

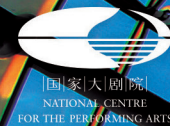


国家大剧院战略合作伙伴

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国家大剧院专用钟表
Exclusive Timepiece of NCPA



国家大剧院管弦乐团
CHINA NCPA ORCHESTRA

宁静致远

PEACE
BEYOND MUSIC

2015/16

首席指挥 吕嘉
CHIEF CONDUCTOR LÜ JIA



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卷首语

陈平

国家大剧院 院长

又是一年春归时。以“宁静致远”为主题的国家大剧院管弦乐团2015/16乐季如约开启，吕嘉大师及乐团的音乐家们又将与您携手踏上新的音乐航程！

在2014年北美巡演获得巨大成功之后，国家大剧院管弦乐团宛如浴火重生的凤凰，焕发出蓬勃的生命激情，在艺术上达到了新的境界。在新的乐季中，乐团的音乐家们将在吕嘉的带领下，以更加宽广的眼界与精湛的技艺，为广大观众奉献《安德烈·谢尼埃》等四部歌剧大作以及十几场音乐会，其中包括莫扎特、贝多芬、舒伯特、舒曼、勃拉姆斯、布鲁克纳、威尔第等古典与浪漫巨擘的音乐作品。乐团还将联手多位重量级的客席音乐家共同演绎马勒、布里顿、西贝柳斯、肖斯塔科维奇、约翰·亚当斯、陈其钢等大师的重要作品。在此过程中，法比奥·路易斯、列夫·赛格斯坦、克里斯蒂安·雅尔维、郑明勋、陈佐湟、谭盾、张弦、吕绍嘉、张国勇、洪毅全、张艺等中外指挥家，本杰明·格罗夫纳、卡蒂雅·布尼亚季什维莉、戈蒂耶·卡普松、阿列克谢·沃洛丁、杨天娲等著名独奏家，以及担任国家大剧院首位驻院艺术家的著名大提琴家王健，将与乐团携手踏上一整年的音乐旅程。

同时，音乐家们还将在室内乐系列及音乐沙龙中展现优秀的音乐才华并为您带去更加丰富的艺术体验。而由郭文景担任音乐创作的国家大剧院版歌剧《骆驼祥子》赴意大利巡演，也将是本乐季的重要亮点。特别值得一提的是，为纪念第二次世界大战胜利七十周年，国家大剧院管弦乐团将与马林斯基交响乐团在捷杰耶夫大师的指挥下上演联合音乐会。在这个乐季中，吕嘉大师和乐团的音乐家们将以他们的活力和才华，将几个世代的音乐作品中对矛盾与和解、战争与和平进行的不懈探究与感受呈现在您的面前，为您带来无尽的遐想和深刻的启迪，使我们共同体验“宁静致远”的音乐理想：无论音乐、人生，还是人类的命运，唯有包容与和解，才能达到深邃与平和的至臻境界。

对这支视艺术为生命的乐团而言，您的每次感动与赞叹都是他们继续前行的不竭动力！我相信，新的乐季必将为我们带来新的收获！祝国家大剧院管弦乐团2015/16乐季圆满成功！

陈平

ADDRESS

CHEN Ping

President, China National Centre for the Performing Arts

Behind the exciting 2015/16 season lies a grand idea that Maestro LÜ Jia and our dearest musicians at China NCPA Orchestra are committed to: Peace beyond Music.

This grand idea comes out with their extraordinary passion and vision of music, which was renewed by the enormous success of their 2014 North America Tour. In this new season, as NCPA's Artistic Director of Opera and Chief Conductor, LÜ Jia will lead the musicians in four of NCPA's exciting opera productions including Andrea Chénier and others, and, at the meantime, bring great music from Mozart, Beethoven, Schubert, Schumann, Brahms, Bruckner and other classical and romantic giants in some more than ten concerts. The orchestra will also be proud to join hands with a number of prominent names, including Fabio Luisi, Leif Segerstam, Kristjan Järvi, Myung-Whun Chung, Zuohuang Chen, TAN Dun, Xian Zhang, Shao-chia Lü, Guoyong Zhang, Darrell Ang, and Yi Zhang, Benjamin Grosvenor, Khatia Buniatishvili, Gautier Capuçon, Alexei Volodin, Tianwa Yang and et al., and put on stage masterpieces from Mahler, Britten, Sibelius, Shostakovich, John Adams, Qigang Chen and many other great composers. Mr. Jian Wang, one of the finest cellists in our time, will be joining us as the NCPA's 2015/16 Artist-in-Residence, and share with you his world of music in a series of concertos, chamber concerts, talks and master classes.

Beyond operas and symphonic concerts, your experience of music will be further enriched by their exceptional chamber series, where they will have a full display of their remarkable virtuosity and artistic exploration. Other highlights will include a tour to Italy with Wenjing Guo's opera *The Rickshaw Boy*, and two joint concerts with the Mariinsky Orchestra under the baton of Maestro Valery Gergiev to commemorate of the 70th anniversary of the end of the World War II in both Moscow and Beijing. Throughout this great journey, our wonderful musicians and LÜ Jia will share with you all their explorations into all the stories of our world's wars, peace, confrontations and conciliations, which have been told by generations of great composers and their masterpieces, and their belief in the grand idea behind "peace beyond music" that music, life and the humanity can only prevail with tolerance and conciliation.

I wish the NCPA Orchestra 2015/16 Season a great success.

首席指挥：吕嘉

Chief Conductor: Lǚ Jia

音乐中充满矛盾和斗争，但我们却用它来寻找永恒的宁静！其实，人类社会何尝不是如此：我们从未远离战争与冲突，但却从不放弃对和平的执着求索。无论是我们在音乐中迷人的戏剧冲突后感受到的平和，还是我们基于对战争之反思而对人类和平做出的畅想，都堪称人类在其精神世界中能够创造出的最美时刻，也是我们向着永恒的宁静不断行进的动力和勇气！

所以，在人们同心追忆上世纪那两次大战时，我们将邀您深入瑰丽深邃的音乐世界，从音乐中捕捉和反思战争与和平的故事：从个体心灵的纠结挣扎，到彼此之间的紧张，到人与自然及众神的对抗，到族群或国家间的暴力战争。其实，广义战争在音乐中无处不在，伟大的音乐更几乎都是艺术家试图去探究和解决某种矛盾与斗争的产物。为此，我们将携手众多优秀客席艺术家，与您共赴这段引人入胜的音乐旅程，去观照和抚摸战争与和平在我们心间的烙印与痕迹：

在歌剧院上，我们将在《安德烈·谢尼埃》中感叹个体命运在法国大革命的风起云涌中的跌宕起伏，让《西蒙·波卡涅拉》带我们温故文艺复兴时热那亚的阶层对抗和爱恨情仇，随《玫瑰骑士》返回十八世纪安逸繁荣的维也纳去看看贵族们充满喜感的爱情战争，更要随《日出》和《方志敏》重访旧时代中国人的压抑与挣扎和他们由此做出的不同抉择：或从沉默中消沉堕落，或在抗争中彻底自新。

在音乐会中，我们将聆听莫扎特、贝多芬、舒伯特和布鲁克纳等古典巨人，感受他们在挫败和抗争中对心灵之安宁的追问；我们将走进肖斯塔科维奇的“战争三部曲”，直面他沉默的人生抗争和动荡的战争岁月；适逢西贝柳斯诞辰 150 年，我们将随他冷峻凝重“绝对音乐”感受奔涌在北欧宁静大地中的热情与力量；我们还有幸邀请王健作为驻院艺术家，与他呈现海顿、圣桑和舒曼的大提琴协奏曲，在他低沉优雅的大提琴声中寻觅我们的宁静之途。

所有音乐都是一段挣扎的心路或一部艰难的历史。乐至终章，我们总期待一份永恒的宁静，也常会留下永恒的悬疑。不论如何，我们在此中感受到的一切，对黑暗的厌倦，对光明的渴望，都将让我们有动力和勇气去无限走近那永恒的宁静。

我期待用我们的音乐为您带去一份“宁静致远”的力量！

Music is often a product of dramas with conflicts, while it is through music that we desire to seek for eternal peace. The same is also true to the history of humanity: we have never been away from wars and conflicts, but we have never abandoned our desire for eternal peace. From the peace that we imagined throughout the dramas of music, from the peace that we aspire upon reflections of wars, we have created some of the most beautiful moments that we have ever had in human history, and turned them into our great source of courage to move on towards the destiny of peace.

Therefore, while the world is in memorials of the two great wars in the last century, we turn to the world of music and explore the grand story of war and peace: from the self-struggle any of us could have, the tension between any individuals, the confrontation between human, nature and even gods, to the warfare between nations or even civilizations. In fact, war, in a broader term, as a process from confrontation to reconciliation, is omnipresent in music, while great music always comes out as a product of artists' commitment to explore or resolve some forms of conflicts or contradictions. We are thrilled to have you on board and start this great journey of music to explore the traces of war left in our hearts and souls.

In the world of opera, we will lament life's contingency and littleness in the darkness and turmoil of the French Revolution through Giordano Umberto's *Andrea Chénier*, revisit the Renaissance Genoa to experience the fierce confrontation among social classes and their stories of love and hatred through Verdi's *Simon Boccanegra*, return to the lavished Vienna in the 18th century to see how nobles have waged a comic war of romance in Richard Strauss's *Der Rosenkavalier*, and, with *The Sunrise* and *Fang Zhimin*, share our compatriots' agony and yearning before 1949 and their motives of different choices: either to fall or corrupt in the long silence, or get the world revolutionized with resistances.

In the world of symphonies, we will join Mozart, Shubert, Beethoven and Bruckner to resonate with their searching of inner peace amid frustrations and resistances, walk into Shostakovich's sensational war trilogy and share his secret resistance among the turmoil of life, celebrate Sibelius' 150th anniversary of birth and his grand idea of "absolute music" with the incredible passion hiding beneath the cold Nordic world. We are also deeply privileged to have Jian Wang, one of the finest cellists in our time, to join us as the NCPA 2015/16 Artist-in-Residence, play the great cello concertos from Haydn, Schumann and Saint-Saëns, and find our ways to our own inner peace with the shining elegance of his music.

All music is somehow a reflection of inner struggles of hearts or complex histories of hardships. When the music comes to its finale, we often aspire to an eternal peace, but were more often left alone with questions unanswered. Whatever you would have, everything that we would feel from the experience of music, from our aversion to darkness to our yearning to brightness, will turn to our great source of courage on our way to the eternal peace.

I believe, with our music, you will find your way to your eternal peace.





王 健

国家大剧院 2015/16 乐季驻院艺术家

Jian Wang

Artist-in-Residence, 2015/16 NCPA

国家大剧院非常荣幸地邀请到享誉世界的大提琴家王健先生担任国家大剧院 2015/16 乐季驻院艺术家。

作为国家大剧院的老朋友，王健每年都会到访国家大剧院，不仅为广大乐迷带来了饕餮音乐盛宴，而且不遗余力地推动古典音乐的普及传播。作为 2015/16 乐季的驻院艺术家，王健不仅将与国家大剧院管弦乐团上演海顿、舒曼、圣-桑的三部大提琴协奏曲，还将与众多到访国家大剧院五月音乐节的艺术家合作呈现精彩的室内乐作品，更将通过大师课、公开排练、艺术沙龙及多媒体平台等一系列艺术普及活动，把音乐无穷的玄妙传递给您！

The National Centre for the Performing Arts is deeply honored to have Jian Wang, one of the finest cellists in our time, as our 2015/16 Season's Artist-in-Residence.

For many years, Mr. Wang, as an old friend of us, has been continuously making contributions to the future of classical music in China through not just many of his brilliant concerts but also his enthusiastic involvement of arts education. As the NCPA 2015/16 Artist-in-Residence, he will play the three beautiful cello concertos from Haydn, Shumann and Saint-Saëns with the NCPA Orchestra, and appear in two chamber concerts during the May Festival with great visiting artists. In addition, in a series of events at the NCPA, from masterclass, open rehearsal to music talks, and through some of NCPA's digital platforms, you will be able to share with him many of his stories and visions that has defined him as a true musician.

宁静致远

从 1914 年第一次世界大战爆发，到 1945 年第二次世界大战结束，世界秩序在炮火和杀戮中被摧毁和重构：世界的政治版图和经济格局被空前改写，人们的现实生活和精神世界被强力重塑。在肉体对抗和军事冲突的表象下，战争的本质似乎更多有关人心深处的自我挣扎和人性之间的彼此争斗。身为后辈，我们未曾亲历乱世，却不得不承认关于战争的集体记忆早已烙入我们的血脉：不只是对苦难、黑暗与人性之恶的恐惧，也有对光明、和平与人性之善的无尽渴求。

若干年后，当我们去重沐那些血与火的洗礼时，并非只能借助貌似直观真实却常会令人失却想象空间的影像和文字。音乐，作为叔本华眼中人类意志直接表达的最高艺术形式，或许能为我们开辟一条更具心灵启示魔力的静谧小径，帮助我们去更好地反思那段不堪的岁月，更好地观照那些心灵挣扎和人性争斗。为此，我们希望将这个乐季献给“战争与和平”这个宏大话题，也希望借音乐的力量去重新阅读战争在人类心灵和记忆中留下的深刻痕迹及其无尽余波。

这个希望的实现，首先离不开我们对战争与音乐之关系的沉思。战争与音乐，在我们看来，从来不是擦肩而过或不相往来，而是彼此血肉交织的如影相随。

当我们谈论战争时，我们并非只去谈论作为人类战争巅峰的两次大战，而是谈论一种标示着个体内在和群体关系之冲突状态的广义战争。这样的广义战争，在人类由古至今的生活中其实无处不在，而音乐对它的介入与呈现同样随处可见：作为传统政治意义上“矛盾斗争和暴力手段之最高形式”的战争，可以包括肖斯塔科维奇笔下惊心动魄的战争回响和他终其一生默默的坚守与抗争，包括德沃夏克和斯美塔那心中波西米亚芬芳的祖国热土，和为抢夺或保护她而起的暴风雨般的族群对抗，包括约翰·亚当斯眼中原子博士试图以炽热的科学情怀辅佐正义却最终落入人类自我毁灭陷阱的疯狂与惊悚；作为广义上用以标示一种对抗状态的战争，则可以发生在布里顿与柴可夫斯基内心弗洛伊德式的“本我”与“超我”的自我斗争中，发生在令西贝柳斯无限神往的北欧古诗中那些伟力无边的众神之间，发生在马勒、贝多芬和布鲁克纳为追问存在意义而在现实生活与超验世界的夹缝间做出的关于挣扎与救赎的人生素描中。无论是何种战争，我们似乎都能在其中捕捉到音乐的介入：从它对躁动与恐怖岁月的兆示，到它为压抑的人们发出的怒吼，以及它对每颗孤寂心灵的慰藉和每个逝去灵魂的超度。音乐或许不是让战争最为栩栩如生的艺术，但却让人对战争的罪责和苦难更加望而却步，也对和平的光明和美好更加珍惜向往。

当我们谈论音乐时，音乐也并非静态和单维的事物，而是不同特质的多种事物之间动态复杂的互动关系。从对构筑音乐的不同元素的矛盾与存亡关系、对话与相处方式的研究中，我们仿佛能感知到一种深植于音乐肌理之内却

肉眼无法可见的战争的存在，更能从中参悟到有关内心和人间的战争与和平的许多玄妙：从乐理层面看，所有音乐皆诞生于声响与寂静的对抗，而所有音乐的美学呈现也取决于这种对抗的过程和结果。演奏和倾听的过程也由此升华为人生体验的一种映射：通过对音响与寂静之抗争关系的感知和控制，我们似乎能感触到一种在生活常规中很难体会到的生与死的抗争。一个音符归于静寂时，常会让人感念生命之远去，而正是通过无数音符的生死过程，我们才得以从音乐中收获超越现实的情感生死之顿悟。巴伦博伊姆在其书作《音乐的力量》中提出，音乐正是由此帮助人们感受到一种“内在的宁静与平和”。从审美层面看，最美的音乐应当是智识、情感和气质的完美平衡，即所有音符和不同情感都要建立彼此的尊重、倾听、理解与回应，并由此达成音乐中内在的宁静、平和与终极和谐。在巴伦博伊姆看来，如果这种音乐的终极和谐能扎根人类社会的话，则人与人、国与国便能彼此待以更多的宽容与和谐，而我们将获得音乐的力量和启示，绘出一幅美好乌托邦的理想图景。巴伦博伊姆正是在此理念鼓舞下创办了东西和平交响乐团，让巴勒斯坦和以色列的音乐家朝夕相处，并共同追寻内心和音乐的宁静与平和。在历经战争苦楚之后，和平早已是人类重要的终极梦想。而在我们不懈求索和平梦想的路上，音乐当然早已是我们的力量和启示的重要来源。

这也正是我们对“宁静致远”的思考与解读：没有内在的宁静与平和，我们就不会有最美的音乐、平衡的人生与和谐的世界。三者之中，音乐又可能是一切宁静与平和的最初启蒙者：音乐启发着每个人内心深处的宁静与平和，也因此让世界的宁静与和平变得愈加可能。由此，我们将怀着谦卑之心去开启这段“宁静致远”的音乐旅程：凭着音乐赋予的力量，我们不仅想去感知和表达，更想去追问和反思；凭着音乐赋予的力量，我们将直面无情的苦难，感念逝去的灵魂，追忆英雄的牺牲，也将分享令我们骄傲的人性光芒；凭着音乐赋予的力量，我们将再次努力平抚从未平静过的内心，努力忘却那些我们无法忘却的画面，但我们终将举目展望，找到新的启示和信心；凭着音乐赋予的力量，我们将再次去寻找心灵深处的宁静与平和，并让它带着我们走向无尽的远方和未来！

任小珑

国家大剧院管弦乐团 总经理

PEACE BEYOND MUSIC

The two World Wars from 1914 to 1945, amid staggering violence and ruthless killings, had the world's original order fiercely destroyed and reshuffled, resulted in unprecedentedrewriting of the world's landscape of politics and economy and drasticremodeling of people's spiritual world and reality of life. Beneath theappearances of physical confrontations between individualsand nations, the war, in its essence, should, after all, be more about a condition of struggle that deeply resides within andbetween individualities. Though we have not been through that darkness, the war and its profound influenceis in everyone's blood as a way of human being's collective memory: not just a fear to agony, darkness and some worst aspects of humanity, but also a yearning to light, peace and some finest elements of humanity.

Images and words, which seem to be direct and real but often providelimited space for imagination, are not the only thing that could brings us back to those days of blood and fire. Music, the highest art form and a direct copy of mind in Schopenhauer's eyes, can possibly serve as a secret path torevelation, through which that dark era can be better reflected and those struggles better observed. That is why we decide to dedicate this music season to a grand story of "War and Peace", and wish to rediscover the war's print and aftermath in our hearts and souls with the courage and wisdom that we could borrow from music.

Without a proper interpretation of the interaction between war and music, the wish could never come true. War and music, in our eyes, are never strangers but closely intertwined in many ways.

When we talk about war, we do not merely talk about these two massive wars in the twentieth century, but rather, in a broader picture, a human condition of confrontation that widely exists in our life: from the self-conflict within one's heart and soul, to the warfare between individuals, institutions, nations and even civilizations. From this sense, since we were born to this world, our life has never been away from wars, while music's involvement with the war in this sense is also everywhere. The war, in a political perspective, as "the highest form of struggle", can be reflected through Shostakovich's music in the shocking resound of warfare and the secret resistance throughout his life, through Dvorak and Smetana in the fragrance and sweetness of motherland and the storm of confrontations between those who try to protect or destroy it, or in the terribletragedy of John Adams' *Doctor Atomic* where the titan of science desires to restore justice with technology but only finds trapped by the human being's crazy inclination of self-destruction. On the other hand, the war representing a form of mental struggle could arise from Tchaikovsky and Britten's lives and their music as a result of the fight between what Freud calls id and super-ego, from the wild wars between the gods and devils on the Nordic mountains which fascinated Sibelius like poems, from Mahler, Beethoven and Bruckner's eternal asking about the meaning and purpose of life and their music as a way of struggle to redemption between the reality and the transcendental world. No matter in what form the war is presented, the trace of music's involvement can be often detected here and there: when it heralds the arrival of a war and the era of darkness and chaos, when it potently speaks for those who are under sufferings, and when it tries to comfort each lonely heart and soul and memorize those who are fallen. Music is never born to create presentations of war that must look

real and vivid, but serves as a potent reminder of our fears to the agony of war and our yearnings to the sweetness of peace.

When we talk about music, we actually talk about the music as a complex of relationships among things with different natures. By looking into the dialogue and struggle of life and death among the elements of which music is composed, we could somehow feel the existence of an unusual and invisible form of warfaredeeply within the essence of music, which often in many ways reminds us of the delicate contrast of war and peace in real life. From a musicological perspective, all music comes out as a result of the war between sound and silence, which is how the beauty of music is cultivated. By perceiving or controlling the subtle interaction between sound and silence, the process of performing or hearing music can sometimes create a transcendental access through which wecould experience the struggle between life and death. We could lament the littleness and arbitrariness of life when a note of music dies away into silence slowly and peacefully. It is from this sense that the experience of music often becomes a unique process where our ideas about life can be expressed, contested and reflected. In Daniel Barenboim's eyes, as what he discusses in his book *The Power of Music*, this is how music would help people gain an access to "the inner peace". From an aesthetical perspective, the greatest music should be built with a perfect balance of wisdom, emotion and individuality. All the notes and other elements within the music need to respect, listen to, get to understand and well respond to each other in order to achieve an internal peace and harmony. Barenboim believes that, if we could expand the peace that we achieved in music into a broader society, we could have more tolerance and harmony between peoples and nations. It is through this point that music becomes a celebration of humanity and makes us believe that peace, at the end of the day, will come to us, even it is just an illusion in a utopian way. Encouraged by this belief, Barenboim created the West-Eastern Divan Orchestra, where he brings together musicians from Palestine and Israel, asks them to make music and peace together, not just the peace from music but also the peace from inner psyche. After so many sufferings and miseries, peace has long been our ultimate dream, and music is always one of our greatest sources of power and inspiration to achieve that dream.

This is how we interpret the idea of "peace beyond music": without the inner peace, we will see no beauty in the music, no balance in one's life and no harmony in our world, and music, as a powerful enlightener, is always there to lead us the way to that inner peace: it inspires the inner peace of every heart and soul, and thus makes the peace in our world more achievable. Therefore, we are humbled to embark on this journey to achieve the peace beyond music. With the power of music, we will not just explore and express, but also question and reflect. With the power of music, we will face all the agony that we have had, remember those who are fallen with great sacrifice and heroism With the power of music, we will look back with the sadness that has never passed, try to forget what we have never forgotten, but will ultimately look ahead, seeking inspirations and reassurances. With the power of music, we will once again set off to embrace our inner peace, and let it take us afar.

Xiaolong Ren

Managing Director, China NCPA Orchestra



交响乐 Symphony

国家大剧院管弦乐团
CHINA NCPA ORCHESTRA

宁静致远

PEACE
BEYOND MUSIC

2015/16

首席指挥 吕嘉
CHIEF CONDUCTOR LÚ JIA

2015
04.18
音乐厅
Concert Hall



吕嘉 LÜ Jia
首席指挥
Chief Conductor

伟大：吕嘉演绎贝多芬与舒伯特

国家大剧院管弦乐团五周年音乐会

指挥：吕嘉

钢琴：本杰明·格罗夫纳

贝多芬：第一钢琴协奏曲，作品 15 号

舒伯特：C 大调第九交响曲“伟大”，作品 944 号

The Great: Lü Jia Conducts Beethoven & Schubert

China NCPA Orchestra 5th Anniversary

Conductor: LÜ Jia

Piano: Benjamin Grosvenor

Beethoven: Piano Concerto No. 1 in C major, op.15

Schubert: Symphony No. 9 in C major, D 944 (The Great C major)



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Benjamin Grosvenor

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本场音乐会要演奏的贝多芬 C 大调第一钢琴协奏曲作于 1796 到 1797 年，作品题献给他的学生伯拉第斯拉瓦伯爵夫人，1798 年首演于布拉格，由贝多芬亲自担任独奏声部。这部作品虽然是贝多芬公开出版的第一部钢琴协奏曲，但却是作曲家在继一部未发表的降 E 大调钢琴协奏曲与降 B 大调第二钢琴协奏曲（创作于 1787 到 1789 年）之后在这个体裁上的第三次尝试。与第二钢琴协奏曲一样，该曲既反映了作者对海顿、莫扎特音乐风格的继承，而那些突如其来的和声转换也显露出贝多芬独特的音乐风格。今晚担任钢琴演奏的是年轻的英国钢琴演奏家本杰明·格罗夫纳。2012 年当他拿到英国皇家音乐学院学士毕业证书的同时，还因为卓越的表现而被授予该年度的女王嘉奖。近年来，格罗夫纳已经与英国皇家爱乐乐团、苏格兰弦乐重奏组、纽约青年交响乐团、伯恩茅斯交响乐团、巴西交响乐团等乐团合作，演奏了莫扎特、格里格、拉威尔、布里顿和肖邦等人的作品。舒伯特是贝多芬之后，德奥一派在浪漫主义时期的继承者。他的 C 大调第九交响曲被命名为“伟大”，起初的原因是和作曲家的 C 大调第六交响曲相区别，但是现在“伟大”这一标题则常常被理解为该曲的一种“威严”的气质。

Ludwig van Beethoven's Piano Concerto No. 1 in C major, which was written during 1796 and 1797. Dedicated to his pupil Countess of Bratislava, its premiere was in Prague in 1798, with Beethoven himself playing the piano. Although this was Beethoven's first piano concerto that had been published, it was, in fact, his third attempt at the genre, following an unpublished piano concerto in E-flat major and the Piano Concerto No. 2.

As with the Piano Concerto No. 2, this C major concerto reflects Beethoven's assimilation of Mozart and Haydn, while its abrupt harmonic shifts demonstrate Beethoven's musical personality. British classical pianist Benjamin Grosvenor will play piano in this concert. At his graduation as BMus in 2012 he received the Queen's Award for Excellence for the best all-round student of the year. Grosvenor has performed with orchestras such as the Royal Philharmonic Orchestra, Scottish String Ensemble, Bournemouth Symphony Orchestra, and Brazilian Symphony Orchestra, playing works by Mozart, Grieg, Ravel, Britten and Chopin.

Franz Schubert, as we all known, is the continuator of Beethoven. His Symphony No. 9 in C major, D. 944, originally called *The Great C major* to be distinguished from his Symphony No. 6, which is in the same C major. The subtitle is now usually taken as a reference to the symphony's atmosphere of grandeur and majesty.

2015
06.06
音乐厅
Concert Hall

西贝柳斯的北欧音诗：
吕绍嘉演绎西贝柳斯与布鲁克纳

指挥：吕绍嘉
小提琴：杨天娲

西贝柳斯：d 小调小提琴协奏曲，作品 47 号
布鲁克纳：降 E 大调第四交响曲，作品 104 号

Sibelius' Nordic Poetry: Shao-Chia Lü
Conducts Sibelius & Bruckner

Conductor: **Shao-Chia Lü**
Violin: **Tianwa Yang**
Sibelius: Violin Concerto in D minor, op.47
Bruckner: Symphony No.4 in E-flat major, WAB 104



西贝柳斯是芬兰民族乐派的代表作曲家，他和格里格的存在让北欧音乐在欧洲有了一席之地。音乐会要演奏的西贝柳斯 d 小调小提琴协奏曲不像他的名作《芬兰颂》的历史沉重感，人们的关注点更多在独奏小提琴的技巧上。也正因为它艰深的技巧，这部作品从问世到被演奏家接受，颇费了一番周折。担任独奏的是青年小提琴演奏家杨天娲，她曾以“神童”著称——13 岁灌录帕格尼尼 24 首随想曲全集，成为世界上灌录此套作品最年轻的演奏者。如今已是成熟独奏家的她，唱片获得过古典音乐界最重要的奖项之一——“回声奖”。

下半场我们将欣赏到台湾爱乐乐团（NSO）音乐总监吕绍嘉先生为我们带来的布鲁克纳降 E 大调第四交响曲。这部作品有个别名，叫“浪漫”。它并非指现在我们通常认为的与爱情相关的“浪漫”，而是指如瓦格纳在他的歌剧《罗恩格林》与《齐格弗里德》中描绘的那些中世纪传奇故事。在 1890 年给保罗·海泽的一封信中，布鲁克纳表达了他对第四交响曲的构思：“法国号宣告了小镇上白天的到来，一天的生活开始了。第二主题是小鸟在歌唱。第二乐章是歌曲、祈祷者、小夜曲。第三乐章说的是打猎的事情，在午饭时间的森林里，一个手摇风琴筒风琴在演奏”。

As an icon of the national music school, Sibelius, together with Grieg and several other composers, has in many ways defined Nordic music's exceptional position in the music history. Unlike his masterpiece of *Finlandia*, Sibelius' Violin Concerto in D minor, op. 47 was never created as a lament of historic events, but rather an exploration of the virtuosic technique that the violin offers. Because it is too difficult, it was not accepted as a standard concert repertoire by many soloists after many years since it was born. The soloist of this concert, Tianwa Yang, the world's youngest violinist to record Paganini's complete 24 caprices, has recently become an ECHO award winner.

The second half will feature Bruckner's Symphony No.4 with Mr. Shao-chia Lü, Artistic Director of Taiwan Philharmonic (NSO). Though the symphony has had "Romantic" as its title, it does not necessarily refer to the modern conception of romantic love as what we understand, but rather a kind of spirit that prevails in Wagner's medieval legends like *Lohengrin* and *Siegfried*. In a letter from the composer to Paul Heyse in 1890, Bruckner once talked about the ideas behind its Fourth Symphony: "The arrival of the day is announced by the French horn, which unfolds the life of the day in the town. The second motif gives a picture of a singing bird, while the second movement depicts a scene of songs, prayers and serenade, and, in the third movement, and a barrel-organ playing in the forest during lunch time creates a scene of hunting."



2015
06.28
音乐厅
Concert Hall

蝶恋花：
张弦演绎陈其钢与柴可夫斯基

指挥：张弦
女高音：陈小朵，卢思嘉 青衣：孟萌
二胡：王楠 琵琶：李佳 古筝：常静
李萌能：彼岸花 [青作计划 / 世界首演]
陈其钢：蝶恋花
柴可夫斯基：哈姆雷特，作品 67 号
柴可夫斯基：弗兰切斯卡·达·里米尼，作品 32 号

Iris Dévoilée:
Xian Zhang Conducts Qigang Chen
& Tchaikovsky

Conductor: **Xian Zhang**
Soprano : **Xiaoduo Chen, Sijia Lu**
Tsing Yi: **Meng Meng** Erhu: **Nan Wang**
Pipa : **Jia Li** Guzheng : **Jing Chang**
Mengneng Li: Manjusaka [YCP/World Premiere]
Qigang Chen: Iris Dévoilée
Tchaikovsky: Hamlet Overture-Fantasia, op. 67
Tchaikovsky: Francesca da Rimini, op.32



本场音乐会将为观众带来三首充分表达人性本真情感的作品，张弦，作为为数不多的女性指挥家中的佼佼者，此次将以细腻的声音演绎不同人物的不同故事和情绪。

当代音乐大师梅西安曾这样评价：“陈其钢的作品表现出一种真正的创造和极高的才能，以及中国人的思维方式与欧洲音乐构想的完美融合。”《蝶恋花》正是这样一部作品。陈其钢用纯洁、羞涩、放荡、敏感、温柔、嫉妒、多愁善感、歇斯底里、情欲七个片段直白而又真实地展示了作曲家心中“女人”纯洁的精神世界。在音乐形式上，作曲家以管弦造心境，以腔韵生心情，穿梭于中西两种表达方式之间，游刃有余地描绘了情感变化的逻辑进程。由张弦来演绎这部在细微与飘渺之中描写女性的作品，必将令观众沉浸在巧妙的氛围中。

第二首作品是柴可夫斯基创作于 1888 年的幻想前奏曲《哈姆雷特》。整部作品一直被笼罩在描写埃尔森纳充满沉思的气氛中，其中爱情的主题与用双簧管演奏的代表奥菲莉娅的悲伤的旋律显得特别明显。

我们要欣赏到的第三部作品是柴可夫斯基的交响诗《里米尼的弗兰切斯卡》。“弗兰切斯卡”是但丁《神曲》中的一位获得永生的美人，因为爱情被打入地狱。柴可夫斯基表现出了对女主人公及她悲惨命运的深切同情。

As one of the most successful female conductors around the world, Xian Zhang will be the conductor for this concert, and bring us three works that deeply interpret human emotions.

The great contemporary composer Messiaen once praised “Qigang Chen’s work shows high creative genius as well as a perfect combination of Chinese way of thinking and western musical concept”. *Iris Dévoilée* for tonight is such a work in which Chen directly conjures a pure spiritual world of woman by using seven episodes of ingenious, chaste, libertine, sensitive, tender, jealous, melancholic, hysterical and voluptuous themes. Structurally, Chen’s adept skill of orchestration vividly depicts the logical progression of a person’s feeling.

Tchaikovsky wrote the *Hamlet Overture-Fantasia*, op. 67, between June and 19 October 1888. The essence of the work is the brooding atmosphere depicting Elsinore, but there is an obvious love theme, and a plaintive melody on the oboe representing Ophelia.

Tchaikovsky’s symphonic poem *Francesca da Rimini* presents a symphonic interpretation of the tragic tale of Francesca da Rimini, a beauty who was immortalized in Dante’s *Divine Comedy*. In the fifth canto of *Inferno*, Dante the narrator met the shade of Francesca da Rimini, a noble woman in love with the brother of her cruel husband. After the lovers were discovered and killed in revenge by the husband, they were condemned to Hell for their adulterous passions. In writing *Francesca da Rimini*, Tchaikovsky expressed a poignant identification with the heroine and her tragic fate.



陈小朵
Xiaoduo Chen



卢思嘉
Sijia Lu



孟萌
Meng Meng



王楠
Nan Wang



李佳
Jia Li



常静
Jing Chang



2015
07.17
音乐厅
Concert Hall

洪毅全的丛林幻想

指挥：洪毅全

蔺锡鹏：丛林中的杜鹃 [青作计划 / 世界首演]
拉威尔：鹅妈妈组曲
西贝柳斯：春之歌，作品 16 号
斯特拉文斯基：火鸟组曲（1919 版本）

Darrell Ang's Forest Fantasia

Conductor: **Darrell Ang**

Xipeng Lin: Flowers and Birds in the Greenwood [YCP/World Premiere]
Ravel : Mother Goose
Sibelius: Spring Song, op.16
Stravinsky: The Firebird Suite (1919 version)

本场音乐会为我们带来“丛林幻想”的是新加坡指挥家洪毅全。洪毅全非凡的音乐才能在他四岁学习小提琴和钢琴时开始显现，他天生的对于艺术的好奇心好像永无止境。自从在第 50 届贝桑松国际青年指挥比赛上获得三项最高奖——特等奖、观众选票奖和管弦乐指挥奖之后，洪毅全正式开始了他的指挥生涯。

今晚他为我们带来的“丛林幻想”包含四首色彩斑斓的乐曲。《鹅妈妈》组曲最初是拉威尔为好友高迪斯基夫妇的两个孩子作的钢琴四手联弹，1911 年，经由作曲家亲自配器，成为今日流传更广的作品。《春之歌》是芬兰作曲家西贝柳斯 1894 年所作的作品。起初，该作品是在 D 大调上为乐队而作的一首即兴曲。次年，作曲家在 F 大调上改写了这部作品，加上了“春天的忧愁”这一副标题。直到 1902 年，临时的修订稿中，该作品才最终变成现在这个样子。芭蕾舞组曲《火鸟》取自俄国作曲家斯特拉文斯基于 1910 年为同名芭蕾舞剧而作的音乐。芭蕾舞剧内容取材于俄罗斯的民间传说，说的是一只给它的主人带来幸福也能给它的主人带来诅咒的火鸟的故事。

Darrell Ang, a rising star on the podium from Singapore, will bring us his “Forest Fantasia” tonight. Darrell Ang's extraordinary talent in music was discovered at the age of four when he began to play the violin and the piano. His natural artistic curiosity had no bounds, and soon he was inspired to study composition. Darrell Ang's triumph at the 50th Besançon International Young Conductor's Competition, where he took all three top awards - Grand Prize, Audience Prize and Orchestra Prize - launched his international career as a conductor.

The performance of “Forest Fantasia” consists of four colorful pieces. Ravel originally wrote *Ma Mère L'Oye* as a piano duet for the Godebski's children. He dedicated this work for four hands to the children. In 1911 Ravel orchestrated the five-piece suite which is most frequently heard today. *Spring Song* is a piece composed in 1894 by the Finnish composer Jean Sibelius. The piece was initially composed as *Improvisation for Orchestra*, in the key of D major. Sibelius recast it in F major, and retitled the work in 1895, appending the subtitle “The Sadness of Spring” to that (unpublished) version, and then made the final, pre-publication revisions in 1902. The ballet suite *Firebird* is based on Russian folk tales of the magical glowing bird that can be both a blessing and a curse to its owner. When the ballet was first performed on 25 June 1910, it was an instant success for both audience and critics.

2015
08.07

08.08

音乐厅
Concert Hall



吕嘉与乌拉贝克演绎莫扎特与布鲁克纳

指挥：吕嘉

圆号：安德烈·乌拉贝克

莫扎特：降 E 大调第四圆号协奏曲，作品 495 号

布鲁克纳：A 大调第六交响曲

Mozart & Bruckner with Lü Jia and Vrabec

Conductor: **LÜ Jia**

Horn: **Ondřej Vrabec**

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

Bruckner: Symphony No. 6 in A major (WAB 106)

吕嘉与乌拉贝克 演绎理查·施特劳斯与布鲁克纳

指挥：吕嘉

圆号：安德烈·乌拉贝克

理查·施特劳斯：降 E 大调第一圆号协奏曲，作品 117 号

布鲁克纳：A 大调第六交响曲

R. Strauss & Bruckner with Lü Jia and Vrabec

Conductor: **LÜ Jia**

Horn: **Ondřej Vrabec**

R. Strauss: Horn Concerto No.1 in E-flat major, TrV 117

Bruckner: Symphony No. 6 in A major (WAB 106)



安德烈·乌拉贝克
Ondřej Vrabec

在这两场音乐会中，圆号独奏家安德烈·乌拉贝克将演奏莫扎特和理查·施特劳斯的两首圆号协奏曲。乌拉贝克是捷克最为炙手可热的音乐家，不仅是顶级圆号独奏家，也是一位出色的指挥家。音乐会的下半场我们会听到奥地利作曲家安东·布鲁克纳为我们带来的 A 大调第六交响曲。吕嘉对布鲁克纳有着深刻的挚爱，并形容布鲁克纳的音乐是一个“通透的世界”。尽管这部作品具备了布鲁克纳交响曲的许多特点，但与作曲家其它的交响乐作品相比较，它仍然显得与众不同。根据罗伯特·辛普森的观点，尽管该曲不常被演奏，并在布鲁克纳的交响乐作品中常被视为是一首“丑小鸭”式的作品，但第六交响曲会因为它丰富且个性化的表现力立刻给你留下深刻的印象：“它的主题异常优美，和声中不乏大胆与精巧的进行，它的配器展示了布鲁克纳在此领域所达到的最高境界，同时，它还拥有一个可能曾经给勃拉姆斯留下深刻印象的精巧的古典形式。”

In this two concerts, one of the most seasoned Czech artists Ondřej Vrabec will play two horn concertos of Mozart and R. Strauss. In the second half of the concert, we will embrace Anton Bruckner's great No. 6 Symphony in A major (WAB 106). Though it has been regarded as a work with very strong Bruckner styles, it in many ways stands out from the rest of his symphonic works. According to Robert Simpson, though not commonly performed and often thought of as the ugly duckling of Bruckner's symphonic works, the Sixth Symphony nonetheless makes an immediate impression of rich and individual expressiveness: "Its themes are exceptionally beautiful, its harmony has moments of both boldness and subtlety, its instrumentation is the most imaginative one Bruckner had yet achieved, and it possesses a mastery of classical form that might even have impressed Brahms"

2015
08.29

音乐厅
Concert Hall

安魂交响：张国勇与沃洛丁演绎
布里顿和肖斯塔科维奇

指挥：张国勇

钢琴：阿列克谢·沃洛丁

商沛雷：八仙 [青作计划 / 世界首演]
肖斯塔科维奇：F 大调第二钢琴协奏曲，作品 102 号
布里顿：安魂交响曲，作品 20 号
肖斯塔科维奇：降 E 大调第九交响曲，作品 70 号

Symphonic Requiem:
Britten & Shostakovich with
Guoyong Zhang and Volodin

Conductor: **Guoyong Zhang**

Piano: **Alexei Volodin**

Peilei Shang: Eight Immortals [YCP/World Premiere]
Shostakovich: Piano Concerto No.2 in F major, op.102
Britten: Sinfonia da Requiem, op.20
Shostakovich: Symphony No.9 in E-flat major, op.70



本场音乐会始自肖斯塔科维奇于 1957 年为他儿子马克西姆 19 岁生辰而作的 F 大调第二钢琴协奏曲。该曲也是由马克西姆在莫斯科音乐学院毕业期间首演。本场音乐会为我们担任钢琴独奏的是阿列克谢·沃洛丁，他曾在 2003 年荣获苏黎世第九届盖扎安达国际钢琴比赛首奖。

接下来，我们将欣赏到布里顿在 1940 年，他 26 岁时创作的《安魂交响曲》。这是日本政府为纪念日本帝国建国 2600 周年而向不同作曲家委约创作的几部作品中的一部。当时该部交响乐作品因为满篇的阴郁气质而遭到了驳回。在作品中，布里顿正是用这种哀鸣的方式向和平发出呐喊。

音乐会的第三部作品我们将回到肖斯塔科维奇，欣赏他的降 E 大调第九交响曲。1945 年，当卫国战争进入尾声，苏军已把战线推移到国境线以外，破坏空前的第二次世界大战就要以全世界和苏联的反法西斯人民的伟大胜利而告终时，作为当时在国际上已名声显赫的交响乐大师，肖斯塔科维奇自然被希望能写出一部与历史上众多“第九交响曲”一样弘扬正义、胜利，气势雄伟的第九交响曲，事实上第七八九交响曲形成了“A、B、A”结构的“战争三部曲”。

The concert will start from Piano Concerto No. 2 in F major, op. 102, by Dmitri Shostakovich, which was composed in 1957 for his son Maxim's 19th birthday. Maxim premiered the piece during his graduation at the Moscow Conservatory. Russian pianist Alexei Volodin will play the piano part tonight. He was the 2003 winner of the 9th Concours Geza Anda in Zurich.

Next, we will hear *Sinfonia da Requiem*, op. 20, for orchestra, which is a symphony written by Benjamin Britten in 1940 at the age of 26. It was one of several works commissioned from different composers by the Japanese government to mark the 2,600th anniversary of the founding of the Japanese Empire. The Japanese government rejected the *Sinfonia* for its use of Latin title. Britten wrapped his appeal for peace in this peace.

The third work tonight will bring us back to Shostakovich, and enjoy his Symphony No. 9 in E-flat major, op. 70. In 1945, when the Great Patriotic War came to an end with the Soviet force already putting battle fronts outside the national boundary, and the unprecedentedly devastating World War II was to end with the victory of the justice, Shostakovich, already a composer with a worldwide reputation, was naturally expected to write a majestic “Ninth Symphony” which was intended to laud justice and victory like many previous Ninth Symphonies did, and which could structurally form an “A-B-A” trilogy together with his Seventh and Eighth Symphonies.

2015
10.06
音乐厅
Concert Hall

国家大剧院管弦乐团与澳门乐团
吕嘉演绎马勒第三

指挥：吕嘉
国家大剧院合唱团
马勒：d 小调第三交响曲



China NCPA Orchestra and Macao Orchestra
Lü Jia Conducts Mahler Symphony No.3

Conductor: LÜ Jia
China NCPA Chorus
Mahler: Symphony No.3 in D minor



澳门乐团
Macao Orchestra

本场音乐会中，吕嘉将带领国家大剧院管弦乐团和澳门乐团为我们带来古斯塔夫·马勒的第三交响曲。作为两个乐团的首席指挥和音乐总监，此次吕嘉与两个乐团组成的联合乐团共同演绎这部巨擘之作，对于中国的观众是一次难得的音乐体验。

马勒第三交响曲写于 1893 到 1896 年间，是标准交响曲曲库中最长的一首，它的经典演出版本往往会持续到 90-100 分钟。这部作品的长度、难度和庞大的编制，以及作曲家容纳在作品中“包容一切”的精神，使得如今的交响乐团在演奏时更像一场令人瞩目的盛会。在最终版本中，作品共有 6 个乐章，可以分为两个部分。因为乐章数量多，且性格和结构各异，这部交响曲常被视为是一首特殊的作品。据说，马勒原本是想写一个第七乐章——“天堂的生活”或者“孩子告诉我”，但最终还是放弃了，并把这一想法实践到了第四交响曲的末乐章。其实，第三交响曲第五乐章（合唱）中的某些音乐动机正是来自于原来构想的那个第七乐章“天堂的生活”。

Our Chief Conductor Mr. LÜ Jia will lead the NCPA Orchestra and Macao Orchestra in a program of Symphony No. 3 by Gustav Mahler. LÜ Jia, as the NCPA's Chief Conductor and Macao Orchestra's Artistic Director, will lead the joint-orchestra in this interpretation of Mahler's monumental piece.

Mahler's No. 3 Symphony, written between 1893 and 1896, has become a piece, in the world of standard concert repertoires, with the longest running duration lasting around 90 to 100 minutes. The symphony, particularly due to the extensive number of movements and their marked differences in character and construction, is a unique work.

In its final form, the work has six movements, grouped into two parts: the first movement alone, with a normal duration of a little more than thirty minutes, sometimes forty, forms Part One of the symphony. Part Two consists of the other five movements and has duration of sixty to seventy minutes. In its previous form, the program consists of a title for each of the six movements. It is said that Mahler originally envisioned a seventh movement, "Heavenly Life"(alternatively, "What the Child Tells Me"), but he eventually dropped this, using it instead as the last movement of the Symphony No. 4. Indeed, several musical motifs taken from "Heavenly Life" appear in the fifth (choral) movement of the Third Symphony.

2015
10.17

10.18

音乐厅

Concert Hall

西贝柳斯的北欧音诗： 赛格斯坦演绎马勒与西贝柳斯

指挥：列夫·赛格斯坦

女中音：安娜·丹尼克

西贝柳斯：纪念，作品 59 号

马勒：吕克特之歌

西贝柳斯：D 大调第二交响曲，作品 43 号

Sibelius' Nordic Poetry: Segerstam Conducts Mahler & Sibelius

Conductor: **Leif Segerstam**

Mezzo-soprano: **Anna Danik**

Sibelius: In Memoriam, op.59

Mahle: Rückert Lieder

Sibelius: Symphony No.2 in D major, op.43

西贝柳斯的北欧音诗： 赛格斯坦演绎勃拉姆斯与西贝柳斯

指挥：列夫·赛格斯坦

国家大剧院合唱团

西贝柳斯：纪念，作品 59 号

勃拉姆斯：命运之歌

西贝柳斯：D 大调第二交响曲，作品 43 号

Sibelius' Nordic Poetry: Segerstam Conducts Brahms & Sibelius

Conductor: **Leif Segerstam**

China NCPA Chorus

Sibelius: In Memoriam, op.59

Brahms: Schicksalslied

Sibelius: Symphony No.2 in D major, op.43



这两场音乐会乐团将在交响曲之余，演奏交响乐与声乐合作的经典之作，分别是马勒的《吕克特之歌》和勃拉姆斯的《命运之歌》。芬兰指挥家、作曲家列夫·希尔格斯坦将担任本场音乐会整场音乐会的指挥。希尔格斯坦是一位卓有成就的指挥家、小提琴家、钢琴家和多产的作曲家。他曾获得北欧音乐委员会奖和“西贝柳斯勋章”，表彰他“不遗余力地推广斯堪的纳维亚的音乐”。

20 世纪的最初 10 年，芬兰臣属于俄罗斯帝国，一位爱国青年射杀俄罗斯总督后自杀，西贝柳斯为他酝酿了一部安魂曲，并把当中的素材运用到了作品《纪念》中的葬礼进行曲中。《吕克特之歌》是古斯塔夫·马勒根据弗里德里希·卢克特的诗为人声与乐队或人声与钢琴而作的声乐套曲，是马勒艺术歌曲中流传最广的之一。在本场演唱此曲的女中音歌唱家是安娜丹尼克。勃拉姆斯的《命运之歌》是他根据弗里德里希·荷尔德林的诗作而编配的一首交响合唱。与《德意志安魂曲》一样，《命运之歌》被认为是勃拉姆斯最杰出的合唱作品之一。西贝柳斯的 D 大调第二交响曲就像一个大的再现，照应开头的《纪念》。这部在芬兰广受欢迎的作品经常与芬兰的独立斗争联系在一起，甚至还被冠以《独立交响曲》的名称。

The performance will start by Sibelius: In Memoriam, op.59 and Symphony No.2 by Sibelius as recapitulation. The middle part is Brahms: *Schicksalslied*, op.54 (Song of Destiny). Leif Segerstam, a Finnish conductor, violinist, pianist and a productive composer, will conduct the whole concert. In 2004, he was given the annual Finnish State Prize for Music and in 2005 the highly esteemed Sibelius Medal.

In the first decade of the 20th century, Finland was still a grand duchy of the Russian empire, On 16 June 1904 a young patriot named Eugen Schauman earned himself a place in the history books by shooting the despised Russian governor-general, and then committed suicide. In 1905 Sibelius claimed that he was planning a requiem for Schauman, and drew on this source of inspiration for the funeral march *In Memoriam*.

Rückert-Lieder is a song cycle of five Lieder for voice and orchestra or piano by Gustav Mahler, based on poems written by Friedrich Rückert. Anna Danik will be the mezzo-soprano for this work. The *Schicksalslied* (Song of Destiny), op. 54, is an orchestra-accompanied choral setting of a poem written by Friedrich Hölderlin. *Schicksalslied* is considered to be one of Brahms's best choral works along with *Ein Deutsches Requiem*.

Jean Sibelius's Symphony No. 2, op. 43 in D major correlates with *In Memoriam*. The piece, finished in 1902 in Finland, with its grandiose finale, was often associated by some with the struggle for Finland's independence, even being popularly dubbed the "Symphony of Independence", as it was written at a time of Russian sanctions on Finnish language and culture.





法比奥·路易斯
Fabio Luisi

©BALU

2015
10.25
音乐厅
Concert Hall

法比奥·路易斯
演绎玫瑰骑士与马勒第五

指挥：法比奥·路易斯
理查·施特劳斯：玫瑰骑士组曲，作品 227 号
马勒：升 c 小调第五交响曲

Fabio Luisi Conducts Der Rosenkavalier
& Mahler Symphony No.5

Conductor: **Fabio Luisi**
R. Strauss: Der Rosenkavalier Suite, TrV 227
Mahler: Symphony No.5 in C-sharp minor

担任本场音乐会的指挥的法比奥·路易斯是格莱美奖获得者，他现任纽约大都会歌剧院首席指挥、苏黎世歌剧院音乐总监，今晚他将为我们带来德奥一派的两部作品：理查·施特劳斯的《玫瑰骑士》管弦乐组曲、马勒的第五交响曲。

《玫瑰骑士》管弦乐组曲起自同名歌剧的管弦乐序曲。马勒的第五交响曲源于他差点失去生命的痛苦和遇到爱情时的幸福两个相对立的主题，是作曲家从绝望走向希望的过程，也充满了作曲家曲折的自我救赎，绝望与希望、黑暗与光明、沮丧与期待，这些对立的情绪在作品中频繁的冲突。马勒的前四部交响曲都与声乐有着很强的联系，相比之下，自第五交响曲之后的这三部中期作品，在马勒的标准中显得更器乐化也更集中和纯洁。另外，自第五交响曲起，“对位法”也在马勒的作品中扮演越来越重要的角色。

Fabio Luisi, a Grammy Award-winning Italian conductor, is currently the Principal Conductor of the Metropolitan Opera and Music Director of the Zurich Opera. Tonight he will bring us two compositions of German-Austrian style: R. Strauss's *Der Rosenkavalier* op.59 and Mahler's Symphony No.5.

Richard Strauss's *Rosenkavalier Suite*, depicting a night of passion (vividly portrayed by whooping horns) between the Marschallin and Octavian, will be followed by Mahler's Symphony No. 5, composed in 1901 and 1902, which is renowned for its most distinctive features of the trumpet solo opening the entire piece and its frequently performed Adagietto. The pain of losing life and the happiness of encountering love are the two themes that inspire Mahler throughout this work. It presents the path from despair to hope, and is fulfilled with composer's redemption. Symphony No.5 has much in common and is markedly different from the first four, which all have strong links to vocal music. After Symphony No.5, three symphonies in his middle time, by contrast, are pure orchestral works and are, by Mahler's standards, taut and lean. Counterpoint also becomes a more important element in Mahler's music from the fifth symphony onwards.

2015
11.22
音乐厅
Concert Hall



吕嘉与卡普松演绎德沃夏克与勃拉姆斯

指挥：吕嘉
大提琴：戈蒂耶·卡普松
德沃夏克：b 小调大提琴协奏曲，作品 104 号
勃拉姆斯：D 大调第二交响曲，作品 73 号

Dvorak & Brahms
with Lü Jia and Capuçon

Conductor: **LÜ Jia**
Cello : **Gautier Capuçon**
Dvorak: Violoncello Concerto in B minor, op.104
Brahms: Symphony No.2 in D major, op. 73



本场音乐会中，首席指挥吕嘉将带领我们的管弦乐团，为大家带来德沃夏克的 b 小调大提琴协奏曲与勃拉姆斯的第二交响曲。德沃夏克 b 小调大提琴协奏曲的诞生过程非常有趣，他曾认为大提琴不适合作为协奏曲中的独奏乐器出现，所以拒绝创作大提琴协奏曲。1894 年，一位作曲家维克多·赫伯特把他的 e 小调第二大提琴协奏曲搬上了舞台，德沃夏克受到启发，写下了本首作品。第三乐章狂欢的结尾前的那一段缓慢的、充满怀念的音乐取材自德沃夏克的声乐套曲《丝柏树》，这是他刚过世的嫂子瑟麦克娃生前最喜欢的作品，德沃夏克借此以表达对她的缅怀。这次为我们担任大提琴独奏的是当年轻一代最为杰出、最炙手可热的大提琴家，戈蒂耶·卡普松。

下半场的曲目是勃拉姆斯的 D 大调第二交响曲。与第一交响曲 15 年的创作周期相比，这部交响曲的创作周期显得很短。音乐中愉悦的具有田园气息的情绪常常被拿来与贝多芬第六交响曲进行比较。勃拉姆斯曾略带调侃地跟他出版商说道：“我以前从未写过如此忧伤的作品，这种情绪你们肯定忍受不了，以致出版它的时候你们得披麻戴孝。”该曲最为我们熟悉的应该是第一乐章的旋律，因为它是基于勃拉姆斯的著名声乐曲《摇篮曲》的基础上发展出来的。

In this concert, LÜ Jia and Gautier Capuçon, our Chief Conductor, will present you with music of Dvorak and Brahms. Dvorak once believed that, though as a fine instrument, cello can never be an ideal solo instrument for concertos, and thus refused to work on any cello concerto. However, later in 1894, Dvorak was unexpectedly inspired by another composer in his time, Victor Herbert, and his Cello Concerto No. 2, which he finished and premiered in 1894. Victor Herbert's work offered Dvorak an opportunity to re-recognize the potential of cello as a solo instrument and finally resulted in the arrival of Dvorak's sensational Cello Concerto in B minor. The slow and extremely lyrical part with a strong sense of melancholy and nostalgia right before the celebration-styled finale of the third movement was composed on the melodies from his vocal suite *"The Cypresses"*, a most beloved piece of his late sister-in-law. As one of the finest cellists in our time, Gautier Capuçon, will join the orchestra and LÜ Jia to present his interpretation of this splendid piece.

In the second half, we will hear Brahms' Symphony No. 2 in D major. The pleasant atmosphere and the pastoral mood of the symphony often invites comparisons with Beethoven's Sixth Symphony, but, perhaps mischievously Brahms wrote to his publisher that the symphony "is so melancholy that you will not be able to bear it. I have never written anything so sad, and the score must come out in mourning." The melody of the first movement is the most familiar one to us, because it develops from Brahms's Lullaby.

2015

12.12

音乐厅
Concert Hall

国家大剧院八周年庆典音乐会 声音地图·丝绸之路

指挥：谭盾

NCPA 8th Anniversary Concert Sound Map · Silk Road

Conductor: **TAN Dun**

丝绸之路是一条世界的文化之路，从几千年的过去，一路延伸到我们面前。在国家大剧院八周年庆典之际，我们联手国际知名作曲家兼指挥家谭盾，在国家大剧院推出“声音地图·丝绸之路”微音乐节。在音乐节的《声音的过去与未来》非遗音乐论坛中，我们将与来自丝绸之路沿途七个城市的活化石艺术家面对面，通过近距离的聆听与接触，感受他们的历史与文化传承。在《声音地图·丝绸之路》音乐会上，谭盾将带领乐团，把源自罗马、土耳其、波斯古国、哈萨克斯坦、印度、新疆、长安及日本奈良的多种古乐器及音乐形式融入西方交响乐，展开探索交响乐与丝绸之路音乐未来的“声音地图”。

The Silk Road is a world cultural road that connected the past thousand years and the future. On occasion of celebrating the 8th anniversary of NCPA, we will present Sound Map•Silk Road Mini Festival featuring the world renowned composer and conductor TAN Dun. In the symposium Listen to the Sound: Past and Future, we will have the chance to get to know the artists from cities along the Silk Road, to understand the historical perception and the culture inheritance by listening in intimacy. While in the symphonic concert, TAN Dun and the orchestra will present his ingenious original works exploring the future of Silk Road. Varies of music forms from ancient Rome, Turkey, Persia, Kazakhstan, India, Xinjiang, ancient Chang'an and Nara will melt into the symphonic music, unfolding the sound map of the Silk Road.



2015
12.08

音乐厅
Concert Hall



国家大剧院 2015 青年作曲家计划
终评暨颁奖音乐会

指挥：张艺

NCPA 2015 Young Composer Program:
Award Concert

Conductor: Yi Zhang



张艺
Yi Zhang

陈其钢
青年作曲家计划
首席评审专家

Qigang Chen
Head of Adjudication Committee
NCPA Young Composer
Programme



“青年作曲家计划”是中国管弦乐音乐创作的基础工程，它的宗旨绝不仅仅是出一两部好作品，更重要的是在遴选和演奏的过程中给年轻人创造聆听自己的机会。通过这个工程，让年轻作曲家建立经验，引发思考，磨炼意志，开拓未来。音乐会将演出本届青年作曲家计划的 6 部决赛入围作品，并于当晚评出最终的获奖者。

The NCPA Young Composer Programme is a fundamental project in China's orchestra music composition. Its mission is not merely to produce several outstanding pieces of music. More importantly, it gives young people the opportunities to listen to their own works during the selection and performance process. Through this project, young musicians will gain experience, be inspired, toughen their willpower, and develop in the future. The concert will present 6 selected new works and the final award winners.

2015
12.31

2016
01.01

音乐厅
Concert Hall

2016
02.06

音乐厅
Concert Hall

2016 北京新年音乐会

指挥：吕嘉

2016 Beijing New Year's Concert

Conductor: LÜ Jia

龙凤呈祥
全球华人新春音乐盛典 2016

指挥：吕嘉

The Spring Festival Musical Gala
for Chinese around the World 2016

Conductor: LÜ Jia





2016
01.09

国家大剧院 2016 新春祝福音乐会

指挥：陈佐湟

2016
01.10

NCPA 2016 New Year's Wishes Concert

Conductor: Zuohuang Chen

音乐厅
Concert Hall

2016
01.15

2016
01.16

音乐厅
Concert Hall



吕嘉与王健演绎舒曼与贝多芬

指挥：吕嘉

大提琴：王健

贝多芬：科里奥兰序曲，作品 62 号

舒曼：a 小调大提琴协奏曲，作品 129 号

贝多芬：D 大调第二交响曲作品 36 号

Schumann & Beethoven with Lü Jia and Jian Wang

Conductor: LÜ Jia

Cello: Jian Wang

Beethoven: Coriolan Overture, op.62

Schumann: Cello Concerto in A minor, op.129

Beethoven: Symphony No. 2 in D major. op. 36

吕嘉与王健演绎圣-桑与贝多芬

指挥：吕嘉

大提琴：王健

贝多芬：科里奥兰序曲，作品 62 号

圣-桑：a 小调第一大提琴协奏曲，作品 33 号

贝多芬：D 大调第二交响曲作品 36 号

Saint-Saëns & Beethoven with Lü Jia and Jian Wang

Conductor: LÜ Jia

Cello: Jian Wang

Beethoven: Coriolan Overture, op.62

Saint-Saëns: Cello Concerto No. 1 in A minor, op.33

Beethoven: Symphony No. 2 in D major. op. 36

在这两场的音乐会中，我们即将上演的曲目构成了一个“贝多芬”—“舒曼”/“圣-桑”—“贝多芬”的三部曲式。贝多芬的《克里奥兰序曲》是作者于 1807 年为海因里希·约瑟夫·冯·科林 1804 年的悲剧《克里奥兰》所作。

在舒曼短暂的一生中，写于后期的这部大提琴协奏曲通常被认为是他最深邃的作品。在手稿上，舒曼用“音乐会曲”的标题代替了“协奏曲”，这也暗示着他一开始就期望与传统协奏曲的做法相区别。圣-桑的 a 小调第一大提琴协奏曲，让法国音乐界提高了对圣-桑作品的接受。英国音乐学家唐纳德后来写道：“至少在这部大提琴协奏曲中，独奏乐器在所有的音域都能毫无障碍地穿透交响乐队。”圣-桑打破了协奏曲的传统写法，用一个连贯的乐章来代替传统的三乐章结构。大提琴家王健将为我们演奏这两部协奏曲中的大提琴独奏部分。王健在当今国际古典音乐领域中的拥有顶级的声望，并在 2015/16 年度担任国家大剧院的驻院艺术家。

在整场音乐会的“再现部”中我们将听到贝多芬 D 大调第二交响曲。这部交响曲是 1801 年到 1802 年间贝多芬住在海里根斯坦时写的。那段时间，贝多芬的耳疾越发严重，并且，他开始意识到这病可能没法治愈。在这部作品中，贝多芬用“谐谑曲”代替了传统的“小步舞曲”给作品以更大的空间与能量。谐谑曲乐章和末乐章充斥着贝多芬式的音乐玩笑，这引发了当时乐评界的一阵骚动。

These two nights would be a perfect trilogy of Beethoven, Schumann and Saint-Saens The *Coriolan* Overture, op. 62, is a composition written by Ludwig van Beethoven in 1807 for Heinrich Joseph von Collin's 1804 tragedy *Coriolan* which is about the ancient Roman leader Gaius Marcius Coriolanus.

Written late in Schumann's short life, the Cello Concerto is considered one of his more enigmatic works. On the autographed score, Schumann gave the title *Konzertstück* (concert piece) rather than *Konzert* (concerto), which suggested he intended to depart from the traditional conventions of a concerto from the very beginning. Camille Saint-Saens's Cello Concerto No. 1 was considered a sign of Saint-Saens's growing acceptance by the French musical establishment. Sir Donald Francis Tovey later wrote "Here, for once, is a violoncello concerto in which the solo instrument displays every register without the slightest difficulty in penetrating the orchestra". Saint-Saëns broke with convention in writing the concerto. Instead of using the normal three-movement concerto form, he structured the piece in one continuous movement. As this season's NCPA Artist-in-Residence, the world-renowned Chinese cellist Jian Wang will join us and bring you these two great cello concertos.

In the second half of both concerts, you will hear Beethoven's Symphony No.2, which was mostly written during Beethoven's stay at Heiligenstadt from 1801 to 1802, at a time when his deafness was becoming more pronounced and he began to realize that it might be incurable. Beethoven wrote the Second Symphony without a standard minuet; instead, a scherzo took its place, giving the composition even greater scope and energy. The scherzo and the finale are filled with Beethovenian musical humors, which shocked many contemporary critics.



克里斯蒂安·雅尔维
Kristjan Järvi

©Franck Ferville

2016

02.19

音乐厅
Concert Hall

克里斯蒂安·雅尔维演绎原子博士与肖七

指挥：克里斯蒂安·雅尔维

约翰·亚当斯：原子博士交响曲

肖斯塔科维奇：C 大调第七交响曲“列宁格勒”，作品 60 号

Kristjan Järvi Conducts Doctor Atomic Symphony & Shostakovich Symphony No.7

Conductor: Kristjan Järvi

John Adams: Doctor Atomic Symphony

Shostakovich: Symphony No.7 in C major (Leningrad), op.60

担任本场音乐会指挥的是生于爱沙尼亚，而长在美国的指挥家克里斯蒂安·雅尔维。他被纽约时报盛誉为“指挥台上充满动感的能量源泉，犹如伯恩斯坦再生”。一直以来，雅儿维致力于冲破传统理念对“古典音乐”的束缚，扩大“古典音乐”的受众群体。本场音乐会，他将为我们带来美国作曲家约翰·亚当斯的《原子博士交响曲》和肖斯塔科维奇的第七交响曲。

《原子博士》本是一部亚当斯根据彼得·塞勒斯的剧本所作的歌剧。这部作品着眼于在第一次原子弹试验的准备阶段，洛斯阿拉莫斯镇的居民所感受到那种强烈的紧张和焦虑状态。2007 年，这部作品被改编成了《原子博士交响曲》。

肖斯塔科维奇的第七交响曲是肖斯塔科维奇交响曲作品中最为写实的一部。起初，作者曾为它的四个乐章都加上了标题，依次分别为：“战争”、“回忆”、“祖国辽阔的大地”、“未来的胜利”。这些标题后来被取消，但从仍可看出作者意图用史诗般的笔调来表达他对这场战争的感受与思考。人们很容易将它与苏联在二战时所表现出来的英勇、顽强牢牢捆绑在一起。在战争年代，它的创作与演出鼓舞着全世界人民反法西斯的勇气与斗志，而在和平年代，它又让我们不忘历史珍惜和平，同时也激起人们在平时时期产生关于战争的狂热且富有英雄气概的联想。

The conductor for tonight is Kristjan Järvi, who was born in Estonia and grew up in America. Hailed by *New York Times* as “a kinetic force on the podium, like Leonard Bernstein reborn”, Järvi has combined his classical roots and affinity for traditional repertoire with an infectious enthusiasm for creating original programs, propelling classical concert halls around the globe into the 21st century.

John Adams’ opera of *Doctor Atomic*, with the libretto by Peter Sellars, focuses on the great stress and anxiety experienced by those at Los Alamos while the test of the first atomic bomb was being prepared. In 2007, Adams adapted the opera into the *Doctor Atomic Symphony*.

“Seventh Symphony” is the most realistic one of Shostakovich’s symphonies. At first, Shostakovich gave each of the four movements of the work a title, “War”, “Memories”, “Our Country’s Wide Spaces” and “Victory in the Future”, respectively. These titles were later removed, but the fact that they had once appeared, implies that the composer had intended to use an epic tone to express his feelings and thoughts about the war. However, the music is never difficult to be understood without these titles, and it is never difficult for the listener to associate it with the heroism that the Soviet Union showed during World War II. While its creation and performance in war time inspired all peace-loving peoples of the world with courage and will to fight with fascism, in times of peace the work reminds us to remember history and cherish peace, and evokes associations with war frenzy and heroism.

2016
03.13

音乐厅
Concert Hall



西贝柳斯的北欧音诗：吕嘉与
布尼亚季什维莉演绎舒曼与西贝柳斯

指挥：吕嘉
钢琴：卡蒂雅·布尼亚季什维莉
西贝柳斯：塔皮奥拉，作品 112 号
舒曼：A 小调钢琴协奏曲，作品 54 号
西贝柳斯：E 大调第五交响曲，作品 82 号

Sibelius' Nordic Poetry: Schumann &
Sibelius with Lü Jia and Buniatishvili

Conductor: LÜ Jia
Piano: Khatia Buniatishvili
Sibelius: Tapiola, op.112
Schumann: Piano Concerto in A minor, op.54
Sibelius: Symphony No. 5 in E-flat major, op. 82

这将是一场兼具民族情感与浪漫主义风格的音乐会。《塔皮奥拉》是芬兰作曲家西贝柳斯于 1926 年创作的一部交响诗，尽管西贝柳斯在这部作品后又活了 30 多年，但《塔皮奥拉》却已经是他主要作品中的最后一部。

我们接下来要欣赏到的是舒曼的 a 小调钢琴协奏曲。其实，舒曼在早些年已经开始过几部钢琴协奏曲的创作，但没有完成。在妻子克拉拉的鼓励下，舒曼把为钢琴和交响乐队写的《幻想曲》扩展为钢琴协奏曲，成了舒曼完成的唯一一部钢琴协奏曲作品。在本场音乐会中，为我们担任钢琴独奏部分的是格鲁吉亚钢琴演奏家卡蒂雅·布尼亚季什维莉。古典音乐电台曾对她录制的为纪念李斯特诞辰 200 周年的专辑，评论道：“布尼亚季什维莉是一位年轻的并具有朝气和精湛技艺的艺术家，让人想起年轻时代的玛莎·阿格里奇。”

下半场我们会欣赏到西贝柳斯第五交响曲。这部交响曲是芬兰政府为祝贺西贝柳斯 50 岁生日而向作曲家本人委约，并在 1915 年 12 月 8 日，作曲家 50 岁生日那天，由赫尔辛基爱乐乐团首演。吕嘉与乐团在纪念西贝柳斯诞辰 150 周年之时，为观众呈现这部 100 年前的作品。

Under the baton of Mr. LÜ Jia, we will bring you a concert fulfilled with romanticism and nationalism.

Tapiola, op. 112, written in 1926, is a tone poem by the Finnish composer Jean Sibelius . *Tapiola* was Sibelius's last major work, though he lived for another thirty years.

Then, we will enjoy Schumann: Piano Concerto in A minor, op.129. He began one in E-flat major in 1828; from 1829–1931 he worked on one in F major; and in 1839, he wrote one movement of a concerto in D minor. None of these works were completed. In 1841, Schumann wrote a fantasy for piano and orchestra, his *Phantasie*. His pianist wife Clara urged him to expand this piece into a full piano concerto. In 1845 he added the intermezzo and finale to complete the work. It was the only piano concerto that Schumann completed. Khatia Buniatishvili, Georgian concert pianist, will play the piano part for the work. She, by her 2011 debut recording to mark Liszt's 200th anniversary, was hailed by Classic FM as "a young artist with a huge temperament and technique that puts one in mind of the young Martha Argerich".

We will also hear Sibelius's Symphony No.5 in the second half of the concert. Sibelius was commissioned to write this symphony by the Finnish government in honor of his 50th birthday. The symphony was originally composed in 1915. It was revised first in 1916 and then again in 1919.The original version was premiered by Sibelius himself with the Helsinki Philharmonic Orchestra on 8 December 1915, his own 50th birthday.





北国之声：西贝柳斯述评

作者：肖龙

1789 年的法国大革命唤起的美好愿望无法在一夜之间实现。经过将近 100 年的实践，人类还是既不公平又无自由。于是，乐观主义不可避免地让位给怀疑和厌世。有些人在美化过去，有些人则表现了对遥远国土的向往。此时，北国之声，就如同许多来自其他国家和地区的“声音”，在 19 世纪后半期进入音乐创作的殿堂。

首先登场的是挪威的欧勒·布尔（Ole Bull, 1810-1880）和丹麦的尼尔斯·盖德（Niels Gade, 1817-1890），接着是挪威的爱德华·格里格（Edvard Grieg, 1843-1907）。然而，直到芬兰的让·西贝柳斯（Jean Sibelius, 1865-1957）出现，北国之声才得以展现所有的冲击力。

芬兰民族音乐的标志人物

18 世纪的古典主义从古希腊中获得灵感，而 19 世纪的浪漫主义则发掘了“黑暗时代”的艺术。这些艺术与各民族的历史深刻相连，如英格兰的亚瑟王传说（King Arthur）、法兰西的罗兰之歌（La Chanson de Roland）、德意志的尼伯龙根之歌（Nibelungenlied），以及芬兰的民族史诗《卡列瓦拉》（*Kalevala*）。

19 世纪下半叶，欧洲的政治条件促进了民族主义的发展。在追求民族独立的大潮中，音乐起到了一种特殊作用，艺术家在表达个人对生活的观点时，也表达了一群人的梦想与希望。民族主义作曲家能把人们的抱负以激动人心的方式表达出来。在 19 世纪，芬兰流行一种“国民音乐会”的演出形式。理想的“国民音乐会”要同时满足四个要求，即艺术雄心、国家热情、社会参与、大众娱乐。这种音乐会往往是多种艺术形式的混合体，但音乐起着特别重要的作用。

1892 年，西贝柳斯从《卡列瓦拉》中汲取故事而创作的合唱管弦乐作品《库勒沃》（*Kullervo*）在赫尔辛基首演，此次演出是芬兰在 1917 年获得独立之前最为重要的事件，芬兰乐评家莫瑞当托（Oskar Meridanto）写道：“我们意识到，这些声音是属于芬兰的，尽管我们之前从未听过这种声音。”在芬兰音乐史和西贝柳斯的历史研究中，《库勒沃》作为真正的芬兰音乐的地位被一再被提及。

随后，西贝柳斯根据《卡列瓦拉》的素材，又创作了《传奇》（*En Saga*, op.9, 1892, 于 1901 年修订），4 首传奇曲《莱明凯宁组曲》（*Lemminkäinen*, op.22, 1893-97），交响幻想曲《波佐拉之女》（*Pohjola's Daughter*, op.49, 1906）等。在音诗《芬兰颂》（*Finlandia*, op.26, 1899, 于 1900 年修订）创作之后，西贝柳斯在芬兰民族音乐领域的声望达到顶点，他的名字也成为芬兰音乐的代名词，随后涌现出了西贝柳斯音乐学院（之前是赫尔辛基音乐学院），西贝柳斯小提琴与指挥比赛、西贝柳斯音乐周、西贝柳斯四重奏团、西贝柳斯奖学金等等。

1900 年，当赫尔辛基爱乐协会乐团带着西贝柳斯的作品在欧洲巡演时，弗洛丁（Karl Flodin）在节目册中，首次运用黑格尔的民族历史理论，将西贝柳斯视为创立芬兰音乐历史的巨人。黑格尔认为，要证明一个民族的文化根基，民族史学要回溯到中世纪甚至更久远的古代。另外，民族历史应该是一部不断演变的民族精神史。而根据亚里士多德的理解，巨人对历史起着巨大的推动作用。

1955 年，当西贝柳斯九十岁生日时，尽管他已经停止创作长达 30 年，但芬兰全国上下举办庆祝会，总统及各阶层的民众贺词如潮水般从四面八方涌来，这表明西贝柳斯作为芬兰音乐的标志性人物，其地位已不可动摇。

奠定名望的 7 部交响曲

作为世界级的作曲家，西贝柳斯的名望主要建立在 7 部交响曲上。他秉承了古典交响曲的创作原则，但在曲式、乐章结构、情绪分布、配器、旋律与和声方面，均有大胆的创新。

交响曲自 18 世纪诞生以来，就以曲式的严谨、调性的精心安排、乐章的动静结合、音乐动机的内在逻辑发展为特征。贝多芬之后，交响曲还致力于打造人类心灵高度和深度的不朽丰碑，成为纯音乐题材领域的王者。

1907 年 9 月，著名作曲家、指挥家马勒造访赫尔辛基，西贝柳斯与他有一次著名的会面。就在那次会面之后，西贝柳斯回忆道：“我们后来讨论到了交响曲。我说，交响曲吸引我的是其风格，是其形式的严谨，以及使得所有动机产生内在联结的作曲逻辑。马勒反驳说：‘不对，交响曲必须像这世界，必须无所不包。’”

西贝柳斯和马勒的分歧，在于对交响曲的不同追求。西贝柳斯看重交响曲在纯音乐方面的形式和技巧，马勒则在保持交响曲自身音乐逻辑性的同时，还要纳入整个人类的心灵探索和对大自然的认知。不可否认，马勒的艺术雄心更高远，但也更难以实现。他所追求的作品非一般人类力量所能企及。这种追求导致马勒的某些作品过于庞大，音乐逻辑性较差，结构松散。

奇妙的是，1907 年是两人创作生涯的转型期。是年，马勒完成了他的《第八“千人”交响曲》，而西贝柳斯也完成了他的《第三交响曲》。马勒从《第八交响曲》后，放弃宏大叙事角度，开始从个体层面剖析“生死”问题，创作了不朽的《大地之歌》和《第九交响曲》。西贝柳斯的《第三交响曲》也是一部转型之作，之后的四部交响曲，无论从技巧还是精神气质上，均具备西贝柳斯鲜明的个人

特色，甚至在演奏时，都要使用不同的弓法，演奏出全然不同的声音效果。

西贝柳斯在 1899 年完成并首演的《第一交响曲》，遵循着交响曲的曲式和乐章安排，以及从黑暗到光明的情绪分布。在旋律写作与配器效果上，又带有鲜明的个人特色，如弦乐组凛冽的寒风和铜管乐冰冷的咆哮。但音乐学者派克（Lionel Pike）则认为，这部作品过于注重音响效果和一些表面特色，并没有达到西贝柳斯所追求的“所有动机产生内在联结的作曲逻辑”，是一部“不太成熟的作品”。

1902 年完成并首演的《第二交响曲》在音响效果和内在逻辑中达到了完美的平衡。与传统交响曲从黑暗到光明的总体情绪分布不同，《第二交响曲》多了一个转折，是从光明到黑暗再到光明，作品主要的戏剧冲突落在了第二乐章。由于《第二交响曲》饱含着激烈的冲突和崇高的气质，这部作品也常被称为“解放”交响曲，是西贝柳斯最受欢迎的音乐会作品之一。

1907 年完成并首演的《第三交响曲》是西贝柳斯交响曲创作的转型之作，也是他进入创作成熟期的标志。这部三个乐章的作品摒弃了之前作品中史诗性的气势磅礴、民歌色彩和故作姿态的多愁善感，拒斥崇高气质，追求简洁得当。

1911 年完成的《第四交响曲》是西贝柳斯颇为奇特的一部作品。在创作时，西贝柳斯得了喉癌，死亡的阴影在作品中有所流露，包括绝望的、徒劳追寻的慢板乐章，以及终乐章高潮中的灾难性预示。作品选用了 a 小调作为最后的归宿，这是《莱明凯宁组曲》中描述地狱的调性。在整部作品中，作者一直避免 a 小调和弦的出现，直到最后一个小节，a 小调和弦才在弦乐组中以中强的力度体现出来。

1919 年完成的《第五交响曲》使用了降 E 大调，这是《莱明凯宁组曲》中英雄胜利回归的主调，也是贝多芬《第三“英雄”交响曲》的主调。作者自己也说“整部作品由一个生气勃勃的高潮贯串到底，是一部胜利的交响曲。”作者在总谱上并没有明确标明各乐章，由于演奏时有两个停顿，因此分为三个乐章。第一乐章分为两部分，也可视为两个乐章。这部作品充分体现了西贝柳斯对交响曲的追求，即形式的严谨，以及使得所有动机产生内在联结的作曲逻辑。开头的圆号动机像一颗种子，慢慢成长壮大成为整个交响曲。第二乐章是由一个主题的七次复调变奏，第三乐章从急促有力的复调音乐开始，突然涌现出庄严的号角。西贝柳斯曾在日记中透露出，末乐章号角的灵感来自环绕着他的房屋飞行的一群天鹅，像一条音丝带般逐渐消失在阳光里。在作品的结尾处，作曲家采用天鹅动机，用小号光辉灿烂的音色和几个和弦全奏结束了整部作品。如今，《第五交响曲》已成为西贝柳斯流传最广、最受欢迎的作品。

与《第五交响曲》形成强烈的对比，1923 年完成的《第六交响曲》，以其室内乐般的典雅透明和贵族式的抒情隽永，令熟悉西贝柳斯的听众们惊奇。这部标注为 d 小调的作品，其实采用了古代教会音乐的多利安调式。《第六交响曲》在冲破奏鸣曲式的征途上走得更远，正如作曲家所说：“和《第五交响曲》类似，《第六交响曲》建立在横向的线性发展而不是纵向的和声基础上，四个乐章是自由的，不遵循传统的奏鸣曲框架。”

与其他作曲家晚期那些卓绝崇高的作品类似，1924 年完成的《第七交响曲》是西贝柳斯最伟大的作品之一。这部单乐章的作品完全打破了交响曲外在的套路，它以柔版开始，臻入“随心所欲而不逾矩”的艺术化境。作品中最难忘的是长号奏出的一支旋律，这支旋律在不同的音乐

背景中反复三次，但每次呈现时基本保持不变。

为芬兰民族音乐树立标杆的音诗

尽管西贝柳斯对交响曲情有独钟，但他在芬兰民族音乐中的地位和成就，主要建立在音诗作品上。

起源于 18 世纪的交响曲，对音乐动机发展、曲式、各乐章结构和情绪分布均有严格限制。无法满足浪漫主义音乐的叙事性与描述性要求。19 世纪初，贝多芬将交响曲创作带入浪漫主义。虽然贝多芬所有的作品均是他个人意志力的结晶，但《第六交响曲“田园”》、《第九交响曲“合唱”》的创作思路，即试图用文字、标题、通感的方式来让音乐发挥更大的作用，为浪漫主义指明了创作之路。

为了将文学和舞台上的戏剧冲突引入了管弦乐创作，贝多芬、门德尔松等创立了音乐会序曲，李斯特创立了交响诗，理查·施特劳斯创立了音诗。理查曾写道：“新观念必须找到表达的新形式。李斯特在他的交响乐作品中采用的基本原则，是把诗的意境揉进乐章之中，这成了我本人创作交响乐的指导原则。”音乐与诗意的结合，便诞生了理查所谓的“音诗”（Tone Poem）。理查继续宣称：“诗意的灵感，在形成一部作品的情绪和结构是必须的。奏鸣曲结构无法承担这个任务。每一部作品应该有自己的结构。因此，三结构的奏鸣曲式和四乐章的交响曲结构都应该抛弃。”

对于交响曲和交响诗（音诗）的区分，西贝柳斯有着清醒的认识。然而在实际创作中，他的交响诗和音诗并不是那么泾渭分明。西贝柳斯的音诗具备交响曲的很多特点，包括将多乐章压缩成为一个整体，采用变型的奏鸣曲式，音乐动机与和声的高度统一，作品富有结构和逻辑，等等。

交响诗的写作贯穿了西贝柳斯的创作生涯，从《传奇》



（En saga，1892，1902 年修订）到他的最后一部乐队作品《塔皮奥拉》（Tapiola，1926）。他的成名之作《库勒沃》，也是一部带有合唱的交响诗。西贝柳斯的交响诗灵感主要来自芬兰史诗《卡列瓦拉》，而创作手法则博采其他作曲众长，包括瓦格纳、理查·施特劳斯、马勒、柴科夫斯基等。

从《库勒沃》到《莱明凯宁组曲》，西贝柳斯早期的交响诗着重刻画英雄的奋斗，《传奇》的音乐构思也与库勒沃形象紧密相关。《莱明凯宁组曲》中著名的段落“图翁内拉的天鹅”（The Swan of Tuonela），由英国管奏出的忧郁而美妙的不对称旋律，无疑受到了瓦格纳《特里斯坦与伊索尔德》第三幕的开头段落的启发。1905 年，西贝柳斯造访柏林，听了理查·施特劳斯的《英雄生涯》和《家庭交响曲》后，给妻子写道：“我非常喜欢，深受启发！”他的交响幻想曲《波佐拉之女》（1906 年）受到理查·施特劳斯的影响，包括多彩的乐队织体，对戏剧情节细致入微的描述等。

西贝柳斯后期的音诗，从《夜奔与日出》（*Night Ride and Sunrise*，op.55，1907）开始，转向对大自然的关注。《塔皮奥拉》（*Tapiola*）的乐思不仅来自西贝柳斯晚年别墅周围的幽暗松林，更指向了欧洲的森林神话传统。林中空地式的悠闲与沉思，交织着对神秘森林的敬畏与恐惧，在欧洲的神话中占据重要的地位。在西贝柳斯后期的音诗中，森林的寂静、冥想中的喜悦、暴风雨般的思绪，决定了他的音诗的音乐情绪与织体。

与小提琴的不解之缘

1881 年，年仅 15 岁的西贝柳斯开始学习乐器时，立志做一位小提琴演奏家。他曾说：“当我演奏小提琴时有一种奇异的感觉，仿佛音乐向我敞开了内心。”即使在创作《库勒沃》时，成为一名小提琴家的梦想依然存在。他从维也纳给未婚妻写信道：“我每天都演奏小提琴，或许明年我能在赫尔辛基公开演出。”西贝柳斯甚至报考了维也纳爱乐乐团小提琴演奏员的职位，可惜没有考上。评委认为他“还不错”，但由于他演奏过于紧张，评委仍规劝西贝柳斯放弃演奏。至此，西贝柳斯终于放弃小提琴梦想，而选择成为一名作曲家。

西贝柳斯创作了大约 60 首小提琴作品，《D 小调小提琴协奏曲》是其中的代表作。早在 1890 年，当西贝柳斯在维也纳看完《唐·乔瓦尼》演出之后，就开始创作这部协奏曲。1904 年，协奏曲第一稿完成，1905 年做了修订。1915 年，西贝柳斯曾计划创作第二首小提琴协奏曲，但这部作品的音乐素材最终被纳入到《第六交响曲》中。

《D 小调小提琴协奏曲》经过了长长的创作期和反复的修改，首演的日期和人选也一变再变。这部作品要求演奏者技巧高超，连伟大的小提琴演奏家海菲兹（Jascha Heifetz）都坦称“非常难演奏”。1905 年 10 月，修订后的版本在柏林首演，由哈里尔（Karl Halir）担任独奏，理查·施特劳斯指挥。这部艺术隽永和高度技巧相结合的优秀作品，如今位列历史上最优秀的小提琴协奏曲之一。

耶尔文佩埃的沉寂

1904 年，西贝柳斯在赫尔辛基以北 30 公里的耶尔文佩埃镇买下一块土地，建了一座宅第。此后，他和家人就一直住在那里。西贝柳斯的创作从 1926 陷入沉寂，直到 1957 年 9 月 20 日去世，在长达 31 年的时间里没有任何作品。于是，“耶尔文佩埃的沉寂”成为西贝柳斯的生平之谜。

西贝柳斯曾有创作《第八交响曲》的计划，他也曾向数位指挥家保证，一定会选他们来指挥《第八交响曲》的首演。在各界的殷切期盼中，他最终没有推出任何新作。常常有人询问西贝柳斯为什么迟迟交不出作品，他只是引了一句瑞典谚语当作回答：“还没猎到熊的人是卖不出熊皮的。”西贝柳斯死后，他的家人宣称，他并没有留下任何新的作品草稿。即使曾经有过，也一定被塞入火炉中焚毁殆尽。

在生命最后的 31 年之中，西贝柳斯的健康状况良好，对四周发生的事，不管和音乐有没有关系都抱有兴趣。为此，音乐学家们提出了各种解释。从音乐社会学的角度来看，首先由于西贝柳斯离群索居，远离了第一次世界大战之后现代音乐的主流，不仅对音乐的发展方向感到困惑，而且逐渐对音乐圈失去了影响力。其次，西贝柳斯的民族音乐创作，在芬兰获得独立之后逐渐丧失了重要性。实际上，西贝柳斯晚期的作品，比如《第七交响曲》和《塔皮奥拉》，已经逐渐脱离民族性的追求。再次，从 1920 年代之后，西贝柳斯已经被尊奉为芬兰民族音乐的创始者，这个崇高的地位也是极大的压力。

某些作曲家最后的作品，如巴赫的《赋格的艺

勃拉姆斯最后一些室内乐作品，瓦格纳的《帕西法尔》、理查·施特劳斯的《最后四首歌》等，均是在人类想象力所能触及的最高领域翱翔的作品。西贝柳斯《第七交响曲》那随心所欲又浑然天成的艺术高度、气定神闲又卓然不群的艺术修养，被指挥家库谢维茨基（Koussevitzky）称为西贝柳斯的《帕西法尔》。对于达到这样高度的艺术家们，我们又夫复何求呢？或许可以用柏辽兹曾评论贝多芬《第九交响曲》的话来解释西贝柳斯晚年的沉寂：“完成这部作品后，贝多芬一定对自己说：‘现在让死亡来临吧，吾业已竟。’”

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Music of the North: A Review on Jean Sibelius

By Long Xiao

The beautiful aspirations aroused by the French Revolution in 1789, unfortunately, cannot be realized overnight. Men remained neither equal nor free after nearly a century. As a result, optimism inevitably gave way to skepticism and world weariness. Some people turned to reminisce about the good old times, while others craved to know about lands afar. Thus, in the latter half of the 19th century, the music of the north found its way onto the stage, like what the music of other countries and regions did.

The pioneers were Ole Bull (1810-1880) from Norway and Niels Gade (1817-1890) from Denmark, followed by Edvard Grieg (1843-1907) from Norway. However, the music of the north did not show its full impact until Jean Sibelius (1865-1957) from Finland made its debut.

An Icon of Finnish National Music

Classicism of the 18th century found its inspiration in Ancient Greece, while romanticism of the 19th century dug deep into the arts of the “Dark Age”. And both of them are connected in a profound way with the history of different nations, represented by folklores such as King Arthur of England, La Chanson de Roland of France, Nibelungenlied of the Deutschland, and the Finnish national epic, the Kalevala.

In the latter half of the 19th century, political conditions in Europe gave rise to nationalism. Amid fervid pursuit for national independence, music played a very special role as artists, while showing their personal perspectives on life, also expressed in their works the dreams and hopes of a group of people. Nationalist composers presented people’s aspirations in an exciting and overwhelming way. In the 19th century, national concerts were a prevalent form or performance in Finland. Ideally, the national concert had four aims: aesthetic ambitions, national aspirations, social participation, and entertainment. It usually put together arts of various forms but music was fundamental in it.

In 1892, Kullervo, a choral-orchestral work by Jean Sibelius based on the story of Kalevala, was premiered in Helsinki, which was perhaps one of the most important national events before the Finnish independence in 1917. As Oskar Meridanto, the Finnish

music critic, put it, “we recognize these tones as ours, even if we have never heard them as such.” In subsequent writings on Sibelius and the history of Finnish music, Kullervo was mentioned time after time as a piece of truly Finnish music.

Following Kullervo, Sibelius composed En Saga (op. 9, 1892, rev. 1901), four legends collectively titled as the Lemminkäinen Suite (op. 22, 1893-1897), and the symphonic fantasia Pohjola’s Daughter (op. 49, 1906), all based on story of Kalevala. The symphonic poem Finlandia (op. 26, 1899, rev. 1900) pushed Sibelius to the peak of its reputation as an iconic figure in Finnish national music, and the name Sibelius became a synonym of Finnish music. Soon there were the Sibelius Academy (originally the Helsinki Music Institute), the Sibelius Violin and Conducting Competition, the Sibelius Week, the Sibelius Quartet, the Sibelius Scholarship, etc.

Karl Flodin’s concert booklet for the Helsinki Philharmonic Society’s European concert tour in 1900 was the first text to mention Sibelius as the Hegelian great man of Finnish music history. According to Hegel, national historiography contains two important ideas: first, the nation’s history is stretched back to the Middle Ages or even further into the past in order to demonstrate the ancient roots of the national culture; second, the nation’s history is seen as a steady evolution of the national spirit. In Aristotelian terms, great men were a dynamic force in history.

On the 90th birthday of Sibelius in 1955, the celebration was made into a national event in Finland though he had been out of composition for up to 30 years. Greetings came from the president of the country as well as people from all walks of life, attesting Sibelius’s ironclad position as the icon of Finnish national music.

The Seven Symphonies: Milestones in His Career

As a world-class composer, Sibelius is mainly known for his seven symphonies. While sticking to the principles observed in classic symphonies, he made bold innovations on form, movement structure, moods, orchestration, melodies, and harmonies.

Since its emergence in the 18th century, symphony, as a musical form, has been known for its well-knit structure, carefully-arranged tonality, sound combination of dynamic and tranquil movements, and logical motif unity. After Beethoven, the symphony was principally concerned with notions of breadth and monumentality and evolved into the highest form of absolute music.

In September 1907, Gustav Mahler, the renowned composer and conductor, visited Helsinki and had the historic meeting with Jean Sibelius. As Sibelius recalled later, "Our conversation touched on the symphony. I said that I admired its severity of style and the profound logic that created an inner connection between all the motifs. Mahler disagreed passionately: 'No, the symphony must be like the world. It must embrace everything.'"

So the dispute between the two lay mainly in that they pursued different goals in symphonies. Sibelius emphasized formality and exquisite techniques in a purely musical sense, while Mahler aspired, while maintaining the sound logic of a symphony, to incorporate all spiritual explorations of mankind, as well as our understandings of the nature. Undoubtedly, Mahler had greater aesthetic ambitions and aimed higher, but such ambitions were harder to fulfill, or nearly impossible for any ordinary mind. As a result, some of Mahler's works were excessively huge and loosely structured, with inadequate logical connections.

It so happened that the year 1907 was a turning point for both of the two. Mahler completed his Symphony No. 8, "Symphony of a Thousand" next year, while Sibelius finished his Third Symphony. Mahler gave up on monumentality after No. 8, and turned to delve into life and death in a rather personal perspective, presenting the masterpieces of *Das Lied von Der Erde*, and Symphony No. 9. Similarly, No. 3 was also a piece of transition for Sibelius, heralding changes in both techniques and spirit. All the four of Sibelius's symphonies starting from No. 3 were distinctively Sibeliusian, requiring revised methods of bowing to produce entirely different sounds.

Sibelius's First Symphony, completed and premiered in 1899,

was composed in the typical symphonic form and movement structure and followed the path from the darker to the brighter in terms of mood. Yet its melody and orchestration showed clear personal features which were represented by the bitter winds on the strings and the cold roars of the brasses. However, for Lionel Pike, the First Symphony "relies primarily on the 'sound of music', on foreground, surface features rather than the 'unifying connections' in background 'symphonic logic', which was Sibelius's pursuit, so that it is an "immature" work.

The Second Symphony, completed and premiered in 1902, stroke a perfect balance between the sound effect and the logic. Different from the conventional dark-to-bright mood path, a V-shaped path was followed in the work, from bright to dark and back to bright. Thus, the drama in the work was mainly in the second movement. Featured by fierce conflicts and loftiness, No. 2 is known as the "liberation" symphony, and has been one of the most welcomed works by Sibelius in concerts.

Completed and premiered in 1907, the Third Symphony marked a transition in Sibelius's symphony composition and led the way into the mature period of his career. Forsaking the grand epic style, folklore features, and affected sentiments in his previous works, this three-movement piece is quite anti-monumental, and aims at appropriate terseness.

The Fourth Symphony, completed in 1911, is a unique piece among Sibelius's works. He had recently suffered from throat cancer at the time of the composition so the shadow of death was looming in the work as manifested in the adagio movement of despair and vain pursuits, as well as in the final movement that climaxes in the foreboding of a disaster. The Fourth Symphony is in A minor, the key of the underworld in the *Lemminkäinen Suite*, as its fateful goal. Though the tonic chord of A minor is avoided throughout the work, and only heard in the very final bars on the strings, in mezzo-forte.

The Fifth Symphony, completed in 1919 is in E flat major, which is the key of the triumphs in *Lemminkäinen*, and, just as significantly, the key of Beethoven's Symphony No. 3, *Eroica*.



As Sibelius himself once put it, a lively climax runs through the whole work, which is a symphony of triumph. The composer did not mark the movement division on the original score and it is usually taken as a three-movement piece given that there are two halts. The first movement actually may as well be regarded as two movements since it is made up of two parts. This work is a full display of what Sibelius pursued in a symphony—the severity of style and the profound logic that created an inner connection between all the motifs. The horn motif at the beginning is like a seed from which the whole symphony grows—listening to it can be like watching a speeded-up film of a plant growing. The second movement contains seven polyphonic variations on one theme, while the third begins with a polyphonic passage rapid and forte, followed by the abrupt appearance of magnificent horns. Sibelius’s diaries reveal that the inspiration was the sighting of a flock of swans which circled the composer’s house and then ‘disappeared into the solar haze like a gleaming silver ribbon.’ At the end of the symphony, the “swan hymn” reappeared majestically, transfigured, on trumpets, and the whole piece is put to an end with several tutti chords. Today, No. 5 is the most popular and best received work of Sibelius.

In sharp contrast to the Fifth Symphony, the Sixth, completed in 1923, is quite a surprise to listeners who are familiar with Sibelius the ensemble-style crystal elegance and the profoundly meaningful melodiousness. Described as being in d minor, the symphony has more to do with the old church “Dorian” mode. It is a further step out of the conventional sonata form. As the composer himself once said, it is “built, like the Fifth, on linear rather than harmonic foundations, [Its] four movements... are formally completely free and do not follow the ordinary sonata scheme.”

Just like many late-stage works of other composers, the Seventh Symphony of Sibelius, completed in 1924, is extraordinary, one of the best of all his works. Starting with adagio, Sibelius provided this single-movement work with the architectural satisfactions and expressive depth of an abstract symphony while breaking away from references to the sonata form and other traditional

formal models. The most impressive is the great trombone theme, which appears three times, essentially unchanged, but each time against a radically different orchestral background.

Tone Poem: A Benchmark of Finnish National Music

Though deeply into symphonies, Sibelius established himself as an icon of Finnish national music mainly with his tone poems.

Symphony, which dates back to the 18th century, follows strict patterns in terms of motif development, form, movement structure, and moods. With such structural restrictions, a symphony cannot fulfill the needs of romantic music for expressiveness and descriptiveness. In the early 19th century, Ludwig Van Beethoven led symphony into the romantic age. Though all of Beethoven’s works represent his personal will, he still tried to put more into the music by adding texts, titles, and synaesthetic elements, like what he did with his Symphony No. 6 Pastoral, and No. 9 Choral. By doing so, he showed the way for composing in the age of romanticism.

In order to bring dramatic conflicts from literature and theatre arts into orchestral music, Beethoven, Mendelssohn, et al. created the form of concert overture, Liszt inaugurated symphonic poem, and Richard Strauss initiated tone poem. According to Richard, new concepts must find new forms of expression. Liszt followed the basic principle of putting poems into the movements when composing his symphonies, and Richard himself was also guided by this principle. When music is combined with poem, Richard gave birth to what he referred to as “tone poem”. He claimed that for the poetic inspirations, a new mood pattern and structure are a must, because the sonata form was inadequate for this. Each work should have its own structure. Therefore, both three-movement sonata form and four-movement symphonic structure should be discarded.

In Sibelius’s mind, at least, the symphony and the symphonic poem or tone poem remained recognizably independent musical forms. But in fact, Sibelius’s tone poems regularly blur such distinctions. In his tone poems, there are telescoped multi-movement schemes within a single span, deformed sonata

schemes, an intense level of motivic and harmonic unity, a well-knit structure, and consistent inner logic.

Symphonic poems span the whole of Sibelius’s creative career, from En Saga (1892, rev. 1902), to Tapiola (1926), his final full-scale orchestral work. Kullervo, the one piece that established his name, is also a symphonic poem with chorus. Inspired mainly by the Finnish epic Kalevala, Sibelius’s symphonic poems absorb the merits of Wagner, Richard Strauss, Mahler, and Tchaikovsky, among others.

From Kullervo to the Lemminkäinen Suite, Sibelius’s early symphonic poems feature mainly the grand endeavors of heroic figures. En Saga was also built in close relation to the figure of Kullervo. The Swan of Tuonela, the famous piece from the Lemminkäinen Suite, is a poignant reference to the beginning of the third act of Wagner’s Tristan und Isolde due to the melancholy beauty of the asymmetrical solo cor anglais melody. Sibelius listened to Ein Heldenleben and the Sinfonia Domestica by Richard Strauss during his visit to Berlin in 1905 and soon wrote to his wife, saying “I was very fascinated... I have learnt a lot.” His symphonic fantasia Pohjola’s Daughter (1906) is recognizably Straussian, in terms of both its colorful orchestral textures and perceived attention to programmatic details.

The later tone poems, from Night Ride and Sunrise (op. 55, 1907) onwards, share a common preoccupation with nature and landscape. The subject matter of Tapiola, for example, can be understood both as the dark pine woods surrounding Sibelius’s home where he lived during the later stage of his life, and as part of a more pan-European forest mythos. The image of the forest as both sylvan Arcadia and a site of primeval terror and panic has an extensive historical precedence in European myths. The extreme expressive points of this cultural trope, the forest’s states of tranquil, ecstatic calm and of storm-lashed thoughts, define the dynamic and textural range of Sibelius’s tone poems.

Affinity with the Violin

It had been Sibelius’s keen pursuit to become a violin virtuoso since he started playing it in 1881 at the age of 15. He once said,

“When I play [the violin], I am filled with a strange feeling; it is as though the insides of the music opened up to me.” Even when he was working on Kullervo, he was still planning to become a violinist. He wrote to his fiancé from Vienna, “I play the violin every day. I think I should perform in Helsinki some time in the coming year.” He even auditioned for the Vienna Philharmonic Orchestra, but the result was not what he had hoped for: the jury regarded his playing as ‘not at all bad’, but nevertheless recommended him against playing the violin because of his poor nerves in the playing. Thus, Sibelius’s dreams of becoming a violinist ultimately had to give way to his work as a composer.

Sibelius composed about sixty works for violin. The most prestigious one is Violin Concerto in d minor (op. 47). He started working on this piece as early as in 1890 after watching the performance of Don Giovanni in Vienna but the first draft didn’t come out until 1904 and was revised in 1905. He once intended to compose another violin concerto in 1915. However, the sketch material for this planned concerto was eventually used in the Sixth Symphony.

In addition to the long mulling and rounds of revisions, Violin Concerto in d minor also made it difficult to find an appropriate player and set the date for the premiere because it is extremely demanding in terms of the techniques required from the violinist. Even Jascha Heifetz said frankly that it was extremely difficult to play. Finally, it was premiered in October 1905 after revisions, with Karl Halir as the solo and Richard Strauss as the conductor. Technically demanding and with profound aesthetic meanings, this concerto has been regarded as one of the best violin concertos ever.

Silence of Järvenpää

In 1904, Sibelius bought a piece of land and built a mansion in Järvenpää, 30 kilometers north of Helsinki. He lived there with his family for the rest of his life. Sibelius fell silent in 1926 and wrote nothing for the following 31 years until his death on September 20, 1957. Thus, the silence of Järvenpää has been a mystery of his life.

Sibelius planned for the eighth symphony and promised a number of conductors that they will be invited to lead its premiere. However, the planned work never came out despite the heated anticipation. People questioned about the delayed delivery once and again, but Sibelius would quote a Swedish proverb as his answer every time: Don't sell the bearskin before the bear is dead. After his death, his family declared that he left no draft works, or even if he did, they must all have been burned to ashes.

In the last 31 years of his life, Sibelius was of good health and stayed interested in what was happening around him, relevant or irrelevant to music. So, musicologists offered different explanations for his silence. First, from the perspective of social musicology, secluded as Sibelius was, he must have been out of the mainstream of the music world after World War I, felt estranged and uncertain about where music was going, and lost his influence in the music cycle that surrounded him. Second, after the independence of Finland, Sibelius's national music was no longer as important as it used to be. Actually, the Seventh Symphony and Tapiola can almost be seen as attempts to escape from Finland. Third, by the 1920s, Sibelius had been regarded as the trailblazing figure in Finnish national art, which could also have been some heavy pressure to bear.

The last works of many composers, such as Die Kunst der Fuge of J. S. Bach, the 32 piano concertos and the last four string quartets of Beethoven, the last ensemble pieces of Brahms, Parsifal of Wagner, and the Last Four Songs by Richard Strauss, were all great achievements as high as human imagination can reach. Similarly, the Seventh Symphony of Sibelius, unrestrained yet spontaneous, self-possessed and extraordinary, was hailed by conductor Koussevitzky as Sibelius's Parsifal. From so highly accomplished an artist, what more can we ask for? Perhaps Berlioz's comment on Beethoven's Symphony No.9 may as well be used to account for the silence of Sibelius in his last years: "He must have said to himself, 'let death come now, my task has been completed.'

Long Xiao, the Operation Director of Beijing International Documentary Centre. MA in Creative and Media Enterprises of the University of Warwick, Master of Philosophy of Science and Technology of Peking University, Bachelor of Applied Physics of Xidian University, Music and Performing Arts Lover.

西贝柳斯的北欧音诗 Sibelius' Nordic Poetry

2015
06.06

吕绍嘉演绎西贝柳斯与布鲁克纳
Shao-Chia Lü Conducts Sibelius & Bruckner
西贝柳斯：d 小调小提琴协奏曲，作品 47 号
Sibelius: Violin Concerto in D minor, op.47

2015
10.17/18

赛格斯坦演绎马勒 / 勃拉姆斯与西贝柳斯
Segerstam Conducts Mahler / Brahms & Sibelius
西贝柳斯：纪念，作品 59 号
西贝柳斯：D 大调第二交响曲，作品 43 号
Sibelius: In memoriam, op.59
Sibelius: Symphony No.2 in D major, op.43

2016
03.13

吕嘉与布尼亚季什维莉演绎舒曼与西贝柳斯
Schumann & Sibelius with Lü Jia and Buniatishvili
西贝柳斯：塔皮奥拉，作品 112 号
西贝柳斯：E 大调第五交响曲，作品 82 号
Sibelius: Tapiola, op.112
Sibelius: Symphony No. 5 in E flat major, op. 82



室内乐 Chamber

国家大剧院管弦乐团
CHINA NCPA ORCHESTRA

宁静致远

PEACE
BEYOND MUSIC

2015/16

首席指挥 吕嘉
CHIEF CONDUCTOR LÜ JIA

国家大剧院管弦乐团室内乐系列 NCPAO in Chamber

国家大剧院管弦乐团室内乐系列，是国家大剧院管弦乐团的音乐家们探索精妙博大的室内乐世界的光华结晶。

从巴赫、海顿、莫扎特、贝多芬，到门德尔松、巴托克、理查、布里顿、肖斯塔科维奇，国家大剧院管弦乐团室内乐系列将带领广大乐迷，以强烈的好奇和无上的愉悦，去寻访和领略数个时代的伟大作曲家们关于室内乐的天才乐思和艺术瑰宝。在国家大剧院管弦乐团的音乐家们看来，室内乐艺术中闪耀的那份精巧、雅致、妙趣和亲密，不仅是它最独特和最动人的音乐语言，更是我们通向最深邃和最广大的音乐境界的一条秘径。由此，他们对室内乐的开拓与探索，也将成为音乐家与乐迷们为携手追寻音乐真谛而开始的一次关于分享和共历的旅程。

在此旅程中，他们每个人的精湛技艺和彼此间的真挚情谊，都将化作可以被你感受的音乐；在此旅程中，他们仍将以与生俱来的热情、专注与创新的内在精神，践行永无止境的给予、智慧和精进的音乐梦想；在此旅程中，他们期待着和你一同去往广大而深远的音乐世界，为永生无尽的探知和发现而惊叹和感动！

"NCPAO in chamber" is the quintessence resulting from the exploration of NCPAO musicians in the delicate and profound chamber music world.

"NCPAO in chamber" extends a long name list from Bach, Haydn, Mozart, Beethoven to Mendelssohn, Bartok, Richard, Britten and Shostakovich, guiding music lovers with strong curiosity and sublime pleasure, to seek and appreciate brilliant thoughts and artistic treasures of chamber music left by great composers of the past generations.

In the eyes of NCPAO musicians, chamber music boasts such features as delicacy, grace, subtleness and intimacy, which is not only its unique and enchanting musical language, but a secret path leading us to a deep and vast music world. Therefore, their exploration of chamber music will be a journey shared and experienced by both the musicians and music fans starting to pursue the nature of music.

During the journey, the individual artistry and sincere friendship between them will turn into the music that people can feel. During the journey, they aim to realize the endless donation and intelligent musical dream with their inborn passion, with their absorbed and creative inherent spirit. During the journey, they look forward to your participation in this vast and deep music world; and you will marvel at and be touched by your lifetime exploration and discovery.



2015
05.02
小剧场
Multifunctional Theater

国家大剧院管弦乐团与首尔爱乐乐团
低音盛宴

国家大剧院管弦乐团五月音乐节

布瓦莫蒂埃：为四把大提琴而作的奏鸣曲
费什哈根：音乐会华尔兹
吉莱斯皮：突尼斯之夜（亚洲曲调）
瓦格纳：帕西法尔随想曲

国家大剧院大提琴四重奏

巴赫：d 小调托卡塔与赋格，作品 565 号
C·劳里：为四把中提琴而作的浪漫曲，作品 15 号
J·哈弗森：帕萨卡利亚舞曲
圣-桑：死之舞，作品 40 号
加德尔：一步之遥
皮亚佐拉：遗忘
皮亚佐拉：自由探戈

首尔爱乐乐团巴尔蒂卡四重奏

陈其钢作曲 / 石一岑改编：我和你（八重奏）

国家大剧院大提琴四重奏 & 首尔爱乐乐团巴尔蒂卡四重奏

NCPAO and SPO in Chamber
A Fiesta of Cello and Viola
NCPA May Festival

Boismortier: Sonata for 4 Cellos in D minor
Fitzenhagen: Konzertwalzer op. 31
Gillespie: A Night in Tunisia
Wagner: Fragment Parsifal

NCPA Cello Quartet

Bach: Toccata and Fugue in D minor, BWV 565
Lowry: Romanza op.15
John Halversen: Passacaglia
Saint-Saëns: Danse Macabre op. 40
Gardel: Por una cabeza
Piazzolla: Oblivion
Piazzolla: Libertango

SPO Baltika Quartet

Chen Qigang / Arr. Shi Yicen: You and Me for Octet

NCPA Cello Quartet & SPO Baltika Quartet



国家大剧院大提琴四重奏：朱亦兵，杨锰，阎峰，梁肖

NCPA Cello Quartet: Yibing Chu, Meng Yang, Yan Feng, Xiao Liang

首尔爱乐乐团巴尔蒂卡四重奏：安东·肯，金孙恩，红继韩，戴尔·金

SPO Baltika Quartet: Anton Kang, Sungeun Kim, Jihae Hong, Dale Kim

今晚的音乐会是由国家大剧院管弦乐团大提琴四重奏与首尔爱乐乐团 Baltika 中提琴四重奏，以中低音乐器组合的形式为听众呈现的一场编排精心、风格独特的室内乐音乐会。上半场特邀我团大提琴客座首席朱亦兵，携手乐团大提琴首席杨锰等三位艺术家共同演奏，他们会以巴洛克时期作曲家约瑟夫·布瓦莫蒂埃《为四把大提琴创作的奏鸣曲》开场，并于随后演绎迪尔斯派《突尼斯之夜》、瓦格纳经典歌剧选段等优秀大提琴四重奏作品；在音乐会的下半场，韩国 Baltika 四重奏将倾情演绎包括巴赫、圣桑、皮亚佐拉等杰出作曲家创作、并特意为中提琴四重奏改编的经典曲目。最后一首陈其钢作曲、石一岑改编的《我和你》将由中韩两国艺术家共同演绎，带我们重回北京 2008 年奥运会的梦幻开幕式。

八位来自中韩的优秀艺术家，因为热衷于探索音乐的多种可能性走到一起，带我们用心感受他们交织碰撞的音乐灵魂，完美诠释中低音乐器的多样演绎方式。为听众带来既低沉厚重，又不失灵活多变的音乐体验，相信这样一场独特的音乐会会是一次不虚此行的听觉饕餮。

In this concert, NCPA Cello Quartet and Baltika Viola Quartet of Soul Philharmonic Orchestra will present us with a delicate program featuring low-pitched instruments. The NCPA Orchestra's Guest Cello Principal, Yi-Bing Chu, Cello Principal, Meng Yang, and two other NCPA cellists will start the concert with Sonata for 4 Cellos in D minor composed by French Baroque composer Joseph Bodin de Boismortier, followed by Dizzy Gillespie's Night in Tunisia, and a re-arrangement of Wagner's sensational Parsifal. In the second half, SPO's Baltika Viola Quartet will perform re-arranged music from Bach, Saint-Saëns, and Piazzolla. As the finale of this concert, musicians from the two orchestras will join hands and bring you the beautiful melody of You and Me, the theme song of Beijing 2008 Olympic Games, and take you back to the enchanting night of fireworks and celebrations that opened the Beijing Games.

This concert by eight outstanding artists from China and South Korea is sure to be a special gift for you.

2015
05.03
小剧场
Multifunctional Theater

先锋七重奏

国家大剧院管弦乐团五月音乐节

塔巴科娃：不同的路径
塔巴科娃：奥尔加农之光
塔巴科娃：感悟
帕尔特：赐平安
帕尔特：唱名练习曲
雷诺兹：最长一天的卡农
帕尔特：苏马
肖瀛：信奉之作

A Night of New Frontier NCPA May Festival

Tabakova: Such Different Paths
Tabakova: Organum light
Tabakova: Insight
Arvo Part: Da pacem Domine
Arvo Part: Solfeggio
Peter Reynolds: Canons for the Longest Day
Arvo Part: Summa
Ying Xiao: Last P



小提琴：李喆，刘弦 / 中提琴：庄然，唐韧竹 / 大提琴：杨锰，梁肖 / 低音提琴：刘怡枚

Violin: Zhe Li, Xian Liu / Viola: Ran Zhuang, Renzhu Tang / Cello: Meng Yang, Xiao Liang / Double Bass: Yimei Liu

受到威尔士格拉摩根音乐节的邀请，国家大剧院管弦乐团七重奏将于今年五月前往威尔士，为世界乐迷演绎众多现代派新作。在出征前夕，这场现代、探索、先锋的室内乐音乐会正悄然来临，以一种看似不动声色的强大力量，让音乐渗透听者的每一个细胞。其中，我们将会听到许多享誉世界，却极少在国内舞台听到优秀现代作品，包括著名爱沙尼亚作曲家阿尔沃·帕尔特、年轻女性作曲家多布林卡·塔巴科瓦以及中国作曲家肖瀛的作品。值得一提的是，音乐会最后一曲，是中国新生代作曲家肖瀛受到威尔士音乐节委约创作的全新曲目，而本场音乐会也将作为此曲的全球首演与世人见面。一个创新、进取和年轻的国家大剧院管弦乐团，必将在今夜，通过这些耳目一新的作品为我们注入新鲜的音乐血液。

At the invitation from the Vale of Glamorgan Festival in Wales, one of the most important contemporary music festivals in Europe, seven NCPAO musicians will visit Wales and appear in two concerts during the festival in this May. Before their journey to Wales, the seven musicians are delighted to offer you this opportunity of exploring this program with revolutionary and pioneering ideas. Works from Arvo Part and Dobrinka Tabakova have been widely known for western concertgoers, but less popular in China. The musicians are also excited to present the world premiere of Ying Xiao's new piece, commissioned by the Vale of Glamorgan Festival after the composer won the first prize of the NCPA's Young Composer Program in 2013.

Tonight, young and creative NCPAO musicians will play with their desire and ability to show bold ideas in music.

2015
05.15
小剧场
Multifunctional Theater



汤沐海、王健与博德斯基的古典沙龙

国家大剧院五月音乐节

指挥：汤沐海

大提琴：王健

小号：嘉博·博德斯基

海顿：降E大调小号协奏曲，作品 VIIe – 1 号

海顿：C大调大提琴协奏曲，作品 VIIb – 1 号

多尼采蒂：G大调小号与弦乐小协奏曲

普罗科菲耶夫：D大调第一交响曲，作品 25 号

Classical Salon with Muhai Tang, Jian Wang and Boldoczki NCPA May Festival

Conductor: **Muhai Tang**

Cello: **Jian Wang**

Trumpet: **Gábor Boldoczki**

Haydn: Trumpet Concerto in E-flat major, hob.VIIe:1

Haydn: Violoncello Concerto in C major, hob.VIIb:1

Donizetti: Trumpet and Strings Concertino in G major

Prokofiev: Symphony No.1 in D major, op.25



国家大剧院管弦乐团携手世界级指挥家汤沐海、大提琴家王健、匈牙利小号演奏家嘉博·博德斯基为我们带来一场形式多样的室内乐团音乐会。开场的海顿降E大调小号协奏曲是海顿最后一部小号协奏曲，也常被认为是海顿协奏曲中成就最高的一部作品。早期的小号无法吹出半音，古典主义时期维也纳宫廷小号手安东·魏丁格对小号进行了改良，增强了它的表现力。据说，海顿的这部协奏曲就是为魏丁格和他改良的小号度身而作的。接下来的海顿C大调第一大提琴协奏曲虽比他的D大调大提琴协奏曲早了20年，但已能显示出海顿在器乐写作上的大师风采。多尼采蒂是浪漫主义时期的作曲家，但他今晚的这首小号与弦乐协奏曲从竞奏式的音乐语汇到平衡的结构风格上都颇具巴洛克时期的遗风。最后的曲目是普罗科菲耶夫的《第一交响曲》，作者给这部交响曲起了个别名，叫“古典”。作曲家在这部作品首演时曾解说道，这部交响曲的写作目的在于“回到传统的古老纯洁的时代，这是以箍骨扩大女裙，戴香假发和做香发辫的时代。”但他在这部作品中表现出来的“复古”却并非是一味地对“古典”的崇拜，而是展现了他站在二十世纪初回望古典音乐纯净、平衡之美时的一种戏耍的态度。

NCPA Orchestra will join the world-renowned Chinese conductor Mr. Muhai Tang, cellist Jian Wang as well as Hungary trumpet player Gábor Boldoczki to bring us a colorful chamber concert.

The performance begins with the Trumpet Concerto in E-flat by Haydn. This work is composer's last trumpet concerto, and is arguably regarded as his best concerto work. The ancient trumpet had no hole, and therefore it could not produce semitone. Not until classical period that the Vienna court trumpet player Anton Weiding invented holes and keys to enrich tone of trumpet. It is said that Haydn's Trumpet Concerto is personally composed for Anton Weiding and his improved trumpet.

The following Cello Concerto No. 1 in C major was composed by Haydn in around 1761-65. Though it came out 20 years earlier than his Cello Concerto in D major, it already showed that Haydn was a master of instrumental writing. Donizetti is an opera composer in the romantic period. The Concerto for Trumpet and Strings tonight carries immense Baroque features in terms of musical language and structure.

Prokofiev's Symphony No.1, or the "Classical Symphony", titled by the composer himself, is an exploration of the composer, as explained by himself at the occasion of the premiere, to bring music back to the purity and beauty of the ancient time, when ladies were wearing skirts with pannier, fragrant periwig and braid. However, he didn't show any blind adoration of "classicism" in this work but rather a grand retrospect from the 20th century to the balanced purity and beauty of the music in classical period.

2015

07.03

音乐厅

Concert Hall

呼吸间的莫扎特协奏曲

指挥：袁丁

莫扎特：降 B 大调大管协奏曲，作品 191 号

大管：姬晶晶

莫扎特：降 E 大调第三号圆号协奏曲，作品 447 号

圆号：何冠峰

莫扎特：C 大调长笛与竖琴协奏曲，作品 299 号

长笛：叶怡枏 / 竖琴：黄立雅

Mozart's Wind & Brass Concertos

Conductor: Ding Yuan

Mozart: Bassoon Concerto in B-flat major, K191

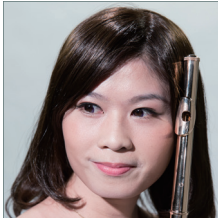
Bassoon: Jingjing Ji

Mozart: Horn concerto No.3 in E-flat, K447

Horn: Guanfeng He

Mozart: Concerto for Flute, Harp & Orchestra in C major, K299

Flute: I-Jeng Yeh / Harp: Li-Ya Huang



本场音乐会将由乐团呈现三首来自莫扎特的管乐协奏曲。

莫扎特的《降 B 大调大管协奏曲》作于 1774 年，是大管曲目文献中被演奏得最多也是被研究得最多的作品。几乎所有大管专业演奏家在他们的演奏生涯中都会将这首曲子搬上舞台。这部作品作于莫扎特 18 岁那年，是他第一部为木管乐器而作的协奏曲。《降 E 大调第三号圆号协奏曲》是莫扎特最优秀的圆号协奏曲之一，从这部作品开始，他开始探索更深层次作品的写作。今天的最后一部作品《C 大调长笛与竖琴协奏曲》是莫扎特一生创作的两部双重协奏曲之一，也是莫扎特唯一一部运用到竖琴的作品。在这部作品中，独奏者有时与乐队一起演奏，而当乐队休止时，他们便开始二重奏。在一些片段中，长笛与竖琴交替着担任旋律与伴奏声部，而在另一些片段中，他们也进行着声部对位。莫扎特的协奏曲向我们展示的已经远远超过了巴洛克时代“竞奏”的概念，不管是乐器之间还是乐器与乐队之间，音乐都透露出一种与生命同构的形态，在它的呼吸间，在它的脉冲中，演奏家揭开了封印于乐谱上的两百多年前的生命信息。

Tonight NCPA Orchestra will bring us three concertos by Mozart.

The Bassoon Concerto in B-flat major, K. 191/186e, written in 1774 by Wolfgang Amadeus Mozart, is the most frequently performed and studied piece among entire bassoon repertory as well as a piece that every professional bassoonist would want to play on stage in their career. Mozart wrote the bassoon concerto when he was 18 years old, and it was his first concerto for a wind instrument. Mozart's Horn concerto No.3 in E-flat is the turning point that Mozart started to create more philosophical music. The Concerto for Flute, Harp, and Orchestra in C major, K. 299/297c, is a composition by Wolfgang Amadeus Mozart for flute, harp, and orchestra. It is one of the two double concertos that he wrote, as well as the only piece of Mozart that contains the harp.

The soloists in the piece will sometimes play with the orchestra, and at other times perform as a duo while the orchestra is resting. The flute and harp alternatively convey the melody and accompanying lines. In some passages, they also create counterpoint with just each other.

2015

09.24

音乐厅

Concert Hall

弦动意大利

指挥：袁丁

- 罗西尼：G 大调第一弦乐奏鸣曲
- 罗西尼：降 E 大调第五弦乐奏鸣曲
- 雷斯庇基：古代风格组曲第三号
- 博泰西尼：小提琴与低音提琴双协奏曲

Italianate Melody on the Strings

Conductor: **Ding Yuan**

- Rossini: String Sonata No.1, G major
- Rossini: String Sonata No.5, E-flat major
- Respighi: Antiche danze ed arie (Ancient Airs and Dances): Suite III
- Bottesini: Gran duo concertante, Violin & Double Bass



袁丁
Ding Yuan

歌剧大师罗西尼在青年时代写就了 6 首乐汇精致，性格浪漫的《弦乐奏鸣曲》。这些作品透露着作曲家当时蓬勃的乐思与对海顿、莫扎特这些古典乐派大师的承袭。今天我们将欣赏到其中的第一首与第五首。第一首为 G 大调，由三个乐章组成。是整部作品的精华，音乐轻盈曼妙，常常被拿出来单独演奏。第五首乐曲降 E 大调，叙事性的旋律温雅宜人。下半场的第一首《古代风格组曲第三号》是意大利作曲家、指挥学家奥托里诺·雷斯庇基的《古代风格组曲》中的最后一首，作于 1932 年。与前两首不同，这首的配器只有弦乐，而且在某种程度上充满了忧郁的情绪。该曲的音乐是在历史上的鲁特琴音乐和巴洛克吉他音乐的基础上创作出来的。除了身兼作曲家与指挥家外，雷斯庇基也是一位有名的音乐学家。他创作这部组曲的灵感正是来源于他对于意大利 16~18 世纪意大利音乐的兴趣。最后我们要欣赏到的《小提琴与倍低音提琴双协奏曲》前身是由倍低音提琴演奏家乔瓦尼·博泰西尼于 1880 年创作的。当时，当“双协奏曲”这一体裁被许多作曲家在不同乐器上不断被实践的时候，博泰西尼看起来也没有怀疑可以用两把富有天赋的倍低音提琴来实践这种形式。在它首演之后，帕格尼尼的门徒卡密楼·西沃里将其中的一个倍低音提琴声部改成了小提琴声部，这部作品才成了我们现在常听见的版本。

Rossini had a set of six delicate and romantic String Sonatas. These works draw inspiration with his respect to Mozart and Haydn who are the most influential composer in classical era. We will bring us Sonata No.1 and No.5 in this concert. Grateful sonata No.1 in G major involved three movements, and it is the essence of the whole set. Sonata No.5 in E-flat is known by its beautiful lyrical melody.

Respighi's *Ancient Airs and Dances Suite III*, composed in 1932, is the last of the three Suites. It differs from the previous two suites as it is arranged for strings only, and is based on baroque guitar and lute pieces. In his time, Respighi was not just a prominent composer and conductor, but also a notable musicologist. His interest in Italian music of the 16th, 17th, and 18th centuries led him to compose these works. The Gran duo Concertante, Violin & Double Bass came from Gran Duo Concertante for two double basses and orchestra which was composed by the Italian double bass virtuoso Giovanni Bottesini in 1880. While double concertos were generally composed for different instruments, Bottesini did not seem to consider the questionable practicality of a piece that requires two very talented double bassists. Camillo Sivori, a disciple of Niccolò Paganini transcribed one of the bass parts for the violin soon after its premiere. Sivori's version is the most commonly heard today.

2015

10.31

小剧场

Multifunctional Theater

士兵的故事

指挥：待定

- 肖斯塔科维奇：为小提琴，钢琴所做的四首前奏曲
- 小提琴：刘弦 / 钢琴：陈铭（特邀）
- 普罗科菲耶夫：D 大调第二小提琴奏鸣曲，作品 94a 号
- 小提琴：刘弦 / 钢琴：陈铭（特邀）
- 斯特拉文斯基：士兵的故事
- 小提琴：刘弦 / 低音提琴：康宁 / 单簧管：佐米·桑切斯 / 大管：姬晶晶
- 小号：王与兵 / 长号：刘爽 / 打击乐：刘恒

The Soldier's Tale

Conductor: TBC

- Shostakovich: 4 Preludien Für Klavier in der Bearbeitung Für Violine und Klavier
- Violin: Liu Xian / Piano: Chen Ming (Guest)
- Prokofiev: Violin Sonata No.2 in D major, op.94a
- Violin: Liu Xian / Piano: Chen Ming (Guest)
- Stravinsky: L'Histoire du Soldat
- Violin: Xian Liu / Bass: Ning Kang / Clarinet:Jaime Sanchis / Bassoon: Jingjing Ji
- Trumpet: Yubing Wang / Trombone: Shuang Liu / Percussion: Heng Liu

本场音乐会，国家大剧院管弦乐团将为我们带来三部创作自二十世纪的室内乐作品。

《为小提琴，钢琴所做的四首前奏曲》选自并改编于肖斯塔科维奇在 20 世纪 30 年代初所做的《24 首钢琴前奏曲》，本次我们将演奏它的小提琴、钢琴二重奏版本。普罗科菲耶夫的《D 大调第二小提琴奏鸣曲》是 1943 年，作者在自己 1942 年创作《D 大调长笛奏鸣曲》的基础上改编的。这部作品在设计上非常“古典主义”：它始自一个奏鸣曲乐章，接着是一个谐谑曲，一个慢乐章和一个辉煌的结尾。它的小提琴声部尽管充满了炫技，但还是显得抒情而高雅，这显然留存了这部作品起初作为长笛奏鸣曲的痕迹。《士兵的故事》是一部戏剧化的作品。它是在七重奏的伴奏下由三位分别扮演士兵、恶魔和叙述者（有时也扮演次要角色）的演员与一位舞者扮演王子的舞蹈演员（有时还有几位伴舞者）通过“朗诵、表演、舞蹈”来完成的一个艺术品。该作品是由斯特拉文斯基与瑞士作家拉穆茨在亚历山大·阿法纳西耶夫搜集的俄罗斯民间传说中“逃兵与恶魔”这一民间传说的基础上构思的。剧本内容是关于一个士兵为得到无限量的经济回报用他的小提琴与恶魔作交易的寓言故事。

Programs for tonight are three chamber music works of the 20th century.

Sergei Prokofiev's Violin Sonata No.2 in D Major, op. 94a (sometimes written as op. 94bis), was based on the composer's own Flute Sonata in D, op. 94 written in 1942, and had been arranged for violin in 1943. By sticking to the classical form, it opens with a sonata movement followed by a scherzo, a slow movement, and a great finale. The violin part is replete with virtuosic sections but is also highly lyrical and elegant. The evidence of the work's inception as a sonata for flute can be easily traced.

Histoire du soldat (L'*Histoire du soldat*, translated as *The Soldier's Tale*), is a theatrical work "to be read, played, and danced" by three actors, the soldier, the devil, a narrator, and a dancer playing the non-speaking role of the princess which are accompanied by a septet of instruments. As a collaboration of Igor Stravinsky and Swiss writer C. F. Ramuz, the piece was inspired by a Russian folk story of "The Runaway Soldier and the Devil", which they obtained from Alexander Afanasyev's collection of Russian stories. The libretto relates the parable of a soldier who trades his fiddle to the devil in return for unlimited economic gain.



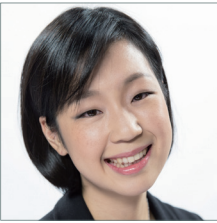
2016
01.30
小剧场
Multifunctional Theater

贝多芬与舒伯特的降 E 调

贝多芬：降 E 大调钢琴与木管五重奏，作品 16 号
双簧管：周阳 / 单簧管：李旻娜 / 大管：石光远 /
圆号：纪小威 / 钢琴：姚岚（特邀）
舒伯特：降 E 大调第二号钢琴三重奏，作品 929 号
小提琴：李喆 / 大提琴：宋涛 / 钢琴：姚岚（特邀）

Beethoven & Schubert in E-flat

Beethoven: Quintet for Piano, Oboe, Clarinet, Horn and Bassoon in E-Flat major, op.16
Oboe: Yang Zhou / Clerinet: Minna Lee / Bassoon: Guangyuan Shi /
Horn: Xiaowei Ji/Piano: Lan Yao(Guest)
Schubert: Piano Trio No.2 in E-flat major, D929
Violin: Zhe Li / Cello: Tao Song / Piano: Lan Yao(Guest)



本场音乐会中，国家大剧院管弦乐团的重奏组合要演奏的是从古典主义到浪漫主义过渡时期的两位极具开创意义的作曲大师贝多芬和舒伯特的作品。《降 E 大调钢琴与木管五重奏，作品 16 号》是贝多芬 26 岁时作的作品。从作品中我们可以听出青年贝多芬的意气风发与纯真可爱，这与后来充满思考和内心矛盾的中期作品有着很大的不同。这部作品被认为受到了同为降 E 大调的莫扎特《五重奏》（K.452）的启发。与贝多芬的《降 E 大调钢琴与木管五重奏》不同，舒伯特的《降 E 大调钢琴三重奏》（D. 929）则是他晚期作品中的一部。与他的其他“钢琴三重奏”一样，这部作品与同时期其他作曲家的钢琴三重奏相比较，篇幅显得较为长大，整曲演完得近 50 分钟。该曲第二乐章的主要主题被推测构建自瑞典民歌《看，太阳正落山》（贝格作曲），1975 年斯坦利·库布里克曾把它用在电影《巴里·林登》中，作为主题音乐。

In this concert, we bring you a program with works of Beethoven and Schubert, who are both pioneering composer in early romantic period. Beethoven's Quintet in E-flat for Piano and Winds, op. 16, was written when the composer was 26 years old and was arranged for piano, oboe, clarinet, horn, and bassoon. It is allegedly inspired by Mozart's Quintet, K. 452 (1784), which is also in E-flat. The Trio No. 2 in E-flat major for piano, violin, and violoncello, D929, was one of the last compositions completed by Franz Schubert. Like Schubert's other piano trios, this is a comparatively larger work than most piano trios of the time, lasting for almost 50 minutes. The theme of the second movement was based on a Swedish folk song "se solen sjunker" ("See, the sun is sinking") by Berg, and was once used in Barry Lyndon, a Stanley Kubrick's film in 1975.



当亲吻成为唾弃的武器

作者：陈烨

不知是不是贝多芬发的难，自他开始的交响曲中，“第九”似乎一直被蒙上了一层“宿命”的色彩。1827年3月18日，贝多芬曾写信给伦敦音乐家协会，表示即将创作他的《第十交响曲》但9天之后，他便离开了人世。舒伯特在1828年3月完成了他的《第九“伟大”交响曲》，而负责首演的维也纳音乐之友协会却因为该曲难度太大而拒绝演奏，随后该作品即不知所踪，直至1839年作曲家舒曼在舒伯特兄长费迪南的大量手稿中重新发现它后，这部杰作才重新浮出水面。此时舒伯特已逝世有10年之久，他在世时并没能亲耳听到此作的“伟大”。1891年至1894年，布鲁克纳完成了他《第九交响曲》的前三个乐章，但第四乐章的创作一直持续到了1896年，而且不等该乐章终止，布鲁克纳的生命却也先画上了句号。

前辈交响作曲家的“第九”阴影笼罩着马勒，为避免“第九”带来的厄运，他玩了一个小把戏——把本应成为“第九交响曲”的曲子命名成《大地之歌》，并且没有将它进行编号。他以为至此，便可以放心去创作他那正式的《第九交响曲》，并开始写作《第十交响曲》了，但是他终究没有写完就离开了人世。

这些史实让后世许多作曲家对“第九交响曲”产生了敬畏（例如与肖斯塔科维奇同时代的作曲家米亚科夫斯基为避免这个不详的数字一年之内连续创作了他的第九、第十交响曲，以冲过这道“坎”），但肖斯塔科维奇却没信这个“邪”，“堂而皇之”地在1945年写作了他的《第九交响曲》。这部作品不仅反映了肖斯塔科维奇对于宿命的对抗，更体现了一个善良的知识分子面对战争的真实态度与立场。个中缘由还得从他的名作《第七交响曲》开始谈起。

肖斯塔科维奇的《第七交响曲》是肖斯塔科维奇交响

曲作品中最为写实的一部。起初，作者曾为它的四个乐章都加上了标题，依次分别为：“战争”、“回忆”、“祖国辽阔的大地”、“未来的胜利”。虽然这些标题后来被取消了，但从他们的出现可以看出，作者意图用史诗般的笔调来表达他对这场战争的感受与思考。从音乐结构角度来看，第一乐章中代替展开部的插部、第四乐章中被改造的奏鸣曲式等都加强了对每一个场面的描绘的稳定性与写实性。同时，由于作曲家对形象鲜明的“侵略主题”、“抵抗主题”、“人民主题”综合运用，音乐即便没有标题，理解起来也并不困难，人们很容易将它与苏联在二战时所表现出来的英勇、顽强牢牢捆绑在一起。在战争年代，它的创作与演出鼓舞着全世界人民反法西斯的勇气与斗志，而在和平年代，它又让我们不忘历史珍惜和平，同时也激起人们在和平时期产生关于战争的狂热且富有英雄气概的联想。

《第七交响曲》完成两年之后，也就是卫国战争从战略防御转向战略反攻之机，肖斯塔科维奇写出了《第八交响曲》，在1943年11月4日由姆拉文斯基指挥苏联交响乐团首演于莫斯科。虽然也是关于战争的思考，但《第八交响曲》的音乐却没有跟着战争形势来渲染乘胜追击的畅快，而是看到了战争所造成的灾难。这部交响曲一共有5个乐章，占全曲近一半篇幅的第一乐章和用固定低音变奏的帕斯卡利亚写成第四乐章都一直被笼罩在战后阴郁的气氛中。而如第一乐章中第一小提琴近指板演奏与作者在该乐章再现部第一主题域之后用英国管独奏的那个凄惨的宣叙调之类的配器则更加从局部点睛般地凸显出了作曲家在目睹战争对人类造成灾难后的感受。可是，作曲家的意图并没有得到当局的理解，当时有人称这部作品是：“主观主义情感和歪曲的表现主义的抑郁、自怜的忏悔。”该

曲曾一度遭到禁演。肖斯塔科维奇后来说：“我感到非常遗憾，多年来，《第八交响曲》于1943年夏天完成，它是那段艰辛时刻的反应，依我看来，它是同那时的态势完全相适应的。”

有人把《第七交响曲》看作是一部描述了战争的“英雄的编年史”，将《第八交响曲》看作是一部充满着对战争及其后果思索的“哲理的悲剧”。而当1945年，卫国战争进入尾声，苏军已把战线推移到国境线以外，破坏空前的第二次世界大战就要以全世界和苏联的反法西斯人民的伟大胜利而告终时，作为当时在国际上已名声显赫的交响乐大师，肖斯塔科维奇自然被希望能写出一部与历史上众多“第九交响曲”一样弘扬正义、胜利，气势雄伟的《第九交响曲》，在结构上也能与第七、第八交响曲构成一个“A、B、A”的三部曲。同时，在写作《第八交响曲》末乐章时，肖斯塔科维奇自己也曾表示，它“尝试瞻望未来，瞻望战后的年代。邪恶而丑陋的一切将会消失。美丽的事物将获胜利”。

1944年，他的朋友兼传记作者拉宾诺维奇与他讨论第八之后的交响曲。肖斯塔科维奇曾表示：“是的，我已经开始想下一首交响曲——《第九交响曲》。我希望能合唱团、独唱者以及管弦乐团来写，如果我找得到适合的题材，而且又不怕别人怀疑我想厚颜类比的话（也就是自比于贝多芬的《第九“合唱”交响曲》）。”但出人意料的是，肖斯塔科维奇1945年所作的《第九交响曲》却完全不是那么回事，拉宾诺维奇是第一个听到肖斯塔科维奇用钢琴弹奏他尚未首演的《第九交响曲》的人，他回忆到：“我们准备好要聆听一首新的杰作，我们在听过第七与第八之后理当有权作此期待，尤其是此时苏维埃人民与整个世界都还充满着战胜法西斯的胜利感。然而，我们听到相当不

同的东西，它的出乎意料震惊了我们……我们听到的是一首交响谐谑曲，几乎是个玩笑，有人会说它是一首小交响曲！”

肖斯塔科维奇也曾对弗尔科夫说：“我承认，我让领袖与导师的梦想有了希望。我宣布我正在谱写一首圣咏。我试着让他们别来烦我的工作，不过这个尝试却告失败。当我的第九演出的时候，斯大林气坏了。他深感受辱，因为曲中根本就没有合唱与独唱，而且也没有圣咏，甚至连一个小小的题献都没有。它只有音乐，而斯大林对音乐并不怎么了解，况且音乐的内容又模棱两可。”英国音乐学家艾瑞克·罗斯伯利甚至将它评价为：“或许是贝多芬以来最反英雄的第九交响曲。”

肖斯塔科维奇的《第九交响曲》虽有五个乐章，一般情况下，除第一、第二乐章还是按照传统分段演奏外，其余部分一气呵成。在总谱中标注整曲演完的时间只要36分钟，其音乐给人的第一印象也完全不是人们所期待的史诗般的悲壮、宏大，而是一种怪诞的滑稽，灰色的幽默。

第一乐章一开始作者就用小提琴声部主和弦的下行分解，后来长笛主题加入后音色变化，及后来的变节奏等手段制造出滑稽的感觉。在之后的副部主题中，长号与军鼓的音色给我们一种队列进行曲的提示，但当轻快的短笛声音一出现，这威武雄壮的场面顿时变成了几个孩子端着木质步枪在装模作样地学着队列行进的滑稽场景。短笛后半句中的八度大跳和连续同音断奏则又像是小孩子的举动引起大人不满后被大人哄赶而逃。

在第五乐章中，这些调侃式的“灰色幽默”不但得到了升级，而且在展开部中，被圆号的一句“催命式”的补充，加强了紧张情绪。接着，大号在低音区长音的加入使

得音乐气氛顿时显得凝重、紧张了起来，这种紧张的气氛在后来调性转换、第二主题的旋律加密中得到了强化。在这些段落中作者貌似是要营造极致的辉煌，来达到热烈欢腾的效果，但音乐发展时体现出来的张力却出现了一种狰狞的感觉。

如果说在这部交响曲中，那些“灰色幽默”是肖斯塔科维奇用来讽刺对战争的胜利抱以狂热态度的讽刺，那么这些具有狰狞形象或悲叹情绪的段落就是对战争引发的扭曲心理与严重后果的直接揭露。在这部交响曲中，末乐章中的此类形象并不是空穴来风，其实在前面几个乐章中，作者就已经有了许多这方面的段落提示。当然，作曲家在这部作品中也没有一味地嘲讽，在第二乐章第二主题的第三次变奏中，作者加入了由木管组演奏的对位旋律，绵长而哀怨的音调与后来弦乐部分的第二主题在织体与音量上的加强形成对比。仿佛告诉听众，迫近胜利的脚步也无法抚慰战争所造成的创伤。

这种深藏其中的悲悯情绪不光是《第九交响曲》核心情感基础，同时也是与“第七”、“第八”交响曲一脉相承的。在弗尔科夫的回忆录中，记载了这样一则肖斯塔科维奇自己的后记：“第七交响曲成为我最受欢迎的作品。然而，令我感到气馁的是人们并不太能了解它的意义；可是在音乐里一切都很明白。阿赫玛托娃写了她的《安魂曲》，第七与第八交响曲则是我的安魂曲。”的确，我们在《第七交响曲》激昂的乐声中分明还能听见一些充满马勒式的悲叹与呻吟的段落。罗斯伯利推测：“在第七交响曲晦暗的部分，肖斯塔科维奇想到的可能是战争之前更为黑暗的时期，当时的敌人是看不到的。”这里的黑暗时期指的是斯大林发动整肃运动的那个白色恐怖的时代。对此，女诗人阿赫玛托娃曾作过这样的描述：

“是的——是刽子手与绞首台
作为诗人写实的场景；
我们总是给人看我们的粗布丧服，
我们举着蜡烛行走，并为死者揩哭。”

《第九交响曲》的创作在二战胜利前夕，可能它的形象不会如《第七交响曲》那样残留太多斯大林发动整肃运动时的回忆，但它也没有跟随大众，传达出战争结束时的如释重负的心态，而是遵从自己的良知，对于战争做出了沉痛的思考。不过，面对当时社会的呼声与政治环境，作曲家又不得不将《第九交响曲》写成一种表面上具有欢庆场面的作品。

有人曾对肖斯塔科维奇作了如下评述：“但事实是，肖斯塔科维奇在他的交响艺术中似乎总在探索着两条脉络，一个显然是公开的，一个显然是私密的，而且他手握一种有力而多样的风格任其驱策，来适应这两个世界。”作曲家之所以要这么做，与他所处的政治环境有密切的联系，此时的肖斯塔科维奇已经逐渐熟悉如何与政界或者说是政府控制下的文艺界的交手，他已逐渐吸取了在创作歌剧《梅钦斯克县的麦克白夫人》与《第四交响曲》时的经验，他懂得以圆滑的姿态为自己的作品辩护。但显然，在音乐当中要作一首高明的“藏头诗”比说几句圆滑的检讨要困难得多。战后，新上任的文化部长安德烈·日丹诺夫是斯大林的手下爱将，他发起的文化整肃运动绝不亚于战前叶佐夫统治时期的政治整肃。肖斯塔科维奇自然成了被收拾的对象。但是，作曲家似乎已经习惯了这种与政界人物的周旋方式，继续在发言中表达与政治首脑统一的立场，用一句俄国言语就是：他已经学会“以亲吻来表达唾弃”了。

陈烨，中国国家大剧院管弦乐团特约撰稿人，三联《爱乐》乐评人。曾发表《贝多芬之吻》等音乐评论类文章20余篇，创作《又见伊人》等各类音乐作品10余首。

Kisses as a Weapon of Loathing

By Ye Chen

We don't know if Beethoven had cast a hex so that all "Ninth" symphonies since his seem to have taken on a color of something like "fate". On March 18, 1827, Beethoven wrote to the Philharmonic Society of London saying he was to compose his "Tenth Symphony", but nine days later, he died. Franz Schubert completed his Symphony No. 9, also known as the Great, in March 1828, but the Society of Friends of the Music in Vienna (Gesellschaft der Musikfreunde), which had been supposed to premiere the symphony, declined to perform it in the belief that it was too difficult to perform. Afterwards, the work went missing, and it was not until 1839, when Robert Schumann discovered it from heaps of manuscripts at the home of Ferdinand Schubert, elder brother of Franz Schubert, that this masterpiece re-surfaced. By now it had been 10 years since the death of Franz Schubert, who was unable to witness the "greatness" of his composition himself while alive. In 1891-1894 Anto Bruckner completed the first three movements of his Symphony No. 9, but by the time of his death in 1896 he had not finished the last movement.

The shadow of the "Ninth" symphonies by fellow composers haunted Gustav Mahler, who, in order for him to escape the "curse of the Ninth Symphony", played a little trick: he named what was supposed his Symphony No. 9 –"The Song of the Earth", and refused to number it. Then he wrote his "Ninth Symphony" and thought he had beaten the curse, but died with his "Tenth Symphony" incomplete.

While these historical facts held many composers of later ages in awe (e.g., Nikolai Myaskovsky, a contemporary of Dmitri Shostakovich, composed his ninth and tenth symphonies in one year, in hopes of beating the curse of the ninth), Shostakovich instead didn't believe in the curse and in 1945 composed "daringly" his "Ninth Symphony", a composition which not only reflects his defiance of fate but embodies his genuine stand as an intellectual while confronted with war. As for reasons he did so, we have to take a look back at his "Seventh Symphony".

Shostakovich's "Seventh Symphony" is the most realistic of his symphonies. At first, Shostakovich gave each of the four

movements of the work a title, "War", "Memories", "Our Country's Wide Spaces" and "Victory in the Future", respectively. These titles were later removed, but the fact that they had once appeared, implies that the composer had intended to use an epic tone to express his feelings and thoughts about the war. Structurally, the episodes which replace the development section of the first movement and the transformed sonata form in the fourth movement, among others, all enhance the stability and realism of every scene depicted. At the same time, owing to the composer's mixed use of the distinctive "invasion theme", "resistance theme" and "people theme", it is not difficult to understand the music without titles, and it is easy for the listener to associate it with the heroism that the Soviet Union showed during World War II. While its creation and performance in war time inspired all peace-loving peoples of the world with courage and will to fight with fascism, in times of peace the work reminds us to remember history and cherish peace, and evokes associations with war frenzy and heroism.

Two years after the completion of his "Seventh Symphony", when the Great Patriotic War had shifted from a strategic defense to a strategic counterattack, Shostakovich wrote his "Eighth Symphony", which was first performed on November 4, 1943, by the USSR Symphony Orchestra under Yevgeny Mravinsky. Though reflective of the composer's thoughts about war, the music of the "Eighth Symphony" highlights the catastrophes incurred by the war, rather than presenting the delight from decisive victory in the ongoing war. The Symphony consists of five movements. Both the first movement, nearly a half of the whole piece in length, and the penultimate movement, written by using the passacaglia over a ground bass pattern, are filled with a post-war bleak air. Moreover, the first violin's near-fingerboard performance in the first movement, and the orchestration for the tragic recitative solo with an English horn following the first theme section in the recapitulation of the movement, give striking prominence to the feelings the composer had after witnessing the human catastrophes inflicted by the war. Nevertheless, the work failed to receive recognition from the Soviet authorities, and called

by some a work of "subjective sentiment, and depressed and self-pitying repentance of distorted expressionism". And it was banned for years. Shostakovich later said: "I have felt so sorry, all these years. The 'Eighth Symphony' was completed in the summer of 1943, and it is a reflection of those bitter moments. And it is, in my eyes, absolutely suitable for the situation at the time."

Some viewed Shostakovich's "Seventh Symphony" as a "chronicle of heroes" depicting the war, and his "Eighth Symphony" as a "tragedy of philosophy" filled with the composer's thoughts about the war and its consequences. But in 1945, when the Great Patriotic War came to an end with the Soviet force already putting battle fronts outside the national boundary, and the unprecedentedly devastating World War II was to end with the great victory of anti-fascist peoples of the world, Shostakovich, already a composer with a worldwide reputation, was naturally expected to write a majestic "Ninth Symphony" which was intended to laud justice and victory like many previous Ninth Symphonies did, and which could structurally form an "A-B-A" trilogy together with his Seventh and Eighth Symphonies. While working on the final movement of the "Eighth Symphony", Shostakovich had once said to himself that it "is an attempt to look forward to the future, to the post-war years. Everything evil and ugly will vanish. Good things will dominate".

In 1944, in a conversation with friend and biographer David Rabinovich about symphonies after the Eighth, Shostakovich said, "Yes, I have already begun thinking over my next symphony, the Ninth. I would like to write it for a chorus and solo singers as well as an orchestra, if I could find a proper subject and if I would not be afraid of others suspecting that I want a shameless comparison (i.e. with Beethoven's Ninth Symphony)." But his "Ninth Symphony", composed in 1945, was totally contrary to expectations. Rabinovich was the first person to listen to the work which was played on the piano, before it was premiered, and he later recalled, "We were ready to hear a new masterpiece. We felt justified in having such an expectation after we had heard the

Seventh and the Eighth, and especially when the Soviet people and the whole world were still being immersed in the victory against Fascism. But we heard something quite different that was unexpectedly shocking...What we heard was a symphonic scherzo, almost a joke. Some would call it a sinfonietta!"

Shostakovich once spoke to Solomon Volkov, "I admit that I gave hopes to the dreams of the leaders and tutors. I declared that I was composing a chorale. I tried in vain to dissuade them from interfering in my work. When my Ninth was performed, Stalin was absolutely furious. He felt deeply insulted because the composition contained no choruses, solos, chorales. Not even a brief dedication. It contained only music, but Stalin had little appreciation of music, and what's more the content of the music is ambiguous." British musicologist Eric Roseberry even called it "perhaps the most anti-hero Ninth Symphony since the time of Beethoven".

Shostakovich's "Ninth Symphony" has five movements, but except the first and second movements which are still performed conventionally by section, the last three are played without interruption. The time needed to perform the whole work is, as is marked in the score, only 36 minutes. The first impression of the music is absolutely not as epically tragic and majestic as people had anticipated, but grotesquely playful and darkly humorous.

Among other things, the downward breakdown of major chords which the composer uses in the violin part at the beginning of the first movement, the subsequent change in tone color after inclusion of the flute theme and the following rhythm change present an amusing air. In the second subject group that follows, the tone color of the trombones and snare drum hints at a march, but the moment the gaily sound of the piccolo appears, the majestic scene all at once turns into an amusing sight where several kids hold wooden rifles mimicking a march. The octave and continuous staccato of identical notes in the second half of the piccolo section sounds as if the kids' act had disappointed the adults who therefore scattered them.

In the fifth movement, such amusing "dark humor" not only gains in strength, but in the development section, owing to a "hasty" reinforcement by the horns, increases the tension. Then, the involvement of prolonged bass sounds played by the tuba suddenly makes the air heavy and tense, an air that intensifies in the subsequent change in tonality and the thickening of rhythm for the second theme. In these sections, the composer seems to intend to create a crowning glory for expression of ardor and jubilation, but the tension in the development of the music gives a sense of ferociousness.

If such "dark humor" in this symphony is seen as Shostakovich's satire on crazed attitudes towards victory of the war, those sections of a ferocious image or of lamentation would be the direct exposure of mental distortions and serious consequences blamed on the war. In the symphony, such an image of the final movement is not unfounded, and in fact has been foreshadowed in many previous parts of the work. Of course the composer didn't indulge in sarcasm in the work. To the third variation for the second theme of the second movement, the composer added a counterpoint rhythm played with woodwinds, forming a contrast between the long and plaintive tone and the strengthened texture and volume of the second theme of the subsequent stringed music, as if to tell the audience that upcoming victory could not ease the trauma of the war.

This underlying compassion is not only the core emotional basis for the "Ninth Symphony", but also comes down in the same continuous line as in the composer's Seventh and Eighth. Volkov's memoirs recorded Shostakovich as saying that "The Seventh Symphony has become the best known of all my compositions. But I am disappointed that little of it is understood, and in the music all is very clear. Anna Akhmatova wrote her *Requiem*. My Seventh and Eighth Symphonies are just my requiems." Indeed, in the passionate music of his Seventh, we obviously still can hear some parts as plaintive as Mahler's work. Roseberry speculates that "For the gloomy part of his Seventh Symphony, Shostakovich may have thought of the darker period before the war, during

which time enemies could not foresee". The dark period here refers to the years of white terror for the Great Purge campaign launched by Stalin. Russian female poet Akhmatova once made an account of this:

"Yes - It is the executioner and gallows

That that the poet uses as the scene for realistic expression;

We always show people our coarse mourning clothes,

We march holding candles, and wail for the dead."

The "Ninth Symphony" was composed before the Russian victory during World War II so that it is not so much reminiscent of the Stalin's Great Purge as the "Seventh Symphony", but, instead of conveying a relieving message on the verge of the end of the war as did the general public, the composer followed his own conscience and presented his bitter thoughts about the war. Facing the social cries and political environment at the time, however, the composer had to write his Ninth as an ostensibly celebratory work.

Someone once commented Shostakovich, "But in fact, Shostakovich seems to have been exploring two threads in his career of symphonic art: one was conspicuously public and the other obviously private, and he wielded a powerful and diverse style that he used freely to adapt to two worlds." The reason the composer did so was closely connected with the political environment where he was in; at the time, he already gradually got familiar with how to deal with the political community or the government-controlled literary community, and learned lessons from his creation of the opera, *Lady Macbeth of the Mtsensk District*, and the "Fourth Symphony", skilled at how to defend his works evasively. But it is evident that to write a clever "acrostic" in music is much more difficult than to speak several sentences of crafty self-examination. Following the war, the newly appointed cultural minister and a favored aide of Stalin, Andrei Zhdanov launched a cultural purge campaign that could compare to the Great Purge under Nikolai Yezhov. Shostakovich was naturally

among those punished. But he seemed to have already been used to dealing with the politicians, continuing to express his willingness to stand by the political heads. He had already learned to "use kisses to express the feeling of loathing" - as a Russian proverb goes.

Ye Chen, Staff writer of National Centre for the Performing Arts, Critic of Sanlian *Philharmonic*. He has published more than 20 music reviews and has composed more than 10 various music compositions.

战争与和平

War and Peace

2015

05.08

莫斯科柴可夫斯基音乐厅

Tchaikovsky Concert Hall
Moscow

2015

09.03

北京国家大剧院音乐厅

NCPA Concert Hall
Beijing

2015

08.29

2015

10.31

2016

02.19

国家大剧院管弦乐团与马林斯基交响乐团：
第二次世界大战胜利七十周年纪念音乐会

**China NCPA Orchestra & Mariinsky Orchestra:
Joint-Concert for Commemorating the 70th
Anniversary of End of World War II**

指挥：瓦莱里·捷杰耶夫

Conductor : Valery Gergiev

殷承宗 储望华等：钢琴协奏曲《黄河》

肖斯塔科维奇：C 大调第七交响曲“列宁格勒”，作品 60 号

Chengzong Yin, Wanghua Chu, etc.: Piano Concerto *The Yellow River*
Shostakovich: Symphony No.7 in C major (Leningrad), op.60

安魂交响：张国勇演绎布里顿 & 肖斯塔科维奇

**Symphonic Requiem: Britten & Shostakovich with
Guoyong Zhang and Volodin**

国家大剧院管弦乐团室内乐系列：士兵的故事

NCPAO in Chamber: The Soldier's Tale

克里斯蒂安·雅尔维演绎原子博士与肖七

**Kristjan Jarvi Conducts Doctor Atomic Symphony
& Shostakovich Symphony No.7**

歌剧 Opera

国家大剧院管弦乐团
CHINA NCPA ORCHESTRA

宁静致远

PEACE
BEYOND MUSIC

2015/16

首席指挥 吕嘉
CHIEF CONDUCTOR LÜ JIA

玫瑰骑士

Der Rosenkavalier

2015.4.9-12

国家大剧院制作首演
NCPA Production Premiere

作 曲：理查·施特劳斯
脚 本：胡戈·冯·霍夫曼斯塔尔
首 演：1911 年 1 月 26 日于德累斯顿宫廷剧院
指 挥：塞巴斯蒂安·朗·莱斯
导 演：吉尔伯特·德弗洛
主 演
元帅夫人：米凯拉·考妮 / 安妮玛丽亚·克莱默
奥克塔文：凯特琳·胡勒库 / 梁 宁
奥克斯男爵：曼弗雷德·赫穆 / 罗伯特·霍尔泽
苏菲：雷切尔·吉尔摩 / 黄 英
法尼纳尔：迈克尔·库弗尔 / 刘嵩虎
意大利歌手：石倚洁 / 郑 斌
玛丽亚娜：皮亚·玛丽·尼尔松 / 宋 倩
瓦查奇：库尔特·阿赞伯格
安妮娜：安妮特·扬斯

Composer: Richard Strauss
Librettist: Hugo von Hofmannsthal
Premiere: 26 January, 1911, Dresden Court Theatre
Conductor: Sebastian Lang-Lessing
Director: Gilbert Deflo

Leading Cast
The Marschallin: Michaela Kaune / Annemarie Kremer
Octavian: Caitlin Hulcup / Ning Liang
Baron Ochs: Manfred Hemm / Robert Holzer
Sophie: Rachele Gilmore / Ying Huang
Faninal: Michael Kupfer / Songhu Liu
Italian Singer: SHI Yijie / Bin Zheng
Marianne Leitmetzerin: Pia-Marie Nilsson / Qian Song
Valzacchi: Kurt Azesberger
Annina: Annette Jahns



诺尔玛

Norma

2015.4.30-5.3

作 曲：文森佐·贝里尼
脚 本：菲利斯·罗马尼
首 演：1831 年 12 月 26 日，斯卡拉歌剧院
指 挥：丹尼尔·欧伦
导 演 / 舞美设计：皮耶·阿里

主 演
诺尔玛：卡门·加纳塔西奥 / 孙秀苇
波利翁：马西莫·乔尔达诺 / 莫华伦
阿达尔吉萨：妮迪亚·帕拉希奥斯 / 杨 光
奥罗维索：田浩江 / 关致京
弗拉维奥：郁永钊
克洛蒂尔达：张 心

Composer: Vincenzo Bellini
Libretto: Felice Romani
Premiere: 26 December, 1831, La Scala
Conductor: Daniel Oren
Director/ Set Design: Pier'Alli

Leading Cast
Norma: Carmen Giannattasio / Xiuwei Sun
Pollione: Massimo Giordano / Warren Mok
Adalgisa: Nidia Palacios / Guang Yang
Oroveso: Hao Jiang Tian / Zhijing Guan
Flavio: Yongzhao Yu
Clotilde: Xin Zhang

费加罗的婚礼

Le Nozze Di Figaro

2015.5.14,16-17

作曲：沃尔夫冈·阿玛多伊斯·莫扎特
脚本：洛伦佐·达·彭特
首演：1786年5月1日在维也纳伯格剧院
指挥：吕嘉
导演：何塞·路易斯·卡斯特罗
编舞 / 复排导演：阿蕾桑德拉·潘泽沃尔塔

主演
费加罗：黄荣海
苏珊娜：李晶晶（特邀中央歌剧院演员）
阿尔玛维瓦伯爵：王云鹏
伯爵夫人：周晓琳
凯鲁比诺：王宏尧
巴尔托洛：关致京
玛尔切利娜：付茜
芭芭丽娜：秦侃如
巴西利奥：梁羽丰
安东尼奥：王翀

Composer: Wolfgang Amadeus Mozart
Libretto: Lorenzo da Ponte
Premiere: 1 May, 1786, Burgtheater, Vienna
Conductor: Lü Jia
Director: Jose Luis Castro
Choreography/Revival Director: Alessandra Panzavolta

Leading Cast
Figaro: Ronghai Huang
Susanna: Jingjing Li
Il Conte d'Almaviva: YunPeng Wang
La Contessa d'Almaviva: Xiaolin Zhou
Cherubino: Hongyao Wang
Bartolo: Zhijing Guan
Marcellina: Qian Fu
Barbarina: Kanru Qin
Basilio: Yufeng Liang
Antonio: Chong Wang



安德烈·谢尼埃

Andrea Chénier

2015.5.28-31

国家大剧院、英国皇家歌剧院、
美国旧金山歌剧院联合制作歌剧首演
Premiere of Co-production by NCPA,
Royal Opera House, San Francisco
Opera House

作曲：翁贝托·焦尔达诺
脚本：路易吉·伊利卡
首演：1896年3月28日于米兰斯卡拉歌剧院
指挥：吕嘉
导演：大卫·麦克维卡
复排导演：汤姆·格里斯

主演
安德烈·谢尼埃：卡曼·查乃夫 / 莫华伦
玛达莱娜：阿玛丽莉·尼扎 / 孙秀苇
杰拉尔德：阿尔贝托·卡扎雷 / 袁晨野
贝尔茜：朱慧玲
伯爵夫人 / 玛德隆：郭燕愉

Composer: Giordano Umberto
Libretto: Luigi Illica
Premiere: 28 March, 1896, Teatro alla Scala, Milan
Conductor: Lü Jia
Director: David McVicar
Revival Director: Tom Guthrie

Leading Cast
Andrea Chenier: Kamen Chaney / Warren Mok
Maddalena: Amarilli Nizza / Xiuwei Sun
Gerard: Alberto Gazale / Chenye Yuan
Bersi: Huiling Zhu
Contessa / Madelon: Yanyu Guo

日出 Sunrise

2015. 6. 17-21

国家大剧院制作首演
NCPA Production Premiere

作曲：金 湘
编剧：万 方
指挥：吕 嘉
导演：李六乙

Composer: Xiang Jin
Libretto: Fang Wan
Conductor: LÜ Jia
Director: Liuyi Li



爱之甘醇 L'Elisir d'Amore

2015. 7. 9-12

指挥：皮埃尔·乔尔乔·布鲁诺·莫兰迪
导演：皮埃尔·弗朗切斯科·马埃斯特里尼
舞美设计：胡安·吉叶莫·诺瓦
服装设计：魏春燕
灯光设计：韦尼乔·凯利

主演
阿迪娜·赛蕾娜·冈贝罗尼 / 黄 英
内莫里诺：弗朗切斯科·梅里 / 张建一
贝尔科雷：刘嵩虎 / 王鹤翔
杜尔卡马拉：恩佐·卡普阿诺 / 陈佩鑫
嘉内塔：马 敏

Conductor: Pier Giorgio Bruno Morandi
Director: Pier Francesco Maestrini
Set Design: Juan Guillermo Nova
Costume Design: Chunyan WEI
Lighting Design: Vinicio Cheli

Leading Cast
Adina: Serena Gamberoni / Ying Huang
Nemorino: Francesco Meli / Jianyi Zhang
Belcore: Songhu LIU / Hexiang Wang
Dulcamara: Enzo Capuano / Peixin Chen
Giannetta: Min Ma

游吟诗人

Il Trovatore

2015.7.26,28-29

作 曲：朱塞佩·威尔第
脚 本：剧本由萨尔瓦托·卡马拉诺并由里昂·巴达尔完成，改编自安东尼奥·加西亚·古铁雷斯的话剧《游吟诗人》
首 演：1853 年 1 月 19 日于罗马阿波罗剧院
指 挥：丹尼尔·欧伦
导 演：乌戈·德·安纳

主 演
曼里科 / 游吟诗人：戴玉强
莱奥诺拉：张立萍
卢纳伯爵：廖昌永
阿苏茜娜：玛丽安·高聂蒂
费南多：关致京
伊奈丝：张 心
路易斯：王 冲

Composer: Giuseppe Verdi
Libretto: Salvatore Cammarano
Premiere: 19 January, 1853, Rome
Conductor: Daniel Oren
Director: Hugo De Ana

Leading Cast
Manrico: Yuqiang Dai
Leonora: Liping Zhang
Conte di Luna: Changyong Liao
Azucena: Marianne Cornetti
Ferrando: Zhijing Guan
Ines: Xin Zhang
Ruiz: Chong Wang



西蒙·波卡涅拉

Simon Boccanegra

2015. 8.20-23

国家大剧院制作首演
NCPA Production Premiere

作 曲：朱塞佩·威尔第
脚 本：本弗朗切斯科·玛丽娅·皮亚韦与阿里戈·博伊托
首 演：1857 年 3 月 12 日于威尼斯凤凰剧院
指 挥：郑明勋
导 演：伊里亚·莫申斯基

主 演
西蒙·波卡涅拉：
西蒙·皮亚左拉 / 普拉西多·多明戈
玛利亚·波卡涅拉（又名：阿梅利亚·格里马尔迪）：
周晓琳 / 和 慧
雅各布·费耶斯可（又名：安德烈·格马里迪）：
谢尔盖·阿尔塔莫诺夫 / 田浩江
盖布里耶利·阿多尔诺：韩 鹏 / 法比奥·萨尔托利

Composer: Giuseppe Verdi
Libretto: Francesco Maria Piave and Arrigo Boito
Premiere: 12 March, 1857, Venice, Teatro La Fenice
Conductor: Myung Whun Chung
Director: Elijah Moshinsky

Leading Cast
Simon Boccanegra:
Simone Piazzola / Placido Domingo
Maria Boccanegra (known as Amelia Grimaldi):
Xiaolin Zhou / Hui He
Jacopo Fiesco (known as Andrea Grimaldi):
Sergei Artamonov / Hao Jiang Tian
Gabriele Adorno: Peng Han / Fabio Sartori

参孙与达丽拉

Sam Son et Dalila

2015. 9. 9-9. 13

国家大剧院制作首演
NCPA Production Premiere

作曲：圣-桑
脚本：费迪南德·勒梅尔
指挥：让·伊芙·奥松斯
导演，舞美设计，服装设计：乌戈·德·安娜

主演：
参孙：何塞·库拉 / 莫华伦
达丽拉：
娜佳·克拉丝特娃 / 奥克萨娜·沃尔科娃
达贡神庙的大祭司：
伊吉尔斯·斯林斯 / 张 峰

Composer: Saint-Saëns
Libretto: Ferdinand Lemaire
Conductor: Jean-Yves Ossance
Director, Set Design, Costume Design: Hugo De Ana

Leading Cast
Samson : Jose Cura /Warren Mok
Dalila : Nadia Krasteva/Oksana Volkova
High Priest of Dagon : Egils Silins/Zhang Feng
Old Hebrew : Peixin Chen



方志敏

Fang Zhimin

2015.12.22-27

国家大剧院制作首演
NCPA Production Premiere

作曲：孟卫东
编剧：冯柏铭、冯必烈

Composer: Weidong Meng
Libretto: Boming Feng; Bilie Feng

这里的黎明静悄悄 Dawns Are Quiet

2015.11.5-8

国家大剧院制作首演
NCPA Production Premiere

作曲：唐建平
编剧：万 方

Composer: Jianping Tang
Libretto: Fang Wan



音乐戏剧：美丽的蓝色多瑙河 1872 年约翰·施特劳斯访美 的故事

The Beautiful Blue Danube
The Story of Johann Strauss

2015.11.28-30

编剧：喻荣军
导演：左青
音乐总监 / 指挥：张艺

Libretto: Rongjun Yu
Director: Qing Zuo
Music Director/Conductor: Yi Zhang

艺术体验 Art Experience

国家大剧院管弦乐团
CHINA NCPA ORCHESTRA

宁静致远

PEACE
BEYOND MUSIC

2015/16

首席指挥 吕嘉
CHIEF CONDUCTOR LÜ JIA

周末音乐会 Weekend Matinee

2015
04.19

音乐厅
Concert Hall



吕嘉 LÜ Jia
首席指挥
Chief Conductor

指挥：吕嘉

贝多芬：c 小调第五交响曲，作品 67 号：第一乐章
德沃夏克：G 大调第八交响曲，作品 88 号：第一、二乐章
舒伯特：C 大调第九交响曲“伟大”，作品 944 号：第三、四乐章

Conductor: LÜ Jia

Beethoven: Symphony No.5 in C minor, op.67: I mvt
Dvorak: Symphony No.8 in G major, op.88: I & II mvt
Schubert: Symphony No.9 in C major, D 944 (The Great C major): III & IV mvt

指挥：焦阳

亨德尔：第三大协奏曲，作品 3 号
科雷利：第一大协奏曲，作品 6 号
布洛赫：第一大协奏曲

Conductor: Yang Jiao

Handel: Concerto Grosso No.3, op.3
Corelli: Concerto Grosso No.1, op.6
Bloch: Concerto Grosso No.1



焦阳
Yang Jiao

焦点乐谈 Talk & Conversation

时间 Time	主题 Subject	主讲人 Presenter	音乐会 Concert
2015.4.17 19:30	遇见天才钢琴家格罗夫纳 Meet the Genius: Benjamin Grosvenor	本杰明·格罗夫纳 张科民 Benjamin Grosvenor Kemin Zhang	2015.4.18 伟大：吕嘉演绎贝多芬与舒伯特 The Great: Lǚ Jia Conducts Beethoven & Schubert
2015.5.16 14:30	音乐中的战争与和平 Peace Beyond Music	任小珑 / 肖龙 Xiaolong Ren Long Xiao	2015.8.29 安魂交响：张国勇演绎布里顿 & 肖斯塔科维奇 Symphonic Requiem: Britten & Shostakovich with Guoyong Zhang and Volodin
2015.5.31 10:30	战火中的肖斯塔科维奇 The Flames of War: Shostakovich and His Music	张国勇 Guoyong Zhang	2015.9.3 国家大剧院管弦乐团与马林斯基交响乐团： 第二次世界大战胜利七十周年纪念音乐会 China NCPA Orchestra & Mariinsky Orchestra: Joint-Concert for Commemorating the 70th Anniversary of End of World War II
2015.5.31 14:30	布鲁克纳音乐中的 通透世界 A World of Transparency: Bruckner and His Music	吕嘉 / 王继宴 Lǚ Jia / Jiyan Wang	2016.2.19 克里斯蒂安·雅尔维演绎原子博士与肖七 Kristjan Järvi Conducts Doctor Atomic Symphony& Shostakovich Symphony No.7
2015.9.13 14:30	大协奏曲的前世今生 The Past and Present of Concerto Grossoes	焦阳 Yang Jiao	2015.6.6 西贝柳斯的北欧音诗：吕绍嘉演绎西贝柳斯与布鲁克纳 Sibelius' Nordic Poetry: Shao-Chia Lǚ Conducts Sibelius & Bruckner
2015.9.20 14:30	马勒音乐哲学的极致抒情 The Lyricism in Mahler's Music	王烈 Lie Wang	2015.8.7 / 8 吕嘉演绎布鲁克纳 Lǚ Jia Conducts Bruckner
2015.10.16 19:30	西贝柳斯与芬兰的大自然 Sebilus: Music, Finland and Great Nature	列夫·赛格斯坦 张克新 Leif Segerstam Kexin Zhang	2015.9.20 周末音乐会 Weekend Matinee
2015.12.11 19:30	声音的过去与未来 Listen to the Sound: Past and Future	谭盾 TAN Dun	2015.10.17 西贝柳斯的北欧音诗：赛格斯坦演绎马勒与西贝柳斯 Sibelius' Nordic Poetry: Segerstam Conducts Mahler & Sibelius
2016.1.13	大师课：王健与他的大提琴 Masterclass with Jian Wang	王健 Jian Wang	2015.10.25 法比奥·路易斯演绎玫瑰骑士与马勒第五 Fabio Luisi Conducts Der Rosenkavalier & Mahler Symphony No.5
			2015.10.17 / 18 西贝柳斯的北欧音诗：赛格斯坦演绎西贝柳斯 Sibelius' Nordic Poetry: Segerstam Conducts Sibelius
			2015.12.12 国家大剧院八周年庆典音乐会：声音地图·丝绸之路 NCPA 8th Anniversary Concert: Sound Map · Silk Road

驻院艺术家 王健

Artist-in-Residence Jian Wang

王健四岁开始学习大提琴，父亲是他的启蒙老师。在上海音乐学院学习时，著名纪录片《从毛泽东到莫扎特——艾萨克·斯特恩在中国》讲述了他的故事。在斯特恩的鼓励与支持下，王健踏上赴美学习之路。1985年，王健进入耶鲁大学音乐学院深造，师从著名大提琴家奥尔多·帕瑞索。

王健和世界很多顶尖乐团进行过合作，其中包括美国的纽约爱乐乐团、克林夫兰管弦乐团、费城管弦乐团、芝加哥交响乐团、波士顿交响乐团、底特律交响乐团。德国的柏林爱乐乐团、英国的伦敦交响乐团，BBC交响乐团、皇家爱乐乐团。法国的国家交响乐团，巴黎管弦乐团，国家广播乐团，荷兰的阿姆斯特丹皇家音乐厅管弦乐团、瑞典的哥德堡交响乐团、斯德哥尔摩爱乐乐团、意大利的斯卡拉歌剧院乐团，罗马圣塞西莉亚交响乐团、捷克爱乐乐团，马勒室内乐团和日本NHK交响乐团。在这些音乐会上执棒的大师级指挥家包括阿巴多、萨瓦利什、雅尔维、夏伊、迪图瓦、艾森巴赫，郑明勋和杜达梅尔。

王健录制过很多唱片，最近几张是和悉尼交响乐团，阿什肯纳齐合作的埃尔加大提琴协奏曲和名为《梦幻曲》（Reverie）的大提琴与吉他小品集。此外他录制过的唱片还包括全套巴赫无伴奏大提琴组曲、和萨尔茨堡室内乐团合作录制的巴罗克作品辑、和柏林爱乐乐团、克劳迪奥·阿巴多、吉尔·沙汉姆合作录制的勃拉姆斯双重协奏曲、和古本江交响乐团合作由汤沐海指挥的海顿大提琴协奏曲集、和郑明勋、吉尔·沙汉姆与保罗·梅耶合作录制的梅西安的“时间终结四重奏”、以及与皮雷丝、杜梅合作演奏的勃拉姆斯、莫扎特和舒曼室内乐集。王健使用的大提琴由已故林寿荣先生的家人慷慨借予。

Jian Wang began to study the cello with his father when he was four. While a student at the Shanghai Conservatoire, he was featured in the celebrated documentary film From Mao to Mozart: Isaac Stern in China. Mr Stern's encouragement and support paved the way for him to go to the United States and in 1985 he entered the Yale School of Music under a special programme where he studied with the renowned cellist Aldo Parisot.

Jian Wang has since performed with many of the world's leading orchestras including the Cleveland, Philadelphia, Chicago, Boston and Detroit Symphonies, Berlin Philharmonic, Royal Concertgebouw, London Symphony, the BBC orchestras, Zurich Tonhalle, Gothenburg Symphony, Stockholm Philharmonic, Santa Cecilia, La Scala, Mahler Chamber, Orchestre National de France, Orchestre de Paris, Czech Philhamonic, and NHK Symphony. These concerts have been with many of the greatest conductors, such as Abbado, Sawallisch, Jarvi, Chailly, Dutoit, Eschenbach, Chung, Alan Gilbert and Gustavo Dudamel.

Jian Wang has made many recordings, his latest releases being the Elgar Cello Concerto with the Sydney Symphony and Vladimir Ashkenazy. He has also recorded an album of short pieces for Cello and Guitar titled “Reverie”, the complete Bach Cello Suites and a Baroque Album with the Camerata Salzburg, Brahms Double Concerto with the Berlin Philharmonic Orchestra, Claudio Abbado and Gil Shaham, the Haydn Concerti with the Gulbenkian Orchestra under Muhai Tang, Messiaen's Quartet for the End of Time (with Myung-Whun Chung, Gil Shaham and Paul Meyer) and Brahms, Mozart and Schumann chamber music with Pires and Dumay. His instrument is graciously loaned to him by the family of the late Mr. Sau-Wing Lam.

音乐会

Concert

- 2015.5.15

国家大剧院管弦乐团：汤沐海、王健与博德斯基的古典沙龙
China NCPA Orchestra: Classical Salon with Muhai Tang, Jian Wang and Boldoczki
- 2015.5.16

亚洲雄风：王健、康珠美、金善煜钢琴三重奏音乐会
Wang Jian, Mayuko Kamio&Sunwook Kim Trio
- 2015.5.17

王健与上海四重奏
Shanghai Quartet with Wang Jian
- 2016.1.15

国家大剧院管弦乐团：吕嘉与王健演绎舒曼与贝多芬
China NCPA Orchestra: Schumann & Beethoven with Lü Jia and Jian Wang
- 2016.1.16

国家大剧院管弦乐团：吕嘉与王健演绎圣-桑与贝多芬
China NCPA Orchestra: Saint-Saëns & Beethoven with Lü Jia and Jian Wang

艺术体验

Art Experience

- 2015.5.12

走进协和医院
Concert in PUMC Hospital
- 2015.5.15

公开彩排
Open Rehearsal
- 2016.1.13

大师课：王健与他的大提琴
Masterclass with Jian Wang





客座艺术家 Guest Artists

国家大剧院管弦乐团
CHINA NCPA ORCHESTRA

宁静致远

PEACE
BEYOND MUSIC

2015/16

首席指挥 吕嘉
CHIEF CONDUCTOR LÜ JIA



汤沐海

Muhai Tang

Muhai Tang is Chief Conductor of the Belgrade Philharmonic, Chief Conductor and Artistic Director of the Tianjin Opera and Orchestra and Artistic Director of the Shanghai Philharmonic and Zhenjiang Symphony Orchestras in China. From September 2009 he has also held the role of Principal Guest Conductor of the Hamburg Symphony Orchestra

Muhai Tang has conducted opera on several continents, most recently with a highly acclaimed new production of Rossini's opera *Le Comte Ory* in Zurich. He previously held the position of Chief Conductor of the Finnish National Opera in Helsinki where he conducted highly successful new productions of *Die Frau Ohne Schatten*, *Turandot*, *Der Rosenkavalier* and *Pique Dame*, and also *Madame Butterfly*, *Tosca*, *La Rondine*, *Boris Godunov*, *The Marriage of Figaro*, *La Traviata*, *The Barber of Seville* and *Othello*. His ballet performances with the company included an acclaimed *Sacre du Printemps* and a new production of *Swan Lake*.

Muhai Tang's international recognition began when Herbert von Karajan invited him to conduct the Berlin Philharmonic Orchestra in its 1983 subscription series. This success led to repeat appearances with the Berlin Philharmonic and invitations from many of the world's leading orchestras such as the London Philharmonic, Leipzig Gewandhaus, Staatskapelle Dresden, Bayerischer Rundfunk Symphony, Orchestre de Paris, Orchestre National de France, Sydney Symphony and the San Francisco Symphony Orchestras amongst many others.

Among Muhai Tang's many recordings, the Guitar Concertos by Tan Dun and Christopher Rouse with Sharon Isbin and the Gulbenkian Orchestra, for Teldec, was awarded a Grammy in 2002. In 2014, Decca published tow DVDs of Zurich opera's productions Rossini's *Le comte Ory* and *Ottello* conducted by Maestro Muhai Tang, performed by Cecilia Bartoli.



瓦莱里·捷杰耶夫

Valery Gergiev

瓦莱里·捷杰耶夫是马林斯基剧院的艺术总监和总指挥，兼任伦敦爱乐的首席指挥、圣彼得堡国立大学艺术学院院长、国际柴科夫斯基大赛组委会主席以及爱丁堡国际艺术节荣誉主席。他创立并管理着白夜艺术节、捷杰耶夫艺术节（荷兰）和莫斯科复活节艺术节。1997年，乔治·索尔蒂爵士谢世后，瓦莱里·捷杰耶夫接管了世界和平乐团。在马林斯基剧院，捷杰耶夫见证了无数世界级歌唱家的成长。在他的指导下，剧院的歌剧和芭蕾舞保留剧目日趋丰富、种类繁多，现已涵盖了从18世纪到21世纪的古典作品以及当代作曲家的作品。2006年，马林斯基音乐厅在曾被大火烧毁的原址上亮相；2013年5月2日，在这一具有历史性的建筑旁边，新的马林斯基剧院（马林斯基II）拔地而起，有了这个新的建筑后，马林斯基剧院成了在俄罗斯首屈一指的集戏剧和音乐会于一体的综合剧院。马林斯基的自主品牌——马林斯基唱片品牌是瓦莱里·捷杰耶夫于2009年创立的；至今为止，马林斯基以该品牌发行的20多张唱片获得了来自全球评论界和观众的一致好评。大师经常与大都会歌剧院、维也纳爱乐、纽约爱乐、鹿特丹爱乐以及斯卡拉爱乐乐团合作。捷杰耶夫获奖无数，其中包括俄罗斯、德国、意大利、法国、日本、荷兰和波兰等国政府颁发的高级别奖章。2012年，捷杰耶夫被莫斯科国立大学授予荣誉博士头衔。2013年，捷杰耶夫成为由纽约卡内基音乐厅牵头倡议而成立的美国国家青年交响乐团的团长并将于2015年担任慕尼黑爱乐乐团的首席指挥。

Valery Gergiev is Artistic and General Director of the Mariinsky Theatre, Principal Conductor of the London Symphony Orchestra, Dean of the Faculty of Arts of the St Petersburg State University, Chairman of the Organizational Committee of the International Tchaikovsky Competition and Honorary President of the Edinburgh International Festival. He established and directs festivals including the Stars of the White Nights, the Gergiev Festival (the Netherlands) and the Moscow Easter Festival. In 1997 following Sir Georg Solti's death, Valery Gergiev took over the World Orchestra for Peace. At the Mariinsky Theatre Gergiev has overseen the emergence of a plethora of world-class singers. Under his direction the theatre's opera and ballet repertoires have become much richer and more diverse, now including a broad range of works from 18th to 20th century classics as well as music by contemporary composers. In 2006 the Concert Hall opened on the site of workshops that had burnt down, and 2 May 2013 saw the opening of the new Mariinsky Theatre (Mariinsky-II) alongside the historical building, thanks to which the Mariinsky Theatre was transformed into a theatre and concert complex unparalleled in Russia. Established by Gergiev in 2009, the Mariinsky recording label has already released more than 20 discs that have won praise and acclaim from critics and audiences alike across the globe. The maestro works with the Metropolitan Opera, the Vienna, New York and Rotterdam Philharmonic Orchestras and the Filarmonica della Scala. Gergiev's numerous awards and prizes include prestigious government decorations from Russia, Germany, Italy, France, Japan, the Netherlands and Poland. In 2012 Gergiev was awarded the title of Honorary Doctor of the Moscow State University. In 2013 the maestro became head of the National Youth Orchestra of the United States of America, founded on the initiative of Carnegie Hall in New York, and in 2015 – Principal Conductor of the Munich Philharmonic Orchestra.

汤沐海生于上海，曾在上海音乐学院学习作曲和指挥，后赴德国慕尼黑高等音乐学院大师班深造。1983年赫伯特·冯·卡拉扬邀请汤沐海指挥柏林爱乐乐团，之后他跟随指挥大师卡拉扬在柏林学习两年。汤沐海先后担任比利时皇家佛兰德斯爱乐乐团、澳大利亚昆士兰交响乐团、里斯本古本江交响乐团、瑞士苏黎世室内乐团艺术总监，首席指挥；作为客席指挥，他曾与欧美百余个著名交响乐团和室内乐团成功合作演出，如伦敦爱乐乐团、英国BBC广播交响乐团、巴黎管弦乐团、法国国家交响乐团、莱比锡格万特豪斯乐团、德累斯顿国立交响乐团、圣彼得堡爱乐乐团、旧金山交响乐团和以色列爱乐乐团等。

汤沐海特曾担任芬兰国家歌剧院艺术总监，指挥过德国柏林、汉堡、艾森及莱茵国家歌剧院，瑞典斯德哥尔摩皇家歌剧院等。作为在欧洲国家级歌剧院担任首席指挥的第一位华人指挥家，他成功地指挥了中国作曲家瞿小松的歌剧《命若琴弦》和谭盾歌剧《门》在欧洲的首演。

汤沐海指挥欧洲众多乐团录制出版的唱片包括布鲁克纳、理查·施特劳斯、马勒、柴可夫斯基、海顿、莫扎特的交响乐由DG和Teldec在内的多家唱片公司在全球发行。2002年，他荣获第44届格莱美最佳古典现代作品奖。

汤沐海先后担任中央乐团客座指挥，中国国家交响乐团首席指挥、艺术总监、桂冠指挥。上海音乐学院指挥系主任、教授，中央音乐学院荣誉教授，上海音乐厅艺术总监。2012年起受天津市委市政府邀请组建天津歌剧院并担任艺术总监。



吕绍嘉

Shao - Chia Lü

「吕绍嘉是表达音乐意境之大师，也是一位才华卓绝的指挥。」

— 《南德意志报》

出身台湾，为享誉国际乐坛的旅欧名指挥家。自钢琴启蒙，后随陈秋盛研习指挥，继而赴美印第安纳大学及维也纳国立音乐院深造。在赢得法国贝桑颂、意大利佩卓地和荷兰孔德拉辛三大国际指挥大赛首奖后，展开了他在欧洲的指挥生涯。

吕绍嘉在德国先后担任柏林喜歌剧院首席驻团指挥（1995-1998）、柯布伦兹市立歌剧院音乐总监（1998-2001）、莱茵爱乐交响乐团音乐总监（1998-2004）、汉诺威国家歌剧院音乐总监（2001-2006），并于2004年5月获文化部长颁赠象征该省文化最高荣誉的Peter Cornelius奖章。

在歌剧的领域中，曾于英国国家歌剧院、布鲁塞尔皇家歌剧院、雪梨歌剧院、德国司徒加特、柏林德意志、汉堡、法兰克福歌剧院客席登台指挥。歌剧外，吕绍嘉在交响乐指挥的表现也同样耀眼。近年来合作的主要交响乐团有：柏林、西南德、中德、巴伐利亚广播、法国国家、里昂、杜鲁士、史特拉斯堡、维也纳广播、英国利物浦爱乐、奥斯陆爱乐、贝尔根爱乐、赫尔辛基爱乐、瑞典广播、挪威广播、哥特堡、罗马圣西西里亚、及荷兰皇家音乐大会堂管弦乐团等。在亚洲，与香港管弦乐团、NHK、新日本爱乐及北京、上海等地的代表性乐团合作演出。

自2010年8月起接任NSO台湾爱乐交响乐团音乐总监。于2014年秋起兼任南丹麦爱乐的首席指挥。

Taiwan-born conductor Shao-Chia Lü studied music in Taipei, later at the Indiana University in Bloomington, USA, and also at the College of Music Vienna. His training was topped off with three important first prizes at renowned international conductor competitions: Besancon (France), Pedrotti (Italy) and Kondrashin (the Netherlands).

Shao-Chia Lü took the position of General Music Director of the Koblenz Theatre(1998-2001), the Staatsorchester Rheinische Philharmonie Koblenz(1998-2004), and the Staatsoper Hannover between (2001- 2006).

Shao-Chia Lü appears regularly as guest-conductor at several world renowned opera houses, including the Opera Australian in Sydney and Melbourne, the English National Opera, the Theatre de la Monnaie in Brussels, Den Norske Opera in Oslo, the Gothenburg Opera, the Oper Frankfurt, Staatsoper Hamburg and Stuttgart, the Deutsche Oper and Komische Oper Berlin.

Alongside his opera activities, Lü is equally at home on concert podiums. Lü has worked repeatedly with many leading European orchestras, such as the Oslo Philharmonic, the Orchestra Sinfonica di Santa Cecilia Rome, the Norwegian and Swedish Radio Orchestra, the Helsinki Philharmonic Orchestra, the Royal Liverpool Philharmonic, the Orchestre National de France, the SWR Stuttgart, the Rundfunksinfonieorchester Berlin, the Göteborg Sinfoniker, the Staatskapelle Weimar, the Frankfurter Museumsorchester and the Royal Concertgebouw Orchestra in Amsterdam. In Asia, Lu has worked with Hong Kong, NHK, New Japan Philharmonic and leading orchestras in China.

Shao-Chia Lü has been Music Director of the Taiwan Philharmonic (the National Symphony Orchestra of Taiwan) since August 2010 and the Principal Conductor of the South Denmark Philharmonic starting 2014.



张弦

Xian Zhang

指挥家张弦以“强劲的指挥风格”而闻名（英国《卫报》评论），2002年获得“马泽尔·维拉指挥大赛”第一名并进入纽约爱乐乐团担任马泽尔的助理指挥。自2009年9月以来一直担任意大利米兰威尔第交响乐团音乐总监。2013年9月率团首次参演BBC逍遥音乐节并录制成电视，演奏了威尔第咏叹调音乐会和柴可夫斯基的曼弗雷德交响曲。本演出季，张弦将再次率团重磅亮相2015年米兰世博会。

张弦是欧洲美国顶级指挥之一，与芝加哥交响乐团、洛杉矶爱乐乐团、华盛顿国家交响乐团、伦敦交响乐团、皇家大会堂管弦乐团都有经常合作。今后的演出还包括与鹿特丹爱乐乐团、荷兰广播爱乐乐团、BBC威尔士国家交响乐团、哥德堡交响乐团和欧盟青年交响乐团的合作，2015年8月，她还将率领欧盟青年交响乐团赴欧参加重要的音乐节演出。

Xian Zhang has served as Music Director of Orchestra Sinfonica di Milano Giuseppe Verdi since September 2009. Described by The *Guardian* as a “heart-on-sleeve Verdian”, last season Zhang opened the Verdi anniversary season with Francesca Zambello’s production of La forza del destino for Washington National Opera and closed the season in a hugely successful debut for Welsh National Opera conducting Nabucco, both in Cardiff and at the Savonlinna Opera Festival.

In Europe Zhang works at the highest level as a guest conductor, appearing regularly with the London Symphony and Royal Concertgebouw orchestras.Zhang continues to work frequently in North America and her engagements this season include New Jersey Symphony, Los Angeles Philharmonic and Ottawa’s National Arts Centre Orchestra. In her native China, she appears this season with Shanghai Symphony, China Philharmonic and Guangzhou Symphony orchestras.

Born in Dandong, China, Xian Zhang made her professional debut conducting Le nozze di Figaro at the Central Opera House in Beijing at the age of 20. She trained at Beijing’s Central Conservatory, earning both her Bachelor and Master of Music degrees, and served one year on its conducting faculty before moving to the United States in 1998. She was appointed the New York Philharmonic’s Assistant Conductor in 2002, subsequently becoming their Associate Conductor and first holder of the Arturo Toscanini Chair. Since 2011, Zhang has been Artistic Director of the NJO: Dutch Orchestra and Ensemble Academy.



洪毅全
Darrell Ang

洪毅全在第五十届贝藏松国际青年指挥家比赛中一举夺得三项大奖而开始其国际职业生涯，担任布列塔尼交响乐团的音乐总监以及其它多支乐团的客座指挥，例如法国广播交响乐团、法国里昂国立交响乐团、斯特拉斯堡爱乐乐团、米兰朱塞佩·威尔第交响乐团、圣彼得堡爱乐乐团、柏林音乐厅管弦乐团、维也纳室内乐团、哥本哈根爱乐乐团、西班牙国家电视台交响乐团等等。

洪毅全出生于新加坡，曾是新加坡交响乐团历史上最年轻的副指挥，同时也是新加坡国家青年交响乐团的音乐总监，曾带领该团参加在柏林音乐厅举办的欧洲青年古典音乐节。2010 年洪毅全执棒世界青年奥运会交响乐团参演了首次在新加坡举办的世界青年奥运会开幕式并通过国际电视台播放。作为客座指挥，他还与包括香港爱乐乐团和国立台湾交响乐团在内的亚洲顶级乐团有过合作。

Darrell Ang's triumph at the 50th Besançon International Young Conductor's Competition, where he took all three top awards – Grand Prize, Audience Prize and Orchestra Prize – launched his international career, leading to the music directorship of the Orchestre Symphonique de Bretagne and numerous guest conducting engagements with Orchestre Philharmonique de Radio France, Orchestre National de Lyon, and Orchestre Philharmonique du Strasbourg, Orchestra Sinfonica di Milano "Giuseppe Verdi", St. Petersburg Philharmonic Orchestra, Konzerthaus Orchestra Berlin, Vienna Chamber Orchestra, Copenhagen Philharmonic Orchestra, and RTVE Symphony Orchestra Madrid, among others.

Three years later Darrell Ang was selected to join the prestigious International Conductors' Academy of the Allianz Cultural Foundation and invited to take on residencies with the London Philharmonic Orchestra and the Philharmonia Orchestra.

He became the youngest Associate Conductor of the Singapore Symphony Orchestra where he worked with Lan Shui for five years. He also served as the Music Director of the Singapore National Youth Orchestra, bringing the ensemble to the 'Young Euro Classic' Festival at Konzerthaus in Berlin. In 2010 Darrell Ang led the World Youth Olympic Games Orchestra in an internationally-televised opening ceremony of the first-ever World Youth Olympic Games in Singapore.

Darrell Ang's uncommon gift was discovered at the age of four when he began to play violin, piano and bassoon. His natural artistic curiosity had no bounds, and soon he was inspired to study composition. As a teenager, he followed his musical dream all the way to St. Petersburg where he studied conducting in the grand tradition of the legendary Ilya Musin. Darrell Ang continued his studies.



张国勇
Guoyong Zhang

中国著名指挥家，1983 年毕业于上海音乐学院指挥系，1997 年被莫斯科国立柴科夫斯基音乐学院授予音乐博士学位。先后师从著名指挥家、音乐教育家黄晓同教授和俄罗斯著名指挥大师罗日杰斯特文斯基。现任上海歌剧院艺术总监，上海音乐学院教授、指挥系主任。

在多年的艺术生涯中，先后与国内外著名歌剧院、交响乐团合作指挥演出了一系列歌剧、芭蕾舞剧、交响合唱等经典作品，尤其擅长指挥俄罗斯作品，是目前国内公认的肖斯塔科维奇交响曲的最佳诠释者。他的指挥风格简明自然富有灵性，如火的激情与深刻的理性浑然天成，极具艺术张力。近年来多次受邀代表中国参加重大国际文化交流活动，如中美、中法、中德、中俄文化年庆典音乐会等。

自国家大剧院成立以来，曾多次应邀参加包括《图兰朵》、《阿依达》、《卡门》、《洪湖赤卫队》等在内的多部中外歌剧以及一系列音乐会演出。

2006 年应邀担任第八届西班牙卡达喀斯国际指挥大赛评委。

Guoyong Zhang began his study in conducting in the Shanghai Conservatory of Music under the direction of the famous conductor Prof. Xiaotong Huang. In 1993, he was transferred by the government to study in the Moscow State Conservatory named after Tchaikovsky, where he studied under the world famous conductor G. Rozhdestvensky and later awarded the Doctor degree. He is now the artistic director of the Shanghai Opera House, Dean of conducting department of the Shanghai Conservatory of Music.

During his career he has cooperated with numbers of well-known opera houses, orchestras and musicians both at home and abroad. Having a large repertoire including symphony, opera, ballet and symphonic chorus he is expert in Russian works, especially Shostakovich's symphonies. His conducting is in a style of conciseness, nature and spirituality. When the fire passion crashes the ice rationality his movements is full of tension. In recent years he was invited as national representative to take part in those important international events, such as the gala concert of the "Sino-American Culture Year", "Sino- French Culture Year", "Sino- German Culture Year", "Sino- Russian Culture Year", etc.

Since the establishment of the NCPA he has been frequently invited to perform in opera productions and concerts including Turandot, Aida, Carmen, The Red Guards on Honghu Lake and others.

In 2006, he was invited to be a member of jury of the 8th Cadaques Orchestra International Conducting Competition in Spain.



列夫·赛格斯坦

Leif Segerstam

指挥家、作曲家、小提琴家、钢琴家列夫·赛格斯坦生于1944年，于1952年和1963年分别获得西贝柳斯音乐学院的小提琴和指挥专业的学士学位，之后他又到美国纽约的茱莉亚音乐学院深造并获得研究生学位。

1968年列夫·赛格斯坦在斯德哥尔摩皇家歌剧院任指挥，几年之后荣升为音乐总监。多年来，他在萨沃林纳歌剧节担任指挥，并且在1995年至2000年担任皇家斯德哥尔摩歌剧院的首席指挥。2012年初，他担任了瑞典马尔默歌剧院的首席指挥。

赛格斯坦曾担任奥地利广播交响乐团的首席指挥、芬兰广播交响乐团首席指挥、德国法尔茨国立爱乐乐团的音乐总监和终身名誉指挥、丹麦国家广播交响乐团的首席指挥、他是第11任赫尔辛基爱乐乐团的的首席指挥，至今仍然任乐团的桂冠首席指挥。作为一名作曲家，他的作品包括253首交响曲、小提琴协奏曲、钢琴协奏曲、器乐、室内乐和声乐作品。

1997年秋天赛格斯坦被西贝柳斯音乐学院聘为指挥教授。1999年北欧音乐委员会授予他音乐奖。2003年春，瑞典文化基金授予了他文化奖项，以表彰他对音乐文化的贡献。2004年他被授予“国家音乐奖”，并于2005年秋天被授予“西贝柳斯勋章”。

2012年，列夫·赛格斯坦接替佩特里·萨卡利成为了图尔库爱乐乐团的的首席指挥和艺术总监。

Conductor, composer, violinist and pianist, Leif Segerstam (b. 1944) is one of the most versatile musical talents in all Scandinavia. Having obtained diplomas in both the violin and orchestral conducting after studying at the Sibelius Academy, he embarked on post-graduate conducting studies at the Juilliard School of Music in New York. Leif Segerstam follows Petri Sakari as Chief Conductor and Artistic Director of the Turku Philharmonic Orchestra as of the beginning of 2012.

In 1968 Leif Segerstam transferred to the Royal Opera, Stockholm, first as Conductor and after a couple of years as Music Director. In the early 1970s he also worked in close partnership with the Deutsche Oper Berlin and the Finnish National Opera, while making guest appearances at such illustrious venues as the New York Metropolitan, Covent Garden, La Scala, the operas in Munich, Hamburg and Cologne, and the Salzburg Festival. The Vienna State Opera and the Royal Danish Opera in Copenhagen followed in the 1980s. Last season he conducted *Salome* ("Strauss's exotic score, whilst laden with full blooded crescendos, also contains moments of purity and subtlety, which Leif Segerstam expressed without sacrificing the quest for dramatic intensity. This season he conducts *Der Rosenkavalier* at the Bayerische Staatsoper and *La Bohème* in Finnish National Opera. Segerstam regularly appears as guest conductor with symphony orchestras the world over.

His numerous recordings with various orchestras have likewise won Leif Segerstam a world-wide reputation. Since autumn 1997 Leif Segerstam has been Professor of orchestral conducting at the Sibelius Academy.



法比奥·路易斯

Fabio Luisi

回声古典大奖的获得者指挥家法比奥·路易斯，目前担任苏黎世歌剧院的音乐总监，美国大都会歌剧院的首席指挥，并将于2017年起担任丹麦国家交响乐团的首席指挥。本季度他将在大都会指挥新制歌剧《麦克白》、《风流寡妇》以及《乡村骑士》和《丑角》。今年也是他在苏黎世歌剧院执棒的第三个演出季，届时将指挥新制歌剧《朱丽叶》、《凯普莱特与蒙泰古》以及复排歌剧《诺尔玛》、《阿里阿德涅在纳克索斯》。2014-15年度，他将在荷兰皇家歌剧院指挥贝尔格的《露露》，此外，还将指挥苏黎世爱乐、丹麦国家交响乐团、克利夫兰管弦乐团以及茱莉亚管弦乐团演奏音乐会。

法比奥·路易斯出生于1959年，四岁学习钢琴，1978年在热那亚帕格尼尼音乐学院取得学位。凭借对文化遗产事业所做的贡献，2014年他荣获了热那亚市最高荣誉奖。

A winner of Grammy and ECHO Klassik Awards, Fabio Luisi currently serves as General Music Director of the Zurich Opera, Principal Conductor of the Metropolitan Opera, and Principal Conductor designate of the Danish National Symphony Orchestra (DNSO), beginning in 2017. This season at the Met he conducts new productions of *Macbeth*, *The Merry Widow*, and a double bill of *Cavalleria Rusticana* and *Pagliacci*. For his third season at the helm in Zurich he leads new productions of Martinu's *Juliette* and *I Capuleti e i Montecchi* as well as revivals of *Norma* and *Ariadne auf Naxos*. Elsewhere in 2014-15, Luisi helms a new production of Berg's *Lulu* at the Dutch National Opera, and his orchestral engagements include concerts with the Philharmonia Zurich, DNSO, Cleveland Orchestra and Juilliard Orchestra.

Born in Genoa in 1959, Luisi began piano studies at the age of four and received his diploma from the Conservatorio Niccolò Paganini in 1978. In 2014 he was awarded the Grifo d'Oro, the highest honor given by the city of Genoa, for his contributions to the city's cultural legacy.



张艺

Yi Zhang

Yi Zhang, one of today's influential young conductors in China, also served as the Music Director, Chief Conductor and Deputy Director of the National Ballet of China.

Learning to play the violin at the age of 5, he was later recommended to Central Conservatory of Music, where he studied conducting with Prof. Xu Xin and Prof. Ji Ruikai. From 2000-2003, he earned his Master's Degree in the Saarbrücken HFM: Hochschule für Musik Saar, where he learned with Prof. Max Pommer, a renowned German conductor.

As a major young conductor in China, Yi Zhang has devoted himself in hundreds of concerts, operas and ballets. During the past two decades, he has cooperated with lots of orchestras home and abroad, for example, China National Symphony Orchestra, London Philharmonic Orchestra, Malaysian Philharmonic Orchestra, Saarbrücken Radio Symphony Orchestra, Orchestra Colonne of Paris, and Württemberg Chamber Orchestra etc.

In his performances around the world, Yi Zhang collaborated with numerous artists such as Emmanuel Pahud, Wenzel Fuchs, Renaud Capucon, Jean-Yves Thibaudet, Myung Wha Chung, Sarah Chang, Lang Lang, Chen Sa, Ning Feng and Qin Liwei etc.

Aiming to make more Chinese music and musicians known worldwide, Yi Zhang conducted for the recording of Ye Xiaogang's symphony works New Music from China with Saarbrücken Radio Symphony Orchestra in 2002, which was published by Wergo (Germany). In 2013, he went to London with the cellist Qin Liwei and collaborated with London Philharmonic Orchestra to record Britain music works. The record was published by DEECA Music Group.

Fascinated in modern music, he conducted many world premieres of Chinese and foreign works. In May 2012, he was given the Award of Outstanding Contribution at the Beijing Modern Music Festival for his numerous performances of Chinese and western modern music pieces.



谭盾

TAN Dun

谭盾现任中国国家交响乐团艺术指导、费城交响乐团创意总监、荷兰交响乐团荣誉指挥和意大利托斯卡纳交响乐团首席指挥，并担任联合国教科文组织全球亲善大使。谭盾的音乐常世界重要的交响乐团、艺术节、电台和电视台等广泛演播，曾获得格莱美大奖、奥斯卡最佳原创音乐奖和格文美尔大奖等，被《纽约时报》评为“国际乐坛最重要的十位音乐家之一”。作为将指挥和作曲融为一身的艺术家，谭盾执棒的乐团包括费城交响乐团、荷兰皇家音乐厅乐团、伦敦交响乐团、纽约爱乐乐团、柏林爱乐乐团、法国国家交响乐团、米兰斯卡拉歌剧院乐团等。他与 Google/YouTube 合作的世界首部网络交响乐《英雄》拥有二千三百万人次在线欣赏量。他的“有机音乐三部曲”和《武侠三部曲》经常上演于世界各大音乐厅。多媒体代表作品《地图》由马友友和波士顿交响乐团世界首演，作品手稿被卡内基音乐厅作曲大师手稿廊收藏，成为第一位获此殊荣的东方音乐家。歌剧《秦始皇》由多明戈首演于纽约大都会歌剧院。打击乐协奏曲《水》和钢琴协奏曲《火》由 Chris Lamb、郎朗及纽约爱乐首演。2008 年应邀创作中国奥运会徽标 LOGO 音乐和颁奖音乐。2010 年应邀担任上海世博会全球文化大使，为世博创作的环保艺术《水乐堂》及实景昆曲《牡丹亭》。历时五年创作的《微电影交响诗：女书》在历史的深度和创新的广度上，都将是一座中国音乐的里程碑。

The UNESCO global Goodwill Ambassador, world-renowned conductor/composer Tan Dun has made an indelible mark on the world's music scene with a creative repertoire that spans the boundaries of classical music, multimedia performance, and Eastern and Western traditions. He's the winner of Grammy Award, Oscar/Academy Award, Grawemeyer Award for classical composition, etc. TAN Dun's music has been played throughout the world by leading orchestras, international festivals, on radio and television. As a conductor, Tan Dun has led the world's most esteemed orchestras including the Royal Concertgebouw Orchestra, London Symphony Orchestra, Philadelphia Orchestra, Berliner Philharmoniker, Orchestre National de France, Filharmonica della Scala, etc. TAN Dun uses his creativity to raise awareness of environmental issues and to protect cultural diversity.

TAN Dun's individual voice has been heard widely by international audiences. In recent seasons, his percussion concerto, The Tears of Nature, for world famous soloist Martin Grubinger that premiered last year with the NDR Symphony Orchestra and Nu Shu: The Secret Songs of Women- (symphony for 13 microfilms, harp and orchestra) co-commissioned by the Philadelphia Orchestra, Japan's NHK Symphony and Royal Concertgebouw Orchestra of Amsterdam. His first Internet Symphony, which was commissioned by Google/YouTube, has reached over 23 million people online. His Organic Music Trilogy of Water, Paper and Ceramic has frequented major concert halls and festivals. Paper Concerto was premiered with the Los Angeles Philharmonic at the opening of the Walt Disney Hall. His multimedia work, The Map, premiered by YoYo Ma and the Boston Symphony Orchestra, has toured more than 30 countries worldwide. Its manuscript has been collected by the Carnegie Hall Composers Gallery. His Orchestral Theatre: The Gate was premiered by Japan's NHK Symphony Orchestra and crosses the cultural boundaries of Peking Opera, Western Opera and puppet theatre traditions. Other important recent premieres include Four Secret Roads of Marco Polo for the Berlin Philharmonic and Piano Concerto "The Fire" for Lang Lang and the New York Philharmonic. Tan Dun was commissioned to write the Logo Music and Award Ceremony Music for the Beijing 2008 Olympic Games.

与他合作过的著名中外艺术家不胜枚举，如伊曼纽尔·帕胡德、文策尔·富克斯、雷诺德·卡皮桑、提鲍德、郑明和、张永宙、郎朗、陈萨、宁峰、秦立巍等。

张艺一直在努力将中外优秀的音乐呈现给更多观众。2002 年他与德国萨尔布吕肯广播交响乐团录制了叶小纲的交响乐作品被德国 Wergo 唱片公司出版。2013 年应邀与英国伦敦爱乐乐团及大提琴演奏家秦立巍录制英国作品专辑，由世界知名的 DEECA 唱片公司发行。他特别热衷于当代音乐，多次在中国首演了中外当代作曲家的作品，其中包括斯特拉文斯基的《一个士兵的故事》、莫扎特《c 小调弥撒》、叶小纲的《马九匹》、陈其刚的《道情》等作品。

2012 年张艺因指挥大量中西方当代音乐作品荣获北京现代音乐节杰出贡献奖。



克里斯蒂安·雅尔维

Kristjan Järvi

A winner of Grammy and ECHO Klassik Awards, Fabio Luisi currently serves as General Music Director of the Zurich Opera, Principal Conductor of the Metropolitan Opera, and Principal Conductor designate of the Danish National Symphony Orchestra (DNSO), beginning in 2017. This season at the Met he conducts new productions of Macbeth, The Merry Widow, and a double bill of Cavalleria rusticana and Pagliacci. For his third season at the helm in Zurich he leads new productions of Martinu's Juliette and I Capuleti e i Montecchi as well as revivals of Norma and Ariadne auf Naxos. Elsewhere in 2014-15, Luisi helms a new production of Berg's Lulu at the Dutch National Opera, and his orchestral engagements include concerts with the Philharmonia Zurich, DNSO, Cleveland Orchestra and Juilliard Orchestra.

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郎朗

Lang Lang

国际钢琴巨星、联合国和平大使、牛津大学圣彼得学院荣誉院士、英国皇家音乐学院荣誉博士、美国曼哈顿音乐学院荣誉博士、英国伯明翰城市大学音乐学院荣誉博士、格莱美中国大使、2010 年上海世博会形象大使、2015 年意大利米兰世博会形象大使、德国“联邦十字勋章”获得者、“法兰西艺术与文学骑士勋章”获得者、德国“斑比奖”获得者、西班牙“Premios Ondas”奖获得者。美国《人物》杂志将他选为“2008 年度最具魅力的男士”，美国《时代周刊》将他入选“2009 年度世界最具影响力的一百位人物”。世界最著名钢琴品牌施坦威在其 150 年历史上首次以一个钢琴家的名字命名，推出五款“郎朗牌”钢琴系列。他是第一位与维也纳爱乐乐团、柏林爱乐乐团及美国五大交响乐团等所有世界一流乐团长期合作、并在世界所有著名音乐厅、会堂举办过个人独奏会的中国钢琴家；他是第一位获得“格莱美”音乐奖提名、并在 2008 年、2014 年和 2015 年在颁奖仪式上演奏。他曾在 2006 世界杯开幕音乐会、2008 北京奥运会开幕式、2014 联合国日音乐会、2007 和 2009 诺贝尔颁奖仪式等重大场合演奏。2008 年，他在纽约成立了“郎朗国际音乐基金会”。2012 年，他在深圳成立了“郎朗音乐世界”。

Lang Lang, International superstar pianist, the United Nations Messenger of Peace, the Honorary Fellowship of Peter's College at Oxford University, the Honorary Doctorate from Royal Academy of Music, Manhattan School of Music and Conservatoire of Birmingham City University, the Grammy Ambassador to China, Ambassador to Expo Shanghai 2010 and Expo Italy Milano 2015, member of the Order of Merit of the Federal Republic of Germany, member of the Ordre des Arts et des Lettres, member of the Bambi of Germany, member of the Premios Ondas of Spain. Lang Lang was selected as "The Most Charming Man of 2008" by American magazine People. In 2009, *Time* magazine included Lang Lang on the list of "Top 100 Influential People". Steinway Pianos for the first time in its 150 years' history, named a model after a single artist when they introduced "The Lang Lang Piano" to China. Lang Lang has given recitals and concerts in all major cities and is the first Chinese pianist to be engaged by the Berlin Philharmonic, the Vienna Philharmonic and American top five orchestras; he has had a successful completion of his cooperation with the world's leading orchestras; he is also the first Chinese who has performed on the GRAMMY's Award in 2008, 2014 and 2015. He has appeared on many important occasions such as the 2006 World Cup opening ceremony concert, The Opening Ceremony of the 2008 Beijing Olympics, 2014 UN Day Concert, Nobel Peace Prize Awards ceremonial concert in 2007 and 2009, etc. In 2008, Lang Lang set up the Lang Lang International Music Foundation in New York. In 2012, he launched Lang Lang Music World in Shenzhen.



戈蒂耶·卡普松的大提琴演奏艺术成就得到了广泛的认可。卡普松 1981 年生于法国的尚贝里，他 5 岁时开始学习演奏大提琴。他曾就读于巴黎高等音乐学院，之后他又跟随大提琴家海因里希席夫(Heinrich Schiff) 学习。戈蒂耶·卡普松曾获得多个国际顶级音乐比赛的第一名，他与指挥大师杰基耶夫录制的柴科夫斯基与普罗科菲耶夫的录音唱片和他录制的福雷的《室内乐作品全集》又多次获得了“古典回声大奖”。

作为独奏大提琴家，戈蒂耶·卡普松定期与世界各地主要的交响乐团和最高水准的著名指挥家合作演出，其中包括杰基耶夫、杜达梅尔、比希科夫、海廷克、郑明勋、迪图瓦、艾申巴赫、尼尔森斯、塞古因等。最近的音乐季中，他与洛杉矶爱乐乐团、西雅图交响乐团、波士顿交响乐团、芝加哥交响乐团、旧金山交响乐团、柏林爱乐乐团、伦敦交响乐团、欧洲室内乐团、维也纳交响乐团，他还和德意志联邦交响乐团进行欧洲巡演。作为一位室内乐音乐家，戈蒂耶卡普松定期出现在欧洲各大音乐节和音乐厅中。他每年都会会在瑞士著名的韦尔毕耶音乐节和钢琴大师阿格里奇的卢加诺音乐节上与世界上最顶级的艺术家演出室内乐。

戈蒂耶·卡普松是维真（ Virgin ）唱片公司的专属签约艺术家。

戈蒂耶·卡普松使用的大提琴是 Matteo Goffriller1701 年制作的名琴。

戈蒂耶·卡普松

Gautier Capuçon

Gautier Capuçon is widely recognised as one of the foremost cellists of his generation and has received consistently high critical praise for his recordings and performances.

Born in Chambéry in 1981, Capuçon began playing the cello at the age of five. He studied at the Conservatoire National Supérieur in Paris with Philippe Muller and Annie Cochet-Zakine, and later with Heinrich Schiff in Vienna.

The winner of various first prizes in many leading international competitions, including the International André Navarra Prize, Capuçon was named ‘New Talent of the Year’ by Victoires de la Musique (the French equivalent of a Grammy) in 2001; in 2004 he received a Borletti-Buitoni Trust Award since which time he has received several Echo Klassik awards, most recently for his recording of Tchaikovsky and Prokofiev with Gergiev and for his recording of Fauré’s complete chamber music.

Capuçon performs regularly as a soloist with the major orchestras worldwide together with conductors at the highest level including Gergiev, Dudamel, Bychkov, Haitink, Chung, Dutoit, Eschenbach, Nelsons and Nézet-Séguin. In recent seasons, concerto highlights have included orchestras such as LA Philharmonic, Seattle, Boston, Chicago Symphony, San Francisco Symphony, Berlin Philharmonic, London Symphony, Chamber Orchestra of Europe, Vienna Symphony and the Deutsche Symphony Orchestra with whom he toured Europe.

In the 13/14 season, debuts include the Concertgebouw Orchestra/Bychkov, New York Philharmonic/ Boreyko and the Staatskapelle Dresden/Eschenbach in Dresden and the Salzburg Easter Festival.

焦阳

毕业于美国耶鲁大学和中国中央音乐学院，师从于指挥家 Shinik Hahm, William Boughton, Otto Mueller 及指挥家胡咏言，中央芭蕾舞团艺术总监张艺，中国交响乐团首席指挥李心草和已故中国指挥家徐新先生。

2012 年中国文化部主办的最高级别指挥赛事第一届李德伦指挥比赛最高奖获得者。2013 年起任中央音乐学院 EOS 交响文献乐团常任指挥。2014 年在罗马尼亚布加勒斯特的第五届乔治埃奈斯库国际指挥比赛中获得第二名。

美国著名指挥家大卫津曼曾评价到：“这是一位充满智慧和想象力的青年指挥家。”俄国指挥家罗日杰斯特文斯基则寄语：“他的艺术天分会为他开启明亮的路程。”

曾经合作的乐团包括：美国芝加哥城市交响乐团，中国国家大剧院管弦乐团，瑞士苏黎世音乐厅管弦乐团，北京交响乐团，中央芭蕾舞团交响乐团等。



Yang Jiao

A graduate of Yale University and Central Conservatory of Music ,was under the mentorship by Shinik Hahm, Yongyan Hu Otto Mueller, William Boughton, Yi Zhang, Li Xincao and Xu Xin.

He is the Resident Conductor of EOS Orchestral Academy at Central Conservatory in Beijing Since 2013. He was also the music director of New Have Chamber Orchestra in USA from 2011-2013.

He awarded the top prize of China Li Delun national conducting competition in 2012. 2014, Jiao won the second prize from the 5th International Conducting Competition Bucharest Jeunesses Musicales. He has appeared with several significant orchestra in the US and Europe such as: Chicago Civic Symphony Orchestra, Tonhalle-Orchestra Zurich,Silesian Philharmonic Orchestra, and number of major orchestra around China and Asia area.

本杰明·格罗夫纳

英籍钢琴家本杰明·格罗夫纳凭借其憾人的演技和深入的诠释而享誉国内外。在他迄今为止短暂而引人关注的职业生涯中，曾荣获《留声机》“年度最佳艺术家”和“最佳器乐奖”，英国古典“评论家奖”、英国优秀青年天才奖项“评论界奖”和金音叉“青年天才”奖。

本杰明近期将与克利夫兰管弦乐团、旧金山交响乐团、休斯顿交响乐团、蒙特利尔交响乐团、柏林音乐厅管弦乐团、巴黎室内管弦乐团和尤斯卡迪乐团的合作，以及在波士顿名人钢琴演出季、魁北克音乐俱乐部、维也纳音乐厅和伦敦南岸中心的首秀。

2011 年本杰明签约迪卡古典唱片公司，独奏专辑《舞蹈》收录了在时间和体裁上受舞蹈影响的各类作品，英国《卫报》赞其“令人屏息”，英国《留声机》杂志形容“…演出不断，无比卓越并极具个性”。



Benjamin Grosvenor

British pianist Benjamin Grosvenor is internationally recognized for his electrifying performances and penetrating interpretations. An exquisite technique and ingenious flair for tonal colour are the hallmarks which make Benjamin Grosvenor one of the most sought-after young pianists in the world.

Benjamin’s most recent release - Dances – a recital album that presents a historically and stylistically varied offering of works influenced by dance, has been described as “breathtaking” (The Guardian), offering “...performance after performance of surpassing brilliance and character” (Gramophone Magazine).

During his brief, but sensational career to date, Benjamin has received Gramophone’s “Young Artist of the Year” and “Instrumental Award”, a Classic Brits “Critics’ Award’, UK “Critics” Circle Award’ for Exceptional Young Talent and a Diapason d’Or “Jeune Talent” Award.

Benjamin began playing the piano aged 6. He studied at the Royal Academy of Music with Christopher Elton and Daniel-Ben Pienaar, where he graduated in 2012 with the “Queen’s Commendation for Excellence”.

嘉伯·博多茨基

匈牙利籍小号演奏家嘉伯·博多茨基演奏出色，是他同代演奏家中的佼佼者。因此，德国知名报刊《南德意志报》认定他是小号之王莫里斯·安德烈“最名副其实的继任者”，这也毫不令人意外。国际媒体也盛赞他是一位了不起的小号大师。年仅 14 岁时，他就在匈牙利举办的国家小号比赛中一举夺冠，后来先后就读魏纳·莱奥音乐学院和布达佩斯弗兰兹·李斯特音乐学院，并作为大师班学员师从莱因霍尔德·弗里德里希教授，之后开始其独奏家的国际职业生涯。在 21 岁那年取得了一项重大突破，荣获慕尼黑德国公共广播联盟驰名国际的音乐大奖。他还夺得第三届国际莫里斯·安德烈比赛的“巴黎城市比赛大奖”——这是最负盛名的小号比赛，在巴黎举办。



Gábor Boldoczki

The Hungarian Gábor Boldoczki with his brilliant play is the exceptional trumpeter of his generation. Thus, it is not surprising that the renowned German newspaper Süddeutsche Zeitung named Gábor Boldoczki “the worthy successor” of the all time trumpet king Maurice André. The international press also calls him a magnificent trumpet virtuoso. At the age of 14 this young exceptional trumpeter won the first prize at the National Trumpet Competition, Hungary. Following his studies at the Leo-Weiner Conservatory, the young musician continued at the Franz Liszt Conservatory in Budapest and as a master class student under Professor Reinhold Friedrich before starting his international solo career. By winning the internationally renowned music competition of the ARD in Munich, Boldoczki celebrated his final breakthrough at the young age of 21. He then received the “Grand Prix de la Ville de Paris” at the most distinguished trumpet competition of all – the Third International Maurice André Competition in Paris.

杨天娲

被美国媒体赞为“无懈可击的小提琴大师”；“超越她的所有对手”；“我们这个时代最重要的新秀小提琴家”。频繁合作的包括美国顶尖的底特律、巴尔的摩 (Baltimore)、西雅图交响乐团；欧洲著名的英国 BBC 广播爱乐、皇家利物浦爱乐、德国巴伐利亚国家歌剧院、波兰华沙爱乐乐团等。此外她也多次受邀著名音乐节举办独奏音乐会，并于多个欧洲国家广播电台举办现场直播的独奏音乐会，以及在著名的纽约林肯中心，柏林爱乐大厅，巴黎的 Salle Pleyel 等音乐厅的独奏音乐会。

杨天娲为拿索斯 (NAXOS) 唱片公司至今录制共计 14 张唱片。其中萨拉萨蒂全套作品专辑（共八张）被美国乐评称赞“令人惊叹，不费吹灰之力的精湛技艺”。这套录音还获得法国金音叉唱片大奖，美国音乐网“全年度最优秀唱片”。2014 年发行伊萨伊独奏鸣曲及 Castelnuovo-Tedesco 协奏曲专辑（世界首次录音）。



Tianwa Yang

Winner of the prestigious ECHO Klassik Best Up-and-Coming Artist Award 2014 and the Annual Prize of the German Record Critics 2014 for her Naxos recordings of the Mendelssohn Violin Concertos and Complete Music for Violin by Sarasate.

Ms. Yang began studying violin at the age of four. At the age of ten she was accepted to study at the Central Conservatory of Music in Beijing as a student of Yaoji Lin. Ms. Yang recorded the 24 Paganini Caprices at the age of thirteen, making her the youngest artist to release the works.

She has debuted with major orchestras as the Detroit, Seattle, Baltimore, and Buffalo, BBC, Deutsche Radio, Erfurt, Warsaw and Royal Liverpool Philharmonics.

Ms. Yang has performed under the baton of renowned conductors Marc Albrecht, Andreas Delfs, JoAnn Falletta, Giancarlo Guerrero, Günther Herbig, Yoel Levi, Carlos Miguel Prieto, Gerard Schwarz, Vassily Sinaisky amongst others.

陈小朵

本科毕业于中国音乐学院歌剧系。并攻读北京大学歌剧研究院歌剧表演专业硕士研究生。相继师从李力明、余开基、陈燕、陈俞、金曼、邓桂萍教授，并得到田玉斌、梁宁、栾峰、戴玉强、孙秀苇等声乐专家的悉心指点。自幼便显露在音乐方面的天赋与才华，在多个声乐比赛中获奖。

歌剧、交响乐、经典及先锋室内乐为陈小朵的主攻领域，在多部大型歌剧中担任女一号，与多位世界级的音乐大师合作中，获得大师们的一致称赞。如马勒《第四交响曲》、陈其钢《蝶恋花》、都是她成功演绎的优秀作品。

陈小朵在舞台剧制作领域才华洋溢，以独立制作人身份推出多部戏剧概念舞台作品。她在音乐剧及跨界领域亦成绩斐然，与时尚界亦有密切合作。



Xiaoduo Chen

Chen is an opera producer, and a Chinese upcoming musician who have lots of excellent achievements in music field. Her main focus is on performing opera, symphony, classic and pioneer chamber music.

She was invited to be the leading actress in a few operas, and she also gave great performance in Mahler symphony No.4, and Iris Dévoilée by Qigang Chen. She sang together with many Sino-foreign top class orchestras, such as China's philharmonic orchestra, Paris symphony orchestra, Beijing symphony orchestra, Guangzhou symphony orchestra, and Shanghai symphony orchestra. Her voice travelled around many world-class Concert halls. In 2009, she performed Iris Dévoilée at Carnegie Hall in New York.

She is committed to develop contemporary classical chamber music. Chen founded a duo together with violinist Wen Wei, which had its premiere in May 2010 at Guangzhou Xinghai Concert Hall, and then set off on tour over a few major cities in China

She also showcased her talent in drama production. As an independent producer, she notched up success in a few conceptual drama productions.

卢思嘉

毕业于上海音乐学院声乐系和德国汉堡音乐学院，并以专业第一名考入著名的德国柏林艺术大学，获得硕士学位，在汉堡罗伯特·斯托尔兹国际轻歌剧声乐比赛优秀奖 2009 年并获得基金会特别奖。卢思嘉在歌剧方面拥有丰富的经历，出演了众多重要歌剧的角色，如：莫扎特的歌剧《魔笛》饰演帕帕基娜、《魔笛》里夜后、的歌剧《屋顶上小提琴手》中饰演三女儿 Chava、威尔第歌剧《法尔斯塔夫》里面的安贞、歌剧《卡门》饰演弗拉斯吉达等。卢思嘉也出演了多部音乐剧，如曼艺术歌曲音乐剧《躺着的舒曼》、《窈窕淑女》等。卢思嘉在独唱领域也颇有建树，2011 年 3 月她成为柏林音乐爱乐厅客座独唱演员，同斯与柏林乐团（BerlinClass）合作举办了歌剧咏叹调专场音乐会；2012 年 1 月，又与柏林乐团（Berlin Classic Players），举行纪念莫扎特专场音乐会演唱。



Sijia Lu

Sijia Lu graduated from Shanghai Conservatory of Music and Hamburg University of Music. She was admitted by Berlin University of the Arts as the first place winner. She received theHonorable Mention of Robert Stolz International Light Opera Competition and Foundation Special Award in 2009.

Sijia gain considerable experience in opera singing, and performed several leading roles in opera, such as she acted as the "Papagena" and "Queen of the Night" in Mozart's opera *The Magic Flute*; as "Chava" in the opera *Fiddler on the Roof*; as "Aenchen" in Verdi 's opera *Falstaff*; as "Frasquita" in the opera *Carmen*; among others. She also gave performance in several musicals.

In 2011, she became the guest soprano of Berlin Philharmonic Music Hall, and held Opera Arias concert with Berlin Classic Orchestra. She held concert Commemorate Mozart with Berlin Classic Orchestra next year.

孟萌

孟萌被陈其钢称赞为“《蝶恋花》交响组曲中身兼花腔、美声和青衣的不可替代的主要演员……在我们蝶恋花剧组的五个演员中，她始终是最亮的，每次都给不同的指挥和乐团团员留下最深刻的印象并获得一致的好评……”。她曾在中国、美国、澳洲、法国、德国、比利时、阿姆斯特丹等著名音乐厅演唱此曲近百场，曾三次登上卡内基的舞台，纽约时报评论：“孟萌的声音极富感染力，她用她的声音诠释了最完美的东方音乐”。她多次接受国家大剧院的邀请，参加中国红色经典歌剧《洪湖赤卫队》的演出，担任剧中女二号：韩母。她曾参加中国芭蕾舞剧《大红灯笼高高挂》的演出，负责京剧演唱声部。孟萌多次成功举办个人独唱音乐会，获得业界一致好评。孟萌毕业于中国音乐学院，师从声乐教育家：朱以为教授。



Meng Meng

An award-winning and highly respected vocal performing artist in China, has had a successful international career spanning more than a decade. Highly sought for her unique ability to sing in both traditional Chinese and Peking opera styles, Meng Meng has performed in countries on four continents. Born in Shandong, She studied the performance of Peking opera, majoring in Qingyi, Huashan and Cheng styles at the age of twelve. She has performed in many distinguished productions in the Cheng style, such as Snow in June, The Lucky Purse, The Story of Chen Sanliang, Sweet Dream and Qingshuang Sword. After graduating in 1998, Meng worked in Qingdao Peking Opera Theatre. Recently Meng Meng has sung the role of Qingyi and Soprano II in *Iris dévoilée* with the Milwaukee Symphony Orchestra under conductor Edo de Waart and Carnegie Hall in May 2012 and with the Bamberg Symphony Orchestra and conductor Yu Long. Previously, she performed Iris dévoilée with the Guangzhou Symphony Orchestra at the Sydney Opera House under the baton of Yu Long in July 2004.

王楠

王楠，二胡专业，毕业于中国音乐学院，师从张尊连老师，曾受到鲁日融、刘天福、闵惠芬、王永德、严洁敏老师的悉心指导，并随黄日进、沈诚、姜克美老师学习高胡及板胡。2001年以优异的成绩考入中央民族乐团。现为中央民族乐团二胡声部副主席，国家二级演员，现任中央民族乐团二胡声部副主席。

2002年2月应法国国家电台的邀请赴巴黎，与法国国家乐团及指挥家汤沐海合作，参加“巴黎现代音乐节”的演出，担任著名作曲家陈其钢的作品《蝶恋花》世界首演的二胡独奏。

多年来曾赴中国各地及港、澳、台、澳大利亚、日本、埃及、希腊、美国、英国、法国等多个国家参加演出。合作过的乐团有：北德广播交响乐团，法国国家乐团、巴黎交响乐团、德国班勃格交响乐团、英国BBC国家交响乐团等。



Nan Wang

Nan Wang began her Erhu studying with Professor Fang Feng at the age six. In 1991,she was enrolled in the Music School affiliated to Xian Conservatory of Music, studied with Professor Fangliang Wang and Bin Zhang. In1997.

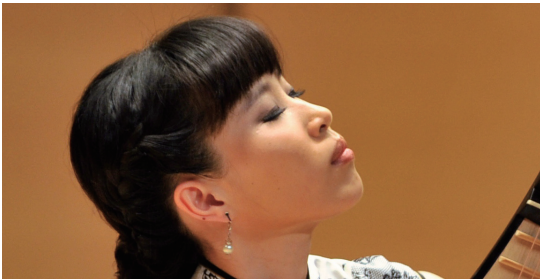
Miss Wang has become a member of the Central Tradition Orchestra of China since 2001. She toured to Japan, England, France, Russia, Greece, and Egypt. She also presented series concerts in Hong Kong and Taiwan.

In November 2000, Miss Wang was invited to perform concerts at the Festival of "Voix du Dregon" in Paris. She also participated in a Gala Concert in Lyon (March 2001). In February 2002, under the baton of Muhai TANG with the France National Orchestra, she featured as a Erhu soloist in the world premiere of Iris Dévoilée by Qigang Chen, at the Presences festival presented by France Radio.

As a soloist, Miss Wang has performed with the orchestras of China Philharmonic, Shanghai Conservatory of Music, Central Ballet Orchestra, and France National Orchestra.

李佳

博士，中国音乐学院琵琶教师，青年琵琶演奏家。1990年考入上海音乐学院附小，1993年直升上音附中，1999年放弃本院直升机会考入中国音乐学院跟随琵琶大师刘德海继续深造，2003年免试直升硕士研究生，2006年毕业留校任教。曾多次举办个人独奏音乐会，并于2008年成功举办个人师生音乐会。2009年在刘德海门下攻读博士学位，成为中国第一位琵琶表演专业的博士生。曾于2002年在陈其钢作品《蝶恋花》的世界首演中担任琵琶独奏并参演了欧洲及北美洲等世界巡演。曾参加国内外多个重要艺术节并与法国国家交响乐团、德国斯图加特广播交响乐团、中国爱乐等知名乐团合作。



Jia Li

Accomplished pipa player Jia Li has been on the faculty at the China Conservatory of Music since 2006 and is currently pursuing her doctoral degree in pipa performance there under the tutelage of her mentor Liu Dehai, a legendary pipa player in China. After studying in the Elementary School and the Middle School affiliated to Shanghai Conservatory of Music from 1990 to 1999, Ms. Li was accepted into Maestro Liu's studio in China Conservatory of Music for the bachelor's program in 1999. In 2003, she was exempted from entrance examination for the master's program due to her outstanding performance and obtained her master's degree in 2006.

As an invited soloist, Ms. Li joined the world premiere of Iris dévoilée by Qigang Chen in 2002 and the extensive concert tour afterwards throughout Europe and North America. She has performed with prestigious orchestras. Ms. Li has also given many solo recitals as well as a concert with her students in her native country China.

常静

常静，古筝演奏家，独立音乐人，国家一级演员，泰国公主常任古筝老师。

常静毕业于中国音乐学院。在2008年北京奥运会开幕式上演奏古筝独奏《礼乐——春江花月夜》。2013年在中央电视台春节联欢晚会上和世界著名音乐家雅尼先生合作《琴箏和鸣》，获得广泛关注。

常静在2010年创立了以演奏原创作品为主的个人乐队，并曾与多位古典艺术大师合作。与指挥家洛林·马泽尔合作演出古筝协奏曲《春江花月夜》，与作曲家陈其钢，指挥汤沐海等合作陈其钢作品《蝶恋花》，由法国国家交响乐团首演。

常静专注于古筝演奏与创作，已出版《常静》、《离弦》、《彩虹之上》《箏美人》《十指弹一》《杏花天影》、《瑞鹤飞》等多部唱片，在《山楂树之恋》、《东邪西毒终极版》、《走着瞧》等电影中也有精彩的古筝独奏。



Jing Chang

Jing Chang is one of the top zheng players, composer and arranger. She appeared in the Open Ceremony of 2008 Beijing Olympics and performed zheng solo in chapter of "Ritual Music".

Jing Chang graduated from China Conservatory, studied with Prof. Li Wanfen and Qiu Dacheng. Jing Chang interestingly she became the royal music teacher of the princess of Thailand.

Jing Chang has cooperated with several worldwide top classical masters and symphony orchestras. She performed in "Ritual Music--zheng concerto" with Lorin Maazel and NCPA Orchestra, performed in "Iris dévoilée"" composed by Mr. Qigang Chen and conducted Mr. Muhai Tang with National Orchestra of France. Chang Jing also participates in cross-over music including new age, jazz and rock with artists such like Yanni, Richard Clayderman and Dadawa etc.

Chang Jing also play in soundtrack of those films such as Zhang Yimou's film "Hawthorn Tree Forever " and Wong Kar-wai's film "Ashes of Time".

安德烈·乌拉贝克

安德烈·乌拉贝克是最炙手可热的捷克艺术家之一，在 17 岁时加入了捷克爱乐乐团的圆号演奏者，并在短短 2 年之后，任命为捷克爱乐乐团的圆号独奏家。作为一个独奏家，他被捷克和其他国外交响乐团邀请参演。他活跃在室内乐的领域，并为捷克广播台建立了大量的音乐录制。所有音乐都有着他独特的想法。并获得了捷克和国外的乐评人和乐迷一致好评。

作为指挥家，安德烈·乌拉贝克频繁的和捷克专业交响乐团合作，包括最顶尖的捷克爱乐乐团和布拉格爱乐乐团。他也担任国外乐团的指挥，如雷克雅维克室内乐团，斯洛伐克交响乐团加莱里亚风乐团，伦敦独奏室内乐团等等。也是全球最大现代音乐节——奥斯特拉发国际新音乐音乐节的长期签约表演成员。2011 年与布拉格爱乐乐团来到南韩做首次亚洲巡演。



Ondřej Vrabec

Ondřej Vrabec (1979) is one of the most seasoned Czech artists. In mere 17 years, he sat down for the first time on the first chair of horn section of the Czech Philharmonic Orchestra and two years later, he was definitely appointed a solo horn player of this orchestra.

As a solo player he has performed with tens of Czech and foreign orchestras (among others Czech Philharmonic Orchestra, Royal Flemish Philharmonic, Nagoya Philharmonic Orchestra etc.)

He also often presents himself to audience with solo recitals. He created an extensive sound recording library for Czech Radio and several gramophone titles. He is a permanent member of the team of conductors of Ostrava Days International New Music Festival, one of the biggest contemporary music events around the globe.

As a conductor, Ondřej Vrabec regularly cooperates with the majority of Czech professional orchestras including the very top Czech Philharmonic and Prague Philharmonia. He held the title of Assistant Conductor of the Czech Philharmonic Orchestra. He also conducted some foreign ensembles. In 2011 he conducted the first-ever tour of the Prague Philharmonia to South Korea.

阿列克谢·沃洛丁

阿列克谢·沃洛丁，1977 年生于列宁格勒，曾就读于俄罗斯格涅辛音乐学院，随后又到莫斯科音乐学院在艾利索·薇莎拉·门下学习。 2001 年，他前往意大利科莫湖国际钢琴学院进修。 2003 年他因荣获瑞士苏黎世盖察·安达国际钢琴比赛第一名而在国际上一举成名。

阿列克谢·沃洛丁以高度敏锐而精湛的演奏技艺而著称，是各大乐团炙手可热的合作者。他是 2014/15 年度马林斯基剧院的驻团艺术家，在本演出季将在包括开幕演出在内的五场音乐会中演奏。他经常与瓦莱里·捷杰耶夫合作，现今和以后他将与马林斯基歌剧院管弦乐团合作在斯德哥尔摩的波罗的海音乐节、多特蒙德音乐厅与维也纳音乐厅演出，并与慕尼黑爱乐乐团以及伦敦交响乐管弦乐团合作。

阿列克谢·沃洛丁是斯坦威公司的专属签约艺术家。



Alexei Volodin

Born in 1977 in Leningrad, Alexei Volodin studied at Moscow's Gnessim Academy and later with Eliso Virsaladze at the Moscow Conservatoire. In 2001 he continued his studies at the International Piano Academy Lake Como. He gained international recognition following his victory at the International Géza Anda Competition in Zurich in 2003.

Acclaimed for his highly sensitive touch and technical brilliance, Alexei Volodin is in demand with orchestras at the highest level. As Artist-in-Residence at the Mariinsky Theatre for 2014/15, he performs five concerts including the opening recital of the season. He appears regularly with Valery Gergiev including, in the current season and beyond, concerts with the Mariinsky Orchestra at Stockholm's Baltic Sea Festival, Konzerthaus Dortmund and Konzerthaus Vienna, as well as Münchner Philharmoniker and London Symphony Orchestra.

He is an exclusive Steinway and Sons' artist.

安娜·丹尼克

安娜·丹尼克是一位俄罗斯出生的芬兰籍歌唱家。2006 年她在哥本哈根里亚托剧院以 **Donna Anna** 角色首次亮相，几年来，她作为女高音成功饰演了一些莫扎特作品中的角色，如伯爵夫人、安娜、费奥迪丽姬。

在这些年中，她在多个重要的演出场所进行了演出，例如芬兰国家歌剧院等。与指挥哈努林图·埃萨 - 佩卡萨洛宁、莱夫·希尔格斯坦有过合作。除了莫扎特的音乐，安娜还饰演过塔基亚娜、西格林德、托斯卡，还参与过肖斯塔科维奇的第十四交响曲和布里顿的《战争安魂曲》的演出。

2012 年，安娜·丹尼克转型成为一名女中音，并更多地倾向于戏剧化角色。她的另一个成是音乐会上演唱传统曲目和当代曲目。最近 **Anna Danik** 与莱夫·塞格斯坦指挥的图尔库爱乐乐团合作演唱了贝尔格的《七首早期歌曲》。将来她近期演出还包括卡门和 **Eboli**。



Anna Danik

Russian born Finnish singer was graduated at 2007 at the soloist class of Royal Danish Academy of Music by professor Kirsten Buhl-Möller and Sibelius Academy of Finland.

In 2006 she made her debut as Donna Anna in the Rialto Theatre Copenhagen, and very successfully performed several years as a soprano. In 2012 Anna Danik switched to mezzo-soprano and quickly grew into more dramatic parts. Her other focus is on concert performances both in traditional and contemporary repertoire.

In these years she sang in important venues such: at the Finnish National Opera, Savonlinna Opera Festival, Berwaldhallen Festival, Gulbenkian Music Festival, Turku Musik festival etc. under the baton of Hannu Lintu, Esa-Pekka Salonen, Leif Segerstam, Howard Arman, John Storgårds. Besides Mozart, Anna has performed Tatiana, Sieglinde and Tosca, Shostakovich's Symphony nr.14 and War Requiem by Britten.

卡蒂雅·布尼亚季什维莉

格鲁吉亚钢琴家卡蒂雅·布尼亚季什维莉 1987 年出生于第比利斯，10 岁就已经在国际舞台上崭露头角。她是许多国际钢琴比赛的冠军，如：阿瑟·鲁宾斯坦国际钢琴比赛、第比利斯国际钢琴比赛等等。

布尼亚季什维莉是很多音乐节的常客，如：韦尔比耶音乐节、琉森音乐节、拉维尼亚音乐节等。她与国际著名乐团和指挥家保持着频繁的合作，包括：长野健指挥的以色列爱乐乐团、圣彼得堡爱乐乐团、琉森节日乐团、慕尼黑爱乐乐团、郑明勋指挥的法国广播爱乐乐团、BBC 交响乐团等。

她被英国广播电台评为 2009-2011 年度新时代艺术家。2010 年荣获 **Borletti-Buitoni** 奖。2012 年获得“回声奖”。

她与小提琴家吉东·克莱默与大提琴家吉德·迪婉璐斯凯特一起录制的唱片由 ECM 公司出版。并在 Sony 公司出版了“李斯特钢琴演奏会”和肖邦《第二钢琴协奏曲》。



Khatia Buniatishvili

Born in 1987 in Tbilisi, Georgian pianist Khatia Buniatishvili was introduced to piano at the age of 5, gave her first concert with Tbilisi Chamber Orchestra when she was 6 and appeared internationally at her 10. She studied in Vienna with Oleg Maisenberg.

In 2008 she made her US debut at Carnegie Hall - New York. Since then, she performed with Israel Philharmonic with Kent Nagano, Saint-Petersburg Philharmonic, Gidon Kremer and his Kremerata Baltica (Scala de Milan, Rome, Pavia, Istanbul), Sinfonia Varsovia with Maxim Vengerov, NDR Sinfonie-Orchester Hamburg, and so on

She is on tour with Frankfurt Radio Symphony Orchestra with Paavo Jarvi, Kremerata Baltica in Japan and Europe, Orchestre Chamber de Bale. She as well gives concerts with London Philharmonia, Vienna Symphonic, Orchestre de Paris, Swiss-Italian Radio Orchestra, Mai Musical Florentine, Scala in Milan, Los Angeles Philharmonic, Russian National Orchestra, Munich Philharmonic, etc.



国家大剧院管弦乐团

首席指挥：吕嘉 | 桂冠指挥：陈佐湟

国家大剧院管弦乐团是中国国家表演艺术中心的常驻乐团。

新世纪的北京，历史气度和当代活力彼此交织，也孕育了国家大剧院管弦乐团远大的音乐精神和视界。自 2010 年 3 月建立以来，他们凭着对音乐与生俱来的热情、专注和创新精神，已位列中国乐坛最优秀的交响劲旅，并迅速得到了国际乐界的热切关注。

伴随他们一起经历这个过程的，有诸多优秀的音乐大师，包括：指挥家洛林·马泽尔、祖宾·梅塔、克里斯托弗·艾森巴赫、瓦莱里·捷杰耶夫、郑明勋、弗拉基米尔·阿什肯那齐、根特·赫比希、克里斯蒂安·雅尔维、耶欧·莱维、谭利华、张国勇等，钢琴家鲁道夫·布赫宾德、郎朗、史蒂芬·科瓦塞维奇、王羽佳、陈萨等，大提琴家王健等，小提琴家瓦汀·列宾、吕思清、宁峰等，小号家艾莉森·巴尔松，单簧管演奏家萨宾·梅耶，打击乐演奏家李飏，歌唱家普拉西多·多明戈、里奥·努奇、李晓良、和慧、沈洋等。马泽尔曾评价他们“富有激情，全心投入，实力非同一般”，艾森巴赫则认为他们已是“亚洲最优秀乐团之一”。

凭藉在歌剧和交响乐领域同样的优秀表现和丰富经验，他们已作为中国最优秀的两栖乐团而名闻海内外。在歌剧领域，他们以精彩的演绎创造了中国歌剧音乐的全新艺术境界，也令国家大剧院众多世界级的歌剧制作更加熠熠生辉。五年来，他们精彩呈现了三十余部国家大剧院歌剧制作，既包括《罗恩格林》、《漂泊的荷兰人》、《阿依达》、《奥涅金》、《奥赛罗》、《纳布科》、《托斯卡》、《图兰朵》、《费加罗的婚礼》等世界经典歌剧，也包括《骆驼祥子》、《赵氏孤儿》、《冰山上的来客》等中国原创歌剧。在交响乐领域，他们不仅以跨越整年的乐季策划呈现了精彩的节目编排，而且以特有的活力与创意为所有观众留下了深刻的印象。在吕嘉带领下于 2013 年开启的全套贝多芬之旅中，他们展示出了对德奥古典作品的深厚偏爱和高超素养。在马泽尔指挥下演绎的瓦格纳名作《无词指环》被马泽尔认为“作品诞生以来最完美的演绎”，而该音乐会的现场录音也由索尼古典进行全球发行，并成为马泽尔与中国乐团唯一公开发行的唱片。心怀对当代音乐的巨大热情，他们活跃在北京现代音乐节中，相继上演吉雅·坎切利、武满彻等当代重要作曲家的作品，并在 2013 年委约和全球首演了十位顶尖作曲家（奥古斯塔·里德·托马斯、卡列维·阿霍、鲁多维科·艾奥迪、瑞切尔·波特曼等）的新作，更通过国家大剧院‘青年作曲家计划’积极推动中国新一代作曲家的成长。

作为极具时代精神的音乐使者，他们通过周末音乐会、艺术沙龙和在学校、社区、医院、博物馆等开设的室内乐活动，将无数观众带入美妙的音乐世界，更作为国家的文化使者将当代中国的艺术活力传播到海外。2012 至 2013 年，他们先后与艾森巴赫参加了德国石荷州、基辛根等音乐节，与陈佐湟在柏林、纽伦堡和悉尼上演音乐会，并与吕嘉赴新加坡、首尔、台北和澳门举行首次亚洲巡演。2014 年，他们在吕嘉率领下首度巡演北美七大城市，既是乐团发展史上崭新的里程碑事件，也堪称中国乐团在国际乐界的新突破，更以其“欢欣愉悦的自信和朝气蓬勃的力量”（Musical America）被评论家们赞誉为“一支光彩四射和一流水准的乐团”（ConcertoNet.com）。

在以“宁静致远”为主题的 2015/16 乐季中，乐团将上演《安德烈·谢尼埃》、《西蒙·波卡涅拉》、《玫瑰骑士》等十五部歌剧制作，并将在吕嘉及捷杰耶夫、莱夫·赛格斯坦、法比奥·路易斯、克里斯蒂安·雅尔维、汤沐海、吕绍嘉、张弦、洪毅全、张国勇的带领下，与戈蒂埃·卡普松、嘉博·博德斯基、卡蒂雅·布尼亚季什维莉、郎朗、杨天娲等独奏家合作，为观众带来精彩的音乐会。同时，王健将作为国家大剧院 2015/16 年驻院艺术家，与乐团展开从音乐会到教育项目的广泛合作。

国家大剧院音乐艺术总监陈佐湟，是国家大剧院管弦乐团的创建者之一，也是乐团首任首席指挥。2012 年，陈佐湟荣膺桂冠指挥，吕嘉出任首席指挥，并由袁丁担任助理指挥。吕嘉在交响作品和歌剧领域均造诣深厚，曾任意大利维罗纳歌剧院音乐艺术总监、西班牙特内里费交响乐团音乐总监，同时也是中国澳门乐团现任艺术总监。

China NCPA Orchestra

Chief Conductor: Lǚ Jia | Conductor Laureate: Zuohuang Chen

China NCPA Orchestra is the resident orchestra of the National Centre for the Performing Arts (NCPA), Beijing. Established in March 2010, the orchestra consists of highly accomplished musicians from around the world, who perform in more than a dozen opera productions presented by its home venue each year as well as in ballets and regular orchestral concerts in its own season. With a notably busy schedule, the young ensemble has fast established itself as one of the most adventurous and dynamic orchestras in the country. Lǚ Jia took up the post of Chief Conductor in February 2012, succeeding Zuohuang Chen, the current Conductor Laureate, NCPA's Music Director and also one of the founders of the orchestra. Ding Yuan was appointed Assistant Conductor in the same year.

The NCPA Orchestra demonstrates an abiding commitment to the highest levels of artistic excellence and takes pride in its long-term collaborations with the finest musicians of our time. Artists associated with the orchestra in the past two years have included Zubin Mehta, Valery Gergiev, Myung-Whun Chung, Christoph Eschenbach, Vladimir Ashkenazy, Yan Pascal Tortelier, Gunter Herbig, Kristjan Jarvi, Gilbert Varga, Lang Lang, Stephen Kovacevich, Leo Nucci, Yuja Wang and Han-Na Chang, among many others. Maestro Lorin Maazel worked closely with the orchestra before his passing and praised the musicians for their “amazing professionalism and great passion in music”. After working with the orchestra in a series of concerts and the NCPA's new production of La Traviata in June 2010. Maestro Christoph Eschenbach also declared it “one of the finest orchestras in Asia”.

In the first five years since its establishment, China NCPA Orchestra has become one of the leading ensembles in the country both on stage and in the pit, gaining critical acclaim for its performances in NCPA's many opera productions. To date they have played for over 30 new productions, including not only classical repertoire works such as Tosca (The Barber of Seville), Die Fledermaus, Lohengrin, Aida, Otello, Nabucco, but also newly commissioned works The Chinese Orphan, Rickshaw Boy and The Visitor from the Ice Mountains. In its own orchestral concert season, the orchestra has consistently presented creative and diverse programmes, including a remarkable Beethoven Project under the baton of Lǚ Jia, in 2013. Their performance of the mammoth Ring without Words with its creator, Lorin Maazel, was released on SONY Classics worldwide, the only recording the great maestro ever made with a Chinese orchestra

Another important field of work that the orchestra has explored extensively in the short period of time since its establishment is the creation and promotion of contemporary music. Having presented the Chinese premieres of major works by Toru Takemitsu and Giya Kancheli, in 2013 it gave the world premieres of ten substantial new orchestral works commissioned by the NCPA, written by composers from across the globe including Michael Gordon, Augusta Read Thomas, Kalevi Aho, and Joby Talbot. It has also played a major role in the NCPA's annual Young Composers Programme, providing a unique platform nurturing the next generation of Chinese composers.

The NCPA Orchestra has flexed its wings on the international stage with high-profile touring work, receiving widespread international praise for its performances. In 2012, the orchestra was invited by Kissingen Summer Music Festival and Schleswig-Holstein Musik Festival, and its first German tour continued with concerts in Nürnberg, Hamburg and Berlin, followed by appearances at the Sydney Opera House. In 2013, the orchestra undertook its first Asian tour with concerts in Singapore, Seoul and Macau. During the 2014/15 season, the orchestra undertook its first North American tour, where it performed in 7 major cities in the US and Canada, under the baton of Lǚ Jia. This was not only a milestone for this young ensemble, but also a breakthrough for any Chinese orchestra performing abroad. Musical America praised its “joyful confidence and youthful strength”. Concerto Net described it “a polished, first rate ensemble”.

With its commitment to educational and outreach activities, the orchestra has presented a series of Weekend Matinee Concerts at its home venue since its establishment. With specially selected programmes and accessible ticket prices, these have become extremely popular with Beijing audiences new to classical music. Current plans in this context include a new series highlighting the Beethoven symphony cycle, led by its Chief Conductor, Lǚ Jia. In addition, the orchestra frequently initiates wide-reaching educational projects in association with educational institutions across the city.

The forthcoming 15/16 season will have 'Peace beyond Music' as its central theme, featuring concerts conducted by Lǚ Jia, Leif Segerstam, Fabio Luisi, Kristjan Jarvi, Muhai Tang, Shao-Chia Lü, Xian Zhang, TAN Dun, with soloists Gautier Capuçon, Lang Lang, Khatia Buniatishvili, Benjamin Grosvenor and many others. Renowned cellist Jian Wang, as this season's Artist-in-Residence, will lead a number of concerts as well as educational projects. The orchestra will also perform in fifteen NCPA opera productions including Andrea Chenier, Simon Boccanegra and Der Rosenkavalier.



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，后来进入中央音乐学院，师从指挥大师郑小瑛学习指挥。24岁时，吕嘉进入德国柏林艺术大学，跟随汉斯·马汀·拉宾斯坦教授、罗伯特·沃尔夫教授继续深造。同年，吕嘉在意大利获得安东尼奥·佩得罗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，如皇家阿姆斯特丹音乐厅管弦乐团、芝加哥交响乐团、莱比锡布商大厦管弦乐团、慕尼黑爱乐乐团、班贝格交响乐团、罗马圣塞西莉亚交响乐团、伯明翰城市交响乐团、利物浦皇家爱乐乐团、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作品和法国印象派的诠释被盛赞为用“精准的音乐语言与完美的指挥技巧”演奏出“极其令人

信服的音乐演绎”。在身为歌剧故乡意大利和德国，吕嘉指挥的歌剧剧目超过 50 部，被意大利的音乐评论家誉为“比意大利人更懂得意大利歌剧的指挥家”。

2007 年，在意大利佩萨罗举行的罗西尼歌剧节上，吕嘉指挥的罗西尼歌剧《鹊贼》荣膺当年的“欧洲年度最佳歌剧大奖”。同年，意大利总统纳波利塔诺决定授予吕嘉“总统杯”，以表彰他为欧洲音乐文化的传播与发展做出的重要贡献。2012 年，他还在举世瞩目的多明戈国际声乐比赛中担任评委，并由此成为该比赛有史以来唯一的华人评委。

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

在担任国家大剧院歌剧总监和国家大剧院管弦乐团首席指挥之前，吕嘉曾任意大利维罗那歌剧院的音乐总监、西班牙特内里费交响乐团艺术总监，并曾在意大利特里埃斯特歌剧院、佛罗伦萨交响乐团、罗马拉奇奥室内乐团及瑞典诺克平交响乐团担任首席指挥。同时，吕嘉现在也是澳门乐团音乐总监。

吕嘉 首席指挥

LÜ Jia Chief Conductor

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

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

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

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

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

Before taking up his current posts in Beijing, LÜ served as Music Director at Verona Opera, Artistic Director at Symphony Orchestra of Tenerife, as well as Chief Conductor at Trieste Opera, Symphony Orchestra of Florence, Lazio Chamber Orchestra of Rome and Norrköping Symphony Orchestra in Sweden. In addition to his NCPA music directorship, he is also currently the Music Director and Principal Conductor of Macao Orchestra.

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。

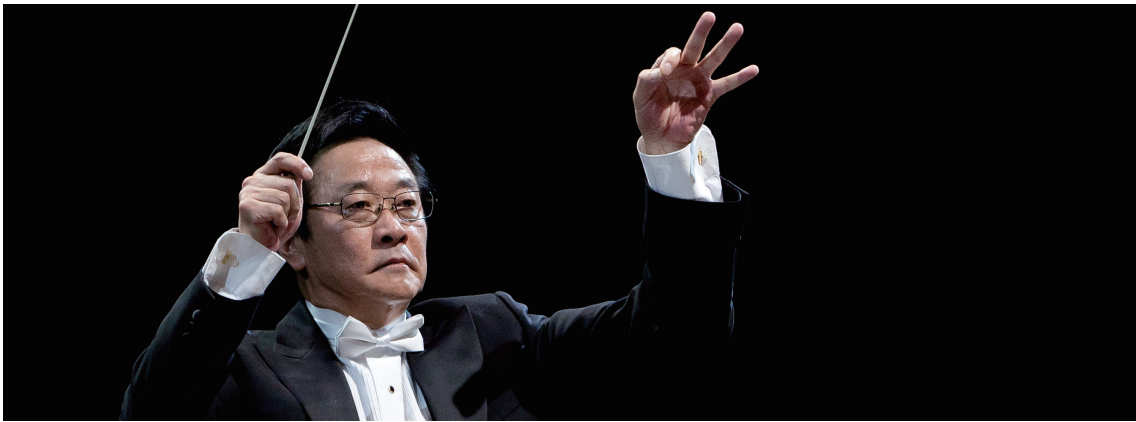
1996年，陈佐湟辞去部份国外职务，回到中国，在原中央乐团的基础上组建中国交响乐团，并担任中国交响乐团首任艺术总监。中国交响乐团实行了国际上职业乐团通用的音乐季演出制，几年中邀请了上百位国际优秀音乐家来团合作，演出了大量中外交响乐作品，有力地推动了中国交响音乐事业的发展。陈佐湟带领乐团在国内许多城市及欧洲，日本和墨西哥的

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2010年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 became the Artistic Director of Music at China's National Centre for the Performing Arts in 2007, and was the first Chief Conductor of China NCPA Orchestra between 2010 and 2012. He is currently also the Music Director of Guiyang Symphony Orchestra.



袁丁 助理指挥

Ding Yuan Assistant Conductor

袁丁，著名青年指挥家，国家大剧院管弦乐团助理指挥。

近年来，袁丁曾作为助理指挥，协助包括克里斯夫·艾申巴赫、洛林·马泽尔、祖宾·梅塔等多位世界级指挥大师完成多场音乐会的排演工作，受到一致赞誉。

2012年1月，袁丁于莱比锡上演了门德尔松第二交响曲《赞颂之歌》，取得了巨大成功。莱比锡人民报的音乐评论盛赞其为“袁丁毫无疑问地掌握了他的专业”“超凡且精确的音乐阐述”“高级职业化的技术”“他具备一个优秀指挥家所具备的一切素质”。

在拥有广泛的交响乐保留曲目的同时，袁丁在歌剧领域也有骄人的成绩：通过不断探索，袁丁快速掌握了意大利语及德语剧目的精髓，至今已排演并积累了超过30部歌剧保留剧目，成为同龄歌剧指挥家中的佼佼者。

作为一名卓越的青年指挥家，袁丁近年来成功指挥过莱比锡中德广播交响乐团、南威斯特法伦爱乐乐团、莱比锡喜歌剧院乐团、西萨克森州交响乐团、耶拿爱乐乐团、韩国国家歌剧院、澳门乐团、中国国家交响乐团、中国国家大剧院管弦乐团、北京交响乐团、中央芭蕾舞团交响乐团、深圳交响乐团、杭州爱乐乐团、上海歌剧院、贵阳交响乐团等，并与德国Eutin歌剧艺术节、澳门国际音乐节有过多次成功合作。

凭着多年来对音乐事业的热爱和忠诚，以及一贯的刻苦钻研，使得袁丁所到之处均受到热烈欢迎及高度赞扬。

Ding Yuan is already widely known as one of the most promising conductors in his generation from China. In February 2013 he was appointed as the assistant conductor of China NCPA orchestra. His following season with NCPA features new productions of *Swan Lake*, *Otello*, *Die fliegende Hollander*, *Le Nozze di Figaro*, and *Un ballo in Maschera*.

As the first prize graduate of the China Central Conservatory of Music, Ding Yuan continued his conducting study under the guidance of Ulrich Windfuhr at the Hochschule für Musik und Theater "Felix Mendelssohn Bartholdy" in Leipzig, during which, he also won the praise from Jorma Panula and Seiji Ozawa. With distinguished talent of Italian and German language and drama learning, Ding Yuan has gained an excellent operatic reputation in China with a broad range of repertoire, including *La Traviata*, *Rigoletto*, *Lohengrin*, *Tannhäuser*, *Madama Butterfly*, *Tosca* and Chinese opera *Wilderness* and *Soong Chingling*. His previous orchestra engagements include MDR Sinfonieorchester Leipzig, Philharmonie Südwestfalen, Oper Leipzig, Jenaer Philharmonie, the orchestra and chorus of Hochschule für Musik und Theater Leipzig, Korea National Opera, Macao Orchestra. Apart from that, Mr. Yuan was also invited as a guest and assistant conductor of China NCPA Opera Festival, Eutiner Oper Festspiele and Macao International Music Festival. Yuan is known as the exclusive assistant conductor for Xincao Li (the principal conductor of CNSO) and Lü Jia (the music director and principal conductor of Arena di Verona, Macao Orchestra and NCPA Orchestra) for many years. The past seasons highlight his successful work on *Tosca* during the Macao International Music Festival in 2012.

Served as associate of Michel Plasson since March 2008. In January 2012, Ding Yuan won a highly successful acclaim for his Leipzig debut of Mendelssohn No.2 Symphony "Lobgesang". The performance was praised by critics of Leipziger Volkszeitung as an "extraordinary preciseness of musical narration", and he possesses "advanced professional technique and all characteristics a successful conductor should have". (Leipziger Volkszeitung, 2012)



王晓明 客座首席

Xiaoming Wang Guest Concertmaster

现任苏黎世歌剧院首席。斯特拉底瓦利四重奏一提琴。同时也是国家大剧院管弦乐团客席首席；瑞士伯尔尼交响乐团客席首席；波尔多国家交响乐团客席首席；新加坡交响乐团客席首席。卡拉扬国际基金会终身荣誉音乐家。曾获得维也纳“史迪芬”国际小提琴比赛第一名。莫扎特国际小提琴比赛特别奖。曾被《纽约时报》评为：杰出的令人难以忘怀的精美声音小提琴家。

Wang Xiaoming, currently is the principal performer at the Zurich Opera House, first violin of the Stradivarius Quartet, guest principal of NCPA Orchestra, Bern Symphony Orchestra of Switzerland, Orchestre National Bordeaux-Aquitaine, and Singapore Symphony Orchestra. He is a lifetime honorary musician of Herbert von Karajan Foundation, and has won the first prize of the Stephen International Violin Competition in Vienna, and special award of Mozart International Violin Competition. *New York Times* praised him "distinguished by impressively refined sound".



杨晓宇 乐团首席

Xiaoyu Yang Concertmaster

曾随中国小提琴教育泰斗林耀基教授学习八年，并于2008年毕业于奥地利萨尔茨堡莫扎特音乐学院。16岁时荣获柴可夫斯基国际青少年小提琴比赛获冠军，此后还在多项重大国际小提琴比赛的赛事中获得佳绩。杨晓宇于2010年起担任国家大剧院管弦乐团首席，也是国家大剧院YOUNG四重奏的第一小提琴。

Xiaoyu Yang is currently the concertmaster of China NCPA Orchestra, and first violin of NCPA Young Quartet. Yang has studied with the famous Chinese violin Professor Lin Yaoji for 8 years, and graduated from the Mozateum Der Salzberg in 2008. At the age of 16, he won the top prize in the International Tchaikovsky Competition followed by numerous major international violin competitions, in which he received good results and won great honor to his homeland.

乐团首席以姓氏笔划排序
Concertmasters are listed in order of chinese family names in writing



保罗·莫雷纳 客座首席

Paolo Morena Guest Concertmaster

保罗·莫雷纳1973年出生于意大利的佩斯卡拉。16岁就以优异的成绩从达蒙奇奥音乐学院毕业。他现担任西班牙特内里费交响乐团首席职位。1999年他被里卡多·夏伊委任为米兰威尔第交响乐团的乐团首席，而他担任过客座首席的乐团包括了罗马圣·切西利亚交响乐团、热那亚卡罗·费利切歌剧院交响乐团巴塞罗那国家交响乐团等世界一流的乐团。

Paolo Morena was born in Lanciano(Italy). Debuted as soloist at the age of 12 with L'Orchestra Filarmonica di Zofinghen (CH) and since then he has performed as soloist under the direction of conductors such as Riccardo Chailly, Lü Jia, Yutaka Sado, K. P. Flor, and others. He was concertmaster of Orchestra Sinfonica di Milano "G. Verdi" (R. Chailly) from 1999 until 2004, and since 2005 concertmaster of Orchestra Sinfonica Tenerife (Lü Jia).



李喆 乐团首席

Zhe Li Concertmaster

加拿大籍小提琴演奏家，中国音乐家协会室内乐学会理事，自2012年起担任国家大剧院管弦乐团首席，也是国家大剧院四重奏第一小提琴。他师从林耀基、尼曼以及托洛斯基教授，先后毕业于中央音乐学院、英国市政厅音乐与戏剧学院、加拿大蒙特利尔大学，曾任蒙特利尔音乐家室内乐团代理首席，与英国Chandos及加拿大Analecta唱片公司录制过数张唱片。

The Chinese Canadian violinist Zhe Li has been the concertmaster of China NCPA Orchestra since 2012, and the first violin of the NCPA Quartet, as well as the board of director of the Chinese Federation of Chamber Musician. Li was taught by Professor Yaoji Lin, Yfrah Neaman and Eleonora Turovsky, and graduated from China Central Conservatory of Music, Guildhall School of Music, London and Université de Montréal. He was the associate concertmaster of I Musici De Montréal Chamber Orchestra, with which he had records under Chandos and Analecta.

客座乐团首席 Guest ConcertMaster	 王晓明 Xiaoming Wang	 保罗·莫雷纳 Paolo Morena	乐团首席 ConcertMaster	 杨晓宇 Xiaoyu Yang	 李喆 Zhe Li	第一小提琴 First Violin	 陈述 Shu Chen
 田禾 He Tian	 刘晓旭 Xiaoxu Liu	 刘嵩 Song Liu	 孙茜 Qian Sun	 张朝忱 Chaochen Zhang	 李乐 Le Li	 李佳颖 Chia-Ying Lee	 陈柔瑾 Roujin Chen
 胡政 Zheng Hu	 赵兢兢 Jingjing Zhao	 郭颖心 Yingxin Guo	 蒋君 Jun Jiang	 蒲小晶 Xiaojing Pu	第二小提琴 Second Violin	 刘弦 Xian Liu	 杨瑞 Rui Yang
 王欢 Huan Wang	 纪雯曈 Wenyu Ji	 张家伦 Chia-Lun Chang	 李文丹 Wendan Li	 李兴雅 Xingya Li	 孟中男 Zhongnan Meng	 林伯宇 Boyu Lin	 武萌 Meng Wu
 郑燕 Yan Zheng	 金宏姝 Hongshu Jin	 袁芳芳 Fangfang Yuan	 高佳瑶 Jiayao Gao	中提琴 Viola	 庄然 Ran Zhuang	 郝学嘉 Xuejia Hao	 韩继光 Jiquang Han
 马莎 Sha Ma	 丘伊妮 Yini Qiu	 丛延伊 Yanyi Cong	 何静 Jing He	 张淼 Miao Zhang	 尚忆宇 Yiyu Shang	 唐韧竹 Renzhu Tang	 秦宇 Yu Qin
 薛彦丰 Yanfeng Xue	大提琴 Cello	 杨猛 Meng Yang	 朱亦兵 Yibing Zhu	 阎峰 Feng Yan	 王宇 Yu Wang	 王莹 Ying Wang	 安蕊 Rui An

按姓氏笔画排序
Listed in Order of Chinese Family Names in Writing

- ▲首席 Principal
- ◆客座首席 Guest Principal
- 代理首席 Acting Principal
- △副主席 Associate Principal

 宋涛 Tao Song	 杨一婷 Yiting Yang	 梁平 Ping Liang	 梁肖 Xiao Liang	低音提琴 Double Bass	 刘怡枚 Yimei Liu	 刘相全 Xiangquan Liu	 张广元 Guangyuan Zhang
 张仕佼 Shijiao Zhang	 孟璐 Lu Meng	 赵海岐 Haiqi Zhao	 康宁 Ning Kang	长笛 Flute	 叶怡玎 I-Jeng Yeh	 尹伊 Yi Yin	 刘倩 Qian Liu
 陈逸希 Huan-Hsi Chen	双簧管 Oboe	 周阳 Yang Zhou	 徐铤 Tie Xu	 寇艺舰 Yijian Kou	单簧管 Clarinet	 佐米·桑切斯 Jaime Sanchis	 何易 Yi He
 陈思军 Sijun Chen	 张天宇 Tianyu Zhang	 李旻娜 Minna Lee	大管 Bassoon	 姬晶晶 Jingjing Ji	 冯泽超 Zechao Feng	 石光远 Guangyuan Shi	
圆号 Horn	 何冠峰 Guanfeng He	 王阔 Kuo Wang	 旭日高娃 Gaowa Xuri	 纪小威 Xiaowei Ji	小号 Trumpet	 王与兵 Yubing Wang	 朱与墨 Yumo Zhu
 何凯 Kai He	 李锐 Rui Li	长号 Trombone	 刘爽 Shuang Liu	 卫雅英 Zhiying Wei	 王伟（低音长号） Wei Wang	大号 Tuba	 拉杰克·伊沙 Radek Jisa
定音鼓 Timpani	 刘刚 Gang Liu	打击乐 Percussion	 刘恒 Heng Liu	 马远 Yuan Ma	 苏殊 Shu Su	竖琴 Harp	 黄立雅 Li-Ya Huang

国家大剧院管弦乐团 2015/16 | 宁静致远

CHINA NCPA ORCHESTRA 2015/16 | PEACE BEYOND MUSIC

时间 Date		音乐会 Concert	指挥 Conductor	独奏 / 独唱 Soloist
2015.4	18	伟大：吕嘉演绎贝多芬与舒伯特 The Great: Lü Jia Conducts Beethoven & Schubert	吕嘉 LÜ Jia	钢琴：本杰明·格罗夫纳 Piano: Benjamin Grosvenor
	19	周末音乐会 Weekend Matinee	吕嘉 LÜ Jia	
2015.5	2	国家大剧院管弦乐团与首尔爱乐乐团：低音盛宴 NCPAO and SPO in Chamber: A Fiesta of Cello and Viola		
	3	先锋七重奏 A Night of New Frontier		
	15	汤沐海、王健与博德斯基的古典沙龙 Classical Salon with Muhai Tang, Jian Wang and Boldoczki	汤沐海 Muhai Tang	大提琴：王健 Cello: Jian Wang 小号：嘉博·博德斯基 Gábor Boldoczki
2015.6	6	西贝柳斯的北欧音诗： 吕绍嘉演绎西贝柳斯与布鲁克纳 Sibelius' Nordic Poetry: Shao-Chia Lü Conducts Sibelius & Bruckner	吕绍嘉 Shao-Chia Lü	小提琴：杨天娲 Violin: Tianwa Yang
	28	蝶恋花：张弦演绎陈其钢与柴可夫斯基 Iris Dévoilée: Xian Zhang Conducts Qigang Chen & Tchaikovsky	张弦 Xian Zhang	女高音：陈小朵，卢思嘉 / 青衣：孟萌 Soprano : Xiaoduo Chen, Sijia Lu Tsing Yi: Meng Meng
2015.7	3	呼吸间的莫扎特协奏曲 Mozart's Wind & Brass Concertos	袁丁 Ding Yuan	大管：姬晶晶 / 圆号：何冠峰 / 长笛：叶怡苾 / 竖琴：黄立雅 Bassoon: Jingjing Ji/Horn: Guanfeng He Flute: I-Jeng Yeh / Harp: Li-Ya Huang
	17	洪毅全的丛林幻想 Darrell Ang's Forest Fantasia	洪毅全 Darrell Ang	
2015.8	7	吕嘉与乌拉贝克演绎莫扎特与布鲁克纳 Mozart & Bruckner with Lü Jia and Vrabec	吕嘉 LÜ Jia	圆号：安德烈·乌拉贝克 Horn: Ondřej Vrabec
	8	吕嘉与乌拉贝克演绎理查·施特劳斯与布鲁克纳 R. Strauss & Bruckner with Lü Jia and Vrabec	吕嘉 LÜ Jia	圆号：安德烈·乌拉贝克 Horn: Ondřej Vrabec
	29	安魂交响：张国勇演绎布里顿与肖斯塔科维奇 Symphonic Requiem: Britten & Shostakovich with Guoyong Zhang and Volodin	张国勇 Guoyong Zhang	钢琴：阿列克谢·沃洛丁 Piano: Alexei Volodin
2015.9	3	国家大剧院管弦乐团与马林斯基交响乐团： 第二次世界大战胜利七十周年纪念音乐会 China NCPA Orchestra & Mariinsky Orchestra: Joint-Concert for Commemorating the 70th Anniversary of End of World War II	瓦莱里·捷杰耶夫 Valery Gergiev	
	20	周末音乐会 Weekend Matinee	焦阳 Yang Jiao	
	24	弦动意大利 Italianate Melody on the Strings	袁丁 Ding Yuan	

时间 Date		音乐会 Concert	指挥 Conductor	独奏 / 独唱 Soloist
2015.10	6	国家大剧院管弦乐团与澳门乐团： 吕嘉演绎马勒第三 China NCPA Orchestra and Macau Orchestra: Lü Jia Conducts Mahler Symphony No.3	吕嘉 LÜ Jia	
	17	西贝柳斯的北欧音诗： 赛格斯坦演绎马勒与西贝柳斯 Sibelius' Nordic Poetry: Segerstam Conducts Mahler & Sibelius	列夫·赛格斯坦 Leif Segerstam	女中音：安娜·丹尼克 Mezzo-soprano: Anna Danik
	18	西贝柳斯的北欧音诗： 赛格斯坦演绎勃拉姆斯与西贝柳斯 Sibelius' Nordic Poetry: Segerstam Conducts Brahms & Sibelius	列夫·赛格斯坦 Leif Segerstam	
	25	法比奥·路易斯演绎玫瑰骑士与马勒第五 Fabio Luisi Conducts Der Rosenkavalier & Mahler Symphony No.5	法比奥·路易斯 Fabio Luisi	
	31	士兵的故事 The Soldier's Tale	待定 TBC	
2015.11	22	吕嘉与卡普松演绎德沃夏克与勃拉姆斯 Dvorak & Brahms with Lü Jia and Capucon	吕嘉 LÜ Jia	大提琴：戈蒂耶·卡普松 Cello : Gautier Capuçon
2015.12	8	国家大剧院 2015 青年作曲家计划终评暨颁奖音乐会 NCPA 2015 Young Composer Program: Award Concert	张艺 Yi Zhang	
	12	国家大剧院八周年庆典音乐会：丝绸之路·声音地图 NCPA 8 th Anniversary Concert: Sound Map • Silk Road	谭盾 TAN Dun	
	31	2016 北京新年音乐会 2016 Beijing New Year's Concert	吕嘉 LÜ Jia	
2016.1	1	2016 北京新年音乐会 2016 Beijing New Year's Concert	吕嘉 LÜ Jia	
	9	国家大剧院 2016 新春祝福音乐会	陈佐湟 Zuohuang Chen	
	10	NCPA 2016 New Year's Wishes Concert		
	15	吕嘉与王健演绎舒曼与贝多芬 Schumann & Beethoven with Lü Jia and Jian Wang	吕嘉 LÜ Jia	大提琴：王健 Cello: Jian WANG
	16	吕嘉与王健演绎圣-桑与贝多芬 Saint-Saëns & Beethoven with Lü Jia and Jian Wang	吕嘉 LÜ Jia	大提琴：王健 Cello: Jian WANG
2016.2	30	贝多芬与舒伯特的降 E 调 Beethoven & Schubert in E-flat		
	6	龙凤呈祥——全球华人新春音乐盛典 2016 The Spring Festival Musical Gala for Chinese around the World 2016	吕嘉 LÜ Jia	
	19	克里斯蒂安·雅尔维演绎原子博士与肖七 Kristjan Järvi Conducts Doctor Atomic Symphony & Shostakovich Symphony No.7	克里斯蒂安·雅尔维 Kristjan Järvi	
2016.3	13	西贝柳斯的北欧音诗： 吕嘉与布尼亚季什维莉演绎舒曼与西贝柳斯 Sibelius' Nordic Poetry: Schumann & Sibelius with Lü Jia and Buniatishvili	指挥：吕嘉 Conductor: LÜ Jia	钢琴：卡蒂雅·布尼亚季什维莉 Piano: Khatia Buniatishvili

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