



国家大剧院管弦乐团 | 合唱团
CHINA NCPA ORCHESTRA | CHORUS

胜如 友乐

Ode to Friends

2017/18

音乐总监：吕嘉
Music Director: Lü Jia





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致辞

陈平

国家大剧院 院长

2017年,国家大剧院将迎来开幕十周年。十年来,国家大剧院在党中央的亲切关怀下,在北京市委和市政府的坚强领导下,谨奉“艺术改变生活”的价值观,秉承“人民性、艺术性、国际性”的宗旨,为推动中国表演艺术事业的发展、为书写中国剧院梦的新篇章做出了重要贡献。十年来,作为人民心目中的顶尖艺术殿堂和世界知名剧院的领袖级成员,国家大剧院已经成为了一张闪亮的名片,也已成了无数观众群众文化生活不可或缺的组成部分。

我们深知,国家大剧院这些辉煌成绩的获得,离不开社会各界朋友的巨大支持,离不开广大观众及海内外艺术家的爱护,国家大剧院管弦乐团与合唱团为此特别开启以“胜友如乐”为主题的2017/18乐季,以音乐来为艺术与友情的相生相伴而喝彩,向广大观众、海内外艺术家及社会各界朋友致以敬意。十年来,这座辉煌的殿堂中,不仅充盈着艺术的隽永与美妙,更洋溢着友情的炽热和真挚:从我们的音乐家与管理者同众多历史先辈跨越时空的心灵交会,到我们与海内外无数当代艺术家、合作者甚至观众间的彼此依靠,来自各界朋友的宝贵情谊由表及里地浸润着这座艺术殿堂,也成为国家大剧院在过去十年不懈进取的重要动力。

对国家大剧院的所有艺术家与管理者而言,这些因艺术而生的宝贵情谊值得他们无比珍视!在他们看来,只有饱含美好人类情感的艺术才能有感人至深的力量,只有将这些情感渗入心灵的艺术家才能奉献透彻的艺术之美,也只有懂得珍视这些因艺术而生的宝贵情谊的艺术机构,才能成为真善美最有力量的传播者,成为艺术家们创造才华最虔诚的护佑者,成为让艺术与大众生活紧密相连的殿堂。我高兴的看

到,吕嘉和国家大剧院管弦乐团与合唱团的音乐家们,将以整个乐季向滋养了这座艺术殿堂的所有宝贵情谊致敬,并用他们美妙的音乐向所有人提示这个简单但却关键的事实:如果忘怀了真挚的情谊,艺术、艺术家和艺术殿堂将如无源之水般不知何从,也将如无的之矢般不知所向。我相信,来自各界朋友的诚挚钟爱好比千金难买之情谊,不仅将永远给这些音乐家以及国家大剧院全体团队以无限的温暖和巨大的鼓舞,更将化作我们的艺术家及整个团队在工作中的精益求精与炽热情感,并由此在未来以更加美妙的艺术旅程来回报每个钟爱国家大剧院的观众。

这个乐季中,众多享誉国际的艺术家与吕嘉及国家大剧院管弦乐团、合唱团的音乐家携手共庆国家大剧院十岁生日。国家大剧院建院十年以来,已有海内外28万余人次的艺术家在此登上舞台。在国家大剧院管弦乐团与合唱团本乐季中登台的这些艺术家,正是这28万人次艺术家的缩影和代表。艺术家永远是我们乃至整个社会的宝贵财富,我愿借此机会再次向所有帮助支持国家大剧院的艺术家们表示诚挚谢意。

我相信,飘扬在这段“胜友如乐”的旅程中的,将是真正有温度和有真情的音乐!祝国家大剧院管弦乐团、合唱团2017/18乐季圆满成功!

陈平

ADDRESS

CHEN Ping

President, China National Centre for the Performing Arts

The year of 2017 will witness the 10th anniversary of the NCPA's grand opening. In the past ten years, the NCPA, supported and guided by China's Central Government and Beijing's Municipal Government, has always seen itself as an institution born to do things "for the people, for the art and for the world" and, meanwhile, bring impact to life through art. These ten years have also seen some of the most significant transformation since ever in China's performing arts sector, and I am so delighted that we have become a highlight of these transformation with some unique contribution being made while the people in China is embracing their dream for an art life that is more dynamic and diversified.

However, nothing could be possible for us if we don't have support from audience, artists and many other friends from all walks of social life. In such a context, the China NCPA Orchestra and Chorus will come out with this 2017/18 Music Season, with "Ode to Friends" as its theme, to eulogize the interaction between art and friendship through a journey of music. It is of special significance for us to focus on a theme event of the kind. In the past decade, NCPA, a fantastic palace of art, has not only staged profound and pleasant artistic performances, but also developed warm and deep friendship with a lot of artists. Our artists and administrative staff, transcending temporal and spatial boundaries, commune with many predecessors through music, and establish intimate relationships with numerous contemporary artists, collaborators and even the audience at home and abroad. Such precious rapport provides inexhaustible nourishment and driving force for our persistent effort in the past ten years.

For all artists and staff of NCPA, the valuable friendship arising from art deserves to be cherished. In our eyes, only containing

true feelings of mankind, can art deeply touch people's heart; only the artists who have this in mind can fully present the beauty of art, and only the artistic organizations that understand the value of such relation can become the most powerful conveyor of truth, goodness and beauty, the most dedicated guard of artists' creativity, and a palace that brings art close to the public. It's my pleasure to see that LÜ Jia and the musicians in the China NCPA Orchestra and Chorus will express their respect to all friends who have contributed to the growth of the NCPA, and also they will reveal a simple yet important fact to all people, that is, without genuine affection, art, artists and the palace of art would have no source of inspiration and no direction to go in.

Also in this season, LÜ Jia and all the musicians in the orchestra and chorus will be thrilled to welcome some of the finest artists of our time to join them in the celebration of the NCPA's birthday. It is always amazing to know that, since the NCPA opened to public, tens of thousands artists from across the world has made over 280,000 appearances on our stage. I am always strongly convinced that artists are such a valuable asset not just for us at the NCPA but also for the entire human society, and I once again would like to extend my deep gratitude to all the dearest artists - not only those who will appear in this season as guests for the NCPA Orchestra but also those have been offering their genuine support for the NCPA. I wanted to ensure you again that the NCPA will always be your home.

I believe that this "Ode to Friends" music journey will feast the ears of the audience with passionate and soul-stirring music. Wish the China NCPA Orchestra and Chorus 2017/18 Season a complete success!



吕嘉

吕嘉

国家大剧院 音乐艺术总监
国家大剧院管弦乐团 音乐总监

对音乐家来说，有两个永恒的问题：到底什么是音乐？我们为何需要音乐？我想，音乐从来不是简单的声响，声响只是音乐的表象而已，音乐也不是那些写在乐谱中的音符，音符只是音乐寻求自我实现的工具。在我看来，音乐的最终本质应当是人的情感，也只有饱含人类真挚情感的音乐才是最美的音乐。

因此，在这座壮丽的艺术殿堂迎来第十个纪念日之际，我和乐团的音乐家们决心以这个乐季向音乐中蕴藏的丰盛情感致敬，为音乐与友情无时不刻的相伴相生喝彩，也以此向多年来支持国家大剧院的观众、艺术家及各界朋友致以敬意。我们都相信，真挚的情感如同音乐的生命，存在于先辈们留下的那些伟大音乐作品中，存在于我们这支乐团与合唱团所演奏的音乐之中，也存在于国家大剧院十年征途的每个脚印中。所以，这个以“胜友如乐”为主题的乐季，是我们献给乐迷的真情礼物，是我们留给自己的永恒提示，也是我们捧给所有因为音乐而与我们结缘的好朋友的真挚谢意！

没有谁比贝多芬更合适在这趟以乐会友的旅程中担当华彩了，古往今来以他为基点而联结的数辈作曲家挺起了整个欧洲音乐史的脊梁：从他对海顿、莫扎特等先辈的继承与变革，到舒伯特、勃拉姆斯对他的仰慕与发展，到一代又一代的指挥家、演奏家甚至乐迷观众对他不懈的钻研、演绎和聆听，贝多芬和数代大师跨越时空地联结了无数人的情感血脉。今年适逢贝多芬逝世 190 年，我们将上演他除第六交响曲外的所有交响曲，也将上演多位与他心灵相印的作曲家的杰作，同样动人的情谊也出现在 19 世纪下半叶兴起的民族乐派洪流之中，我们特意选了柴可夫斯基最令人称道的后三部交响曲，以及西贝柳斯、格里格、里姆斯基-科萨科夫等泛斯拉夫地区伟大作曲家的作品，让您有机会去系统地领略民族乐派中涌动的浓郁而热烈的情感。

除了史上那些伟大作曲家之外，众多从四面八方赶来与我们相会舞台的客席艺术家当然是我们这个乐季中另一支重要的朋友大军。除了将要在音乐厅中与我们共同亮相的众多客席艺术家外，这支大军中

还将有众多歌唱家和无数幕后英雄和我们共同奋战在歌剧舞台上，为您捧出《特里斯坦与伊索尔德》、《拉美莫尔的露契亚》、《玫瑰骑士》、《假面舞会》等重部头的歌剧制作。相比交响乐，歌剧有着绝妙的情节和强烈的戏剧感，也让音乐对情感的演绎与表现变得更加直观，瓦格纳笔下为爱求死的特里斯坦与伊索尔德，《骆驼祥子》中那些挣扎在不堪现实与美好梦想间的小人物，《长征》和《金沙江畔》中那些为了共同理想而舍弃小我的英雄，把方寸之地的歌剧舞台变成了我们将人类瑰丽的情感世界一览无余之处，也把本季的歌剧舞台装点成一出台前幕后和故事内外部胜友如云的大戏。

真挚的情谊不仅存于音乐之内，也存在于我们这些可爱的音乐家的生活与工作中。多年来，洋溢在这支乐团中的融融暖意和深厚友情深深感染着我，也是我们能在音乐上不断精进的重要情感动力。这样的暖意和友情不只闪耀在我们自己的舞台上，还将随着我们的巡演足迹感染五湖四海更多的人。今年，我们将再次前往美国，作演纽约等六个城市，携手郎朗、吴蛮、宁峰、戈蒂耶·卡普松四位世界级的好朋友，以乐会友并在太平洋两岸人民的心灵间架起友谊与交流之桥。

我们没有忘记，观众和乐迷其实是我们音乐生活中最亲密的好朋友！没有你们，我们的音乐乃至我们作为音乐家的使命也将失去意义！我们知道，你们将继续在本乐季中相伴我们左右，正如未来许多年我们的相濡以沫。

因此，在这座壮丽的艺术殿堂迎来第十个生日之际，就让我们用音乐向所有在台前幕后支持与陪伴我们的朋友们致敬：愿我们的友情长青，愿我们对音乐的共同挚爱长青！

A musician is eternally faced with two questions: What is music? Why do we need it? I believe that music has never been as simple as just sound; sound is merely the appearance of music. Nor is it the notes written on paper; they are only the way through which music realizes itself as an objective form. In my opinion, the ultimate essence of music is the human sentiment within it, and only music that involves true human sentiment is worthy of being considered the most beautiful.

Thus, on the eve of the tenth anniversary of this magnificent performing arts centre, the members of the orchestra and I have decided to make this concert season a tribute to the rich sentiment contained in music and to use it as an acclamation of the unending bond between music and friendship. We believe that true sentiment is comparable to the vitality of music itself: it not only exists in the great masterpieces left behind by those before us, but should also be present in the music we perform in the present day. As a result, we dedicate this season's theme of "Ode to Friends" as a sincere gift to our audiences. It serves as an eternal reminder to us as well as a sincere expression of gratitude to all those who have formed a friendship with us through their love of music!

No composer is more suited to be the focal point for this musical journey of friendship than Beethoven, who has served as the foundational point of connection for generations of composers before and after him that together have made up the backbone of European music. From his carrying on of and changes made to the ideas of Haydn and Mozart before him, to the admiration Schubert and Brahms held for him and their development of his concepts, and further on to generations of composers and performers of later times, and even to the untiring study, interpretation, and enjoyment of his work by listeners, Beethoven, along with a great number of other masters, has allowed for an emotional connection between countless people that is unbounded by the limits of time and geography. This year being the 190th anniversary of Beethoven's death, we will perform eight of his nine symphonies, and we will also perform the greatest works of a number of other composers, who had a metaphysical connection to him.

The same touching sentiment of friendship emerged in the latter half of the 19th century with the strong rise of musical nationalism, and for this, we have selected Tchaikovsky's laudable last three symphonies along with works by the great pan-Slavic composers Sibelius, Grieg, and Rimsky-Korsakov. In this way, listeners may enjoy a complete sampling of the strong and passionate sentiment of the musical nationalism movement.

In addition to these works of the great masters in history, the visiting musicians who have come from all over the globe to perform with us are also an important part of our circle of friends. This circle further includes the vocalists and countless behind-the-scene participants, all of whom are working together to allow the stage to shine in the performances of such great operas as *Tristan und Isolde*, *Lucia di Lammermoor*, *Der Rosenkavalier*, and *Un Ballo in Maschera*. Compared to symphony music, operas possess exquisite plots and a strong sense of theatricality, allowing the interpretation and expression of sentiment through music to be more intuitive. Wagner's title characters from *Tristan und Isolde* who died for their love, the common people who struggled between unbearable reality and their beautiful dreams in *Rickshaw Boy*, and those who give up on the individual for the sake of common ideals in *Long March* and *Along the Jinsha River* will turn the humble opera stage into a venue where we may view the entire magnificent scope of human sentiment all in one glance while serving as a great theatrical ode to friendship in every aspect.

True feelings of friendship are not only found in the music, but also in the lives and work of these charming musicians. For years, the warmth and deep friendships that fill this orchestra have profoundly influenced me, and they are an important source of emotional drive for our continual pursuit toward perfection. Such warmth and friendship do not merely light up our stage here, but also shine on the stages and people we see on our tours. This year, we will once again perform in six US cities including New York, working with four world-class musicians and friends, Lang Lang, WU Man, Feng Ning, and Gautier Capuçon, in forming a musical bridge of friendship and exchange to connect the spirits of people on both sides of the Pacific.

And of course, we have not forgotten that our listeners are our most intimate of friends! Without you, our music, and even our mission as professional musicians, would lose all meaning! We know that you will be by our side this year and for many years to come.

Thus, on the eve of the tenth anniversary of this magnificent performing arts centre, through music, we offer this tribute to all friends who support us from both sides of the stage: May our friendship be eternal, and may we forever maintain our shared true love for music!

LÜ Jia

**Artistic Director of Music, NCPA;
Music Director, China NCPA Orchestra**





陈其钢
Qigang Chen

驻院艺术家
Artist-in-Residence



郎朗
Lang Lang

驻院艺术家
Artist-in-Residence

在吕嘉大师的率领下，国家大剧院管弦乐团与合唱团的音乐家们开启以“胜友如乐”为主题的2017/18乐季，用音乐向艺术与友情的相生相伴致敬，向十年来帮助支持国家大剧院的观众、艺术家及各界朋友致敬。

作为国家大剧院的驻院乐团与合唱团，我们在每个乐季均上演百余场精彩的歌剧及音乐会，并有幸与数以百计的指挥家、独奏家、独唱家等客席艺术家携手合作，更有幸携手海内外几十万人次观众共同遨游博大精深的音乐世界。由此可见，我们每一季音乐旅程的点滴成就，乃至整个国家大剧院十年来的辉煌成就，都是胜友云集并共襄盛举的果实。作为我们不断前行的宝贵财富和强劲动力，这些伟大的朋友正是我们这个乐季将要致敬的对象。

这个乐季，在国家大剧院众多世界级的歌剧制作中，您将在十三部制作里继续听到我们以热情和卓越造就的音乐。在西方经典歌剧中，国家大剧院与纽约大都会歌剧院联合制作的瓦格纳《特里斯坦与伊索尔德》即将隆重首演，这也无疑是中国乐坛今年引人瞩目的一桩盛事。此外，祖宾·梅塔执棒的威尔第《法斯塔夫》、丹尼·欧伦执棒的多尼采蒂的《拉美莫尔的露契亚》都是经典大作的重磅首演，而威尔第的《假面舞会》、雷哈尔的《风流寡妇》等脍炙人口的名作再度归来，恐怕也正是京城许多乐迷翘首以盼的事件。在中国体裁歌剧中，除首轮上演即收到热烈反响的《长征》、《方志敏》、《骆驼祥子》等将再次登上舞台外，我们还将在纪念中国人民解放军建军九十年之际隆重

推出《金沙江畔》的首演。

在音乐厅中，两位重量级的华人音乐家将以驻院艺术家的身份与我们深度合作：作曲家陈其钢的驻院计划将进入第二年，除了他的《二黄》和《逝去的时光》之外，我们还将在今年世界首演他应约为国家大剧院写的两部新作，并将在美国巡演中上演他的两部作品；钢琴巨星郎朗将与乐团有两次重要合作，不仅将与祖宾·梅塔合作格里格钢琴协奏曲，还将携手吕嘉与我们登上纽约卡耐基音乐厅的舞台。贝多芬、柴可夫斯基与民族乐派将是我们本季特别聚焦的主题，也是我们穿越时空去观照数代先辈大师彼此间不朽情谊的绝佳视角。此外，由吕嘉大师领衔，祖宾·梅塔、克里斯托弗·艾森巴赫、法比奥·路易斯、亚历山大·布洛赫、郑小瑛、张弦、张国勇等指挥家，郎朗、芮妮·弗莱明、吴蛮、李飏、吕思清、张昊辰、贝佐德·阿布杜瑞莫夫、阿列克谢·沃洛丁、加布利尔·施瓦布、王亮、孙颖迪等独奏家，也将与我们携手呈现各具魅力的作品。

今年，我们还将在阔别美国三年之后，再一次踏上美国大陆，作演东西岸六个城市，作为国家的文化使者，展新生代乐团之风貌，并让更多海外观众感受到当代中国文化生活的风采与活力。

陈戈

国家大剧院管弦乐团 董事长

Under the leadership of the great musician LÜ Jia, NCPA Orchestra and Chorus will open 2017/18 season with a series of concerts themed “Ode to Friends” as a tribute to art and friendship.

As NCPA's resident orchestra, NCPA Orchestra and Chorus stage one hundred or so wonderful opera and concerts every season and is honored to join hundreds of celebrated conductors, soloists and other guest artists. Yet, it is an even greater pleasure to explore the fantastic world of music with hundreds of thousands of audiences at home and abroad. Therefore, any achievement we have attained in any musical journey is through the joint efforts of our friends, who are the valuable source and impetus that motivate us to move forward. This concert is dedicated to these wonderful friends.

This season will present you 13 world famous operas of our own production that fully display our ardency and artistry. Our program of Western opera classics will premiere the joint production of Wagner's *Tristan und Isolde* of NCPA and the Metropolitan Opera House. This debut is undoubtedly a spectacular music event this year. With equally mighty weight are the China premiere of Verdi's *Falstaff* and Donizetti's *Lucia di Lammermoor*, under the baton of Zubin Mehta and Daniel Oren, respectively. The return of Verdi's *Un Ballo in Maschera*, Franz Lehár's *Die Lustige Witwe* and other well-known masterpieces by NCPA probably is a long-awaited event for the audience in Beijing. As for the program of Chinese-themed opera, in addition to those receiving instant immense popularity, such as *Long March*, *Fang Zhimin*, and *Rickshaw Boy*, which will be staged again, *Along The Jinsha River* will be premiered to commemorate the 90th anniversary of the People's Liberation Army.

In the concert hall, we will have in-depth cooperation

with two esteemed Chinese musicians, who are the artists in residence of NCPA. Composer Qigang Chen will start his second year as NCPA resident artist. In addition to his *Er Huang* and *Reflet d'un temps disparu*, the world premiere of his two new works commissioned by NCAP is scheduled in this year and his other two works will also be staged during the US tour. Pianist superstar Lang Lang will have two major cooperation events with the orchestra, to perform Grieg's Piano Concerto with Maestro Zubin Mehta, and to join Director LÜ Jia in the Carnegie Hall. The music of Beethoven, Tchaikovsky and other nationalist composers, and the Paris symphonies of Haydn will be the focus of this season as well as an excellent perspective to examine the enduring friendship between the great musicians of different generations across the barriers of time and space. In addition, led by maestro LÜ Jia and quite a few great musicians, including Zubin Mehta, Christopher Eschenbach, Fabio Luis, Alexander Bloch, Xiaoying Zheng, Xian Zhang, and Guoyong Zhang, NCPA Orchestra will appear with eminent soloists, such as Lang Lang, Renee Fleming, WU Man, Biao Li, Siqing Lu, Haochen Zhang, Behzod Abduraimov, Alexei Volodin, Gabriel Schwab, Liang Wang, Yingdi Sun, and Rainer Honeck, to present various fascinating music.

This year, under the leadership of Maestro LÜ Jia, we will once again set foot on the United States, giving performances in six cities on both the west and east coasts. As the national cultural ambassador, we represent a new generation of orchestras and are ready to share with overseas audience the vibrant culture of modern China through music.

CHEN Ge

Chairwoman, China NCPA Orchestra

胜友如乐

每当新乐季的画卷徐徐展开，我们总想给他选个特别的名字。这个名字多少像个有关音乐的使命与宣言，我们于是也总对这个名字怀有太多期待：希望它能多少反映音乐的某种美妙本质，希望它能共鸣于音乐家和所有观众心中，更希望我们这支乐团与合唱团将之内化于心，并成为它忠实不懈的信奉者和传播者。这听起来似乎很难，有点让人一筹莫展，但我们居然从来没有失望过。尽管有时我们要花很多时间去思索，但快乐和满足总能伴随着我们的思索，而豁然开朗的最终洞彻也总让我们惊喜。这不是因为我们有多么高的智慧，而是因为音乐的世界本就如此，丰厚绮丽，无所不有，无论你向他叩问什么，他都能给你无尽启示。

在我们深爱的这座艺术殿堂迎来十岁生日之际，当我们内心再次叩问想以音乐传递何种信息后，我们决定让“朋友”成为这个乐季的故事主角，并以此来探索音乐与友情相生相伴的话题。其实，这可不是我们心血来潮的偶然之得。自古至今，无论从艺术本身看，还是从现实生活看，音乐与友情都有着远超人们想象的深刻关联。而当我们为这座艺术殿堂的累累收获喝彩时，我们深知：没有观众、艺术家及各界朋友的呵护，就没有国家大剧院十年来的辉煌与成就。在此时刻，有关音乐与友情之关联的思索与探究将有着可贵的深意，他将提示我们记住什么是音乐的终极本质，提示我们永远不忘音乐家和艺术机构的使命，也提示我们把最深沉的感激和谢意留给支持我们和挚爱音乐的朋友。

友谊，看起来只有两个字，却在貌似简单的两个字中蕴藏了无限的诠释空间。简而言之，“朋友”是不同人类个体之间的某种亲善关系，朋友之间的关系纽带不是血缘，不是利益，而是纯粹的情感。作为某种美好情感的友谊，往往包含了人们彼此共同的喜好、经历、目标或价值观，也常常意味着相互之间的平等、尊重、关心、扶助、启发或鼓励。但在博爱主义者看来，这种理解已太过狭义。在他们心中，朋友和友谊应当是普天下所有人共享之甘甜。孔子和席勒相距两千多年和近万公里，却不约而同提到“四海之内皆兄弟”的宏大创想。其实，无论如何理解，正如西汉李陵在《答苏武书》中所言“人之相知，贵相知心”，朋友及友情都在某种程度上代表着人彼此间的心灵相印与情感共通，也代表着人能够冲破个体的封闭与孤独而达成群体的分享与合作。通过这个过程，基于友情而建立的人际关系，也在无形之中成了人类社会集体意志和群体力量的重要来源。

如果说友谊是人们心灵相印与情感共通之产物的话，那么，音乐则可能生来就是人与人或心与心之间交流沟通的桥梁和信使。正如吕嘉在本乐季卷首语中所言，音乐的本质不是声响，不是音符，而是人的情感。这种情感，首先被作曲者从内心、自然或社会中捕捉到并记载成音符，又被演奏者凭个人的情感领悟与共通的知识经验加以感悟再以其技艺演绎为可听的声响，并最终被听者用耳朵接收并化作可以打动心灵的音乐。战国时代的美学论著《乐书》是人类现存的最早系统论述了音乐的概念及其社会意义的书籍，其中便开宗明义地提到“乐者，其本在人心之感于物也”，

这实际上包含了两层意思：第一，音乐是内心情感的表达；第二，情感不是无中生有之物，而是人心睹物阅人之产物。由此，音乐便成了人丰富的情感与心声的重要表达渠道。内心情感如有不同，音乐风格则将变化。换句话说，人世间有什么样的情感，便能够有什么样的音乐。重要的是，作为内心情感表达的音乐，从它尚未在心中或笔下成型起，渴望被他人听到并示以共鸣就已经是其重要天性。而这种音乐的共鸣，其本质是情感的共鸣，而情感共鸣的意义则在于它是人能够摆脱孤独而为自己找到精神同类的证明。正是通过这个过程，音乐得以成为人心沟通的信使和情感交流的桥梁。

由此而知，音乐和朋友生来皆为人类情感之本能。作为偶然来到这个世界的生命个体，我们正是在拥有伟大的朋友和美妙的音乐之后，才不再感到终极孤独，并增加了对自我生命意义的认知。因此，音乐与朋友，本来是两件不同事物，但却因此产生了绝妙关联。中文“知音”一词，便把“音乐”和“朋友”紧密地联系了起来。在著名的典故“高山流水”中，伯牙善于奏琴，子期善于听琴，无论伯牙弹奏什么样的音乐，子期都能借音乐读懂其心境，伯牙和子期也由此成为至交。子期辞世，伯牙遂仰天长叹，谓世间再无知音，也从此终生不再弹琴。在这则流传了两千多年的故事中，引人向往的不是伯牙的高超琴艺，而是二人通过音乐而心心相印的友情。从故事本身看，“知音”的意思似乎是，只有能以音乐心灵相知的人，才是真正的挚友。广义而言，知音或许包含了两层意思，一是真正的心灵之交如同音乐般甘醇美妙，也应当像人们

通过音乐达成的彼此相知那样充满默契与互赏，二是美妙的音乐在创作、演奏和传播的各个环节中，永远离不开人与人情感的交流，人们常常为了充分表达深厚情谊而产生创作或分享音乐的需要，而朋友间彼此的鼓励、启发或帮助又往往会贯穿一部音乐作品的生命过程。

古今中外，与友情与音乐有关的心灵鸡汤比比皆是，既见诗句、文学、画作中，也见于无数我们甚至无法考证和枚举的平凡人的生活之中。“欲将心事付琴瑶。知音少，弦断有谁听。”在南宋名将岳飞的这首词作中，作者并未提及特定的友人，但短短的诗句却有力揭示了音乐在人类情感表达与沟通过程中的独特角色，更道出了人在孤独时刻常会寄望于音乐和友人以求解脱与抚慰的天性。无论中外，在许多以情谊为主题的画作中，我们都能看到乐器及音乐生活的存在。从文艺复兴画作中那些怀抱各式乐器或歌或乐的酒肆民众或祥云天使，到卡拉瓦乔画作中那些手持鲁特琴的青涩少年，再到克雷诺阿画中沐浴在欢歌笑语和明媚阳光下的巴黎蒙马特高地，以及克里姆特笔下秉烛弹琴的舒伯特和画里被音乐陶醉的朋友们，音乐和友情在这些画作中有着你中有我和我中有你的水乳交融，并且超越和延展到更广义的人类情感关系，包括亲情、爱情以及人对自然及诸神之间的爱。甚至在早期人类文明留下的大量岩石壁画上，我们也能看到原始人类通过音乐和舞蹈来分享快乐或哀伤的场景。实际上，人类早期的确也没有什么当代意义上职业音乐家，音乐有时是人们为在欢庆或纪念中进行群体性情感沟通而作，有时只是三两好友把酒言欢并在醉时

击缶而歌的结果。从这个意义上看，友情及音乐，从来不是职业音乐家的专利，而是我们共同的生活必须品，更是我们摆脱孤独和寻找甘甜的重要路径。在这个乐季中，这或许正是我们首要想请大家再次审视的话题。

从普通人的生活回到音乐家的世界，音乐与友情的水乳交融更加五彩斑斓，更在我们所知的音乐世界及其历史中堪称重要的情感基石。换句话说，如果那些著名音乐人物及其作品中的友情生活背景被忽略的话，我们现在所认知的音乐世界恐怕都要色彩颠倒，也不知所从何来了。在我们为本乐季所有音乐会准备的综述中，我们试着在有限的篇幅中多去讲述那些作曲家及作品背后的情谊故事。虽然我们知道这些故事根本没可能讲完，但我们相信这难不倒我们的观众和乐迷，因为，你们会凭着自己敏锐的心思和感知去捕捉到所有的故事。当男低音在贝多芬第九交响曲的终章中大声唱出“哦，朋友们啊！”，当贝多芬与席勒怀着同样志趣而在令人热血沸腾的诗文和音乐中拥抱时，你将领悟到贝多芬是在怎样用音乐向全人类大声致辞并为全新的人类理想而呼喊，又是怎样为了这全新的理想而在音乐中以磅礴的愤怒撕碎冰冷的旧时代，再以激越的热情为自由、平等和博爱的人类新关系及新时代而呐喊。这些磅礴的愤怒和激越的热情都不会凭空而来，它们都来自贝多芬真实朴素的人生与黑白分明的心灵，也来自贝多芬和他众多志趣相投的文人雅士彼此思想的碰撞与分享。当这些强大的情感

在贝多芬的音乐中再生时，它们便化作排山倒海的力量，也在数百年间影响了全世界，而所有爱贝多芬并多少懂得他内心的人们都能在某种程度上彼此称作朋友。所有这些，或许都是贝多芬为何永远是独一无二的重要原因。这个乐季，您大可以通过我们的贝多芬系列，体会一下生活在二百年后的普普通通的你是如何与贝多芬发生心灵感应的，又是如何与贝多芬、并通过贝多芬与更广大的人群成为“朋友”的。同样的体会也可以发生在诸多其它作曲家的人生中，发生在我们对他们那些伟大作品跨越时空的聆听中。我们也将把眼光投向柴可夫斯基最重要的第四、第五及第六交响曲，让大家默想一下他是如何与自己拒绝谋面的资助者和爱慕者梅克夫人隔空交流，如何以这种常人无法想象的非常规的友谊关系为伟大的艺术构筑坚实的基石。而与柴可夫斯基同样活跃在十九世纪下半叶的诸多俄罗斯、东欧甚至北欧等泛斯拉夫地区的民族乐派音乐家们，他们彼此之间相互仰慕与彼此借鉴，以接力式的共同探索锻造了民族乐派的辉煌。这多少也有点儿像中国魏晋时代的竹林七贤，若干伟大的文人们彼此深怀敬意并惺惺相惜，最终支撑起一个时代及其艺术及思想的繁茂。为此，我们这个乐季也将多次带您去往那个时代，聆听来自西贝柳斯、格里格、里姆斯基 - 科萨科夫的音乐。

当然，这个乐季中，我们也希望您把眼光从那些音乐先辈和他们的伟大作品中移出，投向这些天天活跃在这座恢弘艺术殿堂中的音乐家们，看看音乐和友

情又是如何在他们每天真实的生活与工作中水乳交融的。既然音乐是为人与人的情感沟通而生，作为音乐演绎者的演奏家们当然要首当其冲的成为音乐中那些爱恨情仇的载体、桥梁以及忠诚的信奉者。在与这些可爱的音乐家们朝夕相处的几年中，我总能深深地感到，有种浓郁的时代气息无时无刻地飘扬在他们身上，内及心灵，外及音乐。在我看来，这或许是我们这座伟大的城市、这个崭新的时代以及这座恢弘的殿堂的联合产物。在这种只属于这些新生代音乐家的气息中，交织着敏锐的感性、无尽的创意、澎湃的活力以及勇敢的探索精神。当这种时代气息与他们的音乐追求碰撞结合，他们的音乐便有了独一无二的气质和魅力，更有了承载和讲述音乐中那些爱恨情仇的雄厚实力。这样的时代气息，不仅是他们与音乐之间的独特纽带，也是他们彼此之间的特有的缘分基因与情谊基石。这支乐团与合唱团中，既有众多源自孩童时代的同窗之谊，也有不少为音乐走四方的共同记忆，更有着音乐家们彼此的肯定与欣赏。这些情谊，洋溢在他们热闹的排练厅中，洋溢在音乐厅后台的欢声笑语间，洋溢在他们携手巡演世界的足迹里，洋溢在他们彼此以及他们与吕嘉总监在音乐中默契的微笑与眼神里，更洋溢在他们制造出来的那些扣人心弦的音乐中。同时，作为新生代音乐家中的佼佼者，他们与众多来自全世界的卓越的指挥家及独奏家之间也有着深刻的情谊，而这些宝贵的情谊更为他们的音乐带来了无上的光彩。在这个乐季中，包括陈其钢和朗朗这两位驻院艺

术家以及祖宾·梅塔、克里斯托弗·艾森巴赫、法比奥·路易斯、亚历山大·布洛赫、张弦、吕绍嘉、张艺、张国勇和众多名字无法在此一一列举的独奏家们，他们就好比一支浩浩荡荡的新老亲友大军，为了音乐而由世界各地赶到北京加入我们这个乐季。他们带来的，既不只是友情，也不只是音乐，而是充满情谊的音乐和以音乐书写的情谊。实际上，他们不仅是这支乐团的朋友，当他们的音乐穿入你的心帘，你和他们也就通过音乐成了心灵之交，而你的心也将通过他们联通到远处那个更广大的世界。我想，把人们的心灵带向远方，正是音乐之于人类的意义，也是友情与音乐相生相伴的意义，更是这些可爱的音乐家和我们这支乐团与合唱团引以为豪的使命。

或许，仔细触摸音乐中那些闪光的友情，正是对艺术本原宗旨的某种回归。所以，当我们这段胜友如乐的旅程启航时，当您再次走进这座壮丽的艺术殿堂，当我们这些已把人生交付艺术的音乐家们再次走上舞台，我们知道：是世间最真挚的情感铸就了这些美妙的音乐，而人类的音乐生活也将因友情之闪烁而弥加珍贵！

任小珑

国家大剧院管弦乐团 总经理

Ode to Friends

Whenever a new season unfolds, we always want to give it a special name. This name becomes more or less like a mission or declaration for the music, and so we always expect a lot of it. We hope that it can to some extent reflect something of the wonderful nature of music, and resonate within the hearts of the musicians and our audiences. We hope even more that the orchestra can internalize it and become its faithful believer and champion. This sounds very hard or even impossible to do, but we have not been disappointed yet. Although sometimes we have to spend a long time thinking up this name, it is always done in a mood of happiness and contentment, and we are inevitably surprised by the sudden arrival of a deep insight. This insight does not come because we ourselves are wise, but rather because the world of music is intrinsically so: it is hugely enchanting and all-encompassing, and to whatever question you ask it, it can give you an answer that is full of inspiration.

As the 10th anniversary of this palace of art we love so deeply approaches, we asked our hearts once again what message we wanted to convey through our music, and we decided that it was the message of "friendship" that should play a leading role this season. On this basis, we will explore the theme of how music is always accompanied by friendship. Honestly, this theme is not something we hit upon by chance. Since ancient times, whether looking at art itself or the real world, the connections between music and friendship have been deeper than is commonly thought. When we are celebrating the fruits of this palace of art over the past ten years, a reflection and exploration of the connections between music and friendship is more valuable than ever. It will remind us of the ultimate nature of music and that we should never forget our mission as musicians and an art institution. It will remind us to express our deepest gratitude and thanks to those friends who support us and love music.

Friendship. It is a seemingly simple word which nevertheless allows us endless room for interpretation. Simply put, a friendship is an intimate relationship between human beings which is built not on kinship, nor on benefit, but on pure emotion. This friendship, a wonderful feeling, invariably encompasses a shared hobby, experience, goal, or value set, and often implies reciprocal equality, respect, care, support, motivation and encouragement. But, in the eyes of humanitarians, such an understanding of friendship is too narrow. In their eyes, friends and friendships are supposed to be something beautiful to be shared among all human beings. Confucius and Schiller, though living more than two millennia and nearly ten thousand kilometers apart, both proposed the grand idea that "all men shall become brothers, wherever your gentle wings hover". In fact, however understood, friendship represents to a certain degree a spiritual and emotional communion with one another. Just as Li Ling of the Western Han dynasty says in his *Letter to Su Wu*, "What matters of friends lies in knowing each other's heart". It also means that people can break out of their own individual solitude and become part of a sharing and cooperative group. In this way, human relationships built on friendship become, almost without our noticing, an important source of society's collective purpose and strength.

If we say that friendship is a product of spiritual convergence and empathy between people, music itself could be seen as a bridge and messenger for communication between people or between hearts. As LÜ Jia says in his introductory remarks for this season, the essence of music lies not in sounds nor in musical notes, but in human emotions. These emotions are first captured from the heart, nature or society by the composer and then recorded as musical notes. They are then interpreted based on the personal feelings and common knowledge and experiences of the performers, and translated skillfully into audible sounds. Finally, they are heard by the audience as music that can touch the

soul. *Yue Shu*, or the Record of Music, which dates back to the Warring States Period and is the earliest treatise ever discovered on the concept of music and its social significance, mentions at the beginning that "Music's source is in the affections of the mind as influenced by physical things". This actually has two planes of meaning: first, music is an expression of inner feelings; and second, feelings are not made out of nothing, but a product of the mind that observes things and human beings. Music, therefore, is an important form of expression for human feelings and thoughts. As feelings change, so does the style of music. In other words, whatever feelings there are in the world, there is music that corresponds to them. As an expression of emotion, music craves to be heard and resonate with others before it even takes shape in the mind or on the paper. The resonance of music is in essence of feelings, which is significant in that it proves that humans are able to break out of their solitude and find like-minded souls. It is in this very process that music becomes a messenger of empathy and a bridge of communication.

Therefore, both music and friendship arise from our instinctive human feelings. As individuals that come to this world by chance, it is only with great friends and wonderful music that we no longer feel ultimately alone and that we increase our awareness of the meaning of life. Music and friends, as different as they are, therefore share an exquisite connection. The Chinese phrase zhiyin, which literally means a bosom friend who can keenly understand and appreciate your music, closely associates music with friendship. In the famous tale *Gaoshan Liushui* (High Mountains, Flowing Water), Boya, a talented *qin* player, and Ziqi, an expert *qin* listener, became bosom friends because Ziqi could read Boya's mind through whatever music he played. When Ziqi died, Boya was so full of grief that he said he would never have a bosom friend again and never play the *qin* again either. What is appealing in this two-millennium-

old tale is not how great Boya was as a *qin* player, but the resonant friendship established between the two men through music. In one reading of this tale, zhiyin seems to mean that only people who know each other's minds through music are real bosom friends. Broadly speaking, zhiyin may be understood in two ways: Firstly, that real communion with one another is as sweet and wonderful as music, and ought to be full of agreement and admiration for one another as when people know one another through music. Secondly, in all aspects of its creation, performance and sharing, music can never be separate from the exchange of feelings between people. People often have the need to create or share music in order to fully express their deep friendship, and the mutual encouragement, inspiration and assistance of friends is often the thread that runs through the life cycle of a piece of music.

At all times and in all countries, one can always find a sort of "chicken soup for the soul" containing friendship and music. It exists not only in poetry, literary works and paintings, but in the lives of countless ordinary people now lost in time. "I want to speak my mind by way of the *qin*. With no bosom friend present, who would like to listen to it, even if I played it until the strings were broken?" This is an excerpt from a poem by Fei Yue, a famous general of the Southern Song dynasty. Though the author didn't mention a particular friend of his, these few short lines are a great illustration of the special role that music has in the expression and communication of human feelings, and even more, how it seems to be an inborn tendency for human beings, at moments of loneliness, to turn to music and friends for relief and comfort. Whether at home or abroad, many paintings on the theme of friendship contain an instrument or a sign of musical life. From the tavern patrons or angels in flight holding all kinds of musical instruments or singing or dancing in Renaissance paintings, to the young boys holding a lute in paintings by Caravaggio, to the scene

of Montmartre in Paris, bathed in laughter and sunshine in a painting by Renoir, and Klimt's depiction of Schubert playing piano by candlelight with his friends enchanted with the music... music and friendship are interwoven with one another and can even extend to broader human connections, including affection between family members, love, and the adoration of nature and gods. Even in rock paintings and murals from early human civilizations, we can find scenes of ancient people sharing joy or grief through music and dance. In the early periods of human history, there were actually no professional musicians in the modern sense, and music was at some time created to communicate feelings among groups of people in celebration or commemoration, and at other times, a product of improvisation among friends enjoying a drink or two. In this sense, friendship and music have never been the monopoly of professional musicians but a shared necessity, an important way by which we cast off our loneliness and find common joy. This perhaps is the topic we ask everybody to re-examine, above all, during this season.

As we return from our lives as ordinary people to the world of music, the theme of music and friendship will become interwoven in ever more colorful threads, and become a vital emotional touchstone for understanding the music and history we already know. In other words, if we ignored the friendships behind those distinguished figures in the music world and their works, the music world we know would have an entirely different color, and we would be at a loss to say how it originated. In our short introductions to all the concerts in this season, we have tried to tell more of the composers and the friendships behind their works. We know that we have not told those stories completely, but we are convinced that for our audience and music fans, this will not limit you, because you are sharp-eared and sensitive enough to pick up on all the stories yourselves. When the bass sings out "Oh friends!" in the fourth movement of Beethoven's Symphony No. 9, and Beethoven and Schiller, harboring the same aspirations, embrace one another through their passionate poetry and music, you will discover how Beethoven was addressing the whole world and calling for a new human ideal with his music,

and how the music proposing that new ideal was tearing apart the cold, old age with vehement indignation and then shouting with powerful passion for the new age and new human relationships based on freedom, equality and universal love. Neither that vehement indignation nor that powerful passion came from nowhere; they came from the composer's genuine and simple life, his sure understanding of right and wrong, and his clashes and sharing of ideas with countless like minds. These powerful feelings, once reborn in Beethoven's music, turned into an earth-shaking force which has, in the centuries since, influenced the whole world. All those who love him and more or less know his heart can to a certain extent be called friends. All this is perhaps what will make Beethoven forever unique. This season, through our Beethoven series, you may surely experience how you, an ordinary person living two centuries later, can have an almost telepathic connection to Beethoven, and how to make friends with him and with many others through him. You may also have a similar experience of connecting to the lives of many other composers while listening to their great works across time and space. We will then turn the spotlight on Tchaikovsky's masterpieces - his Fourth, Fifth and Sixth Symphonies, in hope of shedding some light on how he exchanged thoughts and feelings with his patron and admirer whom he refused to meet, Nadezhda von Meck, and how he built a solid foundation for great art through the unusual friendship between them. Many national composers in Russia, Eastern Europe and even Northern Europe, who too were active, like Tchaikovsky, in the second half of the 19th century, admired and learned from one another, and together they created the glory of national music. They are in some ways like the Seven Sages of the Bamboo Grove of the Chinese Wei and Jin dynasties, a group of great scholar-officials who held one another in high esteem and empathized with one another, and who were so influential in their time as to bring about their own age of flourishing art and thought. Therefore, we also will take you back to the time of those composers and listen to compositions by Sibelius, Grieg, and Rimsky-Korsakov.

In this season, of course, we would also like you to turn your attention away from those masters and

masterpieces and towards the musicians who are active every day in this magnificent palace of art, and take a look at how music and friendship are interwoven in their lives and work today. Since music is derived from the human need to communicate feelings to one another, the players, as those who render the music aloud, have of course first to act as the carrier, the bridge, and the faithful believer of the feelings of love and hatred contained in the music. In the years I've worked closely with these lovely musicians, I've always felt a strong sense of this era, which resonates from them. It is a sense that touches the soul and permeates the music. This, in my eyes, is perhaps a byproduct of this great city, this new age and this majestic palace of art. This atmosphere, which belongs only to this new generation of musicians, is laced with keen sensibilities, inexhaustible creativity, surging energy, and the spirit of brave exploration. When this sense of the age collides and combines with their musical aspirations, their music radiates unique qualities and charms, and has the power to contain and relate those feelings of love and hate found in music. It is not only a unique tie they have with the music, but also the special basis upon which they build friendships and work closely with one another. This orchestra bears witness not only to friendships formed in childhood, but also to shared memories of endeavor made for the sake of music as well as to the musicians' recognition of and admiration for one another. These friendships are epitomized by their joyful rehearsals, their cheerful backstage chats and laughter, the footprints their world tours, the smiling and expressive eyes used to communicate with each other and with Chief Conductor LÜ Jia, and all the more by their imposing rendering of the music. On the other hand, as the most outstanding of the new generation of musicians, they also have formed deep friendships with top global conductors and soloists, which lends increased splendor to their music. This season, the musicians, including resident artists Qigang Chen and Lang Lang, Zubin Mehta, Christoph Eschenbach, Fabio Luisi, Alexandre Bloch, Xian Zhang, Shao-chia Lü, Yi Zhang, and Guoyong Zhang, to name but a few, are like a large army of old and new friends converging from across the world in Beijing just for the sake of music.

What they bring with them is not just friendship, nor just music, but music that is full of friendship, and friendship written in the form of music. Actually, they are more than orchestral friends; when their music touches your heart, you and they will become soulmates through music, and your heart will be transported to a much bigger world through them. To transport the hearts of people to a distant place, I think, is exactly the significance of music for humanity, the meaning of friendship and music accompanying one another, and the mission that these lovely musicians and we as an orchestra take pride in.

Perhaps, drawing closer to the brilliant friendships of music is a return to the true intention of art. Therefore, when we set off on this musical journey, when you are once again stepping into this majestic palace of art, when we, as musicians who have devoted our lives to music, are once again walking onstage, we will know very well that it is the most genuine feeling in the world that has brought about those amazing musical notes, and that the musical life of humanity is made ever more precious because of our wonderful friendships.

Xiaolong Ren

Managing Director, China NCPA Orchestra



交响乐
SYMPHONY

胜如
友乐
Ode to Friends

袁丁与朱丹演绎 埃尔加、格里格与柴可夫斯基 Elgar, Grieg and Tchaikovsky with Ding Yuan and Dan Zhu

指挥：袁丁

小提琴：朱丹

埃尔加：E 小调弦乐小夜曲，Op. 20

格里格：霍尔堡组曲，Op. 40

柴可夫斯基：D 大调小提琴协奏曲，Op.35

Conductor: Ding Yuan

Violin: Dan Zhu

Elgar: Serenade for Strings in E minor, Op. 20

Grieg: Holberg Suite, Op. 40

Tchaikovsky: Violin Concerto in D major, Op.35

在指挥家袁丁的带领下，我们在这个春日午后，开敞新乐季的大门。近年来在国际舞台上引人瞩目的小提琴家朱丹，将首次在我们的乐季中登场。

十九世纪下半叶，被后世称作民族乐派运动的艺术风潮蔚然兴起。从广大的斯拉夫地区开始，音乐不再局限于德奥、法国及意大利式的所谓正统风格，而是广泛采用了多元的民族化音乐语言，也由此开启了欧洲音乐生活的崭新风尚。今天我们即将聆听的三位音乐家都是这个意义上的民族乐派时期的重要人物。

作为民族乐派绝对的灵魂人物，柴可夫斯基（1840-1893）的音乐总是充满真诚与直率，其中涌动的情感常常是夸张和极致的，却又总是能够恰如其分的感人至深。D 大调小提琴协奏曲已是当今最受欢迎的小提琴协奏曲之一，但它的诞生过程却并不顺利。1877 年，梅克夫人（Nadezhda von Meck）与柴可夫斯基结识，两人由此开始了长达十三年却不谋面的友谊。

次年，柴可夫斯基受梅克夫人盛情支持，来到日内瓦湖畔度假并写作这部作品。他一个月就迅速将作品完稿，但却得知梅克夫人不是那么喜欢它。而作品原本的题献对象、小提琴家莱奥波德·奥尔（Leopold Auer）也以“技术上不可演奏（technically unplayable）”为由拒绝受赠和首演。在被冷落了不少日子后，这部作品才于 1881 年在维也纳爱乐乐团被俄籍小提琴家布罗德斯基（Brodsky）首演。后来，奥尔终于从对该作的误解中幡然悔悟，不仅自己经常上演这部作品，还把它作为范例传授给学生，其中还包括了海菲兹（Heifetz）等后世的顶尖大师。

格里格（1843-1907）和埃尔加（1857-1934）则是民族主义音乐运动在北欧和英国的典范代表。作为这两个地区最早进入欧洲乃至世界主流乐坛的作曲家，他们也当然是北欧和英国民族音乐风格的重要定义者。格里格曾受到柴可夫斯基不少启发，二人在 1888 年曾有会面并结下友谊。

后来，柴可夫斯基将《哈姆雷特序曲》题献给格里格，也在很大程度上代表了两人深刻的友谊。1884 年，为纪念北欧文豪霍尔堡的二百周年诞辰，格里格写了钢琴版的《霍尔堡组曲》并在次年将其改编为弦乐队版。在霍尔堡的年代，德语是欧洲最高贵的语言，而霍尔堡却执着的用当时遭到贬低的丹麦语写作。

格里格与霍尔堡的生活时代相距百年之遥，但却共同揭示了纵贯欧洲数百年的民族文化崛起大洪流。埃尔加生活在英国国势鼎盛的维多利亚与爱德华时代，而他音乐中常见的威仪堂堂与高贵神采也曾如大不列颠帝国在那个时代的独特写照。

埃尔加从从未有过系统音乐教育，多少算是一个自学成才的天才。他出身普通且信奉罗马天主教，这也让他与英国圣公会主导的英格兰主流社会有点格格不入。不过，也或许正是这样的出身，让他既能充分感知英格兰本土式的民族骄傲与艺术风格，又决

不固步自封于欧洲大陆的主流文艺风格之外。成型于 1892 年前后的《弦乐小夜曲》其实是埃尔加最早的作品之一，据称是他在自己早年几首弦乐作品草稿的基础上改编完善后而得。作品中洋溢着富有青春气息的睿智与沉静，也充满了埃尔加式的迷人旋律与真挚感情。

On this spring afternoon, let's open the doors to a new music season as guided by conductor Ding Yuan A rising star on the international stage, violinist Dan Zhu, will join us for the first time.

In the second half of the 19th century, a new wave later known as national music became popular. Starting in the greater Slavic region, music was no longer limited to the so-called orthodox style from Germany, Austria, France, or Italy; instead, diverse elements of national music began to be used, pushing Europe into a new era of music life. Today, the three composers whose works we will hear are all important figures from the period of national music.

A preeminent figure in national music, Pyotr Ilyich Tchaikovsky (1840-1893), whose music was always sincere and direct, had overflowing emotions which may be exaggerated and extreme but were also just right to deeply move whoever feels it. His violin concerto in D Major is one of the most popular violin concertos today. Its creation was not without obstacles, however. In 1877, Madame Nadezhda von Meck and Tchaikovsky came to know each other and the two began a 13-year friendship without a single face-to-face meeting.

The next year, with generous sponsorship from Madam Meck, Tchaikovsky went on a vacation by the side of Lake Geneva and that was where he finished the concerto within one month. However, Madam Meck was not a big fan of it. The concerto's original dedicatee, violinist Leopold Auer, also cited it as technically unplayable and rejected it. The concerto was not premiered until 1881 when Russian violinist Adolph Brodsky played it with Vienna Philharmonic. Eventually, Auer realized his mistake and began to play this concerto on different occasions and taught his students to play it as well, among whom was Jascha Heifetz, who later became a top-notch musician himself.

Edvard Grieg (1843-1907) and Edward Elgar (1857-1934) are two artists whose works represent national music in Northern Europe and Britain. As the first composers from these areas to enter the mainstream of music in Europe

and the world, they were for sure also major style-setters for national music in their respective places of origin. Grieg was greatly inspired by Tchaikovsky. The two actually met in 1888 and became friends.

Tchaikovsky later dedicated the Hamlet Overture to Grieg, which also signified their close friendship. In 1884, in order to commemorate the 200th anniversary of Ludwig Holberg, a literature giant of Northern Europe, Grieg composed the piano version of the Holberg Suite, and adapted it into a string-ensemble version the following year. In Holberg's time, German was the most prestigious language in Europe, yet Holberg insisted on writing in the much-maligned Danish language.

Grieg and Holberg lived in times more than 100 years apart, but they both illuminated the rise of national culture throughout Europe. Elgar lived in Britain during the snobbish Victorian and Edwardian era, so the grandiose ceremony and elegant glamour in his music were a portrait of the British Empire at the time.

Elgar never received any formal music education and he could be considered a self-taught music genius. Born into an ordinary family and raised as a catholic, he didn't fit in with the mainstream British society dominated by the Church of England. Yet, maybe it was because of his upbringing that he was on one hand fully aware of the classic English pride and artistic style and on the other hand didn't constrain himself within the mainstream European style. The Serenade for Strings, composed around 1892, was one of Elgar's earliest works. It was supposedly based on some of his earlier string compositions. The work is filled with youthful wisdom and a sense of calm, as well as the kind of enchanting melodies and pure emotion which are typical of Elgar.



2017.06.17

音乐厅 · Concert Hall

张弦与黄心芸演绎 巴托克与柴可夫斯基 Bartok and Tchaikovsky with Xian Zhang and Hsin-yun Huang

柴可夫斯基风暴 *Tchaikovsky Storm*

指挥：张弦
中提琴：黄心芸

柴可夫斯基：波兰舞曲（选自叶甫根尼·奥涅金）
巴托克：中提琴协奏曲，Op.posth（修改版）
柴可夫斯基：F小调第四交响曲，Op.36

Conductor: Xian Zhang
Viola: Hsin-yun Huang

Tchaikovsky: Polonaise (from *Eugene Onegin*)
Bartók: Viola Concerto, Op.posth.(rev.version)
Tchaikovsky: Symphony No. 4 in F minor, Op.36

2017.06.18

音乐厅 · Concert Hall

张弦与张昊辰演绎 肖邦、陈其钢与 柴可夫斯基 Chopin, Qigang Chen and Tchaikovsky with Xian Zhang and Haochen Zhang

柴可夫斯基风暴 *Tchaikovsky Storm*



陈其钢
2017/18 驻院艺术家
Qigang Chen
2017/18 Artist-in-Residence

指挥：张弦
钢琴：张昊辰

柴可夫斯基：波兰舞曲（选自叶甫根尼·奥涅金）
肖邦：平稳的行板与降E大调华丽大波兰舞曲，Op.22
陈其钢：二黄
柴可夫斯基：F小调第四交响曲，Op.36

Conductor: Xian Zhang
Piano: Haochen Zhang

Tchaikovsky: Polonaise (from *Eugene Onegin*)
Chopin: Grande Polonaise Brillante, Op.22
Qigang Chen: Er Huang
Tchaikovsky: Symphony No. 4 in F minor, Op.36



在世界乐坛享有重要影响力的中国指挥家张弦再次回归，携手两位常年旅居美国的顶尖华人独奏家，为我们带来这两场曲目精彩绝伦的音乐会。

肖邦(1810-1849)、柴可夫斯基(1840-1893)、巴托克(1881-1945) 和陈其钢(1951-)，生活在彼此无法交集的不同时代，却同样在内心和音乐中有着强烈的民族情愫，也同样凭借各异的人生步入了世界艺术大熔炉。肖邦、柴可夫斯基与巴托克都出身于斯拉夫文化，也同为具有强烈民族情怀的音乐家。陈其钢则来自浓厚的中国文化氛围，对传统中国知识分子的淡泊优雅深谙其道。不过，命运却把他们带往了不同方向，也给了他们在融合中让艺术再生的机会。肖邦生于波兰，却在巴黎度过了人生半数时光；巴托克深爱匈牙利美妙的民调，却因战乱而在美国度过最后时光；陈其钢自幼浸染中国文化，却为求学而去往法国；柴可夫斯基虽未久离俄罗斯，但他的音乐也在旅行和游历中微妙的嬗变。徜徉于他们的乐作中，我们仿佛感到：这些生长和发展在不同时代与地域的乐思，彼此间似乎从未有过实质关联，但又仿佛千丝万缕的惺惺相惜。或许，在不同族群的文化熔炉中，一切艺术终将是场殊途同归的情感旅程。

巴托克迁居美国后，尽管在经济上拮据，艺术名望却日渐增长。1944 年，他先后收到了小提琴家梅纽因和中提琴家普林罗斯的重要委约。当时的巴托克已是白血病晚期，最终也没能完成这部中提琴协奏曲。我们今天听到的这部作品，是其挚友赛利以其遗稿为基础进行完善和配器的最后呈现。1949 年，普林罗斯首演这部作品时说，“所有的一切，亢奋的、悲怆的、深沉的情感，在其中融为一体，使作品完美无缺”。今天，这部作品常常被誉为有史以来最伟大的中提琴协奏曲。

时代相距一百多年的肖邦与陈其钢，都曾活跃于巴黎的音乐界，也同样把祖国的艺术元素带进了巴黎的生活与创作。肖邦的《平静的行板与华丽大波兰舞曲》写于 1830 至 1834 年之间，是两部独立作品融合而成。您今天将听到的，是作者为钢琴与乐队改编的版本。全曲始于钢琴独奏的「平静的行板」，以轻快的装饰音将听众带入荡漾的快乐和幸福。随后，乐队与钢琴奏出委婉的进行曲式的「大波兰舞曲」。肖邦共创作了十五部大波兰舞曲，以这首最具清新典雅气息，更有那时巴黎特有的优雅、华贵和自信。如果说生活在巴黎的肖邦是在用大波兰舞曲向祖国

致敬，那么，陈其钢则试图在《二黄》中通过对京剧标志性的二黄原板的探究，来缅怀某种曾为数代中国人留下深刻烙印但今天却渐行渐远的文化记忆。陈其钢曾说，“在写作前，我所知道的只是一种情绪，一种远远的，如烟的感觉，其中包含了小时候熟悉的京剧音调。”同样是在故土之外的家乡追忆，肖邦在大波兰舞曲中透出激越自信的气质，陈其钢却在《二黄》中编织出如烟的安静。或许，只有远离，故土的气息才会愈加清晰。

柴可夫斯基的歌剧《奥涅金》及第四交响曲基本作于同一时期。那时，他与梅克夫人友谊的开始和与米留科娃婚姻的失败是他的两起重大人生事件。1877 年，新婚两周的柴可夫斯基怀着对婚姻的失望与恐惧逃离了妻子，并在梅克夫人的资助下前往直利，在湖光山色中治愈内心并继续创作，这两部作品正是他这次旅程的重要成果。对痛苦的恐惧和对幸福的渴望，让他常常徘徊与纠结在极端的忧郁和激动中。这种人生也清晰可见于他的音乐中：他会时而爆发无比强烈的热情，也会突然陷入无底洞般的挫败。第四交响曲也被称作柴氏的“命运交响曲”：在写给梅克夫人的信中，他提到“命运”乃是“整部交响乐的胚胎”；在写给学生特纳耶夫（Teneyev）的信中，他说贝多芬第五交响曲是这部作品的榜样，为他“提供了某种概念”。第四交响曲强烈的抒情性，开启了柴可夫斯基人生最后三部交响曲的序幕，也将开启了浪漫主义音乐创作的新时代：一个致力于打破传统奏鸣曲式写作规范，并以内心情感为创作的驱动与基础的时代。柴可夫斯基最终决定将这部作品题献给梅克夫人，他在谱面上写到“献给我最好的挚友”，更在信中表示，梅克夫人将从中听到“内心最深处遐想与思绪的回声”。



Xian Zhang, a Chinese conductor who has had quite an influence on the music world, has returned! She is working with two great Chinese soloists, who have lived in the US for extended periods of time, in performing two brilliant concerts for us.

Chopin (1810-1849), Tchaikovsky (1840-1893), Bartok (1881-1945), and Qigang Chen (1951-) live at different times and thus have no personal exchanges, yet they all own a strong sense of ethnic sentiment within their spirits and their music, and each of them has depended on their differing lives in making their way into the melting pot of the international art world. Chopin, Tchaikovsky, and Bartok were born into the Slavic culture, and they are known to have had a strong sense of ethnicity. Chen, on the other hand, comes from a Chinese background; he is quite familiar with the simple elegance of the traditional Chinese intellectual. Destiny leads all four of them along different paths, giving them the chance to resurrect music through the integration of diversity. Chopin was born in Poland, yet he lived half his life in Paris. Bartok loved the folk music of Hungary, yet he had to live the final part of his life in the US as a result of World War II. Chen has been immersed in Chinese culture since birth, yet he moved to France for the sake of his studies. And even though Tchaikovsky never left Russia for any lengthy period of time, his compositions often unfolded on trips abroad. As we wander about within their music, we can almost feel how these

musicians, who lived in different regions and eras and thus had absolutely no contact with each other, seem to have numerous connections. Perhaps within the fusion of different cultures, all art is a sentimental journey that takes different paths to the same final destination.

After immigrating to the US, despite financial hardship, Bartok gradually gained a name for himself. In 1944, he was commissioned by the violinist Yehudi Menuhin and the violist William Primrose. At the time, Bartok was already in the late stage of leukemia, and he was unable to finish the viola concerto. The concerto we know today was completed by Bartok's good friend Tibor Serly, who used Bartok's original composition as the basis for finishing the piece and the orchestration. While playing the piece for the first time in 1949, Primrose stated, "Everything about it, the excitement, the sorrow, and the deep sentiment, melds into one, making the piece perfect and completely flawless." The piece is now often hailed as the greatest viola concerto ever.

Chopin and Chen, whose lives are separated by nearly a century of time, have both done well in the Paris music arena, and they both have incorporated the art of their homelands into their lives and work abroad. Chopin's Andante Spianato et Grande Polonaise Brillante, two independent pieces that Chopin combined into one, was written during the years of 1830 to 1834. Today's performance is an adaptation written for the piano and an orchestra. It begins with a piano solo of Andante



Spianato, with brisk grace notes bringing the listener into a rippling feeling of bliss. Next, the orchestra and piano will work together in a tactful transition to Grande Polonaise Brillante. In all, Chopin wrote 15 grande polonaises, and this one exudes the most refreshing and refined atmosphere. It also possesses the elegance, sumptuousness, and confidence unique to Paris of the time. If one may say that Chopin used his polonaises as a form of tribute to his homeland, Chen, in his piece *Er Huang*, can be said to be exploring the iconic Peking opera erhuang style as a form of reminiscence on cultural memories that once made deep impressions on numerous generations of Chinese people but are now drifting away. Chen has said, "Before composing it, all I knew was a certain emotion, a far-off feeling as vague as smoke, and the Peking opera I knew in my youth was part of that." Similarly, thinking of his homeland, Chopin expressed a strong bearing of confidence in his grande polonaises. Chen, on the other hand, expresses a tranquility akin to smoke in his piece *Er Huang*. Perhaps leaving one's homeland is what is required to obtain a greater degree of clarity.

Tchaikovsky's *Eugene Onegin* and his Fourth Symphony were composed at around the same time, a period at which two important events in his life were unfolding: the beginning of his friendship with von Meck, and the failure of his marriage with Antonina Miliukova. In 1877 after being married for only two weeks, Tchaikovsky left

her due to fear of and disappointment with marriage. With the support of von Meck, he went to Italy to heal emotionally and continue creating music among a backdrop of beautiful lakes and mountains. These two pieces were the fruits of that trip. His fear of pain and desire for happiness caused him to frequently hesitate and live entangled between extreme depression and excitement. Such state of mind is clearly visible in his music, which at times bursts with unmatched passion and power, and then suddenly sinks into an abyss of despair. His Fourth Symphony is also known as "Symphony of Fate." In a letter to von Meck, he stated that fate was the "seed of the whole symphony." In a letter to his student Teneyev, he stated that Beethoven's Fifth Symphony and certain of its concepts were his model for writing the piece. Strongly lyricist, the symphony was the prologue to Tchaikovsky's final three symphonies, and it also triggered the beginning of the era of romanticism, an era devoted to breaking through the norms of traditional composition and in which inner feelings served as the motivation and basis of composition. In the end, Tchaikovsky decided to dedicate the symphony to von Meck. On the sheet music, he wrote, "Dedicated to my best friend." Moreover, he wrote to her that from within the music, she would hear "an echo of [her] most intimate thoughts and emotions."

2017.06.24

音乐厅 · Concert Hall

张弦与弗莱明的天籁音诗

Beauty of Voice: A Night with Xian Zhang and Renée Fleming

指挥：张弦

女高音：芮妮·弗莱明

第一板块：法国音乐和咏叹调

拉威尔：波莱罗舞曲

马斯内：“泰伊斯，脆弱的偶像”（选自歌剧*泰伊斯*）

福雷：曼陀铃

圣 - 桑：海滨晚会

德利伯：加迪斯的姑娘

法雅：第一西班牙舞曲

庞塞：小星星

戈麦斯：民歌中的深褐色少女

第二板块：美国音乐

伯恩斯坦：《坎迪德》序曲

阿伦：飞跃彩虹（选自音乐剧*绿野仙踪*）

罗杰斯、汉默斯坦：我哼着欢快的小曲
（选自音乐剧*国王与我*）

伯恩斯坦：某处（选自音乐剧*西区故事*）

伯恩斯坦：我好漂亮（选自音乐剧*西区故事*）

第三板块：意大利音乐和咏叹调

马斯卡尼：乡村骑士间奏曲

托斯蒂：四月

博伊托：在那夜的海裡（选自歌剧*梅菲斯托夫*）

威尔第：命运之力：序曲

普契尼：我亲爱的爸爸（选自歌剧*贾尼·斯基基*）

Conductor: Xian Zhang

Soprano: Renée Fleming

Section 1: French Music & Arias

Ravel: Bolero

Massenet: "C'est Thais, l'idole fragile" (from opera *Thais*)

Fauré: Mandolin

Saint-Saens: La Soirée en Mer

Delibes: Les filles de Cadix

Falla: Spanish Dance No.1 (from *La vida breve*)

Ponce: Estrellita

Gómez: Morena de mi Copla

Section 2: American Music

Bernstein: Candide: Overture

Arlen: Somewhere Over the Rainbow

(from musical *The Wizard of Oz*)

Roger, Hammerstein: I Whistle a Happy Tune

(from musical *The King and I*)

Section 3: Italian Music & Arias

Mascagni: Cavalleria Rusticana: Intermezzo

Tosti: Aprile

Boito: L'altra notte in fondo al mare (from opera *Mefistofele*)

Verdi: La forza del Destino: Overture

Puccini: O mio babbino caro (from opera *Gianni Schicchi*)

Leoncavallo: Mattinata

芮妮·弗莱明是享誉世界的传奇性抒情女高音。今晚的音乐会，将是她在 2008 年后首次重返北京的舞台，也是她与国家大剧院管弦乐团的首次合作。常年活跃在世界舞台的张弦，则是国家大剧院的老朋友。她不仅已跻身当今世界乐坛几位最顶尖的女指挥家之列，还在歌剧艺术及其它形式的歌唱作品方面有着深厚的造诣。

凭着完美无限的歌唱音色、优雅秀美的舞台形象，弗莱明自 1980 年代开始艺术生涯起，便在舞台上显示出无可比拟的王者风范。三十多年来，她的身影遍及世界各大歌剧院与音乐厅，在成为歌剧舞台上耀眼的明星之余，她还对音乐剧、爵士乐甚至流行歌曲显示出十足的兴趣与才华，而她在包括艺术纪录片和音乐会直播在内的众多电视节目中的亮相，也让数以千万计的乐迷甚至乐迷之外的普通民众有机会欣赏到她令人惊讶的艺术才华与优雅风度。由此，弗莱明在美国也成为了真正以艺术为各界民众带来激励

与灵感的艺术家之典范，甚至享有“人民的歌唱天后”的美誉。

在本场音乐会中，弗莱明与张弦将透过他们默契的艺术共识，为您展现歌唱艺术的无限曼妙与优雅，并将以三个章段带您体会三种风格迥异的歌唱艺术：在法雅的西班牙舞曲中，我们将首先前往西班牙与法国，而弗莱明将在这一章节中带来马斯奈、圣 - 桑、奥斯卡·施特劳斯这三位法国作曲家脍炙人口的咏叹调，而拉威尔令人神往的《波莱罗》则将为这段旅程划上强有力的句号。随后，我们将会前往歌剧故乡意大利，聆听弗莱明带来的几首难得一见的意大利咏叹调，以及马斯卡尼余音绕梁的《乡村骑士间奏曲》和威尔第动人心魄的《命运之力序曲》。最后，随着伯恩斯坦绚烂刺激的《坎迪德序曲》，我们将前往探索美国经典音乐剧的永恒魅力，在充满温暖眷恋气息的《国王与我》中感受弗莱明多姿的歌唱才华。



Renée Fleming is a world-renowned soprano who is a legend in her time. Tonight's performance is her second since her Beijing debut in 2008, and it is her first collaboration with the NCPA Orchestra. Xian Zhang, who has done well on the global music stage, is an old friend of NCPA. Not only has she entered the ranks of the world's top female conductors, she has made numerous achievements in the areas of opera and other singing forms.

Possessing a flawless timbre and elegant image on stage, Fleming began her career in 1980 with an unparalleled and regal bearing. Over the past three decades, she has performed at large opera houses and concert halls around the world. In addition to shining in the realm of opera, she is also extremely fond of and talented with musicals, jazz, and even pop music. Her brilliant appearances in TV programs such as documentaries and live broadcast performances have appealed to a myriad of her fans; even non-fans have come to enjoy her amazing artistic talent and graceful demeanor. As a result, Fleming is seen in the US as an artist who excites

and inspires the common people, hence her having become known as "the people's diva."

In this concert, Fleming and Zhang make use of a musical understanding they share in presenting a performance of incomparable finesse. Through three movements, they will allow you to experience three different forms of vocal art. In Manuel de Falla's "Spanish Dance", we will first visit Spain and France, where Fleming will sing the well-known arias of the French composers Jules Massenet, Camille Saint-Saëns, and Oscar Straus before a bold exclamation point with Maurice Ravel's rapturous *Bolero*. Next, we will tour the home of opera, Italy, where we will hear Fleming sing some of the less-commonly heard Italian arias. She will also sing the impressive Intermezzo from *Cavalleria Rusticana* by Pietro Mascagni and the soul-moving *La Forza del Destino* by Giuseppe Verdi. Then, with Leonard Bernstein's exciting *Candide Overture*, we will explore the eternal charm of American classical music, which will be followed by a final taste of Fleming's enchanting and multifarious flair in the warmth of music from *The King and I*.

夏夜传说：吕嘉与吕思清

Tales of Summer with Lü Jia and Siqing Lu

漫步经典 *Roam about Classics*

指挥：吕嘉

小提琴：吕思清

格拉祖诺夫：夏（选自《四季》）

巴伯：小提琴协奏曲，Op.14

里姆斯基 - 科萨科夫：天方夜谭，Op.35

Conductor: LÜ Jia

Violin: Siqing Lu

Glazunov: Summer, Op. 67A (from *The Seasons*)

Barber: Violin Concerto, Op.14

Rimsky-Korsakov: Scheherazade, Op.35

在这两场音乐会中，吕嘉音乐总监将同我们携手中西两位独奏家：吕思清是国家大剧院的老朋友，也是中国小提琴界的领军人物和民族骄傲；阿布杜瑞莫夫则是欧美乐坛近年来炙手可热的青年才俊，也曾多次与欧洲顶尖乐团到访国家大剧院。

宁静而深邃的夏夜总是给人无尽畅想。作为今年国家大剧院“漫步经典”音乐会的组成部分，我们特意选择了格拉祖诺夫《四季》中的《夏》以及国家大剧院青年作曲家计划参评作品《飞寒》，来呼应今年“漫步经典”音乐会中有关“四季”的主题。里姆斯基 - 科萨科夫（1844-1908）恰好也完成于某个夏天的交响组曲《天方夜谭》，或许也会以其中光怪陆离的阿拉伯传说把我们有关夏夜的幻想带向无尽远方。而柴可夫斯基与巴伯脍炙人口的两首协奏曲，更会让这趟夏夜音乐旅程变得愈加丰富和五光十色。

不过，当我们乘着诸位先师的音乐而惬意地遨游夏夜时，可能总会忘记作曲家们当时创作时的纠结与艰难：今天看来，巴伯（1910-1981）的小提琴协奏曲与柴可夫斯基（1840-1893）的第一钢琴协奏曲都堪称自己国家标志性的协奏曲，当他们的诞生历程却有着不约而同的曲折。柴可夫斯基的第一钢琴协奏曲创作于1874-1875年之间，作者本计划将其献给好友暨著名钢琴家尼古莱鲁宾斯坦并邀其首演，而后者当时的确也已是柴可夫斯基最坚定的支持者之一。但鲁宾斯坦在作品完成后却出人意料地回应以无情的批评并拒绝为之首演，愤怒而失望的柴可夫斯基随后决定将作品题献给指挥家汉斯·冯·彪罗。巴伯则是在1938年受费城企业家塞缪·塞米文·菲尔斯及俄罗斯小提琴家伊索·布里赛利之委托，而在次年前往瑞士专心写作这部小提琴协奏曲。1939年，布里

夏夜传说：吕嘉与阿布杜瑞莫夫

Tales of Summer with Lü Jia and Abduraimov

漫步经典 *Roam about Classics*

柴可夫斯基风暴 *Tchaikovsky Storm*

指挥：吕嘉

钢琴：贝佐德·阿布杜瑞莫夫

格拉祖诺夫：夏（选自《四季》）

柴可夫斯基：降B小调第一钢琴协奏曲，Op.23

里姆斯基 - 科萨科夫：天方夜谭，Op.35

Conductor: LÜ Jia

Piano: Behzod Abduraimov

Glazunov: Summer, Op. 67A (from *The Seasons*)

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

Rimsky-Korsakov: Scheherazade, Op.35

赛利也在收到乐谱后表示这部作品存有缺陷并拒绝演出。后来，在历经几次私人活动上的非正式演出后，费城交响乐团时任总监尤金·奥曼迪听到了这部作品的声名，并在仔细阅读谱后于1941年2月为它安排了正式首演。

里姆斯基 - 科萨科夫的《天方夜谭》当然是这两个美妙夏夜的重头戏。这部写于1888年夏天的作品，源于作者从同名阿拉伯民间故事集中获得的灵感。作者曾经在创作开始时赋予四个乐章不同的标题，并使之与特定的阿拉伯传说故事联系起来，后来又决定去掉这些标题以留给听众更宽阔的自由想象空间。不过，许多观众还是想去了解这些曾经使用过的标题，以求更好地了解这些音乐背后的线索。作为俄罗斯音乐界著名的“五人团”成员的里姆斯基 - 科萨科夫，曾因军旅生涯而有机会游历南北美洲及欧洲大陆，也

似乎因此获得了以音乐去驾驭东方奇幻传说的特别灵感。可以说，这也是在西方音乐史上地位非同一般的一部作品，不仅以其东方异域色彩及夸张奇幻场景而成为浪漫主义音乐的巅峰作品，而且以其精妙无比的配器法成为后世无数作曲家竞相研习膜拜的优秀楷模。里姆斯基 - 科萨科夫与柴可夫斯基也有着极其亲近的友谊，两人从1876年起即经常互相走访和长期通信，并在事业上有热络合作与彼此支持，这种关系一直持续到柴可夫斯基1893年离世。不过，也有人说，里姆斯基 - 科萨科夫私下其实对柴可夫斯基有着忐忑的防备与嫉妒，只因他眼中的柴可夫斯基是如此的优秀，以至于他的许多追随者都陆续成了柴可夫斯基的粉丝。无论如何，就让我们随着音乐，让里姆斯基 - 科萨科夫、柴可夫斯基、格拉祖诺夫三位老友在今天这个夏日夜晚再次相聚吧。



In these two performances, Music Director LÜ Jia will delight us with the accompaniment of Western and Chinese soloists. Siqing Lu, a leading Chinese violinist, is an old friend of the NCPA and a source of pride for the Chinese people. Behzod Abduraimov, a young genius who has become a celebrated star in the Euro-American music world in recent years, has performed at the NCPA numerous times with some of Europe's top orchestras.

The deep tranquility of a summer night can always trigger a trip into the boundlessness of the imagination. We have chosen Alexander Glasunov's *Summer* (from his work *The Seasons*) along with Fei Han, a piece from the NCPA Young Composer Programme, in echoing the four seasons-based aspect of this year's concert. Incidentally, Nikolai Rimsky-Korsakov (1844-1908) finished his symphonic suite *Scheherazade* during the summer. Perhaps the bizarre, motley Arabian tale it was derived from will bring you to an infinitely distant realm of summer fantasy. Moreover, the popular concertos by Tchaikovsky and Samuel Barber are certain to make this summertime musical expedition even more resplendent.

However, as we ride the musical melody of the masters of old and pleasantly roam the summer night, we are apt to forget the difficulties these composers endured while writing these pieces. The Violin Concerto by Barber (1910-1981) and Piano Concerto No. 1 by Tchaikovsky (1840-1893) may now be viewed as iconic concertos for their respective countries, but at the times of their creation, they both ran into frustrations. Tchaikovsky's piece was written between 1874 and 1875, and he originally meant to dedicate it to and have it first performed by his good friend, the famous pianist Nikolai Rubinstein. Rubinstein was indeed one of Tchaikovsky's greatest supporters, but Rubinstein ruthlessly criticized the piece and refused to play its debut performance. Tchaikovsky, angered and disappointed, then decided to dedicate it to the composer Hans von Bülow. Barber, on the other hand, was commissioned by the Philadelphia businessman Samuel Simeon Fels and the Russian violinist Iso Briselli to write a violin piece in 1938, and Barber went to Switzerland the following year to work on the piece. That year when the piece was finished, Briselli



said it was deficient in certain aspects and would not play it. Later, after a number of performances at private, unofficial venues, Eugene Ormandy (the music director of the Philadelphia Orchestra) heard of the reputation of the piece, and after looking at it carefully, arranged for it to be performed in February of 1941.

Rimsky-Korsakov's *Scheherazade* is of course the focal point of these two wonderful summer nights. This piece, written in the summer of 1888, was inspired by the Arabian collection of stories by the same name. Originally, he gave the four movements different titles and had them linked to certain of the stories, but later, he decided to do away with the titles so the listener might have greater room for imagination. However, fans of the piece still wish to know what the titles were so as to better understand the background behind the music. Rimsky-Korsakov is known as one of "The Five" (the five greatest 19th century Russian composers). He went to the Americas and continental Europe while in the military, and as a result, gained the inspiration to turn a legend of the orient into a musical work. The piece was definitely

out of the ordinary compared to other Western music of the time. Not only does it have an Eastern flavor and exaggerated sense of fantasy that made it into the epitome of Romantic music, it has also been studied and even worshiped by countless composers of later times due to its unparalleled degree of exquisite orchestration. Rimsky-Korsakov and Tchaikovsky had a very close friendship, and beginning in 1876, the two often wrote to and visited each other. They vigorously worked together and supported each other until the time of Tchaikovsky's death in 1893. It has been said that Rimsky-Korsakov always held an anxious and jealous guard against Tchaikovsky because of the latter's greatness in the former's eyes; indeed, many of Rimsky-Korsakov's fans became Tchaikovsky fans over time. Regardless of what may have been, let us enjoy an enchanting reunion between Rimsky-Korsakov, Tchaikovsky, and Glasunov on this splendid summer night.

尘世之歌：郑小瑛演绎拉罗与马勒

Song of the Earth: Xiaoying Zheng Conducts Lalo and Mahler

漫步经典 *Roam about Classics*

指挥：郑小瑛
大提琴：徐喧涵
男中音：孙砾
男高音：王丰
女中音：杨光

马勒：流浪少年之歌
拉罗：D 小调大提琴协奏曲
马勒：尘世之歌（又译“大地之歌”）

Conductor: Xiaoying Zheng
Cello: Xuanhan Xu
Baritone: Li Sun
Tenor: Feng Wang
Mezzo-soprano: Guang Yang
Mahler: Lieder eines fahrenden Gesellen
(Songs of a Wayfarer)
Lalo: Violoncello Concerto in D minor
Mahler: Das Lied von der Erde



八十八岁高龄的郑小瑛叱咤乐坛已半个多世纪，她是中国音乐界的功勋级人物，也曾是吕嘉音乐总监的老师。今晚，她通过这场意味深长的音乐会，令我们有机会领略其艺术境界的伟岸与长青。其中不仅闪耀着她作为长者悉心提携幼苗的高风亮节，也将折射出她老骥伏枥献身音乐的精神和她历经人生沧桑后的达观洞明。

徐喧涵九岁便荣获匈牙利大卫·波帕尔大提琴比赛头奖，也是深受郑小瑛先生欣赏的新时代音乐新苗。今晚，她将以十岁出头的年纪来驾驭拉罗（1823-1892）充满浪漫主义气息和浓厚民族风情的大提琴协奏曲。她与拉罗写于1874年的这部杰出作品跨越时空的对话，以及她与八十八高龄的郑小瑛先生忘年之交的情谊与合作，都说明了音乐及其所饱含的人类情感生生不息的生长与传承。历经数个时代，那些伟大的音乐作品早已不再是静卧于乐谱中的音符，而是成了在每一代人心灵与情感中活跃和脉动的具象的爱恨情仇。由此，音乐家们基于音乐而形成的友谊也早已超越了个人范畴，而使他们因对人类情感不遗余力的探究与诠释而成为大众共同珍惜的友人。

在这方面，马勒（1860-1911）堪称杰出范例。我们都未曾见过马勒，但越来越多的人对他着迷，并试图穿越历史迷雾去探究马勒的生活与时代及其内心的情感细节，不仅为了更好地解读他音乐中那些复杂但却充满魔力的精神符号，也更是为了透过对他作

品及人生样本的触摸去观照自己隐秘的内心世界，从而为自己找到解答人生疑惑和获取心灵力量的源泉。今晚上演的两部马勒作品，都是他为声乐与乐队而作的重要作品，也是他在不同人生时期内心世界的极致映射。完成于1885年的《青年流浪之歌》，堪称是青年时代意气风发的马勒在历经爱情挫折后的沉思与总结，也是一部奠定了马勒在以大型交响及声乐作品来反映人生哲思方面不朽地位的作品。完成于1909年的《大地之歌》，则是步入生命晚年的马勒在历经了种种人生悲剧后的人生告白，其中蕴含了他与那些以告别俗世并归隐远方为人生之德的中国文人的共鸣，也闪烁着他从尼采与叔本华的悲观主义哲学中汲取到的人生灵感，并由此透着他对于死亡虽有些许畏惧但最终将等闲视之、虽有恋恋不舍但终极张臂将其拥抱的心境变迁。他与那些中国唐代诗人当然从未谋面，但他们之间的惺惺惜惜诚如我们在今天对马勒的景仰与热爱，也再次说明了人类无论地域及文化而情感相通的天性。郑小瑛先生不仅是马勒热心的研究者和演绎者，更曾不懈投入精力对多部马勒作品的唱词进行译配修订，使整个作品能以中文优雅的句法与韵脚进行演唱。这样的编译修订工作绝对是一项浩大工程，其中不仅折射出郑小瑛先生在音乐研究领域的深厚功底，也凝聚了她沧桑人生的智慧光芒与心灵历练。今晚也将是这两部中文版马勒作品的北京首演，郑小瑛先生与孙砾、王丰及杨光这三位实力派歌唱家的联手出演，也必将让今晚无限难忘。

At 88 years old, Xiaoying Zheng has been a dominant figure in the music world for over half a century, and she is seen as one who has provided the Chinese music world in particular with meritorious service. She was even a teacher of LÜ Jia's at one time. For tonight's concert, she will allow us a taste of the greatness and eternal youth of her musical world. Not only does it shine with her high sense of integrity in painstakingly working with and leading younger talent, it will also allow us to see her tireless devotion to the spirit of music and her optimistic understanding of life that has come as a result of her decades of life experience.

At the age of nine, Xuanhan Xu won first place at the David Popper International Cello Competition, and she has become one of Zheng's most favored musicians of the new era. Tonight, at the age of ten, she will play a concerto full of romanticism and ethnic style composed by Edouard Lalo (1823-1892). Crossing the barriers of time and space, this dialogue she is to have with Lalo's 1874 masterpiece and her friendship and collaboration with the much older Zheng are a depiction of the continual growth and tradition of music along with the human sentiment with which it is saturated. After several generations, the notes of these great musical masterpieces no longer lie statically on the paper on which they are written; they are living, pulsating entities representing the span of emotions that have existed in the hearts and souls of people since time immemorial. A friendship between musicians that is founded on music transcends the scope of the individual, and this allows these friendships to become treasured by the masses due to their unwavering devotion toward the exploration and interpretation of human emotion.

In this aspect, Gustav Mahler (1860-1911) may be looked at as an outstanding example. Though he lived before our time, more and more people today are falling in love with his work and are trying gain an understanding of his life and inner thoughts. This is not only to more fully comprehend the complex yet highly captivating spiritual symbols in his music, but also to contemplate our own

concealed inner worlds, and in this way, we may be able to find answers to our own uncertainties about life, or perhaps obtain a source of spiritual power. The pieces that will be performed this evening are important vocal and orchestral works of his, and they are also the best representations of his heart at two different periods in his life. Completed in 1885, *Songs of a Wayfarer* could be said to be a contemplation and conclusion of frustration with unrequited love for the young Mahler, and it has obtained an eternal position as a musical expression of the philosophy of life. Completed in 1909, *Song of the Earth* served as a form of confession after Mahler experienced various tragedies while entering the latter part of his life. The piece exhibits a resonance between Mahler and ancient the Chinese intellectuals who bid the world farewell and went off into seclusion. It also glistens with the inspiration he gained from the pessimism of Nietzsche and Schopenhauer, and as a result, reveals that even though he looked upon death with a degree of fear, he still accepted it, and despite his strong attachment to life, he still ultimately changed and embraced death. Furthermore, while the barrier of time kept him from meeting the poets of the Tang Dynasty, the similarities he shared with them have brought the Chinese people to admire and love him just as they love the Tang writers. This shows the innate human ability to make sentimental connections regardless of geographical or cultural differences. Xiaoying Zheng is not merely a passionate researcher and interpreter of Mahler's work; she has spent a tireless period of time working on the revision of the translation of lyrics in Mahler's works so that they may be performed in Chinese with syntactical elegance and rhyme. Such work was highly demanding, and it not only reflects Zheng's strong foundation in the area of music research, but also a cohesion of the wisdom and spiritual strength she has attained through her life experiences. This is the first performance in Beijing of the Chinese versions of these two pieces, and Zheng will work with the exceptional vocalists Li Sun, Feng Wang, and Guang Yang to create an absolutely unforgettable night.

2017.08.08-09
音乐厅 · Concert Hall

欢乐颂： 吕嘉指挥贝多芬 第九交响曲 Ode to Joy: Lü Jia Conducts Beethoven Symphony No.9

贝多芬聚焦 *Beethoven in Focus*

指挥：吕嘉
女高音：宋元明
女中音：朱慧玲
男高音：薛皓垠
男低音：李晓良
国家大剧院合唱团
莫扎特：圣体颂，K. 618
贝多芬：D 小调第九交响曲，Op.125

Conductor: LÜ Jia
Soprano: Yuanming Song
Mezzo-soprano: Huiling Zhu
Tenor: Haoyin Xue
Bass: Liang Li
China NCPA Chorus
Mozart: Ave Verum Corpus, K.618
Beethoven: Symphony No.9 in D minor, Op.125



贝多芬第九交响曲是贝多芬最后的作品，也是世界公认的西方古典音乐巅峰之作。这部贝多芬历时六年创作并终在 1824 年完成的伟大作品，让贝多芬在无比壮阔、灿烂而酣畅的释放与大爱中，让自己一生所有的纠结与压抑得以释怀，也书就了自己人生壮丽圆满的最后宣言。值此贝多芬逝世 190 年之际，由吕嘉总监首次携手我们的乐团与合唱团上演的这两场贝多芬第九交响曲，正是我们向这位伟大的作曲家及其最后乐作最恰当的致敬。

1817 年，受伦敦皇家爱乐协会委约，贝多芬开始创作第九交响曲。1824 年在维也纳首演时，贝多芬本人也在舞台亮相，那是他 12 年来的首次登台。然而，已经完全失聪的贝多芬无法担任指挥，只能坐在舞台上为总谱翻页，并在乐章开始处打拍子，给出他认为理想的速度。虽然在打拍子，但他完全听不见乐团的演奏。演出结束时观众全体起立并且给予了雷鸣般的掌声，一位女低音帮助他转过身，他这才看到了观众对自己的敬意。

从结构上看，第九交响曲是贝多芬本人及整个古典音乐历史上里程碑式的作品。贝多芬改变了古典交响曲的常规章法，在慢版之前加入了谐谑曲，也使自己成为了有史以来第一部在交响曲中使用人声合唱的主流作曲家。不过，从某种意义上而言，这部作品的革命性色彩远在音乐的范畴之外。席勒作于 1785 年的诗歌《欢乐颂》，在当时引起了包括贝多芬在内的无数德意志青年人的极大热情，也成了贝多芬这部伟大作品终章里著名合唱的歌词出处。同为身处德意志当时精神生活中心地带的艺术家，席勒与贝多芬对

“欢乐”与“友谊”的共同赞颂在实际上已是当时知识分子在精神上希望解除自我枷锁，打破社会禁锢，渴望从志同道合者的心灵交汇中汲取改变世界的力量。当时，历经了宗教改革与启蒙时代的人们，正在加速远离黑暗时代的宗教恐惧与精神束缚，开始作为顶天立地的人去面对自己作为独立生命个体而应当承担的苦与乐，以及作为社会集体成员而应承担的权利与责任。由此，欧洲乃至全人类开始进入一个充满自信与浪漫精神、全情付出也酣畅享受收获的新时代。当气势磅礴的乐队演奏与大合唱中迸发出排山倒海的力量时，你一定会从“一切众生吸吮欢乐”以及“四海之内皆兄弟”这些不朽的唱词中感受到这样一个新时代降临时的震颤。

在贝多芬第九交响曲之前，吕嘉还将带领我们的乐团与合唱团，为您带来莫扎特写于 1791 年的《圣体颂》。同样，这也是莫扎特最后的作品，莫扎特在写完此作之后不到六个月便溘然长逝，而作品中似乎也包含了安魂曲宣告式的姿态与织体，以及安魂曲中常有的回望与展望相结合的氛围。

Symphony No.9 is Beethoven's final piece of work as well as universally considered one of the greatest compositions in the western musical canon. Completed in 1824, this master piece, a fruit of Beethoven's six years of concentrated work, fully demonstrates his brilliant talent, unleashes his remarkable passion, releases him from emotional struggles, and presents a concluding statement of his magnificent life. On the occasion of the 190th anniversary of his death, the two concerts of Beethoven's Ninth Symphony, performed by the NCPA Orchestra and NCPA Chorus under the baton of LÜ Jia are NCPA's tribute to this great composer and his final musical composition.

In 1817, under the commission of the Royal Philharmonic Society of London, Beethoven began to compose the ninth symphony. When the music was premiered in 1824 in Vienna, Beethoven joined the performance after 12 years away from the stage. However, Beethoven, who had been completely deaf, could only serve as a score page-turner rather than as a conductor. He only set the intended tempo at the beginning of the movement. Although giving the beat time, he could not hear the orchestra playing at all. At the end of the performance, when the audience stood up and gave thunderous applause, Beethoven couldn't hear the ovation; only when the contralto soloist turned him around did he see his public applauding wildly.

In terms of musical structure, the Ninth Symphony is a milestone of Beethoven's works and the entire history of classical music. Beethoven broke away from the convention of traditional symphonic composition and established himself as the first composer in adding scherzo before largo and using voices in a symphony.

However, in some sense, the revolutionary implication of this work is far beyond the scope of music. The famous lyric sung at the final movement of the symphony were taken from *Ode to Joy*, which was a poem written by Schiller in 1785 and an inspiration to numerous German youth, including Beethoven, at that time. Since both Schiller and Beethoven are the artists from the cultural center of Germany, their praise for "joy" and "friendship" was in fact the contemporary intellectuals' aspirations: to break the individual limits and social constraints and to draw the spiritual strength from like-minded companions to change the world. At that time, people who had experienced the Reformation and Enlightenment already distanced themselves from the fear of religious oppression and spiritual confinement of the dark ages and began to face the agony and joy as an independent individual and to bear the rights and responsibilities as a member of a greater society. As a result, Europe and even the entire world began a brand new era, when the mankind was full of self-confidence and romantic spirits and strived to live a life to the fullest. With the magnificent ferocity erupting from the orchestra and the chorus, the timeless lyrics of "every creature drinks in joy" and "all men shall become brothers" perfectly conveys such grandiose spirit of a new era.

Prior to the program of Beethoven's Ninth Symphony, Maestro LÜ Jia will also lead NCPA Orchestra and Chorus to perform Mozart's *Ave Verum Corpus* composed in 1791. Similarly, this is Mozart's final composition, which was completed less than six months before the composer's death. The motet foreshadows "of the Requiem such as declamatory gesture, textures, and integration of forward- and backward-looking stylistic elements.

2017.09.24

音乐厅 · Concert Hall

法比奥·路易斯演绎 舒伯特与贝多芬

Fabio Luisi Conducts Schubert and Beethoven

贝多芬聚焦 *Beethoven in Focus*

指挥：法比奥·路易斯

舒伯特：《阿方索与埃斯特雷拉》序曲，D.732

贝多芬：F 大调第八交响曲，Op.93

贝多芬：A 大调第七交响曲，Op.92

Conductor: Fabio Luisi

Schubert: Alfonso und Estrella: Overture, D.732

Beethoven: Symphony No.8 in F major, Op.93

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

在本场音乐会中，我们再次携手法比奥·路易斯大师，为您带来舒伯特（1797-1828）与贝多芬（1770-1827）的三部重要作品。

舒伯特与贝多芬生活在同一时代，也都曾活跃在尊崇艺术的维也纳。不过，贝多芬年长舒伯特二十七岁，舒伯特开始学习作曲时，贝多芬已是他眼中的巨人。在音乐会中无数次聆听贝多芬作品的舒伯特，对贝多芬有着终生不绝的景仰与崇拜。但是，二人因在地位和年纪上的差距，舒伯特其实在人生多数时光内都没有机会与自己的偶像充分交流。1827年，贝多芬去世前，舒伯特终于有机会会见贝多芬。贝多芬惊叹于这位年轻人作品的优秀品质，并赞叹道“舒伯特的作品中真的存在神圣的火花”。贝多芬葬礼时，舒伯特则是为其扶护送灵柩的人之一。一年之后，

生病的舒伯特也溘然长逝。在病榻上，他嘱托父亲在葬礼上为自己演奏贝多芬的升c小调弦乐四重奏，并提出葬在贝多芬旁边的愿望。虽然彼此并无太多人生交际，也很难称得上有什么直接友谊，但舒伯特在音乐理念上对贝多芬的追随与景仰，还是让二者的关联成为学界与乐迷永恒关注的话题。今晚上演的三部作品，都可以被看作是他们在创作中期阶段的作品，也都在某种程度上是他们在创作上自我突破的作品。

舒伯特堪称是全才作曲家，在交响曲、室内乐、钢琴、歌曲等领域均有出色表现，但人们对他在歌剧领域的作为却知之甚少。事实上，舒伯特对歌剧一样雄心勃勃。作于1822年的《阿方索与埃斯特蕾达》可以说是他最为宏大的歌剧作品，也多少是他立志与当时流行的歌唱剧（Singspiel）传统分道扬镳之作。

当时的歌唱剧大都注重丰富的故事情节，甚至多数带有些喜剧色彩，这显然与舒伯特心目中应当注重思想与哲学表达的德语浪漫主义歌剧相去甚远。不过，看来并非所有人都能赞同舒伯特这种高远的歌剧理想。作品写完之后，维也纳皇家歌剧院最终决定拒绝演出改作，而舒伯特终于还是未能在有生之年见到改作的首演。

贝多芬写于1812年的第七交响曲，在其九部交响曲中占有着重要地位。有人说，第七交响曲同时拥有贝多芬最摄人心魄的快板和慢板。在第二乐章所营造的悲伤氛围，可能是我们理解何谓“古典主义”最好的教材之一：在不动声色之中，我们随着庄严的节奏与悲恸的旋律缓缓前行，这时的悲伤没有半点的悲悲戚戚，只有力量的不断积攒与深情的无限怀念。这样的情景，正是温克尔曼笔下古典主义的最高境界：“静穆的伟大，高贵的单纯”。第四乐章则往往被人们称作音乐史上最具舞蹈性的音乐篇章，更被瓦格纳称作“舞蹈的神化”。这样癫狂热烈的舞蹈节奏，几乎超出了古典主义时代任何音乐思维的想象能力。

很难相信，贝多芬居然能凭着常规的乐队编制和严谨的古典曲式达成这样的效果。1813年，贝多芬又写了第八交响曲。第八交响曲的首演没有取得如同第七交响曲一样的轰动，但在私下对此作出回应时，贝多芬却说这是“因为第八交响曲好的太多了”。事实上，如果说第七交响曲是与第三交响曲类似的古典主义鸿篇巨制的话，第八交响曲则是在新古典式的紧凑简洁中迸射出了坚决而明晰的变革力量。作品的开头部分无疑是这种变革的最佳写照：没有所谓呈示部，没有刻意营造的和弦，而是上来便是水银泻地的一路狂飙。在自我超越的同时，贝多芬也再次打破了冰冷而僵化的古典形式主义，让音乐愈加能被自己随心所欲的去驾驭，也愈加能毫无遮拦地宣示自我的精神世界。后来，当我们听到他的第九交响曲时，我们或许就更能明白：对贝多芬而言，是没有什么事情能挡住他革新求变的雄心壮志的。不过，他的这些自我超越，从来不只属于他个人，而是那个时代的人类在精神世界中自我超越的一个缩影。

In this concert, we once again join Maestro Fabio Luisi and bring you three important works of Schubert (1797-1828) and Beethoven (1770-1827).

Schubert was a contemporary of Beethoven and once active in Vienna, the capital of arts. However, when Schubert, 27 years junior than Beethoven, began to study composition, Beethoven was already a giant in his eyes. Schubert repeatedly listened to Beethoven's works in concerts; he admired and revered Beethoven throughout his lifetime. Because of the gap between their status and age, Schubert in fact never had the opportunity to have substantial conversation with his idol. In 1827 before Beethoven died, Schubert finally had the opportunity to meet him. Beethoven marveled at the excellent quality of the young man's works and praised "truly in Schubert there is the divine spark". At Beethoven's funeral, Schubert served as the torchbearer and escorted the casket. A year later, the ailing Schubert also passed away. On his sickbed, he entrusted his father to arrange to have Beethoven's string quartet in C minor played at his funeral and to bury him next to Beethoven's grave. Although there was not much communication, let alone friendship, between the two during their lifetime, Schubert closely followed Beethoven in music theories. The relation between the two great composers has always been a fascinating topic for scholars as well as music lovers. The three works on tonight's program are generally considered the works from the middle stage of their respective careers as well as, to some extent, the breakthrough in their musical compositions.

Schubert was a prolific composer, producing remarkable works of symphony, chamber music, piano music, and vocal music; only his opera works were little known. In fact, Schubert had same aspiration in opera production. *Alfonso and Estrella*, composed in 1822, can be regarded as his most ambitious opera, which marks Schubert's attempt to depart from the Singspiel tradition prevailing at that times. Most of the Singspiels at the time emphasized rich plots and actions, and most of them were comic in nature, which was clearly very different from Schubert's operatic ideals - the German Romantic Opera that values ideological and philosophical expression. However, not everyone shared

an appreciation of Schubert's lofty opera ideal. After the work was finished, the Royal Opera House in Vienna refused to stage it and Schubert never heard the opera performed in his lifetime.

Beethoven composed Symphony No. 7 in 1812, an important work among his nine symphonies. The Seventh Symphony contains the most fascinating Allegro and Adagio of Beethoven's compositions. The melancholy mood created in the second movement can be regarded one of the best examples to illustrate the "classical style": quietly and slowly, the solemn rhythm and somber melody carry the music forward, in which the melancholy contains no weeping or wailing, only intensifying strength and endearing sentiment for the remote past. This expression is exactly the sublime of classicism defined by Winckemann: "quiet grandeur, noble simplicity." The fourth movement is best known for its prodigious dance-energy and named "The Apotheosis of Dance" by Wagner. The dynamics and whirling dancing rhythm is beyond the scope of any music theory in the Classical era. It is also hard to believe that Beethoven could achieve such an effect by following traditional orchestral arrangement and the rigorous classical conventions. In 1813, Beethoven composed Symphony No. 8. The debut did not enjoy the same popularity as the seventh symphony. In a private response to this, Beethoven remarked that it was "because the Eighth is much better." In fact, if Symphony No. 7 is similar to Symphony No. 3 as an epic of Classicism, then the Symphony No. 8 is clearly an innovative projection of the pithy style of Neoclassicism. The opening of the symphony is the best illustration of such innovation: there is neither introduction nor deliberate chord, but a manic race right from the very beginning. In seeking personal breakthrough, Beethoven also once again broke the cold and rigid Classical Formalism, so that he could use the music to express himself and to voice the spirit of individual more freely. Later, his Symphony No. 9 has an even clearer message: for Beethoven, there is nothing can damper his aspiration for self-transcendence. However, this transcendence is never exclusively of his own but a microcosm of an era when human being were engaged in the same spiritual pursuit.

2017.09.30 音乐厅 · Concert Hall

法比奥·路易斯与李飏、麦琪 演绎郭文景与马勒

Wenjing Guo and Mahler with Fabio Luisi, Biao Li and McKay

指挥：法比奥·路易斯

打击乐：李飏

女高音：莫琳·麦琪

郭文景：山之祭

马勒：G 大调第四交响曲

Conductor: Fabio Luisi

Percussion: Biao Li

Soprano: Maureen McKay

Wenjing Guo: Rite of Mountain

Mahler: Symphony No.4 in G major

生与死是人类永恒的话题：突如其来的巨大厄运，固然会将人类命运的渺小、偶然和荒谬暴露无遗，但也会在不经意间让人性的伟岸与尊严迸射出耀目光辉。今晚，重归国家大剧院的法比奥·路易斯大师将携手打击乐家李飏先生，通过两部完全不同时代的作品，带我们去探索生死之间的天地回声。

中国作曲家郭文景写于 2008 年的《山之祭》是为打击乐与交响乐团而作的协奏曲，也是作曲家在目睹四川汶川大地震悲剧后有感而发的滴血之作。作为当今世界最成功的打击乐独奏家之一，李飏不仅是这部作品的首演者，也在近十年把它带到了许多国家，让人们通过音乐感知到了汶川人在那场灾难中的苦难经历。如同十八般武器的各种打击乐器，在李飏出神入化的击锤之下，有时忽作泣鬼神的天崩地裂，有时化为绕指柔的绵长思念。曾经孕育滋养人类的

大山，随着瞬息万变的自然气象，能在瞬间倾覆世间所有的美好，也能在倏然间回复表面的平静。而我们作为生者，却注定只能继续面对这些高耸威严的大山，既要去敬畏它们，又要去征服它们。

马勒（1860-1911）也对大自然有着深刻的敬畏。对这位宣称“交响乐必须形同一个世界，它必须容纳世间所有一切”的作曲家而言，大自然当然是他脑海中那个“世界”的重要组成部分，也似乎是人间太多要紧事物的背景与源泉：从快乐到苦难，从智慧到欲望，从生之源头，到死之归宿。由此，大自然也顺理成章地成为他音乐灵感的关键源泉：从他在第一交响曲中如同初春雪融和万物苏醒的开头，到第三交响曲中人类与自然界万物生灵的交融欢愉，到第七交响曲中深沉夜幕中的危机四伏与无限遐思。写于 1899 到 1901 年间的第四交响曲，堪称马勒作



品中风格最为温暖、乐观与精致的一部，也是他在本打算用于第三交响曲的《天国的生活》的基础上写就的作品。如果说第三交响曲是马勒纵贯自然、宗教与人性维度的自然观的恢弘表达，那么第四交响曲则多少是他关于大自然无限美好的细致刻画，而该作中的“天国”形象或许也正基于他心中的自然之美。生命消逝后的世界，常常是令人生畏的话题，但宗教对天国的美好描述还是为人们留下了慰藉的力量。第四交响曲如同超升到极乐净土的一程旅途，在第二乐章中，我们甚至看到一个笨拙而滑稽的死神形象，

而死亡则似乎将以友善的面貌引领人们走入天国，人生诸事尚且平顺的马勒对死亡的调侃与戏弄也在此可见一斑。其实，从人类诞生于世界上的那一刻起，我们对生死话题的追问就从来没有停止过，而对往生美好的追忆和对天国乐土的想象，终将让我们在永恒的平静中得到宽慰。



Life and death is the eternal concern of mankind: the sudden strike of doom surely will expose the littleness, contingency and arbitrariness of human being but inadvertently reveal the brilliance and dignity of human nature. Tonight, through two completely different works, Maestro Fabio Luisi and percussionist Mr. Biao Li will take us to explore the world where life and death resound.

Rite of Mountain, written by Chinese composer Wenjing Guo in 2008, is a concerto for percussion and orchestra; it displays the composer's response to the heart-wrenching tragedy of Sichuan Wenchuan earthquake. As one of the most successful percussion soloists in the world today, Mr. Biao Li is the first musician who brought the work to life and introduced it to many countries in the last decade, sharing the suffering experience of Wenchuan disaster victims through music. Under the command of his superb artistry, various percussion instruments rumble as if to shatter the world, while sometimes speak softly and lovingly. Like a mountain that nourishes mankind, it could demolish all establishments with unpredictable weather all of a sudden as well as restore the tranquility and peace in no time. As a living creature, we are destined to face these towering mountains with reverence and to struggle for harmonious co-existence.

Mahler (1860-1911) also had a deep reverence of nature, claiming, "A symphony must be like the world. It must embrace everything." Thus, the natural world of course is an important component of the "world" in his mind, and is the background and source for humanity: from

happiness to suffering, from wisdom to desire, from the beginning of life to the end of death. As a result, nature naturally became the key source of his musical inspiration: from his First Symphony that begins with spring-like awakening spirits, to the Third Symphony that is full of the universal joy, to the Seventh Symphony that depicts a reverie in the dark night among imminent crisis. The Fourth Symphony, composed from 1899 to 1901 and developed on the theme of Das himmlische Leben in his Third Symphony, is the most heart-warming, optimistic and sophisticated piece of Mahler's works. If the magnificent Third Symphony expresses Mahler's view on nature, religion and humanity, then the Fourth Symphony is his elaboration on the infinite beauty of nature and the "heaven," of which the image may also be based on the beauty of nature in his heart. The world of afterlife is often a daunting topic, but the image of the heaven portrayed in religions is nevertheless comforting. The Fourth Symphony is like a journey through which we will emerge into the glow of serenity and peace. In the second movement, death god is given a clumsy and funny image as if death will be greeting people in the realm of heaven with a friendly face. And this is how Mahler, who had led a successful and peaceful life, ridiculed and teased death. In fact, from the moment when we were born, we have never stopped questioning about life and death, and can only find consolation and lasting peace in fond memories and the conceptualized heaven.

2017.10.03

音乐厅 · Concert Hall

命运交响：
艾森巴赫指挥
贝多芬第一与第五交响曲
Symphony of Destiny:
Eschenbach Conducts
Beethoven No.1 and No.5

贝多芬聚焦 *Beethoven in Focus*

指挥：克里斯托弗·埃森巴赫

贝多芬：列奥诺拉序曲第三号，Op.72b

贝多芬：C大调第一交响曲，Op.21

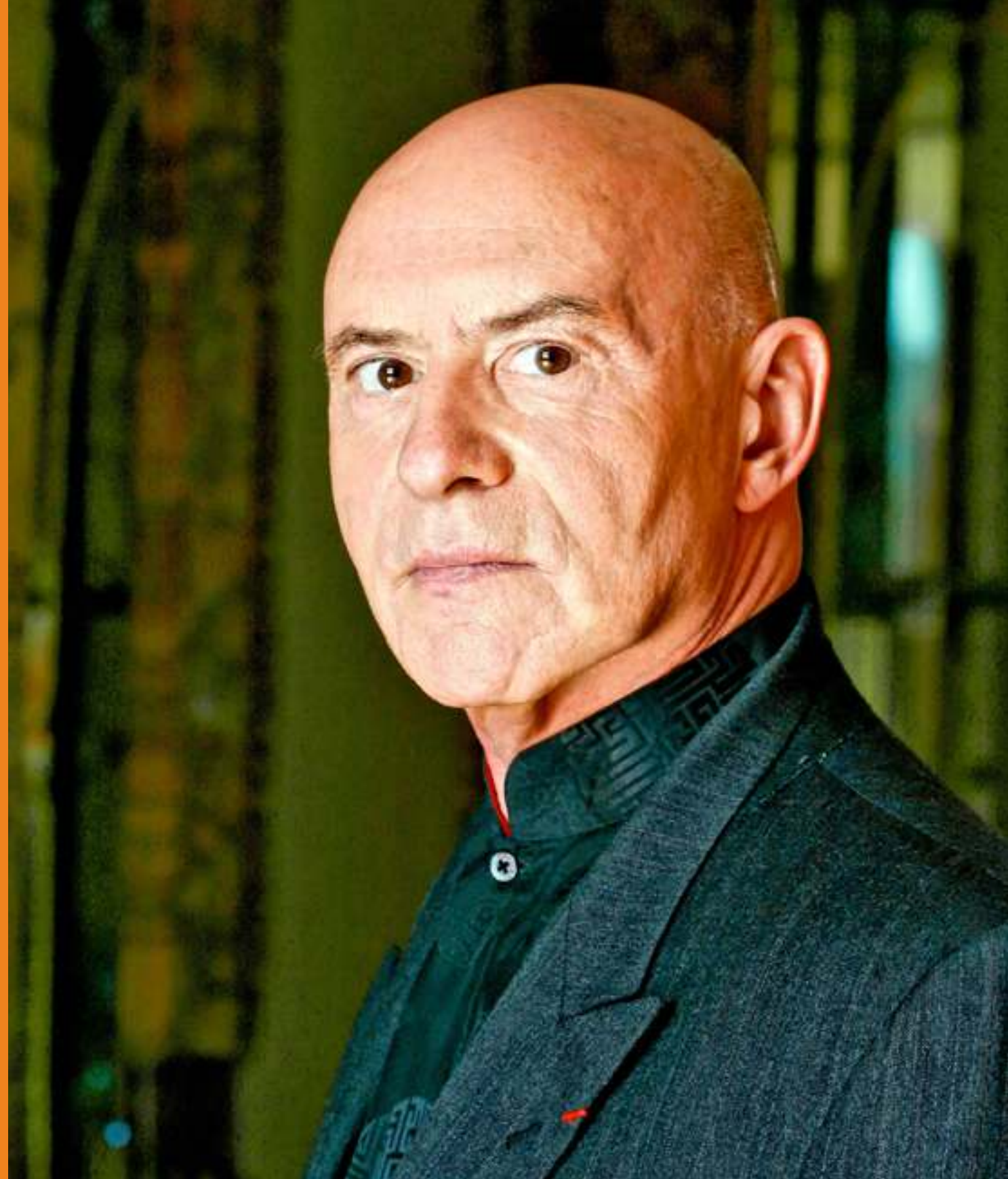
贝多芬：C小调第五交响曲，Op.67

Conductor: Christopher Eschenbach

Beethoven: Leonore Overture No.3, Op.72b

Beethoven: Symphony No.1 in C major, Op.21

Beethoven: Symphony No.5 in C minor, Op.67



贝多芬（1770-1827）在致友人的信中曾写到，“受到情感激发的诗人会把那些情感化作语言，我则是把自己的思绪变为音符，让他们回响、咆哮、怒吼，直到他们作为音符而站在我面前。”这段话道出了贝多芬对音乐毫无保留的赤诚、信仰与给予，也让我们略微领教了这位颇具革命精神的音乐家内心奔涌的激越热情，而这或许正是贝多芬在人生与音乐上革命精神的终极驱动力，也或许是他能成为古典与浪漫时代承上启下者的最终原因。

在本场音乐会中，闻名世界的指挥大师艾森巴赫将与我们携手带来三部贝多芬作品。这将是三部都写作并完成于19世纪最初的十年的作品，对艺术风格已经显然成熟的贝多芬而言，这些作品多少都算得上他人生中颇具标志性的里程碑。所以，就让我们共同重回二百多年前的世纪之交，看看那位乐圣三十多岁时勇立时代潮头时的样子。

1799年，当新世纪的钟声即将敲响时，将满三十岁的贝多芬已经离开波恩并在维也纳生活了七年。在这座堪称世界艺术生活中心的城市里，贝多芬逐渐作为钢琴家与作曲家而声名鹊起。他最早的赞助人华尔斯坦伯爵曾在写给贝多芬的便签上写到：“通过不断努力，您会从海顿那里学习并继承到莫扎特的精神衣钵”。不过，尽管他这时已经涉猎了包括协奏曲在内的诸多体裁，但他还没有任何的交响曲与弦乐四重奏作品。贝多芬曾跟海顿学了将近一年的作曲，但他内心的不安分或许注定了他终将开辟属于他自己的道路。1800年，这种长时间的酝酿终于到了尽头，他在这一年捧出了自己的首部交响曲。总体而言，第一交响曲仍是一部莫扎特与海顿式的古典主义作品，但贝多芬自己的风格已经在其中偶露峥嵘。

那时，拿破仑以具有民主外形的新鲜面孔收拾了法国大革命的乱局，整个欧洲都沉浸在拿破仑带来的兴奋情绪与虚幻未来中。这种社会氛围及拿破仑革命精神的榜样作用，显然让贝多芬也受到莫大鼓舞。1804年，他本想将正在创作的第三交响曲题献给拿破仑，以显示自己对这位民主革命英雄的仰慕，但最终却因后者在1804年撕掉伪善面具并登基称帝而陷入尴尬。不过，1805年首演的第三交响曲“英雄”仍然是贝多芬革命性的作品，标志着他致力于打破

冰冷的形式主义和突破传统的古典曲式的努力得到绽放。首演于1806年的歌剧《莱奥诺拉》及其四部序曲也是贝多芬在此时期的作品。从故事体裁上看，这部歌剧具有清晰的民主与自由倾向，歌颂英雄式的革命与人道主义，这已使之明显区别于传统的古典主义作品。今晚上演的第三号序曲是其中体量最宏大、情感最饱满的一部序曲，也被誉为是真正以音乐凝练了这部歌剧在故事情节上的精华与力量的序曲。

贝多芬在写作第三交响曲的同时，其实已经开始第五交响曲的准备工作。从1804起，贝多芬断断续续地往返于第五交响曲和其它多部作品的创作之间，并最终在1808年完成该作并通过一场长达四个小时的音乐会对其进行了历史性的首演。评论家E. T. A. 霍夫曼在首演后不久即发表评论，并用戏剧性的文字将该作喻为“强光射穿深沉的夜幕，……只有通过它，我们才能调动所有激情，迸发出全身心的呐喊，才能坚定地活下去，成为灵魂的守望者”。他称赞，“这部天才的狂想曲”有着“无与伦比的内在联系”，并“深沉而亲切地”将听者“带入无止境的精神世界”中。透过霍夫曼充满激情的评价，我们不难看出第五交响曲在当时从音乐和情感上给人们带来的巨大冲击。今天，它甚至在某种程度上已被看作所有古典曲目中最广为人知并最受欢迎的作品。

In one of his letters to his friend, Beethoven (1770-1827) mentioned that "Stimulated by those moods which poets turn into words, I turn my ideas into tones which resound, roar, and rage until at last they stand before me in the form of notes." This passage articulates the composer's unreserved passion, faith, and devotion to music, and provides us a glimpse to this revolutionary musician's whirling ardor, which might be the ultimate driving force of his innovative spirit in life and music as well as the primal factor that he could carry on the tradition of Classical music and open the era of Romantic music.

In this concert, the world famous Maestro Eisenbach will join the stage with NCPA Orchestra to present three Beethoven's works. These works were composed and completed in the first decade of the 19th century, when the composer's artistic style had clearly matured. Thus, these works are the milestones in his career. So let's return to the turn of the century to revisit this 30-year-old music genius, who braved the trend of an era about two hundred years ago.

In 1799, when a new century was about to dawn, the 30-year-old Beethoven had left Bonn and lived in Vienna for seven years. In this city, known as the world capital of art, Beethoven gradually established himself as a celebrated pianist and composer. Count Waldstein, probably young Beethoven's first patron, wrote him a note: "With assiduous study, you may receive the spirit of Mozart through the hands of Haydn." However, although engaged in various genres including concerto, Beethoven had not composed any symphony or string quartet music at that time. Beethoven studied composition with Haydn for nearly a year, but his restless mind perhaps was destined to lead him to blaze his own path. In 1800, this prolonged brewing process finally came to an end, he presented his first symphony to the world. Overall, the First Symphony is still a classical work indebted to the style of Mozart and Haydn with spotty characteristics of Beethoven's own style.

At that time, Napoleon cleaned up the chaos of the French Revolution with a fresh and democratic

appearance, and the entire Europe were indulged in the excitement and illusory future Napoleon created. The ethos of the time and Napoleon's revolutionary spirit apparently had great influence on Beethoven. In 1804, Beethoven originally planned to dedicate the Third Symphony to Napoleon to show his admiration for this hero of democratic revolution, but in the end, this dedication turned awkward since this very hero removed his hypocritical masks and claimed himself the emperor. However, the Third Symphony "Hero," premiered in 1805, is still Beethoven's revolutionary work, marking his fruitful efforts in breaking away from the cold Formalism and the traditional classical style. Premiered in 1806, Beethoven's opera *Leonora* and its four overtures were also produced in this period. Based on the storyline, this opera is clearly pro-democracy and freedom, praising the heroic revolution and humanitarianism, which distinguishes it from the traditional classical works. The Overture No. 3 on tonight's program is the most magnificent overture with the fullest emotion of the four overtures. It is lauded as the music that truly distills the essence of the opera itself and transmits its power.

When writing the Third Symphony, Beethoven had begun the "sketches" of the Fifth Symphony. However, Beethoven repeatedly interrupted his work on the Fifth, which started in 1804, to prepare other compositions. The Fifth was finally completed in 1808 and its historic premiere was given in a four-hour long concert. Shortly after the premiere, critic E.T.A. Hoffmann wrote a review and described the music with dramatic imagery: "Radiant beams shoot through this region's deep night...only through this pain, with full-voiced harmonies of all the passions, we live on and are captivated beholders of the spirits." He praised this "ingenious rhapsody" had "unparalleled inner connection" with the listeners and "kindly" led them "into the profound spirit world of the infinite". Hoffman's passionate review reflects the Fifth Symphony had strong musical and emotional impact on the people of the time. Today, it is to some extent the most popular works of all classical music.



USA
TOUR
美國
巡演

美国巡演 2017 USA TOUR

11.05

旧金山 | 戴维斯交响音乐厅
San Francisco | Davies Symphony Hall



吕嘉
LÜ Jia



吴蛮
WU Man

11.07

安娜堡 | 密歇根大学希尔礼堂
Ann Arbor | Hill Auditorium, University of Michigan



吕嘉
LÜ Jia



吴蛮
WU Man

10.30

纽约 | 卡耐基音乐厅斯特恩礼堂
New York City | Stern Auditorium, Carnegie Hall



吕嘉
LÜ Jia



郎朗
Lang Lang

11.01

费城 | 基默尔艺术中心费莱森音乐厅
Philadelphia | Verizon Hall, Kimmel Center



吕嘉
LÜ Jia



宁峰
Feng Ning



戈蒂耶·卡普松
Gautier Capucon

10.28

芝加哥 | 芝加哥交响中心
Chicago | Chicago Symphony Center



吕嘉
LÜ Jia



宁峰
Feng Ning



吴蛮
WU Man

11.02

教堂山 | 纪念堂音乐厅
Chapel Hill | Memorial Hall



吕嘉
LÜ Jia



宁峰
Feng Ning



戈蒂耶·卡普松
Gautier Capucon



吕嘉 芝加哥 | 纽约 | 费城 | 教堂山 | 旧金山 | 安娜堡
LÜ Jia Chicago | New York | Philadelphia | Chapel Hill | San Francisco | Ann Arbor



吴蛮 芝加哥 | 旧金山 | 安娜堡
WU Man Chicago | San Francisco | Ann Arbor



郎朗 纽约
Lang Lang New York



戈蒂耶·卡普松 费城 | 教堂山
Gautier Capucon Philadelphia | Chapel Hill



宁峰 芝加哥 | 费城 | 教堂山
Feng Ning Chicago | Philadelphia | Chapel Hill

在国家大剧院开幕十周年之际，我们将再次作为这座艺术殿堂及国家的文化使者，踏上北美大陆并前往美国六个城市上演总共六场音乐会。

在 2014 年的美国与加拿大巡演中，我们在吕嘉音乐总监的带领下，携手王羽佳和吕思清两位优秀的华人独奏家，在七个城市上演音乐会并取得了历史性的成功，并被当地乐评赞扬为一支“光彩四溢的一流乐团，也是自己祖国卓越的文化使者。”今年这次美国巡演，既是国家大剧院开幕十年之际与美国众多优秀艺术机构巩固伙伴关系之旅，也是这支充满活力的乐团在世界古典音乐中心舞台努力再攀高峰之旅。从 10 月 28 日到 11 月 7 日，我们将在吕嘉音乐总监的带领下，携手郎朗、吴蛮、宁峰、戈蒂耶·卡普松四位独奏家，在芝加哥交响中心、纽约卡内基音乐厅、费城基默尔中心、教堂山北卡大学纪念堂音乐厅、旧金山戴维斯大厅、安娜堡希尔演奏厅上演六场音乐会。

在我们此行将要上演的曲目中，国家大剧院与卡内基音乐厅联合委约的陈其钢交响乐新作品堪称一抹浓厚亮色，它将于十月分别在北京和纽约迎来全球首演和美国首演，并将在纽约、旧金山、安娜堡为我们在这三个城市的音乐会揭开序幕。

我们在这次巡演中将上演的四部协奏曲，分别有着泾渭分明的诞生时代与创作背景，但他们却异曲同工地透出强烈的中国文化意味。陈其钢在上世纪九十年代为大提琴与乐队而作的协奏曲《逝去的时光》，早已是他最广为人知并频繁上演的作品，但却至今从未在美国有过正式上演。在费城和教堂山，我们会再度与大提琴家戈蒂耶·卡普松合作，让美国观众首次有机会聆听这部充满中国知识分子优雅气息的现代作品。如果说陈其钢是在饱学西方作曲技法后以西洋乐器直抒东方知识分子胸臆，那么美国

作曲家卢·哈里森则是身处西方却对东方音乐文化充满好奇与谦卑的学习精神。他于 1997 年为吴蛮创作的琵琶与弦乐队协奏曲，正是他这种谦卑与好奇精神的产物。在芝加哥、旧金山、安娜堡，我们将三次演奏这部象征了中西方音乐文化完美交融的重要作品。赵季平的第一小提琴协奏曲，是这位重要的中国作曲家刚刚创作完毕的作品，它也将同样在此次巡演中迎来自己的美国首演，宁峰将作为独奏家在芝加哥、费城、教堂山三次上演这部作品。钢琴协奏曲《黄河》虽然创作在将近半世纪前，但它却在中国当代音乐史中有着不可撼动的地位，并已在某种意义上是世界舞台上最具代表性的中国作品之一。在纽约，我们将携手享誉全球的中国钢琴家郎朗，在闻名世界的卡耐基音乐厅奏响这部堪称中国精神写照的重要作品。

此外，来自勃拉姆斯与西贝柳斯的两部交响曲也将出现在我们此次赴美演出的曲目之中。勃拉姆斯第四交响曲与西贝柳斯第二交响曲同样是具有古典风范的浪漫主义时代作品，兼具古典主义的严谨规范与浪漫主义的情感张力，不仅是两位作曲家标志性的作品，也堪称乐团在音乐造诣上的试金石。吕嘉曾经长期在德国学习与生活，也曾曾在瑞典等北欧国家担任乐团总监，勃拉姆斯与西贝柳斯都是他多年挚爱和潜心研习的作曲家，相信这两部作品将在他的指挥棒下呈现出令人信服的色彩，也让我们再次能以音乐为媒而跨越太平洋，把当代中国文化生活的多彩活力呈现给众多北美乐迷。

On the occasion of the 10th anniversary of NCPA, the China NCPA Orchestra will once again act as an ambassador, setting foot on North America and giving a total of six concerts in six US cities.

The 2014 United States and Canada tour, under the leadership of music director LÜ Jia and joined by renowned Chinese soloists Yuja Wang and Siqing Lu, successfully staged concerts in seven cities, and NCPA Orchestra was lauded by local critics as a "a polished, first rate ensemble which is doing its home nation an excellent service in its role as cultural ambassador." This year, the US tour is to celebrate the 10th anniversary of NCPA as well as to strengthen its international partnerships with peer institutes. It is also NCPA's artistic endeavor to step up onto the world stage of classical music. From October 28 to November 7, music director LÜ Jia will lead NCPA Orchestra, together with celebrated soloists Lang Lang, WU Man, Feng Ning, and Gautier Capucon, to give six concerts at Symphony Center in Chicago, Carnegie Hall in New York, Kimmel Center in Philadelphia, Memorial Hall in Chapel Hill of North Carolina, Davies Symphony Hall in San Francisco, and Hill Auditorium in Ann Arbor.

The highlight of the tour concert program is Qigang Chen's *New Work for Orchestra*, which is jointly commissioned by NCPA and Carnegie Hall. The world premiere and US premiere are scheduled in October, given in Beijing and New York, respectively. The concert in New York, San Francisco, and Ann Arbor will also open with this work.

The four concertos on the programs of this tour are from different eras and backgrounds, but they all bear rich Chinese cultural elements. *Reflet d'un Temps Disparu*, Qigang Chen's cello concerto composed in the 1990s, has been widely known and frequently performed but never officially staged in the United States. In Philadelphia and Chapel Hill, NCPA Orchestra will join hands with cellist Gautier Capucon to introduce this contemporary work that is full of Chinese intellectual spirit to the US

audience. If Chen is a composer who employs Western composing techniques and Western musical instruments to articulate an Eastern intellectual's sentiments, the American composer Lou Harrison is a Western scholar who is fascinated by and engaged with Oriental music with a humble and inquiring mind that generates the concerto for Pipa and string ensemble he composed for WU Man in 1997. This work that embodies a perfect fusion of Western and Chinese culture will be performed in three concerts, in Chicago, San Francisco, and Ann Arbor, respectively. Jiping Zhao's Violin Concerto No. 1 is a recent publication and its US premiere will be given in this concert tour. Soloist Feng Ning will join the stage to perform this concerto at three concerts, in Chicago, Philadelphia, and Chapel Hill, respectively. The Piano Concerto *Yellow River*, though composed nearly half a century ago, is a monumental work in contemporary China and one of the most representative Chinese works in the world music history. In New York, NCPA will join hands with the world-renowned Chinese pianist Lang Lang in the world-famous Carnegie Hall to stage this masterpiece, an emblem of the Chinese spirit.

In addition, the US tour concert program also includes symphony works by Brahms and Sibelius. Brahms's Symphony No. 4 and Sibelius's Symphony No.2 are works with the same classical style of the Romantic style, possessing the rigorous forms of the Classicism and the emotional tension of Romanticism. They are not only the iconic works of the two composers but also the artistry touchstone for the orchestra. LÜ Jia had studied and lived in Germany for a long time; he also served as music director in Sweden and other Nordic countries. Brahms and Sibelius are his favorite composers, whose works have been his focus of study. Under his baton, these two works will be brilliantly presented. Through the medium of music, NCPA will once again present the vibrant culture of contemporary China to the music lovers on the other side of the Pacific.

2017.10.18 音乐厅 · Concert Hall

2017美国巡演 · 启程：吕嘉、卡普松与吴蛮

2017 USA Tour Send-off Concert: Lü Jia, Capucon and Wu Man

指挥：吕嘉

大提琴：戈蒂耶·卡普松

琵琶：吴蛮

陈其钢：交响乐新作品

（国家大剧院、卡耐基音乐厅及

南尼德兰爱乐乐团联合委约作品）

陈其钢：逝去的时光

卢·哈里森：琵琶与弦乐队协奏曲

西贝柳斯：D 大调第二交响曲，Op.43

Conductor: LÜ Jia

Cello: Gautier Capucon

Pipa: WU Man

Qigang Chen : New Work for Orchestra

(Jointly Commissioned by NCPA,

Carnegie Hall and Philharmonia Zuidnederland)

Qigang Chen: Reflet d'un Temps Disparu

Lou Harrison: Concerto for Pipa and String Orchestra

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

2017.10.21 音乐厅 · Concert Hall

2017美国巡演 · 启程：吕嘉、宁峰与孙颖迪

2017 USA Tour Send-off Concert: Lü Jia, Feng Ning and Yingdi Sun

指挥：吕嘉

小提琴：宁峰

钢琴：孙颖迪

陈其钢：交响乐新作品

（国家大剧院、卡耐基音乐厅及

南尼德兰爱乐乐团联合委约作品）

赵季平：第一小提琴协奏曲

殷承宗：黄河钢琴协奏曲

勃拉姆斯：E 小调第四交响曲，Op.98

Conductor: LÜ Jia

Violin: Feng Ning

Piano: Yingdi Sun

Qigang Chen : New Work for Orchestra

(Jointly Commissioned by NCPA,

Carnegie Hall and Philharmonia Zuidnederland)

Jiping Zhao: Violin Concerto No.1

Chengzong Yin: Piano Concerto Yellow River

Brahms: Symphony No.4 in E minor, Op.98

2017.10.22 清华大学 · 新清华学堂 · New Tsinghua Xuetaang

2017 美国巡演 · 启程：清华大学

2017 USA Tour Send-off Concert: Tsinghua University

指挥：吕嘉

陈其钢：交响乐新作品

（国家大剧院、卡耐基音乐厅及

南尼德兰爱乐乐团联合委约作品）

西贝柳斯：D 大调第二交响曲，Op.43

勃拉姆斯：E 小调第四交响曲，Op.98

Conductor: LÜ Jia

Qigang Chen: New Work for Orchestra

(Jointly Commissioned by NCPA,

Carnegie Hall and Philharmonia Zuidnederland)

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

Brahms: Symphony No.4 in E minor, Op.98



赵季平：第一小提琴协奏曲（美国首演）
Jiping Zhao: Violin Concerto No.1 (USA Premiere)

2017.10.28 芝加哥交响中心 · Chicago Symphony Center

2017美国巡演：芝加哥

2017 USA Tour: Chicago

指挥：吕嘉	Conductor: LÜ Jia
小提琴：宁峰	Violin: Feng Ning
琵琶：吴蛮	Pipa: WU Man
赵季平：第一小提琴协奏曲	Jiping Zhao: Violin Concerto No.1
卢·哈里森：琵琶与弦乐队协奏曲	Lou Harrison: Concerto for Pipa and String Orchestra
勃拉姆斯：E 小调第四交响曲，Op.98	Brahms: Symphony No.4 in E minor, Op.98

2017.10.30 卡耐基音乐厅斯特恩礼堂 · Stern Auditorium, Carnegie Hall

2017美国巡演：纽约

2017 USA Tour: New York City

指挥：吕嘉	Conductor: LÜ Jia
钢琴：郎朗	Piano: Lang Lang
陈其钢：交响乐新作品 (国家大剧院、卡耐基音乐厅及 南尼德兰爱乐乐团联合委约作品)	Qigang Chen: New Work for Orchestra (Jointly Commissioned by NCPA, Carnegie Hall and Philharmonia Zuidnederland)
殷承宗：黄河钢琴协奏曲	Chengzong Yin: Piano Concerto Yellow River
西贝柳斯：D 大调第二交响曲，Op.43	Sibelius: Symphony No.2 in D major, Op.43

2017.11.01 基默尔艺术中心费莱森音乐厅 · Verizon Hall, Kimmel Center

2017美国巡演：费城

2017 USA Tour Concert: Philadelphia

指挥：吕嘉	Conductor: LÜ Jia
小提琴：宁峰	Violin: Feng Ning
大提琴：戈蒂耶·卡普松	Cello: Gautier Capucon
赵季平：第一小提琴协奏曲	Jiping Zhao: Violin Concerto No.1
陈其钢：逝去的时光	Qigang Chen: Reflet d'un Temps Disparu
勃拉姆斯：E 小调第四交响曲，Op.98	Brahms: Symphony No.4 in E minor, Op.98

2017.11.02 纪念堂音乐厅 · Memorial Hall

2017美国巡演：教堂山

2017 USA Tour Concert: Chapel Hill

指挥：吕嘉	Conductor: LÜ Jia
小提琴：宁峰	Violin: Feng Ning
大提琴：戈蒂耶·卡普松	Cello: Gautier Capucon
赵季平：第一小提琴协奏曲	Jiping Zhao: Violin Concerto No.1
陈其钢：逝去的时光	Qigang Chen: Reflet d'un Temps Disparu
勃拉姆斯：E 小调第四交响曲	Brahms: Symphony No.4 in E minor

2017.11.05 戴维斯交响音乐厅 · Davies Symphony Hall

2017美国巡演：旧金山

2017 USA Tour: San Francisco

指挥：吕嘉

琵琶：吴蛮

陈其钢：交响乐新作品

（国家大剧院、卡耐基音乐厅及

南尼德兰爱乐乐团联合委约作品）

卢·哈里森：琵琶与弦乐队协奏曲

勃拉姆斯：E小调第四交响曲，Op.98

Conductor: LÜ Jia

Pipa: WU Man

Qigang Chen: New Work for Orchestra

(Jointly Commissioned by NCPA,

Carnegie Hall and Philharmonia Zuidnederland)

Lou Harrison: Concerto for Pipa and String Orchestra

Brahms: Symphony No.4 in E minor, Op.98

2017.11.07 密歇根大学希尔礼堂 · Hill Auditorium, University of Michigan

2017美国巡演：安娜堡

2017 USA Tour: Ann Arbor

指挥：吕嘉

琵琶：吴蛮

陈其钢：交响乐新作品

（国家大剧院、卡耐基音乐厅及

南尼德兰爱乐乐团联合委约作品）

卢·哈里森：琵琶与弦乐队协奏曲

勃拉姆斯：E小调第四交响曲，Op.98

Conductor: LÜ Jia

Pipa: WU Man

Qigang Chen: New Work for Orchestra

(Jointly Commissioned by NCPA,

Carnegie Hall and Philharmonia Zuidnederland)

Lou Harrison: Concerto for Pipa and String Orchestra

Brahms: Symphony No.4 in E minor, Op.98



祖宾·梅塔与朗朗演绎 格里格与柴可夫斯基

Grieg and Tchaikovsky with Zubin Mehta and Lang Lang

柴可夫斯基风暴 *Tchaikovsky Storm*



朗朗
2017/18 驻院艺术家
Lang Lang
2017/18 Artist-in-Residence

指挥：祖宾·梅塔

钢琴：朗朗

穆索尔斯基：霍凡希那序曲—莫斯科河上的黎明

格里格：A 小调钢琴协奏曲，Op.16

柴可夫斯基：B 小调第六交响曲，Op.74

Conductor: Zubin Mehta

Piano: Lang Lang

Mussorgsky: Khovantchina Introduction (Dawn on the Moskva River)

Grieg: Piano Concerto in A minor, Op.16

Tchaikovsky: Symphony No.6 in B minor, Op.74

十几年来，指挥大师祖宾·梅塔与国际钢琴巨星朗朗一直保持着密切的友谊与合作，也同时是国家大剧院在不懈求索卓越艺术境界之路上共同的挚友。继我们在 2015 年的合作之后，梅塔与朗朗再次携手重返国家大剧院，与我们共同带来这场重量级的音乐会。

对本场音乐会将要聚焦的三位作曲家来说，“民族主义”与“浪漫主义”或许是他们共同的标签，他们也由此成为十九世纪末兴起自俄罗斯与大斯拉夫地区的民族乐派洪流的重要代表。

1850 年代，五位作曲家为弘扬俄国民族音乐传统而结成松散社团，并作为“强力五人集团”而在音乐史上留下了重要印迹。穆索尔斯基（1839-1881）可能是这五人中专业技术训练最不规范的一位，但是他针对俄语抑扬顿挫的腔调而在声乐写作中做出了独特创新，使他成为五人中极具个性的代表，也使他的声乐写作成就脱颖而出，并对二十世纪作曲家产生了深远影响。在他所有作品中，《鲍里斯·古德诺夫》与《霍万斯基之乱》堪称是集其歌剧与声乐创作成就之大成的两部作品。今晚音乐会将以《霍万斯基之路》序曲开篇，这部讲述十七世纪末名叫霍万斯基的军队统领叛乱事件的歌剧，也多少反映了作曲家常以音乐倾诉政治抱负和折射社会现实的创作喜好。穆索尔斯基尚未完成这部作品即已离世，他的友人里姆斯基-科萨科夫，同为五人团的另一位成员，帮他最终完成了这部鸿篇巨制。

同为民族乐派的重要代表，来自挪威的格里格（1843-1907）堪称最早进入欧洲乐坛主流圈子的斯堪的纳维亚作曲家，他尤其以擅长在作品中融入具

有浓郁北欧风情的优美旋律而著称。作为他唯一的一部钢琴协奏曲，《A 小调钢琴协奏曲》是他的重要代表作，也是迄今最重要的浪漫主义钢琴协奏作品之一。1868 年，二十五岁的格里格刚刚新婚不久，带妻儿前往哥本哈根旅居并创作了这部脍炙人口的作品。似锦的青春年华、甜蜜的家庭生活和清澈的北欧风光显然给了格里格无限灵感，也让这部作品如同一幅充满青春活力的情感彩绘，而极富挪威特点的旋律与节奏也赋予了作品十足的北欧味道。

柴可夫斯基（1840-1893）与前述两位作曲家基本生活于同一时代，他不仅在形式上对民族音乐元素与古典音乐传统进行了令人惊叹的完美融合，而且在以动人的旋律与节奏表现复杂的内心情感方面的造诣可谓是登峰造极。在很大程度上，柴可夫斯基多少标志了民族乐派开始进入艺术上和影响上的巅峰时代。作于 1893 年第六交响曲是作者最后的作品，柴可夫斯基在该作首演九天之后即与世长辞。根据弟弟的建议，作者允许出版商在乐谱上加注了“悲怆”的标题，但该词在俄语中的原意似乎更强调“强烈的热情”，而并非人们基于其法语名称所更多联想到的悲怆之含义。但无论如何，柴可夫斯基的确把自己积蓄了终生而不得向他人倾诉的苦闷、挣扎及其对光明的渴望毫无保留地投入了这部作品，而他自己也在写给弟弟的信中提到“相信这将会是我最好的作品”柴可夫斯基的人生故事充满了无数谜语，而是我们解读这些人生谜语最佳的途径终究只能是他这些不朽的乐作了。正如他所言“音乐并非幻觉，而是一种启示。音乐巨大的力量来自于它总能向我们揭示我们在他处无法发现的美。”



In recent years, Maestro Zubin Mehta has maintained a close friendship and cooperation with internationally renowned pianist Lang Lang. They both are NCPA's good partners in unrelenting pursuit of artistic excellence. Following the cooperation in 2015, Mehta and Lang return to NCPA and join the NCPA Orchestra for this all-star concert.

The three composers featured in this concert are marked by their "nationalist" and "romantic" styles, which make them important representatives of Musical Nationalism that emerged in Russia and the Greater Slavic Region at the end of the 19th century.

In the 1850s, five composers formed a group in order to carry forward the tradition of Russian folk music. They left a strong imprint in the history of music and were named "The Mighty Five." Among them, Mussorgsky (1839-1881) received the least professional and technical training, but he created a unique style by employing the distinctive accent and cadence of the Russian language, which makes him stand out among the five and become an eminent figure in vocal music and the 20th century music world. In all his works, *Boris Godunov* and *Khovanshchina* are the culmination of his operatic and vocal music. Tonight's concert will open with the prelude of *Khovanshchina*, an opera about a military uprising led by a commander named Khovansky in the late 17th century. This opera also shows that some composers often use music to express their political ideals and to reflect social reality. This masterpiece was posthumously completed by Rimsky Korsakov, a friend of Mussorgsky's and a member of "The Mighty Five."

Another key figure of Musical Nationalism, Norwegian composer Grieg (1843-1907), is the first Scandinavian composer recognized by the European mainstream music circle. Grieg is best known for his beautiful melodies with strong Scandinavian characteristics. The Piano Concerto in A minor is his only piano concerto and one of his masterpieces. This popular work, one of the most important piano concertos from the Romantic

era, was composed in 1868 when the 25-year-old Grieg was on vacation with his wife and family in Copenhagen. Apparently, Grieg found tremendous inspiration in the youthful days, happy family life, and beautiful scenery of northern Europe. This work thus unveils a great mood-painting that is full of youthful energy and naiveté ... a distinctive Norwegian feel created by the use of characteristic melodies and rhythms.

Tchaikovsky (1840-1893) was the contemporary of the other two composers featured in tonight's program. His supreme artistry is evident in the clever fusion of the folk cultural elements with the principles of classical music, and a faithful illustration of emotional complexity with touching melodies and rhythms. It is sound to say that Tchaikovsky's music marks the aesthetic pinnacle of the nationalist movement. Composed in 1893, Symphony No. 6 is the composer's last work, which was premiered nine days before he died. Under his brother's advice, Tchaikovsky agreed publishers give the music the title *Pathétique*, which carries more implication of "passion" in Russian language rather than "sorrow" that is commonly associated with its French version. But in any case, Tchaikovsky disclosed unreservedly in this work his lifelong depression, struggles and longings that he had never shared with anyone. As he mentioned in a letter to his brother, "I believe it comes into being as the best of my works." Tchaikovsky's life is a story full of mysteries, which can only be best understood through the lasting music he made. As he said, "Music is not illusion, but revelation rather. Its triumphant power resides in the fact that it reveals to us beauties we find nowhere else."

2017.12.09

音乐厅 · Concert Hall

英雄生涯： 祖宾·梅塔与 克里斯汀·刘易斯 演绎理查·施特劳斯 A Hero's Life: A Night of R. Strauss with Zubin Mehta and Kristin Lewis

指挥：祖宾·梅塔

女高音：克里斯汀·刘易斯

理查·施特劳斯：蒂尔的恶作剧

理查·施特劳斯：最后四首歌，TrV 296

理查·施特劳斯：英雄生涯，TrV 190, Op.40

Conductor: Zubin Mehta

Soprano: Kristin Lewis

R. Strauss: Till Eulenspiegels lustige Streiche, Symphonic Poem, Op. 28

R. Strauss: Vier letzte Lieder (Four Last Songs), TrV 296

R. Strauss: Ein Heldenleben (A Hero's Life), TrV 190, Op.40



理查·施特劳斯（1864-1949）堪称德奥音乐史册中的巨擘级人物，他深得古典主义时代德奥音乐正统之真学，也醉心浪漫主义时代的瓦格纳并对其有独到发扬。对理查·施特劳斯之后的所有听众而言，他作品中那些灿烂的音响效果、丰富的故事体裁、强烈的哲学关联，在听觉和心理上所致的体验是前所未有的和令人瞠目结舌的。从某种意义上讲，他既象征着浪漫主义音乐洪流的巅峰，也是晚期浪漫主义最终但却耀眼的余晖。今晚，就让我们跟随祖宾·梅塔大师，来领略堪称他人生不同时期自画像的三部作品。

1894年，理查·施特劳斯刚三十岁。那时，他还怀着年轻时对李斯特和瓦格纳的狂热，已经因《唐璜》、《死与净化》等交响诗的成功而声名鹊起。但他这一年却在自己的首部歌剧《贡特拉姆》中遭遇巨大失败。随即，理查·施特劳斯立即重拾交响诗创作，并选了当时流行的中世纪一位疯狂喜欢恶作

剧并因此背离所谓社会规范最终死于社会制裁的人物作为故事线索。这个听来离经叛道和极端的故事，赋予了理查·施特劳斯极大的创作空间。他不仅以令人叫绝的管弦乐手法把蒂尔惹出的恶作剧栩栩如生地描绘出来，也似乎在借这个游戏人生但又遭遇黑色喜剧的人物借物咏志：无论世俗眼光如何看待自己，他会跟随自己的直觉与内心，响亮回击那些所谓的规则与公道。

五年之后，他创作了堪称其在交响诗领域巅峰之作的《英雄的生涯》。这部以六个侧面来刻画一位英雄的形象、人生及内心的作品，也被他的批评者认为是理查·施特劳斯无耻的自我美化宣传之作，而他也多次坦然默认了自己的真实生活与这部作品之间不可避免的关联，他甚至因为批评者们对其中“英雄的敌人”的章节的愤怒而感到尤其的快意。抛开这些表面争议，这部诞生在世纪末维也纳的乐作对



当时正受人们热议的哲学新思想的映射也值得关注，尤其是弗洛伊德和尼采等人提出的关于人类“本我、自我及超我”的理论，以及由此产生的表面与内心的两个自我之间的挣扎与斗争的议题。在 1898 年刚开始创作时，他曾表示希望此作能填补贝多芬第三交响曲之后英雄主义乐作的空白。显然，这部作品后来的命运与地位并没有让他失望。

写完《英雄的生涯》之后，理查·施特劳斯不过才是个三十五岁的年轻人，而他的人生之路至此才刚走过不到一半。之后，理查·施特劳斯先后经历了两次世界大战及若干的人生起伏，经历了二十世纪上半叶音乐创作领域各种层出不穷的“主义”，但

他却执着坚守着浪漫主义的阵地。1943 年，慕尼黑国家剧院在战争中被盟军炸毁，那是理查·施特劳斯十几岁开始听歌剧的地方和他许多作品首演的剧院。对七十九岁的理查·施特劳斯来说，这个消息几乎意味着一切的终结。二战之后，他又因自己与纳粹的关联而受到审查而在耄耋之年再次遭遇人生黑暗时光。所谓的《最后四首歌》就是他在等待审查结果的这段时期内的作品，在音乐上和诗意上都堪称是他晚年最后的心灵写照，也是他向艺术、人生以及他心中那个逐渐远去和消逝的世界致以的最终告别。1948 年，理查·施特劳斯被宣告无罪。次年，他在南部德国的家中安然离世。

Richard Strauss (1864-1949) is a giant in the history of German and Austrian music. He grasped the essence of German music of the Classical era; he was also intrigued with and carried forward the music of Romantic composer Wagner. For all the audience born after him, the music of Richard Strauss is unparalleled and splendid in terms of sound effects, storylines, genres, philosophical association, and psychological experience. In a sense, his music is the sublime as well as the late flowering of German Romanticism. Tonight, Maestro Zubin Mehta will lead us to appreciate his three masterpieces that represent three different stages of his music career.

In 1894, Richard Strauss just turned thirty years old and still was an enthusiastic fan of Liszt and Wagner. At that time, he was already a celebrated composer after the success of his tone poems *Don Juan* and *Death and Transfiguration*. But it was in the same year that his first opera *Guntram* suffered a great failure. Right after that, Richard Strauss turned his attention back to tone poem and composed *Till Eulenspiegels lustige Streiche*, which is based on a popular medieval story about the misadventures of a crazy folk, who loved to play practical jokes and to challenge the so-called social norms, but eventually died of social sanctions. This seemingly deviant and extreme story granted Richard Strauss a greater creative space. He vividly portrayed Till's pranks with exciting orchestral arrangement while it seems that he employed this character's black comedy to speak his mind: regardless of the secular view of him, he will follow his heart and intuition, shouting back to those so-called rules and justice.

Five years later, he completed his best tone poem *A Hero's Life*. This work profiles a hero's image, his outer and inner life from six perspectives. Various critics saw this work as a flagrant promotion of Richard Strauss

himself. The composer repeatedly claimed the inevitable association between his real life and this work; he was particularly pleased by the critics' anger evoked by the section titled *The Hero's Adversaries*. Despite these controversies, since it was completed in Vienna at the end of the century when Freud and Nietzsche put forward the theory of Id, Ego, and Superego, the contemporary philosophical thought reflected in this music is also noteworthy, especially the topics concerning the conflicts and struggles between the outer life and inner self resulting from the theory. When starting working on this piece in 1898, the composer hoped that this work could fill the blank of heroic music after Beethoven's Symphony No. 3. Obviously, the fate and status of the work did not disappoint him.

After completing *A Hero's Life*, Richard Strauss was only a young man of 35, not even halfway through his life. After that, Richard Strauss experienced two world wars and some ups and downs in life; he also saw endless streams of musical "isms" emerging in the first half of the 20th century. However, he stubbornly held onto Romanticism. In 1943, the Allies bombed and destroyed Munich National Theatre, where Richard Strauss had been going frequently for operas since his teens and many of his works were premiered. It was devastating news to the then 79-year-old composer. After World War II, he was under investigation because of his association with Nazi, which cast another dark moment in his late years. He composed *Four Last Songs* during the waiting period for the inspection results. Therefore, the musical composition and poetic conception of this work can be regarded as the final portrayal of his soul, as well as his final statements to art, to life and to a world that was gradually fading into the distant past. In 1948, Richard Strauss was declared innocent. The following year, he died in peace in his home in southern Germany.

2017.12.22 音乐厅 · Concert Hall

国家大剧院十周年庆典 NCPA's 10th Anniversary Concert

| 指挥：吕嘉 | Conductor: LÜ Jia

2017.12.31-2018.01.01 音乐厅 · Concert Hall

国家大剧院 2018 新年音乐会 NCPA 2018 New Year's Concert

| 指挥：吕嘉 | Conductor: LÜ Jia

2018.02.14 音乐厅 · Concert Hall

龙凤呈祥——全球华人 新春音乐盛典 2018 The Spring Festival Musical Gala for Chinese Around the World 2018

| 指挥：吕嘉 | Conductor: LÜ Jia

2018.01.07 音乐厅 · Concert Hall

春之幻想： 吕嘉与沃洛丁演绎 勃拉姆斯与舒曼 Brahms and Schumann with Lü Jia and Volodin

指挥：吕嘉
钢琴：阿列克谢·沃洛丁
舒曼：降 B 大调第一交响曲“春天”，Op.38
勃拉姆斯：D 小调第一钢琴协奏曲，Op.15
Conductor: LÜ Jia
Piano: Alexei Volodin
Schumann: Symphony No.1 in B-flat major (Spring), Op.38
Brahms: Piano Concerto No.1 in D minor, Op.15

在本场音乐会中，吕嘉总监携手重返国家大剧院的俄罗斯钢琴家阿列克谢·沃洛丁，带您探访舒曼（1810-1856）与勃拉姆斯（1833-1897）的音乐世界及他们为人称道的深厚情谊。

舒曼与勃拉姆斯的友情堪称音乐史上的一段佳话。舒曼比勃拉姆斯大二十三岁，算得上是勃拉姆斯的前辈。舒曼从小并未接受过系统的音乐教育，反而在文学方面显示出了出众的才华。对舒曼来讲，后来走上音乐创作之路，更像是他要在文学之外找到表达内心世界丰富情感的更多渠道的需要。即便是他在二十多岁系统学习作曲而开始音乐创作后，他也从未放弃在文学领域的努力，而他作为乐评家的历史地位丝毫不逊于他在音乐领域的成就。1840年，三十岁的舒曼因其钢琴与室内乐作品已颇有名气。这一年，他与克拉拉终于在经历父亲的重重阻挠后终成眷属，这似乎也赋予了他在音乐创作上新的灵感和勇气。虽然舒曼当时还从未涉猎交响乐的写作，但克拉拉对他写好交响乐的潜力深信不疑，并在日记中提到“他的想象力无法在钢琴上找到足够的施展空间……他之前的作品在感觉上其实完全是交响乐思维的……他能为交响乐团而写作是我最大的愿望，因为那才是他的天地！”果然，1841年2月，舒曼用了仅仅四天的时间就完成了第一交响曲的初稿。仅仅两个月之

In this concert, Maestro LÜ Jia and Alexei Volodin, the renowned Russian pianist and NCPA's returning guest soloist, will lead us to explore the music of Schumann (1810-1856) and Brahms (1833-1897) and the celebrated friendship between the two.

The friendship between Schumann and Brahms is a celebrated story in music history. Schumann was 23 years older than Brahms and a senior to him in music. Schumann had not received any structured music education in his childhood but shown an unusual talent in literature. To him, the career in music production is more like a much-needed additional channel besides literature to express his overflowing emotions. He had never given up his literary endeavors even when he began his music study at the age of 20. His reputation

后，这部作品就由门德尔松执棒在莱比锡布商大厦乐团获得首演。

1853年，舒曼在身体健康状况尚可的时候，通过小提琴家约阿西姆的引荐见到了专门来到杜塞尔多夫求见他的勃拉姆斯。见面后，舒曼为刚二十岁的勃拉姆斯的音乐才华而深深折服，不久后便在《新音乐杂志》上撰文介绍年轻的勃拉姆斯，并说他“注定会以最高级与最理想的方式去表达这个时代。”那也是勃拉姆斯与心中仰慕已久的克拉拉的首次会面。此后，勃拉姆斯便无可救药地对克拉拉产生了感情，但他始终理性地控制着内心汹涌的情感，与克拉拉保持着亲密但却克制的距离。1854年，舒曼自杀未遂而进入精神病院，勃拉姆斯全身心地照料舒曼与克拉拉，在某种程度上担起了舒曼家庭顶梁柱的作用。舒曼在1856年去世后，勃拉姆斯更是搬到了舒曼家附近居住，以便自己更好地照料克拉拉以及她与舒曼的孩子们。1858年，即舒曼去世之后两年，勃拉姆斯完成了自己的第一钢琴协奏曲。在这部作品的创作过程中，勃拉姆斯接受了克拉拉很多的修改建议，其中也自然融汇了这两位亲密朋友太多的心领神会。有人认为，第一钢琴协奏曲既是勃拉姆斯对克拉拉的告白，也是他对这段骑士式的圣洁但却注定没有结局的精神之恋的了断。

and status as a music critic is never shy off that as a composer historically. In 1840, the 30-year-old Schumann was already famed for his piano and chamber music works. In the same year, he finally married Clara after years of efforts to obtain his father's approval. This marriage seems to have given him new inspiration and encouragement in music composition. Although Schumann had never dabbled in symphony composition, Clara had strong confidence in his talent and mentioned in her diary "his imagination cannot find sufficient scope on the piano... His compositions are all orchestral in feeling... My highest wish is that he should compose for orchestra—that is his field!" In February 1841, Schumann finished the first draft of his Symphony No. 1 in just four days. Only two months later, this work was premiered

by Leipzig Gewandhaus Orchestra under the baton of Mendelssohn.

In 1853, when Schumann was still in good health, violinist Joachim introduced him to Brahms, who travelled to Dusseldorf just to meet Schumann. After the meeting, Schumann, deeply impressed by the 20-year-old's talent, soon commended Brahms in the *New Music Magazine* (*Neue Zeitschrift für Musik*) as one who was "fated to give to the in the highest and ideal manner." This was also Brahms' first meeting with Clara, whom he long admired. Since then, Brahms had developed intense feelings for Clara but he always put this turbulent emotions in rational control and maintained a close friendship with Clara. In 1854, after Schumann's attempted suicide and subsequent confinement in a mental hospital, Brahms

devoted himself to taking care of Schumann and Clara; to some extent, he became the pillar support of the household. After Schumann's death in 1856, Brahms moved to a house near the Schumann's to better take care of Clara and her children. In 1858, two years after Schumann's passing, Brahms completed his Piano Concerto No. 1 in D minor. In the process of composition, Brahms accepted many suggestions from Clara. Thus, this work is naturally embedded with many common ideals of these two intimate friends. Some people regard this piano concerto as Brahms's confession to Clara as well as a conclusion to this Platonic love that leads to nowhere.



2018.03.02

音乐厅 · Concert Hall

布洛赫演绎 德彪西、陈其钢与贝多芬 Bloch Conducts Debussy, Qigang Chen and Beethoven

贝多芬聚焦 *Beethoven in Focus*



陈其钢
2017/18 驻院艺术家
Qigang Chen
2017/18 Artist-in-Residence

指挥：亚历山大·布洛赫
国家大剧院合唱团

德彪西：夜曲
陈其钢：交响乐团与合唱新作品 [世界首演]
贝多芬：降 E 大调第三交响曲“英雄”，Op.55

Conductor: Alexandre Bloch
China NCPA Chorus
Debussy: Nocturnes (original version)
Qigang Chen: New Work for Orchestra and Chorus [World Premiere]
Beethoven: Symphony No.3 in E-flat major (Eroica), Op.55

在这两场音乐会中，来自法国的新一代指挥家亚历山大·布洛赫将携手我们的乐团及合唱团，为您带来德彪西与陈其钢的两部合唱与乐队作品以及贝多芬的第三与第四交响曲。其中，由国家大剧院与悉尼交响乐团等联合委约的陈其钢新作品将迎来世界首演，而合唱版的德彪西《夜曲》也将是在中国的音乐厅中难得一见的作品。

德彪西（1862-1918）是法国音乐史的巨人。早年的德彪西深受法朗克影响，曾远赴拜罗伊特膜拜瓦格纳，他早期的不少作品都留有这些传统浪漫主义音乐的痕迹。不过，德彪西后来把眼光投向欧洲之外，广泛涉猎东方及其它异域文化，最终逐渐摆脱欧洲所有宗派而成为印象乐派的开创者。除了东方异域文化之外，欧美不少新派画作也对德彪西的音乐有着重要影响，尤其是法国的莫奈、英国的透纳以及美国的惠

2018.03.03

音乐厅 · Concert Hall

布洛赫演绎 德彪西、陈其钢与贝多芬 Bloch Conducts Debussy, Qigang Chen and Beethoven

贝多芬聚焦 *Beethoven in Focus*



陈其钢
2017/18 驻院艺术家
Qigang Chen
2017/18 Artist-in-Residence

指挥：亚历山大·布洛赫
国家大剧院合唱团

德彪西：夜曲
陈其钢：交响乐团与合唱新作品 [世界首演]
贝多芬：降 B 大调第四交响曲，Op.60

Conductor: Alexandre Bloch
China NCPA Chorus
Debussy: Nocturnes (original version)
Qigang Chen: New Work for Orchestra and Chorus [World Premiere]
Beethoven: Symphony No.4 in B-flat major, Op.60

斯勒。写于 1899 年的《夜曲》便是他受惠斯勒同名油画启发而作。他在自述中说，他的“夜曲”并非惯常的夜曲体裁，而是“这个词语暗示的各种不同印象和特殊光影效果”。模糊的轮廓，朦胧的色彩，不易分辨的色调变化，都是味道十足的印象派徽记，也完美印证了他的观点，“音乐如同声音的算数学，就像光学如同光线的几何学。”

印象乐派虽然更多是特指德彪西及其之后几位法国作曲家及其风格，但它和美术中的印象画派一样，尽管其自身已是一个历史名词，但他们留给后世的影响是巨大的。德彪西之后的很多法国作曲家虽不能被归作所谓的印象乐派，但他们在审美与技法上显而易见地受到德彪西的巨大影响。作为法国继德彪西之后的又一位巨擘级作曲家，梅西安就曾自称德彪西的歌剧《佩利亚斯与梅丽桑德》给了他“最具决定性影响”，



今晚即将首演自己第一部合唱与乐队作品的陈其钢就是梅西安的关门弟子。他的音乐中，既在技法上有着显著的印象乐派特征，常常荡漾着如梦似幻的若有若无，随处闪烁着难以捉摸的色彩色彩，也在意境上洋溢着东方知识分子淡泊宁静的智慧与气度。他今晚的首演之作取材于宋代文豪苏轼为悼念亡妻而作的催人泪下的《江城子》，相信其中也回荡着作曲家本人对自己逝去亲人的日夜追念。

艺术家及其作品永远是宏大历史时代与独特内心体验彼此互动的结果。德彪西成就于十九世纪末百花齐放的文艺思潮及其对东方及异域文化独到的情怀与兴趣，陈其钢出身于具有浓厚中国气息的文人家庭，也因历史机缘而系统研习法国音乐传统。回到十九世纪初，贝多芬（1770-1827）则生活在风云激荡的大革命年代，志向高远并盼望时不我待的尽情倾诉，却总觉得自己被戴着枷锁的社会规范所排斥。于是，交响乐成为他向全人类致辞并与旧势力决裂的理想手段。他最早的两部交响曲承袭了海顿和莫扎特的古典音乐传统，但他探索创新并推动古典风格发展的努力已然开始。不过，他的第三交响曲显然是为彻

底改变古典规则而生的。对全欧洲来说，继承了美国大革命民主平等精神衣钵、又收拾了法国大革命群斗乱局的拿破仑，当然是值得所有人仰望的英雄偶像。但他在 1804 年加冕称帝的举动击碎了欧洲人的幻想，也让贝多芬改变了原定将第三交响曲题献给拿破仑的计划，而改为“献给一位记忆中的伟人”。无论如何，第三交响曲中的那位英雄，不再是封建时代的王公大臣，而是为自由、民主与自由而战并且博爱全人类的英雄。在音乐学者保罗·亨利·朗看来，第三交响曲是“交响乐及整个音乐史上由个体引领而发生的最大跨越。”相比之下，贝多芬作于 1806 年的第四交响曲则显得轻巧优美的多。这一年，贝多芬与勃伦斯威克小姐（Miss Brunswick）订婚，尽管这段姻缘最终未能结成圆满的婚姻，但贝多芬因爱情而对美好平静生活所生的向往显然闪烁在这部作品之中。舒曼曾以“两位挪威巨人之间苗条的希腊少女”来形容这部作品夹在第三和第五这两部重量级的贝多芬交响曲之间的情形。相对英雄式的第三和第五交响曲，第四交响曲或许正给了我们机会去了解这位英雄式的作曲家的另一个生活侧面和他对青春活力与生活欢乐的礼赞。

Maestro Alexander Bloch, a new-generation French conductor, will join NCPA Orchestra and Chorus to present two chorus and orchestra works by Debussy and Qigang Chen as well as Beethoven's Symphony No. 3 and No. 4. The concert program features the world premiere of Qigang Chen's new work, a work jointly commissioned by NCPA and Sydney Symphony Orchestra, as well as the choral version of Debussy's "Nocturnes," a rarely performed piece in China.

Debussy (1862-1918) is an eminent figure in French music history. The young Debussy was a faithful follower of Franck and he even made dedicated trips to Bayreuth to visit Wagner; thus, many of his early works bear the traits of traditional Romantic music. However, Debussy later set his focus on East and a wide range of cultures outside Europe; he eventually strode away from all sects of European music and became a pioneer of Impressionism. In addition to the Eastern culture, a number of avant-garde paintings of the Western culture were influential to Debussy's music, especially the artworks by French painter Monet, British painter Turner and American painter Whistler. Written in 1899, *Nocturnes* was inspired by Whistler's oil painting of the same title. Debussy mentioned that his *Nocturnes* is not in the usual form of a nocturne, but "all the various impressions and the special effects of light that the word suggest". The blurred outline, hazy color, and indistinctive color variance, are the typical Impressionist imagery as well as the perfect epitome of his perspective, "Music is the arithmetic of sounds as optics is the geometry of light."

Musical impressionism mainly refers to the music and style of Debussy and several French composers who followed him. Although now a historical term, its influence on later generations, just like impressionism in art, is tremendous. Many French composers after Debussy, though not considered associated with impressionism, are apparently influenced by him in terms of aesthetic ideas and techniques. Another prominent French composer Messiaen once described Debussy's opera *Pelleas et Meslisande* as "probably the most decisive influence" on him. Tonight, Qigang Chen, who is the last student of Messiaen, will give the premiere of his *New Work for Chorus and Orchestra*. Chen's works bear strong impressionist characteristics in both techniques and artistic conception; they are suffused with dream-like elusiveness, scattered sparks and subtle colors; they are also imbued with an air of ease and tranquility, a characteristic quality of a wise and seasoned Eastern

intellectual. His new work premiered tonight is based on the Chinese poem *Jiangchengzi*, by Su Shi, a great writer of the Song Dynasty, in memory of his departed wife. This work is believed to echo the composer's thoughts and memories of his deceased loved ones.

Artists and their works are always the product of the interaction between a unique individual mind and the grand historical context. Debussy rose on his special interest in East and foreign cultures and shone at the end of 19th century when the humanity thoughts thrived. Qigang Chen was born in a traditional Chinese intellectual family and at a time when there were opportunities to study classical music in France. In the early 19th century, Beethoven (1770-1827) grew up in a turbulent era of revolutions. With lofty ideals, he longed for the freedom to express himself but constantly felt that he was denied by the constraining social norms. Thus, the symphony became an ideal means for him to speak to the whole world and break away from the old powers. Each of Beethoven's first two symphonies pushed the envelope of the Classical symphony, as defined by Mozart and Haydn, but his Symphony No. 3 was the real game-changer. In Europe, Napoleon upheld the United State's spirit of democracy that values equality, and put the chaos of the French revolution to an end. He certainly was a hero deserving reverence from all. However, he declared himself Emperor in 1804, which shattered the Europeans' expectations as well as Beethoven's. The composer thus dedicated his Symphony No. 3 to "celebrating the memory of a great man" instead of to Napoleon. In any case, the hero of Symphony No. 3 is no longer a feudal lord, but the one who fights for freedom, democracy and freedom and embraces humanity. According to the music scholar Paul Henry Lang, Beethoven's Symphony No. 3 is "the greatest single step made by an individual in the history of symphony and in the history of music in general". In comparison, his Symphony No. 4, composed in 1806, is lighter and more graceful. It is the same year when Beethoven and Miss Brunswick were engaged; although this engagement failed to end with a marriage, Beethoven's yearning for love and a better life is visible in this work. Schumann once used the expression "a slender Greek maiden between two Norse giants" to describe this symphony that comes between the third and the fifth two grand symphonic compositions. Contrasting to the heroic Symphony No. 3 and No. 5, Symphony No.4 may give us the opportunity to understand this heroic composer's another aspect of life and his appreciation of youthful vitality and joy of living.

张国勇与施瓦布演绎 肖斯塔科维奇与柴可夫斯基 Shostakovich and Tchaikovsky with Guoyong Zhang and Schwab

柴可夫斯基风暴 *Tchaikovsky Storm*

指挥：张国勇

大提琴：加布利尔·施瓦布

肖斯塔科维奇：《黄金时代》波尔卡，Op.22a

肖斯塔科维奇：G 大调第二大提琴协奏曲，Op.126

柴可夫斯基：E 小调第五交响曲，Op.64

Conductor: Guoyong Zhang

Cello: Gabriel Schwab

Shostakovich: The Age of Gold (Zolotoy vek) Polka, Op.22a

Shostakovich: Violincello Concerto No.2 in G major, Op.126

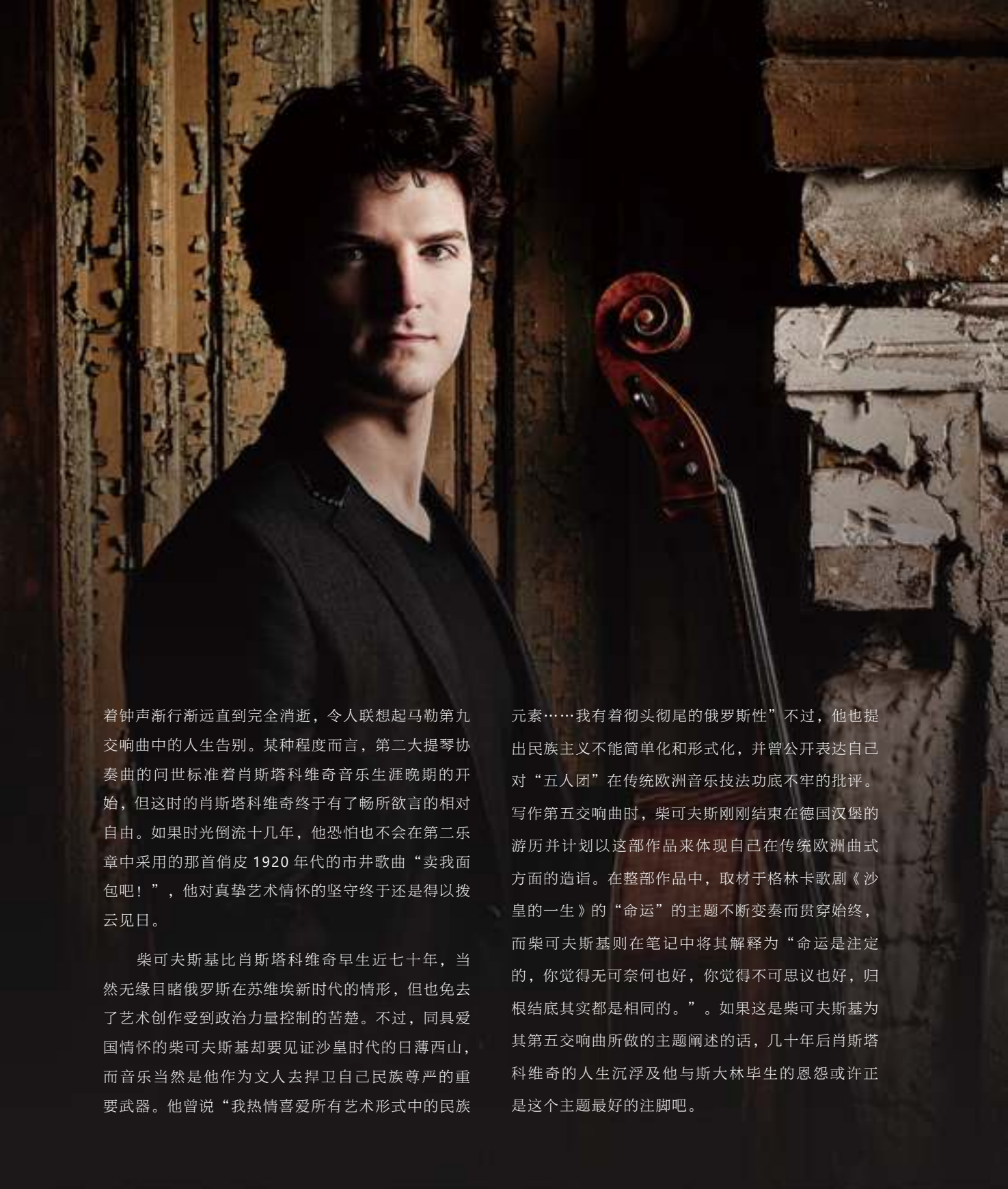
Tchaikovsky: Symphony No.5 in E minor, Op.64

相对肖斯塔科维奇（1906-1975）众多其它作品而言，《黄金时代》组曲和《第二大提琴协奏曲》都是音乐会中难得听到的曲目。我们荣幸地邀请到中国肖斯塔科维奇及俄罗斯作品领域的权威指挥家张国勇，并携手来自德国的大提琴新秀加布利尔·施瓦布，让您有机会领略这两部作品中隐藏的光芒与价值。同时，我们还将以柴可夫斯基（1840-1893）的第五交响曲来完成我们本乐季对柴氏“悲怆”三部曲的演绎。

肖斯塔科维奇跌宕起伏的人生早已不再令人陌生，他的每部作品都能被当做人生某个阶段的剪影来看待，而任意截取的两个生活片段都能相映成彰地闪现他的某段人生路径。芭蕾舞剧《黄金时代》在1930年首演时，刚三十岁的肖斯塔科维奇还处于音乐生涯的早期。这一时期，饱含爱国热情的第二和第三交响曲受到政府肯定，他也正在成为新时代的苏联冉冉升起的明星人物。尽管如此，对青年时代的肖斯

塔科维奇来说，爱国和拥抱新时代是他发自内心的真诚选择，绝非以阿谀迎合或委曲求全为目的之举动。因此，那时的肖斯塔科维奇依然满怀真挚艺术情怀，秉承着为艺术而艺术之理念而埋头创作。不过，他的这种思路显然无法得到斯大林的肯定，尤其是他对讽刺和怪诞体裁的钟爱似乎很不受欢迎。在两部交响曲的短暂成功后，他的首部芭蕾舞剧《黄金时代》及同期几部作品都遭遇批判。1936年，以斯大林对歌剧《穆森斯克郡的麦克白夫人》的猛烈批判为标志，肖斯塔科维奇迎来了音乐生涯的第一段灰色岁月。

1966年，斯大林已经去世十三年，昔日浓重的政治阴云早已从肖斯塔科维奇头上渐次散去，但六十岁的肖斯塔科维奇饱受病痛折磨，并在艺术生涯上开始步入最后阶段。这一年，他为挚友罗斯特罗波维奇写了第二大提琴协奏曲。相比经常上演的第一大提琴协奏曲，第二协奏曲有着更强的悲剧色彩，也时常浮现着回首此生而恋恋不舍的复杂心境，音乐在曲终随



着钟声渐行渐远直到完全消逝，令人联想起马勒第九交响曲中的人生告别。某种程度而言，第二大提琴协奏曲的问世标准着肖斯塔科维奇音乐生涯晚期的开始，但这时的肖斯塔科维奇终于有了畅所欲言的相对自由。如果时光倒流十几年，他恐怕也不会在第二乐章中采用的那首俏皮 1920 年代的市井歌曲 “卖我面包吧！”，他对真挚艺术情怀的坚守终于还是得以拨云见日。

柴可夫斯基比肖斯塔科维奇早生近七十年，当然无缘目睹俄罗斯在苏维埃新时代的情形，但也免去了艺术创作受到政治力量控制的苦楚。不过，同具爱国情怀的柴可夫斯基却要见证沙皇时代的日薄西山，而音乐当然是他作为文人去捍卫自己民族尊严的重要武器。他曾说 “我热情喜爱所有艺术形式中的民族

元素……我有着彻头彻尾的俄罗斯性” 不过，他也提出民族主义不能简单化和形式化，并曾公开表达自己对 “五人团” 在传统欧洲音乐技法功底不牢的批评。写作第五交响曲时，柴可夫斯基刚刚结束在德国汉堡的游历并计划以这部作品来体现自己在传统欧洲曲式方面的造诣。在整部作品中，取材于格林卡歌剧《沙皇的一生》的 “命运” 的主题不断变奏而贯穿始终，而柴可夫斯基则在笔记中将其解释为 “命运是注定的，你觉得无可奈何也好，你觉得不可思议也好，归根结底其实都是相同的。” 。如果这是柴可夫斯基为其第五交响曲所做的主题阐述的话，几十年后肖斯塔科维奇的人生沉浮及他与斯大林毕生的恩怨或许正是这个主题最好的注脚吧。

Compared works by Shostakovich (1906-1975), the suite *The Age of Gold* and Violoncello Concerto No. 2 are less performed. Maestro Guoyong Zhang, the Chinese authority on Shostakovich and Russian music, and German cellist Gabriel Schwab will bring the hidden brilliance and value of these two works onto stage. We also conclude this season of Tchaikovsky (1840-1893) symphonic trilogy *Pathétique* with his Symphony No. 5.

Shostakovich lived a life that was full of ups and downs. Each of his works can be regarded as a snapshot of a different stage of his life, while every of them is complement to one another to reflect a cohesive whole. When the ballet *The Age of Gold* was premiered in 1930, Shostakovich was only 30 years old and still in the early stages of his musical career. During this period, he was a rising star of the Soviet Union; his Symphony No. 2 and No. 3, which are full of patriotic enthusiasm, appealed to the government. Regardless, the young Shostakovich's patriotic spirit and embracing the new era was genuine, not an act to pander or compromise. Therefore, Shostakovich was still full of sincere aspiration, adhering to the idea of art for art's sake in music production at that time. However, his ideal was clearly at odds with that of Stalin, and his favored genres of satire and grotesque were not well received by the public. After the brief success of the two symphonies, his first ballet *The Age of Gold* and several works of the same period were criticized. In 1936, Stalin's fierce attack on his opera *Lady Macbeth of the Mtsensk District* marked the beginning of the first gloomy period in his music career.

In 1966, 13 years after Stalin's death, Shostakovich was no longer under the dark clouds of political denunciation; but the ailing and then sixty-year-old Shostakovich was approaching his final stage of art career. In the same year, he composed Violoncello Concerto No. 2 and dedicated it to his best friend Rostropovich. Compared with his often-staged Cello Concerto No. 1, the Second Concertos has a stronger feeling of melancholy, often filled with complicated sentiments of recollection and reflection. The music ends with the slowly fading sound

of bells until complete silence, reminiscent of Mahler's Ninth Symphony that bids farewell to life. To some extent, the Violoncello Concerto No. 2 marks the beginning of Shostakovich's final stage of his musical career, when Shostakovich finally could present his idea more freely. If the clock were turned back to a decade before, he probably could not open the second movement with "Buy My Bagels!" a pop song of the 1920s. After all, his sincere and unyielding dedication to art stands the test of ordeals and shines.

Older than Shostakovich by nearly 70 years, Tchaikovsky certainly did not see the new Soviet Union era nor suffer from the political oppression in artistic production. However, with the same patriotism, Tchaikovsky had to witness the fading glory of Tsarist Russia, and music thus became the tool to defend the national dignity for an intellectual like him. He once remarked: "I am passionately fond of the national element in all its varied expressions. I am Russian in the fullest sense of the word." But he also proposed nationalism cannot be simplified and formalized, and openly criticized The Mighty Handful for not having solid techniques of the traditional European music. When writing the Symphony No. 5, he had just returned from his study trip in Hamburg, Germany, and planned to use this work to show his attainments in the traditional European musical form. The motif and variations of "destiny" derived from Glinka's opera *A Life for the Tsar* continue throughout the entire piece, as Tchaikovsky noted in the introduction "a complete resignation fate as, which is same the inscrutable predestination of fate..." If this is Tchaikovsky's interpretation of the theme of Symphony No. 5, decades later, Shostakovich's vicissitude in life and life-long struggle with Stalin perhaps give the best footnote to this subject.



室内乐
CHAMBER

胜如
友乐
Ode to Friends

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.

2017.04.21
小剧场 · Multi-functional Theatre

春天：贝多芬早期室内乐作品音乐会

Spring: Chamber Music of Beethoven's Early Period

贝多芬聚焦 *Beethoven in Focus*

贝多芬：F 大调第五号小提琴与钢琴奏鸣曲，Op. 24（春天）
贝多芬：D 大调长笛、小提琴与中提琴三重奏，Op. 25
贝多芬：降 E 大调七重奏，Op. 20

Beethoven: Sonata for Violin and Piano No. 5 in F major, Op. 24, "Spring"
Beethoven: Trio for Flute, Violin and Viola in D major, Op.25
Beethoven: Septet in E-flat major, Op.20



小提琴：杨晓宇
Violin: Xiaoyu Yang



小提琴：李乐
Violin: Le Li



中提琴：庄然
Viola: Ran Zhuang



中提琴：王欢
Viola: Huan Wang



大提琴：梁肖
Cello: Xiao Liang



低音提琴：刘怡枚
Double Bass: Yimei Liu



长笛：叶怡初
Flute: I-Jeng Yeh



单簧管：佐米·桑切斯
Clarinet: Jaume Schanis



大管：姬晶晶
Bassoon: Jingjing Ji



圆号：刘晓昕
Horn: Xiaoxin Liu



钢琴：冯怀宇（特邀）
Piano: Huaiyu Feng (Guest)

在本场音乐会中，随着国家大剧院管弦乐团十余位音乐家的精湛技艺，我们将透过三部精彩的室内乐作品为您呈现一幅青春时代贝多芬的音乐素描。

贝多芬 1770 年出生在波恩，幼年便接受音乐启蒙并展露出惊人才华，大学时代了解启蒙精神和法国大革命后又成为一个身怀民主、自由及变革思想的年轻人。1792 年，他到维也纳向海顿学习并在这座当时欧洲艺术中心城市定居下来。随着他作品的不断发表，他的名字开始广为人知，创作事业随即蒸蒸日上。到 1800 年前后，三十岁的贝多芬已经是备受维也纳上流社会和市民阶级青睐的作曲家和钢琴家。今晚音乐会的三部作品，恰好都是贝多芬在 1799-1800 年之间的创作，也许将会是我们探究年轻时代贝多芬内心世界的绝好素材。

那时的贝多芬，还没有推出自己的交响曲，在音乐创作的曲式及风格上还基本仿效海顿与莫扎特所订立的古典传统，也常能透过音乐让人看到一个充满自信、欢乐、希望及青春力量的年轻人。他为长笛、小提琴与中提琴而作的三重奏小夜曲，以及为四件弦乐器和三枚管乐器而作的七重奏都首演于 1800 年，与他的第一交响曲亮相于同一场音乐会。两部作品都采用了当时维也纳最流行的六乐章的小夜曲和嬉游曲的体例，做到了规矩的古典曲式与愉悦的生活气息的完美结合。在当时的维也纳，这样的音乐深受王室、贵族、富商及达官显贵的欢迎，并且常常被用作宴会、茶会及花园派对时的现场氛围音乐。贝多芬的这两部作品显然立刻得到了维也纳富人们的欢迎和喜爱，直到今天都在最受爱乐者欢迎的室内乐曲目之列，但贝多芬本人却曾经对这些作品表达过某种程度的不屑。

在这首七重奏发表之际，他带着些许轻蔑的对出版商说，“快点让我的七重奏和世人见面吧，因为那些盲流们都等着它呢！”贝多芬永远是贝多芬，对这位充满反叛精神与革命热情的音乐家来说，可能也只有他后期那些交响曲才是他自己心中真正渴望表达并具有改变世界力量的声音。相比之下，他的第五号小提琴与钢琴奏鸣曲虽然也荡漾着春天般的幸福与温暖，同样并没有挥舞任何反映世间疾苦与精神求索的旗帜，但他刻意将这部作品与第四号小提琴与钢琴奏鸣

In this concert, we will sketch for you Beethoven's youthful expression through three of his brilliant chamber pieces and the exceptional performance of a number of our NCPA Orchestra musicians.

Born in Bonn, Germany in 1770, Beethoven began learning about music as a child, and his astonishing talent was quickly recognized. During his studies at the university, he became acquainted with the Enlightenment and the ideas behind the French Revolution, and was molded into a man who held strongly to democracy, freedom, and reform. In 1792, he went to Vienna, the European art center at the time, learning from Haydn and settling there. As he continually published music, he began to gain a name for himself and thrived as a composer. By his thirties, he was already well-loved by the upper levels of society and bourgeoisie as a composer and pianist. The three pieces you will hear tonight were composed in 1799 and 1800, and they may provide the perfect ways for us to explore the inner world of young Beethoven.

By that time, Beethoven had not yet published a symphony, and he still mainly held to the traditional forms and styles established by Haydn and Mozart. When listening to his music, his audiences would see a young man full of self-confidence, joy, hope, and youthful vigor. His Trio for the flute, violin, and viola and his Septet (for four strings and three winds) were first performed in 1800, at which time his First Symphony also made its brilliant debut. Both his trio and septet are divided into six movements and comply with the pattern of a serenade or divertimento, which was the most popular style in Vienna of the time, making for a

曲同时发表，从而让两部作品在艺术意境上形成了鲜明的对比：第四号奏鸣曲明显带有忧郁、愤懑与反抗的情绪，而第五号奏鸣曲则转向了明朗阳光的色彩，也荡漾着贝多芬招牌式的欢乐与自信，而后人则根据第五号奏鸣曲的这种音乐情绪为其加上了“春天”的标题。贝多芬的十部小提琴奏鸣曲堪称所有小提琴奏鸣曲曲目中的圣经，其中有九部都完成于 1797 到 1803 年，也绝对算得上是贝多芬早期艺术成就的重要体现。

perfect combination of adherence to traditional rules and joyful vitality. Such music was very popular with the royalty, nobility, wealthy merchants, officials, and others of high rank in society, and it often served to create atmosphere at banquets, tea parties, and garden parties. The wealthy of Vienna immediately fell in love with the two pieces, and to this day, they are still among the most popular chamber pieces of music lovers. Nonetheless, Beethoven is known to have expressed a certain amount of disdain for the pieces. On the eve of the publishing of the Septet, with a degree of scorn he told the publisher, "Send my septet out into the world a little faster—because the rabble is awaiting it." Beethoven was always himself. Rebellious and revolutionary, he may have believed the only pieces to express what he truly desired to say and to have the power to change the world were the symphonies he composed later in life. In comparison, even though his Sonata for Violin and Piano No. 5 undulated with the joy and warmth of spring and by no means waved any banners that reflected the pain of the world or spiritual exploration, Beethoven purposefully published it at the same time of his Sonata for Violin and Piano No. 4, allowing the pieces to serve as stark artistic contrasts to each other. The latter expresses a very obviously dejected, discontented, and resistive sentiment, while the former denotes a feeling of unclouded radiance interlaced with Beethoven's signature joy and self-confidence. As a result, the word "spring" was later added to the title. Beethoven's ten violin sonatas could collectively be called the canon of all violin sonatas. Nine of them were completed between the years 1797 and 1803, and they are certainly to be considered major achievements of his early career.

2018.03.16
音乐厅 · Concert Hall

巴洛克的四季 Four Seasons and More from Baroque

长笛：叶怡蓓
小号：王与兵
小提琴：李喆

弗雷德里克二世：C 大调长笛协奏曲
马切洛：C 小调小号协奏曲
维瓦尔第：四季

Flute: I-Jeng Yeh
Trumpet: Yubing Wang
Violin: Zhe Li

Friedrich II: Flute Concerto in C major
Marcello: Trumpet concerto in C minor
Vivaldi: The Four Seasons



小提琴：李喆
Violin: Zhe Li



长笛：叶怡蓓
Flute: I-Jeng Yeh



小号：王与兵
Trumpet: Yubing Wang

从十四世纪开始，文艺复兴思潮从意大利开始逐渐蔓延向广大的欧洲地区，笼罩在中世纪生活上的黑暗氛围渐次消融。在普通民众眼中，上帝与基督不再那样遥远与冷漠，世俗的生活也不再总是充满无限的罪疚感，而人的精神及气息开始在艺术作品中获以得体的弘扬。大致流行于十七世纪到十八世纪中叶的巴洛克艺术，显然可以被看作这种审美趋势的重要发展成果，也甚至可以被看作文艺复兴思潮某种形式的总结和高潮。在巴洛克艺术中，乐观、自信、欢快和昂扬向上的人类精神和生活气息总是荡漾其中，四处浮现的华丽

精美的细部装饰显示出了人们对美和享乐毫不遮掩的追逐，那些曾经威严甚至可怖的神开始从艺术作品中逐渐隐去，世俗的欢乐与美好大大方方地追逐嬉闹在绘画、雕塑、建筑以及音乐之中。

在音乐界，巴洛克时代的作曲家们当然还没作为独立的职业走上历史舞台，但作曲家们多元化的身份倒也正好成了这个时期音乐界独特的风景线。为今晚音乐会谱写作品的几位作者，既有权倾一时并威震四方的大帝，也有出身富庶又

才华横溢的贵族，当然也有在侍奉上帝过程中得到神启而乐思泉涌的神父。在经历了漫长中世纪的黑暗与压抑之后，音乐也终于不再是单调和死板的颂扬上帝的八股文，而是飘扬起真实而浓郁的生活气息，在对自然万物与俗世悲喜的描写和演绎中尽情的挥洒自我。

在这三位作曲家中，贵为普鲁士国王的弗里德里希二世（1712-1786），堪称欧洲近代历史上最有名望与作为的大帝之一，但居然也是位在音乐、建筑及哲学上有优秀造诣的艺术家。据说，他吹的一口好长笛并且写过几部相当不错的长笛协奏曲。出身威尼斯名门的马尔切洛（1673-1747）同样博学多才，他学习过法律并从事过公共事务，而他当时在作曲上的名声似乎不比维瓦尔第逊色，也留下了大量颇具幻想感和戏剧感的音乐作品。他们都并非我们今天所理解的所谓职业音乐家，但这恰好说明：音乐在那时可以是任何人真实抒发自我情感的载体。我们的长笛首席叶怡蓓与小号首席王与兵，将与弦乐声部的音乐家们携手为您带来这两部作品。

在下半场的音乐会中，我们的乐团首席李喆将领衔弦乐

As the Renaissance began spreading from Italy to the rest of Europe in the 14th century, the dark mood from the medieval times began to dissipate. To ordinary people, God and Jesus were no longer distant and cold, secular life was no longer filled with a sense of guilt, and the human spirit was being exemplified in art. The Baroque art movement, popular from the 17th to the mid-18th century, could be seen as an important achievement of this new aesthetic trend, and could even be considered the summary and culmination of the Renaissance. In the Baroque, a sense of optimism, confidence, joy, and upbeat spirit was always present. The ornate and luxurious details seen everywhere in decorations showed people's undisguised pursuit of beauty and pleasure. The stern and even terrifying images of God began to disappear from art, replaced by earthly joy and beauty in paintings, sculptures, architecture, and music.

In the world of music by that time, the Baroque composers had not appeared on the historical stage as an independent vocation yet, but the composers' diversified roles contributed to the unique flavor of music in this period. The composers for tonight's concert include a royal who was powerful and legendary, an affluent and talented member of the upper-class, as well as a priest who drew inspiration from his service of the divine. After a long period of darkness and oppression in the Middle Ages, music was no longer bland and rigid and written only in praise of God. Music was now filled with a real and vivid spirit of life, capable of expressing everything freely via the descriptions and portrayals of nature, life, and emotions.

Among the three composers, the King of Prussia, Frederick II (1712-1786), was considered one of the most well-known and accomplished kings in modern European history. Frederick II was also a great artist in music, architecture, and philosophy.

声部的演奏家们为您带来堪称巴洛克时代最具标志性意义的音乐作品：维瓦尔第（1678-1741）的小提琴协奏曲“四季”。与马尔切洛同为威尼斯人的维瓦尔第，曾作为神职人员和作曲家而多年就职于距离圣马可广场很近的一座教堂中。他也是一位多产的作曲家，除了大量圣歌与歌剧之外，他还留下了 500 多首协奏曲作品，其中居然包括 241 部小提琴协奏曲。作为其中最广为人知的作品，《四季》也堪称是几百年以来最受欢迎的巴洛克音乐作品之一了。据说，人们能在唱片市场上同时找到 200 多个不同的《四季》录音，也能在各种乐器及音乐门类的作品中找得到后世作者们对它的改编和模仿。在这部作品中，巴洛克音乐中浓郁的生活气息直接表现为作者对大自然中各种鸟儿鸣叫惟妙惟肖的模仿，以及春夏秋冬的四季变迁在音乐色彩变化上的直接映射。为了帮助听众更好地了解自己赋予这些音乐的含义，维瓦尔第甚至还为这四首协奏曲专门搭配了四部十四行诗。能让听众在短短几十分钟内同时穿越四季变迁和人生悲喜，或许也是这部作品为何在后世几百年中得到经久不衰的喜爱的重要原因了。

Legend has it that he was a skilled flute player and wrote several excellent flute concertos. Meanwhile, Alessandro Marcello (1673-1747), was also a renaissance man. He studied law and worked in public service, and seemed to be no less accomplished than Vivaldi from the same period. Marcello left behind many pieces of music which were filled with imagination and drama. Neither man was a so-called professional musician in the contemporary definition, which shows how music could be a vehicle for anyone to express their true emotions. Our flute principal I-Jeng Yeh, and our trumpet principal, Yubing Wang, will bring you these two composers' works along with our string section musicians.

For the second half of the concert, our concertmaster Zhe Li, and our string section musicians, will perform the most representative music of the Baroque, The Four Seasons by Vivaldi (1678-1741). Also from Venice like Marcello, Vivaldi worked in the clergy and as a composer; he worked for years in a church near Piazza San Marco. Vivaldi was a prolific composer; in addition to a large number of hymns and operas, he also left behind more than 500 concertos, including 241 violin concertos. The Four Seasons was his most well-known and most popular work. It was said that more than 200 different versions of The Four Seasons could be found on the record market, and its adaptations and imitations could be found for every music instrument and type of music. In this piece, the robust sense of life from the Baroque was shown in the brilliant imitations of bird calls, as well as the way changing seasons could be interpreted by music. In order for the audience to better understand the meaning behind the music, Vivaldi even wrote four sonnets for these four concertos, so that the audience could experience all four seasons and the joys and sorrows of life in just around 40 minutes, which may be why The Four Seasons has been a perennial musical favorite for hundreds of years.



第二小提琴：杨瑞
Second Violin: Rui Yang

第一小提琴：张精冶
First Violin: Jingye Zhang

中提琴：郝学嘉
Viola: Xuejia Hao

艺术指导、大提琴：朱亦兵
Artistic Adviser, Cello: Yi-Bing Chu

作为国家大剧院的驻院室内乐重奏组，国家大剧院八重奏是中国音乐家炽热的爱乐之心与国家大剧院宽阔的艺术平台的结晶。八位优秀的音乐家中，既有国家大剧院管弦乐团的优秀演奏家，更有多位中国音乐家领军人物强力加盟。他们将在国家大剧院的舞台上强强联合，以其精湛技艺和默契友情，锻造中国首个常设性的八重奏乐团。

自 2015 年成立以来，在艺术指导及大提琴家朱亦兵先生和各位音乐家共同努力下，他们对广泛的中西经典作品进行不断挖掘与潜心演绎，并以此致力于室内乐演奏高超境界的精彩呈现。

几年来，他们持续举办音乐会，活跃于艺术普及项目，也受到无数乐迷观众的真挚喜爱。在此过程中，他们积累和演奏了百余首精彩的室内乐作品，其中既有来自维也纳酣畅甜美的不朽旋律，也有中国音乐史册上荣光闪耀的经典篇章，更有他们以自己炽热的爱乐之心精选并委托当代作曲家改编或新创的作品。无论是勋伯格和约翰·施特劳斯，还是马思聪和吴祖强，无论是欧洲歌剧经典，还是中国民间旋律，都会在他

国家大剧院八重奏 THE NCPA OCTET



单簧管：陈思军
Clarinet: Sijun Chen

钢琴：隋博睿
Piano: Borui Sui

低音提琴：刘怡枚
Double Bass: Yimei Liu

长笛：尹伊
Flute: Yi Yin

们的音乐中获得新的生命。

在未来，八位音乐家将继续以海纳百川的开放精神，带您遨游浩瀚广阔的古典海洋，探索数个时代以来流传不止的优雅情怀；让您在脍炙人口的中国旋律里体味隽永的东方韵律，在穿越时空的跨界新篇中感受无穷的时代创意。他们将以丰富多彩的曲目编排，为您展现无穷无尽的音乐创意和精妙和谐的重奏之美，也为广大中国乐迷创造全新的古典音乐生活体验。

As the resident chamber ensemble at NCPA, China NCPA Octet is the crystallize of Chinese musicians' fiery love for music and the expansive platform provided by NCPA. The eight musicians of the ensemble include top performers from China NCPA Orchestra as well as many leaders from China's music industry. Their powerful alliance, consummate skills, and perfect synchrony on stage have built China's first permanent octet ensemble.

Since its inception in 2015, with the guidance from art director and maestro cellist Yi-bing Chu and other musicians, the ensemble has been exploring music classics from the East and

the West, and present the highest level of chamber performance with their knowledge and virtuosity.

In the past few years, the ensemble has held numerous concerts and art education events, winning many music lovers. In the process, they have played and built a repertoire of almost 100 chamber pieces. Some are timeless masterpieces from Vienna, some glorious Chinese classics, and the others innovative contemporary compositions or adaptations. Whether they are European opera classics by Schoenberg or John Strauss, or Chinese folk melodies by Sicong Ma or Zuqiang Wu, these music pieces have gained new life from the ensemble's performance.

In the future, the eight artists of China NCPA Octet will embrace the diversity, help audiences set sail in the vast classical music ocean and enjoy the lingering elegant emotions for centuries. They will guide audiences to appreciate the essence of Chinese melodies and understand creativity beyond time and space in crossover performances. They will also present creative, exquisite and harmonious performances, and enable all music fans across China to experience the irresistible allure of classical music.

2017.06.18 19:30

小剧场 · Multi-functional Theatre

最忆八音

Unforgettable Music from Operas

小约翰·施特劳斯：《蝙蝠》选段

- 序曲
- 第一幕第一曲
- 第一幕第四曲
- 第一幕第五曲
- 第二幕幕间曲
- 查尔达什舞曲
- 第三幕第三曲

比才：《卡门》选段

- 斗牛士进行曲
- 爱情是一只自由鸟儿

莱哈尔：圆舞曲（选自《风流寡妇》）

柴可夫斯基：牧羊歌（选自《黑桃皇后》）

印青：三月桃花心中开（选自《长征》）

瓦格纳：晚星之歌（选自《唐豪瑟》）

威尔第：《茶花女》选段

- 序曲
- 祝酒歌
- 第三幕前奏曲

Johann Strauss Jr. : Die Fledermaus

- Overture
- Act one taubchen,das enflattert ist
- Act one Komm mit mir zum Souper
- Act one So muss allei ich bleiben
- Act two Entr'acte
- Csardas aus
- Act three O Fledermaus, O Fledermaus

Bizet: Carmen

- Les Toreadors
- L'amour est un oiseau rebelle

Lehar: Walzer (from *Die lustige Witwe*)

Lynch Tchaikovsky: Schäferspiel (from *Pique Dame*)

Qing Yin: The Peach Blossom in March (from Opera *the Long March*)

Wagner: Lied an den Abendstern (from *Tannhäuser*)

- Giuseppe Verdi: La traviata
- Preludio
- Act one Brindisi 'Libiamo ne'lied calici' Act three Preludio

2017.09.02 19:30

小剧场 · Multi-functional Theatre

情系炎黄

Masterpieces of Folk Music from China

白诚仁：苗岭的早晨

茅沅，刘铁山：瑶族舞曲

杜鸣心：万泉河水清又清

马思聪：牧歌

吴祖强，杜鸣心：水草舞（选曲《鱼美人》）

雷振邦：花儿为什么这样红

王洛宾：在那遥远的地方

鲍元恺：炎黄风情组曲

- 小放牛
- 小河淌水
- 猜调
- 绣荷包
- 无锡景
- 杨柳青
- 拔根芦菜花
- 走西口

印青：天路

Chengren Bai: The Dawn of Mount Miao

Yuan Mao, Tieshan Liu: Dance of Yao People

Mingxin Du: The Clear Water in Wanquan River

Sicong Ma: Pastoral Song

Zuqiang Wu, Mingxin Du: Waterweed Dance (from *Mermaid*)

Zhenbang Lei: Why Are the Flowers So Red

Luobin Wang: Place Faraway

Yuankai Bao: Chinese Sights and Sounds

- The Little Cowherd
- Flowing Stream
- Song of Riddles
- Embroider a Pouch
- The Scenery of Wuxi
- Green Willow
- Pulling out a Reed Catkin
- Going to West Gate

Qing Yin: Sky Road

2017.12.28 19:30

小剧场 · Multi-functional Theatre

岁末欢歌 Season's Greeting with Music

柴可夫斯基：《胡桃夹子》选段

花之圆舞曲

中国之舞

芦笛舞曲

博克：屋顶上的小提琴手

马利克、拉里特：宝莱坞串烧

迪尼库：时钟

克莱斯勒：中国花鼓

萨拉萨蒂：流浪者之歌，作品第20号

加德尔：一步之遥（选自《闻香识女人》）

皮亚佐拉：自由探戈

Tchaikovsky: The Nutcracker

Waltz of the flowers

Chinese dance

Dance of the reed flutes

Bock: Fiddler on the roof

Malik, Lalit: Bollywood Medley

Dinicu: Hora di Mars (The Clock)

Rosmarin: Tambourin Chinois

Sarasate: Zigeunerweisen, Op.20

Gardel: Por Una Cabeza (from Movie *Scent of Woman*)

Piazzolla: Libertango





合唱
CHORUS

胜如
友乐
Ode to Friends

唱起童年的歌： 儿童节合唱音乐会

Songs of Childhood: Children's Day Concert

指挥：焦淼	Conductor: Miao Jiao
欢乐的时光	Happy Time
《快乐的节日》 管桦词 / 李群曲	Joyful Festival Lyrics: Hua Guan / Music: Qun Li
《让我们荡起双桨》 乔羽词 / 刘炽曲	Let's Row Our Boat Lyrics: Yu Qiao / Music: Zhi Liu
《七色光之歌》 李幼容词 / 徐锡宜曲	Song of Qiseguang Lyrics: Yourong Li / Music: Xiyi Xu
多彩的世界	Colorful World
《花仙子之歌》 动画片《花仙子》主题曲	Song of the Flower Angel From Lulu, The Flower Angel
《小白船》 朝鲜童谣 / 尹克荣词曲	Little White Boat Lyrics and Music: Yoon Geuk Young
《嘿呦！猜猜看？》 周鑫泉词曲	Hey Let's Guess Lyrics and Music: Xinquan Zhou
奇幻的天地	World of Magic
《喜羊羊与灰太狼》 动画片《喜羊羊与灰太狼》主题曲 / 古倩敏词曲	Pleasant Goat and Big Big Wolf From Pleasant Goat and Big Big Wolf / Lyrics and Music: Qianmin Gu
《黑猫警长之歌》 动画片《黑猫警长》主题曲 / 蔡璐词曲	Song of Black Cat Detective From Black Cat Detective / Lyrics and Music: Lu Cai
《蓝精灵之歌》 动画片《蓝精灵》主题曲 / 瞿琮词 / 郑秋枫曲	Song of the Smurfs From The Smurfs / Lyrics: Cong Qu / Music: Qiufeng Zheng
《阿童木之歌》 动画片《铁臂阿童木》主题曲	Song of Astro Boy From Astro Boy

斑斓的梦想	Wonderful Dreams
《天空之城》 动画电影《天空之城》主题曲	Castle in the Sky From Castle in the Sky
《悬崖上的金鱼姬》 动画电影《悬崖上的金鱼姬》主题曲	Ponyo on the Cliff From Ponyo on the Cliff
少年的憧憬	Childhood Dreams
《小小少年》 德国影片《英俊少年》插曲	Kleine Kinder, kleine Sorgen From German film Heintje
《可爱的家》 选自歌剧《克拉丽》/ 杨鸿年编合唱	Home, Sweet Home From Clari / Arranged: Hongnian Yang
梦幻的世界	World of Fantasy
《随他吧》 动画片《冰雪奇缘》主题曲	Let It Be From Frozen
《生生不息》 动画电影《狮子王》主题曲	Circle of Life From The Lion King
《今夜你是否能感受到我的爱》 动画电影《狮子王》插曲	Can You Feel the Love Tonight From The Lion King
永恒的旋律	Eternal Melodies
《红星歌》 影片《闪闪的红星》插曲	Red Star From Red Star Shines
《我们的生活多么幸福》 金帆词 / 郑律成曲	What a Happy Life Lyrics: Fan Jin / Music: Lvcheng Zheng
《歌声与微笑》 王健词 / 谷建芬曲	Songs and Smiles Lyrics: Jian Wang / Music: Jianfen Gu

“六一”是一个快乐的符号，不光孩子向往，每个大人也都盼着这个美好的节日。就让我们在《让我们荡起双桨》《小白船》《歌声与微笑》这些陪伴了50后、60后、70后、80后的年少时光长大的童谣中，来回忆一下甜蜜的童年，同孩子们一起来歌唱出内心纯真善良的自己。歌曲是老旋律，情意却永远年轻着。

黄自先生的《本事》这样唱到“记得那时年纪小，你爱谈天我爱笑，风在树梢鸟在叫，不知怎么睡着了，梦里花落知多少”。

简单美好的旋律是我们童年时光的真实写照。就跟着这一首首歌谣，回到我们那个质朴的年代…白衬衫、红领巾和小伙伴一起唱着《我们是共产主义接班人》。

放学后背着书包急急忙忙坐在电视机前，等待着新一集的动画片开播：《黑猫警长》《蓝精灵之歌》《铁臂阿童木之歌》《花仙子》《机器猫》……他们永远是我们童话王国里最好的朋友。

本场音乐会我们还将为大小观众们准备了迪斯

June 1st, Children’s Day, is a symbol of happiness. Not only do kids look forward to the day, grownups are also excited for this occasion. Let’s reminiscence about our childhood days with familiar songs from the ‘50s, ‘60s, ‘70s, and ‘80s such as *Let’s Row Our Boat*, *Little White Boat*, and *Songs and Smiles*. Let’s find the purity and innocence of our youth in these familiar melodies; the songs may not be new, but the sentiment in those songs is forever.

In *long time ago* a song composed by Zi Huang, the lyrics said, “I remember when we were young, you’d love to chat while I liked to laugh. The wind brushed across the treetop and birds were singing up there. Somehow I fell asleep and who knows how many flowers fell.”

Simple and wonderful melodies revealed our childhoods the way they were. As the songs play, let’s go back to a simpler time, a time when we wore white shirts and red neckerchiefs, singing *We Are the Successors of Communism* with our peers.

Back then, we rushed home after school to watch a new

尼动画王国最受欢迎的电影音乐：《狮子王》的主题曲《今夜你是否感受到我的爱》；以及近年风靡全球的动画电影《冰雪奇缘》中的主题曲《Let it go》。

这些经典好听的歌曲，经过全新的编配，融合多声部的和声效果，在演唱中结合表演经典人物形象，这就是一场快乐的音乐聚会。

除此之外，我们还准备了当下受大小朋友喜爱的日本动漫大师宫崎骏的电影《天空之城》《悬崖上的金鱼姬》主题曲。

快来和我们一起在这些童年经典旋律中畅游吧！一起回味儿时的美好时光，就让这些熟悉的音乐，唤起我们每个人心中那个单纯有趣的童年，和孩子们一起度过这个满满糖果味道与众不同的快乐节日。

episode of our favorite TV shows. The theme songs from *Black Cat Detective*, *The Smurfs*, *Astro Boy*, *Lulu*, *The Flower Angel*, and *Doraemon*, etc. will always be our treasured friends of the fairytale kingdom.

At this concert, we also have Disney favorites for the younger members in our audience: *Can You Feel the Love Tonight*, from the movie *Lion King*, and of course, the captivating song from the blockbuster movie *Frozen*, *Let it Go*.

These classic songs, all newly arranged, are sung in parts and in harmonies. There will also be classic characters to truly bring you a gala of happiness.

In addition, we have also prepared theme songs from current movie favorites such as *Castle in the Sky* and *Ponyo* from Japanese animation master Hayao Miyazaki.

Join us as we celebrate the musical favorites from our childhood. Let’s go back in time with these familiar melodies. Let’s relive those innocent bygone days. Let’s spend a unique and sweet day with our kids.



不忘初心： 聆听红色经典合唱音乐会

Never Forget: Stay True to the Mission

指挥：焦淼

Conductor: Miao Jiao

混声合唱

- 《草原上升起不落的太阳》
美丽其格词曲 / 金巍编配
- 《边疆处处赛江南》
袁鹰词 / 田歌曲 / 金巍编配
- 《延边人民热爱毛主席》
韩允浩原词 / 金凤浩曲 / 金巍编配

Mixed Chorus

- The Sun Rises on the Prairie*
Lyrics and Music: Meiliqige / Arr.: Wei Jin
- The Border Regions Are as Rich as the South*
Lyrics: Ying Yuan / Music: Ge Tian / Arr.: Wei Jin
- Yanbian People Love Chairman Mao*
Original Lyrics: Yunhao Han / Music: Fenghao Jin / Arr.: Wei Jin

女声合唱

- 《我们的生活多么幸福》
金帆词 / 郑律成曲
- 《三月桃花心中开》
选自歌剧《长征》 / 印青曲
- 《葡萄园夜曲》
云南民歌 / 陆在易编合唱

Female Chorus

- How Happy We Are*
Lyrics: Fan Jin / Music: Lvcheng Zheng
- Peach Blossoms Bloom in My Heart in March*
From Opera *The Long March*, Music: Qing Yin
- The Vineyard Serenade*
Yunnan Folk Song / Choral Arr.: Zaiyi Lu

男声合唱

- 《弹起我心爱的土琵琶》
芦芒词 / 吕其明曲 / 金巍编配
- 《神圣的土地谁敢来侵犯》
选自歌剧《长征》 / 印青曲
- 《这一仗打的真漂亮》
选自歌剧《洪湖赤卫队》
张敬安、欧阳谦叔曲

Male Chorus

- Play My Favorite Pipa*
Lyrics: Mang Lu / Music: Qiming Lv / Arr.: Wei Jin
- Who Dare to Invade the Holy Land*
From Opera *The Long March*, Music: Qing Yin
- We Won a Great Battle*
From Opera *The Red Guards on Honghu Lake*,
Music: Jing'an Zhang, Qianshu Ouyang



混声合唱

- 《祖国，慈祥的母亲》
张鸿西词 / 陆在易曲
- 《列宁公园》
选自歌剧《方志敏》 / 孟卫东曲
- 《我的深情为你守候》
陈道斌词 / 栾凯曲

Mixed Chorus

- Motherland, My Kind Mother*
Lyrics: Hongxi Zhang / Music: Zaiyi Lu
- Lenin Park*
From Opera *Zhimin Fang*, Music: Weidong Meng
- My Love for You is Endless*
Lyrics: Daobin Chen / Music: Kai Luan

女声合唱

- 《绣红旗》
选自歌剧《江姐》 / 羊鸣、姜春阳、金沙曲
- 《映山红》
陆柱国词 / 傅庚辰曲
- 《渔家姑娘在海边》
黎汝清词 / 王酩曲 / 金巍改编

Female Chorus

- Embroidering the Red Flag*
From Opera *Sister Jiang* / Music: Yangming / Chunyang Jiang, Jinsha
- Azalea*
Lyrics: Zhuguo Lu / Music: Gengchen Fu
- Fisher Girls by the Sea*
Lyrics: Ruqing Li / Music: Ming Wang, Arr.: Wei Jin

混声合唱

- 《在灿烂阳光下》
集体词、贺慈航执笔 / 印青曲 /
刘聪伴奏
- 《我和我的祖国》
张藜词 / 秦咏诚曲 / 秋里编合唱 /
陈祖鑫伴奏

Mixed Chorus

- Bathed in Brilliant Sunshine*
Lyrics: Cihang He and others / Music: Qing Yin,
Music Accompaniment: Cong Liu
- My Motherland and I*
Lyrics: Li Zhang / Music: Yongcheng Qin, Choral Arr.: Qiuli /
Music Accompaniment: Zuxin Chen

提到红色经典，每个中国人都会觉得这是流淌在自己血液里的文化传统。红色的信念是一代代中华儿女毕生的追求。

作为一名艺术工作者，怀着至诚的心，咏诵着一首首动情的曲调，是对红色最真挚的致敬。

如果要问作为一名演员最激动的时刻是什么？那就是用你的热情点燃观众内心的热情，台上台下在艺术的感染下凝聚在一起的那一刻。

大剧院合唱团的演出，每到最后的返场曲目《我和我的祖国》最后一个和弦结束的时候，雷鸣般的掌声就像爆发的礼花被点燃一样，我们深知观众的热情和激动就是在这样的旋律中被激发。

是时候和我们一起在歌声中感受这种红色精神的延续和传递了。这些歌曲便是在经历了历史、时间的考验后，传唱至今，成为深受广大人民群众喜爱的艺术经典。

当《弹起我心爱的土琵琶》《绣红旗》《映山红》《渔家姑娘在海边》《草原上升起不落的太阳》《延边人民热爱毛主席》《边疆处处赛江南》等经典旋律在耳边想起的时候，勾起的是我们成长的回忆，是对一个时代的致敬，也是对红色精神的延续。

原创自制民族歌剧《洪湖赤卫队》《方志敏》《长征》中的经典合唱《洪湖水，浪打浪》《这一仗打的真漂亮》《列宁公园》《三月桃花心中开》《神圣的土地谁敢来侵犯》……这些曲目是近年来大剧院出品制作的优秀爱国主义剧目的经典唱段，集结了印青、孟卫东等国内知名作曲家创作的画龙点睛之作，是每部歌剧中的精华唱段。本场音乐会，我们将集中为观众朋友们演唱这些优秀作品。

任凭时间流逝，岁月变迁。忘不了的永远是最开始的信念，而能让我们坚守的也是最开始那纯粹的勇气。本场音乐会红色经典的咏叹，是激情燃烧岁月的赞歌。

歌中华民族百折不挠的精神和信念。歌炎黄子孙不畏艰险激流勇进的人生态度。歌漫长岁月里触人心魄的艺术形象。

不忘初心，方得始终。年轻的歌唱家们将用歌声，用音乐、用艺术向先辈致敬，让您从这些激情洋溢的旋律中感受到那段峥嵘岁月的不易和艰难，珍惜现今和平年代的幸福生活。



When it comes to revolutionary songs (Red Songs), every Chinese feels that it is embodied in their genes. Believing For generations of Chinese people, the revolutionary belief is a lifelong pursuit.

As a music performer, singing these songs with sincerity and passion is the purest form of respect for our revolutionary past.

When asked what the most exciting moment for a performer is, they will say that is when the people on-stage and the audience off-stage have merged in their excitement and passion via the power of music.

Whenever NCPA Chorus finishes with *My Motherland and China* as their encore, thunderous applause always follows. The clapping is as enthusiastic as the fireworks on the National Day Holiday. We all know the audience's passion and excitement were ignited by the vocals and rhythms they have heard.

It is time we continue passing on this tradition and the revolutionary spirit. These songs have survived the test of history and time, they are still sung to this day, and they are still beloved by the people of China.

When classic melodies such as *Play My Favorite Pipa*, *Embroidering the Red Flag*, *Azalea*, *Fisher Girls by the Sea*, *The Sun Rises on the Prairie*, *Yanbian People Love Chairman Mao*, *The Border Regions are as Rich as the South*, and other songs start to play, we remember the memory of our youth, we honor a special time in history, and we continue the legacy of our revolutionary spirit.

Original Chinese operas such as *The Red Guards on Honghu Lake*, *Zhimin Fang*, *Lapping Waves of the Honghu Lake* include classic chorus such as *The Long March*, *We Won a Great Battle*, *Lenin Park*, *Peach Blossoms Bloom in My Heart in March*, *Who Dare to Invade the Holy Land* ... are patriotic classic from NCPA's commissions and productions in recent years. They represent the most brilliant works by renowned Chinese composers such as Qing Yin and Weidong Meng, and they're the highlights of every opera. At this concert, we will perform these

excellent musical works for you.

The river of time never stops and the times keep changing, but what we have never forgotten is our original belief, and what makes us persevere is the pure courage we originally had. This concert celebrates these revolutionary songs, a musical praise for the decades fueled by our revolutionary spirit.

The songs showcase the strength and solidarity of the Chinese people. They reveal the resiliency and fearless of Chinese people as we charge forward, and they present vivid portraits of the heroes of those revolutionary years.

Staying true to the original mind is the only way to reach our goals. Young singers will salute their mentors in their songs and music. We hope that with our music, everyone can experience the incredible sacrifice the martyrs have made in those tumultuous times so that we can enjoy our peaceful times.

2017.07.09 19:30 音乐厅 · Concert Hall

往日情怀：郑健与国家大剧院 合唱团中国经典合唱音乐会

The Way We Were: Songs of Chinese Classics with Jian Zheng



指挥：郑健

混声合唱

- 《茉莉花》
江苏民歌 / 金巍改编
- 《归园田居》
陶渊明词 / 徐坚强曲
- 《再别康桥》
徐志摩词 / 李达涛曲
- 《大漠之夜》
邵永强词 / 尚德义曲

女声合唱

- 《渔光曲》
安娥词 / 任光曲
- 《红豆诗》
王维词

混声合唱

- 《嘎达梅林》
内蒙古民歌
- 《羊角花开》
柴永柏、孙洪斌词 / 孙洪斌曲
- 《吉祥阳光》
昌英中词曲

混声合唱

- 《鸿雁》
乌拉特族民歌 / 吕燕卫词
- 《掀起你的盖头来》
乌孜别克族民歌 / 王洛宾记谱填词
- 《赶牲灵》
陕北民歌
- 《回娘家》
河北民歌 / 孟卫东编合唱

男声合唱

- 《等你到天明》
哈萨克民歌 / 瞿希贤编合唱
- 《阿拉木汗》
维吾尔族民歌 / 谢功成编曲

混声合唱

- 《龙的传人》
侯德健曲 / 任策改编合唱
- 《往日时光》
克明词 / 乌兰托噶曲
- 《在灿烂阳光下》
贺慈航词 / 印青曲

Conductor: Jian Zheng

Mixed Chorus

- Jasmine Flower*
Jiangsu Folk Song / Arr.: Wei Jin
- Returning to the Fields*
Lyrics: Yuanming Tao / Music: Jianqiang Xu
- Say Good-bye to Cambridge Again*
Lyrics: Zhimo Xu / Music: Datao Li
- A Night in the Desert*
Lyrics: Yongqiang Shao / Music: Deyi Shang

Female Chorus

- Song of the Fishermen*
Lyrics: E An / Music: Guang Ren
- One-hearted*
Lyrics: Wei Wang

Mixed Chorus

- Gadameilin*
Inner Mongolia Folk Song
- Horn Flowers Blossom*
Lyrics: Yongbai Chai, Hongbin Sun / Music: Hongbin Sun
- Auspicious Sunshine*
Lyrics / Music: Yingzhong Chang

Mixed Chorus

- Swan Geese*
Urat Folk Song / Lyrics: Yanwei Lv
- Lift Your Veil*
Uzbeks Folk Song / Music Transcription and Lyrics: Luobin Wang
- Herd the Livestock*
Northern Shaanxi Folk Song
- A Visit to the Parental Home*
Hebei Folk Song / Chorus Arr.: Weidong Meng

Male Chorus

- Wait for You Tonight*
Kazakh Folk Song / Chorus Arr.: Xixian Qu
- Alamuhan*
Uyghur Folk Song / Music: Gongcheng Xie

Mixed Chorus

- Descendants of the Dragon*
Music: Dejian Hou / Chorus Arr.: Ce Ren
- Those Were the Days*
Lyrics: Keming / Music: Ulantoga
- In Bright Sunlight*
Lyrics: Cihang He / Music: Qing Yin

合唱艺术所展示出来是一种和谐的美，它所诉说的是人类心灵的感叹。聆听和声，好似“听其言，洋洋满耳，若将可遇”，但却“终不可得”，音乐作为一种形而上的艺术形式，它不同于文字，不同于绘画，它所给予我们的是精神的慰藉。曾几时代过往，几代人从他们经历的所见所闻、地域文化中有所感悟，初探中国民族音乐与传统文化根基的紧密联系，创作出一首首传世佳作，那些曾经的经典，在今夜将以多种形式的合唱再次呈现，让我们来聆听过往那份韵缘，往日那份情怀。

经典民歌的传承和发展在不同音乐体裁中不断展现，由金巍改编创作的《茉莉花》合唱作品，使原本的民歌旋律得到了拓展和升华。《回娘家》最早出现在台湾歌手邓丽君的专辑里，当时的歌名为《小媳妇回娘家》，后经由大陆歌手朱明瑛演唱使之迅速走红祖国大江南北，作曲家孟卫东改编为合唱作品，将鲜明的民族特色和艺术独创性融入到音乐作品中。

新疆维吾尔族民歌以其特有的高频率切分节奏而风格突显，《阿拉木汗》就是这样一首维吾尔族双人歌舞曲，全曲采用一问一答的表现形式，活跃风趣。在富有西北少数民族节奏特点的铃鼓声中，由王洛宾根据在甘肃河西走廊采集的维吾尔族民歌《亚里亚》改编而成的作品《掀起你的盖头来》，以欢快的节奏赞美着少女青春爱情。

富有藏族风格和高原诗意的《吉祥阳光》，以一个藏族民间音乐常用的曲调开始，通过不同的声部组合、人声旋律的变化，以及民族打击乐的融合中，逐渐走向丰满和热情。北川的羊角花是羌族人民对杜鹃花的别称，《羊角花开》民歌风情浓郁，清新质朴，孙洪斌以富有民族地域风格特点的“呐里西木呐呐耶”作为衬词，深化音乐主题，以民族语言元素传递着民族自信乐观、不屈不挠的精神。

诗词是中国历代文人真实情感的表达。陶渊明的《归园田居》正是反映古代文人归隐情结的典范之作，由徐坚强依据诗作意境所创作的这首合唱作品，将五柳先生寄情于景的文人隐士情操用人声合唱的旋律线条勾画、铺陈。《再别康桥》这首校园民歌作品，源自于新月派现代诗人徐志摩脍炙人口的诗篇，经改编的合唱作品，如诗如画，传达着诗人对康桥的爱恋，对往昔生活的憧憬，对眼前离愁的无可奈何……

歌声触动了你的乡愁，于是家乡就成了每个人

心底最柔软最美好的缱绻，《鸿雁》将这首属于游牧民族的经典作品，传达出那一份思念和乡愁。“人生中最美的珍藏，还是那些往日时光”，乌兰托嘎所创作的《往日时光》承载着永不磨灭的青春印记和冲动。《灿烂阳光下》用抒情的音乐语言抒发了仿佛一位年轻人饱含深情地在娓娓诉说着长辈给予自己的思想上的启迪，犹如一篇庄严的誓言。

在时代进程中，歌曲总是会蕴含着这个时代的元素，或是激进，或是悲痛，然而，如若说跟这个时代互相结合最淋漓尽致的例子，应该是1979年侯德健所创作的这首《龙的传人》，中国人对故国河山的向往，被歌中所体现的那一份浓郁的中国情怀和鲜明的民族意识引起共鸣，久久不能平静。

逝去已久的日子，在回忆中重现，在踏向未来的每一步中成为你的力量，追随着你的影子奔向远方追求梦想，在人生路上歌唱真挚持久的友谊，愿友谊地久天长。

The choral music is a soulful articulation and presents a harmonious beauty. Listening to the chorus resembles a sublime experience of "approximating the intangible." Music is a metaphysical art form, different from a written text or painting, yet gives us spiritual comfort. In China, numerous time-honored masterpieces are written out of personal experience and feelings to a certain place or local culture and ingeniously tied to folk music and traditional culture. These classics will be brought into spotlight again in various forms of chorus performance tonight. Please join us to experience the way we were, in voices, in melodies and in music.

The classical folk songs are carried on and forward in different music genres. The choral arrangement adapted from *Jasmine Flower* by Wei Jin expands and transcends the original version. *A Visit to the Parental Home* first appeared in the album of the Taiwanese singer Teresa Teng and was known as *A Visit to the Parental Home* back then. Chinese singer Mingying Zhu makes this song an instant national hit. And its choral arrangement by composer Weidong Meng is marked by distinctive national characteristics and artistic originality.

Xinjiang Uygur folk songs are distinguished by their highly syncopated rhythms. *Alamuhan* is such a dance-oriented music for duet in a format of ask-and-answer and full of wit and humor. Accompanied by the tambourine at characteristics rhythm of the northwest minorities, *Lift Your Veil*, which is an adaption by Luobin Wang from Uygur folk songs aria collected in Gansu Hexi Corridor, extols a girl's young love with cheerful melody and tempo.

Of distinctive Tibetan style and poetic highland characters, *Auspicious Sunshine* begins with a common tune of Tibetan folk music, and grows into a rich and passionate song as mixed chorus, varying vocal melodies, and ethnic percussion gradually integrated into a cohesive whole. Qiang people in Beichuan area nickname the flower rhododendron westlandii as Yang-jiao hua. *Horn Flowers Blossom* is a simple and lovely folk song. Mr. Hongbin Sun enriches the musical motif by inserting the lining words "Na Li Xi Mu Na Na Ye," a style that accentuates the local linguistic element to

convey confidence, pride and indomitable spirit of the nationality.

Poetry is an expression of true feelings of Chinese literati. *Returning to the Fields* by Yuanming Tao is a masterpiece about retreating from the political career and embracing the solitude in nature, a mentality shared by many literati of the times. Jianqiang Xu created the choral works based on the poetic conception of this poem to illustrate the sentiment by melodious vocal arrangements. The campus folk song *Say Good-bye to Cambridge Again* is derived from a popular poem by Zhimo Xu, a Chinese contemporary poet and founder of the literary Crescent Moon Society. The beautiful choral adaptation of this folk song conveys the poet's attachment to Cambridge, his nostalgia and sadness at the impending departure...

If a song ever brings us a touch of nostalgia, then our past is the most gentle and enchanting spot/spiritual home that we would revisit again and again. *Swan Geese*, a classical song of the nomadic culture, articulates well the sentimental and nostalgic attachment. "The true gem of life is often the distant past." *Those Were the Days* composed by Ulan Tuoga carries the indelible marks and impulses of youth. *In Bright Sunlight*, like a solemn oath, employs lyrical music language to express a young man's endearing recount of an ideological enlightenment he received from a senior member.

Songs always contain era elements with the progress of the times, sometimes radicalness and sometimes bitterness. However if there is one work that closely combines with the times, that is *Descendants of the Dragon*, produced by Jiande Hou in 1979 Chinese longing for the landscape of homeland resonated by the rich patriotic emotion and vivid national consciousness that embodied in the song, which extend for a long time.

Long lost days can only be reproduced in memories, yet they become the strength supporting us in our pursuit of the distant dream. Sing and praise the true and enduring friendship in our lives. May the friendship stand the test of time.

2017.08.04 19:30 音乐厅 · Concert Hall

中外歌剧经典合唱： 吕嘉与国家大剧院合唱团音乐会 Chorus Masterpieces from Operas

指挥：吕嘉	Conductor: LÜ Jia
混声合唱：希伯来奴隶合唱 歌剧《纳布科》选曲 / 威尔第曲	Mixed Chorus: <i>Chorus of Hebrew Slaves</i> Opera <i>Nabucco</i> / Verdi
混声合唱：铁砧之歌 歌剧《游吟诗人》选曲 / 威尔第曲	Mixed Chorus: <i>Anvil Chorus</i> Opera <i>Il Trovatore</i> / Verdi
混声合唱：钟声合唱 歌剧《丑角》选曲 / 莱昂卡瓦洛曲	Mixed Chorus: <i>Bell Chorus</i> Opera <i>Pagliacci</i> / Leoncavallo
女声合唱：我们是巴黎的美少女 歌剧《风流寡妇》选曲 / 雷哈尔曲	Female Chorus: <i>Ja, wir sind es, die Grisetten -</i> Opera <i>The Merry Widow</i> (German: Die lustige Witwe) / Franz Lehár
女声合唱：这是真的吗 歌剧《爱之甘醇》选曲 / 多尼采蒂曲 贾内塔：马敏	Female Chorus: <i>Saria possibile?</i> Opera <i>L'Elisir d'Amore</i> / Donizetti Giannetta: Min Ma
男声合唱：悄悄地，我们去报仇 歌剧《弄臣》选曲 / 威尔第曲	Male Chorus: <i>Zitti, ziti, moviamo a vendetta</i> Opera <i>Rigoletto</i> / Verdi
男声合唱：士兵合唱 歌剧《游吟诗人》选曲 / 威尔第曲	Male Chorus: <i>Soldier's Chorus</i> Opera <i>Il Trovatore</i> / Verdi
混声合唱：圣母像前的祈祷 歌剧《乡村骑士》选曲 / 马斯卡尼曲 桑图扎：杨柳	Mixed Chorus: <i>Ave Maria</i> Opera <i>Cavalleria Rusticana</i> / Mascagni Santuzza: Liu Yang
混声合唱：光荣归于埃及 歌剧《阿依达》选曲 / 威尔第曲	Mixed Chorus: <i>Gloria all' Egitto</i> Opera <i>Aida</i> / Verdi
混声合唱：俄罗斯我的故乡 选自歌剧《这里的黎明静悄悄》/ 万方编剧 / 唐建平曲	Mixed Chorus: <i>Russia, My Hometown</i> Opera <i>The Dawns Here Are Quiet</i> / Libretto: Fang Wan / Music: Jianping Tang
混声合唱：集市 选自歌剧《赵氏孤儿》/ 邹静之编剧 / 雷蕾曲	Mixed Chorus: <i>The Fair</i> Opera: <i>The Chinese Orphan</i> / Libretto: Jingzhi Zou / Music: Lei Lei



混声合唱：北京城 选自歌剧《骆驼祥子》/ 徐瑛编剧 / 郭文景曲	Mixed Chorus: <i>Peking City</i> Opera <i>The Rickshaw Boy</i> / Libretto: Ying Xu / Music: Wenjing Guo
女声合唱：我们是运河的流水 选自歌剧《运河谣》/ 黄维若、董妮编剧 / 印青曲	Female Chorus: <i>We Are the Canal Water</i> Opera <i>The Ballad of Canal</i> / Libretto: Weiruo Huang, Ni Dong Music: Qing Yin
女声合唱：绸缪 选自歌剧《西施》/ 邹静之编剧 / 雷蕾曲 西施：马敏	Female Chorus: <i>Choumou</i> Opera <i>Xi Shi</i> / Libretto: Jingzhi Zou / Music: Lei Lei Xi Shi: Ma Min
混声合唱：十送红军 选自歌剧《方志敏》/ 冯柏铭、冯必烈编剧 / 孟卫东曲	Mixed Chorus: <i>Ten Farewells to Red Army</i> Opera <i>Fang Zhimin</i> / Libretto: Baiming Feng, Bilie Feng / Music: Weidong Meng
女声独唱 混声合唱：三月桃花心中开 混声合唱：我们终将得胜利 选自歌剧《长征》/ 邹静之编剧 / 印青曲	Female Solo & Mixed Chorus: <i>Peach Flowers Blossom in My Heart</i> Mixed Chorus: Victory Is Upon us Opera <i>The Long March</i> / Libretto: Jingzhi Zou / Music: Qing Yin
混声合唱：大豆白米花生 选自歌剧《运河谣》/ 黄维若、董妮编剧 / 印青曲	Mixed Chorus: <i>Beans, White Rices and Peanuts</i> Opera <i>The Ballad of Cannal</i> / Libretto: Weiruo Huang, Ni Dong/ Music: Qing Yin



歌剧制作是国家大剧院艺术生产创作的核心，国家大剧院合唱团作为驻院合唱团参与了国家大剧院所有自制歌剧演出，用合唱这种具备人声最广阔音域的声乐艺术和极富表现力的舞台表演形式将歌剧复杂的戏剧和情感变化呈现在歌剧舞台上，成为歌剧制作的重要板块。本场音乐会聚焦国家大剧院自制中外歌剧经典合唱选段，从中国原创到西方经典，通过精彩的合唱演绎方式集中展现歌剧合唱旋律之美。

国家大剧院非常重视中国原创歌剧创作，雷蕾、郝维亚、印青、郭文景、金湘、唐建平、孟卫东（作曲家以剧院上演歌剧时间为序）等著名作曲家都为中国原创歌剧谱写了动人旋律。作曲家从中国戏曲、民歌、民俗等中国传统文化精华中汲取营养，制作了既有厚重的历史质感的剧目《西施》《运河谣》《赵氏孤儿》，又有弘扬正能量的革命经典剧目《这里的黎明静悄悄》《方志敏》《长征》《金沙江畔》等蕴含了红色经典和民族文化所特有的艺术魅力作品。

《长征》这部民族主旋律歌剧中有着多段气势恢宏的合唱唱段，《我们终将得胜利》是红军主力部队即将离开江西瑞金革命根据地的一段混声合唱，在远远的出发号角中，红军和送别群众的混声大合唱，抒发了“红军终将得胜利，我们一定会回来”的必胜信念；极其富有地域民歌特色的《三月桃花心中开》，表达了革命根据地人民群众对红军战士深厚的感情。《骆驼祥子》中一曲合唱《北京城》情怀深厚，古朴庄严，更是精心嵌入“花鼓譙楼”“听也听不见”等唱词致敬鼓曲大王骆玉笙，用歌声翻开老北京的记忆画卷——青砖灰瓦又见巍峨城楼、幽静胡同、热闹

市集，在推开一座座院门后，房前屋后的喜乐悲欢就在此穿插上演。

歌剧是源自于西方的高雅艺术，威尔第作为十九世纪意大利最具代表性的作曲家，其作品渗透出的强大戏剧力量将意大利歌剧艺术推向顶峰。他一生共创作 26 部歌剧，本场音乐会选取的《纳布科》《弄臣》《阿依达》《游吟诗人》等均为世界歌剧史上的典范，其中《纳布科》中的《希伯来奴隶合唱》讲述了被奴役的希伯来人怀念故国、思念家园的心情，得到了意大利人民的广泛共鸣，被誉为意大利的第二国歌。《游吟诗人》是剧情最曲折复杂，情感冲突和矛盾最为强烈的一部，第二幕的《铁砧之歌》让人仿佛身临吉普赛人营地，欢快、热烈而又不失悲悯。

浪漫主义歌剧的代表作曲家多尼采蒂为世人留下了许多珍贵的艺术财富，《爱之甘醇》是一部典型的意大利喜歌剧，也是多尼采蒂的代表作品和最受人喜欢的一部作品。现实主义歌剧最重要的两部作品是被称为“歌剧双子星”的马斯卡尼《乡村骑士》和莱昂卡瓦罗《丑角》，《丑角》里的《钟声合唱》描述了在天边燃烧的绚丽红霞里，乐师与村民们从大街小巷缓缓走向巍峨的教堂，模仿钟声高歌，在空气中回荡，闭上眼睛油然来到了中世纪的小镇。

本场音乐会由国家大剧院音乐艺术总监吕嘉先生执棒，他在歌剧和音乐会领域有着丰富经验与深厚造诣，希望通过国家大剧院合唱团具有权威影响力的演绎，将具有高规格的艺术水准、良好的传唱条件的歌剧合唱作品呈献给观众，以全面展现国家大剧院歌剧制作及歌剧合唱作品的魅力。

Opera production lies in the core of NCPA's artistic creation. China NCPA Chorus, as the resident chorus of the NCPA, participates in all NCPA opera productions. Chorus, with the widest register and greatest expressiveness possible for human voices, plays a key part in bringing an opera's dramatic and emotional complexities to life. This concert features a series of choral music selected from NCAP's opera productions, including Chinese originals and Western classics. Through wonderful choral interpretation, China NCPA Chorus will present us a collection of beautiful opera melodies.

NCPA attaches great importance to original opera creation. Celebrated composers, including Lei Lei, Weiya Hao, Qing Yin, Wenjing Guo, Xiang Jin, Jianping Tang, Weidong Meng (in the chronological order of the composer's work performed at NCPA) write beautiful melodies for Chinese operas. Drawing the mallow from our traditional culture, including the Chinese operas, folk songs, and folk customs, they produce works that illuminate a rich tapestry of history, such as *XiShi*, *The Ballad of Canal*, *The Chinese Orphan* and that promote positive revolutionary spirit, such as *The Dawns Here Are Quiet*, *Fang Zhimin*. *The Long March*, *The Jinsha River*. These are musical works bearing unique aesthetic appeals of red Classics and national characteristics.

There are several magnificent choral segments in *The Long March*, an opera of Nationalism. The song *Peach Flowers Blossom in My Heart* is a mixed chorus work about the imminent departure of the Red Army from Jiangxi Ruijin, the base of the revolutionary movement. In the distant sound of trumpet, the chorus representing the Red Army and the local villagers conveys a strong belief in that "the Red Army will be back with victory;" with the voices rich in emotions and artistic expressions, the song *Peach Flowers Blossom in My Heart* full of local characters, expresses the local's strong bonding with the Red Army soldiers. In the opera the *Rickshaw Boy* the sentimental, simple, and solemn chorus of *Peking City*, is ingeniously embedded with the lyrics from "Flower-Drum tower" and "Cant Hear Anything" to serve as a tribute to Yusheng Luo, King of Drumsong (guqu) in China.

This choral piece uses voices to unfold a long scroll of old Beijing in recollection -- a collage of joys and sorrows enacted among the glazed-tiled towers, tranquil alleyways, boisterous marketplaces and courtyards.

Opera is originated from the Western high arts. Verdi, the best representative of Italian composers in the 19th century, carried the opera to its artistic pinnacle with his powerful and dramatic music production. Throughout his career, Verdi composed 26 operas, among which included in this concert program are the classics in the history of world opera: *Nabucco*, *Rigoletto*, *Aida* and *Il Trovatore*. The "Va, pensiero" in opera *Nabucco* articulates the nostalgic sentiments of the enslaved Hebrews, winning widespread affinity among the Italians and extolled as Italy's second national anthem. *Il Trovatore* has the most complex storyline and intense emotional conflicts among the four operas; the "Anvil Chorus" in Act II delivers the cheerful, keen and compassionate atmosphere reminiscent of a gypsy camp.

Donizetti, the representative opera composer of romantic era, has left behind a wealth of artistic production. *L'Elisir D'amore* is a typical Italian comic opera as well as Donizetti's best and most often performed work. Mascagni's *Cavalleria Rusticana* and Ruggero Leoncavallo's *I Pagliacci* are two monumental verismo operas, known as the Cav/Pag double-bill. *The Bell Chorus* in *I Pagliacci* depicts a medieval town, where the musicians and villagers from every corners of the village stroll toward the towering church in brilliant sunset and fill the space with their singing that echoes the resonant carillon.

This concert is directed by NCPA Art Director LÜ Jia, who is a seasoned and esteemed figure in the fields of opera and music performance. Under his baton, China NCPA Chorus will perform operatic masterpieces with consummate virtuosity and demonstrate the fascinating choral music produced by NCPA.

马蹄催趁夜明归： 中外艺术歌曲合唱音乐会 Rushing Home on Horseback: Chorus Masterpieces of Art Music

指挥：孟幻	Conductor: Huan Meng
混声合唱	Mixed Chorus
《雪花》 埃尔加曲	<i>The Snow</i> Music: Edward
《当我们年轻时》 选自《翠堤春晓》/ 约翰·施特劳斯曲	<i>One Day When We Were Young</i> From <i>The Great Waltz</i> / Music: Johann Strauss
《金黄色的云朵》 莱蒙托夫词 / 柴可夫斯基曲	<i>The Golden Cloud Did Sleep</i> Lyrics: Lermontov / Music: Tchaikovsky
《晨号吹响》 普希金词 / 斯维里多夫曲	<i>Zoryu Byut</i> Lyrics: Pushkin / Music:Sviridov
女声合唱	Female Chorus
《乘着歌声的翅膀》 门德尔松曲 / 杨鸿年编合唱	<i>On Wings of Song</i> Music: Mendelssohn / Choral Arr.: Hongnian Yang
《月亮颂》 选自歌剧《水仙女》/ 德沃夏克曲	<i>Song to the Moon</i> From Opera <i>Rusalka</i> / Music: Dvořák
《云雀之歌》 菲利克斯·门德尔松曲	<i>Song of the Lark</i> Music: Felix Mendelssohn
男声合唱	Male Chorus
《在那遥远地方》 前苏联民歌	<i>A Faraway Place</i> USSR Folk Song
《荒城之月》 日本民歌	<i>The Moon over the Ruined Castle</i> Japanese Folk Song
《苏丽珂》 格鲁吉亚民歌	<i>Suliko</i> Georgian Folk Song

混声合唱	Mixed Chorus
《女人肖像》 施万春曲	<i>Woman Portrait</i> Music: Wanchun Shi
《游子情思》 邵凯生词 / 陆在易曲	<i>Sentiments of a Traveler</i> Lyrics: Kaisheng Shao / Music: Zaiyi Lu
《祖国慈祥的母亲》 张鸿西词 / 陆在易曲	<i>Motherland, My Kindl Mother</i> Lyrics: Hongxi Zhang / Music: Zaiyi Lu
《桥》 于之词 / 陆在易曲	<i>Bridge</i> Lyrics: ZhiYu / Music: Zaiyi Lu
男声合唱	Male Chorus
《夜雨寄北》 【唐】李商隐诗	<i>To a Friend in the North on a Rainy Night</i> A Poem by Shangyin Li (Tang Dynasty)
《南屏晚钟》 方达词 / 王福龄曲 / 刘孝扬编合唱	<i>Nanping Evening Bell</i> Lyrics: Da Fang, Music: Fuling Wang, Choral Arr. / Xiaoyang Liu
混声合唱	Mixed Chorus
《思乡》 韦瀚章词 / 黄自曲	<i>Song of Nostalgia</i> Lyrics: Hanzhang Wei / Music: Zi Huang
《如梦令》 【宋】李清照词 / 曾叶发曲	<i>To the Tune of 'Like a Dream</i> Lyrics: Qingzhao Li (Song Dynasty) / Music: Yefa Zeng
《乡愁四韵》 余光中词 / 罗大佑曲 / 冉天豪编合唱	<i>Longing For Home- Four Verses</i> Lyrics: Guangzhong Yu / Music: Dayou Luo / Choral Arr.: Tianhao Ran
《大江东去》 【宋】苏轼词 / 青主曲	<i>The Mighty River Flows East</i> Lyrics: Shi Su (Song Dynasty) / Music: Qingzhu

艺术歌曲是 18 世纪末 19 世纪初欧洲盛行的一种抒情歌曲的通称。

其特点是歌词多采用著名诗歌，侧重表现人的内心世界，旋律诉诸感官，表现手段与作曲技法比较复杂。

伴奏和独唱是平等的合作伙伴，优秀的艺术歌曲已成为声乐经典教材和音乐会保留曲目。

德语称艺术歌曲为“利德”（Lied），法语称“尚松”（Chanson），俄语称“浪漫曲”（романс）。

如果把歌剧咏叹调比作用器乐演奏的交响曲的话，艺术歌曲相当于精致小巧的室内乐小品。意大利作曲家罗西尼（G.A.Rossini，1792 ~ 1868）亲切地称艺术歌曲为“讨人喜欢的小东西”。

优秀的艺术歌曲是作曲家对人类文明最宝贵的精神奉献，是衡量一个国家文化软实力的标尺。每一首艺术歌曲都是一个精炼的戏剧性单元。

在这个美好的歌唱时间段中，音乐与文学珠联璧合，人声与钢琴交相助长，给人以美不胜收之感，被誉为“声乐艺术的奇葩”。

改编成合唱的艺术歌曲，由于汇集了人声所有的表现特征，所带来的高级听觉体验和艺术冲击力，以及文学和音乐所共同昭示的深层感悟，极大地深化了艺术歌曲的表现力和感情内蕴。

每个人心里都有一个地方被埋在最深处，并且终身不忘，那就是生养他们的故乡。它既是一个在地理上让人无法割舍的地方，也是灵魂的安居之所。

《乡愁四韵》是台湾诗界泰斗余光中（1928 ~ ）的代表作，触物眷恋的诗人在长江水、海棠、雪花和腊梅中找到了自己的灵魂坐标。

台湾歌手、音乐人罗大佑（1954 ~ ）将其谱成了一首分节歌形式的歌曲，由台湾作曲家冉天豪（1973 ~ ）改编成合唱后，更是把人生悲欢离合化作音流律雨，对听众的感情形成了强大的冲击力。

这首在全球华人社会中流行了一个甲子的名曲，描写恋爱中男女患得患失、起伏不定的心情，至今咏唱不衰。

如果说“情感”代表着十九世纪浪漫主义音乐的主流特质的话，“俄罗斯音乐之父”格林卡的声乐

浪漫曲堪称同类音乐中的翘楚。

作品中纯洁美妙，清灵脱俗的旋律俯拾即是，充满着浓郁的诗情画意和尊贵自律的气度，他也因此获誉“俄罗斯浪漫曲之父”。

柴可夫斯基承袭了格林卡的衣钵，浪漫曲《金色的云朵》是他的代表作。叔本华说：“所有的天才都是忧郁的。”作曲家生活在同性恋的阴影中，音乐具有忧郁的抒情性，歌曲始终氤氲着挥之不去的一缕忧伤，到了《柴可夫斯基第六交响曲》，则发展为深入骨髓的悲怆，就好像寡妇夜半的哀切啼泣，达到了一个悲剧性的高潮。

1947 年，有“黑人歌王”之称的美国男低音歌唱家保罗·罗伯逊（1898 ~ 1976）在上海演唱了这首歌曲，是外国歌唱家演唱这首歌的第一人。

该曲被誉为“艺术珍品”和“皇冠上的明珠”，是王洛宾最珍视的作品，被镌刻在作曲家的墓碑上。在《中国新闻周刊》所作的“你最喜爱的王洛宾的歌曲”的调查中，绝大多数人给出的答案指向这首歌。

亲爱的观众朋友，合唱是城市知性生活的组成部分。音乐会现场有一种非身临其境不能领略其风采的视听叠加享受。

国家大剧院合唱团歌韵和谐，仙管似从云里降；喉啭引声，响传风雨若金镛。“中外艺术歌曲合唱音乐会”热情地欢迎您的到来！

The art music is a type of song first made popular in Europe in the late 18th and the early 19th century.

It uses famous poetry lyrics to showcase one's emotional world, features sensory-driven rhythms, and has relatively complex expressions and composition methods.

Accompanying music and vocal solos are equally used. Excellent art music is now part of any vocal music textbooks and a mainstay at concerts.

The Germans call the art music “Lied,” while French calls it “Chanson,” and it is “романс” in Russian.

If opera could be compared to symphonies created with music instruments, then art music is a delicate chamber music. The Italian composer G. A. Rossini (1792-1868) had fondly called it “adorable little things.”

Excellent art music is the most precious contribution a composer could make to human civilization. It is a way to measure a country's soft power. Every piece of art music is a well-sculpted dramatic scene.

During these wonderful moments, music and literature are in perfect union, and voice and piano are in perfect synchronicity. As art music's appeal is incredible, it truly deserves the name of “the miracle of vocal music.”

Art songs adapted into chorus combine all the features of the human voice, generate an elite auditory experience with strong musical impact, as well as eliciting sensory empathy from literature and music; they manage to deepen the expressiveness of art music and its emotional depth.

In the heart of every person, there is a deeply buried and unforgettable place, and that is their homeland. It is a geographical place one can never part with, and the place where one's soul comes to rest.

Homesick was written by Yu Guangzhong (1928-), the legendary Taiwanese poet who found solace for his soul in lyrics about the Yangtze River, the Chinese small apple tree, snow, and the wintersweet tree, all symbols of his hometown.

Ta-Yu Lo (1954-), a singer and musician from Taiwan region, put part of the poem into song, and after composer Tien-Hao Jan (1973-) adapted the song into chorus, the art song became even more powerful with its ability to channel emotions about life's ups and downs and partings

and reunions.

If emotions represented the mainstream of music influenced by 19th century Romanticism, then the vocal music by Mikhail Glinka, the fountainhead of Russian music, could be called the epitome of similar music.

His works are filled with pure wonder, out-of-this-world rhythms, and are full of poetic emotions and elegant style, for which he was called the “Father of Russian Romanticism.”

Tchaikovsky inherited Glinka's style, and his romantic composition, *The Golden Cloud Did Sleep*, was his representative work. Philosopher Schopenhauer once said that all geniuses are depressed. Tchaikovsky lived in the shadow of his homosexuality, his music was emotional in a maudlin way, and his songs were filled with undeniable sadness, by the time Tchaikovsky wrote his Symphony No.6, the sadness was bone-deep, like the late night wails of a widow, it had reached a tragic climax.

In 1947, American singer Paul Robeson (1898-1976), known as the Black Elvis, performed this song in Shanghai. He was the first international performer to sing this song.

The song was considered a treasure of art and the crown jewel of music, it was so favored by Wang Luobin that the song title was etched on his tombstone. In a survey by *China News Weekly* about “What's Your Favorite Wang Luobin Song?”, most people answered that it was *A Faraway Place*.

The chorus is a part of cultural life for any city. Being at a concert is incomparable in its combined auditory and visual enjoyment.

China NCPA Chorus welcomes you with its incredible celebration of voice and rhapsody. We hope you enjoy “A Chorus Concert of Chinese and International Art Music!”

伊犁河的月夜： 中国民谣民歌合唱音乐会

A Moonlit Night on Yili River: Songs from the West Region

指挥：孟幻

混声合唱

- 《凤阳花鼓》
安徽民歌 / 江文也编曲
- 《阿里郎》
朝鲜民歌
- 《瑶山夜歌》
根据管弦乐《瑶族舞曲》改编 / 刘铁山、茅沅原曲
- 《青春舞曲》
新疆民歌 / 王世光编曲

女声合唱

- 《玛依拉》
哈萨克族民歌 / 王洛宾编曲
- 《灯碗碗开花在窗台》
山西民歌 / 张强、徐武冠编曲
- 《槐花几时开》
四川民歌 / 陈怡改编合唱

男声合唱

- 《手挽手》
哈萨克族民歌 / 刘孝扬编合唱
- 《在那遥远的地方》
青海民歌 / 王洛宾整理 / 瞿希贤编合唱
- 《欢乐的那达慕》
巴音吉日嘎拉词 / 恩克巴雅尔曲

Conductor: Huan Meng

Mixed Chorus

- Fengyang Flower Drum*
Anhui Folk Song / Music: Wenye Jiang
- Arirang Folk song*
Chosun Folk Song
- Serenade in a Yao Mountain Village*
Adapted from Orchestral Dance of the Yao People,
Music: Tieshan Liu, Yuan Mao
- Dance of Youth*
Xinjiang Folk Song / Arr.: Shiguang Wang

Female Chorus

- Mayila*
Kazakh Folk Song / Arr.: Luobin Wang
- Flowers Blooming on the Windowsill*
Shanxi Folk Song / Arr.: Qiang Zhang, Wuguan Xu
- Blooming Sophora*
Sichuan Folk Song / Choral Arr.: Yi Chen

Male Chorus

- Hand in Hand*
Kazakh Folk Song / Choral Arr.: Xiaoyang Liu
- Far Far Place*
Qinghai Folk Song / Organized by Luobin Wang, Choral Arr.: Xixian Qu
- Joyous Naadam*
Lyrics: Bayinjirigala / Music: Enkebayaer

混声合唱

- 《半个月亮爬上来》
王洛宾记谱整理 / 蔡余文编合唱
- 《桃花红、杏花白》
山西民歌
- 《绣灯笼》
河北民歌 / 金巍编合唱
- 《夜夜的晚夕里梦见》
甘肃花儿 / 黎英海编曲

男声合唱

- 《阿瓦人民唱新歌》
杨正仁词曲
- 《虹彩妹妹》
绥远民歌 / 罗炳良编
- 《阿里山的姑娘》
邓禹平词 / 黄友棣曲

混声合唱

- 《花儿与少年》
青海民歌
- 《伊犁姑娘》
陈道斌词 / 章吉华曲
- 《拴住太阳好干活》
四川民歌 / 陈澄雄编曲
- 《驼铃》
德·策德布词 / 恩克巴雅尔曲

Mix Chorus

- A Crescent Moon Rising*
Music Transcription: Luobin Wang, Choral Arr.: Yuwen Cai
- Red Peach Flowers and White Apricot Flowers*
Shanxi Folk Song
- Embroidered Flowers Lantern*
Hebei Folk Song / Choral Arr.: Wei Jin
- Dream About You Every Night*
Hua'er Song of Gansu / Arr.: Yinghai Li

Male Chorus

- Awa People Sing New Songs*
Lyrics and Music: Zhengren Yang
- The Rainbow Sister*
Suiyuan Folk Song / Arr.: Bingliang Luo
- Girls from Mount Ali*
Lyrics: Yuping Deng / Music: Youdi Huang

Mixed Chorus

- Flowers and Youth*
Qinghai Folk Song
- Yili Girls*
Lyrics: Daobin Chen / Music: JihuaZhang
- Tie up the Sun*
Sichuan Folk Song / Arr.: Chengxiong Chen
- Camel Bell*
Lyrics: De Cedebu / Music: Enkebayaer



民歌，是人类文化构成中不可或缺的一个组成部分，是民族文化的精粹和标识。马克思说：“民歌是唯一的历史传说和编年史。”世界上任何一个民族，不论他们身处何处，不论他们选择何种生产、生活方式，也不论他们的历史有多么久远，他们都会自发地创造出属于本民族独有的歌声——民歌。民歌所反映的内容极其广泛，堪称“民族生活的百科全书”。有人把民歌比作“母亲的初乳”。一首佚名的民谣旋律，和一首由著名作曲家创作的歌曲一样深受人们的喜爱。

“关关雎鸠，在河之洲。窈窕淑女，君子好逑”。我们的祖先早在几千年前，就用诗词和歌曲讴歌男女之间真挚的爱情了。《伊利姑娘》是一首新疆民歌风的创作歌曲，由陈道斌作词，章吉华作曲，情感如一团火焰的少数民族青年，被姑娘的那双会放电的眼睛和体态轻盈的舞蹈搞得魂不守舍，他们用奔放的旋律热情赞美了像“花一般娇，粉一般嫩”的姑娘，手鼓舞的节奏具有弹性十足的韵律动感。

谈恋爱有个关键词，就是“我爱你”。受传统社会道德观的影响和约束，旧社会的男青年在发布这个关键词时普遍像“新打的剪刀，难开口”。这一卡壳不要紧，使关键词变成“臭弹”、“废弹”事小，让好事泡汤，姻缘就此中断事大。河北民歌《虹彩妹妹》正相反，小伙子用滚烫的语言示爱坦心，感情热烈豪放，使这首民歌成为人们的挚爱之宝。

俗话说，“姑娘的心，难琢磨”。具有乡村野

趣的四川宜宾地区山歌《槐花几时开》，仅有短短的四句的歌词，就把一个情窦初开，伶俐羞涩的农村姑娘的形象活灵活现地展现在人们眼前。这种洞察入微，简而意足，情高格逸的表现方式，在让人生发出无尽的感慨的同时，成为后世仿效的模本。

即使用最严苛的标准遴选出三首朝鲜民歌，《阿里郎》赫然在列。作为朝鲜民族最具代表性的民歌，韵味醇的曲调散发着专属高丽的魅力和风采，被誉为朝鲜人的“第一国歌”、“民族的歌曲”。“阿里郎”翻译成汉语是“我的郎君”，歌曲表现了落寞孤寂的妻子“相思一夜梅花发，忽到窗前疑似君”的心境，成为没有“时段性”的经典。

《夜夜的晚夕里梦见》是一首甘肃汉族山歌，当地称山曲、酸曲或野曲。1956年，在西安西北歌舞团工作的“花儿王”朱仲禄先生为曲调填上了抒发未婚庄稼汉哀愁愁怨的新词，起名《下四川》，由刘烽改编为混声合唱，参加了当年的“聂耳音乐节”，很快便流传开来，后由黎英海改编为无伴奏合唱，并采用现名。

民歌中蛰伏着荒蛮时代最初的萌芽，呕吟出先民血脉中的朴实情感。

铮然显现，都市街角的樵歌牧咏；独具情韵，原始拙朴的美感冲击。

亲爱的观众朋友，现场音乐表演的视听同步鉴赏，比欣赏其复制品具有更高的艺术价值。国家大剧院合唱团“中国民谣民歌合唱音乐会”恭候您的聆赏！

Folk song is an integral part of civilization as well as the essence and symbol of national culture. Marx remarked: "folk songs are the only historical legends and chronicles." Any nation in the world, regardless of its location, choice of production, life style, history, always and naturally creates songs that are unique to the nation-- folk songs. The content matter of folk songs is extremely extensive, thus folk songs are considered an "encyclopedia of national life". Folk songs are sometimes compared to "colostrum". An anonymous folk melody enjoys the same popularity as the songs by famous composers.

"Hark! From the islet in the stream the voice of the fish-rawks thato'er their nest rejoice! From them our thoughts to that uoung lady go,modest ande virtuous, loth herself to show." As early as thousands of years ago, the Chinese ancient already used poetry and songs to praise the true love between men and women. *Yili Girls*, lyric by Daobin Chen and music by Jihua Zhang, is composed in the style of Xinjiang folk song. The passionate minority young men, who were mesmerized by the girls' sparkling eyes and graceful dance, praise the "charmly as flowers and soft as flour" girls with lively melodies in rhythmic beats of hand drums.

"I love you" is the key phrase to any romantic relationship. However, under the influence and constraint of traditional culture, the young men find it hard to utter this critical phrase. This stuttering is fine if it only turns these keywords into a "stink bomb" or "failed blow" but it would be serious if it flunks the relationship or even dooms the future. Hebei folk song *Hong Cai sister*, on the contrary, articulates the young man's love passionately, boldly, and freely, which makes it an all-time favorite.

As the saying goes, "a girl's heart is difficult to understand". *When do the hops bloom*, a country-style folk song from Yibin, Sichuan Province, gives a vivid image of a lovely girl, who is shy about her first love, in a lyric with only four sentences. This sharp-detailing, terse-

depicting, and highly styled expression is soul touching and serves a good model for songwriting.

Even under the most stringent standards, *Arirang* is still among the top three on the selected list of Chaoxian (Korean ethnic group in China) folk songs. As the most representative folk songs of the Chaoxian people, its melody exudes distinctive charm and ethnic style, lauded as "the first National Anthem" and "national song" of the Chaoxian people. "Arirang" is "my husband" in Chinese translation; the lyric portrays the state of mind of a lonely wife, who "misses her husband all night long and mistakes the shadow of the blossoming plum tree on the window with his silhouette" and has become a "timeless" classic.

Dreaming About You Every Night is a folk song of the Han nationality in Gansu Province, known locally as Shan-qu (mountain song), suan-qu (sour/sorrow/sad song), or ye-qu (non-mainstream song). In 1956, this song was renamed *Go to Sichuan Province* and given a new lyric written by "king of hua'er tune" Zhonglu Zhu, who worked for Xibei Song and Dance Troupe in Xi'an, to express the unmarried young farmers' melancholy; the tune was rearranged by Feng Liu for mixed chorus. This song was then performed in the "Er Nie Music Festival" and became popular immediately. Later, it was rewritten by Mr. Yinghai Li for a cappella and given the current title.

Hidden in the folk songs is the first bud of civilization, humming the simple and pristine feelings of the ancients.

Pastoral songs and mountain tunes resound in the city; indigenous beauty rumbles in their lyrical and melodious charms.

Dear friends, live performances grant better aesthetic experience than any other reproduction can offer, visually and auditorily. Please join us with China NCPA Chorus for a night of concert dedicated to Chinese folk songs!

秋日情思： 经典歌曲合唱作品音乐会 To the Autumn: A Night of Chorus Masterpieces

指挥：焦淼

混声合唱

- 《绿袖子》
英国民歌 / 博布·齐尔考特编合唱
- 《当我们年轻时》
选自《翠堤春晓》/ 约翰·施特劳斯曲
- 《莉莉·玛琳》
选自《莉莉·玛琳》/ 舒尔策曲
- 《昨夜》
保罗·麦卡特尼 / 约翰·列侬词 / 保罗·麦卡特尼曲
- 《今夜你是否能感受到我的爱》
动画电影《狮子王》插曲

女声合唱

- 《乘着歌声的翅膀》
门德尔松曲 / 杨鸿年编合唱
- 《歌唱世间的美好》
约翰·鲁特词曲

混声合唱

- 《小海豹的摇篮曲》
艾瑞克·惠特克曲
- 《我的情人像一朵红玫瑰》
罗伯特·伯恩词 / 雷尼·克劳森曲
- 《天使颂歌》
约翰·鲁特词曲
- 《始终在这里》
布兰顿·格拉汉姆词 / 罗夫·劳夫兰德曲

Conductor: Miao Jiao

Mixed Chorus

- Greensleeves
British Folk Song / Choral Arr.: Bob Chilcot
- One Day When We Were Young
From *The Great Waltz* / Music: Johann Baptist Strauss
- Lili Marleen
From *Lili Marleen* / Music: Schulze
- The Last Night
Lyrics: Paul McCartney / John Lennon,
Music: Paul McCartney
- Can You Feel the Love Tonight
From *The Lion King*

Female Chorus

- On Wings of Song
Music: Mendelssohn / Choral Arr.: Hongnian Yang
- Song to the Beautiful World
Lyrics and Music: John Rutter

Mixed Chorus

- The Seal Lullaby
Music: Eric Whitacre
- Oh My Love's Like a Red, Red Rose
Lyrics: Robert Burns / Music: Rene Clausen
- Ode to Angle
Lyrics and Music: John Rutter
- Always There
Lyrics: Brenton Graham / Music: Lowe Laughland



宝岛拾翠

- 《绿岛小夜曲》
潘英杰词 / 周蓝萍曲 / 冉天豪编曲
- 《今宵多珍重》
林达词 / 王福龄曲
- 《夜来香》
姚敏曲 / 刘文毅改编

校园往事

- 《同桌的你》
高晓松词曲 / 金巍编合唱
- 《对面的女孩看过》
阿牛词曲 / 崔薇改编合唱

混声合唱

- 《在水一方》
琼瑶词 / 林家庆曲 / 金巍编合唱
- 《一剪梅》
娃娃词 / 陈怡曲 / 金巍编合唱
- 《菊花台》
方文山词 / 周杰伦曲
- 《传奇》
刘兵词 / 李健曲

Classic Songs from Taiwan

- Green Island Serenade
Lyrics: Yingjie Pan / Music: Lanping Zhou / Arr.: Tianhao Ran
- This Precious Night
Lyrics: Da Lin / Music: Fuling Wang
- Evening Primrose
Music: Min Yao / Arr.: Wenyi Liu

Campus Songs

- To My Deskmate
Lyrics and Music: Xiaosong Gao / Choral Arr.: Wei Jin
- Look over Here, Girl
Lyrics and Music: Ah Niu (Tan Kheng Seong) / Arr. Wei Cui

Mixed Chorus

- On the Other Side of the River
Lyrics: Chiung Yao / Music: Jiaqing Lin, Choral Arr.: Wei Jin
- A Spray of Plum Blossoms
Lyrics: Wawa, Music: Yi Chen / Choral Arr.: Wei Jin
- Chrysanthemum Terrace
Lyrics: Vincent Fang / Music: Jay Chou
- Legend
Lyrics: Bing Liu / Music: Jian Li



银烛秋光冷画屏，轻罗小扇扑流萤。仲夏之后，一场经典的合唱音乐会将为这初秋的季节增添一抹柔美的色彩。我们邀请您在这最浪漫的季节，共赴这场初秋的音乐聚会。

本场音乐会甄选的作品轻松愉悦又清新雅致，除了能欣赏到英国民谣《绿袖子》、美国好莱坞音乐《当我们年轻时》、卡朋特的流行金曲《昨夜》这些我们随口就能哼唱出的旋律外，还特别介绍几首 21 世纪以来深受全球合唱乐迷欢迎的英美作曲家的作品，包括：英国作曲家约翰·鲁特、美国作曲家艾瑞克·惠特克的作品，同时还会带来全新编配改编、大家耳熟能详的中国作品。

英国作曲家约翰·鲁特，他以创作合唱作品擅长，其中包括有赞美诗、圣诞歌及教会礼仪用诗歌。《歌唱世间的美好》是他浪漫赞歌的代表作。除此以外，他亦有创作非宗教性质的诗歌。约翰·鲁特擅长编曲，习惯以怀古的手法融入音乐中，他的圣乐作品令人感到平静、庄严，却又不流于陈旧和过时；他曾改编多首美国黑人灵歌，以不同的元素融入作品中，且不断扩展圣乐合唱的领域，这些令他成为二十世纪众多作曲家，在圣乐合唱方面最受重视的一位。被中国观

众所熟知的英国剑桥合唱团以及知名的国王歌手组合都曾演唱了许多他的作品。堪称是英国当代合唱创作的杰出代表之一。

而另一位美国作曲家惠特克则是格莱美奖的获得者。《小海豹的摇篮曲》是他早期电影配乐的一首歌曲。他的创作在充满了现代气息的同时也对音准、合声有着严格的要求。提到惠特克，大家第一反应是大量使用以他名字命名的惠特克和弦（或称为泛全音阶集群）的合唱及弦乐作品，而这些作品都非常精彩。惠特克和弦通常通过多声部和弦来实现，此外，他对非常规和弦的运用也是非常娴熟。

音乐会的下半部分将带大家重新品味一些熟悉又经典的中国歌曲。这些陪伴过你我走过青葱岁月的旋律，通过全新的和声编配和更加多样化的演唱形式，让我们在重温这些经典歌曲的同时，更深刻品味艺术的多样性。流行天后邓丽君的金曲《绿岛小夜曲》《夜来香》，周杰伦的《菊花台》……也将会被国家大剧院的青年歌唱家们注入新的歌唱表演元素，老歌新唱的方式重新带您回味过去。希望这场全新演绎的合唱音乐会在初秋给您带来脉脉温情。

Candlelight is silvery on the chill bright screen. Little silk fan is for fluttering fireflies...As summer is approaching to the end, a choral concert will add soft touches of colors to the early fall. Please join us for the musical get-together to celebrate the most romantic season.

This concert features light music with pleasant and elegant tunes, such as the British folk song *Greensleeves*, the American hit *When We Were Young*, and Carpenter's all-time favorite *Yesterday*. In addition to these familiar songs, the programme also includes some world-celebrated choral music of the 21st century, especially the works by John Rutter and Eric Whitacre. Some well-known Chinese works will be introduced with new musical arrangements.

John Rutter is a British composer known for his choral music, including hymns, Christmas carols, and gospel music. *Song to the Beautiful World* is a representative work of his romantic hymns. In addition, he also writes non-religious anthems. Rutter is good at musical arrangement and integrating traditional elements into his music, which makes his sacred music serene, solemn, yet modern. He has adapted American soul music and continues to expand the choral repertoire with different elements. These achievements make him the most celebrated composer of chorale for choir alive today. His works have been performed by The British Cambridge Choir and King's Singers, who are no strangers to the Chinese audience. He is one of the outstanding British composers of contemporary choral music.

Eric Whitacre is a Grammy-winning American composer. *The Seal Lullaby* is a soundtrack of his early production. His works, though full of modern flavor, are marked by rigorous intonation and harmonic composition. When Whitacre is mentioned, the first thing comes to mind is his choral or instrumental styles using Whitacre chord where he clusters clashing notes on top of one another to create his signature spine-tingling harmonies. In addition to the chord that is named after him, he is very skilled in using unconventional chords.

The second half of the concert will take you to re-savor some popular and classic Chinese songs. These golden oldies, with new harmonies, different arrangements, and diversified performance, not only refresh our memories of the songs and their times but also lead us to another level of appreciation through various forms of artistic presentation. China NCPA Chorus will incorporate new performing elements into *Green Island Serenade* and *Evening Primrose*, the top hits of the Chinese pop queen Lijun Deng (Teresa Teng) and *Chrysanthemum Terrace* of Jay Chou. With new interpretation of the pop classics, this choir concert will bring back the fond memories and warm your heart in the early autumn chill.

来自草原的旋律：
吴灵芬与国家大剧院合唱团
蒙古风格合唱专场
Songs from the Grassland: A Night of
Chorus Masterpieces with Lingfen Wu



指挥：吴灵芬

混声合唱

- 《牧歌》
东蒙民歌 / 海默填词 / 瞿希贤编合唱
- 《四海》
蒙古族民歌 / 永儒布改编
- 《欢乐的那达慕》
巴音吉日嘎拉词 / 恩克巴雅尔曲
- 《草原恋》
韩冷词 / 张立中曲 / 辛沪光编合唱
- 《美丽的草原我的家》
火华词 / 阿拉腾奥勒曲
- 《鸿雁》
内蒙民歌
- 《雕花的马鞍》
印洗尘词 / 宝贵曲
- 《八骏赞》
那顺词 / 扎木苏译词 / 恩克巴雅尔曲
- 《维拉特舞韵》
特·恩克哈达词 / 恩克巴雅尔曲
- 《孤独的驼羔》
蒙古族民歌 / 恩克巴雅尔曲
- 《蒙古靴》
恩克巴雅尔词曲
- 《戈壁蜃楼》
那顺词 / 恩格巴雅尔曲
- 《驼铃》
德·策德布词 / 恩克巴雅尔曲
- 《苍天般的阿拉善》
马希毕力格词 / 恩格巴雅尔曲
- 《永远的祝福》
恩克巴雅尔曲

Conductor: Lingfen Wu

Mixed Chorus

- Pastorale
Eastern Mongolian Folk Song / Lyrics: Haimo / Choral Arr.: Xixian Qu
- The Four Seas
Mongolian Folk Song / Arr.: Rubu Yong
- Joyous Naadam
Lyrics: Bayinjirigala / Music: Enkebayaer
- Love for Grassland
Lyrics: Leng Han / Music: Lizhong Zhang / Arr.: Luguang Xin
- The Beautiful Grass Land is My Home
Lyrics: Huohua / Music: A Lateng'aole
- Wild Geese
Mongolian Folk Song
- Carved Saddle
Lyrics: Xichen Yin / Music: Baogui
- Ode to the Eight Steeds
Lyrics: Nashun / Lyrics Translation: Zhamusu, Music: Enkebayaer
- The Dance of Oirad
Lyrics: Te. Enkehada / Music: Enkebayaer
- A Lonely Baby Camel
Mongolian Folk Song / Music: Enkebayaer
- Mongolian Boots
Lyrics and Music: Enkebayaer
- A Mirage in the Desert
Lyrics: Nashun / Music: Enkebayaer
- Camel Bell
Lyrics: De. Cedebu / Music: Enkebayaer
- Heaven-like Alxa
Lyrics: Maxibilige / Music: Enkebayaer
- Best Wishes Forever
Music: Enkebayaer

在中华民族的大家庭中有着这样一个重要成员。她有着悠久的历史 and 灿烂的文化，至今仍保持着固有生活方式和传统文化；她能歌善舞，在草原上书写着辉煌；她就是蒙古族。蒙古族长调、呼麦享誉世界盛名，蒙古风格的合唱更是备受各界关注与喜爱。

伴随着民族音乐的不断传承与发展，许多民间曲调在传唱的基础上由作曲家改编，从而使广大热爱民族音乐的音乐爱好者，感受到了更好的民族合唱艺术，以及更深层次的音乐美。1956 年，作曲家瞿希贤将《牧歌》改编为无伴奏混声合唱，充分发挥了人声的巨大感染力，简洁明了，又丰富多彩，成为合唱作品中的经典之作。

混声无伴奏合唱，在众多合唱形式中是极富特色的表达方式之一。蒙古族作曲家色·恩克巴雅尔作为第一个出现在世界合唱领奖台的作曲家，其作品也是中国合唱团站在世界比赛巅峰时必唱之作。他的诸多无伴奏合唱如《欢乐的那达慕》《八骏赞》《戈壁蜃楼》《蒙古靴》等作品，构思独特，特点鲜明，将生活在辽阔草原上的蒙古族人民的文化、生活、情感等表现得淋漓尽致。作为国家大剧院合唱团的老朋友，去年他特别为我团委约创作了《苍天般的阿拉善》，这首长调合唱作品曲调高亢悠扬、舒缓自由，

Among the Chinese ethnic groups, Mongolia is an important one that has long history and still retains its traditional lifestyle and brilliant culture today. With songs and dances, Mongolian people shine of the grassland. Mongolian long tune and Khoomei throat singing are well known to the world while the Mongolian style choral music enjoys wide popularity among the general public.

Along with the continuous transmission and development of traditional ethnic music, many composers adapt folk tunes and introduce music lovers to a deeper musical aesthetic experience through choral ensemble. In 1956, composer Xixian Qu rearranged the folk song *Pastorale* into an accapella work. Giving full play to the appealing human voices, the song adopts a simple style and colorful textures and has been widely recognized as a classical piece of choral music.

Accapella is a distinctive form of choral performance.

生动的刻画了阿拉善人民的生活民风和对草原的感悟，充分发挥及创新利用各种象声词，塑造音乐画面将传统蒙古族音乐与现代作曲技法完美结合，生动地描绘出一幅幅由内而外散发着历史感、文化感、戏剧感的充满热情和浓郁蒙古族风情的画面。

著名蒙古族作曲家、指挥家永儒布先生，是当代蒙古族音乐发展的代表人物，是草原乐派的领军人物。他以现代多声音乐为创作元素，将蒙古族传统音乐的风格精神底蕴传达给大家，呈现给观众以史诗与历史的交融。他在半个多世纪的音乐创作生涯中，创作了大量具有浓郁民族风格和鲜明个性风格的音乐作品，其独特的创作技法与创作理念，对当代蒙古族音乐文化的创新与发展、实践与研究，都具有重要的学术价值和指导意义。《四海》《孤独的驼羔》等都是其优秀的无伴奏合唱作品。

著名指挥家指挥吴灵芬在策划本场音乐会时，特地两次到内蒙学习采风，那里的人民热情似火、慷慨好客、能歌善舞，有着深厚的音乐修养，一切都让她感动不已，从选择作品到学习蒙语都感到了责任重大。今晚让我们一起感受蒙古族音乐人对这个世代代用音乐表达内心诠释生命的民族爱的深沉。

Mongolian composer Se Enkhbayar is the first composer to be honored by the international choral circle. His works are the essential repertoire for Chinese choirs at any world competition. Many of his unaccompanied choral works, such as *Joyous Naadam*, *Ode to the Eight Steeds*, *A Mirage in the Desert*, *Mongolian Boots*, presents unique structures, distinctive features and a vivid portrait of the Mongolian people's culture, life and sentiments. As an old friend of the China NCPA Chorus, he was commissioned last year to compose *Heaven-like Alashan* especially for the chorus. This song features the style of the Mongolian long tune, is soothing and relaxed, and captures the essence of the lifestyle of the Alax people and the spirit of the grassland. This composition also fully and creatively employs various onomatopoeia that seamlessly combines the traditional Mongolian music and modern compositional techniques and creates a musical world featuring a vital, dramatic, and time-

honored Mongolian cultural landscape.

Rubu Yong, a famous Mongolian composer and conductor, is an eminent figure in contemporary Mongolian music and a leader of the Prairie Music. He uses modern polyphonic technique to create works that fuse epics and history in the styles and spirits of Mongolian traditional music. In his more than half a century of music career, he has created a large number of musical works with distinctive ethnic style and characters. His unique techniques and creative ideas serve as significant guidance in modern Mongolian music in terms of innovation, development, production and research. *The Four Seas* and *A Lonely Baby Camel* are excellent examples of his accapella works.



色·恩克巴雅尔，1956 年出生于阿拉善左旗，国家一级作曲，自治区中青年专家。现任内蒙古民族艺术剧院创作中心作曲，中国音乐家协会会员，中国合唱协会副理事长，内蒙古音乐家协会副主席，内蒙古音乐家协会合唱联盟主席。

自从 1983 年从事音乐创作以来，他共谱写了歌曲 250 余首、合唱 20 余首、音乐剧 2 部、交响乐、民族器乐曲等共计 6 部，以及多部舞蹈音乐。其作品曾 20 多次获得国际、国内及自治区级各类殊荣。他以生动的音乐形象，独特新颖的表现技巧和深刻的寓意，反映了蒙古族的文化，从而成为蒙古族专业音乐作曲家当中脱颖而出的，当之无愧的蒙古族音乐艺术创作的开拓者。

他的合唱作品代表着蒙古族专业音乐的最高成就，同时也代表着整个中国当代合唱艺术创作最高水准，他的名字也被收入世界音乐名人录中。

The renowned conductor Lingfen Wu travelled twice to Inner Mongolia and immersed herself in local culture when planning for this concert. She was tremendously touched by the locals' passion, generosity, hospitality and musical talents in singing and dancing and preceded the task as a missionary cause, should it be the choice of works or learning Mongolian language. Tonight's program will take us to feel the Mongolian musicians' profound love toward their people, who have been using music to interpret life throughout the history.



Se Enkebayaer, born in 1956 in Alxa Left Banner, Inner Mongolia, is a national class-A composer and a young and middle-aged expert of Inner Mongolia Autonomous Region. He currently works as a composer at the Creation Center of Inner Mongolia Ethnic Art Theater and serves as a member of the Chinese Musicians Association, deputy director of China Chorus Association, vice chairman of Inner Mongolia Musicians Association, and chairman of the Chorus Alliance of Inner Mongolia Musicians Association.

His chorus works represent the highest professional standard of Inner Mongolian music and the top level of the art of chorus in contemporary China. He has also been included in the World Music Hall of Fame.

永远的朋友： 轻音乐、影视金曲合唱音乐会

Amigos Para Siempre: A Night of Chorus Masterpieces

指挥：孟幻	Conductor: Huan Meng
Mixed Chorus	Mixed Chorus
《绿袖子》 英国民歌 / 博布·齐尔考特编合唱	Greensleeves British Folk Song / Choral Arr.: Bob Chilcot
《月亮河》 美国影片《靚女芳心》插曲 / 牟瑟词 / 曼契尼曲	Moon River From the American Film <i>Breakfast at Tiffany's</i> , Lyrics: Johnny Mercer / Music: Henry Mancini
《莉莉·玛琳》 选自《莉莉·玛琳》/ 舒尔策曲	Lili Marleen From <i>Lili Marleen</i> / Music: Schulze
《当我们年轻时》 选自《翠堤春晓》/ 约翰·施特劳斯曲	One Day When We Were Young From <i>The Great Waltz</i> / Music: Johann Strauss
Female Chorus	Female Chorus
《纺织姑娘》 俄罗斯民歌	Weaving Girls Russian Folk Song
《山楂树》 比里宾柯词 / 罗德庚曲	Ural Rowan Tree Lyrics: M. Pilipenko / Music: E. Rodygin
《玛利诺之歌》 琴查译曲 / 任策改编	Marine Song Music: Tsintsadze (USSR) / Arr.: Ce Ren
Male Chorus	Male Chorus
《美丽的天使》 基利诺·孟多萨·科尔特兹词曲	Cielito Lindo Lyrics and Music: Quirino Mendoza Cortés
《哦，苏珊娜》 斯蒂芬·福斯特曲 / 薛范译配	Oh! Susanna Music: Stephen Foster (American) / Translation: Fan Xue
《在那遥远地方》 前苏联民歌	In a Place Faraway USSR Folk Song

Mixed Chorus	Mixed Chorus
《雪绒花》 选自音乐剧《音乐之声》/ 理查德·罗杰斯曲	Edelweiss From <i>The Sound of Music</i> / Music: Richard Rodgers
《青鸟》 M.E. 柯尔律治词 / C.V. 斯坦福德曲	The Blue Bird Lyrics: Samuel Taylor Coleridge / Music: Charles Villiers Stanford
《丹尼男孩》 爱尔兰民歌	Danny Boy Irish Folk Song
《现在正是五月光阴》 托马斯·莫利词曲	Now Is the Month of Maying Lyrics and Music: Thomas Morley
Male Chorus	Male Chorus
《寂静之声》 美国电影《毕业生》主题曲	The Sound of Silence Song of the American Film <i>The Graduate</i>
《昨日》 约翰·列依词 / 保罗·麦卡特尼曲	Yesterday Lyrics: John Lennon / Music: Paul McCartney
《金色头发的珍妮》 斯蒂芬·福斯特曲	Jeanie with the Light Brown Hair Stephen Foster
Mixed Chorus	Mixed Chorus
《大地》 奥拉·杰罗曲	The Ground Ola Gjeilo
《小海豹的摇篮曲》 艾瑞克·惠特克曲	The Seal Lullaby Music: Eric Whitacre
《大海》 查尔斯·德内词曲	La Mer Lyrics and Music: Charles Trenet
《加州之梦》 电影《阿甘正传》插曲 / 约翰·菲利普斯词曲	California Dreaming From the Film <i>Forrest Gump</i> / Lyrics and Music: John Philips
《往日时光》 俄罗斯民歌 / 基尼·拉斯金词曲	Those were the Days Russian Folk Song / Lyrics and Music: G. Raskin



音乐没有国界，是世界通用的语言。如果不设定阅历年齡的界限，有一类理解起来最准确，沟通最方便，又最容易记忆的“快语”--非“轻音乐”莫属。

只有那些足够出色的旋律才可以脱离语言的辅助，用最朴素的面貌让你一听难忘，产生共鸣。相对于内容丰富，具有浓厚戏剧性的歌剧合唱；轻音乐改编的通俗合唱是一种互补和调剂。资深爱乐者的娱乐，入门欣赏者的阶梯。所以也一直是国家大剧院合唱团音乐会上重要的选题方向。对于合唱团的演员来说：要做到“能文能武”，“亦庄亦谐”何尝不是一种修炼...

在声音无法被记录的岁月里，如果有一条动人的旋律传唱的太久，人们终会想要挖掘它本来表达的意思。然而谈何容易，它可能早已改变了本来的情绪，如果又恰好经历过动荡的年代，久远的身世则更加扑朔迷离。

《绿袖子》就是这样一首不知诉说着什么的作品，这首英国民谣，创作于距今400多年前，据说是亨利八世的匿名作品。每年圣诞节作为历史悠久的传统作品来演唱...总有音乐学家说这是一种“强颜欢笑”。

还有一首相似的作品是著名的《斯卡保罗集市》，是电影《毕业生》的主题曲，由保罗·西蒙和阿特·加芬克尔改编创作并演唱。原旋律是一首古老的英国民

歌，其起源可一直追溯到中世纪。改编后的这首歌为何还能引得一代又一代人对它情有独钟？一方面是歌词中对青春爱情的缅怀，一方面是梦幻般的旋律和轻吟低诉的方式也让你无法抗拒。

本场音乐会就是这样一组似曾相识的旋律。每个年代都听人唱起，经久不衰。

《丹尼男孩》是父亲对儿子的寄语。《月亮河》是游子对故乡的思念...

由音乐剧大师安德鲁·劳埃德·韦伯创作。是历届奥运会主题曲之中知名度最高传唱最广泛的一首，以宏大的气魄歌唱着心中对朋友到来的期待。

亲爱的观众朋友，值此国家大剧院建院十周年之际。期待我们歌声中的相会。

“轻音乐影视金曲合唱音乐会”恭候您的聆赏！您可听见国家大剧院合唱团的心声，那是“海内存知己，天涯若比邻”的美好期盼。

Music has no borders. It is an universal language. The most accurate, easiest, and most memorable way of all to communicate is via “light music.”

Only the most outstanding musical rhythm can surpass the use of language, to make one hear it and understand it. Compared to the drama of opera, popular chorus adapted from light music is a complementary remedy. Light music entertains senior music fans and helps beginners with music appreciation, which is why China NCPA Chorus has preferred light music for its concerts. For members of the chorus, it is quite the training to be able to do both light music and other music genres.

There were times when sound was not recorded, so if a melody was a favorite for a long time, people wanted to understand its original meaning, however, it's no easy task. The melody may have changed from its original emotional meaning; if tumultuous times have passed, then its essence would be even harder to decipher.

Greensleeves was such a song. This British folk melody was first composed more than 400 years ago, supposedly an anonymous creation in the age of Henry VIII. The song is always performed every Christmas, and there are always music experts who say it is a kind of “forced merriment.”

Another similar melody is the famous *Scarborough Fair*.

The movie *The Graduate* used it as the theme, after an adaptation and performance by the artist duo of Paul Simon and Art Garfunkel. The original melody was an old British folk song whose origin could be traced back to the Middle Ages. Why is the song still so popular after so much time? It is partly because of the song's nostalgia for youthful love, and partly for its dreamlike rhythms and gentle whispers.

This is a concert for those perennial melodies. They're played every decade and never go out of style.

Danny Boy is the message a father has for his son. And *Moon River* is imbued with a wanderer's longing for his home.

The song was composed by master musician Andrew Lloyd Webber (1948 ~). The most well-known Olympics theme song of all time, its infectious melody expresses the fond expectations for one's friends.

Dear friends, at the 10th anniversary of NCPA, let's meet inside music.

At the concert, you can hear the most sincere hope of China NCPA Chorus, the hope that friends near and far will one day gather together.



歌剧
OPERA

胜如
友乐
Ode to Friends



2017.04.09-12 天桥艺术中心 · Beijing Tianqiao Performing Arts Center

多尼采蒂：拉美莫尔的露琪亚 首演

Donizetti: Lucia Di Lammermoor Premiere

| 指挥：丹尼尔·欧伦

| Conductor: Daniel Oren



2017.05.24-28 歌剧院 · Opera House

威尔第：假面舞会

Verdi: Un ballo in maschera

| 指挥：雷纳托·帕伦坡

| Conductor: Renato Palumbo



2017.06.07-10 歌剧院 · Opera House

理查·施特劳斯：玫瑰骑士 Richard Strauss: Der Rosenkavalier

| 指挥：塞巴斯蒂安·朗-莱辛

| Conductor: Sebastian Lang-Lessing



2017.07.01/02/04/05 歌剧院 · Opera House

孟卫东：方志敏 Weidong Meng: Fang Zhimin

| 指挥：张艺

| Conductor: Yi Zhang

国家大剧院原创歌剧

金沙江畔

2017.07.28-08.02 歌剧院 · Opera House

雷蕾：金沙江畔 首演
Lei Lei: The Jinsha River Premiere

| 指挥：张国勇

| Conductor: Guoyong Zhang



2017.08.23/25/27/29 歌剧院 · Opera House

瓦格纳：特里斯坦与伊索尔德 首演
Wagner: Tristan und Isolde Premiere

| 指挥：吕绍嘉

| Conductor: Shao-chia LÜ

Rickshaw Boy

NCPA COMMISSION

2017.09.06-10 歌剧院 · Opera House

郭文景：骆驼祥子
Wenjing Guo: Rickshaw Boy

| 指挥：张国勇

| Conductor: Guoyong Zhang



2017.12.03/06/08/10 歌剧院 · Opera House

威尔第：法斯塔夫 首演
Verdi: Falstaff Premiere

| 指挥：祖宾·梅塔

| Conductor: Zubin Mehta



2017.12.21/23-25 歌剧院 · Opera House

印青：长征 Qing Yin: The Long March

| 指挥：吕嘉

| Conductor: LÜ Jia



2018.01.18-21 歌剧院 · Opera House

雷哈尔：风流寡妇 Franz Lehár: Die Lustige Witwe

| 指挥：托马斯·罗斯内

| Conductor: Thomas Rösner



2018.02.02-02.03/02.05-02.06 歌剧院 · Opera House

马斯内：泰伊斯 首演

Massenet: Thais Premiere

| 指挥：帕特里克·福尼勒

| Conductor: Patrick Fourniller



交响中国风
CHINA STYLE

胜如
友乐
Ode to Friends

交响中国风 CHINA STYLE

在当今世界的音乐生活中，中国是不可忽略的力量。无论是作曲家、指挥家、独奏家，都有着卓越的表现和重要的影响。

作为国家表演艺术中心的常驻乐团，我们既为这些中国力量在世界舞台上取得的成绩感到骄傲，也由衷感受到了自己在发展中国音乐本土力量方面的责任。继去年之后，我们继续在今年的乐季中开设“交响中国风”的节目板块，集中展示中国作曲家、指挥家和独奏家的风采，更多地映射和挥洒优秀中国作品的光华，也让我们的乐季能成为您了解中国当前音乐生活新貌的一扇窗口。

在本季中，我们将继续邀请两位世界级的中国音乐家作为我们的驻院艺术家，陈其钢和郎朗将分别从作曲和演奏的角度让我们领略全球乐坛制高点的中国风采。

陈其钢与我们的驻院计划将进入第二个乐季，我们仍将上演他的四部作品：《二黄》、《逝去的时光》、我们与卡耐基音乐厅联合委约的交响新作品、以及我们与悉尼交响乐团联合委约的乐队与合唱新作品，而《逝去的时光》和他的交响新作品不仅将在北京首演，还将随我们前往美国进行多个场次的呈现。

首次在北京的舞台上出任驻院艺术家的郎朗，将与我们携手登上纽约卡耐基音乐厅的舞台，还将再次在国家大剧院与我们及祖宾·梅塔大师合作。

我们与陈其钢的合作，堪称 360° 感受这位心境内敛的世界级作曲家的艺术境界的难得机会，而我们与郎朗的合作，也将是体验这位中国音乐家独步天下式的巅峰时刻的绝好场合。

除了陈其钢担任驻院艺术家以外，我们还将在今年的乐季音乐会中上演多部中国作曲家的作品。其中，作曲家赵季平应国家大剧院之邀而新作的小提琴

协奏曲，将在 10 月由宁峰与我们世界首演，也将同样随我们前往美国，在费城等城市进行演奏。

郭文景的打击乐与乐队协奏曲《山之祭》，也将由打击乐家李飏与指挥家法比奥·路易斯再次呈现，以深情的音乐献祭即将远去十年的四川汶川大地震。此外，包括众多中国新生代作曲家为国家大剧院青年作曲家计划而谱写之新作，也将出现在我们的乐季曲目之中。

本季的客席艺术家名单也可谓汇聚了各路华人豪杰：吕嘉音乐总监的身影可谓无处不在，享有声誉的台湾指挥家吕绍嘉将携手为我们攻克瓦格纳的《特里斯坦与伊索尔德》。近年来在欧美乐团势头正劲的张弦将再次来到乐团，携手张昊辰与黄心芸这两位华人翘楚带来陈其钢、巴托克、柴可夫斯基的作品，而叱咤乐坛半个多世纪的传奇前辈郑小璘，则将以 88 岁高龄携手我们这些新生代音乐家。

张国勇、张艺、袁丁等优秀的中国指挥家也将为我们带来各具风格的节目。此外，吕思清、孙颖迪、吴蛮、宁峰等众多华人独奏家，则将组成世界水准的梦之队，为您展现中国乐坛最美丽的风景线。

多部重要的歌剧及交响乐新作也将在这个乐季中完成历史首演：7 月，国家大剧院原创歌剧《金沙江畔》将隆重首演。12 月，在去年取的轰动效果的国家大剧院原创歌剧《长征》还将再次登场。

此外，受国家大剧院与其它世界优秀艺术机构的联合委约，陈其钢和赵季平的三部交响作品将于本乐季面世。此外，我们还将在 10 月 10 日特别策划的“交响中国风”主题的国家大剧院新作品音乐会，集中为您呈现国家大剧院这一年在交响乐及歌剧创作领域的丰硕果实。

China is a formidable source of power in today's music world. Composers, conductors, and soloists are all contributing excellent performances and leaving strong impact.

As the resident orchestra at NCPA, we are proud of the achievements we have made for China on the global music stage, and we take the mission of developing China's own brand of music very seriously. After our 2016 program offerings, we will continue to include "China Now" in this year's performances. We will showcase the appeal of Chinese composers, conductors, and soloists; we will present a fantastic array of excellent music creations from China; and we hope this season is a window to the music life in contemporary China.

For this season, we will continue to have two world-class Chinese musicians as our resident artists. Qigang Chen and Lang Lang will present the glamour of Chinese music respectively as a composer and a player.

Qigang Chen is in his second season at NCPA, and we will stage four of his works: *Er Huang*, *Reflet d'un Temps Disparu*, a new work for orchestra commissioned by NCPA and the Carnegie Hall, and another new work for orchestral and chorus commissioned by NCPA and the Sydney Symphony Orchestra. Among them, *Reflet d'un Temps Disparu* and the new work for orchestra will be premiered in Beijing and then be staged in a number of US cities during our American tour.

Lang Lang, in his first season as a NCPA resident artist, will join us on stage at the Carnegie Hall and stage a concert with NCPA Orchestra and the master conductor Zubin Mehta at NCPA.

Our collaboration with Qigang Chen is a rare opportunity to appreciate this world-class composer's artistic vision, and our collaborations with Lang Lang is also an amazing opportunity to enjoy this Chinese musician's consummate skills.

In addition to Qigang Chen, we will also perform the works by many other Chinese musicians during this season, including a new violin concerto by composer

Jiping Zhao, which will be debuted by Feng Ning at NCPA in October, and also performed in Philadelphia and many other American cities while on tour.

Wenjing Guo's concerto for percussion and orchestra, *Ode to Mountain*, will be performed by percussionist Biao Li and conductor Fabio Luis. The impassioned music will be dedicated to the victims of the Wenchuan earthquake nearly 10 years ago. New works composed by music newcomers for the NCPA Young Composers Program will also be debuted this season.

There are many talents among our resident artists this season, and the contributions by Music Director LÜ Jia could be felt everywhere. Renowned Taiwanese conductor Shao-chia Lü will help us conquer *Tristan und Isolde* by Wagner. Xian Zhang, a popular conductor in the West, will be here again to perform works by Qigang Chen, Bartók, and Tchaikovsky, along with Haochen Zhang and Hsin-Yun Huang. While the legendary conductor Xiaoying Zheng, who has dedicated more than half a century to Chinese music, will lead us in concerts at the advanced age of 88.

In addition, Guoyong Zhang, Yi Zhang, Ding Yuan, and other excellent Chinese conductors will bring unique pieces to NCPA as well. Siqing Lu, Yingdi Sun, WU Man, Feng Ning, and other Chinese soloists will offer a most stunning music vision as a dream team of the music world.

Several major opera pieces and new orchestra creations will also have their debut this season. In July, the NCPA original opera, *the Jinsha River*, will make its debut. In December, *the Long March*, the immensely popular NCPA commission from 2016, will return.

As commissioned by NCPA and other excellent music organizations from around the world, Qigang Chen and Jiping Zhao will offer three orchestral works for debut this season. On October 10, the special "China Now" concert, featuring all-new works, will present all the best and most innovative music creations of NCPA from the past year.

交响中国风： 国家大剧院新作品音乐会 China Style: Concert of NCPA New Commissions

国家大剧院合唱团

李博：飞寒 [青作计划 / 世界首演]
杜鸣心：钢琴与乐队《北京颂歌》
赵季平：第一小提琴协奏曲 [世界首演]
张千一：《兰花花》选段
男高音咏叹调“人群里我就是只羊”
女高音独唱“抬头生死两茫茫”
尾声合唱“兰花花”
三宝：《成吉思汗》选段
男高与女高重唱“铁木真与孛儿帖二重唱”
男高音与合唱“草原上的雄鹰”
赵季平：《山海经》选段
女高音咏叹调“精卫咏叹调”
雷蕾：《金沙江畔》选段
女高音咏叹调“格桑花儿”
男高音咏叹调“炊断粮”
合唱“北上”
赵季平：交响合唱《和平颂》

China NCPA Chorus

Bo Li: Winter Brings [YCP/World Premiere]
Mingxin Du: *Ode to Beijing* for Piano and Orchestra
Jiping Zhao: Violin Concerto No.1 [Premiere]
Qianyi Zhang: Selections from opera *LAN Huahua*
Tenor Aria *I Am Just a Goat in the Crowd*
Soprano Solo *Life and Death Have Drawn Us Apart*
Finale by Chorus *LAN Huahua*
San Bao: Selections from opera *Genghis Khan*
Tenor and Soprano Duet *Temüjin and Börte Duet*
Tenor and Chorus *Eagles Soaring over the Prairie*
Jiping Zhao: Selections from opera *Classic of Mountains and Seas/ Shan Hai Jing*
Soprano Aria *Jingwei's Aria*
Lei Lei: Selections from opera *Jinsha River*
Soprano Aria *Galsang Flower*
Tenor Aria *Run out of Grain*
Chorus *Head North*
Jiping Zhao: Symphonic Chorus *Ode to Peace*

世界首演 WORLD PREMIERES

2017.07.28-08.02

雷蕾：歌剧《金沙江畔》
Lei Lei: Opera The Jinsha River

2017.10.10

李博：飞寒（国家大剧院青年作曲家计划）
Bo Li: Winter Brings (NCPA Young Composer Programme)

赵季平：第一小提琴协奏曲
Jiping Zhao: Violin Concerto No.1

2017.10.18

陈其钢：交响乐新作品
Qigang Chen : New Work for Orchestra

国家大剧院、卡耐基音乐厅及南尼德兰爱乐乐团联合委约作品
Jointly Commissioned by NCPA, Carnegie Hall and Philharmonia Zuidnederland

2018.03.02-03

陈其钢：交响乐团与合唱新作品
Qigang Chen: New Work for Orchestra and Chorus

国家大剧院与悉尼交响乐团联合委约作品
Jointly Commissioned by NCPA and Sydney Symphony Orchestra

特别策划 SPECIAL CONCERT

2017.06.18

陈其钢：二黄

Qigang Chen: Er Huang

张弦 Xian Zhang | 张昊辰 Haochen Zhang

2017.09.30

郭文景：山之祭

Wenjing Guo: Rite of Mountain

法比奥·路易斯 Fabio Luisi | 李飏 Biao Li

2017.10-11

陈其钢：交响乐新作品

国家大剧院、卡耐基音乐厅及南尼德兰爱乐乐团联合委约作品

Qigang Chen : New Work for Orchestra

Jointly Commissioned by NCPA, Carnegie Hall and Philharmonia Zuidnederland

陈其钢：逝去的时光

Qigang Chen: Reflet d'un Temps Disparu

卢·哈里森：琵琶与弦乐队协奏曲

Lou Harrison: Concerto for Pipa and String Orchestra

赵季平：第一小提琴协奏曲

Jiping Zhao: Violin Concerto No.1

殷承宗：黄河钢琴协奏曲

Chengzong Yin: Piano Concerto Yellow River

吕嘉 Lǚ Jia | 郎朗 Lang Lang | 戈蒂耶·卡普松 Gautier Capuçon | 吴蛮 WU Man | 宁峰 Feng Ning | 孙颖迪 Yingdi Sun

2018.03.02-03

陈其钢：交响乐团与合唱新作品

国家大剧院与悉尼交响乐团联合委约作品

Qigang Chen: New Work for Orchestra and Chorus

Jointly Commissioned by NCPA and Sydney Symphony Orchestra

亚历山大·布洛赫 Alexandre Bloch | 国家大剧院合唱团 China NCPA Chorus

华人音乐家

吕嘉 袁丁 张弦 张艺 郑小瑛 张国勇

吕绍嘉 陈其钢 郭文景 杜鸣心 赵季平 张千一

三宝 雷蕾 殷承宗 朱丹 吕思清 秦立巍

赵静 陈萨 孙颖迪 黄心芸 张昊辰 徐暄涵

孙砾 王丰 杨光 宋元明 朱慧玲 薛皓垠

李晓良 李飏 吴蛮 宁峰 孙颖迪 郎朗

李博

CHINESE MUSICIANS

Lǚ Jia	Ding Yuan	Xian Zhang	Yi Zhang
Xiaoying Zheng	Guoyong Zhang	Shao-chia Lü	Qigang Chen
Wenjing Guo	Mingxin Du	Jiping Zhao	Qianyi Zhang
SanBao	Lei Lei	Chengzong Yin	Dan Zhu
Siqing Lu	Li-Wei Qin	Jing Zhao	CHEN Sa
Yingdi Sun	Hsin-Yun Huang	Haochen Zhang	Xuanhan Xu
Li Sun	Feng Wang	Guang Yang	Yuanming Song
Huiling Zhu	Haoyin Xue	Liang Li	Biao Li
WU Man	Feng Ning	Yingdi Sun	Lang Lang
Bo Li			



柴可夫斯基风暴
Tchaikovsky Storm

2017.04.29

袁丁 Ding Yuan 朱丹 Dan Zhu

D 大调小提琴协奏曲 Op.35
Violin Concerto in D major, Op.35

柴可夫斯基
Tchaikovsky

2017.06.17-18

张弦 Xian Zhang

波兰舞曲（选自叶甫根尼·奥涅金）
Polonaise [from *Eugene Onegin*]

柴可夫斯基
Tchaikovsky

柴可夫斯基：F 小调第四交响曲，Op.36
Tchaikovsky: Symphony No. 4 in F minor, Op.36

柴可夫斯基
Tchaikovsky

2017.07.14

吕嘉 LÜ Jia 贝佐德·阿布杜瑞莫夫 Behzod Abduraimov

降 B 小调第一钢琴协奏曲，Op.23
Piano Concerto No.1 in B-flat minor, Op.23

柴可夫斯基
Tchaikovsky

2017.12.05

祖宾·梅塔 Zubin Mehta

B 小调第六交响曲，Op.74
Symphony No.6 in B minor, Op.74

柴可夫斯基
Tchaikovsky

2018.03.10

张国勇 Guoyong Zhang

E 小调第五交响曲，Op.64
Symphony No.5 in E minor, Op.64

柴可夫斯基
Tchaikovsky

“他是一位批判现实主义者”—— 张国勇谈柴可夫斯基

问：高建 答：张国勇

在 2017/18 音乐季中，国家大剧院管弦乐团将安排柴可夫斯基作品版块，联袂国内外众多指挥家、演奏家呈现作曲家的第四、第五、第六三部交响曲，以及小提琴协奏曲、第一钢琴协奏曲等柴氏经典。为此我们采访了著名指挥家张国勇先生，听听他对柴可夫斯基音乐的理解以及对新乐季的期待。

张指您好！很高兴继去年的“肖斯塔科维奇诞辰纪念”后，又一次和您一起探讨伟大的俄罗斯音乐大师，在即将到来的新乐季中，国家大剧院管弦乐团将很大一部分精力放在了柴可夫斯基音乐作品的演绎上，这位被中国乐迷亲切地称为“老柴”的作曲家的经典作品音乐爱好者们也都再熟悉不过，您能谈谈对这一策划安排的看法么？

首先我想说，音乐季的存在与否、以及它的策划质量完全可以反映一个乐团的职业化程度和艺术审美取向。大体可以分为“乐季中邀请哪些艺术家与乐团合作”以及“安排哪些曲目”这两部分，如果说前者更多地反映的是乐团的包容度、以及对国内外艺术家的认知度，那么后者就是乐团技术实力、音乐趣味和策划水准的综合体现了，从这个角度来说国家大剧院管弦乐团的乐季策划一直保持着极高的水准。

我个人很赞同在一个乐季里集中安排某一位作曲家的作品，因为无论是从指挥、乐团还是从观众的角度来讲，相对完整地阐释和聆听一位作曲家的作品，都像是回顾了他的一生，我们能非常直观地感受到作曲家艺术风格的演变、创作生涯的跌宕。比如我自己就非常希望能够找机会把肖斯塔科维奇的全部交响曲完整地演一遍，那对于作曲家的理解是会有全新的认识的，再比如把马勒的交响曲完整地演一遍，你就几乎可以听到他事业的变化和波折、家庭的幸福与破碎，几乎就是一部他的自传，而这绝不是“零敲碎打”地演奏可以代替的。

正如你所说，中国的观众对老柴太熟悉了，但是集中演绎恰恰可以挖掘出这些我们“貌似很熟悉”的音乐家、音乐作品中被人们忽略的关联性和传承感。当前古典乐坛在坚持贯彻这种理念的乐团并不多，即使有这样的集中演出，也往往更倾向于选择一个“契机”——比如说作曲家诞辰、逝世的整数周年来集中演奏他的作品。但是我觉得对于某些作曲家：比如莫扎特、贝多芬、柴可夫斯基等等，演奏他们的作品是不需要理由的。所以从这个角度讲，国家大剧院管弦乐团新乐季的这一策划我认为是彰显了专业水平的。

我们经常会将一位作曲家放在某种时空坐标中进行审视和考量，特别是老柴这样影响巨大的作曲家，在时间上来说他生活的十九世纪中后期无疑属于西方浪漫主义音乐最为繁盛的时期，而他作为一位俄罗斯作曲家，又与我们经常听到的一个概念——“民族乐派”紧密相连。您认为“浪漫主义作曲家”和“民族乐派作曲家”这样的定位能够准确概括柴可夫斯基的音乐创作么？

首先从客观的时间段来说，柴可夫斯基生活的年代确实是西方浪漫主义艺术发展到最高峰的时期，就音乐来讲无论从创作的题材、体裁还是技法上都达到了空前的繁盛，所以从学术划分上说老柴是浪漫主义作曲家没有问题。至于“民族乐派”这个概念，其实也是指浪漫主义时期音乐艺术从传统意义上的“发源地”——意大利、法国、德奥延伸到了欧洲更为广阔的地区，继而在那些地区出现了能够将当地的音乐元素、特别

是民间音乐素材与传统的古典音乐创作技法相融合的作曲家，比如说斯美塔那、德沃夏克、西贝柳斯以及柴可夫斯基。但是我觉得从这个角度去理解柴可夫斯基的创作就有点“浅”了，因为一个艺术家的价值和他的艺术深度，是不能简单地用归类概括的方法去评判的，其实在我看来柴可夫斯基是一位“批判现实主义”的作曲家。

“批判现实主义”更多情况下是应用于文学领域的概念，但是艺术思潮的交融其实是打破门类的，具体到当时的俄国这样的情况就很突出：19 世纪中期，沙皇亚历山大二世推行社会改革，废除了农奴制，整个国家更为开放、和外界的交流也更频繁，但是社会问题和矛盾依然很多，统治阶级的权力非常集中，对于不同声音的镇压也是持续发生的。在这种情况下首先陷入思考的就是俄国社会的知识分子，我们总说知识分子是走在时代前面的，其实就是他们的理想一定会与现实世界充满矛盾，而这种矛盾以及种种纠结、桎梏恰恰是他们创作的内在动力。因此后人也经常认为十九世纪的知识分子是“迷茫的一代”，而俄国这一时期灿若星汉的文学大师：屠格涅夫、陀思妥耶夫斯基、托尔斯泰、车尔尼雪夫斯基、契诃夫……就更是集中反映了俄国知识分子希望劳苦大众的生活得到改善、希望拥有更自由的创作空间、对贵族生活中无聊乏味一面的反思等等不同方面的精神状态。我认为柴可夫斯基其实是他们中的一员，他的音乐其实是那个时代俄罗斯知识分子精神世界的注解和写照，特别是他创作生涯进入成熟期之后的交响曲作品就更加带有“批判现实主义”的深度了。

您刚好提到了柴可夫斯基的交响曲创作，那么在国家大剧院管弦乐团的新乐季当中，将会演出他的第四、第五、第六交响曲，其中第五交响曲也将由您亲自执棒。这三部作品其实也是老柴上演率最高的作品，那么相对于他的前三部交响曲也被认为更加成熟，您能重点给我们谈谈这三部作品的异同么？

的确是这样，在柴可夫斯基的六部交响曲中（不包括《曼弗雷德交响曲》），人们通常认为前三部和后三部是两个阶段。我觉得《第一交响曲》中能够反映出他作为一个不到三十岁的青年作曲家的才华，作品完成得很流畅，但是没有太多的闪光点。而第二、第三两部交响曲更像是他在交响曲领域的探索，终于在《第四交响曲》他找到了交响曲结构和他想表达的音乐内容相结合的平衡点，所以这也标志着他交响曲创作的成熟。

把第四、第五、第六交响曲放在一起比较，老柴的音乐历程甚至是人生历程，都会有一个很明晰的走向。我有一个建议，就是大家不妨听一听这三部交响曲第一乐章的开头：《第四交响曲》的开头是铜管嘹亮的齐奏，虽然是小调、也被人们解读为“命运”的主题，但是整个音乐呈现的面貌是积极的，后来发展到作品的第四乐章则更是一往无前、意气风发的状态；到了《第五交响曲》的开头，单簧管在低音区奏出了阴沉、哀婉的引子，已经能感受到一种非常压抑的状态了，当然在第四乐章，这个主题经过了变调又变成了一个坚定的、稳健的旋律，最终还是结束在一个光明凯旋的齐奏之中；而到了标题为“悲怆”的《第六交响曲》中我们再来听听一开始的序奏，弦乐奏出的阴暗的底色、再加上大管的旋律，完全可以用“愁云惨雾”四个字来形容了。所以通过这三部交响曲的开头，我们就不难看到老柴艺术创作的变化，我总结起来就是：技法越来越纯熟、思想越来越深刻、心绪越来越低落。

我们熟悉老柴的生平就会知道《第四交响曲》呈现的积极的精神状态和梅克夫人有很密切的联系，那是一个非常美好的爱情故事，两个人在十多年间连面都没有见过，完全是一种“柏拉图式”的情感交流。这在我们今天这个信息高度发达的时代简直难以想象，我们有什么想说的话一个电话、一个微信就传递给对方了，反而也就没有了独属于那个时代的浪漫，包括我们所熟悉的勃拉姆斯对克拉拉的感情等等，我觉得在今天看来都是格外美好的。那么从技法上来看，《第四交响曲》非常的“规整”，从谱面上就可以一目了然，结构、对位都很严谨。而到了《第五交响曲》中，音乐的表达已经占据了更重要的位置，第二乐章抒情的

主题旋律从低吟浅唱发展到汪洋恣肆的宣泄，我们甚至可以听到四条不同的旋律线同时行进，完美融合，这就是技巧更纯熟，感情抒发更充沛的表现。再比如第三乐章，本来一个无忧无虑、轻快活泼的“圆舞曲”乐段，竟然时时浮现第一乐章中那个阴郁的主题，这就很像一部小说家在布局一部作品了，在开头写的时候他就知道后面这个伏笔会在哪里派上什么用场，从而使四个乐章变成了一个首尾呼应、前后相连的整体，这就太了不起了！再到《第六交响曲》里，其实包含了几几乎所有的技法，但这已经不是柴可夫斯基的目的了——抒发他心中的愁苦和愤懑，把最想说的话倾诉出来已经是最高要求了，作品形式要完全服务于这种诉求。比如他居然把第三和第四乐章的情绪顺序颠倒过来，先是一个无比激烈的快板乐章，第一次聆听的观众们可能都会误以为这里可以鼓掌了，然后出人意料地用一个无比凄婉的慢板来收束整部作品，并且在这个末乐章中，用一声锣来填补一段漫长的空白，这真的都是神来之笔。所以聆听这三部作品，真的可以帮助我们勾勒柴可夫斯基的人生历程，可推敲、回味的地方太多了。

在老柴的创作历程中，有两部器乐协奏曲也被认为是公认的经典，那就是他的《降B小调第一钢琴协奏曲》和《D大调小提琴协奏曲》。可以说在整个二十世纪辉煌的演奏家名录中，很少有钢琴家或是小提琴家绕开这两部作品，我自己第一次被老柴的音乐深深地吸引，也是从《第一钢琴协奏曲》那个非常壮丽动听的序奏主题开始，而国家大剧院管弦乐团在新乐季中也会呈现这两部巨作，您觉得这两部作品引人入胜的魅力何在呢？

我觉得这两部作品，同样有同有异。相同的是它们的旋律都太好听了，这可能是柴可夫斯基音乐共有的魅力，在可听性上从来没人怀疑过他，能够在第一时间深深地吸引住听众。那么不一样的地方其实就是对于作品体裁格式的遵循程度。

《D大调小提琴协奏曲》是非常符合传统的曲式结构的，“奏鸣曲——夜曲——回旋曲”这样的三乐章构成可以说和勃拉姆斯的作品都非常接近。同时这部作品，可以说是在那个时代把小提琴的技巧挖掘做到了极致，直到今天它对于小提琴演奏家来说还是一个巨大的挑战，而“技巧本身也是一种美”。开句玩笑说：这也是我们为什么喜欢杂技的原因所在。因为高难度本身就有一种不稳定性 and 不确定性，使得艺术展现充满了悬念，让听众在欣赏的时候捏一把汗，而对于演奏家来说自然也更愿意去完成这样的挑战。在老柴的小提琴协奏曲中，艰深的技巧难度和平实的优美旋律形成了强烈的反差和对比，听众在一部作品中既能够静静地欣赏那舒缓优美的旋律，又会像看悬疑电影一样为演奏者炫目的技巧击节称赞，这样的作品没有理由不成为经典。

那么与之相反，《第一钢琴协奏曲》的一大特点就是曲式结构非常的“散”，和古典主义时期甚至是浪漫主义时期常见的协奏曲结构相比都显得很规整。尤其是这部作品的第一乐章，有的时候像是即兴曲、有的时候像是分节歌，有时甚至会在既定的主题发展之外突然出现一个插部！这些不按常理的写作都会让人感到新奇无比，而一旦打破了既定曲式原则的束缚，它的浪漫气息就远远大于他的《小提琴协奏曲》了。此外如果从专业技法上来看，这部作品也运用了很多新奇的和声语言，比如第一乐章中钢琴的第二主题如流水般再现的段落之前，木管有一个“倚音”的处理，与原有的调式不同，完成了一个从不协和音到协和音的短小“解决”，这使得音乐瞬间拥有了一种难以形容的新奇色彩，这样的细节其实还有很多，都让这部作品在当时看来极为与众不同。可能也正是因为如此，柴可夫斯基最初把这部作品演奏给莫斯科音乐学院的院长尼古拉·鲁宾斯坦的时候得到了非常负面的评价，因为鲁宾斯坦站在传统的、学院派的角度真的不能接受这样的“离经叛道”，但事实证明这部作品经受了时间的考验，受到了越来越广泛的欢迎和认可。

其实在柴可夫斯基之前俄罗斯已经诞生了格林卡、鲍罗丁、穆索尔斯基等等音乐大家，而老柴的出现似乎

使俄罗斯音乐的发展进入了一个全新的境界和阶段，而且又呼唤出拉赫玛尼诺夫、斯克里亚宾、斯特拉文斯基等一批音乐巨匠，您觉得他的创作和俄罗斯音乐前辈相比，有着怎样的不同呢？

其实这个问题也许还要从我们之前说的时代环境下去考量。在老柴之前，你提到的格林卡被称为“俄罗斯音乐之父”，还有像里亚多夫这样的作曲家，他们的作品虽然也是沿袭传统的古典音乐作曲技法，但是描写的对象、使用的素材都是非常“俄罗斯”的。而到了老柴的时代，社会的变革使得文化的交融越来越多，作曲家本人也有更多的可能走出国门，游历、讲学、指挥等等，接触到的音乐风格、音乐素材以及创作的视野都更加开阔。比如说柴可夫斯基创作的《罗密欧与朱丽叶》、《里米尼的弗兰切斯卡》等等作品就都不是俄罗斯的故事，所以这个时代造就了柴可夫斯基更开阔的眼界，也正因为他的创作能够海纳百川、包罗万象，才会被全世界的爱乐者广泛地接受。

当然，柴可夫斯基音乐“广阔”还体现在他涉猎的体裁之多，从歌剧、芭蕾舞剧、交响曲到独奏作品、弦乐四重奏、声乐作品等等，几乎无所不包，如果他的生命再延续几年他还会赶上电影音乐的创作，在这么多体裁中都有杰作、都留下精品这是非常难得的，即使是大作曲家也不都能做到，这就更凸显了他的伟大过人之处。

就像您刚才提到的，从很多层面上来讲，柴可夫斯基其实都是一位“集大成者”，特别是对于俄罗斯音乐的发展。那么我们从一个民族音乐事业的发展角度来审视老柴，可能意义格外深远。特别是去年又恰逢“中国交响乐百年”，站在这样一个历史的节点，思考中国交响乐作品的未来，您觉得老柴对我们有什么启示？

我觉得这是一个非常好的问题，柴可夫斯基的音乐在中国有着巨大的影响力，它能够引起广泛的共鸣，自然也会给创作者带来很多启发。

我认为他给我们带来的最重要的启示，就是音乐创作要坚持“可听性”与“技巧性”的统一。我一直觉得，音乐是用来给人们听的，如果一部作品不被演奏出来，那它只是写在谱面上的一堆音符，就像全世界的收藏家们都愿意把珍贵的斯特拉迪瓦里小提琴交予杰出的演奏家来使用，因为只有演奏才体现它的价值，才赋予它生命。那么今天，所谓“学院派”的一部分作曲家，给人们的印象似乎是越来越“难听”了，以听众“听不懂”来证明自己的技巧高超，这显然是一种误区，音乐脱离了可听性，其实就失去了生命力了。当然，也不能因此就把作品全都写成娱乐化的、浅显的小歌小调。如何兼具技巧、可听性和思想深度，这是一个摆在每个创作者面前的大课题，老柴给出的答案无疑是具有参考价值的。

还有，就是如何在“民族性”和“普适性”之间做出平衡。我们说柴可夫斯基或者德沃夏克，是其民族音乐的代表人物，但其实归根结底，他们创作的还是古典音乐，还是遵循古典音乐的创作技法来写作。那么同理，我们国家的作曲家在创作音乐作品的时候，也不要抛弃固有的技法和传统，要融合这种写作技法和音乐元素，才能写出中外都能接受的好作品。在这一点上我非常推崇国家大剧院这十年来坚持的艺术道路，比如大剧院制作的、郭文景先生创作的歌剧《骆驼祥子》，能在歌剧艺术的家乡意大利受到那么热烈的欢迎，原因是什么？还是在于首先它是歌剧，它的音乐语言是符合这门艺术的规律的，同时又有那么多的中国曲调、中国乐器，当然是一部成功的典范了。所以我说国家大剧院的创作理念是非常正确的：把经典的艺术做“美”、把中国的故事讲“好”，同时坚持这两条路，那么未来的音乐创作一定能出更多的精品。

高建：乐评人，国家大剧院工作人员。

张国勇：上海音乐学院指挥系主任，青岛交响乐团艺术总监。

“Critical Realist”——Guoyong Zhang on Tchaikovsky

Q: Jian Gao A: Guoyong Zhang

During 2017/18 season, the China NCPA Orchestra will present Tchaikovsky series, including Symphony No.4, 5 and 6, Violin Concerto and Piano Concerto No. 1, together with famous conductors and performers in and out of China. We have interviewed the renowned conductor Guoyong Zhang to get his appreciation of Tchaikovsky’s music and expectations of the new season.

How are you, Conductor Zhang! I am very happy to discuss great Russian music masters with you once again after last year’s “Shostakovich’s birth anniversary”. For the upcoming season, the China NCPA Orchestra is putting a significant portion of its efforts on interpreting Tchaikovsky’s works familiar to his Chinese fans that amiably refer him as “Laochai”. What do you think of this repertoire?

What I like to get on first is that the planning of a season echoes an orchestra’s professionalism and aesthetic orientation that in general, has two aspects, “which artists and orchestra to collaborate with” and “what should be included in the repertoire”. If the former reveals the talent and profundity, the latter presents the musicianship, orientation and organization of an orchestra. From this perspective, the Music Season planning of the China NCPA Orchestra has been maintained at a high standard.

I personally agree with the idea of presenting the works by some composers in one season. No matter from the aspects of conductors, orchestras or audience, focusing on appreciating one composer’s works is like recounting his whole life through his music, the evolution of his style, etc. For example, I, myself, hope very much to perform all of Shostakovich’s symphonies to have a new interpretation of him, or Mahler’s works to recollect his musical change and frustration or the happiness and sorrow of his family life, almost like his autobiography that cannot be replaced by playing some “chopped pieces” of his music.

As what you just mentioned, Chinese audiences are too familiar with Laochai and his works. By focusing on the works of this kind of popular musicians, the association and heritage that have been misinterpreted or ignored can be excavated. Only a few classical music orchestras can hold on to this idea, even with an exclusive repertoire, often waiting for “an opportunity”, such as on birth or death anniversaries to play their music. However, I have different thoughts. For some composers like Mozart, Beethoven, Tchaikovsky, etc., playing their music requires no reason. From this perspective, the planned repertoire for the season of the China NCPA Orchestra reveals exactly its musicianship.

We often review a composer from a given time-space reference frame, especially, someone influential like Laochai, who lived in the prime time of romantic music in the late 19th century and as a Russian composer, closely related to our concept of a “nationalistic music”, do you think Tchaikovsky can be clearly defined as a “romantic music composer” or/and “nationalistic music composer”?

Just from time, objectively, Tchaikovsky was at the pinnacle of romantic music period in the West as materials, style and skill culminated unprecedentedly. Therefore, academically, Laochai undoubtedly can be said as a romantic music composer. As to the “nationalistic music”, it is a concept generally pointed at the cradle—Italy, France, Germany, Austria and an extension outside Europe, where traditionally the art of romantic music emerged and infused more or less with local music elements, folk music materials in particular, that some composers had blended together with classical music skills, such as Smetana, Dvorak, Sibelius and Tchaikovsky. However, trying to read Tchaikovsky music from this perspective would appear rather flimsy, for it misinterprets an artist’s value and artistic depth that defies any simple categorization. In fact, I consider Tchaikovsky rather as a “critical realist”.

The “critical realism” in most cases refers to a concept in literature that was crushed by interacting artistic ideologies, but unusual if being applied to the contemporaneous Russia: In the mid-19th century, Tsar Alexander II launched a social reform that abolished serfdom and opened Russia to frequent contacts with the outside world, neglecting none the less many social problems and conflicts and increasing centralized ruling power that suppression of voices continued to exist. Under the domestic circumstances, Russian intellectuals were the first awoken to rethink in the frontline of time as a natural response when their ideal becoming challenged by the contradictory reality that to them, were entanglements and shackles and to us, gave them motivations to create. The intellectuals of the 19th century are often referred to as the “lost generation” in which Turgenev, Dostoevsky, Tolstoy, Chernyshevsky and Chekhov, a group of brilliant literature masters arose... representatively the mentality of hoping for a better life for the people, more free space for creation, and objection to the boring aristocratic life. I believe Tchaikovsky was one of them, and his music was the footnotes and a portrait of the spiritual world of the Russian intellectuals of that era, especially, his matured symphonies deepened by “critical realism”.

You just mentioned Tchaikovsky’s symphonies of which No. 4, 5 and 6 are included in the repertoire of the season and you are going to conduct No. 5. The three symphonies are the most performed and considered more mature than the previous three. What’s your thought on this?

Indeed. His six symphonies (not including *Manfred Symphony*) are considered being written in two stages of his life. I think Symphony No. 1 unveils the talent of a young composer, not in his 30s yet. The work is fluent, although not many shining points. His No. 2 and No. 3 are more like a searching in music to define himself. In No. 4, he finally found the balance point between the structure and his expressions, sparking his maturity in writing symphonies.

Comparatively, No. 4, 5 and 6 give a clear direction of Laochai’s music journey and life. I suggest listening to the first movement of all the three. No. 4 starts with the unison of brass loud chiming, although in minor, interpreted as the motif of “Fate”, but a positive tone before the later vigorous and cheering state. No. 5 has a single clarinet delivering a low and plaint tone in a depressive state before turning into a firm and stable melody ending in unison of a victorious hail. While in No. 6, title *Pathétique*, the prelude has strings paving a dusky backdrop accompanied by bassoon’s melody, a miserable state. From the beginning movements of the three, Laochai’s change becomes obvious. My summary on this is that the more mature in skill is, the profundity in mind becomes, and the more his state of mind is depressed.

Anyone who knows Laochai’s life would know the aggressiveness in Symphony No. 4 correlates closely with Madame von Meck. Between them, there was a very beautiful love story. Without meeting with each other over a decade, the two had had a kind of “Platonic” emotional exchange that is hard to believe in today’s information blooming era when we can exchange messages with just a phone call or WeChat, but lose the romantic ethos and the kind of passion, which I consider extremely touching, between Johannes Brahms and Clara Schumann. From musicianship, No. 4 is very structured, which is obvious from the score, regardless of structure and alignment. In No. 5, the musical expressions become emphasized, especially, the lyrical melody of the theme in the second movement from hymns to the urgent release of emotion in four different distinguishable melodic lines that are infused together seamlessly, a dexterous skill to express profuse emotions. The third movement moves from gentle waltz notes to the repeated dismal of the first movement like a novelist commanding his story, knowing where the hints given in the previous chapter will become fruitful. The setup connects the four movements into one piece, moving from one to another in continuity. This is a remarkable piece of work. The No. 6 includes all skills, but that is not Tchaikovsky’s purpose—letting off his anxiety and resentment, pouring out his emotions as the ultimate requirement. The form of his work must serve this objective. For example, he swapped the emotions in the third movement and the fourth movement. Bringing up an explosive allegro, for the first time the audience mistakes it for an opportunity to applaud only being surprised by the dark adagio ending the piece. The blasting sound of the gong filling in the long empty section in the finale is a touch only from the heaven. Listening to the three works can really help us to trace out Tchaikovsky’s life journey that leaves us too many things to ponder and appreciate.

Two instrumental concertos are recognized as the classic pieces in Laochai’s composing career, which are his Piano Concerto No. 1 in B-flat minor and Violin Concerto in D major. It is fair to say few pianists or violinists of the brilliant performer list of the entire 20th century did not play the two pieces. I, myself, was the first time attracted by Laochai’s music by the magnificent prelude of his Piano Concerto No. 1 in B-flat minor. The China NCPA Orchestra will present the two great opuses. Would you share your opinions on the glamor of these two opuses?

My feeling about the two pieces is that they are different, but with things in common. Both two are dulcet, sharing the same Tchaikovsky’s glamor that I have never doubted in this perspective. The difference is the style and form.

The Violin Concerto in D major follows the traditional musical structure, “sonata-nocturne-rondo”. The three-movement structure is close to the Brahms’ works. In this piece, the skill set of the violin is pushed to an acme, even today still imposing a tremendous challenge to violinists. The “dexterity itself is a beauty.” Jokingly, this is why we like to watch acrobatics, since the high difficulty is unstable and uncertain in nature, intriguing the audience to appreciate. To a performer, the challenge gives a satisfaction of accomplishment. In Laochai’s violin concerto, the difficult techniques and beautiful melody give a strong contrast and comparison. The audience can fully enjoy the gentle, beautiful melody quietly and be intrigued by the performer’s dazzling techniques as if watching a suspense movie, giving no reason for this piece not becoming a classic.

To its contrary, the *Piano Concerto No. 1* seems strophic, not strict conformity with the concerto structure in the period of classicism or even romanticism. In particular, the first movement of this work has both features of impromptu and strophe, sometimes developed around a single motif while other times as an insertion. Disobeying structure rules, any work will deliver freshness. By defying the principle confinement, the romantic element dominates his violin concerto. For the perspective of professional techniques, this work includes many new harmonic languages, such as the appoggiatura of the woodwind before the repeated piano of the second motif in the first movement flows out as a stream, different from the through-composed tone, and accomplishes otherwise dissonant tones to consonance with a short blow. This adds instantaneous novelty to music at a glance. There are many these kind details that set this piece of work apart from others. Maybe for the same token, Tchaikovsky received very disappointing comments from Nicola Rubenstein, dean of Moscow Conservatory, who was a conservative academician hardly able to comprehend such “out of extraordinary” approach on music. However, time has proven the value of this opus. It is appreciated and recognized by increasing adherents.

Russian masters like Mikhail Glinka, Alexander Borodin and Petrovich Mussorgsky were born long before Tchaikovsky, whose existence marked a new dimension and stage of Russian music and a beginning for new music virtuosos like Rachmaninoff, Skryabin and Stravinsky. What do you think of his work in comparison with those of Russian predecessors?

The answer to this question needs to go back to the environment of time that they were in as we have mentioned before. Before Laochai, Glinka was praised as “the father of Russian music” and Liadov alike, whose works although were used as sources for studying techniques of traditional classical music, but the objects and materials of those works were very Russian. In Laochai’s era, social reform stimulated more cultural exchanges. Composers were able to go abroad to study, give lectures and conduct, having more contact with different music styles, materials and broader creative perspective. For example, Tchaikovsky’s *Romeo and Juliet*, *Rimini Fran Francesca*, etc. are not Russian stories. The specific era opened Tchaikovsky’s mind to absorb and include diverse elements into his works, which have been accepted by music aficionados of the world.

Of course, Tchaikovsky’s openness in music has also been manifested in his musical forms, such as opera, ballet, symphony, solo, string quartet and vocal, almost an all-embracing production. If his life could be extended a few years longer, he could have made more pieces in cinemusic. To have made masterpieces in so many different forms is very rare, even difficult for great composers if not impossible. This makes his great achievements stand out.

As what you just mentioned, from many aspects, Tchaikovsky mastered them all, especially, to Russian music. From the perspective of the development of nationalistic music, our review on Laochai probably is more meaningful. We just celebrated Chinese Symphony Centennial last year. At this epic moment, would you share your thoughts of Laochai’s inspiration in Chinese symphony future?

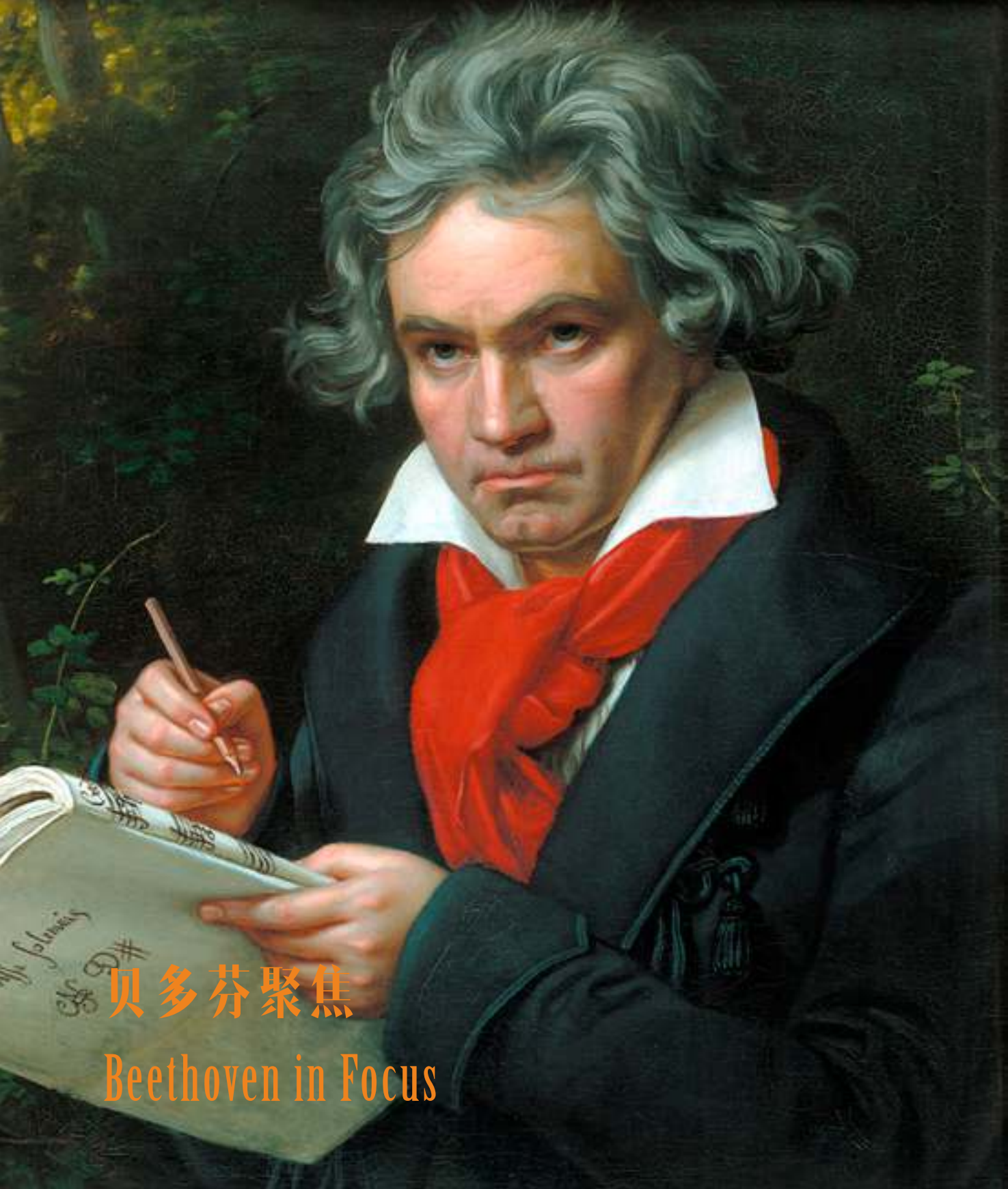
This is a very good question. Tchaikovsky’s music is very influential in China. His works can raise ubiquitous consonance, as well as inspirations to creators.

The most important aspect of the revelation will be the integration of appeal and dexterity. I always believe music is for people to listen. If a piece of work is not played, it is just a collection of notes on the score. That’s why the global collectors give their collection of Stradivari violins to outstanding musicians to reattach the violins’ value and return their meaning of existence. Today, some “academic” composers like to create music too dexterous to be understood. This is an obvious misunderstanding. As losing its appreciation, music will lose its vitality. Of course, not all works can be only for entertainment or pop songs or ballads. The challenge to every composer is to create dexterous, appreciable and profound music pieces. Laochai’s revelation is a good reference.

How to balance “nationalism” and “popularity” is also a topic. We can refer Tchaikovsky or Dvorak as paradigms of nationalistic music, but after all, their works remain as classical music that adheres to the rules of classical music. For the same token, our composers should combine the traditional composition techniques with Chinese music elements to create opuses acceptable by Chinese and Westerners. In this aspect, I have to give high regards to NCPA’s artistic endeavor in the past decade, for example, the success of Wenjing Guo’s *Rickshaw Boy* in Italy, the hometown of opera, can be attributed to its form as an opera that has a music language conforming with its art and the inclusion of Chinese tones and instruments. The creative concept defined by NCPA is in a correct direction. Retain the classical beauty and tell the Chinese story correctly. More future masterpieces can definitely be expected.

Jian Gao: Music Critic, Manager of NCPA Classical Channel

Guoyong Zhang: Director, Conducting Department of Shanghai Music Conservatory; Music Director, Qingdao Symphony Orchestra



贝多芬聚焦 Beethoven in Focus

2017.08.08-09

吕嘉 LÜ Jia

D 小调第九交响曲, Op.125
Symphony No.9 in D minor, Op.125

贝多芬
Beethoven

2017.09.24

法比奥·路易斯 Fabio Luisi

F 大调第八交响曲, Op.93
Symphony No.8 in F major, Op.93

贝多芬
Beethoven

A 大调第七交响曲, Op.92
Symphony No.7 in A major, Op.92

贝多芬
Beethoven

2017.10.03

克里斯托弗·埃森巴赫 Christopher Eschenbach

《列奥诺拉序曲》第三号, Op.72b
Leonore Overture No.3, Op.72b

贝多芬
Beethoven

C 大调第一交响曲, Op.21
Symphony No.1 in C major, Op.21

贝多芬
Beethoven

C 小调第五交响曲, Op.67
Symphony No.5 in C minor, Op.67

贝多芬
Beethoven

2018.03.02-03

亚历山大·布洛赫 Alexandre Bloch

降 E 大调第三交响曲“英雄”, Op.55
Symphony No.3 in E-flat major (Eroica), Op.55

贝多芬
Beethoven

降 B 大调第四交响曲, Op.60
Symphony No.4 in B-flat major, Op.60

贝多芬
Beethoven

2018.03.30

袁丁 Ding Yuan

D 大调第二交响曲, Op.36
Symphony No.2 in D major, Op.36

贝多芬
Beethoven

贝多芬与舒伯特——对话吕嘉

问：王纪宴 答：吕嘉

吕嘉先生，作为国家大剧院管弦乐团 2017/18 音乐季的开始，您将在 8 月 8 日和 9 日两场音乐会上指挥贝多芬第九交响曲，这是非常令人期待的。我不禁想到，在名为“宁静致远”的 2015/16 音乐季中，在春意盎然的 2015 年 4 月中旬，您在两场音乐会上指挥了舒伯特第九交响曲《伟大》，那是包括我在内的很多人难忘的一次非常精彩的演出。我个人甚至认为那场音乐会标志着我们国家的乐团对舒伯特这部宏伟杰作的演绎所达到的一个前所未有的高度。您觉得在这两部问世时间相隔并不遥远的第九之间，有什么精神上和艺术表现形式上的联系？

贝多芬永远和历史连在一起。贝多芬的伟大，除了作曲技法，还有一点非常重要，他永远和历史时态结合，他永远活在现实当中。而且，贝多芬永远是要斗争的，贝多芬是一个实践家，贝多芬的浪漫信息是另外一种浪漫，他通过精神的提炼，实现浪漫。他通过神话写现实，表现人性。所以，贝多芬永远给你一种积极的东西。贝多芬第九，从精神上，我觉得是他一生的总结。比如第一乐章和第二乐章，如果我们说得通俗一点，那就是一百个不服。传达的是这样一种意思：我忍受着，我坚持着，但我要说的必须说出来！这样一种抗争的精神。从第三乐章起，情绪为之一变，我们听到了贝多芬少有的浪漫。请想一下，贝多芬什么时候有过这样的浪漫？但这不是舒伯特式的浪漫，可以说是一种更大气的浪漫，也可以说是一种比较睿智的浪漫。而在这个乐章之后我们听到了人声，人类皆兄弟，神和人在一起。所以，贝九之后，多少人都不敢写交响曲了。勃拉姆斯迟迟不敢写，布鲁克纳也哆哆嗦嗦……

说到哆哆嗦嗦，我想到英国指挥家和著述家唐纳德·托维在他的名著《音乐分析随笔》中的一段话，他写道，如果不像贝九那样先在朦胧的和声背景上先出现主和弦的先现音，之后以乐队全奏的形式呈现雄浑有力的完整主题，那么布鲁克纳简直不知道还能如何开始他的第九第一乐章。但我们听舒伯特第九交响曲，虽然离贝多芬第九的问世那么近，但却很自信。

非常非常自信！舒伯特是一个不一样的人。贝多芬有好友，有敌人，他活得一点不差，他挺会挣钱，也挺会砍价，在这方面贝多芬挺厉害的，他后来还抚养他的侄子卡尔。贝多芬是典型的德国人，也就是说，他追求的是，我先把我自己这方面都做好，我不要谁来打扰我，用我们的说法，就是“丁是丁卯是卯”——不行我们就掰，他属于那种宁折不弯的性格。他希望自己的个性不要得到限制。在限制性的环境下，他的个性反而更张扬。但舒伯特却是逃避的性格，逃到梦幻当中去，逃到自己的浪漫情怀中去。少女、魔鬼，这些不都是梦想吗？他还有一个逃避的去处，就是逃到民间去，比如民间小调、民间舞曲、民间合唱。也可以说舒伯特逃到了他自己的浪漫风格中，这种浪漫风格来自他的想象力。贝多芬也有这样的情形，但不常见。贝多芬音乐中经常会有和声转切，他是为了效果，但舒伯特却是为了对比，色彩的对比。我们来看舒伯特的《未完成》，这是一部非常伟大的作品，它和之后的第九有巨大差异。第九很乐观，舒伯特不常写这么乐观的音乐，但我们会发现，他的乐观更多的是一种个人的乐观；但贝多芬的乐观却不能理解为个人的乐观，而是更宏观的乐观，在贝多芬这里，格局是很大的。

您觉得，在贝多芬和舒伯特这两位在很多年里生活在同一座城市的伟大作曲家之间，存在着友情吗？

这种友情其实更多的是一种惺惺相惜，虽然这两位作曲家的逝世相差仅一年，但他们年龄相差很大，地位也很悬殊，他们的生活环境、所交的朋友，或者说，他们每个人所在的圈子，是很不一样的。他们的关系主要是精神上的，贝多芬的影响太大了！莫扎特之后，贝多芬就是一个神。而舒伯特在当时属于多少属于被瞧不起的、边缘化的，甚至是被当成业余作曲的。

从当时维也纳的一些人给舒伯特起的绰号“小蘑菇”中，也不难看出这位身材矮小的、贫困的作曲家在周围人心目中的形象和地位。他的很多作品，尤其是他的器乐作品，包括今天已经在交响乐曲目宝库中占据崇高地位的《未完成》和第九，都是在他离开这个世界很多年后才有机会公演。

人家说了：太难，不演！当然，贝多芬的交响曲也难，但和舒伯特的不同。就技术方面来说，贝多芬想要的东西他都特别明确地写在总谱上，力度、节奏、对比，都很清楚。

即使到了晚年听力受到很大影响甚至完全听不到，贝多芬仍然能明确地将他希望听到的写下来？

他有内心听觉，不需要听到音响就能知道他写下的是什么样的音乐。贝多芬的性格和他的作曲方法、作曲风格，体现出了技术上的相对明确性，不能说是容易。我们可以用这样一个更通俗些的说法，差的乐队和差的指挥，演奏贝多芬，还能有一些气势出来，当然，要演到特别好，是完全不可能的。但谱子上已经有百分之六十，甚至六十五，这可以让演奏及格。斯特拉文斯基的谱子上可能写到百分之八十甚至八十五都有了。但舒伯特不是，他的速度不那么明确，他的旋律还有和声比对特别长，他的内心特别丰富，贝多芬是大刀阔斧的，黑白分明。舒伯特有很多中间色彩，没有好的指挥和乐队是不行的。所以，舒伯特的作品，还有布鲁克纳的，如果指挥没有把音乐琢磨透彻，那就只是一堆音响，其他什么东西都没有。这方面，贝多芬和他们完全不一样。

很多欧洲音乐尤其是德国音乐，舒伯特、舒曼、布鲁克纳，很多时候和声的进行本身就是音乐的进行，而不是旋律的进行。和声转换也是一种能量，一种能，能没有了，音乐就停止了，而如果演得再不好听，那么音乐就不可能再往下走了。那还不如算了，我们睡个觉得了。有的人对于和声的色彩、和声的转换、和声的旋律，不够敏感。除了传统的影响，与我们的音乐教育也有关系，过于强调音高，其实音的高和低是相对的，但和声与和声之间是绝对的，音高是和声的音高，所以，判断音是否准，是通过和声去听，是横着听，而不是竖着听的。舒伯特有很多细腻的要求，谱子上是没有的。演奏贝多芬时，指挥越做自己的东西就越不对。比如卡洛斯·克莱伯的父亲埃里希·克莱伯，完全按照贝多芬谱子上写下来的演，就很好。演舒伯特，需要去做，但不能瞎做，而是需要做得特别有逻辑，从第一个音到最后一个音，能够自圆其说。

自圆其说！我非常欣赏您的这个说法。自圆其说也带来有魅力的特色。比如您指挥国家大剧院管弦乐团演奏的舒伯特第九交响曲的第一乐章，有一些既有个性而又富有说服力的处理，我认为这正是“自圆其说”带来的结果。

富特文格勒，他那么伟大，他的音乐总是和别人不一样，速度都挺慢的，但他把慢的内容做了出来，做得特别好，做出了他自己的自圆其说的一套，所以，他的音乐是特别出色的。

很多人都喜欢以标签化的眼光看待音乐家，比如一提到舒伯特，就会不假思索地想到“艺术歌曲之王”，虽然很多有识之士一再提醒人们，这一赞誉失之偏颇，它常常误导人们对舒伯特作为一位伟大作曲家的认识。其实，舒伯特不仅有数量可观的器乐作品杰作，而且，他在交响曲中好像并没有像在《鳟鱼》五重奏或弦乐四重奏《死神与少女》等作品中那样直接借用歌曲的旋律素材，是否可以说，他的交响曲构成了自成一体的独立音乐世界？

舒伯特交响曲的几乎所有的第一乐章，都和歌曲没什么关系。有时候第二乐章和歌曲有关联，比如第五交响曲第二乐章中有段旋律是声乐写法，但并不多。他的第三乐章肯定是德奥民间舞曲的写法，一头一尾是跳，中间是跳加唱，第四乐章也经常有民间音乐的因素出现。第六交响曲是受到罗西尼的影响，因为当时罗西尼在维也纳很红，舒伯特还写了两首意大利风格序曲，一首 C 大调的，一首 D 大调的，都是完全按照罗西尼的风格来的。

在国家大剧院管弦乐团 2017/18 音乐季中，9 月的一场由舒伯特与贝多芬作品构成的音乐会，有一首舒伯特的歌剧《阿尔方索与艾斯特莱拉》序曲，这首序曲对于我们很多听众来说有些陌生，就像很多人不了解舒伯特的歌剧和戏剧配乐。事

实上，这首序曲正是舒伯特的戏剧配乐《罗莎蒙德》的序曲。

舒伯特的《罗莎蒙德》序曲是用他更早的一部戏剧配乐《魔竖琴》的素材写的，除了序曲还有几首配乐。在欧洲，尤其是德国，由戏剧，到戏剧配乐，随着配乐越来越多，说话减少，于是就逐渐成为 operetta 也就是我们所说的轻歌剧了。有说，有唱，再加上舞蹈，所以，轻歌剧很通俗。我们看到，德彪西效法柏辽兹，也写戏剧配乐。

纵观国家大剧院管弦乐团 2017/18 音乐季的曲目安排，贯穿了您和梅塔、埃森巴赫、法比奥·路易斯等指挥家演绎贝多芬和舒伯特的主线，同时又向音乐史的前后拓展至海顿、莫扎特和理查·施特劳斯。这一由德奥作曲家构成的伟大音乐传统对于今天的人们有着什么样的艺术和精神价值？如果我们将音乐视为精神食粮，以物质食粮即食物作为比喻，是否可以说这些古典作曲家的作品是有营养的“主食”？

可以这么说：你如果只吃这些东西，是完全可以存活的；如果不吃这些而吃别的，你会变成营养不良。在莫扎特、贝多芬和舒伯特的时代，维也纳还有很多出名的作曲家，但历史会做出自己的选择。对于我们今天也是如此。比如不管是流行音乐还是古典音乐，有些虽然很红，但哪怕在今天，我们也可能在想：五十年后，还会有人还记得这部作品？

那么，在您看来，是什么样的法则和标准决定了历史的筛选和淘汰？

我觉得还是精神层面的东西在起作用，精神层面最终高于技术层面，内涵大于形式。比如我们不久前演过的圣-桑第三《管风琴》交响曲。圣-桑在法国作曲家中是少见的，他有三大优点。第一，技法很好，他是德奥技法；第二，他高产，他是天才；第三，他写得好听。但你要天天听圣-桑，那就不行了。而舒伯特、莫扎特、贝多芬是可以天天听的。像这样的作品，有更多真正的养分在里面，就像食物，不是只靠表面好看、口感好。人的成长需要养分。古典作曲家的作品很多距离今天已经有一两百年甚至更长的历史，之所以到今天还在世界各地受欢迎，有巨大影响力，就是因为它们自身的内涵超越了它们的时代，超越了语言，超越了种族，超越了传统，超越了文化，表现了人之所以为人的最本质的东西。如果不是这样，我们凭什么要去听一百年或两百年前一个德国人或奥地利人说的他们国家的话？这样的事实足以证明艺术、艺术团体存在的价值。而反过来说，如果我们的艺术团体，不通过我们的排练和演出将这些艺术作品带给听众，我们也就没有了存在的价值。

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Beethoven & Schubert — A Conversation with Lü Jia

Q: Jiyan Wang

A: Lü Jia

Maestro Lü Jia, we're about to start the 2017/18 season at the NCPA Orchestra, and many people are looking forward to your conducting of Beethoven's 9th Symphony on August 8th and 9th. I recalled that you conducted Schubert's 9th (the "Great") during the 2015/16 season, i.e., and also in April of 2015; it was an unforgettable concert for me and many other people. I felt that at that concert, NCPA reached an unprecedented level of interpretation for this Schubert piece.

Do you think there's some kind of spiritual or artistic connection between these two No.9 symphonies? They weren't created that far apart time-wise.

Beethoven will always be a part of history. His genius was embodied not only in his composition skills but in how he lived in his time. He was always part of reality. Beethoven was always struggling too, he was an experimenter, his romanticism was different. He used a spiritual enlightenment to realize the romanticism. He used myths to write reality and express human nature, so Beethoven was always a source of positivity.

Beethoven's No.9 was a summary of his life. Take Movements 1 and 2, for example, to put it informally, it's expressing his defiance. It seems to say: I'm suffering, I'm persevering, but I need to say it out aloud!

This spirit of struggle changed in Movement 3, when the emotions become romantic. Try to imagine when Beethoven had this kind of emotion! It is not Schubert's style of romanticism, but a grander, wiser version. After this movement, we hear the sounds of people. Humans are all family; god is with humankind.

After Beethoven's No.9, many composers were afraid of writing symphonies. Brahms was afraid to try, so was Bruckner.

Speaking of fear, it reminds me of the British composer and lecturer Donald Tovey. In his book, *Essays in Musical Analysis*, he wrote, if Beethoven's No.9 didn't have the tonica, and the orchestra didn't follow with the powerful tuttie, Bruckner wouldn't know how to start Movement 1 in his own No.9. When we hear Schubert's No.9, even though it was created close to the time of Beethoven's No.9, you can tell Schubert was confident.

Very confident! Schubert was a unique soul. Beethoven had good friends as well as enemies, he lived well. He knew how to make a good living and how to bargain. He was capable in this area, he even helped to raise his nephew Karl.

Beethoven was typically German, that is he wanted to excel on his own and didn't want to be bothered by anyone. In our words, he was very exact and inflexible, and didn't want to compromise. In a restrictive environment, his personality was even more outrageous.

But Schubert was more of an escapist. He wanted to retreat into fantasies and his own romantic world. Girls, monsters... aren't they all fantasies? He had another source of escape, that is, the countryside, folk melodies, folk dances, and folk songs. He retreated into his own romantic ideal, which came from his imagination.

Beethoven had some of this romanticism too, but it was rare. There was frequent harmony rotation in Beethoven, which were used for effect, but Schubert wanted the contrast. When we look at Schubert's "Unfinished", it is amazing and very different from his No.9, which came later.

Schubert's No. 9 is optimistic, which is unusual for him. We can see how his optimism was more personal, whereas Beethoven's optimism was more for humankind and on a bigger scale.

Do you think there was a friendship between Beethoven and Schubert, two great composers who lived in the same city for years?

Maybe more of an empathy. Though they died within a year one after another, they had a big age difference, had different social status, living environment and friends. As a result, their social circles were very different.

Most of their relationship was spiritual. Beethoven was extremely influential. After Mozart, Beethoven was another music god, while Schubert was looked down upon, marginalized, and considered over an amateur composer.

From the nickname some people in Vienna gave Schubert, “Little Mushroom”, you can tell what kind of impression this short and impoverished composer gave other people. Many of his works, especially his instrumental music, including the highly-esteemed “Unfinished” and No. 9, did not get performed until years after he died.

People have complained that it is too difficult to perform Schubert. Of course, Beethoven’s No.9 is difficult too, but Beethoven’s technical demands are clearly written on the score, the intensity, rhythm, contrast, etc.

Even though Beethoven was hard of hearing, almost deaf, in his elderly years, he still clearly wrote down what he wanted to hear?

He could hear in his mind. He didn’t need sound to know what kind of music he wanted. Beethoven’s personality and style of composition demonstrated the technical requirements pretty clearly, but not necessarily easily. Even a poor orchestra and a poor conductor could play Beethoven decently, of course not really well, but they could do the job at 60% or even 65% and pass.

Stravinsky listed his requirements at 80% or even 85%, but not Schubert. His speed was not clear, and his rhythm and harmony were also very long, with a complex interior. Beethoven was much more drastic and clear-cut

Schubert was about the in-between, which really needs a good conductor and orchestra. Schubert and Bruckner’s works would just be sounds, without a thorough interpretation by the conductor. Beethoven was different from them in this regard.

A lot of European music, especially German music, like Schubert, Schumann, Bruckner, moved the music, and not the rhythm, forward with harmony. The harmony rotation is a kind of energy, a kind of power. When the harmony stops, the music stops, if not performed well, then the music stops too. Then we might as well give up playing.

A lot of music students in China are not attuned enough to the colors, rotations, and rhythms of harmony. In addition to traditional influences, it has something to do with our music education too, we tend to overemphasize the pitch. The pitch is actually relative, but harmony is absolute with harmony. When the pitch is high, so is the harmony. If you want to know a sound, you need to hear the harmony, you need to see it horizontally rather than vertically.

Schubert has a lot of fine-tuned demands, which are not on the score. When playing Beethoven, the conductor cannot go on his own. Conductor Carlos Kleiber’s father, Erich Kleiber, played very well when he followed Beethoven’s notes exactly. Conducting Schubert, however, needs more logic, you need to finish your story from the first sound to the last.

“Finish your story,” I like this description. It has its own appeal, like when you conducted the NCPA Orchestra in Schubert’s No.9, Movement 1 had some unique yet convincing treatments, which shows your “finish your story” interpretation.

Wilhelm Furtwängler was a great conductor, and his music was different from others. They were always slower, but he made the slowness work. He finished his own story, so his music was exceptional.

Many people like labelling musicians, for example, Schubert was always described as “the king of art music”. Even though experts always remind people this is not accurate, the labels tend to color people’s perceptions of Schubert.

Actually, Schubert not only had an impressive volume of instrumental music, his symphonies didn’t use song rhythms like in the *Trout Quintet* and the *Death and the Maiden* string quartet. Could you say that his symphonies were their own unique musical world?

In almost all of Schubert’s symphonies, Movement 1 didn’t have much to do with the song. Sometimes, Movement 2

connected to the song, such as Movement 2 in Symphony No.5, where part of the rhythm was written as vocal music, but it was rare.

Movement 3 was written as German/Austrian folk dance, with dancing at the beginning and the end, and both singing and dancing in the middle. Movement 4 had elements of folk music. Symphony 6 was influenced by Rossini, since Rossini was popular in Vienna at the time. Schubert also wrote two Italian style overtures, one in C major and one in D major, which were also in the Rossini style.

In NCPA Orchestra’s 2017/18 season, a Schubert and Beethoven concert planned for September will have a Schubert musical, the *Alfonso und Estrella* overture. This overture may be unfamiliar to many people in the audience, since a lot of people are not aware of Schubert’s musicals and theatre music. In fact, this overture is part of Schubert’s musical accompaniment, *Rosamunde*.

Schubert’s *Rosamunde* used the raw material from an earlier theatre piece called *The Magic Harp*. There’s several accompaniments in addition to the overture. In Europe, especially Germany, as more music accompaniment and fewer lines were used in theatre, musicals gradually evolved to what we call operetta, or light opera. There’s dialogue, singing, and dancing in these shows, so they’re popular. We have seen how Debussy imitated Berlioz in learning to write theatre accompaniment.

NCPA Orchestra’s 2017/18 season has you, Mehta, Essenbach, Luisi and others conducting Beethoven and Schubert, and other exploration of music history such as Mozart, Haydn, and Strauss.

This grand music tradition, created by German and Austrian composers, what kind of value does it offer the people of today? If we see music as food for the soul, can we say these classical works are the staples?

Yes, if you only ate this type of food, you could definitely survive; but if you didn’t, and only ate other foods, then you’ll be malnourished.

In the era of Mozart, Beethoven, and Schubert, Vienna had many other renowned composers too, but history has made its selection. It’s the same now. No matter whether it’s popular or classical music, some may be very popular currently, but even right now, we might think, would anyone remember these 50 years from now?

What kind of rules and standards decide what history leaves behind?

I think the spiritual level makes more of a difference, it’s ultimately higher than the technical. The content matters more than the format. Take for example, the Symphony No.3 (“Organ”) by Charles Saint-Saëns, which we performed recently.

Charles Saint-Saëns is rare among French composers. He had three advantages, one, technical superiority, he had German-Austrian style; two, he was prolific and a genius; three, he wrote well. But if you hear Charles Saint-Saëns every day, it wouldn’t work; whereas Schubert, Mozart, and Beethoven could be heard daily. Works from them had more nutrition. Just like food, more than pretty presentation and good taste, we need nutrients to grow.

The popularity of classical music has lasted for at least two hundred years, or maybe even longer. The reason for this music’s longevity and influence is that its content has surpassed its times. This music has surpassed language, race, tradition, and culture, it is expressing what is most fundamental in humans.

If it isn’t for this reason, why would we want to listen to something a German or Austrian wrote 100 or 200 years ago? These facts are more than enough to prove the value of art and the art organization. In other words, if our organization does not rehearse, perform, and bring this kind of art to the audience, we would have no reason to exist.

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LÜ Jia: Music Director, China NCPA Orchestra



合唱的魅力

The Charm of Chorus

合唱的魅力——对话黄小曼

问：王纪宴 答：黄小曼

合唱，可以说是有强大魅力的声乐艺术的群体表现，除了浩瀚的独立合唱作品，合唱在歌剧中也非同凡响。像格鲁克这样伟大的歌剧改革家，在他的代表作《奥菲欧与尤丽狄丝》中，追求的是“高贵的简朴感”，也就是说，与戏剧表现无关的装饰和冗赘被剔除，但我们发现，正是在这部简朴的杰作中，合唱依然起着至关重要的作用。我们甚至无法想象，如果没有了合唱，戏剧感染力将会呈现出一种什么样的苍白感。可否请您谈谈合唱艺术在歌剧这门综合艺术中的价值？

歌剧中的合唱，是一种群体声音的迸发和流动产生的感染力，加上和声的支持、旋律、复调的交织与相互缠绕，以及与剧情贴切的音色和力度体现，让人感觉到歌剧合唱的无限魅力。合唱作为一门艺术，包括混声合唱、男声合唱、女声合唱（包括童声合唱），最早是在教堂音乐中得到发展，逐渐在歌剧中演变为有剧情的、有人物的表现形式。歌剧是在四百多年前的文艺复兴时期，从古希腊的悲剧和牧歌发展起来的，它起源于意大利的佛罗伦萨。合唱作为歌剧中不可替代的演唱形式，已经成为很多歌剧观众执着偏爱的艺术门类。我们也会发现，世界各大歌剧院的合唱团都录制过歌剧合唱的演唱专辑。

去年，由国家大剧院合唱团演唱发行的两张合唱专辑，一张是外国歌剧经典合唱，另一张是中国原创歌剧经典合唱。这两张唱片，用“谱配盘”的形式，让更多的观众进一步深入了解中国和外国经典歌剧合唱艺术，这两张 CD 录音的音乐段落与发行的谱子是一一对应，会起到积极推动歌剧合唱音乐普及和传播的作用。

我听了这两张专辑，很难想象这是一个仅有七年历史的年轻合唱团的演唱。能在如此短暂的时间内达到这样的艺术水准，请问您作为合唱团的创建者和领导，都采用了什么样的艺术和行政方法？有没有什么独家秘笈？

国家大剧院是国家级表演艺术中心，因此我们无法直接去复制任何一个国外音乐机构的管理运营模式。国家大剧院的合唱团也是这样，只有靠我们自己的力量，使歌剧合唱艺术扎下根来。从这个合唱团建团之初至今这七年多的时间里，我们已经参加演出了五十多部歌剧，有这五十多部歌剧演出实践的营养，对于这个合唱团来说是一笔巨大的财富。也就是说我们每位团员通过亲身演出艺术实践，几十部中外歌剧都已进入了自己的“内存”，这些就是每位合唱团员的歌剧艺术源泉，这是任何书本学习和课堂教学都无法比拟的。我们合唱团的团员都很年轻，他们热爱歌剧艺术，始终跟随着国家大剧院发展的脚步，我觉得这个合唱团存在的本身就是一个可以歌唱的故事。

我自己从 23 岁开始从事歌剧艺术，经过几十年的歌剧排演艺术实践的历练，接触过无数声乐团体，排演过近百部的中外歌剧，但真正像国家大剧院合唱团这样的歌剧排练演出及音乐会演出密度的，还没有见过。所以任何人如果有机会来看一次我们的排练，就一定会相信这一点。合唱团员需要用那些并非我们母语如意大利语、德语、法语，还有俄语甚至捷克语等多种语言将唱词背熟，然后严格的依照谱子演唱，还要在舞台上真情实感地表现人物，可以说多数的观众对这方面的工作了解得是很少的，况且每一种语言都有它自己独特的规律，这想一想都是很难的。

欧洲有一句关于歌剧演员的话，这就是：歌剧中演员要唱好就已经很难了，而要同时演好就难上加难。您觉得也适用于歌剧中的合唱演员吗？

当然！在歌剧中都是必须脱谱演唱的，脱开了谱，两眼一抹黑，只要唱错半拍，节奏与乐队脱节，那就给指挥带来巨大的麻烦，甚至有可能引起演出的一片“混乱”。所以说它悬，确实也是很悬的，说它有意思，也挺有意思的，说它富于挑战性，那是真的富于挑战性。但有一点是很确定的，那就是真正投身于歌剧这门艺术中的人，对歌剧的热爱是发自肺腑的，是一

种融化在自己血液中的感觉。这种感觉难以用语言表达！每一场歌剧演出的成功，尽管各不相同，但完全都是靠人的真情表现，这就是歌剧最难的地方。先是靠死记硬背，然后从不自然到自然的表演和演唱。我们演出的第一部歌剧您知道是什么吗？是《卡门》，法文戏，太难了！当时我们很担心：合唱团这些年轻人，他们在学校里可能只学过初级的表演，演过歌剧最多也只是片段，全剧演出这方面，根本就是一个空白。所以当时导演问：他们能演吗？我回答：我们想想会有办法。其实，现在我可以告诉您，我当时说这句话的时候心里也在打鼓，我也不知道，我们从四百多位应聘者中选择的这六十多位团员，虽然经过严格的排练，音乐完成的不错，但他们到底能在舞台上发挥到什么程度，舞台上的表演对音乐的表现会有多大折扣？他们的应变能力又会有多少？这些都是未知。但非常幸运的是，剧院当时请来了在俄罗斯学成的美国导演赞贝罗，她按照斯坦尼斯拉夫斯基表演体系的要求，每个演员都必须写出自己要饰演的角色小传，“你是从哪儿来的”、“你今天在这里要干嘛？” ，通过这一作业，每个团员心里都有了“自己”的故事，才使得他们参加到共同的演出中时，融入了比才的音乐和人物之中。

您的这番话解答了我的一个疑问，那就是以往看到一些歌剧演出的一大障碍是：表演的虚假。就像《茶花女》第一幕中著名的“饮酒歌”，看国内的演出，总是感觉那些合唱团员饰演的宾客不知道该怎么表演，就那么手拿一只酒杯转来转去无所事事，总之我们所熟悉的、期待的聚会场面，到了歌剧舞台上变得苍白无趣。而这种情况，从我第一次在国家大剧院看《卡门》，还有《茶花女》，让我作为一位歌剧观众很吃惊同时也深感欣慰，终于出现了划时代的变化，我真正感觉到舞台上的合唱团是在表演了。应该说，国家大剧院合唱团在歌剧表演方面从一开始就达到了一个全新的高度和境界。在您看来，除了导演的作用，还有没有其他因素在起作用？

我们从建团开始就针对以往歌剧演唱和表演比较缺乏的方面，提出了我们的六字原则：真听，真看，真演。在任何一部歌剧中，你都要把自己“催眠”，“穿越”到歌剧故事发生的那个年代，自己相信自己就是剧中人。只有演唱者真正入戏，才有可能把观众带到剧中。因为我在这个领域工作很多年，各种弊病都看的很清楚，对于合唱团员的那种戏剧冷漠，我在建团之初就明确提出：这一切绝不能在我们这个团出现。只要发现任何苗头，就进行严肃地批评教育，明确告诉大家这样是不对的。我对他们说：你们在国家大剧院里，必须专心地读好“歌剧”这部“圣贤书”。

两耳不闻“壳”外事，一心只读歌剧书。但任何一个行业内的弊病恐怕也不是那么容易彻底消除的吧？

是这样的。我始终强调，从事艺术工作必须专注。大剧院合唱团刚成立的时候，团员们的平均年龄只有 23 岁。在这个合唱团里工作，是他们的梦想，他们在学习遇到的疑问，都会在这里得到解答。我团的声乐指导王蕾老师，在为这个团树立学习的风气方面，起到了很大的作用。可以说把该“规避”的东西（合唱团员容易形成的坏习惯），事先都划好界限，提前都明确了“不可以”。我当时参与创建国家大剧院合唱团时，以我多年从事歌剧工作的经历立下目标，就是创建一个理想中的歌剧合唱团，因为有陈平院长的鼎力支持，我相信这一目标一定能够实现。当然，为了做到这一点，吃苦耐劳我们走在前面，只要能够为团员们解决的问题，我们都会不懈的努力。

让他们心无挂碍地走上舞台展露艺术才华。对于艺术创造，营造属于自己的一块“净土”还是非常必要的，对吗？

普天下的事，管人最难。每个人，每天，他的心情是不是好，家庭是否和睦幸福，所有的问题都有可能在他的工作中显现出来，如果我们对这些不敏感，就有可能影响到工作，我们经常需要通过声部长或我们亲自找团员谈，绝不让“负面”的情绪积压。国内很多演出团体出的问题，也就出现在问题的积压带来的怨气。这些团体可能也有他们想追求的目标和境界，但由于在很多方面已经积重难返了，所以目标没有办法达到。

我们在国家大剧院陈平院长和院领导班子的坚强领导下，建立了一个能打“硬仗”的优秀管理团队和先进的用人机制，同时树立起了良好的工作作风，让每位团员心无旁骛地去追逐自己心中的艺术理想！这些都保障着这个年轻的合唱团快速的发展，缺一不可啊！看看我们的团员们，都习惯于提前半小时到排练现场，做好准备，稳定情绪，开始排练。而没有那种



忙忙碌碌冲到排练场拿起谱子就唱的现象。陈平院长一再提出精细化、专业化的问题，我们合唱团一直在努力追寻，这就是我们的目标。我相信，只要人心顺，就能出好作品。

王纪宴：乐评人，中国艺术研究院音乐研究所副研究员

黄小曼：国家大剧院合唱团团长

The Charm of Chorus — A Conversation with Xiaoman Huang

Q: Jiyan Wang A: Xiaoman Huang

As one type of vocal music art, chorus can deliver very powerful and charming group performances. There are a great many independent choral works, and we also know that chorus plays a significant role in opera. Christoph Willibald Gluck, a reformist and also a great composer, whose most representative masterpiece was *Orfeo ed Euridice*, once said that he was seeking some kind of "noble simplicity". In other words, any unnecessary decoration or redundancy irrelevant to theatrical performance would be removed. However, in this simple but elegant opera, it is obvious that chorus still plays a significance role. Had the chorus been missing, an opera work would become pale and unable to move its audience, and we can hardly afford such a loss of artistic effect. Will you please tell us more about the significance of chorus in opera?

Chorus in opera represents a unique sound, a sound created by a group of people and a sound with extraordinary infectious effects. The sound produced by a group of singers, supported by harmony and interwoven with melody and polyphony, with the tone color and intensity that match perfectly with the story line, enables us to feel the immense charm of opera chorus. Chorus, as an independent form of art, covering mixed chorus, male chorus, female chorus and children's chorus, first developed from church music and gradually became an integral part of opera as a type of performance with distinct story lines and characters. Opera first came into being some 400 years ago during the Renaissance, with its background linking back to tragedies and pastoral songs in Ancient Greece. Florence, Italy is believed to be the birthplace of opera. Chorus now has become an irreplaceable type of vocal performance in opera, or a preferred form of art by many opera audiences. We also noticed that choruses from most opera houses in the world had recorded albums on opera chorus.

Last year, China NCPA Chorus produced two albums on opera chorus: one on classics from the West and the other on classics from Chinese operas. These two albums are designed to help the public learn more about both the Chinese and foreign opera chorus, and each recorded clip has its corresponding sheet music included. We are confident that these two albums will bring opera chorus to a larger audience.

I have listened to these two albums carefully, and am deeply impressed by its high artistic quality. After all it is a young chorus with a history of only seven years. You're the founder and leader of this chorus. Do you have any secret in making the chorus such a great success? For example, in terms of art improvement and administrative support, do you take any special measures?

National Centre for the Performing Arts (NCPA) is a state-level stage in China; thus we cannot simply copy the management and operation mode from any foreign institution. So is China NCPA Chorus. We had to rely on our own strength in promoting the art of opera chorus in China. We have participated in over 50 operas since the chorus was

established seven years ago. For a young chorus like ours, it was a tremendous treasure. That is to say, by taking artistic practice, each chorus member is familiar with at least a dozen of operas from home and abroad, as if these operas have been stored in their "memory". The intimate and internalized knowledge is the headspring of art for every chorus member, which can never be learned in the classroom or through any course book. All our chorus members are young and hard-working. All of them love operas and never lag behind the rapid development of NCPA. Sometimes I feel that our chorus itself is a fascinating story worth telling through opera.

I entered the circle of opera performance when I was 23. Over the years I have participated in so many operas and worked with numerous vocal groups and instrumental music groups. I have to admit that China NCPA Chorus is exceptional due to its tight schedule for rehearsal and performance of operas and concerts. Anyone who has the chance to witness our rehearsal practice will agree with me. All our chorus members are required to memorize their lines perfectly in foreign languages, such as Italian, German, French, Russian and even Czech. They need to sing in strict accordance with the music score and perform with genuine emotion on the stage. I have to say, most people have little knowledge on these efforts. Each language has its unique pattern, and it is indeed a challenging task to perform in a foreign language.

There is a famous saying in Europe about opera artists, which goes that "it is difficult enough for an opera artist to sing well, but to perform well is even more difficult". Do you agree that it is the same for a chorus member performing in an opera?

Yes, absolutely, I totally agree with this statement. We are not allowed to read the music score while singing. Even if a tiny mistake, say, if you miss a beat and got disconnected from the orchestra, then it will be problematic for the conductor. Sometimes these seemingly insignificant mistakes will even create a scene of chaos. So, you may come to realize that opera singing is quite risky, but it can be fascinating and challenging for someone who truly loves opera. I can fully understand their passion for opera, and it is a kind of love that runs deep through their veins. It is difficult to describe this kind of feeling. The success of an opera relies heavily on performers, who need to act spontaneously on the stage. This is exactly the hardest part of opera performance. There is no assistance of any kind, and opera performers have to learn their lines by rote. Only by doing so can they pass the transition from being unnatural to natural on the stage. Do you know which our first opera at NCPA was? It was *Carmen*, an opera in French which was extremely difficult. We were worried at that time. These young people had only learned some basic knowledge of art performance back at school. Some of them once played in opera episodes at best, but never performed a complete opera. The director asked me whether they were capable of performing this opera. I replied that we would come up with solutions. I need to be frank with you, I was not so sure at that time when I said so. I had carefully selected over 60 performers from more than 400 applicants. We offered them with systematic training and they had learned how to sing well. However, we were not certain about their actual performance on stage, the negative impact of stage performance on their singing and their adaptability to unexpected circumstances. These all remain unknown to us. Luckily enough, we had Francesca Zambello, an American director we invited at that time. She had completed her professional training in Russia. By following the requirements of Stanislavsky's system on art performance, she required all performers to write biographies, analyzing their roles in the opera. The writing covered information such as where were you from, what was your part in the opera among others. Every one had his or her side of story in mind, so that when they participated in the group performance, they became an integral part of Bizet's music and character design.

What you have said just now helped answer a burning question of mine. In the past when we watched an opera performance in China, falsification, or insincerity, was a big obstacle. For example, the drinking song is very famous in the first act of *La Traviata*. When I watched the opera performed by Chinese artists, I could feel the obvious awkwardness, as the chorus members didn't know how to play their roles as guests attending the banquet. Some of them had nothing to do, holding a cup on their hand. The banquet is supposed to be full of fun; however on the opera stage, the occasion became so pale and boring. But I never felt such awkwardness when watching *Carmen* or *La Traviata* at NCPA. As a fan of opera, I was surprised and pleased to see such a transforming change. In other words, chorus members on the stage finally learned how to act. I have to say that China NCPA Chorus has reached a high standard of opera performance since day one of its inception. From your perspective, besides the leading role of director, is there any other factor that has made your chorus a success?

When we first established the chorus, we were well aware of the shortcomings of opera singing and opera performance in China, and therefore formulated a fundamental principle of sincerity. All performers were required to act with earnestness. Performers need to go back to the era of the opera—through self-hypnosis—they must believe that they're the roles they are playing. Only by doing so, audiences will be immersed in the story-telling of the opera. I have been in the opera performance field for so many years, and know all these shortcomings very well. I was determined to say no to such an indifference to audience, and kept telling myself that this deficiency would never happen in our chorus. Whenever we spotted anything wrong, we would inform the concerned individuals and ask them to rectify. I told them that NCPA was a large family, and each one of them must improve their opera acting skills wholeheartedly.

So they need to shield themselves from what goes on outside the centre and concentrate on operas. But each trade has its deep-rooted problems, and I'm afraid that these problems are unlikely to be solved overnight.

Yes, it is so true. It is my firm belief that we have to stay focused when engaging in art works. When we first set up the chorus, the average age among chorus members was 23. It was a dream job for them to work at the chorus. Whenever they had any doubt in their learning, they could have their problems solved at the chorus. Ms. Lei Wang, our vocal coach and the whole management team, had helped create a favorable climate for learning. They made it clear that we should never cross the boundary into the forbidden zone, where the bad habit forms and the mistakes are easily made. We had a strong sense of right and wrong. I was fortunate enough to get involved with the establishment of the chorus for NCPA. Based on my many years' job experience, I was determined to create a chorus that would fulfill my high aspirations. With the support from Mr. Ping Chen, President of NCPA, I am confident that I can realize this dream. Of course, I know too well that we have to endure hardships and set a good example for our chorus members. We are willing to do whatever we can to help these young people, should they have any need.

I know what you are trying to do is help them display their artistic talent without any distraction. It is important to have a pure spot in their hearts when conducting art-related activities, isn't it?

The greatest challenge is to manage people. Everyone could have a bad day, and anyone could be moody. The problems they have encountered in their private life will affect their job performance. If we are not sensitive enough to notice their mental status, the performance for the entire chorus will be compromised. Part chiefs and other senior executives would have a face-to-face communication with chorus members, in an effort to prevent the accumulation of negative emotions. From my point of view, the situation that many performing groups in China are unable to fulfill their ambitious goals is largely due to their inability to solve their long-standing problems at an early stage.

Thanks to the great leadership of President Ping Chen and other senior executives, NCPA has set up a hard-working management team, an advanced human resource system and an effective working style, allowing each chorus member to pursue their artistic dream in a worry-free manner. These are all key factors that help ensure the rapid development of this young chorus. Now, look at these young people, it has been a habit for them to arrive at the rehearsal hall 30 minutes ahead of the schedule. They can take the time to get themselves ready; otherwise they have to rush to the scene, grab the music score and sing. Mr. Ping Chen has reiterated the importance of elaboration and professionalization, and these are also our long-term development goals. I believe that by making concerted effort from the entire chorus, we are able to produce satisfactory works.

Jiyan Wang: Music critic, Associate Researcher at the Institute of Music of the Chinese National Academy of Arts
Xiaoman Huang: Managing Director of China NCPA Chorus



驻院艺术家
ARTIST-IN-RESIDENCE

**胜如
友乐**
Ode to Friends

陈其钢

旅法作曲家。青年时期就读于中央音乐学院，师从罗忠镕。1984 年赴法国深造，被音乐大师梅西安纳为关门弟子。

陈其钢近三十年间获奖无数，作品被世界各地广泛传播。1998 年曾出任贝桑松国际作曲大赛的评委会主席。2001 年管弦乐作品《五行》从全世界一千多部交响乐作品中脱颖而出，被选为英国 BBC 国际作曲“Master Prize”的五首作品之一。2003 年 EMI/VIRGIN 唱片公司全球发行其作品专辑《蝶恋花》，被世界权威杂志《留声机》评为当

时十佳古典音乐唱片之一。2005 年获得法国音乐版权组织颁发的终身成就奖－《交响乐大奖》。2007－2008 年，出任 2008 北京奥运会开幕式音乐总设计，并创作了奥运会主题歌《我和你》。2012 年获法国最高学术机构“法兰西学院艺术院”颁发的年度音乐奖“罗西尼奖”。2013 年法国政府向陈其钢颁发“文学与艺术骑士勋章”。

自 2015 年起，陈其钢在浙江躬耕书院开办音乐工作坊，与年轻音乐人一起思考和探讨音乐创作的基本课题。

Qigang Chen

Qigang Chen studied at the Central Conservatory of Music in Beijing under Mr. Zhongrong Luo, before moving to France in 1984 where he furthered his studies, becoming the last student of Olivier Messiaen.

Chen's music has been performed around the world over the past three decades, winning him many accolades. In 2001 His orchestral work *Wu Xing* was selected from over 1000 entries as one of the five finalists of the Masterprize Award, hosted by the BBC. In 2003, EMI/Virgin Classics released an album devoted to his music, including the highly acclaimed work *Iris Devoilee*. It was later voted by Gramophone Magazine as one of the Top

Ten Classical Recordings of the Month. In 2005, He was awarded the Grand Prix de la Musique Symphonique by SACEM in recognition of his career achievement. He worked as Music Director of the Opening Ceremony of the 2008 Olympic Games in Beijing. In 2012, Chen was awarded the Rossini Award by the Academie des Beaux Arts de l'Institut de France. Most recently, in 2013, he was decorated with Chevalier de l'Ordre des arts et des lettres by the French government.

In 2015, he launched a composition workshop at Gonggeng College in Zhejiang Province, as a platform for dialogues with, and between, young musicians.



主要作品 Main Works

管弦乐

- 《五行》
- 《源》
- 《逝去的时光》
- 《蝶恋花》
- 《道情》
- 《失乐园》
- 《二黄》
- 《万年欢》
- 《乱弹》

Symphonic Works

- Wu Xing (The Five Elements)
- Yuan (Origins)
- Reflet d'un Temps Disparu
- Iris Dévoilée (Iris Unveiled)
- Extase
- Enchantement Oublies
- Er Huang
- Joie Eternelle
- Luan Tan

舞剧

- 《大红灯笼高高挂》 Raise the Red Lantern

Music for Ballet

电影音乐

- 《山楂树之恋》
- 《金陵十三钗》
- 《归来》

Film Soundtracks

- Under the Hawthorn Tree
- Flowers of War
- Home Coming

歌曲

- 《我和你》

Song

- You and Me



音乐会 Concert

二黄 Er Huang

2017.06.18 北京国家大剧院 · National Centre for the Performing Arts, Beijing
张弦 Xian Zhang | 张昊辰 Haochen Zhang

交响乐新作品 (世界首演)
New Work for Orchestra (World Premiere)

国家大剧院、卡耐基音乐厅及南尼德兰爱乐乐团联合委约作品
Jointly Commissioned by NCPA, Carnegie Hall and Philharmonie Zuidnederland
吕嘉 LÜ Jia

2017.10.21-22 北京国家大剧院 National Centre for the Performing Arts, Beijing
清华大学 Tsinghua University, Beijing

2017.10.28 芝加哥交响中心 Chicago Symphony Center

2017.10.30 纽约卡耐基音乐厅 Carnegie Hall, New York

2017.11.05 旧金山戴维斯交响音乐厅 Davies Symphony Hall, San Francisco

2017.11.07 密歇根大学希尔礼堂 Hill Auditorium, University of Michigan

逝去的时光 Reflet d'un Temps Disparu

2017.10.18 北京国家大剧院 · National Centre for the Performing Arts, Beijing
吕嘉 LÜ Jia | 戈蒂耶·卡普松 Gautier Capucon

2017.11.01 费城基默尔艺术中心费莱斯音乐厅 Verizon Hall, Kimmel Center, Philadelphia

2017.11.02 北卡罗来纳大学教堂山分校 The University of North Carolina at Chapel Hill

交响乐团与合唱新作品 (世界首演)
New Work for Orchestra and Chorus (World Premiere)

国家大剧院与悉尼交响乐团联合委约作品
Jointly Commissioned by NCPA and Sydney Symphony Orchestra

2018.03.02-03 北京国家大剧院 · National Centre for the Performing Arts, Beijing
亚历山大·布洛赫 Alexandre Bloch | 国家大剧院合唱团 China NCPA Chorus

焦点乐谈 Talk & Conversation

2017.10.22 清华大学 · Tsinghua University
在路上：音乐家 and 他们的巡演故事
On the Way: Stories from the Tour of the Musicians
陈其钢 Qigang Chen | 吕嘉 LÜ Jia | 任小珑 Xiaolong Ren

《二黄》为钢琴与管弦乐队而作

创作：2009 年

首演：2009 年 10 月 22 日 迈克尔·蒂尔森·托马斯指挥朱莉亚乐团，钢琴郎朗

委约：纽约卡内基音乐厅

关于写作这首作品，陈其钢写道：“《二黄》是一首很简单，很真实的音乐作品，是我第二次为钢琴写作，虽然两次都运用了中国京剧中的音乐素材。不过，第一首〈*Instants d’un Opéra de Pékin*〉(京剧瞬间)是很激越的，而《二黄》是更安静的。音乐是有灵性的，真正的音乐创作，就像一颗从地里长出的树，如同生命，最终的结果是不能预知的。在写作之前，我所知道的只是一种情绪，一种远远的，如烟的感觉。在这个感觉中包含了自己熟悉的京剧音乐的音调。”

在谈到这首作品的风格及其与京剧二黄原板之间的关系时，陈其钢写道，“如同在我的其他作品中一样，《二黄》里京剧音乐素材的运用不是基于音乐学角度的研究和发展。这些京剧音调都是我从小家庭和社会生活的记忆。在北京长大的我们这一代人，对于这些旋律都可以倒背如流。今天，这些音调在现实生活中渐渐消失了，年轻人的生活被欧美流行文化充斥着，这也是为什么我运用这些音调时总是带着一点忧郁之情。中国的传统音乐是非常有性格的，合理地利用传统音乐素材，这个自己最了解最亲切的语言，逐渐成为我自我表达的基本方式。”

交响乐新作品

创作：2015-2017 年

首演：2017 年 10 月 18 日 吕嘉指挥国家大剧院管弦乐团

委约：国家大剧院、卡耐基音乐厅及南尼德兰爱乐乐团联合委约

作为国家大剧院与卡耐基音乐厅合作伙伴关系的重要内容之一，双方于 2015 年决定向陈其钢发起联合邀约，委托其创作一部管弦乐新作品，由国家大剧院管弦乐团于 2017 年 10 月在北京进行世界首演，并随后赶赴美国纽约在卡耐基音乐厅举行美国首演。这项委约随后也得到了南尼德兰爱乐乐团等知名乐团的加入。创作之始，作曲家即希望以这部作品来讲述人生中那些似乎根本无法讲述的戏剧性：既有着不期而遇的巨大惊喜，也有着无法抗拒的万般无奈，甚至还有着随时降临的厄运与悲剧……

《逝去的时光》为大提琴与交响乐团而作

创作：1995-1996 年

首演：1998 年 4 月 23 日 夏尔·迪图瓦指挥法国国家交响乐团，大提琴马友友

委约：法国广播电台

《逝去的时光》是陈其钢最有感而发的一部作品，表达了作者对过去美好时光的留恋。作品采用了古琴作品《梅花三弄》中耳熟能详的泛音旋律作主题，运用大提琴醇厚悠远的声线赋予清淡高雅的旋律主题更具人情味的表达，并作为唯一的主要动机贯穿全曲，描摹过往的娴雅时光。作品不断地通过西式的和声写法和差异调性的交叠，隐喻现代化生活的纷繁声响。对比呈现作者的今昔之感，使全曲跌宕起伏，气势恢宏。

交响乐与合唱新作品

创作：2015-2017 年

首演：2018 年 3 月 2 日 亚历山大·布洛赫指挥国家大剧院管弦乐团

委约：国家大剧院与悉尼交响乐团联合委约

国家大剧院与悉尼交响乐团多年来在许多领域都有成功合作，而联合作品邀约也是二者的一个重要合作领域。继 2012 年联合邀约赵季平创作琵琶协奏曲，并在 2014 年由吴蛮在国家大剧院进行中国首演后，二者于 2015 年再次携手向陈其钢发出邀约。同时，这也将是陈其钢首次尝试写作乐队与合唱的作品。深含中国文人气度的陈其钢，一向善于从中国古代诗词、戏曲及民调中汲取灵感。作曲家最终决定以苏轼的《江城子》作为这部作品的灵感素材，而这首发人深省的宋词中那些隽永的吟诵，“十年生死两茫茫，不思量，自难忘”，也将由此飘荡作摄人心魄而充满中国文化意味的音符。

Er Huang For piano and orchestra

Composed in 2009.

Premiered by Julia Symphony Conducted by Michael Tilson Thomas

Commissioned by Carnegie Hall

Er Huang, commissioned by Carnegie Hall, premiered at Carnegie Hall in New York, on October 28, 2009. The work was played the Juilliard Orchestra with Michael Tilson Thomas as conductor and Lang Lang at piano.

Qigang Chen wrote of the work that, "*Er Huang* is a very simple real-world piece of music, the second I created for piano. For both works I employed musical elements from Chinese Peking opera. But the first work, *Instants d’un Opéra de Pékin*, is very intense, whereas *Er Huang* is much quieter. Music is a spiritual thing. A real musical creation is just like a tree growing out of the earth, it is like life, and the final outcome can't be known in advance. Before I composed it, all I knew was an emotion, a remote, hazy feeling. That feeling encompassed the tones of Peking opera music with which I am familiar."

As to what relationship there might be between this style of work and the Erhuang melody in Peking opera, Chen wrote, "The use of the musical elements of Peking opera in *Er Huang*, as in other works of mine, is not based on musicological research or development. All those Peking opera melodies are reminders of my family and social life since childhood. All people of my generation who grew up in Beijing know those melodies very well. Today, these melodies have gradually disappeared from the real world, and the lives of young people are flooded with Western pop culture. This is also why there is a thread of melancholy in my use of these melodies. Traditional Chinese music has a particular disposition. The careful use of traditional musical elements, the language I know best and feel closest to me, has gradually become my primary way of expressing myself."

New Work for Orchestra

Composed in 2015-2017.

Premiered by China NCPA Orchestra Conducted by LÜ Jia

Jointly Commissioned by NCPA, Carnegie Hall and Philharmonia Zuidnederland

As part of the partnership between them, NCPA and Carnegie Hall jointly invited Qigang Chen in 2015 to compose a new orchestral work. The work will be premiered by the NCPA Orchestra in Beijing in October 2017, followed by an American premiere at the Carnegie Hall, New York. This commission was later joined by Philharmonia Zuidnederland and other renowned orchestras. The composer hopes to express the indescribable sense of drama experienced in life, from incredible surprises, deep resignation, to sudden disasters and tragedies...

Reffet d'un Temps Disparu for violoncello and orchestra

Composed in 1995-1996.

Premiered by Yo-Yo Ma and the Orchestre National de France, conducted by Charles Dutoit on April 23rd 1998.

Commissioned by Radio France.

Reffet d'un Temps Disparu is the most heartfelt work of Qigang Chen, expressing the composer's nostalgia for the good old days. The well-known overtone melody in the famous Guqin piece, *Mei Hua San Nong* (Three Capricious Moments of the Plum Flowers), is employed as theme in this work. The rich and contemplating sound of cello gifts the elegant theme a more humane touch, and the only main motive throughout the piece, illustrating the graceful leisure life style in the old times. The work keeps employing Western harmonies and overlapping of different keys, implying the varied utterances in modern life, and puts the senses of the past and present in contrast, making the whole piece flow and fluctuate, simply magnificent.

New Work for Orchestra and Chorus

Composed in 2015-2017.

Premiered by China NCPA Orchestra Conducted by Alexandre Bloch

Jointly Commissioned by NCPA and Sydney Symphony Orchestra

The NCPA and the Sydney Symphony Orchestra have had many successful collaborations, and joint commissions are also an important part of their partnership. After the joint commission for a pipa concerto by Jiping Zhao in 2012, and its 2014 debut by Man Wu, the two organizations issued a joint commission to Qigang Chen in 2015. This is the first time that Chen writes for orchestra and chorus. Chen, a composer imbued with the subtlety of Chinese intellectuals, likes to draw inspiration from Chinese poetry, opera, and folk melodies. The composer based his work on "Jiangchengzi," a legendary poem about grieving, by master poet Su Shi. The eternal lament from the Song Dynasty poem, "Ten years of parting, never forgotten, forever remembered" will be perfectly illustrated by music with Chinese cultural influence.

陈其钢的音乐自画像

问：任小珑 答：陈其钢

在你看来，人类为什么会有音乐这样一种神奇的艺术形式？

我觉得，音乐与其他艺术形式不一样，早在人类文明发迹之前，他就已经存在于大自然之中。音乐与自然界的所有声响一样，频率的震动是他发声的基本原理。这也就解释了一个现象：为什么拥有绝对音高的人，都能敏感地辨别出自然声响的音高。所以说，音乐是最神奇的一种艺术形式，它与这个世界的自然规律直接相连。在当下音乐有调性与无调性的争论中，普遍认为自然规律是有调性的。而出身于大自然的音乐当然也会寻求道法自然，所以，当调性被破坏时，人类耳朵便会不悦。最初，人们或是巧合地找到了音乐表达与自然规律的吻合，但后来发现这种吻合度越来越高，也就出现了音乐创造的章法，如和声、泛音等规律。

音乐和美术、诗歌、文学、戏剧等一样，都是人类精神世界的重要艺术形式，但你觉得音乐和其他这些艺术形式相比有什么特殊吗？

音乐的特性其实就是一个时间艺术：它首先需要在空间中震响，靠空气震动传达到大脑，再引起人的应。这和其他任何艺术都不一样，而且它没有任何明确的释义作为信号。比如我们说“你好”就是“你好”，音乐不可能直接说出“你好”之类的具体语言，但是音乐可以表现温情与伤感。而且，音乐还特别神奇，浪漫主义时期的音乐都是有旋律的，那么它能够表现的空间就是人们的激情。而到了 20 世纪以后，很多音乐不再有旋律了。它表现的内容反而像抽象绘画一样，比原来具象化的想象空间更大。我自己更多的是游移于这两种表现方式之间。

譬如，在创作影视音乐的时候，我会根据导演和影像的要求创作旋律性较强的音乐；在表现中国古典意境的时候，我会启用一些中国古典的旋律素材。这时旋律就自然存在于作品之中，但有时旋律化的表现方式也会限制思维。譬如《乱弹》这部作品，它是将一个很小的动机素材经过反复跳跃，在不同的音区、速度、音色、节奏下进行重复和变化，最后表达了一种情绪的升华，这其实是音乐最擅长营造的表达效果：一种摸不着的情绪。这是绘画、戏剧等艺术形式完全不能企及的。音乐没有语言、肢体、颜色等具象的表达载体，但这个劣势恰恰成了它的优势。

正因音乐与自然最贴近，它所能够表现的语言空间是十分宽泛的，表现力量也非常之大。能听懂音乐的人，能为之震颤和兴奋，能感受到痛苦、吃惊、生气等等。譬如，有人在音乐会中无需过多讲解，在听到某个章节时会不由自主的落泪，这就是真正的自然人。这也佐证了音乐与人沟通的力量是超越作曲技法与艺术观念的。

在德国哲学家叔本华眼中，音乐是最高的艺术形式，因为它是人类意志和思想最直接的复制，没有借助任何第三方的中间手段。你怎么看待这个观点？

我比较赞同，但也有略加空泛的认识。音乐是人类精神状态的反应，而不是仅仅局限于思想。思想是具象的，状态则是可以提升、改变和引导的。音乐是一个没有边际的空间，可以涵盖所有感觉。因而音乐触动与传导的力量是其他任何艺术形式所无法代替的。有时，我们仿佛会觉得：音乐在对我们说话和娓娓道来，这也正是我们希望通过“弦外有声”这个主题去探讨的话题。在你看来，音乐是如何实现自己的表达目的？

语言和文字是可以编辑的，但音乐不能直接诉诸语言。它是更包容和抽象的一种语言形式。正是这个特点使得音乐让你感到无限的内容、无限的表达潜能。

不同的人可能会从音乐中听到不同的声音，而作曲家自己心中也会有不同的声音。那么，在你看来，这些不同的声音到底有没有对错之辩？当不同的人围绕你的音乐向你直言讲述不同观点时，你作为作曲家，会有什么回应呢？

我认为音乐没有对错，只有庸俗与高雅之分。在任何一个历史时代和状态之下，大多数为庸人。陀思妥耶夫斯基的作品中曾如是表达：“天才永远想着一般人不敢想的事，做着一般人不敢做的事情，他们的行为在一般人眼里是非常怪异的，却受着一般人的管制、压抑、打击、谩骂、甚至是死亡。”这些人活在将来，在庸俗的地方是活不下去的。极个别的天才，永远活在将来。所有的艺术家都是渴望认同的，可大多数时候是不能得到认同的，尤其是在同时代人们的眼中。我对此习以为常，激烈的批评甚至会让我反思，而这种反思也是很有必要的。它能够使我拓展，让我更加坚定自己的道路。

在你心中，究竟什么样的音乐，才是最好的音乐？或者说，音乐作品在哪个方面做到什么维度，你才认为它已经把天赋职责做到了极致，才算得上真正尽职尽责的音乐？

人能够在音乐中不受任何限制地、最充分地展现自己的想象空间，这就是音乐之所以能够影响和改造其它艺术形式、甚至改造社会关系结构的根本力量所在。所以，这种本性也决定了音乐很难按某种固定的标准去评价好坏。人类本能地希望找到一个标准，但许多标准与艺术规律背道而驰。或许，包含了自由和真诚的表达的音乐，就是好的音乐。

如果说音乐是作曲者内在精神世界的映射和写照的话，那你自己怎么描述音乐所透出的你的精神世界？

每个人都有自己独立的精神世界。我的精神世界就是一个孱弱、恋旧、多情、细腻、多愁善感、精益求精的世界。在这其中，慷慨激昂的情绪和阳光明亮的风格都很少见，或许我的早期作品《源》会有点这样的气息。

其实，从古到今，最能打动人心的音乐，多是忧郁感伤的乐思。欢乐高兴的音乐很难打动心灵，或是因为人生高兴的时刻有限，然而追寻探索的时间远多于此，特别是随着年龄的增加，人生的念旧与感怀也会愈加增多。

有人说《逝去的时光》是你去法国之前的生活自画像，你虽然说自己三十年只写了 33 部作品，没做什么太多的事，但有一点可能是惊人的：你的人生转变所跨越的历史与精神维度是巨大的，从生活在火红文革年代的下乡青年，到在海外默默生活写作的现代作曲家。你自己回首看自己的时候，是什么心态？音乐又在此中扮演了什么角色？逝去的时光里，我们怎么才能听得到这样的人生跨越？

我是幸运的。顺利从乡下回到大学读书，学成后赴法学习。法国与中国有很多文化共通之处，也让我在反观中国历史文化时意识到很多从前难以察觉的问题。我遇到了非常好的老师梅西安，他在为人处事与艺术观念上给了我极大影响。最最幸运的，是我的音乐逐渐变成了我自己。最初，这个理念并没十分深化，我一直在做着尝试和实验，内心更多地希望自己的作品可以成功，可以拥有影响力，可以赢得更多观众。然而，我现在的追求已经全然改变，我认为每部作品就像自己的孩子，他们出生成长之后会渐渐地走到我的前面。当人们说到我的时候，更多是在讨论我的作品，而不是我这个人。这是我作为创作人的幸事，也是我最大的转变维度，而急于求成的心态在我的创作轨迹中逐渐淡出。

《逝去的时光》描写的是一种状态，我当时的想法是：人生最美好的东西都已消失，最纯净的年代已经流逝。现在，萦绕在我们耳边的都是各种现代化的声响，而多年回响身边的袅袅琴声似乎已经微弱的杳不可闻（《逝去的时光》选取古琴曲《梅花三弄》作为主题动机）。所以，这部作品正是这种想法的有感而发，也希望唤醒人们对那些逝去的美好事物的钟爱。

不过，当时《逝去的时光》并没有立刻得到法国乐评的认可，这是否可以算作不同的弦外之声？这些算是真知灼见式的不同意见，还是可以忽略的杂音乱见呢？

法国乐评家当时那些批评，现在看来都是杂音。批评主要集中在对于旋律性音乐的抵制，对其中的中国色彩他们很难认同。因为评论者多是站在一个固有标准的立场上去评判，但不同人的音乐创作不能以此为据。对于音乐的评判，要尊重人的人格，但这在当时环境下是难以实现的。后来，看得多了，走得多了，我也习惯了这些，别人也不再多说，大家都需要一个反思过程。

中国意境与西方技法、中国精神和西方形式的融合，是你被人津津乐道之处，但你觉得做了这么多尝试之后，效果足够有说服力的吗？会不会只是一种流于表面的机械嫁接？真的产生了更多受众吗？真的探索到了中西之间在价值上的沟通与交流吗？

到法国之后，我深受梅西安的影响，更多地关注自己的所思所感，其实并没有刻意追求中西融合。泛泛地讲中国风格是十分模糊的事情，中国风格永远不是一个固定的标准。其实，艺术也是没有固定标准可以遵循的，有规可循的艺术就变成千篇一律的口号。从我个人的经验来说：我没有遵循某种潮流去刻意地写旋律加伴奏，而是综合自己从小长到大所受的影响、熏陶、教育，追随自己的性格和兴趣取向，寻求最贴合内心的表达风格。中西融合恰恰最能代表我的心声：传统文化是内化在每个个体中，而不是被泛泛地区分为中与西。

对中国元素的使用，我基本上也是有感而发。比如《道情》是因为感怀莫五平去世而写。莫五平 32 岁去世，他在法国生活十分艰难，有时连地铁票都买不起。他的穷困潦倒让我十分内疚，就像我的孩子去世我也特别内疚，我会反思：他们在世时，我是否是善待人家的？他们离世后，一切都来不及了。莫五平并不成熟的作品《凡 I》用过《三十里铺》的素材。得知他辞世后，我便决定写部纪念他的作品，也同样引用了《三十里铺》的旋律，确是有感而发。

你认为以高难度的演奏技巧写就的作品必然达到高的表现力吗？或者说，在演奏技巧难度达到一定高度后，乐思的表达就真的能够达到更加坚实的支撑吗？

高难度与高表现力是不能划等号的，但是当一部作品的表达需要高难度的时候，也就说明容易的表达方式不具备足够的诠释力度。比如，对于管乐而言，气息控制往往比手指灵活更有难度。《道情》中的双簧管声部，需要在没有气口的乐句中不断地吹奏长音和高音，这是反自然的，可是这种反自然契合了我内心所需要表达的撕心裂肺，所以我没法舍弃。高难度是一种选择，是作品的一部分。如果这个作品因为难度过高而不被接受，则是它的命运。如果这个作品得以被认可，那也是因为这个选择而造就。所以，我并不刻意追求难度。比如《二黄》并不难，一部看似安安静静作品。我的朋友汤唯听了后，却表示这部作品并不是静而是燥。她的感受令我十分触动，我认为她或许是正确的。那个时代的我，表面看来似乎安静，内心实则是复杂躁动，只有借助冥想和沉思来净化自己，才能达到另一种层次的真正安静。

三十年 33 部作品，其实在无形之中自然而然地错落成几个阶段，你觉得有没有每个阶段的特征或者转折点？

我的创作其实是个渐变的过程，虽然期间并没有鲜明的突变。细数过去的作品，不免和今天还是有些联系的。比如作于 1987/88 年的《源》，对比看来作品中的长气息，主题突然出现的表达方式，都与我现在的风格十分一致。这其中也存在转折，刚开始学习时，风格偏于西方化、先锋派，然后逐渐提炼和演化，开始尝试旋律性的作品。再后来又回归到无旋律，像《五行》和《乱弹》。林林总总的实验始终存在，但其中的创作脉络基本保持了一致。细分起来，《道情》之前应该是一个段落，《道情》、《逝去的时光》和《三笑》是另一个段落，之后就是《大红灯笼高高挂》，在此之后便是可以算作里程碑的《蝶恋花》。

当时，《蝶恋花》让你感受到了什么？

一种人性的丰富。《蝶恋花》其实是一种人性经历的结晶，是我生活的结晶。再加上流淌在我血液中对文化、传统的兴趣和痕迹，综合在一起的一次迸发。加之是女性题材，男性写女性题材本身就是较为罕见，大多数人不敢尝试，但这是一件很有意思的事情。

2015 年首演的《乱弹》是你比较新的作品，目前来看，你对它是满意的吗？

坦白说，我无从而知。《乱弹》还是个没长大的孩子。其实我十分幸运，这些孩子长大后，便成了我的代言前往世界各地上演。《蝶恋花》是一个极佳的代言，这个孩子现在算长大了。出乎我的意料，它几乎人见人爱。指挥家和评论家对它都是众口夸赞。从这个意义上说，《逝去的时光》也算这样一个已经长大的孩子了。

其实，创作者就是不断地从瓶颈中挣脱，现在我仍是处在一个瓶颈之中。我正在创作的由国家大剧院委约的一部合唱与乐队作品，对我来说十分艰难。虽然《万年欢》和《乱弹》都经历了无数纠结，但是似乎都不如这部作品，这也是我几十年来第一次写合唱作品。我曾听过不少合唱作品，但始终没有一部作品令我满意。我希望自己的首部合唱作品可以指引我走向一个正确方向，探索一种合适的表达方式，这就是我现在在一个上下求索而不得的瓶颈。

听说你在这部合唱与乐队的作品中，用了苏轼的《江城子》。这么美的宋词，我们非常期待他的焕然一新。你是怎么想到这首宋词的？

我没有刻意挑选，起初只是希望在中国古典诗词中找找灵感。这部作品是非常困难的挑战，它的音乐在有调性与无调性之间穿插切换。当音乐部分几近完成时，我却还没找到合适的配词，然后我就发现了《江城子》。这首词中囊括了平静、冥想、忧郁、回顾、失落、呐喊等等。之后，我又决定再引入一个戏曲男声独白声部，可能单单合唱已经不足以支撑我需要的表达维度。

在有些人看来，电影工业中的音乐永远是商业的。但你似乎一直以非常严肃的心态参与一些电影音乐的创作，我记得你在奥运期间推掉了所有其它工作，全力以赴地来做好奥运音乐项目，在电影音乐项目中也是一如既往的纠结和精益求精，而且用的时间也都很长，和不少人似乎都不一样。所以，我完全相信这都可以成为你的滴血之作。你怎么看待这些电影音乐在你所有创作历程中的位置？

我并没有过多的考虑它们的位置，只是想要认真真写出好的作品，位置的事永远是需要他人来评判的。小提琴家郑京和有个观点我很赞同，她说：“作曲家是作品的‘亲生父母’，演奏家是作品的‘养父养母’，作品‘出生’以后，他的‘成长’完全靠养父养母。作品能否‘长大成人’，都取决于他们。”所以我无法评价我的作品，作品的生命力需要靠它自身的际遇。

三十年写了 33 部作品，在这个时代似乎显得有些慢，究竟是什么原因让你如此定力十足？

我写一部作品一般耗时四至六个月。出国之后，我发现法国作曲家的创作周期也基本如此。像是梅西安花了八年时间完成一部歌剧。这整整八年的时间，他几乎是全身心的投入。翻翻他的乐谱即知，这确是一个耗时的创作，五个多小时的篇幅，无数音符的累积，都是难以速成的。所以法国的创作环境对我有着潜移默化影响，加之我个人追求完美主义，也就基本确立了我的创作节奏。另外，我不想把音乐仅作为事业来对待，我坚持追求写出能令自己满意喜欢的音乐。

近年，不少欧洲音乐大师去世，这算不算一个时代的崩塌呢？如果是，新的时代又是什么样的呢？有人说布列兹是最后的大师，也有人说他是整个法国音乐的中心，取得了很多伟大成就，同时又限制了太多可能性。你怎么看？

那个时代可能早就崩塌了。其实在布列兹去世前就已经发生了巨大改变。未来依然难以预测，但这段历史已经翻篇，无论是中国还是世界，现在的时代是没有大师的。

布列兹是个很有才能的人，富有个性。他善于使用独特的音乐语言，同时又有很强的管理能力。他的缺点便是对于权力的热衷，他把他自己的追求固化，追求普世化，希望通过权力的影响，建立自成一派的美学系统。无论是研究机构、演奏机构、学校、评论、音乐节，所有组织机构都深受他影响，这有时是十分消极的。当然，他的艺术追求是积极的，艺术成就是巨大的。

作为创作者，永远不是蔚然于世的，而是与这个时代和社会肌体有着千丝万缕的关联：你既在反映和讲述这个时代，又在试图去影响和改变它，也会不可避免的接受他的制约。这些过程又自然而然的和你自己的价值和性格取向紧密关联。您怎么看自己与这个时代的关系？

能在法国学习是无比的幸运，而国外环境也反作用于我，最终成就了今天的我。此外，中国的教育经历对我的影响是根深蒂固的，我出国时已过而立之年，已经完成了中国教育体系的学习，中国文化和观念意识的影响已难以磨灭。那么，这两者在我身上有十分自然的结合。更幸运的是，我是一个双重的人。如果我是一个仅仅生活在中国的作曲家，我的思维会很贫穷，可能会变得过于实际。我觉得音乐是最不能过于实际的，音乐过于实际之后就失去了力量。音乐不是一个工具，它是自己表述自己思维的一个空间，音乐被赋予商业或其它功能后，可能就不该被称为艺术了。

这些年的中国发展很快，商机太多，不管是创作者，还是聆听者，或许都容易失去自我，从而去寻找简单的快乐、浮躁的快乐。不过同时，我们对真正诚实的东西的尊重，其实也在提升之中。在国家大剧院，我们就希望能拿出真的好东西去释放积极的感染和改变作用。对国家大剧院这些年作为国家艺术机构所做的事情，你是怎么看的？

国家大剧院的职责非常重要，他的存在非常珍贵：他在某种程度上代表和引领着社会和时代的审美，而有志的艺术家也不能离开它的慧眼和支持。在充斥了浮躁的文化工程的环境下，他能实实在在和一部一部地去完成精益求精的创作，这是实在属不易的事情。国家大剧院青年作曲家计划就是一个伟大的项目，也是这座剧院非常有意义的人文交流和关怀，并为年轻人提供了一个自我表达的机会。现在，大多数年轻人已经丧失这个机会，大剧院能大胆坚持顺应艺术规律，为艺术的持续发展铺设一条新路，为年轻人营造希望，这就是它的伟大之处。

任小珑：国家大剧院管弦乐团总经理。

Qigang Chen's Portait in Music

Interviewer: Xiaolong Ren

Interviewee: Qigang Chen

In your opinion, why do human beings have such an amazing art form like music?

I think that music is different from other art forms. Music exists in nature long before human civilization. Like any sound of nature, music comes from the frequency of vibration. This also explains a phenomenon: those who have absolute pitch can easily identify pitch of natural sound. So, music is the most amazing art form; it is directly connected with the world of nature. In the current debate between tonal music and atonal music, the consensus is that the tonality is natural in acoustical phenomena. While music, originated from nature, will certainly strive to model after nature. Therefore, when tonality is destroyed, the sound will be unpleasant to the human ear. Initially, people accidentally discovered the similarity between musical expression and the natural laws. Later on, as increased consistency between the two was found, rules for music creation were made, such as the harmony, overtone and other principles.

Music, art, poetry, literature, drama are all important art forms of the human's spiritual world. In your opinion, what makes music special as compared to these art forms?

The characteristic of music is that it is actually a temporal art: there first needs to be sound in space, then the vibrations travel through the air and are transmitted to the brain, arousing a person's response. This is what makes it different from any other art forms. Besides, it has no symbol with concrete interpretation. For example, when we say, "How are you," it has the written form "how are you", while music has no such specific language in articulation. However, music can express compassion and sorrow. Moreover, music is particularly magical; music of the Romantic period has melodies, which are able to illustrate emotions. By the 20th century, a lot of music contains no melody. Instead, the expressions are more like abstract paintings, with more freedom than the previous figurative imagination. My works are somewhere between these two expressions.

For example, while composing for film, I would come up with more melodic music according to the needs of the director and the images; to illustrate Chinese traditional artistic conceptions, I will employ some Chinese classical melodies. In this case, melody is naturally present in the works. But sometimes, melodic expression also curbs rationality. Take Luan Tan (Free Playing) as an example; it is a repeated play of a small motif through repetition and variation at different registers, speeds, tones, rhythms, and finally reaches an emotional sublimation, which is actually the best expressive effect of music: the intangible emotions. This is something that paintings, drama and other art forms cannot achieve. Music has no tangible medium, such as language, body, or color, but this disadvantage happens to become its advantage.

Just because of music's close relationship with nature, the syntax of music is profound and powerful in expression. Those who understand music will experience thrill, excitement, agony, surprise, anger, and so on. For example, in a concert, some movements, without much explanation, can make people cry; this is a real nature of a human. It also evidences that the communicative power of music is beyond compositional techniques and artistic concepts.

In the eyes of the German philosopher Arthur Schopenhauer, music is the very highest art form because it directly reflects the will and thoughts of mankind, without any intermediate medium. What is your view on this theory?

I quite agree, with some additional, general insight. Music reflects the states of human mind, not just thoughts. Thought is figurative; (spiritual) status can be enhanced, altered, and induced. Music is a boundless realm, encompassing all the senses. Therefore the touching and inducing power of music is unparalleled by any other art form.

Sometimes, it seems that the music speaks to us, which is the topic we would like to explore through the theme "the voice outside the tune". In your opinion, how does music express itself?

Language and text can be edited, but music has no language to draw upon readily. It is a form of language that is more inclusive and abstract. It is this feature that makes music seem to have unlimited content and inexhaustible expression potential.

Different people may hear different voices from the same piece of music, while the composer might have different voices in his mind. So, in your opinion, is there any right or wrong about these different voices after all? When people tell you frankly different views on your music, how do you, as the composer, respond?

I think that music cannot be right or wrong, but is distinguished by vulgarity and sophistication. In any historical context, most people are mediocre. Dostoevsky had such a remark in his work: "Geniuses are always thinking of what the average people dare not think of, doing things that most people dare not do. Their behaviors are regarded ridiculous in the eyes of ordinary people, whose control, oppression, attack, and verbal abuse inflict and even bring them death. "These people live in the future and cannot survive in a vulgar place. Rare geniuses always live ahead of his time. All artists desire acceptance; yet, most of the time, they receive no recognition, especially from their contemporary, to which I am accustomed. The fierce criticism even prompts me to look into myself. And this reflection is necessary; it helps me to expand and to move on in my own path with stronger determination.

In your mind, what kind of music is the best music? Or, in your opinion, to what extent a piece of music achieves the ultimate performance at a certain aspect, fully demonstrating the essence of music?

In music, one can, without any restrictions, demonstrate one's imagination to the fullest, which is the reason why music can affect and alter other art forms, and even transform fundamental structure of social relations. Therefore, this nature of music also makes it difficult to evaluate a piece of work by making reference to some fixed criteria. Humans instinctively long for a standard, but many standards run against the laws of art. Perhaps, any music composed of free and sincere expressions is good music.

If music is the reflection and portrayal of a composer's spiritual world, then how do you describe the spiritual world revealed in your music?

Everyone has his/her own independent spiritual world. Mine is a delicate, nostalgia, passionate, intricate, and sentimental world in constant refinement. My music seldom contains fervent excitement or sunny bright styles, trace of which might be seen in my early work Yuan (Origins).

In fact, throughout history, the most moving music is mostly the works with melancholy thoughts. Jolly music is hard to impress our mind, possibly because our lives have very limited happy moments, far less than the time we spend on searching and exploration. Especially as life goes on, we'll have more nostalgic sentiments and recollections.

Some people say that Reflet d'un temps disparu is a self-portrait of the life before you went to France. Although you say that you have only composed 33 works in 30 years and have not much accomplishment, there is one thing that can be quite amazing: the enormous span of your spiritual dimension and the historical impact on your life transformation, from a re-education youth who spent his life in countryside during the blazing Cultural Revolution to a modern composer who lives and writes quietly overseas. How do you see yourself in hindsight? What role did music play in that period of time? How could we hear such a life transcendence in a vanished time?

I was lucky. I was able to continue my college education after returning from the countryside, and went to France for further study. France and China share many similarities in culture, which shed light on some issues that I haven't noticed before I review the Chinese history and culture now. I met a very good teacher Messiaen; he had a great impact on my social skills and artistic ideas. My best luck is that my music is becoming myself. Initially, this idea was not well established, and I had been exploring and experimenting. Deep in my heart, I surely hoped that my work could be successful, influential, and attract more audiences. However, now I have completely changed my pursuit. I take each work as my own child, who will grow and gradually surpass me. When people speak of me, their focus is more on my work, not on me as a person. These are my blessings as well as my biggest transformation as an artist. That anxious state of mind for quick results gradually faded out in my career as a composer.

Reflet d'un temps disparu depicts a state of being. My thinking back then was: the best things in life were gone, and the purest era had passed. Now, lingering in our ears are all sorts of modern sounds while those soft resonance of Chinese string instruments once

surrounding us are becoming inaudible (Reflection of a Vanished Time employs Guqin Music Plum Blossom Melody in Three Variations as the motif). Therefore, this work was developed based on the sentiment, also in the hope to refresh people's love for the good things of the past.

But, back then, Reflet d'un temps disparu did not win immediate recognition by the French critics. Was it considered a different "voice outside the tune"? Are the critics' different opinions insightful reviews, or random noises that can be neglected?

The criticisms from the French critics at that time now seem but noises to me. Those criticisms were primarily against the melodic music, of which the Chinese color they had difficulty to appreciate. Critics mostly hold on to a set of criteria in evaluation, but this practice doesn't work for the music composed by different people. Music criticism needs to respect individual personality, which was hard to achieve in that prevailing environment back then. Later, I got used to this through experiences, and people did not have much to say. We all need time for reflection.

You are acclaimed for integrating Chinese artistic conceptions with western composing techniques, as well as Chinese spirit with western-styles. Do you think your works, after much experimentation, contain convincing results? Could the integration be just superficial, mechanical transplant? Are they well received by more audience? Do they really achieve communication and exchange of the cultural values between China and the West?

After arriving in France, I was deeply influenced by Messiaen and paid more attention to my thoughts and feelings. In fact, I did not deliberately strive to integrate Western and Chinese features. It won't provide clarification to talk about Chinese style in general; Chinese style is never a fixed standard. Actually, art has no fixed criteria to follow. The art that is created based on rules is deemed a stereotyped slogan. From my personal experience: I do not follow any trend to deliberately write a melody with accompaniment, but rather leverage on my own temperament, interest and all the influence and education I had received to search for the style that expresses my mind the most. And the Chinese and Western integration happens to represent my voice the best: Traditional culture is internalized within each individual; it cannot be roughly divided into the Chinese and the Western culture.

In terms of the use of Chinese elements, I basically follow my sentiments. For example, Extase (Ecstasy) was written to commemorate Mo Wuping, who died at age 32. Mo led a difficult life in France; sometimes he even couldn't afford a subway ticket. His impoverishment, like the death of my children, made me feel terribly sorry. I often pondered upon: when they were alive, did I treat them well? Everything was too late when they died. Mo's unpolished work Fan I used folk song Sanshilipu as an element. That he died, I decided to write a commemorative work about him, which also employed the melody from Sanshilipu. This is a piece of work created out of my heartfelt response.

In your opinion, will a difficult piece of work that requires high level of playing skills be necessarily more expressive? Or, when the playing skills reach a certain level, will it provide stronger support for musical expression?

The degree of difficulty is not equal to the level of expression. Yet, when a work requires higher skill level to deliver, it means that the simpler expression is inadequate in interpretation. For example, for wind instruments, good breath control is harder than the deft fingering. In Extase, the oboists need to play notes at high register without any rest for long phrases, which is unnatural. Since this anti-natural way of playing can fully articulate the desired heart- piercing feelings, I really cannot give up. Degree of difficulty is a choice, an integrated part of the work. If this work doesn't win recognition because of its high level of difficulty, it is its destiny. If this work is recognized, it is also because of this choice. So, I do not especially pursue the skill levels. Er Huang is not a difficult piece, a seemingly peaceful work. After listening, my friend Tang Wei found it antsy rather than easy. Her response surprised me, and I thought she might be right. Back then, beneath my quiet exterior there was actually an intricate and unsettled mind; only through meditation and contemplation can I refine myself in order to attain true peace.

The production of thirty-three works in thirty years, in fact, could naturally fall into several stages. Do you see any feature or turning point of each stage?

My production life actually is a gradual process of transformation, during which there is no distinctive or sudden change. Those works

done in the past, under careful review, are somehow related to the current works. For example, the techniques used in Yuan (1987/88), such as the long notes and the sudden appearance of the theme, are very consistent with my current style in comparison. During the process, there is transition. At the beginning of my study, my style was somewhat more westernized and avant-garde. After gradual refinement and development, I began to explore melodic music. And then I returned to the non-melodic music, like Wu Xing (The Five Elements) and Luan Tan. There was always a wide range of experiments, but the creative context basically remained the same. By careful differentiation, the development before Extase is a stage; Extase, Reflet d'un temps disparu and San Xiao belong to another stage, followed by another stage with a representative work Raise the Red Lantern; and after that, it is Iris Unveiled, a possible milestone of my composition career.

At that time, what did you feel for Iris dévoilée?

The richness of human nature. Iris dévoilée is actually a summary of human experiences, a crystallization of my life. It is a total outburst of my inheritance of and interest in cultures and traditions. In addition, the subject is about the female, an unusual subject for male composers, who mostly dare not try, but I found it quite intriguing.

Luan Tan, premiered in 2015, is a relatively new work of yours. As of now, are you happy about it?

To be honest, I have no idea. Luan Tan is still a kid. In fact, I am fortunate enough to have children who have developed into my representatives and traveled to the world stages. Iris Unveiled is an excellent endorser, who is now considered a grown-up. To my surprise, almost everyone loves it. Conductors and critics are full of praise for it. In this sense, Reflet d'un temps disparu can be considered a grown-up, too.

In fact, a composer continuously strives to break free from bottlenecks, and now I'm trapped in one. I'm writing a piece for chorus and orchestra, commissioned by the National Center for the Performing Arts. It is quite a difficult task for me. Although I had been through numerous strains and struggles when writing Joie Eternelle and Luan Tan, they are nothing when compared to what I have experienced for this work; this is my first time in decades to compose for chorus. I have heard a lot of choral music, but never a work is satisfactory to me. I hope my first choral music lead me to the right direction to explore an appropriate expression. And this is exactly the bottleneck that I still have not found a way to resolve.

It is said that you use Su Shi's Jiang Cheng Zi in this work for chorus and orchestra. We're all looking forward to the rebirth of such a beautiful poem of the Song Dynasty. How did this poem come to your mind?

I did not pick this poem deliberately. At first, I just wanted to look for inspiration in classical Chinese poetry. This work is very challenging as the music switches between tonal and atonal interludes. When the musical section was almost done, I had not found a matching lyric. And then I discovered Jiang Cheng Zi. The poem encompasses peace, meditation, depression, recollection, loss, wailing and so on. After that, I decided to introduce a monologue by a male soloist, as the chorus alone may not be sufficient to support my desired dimension.

To some people, the soundtrack for the film industry is always commercial music, but you have been quite serious about participating in the music production for films. I remember that during the Olympics, you turned down all other works and were fully engaged in Olympic music project. With usual attachment and constant refinement, you spend no less time on the soundtrack production, which is quite unique. So, I fully believe that they are the products of your soul. How do you see these soundtracks in terms of significance in your career as a composer?

I do not have too much thought about their significance. I just want to try my best to write good music. The significance is always evaluated by the third party. I agree with an idea proposed by Zheng Jinghe, the violinist. She said that the composer is the 'biological parent' of music, while the musician is the 'adoptive parent'. After the 'birth' of a work, its 'growth' completely relies on adoptive parents. Whether it can become a 'grown-up' depends on them." So I cannot evaluate my work; the life of the work depends on its own destiny.

The pace of creating 33 works in 30 years seems a bit slow in this era. What makes you so focused and patient?

Generally, I spend four to six months on a piece of work. During my time in France, I found the French composers basically spend the same amount of time in their creation. For example, it took Messiaen eight years to complete an opera. Over the course of eight years, he was fully involved in composition. Just by looking through his score, you'll know that it is indeed a piece of time-consuming creation—more than five hours in length with countless notes in arrangement. It is definitely not a quick task. So the working environment in France has a subtle influence on me. Coupled with my personal pursuit of perfection, these basically establish my pace of creation. Also, I do not want to treat music as a career only. I'm determined to write music that pleases me and meets my self-expectation.

In recent years, a number of European maestros have passed away. Does this indicate the fall of an era? If so, what will be the new era like? Some people say that Boulez is the last master; some people say that he is the center of the French music, whose great establishment also poses limits to many possibilities. What do you think?

That era may already have long gone. In fact, a huge change had occurred before Pierre Boulez died. The future is still hard to predict but history has already turned the page. Either in China or around the world, now is an era without masters.

Boulez was a very talented person, full of characters. He was good at using unique musical language and skillful in management. His shortcoming was his keen desire for power. He wanted to solidify his ideals, to pursue universalization, and to establish a distinctive aesthetic philosophy through influential powers. His influence reaches every organization, including research institutions, performing centers, schools, reviews, music festivals, and so on, which sometimes has very negative impact. Of course, his pursuit is positive and achievement in art is unmatched.

A composer never springs out of the world but is inextricably embedded in the tapestry of the time and society. A composer not only reflects and narrates but also tries to influence and change the era, of which the constraints he/she has nothing to do but accept. These processes are naturally and closely related to the composer's personal value and personality. How do you see your relationship with this era?

Yes, it is very fortunate to have the opportunity to study in France; the foreign environment has influence on me, which eventually makes who I am today. In addition, the impact of my educational experience in China is deep-rooted. When I went on to study abroad, I was already 30-year-old and through the Chinese education system, bearing indelible influence of Chinese culture and ideas. Well, these two cultures integrate naturally in me. I'm lucky enough to have life experiences in both China and France. If I were a composer living only in China, my thinking might be limited or become overly practical. I think music should not be overly practical, which will deprive its power. Music is not a tool; it is a space for one to express one's own thinking. When music is given commercial or other functions, it cannot be classified as art.

China has developed rapidly in recent years; perhaps, too many business opportunities cause one to lose oneself easily and look for simple pleasures, impetuous joy, whether the individual is a composer or a listener. But at the same time, we actually cherish genuine things and honesty even more. The National Center for the Performing Arts does hope to create really good stuff to promote positive influence and make changes. How do you look at what the National Center for the Performing Arts, as a national art institution, has done these years?

The mission of the National Center for the Performing Arts is very important, and it is very precious to have such an institution: to some extent, it represents the aesthetic ideas of the society and the time; aspiring artists can not live without its insight and support, since it is really not easy for them to create sophisticated works levelheadedly and steadily in an environment that is full of impetuous cultural projects. NCPA Young Composer Program is a great project, which also promotes meaningful cultural exchanges and attention, and provides an opportunity for young people to express themselves. Now, as most young people have lost the opportunity, NCPA dares to follow the laws of art, lay a new path for the continuous development of art, and create hope for young people. And these endeavors make it a great organization.

Xiaolong Ren: Managing Director, China NCPA Orchestra



郎朗

中国名片、中国符号、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、美国纽约大学荣誉博士、中央音乐学院荣誉博士、格莱美中国大使、法国凡尔赛宫大使、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兼中国馆形象大使、2016 “中拉文化交流年”形象大使、纽约市首位文化旅游大使、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。

郎朗被誉为“第一国际钢琴巨星”、“古典音乐第一人”、“全球键盘界的大使”、“世界古典音乐新一代领军人物”、“当今世界最年轻的钢琴大师”、“一部钢琴的发电机”、“一位将改变世界的年轻人”、“世界的郎朗，华人的骄傲”、“中国腾飞的符号”，《纽约时报》称他为“古典音乐界最闪亮的明星”，德国《世界报》称他为“当今世界最成功的钢琴家”，英国《泰晤士报》将郎朗置于头版最醒目的位置，并称“郎朗，正在创造新的古典音乐观众的超级明星”。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”。联合国前秘书长安南称他是“世界和平的使者”，美国前总统布什称“我是郎朗的超

级粉丝”，德国前总统希尔称“听郎朗的音乐能延长我的生命”。

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；他是与世界上所有顶级乐团合作过音乐季套场音乐会、实现了古典音乐界“大满贯”的钢琴家；他是第一位在白宫举办专场独奏会的中国钢琴家；他是第一位被英国皇室直接邀请参加纪念音乐会并演奏专署委约作品的中国钢琴家；他是第一位获得“格莱美”音乐奖提名、并在 2008 年、2014 年和 2015 年分别与赫比·汉考克、Metallica 和法瑞尔·威廉姆斯在颁奖仪式上演奏、同时获得“艺术成就奖”的中国钢琴家。

郎朗曾在 2006 世界杯开幕音乐会、2008 北京奥运会开幕式、2010 年广州亚运会开幕式、2014 巴西里约音乐会、2014 韩国仁川亚运会开幕式、2014 联合国日音乐会、2007 和 2009 诺贝尔颁奖仪式、2015 纪念中国人民抗日战争暨世界反法西斯战争胜利 70 周年文艺晚会等重大场合演奏。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”。2015 年，首部郎朗钢琴系列教材《跟郎朗学钢琴》中文版在上海举行新书发布会。

Lang Lang

Lang Lang, China's Name Card, China Icon, 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, Conservatoire of Birmingham City University, New York University and Central Conservatory of Music, the Grammy Ambassador to China, Ambassadeur du Chateau de Versailles, Ambassador to Expo Shanghai 2010, Ambassador to Expo Milano and China Pavilion 2015, Ambassador to the China-Latin America and Caribbean 2016 Year of Cultural Exchange, New York City's First-Ever Cultural Tourism Ambassador, 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 has won numerous honors such as "The first International Megastar Pianist", "The leading person of the new generation in the classical music world", "the world's ambassador of the keyboard", "The youngest piano maestro in the world", "A generator to piano", "A young man who will change the world", "World's Lang Lang, a pride of Chinese", "A symbol of China's take-off", to name just a few. New York Times praised him as "A dazzling star in the classical music circle"; German newspaper Die Welt called him "The most successful pianist in the world today"; The Times placed him in the front page with the big title "The superstar Lang Lang is creating new audience for classical music". 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". The former UN Secretary-General Kofi Annan praised him as "A Messenger of World Peace", and the

former US president George W. Bush revealed that he was a enthusiast fan of Lang Lang.

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 Vienna Philharmonic, the Berlin 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 played piano solo in the White House, been invited by the British Royal Family to perform commissioned works, as well as performed on the 2008 GRAMMY's Award with Herbie Hancock, 2014 with Metallica and 2015 with Pharrell Williams.

Lang Lang has appeared on many important occasions such as the 2006 World Cup opening ceremony concert, The Opening Ceremony of the 2008 Beijing Olympics, The Opening Ceremony of the 2010 Guangzhou Asian Games, 2014 Concert in Rio of Brazil, The Opening Ceremony of the 2014 Incheon Asian Games, 2014 UN Day Concert, Nobel Peace Prize Awards ceremonial concert in 2007 and 2009, the performance for the commemoration of the 70th anniversary of the victory of the Chinese People's War of Resistance Against Japanese Aggression and the World Anti-Fascist War in 2015, 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. In 2015, Lang Lang's first series of books "Mastering the Piano" in Chinese version were launched in Shanghai.

音乐会 Concert

2017.10.30 国家大剧院管弦乐团
China NCPA Orchestra

殷承宗：黄河钢琴协奏曲 Chengzong Yin: Piano Concerto *Yellow River*

指挥：吕嘉 Conductor: LÜ Jia | 钢琴：朗朗 Piano: Lang Lang
卡耐基音乐厅斯特恩礼堂 Stern Auditorium, Carnegie Hall

2017.12.05 国家大剧院管弦乐团
China NCPA Orchestra

格里格：A 小调钢琴协奏曲，Op.16 Grieg: Piano Concerto in A minor, Op.16

指挥：祖宾·梅塔 Conductor: Zubin Mehta | 钢琴：朗朗 Piano: Lang Lang
国家大剧院音乐厅 NCPA Concert Hall

2018.01.03

朗朗钢琴独奏会 Lang Lang Piano Recital

国家大剧院音乐厅 NCPA Concert Hall

焦点乐谈 Talk & Conversation

2017.08.14 国家大剧院新闻发布厅 · NCPA Press Conference Hall

朗朗钢琴大师课 Masterclass by Lang Lang



郎朗与 NCPA 相伴十年

问：张斯尧 答：郎朗

今天的郎朗，是世界为人知的顶尖钢琴大师，被授予联合国和平使者的头衔，还常在海外被看作是中国文化符号。毫无疑问，今天的郎朗已经是一个家喻户晓的名字。他的演奏，有着一独特的魅力，似乎无论他演奏什么，都能让台下的观众无限着迷。

和名称前长长的标签不同，生活中的郎朗，思路敏捷讲话风趣，时不时幽默一把。比如当被问到对那些痴迷在家中听唱片、不肯来现场音乐会的朋友们有何建议时，他会直截了当地说：“我现场弹的，比唱片里好。”

而对于钢琴家这个身份，郎朗自己亦有着明确清晰的定义：“我觉得作为钢琴家第一点是要弹好钢琴，这才叫钢琴家—Pianist！我们可以去幻想拥抱世界，但是首先要把自己的责任和义务认识清楚—那就是每天要按时练琴，要对音乐负责。练好琴的同时再去创造新的主意、新的想法。有一句名言：‘怎样才能去世界上最著名的音乐厅？’三个单词：practice（练习）、practice（练习）、practice（练习）。”

记得在 2013 年采访时，郎朗说未来的目标是要做全能型钢琴家，征服世界名曲。几年过去，再次抛给他这个问题，郎朗的回答充满着思考：“这个目标不会变，但理解上不用那么刻意。比如一个年轻人刚开始职业生涯，选曲就不能太大众了，必须要找些特别的来证明自己，秀秀肌肉。但对现在的我来讲，大家也都了解我，熟悉我了，所以我现在的考虑就是能有新意我再弹。名曲与否、难度与否，对我来说不重要，能不能有全新的诠释，才重要。有些大师在音乐会上也弹很多学生弹的作品。可听众在台下一听，简直惊呆了。这是平时弹的那首么？怎么能弹得这么好。如果能有这种效果，我觉得就可以了。”

在个人艺术的道路上，郎朗自己仍在不断地探索更多可能性。回首与国家大剧院相伴的这十年，按他自己的话说：“满满的都是回忆，有感恩，有感动，有骄傲，点点滴滴历历在目。”

感恩 NCPA

“我很感恩国家大剧院。记得在国家大剧院还没有落成的时候，有一次走在长安街上，已经能看见大剧院的建筑象了。当时我就很激动，觉得中国终于要拥有一个在古典音乐界的镇店之宝、一个有分量的表演艺术殿堂了。”

郎朗与大剧院一开始就是一系列的合作。当时和大剧院的朋友们讨论计划的时候，就提到了小泽征尔指挥的新年音乐会，以及在 1 月 3 日、4 日连续演奏两场音乐会，包括公益大师课。郎朗记得非常清楚：“2008 年，国家大剧院还策划了十个钢琴家同台演奏十架钢琴的‘中国钢琴之夜’，那个威力简直是巨大的。估计当时舞台上的声音在美国都能听到，特别过瘾。”

这十年间，郎朗与很多音乐界朋友经常相聚在国家大剧院。祖宾·梅塔是多年来一直帮助郎朗的大师，两人多次在国家大剧院的音乐厅同台演出，两年前还共同与国家大剧院管弦乐团合作过。郎朗和吕嘉也是多年的合作伙伴：“我十几岁时就跟吕嘉首次在海外合作。当时，我在海外作为独奏家四处游历，他在瑞典的乐团担任音乐总监，我们同为华人，能在海外合作，感觉特别有缘，心中特别骄傲，那真的是不可磨灭

的美好记忆。”这次作为国家大剧院十周年驻院艺术家，在驻院演出计划中，朗朗又将和这两位他非常喜欢的艺术家一起合作。“看到吕嘉先生现在成为大剧院的音乐艺术总监，由衷为他感到骄傲。”

在朗朗看来，国家大剧院管弦乐团在艺术表现上突飞猛进的发展也是意料之中的，因为乐团中不少音乐家都是他小时候非常优秀的同学。在朗朗看来，他与这支乐团之间的关系，那真的是比朋友关系近多了。用他的话说，“大家都是发小！有时过来排练，看到了各种熟悉面孔，经常会说：这不是我同桌嘛？看到他们我真的很自豪！大家都是同一代人，如今都活跃在舞台上，为古典音乐贡献自己的力量。”

为 NCPA 鼓掌

2009 年，朗朗和祖宾·梅塔演奏在国家大剧院与维也纳爱乐合作弹了肖邦协奏曲。2015 年，朗朗和梅塔回到大剧院，与国家大剧院管弦乐团合作莫扎特协奏曲。在弹遍了全世界的朗朗看来，与亚洲乐团弹莫扎特协奏曲，这可将是非同小可的挑战。在某种程度上，莫扎特协奏曲难过几乎其它所有协奏曲，因为它在风格的规范、骨子里的灵性上的要求太特别了，这些音乐内在的精髓不是随随便便能做到的。所以，梅塔当时在曲目计划阶段曾经建议朗朗考虑换个曲目。“但我不说，我相信这支乐团，相信我的同学们。演出结束后，梅塔特别高兴，特别满意！因为他们对莫扎特的演奏真的是充满了原汁原味的欧洲味道。”

2017 年，朗朗将和大剧院管弦乐团在卡耐基音乐厅演奏。“每次在卡耐基演奏都是一件令人振奋的事情，那感觉有点像进入到决赛一样。虽然我在国外弹过《黄河》，但在卡耐基的乐季音乐会演奏还是第一次。我们都知道，一场音乐会能进入到卡耐基的乐季非常难，在此要给大剧院鼓掌。国家大剧院如今已经成为了顶级的品牌、顶级的舞台，尤为难得的是国家大剧院对艺术品质的珍视、对艺术价值的呵护。如今是个金元时代，很多海外音乐厅，大家花钱就能租来演出。但国家大剧院可不这样，他们的国际巡演的，凭着自己的艺术实力和品牌声誉，实实在在的通过与国际优秀机构平等合作，从始至终捍卫了自己的艺术标准和品牌尊严！我要再一次为这种精神鼓掌！”

从新年音乐会到国际钢琴系列独奏会，从与维也纳爱乐乐团、费城交响乐团到与国家大剧院管弦乐团的合作，作为艺术家，朗朗几乎每年都会出现在大剧院的舞台上。今年 1 月 17 日，国家大剧院宣布邀请朗朗出任 2017 / 2018 国家大剧院驻院艺术家。

相伴十年，从艺术家到驻院艺术家，从对艺术的思考到对未来的展望，朗朗有话要说。

如何看待即将到来的在卡耐基音乐厅演奏《黄河》协奏曲？

经典的艺术是永恒的，已经存在很多很多年了，我们非常有幸能够成为一代又一代传承经典艺术的演奏家。经典作品，一定要在最经典的音乐厅演奏。这也是我如此高兴能够和我们国家大剧院管弦乐团，和我的好朋友吕嘉先生在卡耐基演奏东方的经典——《黄河》协奏曲的原因。在这样一个经典的西方音乐殿堂演奏这么经典的东方协奏曲，肯定会让世界对中国音乐有一个新的认识。

作为纽约的旅游文化大使，这次在纽约除了演出之外，如果天气届时不太冷的话，我希望能邀请吕嘉总监还有国家大剧院管弦乐团的朋友们，登上纽约的朗朗号双层巴士，感受一下纽约这个多元文化之都的热烈氛围。接下来在 12 月，我会和指挥大师祖宾·梅塔先生再次回到我们国家大剧院管弦乐团，在国家大剧院的舞台上演奏经典动听的格里格《A 小调钢琴协奏曲》。

如何看待 2017 年在国家大剧院演出的曲目？

关于协奏曲我最初是考虑弹贝多芬《第五交响曲“皇帝”》，但是转念一想，马上 2020 年就要到贝多芬年了，到那时一起弹五个作品，多过瘾。所以最后和国家大剧院管弦乐团一商量，我们选择了格里格的作品。值得一提的是，我今年正好要去格里格的家乡参加音乐节，到时一定要好好体会一下他的生活环境，希望我回到大剧院演奏的时候，能带着些北欧冰川的感觉。

如何看待国家大剧院的音乐教育？

艺术的教育一定是活学活用，就像练琴一定要听，一定要知道自己在练什么。我小时候，就是在某个音乐会上听一听。现在的孩子们多幸福，有国家大剧院这样的平台，能天天来听音乐会。学习音乐需要劳逸结合，有趣味，有目标，不断调整自己的艺术风格。这个多元的时代，很多风格都要了解，最后再形成自己的选择，静下心来做音乐，因为音乐教育必须是精神上的执著。

国家大剧院在教育方面拥有先进的理念，和国际上那些最优秀的剧院完全同步。有时，有的顶级音乐家不轻易参与教育活动，是因为他们不了解这个或那个主办方的能力，对活动效果会怎样也无法较好预期。但对他们来说，每每来到国家大剧院，他们总会愿意给乐迷们奉献一些优质的艺术普及活动，这一点大概也源自国家大剧院有一个非常高质量的专业平台，让音乐家们特别愿意把自己的艺术价值更充分地体现出来。

我自己的计划是不断做公益，让孩子们免费学音乐。很多人没有受过音乐训练，不知道音乐的重要性，这不光是国内，也是一个世界性的问题。国家大剧院作为国内最好的艺术教育平台，我愿意和大剧院一起多做一些事情，比如大师课，利用新媒体来招募学员，公平、公开、有效。当然，这种合作还可以是更多元的。

我自己最近设计了一套充满卡通形象的教材。我记得小时候练莫扎特的作品，谱子上还贴孙悟空呢，毕竟孩子们对音乐的形象是不清晰的，但他们可能会在其它艺术形式的帮助下把音乐学的更好。现在已经进入到智能时代，我也会把我自己的教材录到智能钢琴里，陪孩子们练琴。

对担任国家大剧院驻院艺术家有哪些期待？

虽然今年国家大剧院邀请我作为驻院艺术家，但我的感觉是我似乎十年来一直都是国家大剧院的一部分。每年我都会来，我和剧院不少工作人员都成了非常好的朋友，感觉上都快成一家人了。十年来，我们总在快乐的氛围中合作，不断策划有新鲜感的音乐会。国家大剧院也确实给我们中国人争气，给我们当代中国的文化事业争气，不仅为整个城市乃至国家的广大人民提供了优质的艺术生活，而且还让全世界认识到这是一座国际顶尖的艺术殿堂。这不是我说的，是世界公认的！

所以，我觉得非常荣幸，能在十周年这么重要的时候被邀请作为我们大剧院的驻院艺术家，这是令我非常骄傲、自豪的荣誉，希望我能把这件事做好。希望能给国家大剧院带来新的想法和观众，包括新的国际上的听众。希望大剧院在十周年之际，能引领中国的古典音乐圈，在世界上继续树立最高水准的殿堂。希望未来 50 年，还能一起创造新的音乐灵感。

张斯尧：国际钢琴系列负责人，国家大剧院音乐项目主管。

Ten Years of Lang Lang and the NCPA

Q: Siyao Zhang

A: Lang Lang

Renowned pianist and UN Goodwill Ambassador Lang Lang seems to symbolize China in the international arena. His name is well-known, his performance has a unique allure, no matter what he plays, he is able to mesmerize the audience.

Behind his formal labels, Lang Lang is witty and humorous. When asked what he wants to say to people who listen to his CDs but do not come to his concerts, he said, “My live performance is better than my records.”

Lang Lang also has a very clear definition of his role. “I believe that as a pianist, the first thing you have to do is play the piano well, so that you can deserve the title of pianist. We can fantasize about embracing the world but we must understand our responsibility and duty, which is to play the piano every day and being responsible to music. When you play good enough, then you can work on new ideas and new projects. There is a saying, how do you get to the most famous concert hall in the world? Practice, practice, and practice.”

In a 2013 interview, Lang Lang said his goal is to be an all-around pianist and conquer all world classics. A few years passed, when asked the same question, his answer is more thoughtful. “My goal doesn’t change, but it has a less rigid definition. It’s like when someone young first starts working, he or she can’t pick common works, they need to prove themselves with unique selections. By now, however, everyone knows who I am, so I’m more concerned with choosing pieces that are innovative, whether they’re famous or difficult doesn’t matter as much. It matters more if I can give it a new interpretation. Some masters play the same things their students play, but the audience is amazed at the difference. Is this the same piece? How could he/she make it? If I could achieve this effect, then it’s enough for me.”

Lang Lang has continued to explore and challenge himself on his personal journey of art. Looking back on his 10 years with NCPA, he said, “I have so many incredible memories, some make me grateful, some are touching, and some make me proud. I remember them all.”

Grateful to NCPA

“I’m so grateful to the NCPA. Once, I was walking on Chang’an Avenue when I saw the early structure of NCPA which was yet to open, and I was so excited. I thought, finally, China will have its own treasure of classic music, a world-class arena for music.”

Lang Lang has collaborated with NCPA since its inauguration. When he talked with friends at NCPA about program planning, he mentioned a New Year concert conducted by Ozawa Seiji, and the back-to-back concerts on January 3rd and 4th, including the public classes with the masters. Lang Lang remembered those days clearly. “In 2008, NCPA planned China Piano Night with 10 pianists playing on 10 pianos simultaneously. It had a huge impact. I think you could hear the music in America, it was amazing.”

In the past 10 years, Lang Lang has gathered with many friends at NCPA. Zubin Mehta has mentored Lang Lang for years, and the two have often played together on the stage of NCPA. Lang Lang and LÜ Jia also collaborated frequently. “I worked with LÜ Jia for the first time in Sweden when I was in my teens. It felt very different from other concerts. Working overseas together for the first time, with both of us being Chinese, it was very memorable.”

As NCPA’s Artist-in-Residency while the organisation celebrates its 10th anniversary, Lang Lang will work with these two artists again as part of his resident performance program. “I’m so delighted to see that LÜ Jia was lately appointed as Artistic Director of Muci for NCPA”

For Lang Lang, the rapid growth of NCPA Orchestra in term of its artistic quality and reputation is quite something consistent with his expectation. Many musicians at NCPA Orchestra are his classmates and friends, and some even grew up together with

him since school age. “At rehearsals, I’d see so many familiar faces, like, hey, I shared a desk with him at school. I’m so proud to see them here. We’re all from the same generation, and we’re all contributing to classical music with our efforts.”

Cheers for the NCPA

In 2009, Lang Lang and Zubin Mehta played the Chopin concerto with Vienna Philharmonic at NCPA. Then in early 2015, he had the chance to come back to NCPA for another collaboration with Zubin Mehta, but, this time, Lang Lang wanted to play one of Mozart’s piano concertos with NCPA Orchestra.

For a world class pianist, playing Mozart with an Asian orchestra always means quite some challenges. Lang Lang even believes that the interpretation of Mozart can be even more difficult than any other composer’s piano works, because the style and flavour that Mozart requires are absolutely unique. Mehta, when hearing that Lang Lang wanted to play Mozart, once asked him to reconsider the program because he thought it could be quite difficult.

“But I said no, because I believed in our orchestra and I believed in my classmates. So, we worked together on Mozart, and, in the end, their sound was as good as a great European orchestra. Zubin was hugely satisfied, and audience were excited.”

In 2017, Lang Lang and China NCPA Orchestra will play together at Carnegie Hall. “It’s an invigorating process every time I play at Carnegie, it feels like being at the finals. I’ve played Yellow River overseas, but it’ll be the first time I play it at Carnegie during their concert season. We all know how hard it is to get into Carnegie’s concert season, so we have to cheer for the NCPA. NCPA is now a top- notch brand and a top-notch stage. I am extremely moved to see that they always attach a great importance to their artistic quality and reputation, which is especially worth commending. Today, the music arena is often controlled by dollars, many would just go to Europe or America and rent a nice hall for a performance, but the NCPA never does this, and they always try hard to work with their international partners equally, offering their performance with a great quality and safeguarding their brand nicely. I have to cheer NCPA’s music integrity.”

At NCPA, from its annual New Year concert to its grand International Piano Series, from the Vienna Philharmonic, the Philadelphia Orchestra, to NCPA Orchestra, Lang Lang has appeared on the stage of this prestigious hall almost every year.

On January 17th, 2017, NCPA announced that it has invited Lang Lang to be its Artist-in-Residency for the 2017/2018 Season.

The role of Artist-in-Residency has in many ways symbolized a strong and close partnership between the internationally acclaimed pianist and this world class arts institution of China. With his experience of close collaboration with NCPA for nearly 10 years, Lang Lang feels that he has much to share on his music and his relationship with NCPA.

What do you think of the *Yellow River Concerto* that you are about to play at Carnegie Hall with NCPA Orchestra?

The charm of classics are simply eternal. We’re so lucky to be the performers who get to pass on these classics to the next generation. Classics have to be played at classic venues.

This is why I’m so happy to play *Yellow River*, one of China’s most celebrated music classics, with NCPA Orchestra and my good friend LÜ Jia at Carnegie. And I am sure that, with the fantastic collaboration between us on the wonderful stage of the Carnegie Hall, we will make the world see Chinese music in a whole new light.

I’m also the Ambassador of Culture and Tourism for New York. In addition to our music-making in New York, I also hope to invite LÜ Jia and my great friends from NCPA Orchestra to ride the “Lang Lang” double-decker bus with me and have a tour in the New York City. Hopefully the weather won’t be too cold then.

Afterwards, I will return to NCPA Orchestra in December, with Mr Mehta conducting again, and play Edvard Grieg’s wonderful piano concerto.

What do you think about all the programs you have planned for this season at NCPA?

For concertos, at first I wanted to play Beethoven’s Piano Concerto No. 5, “the Emperor”, but then I thought maybe I should do

this in the year of 2020 when the world will celebrate Beethoven's 250th anniversary of Beethoven's birth, and maybe I can play the entire cycle of Beethoven five piano concertos. I believe that would be even better.

In the end, having discussed with the NCPA orchestra, we decided to work on Grieg's Piano Concerto in A minor. I'm actually going to Grieg's hometown this summer for a music festival, so I'd definitely get to experience his world. Hopefully by the time I return to play at NCPA, I could bring something of the Northern European glaciers back with me.

What do think of the music education program at NCPA?

Music education has to be applicable in real life, just like you have to listen when you practice piano, you have to know what you're playing. When I was younger, I could only hear good music at a concert, nowadays, kids are so lucky, they could enjoy concerts every day at places like NCPA. Besides hard work, learning music should be interesting journey with targets set. You have to constantly adjust your style. You have to know many music styles in this multi-faceted time, then you can build your own style and focus on music-making. Music education means spiritual perseverance.

NCPA's concepts in music education are absolutely state-of-the-art, just like other first-rate music venues in the world. Some top musicians wouldn't open to the idea of participating into some outreach events, because they can hardly guarantee the quality of the event while they don't know much about how the organisation invites them would present such events. But for most of them, they would very much like to contribute to some forms of outreach and educational events while they come to NCPA, because they know that NCPA could provide a high-quality and professional platform for them, so they can maximize the value of their arts to a wider public.

So I plan to continue my effort to serve for the public interest, especially I hope I could create more opportunities for kids to learn the magic of music for free. Many people have never had music training and don't know why it's important. This is a problem not only for China but the world. I'm willing to work with NCPA, China's leading platform for art education, to do more in this area, such as doing more master classes, for the music lovers, and we can even recruit audiences through new media platforms, in a fair, open, and truly effective fashion. And of course, our collaboration on educational projects can go beyond more than these and get even more diversified.

I have recently come out with a set of education materials with cartoon images, which I especially designed for kids to learn music. I remember that the Mozart books I had when I was little carried some pictures of the Monkey King. Kids may not have a clear perception about music, but they may learn music better if we can use other forms of art to support them. I'll also record my materials into smart pianos for kids' piano practice.

What expectations do you have as the NCPA's Artist-in-Residency.

Though I am only the Artist-in-Residency at NCPA for this season, I've actually found that I have been part of this organization for years. I come here every year, and I'm good friends with many colleagues here, we're truly like family.

It has been 10 years since we first worked together. We have been working together as one team with great delight. And NCPA has really done a fantastic job, while they have not just created a wonderful cultural life for this city and this country, but also showed itself as a prestigious stage for arts in front of the world. This is not just something I said but is known to the world.

So, it is such a privilege and honour for me to have been selected as the resident artist at NCPA at its 10-year anniversary, this is an incredible and gratifying honour.

I hope to do the best I can to bring new ideas and audiences to NCPA, including international audiences. I hope NCPA would continue to join hands with all musicians and establish itself as a powerhouse for classical music and arts. I hope that, even after 50 years, we can still bring new inspirations to the people's musical life.



艺术体验
ART EXPERIENCE

胜如
友乐
Ode to Friends

2017.05.01

音乐厅 · Concert Hall

周末音乐会 | Weekend Matinee

指挥：袁丁
小提琴：杨晓宇

格里格：霍尔堡组曲，Op.40
柴可夫斯基：D 大调小提琴协奏曲，Op.35

Conductor: Ding Yuan
Violin: Xiaoyu Yang

Grieg: Holberg Suite, Op. 40
Tchaikovsky: Violin Concerto in D major, Op.35



焦点乐谈 | Talk & Conversation

2017.06.18	主讲人 张弦 王纪宴	Presenter Xian Zhang Jiyan Wang	国家大剧院资料中心 · NCPA Arts Library
			大师面对面：张弦 Face to Face: Xian Zhang
2017.06.25	主讲人 芮妮·弗莱明	Presenter Renée Fleming	国家大剧院资料中心 · NCPA Arts Library
			歌剧之巅—著名女高音歌唱家芮妮·弗莱明大师课 The Peak of Opera-Masterclass by Renée Fleming
2017.07.15	主讲人 郑小瑛	Presenter Xiaoying Zheng	国家大剧院资料中心 · NCPA Arts Library
			郑小瑛讲“洋曲中唱” Xiaoying Zheng: Western Music Presented with Chinese Language
2017.07.30	主讲人 张国勇 高建	Presenter Guoyong Zhang Jian Gao	国家大剧院西餐厅 · NCPA Western Cuisine
			柴可夫斯基与俄罗斯音乐生活 Tchaikovsky and Russia's Music Life
2017.08.14	主讲人 朗朗	Presenter Lang Lang	国家大剧院音乐厅 · NCPA Concert Hall
			朗朗钢琴大师课 Masterclass by Lang Lang
2017.09.09	主讲人 王烈	Presenter Lie Wang	国家大剧院资料中心 · NCPA Arts Library
			C 调上的贝多芬 Beethoven in C
2017.09.23	主讲人 法比奥·路易斯 李彪	Presenter Fabio Luisi Biao Li	国家大剧院资料中心 · NCPA Arts Library
			法比奥·路易斯眼中的贝多芬 A Perspective of Beethoven through Fabio Luisi's Eyes
2017.10.22	主讲人 吕嘉 陈其钢 任小珑	Presenter LÜ Jia Qigang Chen Xiaolong Ren	清华大学 · Tsinghua University
			在路上：音乐家 and 他们的巡演故事 On the Way: Stories from the Tour of Musicians
2018.01	主讲人 国家大剧院管 弦乐团音乐家	Presenter Musicians of NCPAO	国家大剧院资料中心 · NCPA Arts Library
			音乐沙龙 Music Salon with NCPAO Musicians

公开排练 | Open Rehearsal

为您创造零距离接触艺术现场的机会，永远是我们莫大的荣幸和愿望。为此，定期的公开排练已经是我们的重要传统。在这个乐季中，我们将举办十多次公开排练，邀请您走进我们的排练现场，感受那些幕后的汗水与玄妙，近距离了解音乐家们的工作并与他们畅谈交流。

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It would be our great privilege to bring you even more closer to the real art scene, and, therefore, Open Rehearsal has been a tradition at our orchestra for a long time. In this season, we will present no less than 10 Open Rehearsals, where you will be invited into our rehearsals, experiencing fascinating opportunities to watch our musicians at work, see how a piece of music is shaped and polished and talk to our musicians closely.

For more information of our Open Rehearsals, please follow us on Weibo or WeChat and we will be always here to welcome you.



艺术下基层 | Community Concert



我们的艺术决不仅仅只发生在这座恢弘的殿堂中，让音乐走出剧院并来到您的身边，一直是我们热切的愿望。在过去的几年中，我们本着“深入生活、扎根基层”的宗旨，每年都会举办多场“艺术下基层”音乐会，把美妙的音乐带进乡村、社区、学校、医院、书店、咖啡馆和更多可能的社会生活场景之中去。今年，我们还将一如既往的举办 80 多次“艺术下基层”音乐会，您可以关注我们的微信或微博，随时了解我们的艺术下基层活动计划。



The magic of our music doesn't just take place in this great hall, reaching out to you with the beauty of our music is always one of our great dreams. Every year, we would present a number of Community Concerts, bringing music into countryside, communities, schools, hospitals, bookstores, Café, and every possible scene of social lives. In this season, you will still see our musicians in more than 80 of our Community Concerts across the city of Beijing. Just follow us on Weibo or WeChat, and you will find where we will bring our music to.



国家大剧院合唱团

国家大剧院合唱团是中国国家表演艺术中心的驻院合唱团。

国家大剧院合唱团成立于 2009 年 12 月 8 日，由著名指挥家吴灵芬担任指挥。作为中国最高表演艺术殿堂所属的专业文艺演出团体，合唱团秉承大剧院人民性、艺术性、国际性的宗旨，被公认为是一支充满朝气及无限潜能的专业合唱团。

伴随国家大剧院合唱团七年来的成长过程的，有诸多当今全世界最优秀的艺术大师：包括著名导演弗朗切斯卡·赞贝罗、强卡洛·德·莫纳科、乌戈·德·安纳、陈薪伊、曹其敬、廖向红、易立明、李六乙，著名指挥家洛林·马泽尔、祖宾·梅塔、丹尼尔·欧伦、郑明勋、梵志登、严良堃、杨鸿年、吕嘉、张国勇、李心草、郑健、杨力，著名歌唱家普拉西多·多明戈、里奥·努奇、茵瓦·穆兰、胡安·彭斯、布兰登·乔瓦诺维奇、弗朗切斯科·梅里、阎维文、戴玉强、魏松、莫华伦、袁晨野、廖昌永、章亚伦、张立萍、迪里拜尔、孙秀苇、和慧、杨光、李晓良等。大师们对国家大剧院合唱团有着很高的赞誉，世界著名男高音多明戈曾说“能和这些才华横溢的青年艺术家们合作，是我的荣幸”；已故指挥家洛林·马泽尔表示“这是一个充满激情的合唱团”；指挥家丹尼尔·欧伦排练后兴奋地表示“这是我见过的声音最棒的合唱团，虽然他们很年轻，但比很多欧洲的合唱团都要好”。

作为中国最优秀的两栖合唱团，他们用丰富的声乐表现力和饱满的热情塑造了一个又一个鲜活、生动的歌剧人物

形象，为推动国家大剧院艺术生产的进一步发展发挥了积极的作用。自成立以来，积极参与国家大剧院制作的原创歌剧《西施》《山村女教师》《赵氏孤儿》《美丽的蓝色多瑙河》《运河谣》《骆驼祥子》《冰山上的来客》《日出》《这里的黎明静悄悄》《方志敏》《长征》《阿凡提》等，中外经典歌剧《白毛女》《洪湖赤卫队》《图兰朵》《卡门》《茶花女》《爱之甘醇》《托斯卡》《蝙蝠》《漂泊的荷兰人》《假面舞会》《罗恩格林》《霍夫曼的故事》《奥赛罗》《纳布科》《费加罗的婚礼》《意大利女郎在阿尔及尔》《游吟诗人》《乡村骑士》《丑角》《诺尔玛》《唐·帕斯夸莱》《阿依达》《弄臣》《塞维利亚的理发师》《叶甫盖尼·奥涅金》《安德烈·谢尼埃》《玫瑰骑士》《西蒙·波卡涅拉》《参孙与达丽拉》《歌女乔康达》《唐豪瑟》《麦克白》《水仙女》等五十多部作品的演出。其展现的艺术水准获得了业内人士及观众的一致好评。

除歌剧演出外，国家大剧院合唱团还策划与参演了许多大型声乐作品及主题音乐会：包括《贝多芬第九交响曲》《马勒第二交响曲》《马勒第三交响曲》《马勒第八交响曲》威尔第《安魂曲》《纪念黄自诞辰 110 周年音乐会》，歌剧音乐会《威廉·退尔》《唐·璜》及大型音乐舞蹈史诗《复兴之路》《胜利与和平—纪念中国人民抗日战争暨世界反法西斯战争胜利七十周年文艺晚会》和《2016 年杭州 G20 国际峰会文艺演出》《永远的长征—纪念红军长征胜利 80 周年大型文艺晚会》等多场国家级重大政治性演出。通过音乐会这一艺术载体，

让广大观众更加了解合唱的魅力和国家大剧院合唱团不懈追求的艺术精神。

作为极具时代精神的歌唱使者，国家大剧院合唱团始终重视观众培养，积极策划和参与周末音乐会、经典艺术讲堂。每年 40 余场国家大剧院公益演出，进学校、进社区，为高雅艺术的普及与传播，提高人们的审美情趣贡献自己的力量。同时，国家大剧院合唱团也不断地将国家大剧院的艺术产品和优秀的经典作品传播至国内外，他们曾参与国家大剧院原创歌剧《冰山上的来客》全国七个省市巡演，原创歌剧《方志敏》江西巡演，音乐会版歌剧《洪湖赤卫队》青岛巡演。先后出访新加坡、韩国、日本等国家和香港、澳门地区参加演出交流活动，受到国内外同行和观众的一致好评。特别是 2015 年随国家大剧院远赴意大利参加了歌剧《骆驼祥子》为期 17 天的巡演，大获成功，展现了丰富的音乐表现力。

新世纪的北京，充满着高雅艺术的繁荣气息，国家大剧院合唱团的年轻艺术家们把人生中最有活力、最有张力的青春时光奉献给中国的歌剧、合唱事业，为梦想、为艺术，不断前行！

China NCPA Chorus

China NCPA Chorus is the resident chorus of National Centre for the Performing Arts.

China NCPA Chorus was established on December 8, 2009. Lingfe Wu, the famous conductor, serves as its chorus master. As the professional artistic performing group that belongs to the highest palace of performing arts, the chorus adheres to the NCPA's guiding principle of "for the people, for the arts, and for the world" and is recognized as a vigorous professional chorus with infinite potential.

During the process of its growth in the past seven years, names of many most outstanding artistic masters in today's world have been observed, including famous directors Francesca Zambello, Giancarlo del Monaco, Hugo de Ana, Xinyi Chen, Qijing Cao, Xianghong Liao, Liming Yi and Liuyi Li; famous conductors Lorin Maazel, Zubin Mehta, Daniel Oren, Myung-whun Chung, Jaap van Zweden, Liangkun Yan, Hongnian Yang, Lü Jia, Guoyong Zhang, Xincao Li, Jian Zheng and Li Yang; famous singers Plácido Domingo, Leo Nucci, Inva Mula, Juan Pons, Brandon Jovanovich, Francesco Meli, Weiwen Yan, Yuqiang Dai, Song Wei, Warren Mok, Chenye Yuan, Changyong Liao, Yalun Zhang, Liping Zhang, Dilbér, Xiuwei Sun, Hui He, Guang Yang and Liang Li. The masters have given high appraisals to the chorus. The world famous tenor Domingo once said, "I am honored to cooperate with these gifted young artists"; the late conductor Lorin Maazel said, "It is a Chorus of passion"; conductor Daniel Oren, who was excited after rehearsal, said, "This is the chorus that has the best sound I have ever seen. Young as they are, they are better than many of the choruses in Europe".

As one of China's leading choruses both in the orchestra pit and concert hall, the

NCPA Chorus brings to life fresh and vivid operatic characters one after another with their lavishly expressive singing and passionate theatrical performance, playing an active role in pushing forward the artistic production of National Centre for the Performing Arts. Since its establishment, it has participated in more than 50 operas by NCPA such as opera commissions *Xi Shi*, *A Village Teacher*, *The Chinese Orphan*, *The Beautiful Blue Danube*, *The Ballad of Canal*, *Rickshaw Boy*, *Visitors on the Snow Mountain*, *Sunrise*, *The Dawns Here Are Quiet*, *Fang Zhimin*, *The Long March* and *Effendi*, and Chinese and foreign classic operas such as *The White-Haired Girl*, *The Red Guards on Honghu Lake*, *Turandot*, *Carmen*, *La Traviata*, *L'Elisir d'Amore*, *Tosca*, *Die Fledermaus*, *Der Fliegende Hollander*, *Un Ballo in Maschera*, *Lohengrin*, *Les Contes d'Hoffmann*, *Otello*, *Nabucco*, *Le Nozze di Figaro*, *L'Italiana in Algeri*, *Il Trovatore*, *Cavalleria Rusticana* & *I Pagliacci*, *Norma*, *Don Pasquale*, *Aida*, *Rigoletto*, *Il Barbiere di Siviglia*, *Eugene Onegin*, *Andrea Chenier*, *Der Rosenkavalier*, *Simon Boccanegra*, *Samson et Dalila*, *La Gioconda*, *Tannhauser*, *Macbeth* and *Rusalka*. Its artistic attainments have won favorable comments from the insiders and audiences.

Apart from operas, the chorus has also planned and performed in many large-scale vocal works and theme concerts including Beethoven's Ninth Symphony, Mahler's Second, Third and Eighth Symphonies, Verdi's *Requiem*, and Concert to Commemorate 110th Anniversary of HUANG Zi's Birth, the opera concerts such as *William Tell*, *Don Juan* and many politically significant state level shows including large-scale music and dance epic *Road to Revive*, Victory and Peace – Evening Gala to Commemorate the 70th Anniversary of the Victory of the World Anti-fascist

War and the Counter-Japanese War of the Chinese People, Evening Gala for the G20 2016 Hangzhou Summit and the Gala Commemorating the 80th Anniversary of the Victory of the Long March. By means of the concerts, the chorus makes more audiences to understand more of its charm and the artistic spirit of its unremitting efforts.

As the singing envoy of zeitgeist, the chorus has always been paying attention to fostering audience, supporting and participating in the artistic education and popularization activities of NCPA. It actively plans and participates in NCPA's Weekend Matinees, Classic Art Lectures, and appears in schools and communities to help popularize elegant arts, so as to improve people's aesthetic taste. Meanwhile, the chorus commits itself to introducing NCPA's artistic productions and outstanding classic works to audiences at home and abroad. It participated in the tour of NCPA's opera *Visitors on the Snow Mountain* in seven provinces and municipalities across China, opera commission *Fang Zhimin's* tour in Jiangxi Province, the concert version of opera *The Red Guards on Honghu Lake* in Qingdao and has visited Singapore, South Korea, Japan, Hong Kong, Macao and other countries and regions for exchanges. The chorus's performances have been critically acclaimed by the audiences and local counterparts. Especially in 2015, the chorus went with NCPA to Italy for a 17-day tour of the opera *Rickshaw Boy* to a great success, demonstrating the rich musical expression of the chorus.

Beijing, in the new century, is full of the prosperous atmosphere of elegant art. The young artists of the chorus devote their most vigorous and attractive youth to the cause of China's chorus and opera, and strive for dream and art!



吴灵芬
指挥
Lingfen Wu
Conductor

吴灵芬 | 指挥

我国著名合唱指挥家、音乐教育家，中国音乐学院指挥系教授，中国合唱协会副理事长，国家教育部艺术委员会专家组成员，国家大剧院合唱团指挥，国家大剧院青年室内合唱团艺术总监。

曾任中央音乐学院指挥系任副主任，中国音乐学院指挥系主任。负责总谱读法及乐队指挥的教学。指挥演出了大量交响曲、歌剧、戏曲等各种体裁音乐作品。1983 年指挥中央音乐学院歌剧系和中央歌剧院在中国首演了莫扎特的歌剧《费加罗的婚礼》，获得巨大成功。1986 年赴前苏联学习，主修歌剧及交响乐指挥，回国后投入合唱指挥的教学和研究。1994 年担任中央乐团合唱团客席指挥，多次代表国家出访演出，担任历届国内最高级合唱大赛的评委和国际合唱比赛评委。2003 年在中国音乐学院创建了以合唱指挥教学为主的指挥系，作为第一任系主任，在课程

设置、教学内容建设等方面创建了很多特色教学方法，特别是在合唱指挥培养方面为全国的教学提供了有益经验。2009 年 12 月担任国家大剧院合唱团指挥，为国家大剧院合唱团发展做出积极贡献。

她掌握古今中外大量不同风格的合唱经典作品，严谨的治学态度、新颖的教学方法和授课艺术使她在音乐教育界获得盛誉，是我国少有的既站讲台又站舞台的合唱指挥，为音乐教育和合唱事业的发展普及作出了杰出贡献。

在从事专业教学的同时，她还兼任多家教学单位的兼职教授和业余艺术团体的客席指挥，承担了大量社会教育工作。作为教育部艺术教育委员会专家组成员，在全国几十个省市的合唱指挥训练班上负责组织及课程安排等工作，培养了一批批专业及业余合唱指挥。她培养的学生遍布全国乃至世界各地，成为合唱事业的中坚力量。

Lingfen Wu | Conductor

Wu is professor at the Conducting Department of China Conservatory of Music, Director of the Art Directors' Committee of China Chorus Association, member of the Expert Panel of Art Committee, Ministry of Education, and Art Director of the NCPA Youth Chamber Chorus.

Back in 1983, Wu led the premiere of Mozart's *Le Nozze di Figaro* in China. Later, she went to the former Soviet Union for further study and majored in opera and symphonic music. She also conducted a public performance of *La Traviata* there. Coming back to China, she led rehearsals and performance of various symphonies and Chinese operas in many different provinces of the country and devoted much of her time and energy to chorus

conducting and training. She created the Conducting Department of China Conservatory of Music which focused mainly on chorus conducting, and brought up many professional and amateur chorus conductors. Wu masters a large number of Chinese and foreign chorus works of different time periods and styles. She takes a very serious attitude towards art and employs many innovative ways of teaching. This has earned great reputation for her in the community of music educators. She is great on both the teaching platform and the performance stage, which is rare for a chorus conductor in China, and has made extraordinary contribution to music education, as well as the development and popularization of chorus in China.

郑健 | 指挥

国家一级指挥，毕业于中央音乐学院指挥系，曾任中国人民解放军总政治部歌舞团指挥和中国人民武装警察部队政治部文工团团长。中国音乐家协会主席团成员、理事，中国交响乐基金会理事，中国交响乐联盟副主席，中国合唱协会常务理事，中国合唱联盟副主席，北京合唱协会副理事长，中国文联全国代表大会代表，解放军艺术学院客座教授，享受国务院政府特殊津贴。曾荣获全军第六、七、八届文艺会演优秀指挥奖，第九、十届全军文艺会演特别贡献奖；多次荣立二等功、三等功，自1990年以来担任国家、军队双拥晚会、八一晚会及全军重大演出活动的组织、策划、指挥工作，曾多次受到党和国家领导人的接见。曾任军队文艺奖、声乐大赛及中央电视台 CCTV 青年歌手电视大奖赛、中国音乐金钟奖、国家艺术基金等国家级各类赛事评委。2004 年随团参加第 20 届国际友谊艺术节，荣获

指挥金奖。倡导和组建了中国武警男声合唱团。

多年来，与中央歌剧院、中国广播交响乐团、北京交响乐团、上海交响乐团等国内著名乐团以及诸多省级交响乐团合作。同时还作为客席指挥与原中央乐团合唱团、中央广播合唱团等，举办多场合唱音乐会。

组织、创作、编配了大量合唱歌曲。录制发行《辉煌之声》系列男声合唱专辑，荣获中国音乐金唱片奖。曾参与策划、指挥了国家大剧院大型歌舞《红军哥哥回来了》，指挥国家大剧院歌剧《冰山上来客》在南方多个城市巡演，及与国家大剧院合唱团的合作。他的指挥风格具有鲜明的音乐性，力度充沛的音乐中兼备锐利感和柔软性，对交响乐团和合唱团有着极强的控制力。

Jian Zheng | Conductor

Zheng, a national first-class conductor, is a graduate of the Conducting Department of the Central Conservatory of Music. He used to work as director of the PLA General Political Department Art Group, president of the Art Troupe of Political Department of the Chinese Armed Police Force, Presidium member and member of Chinese Musicians' Association, member of China Symphony Development Foundation, vice chairman of China Symphony Alliance, executive member of China Chorus Association, vice chairman of Chorus-China, deputy director of Beijing Chorus Association, deputy of the National Congress of China Federation of Literary and Art Circles, visiting professor of the People's Liberation Army Academy of Art, and a recipient of the special allowance of the State Council. He is winner of the excellent conductor award at the 6th, 7th, and 8th PLA Art Show and the outstanding contribution award at the 9th and 10th PLA Art Show. He has also been cited for Class-II and Class-III merits for many times, served as the organizer, planner, and conductor at many national-level galas and parties celebrating military-related events since 1990, and been met by state and Party leaders on a variety of occasions. He also worked in the judge panels of military art awards, vocal music contests, CCTV National Young

Singers TV Contest, the Chinese Golden Bell Award for Music, and the China National Arts Fund. He led an art group to the 20th International Friendship Art Festival in 2004 and won the gold award for conductors. He also took the lead in establishing the men's chorus of the Chinese Armed Police Force.

Over the past years, he has cooperated with many famous Chinese symphony orchestras and provincial orchestras including China National Opera House, China Radio & Broadcasting Symphony Orchestra, Beijing Symphony Orchestra, and Shanghai Symphony Orchestra, and staged a number of chorus concerts in cooperation with the former Central Orchestra Chorus and Central Radio & Broadcasting Chorus.

He composed and arranged many chorus works, recorded and published the "Glorious Voice" series of male chorus albums, and won the China Gold Record Award. He was one of the organizers and the conductor of the NCPA's grand art show The Red Army came back, conducted the NCPA's opera 冰山上来客 during its tour in South China, and cooperated with the NCPA Chorus. He conducts in a highly melodic style, presents music in a way that combines strength and tenderness, and shows very strong power to control both the orchestra and the chorus.





焦淼
助理指挥
Miao Jiao
Assistant Conductor

现任国家大剧院合唱团助理指挥，国家大剧院青年室内合唱团指挥。毕业于中国音乐学院指挥系，师从我国著名指挥家吴灵芬教授，并得到著名指挥家严良堃先生的指导。

曾在国家大剧院制作的《西施》、《卡门》、《茶花女》、《图兰朵》、《托斯卡》、《洪湖赤卫队》等多部中外歌剧中担任合唱指挥。在国家大剧院与著名指挥家郑明勋合作的威尔第《安魂曲》中，担任合唱排练工作，受到大师的肯定与好评。2014年7月赴美国南加州大学桑顿音乐学院交流访学，期间开设的“中国合唱作品”系列讲座，受到了在校师生的广泛好评。

作为一名合唱指挥，她在歌剧及艺术歌曲合唱作品的诠释方面积累了丰富的经验，曾指挥国家大剧院合唱团演出了《聆听金色岁月》、《奇妙的和谐》等多场专场音乐会，主持了一系列内容丰富、形式多样的合唱艺术沙龙及普及教育活动，受到广大艺术爱好者的欢迎。

Jiao now serves as assistant conductor of the NCPA Chorus and conductor of the NCPA Youth Chamber Chorus. A graduate from the Conducting Department of China Conservatory of Music, she was supervised by the famous Chinese conductor Lingfen Wu and received instructions from famous conductor Liangkun Yan.

She conducted the chorus in many Chinese and foreign operas at the NCPA, including Xi Shi, Carmen, La Traviata, Turandot, Tosca, The Red Guards on Honghu Lake. She also cooperated with famous conductor Myung-whun Chung in staging the Requiem of Giuseppe Verdi at the NCPA, serving as conductor for rehearsals, and was highly praised by the maestro. In July 2014, she went to USC Thornton School of Music as a visiting scholar and delivered a series of lectures there themed on Chinese choral works, which were warmly welcomed by both teachers and students at the school.

As a chorus conductor, she has accumulated rich experience in presenting both operas and art songs. She led the NCPA Chorus to stage a number of chorus concerts such as “Listen to the Golden Age” and “Wonderful Harmony”, and hosted many chorus salons and popularization events with rich content and in a great variety of forms, all warmly received by the audience.



孟幻
指挥
Huan Meng
Conductor

孟幻，毕业于中国音乐学院指挥系，师从指挥家吴灵芬教授、王燕副教授。

2012年起，在国家大剧院原创歌剧《运河谣》《赵氏孤儿》《西施》中，担任艺术总监吕嘉和指挥家陈佐湟、张国勇的助理指挥。在国家大剧院原创歌剧《方志敏》《长征》中担任合唱指挥。近年来，与国家大剧院合唱团密切合作，完成一系列音乐会演出，包括：《我和我的祖国》《浪漫之夜》《国家大剧院中外歌剧经典合唱音乐会》等多场专场音乐会；担任2015年国家大剧院合唱节《“十二生肖”交响合唱音乐会》、2016年《“永恒的丰碑”纪念红军长征胜利80周年音乐会》等大型合作音乐会的合唱指挥。同时，积极参与国家大剧院各类艺术普及教育活动，指挥讲解多场周末音乐会，并参与“五月音乐节”公益演出，“八月合唱节”大师讲坛和国家大剧院百场公益演出”等。

Huan Meng, a graduate from China Conservatory of Music, is a student of Professor Lingfen Wu and Associate Professor Yan Wang.

Since 2012, he has been assistant to Art Director LÜ Jia, conductor Zuohuang Chen, and conductor Guoyong Zhang for The Ballad of Canal, The Chinese Orphan, and Xi Shi, original operas of the NCPA; and conducted the chorus in other original operas of the NCPA such as Fang Zhimin, and The Long March. He has been in close cooperation with the NCPA Chorus in the past years to stage a series of concerts, including “My Motherland and I,” “A Romantic Night,” and “NCPA Chinese and Foreign Classical Opera Chorus Concert”. He also served as chorus conductor at large chorus concerts such as the “12 Chinese Zodiac Signs” Symphonic Chorus Concert of the 2015 NCPA Chorus Festival and “Eternal Monument” Commemoration Concert for the 80th Anniversary of the Long March in 2016. In the meantime, he has been actively engaged in various NCPA art popularization and education events by conducting a number of weekend chorus concerts and giving instructions, participating in public-interest performances of the NCPA May Festival, joining the Maestros’ Forum of the August Chorus Festival, and contributing to the 100 public-interest performances.

合唱团团员名单

女高音声部

赵 瑾◆△ 马 敏● 刘超群 徐诚呈 刘善文
张 乐 高 娜 徐静祎 王蓉蓉 赵 南 韩 雪
郭 鑫 孔 迪 刘 洋 董京兰 李 青 周与倩
王慧媛 赵司琴 崔 茜 魏秀婷 王 萌
王 青* 刘 瑜* 于 浩* 韩 冰* 齐 芮*
王雪娇* 李雅璇* 关楚颖* 李 丹* 芦 莹*
张玉龙* 刘 芳*

女中音声部

王姝婷△ 翟凤超● 刘瑗梦 何 理 杨 柳
李银霞 苏 丹 王志华 宋 丹 刘海月 樊 荣
冯小鸥 王 颖 赵雪婷 查璐璐
康雅宁* 李仕婷* 高兴稳* 王 俏* 张 莹*
赵淞婷* 蔡欣颖* 夏 梦* 尤 雅* 邓文静*
孙鹿鸣* 孙 楠* 郭亚楠*

男高音声部

梁羽丰▲△ 曹瑞东● 毛伟钊 任敬辞 杨广萌
刘 扬 李 辉 蔡 俊 张博奥 唐明岩 于公泽
张世博 侯永盛 肖宇星 斯楞河 门宏多 李廷雷
刘兴晔 卢 川
王 欢* 刘占林* 高东方* 杨 浩* 李智佳*
王 森* 王 瑞* 刘广琨* 全 真* 马浩桐*
魏惠民* 孙嘉璐* 张益乾* 张 明* 王紫群*
霍图南*

男中音声部

王 翀● 佟子杨 刘 莹 柴 进 郑伟强
徐 达 刘文帅 陈 然 孙伟博 陈 雷 张蕴哲
张 洋 何辰龙 刘 梦 景新峰 王 力
于昊彤* 郝晓辉* 张 乾* 张雷霄* 王 希*
注：* 为项目演员

钢琴伴奏：隋博睿 聂 辰 张 悦

Sopranos

Jin Zhao ◆△ , Min Ma ● , Chaoqun Liu, Chengcheng Xu,
Shanwen Liu, Yue Zhang, Na Gao, Jingyi Xu,
Rongrong Wang, Nan Zhao, Xue Han, Xin Guo, Di Kong, Yang Liu,
Jinglan Dong, Qing Li, Yuqian Zhou,
Huiyuan Wang, Siqin Zhao, Qian Cui, Xiuting Wei,
Meng Wang, Qing Wang*, Yu Liu*, Hao Yu *, Bing Han *, Rui Qi *,
Xuejiao Wang *, Yaxuan Li*, Chuying Guan*,
Dan Li *, Ying Lu *, Yulong Zhang *, Fang Liu*

Altos

Shuting Wang △ , Fengchao Zhai ● , Yuanmeng Liu, Li He,
Liu Yang, Yinxia Li, Dan Su, Zhihua Wang, Dan Song, Haiyue Liu,
Rong Fan, Xiaoou Feng, Ying Wang,
Xueting Zhao, Lulu Zha, Yaning Kang*, Shiting Li*, Xingwen Gao*,
Qiao Wang*, Ying Zhang*,
Songting Zhao*, Xinying Cai*, Meng Xia*, Ya You*,
Wenjing Deng*, Luming Sun*, Nan Sun*, Yanan Guo*

Tenors

Yufeng Liang ▲ △ , Ruidong Cao ● , Weizhao Mao, Jingci Ren,
Guangmeng Yang, Yang Liu, Hui Li, Jun Cai, Boao Zhang, Mingyan
Tang, Gongze Yu, Shibo Zhang, Yongsheng Hou, Yuxing Xiao,
Silenghe, Hongduo Men, Tinglei Li,
Xingye Liu, Chuan Lu, Huan Wang*, Zhanlin Liu*, Dongfang Gao*,
Hao Yang*, Zhijia Li*, Miao Wang*,
Rui Wang*, GuangKun Liu*, Zhen Quan*, Haotong Ma*,
Huimin Wei*, Jialu Sun*, Yiqian Zhang*, Ming Zhang*,
Ziqun Wang*, Tunan Huo*

Baritones

Chong Wang ● , Ziyang Tong, Ying Liu, Jin Chai,
Weiqiang Zheng, Da Xu, Wenshuai Liu, Ran Chen,
Weibo Sun, Lei Chen, Yunzhe Zhang, Yang Zhang, Chenlong He,
Meng Liu, Xinfeng Jing, Li Wang,
Haotong Yu*, Xiaohui Hao*, Qian Zhang*,
Leixiao Zhang*, Xi Wang*
*Extra Choristers

Rehearsal Pianist: Borui Sui, Chen Nie, Yue Zhang

时间 Date		音乐会 Concert	指挥 Conductor
2017.4	15	周末音乐会 Weekend Matinee	孟幻 Huan Meng
2017.5	31	欢乐颂：费城交响乐团与国家大剧院合唱团音乐会 The Philadelphia Orchestra & China NCPA Chorus	雅尼克·涅杰 - 瑟贡 Yannick Nézet-Séguin
2017.6	1	唱起童年的歌：儿童节合唱音乐会 Songs of Our Childhood: Children’ s Day Choral Concert	焦淼 Miao Jiao
2017.7	2	不忘初心：聆听红色经典合唱音乐会 Stay True To The Mission： A Concert of Revolutionary Songs	焦淼 Miao Jiao
	9	往日情怀：郑健与国家大剧院合唱团中国经典合唱音乐会 The Way We Were： A Concert featuring Chinese Folk Songs	郑健 Jian Zheng
	4	中外歌剧经典合唱：吕嘉与国家大剧院合唱团音乐会 NCPA Chinese and Foreign Classical Opera Chorus Concert: by Lü Jia and NCPA Chorus	吕嘉 LÜ Jia
	8	欢乐颂：吕嘉指挥贝多芬第九交响曲 Conducts Beethoven Symphony No.9	吕嘉 LÜ Jia
	9	欢乐颂：吕嘉指挥贝多芬第九交响曲 Conducts Beethoven Symphony No.9	吕嘉 LÜ Jia
	13	周末音乐会 Weekend Matinee	孟幻 Huan Meng
	20	马蹄催趁夜明归：中外艺术歌曲合唱音乐会 Rushing home on horseback: A Chorus Concert of Chinese and International Art Music	孟幻 Huan Meng
2017.9	12	伊犁河的月夜：中国民谣民歌合唱音乐会 Moonlight on the Yili River： A choir concert of Chinese folk songs	孟幻 Huan Meng
2017.10	10	交响中国风：国家大剧院新作品音乐会 China Style: NCPA Opera Commission Gala Concert	吕嘉 LÜ Jia
	27	秋日情思：经典歌曲合唱作品音乐会 Romantic Night in Autumn： A Choir Concert of Pop Classics	焦淼 Miao Jiao
2017.11	12	来自草原的旋律：吴灵芬与国家大剧院合唱团蒙古风格合唱专场 Melodies from Grassland: A Special Concert of Mongolian Style Choral Music	吴灵芬 Lingfen Wu
	18	永远的朋友：轻音乐、影视金曲合唱音乐会 Friends Forever: A Concert of Light Music and Movie Songs	孟幻 Huan Meng
2017.12	3	周末音乐会 Weekend Matinee	孟幻 Huan Meng
	22	国家大剧院十周年庆典 NCPA's 10th Anniversary Concert	吕嘉 LÜ Jia
	31	国家大剧院 2018 新年音乐会 NCPA 2018 New Year's Concert	吕嘉 LÜ Jia
2018.1	1	国家大剧院 2018 新年音乐会 NCPA 2018 New Year's Concert	吕嘉 LÜ Jia
	12	奔驰年度庆典音乐会 Mercedes Benz Gala Concert	吕嘉 LÜ Jia
2018.2	14	龙凤呈祥——全球华人新春音乐盛典 2018 The Spring Festival Musical Gala for Chinese Around The World 2018	吕嘉 LÜ Jia
2018.3	2	布洛赫演绎德彪西、陈其钢与贝多芬 Bloch Conducts Debussy, Qigang Chen and Beethoven	亚历山大·布洛赫 Alexandre Bloch
	3	布洛赫演绎德彪西、陈其钢与贝多芬 Bloch Conducts Debussy, Qigang Chen and Beethoven	亚历山大·布洛赫 Alexandre Bloch

▲演员队队长 Head Chorister

◆演员副队长 Deputy Head Chorister

△声部长 Vocal Part Leader

●副声部长 Assistant Vocal Part Leader



国家大剧院管弦乐团

音乐总监：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、法比奥·路易斯、郑明勋、弗拉基米尔·阿什肯那齐、列夫·赛格斯坦、根特·赫比希、哈努·林图、克劳斯·彼得·弗洛、帕沃·柯岗、吕绍嘉、汤沐海、张弦、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、卡蒂雅·布尼亚季什维莉、王羽佳、陈萨、张昊辰等，大提琴家戈蒂耶·卡普松、王健、秦立巍等，小提琴家郑京和、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”。

凭借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闻名海内外。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。多年来，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，他们相继上演约翰·亚当斯、吉雅·坎切利、武满彻等当代作曲家的作品，并陆续委约和全球首演了十余位顶尖作曲家（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、赵季平等）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 2015 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，与吕嘉赴新加坡、首尔、大邱、台北和澳门举行亚洲巡演。2014 年吕嘉率领的芝加哥、纽约、华盛顿、蒙特利尔等七大城市的北美巡演，堪称中国乐团在国际乐界的新

突破，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“胜友如乐”为主题的 2017/18 乐季中，乐团将上演《特里斯坦与伊索尔德》、《法斯塔夫》等十五部歌剧制作，并将在吕嘉及张弦、郑小瑛、法比奥·路易斯、艾森巴赫、祖宾·梅塔、亚历山大·布洛赫、张国勇、莱纳·霍内克、袁丁等指挥家带领下，与芮妮·芙莱明、莫琳·麦凯、李晓良、阿列克谢·沃洛丁、张昊辰、贝佐德·阿布杜瑞莫夫、孙颖迪、吕思清、朱丹、康珠美、黄心芸、加布利尔·施瓦布、王亮、李飏等独奏家合作，带来三十多场精彩的音乐会。同时，陈其钢与郎朗将作为国家大剧院 2017/18 驻院艺术家，与乐团展开从音乐会到教育项目的广泛合作。在 2017 年 10 月，乐团将开启新一次的美国巡演，这一次，他们将在吕嘉的带领下，与郎朗、戈蒂耶·卡普松、吴蛮、宁峰一同携手，在芝加哥交响中心、纽约卡耐基音乐厅、费城基默尔艺术中心、教堂山纪念堂音乐厅、旧金山戴维斯交响音乐厅、安娜堡希尔礼堂为美国观众呈现高水准的交响乐演奏。

国家大剧院首任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。2017 年，吕嘉出任国家大剧院音乐艺术总监、国家大剧院管弦乐团音乐总监与首席指挥。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

Music Director: LÜ 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. LÜ Jia took up the post of Chief Conductor in February 2012, succeeding Zuohuang Chen, the current Conductor Laureate, NCPA's then Artistic Director of Music as well as a founder of the orchestra. Ding Yuan was appointed Assistant Conductor in the same year. In January 2017, upon Zuohuang Chen's retirement, LÜ Jia started serving as NCPA's Artistic Director of Music and the NCPA Orchestra's Music Director.

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, Leif Segerstam, Shao-Chia Lü, Muhai Tang, Xian Zhang, Gilbert Varga, Lang Lang, Rudolf Buchbinder, Stephen Kovacevich, Yuja Wang, Khatia Buniatishvili, Kyung-Wha Chung, Vadim Repin, Jian Wang, Gautier Capucon Han-Na Chang, Alison Balsom, Leo Nucci, Plácido Domingo and Hui He 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 six 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 LÜ 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 John Admas, Toru Takemitsu and Giya Kancheli, it gave the world premieres of more than ten substantial new orchestral works commissioned by the NCPA, written by composers from across the globe including Michael Gordon, Augusta Read Thomas, Kalevi Aho, Joby Talbot and Jiping Zhao. 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. From 2012 to 2015, the orchestra was invited by Kissingen Summer Music Festival and Schleswig-Holstein Musik Festival, and made its German tour continued with concerts in Nürnberg, Hamburg and Berlin. It also gave performances in Sydney, Singapore, Seoul, Daegu, Taipei 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 LÜ 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, LÜ Jia. In addition, the orchestra frequently initiates wide-reaching educational projects in association with educational institutions across the city.

The forthcoming 17/18 season will have 'Ode to Friends' as its central theme, featuring concerts conducted by LÜ Jia, Xian Zhang, Xiaoying Zheng, Fabio Luisi, Christopher Eschenbach, Zubin Mehta, Alexandre Bloch, Guoyong Zhang, Rainer Honeck, Ding Yuan, with soloists Rene Fleming, Maureen McKay, Kristin Lewis, Liang Li, Alexei Volodin, Haochen Zhang, Behzod Abduraimov, Yingdi Sun, Siqing Lu, Dan Zhu, Clara-Jumi Kang, Hsin-Yun Huang, Gabriel Schwabe, Liang Wang, Biao Li, and many others. Renowned composer Qigang Chen and pianist Lang Lang, both 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, *Tristan und Isolde* and *Falstaff*. The orchestra will initiate its very second tour to the US under the baton of LÜ Jia, and will give performances to Carnegie Hall, Chicago Symphony Centre, Kimmel Centre, Davies Symphony Hall and other two prestigious venues, in collaborations with Lang Lang, Gautier Capucon, WU Man and Feng Ning

吕嘉 音乐总监



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·佩德罗第国际指挥大赛第一名，并由此开始了辉煌的职业指挥家生涯。

在过去的近20年中，吕嘉在欧美及全球各国指挥歌剧及音乐会两千余场。他是第一位在意大利担任重要歌剧院总监的亚洲指挥家，也是第一位执棒芝加哥交响乐团的华人指挥家。在欧洲，他曾在斯卡拉歌剧院、巴伐利亚国立歌剧院、柏林德意志歌剧院，以及洛桑、都灵、罗马、那不勒斯、威尼斯、弗洛伦萨、法兰克福和斯图加特的众多歌剧院指挥过大量重要歌剧制作。在交响乐领域，他曾与众多国际顶尖交响乐团合作，如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首席指挥。由他监制和指挥的《罗恩格林》、《漂泊的荷兰人》、《奥赛罗》、《费加罗的婚礼》、《假面舞会》、《托斯卡》等歌剧，在世界众多歌剧与音乐媒体上广获赞誉。凭借这些世界水准的歌剧制作，国家大剧院不仅成为全球歌剧舞台上的耀眼明星，更由此开辟了歌剧艺术在中国发展的新篇章。同时，吕嘉带领下的国家大剧院管弦乐团，也通过其在音乐会中令人叹服的表现，稳步崛起为中国新一代交响乐团的杰出典范。

2017年，吕嘉出任国家大剧院音乐艺术总监、国家大剧院管弦乐团音乐总监与首席指挥。在此之前，吕嘉曾任意大利维罗那歌剧院的音乐总监、西班牙特内里费交响乐团艺术总监，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。

Lǚ Jia Music Director



The Chinese conductor Lǚ Jia's work has received great acclaim internationally. Born into a musical family in Shanghai, Lǚ 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 Xiaoying Zheng. At the age of 24, Lǚ entered the University of Arts in Berlin, where he continued his studies under Professor Hans-Martin Rabenstein and Robert Wolf. The following year, he was awarded both the First Prize and Jury's Prize at the Antonio Pedotti International Conducting Competition in Trento, Italy, and launched his career as a conductor.

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

France, Finnish Radio Symphony, Hamburg Radio Symphony, Bamberg Symphoniker, Sydney Symphony Orchestra and many others across Europe, America and Australia.

Lǚ 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, Lǚ Jia was awarded the President's Prize by President Giorgio Napolitano. In 2012, the Domingo International Vocal Competition invited Lǚ Jia to serve on the jury, making him the Competition's first-ever Chinese jury member.

In 2012, Lǚ 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 Lǚ's baton, has fast established itself as one of the leading new ensembles in the orchestral world in China, presenting impressive performances season after season.

In 2017, Lǚ Jia has been appointed as Artistic Director of Music of National Centre for the Performing Arts (NCPA), Music Director and Chief Conductor of China NCPA Orchestra. Before taking up his current posts in Beijing, Lǚ 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



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歇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 Conductor Laureate



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

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、莱比锡音乐与戏剧大学交响乐团与合唱团、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、澳门国际音乐节保持着紧密的合作。

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》。莱比锡人民报的音乐评论盛赞其为“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”。在随后的几年中，袁丁还曾协助包括克里斯多夫·艾森

巴赫、洛林·马泽尔、祖宾·梅塔在内的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。

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，至今已排演了超过 30 部歌剧保留剧目，成为世界同龄歌剧指挥家中的佼佼者。

袁丁自幼酷爱音乐，2008 年以全系第一名的优异成绩毕业于中央音乐学院，2012 年以同样优异的成绩结束了德国莱比锡音乐与戏剧大学的学业。求学期间跟随我国著名音乐教育家徐新教授、著名指挥家李心草先生及德国指挥家乌尔里希·温德福尔教授研习指挥艺术，此外还曾得到过包括闻名于世的指挥教育家约尔马·帕努拉教授、小泽征尔等多位名家的指导和帮助。

凭着多年来对音乐事业的热爱和忠诚，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 fur 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 langue and drama learning, Ding Yuan has gained an excellent

operatic reputation in China with a broad range of repertoire, including La Traviata, Rigoletto, Lohengrin, Tannhauser,

Madama Butterfly, Tosca and Chinese opera Wilderness and Soong Chingling. His previous orchestra engagements include MDR Sinfonieorchester Leipzig, Philharmonie Sudwestfalen, Oper Leipzig, Jenaer Philharmonie, the orchestra and chorus of Hochschule fur 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)



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 Yaoji Lin 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.



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。

Xiaoming Wang, 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".

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



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 Universite de Montreal. He was the associate concertmaster of I Musici De Montreal Chamber Orchestra, with which he had records under Chandos and Analecta.

乐团首席
Concertmaster



杨晓宇
Xiaoyu Yang

李喆
Zhe Li

客座乐团首席
Guest
Concertmaster



王晓明
Xiaoming Wang

第一小提琴
First Violin



陈述△
Shu Chen

马巍家
Weijia Ma

樊悦
Yue Fan

赵兢兢
Jingjing Zhao

李乐
Le Li

蒋君
Jun Jiang

刘嵩
Song Liu



孙茜
Qian Sun

李佳颖
Chia-Ying Lee

刘晓旭
Xiaoxu Liu

毛雪阳
Xueyang Mao

张炎琰
Yanyan Zhang

张朝忱
Chaochen Zhang

蒲小晶
Xiaojing Pu



金炫志
Hyun Ji Kim

第二小提琴
Second Violin



刘弦▲
Xian Liu

杨瑞△
Rui Yang

孟中男
Zhongnan Meng

袁芳芳
Fangfang Yuan

纪雯暄
Wenyu Ji

武萌
Meng Wu

郭颖心
Yingxin Guo



林伯宇
Boyu Lin

蔡琼华
Chiung-Hua Tsai

刘昭晖
Zhaohui Liu

李文丹
Wendan Li

李兴雅
Xingya Li

高佳瑶
Jiayao Gao

郑燕
Yan Zheng

中提琴
Viola



庄然▲
Ran Zhuang

郝学嘉△
Xuejia Hao

何静
Jing He

张淼
Miao Zhang

刘莎
Sha Liu

丘伊妮
Yini Qiu

秦宇
Yu Qin



唐韧竹
Renzhu Tang

丛延伊
Yanyi Cong

许谖
Su Xu

张译文
Yiwen Zhang

尚忆宇
Yiyu Shang

大提琴
Cello



梁肖△
Xiao Liang

梁平
Ping Liang

金窈利
Kyuri Kim

宋涛
Tao Song

尹龙
Long Yin

安蕊
Rui An

王宇
Yu Wang



王昊宇
Haoyu Wang

李梦琪
Mengqi Li

王丹娜
Danna Wang

乐团首席按姓氏笔画排序 Concertmasters Listed in Order of Chinese Family Names in Writing

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

低音提琴
Double Bass



刘怡牧●
Yimei Liu



康宁△
Ning Kang



刘相全
Xiangquan Liu



范一鸣
Yiming Fan



赵海岐
Haiqi Zhao



周元龙
Yuanlong Zhou



张广元
Guangyuan Zhang

长笛
Flute



叶怡初▲
I-Jeng Yeh



尹伊△
Yi Yin



刘倩
Qian Liu



陈奂希
Huan-Hsi Chen

双簧管
Oboe



周阳△
Yang Zhou



张嘉芳△
Chia-Fang Chang



寇艺舰
Yijian Kou

单簧管
Clarinet



佐米·桑切斯▲
Jaime Sanchis



陈思军△
Sijun Chen



李旻娜
Minna Lee



张天宇
Tianyu Zhang

大管
Bassoon



姬晶晶▲
Jingjing Ji



金熹成△
Heesung Kim



石光远
Guangyuan Shi



冯泽超
Zechao Feng

圆号
Horn



刘晓昕●
Xiaoxin Liu



禹星海◆
Xinghai Yu



博尔之金旭日高娃
Xurigaowa Boerzhijin



王梓
Zi Wang



陈彩双
Chai Suang Tan

小号
Trumpet



王与兵●
Yubing Wang



海莲娜·豪特△
Helena Hautle



朱与墨△
Yumo Zhu



李锐
Rui Li



何凯
Kai He

长号
Trombone



刘爽▲
Shuang Liu



乔纳森·沃特金斯△
Jonathan Watkins



卫稚英
Zhiying Wei



范哲奇
Zheqi Fan



袁博轩（低音长号）
Boxuan Yuan

大号
Tuba



拉克·伊沙△
Radek Jisa

定音鼓
Timpani



刘刚◆
Gang Liu

打击乐
Percussion



刘恒△
Heng Liu



马远
Yuan Ma



苏姝
Shu Su



李哲旼
Chulmin Lee

竖琴
Harp



黄立雅▲
Li-Ya Huang

乐团首席按姓氏笔画排序 Concertmasters Listed in Order of Chinese Family Names in Writing

▲首席 Principal ◆客座首席 Guest Principal ●代理首席 Acting Principal

△副首席 Associate Principal

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China NCPA Orchestra | Chorus 2017/18 ODE TO FRIENDS

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国家大剧院管弦乐团 2017 / 18 | 胜友如乐

CHINA NCPA ORCHESTRA 2017 / 18 | ODE TO FRIENDS

时间 Date		音乐会 Concert	指挥 Conductor	独奏 / 独唱 Soloist
2017.4	21	春天：贝多芬早期室内乐作品音乐会 Spring: Chamber Music of Beethoven's Early Period		
	29	袁丁与朱丹演绎埃尔加、格里格与柴可夫斯基 Elgar, Grieg and Tchaikovsky with Ding Yuan and Dan Zhu	袁丁 Ding Yuan	朱丹 Dan Zhu
2017.5	1	周末音乐会 Weekend Matinee	袁丁 Ding Yuan	
	6	胜友如乐：五月音乐节开幕音乐会 Music with Friends: Opening Concert of NCPA May Festival	袁丁 Ding Yuan	
2017.6	17	张弦与黄心芸演绎巴托克与柴可夫斯基 Bartok and Tchaikovsky with Xian Zhang and Hsin-Yun Huang	张弦 Xian Zhang	黄心芸 Hsin-Yun Huang
	18	张弦与张昊辰演绎肖邦、陈其钢与柴可夫斯基 Chopin, Qigang Chen and Tchaikovsky with Xian Zhang and Haochen Zhang	张弦 Xian Zhang	张昊辰 Haochen Zhang
	24	张弦与弗莱明的天籁音诗 Beauty of Voice: A Night with Xian Zhang and Renee Fleming	张弦 Xian Zhang	芮妮·芙莱明 Renee Fleming
2017.7	13	夏夜传说：吕嘉与吕思清 Tales of Summer with Lü Jia and Siqing Lu	吕嘉 LÜ Jia	吕思清 Siqing Lu
	14	夏夜传说：吕嘉与阿布杜瑞莫夫 Tales of Summer with Lü Jia and Abduraimov	吕嘉 LÜ Jia	贝佐德·阿布杜瑞莫夫 Behzod Abduraimov
	18	尘世之歌：郑小瑛演绎拉罗与马勒 Song of the Earth: Xiaoying Zheng Conducts Lalo and Mahler	郑小瑛 Xiaoyinig Zheng	徐喧涵 / 孙砾 / 王丰 / 杨光 Xuanhan Xu / Li Sun / Feng Wang / Guang Yang
2017.8	8	欢乐颂：吕嘉指挥贝多芬第九交响曲 Ode to Joy: Lü Jia Conducts Beethoven Symphoy No.9	吕嘉 LÜ Jia	宋元明 / 朱慧玲 / 薛皓垠 / 李晓良 / 国家大剧院合唱团 Yuanming Song / Huiling Zhu / Haoying Xue / Liang Li / China NCPA Chorus
	9	欢乐颂：吕嘉指挥贝多芬第九交响曲 Ode to Joy: LÜ Jia Conducts Beethoven Symphony No.9	吕嘉 LÜ Jia	宋元明 / 朱慧玲 / 薛皓垠 / 李晓良 / 国家大剧院合唱团 Yuanming Song / Huiling Zhu / Haoying Xue / Liang Li / China NCPA Chorus
2017.9	24	法比奥·路易斯演绎舒伯特与贝多芬 Fabio Luisi Conducts Schubert and Beethoven	法比奥·路易斯 Fabio Luisi	
	30	法比奥·路易斯与李飏、麦琪演绎郭文景与马勒 Wenjing Guo and Mahler with Fabio Luisi, Biao Li and Mckay	法比奥·路易斯 Fabio Luisi	李飏 / 莫琳·麦凯 Biao Li / Maureen McKay
2017.10	3	艾森巴赫指挥贝多芬第一与第五交响曲 Symphony of Destiny: Eschenbach Conducts Beethoven No.1 and No.5	克里斯托弗·埃森巴赫 Christopher Eschenbach	
	10	交响中国风：国家大剧院新作品音乐会 China Style: NCPA Opera Commission Gala Concert		国家大剧院合唱团 China NCPA Chorus
	18	2017 美国巡演·启程：吕嘉、卡普松与吴蛮 2017 USA Tour Send-off Concert: Lü Jia, Capucon and Wu Man	吕嘉 LÜ Jia	戈蒂耶·卡普松 / 吴蛮 Gautier Capucon / WU Man
	21	2017 美国巡演·启程：吕嘉、宁峰与孙颖迪 2017 USA Tour Send-off Concert: Lü Jia, Feng Ning and Yingdi Sun	吕嘉 LÜ Jia	宁峰 / 孙颖迪 Feng Ning / Yingdi Sun
	22	2017 美国巡演·启程：清华大学 2017 USA Tour Send-off Concert: Tsinghua University	吕嘉 LÜ Jia	

时间 Date		音乐会 Concert	指挥 Conductor	独奏 / 独唱 Soloist
2017.10	28	2017 美国巡演：芝加哥 2017 USA Tour: Chicago	吕嘉 LÜ Jia	宁峰 / 吴蛮 Feng Ning / WU Man
	30	2017 美国巡演：纽约 2017 USA Tour: New York City	吕嘉 LÜ Jia	郎朗 Lang Lang
2017.11	1	2017 北美巡演：费城 2017 USA Tour: Philadelphia	吕嘉 LÜ Jia	宁峰 / 戈蒂耶·卡普松 Feng Ning / Gautier Capucon
	2	2017 北美巡演：教堂山 2017 USA Tour: Chapel Hill	吕嘉 LÜ Jia	宁峰 / 戈蒂耶·卡普松 Feng Ning / Gautier Capucon
	5	2017 北美巡演：旧金山 2017 USA Tour: San Francisco	吕嘉 LÜ Jia	吴蛮 WU Man
	7	2017 北美巡演：安娜堡 2017 USA Tour: Ann Arbor	吕嘉 LÜ Jia	吴蛮 WU Man
2017.12	5	祖宾·梅塔与朗朗演绎格里格与柴可夫斯基 Grieg and Tchaikovsky with Zubin Mehta and Lang Lang	祖宾·梅塔 Zubin Mehta	朗朗 Lang Lang
	9	英雄生涯：祖宾·梅塔与克里斯汀·刘易斯演绎理查·施特劳斯 A Hero's Life: A night of R. Strauss with Zubin Mehta and Kristin Lewis	祖宾·梅塔 Zubin Mehta	克里斯汀·刘易斯 Kristin Lewis
	22	国家大剧院十周年庆典 NCPA's 10th Anniversary Concert	吕嘉 LÜ Jia	国家大剧院合唱团 China NCPA Chorus
	31	国家大剧院 2018 新年音乐会 NCPA 2018 New Year's Concert	吕嘉 LÜ Jia	国家大剧院合唱团 China NCPA Chorus
2018.1	1	国家大剧院 2018 新年音乐会 NCPA 2018 New Year's Concert	吕嘉 LÜ Jia	国家大剧院合唱团 China NCPA Chorus
	7	春之幻想：吕嘉与沃洛丁演绎拉赫玛尼诺夫与舒曼 Rachmaninov and Schumann with Lü Jia and Volodin	吕嘉 LÜ Jia	阿列克谢·沃洛丁 Alexei Volodin
2018.2	14	龙凤呈祥——全球华人新春音乐盛典 2018 The Spring Festival Musical Gala for Chinese Around the World 2018	吕嘉 LÜ Jia	国家大剧院合唱团 China NCPA Chorus
2018.3	2	布洛赫演绎德彪西、陈其钢与贝多芬 Bloch Conducts Debussy, Qigang Chen and Beethoven	亚历山大·布洛赫 Alexandre Bloch	国家大剧院合唱团 China NCPA Chorus
	3	布洛赫演绎德彪西、陈其钢与贝多芬 Bloch Conducts Debussy, Qigang Chen and Beethoven	亚历山大·布洛赫 Alexandre Bloch	国家大剧院合唱团 China NCPA Chorus
	10	张国勇与施瓦布演绎肖斯塔科维奇与柴可夫斯基 Shostakovich and Tchaikovsky with Guoyong Zhang and Schwab	张国勇 Guoyong Zhang	加布利尔·施瓦布 Gabriel Schwabe
	16	巴洛克的四季 Four Seasons and More from Baroque		

国家大剧院 China National Centre for the Performing Arts

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副院长 Vice President

李志祥 Zhixiang Li

国家大剧院管弦乐团 | 合唱团 China NCPA Orchestra | Chorus

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