

日新

EVOLUTION
2020/21



NCPA
ORCHESTRA
国家大剧院管弦乐团

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

音乐总监: 吕嘉
Music Director: LÜ JIA

日新 EVOLUTION 2020/21 2020.04 - 2021.08



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致辞

王宁

国家大剧院 院长



在抗疫斗争取得阶段性胜利之际，国家大剧院管弦乐团和合唱团 2020/21 音乐季的大幕徐徐拉开。漫长的期待后，我们和观众终于又在音乐中相聚，携手走进又一个万象更新的春夏秋冬。

在疫情面前，我们经历了情感和智慧的严酷考验，也收获了全新思考和感悟生活的机会。对国家大剧院管弦乐团和合唱团的音乐家们来说，这也是他们重新审视和定义艺术工作者使命和职责的时刻。疫情期间，他们正是带着这些思考和感悟勇立潮头，用多部抗疫文艺作品、数十场线上音乐会，同亿万观众携手叩问命运、探寻光明，为社会大众凝聚勇气、力量和爱。

疫情里有苦难和悲情，但也见证了非凡的勇敢、温情和大爱，正所谓：命运越是悲壮，人性越是闪光！这样的感悟，既是我们在艺术世界中常悟常新的话题，更是人类世代欣欣向荣的力量源泉。这个开启在战疫岁月的新乐季，也因此注定是趟不平凡的音乐旅程。借儒家经典里“苟日新，日日新，又日新”的美意，这个新乐季将以“日新”为主题，既为风雨后崭新的生活篇章寄语和祈愿，更愿以此致敬人类生生不息、日新日进的伟大精神。

这种日新日进之志，同样回荡在人类璀璨的艺术星空中：凭借不断自我突破、领异标新的精神，历代艺术大师们以无尽的生长之力、创新之德，为我们留下了无数不朽的艺术杰作，也铸就了人类探知自我、感知世界、不懈前行的精神力量。在伟大的贝多芬诞辰 250 年之际，重温如此的日新日进之志尤显意义非凡：它既是国家大剧院的音乐家们对先辈大师的致敬，也是他们留给自己十岁的生日礼和永恒的座右铭。

纵观上下五千年，新时代中国豪迈前行的足迹，更是日新者日进的现实写照。今年，中国将全面建成小康社会，明年还将要喜迎建党百年，堪称中华民族伟大复兴中国梦的里程碑时刻。

借这个音乐季，国家大剧院管弦乐团和合唱团也将以音乐礼赞丰碑、畅诉日新之志：只要不懈进取，终将日新日进！

祝国家大剧院管弦乐团及合唱团 2020/21 乐季圆满成功！

王宁

ADDRESS

WANG Ning

President,
National Centre for the
Performing Arts

As our country is seeing a marked victory in the fight against the COVID-19 pandemic, the 2020/21 Season of China NCPA Orchestra & Chorus is drawing open its curtains. Finally, after the long wait, we will meet the audience again in the world of music, starting yet another colorful journey into the new seasons.

The pandemic has posed grim challenges to our sentiments and wisdom, and in the meantime, it also presented us with an opportunity to contemplate and appreciate life from a brand-new perspective. For the members of China NCPA Orchestra & Chorus, it has also been a time for them to re-evaluate and redefine their missions and duties as artists. It has been with such contemplation and appreciation that they had, during the outbreak of the COVID-19, presented a number of music productions reflecting the fight against COVID-19 and dozens of online concerts to hundreds of millions of viewers, questioning fate, seeking light in time of darkness, and inspiring courage, strength, and love.

Coping with the pandemic, we have witnessed sufferings and sorrows, as well as extraordinary courage, affection, and love. Opening amidst the nation's fight against the COVID-19 pandemic, this season is destined to be an exceptional musical journey. As the Confucian saying goes: "trying something new for one day, and every day, and more ever after." We give this season the theme "Evolution". It's our hope and prayer for a new way of living after this tough period, as well as our tribute to the great spirit of eternal growth and constant progress.

The aspiration for constant progress also resonates in the brilliant art universe of mankind. With the spirit of always striving to excel and blazing new trails, great artists in history have left behind timeless masterpieces for later generations with their inexhaustible creativity and innovative spirit. They have forged the spiritual strength with which mankind can explore their inner selves, perceive the outside world, and push forward relentlessly.

Today, we can see that the epic progress of China in the new era is a reflection that those who try something new make progress every day. 2020 is the year when China will finish building a moderately prosperous society in all aspects, and next year will also see the centenary of the founding of the CPC, which will be a major milestone in the realization of the Chinese Dream of the rejuvenation of the Chinese nation. In this season, China NCPA Orchestra & Chorus will pay tribute to such great achievements with music. As long as we press ahead unrelentingly, we will make solid progress every day!

I wish the 2020/21 season of China NCPA Orchestra & Chorus a complete success!

致辞

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



永不枯竭的致新之力，是人类旺盛生命力的根本所在，也是社会滚滚向前的终极动力。观察和感受这种力量的方式有很多，但没有什么比音乐和艺术来的更真切、更真诚了。

音乐和艺术随人类起源而诞生，蜿蜒流淌数万年，从未停止发展、嬗变和创新。这些发展、嬗变和创新，既是艺术家内心世界自我突破和革新的结晶，更预示和点燃了社会各领域日新月异的进步。作为音乐家，每当我面对那些伟大作品，总感觉是在穿越时空、对话历史，也总能更强烈感受到历代先师们的生长之力、创新之德。在我看来，这是音乐带给人类的重要恩典。这个乐季，我们便想借此“日新”之美意，来和大家分享这份恩典。

谈到勇向潮头立、开时代新风，贝多芬永远是伟岸的丰碑。他不仅带来了音乐技法和风格的革命，更标志了人类思想和精神境界的巨大飞跃。贝多芬第九交响曲之所以伟大，是因为它超越音乐而成了有史以来有关自由博爱的最豪迈的演讲。他借音乐表达的社会理想，至今仍在鼓舞我们勇往直前、探索未知，也让世界不断焕然致新、愈加美好。由此，无论年月，贝多芬永远是我们的生存必须、人生必修。尽管他的作品常能听到，但在贝多芬诞辰 250 年之际，携手世界来感念贝多芬的丰硕遗产，绝对会是我们永志难忘的光荣。

当然，音乐史上的致新之力，从未止于贝多芬一个人，而是无数音乐家的接力赛。这个乐季，除了贝多芬，从我们聚焦的马勒，到你听到的勃拉姆斯、布鲁克纳、德沃夏克、柴可夫斯基、理查·施特劳斯、普罗科菲耶夫、肖斯塔科维奇，再到赵季平、鲍元恺、于京君、盛宗亮、陈其钢等中国作曲家，以及你将在歌剧舞台上听到的莫扎特、威尔第、罗西尼、普契尼等，在你追我赶、层层相叠、不停嬗变致新的时代风潮里，他们都是不朽的贡献者。坐听他们风格迥异却彼此承继的音乐，感受时代和人类精神世界的奇妙变迁，你可能会问：到底是时代成就了他们的音乐，还是他们用音乐改变了世界？黑格尔曾说，艺术不是无谓的幻想，而是对现实及感受的超越、延伸和提炼。我想，正是通过这种超越、延伸和提炼，才促使人们不断改变对现实世界的认知，也由此令现实世界被不断改造和重塑，并又成为艺术家眼中新的超越、延伸和提炼对象，如此的循环往复、永无衰竭，让艺术和现实在共存和互动中携手嬗变，并喷涌成人类社会生命力的壮丽源泉。

或许，这就是我们感受艺术嬗变致新之伟大洪流的意义所在。有人说，这段不平凡的疫情岁月，已经巨大地改变了我们的生活和世界。如果真是这样，我们的音乐又将如何超越、延伸和提炼这个正在变化的世界和生活呢？无论是更深情的悲伤、更绵长的依恋，还是更坚定的信念、更执着的希望，都让我们携手从这趟音乐旅程里寻找答案吧！

关于“日新”的美意，还要献给国家大剧院管弦乐团所有的音乐家，致敬他们十年的非凡旅程，也愿以此和他们共勉未来，祝愿我们能永不停歇地成长、变化并致新，用更加蓬勃的生命力，不懈撒播音乐和光明。

ADDRESS

LÜ Jia

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

The endless innovative force is the fundamental source of the vigour of humanity, as well as the ultimate impetus to social development. Such force can be perceived in many different fields, but it cannot be felt in a more direct and sincere way than in music.

Music and art came into being along with the birth of humanity. In their long history of tens of thousands of years, development, evolution and innovation have never ceased. Such development, evolution and innovation are the fruits of artists' efforts to accomplish improvement and breakthroughs in their spiritual world, and their influences led to progress in various respects of society. As a musician, I can sense in great works the artists' spiritual power, noble character, and genius of innovation. I see them as a gift to humanity from music. In this season, we want to share this gift with the audience in the graceful spirit of "evolution."

Beethoven will always be remembered as a giant whose bold innovation started a new era. His revolution in the techniques and styles of music marked a great leap forward in the human intellectuality and spirit. Beethoven's great Ninth Symphony transcended the sphere of music as the most heroic statement of freedom and fraternity in human history. Even today, the ideal of human society embodied in his music encourages us to march on fearlessly and to create a better world. Beethoven's music is a lesson in life that we cannot skip. Although his music is often heard, it is a great honour for us to join the world in the celebration of Beethoven's legacies in the 250th anniversary of his birth.

The history of music is a history of the innovations of innumerable musicians. In addition to Beethoven, you will hear the works of other musicians who fell over each other in the trends of continuous and endless evolution and innovation. You will hear the works of Mahler, the focus of this season, the works of Brahms, Bruckner, Dvorak, Tchaikovsky, Richard Strauss, Prokofiev, and Shostakovich, the works of Chinese composers such as ZHAO Jiping, BAO Yuankai, Julian Yu, Bright Sheng, Qigang Chen, et al., as well as operas of Mozart, Verdi, Rossini, Puccini, etc. All these musicians are immortal contributors to the development of music. Hearing the diverse styles in the coherent development of music, feeling the changes of the ages and of human intellectuality, one cannot help but wonder: Did the ages shape their music, or did the musicians change the world with their music? Hegel once said that art is not pointless fantasy, but the transcendence, extension and extraction of the reality and experiences. I believe, it is with such transcendence, extension and extraction that people continuously change their view of the world of reality, and thus continuously reshape and rebuild the world of reality, which in turn becomes the objects to be transcend, extended and extracted in the eyes of artists. The cycle keeps going on continuously and endlessly. In this co-existence and interaction, art and the world keep evolving together, generating the vigour of human society.

Maybe this is why we should perceive the changes and evolution in art. Some say this unusual time of the pandemic has greatly changed our life and the world. If this is true, how will our music transcend, extend and extract meaning from our changing world and changing life? Our emotions, be they sorrow, attachment, faith or hope, will let us find the beauty of sound, of patterns and of changes in this journey of music.

The reflections on the meaning of "Evolution" are dedicated to the unusual ten-year journey of all the musicians of China NCPA Orchestra. The season title "Evolution" reflects a wish for all of us, that we will keep growing, that we will continuously make changes and progress, and that we will make relentless efforts to spread music and light with greater vigour.

乐季综述

写下这篇介绍时，我们已经全盘推翻了原本的乐季计划，度过了5个月的线上时光，并进入了线上线下并行的新常态。在乐团十年的简短历史间，这是最为特殊的时期，全世界的演出活动相继停止，提前两年起草的计划或取消，或悬置。人类进入一场没有国界、看不见敌人的战争。生于和平时代的我们，第一次认识到“和平”的脆弱与可贵。但是，即便在一切暂停的4月至8月我们也没有停止演出。从“春天在线”到“华彩秋韵”，我们和身在国内的音乐家们携手，为线上观众设计了思路完全不同的系列节目，在剧院音乐厅舞台之外开辟了新的演出空间，和自有的音像摄录团队合作完成了12套纯线上音乐会的制作，并配合线上播出精心策划和录制了导赏节目，也因此成为疫情期间少有的依然忙碌的乐团。8月以后，可以从我们的音乐会中看到疫情好转的每一步：从首次恢复售票、有了现场观众，到第一次观众达到50%、75%，再到9月恢复歌剧演出……

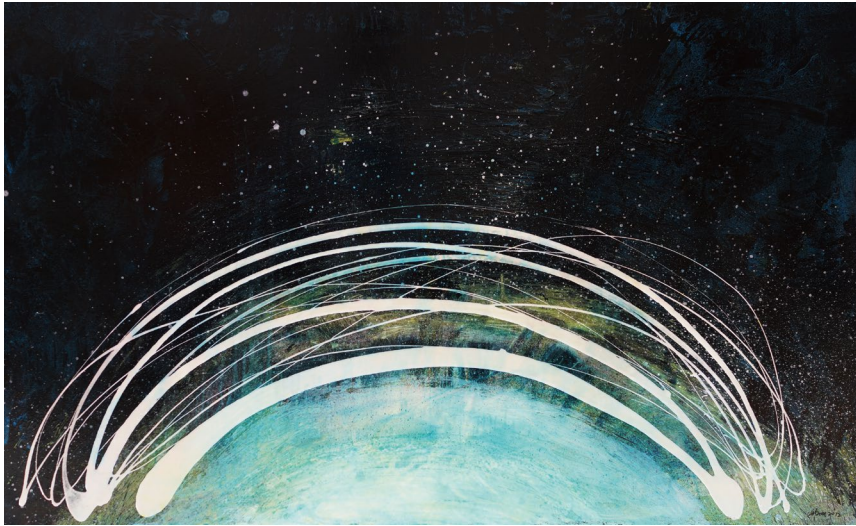
迟迟没有发布计划的原因，是我们想呈现一个真实可靠的计划，又不愿过早对或许依然可能的国际艺术家关上大门。我们将站在这个“中间”的时间点，回顾整个演出业从冰冻到融解到活跃的过程中我们的经历，并向后展望至明年夏天。

疫情尽管造成了众多外国音乐家遗憾的缺席，但也使长期深耕在境外的华人艺术家集中回归，我们有了更多与他们紧密合作的机会，也体会到前所未有强大的“中国力量”。在吕嘉总监的邀请下，李心草、陈琳、李飏、杨洋、张艺、张国勇、袁丁、张洁敏、俞峰、林大叶、洪毅全等指挥家相继带领我们登上舞台，钱骏平、张櫓、赖嘉静、孙一凡等一众新生代指挥翘楚也集中登场。在独奏家中，除了有陈萨、张昊辰、安天旭、吕思清、宁峰、徐暄涵、刘明嘉、曾韵、杨雪霏、王云鹏、张强、李佳等老朋友，更将开启我们与罗维、孔嘉宁、杜天奇、李伟纲、韩小光、夏侯金旭、陈悦等艺术家的首次合作。

伴随着全球性的贝多芬诞辰250周年纪念浪潮，我们除了将上演他的九部交响曲，还将同吕嘉总监从其11部著名和非著名的序曲里探索不一样的贝多芬印象。为了让中国观众更好地理解戏剧配乐《爱格蒙特》，我们邀请李健鸣翻译改编了中文版台词，由实力派演员孙强担任读剧及表演。我们委约于京君为今年的东京狂热之日音乐节创作了一首颇有趣味的弦乐四重奏《致贝多芬》，尽管音乐节因疫情取消，但作品仍会在乐季中首演。乐团音乐家们将在室内乐系列中呈现的小提琴奏鸣曲、弦乐四重奏和罕见管乐作品将更加完整地将贝多芬讲述给观众。尽管拉斯·沃格特的全套钢琴协奏曲、马琳·艾尔索普的“五洲携手欢乐颂”的贝九接力被迫推迟，但我们也会做出其它让观众们惊喜的安排。

2020也是马勒诞辰160周年。原计划由丹尼尔·盖蒂与吕绍嘉执棒的两部马勒交响曲已取消，取而代之的是第五交响曲、《旅行者之歌》及室内乐作品。从贝多芬的时代到马勒的时代，浪漫主义从发端走向晚期，两人均站在历史的转折点，给未来指出了非凡的方向。贝多芬已被奉为“乐圣”，马勒或许距离太近，争议的声音犹在。我们邀请了七位生于40至80年代的中国作曲家来讨论马勒与贝多芬，他们的见解不同，带着各自经历与时代的印记。

在这个以“日新”为标题的乐季中，我们也以实际行动实践着“新意”。在表演形式上，除了制作配有中文台词的《爱格蒙特》，我们还将上演焦元溥改编剧本、王耀庆作读剧人的《培尔·金特》，更完整地还原戏剧配乐本色和剧本精神核心。尽管有人认为，古典音乐已是博物馆艺术，今天人们所做更多是重现过去的伟大，而创作似乎陷入前所未有的困境。不过，抛开这样的陈词，我们看到的却是百花争艳般的多样性和生命力。无论哪个时代的作曲家都是勇敢者、开创者，不管历史如何评述现在的他们，他们留下的都将是未来的历史。因疫情原因，我们参与委约的几个新作首演将会推迟：贝恩德·理查德·多伊奇的笙协奏曲《现象》、原定今年10月的北美巡演而与卡内基音乐厅、



《重力下的光线》 Light Under Gravity

布面综合材料 Composite fabric materials

朱炜 ZHU Wei

2000 x 1200mm

2012-2014

加拿大国家艺术中心联合委约盛宗亮所做的《金鸡随想曲》、与德国及荷兰乐团联合委约黄若的新作《蝶·变》。但我们仍将保留：除《致贝多芬》外，于京君为建团十周年乐季创作的同名作品《日新》，及为庆祝建党100周年改编自刘炽为《英雄儿女》和《上甘岭》配乐的交响诗《英雄的赞歌》；一如既往地参与第六届国家大剧院青年作曲家计划参赛作品展演。赵季平作为今年的焦点作曲家，他的第二琵琶协奏曲、小提琴协奏曲、《丝路音乐瞬间》及《乔家大院》等都将上演，并将接受我们的委约，创作交响合唱《花儿的故事》。

北美巡演、东京狂热之日音乐节演出相继取消，但2021年4月，我们将和吕嘉总监开启首次中国巡演，将十年来我们对歌剧的积累、对德奥音乐的心得和我们推动诞生的新作品带到南京、上海、武汉、南京、深圳和广州，并在2021年10月再赴澳门国际艺术节，与澳门乐团联合演绎布鲁克纳第七交响曲。

在公共文化活动暂停时，每周呈现线上音乐会；又在场馆允许开放后第一时间做出调整、回到线下；与全球30多家演艺机构联合直播，与英国皇家爱乐乐团、莫斯科大剧院等机构联合策划演出线上音乐会，继续着国际交流与往来；参与全球首次8K+5G直播，尝试艺术与新科技的结合；作为亚洲乐团代表，在达沃斯论坛线上开幕式演出中亮相；开拓艺术家人选和曲目思路，打造中国新势力……这个伴随着抗疫徐徐开启的十周年音乐季，充满意想不到的经历，却必将成为一段难忘的记忆。

Season Overview

When we began to write these words, we had already canceled all the original plans for the season. After five months of online concerts, we come to a new normal, with a mixture of online and in-person concerts. In the brief ten-year history of the orchestra, this is the most unusual time. Performances all over the world were successively canceled. Plans that were drafted two years in advance were canceled or put away. The human race got into a war with no borders against an invisible enemy. We, who were born and grew up in a time of peace, realize the fragility and value of peace for the first time. Yet even in the days of lockdown from April to August, we never stopped our performances. From the “Spring Online” to the “Bright Autumn Cadenza,” we worked with musicians living in China and designed a series of programs with various themes. Thus a new space for performance was created outside the concert hall. We worked with our in-house filming team in the production of 12 online concerts. We also carefully designed and filmed pre-concert talk videos as companions to the online series. With these activities, we were one of the few busy orchestras during the pandemic. After August, our concerts became a sign of the recovery from the pandemic. The box office was reopened. The capacity was 50% at first, then up to 75%. In September, even opera productions were restored.

We put off announcing the new season because we want it to be more realistic and reliable. We also want to keep the possibilities open for international artists to join us. At this midpoint, we wish to look back at our experience in the process of the freezing, thawing, and flourishing of the performing arts business, and we look forward to the next spring. We hope in the spring next year we will release a real plan for the period from April to August, and thus complete the panorama for our 20/21 season.

Many foreign artists were absent from our stage due to the pandemic. Yet we were lucky to see the return of many artists of Chinese origins who have lived and worked overseas for long. We had more chances to work with them closely, and we felt unprecedented “Chinese power”. Upon the invitation of our music director LÜ Jia, conductors LI Xincao, CHEN Lin, LI Biao, YANG Yang, ZHANG Yi, ZHANG Guoyong, YUAN Ding, ZHANG Jiemin, YU Feng, etc., went on our stage. We welcomed back our long-time soloist friends, Haochen Zhang, Siqing Lu, Xuefei Yang, LI Jia, etc., and we will have our first collaboration with Jinxu Xiahou, Jianing Kong, Tianqi Du, CHEN Yue, etc.

In the global celebration of the 250th anniversary of Beethoven’s birth, we will present the composer’s nine symphonies. Music director LÜ Jia will take us to explore a different Beethoven in his eleven well known and less known overtures. To help the Chinese audience better understand the incidental music for *Egmont*, we invited LI Jianming to translate and adapt the dialogues for the Chinese version. The production will also feature the narrative and performance of the celebrated actor SUN Qiang. We commissioned Julian Yu to compose a string quartet “About Beethoven” for *La Folle Journée Tokyo*. The music festival was canceled due to the pandemic, but the work will be premiered in this season. In the chamber music series, musicians of the orchestra will present a complete image of Beethoven to the audience with his string quartets and some rarely played woodwind pieces. We are uncertain whether Lars Vogt’s “Complete Beethoven Piano Concerti” and Marin Alsop’s “All Together: A Global Ode To Joy” will be held as planned next year, but we will surely prepare a surprise for the audience.

2020 is also the 160th anniversary of Gustav Mahler’s birth. From Beethoven to Mahler, Romanticism rose and developed. Both two composers pointed out the direction for the future at the turning points in history. Beethoven is already celebrated as an immortal musician, but there are still debates about Mahler, maybe because he lived in a more recent time. We invited seven Chinese composers who were born between the 1940s and the 1980s to discuss Mahler and Beethoven. Their different views are marks of history and their own experience. In the series “Mahlermania,” LÜ Jia will interpret *The Song of the Earth, Songs of a Wayfarer* and the unfinished Symphony No. 10. Although two original performances of Mahler’s symphonies to be conducted by Daniele Gatti and Shao-Chia Lu are canceled. Yet in the chamber music series, the Mahler symphonies arranged for chamber music, as well as his chamber music pieces, including the piano quartet, will make a rare Mahler event in China.

In this season entitled “Evolution,” we experiment with changes in our productions. In addition to the production of *Egmont* with Chinese dialogues, we will also present *Peer Gynt* with the play adapted by Yuan-Pu Chiao, featuring David Wang as the narrator. The production will demonstrate the original form of the incidental music, with highlights on the spiritual core of the play. Many people might think that classical music is an art that belongs to the museum, and that people of our age can do no more than re-present the glory of the past. It seems to them that composition is in an unprecedented predicament. Yet despite such cliches, we see diverse and vigorous composition like the blooming of spring flowers. Composers of all ages are brave pioneers. They create history for the future, no matter how they are remarked now. Due to the pandemic, the premiere of Bernd Richard Deutsch’s sheng concerto *Phenomena* commissioned by the NCPAO will be put off till the next season. We will stick with our plan of the world premiere of Bright Sheng’s *Roosters of Dawn* co-commissioned with the Carnegie Hall and the National Arts Center of Canada, which was initially for our North American tour in October. Besides *About Beethoven*, we will also present the world premiere of Julian Yu’s *Evolution* commissioned by the NCPA Orchestra for the tenth anniversary of its founding, the namesake of this season, and the new work of HUANG Ruo co-commissioned by German and Dutch orchestras. We will also present selected works from the Sixth NCPA Young Composers Programme as planned. The works of this year’s Composer-in-Focus ZHAO Jiping, including the Pipa Concerto No. 2, and the Violin Concerto No. 1 will be performed. Zhao has also accepted our commission to compose the choral symphony *The Story of Flowers*.

When public cultural events were suspended, we presented weekly online concerts. When public venues were reopened, we lost no time to take action and held in-person concerts. We continued with the international exchanges and communications and jointly held live broadcast with over 30 performing agencies all over the world. We experimented with the integration of art and new technology, and participated in the world’s first 8k+5G live broadcast. We kept an open mind in the selection of artists and titles, and shaped China’s new force... The decennial season opened in the battle against the Covid-19, full of incredible experience, will be an unforgettable memory.



乐是故乡明

SOUNDS OF CHINA

乐是故乡明

音乐作品是音乐家情感的表达，也是对自我与外界、历史与未来的思考。从 20 世纪初西方音乐在中国的登陆，到现今全球化和新媒体的浪潮——置身于时代洪流中的中国作曲家们一直在寻找中国音乐的定义。国家大剧院管弦乐团“乐是故乡明”系列将在本乐季继续聚焦成长于 20 世纪各个时期、生活在世界各地的 16 位华人音乐家，透过他们不同的视角理解中国文化的深远影响，展现中国音乐的多元。

本乐季我们将呈现乐团第二位焦点作曲家。2020 年迎来 75 岁生日的赵季平，在严肃音乐与电影音乐创作领域均有建树，作品体裁多样，获奖无数，其创作的《第一小提琴协奏曲》、《第二琵琶协奏曲》等作品将在本乐季上演。两部作品均由国家大剧院领衔委约作曲家创作，小提琴与乐队悠长深远的唱和阐释着人间大爱，苏州评弹的声声吴侬软语在交响乐队泼墨渲染下，气韵兼力，贯东西而诞新境。同时，乐团委约赵季平根据舞剧《花儿》配乐改编的交响合唱《花儿的故事》也进入了创作阶段。

本乐季，由乐团委约的两部新作品——《日新》和《金鸡破晓》将迎来世界首演。于京君为乐团成立十周年而作的《日新》沿袭作曲家的风格，以传承千年的宫商角徵羽编织出斑斓的色彩，用音符描绘出生生不息、日新月异的精神气象，正如乐团的十年历程般满怀憧憬与生命力。乐团与卡内基音乐厅、加拿大国家交响乐团联合委约美籍华人作曲家盛宗亮所作《金鸡破晓》以音乐之意像，寄人类之情怀，绎东西文化之交融。

人生的跌宕起伏为作曲家们提供着源源不竭的创作动力。4 月至 8 月疫情间，乐团透过数十场线上音乐会，与屏幕前的观众分享了生活的五味杂陈。华裔作曲家陈其钢为 2008 北京奥运谱写的《我和你》以八把大提琴版本呈现，致以爱的祝福。刘天华经典乐曲《良宵》原为二胡而作，乐团以此曲寄情思，期盼疫情早日过去，海内外再度聚首。由乐团打击乐声部首席刘恒创作的《面对面》以打击乐二重奏的形式描述两位旗鼓相当的对手从相遇、相识、辩论、争吵、战斗到最终惺惺相惜的过程。

民族音乐元素也贯穿乐季始终：鲍元恺的管弦乐组曲《炎黄风情》选用河北、云南、陕西等 6 地最有代表性的汉族民歌作为素材，描绘了栩栩如生的民间生活画卷；陈其钢的弦乐队作品《走西口》以黄土高原民歌为素材，抒发作曲家对于离别，变迁，憧憬与期待的复杂理解；于京君的笛子协奏曲《新柳水令》包含了多种地方戏素材，用笛子的不同音色表达中国民歌的美妙。

本乐季中国作品的另一条线索——人民与英雄，也是 2020 年的重要注脚。冼星海、光未然用丰富的艺术想象力，写下《黄河大合唱》中波澜壮阔的历史场景，发出了保卫家园的呐喊；辛沪光有感于保护牧民反抗军阀的蒙古族英雄嘎达梅林的事迹而创作了同名交响诗；瞿维睹英雄之壮烈，谱写《人民英雄纪念碑》；琵琶大师刘德海与吴祖强、王燕樵合作创作的琵琶协奏曲《草原小姐妹》，首开琵琶作为主奏乐器与西洋管弦乐队合作的大型协奏曲之先河；吕其明创作于 1965 年的《红旗颂》象征着中国人民在新的历史征程中奋勇向前的进取精神，是如今上演频率最高的中国交响乐作品之一。两首选自电影原声的音乐作品，诉说着对祖国和人民的无限挚爱：刘炽为电影《上甘岭》谱写、于京君改编为交响乐版本的《我的祖国》，带有浓郁民族音乐风格，旋律深情婉转，壮美磅礴的副歌传唱大江南北；施万春为电影《开国大典》创作的《人民万岁》，雄浑壮阔，百感交集，昭示着东方雄狮的觉醒。

“乐是故乡明”作为一份指南，将帮助我们理解生发于历史而在东西方的碰撞中一路走来的中国音乐。

In their music, musicians express not only their emotions, but also their reflections on the relationship between the self and the outside world and the relationship between history and future. In the powerful current of the times from the early 20th Century when Western music was introduced to China to this age of globalization and new media, Chinese musicians have kept pursuing the definition of “Chinese music.” This season, the NCPA Orchestra will continue with the series “Sounds of China” with a focus on 16 musicians of Chinese origin, who were born in different periods of the 20th Century and live in different parts of the world. Through the musicians’ different perspectives, we will better understand the profound influence of Chinese culture and see the diversity of Chinese music.

In this season, we will present the orchestra’s second Composer-in-Focus. ZHAO Jiping, who will turn 75 years old in 2020, has great achievements in both art music and film music. He has composed in various genres and has won innumerable awards. We will present his works, including Violin Concerto No. 1 and Pipa Concerto No. 2, both commissioned by the NCPA. In a long-drawn-out dialogue with the orchestra, the violin sings about the great love of humanity. The pipa’s melodious imitation of the Suzhou pingtan, a form of ballad singing in the tuneful dialect of Southeast China, is set off by the symphonic orchestra in the background. The music is sometimes powerful without a hint of too much effort, occasionally peaceful with a refined beauty, creating a new artistic style that integrates the east and west. Upon the orchestra’s request, Zhao has also started composing the choral symphony *The Story of Flowers* based on the score for the dance drama *Flowers*.

This season also sees the world premieres of two new works commissioned by the NCPA Orchestra, *Evolution* and *Roosters of Dawn*. Julian Yu’s *Evolution* was composed for the tenth anniversary of the NCPA Orchestra’s founding. This piece is coherent with the composer’s unique style. It borrows elements of traditional Chinese music from a thousand years ago and weaves a bright-colored texture. The musical illustration of a spirit of endless progress and evolution reflects the NCPA Orchestra’s ten-year journey full of hope and vigor. Chinese American composer Bright Sheng’s *Roosters of Dawn* was jointly commissioned by the NCPA Orchestra, the Carnegie Hall, and Canada’s National Arts Centre Orchestra. With musical images and humanistic feelings, the piece shows the encounter and integration of the eastern and western cultures.

The ups and downs in life are the endless inspiration for composers. In tens of online concerts during the pandemic between April and August, the NCPA Orchestra shared bitterness and sweetness of life with the audience in front of the screen. Chinese French composer Qigang Chen’s *You and Me* composed for the 2008 Beijing Olympic Games was re-arranged for eight cellos to spread the blessing of love. LIU Tianhua’s *The Enchanting Night* was originally composed for the erhu. With this piece we expressed our wish that the pandemic will pass soon and that families and friends in China and abroad will be reunited soon. In the form of a duo, Principal Percussion LIU Heng’s *Face to Face*, tells the story of how two well-matched rivals meet, debate, quarrel, fight and finally become friends who appreciate each other.

Elements of national music play a vital role in this season. BAO Yuankai’s suite for orchestra *Chinese Sights and Songs* draws on elements from the Han people’s folk songs in six regions including Hebei, Yunnan and Shaanxi and presents vivid pictures of the local life of these regions. Drawing on elements from Loess Plateau’s folk song, Qigang Chen expresses complex feelings about parting, changes, hope and expectations in the years away from the homeland, in his orchestral work *L’eloignement*. Julian Yu’s *Concerto on Chinese Themes* contains elements from various regional music dramas, and presents the beauty of Chinese folk songs with Chinese bamboo flute’s unique sound.

“The People and Heroes” is another major theme of the Chinese works in this season, and an important footnote for the year 2020. With powerful artistic imagination, XIAN Xinghai and GUANG Weiran illustrate a magnificent historical scene in the *Yellow River Cantata*, blowing the bugle for the battle to defend the home and the country. Inspired by the story of the Mongolian hero Gada Meilin, XIN Huguang composed the symphonic poem of the same name. With the memories of the heroic deeds he saw, QU Wei composed *Monument to the People’s Heroes*. The pipa concerto *Little Sisters of the Grassland* composed by the pipa master LIU Dehai in cooperation with WU Zuqiang and WANG Yanqiao is the first large-scale concerto for the pipa and the western orchestra. *Ode to the Red Flag* composed by LÜ Qiming in 1965, a piece that sings for the red flag as a symbol of the Chinese people’s enterprising spirit in the new historical journey, is one of the most often performed Chinese symphonic works. The symphonic version of *My Motherland* arranged by Julian Yu features a distinctive national style, an affectionate melody, and a magnificent refrain popular all over the country. *Long Live the People*, which SHI Wanchun composed for the film *The Birth of New China*, is a powerful and emotional piece that praises the awakening of the giant of the east.

“Sounds of China” is a guide that will help us understand how Chinese music rose in history and developed through the collision between the east and the west.



2020.04.18

刘恒
LIU Heng苏姝
SU Shu

刘恒 打击乐二重奏 《面对面》

LIU Heng Duo for Percussion *Face to Face*

2020.04.25

国家大剧院八把大提琴
NCPAO The 8 Cellists

陈其钢 《我和你》

Qigang Chen *You and Me*

2020.05.09

吕嘉
LÜ Jia

刘天华 《良宵》

LIU Tianhua *The Enchanting Night*

2020.06.27

陈琳
CHEN Lin李佳
LI Jia

鲍元恺 “江南雨丝” (选自《炎黄风情》)

BAO Yuankai “Drizzle in the South” (from *Chinese Sights and Songs*)

陈其钢 《走西口》

Qigang Chen *L'eloignement*

吴祖强 刘德海 王燕樵 琵琶协奏曲《草原小姐妹》

WU Zuqiang LIU Dehai WANG Yanqiao Pipa Concerto *Little Sisters of the Grassland*

吕其明 《红旗颂》

LÜ Qiming *Ode to the Red Flag*

2020.08.08

张艺
ZHANG Yi陈悦
CHEN Yue

刘炽 / 于京君 改编《我的祖国》

LIU Chi, Arr. Julian Yu *My Motherland*

于京君 竹笛协奏曲《新柳水令》

Julian Yu *Concerto on Chinese Themes*

施万春《人民万岁》(选自电影《开国大典》原声音乐)

SHI Wanchun *Long Live the People* (from soundtrack of *The Birth of New China*)

2020.08.29

袁丁
YUAN Ding国家大剧院合唱团
China NCPA Chorus

印青 “神圣的土地谁敢来侵犯” “我们终将得胜利” (选自歌剧《长征》)

YIN Qing “Who Dare to Invade the Holy land” “We will finally succeed”
(from opera *The Long March*)

2020.12.20

吕嘉
LÜ Jia张强
ZHANG Qiang

于京君 《日新》世界首演

Julian Yu *Evolution* World Premiere

赵季平 第二琵琶协奏曲

ZHAO Jiping Pipa Concerto No.2

辛沪光 交响诗《嘎达梅林》

XIN Huguang Symphonic Poem *Gada Meilin*

瞿维 交响诗《人民英雄纪念碑》

QU Wei Symphonic Poem *Monument to People's Heroes*

2021.01.15/16

张艺
ZHANG Yi

孟卫东 唐建平 曲 / 邹静之 词 交响合唱《北京大合唱》

MENG Weidong, TANG Jianping / Lyr. ZOU Jingzhi Choral Symphony:
Beijing Cantata

2021.01.27

孙一凡
SUN Yifan窦聪昶
DOU Congchang

茅源 刘铁山 《瑶族舞曲》

MAO Yuan, LIU Tieshan *Dance of Yao People*

邬娜 交响诗《惜怀岳武穆》

WU Na Symphonic Poem *The Memory Of Yue Fei*

杜鸣心 小提琴和乐队组曲《新疆之旅》选段

Mingxin Du Selections from *Ten Xinjiang Dances for Violin and Orchestra*

2021.02.27 | 国家大剧院四重奏

NCPA Quartet

于京君 《致贝多芬》

Julian Yu *About Beethoven*

2021.03.13 | 国家大剧院八重奏

China NCPA Octet

吴祖 杜鸣心 / 蔡东真 改编 “水草舞” (选自《鱼美人》)

WU Zuqiang, DU Mingxin / Arr. CAI Dongzhen “Waterweed Dance” (from *Mermaid*)

鲍元恺 《炎黄风情》组曲选段

BAO Yuankai Selections from *Chinese Sights and Sounds*

黄自 / 石一岑 改编 《玫瑰三愿》

HUANG Zi / Arr. SHI Yicen *Three Wishes of a Rose*

印青 / 蔡东真 改编 《天路》

YIN Qing / Arr. CAI Dongzhen *Sky Road*

2021.03.30 | 赖嘉静

LAI Jiajing

柏林 小序曲

Bai Lin Overture

2021.03.31 | 刘恒

LIU Heng

刘恒 巴特扎蒂 王璇宇 《午餐时间》

LIU Heng, Bartezzati, WANG Xuanyu *Lunch Time*

刘恒 《时空》

LIU Heng *Space-Time*

刘恒 《回忆》

LIU Heng *Memory*

2021.04.10/13/14 2021 中国巡演 | 吕嘉

LÜ Jia

吕思清

Siqing Lu

于京君 《日新》

Julian Yu *Evolution*

赵季平 第一号小提琴协奏曲

ZHAO Jiping Violin Concerto No.1

2021.04.23/24 | 张国勇

ZHANG Guoyong

印青 《雨花台——信仰的力量》

YIN Qing Symphonic Song Cycle: *Yuhuatai, The Power of Faith*

2021.05.03 | 吕嘉

LÜ Jia

于京君 《日新》

Julian Yu *Evolution*

2021.05.06/07 | 吕嘉

LÜ Jia

孙颖迪

SUN Yingdi

张昊辰

Haochen Zhang

刘敦南 钢琴协奏曲《山林》

LIU Dunnan Piano Concerto *Mountain Forest*

殷承宗 储望华等 钢琴协奏曲《黄河》

Chengzong Yin, Wanghua Chu etc. Piano Concerto *The Yellow River*

陈培勋 交响诗《心潮逐浪高》

CHEN Peixun Symphonic Poem *Wave of Emotion*

马思聪 第二号交响曲

MA Sicong Symphony No.2

2021.05.22 | 钱骏平

QIAN Junping

孟桓锋 《在黑暗背后 II》[第六届国家大剧院青年作曲家计划]

MENG Huanfeng *Behind the Darknees II* [The 6th NCPA Young Composers Program]

2021.06.13 | 林大叶
LIN Daye

胡一轩 《吟唱》[第六届国家大剧院青年作曲家计划]
HU Yixuan *Prayer's Song* [The 6th NCPA Young Composers Program]

2021.06.18/19 | 焦阳
JIAO Yang

陈逸涵 《孤虹》[第六届国家大剧院青年作曲家计划]
CHEN Yihan *Aloneness Arcs* [The 6th NCPA Young Composers Program]

2021.06.26 | 吕嘉
LÜ Jia

曹胜楠 《花雨满天》[第六届国家大剧院青年作曲家计划]
CAO Shengnan *Fantasia Nirvana* [The 6th NCPA Young Composers Program]
赵季平 《丝路音乐瞬间》音乐会小品四首
ZHAO Jiping *Moments Musicaux of the Silk Road*, four concert pieces

2021.07.02/03 | 吕嘉 | 吕思清
LÜ Jia | Siqing Lu

于京君 《烽烟滚滚唱英雄》 世界首演
Julian Yu *Raging Flames Roar into an Ode* World Premiere

何占豪 陈钢 小提琴协奏曲《梁山伯与祝英台》
HE Zhanhao CHEN Gang Violin Concerto *The Butterfly Lovers*
罗新民 小提琴协奏曲《刘三姐》
LUO Xinmin Violin Concerto *Liu Sanjie*
陈培勋 第一号交响曲“我的祖国”
CHEN Peixun Symphony No.1“*My Motherland*”

2021.07.23/24 | 洪毅全
Darrell Ang

叶小刚 《玉观音》原声配乐
YE Xiaogang Original Soundtrack of *Jade Goddess of Mercy*
谭盾 大提琴协奏曲《卧虎藏龙》
TAN Dun *The Crouching Tiger Concerto*, for Cello and Chamber Orchestra
陈其钢 / 陈欣若 改编 交响组曲《金陵十三钗》 世界首演
Qigang Chen / Arr. CHEN Xinruo Symphonic Suite *The Flowers Of War*
World Premiere
赵季平 交响组曲《乔家大院》
ZHAO Jiping Symphonic Suite *Qiao's Grand Courtyard*



乐季聚焦

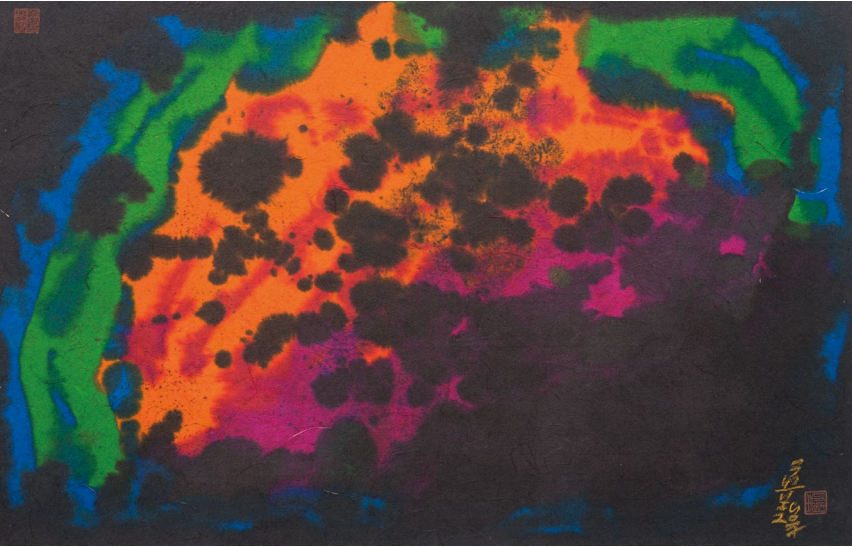
IN FOCUS

2020年恰逢贝多芬诞辰250周年与马勒诞辰160周年，国家大剧院管弦乐团将以“贝多芬250”系列与“马勒的生命狂想”系列向他们致敬。他们一位是西方音乐史上最富影响力的作曲家，音乐中有着丰沛的情感和永恒的神秘，两百多年来像丰碑一般屹立不倒；另一位在上个世纪大放异彩，作品中“超越音乐本身的宇宙视觉”（洛林·马泽尔）在全球范围内引起狂热。

贝多芬、马勒所生活的年代已离我们远去，两位教科书中的人物如何与今天的我们相遇？如何影响着今天的创作者？如何形塑了今天的音乐生活？我们采访了参与本乐季的7位中国作曲家。从40后到80后，作曲家们对贝多芬与马勒或许有着不同的看法……

2020 marks Beethoven's 250th birthday and Mahler's 160th birthday. China NCPA Orchestra will pay tribute to these two composers with the series entitled "Beethoven250" and "Mahlermania". One of them is the most influential composer in the history of Western music, known for the broad-range emotions and perpetual myths in his works. He stands like a monument for more than two hundred years. The other one became sensational in the last century, especially as the world discovered in his works the "cosmic vision something that went past the confines of music" (Lorin Maazel).

The times of Beethoven and Mahler have long passed, and how do these two textbook figures come into our life? How do such encounters mean to contemporary artists? How does it shape today's music? We interviewed seven Chinese composers who are featured in this season. From the post-40s to the post-80s, these composers may have different views on Beethoven and Mahler...



《星系的颜色》

Color of Galaxy

朱炜

ZHU Wei

中国宣纸 + 打印机油墨

Chinese Xuan paper+Printer ink

720mm x 450mm

2012-2014

贝多芬十问

Beethoven Q&A

01 您什么时候第一次听到贝多芬的音乐，是哪一首，当时有怎样的感受？
When did you first hear Beethoven's music, which one was it, and how did you feel then?



鲍元恺 我第一次从手摇唱机的 78 转唱片听到的交响乐，是贝多芬的第六号交响曲“田园”。那一年我小学刚刚毕业。也正是因为这次听唱片，我几乎背下了全部音乐主题，引起了父亲和他的音乐家朋友的注意。在他们的鼓励下，我投考了中央音乐学院附中，踏上了音乐之途。

BAO Yuankai The first symphony I heard was Beethoven's Sixth Symphony *Pastorale*, from a 78-RPM record on a gramophone. That year I just graduated from elementary school. Having listened to the record, I memorized almost all the musical motives which caught the attention of my father and his musician friends. With their encouragement, I was accepted to the Middle School affiliated to the Central Conservatory of Music and embarked on the journey of music.



于京君 1973 年，我在中央音乐学院读书时从图书馆借到一张唱片，是中央乐团庆祝建国十周年的演出，其中有一首贝多芬的《爱格蒙特》序曲，当时听了觉得非常震撼。作为一名作曲家同行，这种震撼既是感受到不同的音乐表现形式存在的欣喜，更是一种精神上的共振。我第一次接触西方音乐是大约 1968 年，在俄国电影《列宁在十月》中听到柴科夫斯基的《天鹅湖》双人舞，觉得耳目一新，但对我的冲击还是远远小于第一次听到贝多芬的作品。

Julian Yu In 1973, I borrowed a record from the library when I was a student of the Central Conservatory of Music. It was a concert performed by the Central Philharmonic Orchestra (now China National Symphony Orchestra) to celebrate the tenth anniversary of the founding of the People's Republic of China. The program included Beethoven's *Egmont* Overture, and I was astounded. As a composer, the astonishment was not only a joy to feel a different musical expression, but also a spiritual resonance. My first exposure to Western music was around 1968; it was Tchaikovsky's *Swan Lake* adopted in the Russian film *Lenin in October*. The music gave me a new and different feeling. However, its impact on me was still much less than that of Beethoven's works.



陈其钢 我 1978 年进入中央音乐学院，在这前后，第一批西方的交响乐团来华演出。当时没有音乐厅，在音效没有改造过的会场里，乐团的演出几乎没声，但是我们听了觉得似乎是天上来的声音。音乐会上当然就包括贝多芬的作品，第七交响乐和第八交响乐，给我非常深刻的印象。这个深刻不光指作品本身，还涵盖了很多方面：乐队的声音，指挥的状态，音乐的处理。那种影响应该是全方位的。

Qigang Chen I was admitted to the Central Conservatory of Music in 1978. Around that time, Western symphony orchestras began coming to China to perform. There was no concert hall, and their performance was almost silent in the venue where there was no sound effect. However, any notes we heard seemed like a sound from heaven. Of course, the concert included Beethoven's works, the Seventh and Eighth symphonies which I was very impressed with. Such an impression included not only the works themselves but also many aspects: the sound the orchestra created and how the conductor conducts and interprets the music. That impact is multifaceted.



黄若 我第一次听到贝多芬的音乐应该是小学的时候，音乐导赏课上老师讲到贝多芬的第五号交响曲，也就是大家熟知的“命运”。我很小，大概才二、三年级，以一个小孩子的理解能力，没有听到什么技巧，但是老师说，音乐开始的几下重音就像命运之神在敲门，我感觉挺生动。

HUANG Ruo My first time came into touch with Beethoven's music was when I was an elementary school student; the teacher who taught Introduction to the Music mentioned Beethoven's Fifth Symphony, which is known as "Fate Symphony". At that time, I was very young, probably only in the second or third grade, too young to discern any techniques. However, the teacher characterized the first few powerful notes as the god of fate knocking on the door, which I felt was just like that.



周天 5 岁的时候，我第一次听到贝五。当时听着就觉得想动，手舞足蹈。

ZHOU Tian I was 5 years old when I first heard Beethoven's Fifth. At that time, I felt like moving and dancing to the music.

02 贝多芬的九部交响曲中，最喜欢和最不喜欢的是哪一首？
Of Beethoven's nine symphonies, which one you like the most and which one the least?



鲍元恺 1959 年，中央音乐学院和附中迁京第二年，我在当时的首都剧场观看了严良堃先生指挥中央乐团，魏启贤、魏鸣泉、梁美珍、蔡焕贞担任独唱的“贝九”。那是中央乐团的国庆十周年的特别献礼。这次虽然不是一场成熟的“贝九”，但是给我留下的印象终生不灭。

BAO Yuankai In 1959, the second year after the Middle School affiliated to the Central Conservatory of Music moved to Beijing, I was among the audience when Mr. YAN Liangkun conducted the Central Philharmonic Orchestra, with soloists WEI Qixian, WEI Mingquan, LIANG Meizhen, and CAI Huanzhen, performing Beethoven's Ninth at the then Capital Theater. It was a special tribute of the the orchestra to the tenth anniversary of the founding of PRC. Although not a mature performance of the Ninth, this concert gave me a lasting impression.



赵季平 我最喜欢的是大家都非常熟悉的贝多芬的第五号“命运”交响曲。我觉得他的交响乐里包含了他的哲学思想和精神气质。

ZHAO Jiping My favorite is Beethoven's Symphony No. 5, a well-known work of his. I think this symphony carries his philosophy and spirits.



盛宗亮 第七号交响乐一直是我最喜爱的。当年伯恩斯坦问我想先学哪部贝多芬交响乐，我便选了它。

Bright Sheng Symphony No. 7 has always been my favorite. When Bernstein asked me which Beethoven symphony I wanted to study first, I chose it.



于京君 伯恩斯坦曾有个讲座，他把贝多芬第五的所有草稿拿出来让乐队演奏，体会从草稿到终稿是什么样的变化。其实以前的版本也很不错，但贝多芬一直改到了最后那种最好的状态，能感受到他不想被世俗框住，想挣扎出来。“命运”的开头仅仅通过简短的八个音就完成了充满力量的表达，铿锵有力。

不过我非常不喜欢第九交响曲“欢乐颂”的结束。这个结束在音乐上其实是停不住的，就像野马奔跑着，忽然间为了收而收，非常不满足。如果去看他的手稿，第五、第六的结尾都很有条理、圆满，贝九的结束则比较遗憾。

Julian Yu Bernstein once held a lecture, in which he made the orchestra play through all the drafts of Beethoven's Fifth to experience the changes from the drafts to the finalized score. In fact, the previous versions were also very good, but Beethoven's numerous edits before reaching the final and the best version reveals that he didn't want to be framed by the conventions, struggling for breakthroughs. The opening of Symphony of Fate completed the compelling expression with only eight short notes.

But I don't like how his Ninth Symphony "Ode to Joy" ends. This ending is actually musically unstoppable; just like to stop a wild galloping horse just for the sake of halt, it is very dissatisfying. If you look at his manuscripts, the endings of the Fifth and Sixth are very logical and complete, while that of the Ninth is more disappointing.



黄若 我最喜欢的是第六和第七。第六的标题是“田园”。作为一个古典乐派的作曲家，贝多芬写“标题音乐”，用音乐去描绘景象，已经超前了。我小时候看过迪士尼的动画片“Fantasia”（幻想曲），记得动画片里“田园”的部分就是几匹马在奔跑，十分视觉化。贝多芬第七号交响乐里我比较喜欢慢乐章，也就是第二乐章“funeral march”（葬礼进行曲）。他用了极其简单的主导动机贯穿全曲。

911 事件发生前，阿巴多指挥的柏林爱乐本来要在纽约卡内基音乐厅演奏马勒第七号交响曲。因为 911 事件，乐团临时把曲目换为贝七。当时是我第一次现场看阿巴多指挥，听到贝七“葬礼进行曲”的部分，那种心情无法用文字表达，深深地体会到音乐的感染力。

我比较不喜欢的是第一和第二，贝多芬还没完全走出海顿大树的树荫，比较规整；真正形成贝多芬的风格是从第三号开始。

HUANG Ruo My favorites are the Sixth and Seventh. The Sixth is also known as the *Pastoral*. As a classical music composer, Beethoven was ahead of his time in composing "Program music", using music to describe a scene. When I watched the Disney animated film *Fantasia* as a kid, I remembered that the *Pastoral* was vividly visualized with a few horses galloping. I prefer the slow movement in Beethoven's Symphony No. 7, it is the second movement "Funeral March". He used an extremely simple dominant motive throughout the movement.

Before the 9/11 attacks, the Berlin Philharmonic conducted by Abbado was set to perform Mahler's Symphony No. 7 at the Carnegie Hall in New York. Because of the incident, the program was replaced with Beethoven's No. 7. It was also the first time I went to a concert conducted by Abbado. At the movement of "Funeral March", the emotional impact was beyond words, and I deeply felt the power of music.

I am less impressed with Beethoven's symphonies No. 1 and No. 2. Beethoven hadn't completely stepped out of the shadow of the giant Haydn. They are more rigid and regular; it was not until the Third that he truly established his own style.



周天 挑一首有点难。第六、第九和第五我都很喜欢。以前对第四号交响曲不是特别理解，但前两年听了 Manfred Honeck（曼弗雷德·霍内克）指挥匹兹堡交响乐团的现场，顿时意识到这部作品的伟大。所以还

要多听多研究。

ZHOU Tian It is hard to name one. I like the Sixth, the Ninth and the Fifth. I didn't quite understand the Symphony No. 4 until two years ago, after attending a concert of the Pittsburgh Symphony Orchestra conducted by Manfred Honeck, that I realized this really was a masterpiece and deserved more listening and study.

03

贝多芬的创作技法有哪些开创性的特点，您如何评价？

What do you think of Beethoven's major innovations in composition?



黄若 贝多芬是一个站在前沿的作曲家。主导动机发展这种技法在他这里不但得到了传承也得到了升华。我常跟人开玩笑，要找到“简约派”的源流，可以看贝多芬“命运”交响曲的第一乐章，他把很精华的动机展开成了一个交响乐圣殿。在这方面，配器上，他在第三交响乐“英雄”里，把低音提琴和大提琴分开来，写在了两个不同的五线谱上，让低音提琴更有自己的动力，很有意思。

HUANG Ruo Beethoven was a leading composer of his time. He inherited and expanded such a traditional technique of motif development and brought it to the next level. I often jokingly remark that you can find the source of "Minimalism" in the first movement of Beethoven's "Symphony of Fate". He developed a key motif into a symphonic temple. Regarding the orchestration, it is quite intriguing that he separated the double bass and cello in his Third Symphony "Eroica" and arranged them on two different parts to highlight the force of the double bass.



于京君 贝多芬的和声应用、低声部下行的线条非常有开拓性，在第六交响曲“田园”中有强烈体现。莫扎特是典雅的，但贝多芬的手法就很大胆。贝多芬的钢琴奏鸣曲就是他乐队作品的一个缩影。32 首奏鸣曲，其实就是 32 首交响乐，每首奏鸣曲都有好几个乐章。

Julian Yu Beethoven's expanded harmonic region and descending bassline register are groundbreaking techniques, which are clearly reflected in Symphony No. 6 "Pastoral". Mozart's approach is elegant, while Beethoven's is bold. Beethoven's piano sonata is a miniature of his orchestral work. His 32 sonatas are actually 32 symphonies, and each sonata has several movements.



黄若 另外他也把人声合唱作为交响曲的一部分，二者结合起来的做法也很有开创性。马勒也效仿贝多芬的这种写法。

HUANG Ruo In addition, he also employed chorus as part of the symphony; the combination of the two is also very revolutionary, a technique Mahler imitated in his writing.

04

贝多芬对您的音乐创作或音乐观产生过什么样的影响？

What is Beethoven's influence on your music composition or ideas?



于京君 就是第一次听贝五给我的冲击：原来音乐可以如此创作。贝多芬的音乐不是随意的，比如把巴赫、莫扎特、贝多芬的曲谱放在一起，你一下就能分辨这是谁写的，他有自己深刻的烙印。

Julian Yu The impact was when I first heard his No. 5: music can be created this way. Beethoven's

music was not randomly written; among a mixed pile of the scores written by Bach, Mozart, and Beethoven, you can easily tell who wrote what. He has his own distinctive style.



赵季平 贝多芬的技法属于维也纳乐派，他的和声使用、配器都非常有标志性。我很喜欢他的核心气质。我们可以写中国民族的东西，但是也要有气质，有特色，有个性。我们太缺这些东西了。我自己有时拿起笔也会言不由衷。

ZHAO Jiping Beethoven's compositional method belongs to the Viennese School. His harmonic language and instrumentation are very iconic. I like his core spirit very much. We can write something about the Chinese nation, but we must also have the spirit, characteristics and personality. We are too short of these things. Sometimes I would write something that does not really articulate my true feelings.



周天 他第一次让我意识到伟大的音乐作品是永恒的。它不受时间和地区的限制，并且超越不同文化和民族的隔阂。音乐是我们最强大的语言，而贝多芬就是这个语言最好的代言人之一。

ZHOU Tian For the first time, he made me realize that a musical masterpiece is timeless. It is not limited by time and space, and it transcends the barriers of different cultures and nationalities. Music is our most powerful language, and Beethoven is one of the best spokespersons for this language.



黄若 音乐超越了纸上的音符，是作曲家社会观、人生观的表达。这也是我自己在思考的：作为作曲家，我要用音乐表达什么，怎样用乐器、人声去实现这种表达，音乐的感染力在哪里。贝多芬在这方面对我产生了很大的影响。

HUANG Ruo Music is not just the notes on paper but also an expression of the composer's views on society and human life. This is what I have been pondering: as a composer, what should I express with music, how to use musical instruments and human voice to achieve such an expression, and what makes music appealing. Beethoven's music had a great influence on me in this regard.



盛宗亮 贝多芬作品的戏剧性、刚强性和不屈不挠的精神，不仅仅是对每个音乐家的启迪，也是对每个世界公民的鞭策。

Bright Sheng The dramatic, strong, and indomitable spirit of Beethoven's works is not only an inspiration to every musician but also a source of motivation/encouragement to every citizen of the world.

05

如果向朋友或家人介绍贝多芬的作品，您选择从哪里开始？

What piece would you start with when introducing Beethoven's work to friends or family?



陈其钢 贝多芬好的作品太多了。如果我来推荐的话，可能是贝七，或者是他的钢琴曲，比如“热情”奏鸣曲，会更容易引起普通听众的共鸣。

Qigang Chen There are too many good works by Beethoven. For me, I would recommend beginning with his Seventh or his piano music, such as piano sonata "Appassionata", which will be more likely to resonate with listeners in general.



于京君 给音乐爱好者的话，我推荐贝多芬的钢琴奏鸣曲；交响曲里我推荐贝五。之前看过一部电影《攻克柏林》，里面就用了贝五作配乐。借助其他的艺术形式来直观地感受贝多芬，也是一种方式。

Julian Yu For music lovers, I recommend Beethoven's piano sonatas; among his symphonies, I recommend the Fifth. I watched the movie, *The Fall of Berlin*, which uses Beethoven's Fifth as background music. It can be a way to experience Beethoven's music through other art forms.



黄若 我会介绍别人去看迪士尼的动画电影《幻想曲》，除了贝多芬的音乐，里面还有《春之祭》、巴赫的赋格等等。借用电影的形式，对年轻人进行音乐普及十分好。

贝多芬这个人和他的作品很多人都知道，但真正地去理解和欣赏又是另一回事。我在纽约曼尼斯音乐学院教书的时候，会和学生说，首先要弄明白音乐的作用和含义；另外我也会把贝多芬的技法教给学生，比如怎样以小变大，以少胜多。

HUANG Ruo I will recommend watching Disney's animated film *Fantasia*. Besides Beethoven's music, the film also includes *The Rite of Spring* and Bach's Fugue, among others. Movies are a good way to introduce music to the younger generation.

Many people know of Beethoven and his works, but it is a different matter to really understand and appreciate his music. I always ask my students at the Mannes College of Music in New York to know the function and the meaning of music first; in addition, I also show my students Beethoven's techniques, such as how to develop from and to dominate with the minimal.

06

您心中的贝多芬是个什么样的人？

How do you view Beethoven as a person?



盛宗亮 一位富有正义感、奔放不羁、粗犷和细腻并存的艺术家人。

Bright Sheng A passionate, bold yet delicate artist with a sense of justice.



周天 对我来说，他是一个对音乐满怀崇敬，又对自己挺“狠”的人。他早年就才华横溢，是个绝对的天才型艺术家。但是他不自恋，不追求简单的名利，而在追求极致的路上对自己要求越来越高，哪怕那意味着生活的窘迫。这是非常难得的。这其实也是很多杰出作曲家的特点。

ZHOU Tian To me, he held high regards for music but was very "harsh" to himself. He showed his talents in the early years and was absolutely a genius artist. However, he set his vision beyond himself, fame and fortune, and he increasingly demanded more of himself in the pursuit of if it meant leading an impoverished life. This is quite unusual but actually a characteristic of many outstanding composers.



黄若 我有幸看过贝多芬的手稿，第一印象他是一个“脏兮兮”的作曲家：他的谱面经常改，估计那时候也没有橡皮，他就直接划掉重新写。但他其实是很严谨的，一个旋律反反复复去改，直到完美为止。听贝多芬的音乐，会发现他每个音的运用都很准确，这点跟巴赫很像，不多不少，能够确切地表达他想要表达的东西。另外，他的音乐里 mezzo piano（中弱），mezzo forte（中强）用得都比较少，要么很强，要么很弱，也体现了他的个性。我猜测他是个敢爱敢恨，大喜大悲，但同时又很严谨的人。

HUANG Ruo I was fortunate to have read Beethoven's manuscript. My first impression was that he

was a "messy" composer: his sketches of drafts were full of edits, and supposedly that there was no eraser at that time, he just crossed out and re-wrote what was on the paper. But he was actually very critical and detail-oriented; he would keep changing a melody until it was perfect. Listening to Beethoven's music, you will find that each note is used accurately, which is similar to Bach's music, no more and no less, to express exactly what he wants to express. In addition, mezzo-piano and mezzo-forte are less used in his music; the articulation is either strong or weak, which also corresponds to his personality. I guess he is a man who dares to love and hate, rejoice and bemoan, but is also very serious and upright.

07 贝多芬的一生并不那么一帆风顺，生活境遇、耳疾、多次投入爱情未果，为何他的作品却总是充满正面的能量？

Beethoven didn't live a care-free life. With his poor living condition, ear problems, and multiple failed loves, why is his work always full of positive energy?



盛宗亮 这是由于他理想中的世界与现实差距太大了，但又绝不放弃他的追求，因为放弃追求理想，便是放弃活着的意义。

Bright Sheng This is because there was a big gap between his ideal world and reality. He also would not give up his pursuit because the pursuit of ideals is existential to him.



黄若 一个很直观的问题，他为什么作曲？贝多芬是个诚实的作曲家，通过他的音乐我们可以感受到他的思想和情感。音乐对他来讲可能是支持他生存的一种动力。我作为一个作曲家，最幸福的时刻不是曲子被演出，而是每天都能写曲子。作曲是我的世外桃源。因此我猜测，对贝多芬而言，通过创作，他能找到平静和感情的抒发点，暂时忘却生活中的痛苦。所以，当他写“欢乐颂”、“命运”这种大部头时，从小调到明亮大调的转换，我觉得不是做作的技法，是他想要传达的真实想法。

HUANG Ruo A very simple question, why did he write music? Beethoven is an honest composer, and through his music, we can understand his thoughts and emotions. Music may be a driving force for his survival. As a composer, my happiest moment is not when the work is being performed, but when I can write. Composing is my haven. I guess that Beethoven, in musical composition, could find peace and emotional outlet, temporarily lifting him from the pain in life. Therefore, in his such grand pieces as "Ode to Joy" and "Fate", the transition from melancholy minor to bright major doesn't feel contrived but a natural expression of his ideas.



于京君 贝多芬不像门德尔松，衣食无忧。我看过一个关于他的电影——当然肯定有戏剧化的成分——贝多芬坐在大街上，被小孩扔石子。贝多芬的名字应该翻译为“悲多愤”。这是个玩笑。他的愤怒、不顺利，肯定都会对他的音乐有影响。不能说谁受的苦多，谁的作品就好，但的确有的作曲家生活越不易，曲子就越好。有的人就喜欢寂寞或流放。我曾有两三次写曲子特别有灵感，我就想象贝多芬，可能有一个瞬间不是他自己创作，而是有一个力量在帮助他。这是每个作曲家都渴望有的境界，或许自己都写出眼泪了。最后水到渠成，非常有条理、漂亮、自然的表达。

Julian Yu Beethoven, unlike Mendelssohn, had much to worry about in life. I've seen a movie about him -- of course, it must be somehow dramatized -- Beethoven was sitting on the street and several kids threw rocks at him. Beethoven's name should be translated as "Sorrow and anger" in Chinese... just a joke. His anger and frustration definitely have an impact on his music. We cannot ascertain

that more suffering makes better works. However, some composers did create better works when living a harsher life. Some people enjoy solitude or a nomadic lifestyle. I have experienced two or three episodes of overflowing inspiration when composing, and I imagined that Beethoven might have had such moments when a mystic force was helping him. This is a higher consciousness that every composer desires, so as to create a final piece full of rational and brilliant expressions that could even drive the composers themselves to tears.



周天 自己的悲欢离合不是贝多芬要表现的。伟大的艺术家不会拘泥于只把自己的生活表达在作品里，“叙事”型的作品通常也不是最伟大的作品。很多艺术家都有能力和魄力把自己的生活和作品分开。

ZHOU Tian Beethoven never intended to portray his own sorrow and joy. Great artists don't limit their work to merely an expression of their lives, and "narrative" works are usually not considered as masterpieces. Many artists have the talent and courage to separate their lives from their works.



08 您认为他幸福吗？
Do you think Beethoven had a good life?



黄若 很难想象贝多芬的一生如果不去创作音乐会是什么样。创作的幸福无法用物质去衡量。如果一个人找到一个可以表达的途径，我觉得就是幸福的。

HUANG Ruo It's hard to imagine what Beethoven's life would have been without composing. The sense of happiness derived from artistic creation cannot be measured in material terms. I think happiness is when a person can find a way to express himself/herself.



鲍元恺 近十年，我的听力出现了障碍，对于职业音乐家来说，无疑是个灾难。但是，这个灾难之所以在心理上不至于“灭顶”，是因为有失聪的卓越同行站在身后——国内有同样听障而成就斐然的王西麟和黄安伦，而在欧洲，听障行列里还站着斯美塔那、福列，以及伟大的贝多芬。

BAO Yuankai In the past ten years, I have experienced impaired hearing, which is undoubtedly a disaster for professional musicians. However, the reason why this impairment is not psychologically devastating is that I found support among my fellow composers who have the same problem, such as Chinese composers WANG Xilin and HUANG Anlun, and European composers Smetana, Faure, and the great Beethoven.



陈其钢 从我个人角度认为，一个完全不幸和沮丧的人，作品性格不会是这样的。从世俗角度来说，他确实经历了生活的波折。这些东西对他的影响，我作为一个作曲家是深有体会的：当你面对自己的欲望、对事业的追求，受到家庭或者生活条件、身体条件的限制时，有时是非常无奈的。贝多芬在创作上取得的成就，以及他有生之年获得的认可与名声，对创作人来讲已经是幸福了，一般人不能体会。

Qigang Chen From my point of view, those who are completely unfortunate and depressed will not have such a style in their works. From a secular perspective, Beethoven did experience ups and downs in life and, as a composer myself, I totally can understand what these cost him. When your desires and career aspirations are limited by family situations, living conditions, or health issues, sometimes, you just feel helpless or hopeless. Beethoven's musical achievements, as well as the subsequent recognition and fame he gained during his lifetime, are already something to be happy about for any artist, though not necessarily appreciated by many people.



盛宗亮 他是精神贵族，也很清楚自己的成功与失败之处。这些是他的幸福之处，也是他的悲剧所在。和所有伟大艺术家一样，这是一个永不磨灭的冲突。没有了这些，便不再能创作出伟大的作品了。

Bright Sheng He is a spiritual aristocrat; he knew where he succeeded and failed. This is his blessing and his misery. Like all great artists, this is an eternal conflict. Without conflicts, artists won't be able to produce masterpieces.

09

在您看来，贝多芬在西方音乐史中是什么样的地位？

In your opinion, how important is Beethoven in the history of Western music?



黄若 在西方音乐史上，贝多芬是属于很有影响力的作曲家之一了。承前启后，开创了新的东西。很多后来的作曲家，都受到他的影响，包括勃拉姆斯、勋伯格、舒曼、瓦格纳等等。

HUANG Ruo Beethoven is one of the most influential composers in the history of western music. By carrying on and carrying forward the tradition, he also created several groundbreaking works. His influence is apparent on many composers of succeeding generations, including Brahms, Schoenberg, Schumann, Wagner, and so on.



陈其钢 贝多芬是一个时代的代表，那时西方古典音乐还没有发展到它的最高峰——浪漫中后期。浪漫中后期是一种风起云涌的状态，涌现了大批的作曲家，大批的音乐厅，大批的普通听众进入音乐厅，使西方古典音乐在世界上造成了巨大的影响。浪漫派之后的所有作曲家，再也不能代表一个时代了。

Qigang Chen Beethoven represents an era -- the middle and late Romantic period when classical music had not yet reached its apex. During that time, the musical landscape was rolling on with full force. With a large number of emerging composers, erected concert halls, and enthusiastic concertgoers, classical music has a huge impact on the world. There is no composer after the Romantic period can represent an era alone.



周天 也许因为贝多芬音乐中无比的激情和张力，大家往往会重视他充沛的情感流露，而忽视他音符中反映出来的冷静的头脑和细腻的写作技法。古典音乐，尤其是管弦乐写作需要周密的安排和逻辑思维，以及丰富的经验的积累。贝多芬有独奏的功底，而且早年就熟知乐队的各个环节。通俗地说，他是乐队里“泡”出来的作曲家。因此，他的创新与发展并非为了简单的打破常规，而是从音乐本身出发而做的成熟的决定。纵观所有作曲家，其实贝多芬属于最不花哨之一，但是他却为古典音乐带来了革命性的改变。

ZHOU Tian Perhaps because of the unparalleled passion and tension in Beethoven's music, people often focus on his rich emotional expressions and overlook his rational and delicate compositional techniques reflected in his notes. Classical music, especially orchestral works, requires careful arrangements and logical thinking, as well as a wealth of experience. Beethoven was a trained soloist and familiar with all aspects of the orchestra when young. In layman's terms, he was a composer "cultured" in the orchestra. Therefore, his innovation and evolution are not simply breakthroughs from the conventions but mature decisions derived from the music itself. Of all composers, Beethoven is actually among the least fancy ones, but he revolutionized classical music.



盛宗亮 有许多人会不喜欢某位作曲家，比如有人不爱勃拉姆斯，有人不爱舒曼，李斯特等，但我从未听说过有人不喜欢贝多芬。

Bright Sheng Many people have a composer they don't like. For example, someone doesn't like Brahms; someone doesn't like Schumann or Liszt, etc., but I have never heard of someone who doesn't like Beethoven.

10

贝多芬的音乐对当今的音乐创作是否还有影响？

Does Beethoven's music still have influence on today's musical composition?



鲍元恺 有人说，现在世界上每时每刻都有贝多芬的音乐作品在音乐会、课堂或家庭演奏，加上唱片、广播、电视的传播，现在更有电脑、手机和网络媒体的播放。我想，这个“每时每刻”的说法是毫不夸张的。

BAO Yuankai Some people say that Beethoven's music is playing all the time, at concerts, classrooms or homes, all over the world. Through the distribution of recording, broadcasting via radio and television, Beethoven's music is further spread by computers, mobile phones, and Internet media. I think this "all the time" is a faithful statement without any exaggeration.



黄若 他的影响还是有的。这种影响不止于一个时代，而是一直在传承。比如他的主导动机发展的技法，现在也仍在使用。对当今音乐还有无形的影响，不光是技法，还有精神上的影响。

HUANG Ruo His influence is still present. His influence is continuous and continued, not just limited to a certain era. For example, his thematic development is a method still in use today. Besides techniques, his works also have intangible effects, the spiritual influence, on today's music.



陈其钢 从中国音乐的角度看，贝多芬的影响其实也是西方古典乐的影响，有非常震撼的效应。二十世纪初到四十年代末，中国的知识分子把西方的知识带回来，对中国文化的启蒙和发展起了很大作用。它的影响不可避免，也极其重要。但是，这件事发生在一个没有准备的，也没有自我意识的土地上，之后所引发的结果，有可能是积极的，也有可能是灾难性的。我们搞音乐创作其实是搞音乐哲学，应该有批判的意识。70年代末，西方现代音乐一下进来，我们还没有足够的意识和高度去看待所发生的一切，毫无戒备心地全盘接受了。对于如何思考一个文化与自己源头的关系、与别人的源头的关系，自己的文化正处于什么状态，我们应该有所警醒。我们讨论贝多芬，要时刻记住他在历史上的作用。他为什么那么重要，因为他所思考所做的，和他所处时代的发展步伐是一致的。现在我们强调中国风，什么是中国风？《黄河大合唱》是中国风，我就去做；《梁祝》是中国风，我要做得比《梁祝》还“好”。我认为，不需要比《梁祝》还好，而是要每个人都做出自己理想的音乐，才是创造。这样我们在乱象中间说不定能看到一点希望。贝多芬给我们最大的启示，是他走在了那个时代的前面并且他不是故意的，他只是按着自己的心，去做了自己想做的事，坚持了自己的个性。我们缺的就是个性和胆量。

Qigang Chen From the perspective of Chinese music, Beethoven's influence actually means the influence of Western classical music; that is shockingly influential. From the early 1900s to the end of the 1940s, Chinese intellectuals brought home Western knowledge, which played a major role in enlightening and developing Chinese culture. Its impact is inevitable and extremely important. However, when it happens in an unprepared country without any self-awareness, the consequence may be positive or catastrophic. While studying music composition, we should also study the philosophy of music with a critical mind. In the late 1970s, when Western modern music surged in China, we were not critical and knowledgeable enough to examine what had happened but fully embraced it without taking precautions. We should be vigilant in considering how a culture is related to its own origin as well as to its counterpart's origin. When discussing Beethoven, we should always remember his role in history. He is so influential because what he wanted to do was consistent with the development of his time. Now we emphasize Chinese style. What is Chinese style? The *Yellow River Cantata* features Chinese style so that I will follow suit; *Butterfly Lovers* (Liang Zhu) boasts Chinese style, and I will "outdo" *Butterfly Lovers*. I don't think it's necessary to create something better than *Butterfly Lovers*, but everyone needs to make music according to their own ideas, which is what creation really means. In this way, we may see a little hope in the midst of chaos. The most important lesson Beethoven gave us was that he was ahead of his era and he didn't do so on purpose. He just did what he wanted to do and safeguarded his own characters. What we lack are characters and courage.

马勒九问

Mahler Q&A

01 您什么时候第一次听到马勒的音乐，是哪一首，当时有怎样的感受？

When did you first hear Mahler's music, which one was it, and how did you feel at that time?



鲍元恺 马勒在世界上曾经非常“冷”，在中国更冷。我从初中开始就学习音乐，但除了通过老式唱片不完整地听过“马五”和“马九”以外，在那个时候，对他的作品几乎一无所知——国内乐团和不多的访华乐团从来没有演奏过马勒，记忆中广播电台也没有介绍过他的作品，教材中的范例也都没有马勒的作品。直到1978年，34岁的我才第一次在多伦多交响乐团访华演出音乐会上听到马勒的作品——《少年魔术号角》。2015年我从厦门大学退休回到天津，恰逢挚友汤沐海指挥天津交响乐团举办“贝马全集”系列音乐会，我才第一次相对完整地听到了马勒的交响曲的现场演出。那一年，我71岁。

BAO Yuankai Mahler was once very "cold/unpopular" in the world and even colder in China. I have been studying music since junior high school; at that time, I knew almost nothing about his works except coming across the fragments of his Fifth and Ninth from vintage records. Neither domestic or invited overseas orchestras ever played Mahler; similarly, as far as I can remember, his works were absent in radio programs and textbooks. It wasn't until 1978, when I was 34 years old that I first heard Mahler's work, *The Youth's Magic Horn* at a concert of the Toronto Symphony Orchestra performing in China. In 2015, I retired from Xiamen University and returned to Tianjin. It happened in the same year that my close friend TANG Muhai conducted the Tianjin Symphony Orchestra to perform the "Complete Works of Beethoven and Mahler" series. For the first time, I heard the live performance of Mahler's symphony in relative entirety. That year, I was 71 years old.



赵季平 我那时候在中央音乐学院读书，是先拿到油印的《大地之歌》的谱子，之后才听到录音的。看着谱子，感觉乐队庞大，气势恢宏，而且配器和古典时期的作品不一样，发现还可以这样去写音乐。

ZHAO Jiping When I was a student of the Central Conservatory of Music, I read the sheet music of *The Song of the Earth* first before I got the chance to listen to the recording. By reading the score, I felt that the orchestration was huge and imposing, different from the arrangement of the classical period. I realized music could be written this way.



盛宗亮 应该挺晚了，是在我念上海音乐学院的时候。马勒刚被引入中国，我非常着迷。

Bright Sheng It should be pretty late. Mahler was introduced to China when I was a student at Shanghai Conservatory of Music. I was very fascinated by his music.



黄若 读大学的时候我淘到一张碟，是索尔蒂指挥的马勒《大地之歌》，听了十分震撼，他用中国古诗词作为灵感，把声乐用到交响乐里。那是我第一次听到马勒的作品，不能说完全听懂，只是觉得很大气。

HUANG Ruo When I was in college, I got a disc. It was Mahler's *The Song of the Earth* conducted by Solti. I was astonished by how he was inspired by ancient Chinese poetry and incorporated voices in the symphony. That was the first time I heard Mahler's work. Not really having a grasp of it, I just felt the magnificence of the music.



周天 第一次听是十六七岁吧，马勒第八交响曲。当时觉得这个作品太庞大了，跌宕起伏，听完它仿佛目睹了宇宙的起源。

ZHOU Tian The first time I heard Mahler was his Eighth Symphony, at about sixteen or seventeen of age. At the time, I felt that this work was strikingly grand with surging emotions. After listening to it, it seemed to have witnessed the origin of the universe.

02 马勒的交响曲中，最喜欢和最不喜欢的是哪一首？为什么？

Of Mahler's symphonies, which one you like the most and which one the least? why?



鲍元恺 我的最爱是“马五”，特别是那永远不会厌烦的慢板第四乐章，虽然全部声部只有五部弦乐和竖琴。除了第五交响曲，我更喜欢的是他的声乐套曲《大地之歌》。从宏观构思到微观配器都展现了他惊人的创造力，特别是其中与歌唱并行的乐队音响居然可以这么丰富多彩！马勒作品庞大的编制、宏大的结构、强烈的情感表达和标题性，给我强烈的震撼。

BAO Yuankai My favorite is his Fifth, especially the fourth movement Adagietto, a section that never bores me, though only scored for five strings and a solo harp. In addition to the fifth symphony, I also love his vocal suite *The Song of the Earth*. From the grand ideas to the detailed orchestration, Mahler demonstrates his amazing creativity, especially the parallel orchestral and vocal music sounds surprisingly colorful! I was really stunned by Mahler's ambitious orchestration, huge musical canvas, impressive emotional expressions and thematic development.



赵季平 90年代，我在柏林听了柏林爱乐的马勒第五交响乐，当时特别喜欢，专门去一个古典音乐书店里面淘到了第五交响乐的总谱。

ZHAO Jiping In the 1990s, I listened to the Mahler's Fifth Symphony in Berlin. I liked it so much that I immediately went to a classical music bookstore to search for its score.



盛宗亮 所有作品都是天才之笔，因此我们只能用马勒来比较马勒。从第二交响乐开始他便首创性的思考如何调动使用所有的音乐元素，创作出一部横贯多乐章、一气呵成的、完整的交响乐。万事开头难。他花了整整六年多的时间才找到答案：一个贝九的答案。从此他便又开始寻找如何用不同方式来达到同样结果。这之后的第三、第四、第五、和第六都是他探索的硕果。但我个人感觉他在第七上有败笔之处。这是因为他也想尝试如果一部没有慢板的交响乐在结构上是否也能完整。我想马勒自己一定是意识到他失败之处的，尽管他不断声称自己对第七情有独钟。

第八基本上是第二的再版，只是形式上更广大了。但并不如第二如此精炼和震撼。之后为了躲避‘第九交响乐的死神’的诅咒，他先写了《大地之歌》再写他的第九交响乐。他以为如此可逃过一劫。但从第九的音乐中他应该自己已经意识到他将会不久人世，因为第九的每个角落都充满着葬礼的气氛。果然，他只写了不多小节的《第十交响乐》便离世而去。

Bright Sheng We can only compare Mahler with Mahler because all his works bear the mark of a genius. His Second marks the beginning of his innovative approach in mobilizing all musical elements to create a multi-movement, cohesive, and complete symphony. This beginning, as things usually go off to a rough start, costs him more than six years to find the answer: an answer from Beethoven's Ninth. From then on, he began to search for different ways to achieve the same effect. After this stage, his Third, Fourth, Fifth, and Sixth were the fruits of such an exploration. But I personally feel that he failed in his Seventh, in which he tried to see if a symphony without slow movement can be structurally complete. I think Mahler must have been aware of his failure, even though he kept

claiming that the Seventh was his favorite.

The Eighth is basically a revision of the Second, but in a more expanded form though not as compelling and potent. Later, in order to avoid the "curse of the ninth", he wrote *The Song of the Earth* before working on his Ninth symphony. However, he did not escape the fate. The Ninth suggests that he had sensed death coming because the funeral-like atmosphere permeated the entire work. Without surprise, he wrote only a few bars of Symphony No. 10 and passed away.



黄若 我最喜欢的是把马勒第九和第十连在一起。在马勒第九里面，他是在向世人作告别。伯恩斯坦有个纪录片“Four Ways to Say Farewell”（告别的四种方式），专门讲马勒第九，说他的每个乐章都是在以不同的方式跟人世和他爱的事物告别。比如第一乐章的节奏很有特点，是不规整的节奏，别人都说是他的心跳，因为他有心脏病。不过我觉得最精华的是最后一个乐章 adagio（柔板），生命的灯即将慢慢熄灭的感觉。但到了马勒的第十，同样也是 adagio，里面又充满了生命，有一种灯又亮起的感受。在差不多形式的乐章里，听到了两种截然不同的感受跟感情，我觉得这很有意思。

HUANG Ruo My favorite is the juxtaposition of Mahler's Ninth and Tenth, and in the ninth, Mahler bid his farewell to the world Bernstein produced a documentary *Four Ways to Say Farewell*. This film, dedicated to Mahler's Ninth, illustrates how each movement represents Mahler's different ways of saying goodbye to the world and the things he loves. For example, the first movement features irregular rhythm, which is interpreted as his heartbeat because of heart disease. But I think the highlight is the last movement adagio, suggesting a slowing, dying fire of life. Yet, the adagio in Mahler's Tenth is full of vitality, as if the light is coming back on. I found it interesting that one can hear contrasting feelings and sentiments in two movements of a similar form.



周天 第六、第五和第九都很棒。第六感觉是一位艺术家屈服于命运的重击；马勒五对我来说是管弦乐队对爱情极致的刻画；马勒九则是 20 世纪的安魂曲，将音乐和寂静完美地结合在一起。很难说特别不喜欢哪首。

ZHOU Tian Mahler's Sixth, Fifth and Ninth are all great symphonic music. The Sixth expresses the sentiments when an artist succumbs to the blow of fate. To me, the Fifth is an exquisite depiction of love with orchestral music. Mahler's Ninth is the 20th-century Requiem, successfully fusing music and tranquility. It's hard to name one that I particularly don't like.



于京君 我觉得马勒的手法似曾相识。马勒必须是受过教育的人才能听懂的音乐，去音乐厅听马勒的人，都知道这个曲子会结束的，多长都得等。如果我听马勒，我会睡着。

Julian Yu Mahler's compositional methods seem déjà vu to me. Only trained ears can understand his music. The audience attending concerts with Mahler's music on the program knows that only long waits can survive the music. If I listen to Mahler, I will fall asleep.

03 马勒对您的音乐创作或音乐观产生过什么样的影响吗？ What is the influence of Mahler's music on your music composition or ideas?



鲍元恺：艺术的影响都是潜移默化的，不一定是自觉的，有意识的。例如我觉得我的老师陈培勋教授的《娄山关》、《咏雪》有马勒的影响，而我有可能又受到我的老师的影响。有意识地接受马勒的影响，就是 09 年在国家大剧院首演的《禹王》。2016 年第四次演出时，我大幅度增加了交响乐团的比重，取消了化妆和表演，

改称第五交响曲——如马勒第二、第三、第四、第八交响曲那样，台上的演员一律不化妆。强调是“乐”而不是“剧”。

BAO Yuankai The influence of art is subtle; we may not be aware or conscious of such an influence. For example, I can feel Mahler's influence on my teacher CHEN Peixun's work *Loushanguan* and *Aria of Snow (Yong Xue)*; and I may receive his influence through my teacher. I know my work *King Yu*, which premiered at NCPA in 2009, bears Mahler's influence. In its fourth performance in 2016, I greatly increased the proportion of the symphony orchestra, removed all makeup and acting, and renamed it the Fifth Symphony -- like Mahler's Second, Third, Fourth, and Eighth symphonies, the actors on the stage don't wear makeup. The purpose is to place the focus on the "music" rather than the "drama".



黄若 我从马勒那学到很多东西，就是慢乐章的写法。以静态、以慢生出一种无形的动力和能量去表达。马勒不纯粹是个交响乐作曲家，他是一个 song-symphonist（声乐交响乐家）。虽然没写过歌剧，但他的音乐里声乐的运用很多，戏剧也在他的乐队作品里。理解马勒的作品，不能只从纯器乐的角度去看，也要从他的声乐作品去理解他的乐队作品。

HUANG Ruo I learned a lot from Mahler, that is how to write a slow movement, an expression driven by intangible force and energy born of a quiet and slow pace.

Mahler is not just a symphony composer; he is a song-symphonist. Although he never wrote opera, he used voices in his music a lot and included theatrical performance in his orchestral works. To understand Mahler's music, we must adopt the dual perspectives of purely instrumental music and vocal works.



周天 马勒对我有很大影响。他的音乐中有多重文化的特点，这点与我的经历很相似。他的作品有个性 and 革新，但与此同时，他从未因为 20 世纪音乐流派的衍生和革新而改变自己浪漫主义的基本基调。这点我也很有共鸣，虽然因为时代的关系，我的“浪漫”和他的“浪漫”很不一样，但是都是一种对个人品味的坚持。

ZHOU Tian Mahler has a tremendous influence on me. The multicultural character of his music echoes my experience. His works are unique and revolutionary, but at the same time, he never changed the basic tone of his Romanticism amidst all the innovation and evolution of musical forms and genres in the 20th century. I share the same mentality with him on this. Although my "romanticism" and his "romanticism" are very different due to the generational difference, they stand the same faithfully to our own personal taste.

04 如果向朋友或家人介绍马勒的作品，你会选择从哪里开始？ Where is a good starting point if you want to introduce Mahler's work to friends or family?



周天 马勒的每部交响乐似乎都有明确的“心路历程”，因此我会根据朋友的人生经历和当前心情来推荐某部作品。

ZHOU Tian Each of Mahler's symphonies seems to convey a specific "journey of unforgettable experience", so I will recommend a certain work based on their life experience and the mood of the moment.



黄若 如果我有机会策划音乐会，我有一个想法是把马勒的慢乐章拿出来。布鲁克纳的慢乐章写得很美，马勒的慢乐章是跟布鲁克纳学的。马勒第六的第一乐章和布鲁克纳第一的第一乐章，那种进行曲的节奏感非常相似。还有马勒第五的 adagio，则是写给妻子阿尔玛的一封信，用了竖琴，像是仲夏夜晚上一丝凉风吹过。再对比马勒第九的 adagio，是一种向世间的道别。尽管都是慢乐章，却是完全不同的感觉。

HUANG Ruo If given a chance to plan a concert, I would like to highlight Mahler's slow movements. Bruckner composed beautiful slow movements, which Mahler modeled after. The first movement of Mahler's Sixth Symphony and the first movement of Bruckner's First have the similar rhythm of marching music. The adagio of Mahler's Fifth is a love letter to his wife Alma; scored with a solo harp, this piece feels like a cool breeze in the midsummer night. In contrast, the adagio in his Ninth is a farewell to the world. Although both are slow movements, they evoke completely different feelings.

05

您心中的马勒是个什么样的人？

What do you think of Mahler as a person?



盛宗亮 在我看来他极度神经敏感、感情丰富，有先知先觉、跨时代的精神。

Bright Sheng In my opinion, he is extremely sensitive, passionate, visionary and timeless.



黄若 跟贝多芬很相像，我觉得他也是一个大喜大悲的人。他本人是个犹太人，我记得他说过，无论走到哪里都感觉是外来者，哪里都不是自己的家。他在奥地利工作，在一个西方古典音乐中心的地方担任歌剧院指挥，最后变成天主教徒，有些无奈。

HUANG Ruo I think he is a person of extreme joy and sorrow, like Beethoven. A Jew himself, he once said that no matter where he went, he always felt like an outsider; there was nowhere he could call home. When in Austria, he worked as a conductor at an opera house of a classical music center, and eventually converted to Catholicism--not a choice but a necessity.



周天 我觉得他是一个非常自我矛盾的人。伯恩斯坦曾说马勒是个双面人（Double Man），我完全同意。他音乐中透露出的那种矛盾的，大喜大悲的气质，对我来说其实是一种孩子的声音、童真的性格。马勒的音乐充满了自然的声音，比如鸟叫声、猎号和森林里的杂音，这些都是他的童趣之美的一部分；但是他成人的那一面则是一个老练、博学、甚至极其精明能干的人，因此他有的作品转而阴云密布、伤感至极。

ZHOU Tian I think he is a person full of self-contradictions. Bernstein once remarked that Mahler was a Double Man, which I totally agree with. For me, the personal conflicts, joyful excitement and grave sorrow revealed in his music are actually an articulation of childlike character and innocence. Mahler's music is full of natural sounds, such as birds chirping, hunting horns, and murmuring sounds in the forest, all of which constitute the beauty of an innocent mind. However, his adult side reveals a sophisticated, knowledgeable, intelligent yet cynical mind that turns some of his works gloomy and extremely melancholic.

06

您认为他幸福吗？

Do you think he lived a happy life?



盛宗亮 和所有伟大作曲家一样，他的作品也是他心灵的吐纳。而他生活和感情上的冲突也是他奋发的灵感，比如对自己本是犹太人但为了生存而改信天主教的内疚感等等。

Bright Sheng Like all great composers, his works speak his soul. The conflicts in his life and his feelings also serve as the source of his inspiration, such as his sense of guilt as being a Jew but converted to Catholicism in order to survive.



黄若 他的一生都有种悲观色彩，音乐对他来讲也是一种个人情感和意志的抒发，从这一点来说他应该是幸福的。马勒跟贝多芬都在用音乐去表达自己。贝多芬到了晚期，更能不受限制和约束地创作。马勒写曲子也不是为了挣钱，他的职业是指挥，所以他是在为自己写。

HUANG Ruo His life was dotted with sad events, and the music was a way for him to express his feelings and aspirations. From this perspective, he should be regarded as fortunate. Both Mahler and Beethoven used music to express themselves. Beethoven was able to compose music without restrictions in his late adulthood. Mahler didn't write music to make a living. He worked as a conductor, so he composed for his own sake.



周天 他太矛盾了，只能有短暂的幸福，但是那个幸福感肯定超越普通人。

ZHOU Tian He was so full of contradictions that he could only be temporarily happy, but that sense of happiness must be stronger than any ordinary person can experience.

07

您怎样评价马勒的创作？

What do you think of Mahler's compositional works?



周天 他对乐队的了解和控制超过了过往所有作曲家，这与他作为指挥的身份有很大关系。与贝多芬相似，他在乐队编制上的拓展并非为了简单的打破常规，而是从音乐本身出发而做的成熟的决定。另外，它对于中国文化的热爱也给西方很多作曲家打开了一扇门。

ZHOU Tian He had a better understanding and control of the orchestral arrangement than any composer in the past, which has a lot to do with his role as a conductor. Similar to Beethoven, his expansion of the orchestration was not simply a breakthrough from the norm, but a mature decision derived from the music itself. Besides, his passion for Chinese culture opened another door to many Western composers.



黄若 有一组概念叫做“标题音乐”和“绝对音乐”。马勒创作了很多“标题音乐”，他要表达的东西基本上就是“拿来主义”。这里说“拿来主义”，意思是他把不同的东西拿过来，发展成他想要的东西，包括他运用的民间素材、中国的大锣，甚至用锤去敲击木箱；在有的交响乐里他用到了童声合唱，有的他只用了独唱，还有的独唱跟合唱加在一起。他不是为乐队而写，而是用所有可以运用的东西来表达自己。

HUANG Ruo There are a set of concepts called "program music" and "absolute music". Mahler composed many "program music", and what he wants to express is basically "intellectual scavenging." "Intellectual scavenging" here means that he took in different elements and developed them into what he wanted, incorporating folk arts, Chinese gong, and even the sound effect by hitting wooden boxes with hammers. Some of his symphonies use children's chorus, some only use a solo

vocalist, and some combine a solo with a chorus. He did not just write for the orchestra, but expressed himself with everything that could be used.



盛宗亮 马勒的作品有心灵深处的长叹、哮吼、浪漫、激愤、不羁、奔放、雄武、粗犷、温柔、秀雅。它包含着整个人类的喜怒哀乐和七情六欲。许多马勒的同时代人对他并不重视，因为当时几乎所有的演奏家和指挥家都作曲，而很多著名指挥家都写“又臭又长”的交响乐。人们以为马勒也是那样。更何况当时作曲都是自我陶醉的表达，并无“专业”一说。直到上世纪七十年代伯恩斯坦才正真挑起全世界对马勒的认识和狂热。从此便一发不可收拾。

Bright Sheng Mahler's works convey the sighs, roars, romantic love, and anger hidden in our heart, yet display uninhibited, unrestrained, majestic, robust, gentle, and pleasant spirits. It contains joy, sorrow, and a full spectrum of emotions of all human beings. Many of Mahler's contemporaries did not pay much attention to him, because almost all soloists and conductors at the time were also composers. Since many famous conductors wrote "long and boring" symphonies, people thought Mahler was no exception. What's more, music composing at that time was nothing professional but a self-indulging expression. It wasn't until the 1970s that Bernstein really drew forth the world's recognition of and fascination for Mahler. That surge of passion lasts till today.

08 比起音乐史上贝多芬不容置疑的地位，马勒似乎更具争议，您如何看？

Compared with Beethoven's unquestionable importance in music history, Mahler's position seems more controversial. What do you think?



盛宗亮 马勒也是不容置疑的。

Bright Sheng Mahler is also unquestionable.



黄若 我生长的那个时代，马勒的作品很难听到，甚至不是十分的有名。作曲家的确是需要伯乐的。得感谢伯恩斯坦，是他真正地把马勒的音乐带到了世人面前。

HUANG Ruo At the time when I was growing up, Mahler's works were hard to find, even quit obscure. Composers need talent scouts. Thanks to Bernstein, he really brought Mahler's music to the world stage.



鲍元恺 把贝多芬和马勒放在一起对比是饶有兴味的。他俩相差一个世纪，年龄相差 90 岁。一个在十九世纪初把欧洲音乐从古典主义带进了辉煌的浪漫主义；一个追随瓦格纳和布鲁克纳，一起把浪漫主义音乐推上巅峰。

BAO Yuankai It is interesting to compare Beethoven and Mahler. They lived a century apart and 90 years of an age difference. One brought European music from the Classical period to the glorious Romantic period in the early nineteenth century; one followed Wagner and Bruckner, pushing romantic music to its pinnacle.



周天 两者是完全不一样的伟大。之前聊到贝多芬时，我说伟大的艺术家不会只拘泥把自己的生活表现在作品里，但马勒是个例外，因为他将自己的生活带入到了音乐中。我们想热爱、完全听懂他的音乐，就需要了解他的生活和他的三个自我矛盾：作为指挥与作曲家之间的矛盾；快乐的大自然爱好者与悲观艺术家之间的矛盾；精明的成年人和无辜的孩子之间的矛盾。这些矛盾也使得喜欢他的人很喜欢，不喜欢的人也很多。

ZHOU Tian The importance of the two is totally different. When we talked about Beethoven, I said

that great artists wouldn't limit the subject matters of their works just to express their lives, but Mahler is an exception because he brings his life to music. If we want to love and fully understand his music, we need to understand his life and his three self-contradictions: the contradiction between being a conductor and a composer; the contradiction between a happy nature lover and a pessimistic artist; and the contradiction between being a mature adult and an innocent child. These contradictions attract many people but also turn away many.



陈其钢 我对马勒从上世纪六十年代之后的逐渐走红是质疑的。

Qigang Chen I remain doubtful about Mahler's rising popularity since the 1960s.

09 马勒的音乐对当今的音乐创作是否还有影响？
Does Mahler's music still have influence on today's musical composition?



黄若 举一个很小的例子，马勒很喜欢用 off-stage 乐队，把一部分音乐家放到舞台后面去吹，好像两个乐队，一大一小。为什么让乐器在台后吹呢？因为那产生了一种空间感，听上去好像是一种回忆。马勒是一个指挥家，他对乐器十分了解，对音乐厅也十分了解。为了实现自己的艺术构思，他想方设法地去创造。也有其他作曲家比如柏辽兹，会运用乐器在不同空间的摆放来形成声音的层次。现在有作曲家把乐器放到观众席或者舞台后面，都是马勒曾经做过的。

另外，马勒也把交响乐和声乐的界限打破了，他是一个不受限制的作曲家。

HUANG Ruo To give a simple example, Mahler liked to use the off-stage orchestra and have some musicians play behind the stage, separating the orchestra into two, one big and one small. Why arrange some instruments to play behind the stage? Because such an arrangement creates a sense of space as the music resonates with our distant memory. Mahler is a conductor, and he knew musical instruments and concert halls very well. To realize his artistic idea, he tried to create with whatever he could think of. Other composers, such as Berlioz, also created various sounding levels by placing musical instruments in different spaces. Today, some composers have instruments played behind the auditorium or the stage, while Mahler had already deployed all these arrangements.

In addition, Mahler broke the boundaries between symphony and vocal music He was a composer unconstrained by conventional musical forms.



鲍元恺 当今，无论在欧美还是在中国，“马勒热”已经好多年了。中国的 2010 年甚至被称为“马勒年”，国家大剧院和北京国际音乐节都推出了全套的马勒交响曲，将马勒热推向了高潮。但是，由于 20 世纪音乐创作风向大转，马勒热实际上对当前专业音乐圈的创作影响不大。这是 20 世纪以来反传统尤其是反浪漫主义艺术思潮影响的结果。无论是前半世纪的印象主义、新古典主义、新民族主义，还是后半世纪的先锋派、简约派、序列音乐、偶然音乐、电子音乐，都和 19 世纪欧洲浪漫主义相悖而摒弃包括马勒在内的 19 世纪浪漫主义音乐。我不喜欢这股潮流，不喜欢经无调性、无旋律、无结构的音乐。

BAO Yuankai Today, whether in Europe, America, or China, "Mahler fever" has lasted for many years. China even named 2010 the "Year of Mahler," when both NCPA and the Beijing Music Festival launched a complete series of Mahler's symphonic works, pushing the Mahler fever to a new height. However, due to the dramatic change of musical composition in the 20th century, Mahler actually has less influence on today's professional composers. This is the result of the influence of anti-traditional, especially anti-Romantic, arts since the 20th century. Whether it is Impressionism, Neoclassicism, or Neo-Nationalism in the first half of the century, or Avant-garde, Minimalism, Serialism, Chance Music, Electronic music in the second half of the century, the ideas are against the 19th century European Romanticism, including Mahler's Romantic Music of that era. I don't like this wave of music. I don't like atonal, unmelodic, and unstructured music.

焦点作曲家

COMPOSER-IN-FOCUS



赵季平
ZHAO Jiping

赵季平 作曲家、教授、博士生导师

现任中国音乐家协会名誉主席，陕西省文联主席，中国音乐著作权协会主席，第十三届全国人大代表，国家有突出贡献专家。历任陕西省戏曲研究院副院长，陕西省歌舞剧院院长，西安音乐学院院长，中国音乐家协会主席，第十一届、十二届全国人大代表及主席团成员，中国共产党十五大代表。

两度获得中国电影“金鸡奖”最佳音乐奖，四度获得中国电视“金鹰奖”最佳音乐奖，六次获得中宣部“五个一工程奖”；先后获得法国南特国际电影节最佳音乐奖，中国电视“飞天奖”优秀音乐奖及“飞天奖”突出贡献奖，中国金唱片“艺术成就奖”，中国音乐金钟奖“声乐作品大奖”，“二十世纪华人经典作品奖”，“中华之光”传播中华文化年度人物大奖等大奖。琵琶协奏曲《祝福》和管子与乐队《丝绸之路幻想曲》已录制唱盘，发行世界。在日本东京、京都相继举行个人音乐会。他与日本 JVC 唱片公司合作推出激光唱片《黄河遥遥》及系列电影激光唱片，为中国电影音乐走向世界开了先河。

2003 年 3 月他应邀在香港成功地举办了《乐坛神笔——赵季平专场音乐会》。2001 年他作曲的舞剧《情天·恨海圆明园》在北京首演。2000 年上半年他为台湾舞剧《大漠孤烟直》创作了音乐，使舞剧在台北首演成功。同年 6 月他创作的交响音画《太阳鸟》、交响叙事诗《霸王别姬》由柏林爱乐交响乐团在一年一度的“森林音乐会”上演出，第一次将中国作品展示在这个著名的世界级音乐舞台上。随后 7 月他的室内乐作品《关山月——丝绸之路印象》被大提琴家马友友选中，并迎来美国成功首演。1998 年作为大陆唯一一位音乐家，他的作品被美国华纳·特得克古典唱片公司签约录制。1997 年，由美、英、法联合制作，美国著名导演阿兰·米勒拍摄的纪录片《中国音乐家赵季平》在全球放映。1995 年作为亚洲唯一代表参加了在瑞士举行的第二届国际电影音乐节。他在中国音乐创作领域独树一帜，被誉为中国乐坛最具中国风格、中华气质和民族文化精神的作曲家，是目前活跃在世界乐坛的中国作曲家之一。

ZHAO Jiping Composer, Professor, PhD Supervisor

Mr. ZHAO Jiping, Honorary Chairman of the Chinese Musicians Association, Chairman of the Shaanxi Federation of Literary and Art Circles, President of the Music Copyright Society of China and Deputy to the 13th National People's Congress of People's Republic of China, is a National Expert with Outstanding Contribution. He has also served as Deputy Dean of Shaanxi Traditional Opera Research Institute, President of Shaanxi Song and Dance Troupe, President of Xi'an Conservatory of Music, Chairman of the Chinese Musicians Association, deputy to the 11th and 12th National People's Congress and member of the respective Presidium, and representative to the 15th National Congress of the Communist Party of China.

Mr. Zhao is a two-time winner of Best Music of the Golden Rooster Awards, four-time winner of the Best Music Award of the Golden Eagle Awards, and six-time winner of the Best Works Award of the Publicity Department of the CPC Central Committee. Other awards that Mr. Zhao has won include Best Music Award of the Festival of the 3 Continents, Outstanding Music Award and Outstanding Contribution Award of the Flying Apsaras Award, Art Achievement Award of the China Gold Record Award, Best Vocal Works Award of The Chinese Golden Bell Award for Music, Twentieth Century Chinese Classic Awards, and Chinese Culture Communicator of the Year. CD-records have been produced and released worldwide for ZHAO's pipa concerto *Blessing* and guan concerto *Silk Road Fantasia*. The cities of Tokyo and Kyoto in Japan have both welcomed Zhao's works in concerts. Besides, CD-record *Yellow River* and a series of film music CDs were released in association with Japan's JVC company, taking the lead in internationalizing Chinese film music.

In March 2003, Zhao was invited to hold a special concert in Hong Kong, which turned out a great success. In 2001, his dance drama *Great Love and Deep Hatred: The Vicissitude of the Fate of the Old Summer Palace* premiered in Beijing. In the first half of 2000, he composed for the dance drama *In Desert Rises a Lonely*

Thread of Smoke that made its applauded premiere in Taipei. In June of the same year, his symphonic sketch *Sunbird* and symphonic poem *Farewell My Concubine* were performed by Berliner Philharmoniker at its annual concert held in Waldbühne, marking the first presentation of Chinese works in this world-class music arena. Then in July, his chamber music composition *The Moon at the Fortified Pass: Sorrowful Impressions of the Silk Road* was selected by cellist Yo-Yo Ma to be performed in the United States for the first time. In 1998, Zhao became the only musician from Chinese mainland who signed to Teldec Classics Label. In 1997, the documentary *Music for the Movies: ZHAO Jiping* directed by the famous American director Allan Miller and coproduced by producers from United States, UK, and France was shown worldwide. In 1995, as the only representative from Asia, he attended the 2nd International Film and Music Festival in Switzerland.

One of a kind among Chinese musicians, Mr. Zhao is praised as a composer with the most sharp-cut Chinese temperament and national cultural spirit in his works, and is currently one of the Chinese composers active on the world stage.

交响乐

第一号交响曲（首届“金钟”奖优秀作品铜奖）
第二号交响曲《和平颂》
交响诗《霸王别姬》
交响音画《太阳鸟》
交响组曲《乔家大院》
第二号琵琶协奏曲
降 E 大调第一号小提琴协奏曲
大提琴协奏曲《庄周梦》
《丝路音乐瞬间》

电影配乐

《红高粱》（第八届“金鸡”奖最佳作曲奖）
《五个女子和一根绳子》（法国“南特”国际电影节最佳音乐奖）
《孔繁森》（第十六届“金鸡”奖最佳作曲奖）
《大话西游》、《大红灯笼高高挂》、《烈火金刚》、《活着》、
《黄土地》、《大阅兵》、《菊豆》、
《龙城正月》、《风月》、《心香》、《变脸》
《桃花满天红》、《飞虎队》、《刺秦》、
《秋菊打官司》、《霸王别姬》、《一声叹息》、
《美丽的大脚》、《漂亮妈妈》、《葵花劫》、《秦颂》、《梅兰芳》、《孔子》、《白鹿原》、
《一九四二》

民族管弦乐

《庆典序曲》
《古槐寻根》
大提琴协奏曲《庄周梦》
管子协奏曲《丝绸之路幻想组曲》
二胡协奏曲《心香》
琵琶协奏曲《祝福》

电视剧配乐

《水浒传》（第十六届“飞天”奖最佳音乐奖）
《嫂娘》（第十八届“金鹰”奖最佳音乐奖）
《大秦腔》、《燕子李三》、《笑傲江湖》、《大宅门》、《射雕英雄传》、《乔家大院》、《青衣》、《天下粮仓》、《天龙八部》、《武当 II》、《大秦帝国》、《中国往事》、《康熙微

室内乐

《关山月——丝绸之路印象》

服私访记》、《曹操与蔡文姬》、《狼毒花》

舞剧

《大漠孤烟直》、《情天·恨海圆明园》、
《花儿》、陕北秧歌剧《米脂婆姨绥德汉》

Symphonic Works

Symphony No. 1 (Bronze Award in the 1st Chinese Golden Bell Award for Music for Excellent Work)

Symphony No. 2 *Ode to Peace*

Symphonic Poem *Farewell My Concubine*

Symphonic Picture *The Sunbird*

Symphonic Suite *Qiao’s Grand Courtyard*

Pipa Concerto No. 2

Violin Concerto No. 1 in E-flat Major

Cello Concerto *Disillusioned Dreams*

Music Moments of Silk Road

Folk Orchestral Music

The Celebration Overture

*Follow the Pagoda Tree to Trace
the Roots of Our Ancestors*

Cello Concerto *Disillusioned Dreams*

Guan Concerto *The Silk Road Fantasia Suite*

Erhu Concerto *The True Hearted*

Pipa Concerto *Blessing*

Chamber Music

Moon over Guan Mountain—Silk Road Journeys

Film Scores

Red Sorghum (The 8th China Film Golden Rooster Award for Best Music)

Five Girls and a Rope (Golden Montgolfiere at Nantes Three Continents Festival of France)

Kong Fansen (the 16th China Film Golden Rooster Award for Best Music)

A Chinese Odyssey, Raise the Red Lantern, Steel Meets Fire, To Live, Yellow Earth, The Big Parade,

声乐作品

《黄河鼓震》、《西部扬帆》(五个一工程奖入选)、

《祖国强大、国旗增色》(建国五十周年歌曲

征集一等奖)、《好汉歌》(第十六届“飞天”

奖最佳歌曲奖)

Ju Dou, Dragon Town Story, Temptress Moon, The True Hearted, The King of Masks, Peach Blossom, Flying Tigers, The Emperor and the Assassin, The Story of Qiu Ju, Farewell My Concubine, A Sigh, Pretty Big Feet, Breaking the Silence, Sunflower, The Emperor’s Shadow, Forever Enthralled, Confucius, White Deer Plain, Back to 1942

TV Soundtracks

The Outlaws of the Marsh (The 16th China TV Drama Flying Apsaras Award for Outstanding Music)

Sister-in-Law (The 18th China TV Golden Eagle Award for Best Music)

Crang Crying of Qin People, Chivalrous Robber Li San, State of Divinity, The Grand Mansion Gate, The Legend of the Condor Heroes, Qiao’s Grand Courtyard, Qingyi, World Granary, Eightfold Path of the Heavenly Dragon, Wudang II, The Qin Empire, Memories in China, Kangxi’s Incognito Travel, CAO Cao and CAI Wenji, Euphorbia Flower

Vocal and Choral Works

Beating of Yellow River, Setting Sail of Western China (Selected for the Best Works Award)

Stronger Country, Brighter National Flag (First Prize for Song Collection for the 50th Anniversary of the Founding of the People’s Republic of China)

Heroes’ Song (The 16th China TV Drama Flying Apsaras Award for Outstanding Song)

Dance Dramas

The Desert Smoke

Love & Hatred of the Old Summer Palace

Flowers

Northern Shaanxi Yangko Opera *The Women of Mizhi and the Men of Suide*

赵季平：数十载笔耕不辍，难舍民族音乐的根

高倩 / 文

2013 年的《第二琵琶协奏曲》、2017 年的《第一小提琴协奏曲》、2018 年的管弦乐队版《大提琴协奏曲“庄周梦”》、2019 年的话剧《林则徐》配乐……近年来，著名作曲家赵季平的名字，常常出现在国家大剧院的节目册上。

出生于 1945 年的赵季平如今年逾古稀，在同辈人早已颐养天年的年纪，他依旧笔耕不辍。2020 年，赵季平即将以“焦点作曲家”的新身份与国家大剧院开展更多合作。

写出林则徐的时代“风骨”

1839 年 6 月，广东虎门海滩上，上万箱鸦片被倾入海水，掺进石灰焚烧殆尽。“虎门销烟”的壮举震惊世界，“林则徐”的名字撼动了那个沉湎于昔日荣光的封建国度的迷梦。

2019 年 12 月，国家大剧院的舞台上，著名演员濮存昕化身林则徐。被诬陷罢官的悲愤、“苟利国家生死以，岂因祸福避趋之”的爱国热血、探索图强的远大志向，穿越百年的历史风云，“数百年始得一出”的林公又一次走到了人们面前。

在虎门销烟 180 周年之际，国家大剧院与广州话剧艺术中心联合制作的原创话剧《林则徐》在国家大剧院首轮上演。《林则徐》汇集了极为强大的主创主演阵容：郭启宏任编剧，王筱頔任导演，濮存昕、徐帆、洪涛、郭达、关栋天等著名演员联袂登台，戏骨飙戏，好不过瘾。贯穿全剧的配乐同样是一大亮点，其中，一曲《箜篌引》由饰演林则徐夫人郑淑卿的徐帆现场演唱，相濡以沫三十余载的夫妻深情裹挟在国仇家恨的时代浪潮中，格外凄婉动人，许多观众闻之泪下，这些音乐，全部出自著名作曲家赵季平之手。“从音乐的本质来讲，它需要勾勒出一部作品的内在思想。”话剧《林则徐》中，出场人物众多，性格复杂，故事又设置在那样特殊的时代背景下，因此音乐构成十分丰富。

“林则徐是一个有中华风骨的人物，也是他所处年代的先知先觉者。禁烟是为民族着想的使命，但他同时看到了西方工业文明带来的启示。”为林则徐创作主题动机时，赵季平决定，不能写得太保守，得带着“开放”的态度，而音乐中又不能缺少晚清历史凄凉悲壮的底色。

把作品交给国家大剧院，放心

话剧《林则徐》，只是赵季平近年来与国家大剧院合作的众多“高光”时刻中的一瞬。

2017 年 10 月 10 日晚，“交响中国风”国家大剧院新作品音乐会上，赵季平的《第一小提琴协奏曲》奏毕，音乐厅的气氛被彻底点燃。虽然采用了西方的音乐形式，这首曲目却融汇着无数的中国元素，经由小提琴家宁峰和国家大剧院管弦乐团演绎，博大精深、曲折动人的情愫被表现得淋漓尽致。当酝酿了十几年的主题响起时，已经创作了上千部作品的赵季平还是流下了眼泪。不久后，国家大剧院管弦乐团带着这部作品开启了北美巡演，所到之处，好评如潮。

《第一小提琴协奏曲》是国家大剧院的委约之作。赵季平创作于 2013 年的《第二琵琶协奏曲》、2018 年的管弦乐队版《大提琴协奏曲“庄周梦”》等作品，国家大剧院也都参与了委约。

“每次和国家大剧院的合作都很愉快。”赵季平说，“国家大剧院的艺术水准不仅是国家级的，更是世界级的。”在助推中国作曲家时，国家大剧院提供了足够广阔的展示空间。赵季平记得，《第二琵琶协奏曲》首演后就迅速被各大乐团搬演，《第一小提琴协奏曲》也成为音乐会上的热门曲目，不断有人通过各种方式联系到他，希望能演奏这首作品。管弦乐队版《大提琴协奏曲“庄周梦”》由国家大剧院发行了 CD 和黑胶唱片，在乐迷中大受欢迎。“有了国家大剧院的平台，才有了传播的力度。这让我充满了创作的欲望和热情。”

新的作品写好了，它的魅力能不能被充分展现出来，是很多作曲家的顾虑所在。陈其钢曾把作曲家比喻成一部作品的“生身父母”，“但作品交出去后，生身父母就无能为力了”。辛辛苦苦诞育的“孩子”也许会被指挥和演奏家们进行理想或不理想的诠释，也许被彻底遗忘，从来不曾出现在观众面前，而作曲家“什么都做不了”。

与国家大剧院管弦乐团合作时，赵季平从来不会有类似的担忧：“如果是大剧院管弦乐团要演奏我的作品，创作时，

我就很放心。我可以尽量地发挥想象力，就像画画可以尽情挥洒，在技术上不受任何限制。乐团的每个声部都会有出色的表现，在演奏时总能带来新的惊喜。”对作曲家来说，二度创作的重要性有时远远超过了旁人的预料。

75 岁，古稀之年，是常人眼中早该含饴弄孙、颐养天年的年岁，赵季平依旧笔耕不辍。每天吃过早饭，他都要坐在桌前踏踏实实写上三个小时。年轻人早用起了电脑，赵季平还在坚持亲手把一个个音符写在总谱纸上。“看着屏幕，总是感觉不对。”赵季平还是更喜欢一笔一笔写成一部作品的“过程”，干净整洁的谱面、扎扎实实的笔触带来的是另一种单纯的快乐。作曲五十余载，直到现在，握笔写作时，赵季平的内心仍然充盈着愉悦。他从不“拖稿”，每次都会在指定时间前的一两个月把谱子交给乐团。音乐与创作，早已融入赵季平的血液，成为书写生命的本能。

好的中国作品要让观众“爱听”

几十年来，尤其是进入新世纪后，中国的交响乐取得了举世瞩目的成就，一大批交响乐团纷纷成立，现代化的演出场所如雨后春笋拔地而起，音乐学子更是比从前翻了数倍之多，但一个尴尬的事实是，音乐会上，常常演奏的曲目还是那几首，中国作品更是在《梁祝》《黄河》里来回打转——为什么如今我们很难再听到一首深入人心的乐曲？中国作曲家和作品青黄不接，越来越成为一个备受关注的话题。国家大剧院每两年举办一届的“青年作曲家计划”，就是音乐界为此做出的众多努力之一。

究竟怎样的中国作品才能得到观众的肯定？如今，随着审美取向的日益多元，人们很难就此给出统一的答案。赵季平认为，“喜欢，无非就是大家‘爱听’。”提炼民族民间的音乐语音，将之与新的创作技法相结合，是他的一大“秘诀”。

年轻一代可能已经无法想象，这位儒雅温和、双鬓雪白的大师，同样有过热血“叛逆”的时候。为电影《红高粱》录制配乐时，赵季平本想用 45 支唢呐齐声吹奏，还没进录音棚，就先被老师泼了一盆冷水，批评他“胡闹”，因为在中国电影的配乐史上，从来没有人这么干过。录音师一再提醒，声音压了设备的红线，赵季平才把唢呐减为 36 支。这 36 支唢呐，再加上 4 支笙和 1 面中国大箭鼓模拟着人声呐喊，形成了如同电影火红基调一般的声块；主题歌《妹妹你大胆地往前走》也是一反常态的作品，陕西的夯歌加上秦腔花脸，一句“妹妹你大胆地往前走，往前走，莫回头”歌唱着高粱地的野性豪情，更喊出了年轻人一往无前的执拗和勇气。

“艺无定规，走别人走过的路，没意思。”在那个年代，与承受了诸多非议与褒奖的第五代导演一样，赵季平被认为是“先锋派”。

但无论如何“先锋”，赵季平的音乐千变万化，依旧有着难以剥离的民族底蕴。电影《黄土地》的配乐运用了大量陕北民歌，《霸王别姬》在交响乐中融入了京胡和京剧打击乐。近年来，赵季平的交响乐作品也始终带着浓郁的中国色彩，或是以琵琶等民族乐器为独奏，或是取材于古代经典，那些都是中国观众骨子里熟悉亲近的情结。

“生活是艺术的源泉。”赵季平的父亲赵望云是“长安画派”的创始人之一，尤其擅长表现陕北山水和各族人民的劳动生活，这句话是他留给赵季平的人生信仰。

1963 年，还在读中学的赵季平就开始到陕北地区采风。1970 年，从西安音乐学院毕业后，赵季平被分配至陕西戏曲研究院工作，在此工作的 21 年间，他四处走访，跑遍了延安和榆林地区的每一个区县，苦心钻研地方戏曲等民间音乐。就任西安音乐学院院长时，赵季平成立专门的小组来到田间地头，用录音、影像等方式“抢救”日渐流失的民间艺术。几十年的浸润相处，赵季平太了解百姓们在听什么、爱听什么。那样平易近人却磅礴宏大的音乐，一如我们脚下所踏的土地。许多年轻的作曲家曲高和寡，欠缺的也许正是这一点。

好的中国作品，不仅要能被中国观众喜爱，还应该走向世界，得到更多的承认和欣赏。1980 年，赵季平创作了管子与乐队协奏曲《丝绸之路幻想组曲》，四十年过去，这部作品仍然常常上演，一位法国萨克斯演奏家对它情有独钟，甚至用萨克斯吹出了管子的小音和滑音；来自比利时的大提琴手演奏的“庄周梦”让赵季平大吃一惊，乐曲中模仿古琴的部分被她反复揣摩，最终成功地表现出来。

“中国作品能够被他们演奏、研究，这就是走向世界，不是我们强加于人，而是他们主动去了解。”赵季平说，“什么是好作品？能够被中国观众喜爱，也能够被世界观众喜爱；能够为中国演奏家服务，也能够为世界演奏家服务，那就成了。”

ZHAO Jiping : Decades of unremitting composing career rooted in the tradition of Chinese national music

By GAO Qian

In the last few years, ZHAO Jiping's name has often appeared in the program of the National Centre for the Performing Arts, as the composer of Pipa Concerto No. 2 (2013), Violin Concerto No. 1 (2017), the cello concerto for orchestra *Disillusioned Dreams* (2018), and music for drama play *LIN Zexu* (2019).

Born in 1945, ZHAO Jiping is now over his seventies. Most people at this age are retired, but Zhao is still composing unremittingly. In 2020, Zhao will participate in more collaborative projects with the NCPA as the newly named “Highlighted Composer”.

Manifesting the heroic spirit OF LIN Zexu's time

In June 1839, on the shore outside Humen Town of Guangdong, tens of thousands of chests of opium were poured into brine mixed with lime and were destroyed. The “Destruction of Opium at Humen” astonished the whole world, and LIN Zexu's name woke the empire out from its dream of long-gone glories.

In December 2019, renowned actor PU Cunxin played the role of LIN Zexu on the stage of the NCPA. The play shows how Lin was dismissed from office because of false charges; how he upheld his country's interest with his life; how he eagerly sought the way to make the country strong and prosperous. In the historical story from over a hundred years ago, the image of LIN Zexu, one of the greatest national heroes in history, was presented before the audience.

In the 180th anniversary of the Destruction of Opium at Humen, the play *LIN Zexu* co-produced by the NCPA and Guangzhou Dramatic Art Center was premiered at the NCPA. The production team of the play was impressive, with the playwright GUO Qihong, director WANG Xiaodi, and prestigious actors including PU Cunxin, XU Fan, HONG Tao, GUO Da and GUAN Dongtian. The performance of these veteran actors was a feast for the eyes. The music was also a highlight of the play. For example, the “Lute Song” sung by LIN Zexu's wife ZHENG Shuqing, played by XU fan, is a sad song about the couple who had been married for over thirty years loving and caring about each other at the historic moment of severe national calamity. It has moved many in the audience to tears. All the scores for the play were composed by renowned composer ZHAO Jiping. “The music essentially needs to bring out the spirit of the play.” The play *LIN Zexu* presents multiple characters of complex dispositions in a special historical time. Therefore, its music is rich and varied.

“LIN Zexu is a historical figure that embodies the heroic spirit of the Chinese people. He was a forerunner of his time. While he fought for the nation in the campaign against opium, he also found lessons in Western industrial civilization.” When ZHAO Jiping composed the motive of LIN Zexu's theme, he decided that he should not be too conservative. He would keep an open-minded attitude, and he would include in the music a hint of the tragic and heroic history of the late Qing Dynasty.

Trust in the production of NCPA

The music for the play *LIN Zexu* was only one of the many highlights of ZHAO Jiping's collaboration with the NCPA in the last few years.

On the evening of October 10, 2017, in “Symphonic China,” the concert of NCPA's commissioned works, the concert hall broke out in applause at the last note of ZHAO Jiping's Violin Concerto No. 2. Although in the form of western music, the piece has integrated a myriad of Chinese elements. The interpretation of violinist NING Feng and the China NCPA Orchestra gave full expression of the profound and complicated emotions of the piece. When ZHAO Jiping heard the theme that had fermented in his mind for more than ten years, the musician who had composed over a thousand works could not hold back his tears. Before long, the China NCPA Orchestra embarked on the tour to North America with this piece, which was highly praised at every stop.

The Violin Concerto No. 1 was commissioned by the NCPA, so were some other compositions of ZHAO Jiping

such as the Pipa Concerto No. 2 (2013) and the cello concerto for orchestra *Disillusioned Dreams* (2018).

“Every collaboration with the NCPA was pleasant,” said ZHAO Jiping. “The artistic standard of the NCPA is not just the highest in China; it is among the highest in the world.” The NCPA provides a great space for promoting Chinese composers. ZHAO Jiping remembered how the Pipa Concerto No. 2 was performed by various major orchestras soon after its premiere. The Violin Concerto No. 1 also became a popular piece for concerts. People contacted him by different means to show their interests in performing the pieces. The CD and vinyl record of *Disillusioned Dreams* released by the NCPA were greatly appreciated by fans. “The platform of the NCPA guarantees the dissemination of the works. “This fills me with the desire and passion for creation.”

Many composers’ concern is whether the charm of their new works can be fully exhibited.

Qigang Chen once compared the composer to the parent of his or her composition. “The parent can’t help much once the work is given out.” The child that the composer brought to the world through hard work might be interpreted by the conductor and performers in a perfect or imperfect way. It might be completely forgotten or never be presented to the audience. The composer “can’t help much” about it.

ZHAO Jiping never worries about this when he cooperates with the China NCPA Orchestra. “Knowing that my work will be performed by the NCPA Orchestra, I feel at ease when I compose. I can give full reign to my imagination, like a painter waving his brush freely. I’m not technically restrained. Every part of the orchestra can do an excellent job and can always bring new surprises in the performance.” Composers sometimes take the interpretation far more seriously than many people may think.

In many people’s eyes, seventy-five is the age to play with grandchildren and to enjoy retirement. Yet ZHAO Jiping keeps working at this age. Every day after breakfast, he sits behind the desk and composes honestly for over three hours. While the young people are already used to the computer, Zhao insists on writing every note on paper with his hand. “The feeling is not right when I stare at the screen.” Zhao prefers the process of composing with the tip of the pen moving on paper. The neat staff paper and the solid touch of the pen give him a pure pleasure. After over fifty years, Zhao’s heart is still filled with happiness when he holds the pen to compose. His submission is never delayed. His scores will be given to the orchestra a month or two before the appointed day. Music and composition have been integrated into ZHAO Jiping’s blood, and writing has become his instinct.

Composing good Chinese music pleasant to the ears of the audience

For decades, especially from the beginning of the new century on, the development of symphonic music in China has attracted worldwide attention. A significant number of symphonic orchestras have been founded. Modern concert buildings have popped up across the country. The number of students in music has been multiplied. Yet the embarrassing fact is that only the same few pieces are played in concerts while the options for Chinese pieces remain the few works such as the *Butterfly Lovers Concerto* and the *Yellow River Concerto*. Why can’t we hear more music that can deeply move us? The lack of young Chinese musicians and new works of Chinese music has become a concern for many people. The NCPA Young Composer Program held every other year is one of the many efforts to address the concern in the circle of music.

What kind of works of Chinese music will find favor with the audience? It is hard for people to have a unanimous answer to the question at a time when artistic tastes are becoming increasingly diverse.

ZHAO Jiping believes that “music well-received by the audience is music pleasant to their ears.” One of his secrets is integrating elements extracted from national and folk music with new composing techniques.

The younger generation might not be able to imagine that the kind and elegant master whose hair is snowy white at the temples had his rebellious and passionate years. When Zhao composed the music for the film *Red Sorghum*, he wanted to use 45 suona horns in unison. His teacher threw a wet blanket on him before he entered the recording studio, calling his idea reckless because nobody had done anything like that in the history of Chinese film music. The sound engineer had to remind Zhao repeatedly that the volume of the sound was beyond the range of the equipment before he decided to reduce the number of suona to 36. These 36 suona

horns along with four shengs and one large Chinese drum, imitate the shouting of human voices and form a basic musical unit that corresponds to the fervent tone of the film. The theme song “Sister, be bold and walk on” is also an unusual work, which combines the work song of Shaanxi and the style of the painted characters’ arias from the Qinqiang opera. “Sister, be bold and walk on. Walk on, and don’t look back.” The line sings the praise of the wild passion in the sorghum field and manifests the indomitable will and courage of the young people.

“There are no set rules for art. It is dull to repeat what has been done before.” In those years, ZHAO Jiping was seen as an avant-garde like the controversial fifth-generation directors, who received a great amount of comments, both negative and positive.

Yet no matter how avant-garde and how varied his music might be, ZHAO Jiping is deeply rooted in the nation’s tradition. In his music for the film *Yellow Earth*, Zhao employed a great number of folk songs of Shaanxi. In *Farewell My Concubine*, he integrated the jinghu fiddle and the Beijing opera percussion into symphonic music. ZHAO Jiping’s symphonic works of the last few years also feature distinctive characteristics of Chinese national music. He composes for national musical instruments such as pipa and draws materials from Chinese classics. These elements in his music have an intimate bond with the heart of the Chinese audience.

“Life is the source of art.” This is the life-time belief that ZHAO Jiping inherited from his father ZHAO Wangyun, one of the founding members of the Chang’an School of Chinese painting. He was specialized in portraying the landscape as well as the work and life of people from different ethnic groups in Shaanxi.

In 1963, ZHAO Jiping, who was still in high school, started collecting folk music in Northern Shaanxi. After graduation from Xi’an Conservatory of Music in 1970, ZHAO Jiping was assigned to a job at the Shaanxi Institute of Music Drama. During the 21 years when he worked there, he visited every district and every county of Yan’an and Yulin and studied intensively regional music drama and other forms of folk music. When he was in the office of the president of Xi’an Conservatory of Music, ZHAO Jiping organized a special team to rescue the disappearing folk art by recording and filming what they found in the fields and villages. With decades of life among the people, ZHAO Jiping understands very well what music they are listening to and what music they would love. His music, at once amiable and majestic, is like the land under our feet. This might be something lacking in the young composers whose works are too highbrow to be popular.

Good Chinese music should not only find favor with the Chinese audience but also be introduced to the whole world for broader recognition and appreciation. In 1980, ZHAO Jiping composed the *Silk Road Fantasia Suite* for guanzi and orchestra. Forty years later, this piece is still often performed. A French saxophonist has a passion for this piece and can play the staccato and glissando of the guanzi on the saxophone. ZHAO Jiping was once amazed by a Belgian cellist’s performance of *Disillusioned Dreams*. She had spent a long time studying the part imitating the Chinese guqin in the piece and presented it successfully.

“Chines music is internationally recognized when it is performed and studied by people from other countries,” said ZHAO Jiping. “We are not imposing our music on others. They wish to understand our music because of their interest. What is good music? It is the music loved by the Chinese audience as well as an audience from other countries. It is the music that serves both Chinese musicians and musicians from other countries. It’s as simple as that.”

线上音乐会

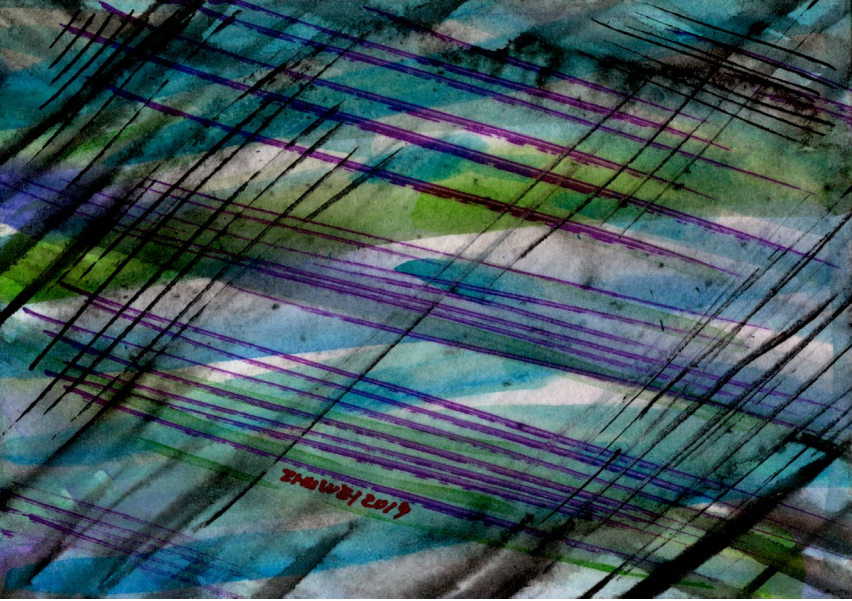
ONLINE CONCERTS



2020 年 4 月到 8 月，这是一段特殊的岁月、特殊的音乐旅程。在没有现场观众的四个多月里，我们的线上演出让音乐得以继续。

我们希望，当病毒和沮丧情绪弥漫时，我们的音乐能像穿透乌云的阳光，让大家依然感受到温暖和希望，直到光明重返人间。每场线上音乐会，都有至少 2500 万观众陪我们度过，不仅让我们收获了同样的温暖和欣慰，更促使我们去重新审视什么是音乐的意义、什么是艺术家的职责。

尽管这些音乐会已成为过去，但我们依然想在此把它们一一列出，以致敬这段难以忘怀的非凡岁月，以及我们由此收获的所有伤怀、感悟和力量！



《秋月黄》
Abstract
朱炜
ZHU Wei



《秋月黄》
Abstract
朱炜
ZHU Wei

For us, the time from April to August this year was a rather special experience. Though the audience could not come to the concert hall in person, our music went on via internet streaming.

While the pandemic and the darkness ensued tried to erode our life, we hope our music can serve as a way of comfort, just like sun-rays penetrating dark clouds, offering warmth and hope until victory acclaimed. We feel extremely privileged that we had at least 25 million viewers joining us at each of these streamed concerts. The comfort and warmth this offered to us, as a way of feedback to our music, were enormous, leaving us in an in-depth contemplation of the meanings of music and the duties of artists.

Though these concerts have passed, we believe that we should still include them in this season, as a way of special tribute to these extraordinary times that we went through together, and the sentiments, inspirations and strength that they brought to us.

2020.04.11

大师俱乐部
Maestro's Club

春天在线 Spring Online Series 贝多芬 250 Beethoven250

迟来的春天 A BELATED SPRING



尹伊 长笛

YIN Yi Flute

寇艺舰 双簧管

KOU Yijian Oboe

佐米·桑切斯 单簧管

Jaume Sanchis Clarinet

姬晶晶 大管

Ji Jingjing Bassoon

刘晓昕 圆号

LIU Xiaoxin Horn

国家大剧院四重奏

NCPA Quartet

李喆 第一小提琴

LI Zhe First Violin

刘弦 第二小提琴

LIU Xian Second Violin

庄然 中提琴

ZHUANG Ran Viola

梁肖 大提琴

LIANG Xiao Cello

白岩松 导赏嘉宾

BAI Yansong Guest Speaker



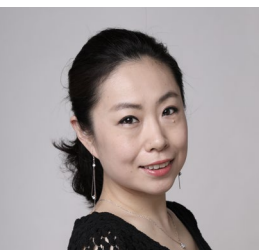
贝多芬 降E大调管乐六重奏，Op. 71（木管五重奏版）

贝多芬 C小调第四号弦乐四重奏，Op.18

Beethoven Sextet in E-flat major, Op. 71 (Quintet Version)

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

在这个樱筍之时，春天在万众期盼中到来，在清风的吹拂里，也在万千光纤的传输中。国家大剧院管弦乐团的演奏家们相聚在优雅的大师俱乐部，为大家献上两首贝多芬的室内乐作品，开启首场“春天在线”音乐会。降E大调管乐六重奏（Op. 71）创作于贝多芬的青年时代，清雅明媚。1796年，年轻的作曲家受邀沿着当年莫扎特巡回演出的路线先后到访布拉格、柏林、德累斯顿和莱比锡。这首木管六重奏就是旅行期间为准备室内乐音乐会创作的。全曲以标准的四乐章奏鸣套曲结构组成，表现出贝多芬对管乐重奏的早期探索。C小调弦乐四重奏（Op. 18 No.4）则充满生命的张力。在莫扎特和海顿缔造的宏阔弦乐四重奏范畴内树立自己的风格是种巨大的挑战。乐章的尾声以华彩式的炫技演奏直达终点。它所显露出的陡然变化，在贝多芬中期以后的弦乐四重奏作品的快板乐章中大行其道。



When cherry blossoms bloom and bamboo shoots sprouted, the long-awaited spring finally came. The feeling of spring was brought to us by gentle breezes and by tens of thousands of optical cables. The artists of the NCPA orchestra gathered at the Maestro's Club and gave the first Spring Online concert with two of Beethoven's chamber music pieces. The Sextet in E-flat major (Op. 71), composed in Beethoven's youth, features an elegant and bright style. In 1796, the young composer followed Mozart's concert tour route and visited Prague, Berlin, Dresden, and Leipzig. The woodwind sextet was composed on this journey for a chamber music concert. In the structure of a typical four-movement sonata suite, the piece shows Beethoven's early exploration of woodwind music. The String Quartet in C minor, Op. 18, No. 4 features a vigorous tension. It was a great challenge for Beethoven to develop his own style in the field of string quartet established by Mozart and Haydn. The piece concludes with a cadenza-like virtuoso performance. The dramatic changes would often be seen in the prestissimo movement of Beethoven's later works for string quartet.

2020.04.18

大师俱乐部
Maestro's Club

春天在线 Spring Online Series 马勒的生命狂想 Mahlermania

命运的回响

THE RESONANCE OF DESTINY



刘恒 苏姝 打击乐
马魏家 小提琴
刘莎 中提琴
尹龙 大提琴

LIU Heng, SU Shu Percussion
MA Weijia Violin
LIU Sha Viola
YIN Long Cello



隋博睿 钢琴
桥四重奏
陈述 第一小提琴
杨瑞 第二小提琴
郝学嘉 中提琴
张晟 大提琴

SUI Borui Piano
Bridge Quartet
CHEN Shu First Violin
YANG Rui Second Violin
HAO Xuejia Viola
ZHANG Sheng Cello



刘恒 打击乐二重奏《面对面》
马勒 A小调钢琴四重奏
柴科夫斯基 D大调第一号弦乐四重奏，Op. 11

LIU Heng Duo for Percussion *Face to Face*
Mahler Piano Quartet in A minor
Tchaikovsky String Quartet No. 1 in D major, Op. 11



马勒和柴科夫斯基，都有着跌宕起伏的人生，也面临过各种各样的困境和危机。但他们之所以伟大，就是因为他们都勇于直面自己的命运，并用艺术的力量与之抗争，他们的音乐也正是他们“命运的回响”。

人生最奇妙的地方或许就在于无法预测的结局。1876年，马勒还是一名在维也纳音乐与表演艺术大学就读的16岁钢琴少年。这个敏感傲娇的少年，撕毁了大部分青涩习作，而这首当时创作的A小调钢琴四重奏幸运地保存了下来，在足足近一个世纪之后的1973年终得以出版。

柴科夫斯基被公认最擅创作大型体裁，如芭蕾与交响乐，而非室内乐。然而，他的第一首重奏作品即是难得杰作，哪怕最挑剔的乐评人，也不得不承认，这首D大调第一号弦乐四重奏有着“孤篇冠全唐”的气势。



在马勒与柴科夫斯基的经典作品之外，本场音乐会还带来由国家大剧院管弦乐团打击乐首席刘恒创作的打击乐二重奏《面对面》。

“《面对面》这首作品以二重奏的形式描述两位旗鼓相当的对手从相遇、相识、辩论、争吵、战斗到最终惺惺相惜的过程。”



Mahler and Tchaikovsky had both gone through different hardships and crises in their lives full of unpredictable turns. They were great men because they dared to face their fate and fight with the power of art. Their music, one can say, echoes their fate.

Life is magnificent exactly because it is unpredictable. In 1876, Mahler was a sixteen-year-old young pianist studying at the University of Music and Performing Arts Vienna. The sensitive and proud teenager had torn up most of his compositions in the early years, but luckily, the Piano Quartet in A minor composed at the time survived and was published a whole century later in 1973.

Tchaikovsky is remembered as a master of grand works such as ballet music and symphonies, not as a chamber music composer. Yet his first piece of chamber music is an outstanding masterpiece. Even the most strict critic had to admit that the String Quartet No. 1 in D major stands head and shoulders above works of the same type in its time.

Besides the classic works of Mahler and Tchaikovsky, the concert also presented the Duo for Percussion “Face to Face” composed by the NCPA Orchestra’s principal percussion LIU Heng.

“In the form of a duo, *Face to Face* tells the story of how two well-matched rivals meet, debate, quarrel, fight and finally become friends who appreciate each other.”

2020.04.25

西餐厅
Western Cuisine

春天在线 Spring Online Series

爱的祝福 HYMNS FOR LOVE



窦聪昶 小提琴
刘晓昕 圆号
张悦 钢琴
国家大剧院管弦乐团八把大提琴
梁肖 张晟 尹龙 王昊宇
宋涛 石瑾 王宇 李梦琪

DOU Congchang Violin
LIU Xiaoxin Horn
ZHANG Yue Piano
NCPAO The 8 Cellists
LIANG Xiao, ZHANG Sheng, YIN Long, WANG Haoyu
SONG Tao, SHI Jin, WANG Yu, LI Mengqi



勃拉姆斯 降E大调圆号三重奏，Op. 40
布鲁赫 《科尔尼德莱》，Op. 47
陈其钢 《我和你》



Brahms Horn Trio in E-flat major, Op. 40
Bruch *Kol Nidrei*, Op. 47
Qigang Chen *You and Me*



和世界上大多数父亲一样，勃拉姆斯的爸爸希望子承父业，要求勃拉姆斯练习自己擅长的圆号。1865年，勃拉姆斯失去了母亲，开始创作安魂曲和这首将自己童年所习乐器组合在一起的三重奏。自然圆号温暖而忧郁的音色承载了作曲家的爱与思念。圆号、小提琴、钢琴的形式则从勃拉姆斯的这首降E大调圆号三重奏起，逐渐为更多作曲家所青睐。

布鲁赫的《科尔尼德莱》完成于作曲家前往利物浦爱乐乐团任音乐总监的1881年，题献给约阿希姆四重奏里的大提琴家罗伯特·豪斯曼。布鲁赫在写给友人的信中提及，这首乐曲的D大调第二主题源自一首荡气回肠的歌曲《为巴别塔上泪流成河的人们流泪》，歌词选自拜伦勋爵的诗集《希伯来旋律》。大提琴的吟唱，凝重而情真意切，第二主题则美好而充满希冀，最终在似幻的冥想中飘渺而散。

整场音乐会在曾获法国“交响音乐大奖”的华裔作曲家陈其钢为2008北京奥运会创作的主题曲《我和你》中进入尾声。音乐会演奏的大提琴版本，是2012年悉尼交响乐团与大提琴演奏家王健，特别委约作曲家改编而成。



Like most fathers, the father of Johannes Brahms hoped that his son would follow his path. Old Brahms, told young Johannes to study the French horn, which the father could play very well. In 1865, after the death of his mother, Johannes Brahms started to compose the requiem and this trio for the instrument he studied in his childhood. In this piece, Brahms expresses his love and mourning with the warm and sad tone of the horn. After Brahms' Horn Trio in E-flat major, the combination of French horn, violin and piano found favor with more and more composers.

Bruch's *Kol Nidrei* was composed in 1881, when the composer took the podium of the Liverpool Philharmonic Society. The work was dedicated to Robert Hausmann, the cellist for the Joachim Quartet. In a letter to his friend, Bruch mentions that the second theme of the piece is quoted from the soul-stirring song "O Weep for Those that Wept on Babel's Stream," whose lyrics come from Lord Byron's collection *Hebrew Melodies*. The humming of the cello is solemn and sincere. The second theme is beautiful and hopeful. In the end, the music fades into dream-like meditation.

The concert concluded with *You and Me* the theme music of the 2008 Beijing Olympic Games composed by Qigang Chen, the musician of Chinese origin, winner of the Grand Prix de la Musique Symphonique. The composer's arrangement of this work for cello performed in the concert was commissioned by the Sydney Symphony Orchestra and cellist WANG Jian in 2012.



2020.05.02

花瓣厅
Blossom Hall

春天在线 Spring Online Series

春天的拥抱

EMBRACE THE SPRING

吕嘉与国家大剧院管弦乐团演绎巴伯与莫扎特
Barber and Mozart with LÜ Jia and NCPAO



吕嘉 指挥

LÜ Jia Conductor

周涛 导赏嘉宾

ZHOU Tao Guest Speaker

巴伯 弦乐柔版

莫扎特 降E大调嬉游曲, K. 113

莫扎特 G大调小夜曲, K. 525

Barber Adagio for Strings

Mozart Divertimento in E-flat major, K. 113

Mozart Serenade in G major, K. 525

塞缪尔·巴伯 7 岁写出第一首乐曲，十岁担任当地教堂的风琴师，十四岁时凭借超人的音乐创作才能和钢琴演奏技巧顺利考入柯蒂斯音乐学院。这位 20 世纪国际乐坛光彩夺目的作曲家，曾被乐评人多纳·海纳汉感叹：可能再没有美国作曲家能如此年轻就取得如此持久并贯穿始终的赞誉了。

嬉游曲一词源自意大利语“divertire”，是一种具有娱乐趣味的世俗器乐曲，形式灵活多变，在莫扎特时代的上层社会十分流行。1771 年，15 岁的莫扎特正在父亲的陪伴下进行他的第二次欧洲之旅，前往当时音乐最兴盛的意大利。莫扎特的降 E 大调嬉游曲，K. 113 正是创作于这一年，手稿上有他父亲利奥波德·莫扎特的题词，音乐学者纷纷推测，即使对于莫扎特这样的天才来说，未成年时的大部分初创作品也难免会有父亲的帮助。

1787 年，莫扎特在维也纳创作歌剧《唐璜》的同时，写下这首 G 大调小夜曲，K. 525，时年 31 岁。对于这世上的大多数人而言，这只是事业的开始，而对莫扎特这位 8 岁就写下第一首交响曲的天才而言，创作晚期即将来临。它在莫扎特离世前一直未曾发表，作曲家称其为“Eine kleine Nacht-Musik”——一首小夜曲，后来成为莫扎特最为人们所喜爱的乐曲之一。每个乐章都有着令人难忘的优美旋律，并与其曲式结构完美结合，在作

曲家的笔记中还发现，原应有额外一支小步舞曲，排在第二乐章，也有学者指出，也许它被挪走用在了其他作品中。

无论是嬉游曲还是小夜曲，奏鸣曲式或回旋曲式，对于莫扎特而言都是自幼相熟的老友，处之泰然，游刃有余。

Samuel Barber composed his first work at the age of 7. When he was ten, he played the organ at a local church. At 14, he was admitted into the Curtis Institute of Music because of his talents for composition and excellent piano skills. Barber was a shining star in the 20th-century world of music. Music critic Donal Henahan stated, "Probably no other American composer has ever enjoyed such early, such persistent and long-lasting acclaim."

Divertimento comes from the Italian word "divertire". This secular orchestral music with an amusing, entertaining mood and a great variety of forms was very popular in the upper class in Mozart's time. In 1771, fifteen-year-old Wolfgang Amadeus Mozart traveled to Italy, the land of music, starting his second tour in Europe in the accompaniment of his father. The divertimento in E-flat major was composed in this year. The dedication in the manuscript was penned Wolfgang's father Leopold Mozart. Scholars guess that even a genius like Mozart needed some help from his father with his composition in the early years.

In 1787, Mozart composed the serenade in G major, K. 525, while he was working on the opera *Don Giovanni* in Vienna. Mozart was 31 at the time. It is the age when most people's careers start, but for the genius who composed his first work at the age of 8, this was the beginning of his later years. The composer called this piece, which was never published in Mozart's lifetime, "Eine kleine Nacht-Musik"—"a little night music." It later became one of the most popular compositions of Mozart. All the movements contain elegant, unforgettable melodies, which were perfectly suitable for the structure and form of the music. An additional minuet, originally for the second movement, was found in the composer's notes. Scholars point out that it might have been moved to another work.

Mozart was familiar with the genres of divertimento and serenade, as well as the forms of sonata and rondo, since his early age. He handles them freely and skillfully in his works.

2020.05.09

音乐厅
Concert Hall



声如夏花 Sound of Summer Blooms 贝多芬 250 Beethoven250

欣欣田园 PASTORAL

吕嘉与国家大剧院管弦乐团演绎贝多芬
Beethoven with LÜ Jia and NCPAO

吕嘉 指挥

LÜ Jia Conductor

任鲁豫 导赏嘉宾

REN Luyu Guest Speaker

刘天华 《良宵》

贝多芬 C大调第一号交响曲，Op. 21

贝多芬 F大调第六号交响曲“田园”，Op. 68

LIU Tianhua *The Enchanting Night*

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

Beethoven Symphony No.6 in F major, Op. 68, "Pastorale"

在贝多芬诞辰的 250 周年，疫情笼罩下的世界各国，不能相聚的人们在各个角落演奏着“乐圣”的音乐，它在每一个脆弱又坚强的生命个体中生根发芽，坚不可摧。

在贝多芬的交响乐作品中，最富生机的，要数第一交响曲与第六交响曲。《C 大调第一交响曲》完成于 1800 年。1799 年之前，他还未曾尝试过“交响曲之父”海顿所奠定的这一体裁。海顿和莫扎特的作品糅合了典雅与活力，而贝多芬的这部作品中洋溢着对生活的热爱，和肆意张扬的青春气息。

1800 年左右，贝多芬发觉自己的听力在衰退，这对于一个音乐家而言无疑是难以承受的重创。1802 年他在海利根斯泰特写下遗书，几乎想要离开这个世界。但是他后来又写道：“只有艺术能留住我…尽管在生活的某些时刻我将成为上帝造物中最不幸的一个，但我将与我的命运对抗……”在 1808 年完成“命运”交响曲之后，《第六交响曲》同期问世。这部作品描写了贝多芬对乡村生活的回忆，全篇音乐清新而美好，充满了单纯与乐观的情绪，贝多芬似乎从斗争走到了平静，从悲恸走到了释然。

In the 250th anniversary of Beethoven's birth, people all over the world who cannot gather with their friends because of the pandemic play in their own corners the immortal musician's music, which brings inspiration and power in every life that is at once vulnerable and strong.

Among Beethoven's symphonies, the First and the Sixth are the most vigorous. Symphony No. 1 in C Major was completed in 1800. Before 1799, Beethoven had never tried this genre established by "Father of Symphony" Joseph Haydn. Haydn and Mozart's styles are usually elegant and vivid, while Beethoven's symphony glows with passion for life and unbounded energy of youth.

Around 1800, Beethoven found that he was losing his hearing, which was an unbearable blow for a musician. In 1802, he wrote a will in Heiligenstadt, almost ready to leave the world. But later, he wrote, "I will, if possible, defy my fate, although there will be moments when I shall be the most miserable of God's creatures." Symphony No. 6, composed in 1808 after the completion of Symphony No. 5 "Fate", describes Beethoven's memory of rural life. The whole piece is refreshing and beautiful, with an innocent and optimistic mood. It seems that Beethoven found peace in his struggle and was relieved from the grief.

2020.05.16

音乐厅
Concert Hall



声如夏花 Sound of Summer Blooms

繁花初现

BURGEON AND FLOURISH

李心草与国家大剧院管弦乐团演绎布里顿、
普罗科菲耶夫与勋伯格

Britten, Prokofiev and Schoenberg with LI Xincao and NCPAO

李心草 指挥

LI Xincao Conductor

罗子瑛 导赏嘉宾

LUO Ziyang Guest Speaker

布里顿 《简易交响曲》，Op. 4

普罗科菲耶夫 D大调第一号交响曲“古典”，Op. 25

勋伯格 《升华之夜》，Op. 4

Britten *Simple Symphony*, Op. 4

Prokofiev *Symphony No.1 in D major*, Op. 25. "Classical"

Schoenberg *Verklärte Nacht*, Op. 4 (Transfigured Night)

二次工业革命带来的社会变迁推动着人类文明不断踽踽而行，不安与变革创造了群星闪耀的 20 世纪古典音乐时代。

1933 年圣诞假期，20 岁的布里顿写下《简易交响曲》。这位音乐天才，将他 9 至 12 岁时创作的 8 支旋律汇集在四个乐章中，本想是一部可供小型学生弦乐团演奏的作品，却未料有朝一日，夕时牙医之子成为二十世纪英国古典音乐的代表人物。

另一位 20 世纪乐坛巨擘——普罗科菲耶夫身上融合了民族、古典与现代的元素。1918 年 4 月 21 日，普罗科菲耶夫指挥彼得格勒宫廷乐团（圣彼得堡爱乐乐团前身）首演了他模仿海顿风格创作的 D 大调第一交响曲，并将其命名“古典”。

回到 1899 年，25 岁的勋伯格读到诗人理查·戴默尔一首名为《升华之夜》的诗篇，在三周之内完成同名弦乐六重奏，1917 年为弦乐团演奏重新配器，1943 年再次修订。它讲述了一对情侣在月下林间漫步、交谈，然而他们当晚必经现实残酷的洗礼，或愤然决裂，亦可柳暗花明。这就是可以打动勋伯格的诗作，将生活中个体经受的风雨升华至人类共有的同理心。

Driven by the social changes brought by the Second Industrial Revolution, human civilization made slow but continuous progress, with uncertainty and changes that created classical music stars in the 20th Century.

During the Christmas season of 1933, 20-year-old Britten composed the *Simple Symphony*, putting eight melodies he wrote during the ages of 9 and 12 into four movements. This piece was originally composed for small students' orchestras. People did not know that the son of a dentist would become the representative of 20th-century British classical music.

Prokofiev, another major figure of 20th-century music, has a style that combines national, classical, and modern elements. On April 21, 1918, Prokofiev conducted the Saint Petersburg Imperial Music Choir (now the Saint Petersburg Philharmonic Orchestra) to present the premiere of his *Symphony No.1 in D major*, written in imitation of the style of Haydn. The composer named the work "Classical."

In 1889, 25-year-old Schoenberg read Richard Dehmel's poem *Verklärte Nacht* (Transfigured Night). In three weeks, he finished the string sextet of the same time. In 1917, the piece was orchestrated, and in 1943, it was revised. The poem is about two lovers walking and talking in the woods under the moon. On the night, they are faced with a test of cruel reality. They might break up in anger or find a new start. The poem that touched Schoenberg promotes the individual experience of ups and downs in life to a feeling shared by all human beings.



《秋月黄》

Abstract

朱炜

ZHU Wei

2020.05.18

声如夏花 Sound of Summer Blooms

国家大剧院
第五空间
NCPA
The Fifth Space.

奇妙的和谐 AMAZING HARMONY

国家大剧院2020国际博物馆日主题音乐会

NCPA Special Concert to Celebrate 2020 International Museum Day

焦淼 指挥
陈雷激 古琴
马魏家 小提琴
刘莎 中提琴
尹龙 大提琴

JIAO Miao Conductor
CHEN Leiji Qin
MA Weijia Violin
LIU Sha Viola
YIN Long Cello

姚晨 劝君更尽一杯酒（为古琴、小提琴、
中提琴和大提琴而作）

YAO Chen One More Cup of Wine Before
You Go.(for Qin, Violin, Viola and Cello)

女声合唱
《葡萄园夜曲》
吴国平词/陆在易曲

Female Chorus
The Vineyard Serenade
Lyrics: WU Guoping / Music: LU Zaiyi

男声合唱
《苏丽珂》
格鲁吉亚民歌

Male Chorus
Suliko
Georgian Folk Song

混声合唱
《船歌》
选自歌剧《霍夫曼的故事》/奥芬巴赫曲

Mixed Chorus
Barcarolle
From opera *Les Contes d'Hoffmann* / Music: Jacques
Offenbach
One Day When We Were Young
From film *The Great Waltz* / Music: Johann Baptist
Strauss
Farewell Song
Lyrics: LI Shutong / Music: John Pond Ordway /
Choral Arr.: MAO Yuan

《当我们年轻时》
选自电影《翠堤春晓》/约翰·施特劳斯曲

《送别》
李叔同填词/J.P.奥德威曲/茅沅编合唱

2020年5月18日，是第四十四个国际博物馆日，“致力于平等的博物馆：多元和包容”
是本次博物馆日的主题，“多元与包容”恰恰也是艺术各门类之间自古即有的一种相处

之道和发展动力。国家大剧院特别推出《奇妙的和谐——国家大剧院 2020 国际博物馆
日主题音乐会》。

本场音乐会上半场以“东西对望，古今交响”为主题，荟萃了羽管键琴、钢琴、古琴、
舞蹈等艺术形式；下半场全部交给合唱团，用合唱的形式展现“音画无界，彼岸和声”的
主题。国家大剧院合唱团首次打破传统舞台的壁垒和局限，把音乐的表演舞台搬到了小剧
场前厅正在进行着的《和声——国家大剧院院藏精品展》之中以及南水下廊道艺术雕塑前，
这里展出的二十余件绘画和雕塑，既有具象写实的人物、风景，又有抽象表现的绘画作品，
还有众多雕塑艺术家特别为国家大剧院创作的古往今来艺术大师们的人物雕像作品，伴随
着国家大剧院合唱团艺术家们的美妙歌声，观众们既能感受到视觉艺术作品中的节奏与律
动美，又能欣赏到听觉艺术的画面之美，突破了艺术“物种”的界限，实现了音画无界的
共融效果。

在这个空间里，合唱团为观众带来极具抒情性的女声合唱《葡萄园夜曲》，这首作
品运用了优美的旋律与流动的节奏形态，采用了二声部合唱的形式，与悠扬的钢琴伴奏相
结合，带给听众美轮美奂的感受。男声合唱格鲁吉亚民歌《苏丽珂》也在本次音乐会的甄
选曲目之列，格鲁吉亚语言中，“苏丽珂”是灵魂的意思，同时也是一首爱情诗的名字，
格鲁吉亚民歌《苏丽珂》的中文意思为“亲爱的”。此曲用男声无伴奏合唱的形式表达了
人们对爱情的美好向往，旋律唯美忧郁，极具民族特色。歌剧《霍夫曼的故事》中的知名
合唱选段《船歌》，流畅美妙的旋律伴随着荡漾流动的节奏让人仿佛置身于威尼斯的贡多
拉船上。经典老电影《翠堤春晓》中的《当我们年轻时》，用圆舞曲节奏的律动，加上美
国蓝调音乐的和声编配，充分诠释浪漫的好莱坞电影音乐风格，与展厅中悬挂的欧洲风情
壁画情景交融，别有一番风情。最后，合唱团的艺术家用脚步移至南水下廊道。在波光粼粼
的水流下，在雕塑大师吴为山先生创作的李叔同先生的塑像前，伴着曼妙变幻的灯光，为
观众演唱重新编排的经典怀旧歌曲《送别》，跨越时空向李叔同先生表达敬畏之感。



不同艺术门类之间的“和声”引发通感，传递共鸣，实现音画无界。彼岸和声所带来的“奇妙的和谐”，使观演变成耳目“忙不过来”的立体化享受。

May 18, 2020 marks the 44th International Museum Day. “Museums for Equality: Diversity and Inclusion” is the theme of this year’s Museum Day, “Diversity and Inclusion” presents a way of getting along and provides an impetus for development among all kinds of art since ancient times. The National Centre for the Performing Arts (NCPA) specially launched the “Amazing Harmony: NCPA Special Concert to Celebrate 2020 International Museum Day”.

The first half of this concert, with the theme on “The East and West Facing Each Other, Ancient and Modern Symphony”, featured the performing arts of harpsichord, piano, guqin, and dance; the second half was all for choral performance which highlighted the theme that the sound and picture have no boundaries to make perfect choruses. The NCPA chorus for the first time broke the barriers and limitations of the traditional stage and staged the music performance in the lobby of the small theatre where the “Harmony: Exhibition of Selected Works from the NCPA Collection” was going on and in front of the sculptures in the South Underwater Corridor, where the over 20 paintings and sculptures on display include not only realistic figure and landscape as well as abstract paintings, but also sculptures of renowned artists since ancient times. In the beautiful singing of the NCPA chorus, the audience could not only feel the beauty of the rhythm and rhythm in visual art works, but also appreciate the beauty of the picture created by the audial art. As thus, the boundary between art forms was broken and the music and the picture were seamlessly connected.

In such a space, the chorus staged a very lyrical female chorus *The Vineyard Nocturne*. The beautiful melody and flowing rhythm in the two-part chorus to the piano accompaniment gave the audience a marvelous feeling. The male chorus Georgian folk song *Suliko* was also included in the repertoire. In Georgian, “Suliko” means the soul, and it is also the name of a love poem; the Georgian folk song *Suliko* means “Darling”. This song expresses people’s yearning for sweet love in the form of male a cappella chorus. The melody is beautiful and melancholic, and carries a strong Georgian flavor. As for the well-known chorus excerpt *Barcarolle* from the opera *Les Contes d`Hoffmann*, the smooth and beautiful melody and the flowing rhythm made one feel like sitting aboard a gondola in Venice. The song *One Day When We Were Young* from the classical old movie *The Great Waltz*, blended the rhythm of the waltz and the chorus of American blues music to fully interpret the romantic Hollywood movie music and well fit the European murals in the exhibition hall, creating a unique style of art. Finally, the chorus artists walked to the South Underwater Corridor. By the sparkling water and in front of Mr. Li Shutong’s statue created by the master sculptor Wu Weishan, the reproduced classical nostalgic song *Farewell Song* was performed under the graceful changing lights to pay tribute to Mr. Li Shutong by transcending the time and space.

The “harmony” between different art categories triggers synesthesia and conveys the shared message by seamlessly connecting the sound and the picture. The “amazing harmony” brought about by the chorus presents a three-dimensional feast for the audience’s eyes and ears.

2020.05.23

花瓣厅
Blossom Hall

声如夏花 Sound of Summer Blooms

时代回响 ECHOES OF THE TIMES

国家大剧院合唱团经典合唱音乐会
The NCPA Classical Chorus Concert

焦淼 指挥

JIAO Miao Conductor

混声合唱

《在那遥远的地方》

青海民歌/王洛宾整理/金巍编合唱

《半个月亮爬上来》

新疆民歌/佚名译词/王洛宾记谱配歌/

蔡余文编合唱

《南泥湾》

贺敬之词/马可曲/金巍编合唱

《桃花红 杏花白》

山西民歌/金巍编合唱

男声合唱

《弹起我心爱的土琵琶》

芦芒词/吕其明曲/金巍编配

《我为祖国献石油》

薛桂国词/秦咏诚曲/刘孝扬改编

女声合唱

《茉莉花》

江苏民歌/杨鸿年编曲

《泉水叮咚》

马金星词/吕远曲/刘孝扬编合唱

《我们的生活充满阳光》

电影《甜蜜的事业》插曲/秦志钰词/

吕远、唐诃曲

混声合唱

《军港之夜》

马金星词/刘诗召曲/金巍编配

《同一首歌》

陈哲词/孟卫东曲

《时间都去哪了》

陈曦词/董冬冬曲/刘思远编配

《传奇》

刘兵词/李健曲/任知超、张晓贞编合唱

男声合唱

《同桌的你》

高晓松词曲/金巍编合唱

《南屏晚钟》

方达词/王福龄曲/刘孝扬编合唱

混声合唱

《不忘初心》

朱海词/舒楠曲/孟卫东编合唱

《我们终将得胜利》

选自歌剧《长征》/印青曲

《天耀中华》

何沐阳词曲/刘晓星编合唱

《团结就是力量》

牧虹词/卢肃曲/杨余燕编合唱/陈杭伴奏

Mixed Chorus

Far Far Place

Qinghai Folk Song / Organized: WANG Luobin /

Choral Arr.: JIN Wei

A Crescent Moon Rising

Xinjiang Folk Song / Music Score Recorded and

Collected : WANG Luobin / Choral Arr.: CAI Yuwen

Nan Nai Wan

Lyrics: HE Jingzhi / Music: Marco / Choral Arr:

JIN Wei

Red Peach Flowers & White Apricot Flowers

Shanxi Folk Song / Choral Arr.: JIN Wei

Male Chorus

Play My Favorite Pipa

Lyrics: LU Mang / Music: LV Qiming / Choral Arr:

JIN Wei

I Present My Motherland with Petroleum

Lyrics: XUE Guiguo / Music: QIN Yongcheng/ Arr.:

LIU Xiaoyang

Female Chorus

Jasmine Flower

Jiangsu Folk Song / Arr.: YANG Hongnian

Fountain Jingling

Lyrics: MA Jinxing / Music: LV Yuan / Arr.: LIU

Xiaoyang

Our Lives are Full of Sunshine

From film *Sweet Career* / Lyrics: Zhiyu Qin /

Music: LV Yuan , TANG He

Mixed Chorus

The Night of the Military Harbour

Lyrics: MA Jinxing / Music: LIU Shizhao / Arr.: JIN

Wei

The Same Song

Lyrics: CHEN Zhe / Music: MENG Weidong

Where Has the Time Gone

Lyrics: CHEN Xi / Music: DONG Dongdong / Arr.: LIU

Siyuan

Legend

Lyrics: LIU Bing / Music: LI Jian / Choral Arr.: REN

Zhichao, ZHANG Xiaozhen

Male Chorus

To My Deskmate

Lyrics & Music: GAO Xiaosong / Choral Arr.: JIN Wei

Nanping Evening Bell

Lyrics: FANG Da / Music: WANG Fuling / Choral Arr.:

LIU Xiaoyang

Mixed Chorus

Remain true to our original aspiration

Lyrics: ZHU Hai / Music: SHU Nan / Choral Arr.:

MENG Weidong

Victory Is Upon us

From opera *The Long March* / Music: YIN Qing

Blessed China

Lyrics & Music: HE Muyang / Choral Arr.: LIU

Xiaoxing

Unity is strength

Lyrics: MU Hong / Music: LU Su / Music

Accompaniment: CHEN Hang

随着疫情的持续向好，国家大剧院对线上音乐会进行了全面“升级”，“声如夏花”系列音乐会之“时代回响”就是国家大剧院合唱团在此期间推出的首场线上合唱专场音乐会。

不同于以往的演出，这场音乐会将演出场地转移至大剧院的花瓣厅，合唱团的艺术家们用 19 首最能展现中国时代精神的歌曲，送出艺术工作者对祖国最真挚的祝福。观众们不仅能透过熟悉的旋律徜徉在美妙的音乐中，还能在混声合唱、男声合唱、女声合唱多种组合中，感受合唱艺术的多元之美。

本场音乐会在曲目选择和策划上，既精心又独到。每一首歌曲都是经得住时间检验的精品之作，囊括了中国民歌、校园民谣、电影插曲、军旅歌曲以及新时代创作完成的经典流行作品。《同桌的你》带我们回到自己的校园时代，用歌声为我们开启了记忆的闸门，让我们重温和同桌一起嬉闹的时光，回忆青葱校园里，纯真的爱恋，真挚的相依相伴是写进生命中最难以忘怀的一笔；《我们的生活充满阳光》勾起人们对甜蜜灿烂的青春时光的回忆；《泉水叮咚》是词作家马金星与作曲家吕远合作于上世纪 70 年代创

作的一首歌曲，作品通过欢快的旋律、跳动的节奏以及对泉水的人声模拟，刻画了叮咚泉水欢乐流淌的画面，描写了海军战士与少女间纯洁的感情，寄托了作者对美好爱情和生活的向往。在本场音乐会中我们以一曲《天耀中华》唱响神州大地，“真心祈祷，天耀中华”唱出了我们每一个中华儿女对祖国的美好祝愿，此刻美妙的旋律从祖国的心脏流淌出，滋润中华大地的每一方土地。

疫情让每一个人都对生命、爱这些看似抽象的概念有了更为切身和真切地体会。音乐是表达情感与抒发真情的最为直接的方式。这场特别的音乐会用一曲曲经典流传的歌曲带我们重温美好往昔用爱温暖人心，更通过强而有力的中国之声，表达了伟大的中国人民在党的坚强领导下战胜困难，终将得胜利的信心。

As the epidemic is gradually put under control, the National Centre for the Performing Arts (NCPA) has all-roundly upgraded online concerts. The Echoes of the Times in the “Sounds Like Summer Flowers” series of concerts is the first online chorus concert launched by the NCPA during this period.

Different from previous performances, this concert was staged at the the Petal Hall of the NCPA. The chorus artists sang 19 songs that best demonstrate the ethos of the Chinese nation in the new era to express their most sincere wishes for the motherland. The audience can not only enjoy the familiar melodies and beautiful music, but also appreciate the diversity of the chorus art, namely, the mixed chorus, male chorus, and female chorus.

This concert is ingeniously designed, as is seen in the selection of the repertoire. Every song is a masterpiece that can stand the test of time. There are not only Chinese folk songs, campus ballads, movie episodes and military songs, but also classical pop works created in the new era, for example, *To My Deskmate*, *Our Life Is Full of Sunshine*, *Blessed China* and so on. Music is the most direct way to express emotions and convey true feelings. With classical songs, this special concert takes us to relive the beautiful past, and warms our hearts with love. More importantly, the strong voice of China manifests the great Chinese people’s confidence in overcoming difficulties and winning final victory under the Party’s firm leadership.



2020.06.06

音乐厅
Concert Hall

声如夏花 Sound of Summer Blooms

夏之惊雷 THE DRUMROLL OF SUMMER

吕嘉与国家大剧院管弦乐团演绎海顿与莫扎特
Haydn and Mozart with LÜ Jia and NCPAO



吕嘉 指挥
佐米·桑切斯 单簧管

LÜ Jia Conductor
Jaume Sanchis Clarinet



栗坤 周海宏 导赏嘉宾

LI Kun, ZHOU Haihong Guest Speaker

海顿 降E大调第103号交响曲“擂鼓”
莫扎特 A大调单簧管协奏曲，K. 622

Haydn Symphony No.103 in E-flat major, "Drum Roll"
Mozart Clarinet Concerto in A major, K. 622

在本场音乐会中，国家大剧院管弦乐团将先后上演海顿、莫扎特晚期最具代表性的天才作品。

交响乐之父海顿一生创作了 104 部带有编号的交响曲，这首降 E 大调交响曲是其中倒数第二首，为整套“伦敦交响曲”中的第 11 首，是融合了作曲家毕生功力与感悟的巅峰之作。乐曲在一片肃静中由定音鼓渐起遂消的滚奏拉开序幕，令人耳目一新，因此被称作“擂鼓”。

1791 年对于莫扎特来说，是最为重要的一年，是年秋，歌剧《狄托的仁慈》在布拉格首演，歌剧《魔笛》于维也纳首演。同年 10 月 16 日，这首最后的器乐绝笔《A 大调单簧管协奏曲》于布拉格首演。12 月 5 日，人类历史上这位最伟大的作曲家留下创作中的《安魂曲》，撒手人寰，年仅 35 岁。乐曲原为单簧管家族中音域的巴塞特管所作，独奏与乐队的应和好似歌剧中角色的对话。第二乐章的旋律似一首质朴而崇高的咏叹调，让人忽略世间烦忧与作曲家创作它时所忍受的病痛折磨。

In this concert, the NCPA Orchestra presented brilliant works of Haydn and Mozart in their later years.

"Father of Symphony" Haydn composed 104 numbered symphonies in his life. This symphony in E-flat major is last but one, and the eleventh of the twelve London Symphonies. The work represents the composer's highest achievement based on the skills and understanding of the music he gained from all his life. At the beginning of the music, a drum roll fades in from the solemn silence then fades out. The symphony is nicknamed the "Drumroll" because of this innovative opening.

1791 was an important year in Mozart's life. In the autumn of the year, his opera *La clemenza di Tito* was premiered in Prague, and his other opera *Die Zauberflöte* was premiered in Vienna. On October 16, his last orchestral work Clarinet Concerto in A major was premiered in Prague. On December 5, the great composer in human history left the world at the age of 35, leaving an unfinished Requiem. In this work originally written for the basset horn, a member of the clarinet family with a middle playing range, the solo communicates with the orchestra like a dialogue in the opera. The second movement's melody is like a simple but sublime aria, which makes the listener forget about the troubles of life and the suffering of the musician when it was composed.

2020.06.13

音乐厅
Concert Hall

声如夏花 Sound of Summer Blooms

四季留声 THE SOUND OF SEASONS

吕嘉与国家大剧院管弦乐团演绎莫扎特与维瓦尔第
Mozart and Vivaldi with LÜ Jia and NCPAO



吕嘉 指挥

周阳 双簧管

陈思军 单簧管

刘晓昕 圆号

姬晶晶 大管

窦聪昶 马魏家 陈述 李喆 小提琴

李杨薇 导赏嘉宾

LÜ Jia Conductor

ZHOU Yang Oboe

CHEN Sijun Clarinet

LIU Xiaoxin Horn

Ji Jingjing Bassoon

DOU Congchang, MA Weijia, CHEN Shu, LI Zhe Violin

LI Yangwei Guest Speaker

莫扎特 降E大调交响协奏曲, K. 297b

维瓦尔第 《四季》, Op. 8

Mozart Sinfonia Concertante in E-flat major, K. 297b

Vivaldi The Four Seasons, Op. 8

本场“四季留声”音乐会的上半场由国家大剧院音乐艺术总监吕嘉执棒，四位管乐声部首席担纲独奏，在莫扎特降E大调交响协奏曲中，双簧管、单簧管、圆号、大管这四件风格迥异的管乐器将绽放出闪亮的风采。下半场，国家大剧院管弦乐团的四位音乐家分别领奏维瓦尔第《四季》的“春夏秋冬”，用音乐绘制春风、夏雨、秋收、冬雪的图景。

降E大调交响协奏曲创作于1778年的巴黎，应约瑟夫·莱格罗斯之邀，莫扎特为当时在巴黎巡演的三位曼海姆乐团管乐首席：温德林（长笛），蓝姆（双簧管），利特（大管）与著名圆号演奏家潘托而作。双簧管极具穿透力的音色变幻；单簧管从上至下游刃有余的流畅旋律；圆号张力十足的高八度召唤；大管角色多变的不同声部扮演；它们相互融合，平衡呈现。

维瓦尔第的《四季》可谓是最早期的标题音乐，不但配有文字标题，每个季节另附14行诗一首，春风、夏雨、秋收、冬雪，更迭轮回。作品以音乐语汇形象地描述了作曲



家眼中的四季，具有19世纪前艺术作品向外表达的典型特征——写景与抒情。

The first half of this “Sound of Seasons” concert was conducted by LÜ Jia, Artistic Director of Music of NCPA, with the solo played by the four principal woodwind players of the orchestra. In the Sinfonia Concertante in E-flat major, oboe, clarinet, horn and bassoon, four wind instruments with greatly different styles, glow with brilliance and charm. In the second half, the four string musicians led in turn in Vivaldi’s *Four Seasons*, presenting musical scenes of spring wind, summer rain, autumn harvest, and winter snow.

The Sinfonia Concertante in E-flat major was composed in Paris in 1778 upon the request of Joseph Legros, for the three principal woodwind players of the Mannheim Orchestra, Johan Wendling (flute), Friedrich Ramm (oboe), and Georg Ritter (bassoon), who were touring in Paris, and the famous French horn player Giovanni Punto. The oboe fluctuates with its penetrating tone; the clarinet plays a melody with a smooth and free change of pitches; the French horn calls with powerful tension one octave higher; the bassoon plays different roles in different voices. They collaborate together to present a balanced performance.

Vivaldi’s *Four Seasons* might be the earliest program music. Each concerto is not only named with a season but also attached with a sonnet. The four parts tell about the cycle of spring wind, summer rain, autumn harvest, and winter snow. In the language of music, the work describes the four seasons as the composer sees them. It has the typical features of pre-19th-century artistic expression: description of sceneries and expression of emotions.

2020.06.27

音乐厅
Concert Hall

声如夏花 Sound of Summer Blooms 乐是故乡明 Sounds of China

炎黄故事

IMMORTAL STORIES FROM CHINA

陈琳、李佳与国家大剧院管弦乐团

CHEN Lin, LI Jia and NCPAO



陈琳 指挥

CHEN Lin Conductor

李佳 琵琶

LI Jia Pipa

朱迅 导赏嘉宾

ZHU Xun Guest Speaker



鲍元恺 “江南雨丝”（选自《炎黄风情》）

陈其钢 《走西口》

吴祖强 刘德海 王燕樵 琵琶协奏曲《草原小姐妹》

吕其明 《红旗颂》

BAO Yuankai 'Drizzle in the South'(from *Chinese Sights and Songs*)Qigang Chen *L'eloignement*WU Zuqiang, LIU Dehai, WANG Yanqiao Pipa Concerto *Little Sisters of the Grassland*LÜ Qiming *Ode to the Red Flag*

本场音乐会曲目多取自中国民间音乐，从江南到西北，横跨我国许多省份地区，展示不同地域的民俗风情，讲述永不褪色的“炎黄故事”。

鲍元恺的管弦乐组曲《炎黄风情——中国民歌主题 24 首》于 1991 年首演面世，乐曲选用河北、云南、陕西、四川、江苏、山西这 6 个地区最有代表性的汉族民歌作为素材，用管弦乐向听众描绘了栩栩如生的民间生活画卷。

旅法作曲家陈其钢，以黄土高原民歌为素材创作了《走西口》，作品法文名为：L'Eloignement，意为远离的意思。中文名一语双关，一方面表述民间的原创意境，另一方面抒发作曲家长年远离家乡，对于离别，变迁，憧憬与期待的复杂理解。

1972 年，琵琶大师刘德海与吴祖强、王燕樵合作创作了琵琶协奏曲《草原小姐妹》，首开琵琶作为主奏乐器与西洋管弦乐队合作的大型协奏曲之先河。今年 4 月刘德海先生离世，乐团邀请曾师从刘德海的琵琶演奏家李佳合作演奏该曲，献上对国乐大师的致敬与哀思。

《红旗颂》创作于 1965 年，作品生动形象地展现了 1949 年 10 月 1 日开国大典，天安门上空升起第一面五星红旗时，解放了的中国人民热爱祖国，欢庆胜利的自豪之情。

With elements of Chinese folk music from different provinces and regions of China from the northwest to the lower reaches of the Yangtze River, the pieces in the program of this concert tell ever-charming Chinese stories.

BAO Yuankai's suite for orchestra "Chinese Sights and Songs" was premiered in 1991. Based on Han folk songs from six regions, Hebei, Yunnan, Shaanxi, Sichuan, Jiangsu and Shanxi, the orchestral work presents vivid pictures of the common people's lives.

Drawing on elements from the folk song of the Loess Plateau, Chinese French composer Qigang Chen composed *L'eloignement*. The French title means "distance." The Chinese title *Zou Xikou* is a pun, referring to both the mood of the original folk song and the composer's complex feelings about parting, changes, hope, and expectations in the years away from the homeland.

Little Sisters of the Grassland composed by pipa master LIU Dehai in collaboration with WU Zuqiang and WANG Yanqiao was the first concerto for the pipa and the orchestra. To honor LIU Dehai, who passed away in April, pipa player LI Jia, who studied with LIU Dehai, was invited to join the orchestra and perform this work in memory of the great Chinese musician.

Ode to the Red Flag, composed in 1965, vividly portrays the scene of the first Five-Starred Red Flag rose in the founding ceremony of the People's Republic of China on October 1, 1949. It shows the pride of the liberated Chinese people in the celebration of victory, as well as their love for their motherland.

2020.07.01

音乐厅
Concert Hall



声如夏花 Sound of Summer Blooms 乐是故乡明 Sounds of China

庆祝中国共产党成立99周年音乐会
CONCERT IN CELEBRATION OF THE 99TH ANNIVERSARY OF
THE CHINESE COMMUNIST PARTY

李心草 指挥
王冲 王凯 男高音
张心 李欣桐 周晓琳 女高音
张扬 刘嵩虎 男中音
赵岭 朗诵

Li Xincao Conductor
WANG Chong, WANG Kai Tenor
ZHANG Xin, LI Xintong, ZHOU Xiaolin Soprano
ZHANG Yang, LIU Songhu Baritone
ZHAO Ling Narrator

吕其明 《红旗颂》
舒楠 曲/朱海 词/黄凯然 改编 《不忘初心》
刘虹 曲/杨涌 词 《妈妈教我一支歌》
印青 曲/李峰 词 《把一切献给党》
印青 曲/集体 词 《在灿烂阳光下》
王黎光 曲/王宁 词 《天使告诉我》
冼星海 曲/光未然 词 《黄河大合唱》

Lǚ Qiming *Ode to the Red Flag*
SHU Nan / Lyr. ZHU Hai / Arr. HUANG Kairan *Remain True to Original Aspiration*
LIU Hong / Lyr. YANG Yong *A Song My Mother Taught Me*
YIN Qing / Lyr. LI Feng *Dedicate All His Life*
YIN Qing / Lyr. Collective Creation *In the Glorious Sunshine*
WANG Liguang / Lyr. WANG Ning *What Angles Say*
XIAN Xinghai / Lyr. GUANG Weiran *Yellow River Cantata*

2020.07.04

音乐厅
Concert Hall

声如夏花 Sound of Summer Blooms

不忘初心 为党颂歌
REMAINING TRUE TO OUR
ORIGINAL ASPIRATION

庆祝中国共产党成立99周年合唱音乐会
A Chorus Concert in Celebration of the 99th Anniversary of the
Communist Party of China

焦淼 指挥

JIAO Miao Conductor

混声合唱
《唱支山歌给党听》
蕉萍词/践耳曲/金巍编配

《党啊，亲爱的妈妈》
龚爱书、余致迪词/马殿银、周右曲/金巍编配

《乌苏里船歌》
郭颂词/ /瞿希贤改编

《延边人民歌唱毛主席》
韩允浩原词/金凤浩曲/金巍编配

女声合唱
《绒花》
刘国富、田农作词/王酩作曲

《渔家姑娘在海边》
黎汝浩词/王酩曲

《我爱你中国》
汪峰词曲/刘晓星编合唱

混声合唱
《游击队歌》
贺绿汀词曲

《三月桃花心中开》
选自歌剧《长征》/印青曲

《在太行山上》
桂涛声词/冼星海曲/陈国权编合唱

男声合唱
《神圣的土地谁敢来侵犯》
选自歌剧《长征》/印青曲

《欢乐的那达慕》
巴音吉日嘎拉词/恩克巴雅尔曲

《手挽手》
哈萨克族民歌/潘英锋编词曲/刘孝扬编合唱

混声合唱
《不忘初心》
朱海词/舒楠曲/孟卫东编合唱

《祝愿你们翻过神山》
选自歌剧《长征》/印青曲

《天耀中华》
何沐阳词曲/刘晓星编合唱

《在灿烂阳光下》
集体词/贺慈航执笔/印青曲

Mixed Chorus

Sing a Mountain Song for the Party

Lyrics: JIAO Ping / Music: JIAN Er/ Arr.: JIN Wei

Party, My Dear Mother

Lyrics: GONG Aishu, YU Zhidi / Music: MA Dianyin, ZHOU

Youqu / Arr.: JIN Wei

Chanty of Wusuli River

Music: GUO SONG / Chorus Arr.: QU Xixian

Yanbian People Sing the Praise of Chairman Mao

Lyrics: HAN Yunhao / Music: JIN Fenghao / Arr.: JIN Wei

Female Chorus

The Velvet Flower

Lyrics: LIU Guofu, TIAN Nong / Music: WANG Ming

Fisher Girls by the Sea

Lyrics: LI Ruging / Music: WANG Ming

I Love You China

Lyrics & Music: WANG Feng, Choral Music: LIU Xiaoxing

Mixed Chorus

Song of the Militia

Lyrics & Music: HE Lvting

Peach Blossoms Bloom in My Heart in March

From Opera *Long March* / Music: YIN Qing

On Taihang Mountain

Lyrics:GUI Taosheng / Music: XIAN Xinghai / Arr.:

CHEN Guoquan

Mixed Chorus

The Sacred L&, Who Dare Invade

From opera *Long March* / Music: YIN Qing

Joyous Naadam

Lyrics: Bayinjirigala / Music: Enkebayaer

H&-in-h&

Kazakh Folk Song / Lyrics & Music: PAN Yingfeng /

Choral Music: LIU Xiaoyang

Mixed Chorus

Remain true to our original aspiration

Lyrics: ZHU Hai / Music: SHU Nan / Choral Music:

MENG Weidong

Wish You Cross over the Sacred Mountain

From opera *Long March* / Music: YIN Qing

Blessed China

Lyrics & Music: HE Muyang / Choral Music: LIU

Xiaoxing

Bathed in Brilliant Sunshine

Lyrics: HE Cihang & others, Music: YIN Qing

为庆祝中国共产党成立 99 周年，国家大剧院合唱团特别策划推出“不忘初心 为党颂歌：庆祝中国共产党成立 99 周年合唱音乐会，”

带大家在歌声中重温中国共产党走过的辉煌历程，祝福伟大的中国共产党成立 99 周年。

“唱支山歌给党听，我把党来比母亲…”这首经典旋律，早已在每个中华儿女的心中生根发芽，每当音乐响起，人们总会不由自主随声哼唱。《党啊，亲爱的妈妈》《延边人民热爱毛主席》《游击队歌》《在太行山上》等众多广为流传，经久不衰的红色经典歌曲在本场音乐会中重新唱响。众多传唱度很高的少数民族红色歌曲被特别策划编排进本场音乐会中：《乌苏里船歌》是一首黑龙江省民歌，在赫哲族传统民歌曲调的基础上进行了改编创作，反映了赫哲族人在党的领导下过上幸福生活，欢快甜美的心情。《欢乐的那达慕》《手挽手》等具有浓郁地方特色和少数民族风情的歌曲，表达着各族人民对党的无限拥护和忠诚。此外，合唱团还精选了国家大剧院原创中国史诗歌剧《长征》选段《三月桃花心中开》《神圣的土地谁敢来侵犯》《祝愿你们翻过神山》等经典唱段，展现出革命的英雄主义与浪漫主义精神。

在建党 99 周年这个特别的日子里，合唱团的艺术家还为观众演绎了全新改编的《我爱你中国》《天耀中华》《不忘初心》等作品，通过一首首最具时代特色而又广为传唱的红色歌曲，诉说中华儿女深深的家国情怀。

在这个炽热的七月，国家大剧院合唱团用歌声表达初心，唱响红色主旋律，举旗帜、聚民心。澎湃的音符，荡漾起人民对党的衷情，心手相握、齐声唱响最真挚的礼赞。而这些铭刻时代印记的艺术作品，将生生不息，鼓舞、照亮我们中华民族伟大复兴的征程。

“Remaining True to Our Original Aspiration: A Chorus Concert in Celebration of the 99th Anniversary of the Communist Party of China” has been specially planned and launched by the Choir of the National Center for the Performing Arts to celebrate the 99th Anniversary of the Communist Party of China. The audience will be led by songs to review the brilliant journey taken by the Communist Party of China and bless the 99th Anniversary of our great party.

Many classic red songs popular among the people, such as *Party, My Dear Mother, Yanbian People Sing the Praise of Chairman Mao, Song of the Militia*, will be presented again in this concert. Many red songs of ethnic groups with high popularity have also been specially planned for this concert: *Chanty of Wusuli River*, a Heilongjiang folk song, has been adapted on the basis of a traditional folk song melody of the Hezhe Ethnic Group, reflecting the cheerful feelings of the Hezhe people when they started a happy life under the leadership of the Party. Songs with a strong local flavor and ethnic style, such as *Joyous Naadam* and *Hand-in-hand* express the unlimited support and loyalty of people of all ethnic backgrounds for the Party. Additionally, the choir has selected classical arias from the original epic opera “Long March” by the National Center for the Performing Arts, *Peach Blossoms Bloom in My Heart in March, The Sacred Land, Who Dare Invade and Wish You Cross over the Sacred Mountain*, to demonstrate revolutionary heroism and Romanticism.

On this special day of the 99th Anniversary of the Party, the artists of the choir also performed newly adapted works such as *I Love You China, Blesses China and Remain true to our original aspiration* to express Chinese people’s deep love for their country and home through these popular red songs with the most distinctive characteristics of our time.

In this blazing July, the Choir of the National Center for the Performing Arts expressed our initial aspiration through songs to chant the red main melody, hold up our flag and boost people’s consensus. The passionate musical notes present people’s loyalty to the Party, when they sing out aloud the sincerest eulogy in unison. These artistic works impressed with the marks of times will last forever, inspiring and illuminating the journey for the Great Rejuvenation of the Chinese Nation.



2020.07.11

音乐厅
Concert Hall

声如夏花 Sound of Summer Blooms

命运之爱 AMOR FATI

李飏、吕思清与国家大剧院管弦乐团演绎
赵季平与柴科夫斯基
ZHAO Jiping and Tchaikovsky with LI Biao, Siqing Lu and NCPAO



李飏 指挥	LI Biao Conductor
吕思清 小提琴	Siqing Lu Violin
春妮 黄磊 导赏嘉宾	CHUN Ni, HUANG Lei Guest Speaker

赵季平 第一小提琴协奏曲
柴科夫斯基 E小调第五号交响曲，Op. 64

ZHAO Jiping Violin Concerto No.1
Tchaikovsky Symphony No.5 in E minor, Op. 64

指挥家李飏将携手小提琴家吕思清，与国家大剧院管弦乐团奏响赵季平《第一小提琴协奏曲》，并与柴科夫斯基《第五号交响曲》跨时空对话。

哲学家尼采曾用“命运之爱”（Amor Fati）来表达他对人生的见解：不管是痛苦和损失还是快乐与收获，怀有命运之爱的人接受人生的一切事件和处境，拒绝去后悔，也拒绝去润饰过去。

在俄国作曲家柴科夫斯基的《第五交响曲》中，我们同样能听到他对命运的拥抱与接纳。从序奏中的怀疑和责问，到充满喜悦与光辉的终章，我们不难听出作曲家最终与命运的和解。

在“柴五”首演后近 130 年，中国作曲家赵季平先生创作出了同样具有浓厚民族色彩的《第一小提琴协奏曲》，这部作品昭示着跨越国界的人间大爱。赵季平先生曾说：“这部作品中蕴涵着大爱之意，副部主题灵动，展开部富有内心冲突，最终归结到真善美的博爱之中。我希望将内心流淌出来的对人类的爱寄托于作品之中，使其可以跨越国界，温暖更多的听众。”



Conductor LI Biao will join hands with violinist Siqing Lu and China NCPA Orchestra to present ZHAO Jiping's Violin Concerto No. 1. The program also includes Tchaikovsky's Symphony No. 5 to create a dialogue across time and space. Friedrich Nietzsche once expressed his view of life with the term *amor fati*: a person who has *amor fati* or "love of fate" accepts all the happenings and situations in life, refusing to repent for or cover up the past. In Tchaikovsky's Symphony No. 5, we can hear how the composer embraces and accepts fate. From the doubts and questions at the beginning to the joy and glory in the finale, what we see in this composition is how the Russian composer finally reaches a settlement with fate.

Nearly 130 years after the premiere of Tchaikovsky's symphony, Chinese composer ZHAO Jiping finished his Violin Concerto No. 1, a work that, like Tchaikovsky's, features a distinctive nationalist style. The piece shows love for mankind that transcends national borders. As ZHAO Jiping once said, "This piece is about great love. With a vivid secondary theme and a development full of inner conflicts, the music finds its way into the universal love for the true, the good and the beautiful in the end. I wish to embody the love for humanity that flows from my heart in this piece and touch a greater audience all around the world."

2020.07.25

音乐厅
Concert Hall

声如夏花 Sound of Summer Blooms

生命之舞 DANCE OF FATE

杨洋、张昊辰与国家大剧院管弦乐团
演绎拉赫玛尼诺夫

Rachmaninoff with YANG Yang, Haochen Zhang and NCPAO



杨洋 指挥
张昊辰 钢琴
刚强 导赏嘉宾

YANG Yang Conductor
Haochen Zhang Piano
GANG Qiang Guest Speaker

拉赫玛尼诺夫 C小调第二号钢琴协奏曲，Op. 18
拉赫玛尼诺夫 《交响舞曲》，Op. 45

Rachmaninoff Piano Concerto No. 2 in C minor, Op. 18
Rachmaninoff *Symphonic Dances*, Op. 45

如果要从众多钢琴协奏曲中选出一首必听曲目，相信很多人的答案是一致的，那就是拉赫玛尼诺夫的《第二号钢琴协奏曲》。这部作品问世一百多年来，迸发出了“野蛮生长”的旺盛生命力，不仅在古典乐迷的心目中有着崇高地位，也成功在电影、动漫、流行音乐甚至花样滑冰配乐中“出圈”。

有人说，“拉二”让他体会到被音乐“一击即中”；有人说，“拉二”是意志消沉时的一味良药。这部作品到底有怎样的魔力，每个聆听者可能都有不同的理解。

“声如夏花”系列线上音乐会首次迎来钢琴协奏曲。著名指挥家杨洋将携手钢琴家张昊辰奏响万众期待的拉赫玛尼诺夫《第二号钢琴协奏曲》。此外杨洋还将指挥国家大剧院管弦乐团演绎拉赫玛尼诺夫创作的最后一部大型管弦乐作品《交响舞曲》。



If you can only listen to one piano concerto, which will be your choice? I believe many have the same answer: Sergei Rachmaninoff's Piano Concerto No. 2. Over the past more than a hundred years since its debut, the piece has shown great vigor and growing popularity. Not only is it cherished by lovers of classical music, but it also appears in movies, motion pictures, pop music and as accompaniment for figure skating.

Some say this piece always hits you at the very bottom of your heart. Some say it lifts up the spirit whenever one is downhearted. Everyone perhaps has their own understanding of this fantastic piece of music.

The "Sound of Summer Blooms" online concert series will, for the first time, present a piano concerto, featuring prestigious conductor Yang Yang and pianist Haochen Zhang. Under the baton of YANG Yang, China NCPA Orchestra will also present Rachmaninoff's last orchestral work *Symphonic Dances*.

2020.08.01

音乐厅
Concert Hall

声如夏花 Sound of Summer Blooms

战士与祖国

WARRIORS AND THE MOTHERLAND

国家大剧院庆祝八一建军节合唱音乐会

NCPA Chorus Concert to Mark the August 1 Army Day



郑健 指挥

ZHENG Jian Conductor

混声合唱：

《不忘初心》

朱海词/舒楠曲/孟卫东编合唱

《人民军队忠于党》

张永权词/肖民曲

《地道战》

电影《地道战》主题曲/任旭东、傅庚辰词/傅庚辰曲

《我为伟大祖国站岗》

魏宝贵词/钊邦、铁源曲/郑健根据孟卫东男声合唱改编

女声合唱：

《大红枣儿甜又香》

芭蕾舞剧《白毛女》插曲/杨永直、孟波词/严金萱曲

《愿亲人早日养好伤》

芭蕾舞剧《沂蒙颂》插曲/集体词/刘廷禹曲

《芦花》

贺东久词/印青曲/刘晓星编合唱

混声合唱：

《打靶归来》

牛宝源词/王永泉曲/郑健根据孟卫东男声合唱改编

《我爱祖国的蓝天》

阎肃词/羊鸣曲/羊鸣、宪斌编合唱

《军港之夜》

马金星词/刘诗召曲/金巍编合唱

《在那桃花盛开的地方》

邬大为、魏宝贵词/铁源曲

男声合唱：

《弹起我心爱的土琵琶》

电影《铁道游击队》插曲/芦芒、何彬词/吕其明曲/金巍编合唱

《小白杨》

梁上泉词/士心曲/郑健编合唱

《毛主席的战士最听党的话》

李之金词曲

混声合唱：

《战士与母亲》

贺东久词/印青曲/郑健编合唱

《当那一天来临》

王晓玲词/王路明曲

《万泉河水清又清》

芭蕾舞剧《红色娘子军》插曲/吴祖强词/杜鸣心曲

《我是一个兵》

陆原词/岳仑曲/丁小里编合唱

Mixed Chorus

Remain True to Our Original Aspiration

Lyrics: ZHU Hai / Music: SHU Nan / Choral

Music: MENG Weidong

The People's Army is Loyal to the Party

Lyrics: ZHANG Yongquan / Music: XIAO Min

Tunnel War

Theme music for the film Tunnel War / Lyrics: REN

Xudong and FU Gengchun / Music: FU Gengchen

I Stand Guard for the Great Motherland

Lyrics: WEI Baogui / Music: ZHAO Bang and TIE

Yuan / Arr.: ZHENG Jian, Arr.: MENG Weidong

Female Chorus

Big Red Dates for the Beloved

An interlude of the ballet The White-Haired Girl

/ Lyrics: YANG Yongzhi & MENG Bo / Music: YAN Jinxuan

May Our Dear Ones Recover Soon from Wounds

An interlude of the ballet Ode to the Yimeng

Mountains / Lyrics: Collective / Music: LIU Tingyu

Reed Catkins

Lyrics: HE Dongjiu / Music: YIN Qing / Choral

Music: LIU Xiaoxing

Mixed Chorus

Back from Target Practice

Lyrics: NIU Baoyuan / Music: WANG Yongquan /

Arr.: ZHENG Jian, Arr.: MENG Weidong

I Love the Motherland's Blue Skies

Lyrics: YAN Su / Music: YANG Ming / Choral

Composers: YANG Ming & XIAN Bin

Night of the Military Port

Lyrics: MA Jinxing / Music: LIU Shizhao / Choral

Music: JIN Wei

Where the Peach Blossoms are in Full Bloom

Male Chorus

Play My Beloved Pipa

An interlude of the film The Railroad Guerrillas / Lyrics:

LU Mang and HE Bin / Music: LÜ Qiming / Choral

Music: JIN Wei

Small White Popular

Lyrics: LIANG Shangquan / Music: SHI Xin / Choral

Music: ZHENG Jian

Chairman Mao's Soldiers Are Most Allegiant to the Party

Lyrics & Music: LI Zhijin

Mixed Chorus

Warriors and Mothers

Lyrics: HE Dongjiu / Music: YIN Qing / Choral Music:

ZHENG Jian

When That Day Comes

Lyrics: WANG Xiaoling / Music: WANG Luming

Wanquan River Is Clean and Clear

An interlude of the ballet The Red Detachment of Women

/ Lyrics: WU Zuqiang / Music: DU Mingxin

I Am a Soldier

Lyrics: LU Yuan / Music: YUE Lun / Choral Music:

DING Xiaoli

7月25日，坐落在北京城市副中心的国家大剧院台湖露天剧场终于迎来了抗疫以来首场线下演出，指挥家郑健携手国家大剧院合唱团激情唱响“台湖星期音乐会”之“军歌嘹亮：军旅合唱歌曲音乐会”。一周后的8月1日，指挥家郑健再次为观众带来“战士与祖国：国家大剧院庆祝八一建军节合唱音乐会”。耳熟能详的军旅歌曲，以沉淀着历史、凝聚着军魂的经典旋律，激起人们在疫情中积极向上克服困难，争取战胜新冠疫情全面胜利的决心，并向“最可爱的人”致敬，向守护着祖国和人民、奋战在抗疫、抗洪一线的中国人民解放军和武警官兵致以节日的问候。

军歌，是军营里永恒的流行歌曲。慷慨激昂的旋律唤起军人的战斗激情，而优美真挚的曲调又抚慰着战士们内心里最柔软的角落。在国家大剧院台湖露天剧场，“军歌嘹亮：军旅合唱歌曲音乐会”为观众带来了一系列慷慨激昂、振奋人心的合唱歌曲：有《军港之夜》《在那桃花盛开的地方》《我爱祖国的蓝天》等脍炙人口的军旅老歌；有《万泉河水清又清》《大红枣儿甜又香》等经典芭蕾舞剧的插曲；还有《不忘初心》等讴歌新时代的感人之作...来自抗疫一线的工作人员代表以及台湖周边的居民代表作为观众，在现场感受军旅歌曲唱响时的澎湃豪情。演绎一首曲子，需要了解它背后的故事才能诠释出作者想表达的内涵。听一首曲子，也需要了解它的故事，才能唤起情感共鸣。在8月1日的演出中，国家大剧院邀请了10位双拥模范代表和模范退役军人代表，他们在现场聆听合唱经典，和线上的观众一起缅怀光辉岁月，体会铁血军魂。诞生在军营里的军歌，不仅是战士们精神食粮，也深受大众喜爱，本场音乐会有刻画人民军队豪情壮志、抒发战士爱国情怀的《人民军队忠于党》《我为伟大祖国站岗》《战士与母亲》《毛主席的战士最听党的话》；有诉说军民鱼水情的《愿亲人早日养好伤》；有述写战士们乡情、亲情与爱情的《芦花》《小白杨》；还有老电影中广为流传的歌曲《弹起我心爱的土琵琶》《地道战》...每当熟悉的军歌响起，观众们总能情不自禁地跟着哼唱几句。

几乎每首军歌都有一段自己的故事，记录着战士历经的奋斗与沧桑。一首首军歌金曲，不但唤起战士们的军营情怀，也是大众心中永不退色的时代旋律，在“八一”建军节这个特殊的日子，国家大剧院合唱团的艺术们通过精彩的演唱，抒发对党和国家的无限热爱，对新时代精神的赞颂。

On July 25, the Taihu Amphitheatre of the National Center for the Performing Arts (NCPA) in the sub-center of Beijing finally ushered in the first offline performance since the outbreak of the COVID-19 epidemic. Under the conductor Zheng Jian's direction, the NCPA Chorus passionately sang the "Resonant Military Songs in Military Chorus Concert" in the Taihu Week Concert. One week later, or to be exact, on August 1, Conductor Zheng Jian once again staged the "Warriors and the Motherland: NCPA Chorus Concert to Mark the August 1 Army Day". The impassioned melody evokes the fighting passion of the soldiers, while the beautiful tender tune soothes the softest parts of the soldiers' hearts. In the Taihu Amphitheatre of the NCPA, the Resonant Military Songs in Military Chorus Concert brought to the audience a series of impassioned and inspiring choral songs including the very popular military songs like *Night of the Military Port*, *Where the Peach Blossoms are in Full Bloom*, and *I Love the Motherland's Blue Skies*... August 1, the NCPA invited 10 representatives of double support models and retired serviceman models. They listened to the chorus classics on the spot, recalled the glorious years together with the online audience, and reminisced about the heroism of battle. This concert includes songs that portray the lofty ambitions of *the people's army and express the soldiers' patriotic feelings, like The People's Army Is Loyal to the Party, I Stand Guard for the Great Motherland, Warriors and Mother*,...Whenever the singing of a familiar military song started, the audience couldn't help humming along. The NCPA artists stage marvelous singing performances to express their infinite love for the party and the country, and to extol the ethos of the new era.



《跳动的音符》

Bouncing Notes

朱炜

ZHU Wei

布面综合材料

Composite fabric materials

400 克牛皮纸 + 油性马

克笔、水性马克笔混用

2000 x 1200mm

2012-2014

2020.08.08

音乐厅
Concert Hall

华彩秋韵 Bright Autumn Cadenza

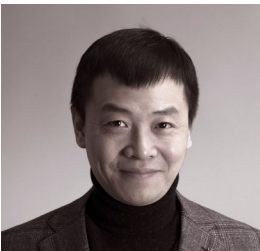
繁华众声

SOUNDS ACROSS THE WORLD

张艺、陈悦与国家大剧院管弦乐团

ZHANG Yi, CHEN Yue and NCPAO

全球首次8K+5G直播 The World's First "8K+5G" Live Broadcasted Concert



张艺 指挥

ZHANG Yi Conductor

陈悦 笛子

CHEN Yue Dizi

白岩松 导赏嘉宾

BAI Yansong Guest Speaker



巴赫/斋藤秀雄 改编 D小调恰空，BWV1004

格里格 《抒情组曲》，Op. 54

斯美塔那 “沃尔塔瓦河”（选自《我的祖国》）

刘炽/于京君 改编 《我的祖国》

于京君 竹笛协奏曲《新柳水令》

施万春 《人民万岁》（选自电影原声《开国大典》）

Bach / Arr. Hideo Saito Chaconne in D minor, BWV 1004

Grieg *Lyric Suite*, Op. 54Smetana "Vltava" (from *Má vlast*)LIU Chi / Arr. Julian Yu *My Motherland*Julian Yu *Concerto on Chinese Themes*SHI Wanchun *Long Live the People* (from soundtrack of *The Birth of New China*)

相月初始，华彩秋韵，从巴洛克音乐泰斗到新中国作曲大师，作曲家们将眼里红尘，识中寰宇，化做谱上音律万千，8月8日，中央芭蕾舞团音乐总监张艺将执棒国家大剧院管弦乐团，与竹笛演奏家陈悦，携观众纵聆古今繁华，横揽东西众声。

《D小调恰空》为约翰·塞巴斯蒂安·巴赫最常被后人改编、配器的曲目之一。勃拉姆斯在写给克拉拉·舒曼的信中赞叹：“仅用单行谱表，为一件小型乐器而作，这个人写出了世上最深邃的思想和最强烈的情感。”挪威民族乐派代表人物格里格曾出版了钢琴独奏曲《抒情小品》。1901年，格里格将其中三首去繁为简，重新配器，成为《抒情组曲》。斯美塔那著名的《沃尔塔瓦河》和于京君竹笛协奏曲《新柳水令》都是将自己对祖国的浓

浓情怀融入到作品中，表达了对故土深深的依恋。音乐会在改编自老一辈音乐家刘炽广为传唱作品《我的祖国》的交响乐演绎及电影《开国大典》中前辈作曲家施万春所作《人民万岁》荡气回肠的旋律中，达到高潮。

Early autumn promises great enjoyment as musicians ranging from Baroque masters to contemporary Chinese composers gather. Music brings to us how the composers see this wonderful world. On August 8, ZHANG Yi, music director of the National Ballet of China Orchestra, and bamboo flutist CHEN Yue, together with China NCPA Orchestra, will take the audience on a journey across the East and the West and over time.

Chaconne in D minor is one of Johann Sebastian Bach's works that have been most often rearranged and orchestrated by later generations. In a letter to Clara Schumann, Johannes Brahms praised the piece: "On one stave, for a small instrument, the man writes a whole world of the deepest thoughts and most powerful feelings."

In 1901, Edvard Grieg, a representative of Norwegian nationalist composers, selected three from his earlier published piano pieces. He simplified and orchestrated these three pieces and turned them into the *Lyric Suite*. Both Bedrich Smetana's "Vltava" and Julian Yu's *Concerto on Chinese Themes* are pieces saturated with the composers' deep love for their motherland and great affections for the hometown. The concert will reach its climax with soul-stirring music of a symphonic arrangement of composer LIU Chi's widely known song *My Motherland* and SHI Wanchun's *Long Live the People*, composed for the film *The Birth of New China*.

2021.02.09

音乐厅
Concert Hall



新春华尔兹 FESTIVAL WALTZ

吕嘉与国家大剧院管弦乐团

LÜ Jia and NCPAO

吕嘉 指挥

LÜ Jia Conductor

(小) 约翰·施特劳斯 《春之声圆舞曲》，Op. 410

(小) 约翰·斯特劳斯 《闲聊波尔卡》

苏佩 《诗人与农夫》序曲

(小) 约翰·施特劳斯 《魔弹快速波尔卡》，Op. 326

(小) 约翰·施特劳斯 《皇帝圆舞曲》，Op. 437

(小) 约翰·施特劳斯 《电闪雷鸣快速波尔卡》，Op. 324

苏佩 《轻骑兵》序曲

奥芬巴赫 “康康舞曲” (选自《地狱中的奥菲欧》)

(小) 约翰·施特劳斯 “查尔达什舞曲” (选自《骑士帕斯曼》)，Op. 441

(小) 约翰·施特劳斯 《蓝色多瑙河》，Op. 314

(老) 约翰·施特劳斯 《拉德斯基进行曲》，Op.

Johann Strauss II *Frühlingsstimmen*, Waltz, Op. 410

Johann Strauss II *Tritsch - Tratsch Polka*

Suppé Overture to *Dichter und Bauer*

Johann Strauss II *Freikugeln*, Polka schnell, Op. 326

Johann Strauss II *Kaiser - Walzer*, Op. 437

Johann Strauss II *Unter Donner und Blitz*, Polka schnell, Op. 324

Suppé Overture to *Leichte Kavallerie*

Offenbach “Can-Can” (from *Orphée aux enfers*)

Johann Strauss II “Csárdás” (from *Ritter Pásmán*), Op. 441

Johann Strauss II *An der schönen blauen Donau*, Op. 314

Johann Strauss I *Radetzky Marsch*, Op. 228

2021年2月9日，农历腊月廿八，距辛丑金牛仅三日之遥，吕嘉总监将携国家大剧院管弦乐团用欢快的华尔兹和波尔卡舞曲，为观众们送上吉祥美好的新春祝福。

约翰·施特劳斯与其子，青出于蓝而胜于蓝的(小)约翰·施特劳斯的一首首旋律优美，脍炙人口的作品当仁不让地挑起19世纪维也纳圆舞曲的大梁，也成为古典音乐迎新的经典曲目。音乐会还将上演以轻歌剧而著称的19世纪奥地利作曲家苏佩代表作《诗人与农夫》和《轻骑兵》序曲。诙谐幽默的《地狱中的奥菲欧》是德籍法国作曲家、法国轻歌剧奠基人奥芬巴赫的代表作，其中“康康舞曲”广为流传，时而优美、时而热烈。

(老)约翰·施特劳斯《拉德斯基进行曲》依惯例作为压轴曲目，该曲1848年8月31日于维也纳首演，当时的奥地利军官们听到这欢快的旋律自发拍手跺脚为之伴奏，从而形成了观众拍手的传统，通常是旋律第一次出现时随着节奏小声拍手，第二次反复时雷鸣般地拍手，作品于1946年被引入维也纳爱乐乐团新年音乐会中。

悠扬欢乐的圆舞曲，活泼喜悦的波尔卡，精彩纷呈的歌剧序曲，成为令人愉悦的迎新贺礼。

On February 9, 2021, only three days away from the Year of the Ox, Music Director Lü Jia, will conduct the NCPAO to give the audience beautiful New Year wishes with cheerful waltz and polka music.

The widely popular, beautiful works by Johann Strauss and his still better son, Johann Strauss II, inarguably the mainstay of the 19th-century Viennese waltz, have become often-played classical music for New Year celebration. The concert will also stage Overture to *Dichter und Bauer* and Overture to *Leichte Kavallerie* by Franz von Suppé, the 19th-century Austrian composer known for his operetta. Also presented is *Orphée Aux Enfers*, the humorous representative work by Offenbach, a German-born French composer who laid the foundation of French operetta--the *Cancan* selected from it, soothing at times and enthusiastic at others, has been widely circulated.

Johann Strauss I's *Radetzky Marsch* will be performed as the finale as usual. It was premiered in Vienna on August 31, 1848. At its cheerful melody, the Austrian officers present at the concert spontaneously clapped their hands and stomped their feet, forming a tradition of clapping the hands. Usually, when the melody appears for the first time, the audience claps their hands gently; and for the second time, thunderously. The work was first introduced to the Vienna Philharmonic Orchestra's New Year's Concert in 1946.

Melodious and joyous waltz, lively and joyful polka, and brilliant opera overtures will make delightful New Year gifts.

2021.03.27

音乐厅
Concert Hall

春之韵 SPRING

国家大剧院合唱团经典作品合唱音乐会

The Choral Classic Concert of China NCPA Chorus



焦淼 指挥

Jiao Miao Conductor

混声合唱

《花儿与少年》

青海民歌/胡增荣编合唱

《回娘家》

河北民歌/孟卫东编合唱

《龙船调》

湖北民歌/刘晓星编合唱

《掀起你的盖头来》

乌孜别克族民歌/王洛宾记谱填词/孟

卫东编配

女声合唱

《雪花的快乐》

徐志摩诗/周鑫泉曲

《编花篮》

钟庭润词/郭复善曲

《我爱你中国》

汪峰词曲/刘晓星编合唱

混声合唱

《可爱的一朵玫瑰花》

王洛宾词曲/刘晓星编合唱

《阿里郎》

朝鲜民歌/蔡东真编合唱

《苍天般的阿拉善》

乌兰巴根、马希毕力格词/色·恩克巴雅

尔曲

男声合唱

《等你到天明》

哈萨克族民歌/王洛宾整理/瞿希贤编曲

《弯弯的月亮》

李海鹰词曲/刘晓星编合唱

《欢乐的那达慕》

巴音吉日嘎拉词/恩克巴雅尔曲

混声合唱

《天桥》

选自《北京大合唱》/孟卫东曲/邹静之词

《时间都去哪了》

陈曦词/董冬冬曲/刘思远编合唱

《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

Flowers and Boys

Qinghai Folk Song / Choral Arr.: HU Zengrong

Return to Her Parents' Home

Hebei Folk Song / Choral Arr.: MENG Weidong

The Dragon Boat Song

Hubei Folk Song / Choral Arr.: LIU Xiaoxing

Lift Your Veil

Uzbek Folk Song / Lyrics: WANG Luobin / Arr.:

MENG Weidong

Female Chorus

Snowflakes' Happiness

Poem: XU Zhimo / Music: ZHOU Xinquan

Weaving a Basket

Lyrics: ZHONG Tingrun / Music: GUO Fushan

I Love You, China!

Lyrics & Music: WANG Feng / Choral Arr.:

LIU Xiaoxing

Mixed Chorus

A Lovely Rose

Lyrics & Music: WANG Luobin / Choral Arr.:

LIU Xiaoxing

Arirang

DPRK Folk Song / Choral Arr.: CAI Dongzhen

Alxa like the Sky

Lyrics: Ulan Bagan, Mahi Bilig / Music: Seth Nkbayar

Male Chorus

Wait for You Till Dawn

Kazak Folk Song / Arr.: WANG Luobin / Music Arr.: QU

Xixian

Curved moon

Lyrics & Music: LI Haiying / Choral Arr.: LIU Xiaoxing

Joyful Nadam

Lyrics: Bayinji Rigara / Music: Nkbayar

Mixed Chorus

Overpass

From *Beijing Grand Chorus* / Music: MENG Weidong /

Lyrics: ZOU Jingzhi

Where's the Time?

Lyrics: CHEN Xin / Music: DONG Dongdong / Choral

Arr.: LIU Siyuan

Soybeans, Rice and Peanuts

From Opera *The Canal Ballad* / Librettist: Huang

Weiruo & Dong Ni / Music: YIN Qing

当春风吹散冬日的雾霭，山色葱翠，草长莺飞，环看华夏大地一片欣欣向荣与生机盎然，在这样的季节里，没有什么比音乐更能表达我们心中燃起的憧憬与期盼。本场“春之语”音乐会将在《花儿与少年》的歌声中拉开春的序幕，带观众领略民族风情、观赏山河画卷。

质朴生动的《回娘家》，高亢婉转的《龙船调》、活泼欢快的《编花篮》、俏皮灵动的《掀起你的盖头来》，感人肺腑的《苍天般的阿拉善》……年轻的艺术家们以饱满的情感和细腻的处理，把有着浓郁地方特色的民歌音乐在舞台上展现，带领观众在悠扬的旋律下，穿过最美的风景，感受少数民族的热情奔放与开朗豁达。本场音乐会中，新

疆哈萨克族民歌《可爱的一朵玫瑰花》与朝鲜族民歌《阿里郎》将经过全新的改编首次呈现。作曲家们在保留歌曲原汁原味的曲风下，用不同的节奏与律动变化，让乐曲更加丰富新颖。艺术家们还将用极具地方民族特色的语言，在悠扬自由的旋律中带领我们感受丰富而独特的民族风情。

春已至，万物始，愿所有美好伴随我们的歌声纷至沓来。

As the spring wind blows away the winter fog, the mountains turn green with the grass growing and the warblers flying. What a world of vitality! In the sweet season, nothing expresses our longing and hope better than music. This "Spring" concert will open in the song of "Flowers and the Youth" and will take the audience to feel the customs of different ethnic groups and enjoy spectacular landscape.

The simple and vivid *Coming Home*, the high-pitched beautiful *Dragon Boat Tune*, the cheerful *Weaving a Basket*, the playful *Lift Your Veil*, and the touching *The Sky-like Alxa*... On the stage young artists present folk songs with intense local characteristics with rich emotions and delicate treatment, leading the audience through the melody to enjoy the most beautiful scenery and feel the enthusiasm and open-mindedness of the ethnic minorities. This concert will premiere the adapted Xinjiang Kazak folk song *A Lovely Rose* and Korean folk song *Arirang*. Composers use different rhythms to deliver original music while preserving the original flavor of the songs. The artists will also use the language with local characteristics to lead us to feel the rich and unique customs in the enchanting music.

Spring is here, and all things begin. May all the good come our way with the songs.



2021.03.13

音乐厅
Concert Hall



乐舞中西 DANCING WITH MUSIC

国家大剧院八重奏

China NCPA Octet

窦聪昶（特邀） 第一小提琴
杨瑞 第二小提琴
郝学嘉 中提琴
徐婷（特邀） 大提琴
刘怡枚 低音提琴
尹伊 长笛
陈思军 单簧管
隋博睿 钢琴

DOU Congchang (Guest) First Violin
YANG Rui Second Violin
HAO Xuejia Viola
XU Ting (Guest) Cello
LIU Yimei Double Bass
YIN Yi Flute
CHEN Sijun Clarinet
SUI Borui Piano

（小）约翰·施特劳斯/蔡东真 改编 《蝙蝠》序曲
（小）约翰·施特劳斯/蔡东真 改编 “四对舞”，Op.272（取材于威尔第的《假面舞会》）
柴科夫斯基/石一岑 改编 《胡桃夹子》第一号组曲选段，Op.71A
（小）约翰·斯特劳斯/蔡东真 改编 《闲聊波尔卡》
吴祖强 杜鸣心/蔡东真 改编 “水草舞”（选自《鱼美人》）
鲍元恺 《炎黄风情》组曲选段
黄自/石一岑 改编 《玫瑰三愿》
印青/蔡东真 改编 《天路》
弗里兹·克雷斯勒/史蒂芬·孔茨 改编 《中国花鼓》

Johann Strauss II / Arr. CAI Dongzhen Overture to *Die Fledermaus*
Johann Strauss II / Arr. CAI Dongzhen "Quadrille", Op.272 (on theme from Verdi's *Un ballo in maschera*)
Tchaikovsky / Arr. **SHI Yicen** Selections from *The Nutcracker Suite* No.1, Op.71A
Johann Strauss II / Arr. CAI Dongzhen *Tritsch - Tratsch Polka*
WU Zuqiang, DU Mingxin / Arr. CAI Dongzhen "Waterweed Dance" (from *Mermaid*)
BAO Yuankai Selections from *Chinese Sights and Sounds*
HUANG Zi / Arr. **SHI Yicen** *Three Wishes of a Rose*
YIN Qing / Arr. CAI Dongzhen *Sky Road*
Fritz Kreisler / Arr. **Stephan Koncz** *Tambourin Chinois*



严冬终又褪去，百花再度盛开，在春回大地的季节，国家大剧院八重奏将通过线上播出的形式，把一系列中外经典舞曲搬上舞台，用八重奏的形式进行全新演绎。以音乐的方式，一起舞出春天的节奏。

在本场音乐会上，带有不同地域风格的舞曲争奇斗艳，令人心潮澎湃。小约翰·施特劳斯和柴科夫斯基的经典作品相继登场，在观众耳熟能详的乐声中，维也纳华尔兹和俄式芭蕾舞碰撞出激情的火花。接着，吴祖强、杜鸣心、鲍元恺、黄自、印青等不同时代的中国作曲家，以饱含中国民族元素的舞曲旋律，将欢乐的情绪再次推向高潮。最后，演奏家们还将为观众带来奥地利作曲家克莱斯勒的《中国花鼓》，这首在音乐上中西合璧、在演奏技术上令人赞叹的音乐作品，将与其他作品一道，向观众充分展示出国家大剧院八重奏在把握多种音乐风格方面的卓越实力。值得一提的是，本次音乐会上演奏的作品，皆是专为八重奏这一独特组合特别编配的，经过改编和提炼，不仅将原作的精髓浓缩到了八件乐器之上，也用室内乐特有的轻巧与灵动，诠释出了春的多彩。



《秋月黄》

Abstract

朱炜

ZHU Wei





交响乐

SYMPHONY

2020.08.29

音乐厅
Concert Hall



歌剧奇妙夜 NIGHT AT THE OPERA HOUSE

袁丁指挥国家大剧院管弦乐团与合唱团

YUAN Ding Conducts China NCPA Orchestra & Chorus

袁丁 指挥
周晓琳 女高音
王冲 男高音
王海涛 男中音

YUAN Ding Conductor
ZHOU Xiaolin Soprano
WANG Chong Tenor
WANG Haitao Baritone

比才 歌剧《卡门》序曲
比才“书信二重唱”（选自歌剧《卡门》）
比才“花之歌”（选自歌剧《卡门》）
比才“瞧，四对舞”（选自歌剧《卡门》）
马斯卡尼 歌剧《乡村骑士》间奏曲
威尔第 歌剧《茶花女》第二幕选段
柴科夫斯基 歌剧《叶甫盖尼·奥涅金》波兰舞曲
瓦格纳 “我们高兴的向这座高贵的厅堂致敬”（选自歌剧《唐豪瑟》）
威尔第 “铁砧大合唱”（选自歌剧《游吟诗人》）
印青 “神圣的土地谁敢来侵犯” “我们终将得胜利”（选自歌剧《长征》）

Bizet Overture to *Carmen*
Bizet “Parle-Moi de Ma Mère”(from opera *Carmen*)
Bizet “La fleur que tu m'avais jetée”(from opera *Carmen*)
Bizet “Les voici, voici la quadrille!”(from opera *Carmen*)
Mascagni Interrazzo from *Cavalleria Rusticana*
Verdi Selections from opera *La Traviata*, ACT II.
Tchaikovsky Polonaise from *Eugene Onegin*
Wagner “Freudig begrussen wir die edle Halle”(from opera *Tannhäuser*)
Verdi “Vedi! Le fosche”(from opera *Il trovatore*)
YIN Qing “Who Dare to Invade the Holy land” “We will finally succeed”(from opera *The Long March*)

感人间百态，谱红尘万千。歌剧中最美的旋律，人生里“喜、怒、忧、思、悲、恐、惊”的瞬间，各具千秋的主角配角，中、意、法、德词韵的独特意味，将在八月将已的这个周末傍晚，由指挥家袁丁，携女高音歌唱家周晓琳，男高音歌唱家王冲，男中音歌唱家王海涛，执棒国家大剧院管弦乐团与合唱团，竞现舞台，一夕百年，自镜众生。法国作曲家比才写下带刺的红玫瑰《卡门》；意大利作曲家马斯卡尼描绘西西里岛上《乡村骑士》的苦涩爱情；意大利作曲家威尔第讲述在尘世间凋零的《茶花女》、满心复仇的吉普赛女人和她的养子《游吟诗人》；俄国作曲家柴可夫斯基哀叹追悔莫及的《叶甫盖尼·奥涅金》；德国作曲家瓦格创作出因欲获罪，因爱被赦免的《唐豪瑟》；在中国作曲家印青笔下，那一天天颠沛流离的苦难岁月，那一步步黑暗中的砥砺前行，那一张张硝烟里中华儿女不屈的面容，汇成一部黎明前的《长征》。

Operas present all aspects of the human world with music. On the last weekend of August, conductor YUAN Ding, soprano ZHOU Xiaolin, tenor WANG Chong and baritone WANG Haitao will join China NCPA Orchestra and Chorus to present the dramas of human life embodied in opera excerpts over the past one hundred years. The concert brings together beautiful melodies, emotional moments, varied characters, and fantastic libretti in Chinese, Italian, French and German, and the audience will see the thorny red rose in Bizet's *Carmen*, the sad love story in Mascagni's *Cavalleria rusticana*, the tragedy of a young lady in Verdi's *La traviata*, a vengeful gypsy woman and her adopted son in Verdi's *Il trovatore*, the repenting hero in Tchaikovsky's *Eugene Oregon*, the sinner who finds redemption in love in Richard Wagner's *Tannhäuser*, as well as the unyielding Chinese fighting for the dawn in the darkness of a prolonged war in Chinese composer YIN Qing's *Long March*.

2020.09.04/05

音乐厅
Concert Hall

贝多芬 250 Beethoven250

古典精神 ZEITGEIST OF CLASSICISM

吕嘉与国家大剧院管弦乐团演绎贝多芬

Beethoven with LÜ Jia and NCPAO

吕嘉 指挥

LÜ Jia Conductor

贝多芬 《雅典的废墟》序曲，Op. 113

贝多芬 F大调第八号交响曲，Op. 93

贝多芬 D大调第二号交响曲，Op. 36

Beethoven Overture to *Die Ruinen von Athen*, Op. 113

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

Beethoven Symphony No. 2 in D major, Op. 36

十年之于寰宇，转瞬即逝，对大多数人来说也不过生命中数个寒暑、史书中几行文字，而 1802 至 1812 年，注定是不可磨灭的，它不仅见证着拿破仑帝国的盛极而衰，工业革命席卷下欧洲的风起云涌，更记录了一位古典音乐史上承前启后，举足轻重先驱之“英雄生涯”，像蓄势经年的乔木，终于枝繁叶茂、挺拔伟岸——贝多芬在而立与不惑的生命旺盛期，以作品成就了自己的辉煌与不朽，那是蓬勃生长与无限豪情激荡在作曲家胸中的单骑扫千军，孤剑指苍穹。

从雅典废墟上的苏醒到匈牙利人在佩斯城重建辉煌的歌唱剧《雅典的废墟》序曲；从带有新古典主义风格、与“致远方的爱人”一信同时写作且未标注题献对象的第八交响曲，回溯贝多芬在 32 岁写下的《第二交响曲》，当时日益严重的耳疾折磨得他痛苦难耐，在几个月后写下著名的海利根施塔特遗嘱。然而评论家们却异口同声地称这首作品乐观明快、积极向上，甚至带着些许幽默。

亚瑟·布莱恩特在他的《胜利岁月》中写道，因为遗忘，所以重温。在这秋起云飞之日，与吕嘉指挥与国家大剧院管弦乐团一起，共历贝多芬崛起之“黄金十年”。



Ten years is but a short moment in history. For most people, a decade is also no more than a few moments in life or a few lines of historical accounts. Yet the ten years between 1802 and 1812 has always been and will still be remembered in human history. It was a time that witnessed the rise and fall of the Napoleonic empire, the rapid spread of the industrial revolution, and the heroic years of a giant and a pioneer who started a new era classical music history. In his thirties and forties, Ludwig van Beethoven was in his heyday, like a tree that had finally grown into its full size after many years, standing tall with prosperous branches and lush leaves. With vigor and passion surging in the composer's bosom, he completed works that would bring him glory and immortality.

The program includes Overture to *the Ruins of Athens*, a set of incidental music pieces that tells the story of Athens who wakes up on the ruins and guides Hungarians to rebuild their glories in Pest. Symphony No. 8 of the neo-classical style, which, though has no title or dedication, was composed at the same time when he composed *An die ferne Geliebte (To the distant beloved)*. Symphony No. 2 composed at the age of 32 and a time when he was suffering badly from worsening hearing, a few months before he wrote the well-known Heiligenstadt Testament—yet critics agree that the piece is bright, positive and somehow humorous.

Arthur Bryant claims in his *Years of Victory* that we must review the past because we forget. In the beautiful season of autumn, let's join China NCPA Orchestra under the baton of LÜ Jia to experience Beethoven in his golden decade.

2020.09.19

音乐厅
Concert Hall



“人民必胜” 国家大剧院抗击疫情
主题演出

THE PEOPLE SHALL PREVAIL NCPA GALA TO HONOUR THE
FIGHT AGAINST COVID-19

吕嘉 指挥

李欣桐 张心 女高音

金郑建 扣京 男高音

刘嵩虎 王海涛 王鹤翔 张扬 男中音

关致京 男低音

赵岭 柳文伊 刘筱雯

于梦潮 吴嵩 朗诵

冀婉吟 钢琴

LÜ Jia Conductor

LI Xintong, ZHANG Xin Soprano

JIN Zhengjian, KOU Jing Tenor

LIU Songhu, WANG Haitao, WANG Hexiang

ZHANG Yang Baritone

GUAN Zhijing Bass

ZHAO Ling, LIU Wenyi, LIU Xiaowen,

YU Mengchao, WU Song Narrator

JI Wanyin Piano

贝多芬 C小调第五号交响曲，Op. 67 第一乐章：辉煌的快板

张千一 曲/袁英 词 《天使的身影》

张钰 配乐/祝融 余双棠 文 《致我的朋友们》

威尔第 “飞吧，思想，乘着金色的翅膀”（选自歌剧《纳布科》）

王黎光 曲/王宁 词 《天使告诉我》

贝多芬 C小调第五号交响曲，Op. 67 第二乐章：有活力的行板

蔡东真 曲/韩剑光 词 《姐妹兄弟》

卢肃 曲/牧虹 词 《团结就是力量》

王子瑜 曲/徐壮丽 词 《为武汉加油》

张钰 配乐/关渤 文 《严冬必将过去，春天就在眼前》

岳鹏 配乐/黎星 编舞 《到那时》

印青 曲/王晓岭 词 《中国一定强》

吕其明 《红旗颂》（选段）

贝多芬 C小调第五号交响曲，Op. 67 第四乐章：快板

臧云飞 曲/王晓岭 词 《我们在一起》

施万春 《人民万岁》（选自电影原声《开国大典》）

Beethoven Symphony No.5 in C minor, Op. 67 I. Allegro con brio

ZHANG Qianyi / Lyr. YUAN Ying *The Shadows of Angels*

ZHANG Yu / Author: ZHU Rong , YU Shuangtang *To Friends*

Verdi “Va, pensiero, sull'ali dorate ” (from opera *Nabucco*)

WANG Liguang / Lyr. WANG Ning *What Angles Say*

Beethoven Symphony No.5 in C minor, op. 67 II. Andante con moto

CAI Dongzhen / Lyr. HAN Jianguang *Sisters and Brothers*

LU Su / Lyr. MU Hong *Unity is strength*

WANG Ziyu / Lyr. XU Zhuangli *Go! Wu Han*

ZHANG Yu / Author: GUAN Bo *Winter will eventually pass, and spring is sure to come*

YUE Peng / Choreography: LI Xing *Until Then*

YIN Qing / Lyr. WANG Xiaoling *China Must Be Strong*

LÜ Qiming *Ode to the Red Flag* (Selection)

Beethoven Symphony No.5 in C minor, Op. 67 IV. Allegro

ZANG Yunfei / Lyr. WANG Xiaoling *We Are Together*

SHI Wanchun *Long Live the People* (From soundtrack of *The Birth of New China*)

2020.10.10/11

音乐厅
Concert Hall

培尔·金特

PEER GYNT

张洁敏、王耀庆、李欣桐
与国家大剧院管弦乐团、合唱团

ZHANG Jiemin, David Wang,
LI Xintong and China NCPA Orchestra & Chorus



张洁敏 指挥
王耀庆 读剧
李欣桐 女高音
焦淼 合唱指挥

ZHANG Jiemin Conductor
David Wang Play-reading
LI Xintong Soprano
JIAO Miao Chorus Master

格里格/焦元溥 剧本改编 《培尔·金特》，Op. 23

Grieg / Script-Adaptation Yuan-Pu Chiao *Peer Gynt*, Op. 23



“第一次在伦敦中心区一家剧院看易卜生的诗剧《培尔·金特》，外面还响着警报。纳粹的轰炸机正在头上盘旋——说不准那是一九四几年的事了。”翻译家萧乾在译作《培尔·金特》的前言中写道。

1862 年，易卜生在一次徒步旅行中，偶然听到培尔·金特这个名字——一个 18 世纪末到 19 世纪初确有其人的古德布兰斯达伦农民。九年之后，诗剧《培尔·金特》创作完成。

1874 年，挪威作曲家格里格答应易卜生为《培尔·金特》配乐，然而他很快后悔了：“看来秋天是写不完了，真是个难缠的任务。”一年后，他完成了全曲，整整 26 个乐章，配合着 5 幕情节。

伦敦国王学院音乐学博士焦元溥将《培尔·金特》9 小时表演时长剧本，浓缩为 2 小时，请澳门国际电视节最佳男主角奖获得者王耀庆一人分饰 22 角，由当今国内实力女指挥家张洁敏率国家大剧院管弦乐团及国家大剧院合唱团共同出演。

没有底线的市侩、扑朔迷离的剧情，索尔维格温暖的歌声，《培尔·金特》究竟想

要告诉我们什么？是坚持信念、守住原则还是投机取巧、见风使舵？是坚持自我的“个性主义”还是管他精致与否的“利己主义”？萧乾所说的那个“全剧贯穿始终的主题”——“人妖之分”又指什么？易卜生将答案融于戏中：“我笔下的一切，虽然不一定是我个人经历的，却都与我心灵所感觉到的有着密切关系……每个人对于他所属的社会都负有责任……活着就是要同心灵里的山妖战斗”。

“When I watched Ibsen's poetic play *Peer Gynt* for the first time in a theater in Central London, the alarm was loud outside and Nazi's bombers were hovering above. It was the 1940s, but I can't remember which year exactly.” This is what Chinese translator XIAO Qian wrote in the preface to his translation of *Peer Gynt*.

In 1862, in an excursion Ibsen accidentally heard the name of *Peer Gynt*, a real person who was a farmer of Gudbrandsdalen living at the turn of the 18th and the 19th centuries. Nine years later, the poetic play *Peer Gynt* was completed.

In 1874, Norwegian composer Grieg agreed when Ibsen asked him to compose the scores for his play. He regretted it before long. “There is no possibility of having it finished by autumn. It is a terribly unmanageable subject.” A year later, he finished the whole work, which consists of 26 movements to match the five acts of the play.

Yuan-pu Chiao, who holds a PHD in Musicology from King's College London, abridged the original play for nine hours of performance into a two-hour play. David Wang, winner of Macau International Television Festival Award for Best Actor, alone will play all the 22 characters in the play. The NCPA Orchestra and Chorus will cooperate in presenting the play, conducted by China's top ranked conductor ZHANG Jiemin.

What is *Peer Gynt* trying to tell us with a philistine character having no bottom line on morals, a plot full of twists, and the heartwarming song of Solveigs? To be a man of principles who never gives up faith or to be an opportunist who always go with the flow? To uphold the individualism or to be a self-serving egoist? What does XIAO Qian mean when he says the main theme throughout the play is the difference between man and troll? Ibsen has the answer integrated into the play: “Everything I have written is connected with what I have lived through if not actually experienced... no man stands free of the guilt and responsibilities of his society... to live is to fight against the trolls in the heart.”

2020.10.16/17

音乐厅
Concert Hall

异域传说 FIRE AND FANTASY

陈琳、杨雪霏与国家大剧院管弦乐团

CHEN Lin, Xuefei Yang and NCPAO

陈琳 指挥

CHEN Lin Conductor

杨雪霏 吉他

Xuefei Yang Guitar

夏布里埃 《西班牙狂想曲》

罗德里格 《阿兰胡埃斯协奏曲》

瓦格纳 《齐格弗里德牧歌》，WWV103

斯特拉文斯基 《火鸟组曲》（1919版本）

Chabrier *España*Rodrigo *Concierto de Aranjuez*Wagner *Siegfried Idyll*, WWV 103Stravinsky *The Firebird: Suite* (1919 version)

方寸领略各异风，席间已过万里遥，2020年10月16、17日，热力四射的西班牙风情；人境凡间的静谧牧场；俄罗斯神话中的魔幻森林；指挥家陈琳将携国家大剧院管弦乐团与吉他演奏家杨雪霏领观众共赴华彩秋韵。

圣塞瓦斯蒂安，塞维利亚…巴塞罗那，1882年埃马纽埃尔·夏布里埃的西班牙之旅，成就了他一生之重——一个法国人笔下的《西班牙狂想曲》，并成为19世纪后半叶法国管弦乐代表作。在霍塔、马拉圭那及弗拉明戈舞曲的炽艳旋律下，作曲家兴奋不已地在信中写道：创作一首令观众兴致盎然的绝妙幻想曲。下一个世纪风靡全球的西班牙作品于1939年在华金·罗德里戈手中诞生，他3岁失明，依然成长为20世纪西班牙最耀眼的作曲家，这首《阿兰胡埃斯协奏曲》也被称作“吉他协奏曲之基石”。

1870年圣诞节当天，理查德·瓦格纳的妻子科西玛在《齐格弗里德牧歌》缠绵悱恻的现场奏乐声中苏醒，一件意想不到的生日礼物，一份开启《指环》系列第三部歌剧的馈赠，一个令她终身难忘的清晨。

1919年，斯特拉文斯基缩减乐队编制，将源自芭蕾舞剧《火鸟》的交响乐组曲重新配器，以适应更多常规乐团演奏。淳朴动人的俄罗斯民歌旋律在作曲家先锋前卫的和声与布局中蒙太奇般讲述着逆转惊奇，玄幻隽忽的古老传说。

If you can perceive different regional styles of music, you can travel around the world without leaving the room. On October 16 and 17, 2020, the NCPA Orchestra under the baton of CHEN Lin, featuring guitarist Xuefei Yang, will take the audience to a land of enthusiasm in Spain, peaceful pastureland, and a magical forest in Russian mythology, in the Bright Autumn Cadenza.

San Sebastian, Sevilla... Barcelona. The 1882 tour in Spain prepared Emmanuel Chabrier for his greatest achievement—*España*. The Spanish-style piece by a French composer would become a representative of the French orchestral works in the second half of the 19th Century. Imbued with the passion from the jota, the malagueña and the flamenco, the composer wrote in a letter that he would compose an “extraordinary fantasia,” which would incite the audience to a pitch of excitement. The next work of the Spanish style that enjoyed such worldwide popularity would be penned by Joaquín Rodrigo. Despite the complete loss of his sight at the age of three, Rodrigo grew up to become one of the most prestigious composers in the 20th-century Spain. The *Concierto de Aranjuez* was regarded as a cornerstone of the classical guitar repertoire.

On the Christmas of 1879, Richard Wagner’s wife Cosima woke up to the lyrical melody of *Siegfried Idyll*. The birthday surprise, which would turn out to be Wagner’s start to compose the third of the four music dramas of The Ring cycle, gave Cosima an unforgettable morning.

In 1919, Stravinsky re-instrumented The *Firebird*, the symphonic suite based on the ballet, for a smaller orchestra, so that it could be more suitable for regular orchestras. The simple, moving melodies of Russian folk songs, along with the avant-garde harmonies and structure of the composer, tell an ancient legend full of fantastic surprises and twists.

2020.10.30/31

音乐厅
Concert Hall

尘世与英雄

MORTALS AND GIANTS

俞峰、王威与国家大剧院管弦乐团
演绎威尔第与瓦格纳

Verdi and Wagner with YU Feng, WANG Wei and NCPAO

俞峰 指挥 YU Feng Conductor
王威 女高音 WANG Wei Soprano

威尔第 歌剧《命运之力》序曲

威尔第 歌剧《茶花女》第一幕前奏曲

威尔第 歌剧《西西里晚祷》序曲

威尔第 歌剧《阿依达》前奏曲

威尔第 歌剧《纳布科》序曲

瓦格纳 歌剧《漂泊的荷兰人》序曲

瓦格纳 前奏曲及“爱之死”

(选自歌剧《特里斯坦与伊索尔德》)

瓦格纳 歌剧《罗恩格林》第一幕前奏曲

瓦格纳 歌剧《唐豪瑟》序曲

Verdi Overture to *La forza del Destino*

Verdi Prelude to Act I (from opera *La Traviata*)

Verdi Overture to *The Sicilian Vespers*

Verdi Prelude to *Aida*

Verdi Overture to *Nabucco*

Wagner Overture to *Der Fliegende Holländer*,
WWV 63

Wagner Prelude & “Liebestod”
(from *Tristan und Isolde*, WWV 90)

Wagner Prelude to Act I (from opera *Lohengrin*)

Wagner Overture to *Tannhäuser*, WWV 70

世间曾有一人，他的歌剧选段至今仍被提及候选意大利国歌；他的葬礼举国悼念，成为意大利史上最大规模公众集会；21 世纪已至，他的两百年诞辰全球同贺。

世间曾有一人，拜罗伊特节日剧院专为他的歌剧所建；浪漫主义之争，他伫立于勃拉姆斯“纯音乐”理念对面，成为新德意志乐派代表人物；他卓然的影响力渗透下一世纪多个文学艺术领域。

意有威尔第，德有瓦格纳，同于 1813 年降生的两位歌剧王者以迥然相异的创作风格与理念，撑起 19 世纪歌剧半壁江山。

西班牙悲剧《命运之力》中的阿尔瓦罗、莱奥诺拉和唐卡洛，《茶花女》中的玛格丽特和阿芒，还有《特里斯坦与伊索尔德》，皆被尘世中的爱与恨所纠缠；而《纳布科》中的古巴比伦王，《阿依达》，《漂泊的荷兰人》中的幽灵船长则尽显英雄的荣耀与陨落。他们或是尘世中的一粒，或是传说中的英雄，但不同也同，在历经命运的磨难后，勇敢迎向自己的结局。序曲——歌剧中不吐一语的预言大师，于 2020 年 10 月 30、31 日国家大剧院舞台，在中央音乐学院院长、指挥家俞峰阅尽千帆，沧海明珠的选曲中，在中国首屈一指“瓦格纳女高音”王威的歌声中，“淹没、下沉、失觉，极乐之境”，聆好韵连珠之酣畅，品音乐隐达之意会。

A man once lived in this world. An aria from his opera is still a competitive candidate for the Italian national anthem even today. The whole country mourned when his funeral was held and formed the largest public gathering in Italy's history. In the 21st century, the 200th anniversary of his birth is celebrated by the whole world.

A man once lived in this world. The Bayeruth Festspielhaus was built for his operas. In the “War of the Romantics,” he stood as the representative of the “New German” music in opposition to Brahms’s idea of “pure music.” He had a great influence on many fields of literature and art of the following century.

Italy had Verdi. Germany had Wagner. The two masters of opera were both born in 1813. They had completely different styles and ideas, but their works dominated the stage of opera in the 19th Century.

On October 30 and 31, the stage of NCPA will present to the audience the Spanish tragedy of *La forza del Destino*, the ancient Babylonian prince Nabucco, the ghost captain of *Der Fliegende Holländer*, and the wandering knight *Tannhäuser*. The program includes the gems selected from the large repertoire carefully by conductor YU Feng, president of the Central Conservatory of Music. In operas, overtures are made by the prophets who do not speak a word. In the powerful performance, the audience will perceive the hidden stories the overtures tell. “To drown, to founder –unconscious –utmost bliss!” In the singing of China’s top Wagnerian soprano WANG Wei, the love of Tristan and Isolde will bloom at the end of the worldly life, with a hint of the unique Schopenhauerian spirit.

2020.11.12/14

音乐厅
Concert Hall



贝多芬 250 Beethoven250

胜利的交响 SYMPHONY OF VICTORY

吕嘉、孙强、宋元明与国家大剧院管弦乐团
演绎《爱格蒙特》

Egmont with LÜ Jia, SUN Qiang, SONG Yuanming and NCPAO

吕嘉 指挥
孙强 读剧
宋元明 女高音

LÜ Jia Conductor
SUN Qiang Play-reading
SONG Yuanming Soprano

贝多芬 《普罗米修斯的生民》序曲
贝多芬 《科里奥兰序曲》，Op. 62
贝多芬 《费德里奥》序曲，Op. 72c
贝多芬/李健鸣 剧本编译 为歌德的戏剧配乐《爱格蒙特》，Op. 84

Beethoven Overture to *Die Geschöpfe des Prometheus*
Beethoven *Coriolan Overture*, Op. 62
Beethoven Overture to *Fidelio*, Op. 72c
Beethoven / Script-Adaption & Translation LI Jianming Incidental Music to Goethe's *Egmont*, Op. 84

2020 年，是国家大剧院管弦乐团建团 10 周年，也是贝多芬诞辰 250 周年。11 月 12 日，国家大剧院委托译制的完整中文版贝多芬戏剧音乐《爱格蒙特》，将在翻译家、剧作家李健鸣，著名演员孙强及旅奥女高音歌唱家宋元明的全明星阵容加持下首次亮相京城，它将东方之古老语言，歌德之撼人悲剧，贝多芬之终极理想与故事主角——因反抗西班牙专制统治者而被害的艾格蒙特伯爵之英勇人生融于一体。

英雄是贝多芬作品中永恒的主题。1801 年《普罗米修斯的生民》于奥地利国家剧院上演，这是作曲家一生中唯一一部完整芭蕾舞剧；六年后，贝多芬为海因里希·冯·科林悲剧脚本中桀骜不驯的传奇罗马将军《科里奥兰》谱写序曲；七年后，《费德里奥》终稿出炉。这部几经修改耗时九年的乐圣唯一歌剧同样关乎英雄——主角是化名为费德里奥的一位救夫出狱的勇敢女子。贝多芬前后为这部歌剧创作了四版序曲，以本场上演的 Op. 72c 最为著名。

The year 2020 is the 10th anniversary of the founding of the NCPA Orchestra, and the 250th anniversary of Beethoven's birth. On November 12, a production of Beethoven's incidental music piece *Egmont* in Chinese translation commissioned by the NCPA will be premiered in Beijing, with the collaboration of an all-star team including translator and playwright LI Jianming, prestigious actor SUN Qiang, and Austria-based soprano SONG Yuanming. The ancient oriental language, Goethe's moving tragedy and Beethoven's ideal are brought together in the heroic life of the protagonist Count Egmont, who was killed in his fight against the Spanish invaders.

Heroism is a dominant theme in Beethoven's works. In 1801, *Die Geschöpfe des Prometheus* was premiered at the Burgtheater in Vienna. This is the only complete ballet Beethoven composed in his life. Six years later, Beethoven composed the overture for the rebellious legendary Roman general in Heinrich Joseph von Collin's tragedy *Coriolan*. Seven years later, *Fidelio* was finally completed. The immortal composer spent nine years repeatedly revising his only opera, which was also a heroism piece. The leading role is a brave and intelligent woman who, under the alias *Fidelio*, rescued her husband from prison. Beethoven composed four overtures for this opera. The one to be performed in this concert, Op. 72c, is the most well-known.



《亿度空间》
Billions of Degrees of Space
朱炜
ZHU Wei
布面综合材料
Composite fabric materials
2000 x 1200mm
2012-2014

2020.11.20/21

音乐厅
Concert Hall张国勇、杜天奇、王与兵与国家大剧院
管弦乐团演绎肖斯塔科维奇SHOSTAKOVICH WITH ZHANG GUOYONG, TIANQI DU, WANG
YUBING AND NCPAO

张国勇 指挥
杜天奇 钢琴
王与兵 小号

ZHANG Guoyong Conductor
Tianqi Du Piano
WANG Yubing Trumpet



肖斯塔科维奇 浪漫曲（选自《牛虻》组曲，Op. 97a）
肖斯塔科维奇 C小调第一号钢琴协奏曲，Op. 35
肖斯塔科维奇 E小调第十号交响曲，Op. 93

Shostakovich Romance (from *The Gadfly* Suite, Op. 97a)
Shostakovich Piano Concerto No.1 in C minor, Op. 35
Shostakovich Symphony No.10 in E minor, Op. 93



肖斯塔科维奇是二十世纪最重要的作曲家之一，不仅缘于个性的和声旋律，更因其身处特殊时期，夹缝求生的表达，他的音乐直抒胸臆又暗喻隐晦，古典浪漫又现代前卫，独立思辨又迫于现实，这种矛盾裹挟中尽力而为的玄妙平衡，簇就了作曲家不可复制的独特性。

作为继贝多芬之后，又一漫溢“钢”性风格的作曲家，在大剧院管弦乐团首席李喆的独奏中，肖斯塔科维奇这首出自组曲、改编于电影音乐的《浪漫曲》彰显出作曲家柔情一面，也为《牛虻》这部曾打动无数中国热血青年的著作，增添了烟火人情。

在中国青年钢琴家杜天奇指尖，肖斯塔科维奇的狂羁折射出少年耀目的光彩，如作曲家所希冀——“英勇、蓬勃与喜悦。”而钢琴、独奏小号与弦乐团的呼应，令人不禁想到巴洛克时期盛行的“大协奏曲”体裁。

《E小调第十号交响曲》对作曲家来说，是一个全新时代，释放自我的开端，又充满了对压抑过往的痛苦回忆。2020年11月20、21日晚，指挥家张国勇将携国家大剧院管弦乐团诠释小提琴家大卫·奥伊斯特拉赫所评之“强烈的戏剧效果，激烈的冲突，以及迷人、得体的语汇”。

Shostakovich is considered one of the most important composers of the 20th century not only because of his distinctive harmonies and melodies, but also because of his struggle to express himself in an unusual time. His music is straightforward but also obscure, at once classical, romantic and avant-garde. He had an independent critical mind, but he also compromised with reality. The delicate balance in all kinds of conflicts shaped the composer's unique style.

Shostakovich was one of the composers that inherited the vigorous style of Beethoven. Yet concertmaster of the NCPA Orchestra LI Zhe will show the composer's gentle side with the Romance from *The Gadfly* Suite, arranged from the composer's score for the film *The Gadfly*. His performance will display the love and passion in *The Gadfly*, the novel that has inspired millions of hot-blooded Chinese young people.

Young Chinese pianist Tianqi Du plays Shostakovich's bold music brilliantly with the dazzling charm of youth. The performance is heroic, energetic and joyful, as the composer wished it to be. The interaction among the piano, the solo trumpet and the strings reminds us of the style of the concerto grosso of the Baroque era.

For the composer, Symphony No. 10 in E minor means the beginning of a self-releasing new age, as well as bitter memories of the depression in the past. On the evenings of November 20 and 21, 2020, the NCPA Orchestra under the baton of conductor ZHANG Guoyong will demonstrate what violinist David Oistrakh called "the intensive drama, violent conflicts and charming, elegant phrases."

2020.12.18/19

音乐厅
Concert Hall

国家大剧院建院十三周年 The 13th Anniversary of NCPA | 贝多芬 250 Beethoven250

交响与合唱 SYMPHONY AND CHORAL

吕嘉与国家大剧院管弦乐团、合唱团演绎贝多芬
Beethoven with LÜ Jia and China NCPA Orchestra & Chorus



吕嘉 指挥
孔嘉宁 钢琴
周晓琳 女高音
牛莎莎 次女高音
夏侯金旭 男高音
关致京 男低音
焦淼 合唱指挥

LÜ Jia Conductor
Jianing Kong Piano
ZHOU Xiaolin Soprano
NIU Shasha Mezzo-Soprano
Jinxu Xiahou Tenor
GUAN Zhijing Bass
JIAO Miao Chorus Master

贝多芬 合唱幻想曲, Op. 80
贝多芬 D小调第九号交响曲, Op. 125

Beethoven Choral Fantasy, Op.80
Beethoven Symphony No.9 in D minor, Op. 125

2020 年 12 月 18 日, 国家大剧院建院十三周年首场庆典音乐会即将拉开帷幕, 国家大剧院管弦乐团首席指挥吕嘉将携手英国皇家音乐学院最年轻中国籍教授、钢琴家傅聪关门弟子孔嘉宁与大剧院管弦乐团及合唱团共贺盛事。

2020 年, 也是贝多芬诞辰 250 周年。他续古典乐派之雅韵, 开浪漫主义之先河, 被“非标题音乐”倡导者勃拉姆斯及与其对立之新德意志乐派齐尊泰斗。

1808 年, 史上著名历时 4 小时之“12 月 22 日”音乐会将近尾声, 贝多芬即兴演奏了演出前才将将完成的《合唱幻想曲》之钢琴部分。回溯当时, 维也纳河畔剧院内倍感倦寒的观众也许不曾料想, 15 年后的“欢乐颂”及《第九交响曲》从此源起。

1824 年 5 月 7 日, 《第九交响曲》首演, 空前绝后, 那是被无数爱乐者铭记在心的时刻, 当人声与器乐的盛大交响余音消散, 人群霎时沸腾, 掌声、欢呼声震耳欲聋, 作曲家在他人搀扶下转身看见了这令他动容的一幕, 却再也无法听见。



On December 18-19, 2020, the first concert of the series to celebrate the 13th founding anniversary of the NCPA will be held, with the collaboration of Music Director LÜ Jia of the NCPA Orchestra, Jianing Kong, the youngest Chinese professor at the Royal Academy of Music, pianist FU Cong's last student, and the artists of the NCPA Orchestra and Chorus.

2020 is also the 250th anniversary of Beethoven's birth. Beethoven carried forward the tradition of the Classical era, and his innovation started the Romantic era. He was admired by both Brahms, the advocator of "pure music", and Brahms's opponents who advocated the "New German" music.

In 1808, when the famous concert of December 22, which lasted four hours, was drawing to an end, Beethoven improvised the piano solo of the *Choral Fantasy*, which was just finished before the performance. The audience at the Theater an der Wien, tired and cold, would not be able to imagine that it was the forerunner of Symphony No. 9 to be completed 15 years later.

The success of the premiere of Symphony No. 9 on May 7, 1824. was unprecedented and unrepeatable. When the instrumental and vocal sound of the powerful ending gradually faded, the crowd burst into thundering cheers and applauses. The composer turned around with someone's support to see the touching scene, but he could not hear the applause now.

2020.12.20

音乐厅
Concert Hall

国家大剧院建院十三周年 The 13th Anniversary of NCPA II 乐是故乡明 Sounds of China

英雄交响诗
A POEM OF HEROES

吕嘉、张强与国家大剧院管弦乐团

LÜ Jia, ZHANG Qiang and China NCPA Orchestra



吕嘉 指挥

LÜ Jia Conductor

张强 琵琶

ZHANG Qiang Pipa

于京君 《日新》世界首演

赵季平 第二琵琶协奏曲

辛沪光 交响诗《嘎达梅林》

瞿维 交响诗《人民英雄纪念碑》

Julian Yu *Evolution* World Premiere

ZHAO Jiping Pipa Concerto No.2

XIN Huguang Symphonic Poem *Gada Meilin*QU Wei Symphonic Poem *Monument to People's Heroes*

“苟日新，日日新，又日新”，昔日《礼记·大学》载，今宵曲中赋新意。在2020将逝之际，12月20日，如身在北京，将有幸共历盛事——国家大剧院建院十三周年音乐会II。《日新》将迎来世界首演，它由当今国际最具影响力华裔作曲家之一、执教墨尔本大学的于京君院士应国家大剧院委托创作，以贺剧院管弦乐团十载辉煌。它渲染着节日喜悦，传承着千年五声，灵动得宛如一位舞者，在湖面婆娑起舞，翩然步入音乐殿堂。

赵季平的《第二琵琶协奏曲》受国家大剧院与悉尼交响乐团联合委托，成为史上首部由西方乐团约创的琵琶协奏曲。苏州评弹的声声吴侬软语在交响乐队泼墨渲染下，气韵兼力，浓处盛而不滞，淡处秀而不晦，贯东西而诞新境。

1956年，还是中央音乐学院作曲系学生的辛沪光，有感于保护牧民反抗军阀的蒙古族英雄嘎达梅林，开始创作同名交响诗，次年在京首演，一举成名。那时，这位生于沪的南方姑娘已义无反顾奔赴内蒙古大草原。之后几十年，她抢救整理民间音乐，创作近千首草原风格作品，以一己之勇，续蒙调新韵。

1959年，作曲家瞿维在莫斯科柴可夫斯基音乐学院学习期间创作了交响诗《人民英雄纪念碑》。这位1940年起就任延安鲁迅艺术学院音乐系教员的作曲前辈，历革命之艰辛，睹英雄之壮烈，研作曲之技艺，沁戏曲之悠远，谱写出磅礴之史诗，人民英雄永垂不朽！

“If you can improve yourself in a day, do so each day, forever building on improvement as in evolution.” This line from the chapter of “Great Learning” of the Confucian classic *The Book of Rites* has now found new meaning in the music for this concert. On December 20, when 2020 is drawing to an end, you will have the chance to witness a great event in Beijing—the second concert of the series to celebrate the 13th anniversary of NCPA. This night will present the world premiere of *Evolution*, a work commissioned by the NCPA to honor the NCPA Orchestra’s glorious achievement over a decade. The work, composed by Professor Julian Yu from the University of Melbourne, one of the world’s most influential composers of Chinese origin, is imbued with joy, festivity, and thousand years of history of the Chinese pentatonic scale. The music is vivid, like an agile dancer dancing the way across a lake’s surface towards the palace of music.

ZHAO Jiping’s Pipa Concerto No. 2 was jointly commissioned by the NCPA and the Sydney Symphony Orchestra. It is the first pipa concerto in history commissioned by a western orchestra. The pipa’s melodious imitation of the Suzhou pingtan, a form of ballad singing in the tuneful dialect of Southeast China, is set off by the symphonic orchestra in the background. The music is sometimes powerful without a hint of too much effort, sometimes peaceful with refined beauty, creating a new artistic style that integrates the east and west.

In 1956, XIN Huguang, then still a student in the Department of Composition of the Central Conservatory of Music, was inspired by the story of Gada Meiren, the Mongolian hero who fought against warlords to protect the herders and composed a symphonic poem of the same name. The piece was premiered in the following year in Beijing, which brought Xin a great reputation. By the time, the young woman who was born in Shanghai already left with a determined mind for the great grassland of Inner Mongolia. In the next decades, she devoted herself to the rescue and arrangement of folk music and composed over a thousand pieces in the folk music style on the grassland. With her bravery, she inherited and developed the music of Inner Mongolia.

In 1959, composer QU Wei composed the symphonic poem *Monument to People’s Heroes* while studying at the Moscow State Tchaikovsky Conservatory. QU Wei was a senior Chinese composer who started teaching at the Department of Music of the Yan’an Lu Xun School of Art back in 1940. The composer, who participated in the Chinese revolution himself, witnessed many heroic actions with his own eyes. Based on years of study of composing techniques, and drawing on elements from traditional Chinese music drama, he composed this heroic piece as a salute to the people’s heroes.

2020.12.31

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2021 北京新年音乐会 BEIJING 2021 NEW YEAR'S CONCERT

2021.01.01/02

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国家大剧院 2021 新年音乐会 NCPA 2021 NEW YEAR'S CONCERT



吕嘉 指挥
邓建栋 二胡
杨雪霏 吉他
赵岭 朗诵
张昊辰 钢琴
和慧 女高音 (1月1日)
周晓琳 女高音 (1月2日)
夏侯金旭 男高音

LÜ Jia Conductor
DENG Jiandong Erhu
Xuefei Yang Guitar
ZHAO Ling Narrator
Haochen Zhang Piano
Hui He Soprano (Jan. 1st)
ZHOU Xiaolin Soprano (Jan. 2nd)
Jinxu Xiahou Tenor

吕其明 交响序曲《红旗颂》
闵惠芬/杨立青 编配 《洪湖主题随想曲》
哈萨克族民歌/傅人长 编配 《可爱的一朵玫瑰花》
叶小纲 《将进酒》，为朗诵与乐队而作(1月1日)
贝多芬 《爱格蒙特》序曲
贝多芬 降E大调第五号钢琴协奏曲“皇帝”，Op. 73 第三乐章：回旋曲
威尔第 《路易丝·米勒》序曲 (1月2日)
威尔第 “多谢朋友们” (选自歌剧《西西里晚祷》)
多尼采蒂 “偷洒一滴泪” (选自歌剧《爱的甘醇》)
威尔第 “饮酒歌” (选自歌剧《茶花女》)

王黎光 曲/王宁 词 《天使告诉我》
施万春 《人民万岁》 (选自电影原声《开国大典》)

LU Qiming *Ode to The Red Flag*
MIN Huifen / Orchestrated by YANG Liqing *Honghu Capriccio*
Folk song from Kazakhstan / Orchestrated by FU Renchang *A Lovely Rose*
Xiaogang Ye *Invitation to Wine*, for Narrator and Orchestra (Jan. 1st)
Beethoven *Overture to Egmont*
Beethoven Piano Concerto No.5 in E-flat Major, Op. 73. "Emperor" III. Rondo
Verdi *Overture to Luisa Miller* (Jan. 2nd)
Verdi "Mercè dilette amiche" (from *I vespri siciliani*)
Donizetti "Una furtiva lagrima" (from *L'elisir d'amore*)
Verdi "Libiamo ne'lieti calici" (from *La traviata*)
WANG Liguang / Lyr. WANG Ning *What Angels Say*
SHI Wanchun Long Live the People (from soundtrack of *The Birth of New China*)



2021.01/10

音乐厅
Concert Hall

乘着歌声的翅膀 ON WINGS OF SONG

吕嘉与国家大剧院管弦乐团的歌剧之夜
A Night of Opera with LÜ Jia and NCPAO



吕嘉 指挥
周晓琳 张文沁 女高音
王冲 扣京 男高音
刘嵩虎 张杨 男中音

LÜ Jia Conductor
ZHOU Xiaolin, ZHANG Wenqin Soprano
WANG Chong, KOU Jing Tenor
LIU Songhu, ZHANG Yang Baritone



(小)约翰·施特劳斯 《蝙蝠》序曲
莱哈尔 “我的爱情就像玫瑰的花蕾” (选自歌剧《风流寡妇》)
莱哈尔 “可爱的小屋” (选自歌剧《风流寡妇》)
莫扎特 《魔笛》序曲
莫扎特 “我能感到它” (选自歌剧《魔笛》)
莫扎特 “如果有个爱人该多好” (选自歌剧《魔笛》)
苏佩 《轻骑兵》序曲
威尔第 《命运之力》序曲
威尔第 “一个宁静的夜晚” (选自《游吟诗人》)
威尔第 “我亲爱的, 我们彼此之间” (选自《游吟诗人》)
威尔第 “永别了, 过去的美梦” (选自《茶花女》)
威尔第 “普罗旺斯的陆地和海洋” (选自《茶花女》)
威尔第 “圣洁的阿依达” (选自歌剧《阿依达》)
威尔第 “卡洛, 请听我说” 选自歌剧《唐卡洛》
威尔第 “得救了, 实在可喜” (选自《游吟诗人》)
威尔第 《路易丝·米勒》序曲



J. Strauss II Overture to Die *Fledermaus*
Lehar “Wie eine Rosenknospe” (from *Die lustige Witwe*)
Lehar “Sieh dort den kleinen Pavillon” (from *Die lustige Witwe*)
Mozart Overture to *Die Zauberflöte*
Mozart “Ach, ich fühl’s” (from *Die Zauberflöte*)
Mozart “Ein Mädchen der Weibchen” (from *Die Zauberflöte*)
Suppé Overture to *Leichte Kavallerie*
Verdi Overture to *La Forza del Destino*
Verdi “Tacea la notte placida” (from *Il Trovatore*)
Verdi “Ah si, ben mio” (from *Il Trovatore*)
Verdi “Addio del passato” (from *La Traviata*)



Verdi “Di provenza il mar, il suol” (from *La Traviata*)
Verdi “Se quel guerrier io fossi! Celeste Aida!” (from *Aida*)
Verdi “O Carlo, ascolta” (from *Don Carlo*)
Verdi “Udiste? Come albeggi” (from *Il Trovatore*)
Verdi Overture to *Luisa Miller*

人生充满酸甜苦辣, 如把它们浓缩成曲, 谱之以歌, 呈于舞台, 则可穿越时光, 与他人共情, 比如歌剧。2021年1月10日, 音乐总监吕嘉将率领国家大剧院管弦乐团, 携手国家大剧院驻院歌剧演员周晓琳、张文沁、王冲、扣京、刘嵩虎、张杨, 为歌剧爱好者们带来一场音乐飨宴。音乐会将聚焦德奥轻歌剧与威尔第的意大利经典剧目, 乘着歌声的翅膀, 演绎戏中的百态人生。

德奥歌剧承袭了意大利歌剧的躯壳, 却生长出了自己的灵魂。在这个歌剧之夜, 除了听众耳熟能详的(小)约翰·施特劳斯之《蝙蝠》序曲、苏佩之《轻骑兵》序曲外, 还将上演维也纳轻歌剧时代开启者之一莱哈尔曾连续演出近500场的《风流寡妇》之选段, 并为观众带来莫扎特在生命最后一年创作的德语歌剧《魔笛》中的精彩咏叹调。

2021年是威尔第逝世120周年。作为意大利歌剧巅峰时期最具代表性的作曲家之一, 威尔第几乎是19世纪意大利歌剧的代言人。自《命运之力》、《路易丝·米勒》序曲, 至命运多舛的《游吟诗人》、凄婉哀怜的《茶花女》、爱而不得的《唐·卡洛》, 这些贯穿大师创作生涯的经典歌剧瞬间, 凝成一幅独特的威尔第剪影。作曲家们精心用音符描绘的每一个人物, 每一分喜怒哀乐, 都在这舞台方寸间, 鲜活了起来。

Life is full of ups and downs, twists and turns. If you condense them into music, compose songs to go with it, and present them on stage, you can travel through time and empathize with others--and such is opera. On January 10, 2021, Music Director Lü Jia will conduct the China NCPA Orchestra, and join hands with NCPA resident singers--ZHOU Xiaolin, Z HANG Wenqin, WANG Chong, KOU Jing, LIU Songhu, and ZHANG Yang--to bring opera lovers a musical feast. The concert will focus on German and Austrian operettas and Verdi's Italian classics, riding on the wings of songs, and presenting the diverse life in the play.

German opera has taken the shell of Italian opera but grown its own soul. On this opera night, the orchestra performs Johann Strauss II's Overture to Die Fledermaus and Franz von Suppé's Overture to Leichte Kavallerie, which the audience is familiar with. Also staged will be pieces from Die lustige Witwe, an operetta once performed consecutively for near 500 times, composed by Franz Lehár, one of the key composers of the Viennese Operetta era. The audience will also be presented with wonderful arias from the German opera Die Zauberflöte created by Wolfgang Mozart in the last year of his life.

2021 is the 120th anniversary of Giuseppe Verdi's death. As one of the most representative composers of Italian opera at its peak, Verdi was almost the synonym of 19th-century Italian opera. From La Forza del Destino and Overture to Luisa Miller, to Il Trovatore in which the troubadour suffered an ill fate, to La Traviata in which the courtesan's tragic story never fails to evoke sympathy and tears, and Don Carlo whose namesake protagonist's love was not requited--the pieces from these classics that run through Verdi's creative career form a unique profile of the master. Every role and every moment of joy, anger, and sorrow that the composers have meticulously depicted with musical notes come alive on this stage.

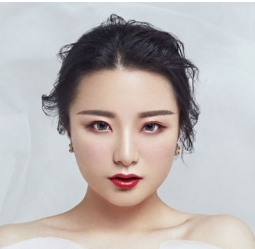
2021.01.15/16

音乐厅
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北京大合唱 BEIJING CANTATA

张艺与国家大剧院管弦乐团、合唱团
ZHANG Yi and China NCPA Orchestra & Chorus



张艺 指挥
李欣桐 女高音
张文沁 孔迪 花腔女高音
梁羽丰 王冲 男高音
陈冠馥 女中音
王海涛 男中音
王超 京剧小生
赵宁 西河大鼓
赵岭 男声朗诵
焦淼 合唱指挥

ZHANG Yi Conductor
LI Xintong Soprano
ZHANG Wenqin, KONG Di Coloratura Soprano
LIANG Yufeng, WANG Chong Tenor
CHEN Guanfu Alto
WANG Haitao Baritone
WANG Chao Peking Opera Vocal
ZHAO Ning Xihe Dagu
ZHAO Ling Narrator

孟卫东 唐建平 曲/邹静之 词 交响合唱《北京大合唱》

MENG Weidong, TANG Jianping / Lyr. ZOU Jingzhi Choral Symphony *Beijing Cantata*

拥有三千多年历史的北京，不仅是一座被英雄豪杰们的雄韬伟略铸造出的古都，也是被胡同里百姓们的烟火气浸润出的四九城。城楼上的日出，胡同里的小吃摊子，钟鼓楼的晨钟暮鼓……都是专属北京城的记忆。在这座城市里，琼台玉阁与高楼大厦的交织出斑斓的“北京色彩”，成为独特且令人着迷的文化面貌。

为了展现北京的历史人文与风貌民情，表现北京的文化内涵与时代精神，国家大剧院 2018 年委约剧作家邹静之，作曲家孟卫东、唐建平，共同创作了交响合唱《北京大合唱》。作品通过对中轴线上历史文化的描绘，融合了交响乐、合唱、独唱、重唱、京剧、曲艺等多样艺术表现形式，展示特色鲜明的京味文化，立体地呈现北京城历史、人文、风貌、民情，既恢弘大气符合时代特征，又雅俗共赏令观众津津乐道。

在 1 月 15-16 日的音乐会中，在指挥张艺的领衔之下，国家大剧院管弦乐团、合唱团将再次在国家大剧院的舞台上演绎《北京大合唱》。一起同台讲述“北京故事”的，还有女高音李欣桐、花腔女高张文沁、孔迪、男高音梁羽丰、王冲、女中音陈冠馥、男



中音王海涛、京剧小生王超、西河大鼓赵宁、朗诵赵岭，担任合唱指挥的是焦淼。

作品分为七个乐章，分别是：序歌《北京》；第一章《永定门》；第二章《天坛》；第三章《天桥》；第四章《天安门广场》；第五章《钟鼓楼》；尾声《希望北京》。作品于 2019 年 10 月 11 日在国家大剧院由杨洋指挥国家大剧院管弦乐团、合唱团世界首演。

With a history of more than 3,000 years, Beijing is an ancient capital forged by heroes with their wisdom and ambition and a city with 13 gates shaped by common people living the hutongs. The sunrise on the tower, the food stalls in the hutongs, the morning bell ringing and dusk drum beats from the Bell and Drum Tower--all these are in the memories of Beijing. In this city, ancient Chinese architecture and high-rise buildings blend into a colorful cityscape typical of Beijing, forming a unique and fascinating cultural landscape.

In order to showcase Beijing's history, culture and folkways, and demonstrate Beijing's cultural deposits and zeitgeist, in 2018, the National Centre for the Performing Arts commissioned playwright ZOU Jingzhi, and composers MENG Weidong and TANG Jianping to jointly create the symphonic chorus "*Beijing Cantata*". By portraying the history and culture along the central axis and combining multiple forms of artistic expression, including symphony, chorus, solo, ensemble, Peking opera, and folk arts, it showcases distinctive Beijing-style culture. It represents the history, culture, cityscape, and folk customs of Beijing from multiple aspects. It has a magnificence befitting the times and appeals to audiences of different tastes.

At the concerts on January 15-16, conducted by ZHANG Yi, NCPAO and the NCPA Chorus will once again perform "*Beijing Cantata*". Also on the same stage to tell the "Beijing Story" are soprano LI Xintong, coloratura sopranos ZHANG Wenqin and KONG Di, tenors LIANG Yufeng and WANG Chong, mezzo-soprano CHEN Guanfu, baritone WANG Haitao, Peking Opera xiaosheng (young male's role) WANG Chao, Xihe Drum performer ZHAO Ning, reciter ZHAO Ling, and chorus conductor JIAO Miao.

The work is divided into seven movements, namely, Preface: "Beijing"; Chapter One: "Yongding Gate"; Chapter Two: "Temple of Heaven"; Chapter Three: "Tianqiao"; Chapter Four: "Tian'anmen Square"; Chapter Five: "Bell and Drum Tower"; Coda: "Hopeful Beijing". The work was premiered at the National Centre for the Performing Arts on October 11, 2019 by the NCPA Orchestra and Chorus conducted by YANG Yang.

2021.01.27

音乐厅
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春之舞

RHYTHM OF DANCES

孙一凡、窦聪昶与国家大剧院管弦乐团
SUN Yifan, DOU Congchang and NCPAO孙一凡 指挥
窦聪昶 小提琴SUN Yifan Conductor
DOU Congchang Violin茅源 刘铁山《瑶族舞曲》
邬娜 交响诗《惜怀岳武穆》
杜鸣心 小提琴和乐队组曲《新疆之旅》选段
比才 《阿莱城的姑娘》第一号组曲
柴科夫斯基 《胡桃夹子》第一号组曲，Op. 71AMAO Yuan, LIU Tieshan *Dance of Yao People*WU Na *Symphonic Poem The Memory Of Yue Fei*Mingxin Du Selections from *Ten Xinjiang Dances for Violin and Orchestra*Bizet *L'Arlésienne Suite No.1*Tchaikovsky *The Nutcracker Suite No. 1, Op. 71A*

寒寂的终点是春的起点！沉积中，饱满的春芽正蓄势待发；在音乐里，春的脚步翩翩而来，无人可挡；2021年1月27日，第十届罗马尼亚布加勒斯特国际青年指挥比赛第一名获得者孙一凡，将指挥国家大剧院管弦乐团，开启他在国家大剧院舞台上的首秀，用一场特别舞曲风格音乐会，奏响春天的序曲。

音乐会将在茅源、刘铁山所作《瑶族舞曲》中开启。管弦乐团助理首席、小提琴家窦聪昶将用杜鸣心的小提琴和乐队组曲《新疆之旅》中的片段，以琴声描绘哈萨克族与维吾尔族同胞的欢庆歌舞。“国家大剧院青年作曲家计划”获奖作品，由邬娜创作的《惜怀岳武穆》也将再现舞台。该作品以宋词《满江红》为创作蓝本，融入了南宋时期一些濒临失传的古曲元素，刻画出岳飞的英雄气概及人文情怀。

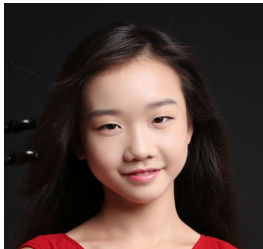
此外，乐团还将为观众们带来两部外国作品：《阿莱城的姑娘》第一号组曲和《胡桃夹子》第一号组曲。《阿莱城的姑娘》第一号组曲浓缩自法国作曲家比才的同名歌剧，这部歌剧中民族、交响与歌剧元素的融会贯通，造就了十九世纪法国歌剧的巅峰，成为音乐会上长盛不衰的曲目。俄国作曲家柴可夫斯基的《胡桃夹子》第一组曲则更为观众所熟悉，其中的经典片段常常是新年氛围中不可或缺的音乐元素。在一首首欢乐的舞曲律动里，春天的序幕也将由此拉开。

The end of the cold heralds the beginning of spring! In the soil, full spring buds are waiting to burst; in music, spring is coming near, unstoppable. On January 27, 2021, SUN Yifan, first prize winner of the 10th International Conducting Competition Jeunesses Musicales Bucharest in Romania, will make his NCPAO debut with a special concert of dance music to disperse the cold and play the overture to spring!

The concert will start with *Dance of Yao People* composed by MAO Yuan and LIU Tieshan. DOU Congchang, assistant principal violin of the orchestra, will play selections from DU Mingxin's *Ten Xinjiang Dances for Violin and Orchestra* to represent the festive dancing of Kazakh and Uyghur compatriots. WU Na's *The Memory of Yue Fei*, the award-winning work from the "NCPA Young Composers Program", will be performed again. *The Memory of Yue Fei*, based on "Crimson River" (*Man Jiang Hong*), a famous ci poem by Yue Fei, incorporates some elements of Southern Song ancient music on the verge of being lost and portrays Yue's heroism and humanistic feelings.

SUN Yifan will also work with the orchestra to present two foreign works, French composer Georges Bizet's *L'Arlésienne Suite No. 1* and Russian composer Pyotr Ilyich Tchaikovsky's *The Nutcracker Suite No. 1. L'Arlésienne Suite No. 1*, condensed from Bizet's namesake opera, combines ethnic, symphonic, and opera elements to create the pinnacle of French opera in the 19th century, and the suites of *L'Arlésienne* are widely circulated and become often-seen items in concert repertoires. *Tchaikovsky's The Nutcracker Suite No. 1* is more familiar to the audience. Its classic pieces are often indispensable musical elements in the New Year atmosphere. Amid the joyful dance music pieces, spring will be ushered in.

2021.03.04

音乐厅
Concert Hall

贝多芬 250 Beethoven250

巨人之肩

SHOULDERS OF GIANTS

吕嘉、徐暄涵与国家大剧院管弦乐团
LÜ Jia, XU Xuanhan and NCPAO

吕嘉 指挥

LÜ Jia Conductor

徐暄涵 大提琴

XU Xuanhan Cello

贝多芬 《莱奥诺拉》序曲第三号，Op. 72b

海顿 D大调第二号大提琴协奏曲，Hob. VIIb: 2

莫扎特 降E大调第39号交响曲，K. 543

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

Haydn Violoncello Concerto No. 2 in D major, Hob. VIIb: 2

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

作为维也纳古典主义音乐风格最具代表性的三位作曲家，海顿、莫扎特、贝多芬三尊巨擘，不仅代表着一个波澜壮阔的时代，也铸就了交响艺术的音乐风骨。如牛顿所说，我看得更远，是因为站上了巨人的肩膀。今天，音乐总监吕嘉将携手国家大剧院管弦乐团，带领观众重温海顿、莫扎特、贝多芬三位维也纳古典主义大师的作品，登巨人之肩，望音乐家们漫漫求索之路。

贝多芬的《莱奥诺拉》序曲第三号，本是他于1806年为歌剧《费德里奥》重写的序曲，但由于这首序曲在音乐上极为完整和精彩，让贝多芬决意将其从歌剧中抽出，并用歌剧女主人公的名字为其命名，成为了一首独立的音乐会作品。

海顿的大提琴协奏曲第二号也是一部在同时期无可匹敌的优秀作品，拥有着古典主义时期协奏曲最为经典的框架结构和高贵优雅的气质。似乎正是因为海顿的大提琴协奏曲太过经典，导致他的传人莫扎特、贝多芬在这一题材面前纷纷却步，让海顿的大提琴协奏曲成为这一时期名副其实的瑰宝。在2020年帕布罗·卡萨尔斯国际青年大提琴比赛上展露头角并一举夺冠的大提琴家徐暄涵将为我们演绎这首经典作品。

莫扎特的第39-41交响曲作为他人生中的最后三部交响曲，不仅代表着莫扎特在交响乐艺术上的最高成就，也因其整体隐含着莫扎特超越单一作品的更为宏大的美学设计而被后人津津乐道。第39号交响曲作于1788年初夏，是三部交响曲中的第一首。莫扎

特为第一乐章设计了一个不同寻常的宏大开头，为整套作品开题，站上了同期交响乐创作的新高度。

As the three most representative composers of the classical Viennese music style, Haydn, Mozart, and Beethoven represented a magnificent era. They also created the musical style of symphonic art. As Isaac Newton said, "If I have seen further it is by standing on the shoulders of Giants". On March 4th, Music Director Lü Jia, works with the NCPAO to bring to the audience again the works of the three masters of Viennese classicism, Haydn, Mozart and Beethoven. By standing on the shoulders of giants, we wish to get a clearer picture of the composers' steadfast pursuit.

Beethoven's *Leonore* Overture No. 3 was originally his 1806 rewrite of the overture for the opera *Fidelio*, but because this overture was musically complete and outstanding, Beethoven was determined to extract it from the opera and name it after the heroine of the opera. It is then an independent concert piece.

Haydn's Violoncello Concerto No. 2 is also an outstanding work unmatched in its time, possessing the most classic structure and the noble and elegant spirit of the classical period's concertos. As it seems, it was precisely because Haydn's cello concerto is too classy that his successors Mozart and Beethoven were discouraged from this subject, making Haydn's cello concerto a veritable treasure of this period. XU Xuanhan, the winner of the 2020 Pablo Casals International Award for Young Cellists, will perform this classic work for us.

As the last three symphonies in his life, Mozart's Symphony Nos. 39-41, not only represent Mozart's highest achievement in symphony art but have often been talked about by posterity because of Mozart's coherent implied aesthetic design grander than any single work. Composed in the early summer of 1788, Symphony No. 39 is the first of the three symphonies. Mozart designed an unusually grand opening for the first movement, for the whole set of works, making them standing on a new height of symphony creation in his time.

2021.03.12/13

音乐厅
Concert Hall



马勒的生命狂想 Mahlermania

融合之美 COALESCENCE

吕嘉、王云鹏与国家大剧院管弦乐团
演绎霍华德、马勒与勃拉姆斯

Howard, Mahler, and Brahms with LÜ Jia, Wang Yun-Peng and NCPAO

吕嘉 指挥

LÜ Jia Conductor

王云鹏 男中音

Wang Yun-Peng Baritone

达尼·霍华德 《融合》 中国首演

马勒 《旅行者之歌》

勃拉姆斯 F大调第三号交响曲，Op. 90

Dani Howard *Coalescence* China Premiere

Mahler *Lieder eines fahrenden Gesellen* (*Songs of a Wayfarer*)

Brahms Symphony No.3 in F major, Op. 90

2021 年 3 月 12、13 日，国家大剧院管弦乐团音乐总监吕嘉将率乐团，与纽约大都会歌剧院签约男中音歌唱家王云鹏再度合作，为观众呈现马勒《旅行者之歌》，英国作曲家达尼·霍华德的交响乐作品《融合》以及勃拉姆斯《F 大调第三号交响曲》。

霍华德被誉为少有的将直接表达与引人入胜的叙事相结合的当代作曲家。《融合》由皇家利物浦爱乐乐团委约并首演，表达了对人与自然关系的探索。经由皇家利物浦爱乐乐团推荐，该作品也将作为英国当代作品的代表，加入国家大剧院管弦乐团与英国皇家爱乐乐团不久后携手呈现的线上音乐会，与来自全世界的线上观众见面。

男中音歌唱家王云鹏将携手乐团演绎马勒名作——声乐套曲《旅行者之歌》。1884 至 1885 年，马勒一字一音写下该作的词与曲。那时的他还只是个对舞台上光鲜女高音爱而不得、在各个剧院间辗转求生的年轻指挥，不曾想象 12 年后维也纳宫廷歌剧院总监的意气风发。“爱与哀，世界与梦想。”作曲家将心爱的德国民间诗歌《少年魔法号角》投影于字句间，化身诗中流浪学徒，虽还未长成以音乐论生死的哲学大师，却已开始思量小“我”与其置身的大千世界。

有人还年轻，已因哀明理，比如马勒；有人已知天命，仍以乐入道，比如勃拉姆斯。被赞为“将贝多芬严谨交响理念更进一步”的作曲家勃拉姆斯，于 1883 年 50 岁之夏，在德国威斯巴登创

作了《F 大调第三号交响曲》，音乐家汉斯·里希特称它为勃拉姆斯的“英雄”。不同于贝多芬的“英雄”，此作以代表“自由而快乐”的勃拉姆斯密码“F-bA-F”和声开启，有着传统框架下的超前与创新，以及隐藏在完美交响乐写作技巧下的一颗罗曼蒂克之心。

On March 12 and 13, 2021, resident baritone of the Metropolitan Opera House Wang Yunpeng will join the NCPAO under the baton of music director LÜ Jia in the presentation of Mahler's *Songs of a Wayfarer*, British composer Dani Howard's symphonic work *Coalescence*, and Brahms's Symphony No. 3 in F major.

Howard is one of the few contemporary composers whose work consistently combines the immediacy and compelling narrative. *Coalescence*, commissioned and premiered by the Royal Liverpool Philharmonic Orchestra, is the composer's exploration of the concept of humans versus nature. Recommended by the Royal Liverpool Philharmonic Orchestra, this piece is selected as a representative work of contemporary British music to be presented to online viewers from all over the world in the online concert jointly given by the NCPAO and the Royal Liverpool Philharmonic Orchestra.

In collaboration with the NCPAO, Baritone Wang Yun-Peng will interpret Mahler's famous song cycle *Songs of a Wayfarer*.

2021.03.20

音乐厅
Concert Hall

布鲁克纳密码

THE BRUCKNER CIPHERS

吕嘉与国家大剧院管弦乐团

LÜ Jia and NCPAO

吕嘉 指挥

LÜ Jia Conductor

莫扎特 降B大调第33号交响曲，K. 319

布鲁克纳 A大调第六号交响曲，WAB 106

Mozart Symphony No. 33 in B-flat major, K. 319

Bruckner Symphony No. 6 in A major, WAB 106

1777 年秋，21 岁的莫扎特在父亲的建议下前往曼海姆、慕尼黑及巴黎找寻新的工作机会，却屡屡碰壁。恶劣的旅途环境加之车马劳顿，一路陪伴的母亲病倒了，由于得不到及时有效的医治，最终撒手人寰。这成为莫扎特人生中最痛楚的一段旅程。在回到萨尔茨堡后，莫扎特坚持创作，于 1779 年 7 月完成了归来后的第二首交响曲——降 B 大调第 33 交响曲。它依然是那么美好，迷人，几乎寻不到作曲家隐藏的痛苦。世人报我以风霜，我报世人以琼瑶，这就是莫扎特，而他终究有人懂得。

奥地利 1945 年版 1000 先令纸币、1962 年发行面值 25 先令银币上，有着同一位作曲家的头像，他就是布鲁克纳。1849 年，25 岁的布鲁克纳写下 D 小调安魂曲，里面就藏着莫扎特 D 小调安魂曲的影子。布鲁克纳耗时两年，于 1881 年 9 月完成这首第六号交响曲，它旋律优美，色彩丰富，构思奇妙，作曲家称这是他最大胆的一部交响曲。然而超越时代的才华必定饱受挫折，布鲁克纳生前竟没能有机会聆听哪怕一次完整作品的公演。他过着物质上极其简朴的生活，孑然一身，却用声音构建起世间最辉煌的交响。这样一位作品中可窥探浩瀚宇宙，冲破时间桎梏的作曲家会在意世人的看法么？或许是在意的，因此在第三交响曲公演失败后，他沉寂了两年；因此他形成了一次又一次不知疲倦反复修改作品的习惯。

而今，明珠不再蒙尘，每当奏响这些乐谱中的音符，作曲家凝结在其中的所思所意又再次回响世间。3 月 20 日晚，音乐总监吕嘉将率国家大剧院管弦乐团开启再释布鲁克纳全部交响曲的宏伟征程，解密这位 19 世纪奥地利最伟大作曲家的音乐人生。

In the fall of 1777, 21-year-old Mozart travelled to Mannheim, Munich and Paris in search of employment following his father's advice. Mozart's attempts came to nothing and his mother, who accompanied him on the trip, fell ill because of fatigue and the harsh conditions on the way. As she didn't receive timely medical care, she passed away before long. This was one of the most painful trips in Mozart's life. When he was back to Salzburg, Mozart pulled himself together and went back to his composition. In July 1779, he finished the second symphony since his return, Symphony No. 33 in B-flat major. The symphony glows with elegance and charm as always, and there is hardly any trace of the composer's hidden suffering. The world treated him with cruelty but he gave the world jewelry of art in return. This is Mozart, and fortunately the world has never lacked people who understand him.

On the 1945 Austrian 1000-schilling banknote and the 1962 25-schilling coin you can see the portrait of the same composer. He is Anton Bruckner. In 1849, 25-year-old Bruckner finished the Requiem in D minor, which shows clear influence from Mozart's Requiem in D minor. Bruckner spent two years working on Symphony No. 6 before it was completed in September 1881. The symphony features graceful melodies, rich colors and fantastic imagination. The composer said this was his boldest symphony. Yet a genius ahead of his time is destined to a life of endless mishaps. Bruckner had never had the chance to hear a performance of this work in its entirety. The composer lived a very simple material life all by himself, but he constructed a splendid symphonic world with sound. As a composer, who in his own works, explored the vast universe and broke through the limit of time, would he care about the opinions of ordinary people? Maybe he did. After the failure of the premiere of his third symphony, he remained silent for two years, and he formed the habit of revising his works repeatedly and tirelessly.

Now the pearl that was once covered in dust shines again. When the notes on the music sheet are brought to life, the composer's thoughts and imagination once again echo over the world. On the evening of March 20, the NCPAO led by director LÜ Jia will launch the journey of a new interpretation of Bruckner's complete symphonies, to explore the musical life of the greatest composer of 19th-century Austria.

2021.03.30

音乐厅
Concert Hall



赖嘉静与国家大剧院管弦乐团的音乐派对
A Party of Music with LAI Jiajing and NCPAO

赖嘉静 指挥

LAI Jiajing Conductor

柏林 小序曲

埃瓦尔德 降B大调铜管五重奏（选段），Op.5

拉夫 F大调小交响曲（选段），Op.188

雷斯庇基 《古调与舞曲》第一号组曲，P. 109

帕赫贝尔 D大调卡农，P. 37

莫扎特 D大调嬉游曲，K.136

海得里奇 《生日快乐变奏曲》（选段）

Bai Lin Overture

Ewald Brass Quintet No. 1 in B-flat minor (Selection), Op. 5

Raff Sinfonietta in F major (Selection), Op.188

Respighi *Ancient Airs and Dances*, Suite No. 1

Pachelbel Canon in D major, P. 37

Mozart Divertimento in D Major, K. 136

Heidrich *Happy Birthday Variations* (Selection)

生辰今朝是，花开十一载。本场音乐会，恰逢国家大剧院管弦乐团的十一岁生日，指挥赖嘉静将与乐团的音乐家们，以这场轻松愉悦的音乐会，度过这值得庆贺的一天。音乐会将在小号教授柏林创作的《小序曲》的欢快氛围中开帷幕，该作品 1981 年完成，是国内外铜管五重奏组合经常上演的曲目。

接着，观众将欣赏到埃瓦尔德这首时至今日依旧盛演不衰的降 B 大调铜管交响曲。作为一名土木工程师，他无疑是成功的业余铜管演奏家和作曲家，作品被称作俄罗斯浪漫主义音乐的杰出典范。拉夫小交响曲 Op.188 同样深受观众喜爱。1873 年春，作曲家仍处在他一生中创作的辉煌时期，于德国温泉胜地威斯巴登写下这首轻快风趣的作品。

雷斯庇基最负盛名之作《鲁特琴古调与舞曲》第一号组曲也将在本场音乐会上演，作为一位 20 世纪初融合了印象派与新古典主义风格作曲家，他将自己喜爱的意大利 16-18 世纪音乐风格用于该曲，清新典雅，动人心弦。音乐会曲目还包括德国作曲家帕赫贝尔最知名作品 D 大调卡农以及莫扎特在 1772 年冬于萨尔茨堡创作的 D 大调嬉游曲，在古典浪漫的气氛中，洋溢着永不停息的热情。

生日会尾声，管弦乐团将奏响点题之作，海得里奇《生日快乐变奏曲》的选段，作曲家用众所周知的生日歌为主题，以标志性风格致敬了巴赫、莫扎特、贝多芬、瓦格纳等众多著名作曲家，加以电影音乐，爵士乐，舞曲等不同形式，创作出一段段风情各异精彩变奏。

This concert coincides with the 11th birthday of the NCPAO. Conductor LAI Jiajing and the musicians will celebrate this special day with this relaxing and joyful concert. The concert will start with Overture that composed by trumpet professor BAI Lin. This work was completed in 1981 and frequently performed by brass quintets all over the world.

The audience will then be treated to Ewald’s Brass Quintet No. 1 in B-flat major, which continues to be popular up to today. As a civil engineer, Ewald had unquestionable success in his amateur music career, both as a performer and as a composer. His works are praised as outstanding examples of Russian Romantic music. Raff’s Sinfonietta Op. 188 is another popular piece. In the spring of 1873, when Raff was at the glorious period of his career as a composer, he finished this light and cheerful piece in Wiesbaden, the famous German spa town.

Respighi’s most famous work, Ancient Airs and Dances Suite No. 1, will also be performed tonight. As a composer of early 20th century who integrated Impressionism and Neo-Classicism. He applied the style of 16th-to-18th-century Italian music that he loved in this elegant and deeply moving piece. The concert program also includes German composer Pachelbel’s best-known Canon in D major and Mozart’s Divertimento in D major composed in the winter of 1772 in Salzburg. These pieces glow with enthusiasm in the Classical and Romantic atmospheres.

At the end of birthday party, the orchestra will play an excerpt from Heidrich’s Happy Birthday Variations, a piece that brings out the main theme of the concert. The composer use the birthday song as the theme, and paying tributes to many famous composers with their signature styles such as Bach, Mozart, Beethoven, Wagner, etc. The variations also include different music forms, such as film music, jazz music, dance music, etc.

2021
4.10-17



NCPA
ORCHESTRA
国家大剧院管弦乐团

吕嘉
Lǚ Jia

吕思清
Siqing Lu

宋元明
SONG Yuanming

Nanjing Shanghai Wuhan Changsha Shenzhen Guangzhou

王冲
WANG Chong

致辞



任小珑

国家大剧院管弦乐团
董事长、总经理

国家大剧院管弦乐团创建 11 年来，曾很多次踏上前往世界各地的奇幻音乐旅程。但这段去往南京、上海、武汉、长沙、深圳及广州的旅程，更让我们感到发自内心的兴奋和期待！

多年来，作为国家大剧院引以为豪的常驻乐团，我们在这恢弘艺术殿堂里聚精会神地耕耘，凝结成每年超百场精彩演出、年均近 20 万现场观众及由此对北京及全国音乐生活巨大的推动。在特殊的 2020 年，我们也没有停：站在国家大剧院坚实的臂膀上，我们以 70 多场演出保持稳定运行，有 24 场线上演出更有场均 2500 万观众在线关注。透过屏幕，天南海北、从未谋面的观众让我们感到了他们对音乐的渴望，也让我们知道：这支乐团，既属于北京乐迷，更属于全国观众。所以，在跨入第二个十年时，我们和吕嘉总监决定以这次巡演，让更多北京以外的乐迷有机会亲临我们的现场、分享我们的音乐感悟。

作为生于 21 世纪的国家乐团和新生代优秀音乐家的集合，国家大剧院管弦乐团的音乐里有份标志性的热情、活力和精湛，代表着他们出色的艺术才华，更是新时代独有的气质。我们和吕嘉总监把这份热情、活力和精湛，注入精心编排的巡演节目，为大家带去原汁原味的国家大剧院艺术品质、特色和风采：从精彩的威尔第歌剧，到我们钟爱的布鲁克纳、勃拉姆斯，到赵季平、于京君近年写给我们的新作，再到星光闪烁的吕思清、宋元明、王冲，蕴涵着太多我们想同大家分享的精彩，希望这些作品和我们的演绎能触动您的心弦、也让您喜爱，更希望我们能从此成为身处不同城市、但却心灵相通的音乐挚友！

这种规模的乐团巡演着实不易，如没有六家主办方的慷慨帮助，我们分享的愿望再强烈也无法实现。江苏大剧院、上海东方艺术中心、武汉琴台音乐厅、长沙音乐厅、深圳音乐厅、广州大剧院及吴氏策划，他们是亲密的伙伴，也是各城市最优秀的艺术机构。为此，我代表乐团所有音乐家和同事，对他们的情怀、厚爱和支持表示由衷的感谢和敬意，相信我们将共同为今年春天的音乐生活写下华彩一笔！

Since NCPAO's inception in 2010, we have undertaken numerous concert tours around the world. But, we are imbued with excitement and expectation for the upcoming journey in Nanjing, Shanghai, Wuhan, Changsha, Shenzhen and Guangzhou.

Over the years, as the resident orchestra of the National Centre for the Performing Arts (NCPA), we have been engrossed with music in the palace of art. We hold over 100 performances each year that attracted nearly 200,000 audiences, provide new impetus into the music industry of Beijing and China. Even in the special year of 2020, we did not stop our steps. Standing on the shoulders of the NCPA, we presented over 70 performances in this year, and over 24 online performances garnered an average online attention of 25 million viewers. That made me feel the desire of audiences who have never met, also, let us further realize that our orchestra belongs to music enthusiasts not only in Beijing but also across the country. In our second decade, we, together with Music Director LÜ Jia, decided to make this tour so that more music fans outside of Beijing have the opportunity to visit the scene in person and share musical insights.

As a collection of the national orchestra born in the 21st century, the music of China NCPAO has a unique passion, vitality and exquisiteness, which represents their outstanding artistic talents, and is a unique temperament of the new era. Music director LÜ Jia and we incorporated these into the meticulously choreographed pieces, we hope that can bring the original artistic quality,

characteristics and charm of the NCPA. From the opera of Verdi to Bruckner and Brahms, and the new works created for us by ZHAO Jiping and YU Jingjun, and, excellent musicians LÜ Siqing and SONG Yuanming and WANG Chong.... We hope these brilliant works and performances could touch your heart. We also hope we could be friends connected by music, no matter where we are.

Such scale of this tour is really not easy, as without the generous help of six organizers, our wish cannot be realized no matter how strong it is. The best art institution in these cities, such as The Jiangsu Center for the Performing Arts, Shanghai Oriental Art Center, Wuhan Qintai Concert Hall, Changsha Concert Hall, Shenzhen Concert Hall and Guangzhou Opera House, together with Wu Promotion, they are our close partners. On behalf of all musicians and colleagues in the orchestra, I would like to express sincere gratitude and pay tribute to them for their cherished aspirations and great kindness and support. I believe that we will work together to write a brilliant chapter for our music life this spring!

2021.04.10
江苏大剧院
音乐厅
Jiangsu Centre for
the Performing Arts
Concert Hall



国家大剧院管弦乐团2021中国巡演 · 南京
China NCPA Orchestra 2021 National Tour · Nanjing

吕嘉 指挥
吕思清 小提琴

LÜ Jia Conductor
Siqing Lu Violin

于京君 《日新》
赵季平 第一号小提琴协奏曲
布鲁克纳 A大调第六号交响曲，WAB 106

Julian Yu *Evolution*
ZHAO Jiping Violin Concerto No.1
Bruckner Symphony No. 6 in A major, WAB 106

2021.04.11

上海东方
艺术中心
音乐厅
Shanghai Oriental
Art Center
Concert Hall

国家大剧院管弦乐团2021中国巡演 · 上海
China NCPA Orchestra 2021 National Tour · Shanghai

吕嘉 指挥
宋元明 女高音
王冲 男高音

LÜ Jia Conductor
SONG Yuanming Soprano
WANG Chong Tenor



威尔第 《纳布科》序曲
威尔第 “万福玛利亚”（选自《奥赛罗》）
威尔第 “但愿可以抗拒命运…在静谧星空的夜幕下”（选自《路易丝·米勒》）
威尔第 《路易丝·米勒》序曲
威尔第 “一个宁静的夜晚”（选自《游吟诗人》）
威尔第 “柴堆上烈火熊熊”（选自《游吟诗人》）
威尔第 《茶花女》第三幕前奏曲
威尔第 “亲爱的，我们要离开巴黎”（选自《茶花女》）
威尔第 “饮酒歌”（选自《茶花女》）
布鲁克纳 A大调第六号交响曲，WAB 106



Verdi Overture to *Nabucco*
Verdi “Ave Maria” (from *Othello*)
Verdi “Oh fede negar potessi...Quando le sere al placido” (from *Luisa Miller*)
Verdi Overture to *Luisa Miller*
Verdi “Tacea la notte placida” (from *Il Trovatore*)
Verdi “Di quella pira” (from *Il Trovatore*)
Verdi Prelude to Act III (from *La Traviata*)
Verdi “Parigi, o cara” (from *La Traviata*)
Verdi “Libiamo ne'lieti calici” (from *La Traviata*)
Bruckner Symphony No. 6 in A major, WAB 106



2021.04.13

武汉琴台
音乐厅
Wuhan Qintai
Concert Hall

国家大剧院管弦乐团2021中国巡演 · 武汉
China NCPA Orchestra 2021 National Tour · Wuhan

吕嘉 指挥
吕思清 小提琴

LÜ Jia Conductor
Siqing Lu Violin



于京君 《日新》
赵季平 第一号小提琴协奏曲
布鲁克纳 A大调第六号交响曲，WAB 106

Julian Yu *Evolution*
ZHAO Jiping Violin Concerto No.1
Bruckner Symphony No. 6 in A major, WAB 106



2021.04.14

长沙音乐厅
Changsha
Concert Hall

国家大剧院管弦乐团2021中国巡演 · 长沙
China NCPA Orchestra 2021 National Tour · Changsha



吕嘉 指挥
吕思清 小提琴

LÜ Jia Conductor
Siqing Lu Violin

于京君 《日新》
赵季平 第一号小提琴协奏曲
布鲁克纳 A大调第六号交响曲, WAB 106

Julian Yu *Evolution*
ZHAO Jiping Violin Concerto No.1
Bruckner Symphony No. 6 in A major, WAB 106



2021.04.16

深圳音乐厅
Shenzhen
Concert Hall

国家大剧院管弦乐团2021中国巡演 · 深圳
China NCPA Orchestra 2021 National Tour · Shenzhen



吕嘉 指挥
宋元明 女高音
王冲 男高音

LÜ Jia Conductor
SONG Yuanming Soprano
WANG Chong Tenor

威尔第 《纳布科》序曲
威尔第 “万福玛利亚” (选自《奥赛罗》)
威尔第 “但愿可以抗拒命运…在静谧星空的夜幕下” (选自《路易丝·米勒》)
威尔第 《路易丝·米勒》序曲
威尔第 “一个宁静的夜晚” (选自《游吟诗人》)
威尔第 “柴堆上烈火熊熊” (选自《游吟诗人》)
威尔第 《茶花女》第三幕前奏曲
威尔第 “亲爱的, 我们要离开巴黎” (选自《茶花女》)
威尔第 “饮酒歌” (选自《茶花女》)
勃拉姆斯 F大调第三号交响曲, Op. 90



Verdi Overture to *Nabucco*
Verdi “Ave Maria” (from *Othello*)
Verdi “Oh fede negar potessi...Quando le sere al placido” (from *Luisa Miller*)
Verdi Overture to *Luisa Miller*
Verdi “Tacea la notte placida” (from *Il Trovatore*)
Verdi “Di quella pira” (from *Il Trovatore*)
Verdi Prelude to Act III (from *La Traviata*)
Verdi “Parigi, o cara” (from *La Traviata*)
Verdi “Libiamo ne'lieti calici” (from *La Traviata*)
Brahms Symphony No.3 in F major, Op. 90

2021.04.17

广州大剧院
歌剧厅
Guangzhou Opera
House · Opera Hall

国家大剧院管弦乐团2021中国巡演 · 广州
China NCPA Orchestra 2021 National Tour · Guangzhou



吕嘉 指挥
宋元明 女高音
王冲 男高音

LÜ Jia Conductor
SONG Yuanming Soprano
WANG Chong Tenor

威尔第 《纳布科》序曲
威尔第 “永远自由”（选自《茶花女》）
威尔第 “但愿可以抗拒命运…在静谧星空的夜幕下”（选自《路易丝·米勒》）
威尔第 《路易丝·米勒》序曲
威尔第 “你怎能知晓人间的虚荣”（选自《唐·卡洛》）
威尔第 “柴堆上烈火熊熊”（选自《游吟诗人》）
威尔第 《茶花女》第三幕前奏曲
威尔第 “亲爱的，我们要离开巴黎”（选自《茶花女》）
威尔第 “饮酒歌”（选自《茶花女》）
勃拉姆斯 F大调第三号交响曲，Op. 90

Verdi Overture to *Nabucco*

Verdi “Sempre libera” (from *La Traviata*)

Verdi “Oh fede negar potessi...Quando le sere al placido” (from *Luisa Miller*)

Verdi Overture to *Luisa Miller*

Verdi “Tu che le vanità” (from *Don Carlos*)

Verdi “Di quella pira” (from *Il Trovatore*)

Verdi Prelude to Act III (from *La Traviata*)

Verdi “Parigi, o cara” (from *La Traviata*)

Verdi “Libiamo ne'lieti calici” (from *La Traviata*)

Brahms Symphony No.3 in F major, Op. 90



2021.04.23/24

音乐厅
Concert Hall

乐是故乡明 Sounds of China

雨花台 – 信仰的力量 THE POWER OF FAITH

交响组歌

Symphonic Song Cycle



张国勇 指挥
刘媛媛 领唱
王丽达 女高音
陈昊哲 领唱
龚爽 女高音
李欣桐 女高音
刘海月 女中音
王泽南 男高音
王凯 男高音
王海涛 男中音
陈淼 男中音
焦淼 合唱指挥

ZHANG Guoyong Conductor
LIU Yuanyuan Leading Singer
WANG Lida Soprano
CHEN Haozhe Leading Singer
GONG Shuang Soprano
LI Xintong Soprano
LIU Haiyue Alto
WANG Zenan Tenor
WANG Kai Tenor
WANG Haitao Baritone
CHEN Miao Baritone
JIAO Miao Chorus Master

印青 交响组歌：《雨花台——信仰的力量》

序曲：忠魂

第一章：信仰篇

第二章：气节篇

第三章：情怀篇

尾声：信仰如旗

YIN Qing Symphonic Song Cycle: *Yuhuatai, The Power of Faith*

Overture: Loyal Souls

Part I: The Faith

Part II: Their Integrity

Part III: Our Feelings

Finale: Our Faith Is Like a Flying Flag

2021.05.06

音乐厅
Concert Hall

乐是故乡明 Sounds of China



山河的诗篇之一

POEMS OF MOUNTAINS AND RIVERS I

吕嘉、孙颖迪与国家大剧院管弦乐团

LÜ Jia, SUN Yingdi and NCPAO

吕嘉 指挥
孙颖迪 钢琴LÜ Jia Conductor
SUN Yingdi Piano迈克尔·戈登 《北京和声》
刘敦南 钢琴协奏曲《山林》
陈培勋 交响诗《心潮逐浪高》
马思聪 第二号交响曲Michael Gordon *Beijing Harmony*
LIU Dunnan Piano Concerto *Mountain Forest*
CHEN Peixun Symphonic Poem *Wave of Emotion*
MA Sicong Symphony No.2

2021年5月6日，国家大剧院舞台之上，音乐艺术总监吕嘉将携首位获李斯特国际钢琴大赛金奖之华人钢琴演奏家孙颖迪与国家大剧院管弦乐团，曲述经年，音绘千里，壮美河山，以乐咏之。

立蛇山之巅，瞰万里长江，“茫茫九派流中国，沉沉一线穿南北”，曾执教于中央音乐学院的老一辈作曲家陈培勋读《菩萨蛮·黄鹤楼》，感怀万千，写下交响诗《心潮逐浪高》。交响乐队奏出此起彼伏的音波，仿若浩瀚江水滔滔不绝，似心中一望无垠的广阔情怀，“把酒酹滔滔”，心潮逐浪高”。

薄雾慢慢散去，川黔墨绿的山林在眼前缓缓展开，贵州飞歌的调子，在黑白的琴键上滑行，贯穿全曲。这是作曲家刘敦南记忆中的童年岁月，一个孩子眼中的《山林》。作品获1981年首届中国交响音乐作品比赛大奖，1993年入选“20世纪华人音乐经典作品”。

美国作曲家迈克尔·戈登被北京城的悠久与气魄所吸引，于2013年创作出这首与天坛息息相关的《北京和声》，仿佛“天、地、人”之混响，包罗万象。戈登说：“每个城市都会创造属于自己的和声。北京的回音壁让我着迷，在天坛的这个角落，声音变起了魔术。”

1961年7月，马思聪亲自指挥当时的中央乐团在北京首演了自己的《第二交响曲》。这是一部为建国十周年而作的宏伟篇章，描写了战争，牺牲，与胜利。在最诚挚的心意中，在波澜壮阔的史诗中，那些值得被铭记的鲜活生命，于乐声中永垂不朽。

2021.05.07

音乐厅
Concert Hall

乐是故乡明 Sounds of China



山河的诗篇之二

POEMS OF MOUNTAINS AND RIVERS II

吕嘉、张昊辰与国家大剧院管弦乐团

LÜ Jia, Haochen Zhang and NCPAO

吕嘉 指挥
张昊辰 钢琴LÜ Jia Conductor
Haochen Zhang Piano塞巴斯蒂安·柯里尔 《量子群》
殷承宗 储望华等 钢琴协奏曲《黄河》
陈培勋 交响诗《心潮逐浪高》
马思聪 第二号交响曲Sebastian Currier *Quanta*
Chengzong Yin, Wanghua Chu etc. Piano
Concerto *The Yellow River*
CHEN Peixun Symphonic Poem *Wave of Emotion*
MA Sicong Symphony No.2

2021年5月7日，吕嘉总监将携第四届柴可夫斯基国际青少年音乐比赛冠军、第13届范·克莱本国际钢琴比赛金奖得主张昊辰及国家大剧院管弦乐团，再咏山河诗篇。

漓江、长城，紫禁城，天坛，黄浦江畔，国风华韵的独特风貌，深深感染着格莱美奖获得者、作曲家塞巴斯蒂安·柯里尔，他说：“汉语是那么的富有美感，同时又那么神秘，令我完全无法理解。我创作的《量子群》便来源于此。我希望中国观众能够用特别的心境来聆听我的作品。”

1969年殷承宗、储望华、刘庄、盛礼洪、石叔诚和许斐星，将抗日战争时期冼星海所做《黄河大合唱》，改编为《黄河》钢琴协奏曲，于1970年在北京首演。黄河奔涌，象征着英勇不屈的中华民族，硝烟散去，这激昂感人的旋律依然响彻祖国大地，展现着中华儿女凝聚一心，保卫家乡的信念。

陈培勋先生曾就读于上海国立音乐专科学校，抗日战争爆发后，辗转于香港、重庆、上海等地艺术院校任教，创作出一系列如《我的祖国》等情真意切，体现深厚民族底蕴的交响乐作品。交响诗《心潮逐浪高》为作曲家读《菩萨蛮·黄鹤楼》有感而作。“烟雨莽苍苍，龟蛇锁大江”，激荡，起伏，艰辛，险阻，终奔流赴海，春光万里。

1958年深秋，马思聪先生起笔，为建国十周年创作《第二交响曲》，次年5月成稿，并于1961年7月在北京亲自指挥中央乐团首演。《第二交响曲》是我国近代器乐交响作品中的杰作。“西风烈，长空雁叫霜晨月”，作品以《忆秦娥·娄山关》为感，思英烈，展豪情。2021年5月7日恰逢马思聪先生诞辰109周年，我们谨以此献给这位中国民族交响乐的拓荒者。

2021.05.21/22

乐是故乡明 Sounds of China

音乐厅
Concert Hall

流动的盛宴 A MOVABLE FEAST

钱骏平、宁峰与国家大剧院管弦乐团

QIAN Junping, NING Feng and NCPAO



钱骏平 指挥

QIAN Junping Conductor

宁峰 小提琴

NING Feng Violin



拉威尔 《库普兰墓》

孟桓锋 《在黑暗背后 II》[第六届国家大剧院青年作曲家计划]

圣-桑 B小调第三号小提琴协奏曲, Op.61

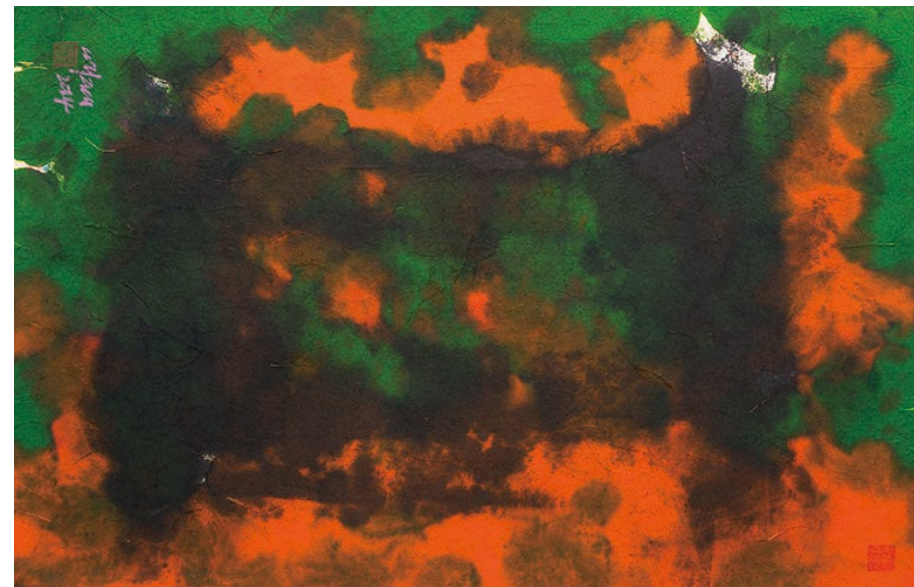
柴科夫斯基 B小调第六号交响曲“悲怆”, Op. 74

Ravel *Le tombeau de Couperin*

MENG Huanfeng *Behind the Darkness II* [The 6th NCPA Young Composers Program]

Saint-Saens Violin Concerto No.3 in B minor, Op. 61

Tchaikovsky Symphony No.6 in B minor "Pathétique", Op. 74



《星系的颜色》

Color of Galaxy

朱炜

ZHU Wei

中国宣纸 + 打印机油墨

Chinese Xuan paper+Printer ink

720mm x 450mm

2012-2014

2021.05.29/30/06.01

音乐厅
Concert Hall



迪士尼幻想曲 DISNEY FANTASIA LIVE IN CONCERT

陈琳、安天旭与国家大剧院管弦乐团
CHEN Lin, AN Tianxu and NCPAO

陈琳 指挥
安天旭 钢琴

Chen Lin Conductor
AN Tianxu Piano

贝多芬 C小调第五号交响曲，Op.67
贝多芬 F大调第六号交响曲 “田园”，Op.68
柴科夫斯基 《胡桃夹子》组曲，Op.71a
德彪西 《月光》
斯特拉文斯基 《火鸟》组曲，1919版本
格什温 《蓝色狂想曲》
杜卡斯 《魔法师的学徒》
埃尔加 《威仪堂堂进行曲》，Op. 39
雷斯庇基 《罗马的松树》

Beethoven Symphony No.5 in C minor, Op.67
Beethoven Symphony No.6 in F major, Op. 68 “Pastorale”
Tchaikovsky The Nutcracker Suite, Op.71a
Debussy Claire de Lune (Moonlight)
Stravinsky The Firebird Suite (1919 version)
Gershwin Rhapsody in Blue
Dukas L'apprenti sorcier (The Sorcerer's Apprentice)
Elgar Pomp and Circumstance Military Marches, Op. 39
Respighi I Pini di Roma (Pines of Rome)

迪士尼从动画电影、电视节目到主题乐园，一路陪伴人们度过第二次世界大战、经济危机等困难的时刻。1940 年代，华特·迪士尼以杜卡斯《魔法师的学徒》乐曲为蓝本，想为其绘制一出戏谑动画，聘请当时闻名全球的指挥大师史塔科斯基现场指挥交响乐团，开创前所未有的音乐会型態。史塔科斯基将这一系列古典音乐与动画结合的作品取名为《幻想曲》。《幻想曲》借由动画与现场交响乐的结合，将彼此提升到全新的艺术层次，并找寻到跨时代且跨世代的语言，诠释在有些人心中难解的古典乐曲，引领观众聆赏大师巨作。

本次演出汇集 1942 年与 2000 年的两版《幻想曲》电影之精华，采用大荧幕 HD 高画质投影，展现饱满缤纷的色度，极致交响优美声线，造就无可取代的聆赏飨宴。曲目选粹 1942 与 2000 跨越半世纪不同版本《幻想曲》中的经典曲目，将贝多芬《命运》、《田园》、柴科夫斯基《胡桃钳》、格什温《蓝色狂想曲》、圣－桑《动物狂欢节》、杜卡斯《魔法师学徒》等大师作品结合寓意动画。2021 年儿童节期间，由国家大剧院管弦乐团为大小观众们经典重现华特·迪士尼一生中最重要的代表作，邀您共赏兼具视觉与听觉的交响盛会，重新连结我们对音乐的想像与重拾追寻梦想的力量！



协办：浔扬（上海）文化发展有限公司

2021.06.09/11

音乐厅
Concert Hall



生命的狂想 RHAPSODY OF LIFE

林大叶、曾韵与国家大剧院管弦乐团
演绎莫扎特与马勒

Mozart and Mahler with LIN Daye, ZENG Yun and NCPAO



林大叶 指挥
曾韵 圆号

LIN Daye Conductor
ZENG Yun Horn

莫扎特 降E大调第四号圆号协奏曲, K. 495
马勒 升C小调第五号交响曲

Mozart Horn Concerto No.4 in E-flat major, K. 495
Mahler Symphony No.5 in C-sharp minor

2021.06.13

音乐厅
Concert Hall



周末音乐会 Weekend Matinee

解密第五 THE NUMBER FIVE

林大叶与国家大剧院管弦乐团

LIN Daye and NCPAO

林大叶 指挥

LIN Daye Conductor

胡一轩 《吟唱》[第六届国家大剧院青年作曲家计划]
马勒 升C小调第五号交响曲 (第四乐章)
贝多芬 第五号交响曲, Op. 67 (第一乐章)
柴科夫斯基 第五号交响曲, Op. 64 (第二三乐章)

HU Yixuan *Prayer's Song* [The 6th NCPA Young Composers Program]
Mahler Symphony No.5 in C-Sharp minor (movement IV)
Beethoven Symphony No.5 in C minor, Op. 67 (movement I)
Tchaikovsky Symphony No.5 in E minor, Op. 64 (movement II/III)

很多作曲家的第五号交响曲都是杰作，本场音乐会挑选了三首重磅作品。马勒的《第五交响曲》是他的转型之作，之前他的交响曲不仅是标题音乐，还带有人声乐章，更致力于用交响曲去“包容一切”，去描述宏大的外部世界。《第五交响曲》马勒采用无标题，纯器乐，探讨自己的内心，“让一切标题解说全部消亡”，从而给与作品丰富的多义性。导演维斯康蒂根据托马斯·曼的同名小说改编的电影《死于威尼斯》，采用了《第五交响曲》中的小柔板乐章，又使这部作品另具一番情感色彩和大众知名度。在《第五交响曲》中，马勒让庞大的乐队发出各种极致声响，对乐队演奏能力提出了极高的挑战。

贝多芬的《第五交响曲》几乎是所有古典音乐听众的入门曲目，那命运的敲门声早已世人皆知。它浑然天成，其乐思发展和配器手法，经得起最苛刻的专业推敲，是交响音乐的永恒经典。柴科夫斯基的《第五交响曲》是他的代表作之一，其作曲手法和情绪结构类似贝多芬的《第五交响曲》，也有一个悲剧性的主动力机，以及从小调到大调，从黑暗到光明的发展过程。但从旋律和配器上，又有柴科夫斯基自己的特色绝活，优美动听。

指挥家林大叶将通过他的讲解和表演，分别为观众解密马勒贝多芬和柴可夫斯基第五号交响曲当中的经典片段。

For many composers, Symphony No. 5 is their masterpiece. Three of these masterpieces are selected for this concert. Mahler's Symphony No.5 is a work that marks the start of a new stage for the composer. Before this work, all his symphonies were program music that includes a vocal part. For him, a symphony is an attempt to describe the immense outside world and "must embrace everything." Symphony No. 5, however, is different. Mahler explores his inside world in an all-instrumental piece with no title. This form refuses any title-based meaning and opens up the possibility for various interpretations. Director Visconti used the adagio from Symphony No. 5 in his *Death in Venice*, a film based on Thomas Mann's novella of the same title. The film made the music more widely known and attached some sensations to it. In Symphony No. 5, Mahler makes a large orchestra produce a roaring sea of sound, which is a great challenge for any orchestra.

For almost every lover of classical music, Beethoven's Symphony No. 5 is one of the first pieces they hear. The world is now familiar with the sound of "Fate knocking at the door." This immortal work has a heavenly blessed beauty. Its development of musical ideas and technique of orchestration can withstand the most critical examination. Tchaikovsky's Symphony No. 5 is one of his representative works. It is quite similar to Beethoven's fifth in terms of techniques, emotions and structure. Like Beethoven's work, it also has a tragic leading motive, and a development from a minor key to a major key, from darkness to light. Yet it also features Tchaikovsky's distinctive grace and elegance.

Conductor LIN Daye will help the audience understand Symphony No. 5 of Mahler, Beethoven and Tchaikovsky by demonstrating and explaining famous examples from them.

2021.06.18/19

音乐厅
Concert Hall



乐是故乡明 Sounds of China

莎翁幻想 FANTASY ON SHAKESPEARE

焦阳与国家大剧院管弦乐团

JIAO Yang and NCPAO

焦阳 指挥

JIAO Yang Conductor

陈逸涵 《孤虹》[第六届国家大剧院青年作曲家计划]
瓦格纳 《黎恩济》序曲, WWV 49
马尔钦·布拉兹维茨 双长笛与弦乐队协奏曲
柴科夫斯基 《哈姆雷特》幻想序曲
柴科夫斯基 《罗密欧与朱丽叶》幻想序曲

CHEN Yihan *Aloneness Arcs* [The 6th NCPA Young Composers Program]
Wagner Overture to *Rienzi*, WWV 49
Marcin Blazewicz Concerto for Two Flutes and String Orchestra
Tchaikovsky *Hamlet* Overture-Fantasia after Shakespeare, Op. 67
Tchaikovsky *Romeo et Juliet* Overture-Fantasy

2021.06.26

乐是故乡明 Sounds of China

音乐厅
Concert Hall

民族的诗篇 POEMS OF NATIONS

吕嘉与国家大剧院管弦乐团

Lǚ Jia and China NCPA Orchestra



吕嘉 指挥

Lǚ Jia Conductor

曹胜楠 《花雨满天》[第六届国家大剧院青年作曲家计划]
赵季平 《丝路音乐瞬间》音乐会小品三首
亚历山大·拉赫巴里 “阿拉伯影响”，选自第八号交响诗《我的母亲波斯》
德沃夏克 G大调第八号交响曲，Op. 88

CAO Shengnan *Fantasia Nirvana* [The 6th NCPA Young Composers Program]
ZHAO Jiping *Moments Musicaux of the Silk Road*, Three Concert Pieces
Alexander Rahbari “Arabization”, from Symphonic Poem No. 8 *My Mother Persia*
Dvorak *Symphony No.8 in G major*, Op. 88

2021.07.02/03

乐是故乡明 Sounds of China

音乐厅
Concert Hall

英雄的诗篇 POEMS OF HEROS

吕嘉、吕思清与国家大剧院管弦乐团
演绎梁祝与我的祖国

Lǚ Jia, Siqing Lu and NCPAO



吕嘉 指挥
吕思清 小提琴

Lǚ Jia Conductor
Siqing Lu Violin



于京君 《风烟滚滚唱英雄》 世界首演
罗新民 小提琴协奏曲《刘三姐》
何占豪 陈钢 小提琴协奏曲《梁山伯与祝英台》
陈培勋 第一号交响曲“我的祖国”

Julian Yu *Raging Flames Roar into An Ode* World Premiere
LUO Xinmin Violin Concerto *Liu Sanjie*
CHEN Peixun *Symphony No.1 “My Motherland”*
HE Zhanhao CHEN Gang *The butterfly lovers* Violin Concerto

2021.07.23/24

音乐厅
Concert Hall

乐是故乡明 Sounds of China

原声传奇
SOUNDTRACK MASTERPIECES
FROM CHINA

洪毅全与国家大剧院管弦乐团

Darrell Ang and NCPAO

洪毅全 指挥
梁肖 大提琴Darrell Ang Conductor
LIANG Xiao Cello

叶小刚 《玉观音》原声配乐

谭盾 大提琴协奏曲《卧虎藏龙》

陈其钢/陈欣若 改编 交响组曲《金陵十三钗》世界首演

赵季平 交响组曲《乔家大院》

YE Xiaogang Original Soundtrack of *Jade Goddess of Mercy*TAN Dun *The Crouching Tiger Concerto*, for Cello and Chamber OrchestraCHEN Qigang / Arr. CHEN Xinruo Symphonic Suite *The Flowers Of War* World PremiereZHAO Jiping Symphonic Suite *Qiao's Grand Courtyard*

2021.08.04

音乐厅
Concert Hall炫丽与奇迹
MIRACLES

李心草、罗维与国家大剧院管弦乐团

Li Xincao, LUO Wei and NCPAO

李心草 指挥
罗维 钢琴Li Xincao Conductor
LUO Wei Piano

普罗科菲耶夫 C大调第三号钢琴协奏曲, Op. 26

理查·施特劳斯 《玫瑰骑士》组曲

海顿 D大调第96号交响曲“奇迹”

Prokofiev Piano Concert No.3 in C major, Op. 26

Richard Strauss *Der Rosenkavalier* Suite

Haydn Symphony No. 96 in D major "The miracle"

在本场音乐会上，国家大剧院管弦乐团将在指挥家李心草的带领下，首次携手钢琴家罗维，为观众带来一场精彩纷呈的音乐会。音乐会将以普罗科菲耶夫著名的《第三钢琴协奏曲》开始，这部带有炫技性的作品，将俄罗斯民族音乐风格与现代作曲技法融为一体，有着充沛的动力、刺激的音响，诙谐幽默的性格，对每一位钢琴家都是极大的挑战，也是本场音乐会“炫丽”一词的来源。

“炫丽”特色被下半场的《玫瑰骑士组曲》继承下来。作为瓦格纳之后德国音乐的代表人物，理查·施特劳斯用《莎乐美》与《艾莱科特拉》两部歌剧探索了现代音乐的边缘后，却抽身离去，创作出具备维也纳古典品位和莫扎特情趣的歌剧《玫瑰骑士》。理查对庞大的管弦乐队的驾驭能力是数一数二的，在这首组曲里，几乎能听到管弦乐团的所有可能性，包括精巧的配器、复杂的织体、巨幅的动态、优雅的独奏与炫丽的音响。

两道活色生香的大餐后，端庄高贵的海顿让听众得以回归古典的趣味。这部《D大调第96号交响曲》是海顿1791年第一次旅居伦敦时的作品，也是海顿创作的伦敦系列交响曲中的第一部。

Under the baton of conductor LI Xincao, the orchestra joined by pianist LUO Wei will present a gorgeous program featuring the pianist's NCPAO debut. The concert will start with Prokofiev's well-known Piano Concerto No. 3. This virtuosic piece combines the style of traditional Russian music and the techniques of modern composition. Electrifying in energy levels, bombastic in sonority and full of humor, it is a great challenge for any pianist. It is because of this piece that the concert is named "virtuoso."

In the second half of the concert, *Der Rosenkavalier* Suite continues to showcase the concert's theme of virtuoso. Richard Strauss is a representative of German music after Wagner. After exploring the edge of modern music with the two operas *Salome* and *Electra*, he returned to the Viennese classical taste and the Mozart-like style in *Der Rosenkavalier*. Richard Strauss shows an unmatched command of the orchestra. In this suite, you can hear almost anything an orchestra is capable of doing, with exquisite orchestration, a complicated texture, an immense dynamic range, elegant solos and splendid sonority.

After the two sensational works, elegant and noble Haydn will bring the audience back to the classical taste. The Symphony No. 96 in D major was composed in 1791 during Haydn's first stay in London. It is the first one of Haydn's London symphonies.

2021.08.08

音乐厅
Concert Hall

周末音乐会 Weekend Matinee

童年情景 BACK TO CHILDHOOD

张鲁与国家大剧院管弦乐团

ZHANG Lu and NCPAO

张鲁 指挥 钢琴

ZHANG Lu Conductor, Piano

莫扎特 降B大调第二十七钢琴协奏曲, K. 595

马斯卡尼 《乡村骑士》间奏曲

海顿 C大调玩具交响曲, Hob.II:47

舒曼 《童年情景》, Op. 15 (选段)

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

Mascagni Intermezzo from *Cavalleria Rusticana*

Haydn Kindersymphonie in C major (Toy Symphony), Hob.II:47

Schumann Selections from *Kinderszenen*, Op. 15 (Scenes from Childhood)

击弦钢琴诞生之后，需要优秀的作品来体现其特性。莫扎特在 1777 年初次看到击弦钢琴后，就很喜欢这种乐器。另外，莫扎特对协奏曲这一体裁予以继承与改进，成效颇丰。这两个因素，使得莫扎特的钢琴协奏曲，成为钢琴文献中的瑰宝。莫扎特共创作了 27 首钢琴协奏曲，这首降 B 大调 K.595 是最后一首，创作于作曲家去世的 1791 年，部分反映了他晚年的心境。这部作品既缺乏其他大调钢琴协奏曲中的宏伟壮丽，也没有小调钢琴协奏曲中悲壮的戏剧性，还失却了早期作品中的快乐风韵。音乐在摇曳中流淌，在宁静中升华，在梦想中超脱。

在马斯卡尼的《乡村骑士》间奏曲后，风趣幽默的《玩具交响曲》让听众从《乡村骑士》的情感漩涡中得以抽离，享受一下孩子们的音乐世界。这首《玩具交响曲》大量使用了孩童玩具为特色乐器，特别适合现场观看。不到十分钟的音乐轻松愉快，相信听众的嘴角会一直上扬。本曲的署名权还存在不确定性，有专家说是莫扎特的父亲利奥波德，也有人说是海顿的弟弟米歇尔。

舒曼的《童年情景》是钢琴套曲，其中的《梦幻曲》广为人知，用管弦乐团演奏相对罕见。音乐会将挑选 13 首中的哪几首来演奏，对熟悉该曲的听众是一个有趣的测试。

After the invention of the fortepiano, great pieces were needed to demonstrate the features of this instrument. Mozart became very fond of the fortepiano when he saw it for the first time in 1777. Mozart also made great achievements in his study and development of the genre of concerto. Because of these two factors, Mozart's piano concertos are the *crème de la crème* in the piano literature. Mozart composed a total of 27 piano concertos. Piano concerto in B-flat major, K. 595 is his last one, composed in 1791, the year of the composer's death. The work partly shows what the composer felt in his last years. It has neither the magnificence of his other piano concerto in major keys, nor the tragic heroism in his piano concertos in minor keys, nor the joy and merriness in his earlier works. Music just flows and becomes sublimed in dreamlike tranquility.

After Mascagni's Intermezzo from *Cavalleria Rusticana*, the humorous Toy Symphony will pull the audience out of the whirlpool of emotions and let them enjoy a world of music for children. The Toy Symphony featuring the use of a handful of toys for children should be watched in a concert. The music is cheerful throughout the total running time of fewer than ten minutes, during which, I believe, everyone in the audience will have their mouths curved up. The authorship of the piece is still disputed. Composers proposed by scholars as its author include Wolfgang Mozart's father Leopold Mozart and Joseph Haydn's younger brother Michael Haydn.

Schumann's *Kinderszenen* is a set of pieces for piano, including the widely known *Träumerei*. The work is not often performed by the orchestra. Which of the thirteen pieces will be selected for the concert? It will be an interesting test for those in the audience familiar with the work to recognize them.

2021.08.13

音乐厅
Concert Hall



蓝色海岸 CÔTE D'AZUR

吕嘉与陈萨演绎拉威尔、圣-桑与德彪西
Ravel, Saint-Saens, and Debussy with LÜ Jia and CHEN Sa

吕嘉 指挥
陈萨 钢琴

LÜ Jia Conductor
CHEN Sa Piano

拉威尔 《鹅妈妈》组曲
圣·桑 G小调第二号钢琴协奏曲, Op. 22
德彪西 《大海》
德彪西 《圣塞巴斯蒂安的殉难》

Ravel *Mother Goose Suite*
Saint-Saens Piano Concerto No.2 in G minor, Op. 22
Debussy *La Mer*
Debussy *The Martyrdom of St. Sebastian*



室内乐

CHAMBER

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.

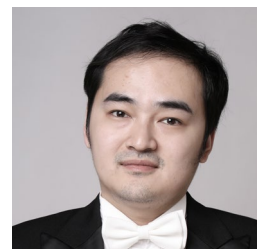
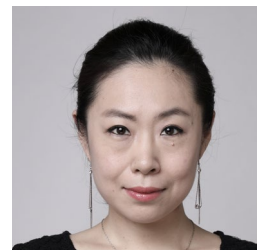
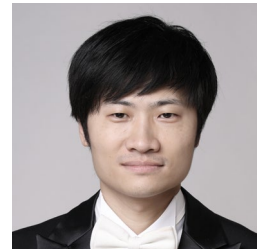
"NCPAO in Chamber" extends a long name list from Bach, Haydn, Mozart, Beethoven to Mendelssohn, Bartok, Richard, Britten and Shostakovich, guiding music lovers with strong curiosity and sublime pleasure, to seek and appreciate brilliant thoughts and artistic treasures of chamber music left by great composers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

2021.02.27

小剧场
Multi-functional
Theatre



贝多芬 250 Beethoven250

致贝多芬 BEETHOVEN

国家大剧院四重奏
with China NCPA Quartet

国家大剧院四重奏

李喆 第一小提琴

刘弦 第二小提琴

庄然 中提琴

梁肖 大提琴

China NCPA Quartet

LI Zhe First Violin

LIU Xian Second Violin

ZHUANG Ran Viola

LIANG Xiao Cello

贝多芬 C小调第四号弦乐四重奏, Op.18

贝多芬 降B大调第六号弦乐四重奏, Op.18

于京君 《致贝多芬》 世界首演

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

Beethoven String Quartet No. 6 in B-flat major, Op. 18

Julian Yu *About Beethoven* World Premiere

2月27日晚7:30，由管弦乐团四位首席组成的“国家大剧院四重奏”将在国家大剧院小剧场，为观众们带来牛年首场音乐会，演绎贝多芬早期作品《六首弦乐四重奏》中的两首以及乐团委约作曲家于京君创作的《致贝多芬》。

《六首弦乐四重奏》系列创作于1798至1800年，那时的贝多芬还属“初生牛犊”。C小调第四号弦乐四重奏是其中最后完成的作品。由于未找到先前草稿，引得学者们纷纷推测它是由贝多芬在来到维也纳之前“储存”的作品回炉重作而得。它也是其中唯一一首小调作品，典雅明快，极具古典气质，围绕着小调所构成的一系列戏剧化张力也使其成为贝多芬最受欢迎的四重奏之一。如果说第四号中含有对莫扎特的敬意，那么降B大调第六号弦乐四重奏则酝酿着一个逐渐走向成熟的贝多芬，紧迫的驱动感与质朴的旋律交相应和，展现出贝多芬式的欢愉，在当时充满着现代感，至今依然被人们所喜爱。

2020年初，澳籍华人作曲家于京君受国家大剧院管弦乐团委约为纪念贝多芬诞辰250周年而作《致贝多芬》。本场音乐会上，该作品将迎来全球首演。作品采撷贝多芬九部交响曲中最具代表性的主题，以作曲家特有风格进行诠释，品古知今。令观众在全新的声响中捕捉熟悉的动机，感受其在当代依然鲜活的生命力与跨越时光的内涵。

As the first concert after the arrival of the Year of the Ox, the four principals of the NCPAO will first bring to the audience two early works by Ludwig van Beethoven--two string quartets published in 1801. The quartet series was created between 1798 and 1800 when Beethoven was still a "rising star". Of all the six quartets, the String Quartet No. 4 in C minor was the last to be completed and is considered a very unique one. Not only because it is the only one among the six whose original draft has not been found--which many scholars thought of as reworked from early music "stocked" by Beethoven before he came to Vienna; but also because as the only C minor work, it is elegant and lively, with a classical taste. Beethoven was very fond of C minor, and such fondness can be proven by Symphony No. 5 composed later. A series of dramatic tensions surrounding the minor tune has also made the string quartet one of Beethoven's most popular quartets. If there is an homage to Mozart in the String Quartet No. 4, then the String Quartet No. 6 in B flat major shows a Beethoven that gradually matures. The urgent drive and the simple melody are in harmony, showing Beethoven-ish joy, full of modernity in its time and still loved by people today.

In early 2020, Julian Yu, an Australian Chinese composer, was commissioned by the National Centre for the Performing Arts to compose To Beethoven to commemorate the 250th anniversary of Beethoven's birth. At this concert, the work will be premiered to the world. The work adopts the most representative themes of Beethoven's nine symphonies and interprets them in the unique style of the composer, thereby enabling the audience to savor the past and appreciate the present--and to capture the familiar motives in the new composition, feel their vitality that is still alive and perceive the meaning that spans time in the contemporary time.



2021.03.31

小剧场
Multi-functional
Theatre

鼓动春日 SPRING DRUMS

国家大剧院管弦乐团室内乐系列

NCPAO in Chamber



加布里埃尔·巴特扎蒂 定音鼓 打击乐
刘恒 王璇宇 打击乐

Gabriele Bartezzati Timpani, Percussion
LIU Heng, WANG Xuanyu Percussion



特里维诺 《追影》
本森 打击乐三重奏
尼尼麦基/巴特扎蒂 改编《东奔西跑》
特里维诺 《2+1》
刘恒 巴特扎蒂 王璇宇 《午餐时间》
刘恒 《时空》
雅克·菲利多尔 安德烈·菲利多尔 《行进曲的定音鼓》
刘恒 《回忆》
霍里夫 《弗拉门戈》
派克 《腾飞》

Trevino *Catching Shadows*
Benson Trio for Percussion
Jani Niinimäki / Arr. Bartezzati *Lauferei*
Trevino *2+1*
LIU Heng, Bartezzati, WANG Xuanyu *Lunch Time*
LIU Heng *Space-Time*
Andre Philidor, Andre Philidor *March for Timpani*
LIU Heng *Memory*
Houllif *Flamenco*
Peck *Lift-Off*

《礼记·乐记》中有云：“乐者，心之动也；声者，乐之象也；文采节奏，声之饰也。”在这个春日，国家大剧院管弦乐团的打击乐声部，将为观众们带来一场特别的打击乐专场音乐会。其中，《午餐时间》是专为3月31日当天，来到国家大剧院小剧场的各位观众而作，这首作品的创作者，正是舞台上的三位打击乐演奏家：刘恒、加布里埃尔·巴特扎蒂、王璇宇。

观众还将聆听到乐团打击乐首席刘恒所作《时空》、《回忆》两首作品：《时空》中，会出现诞生于21世纪的乐器——手碟。它的声响与其他打击乐器溶汇，展现了作曲家心中美丽神秘的时空之境；刘恒为过世的父亲写下《回忆》，颤音琴与两台马林巴组成了这首三重奏，也描绘出铭刻于作曲家心底父亲的音容笑貌。

音乐家们还将演出墨西哥裔美籍作曲家特里维诺的《追影》，为音乐会注入一缕艺术摇滚之气。此外，本场演奏家们在原曲马林巴二重奏之上，另加一打击乐声部，改编为三重奏。作品《2+1》同样源自特里维诺，由两位音乐家同奏一台乐器，其中一位从另一侧“反敲马林巴”，呈镜像之意。

在种类繁多的打击乐表演形式中，身体打击乐位列其中。美国打击乐演奏家霍里夫从奔放绚丽的西班牙弗朗明哥音乐中汲取灵感，用身体打击乐，描摹出一幅生动剪影。

这场大剧院管弦乐团打击乐声部专场音乐会中，多首现代打击乐作品将呈于舞台，嘈切珠语，坎坎乐之。

This spring, the percussion section of the NCPAO will present a special percussion concert for the audience. The piece “Lunch Time” is composed particularly for the audience who will come to the Multi-functional Theater of the NCPA on March 31. The composers of this piece are the three performers: LIU Heng, Gabriele Bartezzati, and WANG Xuanyu. The audience will also hear two pieces by NCPAO chief percussionist LIU Heng: “Space-Time” and “Memory”. In “Space-Time”, the “hang,” a musical instrument born in the 21st Century, will be featured, its sounds will merge with other percussion instruments to exhibit the beautiful and mysterious world of time and space in the composer’s mind. LIU Heng composed “Memory” for his deceased father, the trio for a vibraphone and two marimbas presents a portrait of the composer’s father as he remembers him. The musicians will also perform “Catching Shadows” by Mexican American composer Trevino, which adds a touch of rock and roll to the concert. In addition, the performers add a third voice to the original marimba duo, turning it into a trio. In “2+1”, another work by Trevino, two musicians play on the same instrument, one of them performing on the opposite side, creating a mirror image. Among the wide variety of percussion performance, Body percussion is one of them. American percussionist Houllif finds inspiration from Spanish flamenco music and creates a vivid picture with body percussion.

2021.05.12

音乐厅
Concert Hall



弓弦与号角之一 BOWS AND HORNS I

李伟纲、刘明嘉、韩小光与国家大剧院管弦乐团

Weigang Li, LIU Mingjia, HAN Xiaoguang and NCPAO

韩小光 指挥
刘明嘉 双簧管
李伟纲 小提琴

HAN Xiaoguang Conductor
LIU Mingjia Oboe
Weigang Li Violin

托马西 《仪式号角》
伯格 《F大调小夜曲》，Op. 102
图里纳 《斗牛士的祈祷》，Op. 34
柴科夫斯基 C大调小夜曲，Op. 48

Tomasi *Fanfares Liturgiques*
Berger *Serenade for Twelve Wind Players*, Op. 102
Turina *La Oración del torero*, Op. 34
Tchaikovsky *Serenade in C major*, Op. 48

2021.05.13

音乐厅
Concert Hall

弓弦与号角之二

BOWS AND HORNS II

李伟纲、刘明嘉、韩小光与国家大剧院管弦乐团
Weigang Li, LIU Mingjia, HAN Xiaoguang and NCPAO



李伟纲 小提琴
刘明嘉 双簧管
韩小光 圆号

Weigang Li Violin
LIU Mingjia Oboe
HAN Xiaoguang Horn



巴伯 弦乐柔板
巴托克 弦乐嬉游曲
莫扎特 降B大调第十号小夜曲“大帕提塔”，K. 361



Barber Adagio for Strings
Bartok Divertimento
Mozart Serenade No. 10 in B-flat major "Gran Partita", K. 361

2021.05.15

天津茱莉亚学院
The Tianjin Juilliard
School
Concert Hall

弓弦与号角之三

BOWS AND HORNS III

李伟纲、刘明嘉、韩小光与国家大剧院管弦乐团
Weigang Li, LIU Mingjia, HAN Xiaoguan and NCPAO



李伟纲 小提琴
刘明嘉 双簧管
韩小光 圆号

Weigang Li Violin
LIU Mingjia Oboe
HAN Xiaoguang Horn



托马西 《仪式号角》
柴科夫斯基 C大调小夜曲，Op. 48
莫扎特 降B大调第十号小夜曲“大帕提塔”，K. 361



Tomasi Fanfares Liturgiques
Tchaikovsky Serenade in C major, Op. 48
Mozart Serenade No. 10 in B-flat major "Gran Partita", K. 361

2021.05.20

小剧场
Multi-functional
Theatre

动人心弦 HEARTFUL STRINGS

国家大剧院管弦乐团室内乐系列
NCPAO in Chamber



融合四重奏
马魏家 第一小提琴
樊悦 第二小提琴
南江录 中提琴
金窈利 大提琴

Fusion Quartet
MA Weijia First Violin
FAN Yue Second Violin
Kangrok Nam Viola
Kyuri Kim Cello



桥四重奏
陈述 第一小提琴
杨瑞 第二小提琴
郝学嘉 中提琴
张晟 大提琴

Bridge Quartet
CHEN Shu First Violin
YANG Rui Second Violin
HAO Xuejia Viola
ZHANG Sheng Cello



贝多芬 F大调第一号弦乐四重奏, Op.18
冈宁/杨一晨 改编 《玫瑰人生》
舒伯特 A小调第13号弦乐四重奏, D. 804 “罗莎蒙德”
阿尔弗雷德·施尼特凯 波尔卡

Beethoven String Quartet No.1 in F major, Op. 18
Gunning / Arr. YANG Yichen *La Vie en Rose*
Schubert String Quartet No.13 in A minor “Rosamunde”, D. 804
Alfred Schnittke *Polka*



2021.07.31/08.01

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莫扎特 D小调弥撒曲“安魂曲”，K.626（进台经）
莫扎特 D大调第十七号嬉游曲，K.136
莫扎特 C大调《妈妈，我要告诉您》（“小星星”变奏曲），K. 265/300e（选段）
莫扎特 G大调弦乐小夜曲，K. 525
莫扎特 G小调第四十号交响曲，K. 550
莫扎特 《费加罗婚礼》序曲

Mozart Piano Concerto No.11 in A major, K.331 (movement III)
Mozart Requiem in D minor, K.626 (Introitus)
Mozart Divertimento in D major, K.136
Mozart Selections from 12 Variations on *Ah, vous dirai-je Maman* in C major, K. 265/300e
Mozart Serenade No.13 in G major, K.525
Mozart Symphony No.40 in G minor, K.550
Mozart Overture to *The Marriage of Figaro*



合唱

CHORUS

同舟共济战疫情 COMBATING THE PANDEMIC WITH CONCERTED EFFORT

诞生在疫情期间的五首合唱作品

Five Choral Works Born amid Pandemic

《天使告诉我》

王宁词/王黎光曲

Angels Tell Me

Lyrics: WANG Ning / Music: WANG Liguang

《天使的身影》

袁英词/张干一曲

Silhouettes of Angels

Lyrics: YUAN Ying / Music: ZHANG Qianyi

《姐妹兄弟》

韩剑光词/蔡东真曲

Sisters and Brothers

Lyrics: HAN Jianguang / Music: CAI Dongzhen

《中国一定强》

王晓岭词/印青曲

China Must Be Strong

Lyrics: WANG Xiaoling / Music: YIN Qing

《团结就是力量/为武汉加油》

牧虹词 卢肃曲/ 徐壮丽词

王子瑜曲

Solidarity Means Strength / Work Harder for Wuhan

Lyrics: MU Hong, Music: LU Su / Lyrics: XU Zhuangli,

Music: WANG Ziyu

2020 年初，一场突如其来的新冠肺炎疫情在全国迅速蔓延，在疫情防控形势最严峻的阶段，国家大剧院合唱团积极响应剧院“以艺抗疫”的号召，参与完成了 5 部抗疫合唱作品的创作，用充满正能量的艺术作品为抗疫一线的白衣战士们呐喊鼓劲。

在疫情爆发初期，合唱团的艺术家们在接到歌曲录制任务后，义无反顾地奔向工作岗位，向奋战在一线的白衣天使和所有心系武汉的同胞送去歌曲联唱《团结就是力量 / 为武汉加油》及合唱作品《天使的身影》。前者铿锵有力的歌词，慷慨激昂的旋律，振奋人心的曲调呼唤至暗时刻中蕴含的光明与希望，传递出抗疫必胜的决心。合唱歌曲《天使的身影》曲调抒情又略带忧愁，由著名作曲家张干一谱曲，曾参加过抗击非典疫情的医生袁英作词，歌词真实动人，道出了千千万万你我的心声，饱含人们对医护人员的真情赞美和殷切关怀。歌曲一经推出便被多家社会单位、群众和艺术家广为传唱，迅速传播到大江南北的每一个角落。

在连续几个月的抗疫大战中，举国同心，命运与共。随着疫情的发展，合唱团又先后录制推出了《姐妹兄弟》《中国一定强》《天使告诉我》三部作品，极大的增强了广大群众抗击疫情的信心和勇气。歌曲《姐妹弟兄》用温馨祥和的曲调展示一方有难、八方支援的团结精神，诉说这种棠棣之花的手足情谊。正如曲作者蔡东真所说，音乐传递的不仅仅是旋律，更是一种能量。在这场没有硝烟的战场上，姐妹兄弟守望相助，合唱团的艺术家们将这份感动用歌声传递出来，

为他们加油鼓劲。在全国疫情防控持续向好、生产生活秩序呈现加快恢复的态势下，歌曲《中国一定强》应运而生，铿锵有力、雄迈豪壮的乐声，赞叹令人钦佩的中国力量、中国精神和中国效率。这首抗疫的战歌，由著名词作家、剧作家王晓岭与著名作曲家印青联袂打造。曲目短小精悍，曲风坚实有力、豪迈雄浑，表达了在共产党领导下，人民必胜的信心与决心，令人闻之备受振奋鼓舞。此外，为致敬每一位用“白衣的温暖，传递着天使光热”的新时代逆行者，国家大剧院与中国音乐学院强强联合，推出抗疫主题交响合唱《天使告诉我》。该曲由国家大剧院院长王宁作词，中国音乐学院院长王黎光作曲，是当前众多抗击疫情作品中，较为鲜有的交响合唱作品。作品以崭新的视角，通过人们向医护人员发问、医护人员进行回答这样一种“对话”的方式展开，歌词在声部间形成了问答对话，人们对“天使”们的发问饱含着关怀与疼爱，而医护战士的回答又满溢了恪守天职的无私与英勇，人声和器乐相得益彰，唱出了全体文艺工作者对战疫英雄的礼赞。

没有过不去的冬天，也没有不会到来的春天。我们终将赢得这场“战疫”的最终胜利，但现在的岁月静好，只因有人替我们负重前行。伟大出自平凡，英雄来自人民，医护工作者们鏖战于前线，以自己的勇气和担当救死扶伤、护佑健康，合唱团的艺术家们祈愿以音乐撒播光明、抚慰心灵、鼓舞信心，用美好的旋律传递出人们最坚定的信念和最殷切的期盼，用深情的歌喉奉献出最真挚的力量。



The beginning of 2020 saw the outbreak and rapid spread of the COVID-19 pandemic in China. At the grimmest stage of pandemic prevention and control, China NCPA Chorus, in response to the call of the Center for “combating the pandemic with arts”, completed the creation of five choral works combating the pandemic, encouraging “soldiers in white” fighting at the front with artistic works full of positive energy.

At the beginning of the outbreak of the pandemic, the artists of the Choir, upon receiving the task of song recording, rushed to their posts without hesitation, sending a *song medley Solidarity Means Strength/ Work Harder for Wuhan* as well as a choral work *Silhouettes of Angels* for all “angels in white” fighting at the front, and all compatriots concerned with Wuhan. The former, with sonorous lyrics, impassioned melody and inspiring tunes, calls for light and hope at the darkest moment, conveying the determination to win the war against the combat. The choral work *Silhouettes of Angels* features a lyrical tune tinted by sorrows. Its music was composed by Zhang Qianyi, a famous composer, and its lyric was authored by Doctor Yuan Ying, who once participated in the combat against the SARS pandemic. With truthful and moving lyrics, the song airs the voices of the people and contains people’s sincere eulogy and concern with medical workers. Once released, the song is widely sung by several social units, the mass and artists, quickly spreading to all corners of the country.

In the campaign against the COVID-19 pandemic lasting several months, the whole country worked in concerted efforts for a destiny we shared. With the development of the pandemic, the Choir recorded and launched three works successively, *Sisters and Brothers*, *China Must Be Strong*, and *Angels Tell Me*, which tremendously enhanced the confidence and courage of the mass combating the pandemic. The song *Sisters and Brothers*, with a cozy and serene tune, presents the spirit of solidarity with which people from all directions pool resources to assist one place in trouble, and delineates the friendship of compatriots. Just as the composer Cai Dongzhen notes, music not just conveys melody but

more importantly a kind of energy. In this battlefield without smoke of gunpowder, sisters and brothers help and encourage each other, a compassion delivered by the artists in the Choir by singing to cheer them up. While the pandemic was brought under control and production and normal life were quickly restored, the song *China Must Be Strong* was created as a result. The vigorous and heroic music celebrates the Chinese power, spirit and efficiency admired by the world. The battle hymn combating the COVID-19 pandemic has been co-produced by Wang Xiaoling, a famous lyrical writer and playwright and Yin Qinglian, a famous composer. Short and concise with a vigorous and grand style, the song expresses the confidence and determination that the people must win under the leadership of the Communist Party of China, providing inspiration to everyone who hears it. Additionally, to pay tribute to novel heroes in the new era who “transmit angelic light and heat with the warmth of white uniforms”, the National Center for the Performing Arts and the Chinese Conservatory of Music worked together to launch *Angels Tell Me*, a symphonic chorus about combating COVID-19. With lyric written by Wang Ning, President of the National Center for the Performing Arts, and music composed by Wang Li, President of the Chinese Conservatory of Music, this song is a rare symphonic choral work among the many works about combating the pandemic. From a brand new perspective, the work starts with a “dialogic” form with people asking medical workers and medical workers answering questions. The lyrics form a Q & A dialogue between different parts. People’s questions to “angels” are full of concern and care, while medical soldiers’ replies are suffused with the selflessness and bravery out of their faithful observation of their duties. Singers’ voice and the music of instruments complement each other to present the eulogy of all literary and art workers for heroes combating the pandemic.

No winter will not go away, nor will spring never come. We will eventually see the final victory over the pandemic. But we live a peaceful life now, only because some people carry the heavy burden for us. Greatness is derived from ordinariness, just as heroes come from common people. Medical

workers fight bravely at the front, healing the sick, saving the dying, and protecting our health with their courage and commitment; while the artists of the Choir wish to spread light, console hearts

and inspire confidence with music, conveying people’s firmest faith and most ardent yearning with their beautiful melody and contributing their sincerest strength with their passionate songs.





2020.08.14
音乐厅
Concert Hall
民族音韵
NATIONAL CHORUS
吴灵芬与国家大剧院合唱团音乐会
WU Lingfen and China NCPA Chorus Concert

吴灵芬 指挥 WU Lingfen Conductor

混声合唱
《欢迎歌》
菲律宾民歌/本尼·卡斯蒂永曲

《黄昏》
匈牙利民歌/柯达伊曲

《节奏》
Dan Davison曲

《黑龙江的波涛》
居斯曲/索科洛夫编合唱

《当歌声响起》
谷川俊太郎词/松下耕曲

《可爱的家》
选自歌剧《克拉丽》/亨利·罗利·比肖普曲/斯蒂芬·德塞萨尔(Stephen DeCesare)编合唱

男声合唱
《Bonse Aba》
赞比亚民歌

混声合唱
《南非祝贺歌》
丹尼尔·杰克逊编合唱

混声合唱
《天下黄河》
陕北民歌/奚其明编合唱

《四季》
内蒙古民歌/郭有明译词/永儒布编合唱

女声合唱
《海岛冰轮初转腾》
选段自京剧《贵妃醉酒》/邹野编合唱

混声合唱
《苍天般的阿拉善》
乌兰巴根、马希毕力格词/色·恩克巴雅尔曲

Mixed Chorus
Welcome Song
Philippine folk song / Music: Benny Castillon
Eventide
Hungarian folk song / Music: KODÁLY
Ritmo
Music: DAN Davison
Waves of Heilongjiang
Music: Jus / Chorus Arr.: Sokolov
When the Singing Starts
Lyrics: SHUNTARŌ Tanikawa / Music: KO Matsushita
Lovely Home
From opera “*Clari*” / Music: HENRY Rowley Bishop /
Chorus Arr.: STEPHEN DeCesare

Male Chorus
Bonse Aba
Zambian folk song

Mixed Chorus
South African celebration song
Chorus Arr.: DANIEL Jackson

《龙船调》
湖北民歌/陈国权编合唱/黄怀朗配乐奏

《绿色的澜沧江》
傣族音乐素材/建丰词/谢功成曲

《川江的故事》
周长征、宋名筑词/宋名筑、周长征曲

Mixed Chorus
The Yellow River under the Heaven
Northern Shaanxi folk song / Chorus Arr.: XI Qiming
Four Seasons
Inner Mongolian folk song / Lyrics & trans. GUO Youming /
Chorus Arr.: YONG Rubu

Female Chorus
The Moon Rises above the Island
From Peking Opera “*The Drunken Concubine*” / Chorus Arr.: ZOU Ye

Mixed Chorus
The Sky-like Alashan
Lyric: Wulanbagen, Maxibilige / Music: SE Enkebayar
Dragon Boat Tune
Hubei folk song/ Chorus Arr.: CHEN Guoquan / Accompaniment Arr.: HUANG Huailang
The Green Lancang River
Music of the Dai people / Lyrics: JIAN Feng / Music: XIE Gongcheng
The Story of the Sichuan River
Lyrics: ZHOU Changzheng, SONG Mingzhu / Music: SONG Mingzhu, ZHOU Changzheng

民歌的世界，没有界限，打破时间和空间，在地球的任何地方，祈福的心愿、祝愿的心情都是如此相似，歌颂的情感都是美好而又真挚。爱与和平，真与善与美，农耕收获的喜悦、婴童降临的泪水、相爱的甜蜜、思念的苦楚、思乡的眷恋、对大地母亲的歌咏、对宇宙万物的崇敬以及对大自然的敬畏……

合唱艺术作为最古老的音乐形式之一，因其丰富的层次、和谐的秩序、多彩的音色、立体的声效雄踞各类声乐形式之首。通过旋律、节奏、和声、力度、表情等因素的结合、发展与变化，诉说着人类心灵的慨叹。“丝不如竹，竹不如肉”，合唱以温暖的人声慰藉着大千世界，并传递出艺术的崇高性。而将歌曲改编成合唱后，由于融合了人声的所有状态，带来了全新的听觉体验和

艺术冲击力，极大地深化了原本歌曲的情感内。国家大剧院合唱团，将以多种合唱形式，邀您乘着和声的翅膀，走遍中国、徜徉五洲，感受民歌合唱带来的世界大同，感受民歌合唱传递的音乐形态的融合，体会不同语言、不同文化摩擦出的火花之韵味。

赞比亚传统民歌音调改编的“Bonse Aba”、南非民间歌曲改编的南非祝贺歌，共同表达着不同民族对大自然的祈福、对真善美的向往；

吸收了匈牙利民歌音调的《黄昏之歌》、美国民歌《可爱的家》，诉说着对祖国、对家、对恋人的思念之情；以川江地区民间小调和船工号子为素材创作的《川江的故事》，跨越时空唱起船工号子，同流汗、共洒泪，齐

向前；湖北民歌改编的《龙船调》描述着美好的生活场景、歌颂着欢乐的快活时光。

取材于傣族民间音乐的《绿色的澜沧江》、改编自流传于内蒙古东部民歌的《四季》、取材陕北民歌的《天下黄河》齐声咏叹着养育自己的大自然，感恩着溪流山川、草原江河带来的富饶生活……

在这些相同情感中又有着不同的语言、不同的节奏和不同的调性，在相同的生活场景描述中又有着不同的

The world of folk songs has no borders. It breaks the barriers of time and space. In songs, we see people across the globe have similar aspirations; the emotions are beautiful and sincere, encompassing the feelings of love and peace, honesty, compassions, beauty, the joy of harvest time, the crying of the newborns, the sweetness of love, the bitterness of nostalgia, the longing of the homeland, the praising of the mother earth, the admiration for the universe and all creatures, and the awe for nature...

Choir, as one of the oldest forms of music, is the utmost form of vocal music for its rich layers, harmonious arrangement, colorful textures, and three-dimensional sound effects. Through the combination, development and alternation of melody, rhythm, harmony, density, expression and other elements, it articulates the human soul. Since “woodwind is better than strings, while voice is better than woodwind”, the chorus comforts the world with warm voices and conveys the sublime nature of music. The choral music adapted from the folk songs brings about a new listening experience and artistic effect derived from fusing all possibilities of human voices, and greatly deepens the emotional dimension of the original songs. NCPA Chorus invites you to take the wings of harmonious voices to travel across China and all five continents; to experience the global unity under integrated musical forms delivered by the folk songs in chorus; and to savor the charm struck up by the difference among languages and cultures.

Bonse Aba, adapted from traditional Zambian folk songs, *South African celebration song* adapted from South African folk songs, all represent the wishes and the longing for truth, goodness, and beauty of different ethnic groups;

舞蹈特性和歌唱特点；呐喊或沉吟、唱颂或拟声，都是超越了词语功能的精神文化的表达，是最普世的人类内心的旋律与声音。

通过民歌合唱感受异域音乐文化的融合交流、发扬和继承我们自身的丰富的传统民歌文化遗产是我们这场音乐会的使命与初心。每一句歌颂，每一声号子，每一次赞叹，都集结起我们，以声音、以和声构筑一个中外民歌合唱的舞台，爱我们彼此，爱这片土地，爱这个星球！

These songs, such as *Eventide*, adopting the tone of Hungarian folk songs; *Lovely Home*, an American folk song, tell about the nostalgia for the motherland, home and lovers; *The Story of the Sichuan River*, created with the popular folk tunes and boatman's songs in the Chuanjiang River, are universal gondolier's songs, conveying the hardworking and uplifting spirit; the *Dragon Boat Tune*, adapted from Hubei folk songs, sing for a happy life and joyous times; *The Green Lancang River*, based on the folk music of Dai minority, *Four Seasons*, adapted from folk songs of eastern Inner Mongolia, and *The Yellow River under the Heaven*, based on northern Shaanxi folk songs, are singing in unison to praise nourishing mother nature, and to express the people's gratitude to the streams, mountains, and prairie, for their life of abundance...

These works carry the same emotions but with different vocabulary, different rhythms, and different tones. They also narrate a similar life yet with distinctive dancing and singing elements; yelping or whispering, singing or onomatopoeia, these are spiritual or cultural expressions beyond the function of languages; they are the most universal melody and sound of the human soul.

This concert of folk songs choral music is intended for the audience to experience the integration and exchange of different music from different cultures; the program also aims to carry on and carry forward China's rich folk cultural heritage. In praises, tunes, and admiration, we stand together; with voice and harmonious singing, we build a stage for Chinese and foreign folk songs in chorus, promoting a spirit of caring for each other, this land, and this planet!

2020.10.23/24

音乐厅
Concert Hall

歌唱世间的美好 FOR THE BEAUTY OF THE EARTH

国家大剧院合唱团经典作品合唱音乐会
Classical Works with China NCPA Chorus

焦淼 指挥

JIAO Miao Conductor



混声合唱

《绿袖子》

英国民歌/博布·契尔考特编合唱

《丹尼男孩》

爱尔兰民歌

《可爱的家》

选自歌剧《克拉丽》/杨鸿年编合唱

女声合唱

《乘着歌声的翅膀》

(德)海涅词/(德)门德尔松曲/杨鸿年编合唱

《歌唱世间的美好》

约翰·卢特曲

《想你的365天》

邬裕康词/李伟菘曲/温展力编曲

混声合唱

《龙船调》

土家族民歌/刘晓星编合唱

《苍天般的阿拉善》

乌兰巴根、马希毕力格词/色·恩克巴雅尔曲

《嘎哦丽泰》

杜鸣心改编

男声合唱

《海港之夜》

阿·丘尔庚词/瓦·索洛维约夫谢多伊曲

《美丽的天使》
墨西哥民歌/塞利诺·孟多萨·科尔特兹词曲

《爱唱歌的人是爱的使者》
非洲赞比亚民歌

混声合唱
《教我如何不想他》
刘半农词/赵元任曲/黄友棣编合唱

Mixed Chorus
Green sleeves
British Folk Song / Choral Music: Bob Chilcot
Danny Boy
Irish Folk Song
Lovely Home
From opera *Clari* / Choral Arr.: YANG Hongnian

Female Chorus
On Wings of Song
Lyrics: Heine / Music: Mendelssohn / Choral Arr.: YANG Hongnian
For the Beauty of the Earth
Music: John Rutter
Missing You for 365 Days
Lyrics: WU Yukang / Music: LI Weisong / Arr.: WEN Zhanli

Mixed Chorus
Dragon Boat Tune
Tujia folk song / Choral Arr.: LIU Xiaoxing
Heavenly Alxa
Lyrics: Ulaanbaagen, Mahibilig / Music: SAI Nqbayar

“空山新雨后，天气晚来秋”在深秋十月，美妙的歌声犹如清泉，沁润我们每个人的内心，就像歌声中唱到的那样“歌唱世间的美好”。音乐是最能体现人文风情的艺术表达方式，美妙的音乐能够带我们领略不同国家、民族的音乐风情。本场音乐会风格多样，涵盖了中国民歌、近现代艺术歌曲、世界民族音乐、浪漫民谣等

《城南送别》
李叔同词/J.P.奥德威曲/周鑫泉编合唱

《在水一方》
琼瑶词/林家庆曲/金巍编合唱

《故乡的云》
小轩词/谭健常曲/高伟春编配

Gaerlitai
Arr.: DU Mingxin
Male Chorus
Evening at the Roadstead
Lyrics: A. Churkin / Music: V. Solovev-Sedoy
Beautiful Angel
Mexican Folk Song / Music & lyrics: Cellino Mendoza Cortez
Whoever loves to sing is a messenger of love
Zambian Folk Song

Mixed Chorus
How Can I Forget Him?
Mixed Chorus / Lyrics: LIU Bannong / Music: ZHAO Yuanren / Choral Arr.: HUANG Youdi
Bidding Farewell
Lyrics: LI Shutong / Music: J.P. Ordway / Choral Arr.: ZHOU Xinquan
Beyond the Water
Lyrics: QIONG Yao / Music: LIN Jiaqing / Choral Arr.: JIN Wei
Clouds of Hometown
Lyrics: Xiaoxuan / Music: TAN Jianchang / Orch.: GAO Weichun

多种风格的作品。让我们在这个最美好的季节，感受最浪漫唯美的音乐。

音乐会上半场包含了三首英文民谣，充满浓郁英伦风的《绿袖子》、《丹尼男孩》，温馨甜蜜的《可爱的家》。这些作品既有含义隽永的歌词，又有朗朗上口的曲调，

歌曲的艺术性极强，在营造出诗画般意境的同时，传递出细腻而真挚的情感。在犹如天籁的女声合唱中，我们选取了三首来自不同国家的名曲，分别是德国浪漫派作曲家门德尔松的代表作《乘着歌声的翅膀》、英国作曲家约翰如特的颂歌《歌唱世间的美好》，以及中国青年作曲家温展力改编的充满热情活力的《想你的 365 天》。此外，音乐会中还为大家展示了中国少数民族的音乐风情。风趣而又热情的土家族民歌《龙船调》、意境深远的蒙古族歌曲《苍天般的阿拉善》，以及塔吉克族民歌《嘎俄丽泰》。这些歌曲带着观众朋友们进入蓝天白云与牧场牧歌的田园音画当中，带大家感受北方游牧民族的生活与情感世界。

“After fresh rain in mountains bare,/ Autumn permeates evening air,” as is described in a classical Chinese poem. In the deep autumn of October, melodious songs, like clear spring water, seep through our hearts, “for the beauty of the earth”, as a song goes. Music is the best artistic expression of culture. Beautiful music can lead us to experience the customs of different countries and ethnic groups. This concert, covering a diversified range of works from Chinese ethnic songs, modern artistic songs, world ethnic songs, and romantic folk songs, will bring us the most romantic and aesthetic music in this most wonderful season.

The first half of the concert consists of three English folk songs, *Green Sleeves* and *Danny Boy* with a song England flavor and *Lovely Home*. These works, featuring both meaningful lyrics and catchy melodies, are extremely artistic, presenting meticulous and sincere feelings while creating poetic and picturesque conceptions. In the heavenly female chorus, three famous pieces of music from different countries are presented, respectively *On Wings of Song* by Mendelssohn, a German Romantic composer, *For the Beauty of the Earth*, a hymn by a British composer John Rutter, and *Missing You for 365 Days*, a passionate song adapted by Wen Zhanli, a young composer in China. Besides, the concert will

在下半场的音乐会中，男声合唱为大家展现的是三首地区风格迥异的作品：俄罗斯歌曲《海港之夜》、墨西哥民歌《美丽的天使》、赞比亚民歌《爱唱歌的人是爱的使者》，体味不同国家民族的乡音乡情。在本场音乐会的最后，我们沿着中国合唱的历史发展脉络，为大家展现不同时期的中国艺术歌曲，从《教我如何不想她》、《在水一方》再到作曲家周鑫泉根据学堂乐歌代表之作《送别》所创作的艺术歌曲《城南送别》以及歌曲《故乡的云》，表达海外游子对于祖国的眷恋之情。

万物和谐，感恩常在，深情的歌声带我们一起走入美妙的音乐世界，在这场温情隽永的合唱音乐会中，一同歌唱世间的美好。

present music of ethnic groups in China, including Dragon Boat Tune, a humorous and passionate Tujia folk song, *The Sky-like Alashan*, a Mongolian song with a profound meaning. These songs will take the audience to pastoral musical pictures of blue sky, white clouds and pastures and to experience the life and feelings of nomadic peoples in the north.

In the second half of the concert, the male choir will bring the audience three works with distinctive regional styles: *Evening at the Roadstead*, a Russian song, *Beautiful Angel*, a Mexican folk song, and *Whoever loves to sing is a messenger of love*, a Zambian folk song. Native music and customs of different countries will be shown. Towards the end of the concert, we will present Chinese artistic songs in different periods along the historical development of chorus in China, from *How Can I Forget Him?*, *Beyond the Water to Bidding Farewell*, an artistic song created by Composer Zhou Xinquan according to Farewell, a school song, as well as *Clouds of Hometown*, which expresses overseas Chinese's nostalgia for their motherland.

Celebrating the harmony of all things and the gratitude for peace, the passionate songs will take us into the fantastic world of music. Let us sing for the beauty of the earth together in this warm chorus concert.

2020.11.06/07

音乐厅
Concert Hall

梨花又开放 PEAR FLOWERS IN BLOSSOM AGAIN

国家大剧院合唱团经典作品合唱音乐会
Classical Choral Works with China NCPA Chorus

孟幻 指挥

MENG Huan Conductor

混声合唱

《乡间小路》

叶佳修词曲/王金峰编合唱/李遇秋配伴奏

《闪亮的日子》

罗大佑曲/金巍编配

《草原夜色美》

王和声曲

《桃花红 杏花白》

山西民歌/金巍编配

女声合唱

《踏雪寻梅》

刘雪庵词/黄自曲/杨鸿年编曲

《泉水叮咚响》

马金星词/吕远曲/刘孝扬编合唱

《小杜鹃》

波兰民歌/汪晴译配

男声合唱

《在那遥远的地方》

青海民歌/王洛宾整理/金巍编合唱

《同桌的你》

高晓松词曲/金巍编合唱

《雪球花》

斯拉维扬斯基编合唱/阿·阿列克桑德罗夫伴奏配/薛译配

混声合唱

《梨花又开放》

丁小齐词/因幡晃曲

《风吹麦浪》

李健词曲/赵兆编曲

《乌兰巴托的夜》

蒙古民歌/桑得扎布词/普日布道尔吉词

Mixed Chorus

Country Roads

Lyrics & music: YE Jiaxiu / Choral Music: WANG Jinfeng /

Music Accompaniment Arr.: LI Yuqiu

Spring Water Tinkles

Music: LUO Dayou / Choral Music: JIN Wei

A Beautiful Night on the Grass

Music: WANG Hesheng

Red Peach Flower & White Apricot Flower

Shanxi folk song / Arr.: JIN Wei

Female Chorus

Plum Blossoms in the Snow

Lyrics: LIU Xue'an / Music: HUANG Zi / Arr.: YANG Hongnian

Spring Water Tinkles

Lyrics: MA Jinxing / Music: LV Yuan / Arr.: LIU Xiaoyang

The Little Cuckoo

Polish folk song / Trans. & Arr.: WANG Qing

《鸿雁》

内蒙民歌/孟卫东编合唱

Male Chorus

In that Faraway Place

Qinghai Folk Song / Organized: WANG Loubin,

Choral Music: QU Xixian *To My Deskmate*

Lyrics & music: Gao Xiaosong / Arr.: JIN Wei

Snowball Flower

Choral Music: Slavyansk / Music Arr.: Alexs & rov / Trans. & Arr.: XUE Fan

Mixed Chorus

Pear Flowers in Blossom Again

Lyrics: Ding Xiaoqi / Music: Akira Inaba

The Wind That Shakes the Barley

Lyrics & music: LI Jian / Arr.: ZHAO Zhao

Night of Ulan Bator

Mongolian folk song / Lyrics: Sangdezhabu / Lyrics: Purevdorj

Swan Goose

Mongolian folk song / Arr.: MENG Weidong

临近 2020 年岁尾，我们又走过了一年的绝大部分时光，在被疫情反复影响下的一年里，疲惫的你是否希望再次进入剧场在悠扬的旋律中放松心情，感受和平与美好。本场音乐会特别选取一系列现代民谣作品《闪亮的日子》《乡间小路》《泉水叮咚响》... 我们将用美好的歌声迎接重回剧场的你。

音乐的多元发展使现代民谣逐渐走入我们的生活，它能够清晰地表达出人们对爱情、故乡等事物的感情，使听众产生情感共鸣后自发传唱。《雪球花》就是这样一首作品，它根据俄罗斯民歌改编而成，用热情奔放的旋律和浓郁的俄罗斯民歌的样式，唱出了俄罗斯小伙子对于美丽姑娘爱的直接追求和对美好爱情的憧憬。歌曲用男声领唱加合唱来烘托热烈、欢欣与明朗的氛围，充分表现了俄罗斯青年人对幸福爱情的渴望。同样歌唱爱情的还有歌曲《风吹麦浪》，与其不同的是，此首歌曲在演唱中更加重视随意、自由的感觉，表现了对曾经单纯美好的爱情的向往，这种轻松又平和的状态，并无一丝忧伤，反倒增添了几分唯美。

歌曲《梨花又开放》深情地歌颂了对故乡的思念，忘不了的是那片片梨花、被染白了的村庄，还有梨树下纺织的妈妈。惆怅的是，当再回故乡，妈妈却已不在。像童谣一般的旋律融化了我们的内心，也燃起了一颗颗思乡的心。除民谣歌曲外，音乐会还选取了地方民歌，以合唱的演唱形式来演唱民歌是一种成功的尝试，既彰显了民族文化底蕴，又能够用最立体、最具表现力的方式诠释民歌内涵，使观众沉醉其中，并深入了解到一个民族的风土人情。《在那遥远的地方》是王洛宾为一位藏族姑娘萨耶·卓玛而谱写的歌曲。他当时正在参加著名导演郑君里大型纪录片《祖国万岁》的拍摄，美丽善良的卓玛和草原的美好生活，给王洛宾留下了难以忘怀的印象，于是他大胆地借鉴俄罗斯音乐的曲式和音乐元素，一气呵成地完成了这首名扬世界的情歌创作。

每一首歌都有一段情，我们会有思念，会有期盼。待到梨花又开放，望你依旧拥有属于你的幸福。我们也愿像那时的梨花，开放在你熟悉的路口，走过时为你带来淡淡清香，与你一点点找寻不变的情怀。“梨花又开放：国家大剧院合唱团音乐会”欢迎您的到来！

The year of 2020 is ending, as we have gone through most of the year. In the year affected by the COVID-19 pandemic, do you want to re-enter the center for performing arts to relax in the nice melodies and enjoy peace and beauty? For this concert we have specially selected a series of modern folk songs, such as *Shining Days*, *Country Roads* and *Spring Water Tinkles*, to welcome you back to the theater with beautiful songs.

With the diversified development of music, modern folk songs have been gradually introduced into our life, which can clearly express people's feelings about love, hometown and other things, and strike a chord in the hearts of the audience, who will spontaneously sing them. *Snowball Flower* is such a work, which is adapted from a Russian folk song. With a passionate melody and a strong style of Russian folk songs, the song expresses a Russian young man's pursuit of a beautiful girl and his longing for love. With a male lead singer and a chorus, the song set off a warm, joyful and bright atmosphere, fully presenting Russian young people's yearning for happiness and love. *The song The Wind That Shakes the Barley* also celebrates love. Different from the previous one, this song draws more attention to the feeling of being carefree in singing, which shows the yearning for the once pure and beautiful love. With relaxed and peaceful singing, some aestheticism is added in place of sorrows.

The song *Pear Flowers* in Blossom Again deeply eulogizes the nostalgia for hometown. What we cannot forget are the pear blossoms, the village dyed white by the blossoms, and the mother weaving cloth under the pear trees. Sadly, when we revisited hometown, Mother was gone. The melody like a nursery rhyme will melt our hearts and trigger homesickness. In addition, *In that Faraway Place* is a song written by Wang Luobin for Saye Zhuoma, a Tibetan girl, when he was taking part in the filming of the large-scale documentary "Long Live the Motherland" directed by Zheng Junli, a famous director. The beautiful and kind girl Zhuoma and the wonderful life on the grassland left such an indelible impression on Wang Luobin that he boldly borrowed the forms and elements of Russian music to complete the creation of this world-famous love song in one go.

Every song expresses a special feeling, and we have reminiscence and expectations. We hope you still have your own happiness when pear blossoms come out again. We would also like to be like the pear flowers in our childhood, blooming at the familiar road entrance, bringing you a faint fragrance as you pass by, and seeking constant love with you little by little. Welcome to "Pear Blossoms Bloom Again: Chorus Concert of Classic Works by China NCPA Chorus"!

2020.12.10/11

音乐厅
Concert Hall

闪亮的日子

SHINY DAYS

国家大剧院合唱团成立11周年特别音乐会
Special Concert for the 11th Anniversary of the China NCPA Chorus
China NCPA Chorus Concert

焦淼 指挥

JIAO Miao Conductor

混声合唱

《我们是巴黎美少女》
选自歌剧《风流寡妇》/雷哈尔曲

《女人之歌》
选自歌剧《风流寡妇》/雷哈尔曲

《柑橘散发着芬芳》
选自歌剧《乡村骑士》/皮埃特罗·马斯卡尼曲

《火焰之歌》
选自歌剧《奥赛罗》/朱塞佩·威尔第曲

《凯旋进行曲》
选自歌剧《阿依达》/朱塞佩·威尔第曲

女声合唱

《海岛冰轮初转腾》
选段自京剧《贵妃醉酒》/邹野编合唱

《雪花的快乐》
徐志摩诗/周鑫泉曲

男声合唱

《手挽手》
哈萨克族民歌/潘英锋编词曲/刘孝扬编合唱

《欢乐的那达慕》
巴音吉日嘎拉词/恩克巴雅尔曲

混声合唱

《天使的身影》
袁英词/张干一曲

《姐妹兄弟》
韩剑光词/蔡东真曲

《中国一定强》
王晓岭词/印青曲

混声合唱

《桃花红 杏花白》
山西民歌/金巍编配

《垄上行》
庄奴词/吴志强曲/茅沅编合唱

《我爱祖国的蓝天》
阎肃词/羊鸣曲/羊鸣、冼斌编合唱

女声合唱

《芦花》
贺东久词/印青曲/刘晓星编合唱

《想你的365天》
邬裕康词/李伟菘曲/温展力编曲

男声合唱

《南屏晚钟》
方达词/王福龄曲/刘孝扬编合唱

《弯弯的月亮》

李海鹰词曲

混声合唱

《闪亮的日子》

罗大佑词曲/金巍编合唱

Mixed Chorus

We're Beautiful Girls from Paris

From opera *The Merry Widow* / Music: Franz Lehár

Song of Women

From opera *The Merry Widow* / Music: Franz Lehár

Oranges Give out Fragrance

From opera *Cavalleria Rusticana* / Music: Pietro Mascagni

Song of Flames

From opera *Othello* / Music: Giuseppe Verdi

Marcia Trionfale

From opera *Aida* / Music: Giuseppe Verdi

Female Chorus

Icy Wheels on the Sea Island Turn for the First Time

From Peking opera *The Drunken Beauty* /

Choral Music: ZOU Ye

Joy of Snow Flakes

Lyrics: XU Zhimo / Music: ZHOU Xinquan

Male Chorus

Hand-in-hand

Kazakh Folk Song / Lyrics & Music: PAN Yingfeng / Choral

Music: LIU Xiaoyang

Joyous Naadam

Lyrics: Bayinjirigala / Music: Enkebayaer

Mixed Chorus

Silhouettes of Angels

Lyrics: YUAN Ying / Music: ZHANG Qianyi

Sisters and Brothers

Lyrics: HAN Jianguang / Music: CAI Dongzhen

China Must Be Strong

《不忘初心》

朱海词/舒楠曲/孟卫东编合唱

《可爱的中国》

选自歌剧《方志敏》/孟卫东曲

《无词歌》

电影《西部往事》主题曲/埃尼奥·茉莉康纳曲

Lyrics: WANG Xiaoling / Music: YIN Qing

Mixed Chorus

Red Peach Blossoms, White Apricot Blossoms

Shanxi Folk song / Choral Music: JIN Wei

Travel on Ridges

Lyrics: ZHUANG Nu / Music: WU Zhiqiang / Choral Music: MAO Yuan

I Love the Blue Sky of My Motherland

Lyrics: YAN Su / Music: YANG Ming / Choral Music: YANG Ming & XIAN Bin

Female Chorus

Reed Catkins

Lyrics: HE Dongjiu / Music: YIN Qing / Choral Music: LIU Xiaoxing

365 Days Missing You

Lyrics: WU Yukang / Music: LI Weisong / Music: WEN Zhanli

Male Chorus

Evening Bell Ringing at the Nanping Hill

Lyrics: FANG Da / Music: WANG Fuling / Choral Music: LIU Xiaoyang

Crescent Moon

Lyrics & Music: LI Haiying

Mixed Chorus

Shiny Days

Lyrics & Music: LUO Dayou / Choral Music: JIN Wei

Remain true to our original aspiration

Lyrics: ZHU Hai / Music: SHU Nan / Choral Music: MENG Weidong

Lovely China

From opera *Fang Zhimin* / Music: MENG Weidong

A Song Without Words

Theme Song of the film *C'era una volta il West* / Music: Ennio Morricone

合唱团以一场“闪亮的日子：国家大剧院合唱团成立 11 周年特别音乐会”，用歌声记录 2020 年不平凡的一年，回顾 11 年来的成长之路。

本场音乐会将呈现我们创排的抗疫作品及线上热播且反响热烈的歌曲，并特别选取了伴随我们成长的中外歌剧选段及经典合唱作品。三首优秀的国家大剧院原创抗疫合唱作品：《天使的身影》《姐妹兄弟》《中国一

定强》，用柔美又充满力量的旋律，慷慨而激情的歌声，振奋人心的歌词传递最真挚的情感和最温暖的力量。疫情期间合唱团线上音乐会引发社会广泛关注和强烈反响，每场点击量超 3000 万次。女声合唱《桃花红杏花白》，风格明朗抒情，旋律柔和圆润，歌曲极富表现力，具有浓郁的地方风格；混声合唱《不忘初心》，歌词“万水千山不忘来时路，鲜血浇灌出花开的国度”朗朗上口，在诗意中表达情怀；混声合唱《我爱祖国的蓝天》表达了对祖国的无限热爱之情，整首歌曲豪情万丈，气势如虹，激励着无数热血青年投身祖国的建设。

11 年来高水准、大体量的歌剧和音乐会演出，将国家大剧院合唱团塑造成为中国最优秀的两栖合唱团，会歌唱，音色美，善表演是我们在舞台上长期磨炼的成果。因此在整场音乐会中，我们将展现在不同音乐风格上的

December 8, 2020 marked the 11th anniversary of the China NCPA Chorus. Over 11 years, the young artists of the chorus have developed the best chorus both in the orchestra pit and concert hall with nearly one thousand performances of operas and concerts with their youth, sweat and pursuit of art on the national performing platform of the NCPA. The outbreak of the COVID-19 pandemic has made 2020 a special year. The artists of the chorus, have been taking an active part in the creation of works combating the pandemic, launching online and offline concert performances, thus contributing their beautiful songs for millions of people to warm their hearts. On the occasion of its 11th anniversary, the chorus will launch a Special Concert for the 11th Anniversary of the China NCPA Chorus to record the extraordinary year of 2020.

演绎能力：在世界经典歌剧唱段中，选自歌剧《阿依达》的《凯旋进行曲》，音乐雄壮果敢，旋律热情奔放；歌剧《风流寡妇》中《我们是巴黎的美少女》，节奏欢快明朗，音乐浪漫幽默；歌剧《乡村骑士》中《柑橘散发着芬芳》，乐句抒情流畅，旋律优美动人。我们还精选了今年广受欢迎的合唱艺术精品，如作曲家邹野根据戏曲《贵妃醉酒》改编的女生合唱《海岛冰轮初转腾》，男生合唱《弯弯的月亮》等。此外，根据电影《西部往事》主题歌改编的《无词歌》将首次在本场音乐会中呈现。

2020 年调慢了世界的节奏，在困难面前，艺术家们用歌声凝聚力量，温暖人心，我们希望用“闪亮的日子”这样一场特别音乐会，来铭记“那充满希望，灿烂的岁月”，让美好的音乐永远相伴。

This concert will present the works combating the COVID-19 pandemic that we have created and songs widely broadcast online with a strong influence, such as *Silhouettes of Angels, Sisters and Brothers*, and *China Must Be Strong*; songs from Chinese and overseas operas s: *Marcia Trionfale* from the opera *Aida*; *We're Beautiful Girls from Paris* from *The Merry Widow* features a cheerful...As well as classical choral works that have witnessed our development: *Red Peach Blossoms, White Apricot Blossoms; I Love the Blue Sky of My Motherland* and so on.

The year of 2020 has slowed down the world's pace. Before challenges, we wish to present the special concert “Shiny Days” to record “those shiny days full of hope” and let beautiful music always be our friends.



2021.01.08/09

小剧场
Multifunctional
Theatre

星光灿烂

STARRY NIGHT

国家大剧院合唱团中外歌剧经典合唱音乐会
Opera Classics with China NCPA Chorus

焦淼 指挥

JIAO Miao Conductor



混声合唱：俄罗斯我的故乡
歌剧《这里的黎明静悄悄》
编剧 万方/作曲 唐建平

女声合唱：我们是运河的流水
歌剧《运河谣》
编剧 黄维若 董妮/作曲 印青

女声合唱：绸缪
歌剧《西施》
编剧 邹静之/作曲 雷蕾

混声合唱：我们终将得胜利
歌剧《长征》
编剧 邹静之/作曲 印青

女声合唱：十送红军
歌剧《方志敏》
编剧 冯柏铭 冯必烈/作曲 孟卫东

独唱：今夜星光灿烂
歌剧《托斯卡》选曲
普契尼曲

混声合唱：希伯来奴隶合唱
歌剧《纳布科》选曲
威尔第曲

混声合唱：铁砧之歌
歌剧《游吟诗人》选曲
威尔第曲

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

女声合唱：这是真的吗
歌剧《爱之甘醇》选曲
多尼采蒂曲

Mixed Chorus: *Russia, My Hometown*
Opera: *The Dawns Here Are Quiet*
Librettist: WAN Fang / Music: TANG Jianping

Mixed Chorus: *We Are the Flowing Water of the Canal*
Opera: *The Canal Ballad*
Librettist: HUANG Weiruo & DONG Ni / Music: YIN Qing

Mixed Chorus: Chou Mou
Opera: *Xi Shi*
Librettist: ZOU Jingzhi / Music: LEI Lei

Mixed Chorus: *We'll Gain the Eventual Victory*
Opera: *The Long March*
Librettist: ZOU Jingzhi / Music: YIN Qing

Female Chorus: *Say Goodbye to the Red Army*
Opera: *Fang Zhimin*
Librettist: FENG Baiming & FENG Bilie / Music: MENG Weidong

Solo: *E Lucevan Le Stelle*
Music from opera "*Tosca*"
Music: PUCCINI

Mixed Chorus: *Chorus of Hebrew Slaves*
Music from opera "*Nabucco*"
Music: VERDI

男声合唱：教士合唱
歌剧《魔笛》选曲
莫扎特曲

混声合唱：柑橘散发芬芳
歌剧《乡村骑士》选曲
马斯卡尼曲

混声合唱：婚礼合唱
歌剧《罗恩格林》选曲
瓦格纳曲

Mixed Chorus: *Anvil Chorus*
Music from opera "*Trovatore*"
Music: VERDI

Female Chorus: *We Are Fair Ladies from Paris*
Music from opera "*The Merry Widow*"
Music: LEHÁR

Female Chorus: *Is It True*
Music from opera "*L'elisir d'amore*"
Music: DONIZETTI

Male Chorus: *priest chorus*
Music from opera "*The Magic Flute*"
Music: MOZART

Mixed Chorus: *Scented Oranges*
Music from opera "*Cavalleria rusticana*"
Music: MASCAGNI

Mixed Chorus: *wedding chorus*
Music from opera "*Lohengrin*"
Music: WAGNER

歌剧合唱是歌剧音乐的重要组成，其不同于一般的艺术合唱，它要为剧情服务，或讲述故事、或渲染气氛、或展现冲突。本场音乐会精选了国家大剧院自制中外歌剧中的经典合唱段落，以钢琴代替管弦乐队，更加突出了人声的表现力，带给观众有别于歌剧舞台的另一种合

唱艺术之美。

威尔第是 19 世纪意大利最具代表性的歌剧作曲家，《纳布科》是他的成名作。他原本并不喜欢这个剧本，迫于生计才答应创作。但当他翻到剧本中“Va, pensiero”一段歌词时就呆住了，旋律随即从他的脑海中喷涌而出。

这便是后来被誉为“意大利第二国歌”的《飞吧，思想，乘着金色的翅膀》，是剧中被囚禁的希伯来奴隶们的一首合唱。当时的意大利正处在四分五裂、被不同的外族统治之下，这首作品正是唱出了当时意大利人民的心境，从而广受喜爱，成为永恒的经典。

《长征》《方志敏》选取不同地域的民歌素材，展现出悲壮磅礴的革命历史画卷，更让红色经典传唱不息。《俄罗斯，我的故乡》选自唐建平谱曲的歌剧《这里的黎明静悄悄》，这段苏联卫国战争时期五个女兵的故事在我国可谓家喻户晓。作曲家采用俄罗斯民族音乐调式，创作出极具俄罗斯味道的合唱作品，体现了中西合璧的艺术魅力。

除合唱外，您还将在音乐会中欣赏到几段咏叹调，例如普契尼的歌剧《托斯卡》中男高音的著名唱段《今夜星光灿烂》。这一首首感人至深的作品就如同点点星光，闪耀在歌剧四百年的历史天空中。希望通过国家大剧院合唱团高水准的演绎，能够让观众感受到歌剧合唱及歌剧艺术的独特魅力。

Chorus is an important part in opera. Different from ordinary chorus, the chorus in opera is to underscore the plot by telling stories, enhancing atmosphere, or presenting conflicts. This concert selects the classic chorus passage from the operas commissioned by the National Centre for the Performing Arts (NCPA). Accompanied by a piano instead of the orchestra, these pieces further emphasize the expressions of voices and present audiences another musical performance different from the opera singing.

Giuseppe Verdi was the most celebrated Italian opera composer in the 19th century, best known for his work *Nabucco*. At first, he didn't like the libretto, and he agreed to write the music just to make ends meet. But he was struck by a special line "Va, pensiero" in the script, and the melody immediately burst into his mind. This is *Go, Thought, on Wings of Gold*, later known as "The Second National Anthem of Italy", a chorus of imprisoned Hebrew slaves in the opera. At the

歌剧虽是西方舶来品，但国家大剧院十余年来致力于中国原创歌剧创作，佳作频出，许多作曲家都为中国的歌剧谱写出了动人的旋律。《运河谣》《赵氏孤儿》从传统戏曲中汲取营养，讲述着独具民族意蕴的历史故事；

time, Italy was in a divided state ruled by different foreign regimes. This song resonated the collective mentality of the Italian people at that time, thus becoming a timeless popular classic.

Although the opera is imported from the West, the NCPA has been promoting Chinese original operas for more than a decade, producing lots of quality works and engaging many composers who have written beautiful melodies for Chinese operas. *The Canal Ballad and The Chinese Orphan* draw inspiration from traditional operas, recounting historical stories with unique significance of the nation; and with the elements of folk songs from different regions, *Long March, Fang Zhimin* depict the heroic events from the period of Revolution and become the classics that celebrate the revolutionary spirit. *Russia, My Hometown* is selected from the opera *The Dawns Here Are Quiet* composed by Tang Jianping. The story of five female soldiers during the Soviet Patriotic War is well known in China. The composer stylistically adapts Russian music and presents a fascinating chorus through the prism of Chinese musical aesthetics.

In addition to the chorus, the program also includes several arias, such as *E Lucevan Le Stelle* for the tenor in Giacomo Puccini's opera *Tosca*. This touching melody is like little starlight, shining in the 400-year history of opera. We hope that through the superb interpretation of the NCPA Choir, you'll experience the unique charm of chorus in operas.

2021.01.23

音乐厅
Concert Hall

吕嘉与国家大剧院合唱团演绎威尔第经典歌剧作品音乐会
Verdi's Masterpieces by LÜ JIA & China NCPA Chorus

吕嘉 指挥 LÜ JIA Conductor



混声合唱

铁蹄下的祖国

选自歌剧《麦克白》

火焰之歌

选自歌剧《奥赛罗》

铁砧之歌

选自歌剧《游吟诗人》

歌剧《弄臣》片段

一幕一场

群臣：大新闻

蒙泰罗内：我的怒吼似雷霆

一幕二场

刺客：先生...哦 这强盗

黎戈莱托咏叹调：男声独唱：我俩一样

吉尔达咏叹调：亲爱的名字

群臣：悄悄地，我们去报仇

歌剧《茶花女》片段

二幕

众宾客：茨冈女郎之歌

众宾客：马德里斗牛士合唱

歌剧《阿依达》片段

一幕

誓师

祈祷

二幕

凯旋

Mixed Chorus

Motherland under the Iron Hoof

From Opera *Macbeth*

Song of Fire

From Opera *Othello*

Song of the Anvil

From Opera *The Bard*

Excerpt from Opera *Rigoletto*

Scene One in Act One

Ministers: Big News

Montellone: I roar like a thunderbolt

Scene Two in Act One

Assassin: *Sir. Oh, the bandit*

Rigoletto Aria: *Male Soloist: We're the Same*

Gilda Aria: *Beloved Name*

Ministers: *Quietly, we go for revenge*

Excerpt from Opera *La Traviata*

Act Two

Guests: *Song of the Ishioka Girl*

Guests: *Matador Madrid Chorus*

Excerpt from Opera *Aida*

Scene One

Oath-taking

Prayer

Scene Two

Triumphant Return

2021 年是伟大的意大利作曲家威尔第逝世 120 周年，在这个特别的年份里，国家大剧院音乐艺术总监携手吕嘉先生合唱团，精选 6 部威尔第经典歌剧作品中最具代表性的合唱选段，采用歌剧片段音乐会的形式，用演唱俱佳、收放自如的风格进行演绎。

本场音乐会选取了占据意大利歌剧史翘楚地位的浪漫三部曲《弄臣》《游吟诗人》《茶花女》、具有里程碑意义的《阿依达》、展现人物内心世界的《麦克白》和威尔第在 74 岁高龄写出的杰作《奥赛罗》，涵盖了作曲家不同创作时期的经典作品。合唱团注重表演形式的

创新，音乐会集合了独唱、重唱、男（女）声合唱及混声合唱多种形式，通过高超的歌唱水平演绎歌剧中的优美旋律与恢弘气势，并融合丰富的舞台表演，渲染气氛、展现冲突。在吕嘉大师出神入化的精湛演绎下，合唱团

边唱边演、演唱合一、形神兼备的展现了戏剧情节、诠释了人物关系。在钢琴的伴奏下，用人声特有的表现力给观众带来有别于歌剧舞台的另一种合唱艺术之美，令人一窥威尔第这位伟大作曲家的厚重与辉煌。

The year 2021 marks the 120th anniversary of the passing of the great Italian composer Verdi. In this special year, the chorus of the National Center for Performing Arts, together with Mr. Artistic Director LÜ Jia, will perform the six most representative choral excerpts from classic operas of Verdi in a style that combines singing and acting.

This concert comprises the most outstanding trilogy of romantic operas in Italy: *Rigoletto*, *The Bard* and *La Traviata*; *Aida* of milestone significance; *Macbeth* revealing one's inner world and *Othello* written by Verdi at the advanced age of 74, representing the classic works of the composer in different stages. The chorus endeavors to innovate the performance

by integrating solo, duet, male (female) chorus and mixed chorus, to present the beautiful melody and magnificence of the opera through superb singing which coupled with rich stage performance builds up the atmosphere and shows conflicts. With Master Lu Jia's superb performance, the chorus vividly shows the plot of the drama and interprets the relationship between the characters through singing and acting. Accompanied by piano, it brings the audience another kind of chorus art different from that on the opera stage with the uniquely expressive human voice. It gives the audience a glimpse of the profundity and brilliance and the composer's achievements.



2021.03.03

音乐厅
Concert Hall

听见
HEAR

吴灵芬与国家大剧院合唱团经典合唱作品音乐会
Classical Works with WU Lingfen and China NCPA Chorus

吴灵芬 指挥

WU Lingfen Conductor



混声合唱
《时代英雄》
阿古拉泰词/色·恩克巴雅尔曲

《感谢》
汪国真诗/夏炎彬曲

《我的根啊，在中国》
瞿琮词/司徒抗曲/王一初、张以达扩编合唱

《中国，我可爱的母亲》
张鸿西、赵丽宏词/陆在易曲

男声合唱
《渔歌》
山东民歌/罗忠镕改编

《土尔扈特勇士》
克明词/色·恩克巴雅尔曲

混声合唱
《崑崙山》
卢云生词/刘晓耕曲

《蝴蝶飞》
汤松波词/黄朝瑞曲/曾玲荣编合唱

《川江的故事》
周长征、宋名筑词/宋名筑、周长征曲

混声合唱
《欢迎歌》

Mixed Chorus
Heroes of the Times
Lyrics: Akurat / Music: Seth Nkbayar
Thanks
Poem: WANG Guozhen / Music: XIA Yanbin
My Roots, in China
Lyrics: QU Cong /Music: SITU Kang / Choral Arr.: WANG Yizhi, ZHANG Yida
China, My Beloved Mother

菲律宾民歌/本尼·卡斯蒂永曲

《练声曲》
拉赫马尼诺夫曲/彼得·格里顿编合唱

《赋得古原草送别》
白居易诗/埃森瓦尔兹曲

《欢乐的节奏》
丹·戴维森词曲

女声合唱
《献词》
吕格特词/舒曼曲/王金峰改编合唱

《一起唱》
西格夫里·萨松诗/松下耕曲

混声合唱
《旅伴》
焦阿基诺·罗西尼曲

《夜莺》
莱蒙托夫词/柴可夫斯基曲

《飞奔的小伙计》
选自城市与海组曲/爱德华·艾斯特林·卡明斯诗/埃里克·怀特克尔曲

《为什么不尽情欢乐》
选自歌剧《被出卖的新嫁娘》/斯美塔那曲

Lyrics: ZHANG Hongxi, ZHAO Lihong / Music: LU Zaiyi

Male Chorus
Fisherman's Song
Shandong Folk Song: Arr.: LUO Zhongrong
Torghut Warriors
Lyrics: KE Ming / Music: Enkhbayar

Mixed Chorus

Wei Sa Luo

Lyrics: LU Yunsheng / Music: LIU Xiaogeng

The Butterfly Flying

Lyrics: TANG Songbo / Music: HUANG Chaorui / Choral Arr.: ZENG Lingrong

The Story about the Chuanjiang River

Lyrics: ZHOU Changzheng, SONG Mingzhu / Music: SONG Mingzhu, ZHOU

Changzheng

Mixed Chorus

Welcome Song

Filipino Folk Song / Music: Benny Castillon

Vocalization

Music: Rachmaninoff / Choral Arr.: Peter Gretton

Farewell on an Ancient Meadow

Poem: BAI Juyi / Music: Essen Waltz

Joyful Rhythm

Lyrics & Music: Dan Davidson

Female Chorus

Dedication

Lyrics: Lygette / Music: Schumann / Choral Arr.: WANG Jinfeng

Sing Together

Poem: Siegfried Sassoon / Music: Matsushita Ko

Mixed Chorus

The Travelling Companion

Music: Gioaquin Rossini

Nightingale

Lyrics: Lemontov / Music: Tchaikovsky

Running Guy

Selected from *the City and Sea Suite* / Poem: Edward Estlin Cummings /

Music: Eric Whitacre

Why Not Have Fun

From Opera *The Bartered Bride* / Smetana

带您听见贯穿中外、纵横时空的声音，带您领略中外作曲家
家用和声描绘的声音与风采，与您一同感受“崑崙”、“蝴蝶飞”
中的边寨风情，与您共同向抗疫的英雄致敬，与您一起“感谢”
老师的恩情，与您同声问候“中国，我可爱的母亲”；在“渔歌”
、“川江的故事”中歌颂劳动人民的乐观朴实，在“土扈尔特勇士”
中歌颂奋斗不息的民族，在拉脱维亚作曲家谱写的“离离原上草”
中感恩生命的力量，用“快乐的节奏”“一起人人歌唱”。愿旋律的
春风轻吻你我的脸庞，愿希望的音符充满你我的心间。

will feel the customs of frontier villages through Wei Sa Luo and The Butterfly Flying, pay tribute to the heroes fighting against the epidemic, and “thank” the teachers for their kindness, greet “China, My Lovely”, eulogize the optimistic and simple working people in *The Fisherman’s Song* and *The Story of the Chuanjiang River*, sing praises to a nation that struggles ceaselessly in *Torghut Warriors*, show gratitude for the power of life in the Latvian Composer’s work *Farewell on an Ancient Meadow*, and enjoy the *Happy Rhythm* and *Singing Together*. May the spring wind of melody kiss our faces, and may the notes of hope fill our hearts.

“Hear the call of the heroes of the times,
Hear the roar of history,
Hear the change of the four seasons,
Hear the whispers of the mother earth,
Hear the cries of the African tribes,
Hear the nightingale sing”.

On March 3, the NCPA Chorus conducted by WU Lingfen, will show you the sound of different time from across the world and bring you to appreciate the sound and style of the harmonies created by Chinese and foreign composers. In the concert, you

2021.04.16/17

小剧场

Multifunctional
Theatre

星光灿烂 STARRY NIGHT

国家大剧院合唱团西方经典歌剧片段音乐会
Concert of Western Classic Opera Pieces by China NCPA Chorus

焦淼 指挥

JIAO Miao Conductor



轻歌剧《风流寡妇》选曲

弗朗兹·雷哈尔曲

混声合唱：吸血鬼之舞

女声独唱：维利亚之歌

七重唱：女人之歌

女声合唱：我们是巴黎美少女

二重唱：爱情圆舞曲

混声合唱：女人之歌

轻歌剧《蝙蝠》选曲

约翰·施特劳斯曲

混声合唱：宴会在召唤我们

女声独唱：笑之歌

女声独唱：查尔达什舞曲

混声合唱：相亲相爱成兄弟

歌剧《茶花女》选曲

朱塞佩·威尔第曲

混声合唱：饮酒歌

二重唱：幸福的一天

混声合唱：告别合唱

男高独唱：沸腾激动的心灵

男中独唱：像天使一样纯洁
女声合唱：茨冈女郎合唱

Light Opera: *Merry Widow*

Music: Franz Lehár

Mixed Chorus: *Bitte, meine Herren*

Female Chorus: *Es lebt' eine Vilja*

Septet: *Wie die Weiber*

Female Chorus: *Ja, Wir Sind Es, Die Grisetten*

Duo: *Lippen schweigen*

Mixed Chorus: *Ja, das Studium der Weiber*

Light Opera: *The Bat*

Music: Johann Baptist Strauss

Mixed Chorus: *Ein Souper heut uns winkt*

Female Sole: *Mein Herr, das ist nicht sehr galant*

男声合唱：马德里斗牛士合唱
二重唱：亲爱的，我们将远离巴黎

Female Sole: *Klänge der Heimat*

Mixed Chorus: *Brüderlein, Brüderlein und Schwesterlein*

Opera: *La Traviata*

Music: Giuseppe Verdi

Mixed Chorus: *Libiamo ne'lieti calici*

Duo: *Un Di Felice, Eterea*

Mixed Chorus: *Si ridesta in ciel l'aurora*

Tenor Sole: *Lunge Da Lei...De'miei Bellenti Spiriti*

Baritone Sole: *Pura siccome un angelo*

Female Chorus: *Noi siamo zingarelle*

Male Chorus: *Di madride noi siam mattadori*

Duo: *Parigi, O Cara, Noi Lascieremo*

世纪欧洲的时尚与风情。同时，我们还将聚焦威尔第最具代表性的歌剧作品《茶花女》。法国作家小仲马曾说过“一百年后，人们会忘掉我的《茶花女》，但歌剧《茶花女》会永存。”维奥列塔和阿尔弗莱多感人的爱情加上作曲家赋予的动人音乐，让这部歌剧成为了歌剧史上经典之作。灯光点亮，《饮酒歌》唱响，伴随着华美的礼服、曼妙的舞步、优美的唱段，观众们仿佛置身于19世纪上流社会的宴会大厅，让我们一同去感受跌宕起伏的剧情，体会剧中人的如戏人生。

accompanied by dancing, leading the audience to appreciate the fashion and customs of 19th century Europe. Meanwhile, we will also focus on Verdi's most iconic opera "*La Traviata*". The French writer Alexandre Dumas once said, "One hundred years from now, people will forget my *La Traviata*, but the opera '*La Traviata*' will last forever." Violetta and Alfredo's touching love, coupled with the moving music by the composer, has made makes this opera a classic in the history of opera. When the lights are lit and the "*ibiamo ne'lieti calici*" is sung, with the gorgeous dresses, graceful dance steps, and beautiful singing, the audience may feel as though they were in a banquet hall of the upper-class society in the 19th century. Let us experience the ups and downs of the plots and the colorful lives of the characters in the operas.

The Opera Pieces Concert is a concert performance the National Centre for the Performing Arts presents based on its more than ten years of opera stage practice, taking advantage of its own rich opera repertoire accumulation and excellent singing performance, selecting the most representative pieces of operas, and combining singing and performing.

As the concert of opera pieces presents the best pieces of operas, it is more compact and exquisite than whole operas. In the performance, we will bring you the two masterpieces of 19th-century operettas, "*Bat*" and "*The Merry Widow*"; "*Song of Women*" and "*We Are Beautiful Girls in Paris*" feature cheerful melodies and graceful dancing; the "*Rosalinde*" piece is full of affection and presents beautiful singing,

2021.05.27/28

音乐厅
Concert Hall

共圆中国梦

REALIZING THE CHINESE DREAM

吴灵芬与国家大剧院合唱团经典合唱作品音乐会
Classical Works with WU Lingfen and China NCPA Chorus

吴灵芬 指挥

Wu Lingfen Conductor

混声合唱

《因为信仰》

杨启舫词/孟卫东曲

《清贫》

选自《中国，我可爱的母亲》/赵丽宏词/陆在易曲

《十送红军》

江西民歌/朱正本、张士燮收集整理/金巍编配

混声合唱

《嫂子颂》

李文歧词/张千一曲/陈国权编合唱

《追寻》

电影《建国大业》主题曲/张和平词/舒楠曲/陈国权编合唱

《我的自白书》

陈然诗/吴可畏曲

《垦春泥》

田汉词/贺绿汀曲

《忆秦娥·娄山关》

毛泽东词/郑律成曲

女声合唱

《送郎当红军》

选自《红军根据地大合唱》/金帆词/瞿希贤曲

男声合唱

《毛委员和我们在一起》

山樵、永立词/田颂刚曲

《弹起我心爱的土琵琶》
芦芒词/吕其明曲/金巍编配

混声合唱

《英雄们战胜了大渡河》
魏风词/罗宗贤、时乐濛曲/陈田鹤配乐

《一个都没有少》
屈原词/张干一曲

《唱支山歌给党听》
蕉萍词/朱践耳曲/张景彬编合唱

Mixed Chorus

Because of Faith
Lyrics: YANG Qifang / Music: MENG Weidong
Walking 10-li to See the Red Army Off
Jiangxi Folk Song / Collected & Arr.: ZHU Zhengben, ZHANG Shixie / Arr.: JIN Wei
Pursue
Theme song of film *The Founding of a Republic* / Lyrics: ZHANG Heping / Music: SHU Nan / Choral Arr.: CHEN Guoquan
Ploughing in spring
Lyrics: TIAN Han / Music: HE Lüting

Female Chorus

Send Him to the Red Army
From *A Chroal for the Red Army's strongholds* / Lyrics: JIN Fan / Music: QU Xixian
Poverty
From *China, My Lovely Mother* / Lyrics: ZHAO Lihong / Music: LU Zaiyi

Mixed Chorus

The Song of Saozi
Lyrics: LI Wenqi / Music: ZHANG Qianyi / Choral Arr.: CHEN Guoquan
My Confession
Poem: CHEN Ran / Music: WU Kewei
Recalling Qin'e: Loushanguan

《江山》
电视剧《江山》主题曲/晓光词/印青曲/陈国权编合唱

《时代英雄》
阿古拉泰词/色·恩克巴雅尔曲

《共圆中国梦》
李勤词/汤子星曲/梁军编合唱

《红旗飘飘》
乔方词/李杰曲/陈国权编合唱

Lyrics: MAO Zedong / Music: ZHENG Lücheng

Male Chorus

Mao is with us
Lyrics: SHAN Jiao & YONG Li / Music: TIAN Songgang
Play My Favorite Pipa
Lyrics: LU Mang / Music: Lv Qiming / Choral Arr: JIN Wei

Mixed Chorus

The Heroes Conquered the Dadu River
Lyrics: WEI Feng/ Music: LUO Zongxian, SHI Lemeng / Accompaniment: CHEN Tianhe
Not One Less
Lyrics: QU Yuan / Music: ZHANG Qianyi
Sing a Mountain Song for the Party
Lyrics: Ping Jiao / Music: ZHU Jian'er/ Choral Arr: ZHANG Jingbin
The Land
From TV Series *The Land* / Lyrics: Xiao Guang / Music: YIN Qing / Choral Arr: CHEN Guoquan
Heroes of the Times
Lyrics: Akurat / Music: Seth Nkabayar
Realizing the Chinese Dream
Lyrics: LI Qin / Music: TANG Zixing / Choral Arr.: LIANG Jun
The red flag floating
Lyrics: QIAO Fang / Music: LI Jie / Choral Arr.: CHEN Guoquan

在中国共产党百年华诞之际，国家大剧院合唱团策划推出“共圆中国梦”合唱音乐会，用歌声为时代画像、为时代明德，展现我党伟大辉煌的发展历程。

本场音乐会以歌讲述党的百年历史，从中国共产党的建立开始，涵盖了展现土地革命、抗日战争、解放战争以及社会主义建设各主要时期的作品。既有红船上的庄严宣誓、又有淞沪会战中的英勇奋战；既有十送红军的军民鱼水情，又有在太行山上的革命乐观主义精神；既有新中国

To mark the 100th anniversary of the founding of the Communist Party of China (CPC), the National Centre for the Performing Arts (NCPA) Chorus is planning to launch the Choral Concert of “Realizing the Chinese Dream”, to depict the times with choruses, promote virtues, and demonstrate the glorious development course of the CPC.

Beginning with the founding of the CPC, the concert covers works depicting the main periods of the Agrarian Revolution, the War of Resistance Against Japanese Aggression, the Liberation War and socialist construction. It includes the solemn oath-taking on the red ship and the heroic fighting in the Battle of Songhu; the deep ties between the military and civilians who walked 10-li to see off the Red Army; the revolutionary optimism in the

成立后对美好生活的歌颂，又有符合时代精神展现脱贫攻坚、团结抗疫的作品。音乐会在作品类型的选择上力求丰富多样，增加了以交响诗、清唱剧、歌剧、现代京剧为源泉而创作的歌曲种类，彰显合唱团在不同曲目风格及类型上的表演能力。

每一部作品都是一部浓缩的回顾党的历史的人声交响诗，我们希望在歌声中，与您一起，回顾党的百年历史与功绩，与您一起，见证党的伟大成就与贡献。

Taihang Mountains; the eulogies to a better life after the founding of New China; and the works on poverty alleviation and working together to fight the epidemic. The concert tries to incorporate diversified works, like the songs created from symphonic poems, oratorios, operas and modern Peking operas, to demonstrate the outstanding performing ability of the NCPA Chorus when it comes to different styles and types of songs.

Each work is a condensed symphonic poem that reviews the history of the Party. Through the concert we wish to look back upon the Party's century-old history and achievements, and witness the great achievements and contributions of the Party with you.



2021.06.01/02
小剧场
Multifunctional
Theatre

歌声与微笑

SONGS AND SMILES

国家大剧院合唱团儿童作品音乐会
Children's Songs with China NCPA Chorus

焦淼 指挥 JIAO Miao Conductor

- 欢乐的时光

《少年少年祖国的春天》
李幼容词/寄明曲
- 《垄上行》
庄奴词/吴志强曲/茅沅编合唱
- 《娃哈哈》
维吾尔族民歌/田耳词/王厚臣谱曲
- 奇幻的天地

《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
- 《黑猫警长之歌》
动画片《黑猫警长》主题曲/蔡璐词曲
- 《阿童木之歌》
动画片《铁臂阿童木》主题曲
- 《蓝精灵之歌》
动画片《蓝精灵》主题曲/瞿琮词/郑秋枫曲

- 多彩的世界

《花仙子之歌》
动画片《花仙子》主题曲
- 《七色光之歌》
国产儿歌/李幼容词/徐锡宜曲
- 《小白船》
朝鲜童谣/尹克荣词曲
- 斑斓的梦想

《天空之城》
动画电影《天空之城》主题曲
- 《悬崖上的金鱼公主》
动画电影《悬崖上的金鱼公主》主题曲
- 《宫崎骏影片套曲》
信长贵富编曲
- 《好想大声说爱你》
山田恭二词/多多纳好夫曲/刘晓星编合唱

- 少年的憧憬

《小小世界》
R.M.舍尔曼词曲/唐·米勒改编
- 《雪绒花》
选自音乐剧《音乐之声》/理查德·罗杰斯曲
- 《音乐之声》
选自音乐剧《音乐之声》/理查德·罗杰斯曲

- 永恒的旋律

《红星歌》
影片《闪闪的红星》插曲
- 《我们的生活多么幸福》
金帆词/郑律成曲
- 《少先队员之歌》
周郁辉词/寄明曲/朱广庆改编

- Happy Time

Young People Are the Spring of China
Lyrics: LI Yourong / Music: JI Ming
Walking on Field Ridge
Lyrics: ZHUANG Nu / Music: WU Zhiqiang / Choral Arr.: MAO Yuan
Wahaha
Uygur Folk Song / Lyrics: TIAN Er / Music: WANG Houchen

- Theme song of *Pleasant Goat and Big Big Wolf* / Lyrics & Music: GU Qianmin
Song of the Black Cat Sheriff
Theme Song of the animated film *The Black Cat Sergeant* / Lyrics & Music: CAI Lu
Song of Astro Boy
Theme Song of *Astro Boy*
Song of Smurfs
Theme song of the animated film *Smurfs* / Lyrics: QU Cong / Music: ZHENG Qiufeng



A Colorful World

Song of Flower Fairy

Theme song of cartoon *Flower Fairy*.

Song of Seven Colors of Light

Chinese Children's Song / Lyrics: LI Yourong / Music: XU Xiyi

Little White Boat

DPRK Nursery Rhyme / Lyrics & Music: YIN Kerong

Colorful Dreams

Castle in the Sky

Theme song of animated film *Castle in the Sky*.

Ponyo on the Cliff by the Sea

Theme song of animated movie *Ponyo on the Cliff by the Sea*.

Hayao Miyazaki's Film Music

Music Arr.: Takatomi Nobunaga

Crazy for You

Lyrics: Yamada Kyouji / Music: Tatana Yoshio / Choral Arr.: LIU Xiaoxing

在 2021 年“六·一”国际儿童节来临之际，国家大剧院合唱团特别为青少年儿童推出“音乐伴我成长：儿童作品合唱专场音乐会”，与小朋友们共同欢庆这个愉快的节日。

本场音乐会集合了国内外经典动画片主题曲、插曲及大家耳熟能详的童谣、民歌等儿童音乐作品，按照音乐主题划分为“欢乐的时光”“奇幻的天地”“多彩的世界”“斑斓的梦想”“少年的憧憬”“永恒的旋律”六个板块，用小朋友的独特视角和童真语言展现五彩斑斓的世界。此外，本场音乐会巧妙的将合唱、舞蹈、戏剧表演形式有机结合，

As the 2021 International Children's Day is coming, the NCPA Chorus will launch "I Grow Up with Music: A Choral Concert for Children", to celebrate the happy holiday of children.

This concert includes the theme songs and interludes of classic cartoons from home and abroad as well as popular nursery rhymes and folk songs among other musical pieces for children. By the theme, the works are divided into six sections: "Happy Time", "Wonderland", "Colorful World", "Beautiful Dream", "Youngsters' Vision" and "Eternal Melody", to present the wonderful world from the unique perspective and innocent language of children. This concert skillfully combines chorus, dance and drama, and integrates

The Youth's Longing

The Little World

Lyrics: R. M. Sherman / Arr.: Don Miller

Edelweiss

From Musical *The Sound of Music* / Music: Richard Rogers

The Sound of Music

From Musical *The Sound of Music* / Music: Richard Rogers

Eternal Melody

The Sound of Red Star

The Interlude of Film *Sparkling Red Star*

How Happy Our Lives Are

Lyrics: JIN Fan / Music: ZHENG Lucheng

Song of the Young Pioneers

Lyrics: ZHOU Yuhui / Music: JI Ming /Arr.: ZHU Guangqing

融合服装、化妆、道具、布景、灯光等舞台艺术元素，为孩子们打造一场丰富的视听盛宴，用歌声陪伴孩子们度过一个愉快的节日。

在合唱艺术家们的精彩演绎下，高雅艺术殿堂瞬间变身五彩缤纷的童话王国，精准的时空转换、精彩的节目编排，同时为大朋友们打开记忆的闸门，穿越时光、开启一场充满奇幻、童真、风趣、友爱的音乐之旅，与孩子们一同聆听世界的美好，感受生活的甜蜜。

stage art elements such as costumes, make-up, props, sets and lights to create a rich audio-visual feast for children, and to enable the children to spend a happy holiday in music.

With the wonderful performance of the chorus, the palace of highbrow art will instantly transform into a colorful fairyland featuring precise time-space transformation and wonderful program arrangement, which will open the floodgate of memories of the adult friends. Through time, we will embark on a musical journey full of fantasy, childlike innocence, fun and love, enjoy the beauty of the world, and feel the sweetness of life with our children.

2021.06.08

小剧场
Multifunctional
Theatre

唱支山歌给党听 SING A FOLK SONG TO THE PARTY

国家大剧院合唱团音乐会
Classical Works with China NCPA Chorus

焦淼 指挥

JIAO Miao Conductor



混声合唱

《唱支山歌给党听》

蕉萍词/践耳曲/金巍编配

《党啊，亲爱的妈妈》

龚爱书、余致迪词/马殿银、周右曲/金巍编合唱

《在太行山上》

桂涛声词/冼星海曲/藏云飞编合唱

女声合唱

《绒花》

刘国富、田农词/王酩曲

《芦花》

贺东久词/印青曲/刘晓星编合唱

《苍生之问》

选自《雨花组歌》/王晓岭词/印青曲

男声合唱

《中国正青春》

选自《雨花组歌》/王晓岭词/印青曲

《丁香的故事》

选自《雨花组歌》/王晓岭词/印青曲

Mixed Chorus

Sing a Folk Song to the Party

Lyrics: JIAO Ping / Music: JIAN Er / Arr.: JIN Wei

The Party, My Dear Mommy

Lyrics: GONG Aishu, YU Zhidi / Music: MA Dianyin, ZHOU You / Choral Arr.: JIN Wei

JIN Wei

On Taihang Mountain

Lyrics: GUI Taosheng / Music: XIAN Xinghai / Choral Arr.: ZANG Yunfei

Female Chorus

Fleece Flowers

Lyrics: LIU Guofu, TIAN Nong / Music: WANG Ming

Reed Catkins

《手挽手》

哈萨克族民歌/潘英锋编词曲/刘孝扬编合唱

歌剧《洪湖赤卫队》选曲

梅少山、张敬安编剧/张敬安、欧阳谦叔曲/董乐弦改编

混声合唱：保卫家乡

女声合唱：洪湖水浪打浪

男声合唱：这一仗打得真漂亮

混声合唱：大雁南飞

混声合唱：放下三棒鼓，扛起红缨枪

歌剧《长征》选曲

印青曲

红军来了好交易

三月桃花心中开

祝愿你们翻过神山

长征的红军到陕北

歌剧《方志敏》选曲

孟卫东曲

十送红军

映山红上杜鹃鸣

列宁公园

可爱的中国

Lyrics: HE Dongjiu / Music: YIN Qing / Choral Arr.: LIU Xiaoxing

Seek Guidance from Common People

From Yuhua Suite / Lyrics: WANG Xiaoling / Music: YIN Qing

Male Chorus

China Is Youthful

From Yuhua Suite / Lyrics: WANG Xiaoling / Music: YIN Qing

Lilac Tale

From Yuhua Suite / Lyrics: WANG Xiaoling / Music: YIN Qing

Hand in Hand

Kazakh Folk Song / Lyrics & Music: PAN Yingfeng / Choral Arr: LIU

Xiaoyang

From Opera *Red Guards on Honghu Lake*

Playwrights: MEI Shaoshan, ZHANG Jing'an / Music: ZHANG Jing'an,

Ouyang Qianshu / Adaptation: DONG Yuexian

Mixed Chorus: Defending Hometown

Female Chorus: Lapping Waves of Honghu Lake

Male Chorus: What a Great Fight!

Mixed Chorus: Wild Geese Flying Southward

Mixed Chorus: Lay Down the Drum and Pick Up the Spear

From Opera *Long March*

Music: YIN Qing

“唱支山歌给党听，我把党来比母亲”，亲切的歌声表达了中华儿女对党的无限深情。在喜迎建党百年的重要时刻，国家大剧院合唱团特别策划推出专场音乐会，表达对党的无限热爱与真挚祝福。

本场音乐会由爱国主义歌曲、委约新创作作品、中国民族歌剧选段三个板块构成。《唱支山歌给党听》《党啊，亲爱的妈妈》《在太行山上》，一首首耳熟能详的爱国主义经典作品带您回顾中国共产党一百年来风雨兼程走过的光辉历程。《中国正青春》《苍生之问》《丁香的故事》选自作曲家印青为庆祝建党百年新创作的交

"Let me sing a folk song to the Party, and compare her to my mother"--the cordial singing expresses the infinite affection of the Chinese people for the Party. As we celebrate the centenary of the founding of the Party, the Choir of the National Centre for the Performing Arts has specially planned and launched this special concert to express its infinite love and sincere wishes to the Party.

The concert consists of three sections: patriotic songs, commissioned new creations, and selections from Chinese folk operas. "*Sing a Folk Song for the Party*", "*Party, Dear Mother*," and "*On the Taihang Mountains*"—these household classics of patriotism will take you back to the glorious journey of the Chinese Communist Party in the past 100 years. "*Chinese Youth*", "Questions of the Common People", and "*The Story of Lilac*" are selected from the symphonic chorus Yuhuatai created specially by

Here Comes the Red Army

Peach Blossoms Bloom in My Heart

Wish You Cross the Treacherous Mountain

The Red Army for Long March Arrives in North Shaanxi

From Opera *Feng Zhimin*

Music: MENG Weidong

See the Red Army Off

On Azaleas Cry Cuckoos

Lenin Park

My Beloved China

响合唱《雨花台》。作品用男声、女声以及独唱与重唱相结合的演唱形式，通过浪漫唯美的旋律，塑造了一个个感人至深的英烈形象，昭示着共产党人的初心和蓬勃发展的中国力量。音乐会还选取了国家大剧院原创经典民族歌剧《长征》《方志敏》《洪湖赤卫队》中的选段，通过戏剧与演唱相结合的表演形式，还原歌剧中鲜活的人物形象，带领观众回顾那一段段难忘的历史。

百年大业，岁月峥嵘，在这如火的七月，让我们共同聆听历史的音符，在歌声中重拾那些火红的记忆。

composer Yin Qing to celebrate the centenary of the founding of the party. The work combines men's and women's voices, solo and ensemble singing. Through romantic and beautiful melody, it creates touching images of heroes and martyrs, showing the original intention of the Chinese Communists and the vigorous development of Chinese power. The concert has also selected pieces from the original classic national operas of the National Centre for the Performing Arts such as "*Long March*", "*Fang Zhimin*", and "Honghu Red Guards". Through a combination of drama and singing, the lively characters in the opera were represented, bring the unforgettable histories back to the audience.

We have been committed to our great cause over the eventful past century. In this July, let's listen to the music on the history and relive the revolutionary memories in the beautiful songs.



混声合唱
《跟着共产党走》
沙洪词/久鸣曲

《南湖的船党的摇篮》
张士燮、乔羽词/时乐蒙曲

《迎风飘扬的旗》
唐跃生词/姚峰曲

《永远跟你走》
李峰词/印青曲

女声合唱
《满怀深情望北京》
张天民词/秦咏诚曲

《阳光路上》
甲丁、王晓岭词/张宏光曲

混声合唱
《唱支山歌给党听》
蕉萍词/践耳曲/金巍编配

《心愿》
任志萍词/伍嘉冀曲

《在灿烂阳光下》
集体词/贺慈航执笔/印青曲/刘聪配乐奏

混声合唱
《共产党来了苦变甜》
电影《农奴》插曲/藏族民歌/彦克曲

《草原上升起不落的太阳》
美丽其格词曲/金巍编配

《颂歌献给亲爱的党》
高峻词/克里木曲

男声合唱
《听妈妈讲那过去的事情》
管桦词/瞿希贤曲

Mixed Chorus
Follow the CPC
Lyrics: SHA Hong / Music: JIU Ming
The Cradle of the Party: The Boat in the South Lake
Lyrics: ZHANG Shixie & QIAO Yu / Music: SHI Lemeng
The Flag Fluttering in the Wind
Lyrics: TANG Yuesheng / Music: YAO Feng
Always Follow You
Lyrics: LI Feng / Music: YIN Qing

Female Chorus
Looking at Beijing with Affection
Lyrics: ZHANG Tianmin / Music: QIN Yongcheng
The Road with Sunshine
Lyrics: JIA Ding, WANG Xiaoling / Music: ZHANG Hongguang

Mixed Chorus
Sing a Song for the Party
Lyrics: JIAO Ping / Music: JIAN Er / Arr.: JIN Wei
Wish
Lyrics: REN Zhiping / Music: WU Jiaji
Under the Bright Sun
Created by the Collective / Librettist: HE Cihang / Music: YIN Qing /

《手拿枪心向党》
魏宝贵词/求伶曲

混声合唱
《灯火里的中国》
舒楠曲/田地词

《走在小康路上》
陈道斌词/王黎光曲

《复兴的力量》
李维福词/印青曲

Accompanied by LIU Cong

Mixed Chorus
The CPC Makes Our Life Sweet
The interlude of *The Serf* / Tibetan Folk Song / Music: Yan Ke
The Never-setting Sun Rises over the Prairie
Lyrics & Music: Meiliqige / Arr.: JIN Wei
Carols for the Dear Party
Lyrics: GAO Jun / Music: Kareem

Male Chorus
Listen to Mum Talking about the Past
Lyrics: GUAN Hua / Music: QU Xixian
Fight for the Party
Lyrics: WEI Baogui / Music: QIU Ling

Mixed chorus
China in the Lights
Music: SHU Nan / Lyrics: TIAN Di
Walking on the Road of a Well-off Life
Lyrics: CHEN Daobin / Music: WANG Liguang
The Power of Revival
Lyrics: LI Weifu / Music: YIN Qing

在建党百年的历史进程中，出现过千百万首优美的旋律，记载并反映了人民对党无限的忠诚和热爱。这些歌曲质朴、激越、浑厚、抒情、雄壮而豪迈，站在两个百年奋斗目标的交汇点上，我们再次唱响这些旋律，纪念党领导下的中国人民艰苦卓越的昨天，激励前无古人的今天，展示灿烂辉煌的明天。

本场音乐会选取了具有代表性、能够反映和抒发各个时期人民群众思想感情的优秀歌曲，其中《永远跟你走》《共产党来了苦变甜》（藏族）《草原上升起不落的太阳》（蒙

古族）《颂歌献给亲爱的党》（维吾尔族）等曲目，在保留原作曲家音乐特色语言、艺术构思和独特的少数民族民歌元素的基础上，经过重新对歌曲对位化和声改编，使音乐更加丰富和立体，充分表现出作品热情洋溢、清新质朴的音乐风格。此外，我们首次在音乐会中增加诗朗诵的表演形式，将歌与诗相结合，在一首首振奋人心的歌曲与一段段慷慨激昂的诗歌中，将歌颂党、缅怀先烈、激励后人奋勇前行的精神推至高潮。

In the 100-year history of the Party, millions of beautiful melodies have been created, recording and reflecting the people's boundless loyalty and love for the Party. At the time for realizing the two centenary goals, we sing these songs once again to commemorate the arduous and remarkable past of the Chinese people under the leadership of the Party, to inject impetus to our work today, and to show the bright prospects of tomorrow.

This concert comprises representative songs that reflect and express the people's thoughts and feelings in different periods of time, like "Follow You Forever", "The CPC Makes Our Life Sweet"

(Tibetan), "The Never-setting Sun Rises over the Prairie" (Mongolian), and "A Song for the Dear Party" (Uygur). On the basis of retaining the original composer's characteristic musical language, artistic conception and unique folk song elements of ethnic minorities, the music is enriched and rendered multi-dimensional through re-arrangement such that it features an ebullient, fresh and simple style. For the first time, we have added the poetry recitation into the concert, combining songs with poetry, to bring the theme of eulogizing the Party, remembering the martyrs and inspiring the people to press ahead to a climax amid the heartening songs and impassioned poetry.



2021.07.23/24

小剧场
Multifunctional
Theatre

歌声唱响百年梦

THE DREAM OF A CENTURY

国家大剧院合唱团庆祝建党100周年音乐会

The NCPA Chorus CPC Centenary Celebration Concert

孟幻 指挥

MENG HUAN Conductor

混声合唱

《唱支山歌给党听》
蕉萍词/践耳曲/金巍编配

《边疆处处赛江南》
袁鹰词/田歌曲/金巍编配

《草原上升起不落的太阳》
美丽其格词曲/金巍编配

《天耀中华》
何沐阳词曲/刘晓星编合唱

女声合唱
《思恋》
蓝瑞轩词/米问天曲/刘晓星编合唱

《我们的生活充满阳光》
电影《甜蜜的事业》插曲/秦志钰词/吕远、唐诃曲

《泉水叮咚响》
马金星词/吕远曲/刘孝扬编合唱

男声合唱：
《我是一个兵》
陆原词/岳仑曲/丁小里编合唱

《祝酒歌》
韩伟词/施光南曲

混声合唱
《东方之珠》
罗大佑词曲/陈国权编合唱/黄怀朗配伴奏

《春天的故事》
蒋开儒、叶旭全词/王佑贵曲/王世光改编

《故乡的云》
小轩词/谭健常曲/高伟春编配

男声合唱

《我像雪花天上来》

晓光词/徐沛东曲

《我为祖国献石油》

薛桂国词/秦咏诚曲/刘孝扬改编

混声合唱

《灯火里的中国》

舒楠曲/田地词

Mixed chorus

Sing a Song for the Party

Lyrics: JIAO Ping / Music: JIAN Er / Arr.: JIN Wei

The Borderland Matches Jiangnan

Lyrics: YUAN Ying / Music: TIAN Ge / Arr.: JIN Wei

The Never-setting Sun Rises over the Prairie

Lyrics & Music: Meiliqige / Arr.: JIN Wei

Glorious China

Lyrics & Music: HE Muyang / Choral Arr.: LIU Xiaoxing

Female Chorus

Longing

Lyrics: LAN Ruixuan / Music: MI Wentian / Choral Arr.: LIU Xiaoxing

Our Life is Full of Sunshine

Interlude of Film *Sweet Career* / Lyrics: QIN Zhiyu / Music: LÜ Yuan, TANG

He

The Gurgling Spring Water

Lyrics: MA Jinxing / Music: LÜ Yuan / Choral Arr.: LIU Xiaoyang

Male Chorus

I'm a Soldier

Lyrics: LU Yuan / Music: YUE Lun-qu / Choral Arr.: DING Xiaoli

Toast Song

Lyrics: HAN Wei / Music: SHI Guangnan

《北京颂歌》

洪源词/田光、傅晶曲

《美丽家园》

石顺义词/王咏梅曲

《在灿烂阳光下》

集体词/贺慈航执笔/印青曲

Mixed chorus

Oriental Pearl

Lyrics & Music: LUO Dayou / Choral Arr.: CHEN Guoquan / Accompaniment:

HUANG Huailang

A Tale of Springtime

Lyrics: JIANG Kairu & YE Xuquan / Music: WANG Yougui / Adapted Arr.:

WANG Shiguang

The Cloud of Hometown

Lyrics: XIAO Xuan / Music: TAN Jianchang / Arr.: GAO Weichun

Male Chorus

Like a Snowflake I Come

Lyrics: XIAO Guang / Music: XU Peidong

Exploit Oil for My Motherland

XUE Guiguo / Music: QIN Yongcheng / Arr.: LIU Xiaoyang

Mixed Chorus

China in the Lights

Music: SHU Nan / Lyrics: TIAN Di

Ode to Beijing

Lyrics: HONG Yuan / Music: TIAN Guang & FU Jingqu

Beautiful Homeland

Lyrics: SHI Shunyi / Music: WANG Yongmei

Under the Bright Sun

Created by the Collective / Librettist: HE Cihang / Music: YIN Qing

百年时光流转，百年征程辉煌。在中国共产党百年华诞之际，国家大剧院合唱团特别为您奉上这场“歌声唱响百年梦”音乐会。本场音乐会选取了经历百年岁月既有深

厚文化含义又在音乐史占有重要地位的歌曲，依照作品经典、感情真挚、旋律生动、表演畅快的原则编排策划，用歌声带您浏览百年画卷。

如果说合唱表演是“水”的话，合唱创作就是“船”，两者相互支撑依存，彼此交感互动。本场音乐会的曲目穷极精典、饱含诚意，将为您打开广泛的视听。音乐会沿用国家大剧院合唱团的组合模式，用女声、男声不同的音色调控微妙的变化。用混声合唱展现和声的层次。作为“压轴戏码”的四首混声合唱宽厚雄朗，既淋漓的展示歌唱技巧、

又能酣畅的释放激情，将整场音乐会推向高潮。

文艺真实地记录历史，歌声是一枚永不锈蚀的钥匙，能开启最深的心门。沉浸在国家大剧院合唱团的歌声之中，往事如烟，历历在目，激情燃烧之中，让您的笑与泪在今晚交织。

In the last hundred years that passed in a flash, the Chinese people made splendid achievement. At a time of the centenary anniversary of the founding of the Chinese Communist Party, the NCPA Chorus will present the concert “Songs for the Dream of a Century.” The program includes songs of great cultural and historical significance from the last hundred years. These songs selected and arranged with considerations of their historical positions, emotions, melodies, and performing effects will illustrate a picture of a century’s history.

The performance and composition of choral works support and interact with each other like the boat and the water. The concert will entertain your ear with carefully selected songs from the most

celebrated classics. The concert will follow the NCPA Chorus’s conventional style in the arrangement of voices. Various timbre of the works will be brought out through the different qualities of the male and female voices. Different levels of harmonies will be highlighted in the mixed chorus. The concluding four pieces of mixed chorus featuring splendid richness fully demonstrate the chorus’s singing skills and the works’ passions. They will bring the concert to a climax.

Art is a faithful record of history. Music is a key that opens the door of the deepest part of the heart. The songs of the NCPA Chorus will present a vivid picture of the years past. Absorbed in passions of these songs, you will have an evening of smiles and tears.



2021.08.20/21
音乐厅
Concert Hall

在那遥远的地方 IN A FARAWAY PLACE

国家大剧院合唱团经典民歌音乐会
Classical Folk Song Concert by China NCPA Chorus

吴灵芬 指挥

WU Lingfen Conductor

混声合唱
《走西口》
山西民歌/鲍元恺编合唱

《苍天般的阿拉善》
乌兰巴根、马希毕力格词/色·恩克巴雅尔曲

《崑萨啰》
卢云生词/刘晓耕曲

《阿里郎》
朝鲜民歌/冯仲华编合

《川江的故事》
周长征、宋名筑词/宋名筑、周长征曲

女声合唱
《李有松》
浙江民歌/徐坚强编合唱

男声合唱
《太阳出来喜洋洋》
四川民歌/金鼓词曲/唐建平编合唱

混声合唱
《对花》
选自黄梅戏《打猪草》

《欢乐的那达慕》
巴音吉日嘎拉词/色·恩克巴雅尔曲

《捡螺歌》
海南黎族民歌/晓耕、胡晶莹、刘烨编合唱

混声合唱
《龙船调》
湖北民歌/刘晓星编合唱

《燕子》
哈萨克族民歌/曹冠玉编合唱

《云飞天不动》
广西民歌/瞿希贤编合唱

《游春》
河南商城民歌/焦宓编合唱

《运杨柳的骆驼》
公刘词/徐坚强曲

《陕北风情-情歌》
赵季平词曲

Mixed Chorus
Going Westward
Shanxi Folk Song / Arr.: BAO Yuankai

Weisaluo
Lyrics: LU Yunsheng / Music: LIU Xiaogeng

Story of the Chuanjiang River
Lyrics: ZHOU Changzheng, SONG Mingzhu / Music: SONG Mingzhu, ZHOU Changzheng

Male Chorus
I'm full of joy under the rising sun
Sichuan Folk Song / Lyrics & Music: JIN Gu/ Arr.: TANG Jianping

The Merry Naadam
Lyrics: Bayanjargal / Music: S Enkbayar

Mixed Chorus
The Dragon Boat Song
Hubei Folk Song / Arr.: LIU Xiaoxin

The clouds fly while the sky remains still
GuangXi Folk Song / Arr.: QU Xixian

Alxa, as Broad as the Sky
Lyrics: Ulanbagon & Maqinbilig / Music: S. Enkbayar

Arirang
Korean Folk song / Arr.: FENG Zhonghua

女声合唱
《卓鲁·西藏牧歌》
土登词/曹光平曲

混声合唱
《映山红》
影片《闪闪的红星》插曲/陆柱国词/傅庚辰曲/陈国权编合唱

Female Chorus
Li Yousong
ZheJiang Folk Song / Arr.: XU Jianqiang

Mixed Chorus
Riddles of Flowers
From Huangmei Opera *Picking Fish Mint*

Collecting Conches
Folk song of Li people in Hainan / Arr.: XIAO Geng, HU Jinying & LIU Ye

Swallows
Kazakh folk song / Arr.: CAO Guanyu

Spring Outing
Hena Shangcheng Folk Song / Arr.: JIAO Mi

Camels Carrying Willows
Lyrics: GONG Liu / Music: XU Jianqiang

Love Song of Shaanxi
Lyrics & Music: ZHAO Jiping

Female Chorus
Tibetan Pastoral Song
Lyrics: Tudeng / Music: CAO Guangping

Mixed Chorus
Azaleas
From film *The Shining Red Star* / Lyrics: LU zhuguang / Music: FU Gengchen / Arr.: CHEN Guoquan

“民族的才是世界的”，民歌是劳动人民集体智慧的结晶，展现了中华民族最积极光彩的文化成果，几千年来，人们在民歌中自由表达思想与愿望、忧愁与欢乐，它至真、至美、至善，拥有不朽的艺术生命力。本场音乐会精心选取我国各地极具代表性的民歌，通过不同旋律与曲风展现浓郁的地方特色，一斑窥全豹地展示我国地缘广阔、历史悠远、博大精深的文化底蕴。

“The national is the global”. Folk songs are the crystallization of the collective wisdom of the working people, demonstrating the most glorious cultural achievement of the Chinese nation. For thousands of years, people freely express their thoughts and wishes, and sorrow and joy with folk songs which are the most sincere and the most beautiful, with eternal artistic vitality. This concert features the most representative folk songs from all parts of China, reveals the rich local characteristics through different melodies and musical styles, and shows the vast geographical area, long history and profound culture of China.

在这片广袤的土地上，我们的祖辈留下了丰厚的民族音乐艺术遗产，诠释民族风情和民族风骨的《走西口》产生在具有“歌海”之称的山西，让人百听不厌的江西红歌《映山红》，源自四川飘扬着热情朝阳的《太阳出来喜洋洋》，充满奇幻色彩的广西民歌《云飞天不动》，粗犷豪放的陕北人民满心喜悦地《赶牲灵》... 本场音乐会国家大剧院合唱团将用灵活多变的音色，生动有趣的表演，带你从南到北，由东到西，领略灿烂的民族文化与风土人情，感受这古老又神奇的民歌之韵。

This vast land boasts a rich legacy of musical art, as represented by *the Going Westward* born in Shanxi known as the “sea of songs”, the *Azaleas* from JingXi Province that is worth listening to for numerous times, the affectionate song *I'm full of joy under the rising sun* from SiChun fluttering the enthusiasm of the sun, *The clouds fly while the sky remains still* full of fantastic colors from GuangXi folk song, and the cheerful song *Weaving a Basket* by the simple and enthusiastic people on the Central Plains. The NCPA Chorus will stage an interesting performance and take you from south to north and from east to west to enjoy the splendid culture and customs of the nation, and feel the charm of the old magical folk songs.



《星系的颜色》

Color of Galaxy

朱炜

ZHU Wei

中国宣纸 + 打印机油墨

Chinese Xuan paper + Printer ink

720mm x 450mm

2012-2014





歌剧
OPERA

音乐会版歌剧 Concert Opera

2020.05.30
小剧场
Multi-functional
Theatre

费加罗的婚礼
LE NOZZE DI FIGARO

莫扎特 作曲
彭特 脚本
吕嘉 指挥

Mozart Composer
Ponte Librettist
LÜ Jia Conductor

2020.08.21/22
音乐厅
Concert Hall

冰山上的来客
VISITORS ON THE SNOW MOUNTAIN

雷蕾 作曲
易茗 编剧
张国勇 指挥

LEI Lei Composer
YI Ming Librettist
ZHANG Guoyong Conductor

2020.09.11/12
音乐厅
Concert Hall

艺术家生涯
LA BOHÈME

普契尼 作曲
贾科萨 伊利卡 脚本
吕嘉 指挥

Puccini Composer
Giacosae, Illica Librettist
LÜ Jia Conductor

歌剧 Opera

2020.09.30-10.03
歌剧院
Opera House

方志敏
FANG ZHIMIN

孟卫东 作曲
冯柏铭 冯必烈 编剧
廖向红 导演
吕嘉 指挥

MENG Weidong Composer
FENG Baiming, FENG Bilie Librettist
LIAO Xianghong Director
LÜ Jia Conductor

2020.12.03-06
歌剧院
Opera House

冰山上的来客
VISITORS ON THE SNOW MOUNTAIN

雷蕾 作曲
易茗 编剧
陈薪伊 导演
张国勇 指挥

LEI Lei Composer
YI Ming Librettist
CHEN Xinyi Director
ZHANG Guoyong Conductor

2021.07.13-18
歌剧院
Opera House

党的女儿
THE DAUGHTER OF THE PARTY

1991年首演版
王祖皆 张卓娅 印青 王锡仁
季承 方天行 作曲
阎肃（执笔）王俭 贺东久 王受远 编剧

2021年国家大剧院版（乐谱以原总政歌
剧团作曲家陈丹整理版本为基础）
赵麟 音乐总监
汪俊 导演
李心草 指挥

1991 Premiere Version
WANG Zujie, ZHANG Zhuoya, YIN Qing,
WANG Xiren, JI Cheng, FANG Tianxing
YAN Su, WANG Jian, HE Dongjiu,
WANG Shouyuan Librettist
2021 NCPA Version (based on CHEN Dan's Collation
Version)
ZHAO Lin Music Director
WANG Jun Director
LI Xincao Conductor

特邀画家

GUEST VISUAL ARTIST



音乐和美术，都是艺术之外在形式。思想及精神，则是艺术内在之本质。由此便不难理解，为何我们常能从不同的艺术形式间找到奇妙的关联，或者是一种强大的共情，或者是殊途同归的视角。

自 2019/20 乐季起，画家朱炜先生应邀出任国家大剧院管弦乐团及合唱团的特邀画家，与乐团及我们的音乐家携手，探索音乐和美术的奇妙关联，并在二者间架起对话的桥梁。您从我们的乐季册中看到的不少画作，都是朱炜先生上述探索和创作的结晶。无论是音乐家忘情投入演奏的形象，还是音乐作品给人们的强大通感，以及这恢弘殿堂中流动的快乐、兴奋与鼎沸，都可能成为他关注的话题，倾泻为他画作中流畅的线条和斑斓的色彩。您将从我们的乐季册、节目册、纪念品、宣传片及新唱片里看到这些以音乐为灵感来源的画作，也可能在沙龙活动中面对面地听朱炜讲述画家眼中的音乐世界，或者通过我们的特邀画家作品展仔细阅读他将音乐与美术相融合的心路历程。

2020 年适逢贝多芬诞辰 250 年，贝多芬也自然成为朱炜先生今年在画作中关注的重要话题。正如我们在音乐中所了解的那样，历史大潮中的贝多芬从来都不是孑然一身的独居者，他既是早前时代社会与文艺思潮的集大成者，更对后世乃至更远的将来有着无可估量的影响。在朱炜为纪念贝多芬而作的画作中，包括贝多芬在内的众多从未谋面的巨擘神会一堂，也构建起了朱炜笔下这座灿烂而馥郁的精神花园。如此的群贤毕至、少长咸集，既让人念起王羲之兰亭妙篇里的流觞曲水、列坐其次，又让人仿似蓦然来到拉斐尔笔下宏大的“雅典学院”面前！细看之下，既有贝多芬、威尔第、巴赫、马勒等音乐家的音符，也有毕加索、库尔贝、达芬奇、巴尔蒂斯、弗朗切斯卡的画笔，还有布鲁内列斯基妙手打造的佛罗伦萨城、安德鲁奇思所成的国家大剧院。其实，无论是通过音乐、美术，还是通过建筑、诗歌，这些艺术家和他们不朽杰作，正是人世间各自迥异而又共存的思想及生活方式的塑造者和反映者。由此，面对他们的时候，我们也总能就“我们从哪儿来，又要到哪里去”的问题找到些许线索。

无论这幅画里的贝多芬及众多先贤大师，还是那几位似乎在用生命忘我舞蹈的舞者、静静环绕四重奏音乐家那些无名无姓的观众，以及那上百幅简洁却充满深意的演奏者速写，都将艺术生活中某个本或许会转瞬即逝的时刻定格。从那定格的瞬间里，我们仿佛看到：音乐响起时，大幕拉开时，哪里还有什么作者、听众和表演者的区分，乐里乐外，不分时空，所有边界早已溶化，一切都已融为一体，流淌在其中的只有所有人默默的共情，以及因此而生的彼此间的相互懂得、胸怀里的海阔天空！或许，在描述艺术生活带给人世的美妙感悟方面，这样的语句并不新鲜，但能将它定格成令人信服和感动的画面的，却并不多见。其实，这也正是我们发起这个为期多年的特邀艺术家计划的初衷之一：通过这些画作，朱炜先生把艺术生活和剧场世界中那些最感人的时刻，定格成了永恒的视觉记忆和回味！在感谢之余，我们将继续期待朱炜先生未来创作出更多佳作，用视觉艺术带我们去探索艺术生活和剧场世界中那深远宏大的天地。

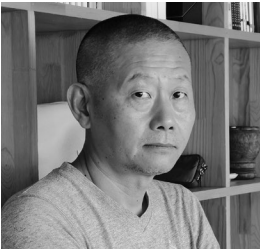
Music and painting are all forms of art, both embodying thoughts and spirits, which are the essence of art. That is why we usually see intriguing connections, strong emotional ties, or shared perceptions between different art forms.

Since the 2019/20 season, Mr. ZHU Wei, as guest visual artist of the NCPA Orchestra and Chorus, has been exploring the fantastic common ground between music and fine arts and trying to build a bridge between the two art forms. As you can see in our season brochure, such efforts have enabled Mr. Zhu to produce quite a number of excellent pieces. He works on all possible topics: the passionate images of musicians on the stage, the strong feelings that a piece of music may trigger in one's heart, the joy, excitement, and enthusiasm that fill the space of this grand theater, and more. He presents all these with masterful lines and colors and we have incorporated these music-inspired works into our season brochure, program, souvenirs, promotional videos, and new albums. There may also be salons where you can meet Mr. Zhu face to face to see how a painter understands music and theme exhibitions for you to carefully examine more of his music-themed paintings and get a glimpse at how he has been trying to fuse music and fine arts.

The year 2020 marks the 250th anniversary of Ludwig Van Beethoven and this maestro has naturally become a major theme of Mr. Zhu's works in the year. As his music presents to us, Beethoven is by no means a composer who stood alone in history, separated from those before and after him. He is a master of all that his predecessors had achieved, and a trailblazer for all who followed his firm steps, leaving immeasurable influence for the present and future. In memory of Beethoven, Mr. Zhu created a piece in which Beethoven is put together, across time, with a number of maestros that he could never have met in reality in a place that may as well be seen as a spiritual paradise for humankind. Everyone here is among the greatest artists in human history: Besides Beethoven, there are also composers like Giuseppe Verdi, Johann Sebastian Bach, and Gustav Mahler; and painters like Pablo Picasso, Gustave Courbet, Leonardo Da Vinci, Balthus, and Piero della Francesca, all situated in scenes depicting the fantastic city of Florence by Filippo Brunelleschi and the charming building of the National Centre for the Performing Arts by Paul Andreu. This reminds me of both the poem gatherings described by ancient Chinese calligrapher WANG Xizhi and the grand scene in Raphael's The School of Athens. Actually, music, paintings, architecture, or poetry, all forms of art and all the master pieces that mankind has ever seen in history are creative representations of our minds and lifestyles, giving us come from and where we are heading.

Just like the images of Beethoven and those by his side, the dancers who seem to be making their movements with every bit of energy and creativity they can possibly muster, all the quiet listeners around the quartet, and all that is depicted in the hundreds of simple but meaningful sketches by Mr. Zhu, are snapshots of fleeting moments in our art life. Immersed in these captured moments, one may feel as if he heard music flowing out from the stage. Whenever the curtain is drawn back, there is no need to distinguish between the composers, performers and listeners. Music knows no boundary. It brings the same emotions to everyone who hears it and builds in every heart understanding and inclusiveness. My words may have betrayed me when it comes to how much enlightenment arts may bring to us. But here is Mr. Zhu with his rare talent to capture all these moving moments with his painting brush, convincing us all of what arts hold out to this world. This is one of the reasons why we proposed this long-term “guest visual artist” program in the first place: Mr. ZHU Wei’s paintings turn touching moments on the stage into eternal memories that we can share. For this, we are truly indebted to him, but still, we hope we could say this: Let’s look forward to more excellent works from him in the future so that we can all continue this meaningful visual journey with him into the marvelous world of arts.

朱炜 特邀画家



ZHU Wei Guest Visual Artist

1962 年出生于北京。
1985 年参与中国 85 美术运动，策展并参展《八六最后画展》。
1986 年学士毕业于浙江美术学院（现中国美术学院）。
1992 年硕士毕业于日本国立大阪教育大学。
2000 年于北京创办“数象互动”、“数象空间”。
2011 年出版“细节”系列《大师笔触》。
1986 年以来以自由艺术家、设计师身份活跃于北京、日本、美国等地。现任职于李可染画院，居住北京、西雅图

Born in Beijing in 1962
Participated in 1985 Art Movement Activity
Planned and participated in “1986 The Last Art Exhibition
Graduated from Zhejiang Academy of Fine Arts (at present known as China Academy of Art) in 1986 with Bachelor’s Degree
Graduated from Japanese National Osaka Kyoiku University in 1992 with Master’s Degree
Founded “Digital Communications Beijing” and “Digital Space Beijing” in Beijing in 2000
Published “Details” series Master Brushwork in 2011
Travelling actively between Beijing, Japan, America and other places in the name of freelance artist and designer since 1986
At present, working at Li Keran Academy of Painting and living in Beijing and Seattle



纪念贝多芬诞辰 250 周年
In Erinnerung an Beethovens 250 Geburtstag
朱炜 ZHU Wei 500 x 320cm 2020



《四重奏》

Quartet

朱炜

ZHU Wei

混合技法

MIX

400 克牛皮纸 + 油性马

克笔、水性马克笔混用

Mixed use of oil-based and water-based markers on 400g brown paper

1590 x 2550mm

2020



《天鹅湖》

Swan Lake

朱炜

ZHU Wei

混合技法

MIX

400 克牛皮纸 + 油性马

克笔、水性马克笔混用

Mixed use of oil-based and water-based markers on 400g brown paper

1590 x 2550mm

2020



国家大剧院合唱团
CHINA NGPA CHORUS

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。

伴随着国家大剧院合唱团的成长，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、王晓鹰、易立明、李六乙、田沁鑫、杨笑阳，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、安东尼奥·帕帕诺、雅尼克·涅杰-瑟贡、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”；指挥家安东尼奥·帕帕诺认为“这个合唱团是一个朝气蓬勃，充满热情的合唱团，他们有着美妙的，和谐的声音，而且训练有素”。

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》《金沙江畔》《兰花花》《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》《拉莫美尔的露琪亚》《特里斯坦与伊索尔德》《法斯塔夫》《泰伊斯》《军中女郎》《纽伦堡名歌手》《罗密欧与朱丽叶》《梦游女》《唐璜》《西部女郎》《采珠人》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《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》《“一带一路”高峰论坛专场文艺演出》，庆祝中华人民共和国成立 70 周年文艺晚会《奋斗吧 中华儿女》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、进企业、进军营、进医院，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，歌剧《长征》第三届中国歌剧节南京巡演。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. WU Lingfen, 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 art, for the world” and is recognized as professional chorus with infinite potential.

During the process of its growth, 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, CHEN Xinyi, CAO Qijing, LIAO Xianghong, WANG Xiaoying, YI Liming, LI Liuyi, TIAN Qinxin and YANG Xiaoyang; famous conductors Lorin Maazel, Zubin Mehta, Daniel Oren, Myung-whun Chung, Jaap van Zweden, Antonio Pappano, Yannick Nézet-Séguin, YAN Liangkun, YANG Hongnian, LÜ Jia, ZHANG Guoyong, LI Xincao, ZHENG Jian and YANG Li; famous singers Plácido Domingo, Leo Nucci, Inva Mula, Juan Pons, Brandon Jovanovich, Francesco Meli, YAN Weiwen, DAI Yuqiang, WEI Song, Warren Mok, YUAN Chenye, LIAO Changyong, ZHANG Yalun, ZHANG Liping, Dìbèr, SUN Xiuwei, HE Hui, YANG Guang and XiaoLiang LI. The masters have given high appraisals to the chorus. The world famous tenor Domingo once said, “I am honoured 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 heard. Young as they are, they are better than many of the choruses in Europe”; conductor Antonio Pappano said, “This is a youthful and passionate chorus that has been well trained to sound wonderful and harmonious”.

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 *Xishi*, *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*, *Jinsha River*, *LAN Huahua 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 Holländer*, *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 Dalilah*, *La Gioconda*, *Tannhäuser*, *Macbeth*, *Rusalka*, *Lucia di Lammermoor*, *Tristan und Isolde*, *Falstaff*, *Thais*, *La Figlia del Regimento*, *Die Meistersinger von Nürnberg*, *Romeo and Juliet*, *La sonnambula*, *Don Giovanni*, *La fanciulla del West*, *Les Pecheurs de Perles*. Its artistic attainments have won favourable 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 the 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 Rejuvenation*, *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 Hangzhou Summit, the Gala Commemorating the 80th Anniversary of the Victory of the Long March, the gala “Millennial Road” for the Belt and Road Forum for International Cooperation and Evening Gala for congratulated on the 70th anniversary of the founding of the People's Republic of China. 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 Concert series, Classic Art Lectures series, and appears in more than 40 public benefit events held in schools, communities, enterprises, military camps and hospitals every year to help popularize elegant art, 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, opera *The Long March's* tour in Nanjing as part of the 3rd China Opera Festival and has visited foreign countries like Singapore, South Korea, Japan and China's Hong Kong and Macao 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 dynamic youth to the cause of China's opera, and strive for dream and art!

吴灵芬 指挥



我国著名合唱指挥、音乐教育家，中国音乐学院指挥系教授，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副主任，中国音乐学院指挥系主任。指挥演出了大量交响曲、歌剧、戏曲等各种体裁音乐作品。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的贡献。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。

WU Lingfen Conductor

WU is a distinguished choral conductor and music educator in China. She serves as professor at the Conducting Department of China Conservatory of Music, a conductor of China NCPA (National Centre for the Performing Arts) Chorus and the artistic director of NCPA Youth Chamber Chorus. She is also vice chairwoman of China Chorus Association and panel member of the Art Commission at the Ministry of Education of China.

She once served as the deputy head of the Conducting Department of the Central Conservatory of Music and the head of the Conducting Department of China Conservatory of Music. Under her baton, numerous music pieces of various genres, such as symphony, opera and drama were performed brilliantly. In 1986, she took up advanced studies in the former Soviet Union, majoring in opera and symphony conducting. After returning to China, she threw herself into the teaching and research of choral conducting. As guest conductor of the Chorus at the Central Philharmonic Orchestra of China in 1994, she directed many performances overseas on behalf the state. She has been the judge of all previous highest-level chorus competitions in China and many international chorus competitions. In 2003, she founded the Conducting Department at China Conservatory of Music, focusing on the teaching of choral conducting. As the first head of the Conducting Department, she initiated many special teaching methods, set a sound curriculum, and introduced characteristic teaching contents. She has provided her useful experiences in the cultivation of choral conductors for teachers in this field nationwide. In December 2009, she served as the conductor of China NCPA Chorus, contributing much to its development. She is a rare choral conductor acting as both a teacher and performer in China, making outstanding contributions to music education and the development and popularization of chorus undertakings. What's more, she is a part-time professor with a number of teaching units and a guest conductor of many amateur art groups, doing a great deal of social education work.

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。

ZHENG Jian 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 "Visitors on the Snow Mountain" 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 驻团指挥



现任国家大剧院合唱团驻团指挥，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，师从于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。在国家大剧院制作的《西施》《卡门》《茶花女》《图兰朵》《托斯卡》《赵氏孤儿》《洪湖赤卫队》《山村女教师》《塞维利亚理发师》、《这里的黎明静悄悄》《冰山上的来客》《骆驼祥子》《唐·帕斯夸来》《风流寡妇》等多部中外歌剧中担任合唱指挥。2014-2015 年受邀赴美国南加州大学桑顿音乐学院以及洛杉矶歌剧院进行交流访学。2014 年 7 月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。2017 年 5 月在国家大剧院合唱团与费城交响乐团的合作演出中，完成贝多芬《d 小调第九交响曲》的合唱排练；近年来在一系列重要文艺演出：G20 高峰论坛开幕演出《最忆是杭州》；一带一路高峰论坛文艺演出《千年之约》中担任合唱指挥。

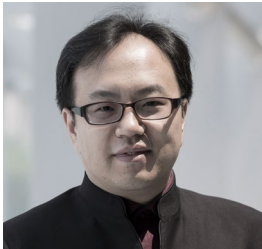
作为一名合唱指挥，她在歌剧及艺术歌曲合唱作品的诠释方面积累了丰富的经验：2016 年指挥国家大剧院合唱团演出了著名作曲家郭文景先生创作的高难度无伴奏合唱作品《天地的回声》；指挥《聆听金色岁月》《奇妙的和谐》等多场专场音乐会；主持了一系列内容丰富、形式多样的合唱艺术沙龙及普及教育活动，受到广大艺术爱好者的欢迎。

JIAO Miao
Resident Conductor

JIAO now serves as Resident Conductor of NCPA Chorus and Conductor of NCPA Youth Chamber Chorus. She graduated from the Conducting Department at China Conservatory of Music, where she studied under Professor WU Lingfen, a renowned Chinese conductor, and received instructions from Mr. YAN Liangkun, who is also a renowned conductor. She has served as chorus conductor for Chinese and foreign operas produced by NCPA, such as *Xi Shi*, *Carmen*, *La Traviata*, *Turandot*, *Tosca*, *The Chinese Orphan*, *The Red Guards on Honghu Lake*, *A Village Teacher*, *Il Barbiere di Siviglia*, *The Dawns Here are Quiet*, *Visitors on the Snow Mountain*, *Rickshaw Boy*, *Ton Pasquale* and *Merry Widow*. In 2014 and 2015, she was invited to the Thornton School of Music at the University of Southern California and the Los Angeles Opera for academic visits. In July 2014, she participated in the chorus rehearsal of *Verdi's* Requiem that was jointly performed by NCPA and Chung Myung-whun, a famous conductor, winning recognitions and praises from him. She took part in the chorus rehearsal of the Beethoven Symphony No.9 in d minor for the cooperative performance between NCPA Chorus and the Philadelphia Symphony Orchestra in May 2017. In recent years, she has taken part in a series of important artistic performances, such as the *Enduring Memories of Hangzhou* (the Evening Gala for the G20 2016 Hangzhou Summit) and acted as chorus conductor for the *Millennial Road*, the theatrical performance for the Belt and Road Forum for International Cooperation.

As a chorus conductor, she has rich experience in operas and chorus of artistic song: In 2016, she conducted Echoes of *Heaven and Earth*, a highly-difficult cappella created by Mr. GUO Wenjing, a famous composer; besides, she conducted special concerts including *Listen to the Golden Age and Recondite Armonia* and presided over a series of chorus art salon and outreach activities with rich contents and of great varieties, winning high praises from the art lovers.

孟幻 指挥



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，担任音乐艺术总监、歌剧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《日出》《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”、“国家大剧院中外经典歌剧合唱音乐会”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。

作为客座指挥与其他院团完成的作品包括：2009 年指挥室内歌剧《再别康桥》，2010 年指挥中国歌剧舞剧院和北大歌剧研究院合排的歌剧《青春之歌》参加文化部优秀剧目展演，2012 年指挥福建省歌舞剧院交响乐团《“天籁越音”——越剧名家李敏经典名剧名段交响演唱会》闽杭地区巡演，2014 年指挥甘肃省歌剧院原创歌剧《貂蝉》首演，2016 年作为合唱指挥，与西安音乐厅交响乐团合作完成音乐会版歌剧《托斯卡》《费加罗的婚礼》。

MENG Huan Conductor

Meng Huan graduated from the Conducting Department at China Conservatory of Music, where he studied under Professor WU Lingfen and Associate Professor WANG Yan.

Since 2012, he has begun to serve as assistant conductor for LV Jia (NCPA's Artistic Director of Music and Opera Director) and conductors CHEN Zuohuang and ZHANG Guoyong in *The Ballad of Canal*, *The Chinese Orphan* and *Xishi* created by NCPA. He served as chorus conductor for Sunrise, Fang Zhimin and *The Long March* created by NCPA. In recent years, he has worked closely with China NCPA Chorus for a series of concert performances including "I and My Motherland", "Romantic Nights" and "NCPA Chinese and Foreign Classic Opera Chorus"; he served as chorus conductor for large-scale cooperative concerts including the "12 Chinese Zodiac Signs" symphony chorus concert for NCPA Chorus Festival in 2015 and the "Eternal Monument" (the concert for commemorating the 80th Anniversary of the Victory of the Long March) in 2016. Meanwhile, he took an active part in various artistic education and outreach activities of NCPA, conducted and interpreted a number of weekend concerts, and participated in the "May Music Festival" charity show, "August Chorus Festival" Master Lecture and NCPA's 100 Charity Shows.

He also serves as a guest conductor in cooperation with other troupes for many works. In 2009, he served as conductor for Chamber Opera *Good-bye Again Cambridge*, in 2010, he served as conductor for the opera *Song of Youth* co-produced by China National Opera & Dance Drama Theatre and Academy of Opera, Peking University for the Joint Performance of Excellent Dramas organized by the Ministry of Culture. In 2012, he served as conductor in the tour of "Yue Opera Master Li Min's Classic Works & Excerpts Touring Concert" (held by Fujian Song and Dance Theatre Orchestra) in Fujian Province and Hangzhou. In 2014, he served as conductor in the premiere of original opera *Diaochan* created by Gansu Opera House. In 2016, he served as chorus conductor in cooperation with Xi'an Concert Symphony Orchestra for operas *Tosca* and *Le Nozze di Figaro* for concert.

合唱团团员名录

女高音声部

赵瑾◆△马敏●张乐孔迪周与倩
崔茜王青刘超群郭鑫韩雪
董京兰韩冰张玉龙耿子津林佳
林婧雯陈瑾张曦周鑫

女中音声部

王姝婷△翟凤超●杨柳李银霞王志华
赵雪婷高兴稳齐芮王蓉蓉赵淞婷
刘海月樊荣查璐璐李仕婷蔡欣颖
李丹娄玥闫美伊李丹妮

男高音声部

梁羽丰▲△曹瑞东●毛伟钊杨广萌蔡俊
唐明岩侯永盛李廷雷刘占林王瑞
王淼王欢刘扬张博奥于公泽
张世博卢川肖宇星魏惠民刘广琨
高东方李铮铮席仕伟

男中音声部

柴进△佟子杨●徐达孙伟博陈雷
张蕴哲刘梦景新峰刘莹张洋
于昊彤霍图南刘兴晔张乾胡九阳
王希刘栋施树潮刘海莹张恩铭
李孟涛席伟浩

钢琴伴奏：隋博睿张悦刘晓星郑杰

Sopranos

ZHAO Jin◆△,MA Min●,ZHANG Yue, KONG Di,
ZHOU Yuqian, CUI Qian, WANG Qing,
LIU Chaoqun, GUO Xin, HAN Xue, DONG Jinglan,
HAN Bing, ZHANG Yulong, GENG Zijin, LIN Jia,
LIN Jingwen, CHEN Jini, ZHANG Xi, ZHOU Xin.

Altos

WANG Shuting△, ZHAI Fengchao●, YANG Liu, LI Yinxia,
WANG Zhihua, ZHAO Xueting, GAO Xingwen, QI Rui,
WANG Rongrong, ZHAO Songting, LIU Haiyue,
FAN Rong, ZHA Lulu, LI Shiting, CAI Xinying , LI Dan,
LOU Yue, YAN Meiyi, LI Danni.

Tenors

LIANG Yufeng▲△, CAO Ruidong●, MAO Weizhao,
YANG Guangmeng, CAI Jun, TANG Mingyan,
HOU Yongsheng, LI Tinglei, LIU Zhanlin, WANG Rui,
WANG Miao, WANG Huan, LIU Yang, ZHANG Bo'ao,
YU Gongze, ZHANG Shibo, LU Chuan, XIAO Yuxing,
WEI Huimin, LIU Guangkun, GAO Dongfang,
LI Zhengzheng, XI Shiwei.

Baritones

CHAI Jin △ , TONG Ziyang●, XU Da, SUN Weibo,
CHEN Lei, ZHANG Yunzhe, LIU Meng, JING Xinfeng,
LIU Ying, ZHANG Yang, YU Haotong, HUO Tunan,
LIU Xingye, ZHANG Qian, HU Jiuyang, WANG Xi,
LIU Dong, SHI Shuchao, LIU Haiying, ZHANG Enming,
LI Mengtao, XI Weihao.

Rehearsal Pianist: SUI Borui, ZHANG Yue,

LIU Xiaoxing, CHENG Chieh

▲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

时间 Date		音乐会 Concert	指挥 Conductor
2020.5	18	奇妙的和谐：国家大剧院国际博物馆日主题音乐会 Amazing Harmony: NCPA Special Concert to Celebrate 2020 International Museum Day	焦淼 JIAO Miao
	23	时代回响：国家大剧院合唱团经典合唱音乐会 Echoes of the Times: The NCPA Classical Chorus Concert	焦淼 JIAO Miao
2020.7	4	不忘初心、为党颂歌：庆祝中国共产党成立 99 周年合唱音乐会 Remaining True to Our Original Aspiration: A Chorus Concert in Celebration of the 99th Anniversary of the Communist Party of China	焦淼 JIAO Miao
2020.8	1	战士与祖国：国家大剧院庆祝八一建军节合唱音乐会 Warriors and the Motherland: Zheng Jian and the NCPA Chorus Concert	郑健 ZHENG Jian
	14	民族音韵：吴灵芬与国家大剧院合唱团音乐会 Choral Works from Around The World: WU Lingfen and China NCPA Chorus	吴灵芬 WU Lingfen
2020.10	23/24	歌唱世间的美好：国家大剧院合唱团音乐会 For the Beauty of the Earth: China NCPA Chorus Concert	焦淼 JIAO Miao
2020.11	6/7	梨花又开放：国家大剧院合唱团经典作品合唱音乐会 Pear Flowers in Blossom Again: Classical Choral Works with China NCPA Chorus	孟幻 MENG Huan
2020.12	10/11	闪亮的日子：国家大剧院合唱团成立 11 周年特别音乐会 Shiny Days: The 11th Anniversary Concert of China NCPA Chorus	焦淼 JIAO Miao
2021.1	8/9	星光灿烂：国家大剧院合唱团中外歌剧经典合唱音乐会 Starry Night: Opera Classics with China NCPA Chorus	焦淼 JIAO Miao
	23	吕嘉与国家大剧院合唱团演绎威尔第经典歌剧作品音乐会 Verdi's Masterpieces by LÜ Jia & China NCPA Chorus	吕嘉 LÜ Jia
2021.3	3	听见：吴灵芬与国家大剧院合唱团经典合唱作品音乐会 Hear:Classical Works with WU Lingfen and China NCPA Chorus	焦淼 JIAO Miao
	27	春之韵：国家大剧院合唱团经典作品合唱音乐会 Spring: The Choral Classic Concert of China NCPA Chorus	吴灵芬 WU Lingfen
2021.4	16/17	星光灿烂：国家大剧院合唱团西方经典歌剧片段音乐会 Starry Night: China NCPA Chorus Concert for Chinese and Foreign Operas	焦淼 JIAO Miao
2021.5	27/28	共圆中国梦：吴灵芬与国家大剧院合唱团经典合唱作品音乐会 Realizing the Chinese Dream: Classical Works with WU Lingfen and China NCPA Chorus	吴灵芬 WU Lingfen
2021.6	1/2	歌声与微笑：国家大剧院合唱团儿童作品音乐会 Songs and Smiles: Children's Songs with China NCPA Chorus	焦淼 JIAO Miao
	8/9	唱支山歌给党听：国家大剧院合唱团经典合唱作品音乐会 Sing a Folk Song to the Party: Classical Works with China NCPA Chorus	焦淼 JIAO Miao
	16/17	永远跟你走：郑健与国家大剧院合唱团经典合唱作品音乐会 Always Follow You:Classic Choral Concert with ZHENG Jian and NCPA Chorus	郑健 ZHENG Jian
2021.7	23/24	歌声唱响百年梦：国家大剧院合唱团庆祝建党 100 周年音乐会 The Dream of a Century : The NCPA Chorus CPC Centenary Celebration Concert	孟幻 MENG Huan
2021.8	19/20	在那遥远的地方：吴灵芬与国家大剧院合唱团经典合唱作品音乐会 In a Faraway Place: Classical Folk Song Concert with China NCPA Chorus	吴灵芬 WU Lingfen



国家大剧院管弦乐团
CHINA NCPA ORCHESTRA

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在 2010 年创建于北京，成为开启中国交响乐发展新篇章的里程碑。同蓬勃进取的时代和包容乃大的城市相伴相生，他们始终以澎湃的热情与创新、不懈的奉献与精进精神，为最高艺术品质的音乐演奏和传播而矢志不渝。

历经十余载光辉旅程，汇聚百位卓越演奏家，今天的国家大剧院管弦乐团已是享有崇高艺术威望的顶级乐团，更是北京及全中国音乐生活发展前行的卓越引领者。作为世界级表演艺术地标，国家大剧院是其各项艺术活动的驻地，更是其出色国际视野、文化底蕴、艺术创想的源泉。来自海内外的百位新生代音乐翘楚，凭其出众才华及情怀以此为家，成为新时代顶尖国家乐团代言人。

乐团每年以 48 周乐季呈现逾百场精彩演出，带领近 20 万观众遨游深邃音乐世界、感受触动心弦的美妙时刻，推动北京及全中国音乐生活不断探索、突破、书写新华章。他们独有的热情、活力和精湛技艺，是其音乐标志性的神采和韵致，更与指挥家马泽尔、梅塔、捷杰耶夫、郑明勋、艾森巴赫、路易斯、阿什肯那齐、吕绍嘉、张弦、张国勇、张艺、李飏等，钢琴家布赫宾德、科瓦塞维奇、布尼亚季什维莉、阿卜杜瑞莫夫、沃洛丁、郎朗、王羽佳、张昊辰、陈萨等，大提琴家卡普松、王健、秦立巍等，小提琴家穆特、郑京和、列宾、吕思清、宁峰等，歌唱家多明戈、努奇、弗莱明、李晓良、和慧、沈洋、宋元明等星光云集的大师交相辉映，留下了无数难忘的巅峰现场。

将艺术创意和人文情怀相结合，使音乐成为融汇古今与东西、沟通艺术与现实的桥梁，是乐团始终坚守的乐季理念。他们精湛演绎无数古典及浪漫时代经典，不遗余力支持现代音乐及青年作曲家，更有硕果累累的新作委约、唱片出版。从陈其刚、赵季平、盛宗亮、于京君、马格努斯·林德伯格、奥古斯塔·里德·托马斯、卡列维·阿霍等顶尖大师，到其倾力支持的国家大剧院青年作曲家计划，他们促成了陈其钢《江城子》、《如戏人生》、赵季平《第一小提琴协奏曲》、《第二琵琶协奏曲》、盛宗亮《神鸡破晓》、于京君《日新》等优秀新作的诞生，推动了现代音乐在中国的发展、中国作品在海外的推广及新生代作曲家的成长。2012 年，已故大师马泽尔执棒并由他亲自改编自瓦格纳歌剧的《无词指环》，作为大师在华唯一录音由索尼发行，更被大师看作有史以来“最完美的演绎”；2019 年，贝多芬《第九交响曲》获颁中国发烧唱片大奖“最佳管弦乐专辑”；2021 年，贝多芬《艾格蒙特》戏剧配乐成为这部伟大作品的首次中国录音。

作为亚洲在歌剧领域经验最丰富、成就最卓越的乐团，他们对歌剧艺术在中国的介绍、推广和发展有划时代的贡献，更坚实缔造了歌剧音乐在中国的全新艺术高度。十余年来，他们演绎了近 70 部国家大剧院版歌剧制作，成就了瓦格纳《罗恩格林》、《纽伦堡的名歌手》、威尔第《西蒙·波卡涅拉》、圣-桑《参孙与达丽拉》、多尼采蒂《拉美莫尔的露琪亚》、普契尼《西部女郎》等重磅经典的中国首演，并担纲了印青《长征》、郭文景《骆驼祥子》等 17 部中国歌剧的世界首演。

他们还以经常性的艺术沙龙、周末音乐会，走进学校、社区、医院、博物馆，使音乐之美融入生活、触手可及。2020 年，他们在新冠疫情中线上演出数十场，场均浏览量近 3000 万，在逆境中为人们捎去信心，成为全球音乐界典范事件。作为国家文化使者，他们赴柏林、纽伦堡、基辛根、悉尼、首尔、大邱、新加坡、华盛顿、芝加哥、纽约、费城、安娜堡、教堂山、旧金山、渥太华、多伦多、蒙特利尔等地巡演。2014 年和 2017 年，他们同吕嘉两赴北美，成为首支进入纽约卡内基音乐厅、芝加哥交响中心、旧金山戴维斯大厅、蒙特利尔交响大厅官方演出季的中国乐团，成为中国音乐界历史性突破，更因“欢欣愉悦的自信和朝气蓬勃的力量”（Musical America）被赞誉为“光彩四射和一流水准的乐团”（ConcertoNet）。2021 年，他们作为亚洲乐团代表携手五大洲艺术家，亮相达沃斯世界经济论坛开幕影片，于逆境中呼唤多元文化沟通及互信。

作为国家大剧院首任音乐艺术总监，陈佐湟在 2010 年参与乐团创建并出任其首席指挥。2012 年，陈佐湟荣膺桂冠指挥后，吕嘉接任首席指挥，并于 2017 年出任音乐总监与首席指挥、国家大剧院音乐艺术总监。吕嘉在交响乐及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，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. Since its founding in 2010, the orchestra has fast established itself as one of the most adventurous and dynamic orchestras in the country and earned an international reputation through extensive performances abroad.

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

Over the years, the orchestra has gained critical acclaim for its artistic excellence in both concerts and operas. To date they have played in over 60 NCPA opera productions, including classical repertoires such as *Tristan and Isolde*, *Die Meistersinger von Nürnberg*, *Aida*, *Otello*, *Nabucco*, *Tosca*, *Turandot*, *The Marriage of Figaro*, *Don Giovanni*, *Eugene Onegin*, and newly commissioned works *Rickshaw Boy*, *The Long March*, *Fang Zhimin*, *The Jinsha River*, *Visitors on the Snow Mountain* and *The Dawns Here Are Quiet*. Their live recording of *The Ring without Words* with its creator, Lorin Maazel, was released on SONY Music worldwide, the only recording the great maestro ever made with an orchestra from China.

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

Alongside its concert series, the orchestra has received widespread praise for its international appearances at the Kissingen Summer Music Festival and the Schleswig-Holstein Musik Festival and concerts in many cities in Germany, as well as in Sydney, Singapore, Seoul, Daegu, Abu Dhabi, Taipei and Macau. In 2014, the orchestra undertook its first North American tour and returned in 2017, where it performed at Carnegie Hall, Chicago Symphony Center, Davies Symphony Hall and other major venues in the US and Canada, under the baton of LÜ Jia. *Musical America* praised its “joyful confidence and youthful strength”. *Concerto Net* described it as “a polished, first rate ensemble”.

With its commitment to educational and outreach activities, the orchestra has presented a series of Weekend Matinee Concerts at its home venue, providing local audience specially selected programmes and accessible ticket prices. The orchestra also frequently initiates wide-reaching educational projects in association with educational institutions across the city.

In this unpredictable 2020, the NCPAO led by the Music Director LÜ Jia has collaborated with LI Xincao, CHEN Lin, LI Biao, YANG Yang, ZHANG Yi, Siqing Lu, Haochen Zhang and many other artists in presenting online concert series over 5 months period. In November, the NCPAO announced its 2020-21 season after several rounds of adjustments. The new season sees the orchestra's performances in operas including *FANG Zhimin*, *Visitor on the Snow Mountain*, *LAN Huahua*, and the premiere of the NCPA's new production of *Gianni Schicchi*. In celebration of the 250th anniversary of Beethoven's birth and the 160th anniversary of Mahler's, Music Director LÜ Jia conducts the NCPAO in *Egmont* with actor SUN Qiang and a series of classic symphonies and chamber works of the two great composers. The 2020-2021 season features several Chinese artists' debuts, among them YU Feng, ZHANG Jiemin, Jinxu Xiahou, Jianing Kong, Tianqi Du, and CHEN Yue. Highlights of the season also include the returns of ZHANG Guoyong, YUAN Ding, SONG Yuanming, Xuefei Yang, ZHANG Qiang, LI Jia, and David Wang. As the Composer-in-Focus, ZHAO Jiping's music will be performed by the NCPAO throughout the season.

In February 2012, LÜ Jia took up the post of Chief Conductor, succeeding Zuohuang Chen, NCPA's then Artistic Director of Music as well as a founder of the orchestra. In January 2017, LÜ Jia started serving as NCPA's Artistic Director of Music and the NCPA Orchestra's Music Director.

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·马丁·拉宾斯坦教授、罗伯特·沃尔夫教授继续深造。同年，吕嘉在意大利获得安东尼奥·佩德罗第国际指挥大赛第一名，并由此开始了辉煌的指挥家生涯。

在过去的近 20 年中，吕嘉在欧美及全球各国指挥歌剧及音乐会两千余场。他是第一位在意大利担任重要歌剧院总监的亚洲指挥家，也是第一位执棒芝加哥交响乐团的华人指挥家。在欧洲，他曾在斯卡拉歌剧院、巴伐利亚国立歌剧院、柏林德意志歌剧院，以及洛桑、都灵、罗马、那不勒斯、威尼斯、佛罗伦萨、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。

LÜ Jia Music Director

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

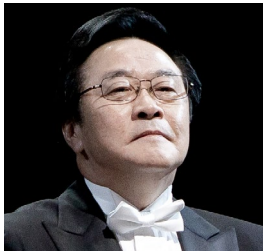
concerts and opera performances in Europe and America, and became the first Asian conductor to serve as the artistic director of a major Italian opera house, as well as the first Chinese conductor to lead Chicago Symphony. He has worked with important productions at the Bayersche Staatsoper in Munich,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

LÜ Jia was the first Chinese conductor to record Felix Mendelssohn's complete orchestral works, and also the only conductor so far who has recorded the complete works by the important Swedish composer Ingvar Lidholm. His interpretations of German Classical Romanticism and French Impressionists have been praised for their "extremely convincing musical interpretation" with "musical precision and perfect baton technique." Having directed nearly 50 operas in Italy and Germany, homelands of the European opera tradition, he has also been praised by Italian music critics as "a conductor who understands Italian opera even better than the Italians themselves do". In 2007, his performance of *La Gazza Ladra* at the Rossini Opera Festival in Pesaro was voted as European Opera Production of the Year. That same year, in recognition of his important contribution to musical culture in Italy, LÜ Jia was awarded the President's Prize by President Giorgio Napolitano. In 2012, the Domingo International Vocal Competition invited LÜ Jia to serve on the jury, making him the Competition's first-ever Chinese jury member.

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

In 2017, LÜ 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, Lü served as Music Director at Verona Opera, Artistic Director at Symphony Orchestra of Tenerife, as well as Chief Conductor at Trieste Opera, Symphony Orchestra of Florence, Lazio Chamber Orchestra of Rome and Norrköping Symphony Orchestra in Sweden. In addition to his NCPA music directorship, he is also currently the Music Director and Principal Conductor of Macao Orchestra.

陈佐湟 桂冠指挥



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

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

1996 年，陈佐湟辞去部份国外职务，回到中国，在原中央乐团的基础上组建中国交响乐团，并担任中国交响乐团首任艺术总监。中国交响乐团实行了国际上职业乐团通用的音乐季演出制，几年中邀请了上百位国际优秀音乐家来团合作，演出了大量中外交响乐作品，有力地推动了中国交响音乐事业的发展。陈佐湟带领乐团在国内许多城市及欧洲、，日本和墨西哥的访问演出获得了听众和乐评家的一致称赞。2002 至 2006 年陈佐湟担任墨西哥 UNAM 爱乐交响乐团音乐总监；2004 至 2008 年担任上海爱乐乐团音乐总监；2006 至 2010 担任韩国仁川爱乐乐团艺术总监。

多年来，陈佐湟还应邀赴欧洲、美洲、拉丁美洲二十多个国家和地区担任三十多支交响乐团的客席指挥，包括苏黎世音乐厅管弦乐团、温哥华交响乐团、布达佩斯爱乐乐团、匈牙利国家交响乐团、古本江乐团、俄罗斯爱乐乐团、斯洛伐克广播交响乐团、冰岛交响乐团、等；在亚洲，他合作过的乐团包括香港管弦乐团、新加坡交响乐团、台北市立交响乐团及釜山爱乐乐团等。陈佐湟被称为“一位极有才华的音乐家”，“可能是自小泽征尔之后，最重要的亚裔指挥家”。他的指挥艺术“富有强烈的艺术魅力”，“具有站在任何一个乐队前面的权威”，

在多年的国际音乐活动中，陈佐湟向世界各国听众推荐中国交响乐新作及年轻艺术家的不懈努力，亦获得人们的普遍的敬重和赞扬。

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

Zuohuang Chen
Conductor Laureate

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

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

Since 1980s, Chen has been the Conductor of the Central Philharmonic Orchestra of China, Music Director of the Wichita Symphony Orchestra, and Music Director of the Rhode Island Philharmonic Orchestra. Chen was the founding Artistic Director of China National Symphony Orchestra in 1996. He has also been the Music Director of UNAM Philharmonic Orchestra in Mexico City, Artistic Director of Shanghai Philharmonic Orchestra, and Music Director of Incheon Philharmonic Orchestra of S. Korea.

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

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

李喆
乐团首席
LI Zhe
Concertmaster



加拿大籍小提琴演奏家，具有丰富的交响乐、歌剧和室内乐演奏经验和令人瞩目的乐团首席经历。曾在伦敦交响乐团担任小提琴演奏家，在加拿大蒙特利尔音乐家室内乐团担任乐团副首席，在中国中央歌剧院交响乐团担任乐团首席。2012 年起担任中国国家大剧院管弦乐团首席。为“北京三重奏”，“国家大剧院四重奏”组建成员，及中央音乐学院特聘教授。曾录制发行了多张唱片并获得加拿大唱片界“朱诺奖”殊荣。

LI Zhe, a Chinese-Canadian violinist, is renowned as an orchestral concertmaster, as well as an experienced veteran musician in the fields of symphonic, operatic, and chamber music repertoire. He has performed the violin section at the London Symphony Orchestra, acted as the Associate Concertmaster of I Musici de Montreal Chamber Orchestra, and the Concertmaster of the China's Central Opera House. LI Zhe became the Concertmaster of China NCPA Orchestra in 2012, and is the founding member of the Beijing Trio, NCPA String Quartet, and serves as a Guest Professor at the Central Conservatory of Music. With I Musici de Montreal, he did many CD recordings, which have garnered a Canadian Juno Award.

王晓明
客座乐团首席
WANG Xiaoming
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，也是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。王晓明的音乐足迹遍布全球 30 多个国家，曾在世界各大音乐厅及音乐节进行演奏。曾被《纽约时报》评为：杰出的令人难以忘怀的精美声音小提琴家。

WANG Xiaoming, currently is the Concertmaster performer at the Zurich Opera House, first violin of the Stradivarius Quartet, Guest Concertmaster of NCPA Orchestra and Bern Symphony Orchestra of Switzerland. 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. WANG Xiaoming has performed over 30 countries, concert halls and music festivals. New York Times praised him "distinguished by impressively refined sound"




《无序之光》
Disorderly Light
朱炜
ZHU Wei
布面综合材料
Composite fabric materials
2000 x 1200mm
2012-2014

乐团首席
Concertmaster




李喆
LI Zhe

乐团客座首席
Guest
Concertmaster




王晓明
WANG Xiaoming

乐团副首席
Associate
Concertmaster

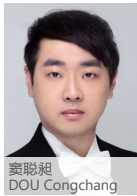


陈述
CHEN Shu

乐团助理首席
Assistant
Concertmaster

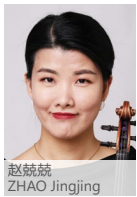


马巍家
MA Weijia




窦聪昶
DOU Congchang


第一小提琴
First Violin




赵兢兢
ZHAO Jingjing




李乐
LI Le




赵洁盈
ZHAO Jieying




蒋君
JIANG Jun




刘嵩
LIU Song




猪子奈美
Nami Inoko




亚历山德拉·邓加
Aleksandra Denga



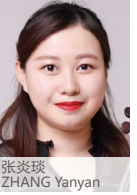
孙茜
SUN Qian




刘晓旭
LIU Xiaoxu




毛雪阳
MAO Xueyang



张炎琰
ZHANG Yanyan




李佳颖
LEE Chia-Ying




李瑶
LI Yao


第二小提琴
Second Violin




刘弦▲
LIU Xian




杨瑞△
YANG Rui




樊悦△
FAN Yue




纪雯曦
JI Wenyu




袁芳芳
YUAN Fangfang




武萌
WU Meng




蔡琼华
TSAI Chiung-Hua




李文丹
LI Wendan




纪东丹
JI Dongdan




李兴雅
LI Xingya




朱秀软
Sooyeon Joo



郭颖心
GUO Yingxin



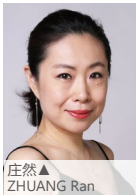
林伯宇
LIN Boyu



高佳瑶
GAO Jiayao

张硕
ZHANG Shuo


中提琴
Viola



庄然▲
ZHUANG Ran



郝学嘉△
HAO Xuejia



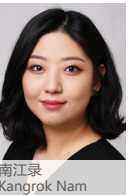
何静△
HE Jing



张淼
ZHANG Miao



刘莎
LIU Sha




南江录
Kangrok Nam




秦宇
QIN Yu




唐韧竹
TANG Renzhu



丛延伊
CONG Yanyi



尚轶宇
SHANG Yiyu



蒋文瀚
JIANG Wenhan



汪兰
WANG Lan


大提琴
Cello




梁肖▲
LIANG Xiao




张晟△
ZHANG Sheng




徐婷△
XU Ting



金颢利
Kyuri Kim




尹龙
YIN Long




王昊宇
WANG Haoyu



宋涛
SONG Tao



石瑾
SHI Jin



王宇
WANG Yu




李梦琪
LI Mengqi


低音提琴
Double Bass




刘怡枚▲
LIU Yimei



刘相全
LIU Xiangquan




赵海岐
ZHAO Haiqi



周元龙
ZHOU Yuanlong



张广元
ZHANG Guangyuan



范一鸣
FAN Yiming

长笛
Flute



叶怡初 ▲
YEH I-Jeng



尹伊 △
YIN Yi



陆遥遥 △
LU Yaoyao



刘倩
LIU Qian

双簧管
Oboe



周阳 ▲
ZHOU Yang



张嘉芳 △
CHANG Chia-Fang



寇艺舰
KOU Yijian



加布里尔·奥马萨
Gabriel Ormaza

单簧管
Clarinet



佐米·桑切斯 ▲
Jaume Sanchis



陈思军 △
CHEN Sijun



张天宇
ZHANG Tianyu



施然文
SHI Ranwen

大管
Bassoon



姬晶晶 ▲
JI Jingjing



谢圣娴 △
HSIEH Sheng-Hsien




石光远
SHI Guangyuan


圆号
Horn



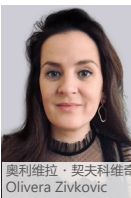
刘晓昕 ▲
LIU Xiaoxin




何冠峰 ◆
HE Guanfeng



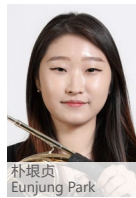
曾韵 ◆
ZENG Yun



奥利维拉·契夫科维奇
Olivera Zivkovic



陈彩双
Chai Suang Tan



朴垠贞
Eunjung Park



王梓
WANG Zi




杨佐
YANG Zuo



曾鹏斐
ZENG Pengfei


小号
Trumpet



王与兵 ▲
WANG Yubing



李锐
LI Rui



何凯
HE Kai

长号
Trombone



刘爽 ▲
LIU Shuang



于骏飞 △
YU Junfei



卫稚英
WEI Zhiying



袁博翊
YUAN Boxuan

大号
Tuba



王海宇 △
WANG Haiyu

定音鼓
Timpani



刘刚 ◆
LIU Gang



加布里埃尔·巴特扎蒂
Gabriele Bartezzati

打击乐
Percussion



刘恒 ▲
LIU Heng




苏姝 △
SU Shu



王璇宇
WANG Xuanyu

竖琴
Harp



张小音 ◆
ZHANG Xiaoyin

国家大剧院管弦乐团
CHINA NCPA ORCHESTRA
2020/21 日新 EVOLUTION

时间 Date		音乐会 Concert	指挥 Conductor	独奏 / 独唱 Soloist
2020.4	11	迟来的春天 A Belated Spring	尹伊 寇艺舰 佐米·桑切斯 姬晶晶 刘晓昕 国家大剧院四重奏：李喆 刘弦 庄然 梁肖 YIN Yi, KOU Yijian, Jaime Sanchis, Ji Jingjing, LIU Xiaoxin, NCPA Quartet: LI Zhe, LIU Xian, ZHUANG Ran, LIANG Xiao	
	18	命运的回响 The Resonance of Destiny	刘恒 苏殊 马魏家 刘莎 尹龙 隋博睿 桥四重奏：陈述 杨瑞 郝学嘉 张晟 LIU Heng, SU Shu, MA Weijia, LIU Sha, YIN Long, SUI Boru, Bridge Quartet: CHEN Shu, YANG Rui, HAO Xuejia, ZHANG Sheng	
	25	爱的祝福 Hymns for Love	赛聪昶 刘晓昕 张悦 国家大剧院管弦乐团八把大提琴：梁肖 张晟 尹龙 王昊宇 宋涛 石瑾 王宇 李梦琪 DOU Congchang, LIU Xiaoxin, ZHANG Yue, NCPAO The 8 Cellists: LIANG Xiao, ZHANG Sheng, YIN Long, WANG Haoyu, SONG Tao, SHI Jin, WANG Yu, LI Mengqi	
2020.5	2	春天的拥抱 Embrace the Spring	吕嘉 LÜ Jia	
	9	欣欣田园：吕嘉与国家大剧院管弦乐团演绎贝多芬 Pastoral: Beethoven with LÜ Jia and NCPAO	吕嘉 LÜ Jia	
	16	繁花初现：李心草与国家大剧院管弦乐团演绎布里顿、普罗科菲耶夫与勋伯格 Burgeon and Flourish: Britten, Prokofiev and Schoenberg with LI Xincao and NCPAO	李心草 LI Xincao	
2020.6	6	夏之惊雷：吕嘉与国家大剧院管弦乐团演绎海顿与莫扎特 The Drumroll of Summer: Haydn and Mozart with LÜ Jia and NCPAO	吕嘉 LÜ Jia	佐米·桑切斯 Jaime Sanchis
	13	四季留声：吕嘉与国家大剧院管弦乐团演绎莫扎特与维瓦尔第 The Sound of Seasons: Mozart and Vivaldi with LÜ Jia and NCPAO	吕嘉 LÜ Jia	周阳 陈思军 刘晓昕 姬晶晶 赛聪昶 马魏家 陈述 李喆 ZHOU Yang, CHEN Sijun, LIU Xiaoxin, Ji Jingjing, DOU Congchang, MA Weijia, CHEN Shu, LI Zhe
	27	炎黄故事：陈琳、李佳与国家大剧院管弦乐团 Immortal Stories from China: CHEN Lin, LI Jia and NCPAO	陈琳 CHEN Lin	李佳 LI Jia
2020.7	1	庆祝中国共产党成立 99 周年音乐会 Concert in Celebration of the 99th Anniversary of the Chinese Communist Party	李心草 LI Xincao	王冲 王凯 张心 李欣桐 周晓琳 张扬 刘嵩虎 赵岭 WANG Chong, WANG Kai, ZHANG Xin, LI Xintong, ZHOU Xiaolin, ZHANG Yang, LIU Songhu, ZHAO Ling
	11	命运之爱：李颢、吕思清与国家大剧院管弦乐团演绎赵季平与柴科夫斯基 Amor Fati: ZHAO Jiping and Tchaikovsky with LI Biao, Siqing Lu and NCPAO	李颢 LI Biao	吕思清 Siqing Lu
	25	生命之舞：杨洋、张昊辰与国家大剧院管弦乐团演绎拉赫玛尼诺夫 Dance of Fate: Rachmaninoff with YANG Yang, Haochen Zhang and NCPAO	杨洋 YANG Yang	张昊辰 Haochen Zhang
2020.8	8	繁华众声：张艺、陈悦与国家大剧院管弦乐团 Sounds Across the World: ZHANG Yi, CHEN Yue and NCPAO	张艺 ZHANG Yi	陈悦 CHEN Yue
	29	歌剧奇妙夜：袁丁指挥国家大剧院管弦乐团与合唱团 Night at the Opera House: YUAN Ding Conducts China NCPA Orchestra & Chorus	袁丁 YUAN Ding	周晓琳 王冲 王海涛 ZHOU Xiaolin, WANG Chong, WANG Haitao

时间 Date		音乐会 Concert	指挥 Conductor	独奏 / 独唱 Soloist
	4/5	古典精神：吕嘉与国家大剧院管弦乐团演绎贝多芬 Zeitgeist of Classicism: Beethoven with LÜ Jia and NCPAO	吕嘉 LÜ Jia	
	2020.9 19	“人民必胜” 国家大剧院抗击疫情主题演出 The People Shall Prevail NCPA Gala to Honour the Fight Against COVID-19	吕嘉 LÜ Jia	李欣桐 张心 金郑建 扣京 刘嵩虎 王海涛 王鹤翔 张扬 关致京 赵岭 柳文伊 刘筱雯 于梦潮 吴嵩 朗诵 冀婉吟 LI Xintong, ZHANG Xin, JIN Zhengjian, KOU Jing, LIU Songhu, WANG Haitao, WANG Hexiang, ZHANG Yang, GUAN Zhijing, ZHAO Ling, LIU Wenyi, LIU Xiaowen, YU Mengchao, WU Song, Ji Wanyin
2020.10	10/11	培尔·金特：张洁敏、王耀庆、李欣桐与国家大剧院管弦乐团、合唱团 Peer Gynt: ZHANG Jiemin, David Wang, Li Xintong and China NCPA Orchestra & Chorus	张洁敏 ZHANG Jiemin	王耀庆 李欣桐 David Wang, Li Xintong
	16/17	异域传说：陈琳、杨雪霏与国家大剧院管弦乐团 Fire and Fantasy: CHEN Lin, Xuefei Yang and NCPAO	陈琳 CHEN Lin	杨雪霏 Xuefei Yang
	30/31	尘世与英雄：俞峰、王威与国家大剧院管弦乐团演绎威尔第与瓦格纳 Mortals and Giants: Verdi and Wagner with YU Feng, WANG Wei and NCPAO	俞峰 YU Feng	王威 WANG Wei
2020.11	12/14	胜利的交响：吕嘉、孙强、宋元明与国家大剧院管弦乐团演绎《爱格蒙特》 Symphony of Victory: Egmont with LÜ Jia, SUN Qiang, SONG Yuanming and NCPAO	吕嘉 LÜ Jia	孙强 宋元明 SUN Qiang, SONG Yuanming
	20/21	张国勇、杜天奇、王与兵与国家大剧院管弦乐团演绎肖斯塔科维奇 Shostakovich with ZHANG Guoyong, Tianqi Du, WANG Yubing and NCPAO	张国勇 ZHANG Guoyong	杜天奇 王与兵 Tianqi Du, WANG Yubing
2020.12	18/19	交响与合唱：吕嘉与国家大剧院管弦乐团、合唱团演绎贝多芬 Symphony and Choral: Beethoven with LÜ Jia and China NCPA Orchestra & Chorus	吕嘉 LÜ Jia	孔嘉宁 周晓琳 牛莎莎 夏侯金旭 关致京 Jianing Kong, ZHOU Xiaolin, NIU Shasha, Jinxu Xiahou, GUAN Zhijing
	20	英雄交响诗：吕嘉、张强与国家大剧院管弦乐团 A Poem of Heroes: LÜ Jia, ZHANG Qiang and China NCPA Orchestra	吕嘉 LÜ Jia	张强 ZHANG Qiang
	31	2021 北京新年音乐会 Beijing 2021 New Year's Concert	吕嘉 LÜ Jia	邓建栋 杨雪霏 赵岭 张昊辰 和慧 周晓琳 夏侯金旭 DENG Jiandong, Xuefei Yang, ZHAO Ling, Haochen Zhang, Hui He, ZHOU Xiaolin, Jinxu Xiahou
2021.1	1/2	国家大剧院 2021 新年音乐会 NCPA 2021 New Year's Concert	吕嘉 LÜ Jia	周晓琳 张文沁 王冲 扣京 刘嵩虎 张扬 ZHOU Xiaolin, ZHANG Wenqin, WANG Chong, KOU Jing, LIU Songhu ZHANG Yang
	9/10	乘着歌声的翅膀：吕嘉与国家大剧院管弦乐团的歌剧之夜 On Wings of Song: A Night of Opera with LÜ Jia and NCPAO	吕嘉 LÜ Jia	李欣桐 张文沁 孔迪 梁羽丰 王冲 陈冠馥 王海涛 王超 赵宁 赵岭 焦淼 ZHANG Yi, Li Xintong, ZHANG Wenqin, KONG Di, LIANG Yufeng, WANG Chong, CHEN Guanfu, WANG Haitao, WANG Chao, ZHAO Ning, ZHAO Ling, JIAO Miao
	15/16	北京大合唱：张艺与国家大剧院管弦乐团、合唱团 Beijing Cantata: ZHANG Yi and China NCPA Orchestra & Chorus	张艺 ZHANG Yi	
	27	春之舞：孙一凡、赛聪昶与国家大剧院管弦乐团 Rhythm of Dances: SUN Yifan, DOU Congchang and NCPAO	孙一凡 SUN Yifan	赛聪昶 DOU Congchang

时间 Date		音乐会 Concert	指挥 Conductor	独奏 / 独唱 Soloist
2021.2	9	新春华尔兹：吕嘉与国家大剧院管弦乐团 Festival Waltz: LÜ Jia and NCPAO	吕嘉 LÜ Jia	
	27	致贝多芬：国家大剧院四重奏 Beethoven with The NCPA Quartet	李喆 刘弦 庄然 梁肖 Li Zhe, LIU Xian, ZHUANG Ran, LIANG Xiao	
2021.3	4	巨人之肩：吕嘉、徐暄涵与国家大剧院管弦乐团 Shoulders of Giants: LÜ Jia, XU Xuanhan and NCPAO	吕嘉 LÜ Jia	徐暄涵 XU Xuanhan
	12/13	融合之美：吕嘉、王云鹏与国家大剧院管弦乐团演绎 Coalescence: Howard, Mahler, and Brahms with LÜ Jia, Wang Yun-Peng and NCPAO	吕嘉 LÜ Jia	王云鹏 WANG Yunpeng
	13	乐舞中西：国家大剧院八重奏 Dancing with Music: China NCPA Octet	窦聪昶 杨瑞 郝学嘉 徐婷 刘怡牧 尹伊 陈思军 隋博睿 DOU Congchan, YANG Rui, HAO Xuejia, XU Ting, LIU Yimei, YIN Yi, CHEN Sijun, SUI Borui	
	20	布鲁克纳密码：吕嘉与国家大剧院管弦乐团 The Bruckner Ciphers: LÜ Jia and NCPAO	吕嘉 LÜ Jia	
	30	赖嘉静与国家大剧院管弦乐团的音乐派对 A Party of Music with LAI Jiajing and NCPAO	赖嘉静 LAI Jiajing	
	31	国家大剧院管弦乐团室内乐系列：鼓动春日 NCPAO in Chamber: Spring Drums	加布里埃尔·巴特扎蒂 刘恒 王璇宇 Gabriele Bartezzati, LIU Heng, WANG Xuanyu	
2021.4	10	国家大剧院管弦乐团 2021 中国巡演·南京 China NCPA Orchestra 2021 National Tour-Nanjing	吕嘉 LÜ Jia	吕思清 Siqing Lu
	11	国家大剧院管弦乐团 2021 中国巡演·上海 China NCPA Orchestra 2021 National Tour-Shanghai	吕嘉 LÜ Jia	宋元明 王冲 SONG Yuanming, WANG Chong
	13	国家大剧院管弦乐团 2021 中国巡演·武汉 China NCPA Orchestra 2021 National Tour-Wuhan	吕嘉 LÜ Jia	吕思清 Siqing Lu
	14	国家大剧院管弦乐团 2021 中国巡演·长沙 China NCPA Orchestra 2021 National Tour-Changsha	吕嘉 LÜ Jia	吕思清 Siqing Lu
	16	国家大剧院管弦乐团 2021 中国巡演·深圳 China NCPA Orchestra 2021 National Tour-Shenzhen	吕嘉 LÜ Jia	宋元明 王冲 SONG Yuanming, WANG Chong
	17	国家大剧院管弦乐团 2021 中国巡演·广州 China NCPA Orchestra 2021 National Tour-Guangzhou	吕嘉 LÜ Jia	宋元明 王冲 SONG Yuanming, WANG Chong
	23/24	交响组歌：雨花台——信仰的力量 Symphonic Song Cycle: Yuhuatai, The Power of Faith	张国勇 ZHANG Guoyong	
			刘媛媛 王丽达 陈昊哲 龚爽 李欣桐 刘海月 王泽南 王凯 王海涛 陈淼 LIU Yuanyuan, WANG Lida, CHEN Haozhe, GONG Shuang, LI Xintong, LIU Haiyue, WANG Zenan, WANG Kai, WANG Haitao, CHEN Miao	

时间 Date		音乐会 Concert	指挥 Conductor	独奏 / 独唱 Soloist
	6	山河的诗篇之一：吕嘉、孙颖迪与国家大剧院管弦乐团 Poems of Mountains and Rivers I: LÜ Jia, SUN Yingdi and NCPAO	吕嘉 LÜ Jia	孙颖迪 SUN Yingdi
	7	山河的诗篇之二：吕嘉、张昊辰与国家大剧院管弦乐团 Poems of Mountains and Rivers II: LÜ Jia, Haochen Zhang and NCPAO	吕嘉 LÜ Jia	张昊辰 Haochen Zhang
	12	弓弦与号角之一：李伟纲、刘明嘉、韩小光与国家大剧院管弦乐团 Bows and Horns I: Weigang Li, LIU Mingjia, HAN Xiaoguang and NCPAO	韩小光、刘明嘉、李伟纲 HAN Xiaoguang, LIU Mingjia, Weigang Li	
	13	弓弦与号角之二：李伟纲、刘明嘉、韩小光与国家大剧院管弦乐团 Bows and Horns II: Weigang Li, LIU Mingjia, HAN Xiaoguang and NCPAO	李伟纲 刘明嘉 韩小光 Weigang Li, LIU Mingjia, HAN Xiaoguang	
	15	弓弦与号角之三：李伟纲、刘明嘉、韩小光与国家大剧院管弦乐团 Bows and Horns III: Weigang Li, LIU Mingjia, HAN Xiaoguang and NCPAO	李伟纲 刘明嘉 韩小光 Weigang Li, LIU Mingjia, HAN Xiaoguang	
	20	国家大剧院管弦乐团室内乐系列：动人心弦 NCPAO in Chamber: Heartful Strings	陈述 马魏家 杨瑞 樊悦 郝学嘉 南江录 张晟 金窥利 CHEN Shu, MA Weijia, YANG Rui, FAN Yue, HAO Xuejia, Kangrok Nam, ZHANG Sheng, Kyuri Kim	
2021.5	21	流动的盛宴：钱骏平、宁峰与国家大剧院管弦乐团 A Movable Feast: QIAN Junping, NING Feng and NCPAO	钱骏平 QIAN Junping	宁峰 NING Feng
	22	流动的盛宴：钱骏平、宁峰与国家大剧院管弦乐团 A Movable Feast: QIAN Junping, NING Feng and NCPAO	钱骏平 QIAN Junping	宁峰 NING Feng
	29/30	迪士尼幻想曲：陈琳、安天旭与国家大剧院管弦乐团 Disney Fantasia Live in Concert: CHEN Lin, AN Tianxu and NCPAO	陈琳 Chen Lin	安天旭 AN Tianxu
	1	生命的狂想：林大叶、曾韵与国家大剧院管弦乐团演绎莫扎特与马勒 Rhapsody of Life: Mozart and Mahler with LIN Daye, ZENG Yun and NCPAO	林大叶 LIN Daye	曾韵 ZENG Yun
	9/11	周末音乐会：解密第五 – 林大叶与国家大剧院管弦乐团 Weekend Matinee: The Number Five-LIN Daye and NCPAO	林大叶 LIN Daye	
	13	莎翁幻想：焦阳与国家大剧院管弦乐团 Fantasy on Shakespeare: JIAO Yang and NCPAO	焦阳 JIAO Yang	
2021.6	18/19	民族的诗篇：吕嘉与国家大剧院管弦乐团 Poems of Nations: LÜ Jia and China NCPA Orchestra	吕嘉 LÜ Jia	
	2	英雄的诗篇之一：吕嘉、吕思清与国家大剧院管弦乐团演绎梁祝与我的祖国 Poems of Heros I: LÜ Jia, Siqing Lu and NCPAO	吕嘉 LÜ Jia	吕思清 Siqing Lu
	3	英雄的诗篇之二：吕嘉、吕思清与国家大剧院管弦乐团演绎刘三姐与我的祖国 Poems of Heros II: LÜ Jia, Siqing Lu and NCPAO	吕嘉 LÜ Jia	吕思清 Siqing Lu
	23/24	原声传奇：洪毅全与国家大剧院管弦乐团 Soundtrack Masterpieces from China: Darrell Ang and NCPAO	洪毅全 Darrell Ang	
	31	遇见莫扎特：宝宝的第一场音乐童乐会 Mozart and Most-Art: Babies' First Proms Concert		
	1	炫丽与奇迹：李心草、罗维与国家大剧院管弦乐团 Miracles: LI Xincao, LUO Wei and NCPAO	李心草 LI Xincao	罗维 LUO Wei
2021.8	4	周末音乐会：童年情景 – 张楷与国家大剧院管弦乐团 Weekend Matinee: Back to Childhood-ZHANG Lu and NCPAO	张楷 ZHANG Lu	
	8	蓝色海岸：吕嘉与陈萨演绎拉威尔、圣-桑与德彪西 Côte d'Azur: Ravel, Saint-Saens, and Debussy with LÜ Jia and CHEN Sa	吕嘉 LÜ Jia	陈萨 CHEN Sa
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国家大剧院管弦乐团 | 合唱团 China NCPA Orchestra | Chorus

书记 Party Branch Secretary

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国家大剧院管弦乐团及合唱团谨此特别鸣谢朱炜先生。本册所选取之画作，由朱炜先生友情为国家大剧院管弦乐团及合唱团创作。

Here at the China NCPA Orchestra and Chorus, we would like to extend our sincere gratitude to Mr. ZHU Wei, who has generously created for us all these paintings collected in this brochure.

摄影 Photography （按姓氏笔画排序）

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DESIGN

国家大剧院管弦乐团为国家大剧院全资附属机构

Registered in Beijing as a subsidiary of China National Centre for the Performing Arts (NCPA)