchestra 2026/27 Season Opening Concert “Song of the Earth” Mahler with LÜ Jia, LI Lihong, Anna Werle, Simon O’Neill and NCPAO	LÜ Jia	LI Lihong, Anna Werle Simon O’Neill
2026 10.4/5	NCPA’s Music Epic Commission <i>Centurial Glory · Long March Suite</i>	LI Xincao	ZHOU Xiaolin, LI Xintong WANG Lida, ZHOU Xuan WANG Qingshuang MAO Yihan, WANG Yifeng JIN Zhengjian, WANG Kai YAN Weiwen, HUANG Xunguo WANG Hexiang, XUE Yan, LUO Xu China NCPA Chorus
2026 10.11	“Romantic Hocket” Bridge Quartet of NCPAO	Bridge Quartet of NCPAO SHI Jiazhao	
2026 10.10/11	NCPA Symphonic Chorus Commission <i>Harvest China</i>	LÜ Jia	MA Min, HUANG Huali XU Jingjing, CAI Jun MA Xiaoming, WANG Chong ZHANG Yang, LI Xiang China NCPA Chorus The Beijing Philharmonic Choir
2026 10.25	“The Limitless” MEI Diyang and NCPAO Chamber Orchestra		MEI Diyang
2026 11.06	“Summit Night” Music Competition 1st Prize Winners Concert I	JING Huan	Samuel Giddy, Alexander Kronbichler Sarah Strohm, Eric Lu
2026 11.07	“Summit Night” Music Competition 1st Prize Winners Concert II	JING Huan	Gabriel Michaud, WU Yifan WANG Liya, ZHANG Aozhe
2026 11.09	Music Competition 1st Prize Winners and NCPAO in Chamber	Gabriel Michaud, Alexander Kronbichler ZHENG Lirui, LI Tianyou, ZHANG Aozhe BAI Yunfei, TANG Mingsi, Sarah Strohm LIANG Xiao, WU Yifan, WANG Liya	
2026 12.5/6	“Harmony in Diversity” GUO Wenjing, Shchedrin and Beethoven with HUANG Yi, AN Tianxu and NCPAO	HUANG Yi	AN Tianxu
2026 12.15/16	NCPA Opera Commission <i>The Yangtze River Crossing Campaign in 1949</i> (OPERA IN CONCERT)	CHEN Xieyang	NCPA Resident Singers China NCPA Chorus
2026 12.16/17	“The Path of Sojourns” LAI Jiajing, Shenyang and NCPAO Chamber Orchestra	LAI Jiajing	Shenyang

Date	Concert	Conductor	Soloist
2026 12.22	Concert for the 19th Anniversary of NCPA Mahler 9th Symphony with LÜ Jia and NCPAO	LÜ Jia	
2026 2027 12.31/1.1	2027 New Year's Concert of NCPA	LÜ Jia	China NCPA Chorus
2027 1.08	"A Night of John Williams" Mutter, Masur and NCPAO	Ken-David Masur	Anne-Sophie Mutter
2027 1.14	"Singing Rhythms" Percussion Section of NCPAO and Double Couple Percussion Ensemble	LIU Heng, SU Shu, HUANG Po-Yuan ZHANG Yunan, Jiyoung Kim, NI Ranran ZHANG Xiaochi	
2027 1.15	"Stride Forward" Mozart, Anna Clyne and Beethoven with Rachlin and NCPAO	Julian Rachlin	
2027 1.29	Dudamel Conducts Simón Bolívar Symphony Orchestra of Venezuela and China NCPA Orchestra & Chorus	Gustavo Dudamel	Serena Sáenz, Lilia Istratii John Matthew Myers Dmitry Ivashchenko China NCPA Chorus
2027 2.02/03	"Festival Waltz 2027" LÜ Jia and NCPAO	LÜ Jia	
2027 2.27	"Secrets of the Whales" National Geographic Live Concert	LAI Jiajing	
2027 2.28	"The Charm of Eastern Strings" LÜ Jia, ZHANG Yuxuan and NCPAO Chamber Orchestra	LÜ Jia	ZHANG Yuxuan
2027 3.06	"Mapping the Orchestra" Beethoven, Britten and HUANG Ruo with LÜ Jia and NCPAO	LÜ Jia	
2027 3.13	"Along with Echoes" LÜ Jia, CHEN Sa and NCPAO	LÜ Jia	CHEN Sa
2027 3.27/28	"Vivace Strings" Robert Kabara and NCPAO Chamber Orchestra	Robert Kabara	
2027 4.04	"Emerging Concertos" HU Xiaobo, LEE Minna, LIU Shuang and NCPAO	HU Xiaobo	Minna Lee, LIU Shuang
2027 4.07/08	Mahler No. 2 with Tarmo Peltokoski, Hong Kong Philharmonic Orchestra and China NCPA Orchestra & Chorus	Tarmo Peltokoski	Louise Kwong Wiebke Lehmkuhl China NCPA Chorus
2027 4.10	"The Limitless" LAI Jiajing, ZENG Yun and NCPAO Chamber Orchestra	LAI Jiajing	ZENG Yun

Date	Concert	Conductor	Soloist
2027 4.16	"March Toward Brightness" ZHANG Guoyong, YU Hongmei, and NCPAO	ZHANG Guoyong	YU Hongmei
2027 4.17	"Woodwinds in Colors" NCPAO in Chamber	Woods Express of NCPAO	
2027 5.01/02	The Opening Concert of NCPA May Festival 2027	LAI Jiajing	
2027 5.14/15	"Rhyme and Radiance" Manfred Honeck, MEI Diyang, ZENG Yun and NCPAO	Manfred Honeck	MEI Diyang, ZENG Yun
2027 5.22	"The Fugue on Fate" John Adams and Tchaikovsky with ZHANG Yi, Quatuor Diotima and NCPAO	ZHANG Yi	Quatuor Diotima
2027 6.04/05	"String Voyage" CHEN Lin, YAO Jue, Hong Kong String Orchestra and China NCPA Orchestra	CHEN Lin	YAO Jue
2027 7.01/02	NCPA Concert Celebrating the 30th Anniversary of Hong Kong's Return to Motherland	TAN Dun	Siqing Lu, Trey Lee Chiyan Wong NCPA Resident Singers China NCPA Chorus
2027 7.03	"Rondo of Trios" NCPAO in Chamber	Il Fuoco Trio ZHAO Yuechen, BAI Yunfei WANG Wushan, CHUANG Yu-Ning	
2027 7.09/10	"Symphonie Fantastique" Dvořák, Berlioz with Myung-Whun Chung, Jian Wang and NCPAO	Myung-Whun Chung	Jian Wang
2027 7.16/17	"Space Odyssey" Prokofiev and Holst with Xian Zhang, Lilya Zilberstein and NCPAO	Xian Zhang	Lilya Zilberstein
2027 7.17	"Beethoven in Miniature" NCPAO in Chamber	MA Weijia, NAM Kangrok, KIM Kyuri JIANG Boqiang, Nebula Quartet of NCPAO	
2027 7.23/24	"Poems of HAI Zi" Wilson Ng and the NCPAO	Wilson Ng	China National Symphony Orchestra Chorus
2027 8.06/07	"When Poetry Sings" LAI Jiajing and NCPAO Chamber Orchestra	LAI Jiajing	
2027 8.13/14	The 2026/27 Season Closing Concert of NCPAO R. Strauss and Mason Bates with LÜ Jia, WU Man, LIANG Xiao and NCPAO	LÜ Jia	WU Man, LIANG Xiao



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
国家大剧院管弦乐团



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S T R I N G S

国家大剧院管弦乐团
China NCPA Orchestra

团长	李 喆
副团长	汤 宁 王与兵
一级高级主管	周 静
节目运营	刘 逊 孙曦源 阎 峰 诸修齐
演出统筹	孙雅菲 杨 哲 蔚 强
乐务管理	尹牧笛 杜 飞 莽逸群 高健淞 王培丞
品牌宣传	张婧睿 文乔岳 王丽瑶
发展活动	周 静(兼) 樊 悦
综合行政	谭秦悦扬 罗恩妍(财务专员) 王千祎

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LI Zhe

Deputy Executive Director
TANG Ning, WANG Yubing

Senior Director
ZHOU Jing

Team of Artistic Planning
LIU Xun, SUN Xiyuan, YAN Feng, ZHU Xiuqi

Team of Performance Operation
SUN Yafei, YANG Zhe, YU Qiang

Team of Stage & Library Management
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WANG Peicheng

Team of Branding & Communications
ZHANG Jingrui, WEN Qiaoyue, WANG Liyao

Team of Development & Outreach
ZHOU Jing, FAN Yue

Team of HR & Administrations
TAN Qinyueyang, LUO Enyan (Financial Specialist)
WANG Qianyi

摄影 (按姓氏笔画排序)
牛小北 王小京 甘 源
李 冰 逄小威 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
Acknowledgements

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2026/27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

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

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

Mr. Zhu Wei, for all the paintings he created for
our 2026/27 season, which have been collected
in this season brochure.

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



