中国爱乐乐团

与新千年共同肇始的中国爱乐乐团已走过了十六年的历程，历经十五个音乐季。伴随着中国的高速发展，这个年轻的交响乐团在音乐舞台上甫一出世，便赢得海内外极大的关注。十六年走来，实现了乐团创建者们为自己确立的“中国一流，亚洲前列，世界著名”的既定目标，完成了历史性的提升和跨越。在新的世纪，世界见证了中国经济迅速崛起的奇迹，也认同了中华民族在艺术发展和文化复兴上蕴藏着的无限能量，中国爱乐乐团的成长就是一例明证。

中国爱乐乐团交出的答卷有着醒目的标记：2009年春天，英国《留声机》杂志评出“世界十大最具影响力的乐团”，中国爱乐乐团与柏林爱乐乐团、伦敦交响乐团、纽约爱乐乐团等一起榜上有名！

这份答卷建立在这样的基础上：十六年间，中国爱乐乐团已举行了包括交响乐、歌剧、清唱剧、戏剧配乐、芭蕾音乐、室内乐、音乐剧、影视音乐、多媒体音乐、与中国民族乐器相结合的各类音乐等多种艺术形式在内的千余套音乐会，演奏了近三千部作品，观众累计百余万人，国内、国外巡演行程约计百万公里，相当于环绕地球20余圈。

在中华民族伟大复兴这样一个阔大雄奇的背景下，纵览中国爱乐十六年种种业绩成就，我们才能理解中国爱乐乐团的发展，才能认识到在中国大地上，有这样一批艺术家和管理者以无比炽热的激情和真诚执着的信念、坚忍不拔的毅力，凝聚起各界的力量，努力实践着自己的理想，从而使中国交响乐事业走上了职业化的路径。

壹

2000年5月25日，在中央领导同志和中宣部的关心指导下，中国爱乐乐团在原中国广播交响乐团基础上组建成立。中国爱乐乐团是国家级交响乐团，直属于国家新闻出版广电总局，现任团长为李南，余隆担任艺术总监和首席指挥。作为中国年轻且最具活力的交响乐团，乐团以高度的职业化标准，为中国交响乐事业的发展树立起一个挺拔的标杆。

2000年12月16日，余隆指挥中国爱乐乐团在北京保利剧院举行首演音乐会。自2001年9月至2016年的十五个音乐季中，中国爱乐乐团的音乐家、管理层在几任团长和艺术总监余隆的领导下，付出巨大心血、智慧、艰辛和努力，以坚定、坚实的步伐，实现了艺术水准的持续提升，赢得世界范围的广泛瞩目和赞誉。

2001年9月至2002年7月第一个音乐季的重要演出包括当代作曲大师菲利普·格拉斯大提琴协奏曲的“世界首演”、柏辽兹《浮士德的沉沦》以及由中国爱乐乐团委约创作的京剧交响乐《杨门女将》等。在接下来的音乐季中，余隆指挥中国爱乐乐团与近千名中外音乐家合作，完成了马勒第八《千人》交响曲的中国首演，成为中国当代乐界具有历史意义的盛事。该音乐季还推出了“不朽的贝多芬”系列音乐会，余隆及多位指挥家与来自国内外的优秀音乐家合作，在九场音乐会上演奏了贝多芬的全部交响曲、协奏曲和大部分序曲。此系列音乐会的最后一场尤其令人激赏，余隆指挥乐团对贝多芬第九《合唱》交响曲的阐释令人信服地证明，经过两个音乐季的成长，中国爱乐乐团已当之无愧地跻身于亚洲最优秀的交响乐团之列。随着2003－2004音乐季的结束，中国爱乐乐团最终完成了跨越三个音乐季的庞大音乐工程——将马勒的全部交响曲呈现给中国听众。

此后，乐团还相继举行了纪念德沃夏克逝世100周年、莫扎特诞辰250周年和肖斯塔科维奇诞辰100周年、门德尔松诞辰200周年、海顿逝世200周年系列音乐会以及纪念指挥大师卡拉扬百周年诞辰音乐会等；继2001-2004年间乐团首度上演马勒全部交响曲之后，从2010年末至2011年乐团再次演奏了马勒的8部交响曲与大量的声乐作品，向作曲家逝世100周年致意；2013年，乐团出演了北京国际音乐节与萨尔茨堡复活节音乐节联合制作的《帕西法尔》，致敬瓦格纳的200周年诞辰；在2014与2015年，乐团分别上演了纪念理查·施特劳斯与西贝柳斯诞辰150周年的专场音乐会，将一个交响乐团的生长融入世界文化丰饶的土壤之中。

2000年12月31日，中央电视台首次转播中国爱乐乐团新年音乐会，至今已连续15年，平均每年的收视人口以数亿计。

中国爱乐乐团因其艺术与管理观念的高起点和对交响乐艺术的执著精神，不仅为广大音乐受众提供了丰富而高格调的音乐生活，亦获得国内外社会资源的殷殷襄助，这是她不同于国内其他乐团的得天独厚之处。来自不同领域的交响乐爱好者及赞助者，以自己乐意的方式为这支年轻而富朝气的乐团提供精神和物质上的支持，成为乐团高速而稳定前行的坚强后盾和动力。在这个空间中，音乐是神祗，艺术至高无上，人们在敬畏天籁之声的同时，亦享受到生命和生活的美好与可贵。

贰

中国爱乐乐团在十六年间完成了大量音乐作品的世界首演、中国首演，数量之多堪称中国乐界的翘楚。正是在这样频密的艺术活动中，乐团逐渐形成并确立起自己鲜明的艺术风格，形成“中国爱乐之声”，凝聚了一个朝气蓬勃的艺术家群体。

中国爱乐乐团始终不渝地以推动、弘扬中国音乐新作品为己任，每个音乐季都安排中国音乐作品专场音乐会，并坚持向国内外杰出作曲家委约创作。因为他们始终清晰地认识到，他们代表中国，代表一个伟大民族的精神风貌和情怀。

2002年5月20日，乐团委约作曲家杜鸣心创作的京剧交响乐《杨门女将》（音乐会版）。2002年10月17日，郭文景的交响曲《东方红日》世界首演。2002年10月20日，乐团完成了旅法作曲家陈其钢的《五行》、《蝶恋花》中国首演以及《逝去的时光》（二胡与乐队版）世界首演。2003年3月2日，为约翰·沙普利的筝协奏曲《傲鹤还巢》举行世界首演。2004年8月29日，波兰作曲家克里斯托夫·潘德列茨基指挥乐团与钢琴家德米特里·阿列克谢耶夫合作，完成了潘德列茨基钢琴协奏曲《复活》的中国首演。2005年2月18日，乐团委约叶小纲根据中国唐诗创作的对应古斯塔夫·马勒同名作品的《大地之歌》在保利剧院举行别具意义的世界首演。2005年4月27日，乐团委约赵季平作曲，龚国泰配器的京剧《杨门女将》（舞台版）世界首演。2007年6月16日，中国爱乐乐团委约赵季平作曲的《乔家大院》组曲世界首演。2007年9月1日，在2007-2008音乐季开幕音乐会上，乐团委约叶小纲创作的《巍巍昆仑》世界首演。同年9月23日，乐团委约郭文景创作的音诗《江山多娇》世界首演。10月24日，乐团在第十届北京国际音乐节分别由谭盾和潘德列茨基指挥，对谭盾《马克·波罗的四条神秘之路》和潘德列茨基作曲的第八交响曲《无常之歌》举行世界首演。该场音乐会被誉为东西方音乐对话的成功范例。2010年10月17日，彼得·鲁策奇卡的《荷尔德林交响曲》由中国爱乐乐团在第十三届北京国际音乐节上举行世界首演。2012年10月21日，乐团在第十六届北京国际音乐节的一场音乐会上连续举行了谭盾《青春》、《三个音的交响诗》与《乐队协奏曲》三部作品的世界首演。中国爱乐乐团联合上海交响乐团与广州交响乐团委约的中国青年作曲家赵麟的新作《度》，于2013年11月9日首次由中国爱乐乐团上演，大提琴家马友友与笙演奏家吴彤担任独奏。2014年4月22日，由阮玲玉主演的中国电影早期经典《神女》数字修复版在北京国际电影节进行全球首映，中国爱乐驻团作曲家邹野全新创作的电影配乐由中国爱乐乐团演奏。 2014年7月1日，在一场特别的“余隆与他的朋友们”音乐会上，陈其钢的小号协奏曲《万年欢》、谭盾的《隆里格隆》与约翰·威廉姆斯的《谐谑曲》等专为这场音乐会所写的新作品接连上演。

中国爱乐乐团曾于2000-2006年先后与德意志留声机（DG）唱片公司合作录制过三张唱片，开创了中国乐团与世界顶级唱片公司合作，面向全世界发行唱片的先河。2012年，中国爱乐乐团在过往音乐季演出中的现场录音合集出版发行，这套100张CD的唱片套装收录了乐团在过往105场音乐会中演奏的213部中西方经典作品，其中不少作品系第一次由中国的交响乐团录制发行，其中包括瓦格纳歌剧《特里斯坦与伊索尔德》全剧，亨德尔歌剧《塞魅力》全剧，马勒第一、第三、第五、第六、第七、第九交响曲以及布鲁克纳第四、第八、第九交响曲等鸿篇巨作，创造了我国交响乐团在唱片录制方面的新纪录，也几乎囊括了2012-2013年中国唱片界的所有大奖。这套CD堪称音乐收藏界的奇迹，已成为音乐爱好者们的必选。

叁

中国爱乐乐团自成立伊始，即以经典音乐的“宣言书”、“宣传队”、“播种机”为己任，她在艺术总监余隆的率领下，不辞辛苦、热情、敬业地进行区域广泛并且高密度的境内外巡演，既赢得由衷的赞誉，又使所到之处，领略了中国艺术家演奏经典音乐的无穷魅力和爱乐精神的传播。

2001年9月，乐团在台北、新竹、台中和高雄举行了音乐会。2002年6月赴中北美洲，在波多黎各的卡萨尔斯音乐节上，分别由余隆和时任乐团首席客座指挥、作曲家和指挥家潘德列茨基指挥了两场音乐会，之后在圣何塞和洛杉矶等地进行美国西海岸巡演。同年9月赴日本和韩国举办音乐会，2003年9月，乐团出访欧洲，在巴黎国家大剧院、华沙国家大剧院和维也纳音乐之友协会金色大厅举行了极为轰动的演出。

2004年12月，乐团受意大利共和国政府特邀，赴罗马议会大厅与意大利男中音歌唱家利奥·努奇、女高音歌唱家芭芭拉·弗丽托莉合作，演出圣诞音乐会，意大利国家电视台通过欧洲联播节目向全欧洲直播了该场音乐会，在欧洲引起巨大反响。

2005年2月至4月是注定铭刻在乐团历史上的一个重要时段，乐团在艺术总监余隆率领下远涉重洋，举行中国音乐史上空前规模的环球世界巡演，在美国、加拿大、意大利、斯洛文尼亚、克罗地亚、英国、德国等国家的22个城市举行音乐会，其巡演时间之长，涉足地域之广，演出场次之多，不仅在中国乐团出访史上前所未有，在世界的交响乐团中亦属罕见。纽约林肯中心音乐厅、伦敦巴比肯中心音乐厅和柏林爱乐音乐厅等地演出的音乐会均引起轰动，受到包括美国《纽约时报》、英国《泰晤士报》、德国《法兰克福汇报》等媒体的盛赞。

2006年1月27日，为纪念伟大作曲家莫扎特250年诞辰日，中国爱乐乐团作为唯一的亚洲乐团与柏林爱乐乐团、维也纳爱乐乐团、纽约爱乐乐团、捷克爱乐乐团等参加全球电视接力直播音乐会。

2008年5月，乐团访问梵蒂冈，在著名的保罗六世大厅由余隆指挥演出了莫扎特的《安魂曲》和中国乐曲《茉莉花》，受到包括教皇本笃十六世在内的八千余名听众的热烈欢迎，并得到了教皇向全世界发出的对北京奥运和中国人民的祝福。此举被国内外媒体称为音乐外交的“破冰之旅”。

2010年10月，中国爱乐乐团应文化部邀请随时任国务院总理温家宝赴意大利出席为庆祝中意建交40周年而举行的“中国文化年”活动。中国爱乐乐团在罗马歌剧院向意大利观众奉献了一场高水平音乐会，以代表中国文化的京剧和代表西方文化的意大利歌剧在同一舞台上出现的独特形式，正式拉开了“中国文化年”的帷幕。温家宝总理和意大利总理贝卢斯科尼出席了音乐会，共同见证了这次中意文化交流的盛况。演出前温家宝总理在下榻酒店亲切接见了乐团并合影留念。

2011年4月，受美国哥伦比亚演出经纪公司邀请，中国爱乐乐团在余隆率领下再次赴美国西海岸巡演，先后在旧金山、戴维斯、圣芭芭拉、科斯塔梅萨、北岭、圣地亚哥、棕榈沙漠等地举行音乐会，所到之处，场场爆满，演出盛况令人激动。值得一提的是，这是中国爱乐乐团最成功的一次国际商业巡演，票房的成功对于中国的交响乐团是一个极大的鼓舞。

2012年2月，中德文化年在德国柏林开幕，作为开幕式的音乐会演出，中国爱乐乐团被德国媒体和音乐界誉为“真正德国乐团的声音”。

2014年7月，中国爱乐乐团受英国逍遥音乐节之邀赴伦敦演出，成为第一支登上世界顶级夏季音乐节舞台的中国乐团。

2015年8月，中国爱乐乐团举行历史性的“丝绸之路巡演”，在塔吉克斯坦、吉尔吉斯斯坦、哈萨克斯坦、伊朗与希腊等五个国家的六座城市里演出了七场音乐会，成就了一次意义非凡的文化破冰之旅，并得到了包括《华盛顿邮报》在内的众多国际媒体的交口称赞。

2015年11月，中国爱乐乐团在阔别日本十三年之后，在东京歌剧城音乐厅与轻井泽大贺音乐厅分别举行音乐会。

2016年5月，中国爱乐乐团举行了跨越印度尼西亚、斯里兰卡与印度三国的“2016海上丝绸之路巡演”，在雅加达交响大厅、科伦坡“莲花池”剧院与孟买国家表演艺术中心分别举行音乐会，由此成为首个将艺术足迹延伸至丝绸之路经济带与21世纪海上丝绸之路的中国音乐团体。

2016年7月，中国爱乐乐团首次访问俄罗斯，在伊尔库茨克举行包括了中俄两国音乐作品在内的交响音乐会。中国国务院副总理、俄罗斯伊尔库茨克州州长等政要出席了本场音乐会。

与此同时，中国爱乐乐团也在为拓展古典音乐新的表现形式、探索新的古典音乐载体而作出尝试。2014年夏，乐团完成了交响乐艺术电影小提琴协奏曲《梁山伯与祝英台》的摄制，这将成为我国第一部该类型的艺术电影。2015年夏，为纪念中国人民抗日战争暨世界反法西斯战争胜利70周年，由滕文骥导演与余隆、郎朗、濮存昕、王秀芬等艺术家们倾情出演的音乐艺术片《黄河》完成摄制，本片包含了《黄河大合唱》与钢琴协奏曲《黄河》两部经典名作，并于同年9月进行全国公映。

肆

作为国家的重要艺术机构，中国爱乐从未忘记自身应承担的社会责任。自2006年起，乐团每年赴全国八所大学演出交响音乐会，为莘莘学子们送去既有普及，又有教育，还能赏心悦目的经典音乐，并带有风趣的解说；乐团每年必赴小学和农村进行扶贫和捐助，很多的公益活动乐团均积极参加，艺术家们感动着社会也感动着自己。

伍

一个乐团的灵魂所在，是她的艺术家群体。中国爱乐十六年前成立时的120位音乐家中，许多人或退休，或转行，或因各种原因离开，但新鲜的血液不断在注入，使得爱乐风格不变，魅力永存，且不断地提升，这是因为她的标准不变，精气神始终凝聚，无论音乐家来自何方，只要进入中国爱乐中国群体，就会被感染，迅速成为这个群体的中坚分子，传承中国爱乐的霸气与雄风。

陆

十六年来，综合国内外各界和音乐界对中国爱乐风格特点的评价似已共识，就是“霸气与温婉、嚣张与内敛，既有恢宏博大的整体结构，气息绵长的律动线条，也有素朴凝重的情感蕴藉，激越澎湃，荡气回肠”……中国爱乐乐团的音乐表现就像大千世界，似绚丽人生，有起伏，有跌宕，有艰辛，有欢乐，有壮怀激烈，也有似水柔情，生命三昧，均体现在乐团十六年的艺术历程中。当今天与历史、经典与新锐、长者与末学、大师与新秀，共同铸就中国爱乐壮丽感人的管弦乐之音时，我们既共同对伟大的音乐传统敬畏和朝圣，也不忘对十六年来为中国爱乐乐团付诸心血、无私奉献的爱乐朋友们鞠躬致礼。

感谢所有始终如一与中国爱乐乐团同行的朋友！

China Philharmonic Orchestra

It has been sixteen years since the inception of China Philharmonic Orchestra (CPO) amid miraculous development. Devoted to become China’s top orchestra as well as a leading figure in Asia with international reputation, the CPO has achieved an astonishing leap forward and won wide attention home and abroad during its fourteen seasons. The CPO sets an example for the infinite potential of Chinese artistic development, cultural rejuvenation and economic boom, as witnessed by the rest of the world.

And so be it and how true is sweet necessity. In the spring of 2009, the CPO was named Most Inspiring Orchestras by Gramophone online, joining the glittering array of ten fellow orchestras including Berliner Philharmoniker, London Symphony Orchestra and New York Philharmonic Orchestra.

By present the CPO has presented nearly 3,000 music compositions in its more than 1,000 performances in the forms of concerts, operas, cantatas, incidental music, ballets, chamber music, musicals, film/TV music, multi-media and cross-over with Chinese national instruments, attracting millions of audience. Its domestic and international tours accumulated more than one million kilometers, an equivalent of circling the world 20 times.

Yet one cannot comprehend the CPO’s accomplishment without perceiving its exciting and enormous social frame, i.e. the Great Rejuvenation of the Chinese Nation. A large number of artists and managers work together to fulfill their dreams with zealous passion, perseverance and determination. This makes it possible to lead the great symphonic music course in China to a better and merrier destination.

One

With the patronage of leaders of CCP and Chinese Government, China Philharmonic Orchestra was founded on the basis of China Broadcasting Symphony Orchestra on May 25, 2000, administered by the State Administration of Radio, Film and Television. Currently, Li Nan serves as the President while Long Yu is the Artistic Director and Chief Conductor of the orchestra. As one of the youngest and most dynamic symphony orchestras in China, the CPO takes pride in professionalism, a role model to be followed by its Chinese peers.

On December 16th 2000, Long Yu conducted the CPO in the inaugural concert at Poly Theatre in Beijing to huge acclaim. In the past fourteen subscription seasons since September 2001, musicians and orchestra managers attained unprecedented artistic standards with endeavor and wisdom under the leadership of Long Yu and successive presidents.

Highlights of the inaugural season from September 2001 to July 2002 include the world premiere of Philip Glass’ Cello Concerto, Berlioz’s La Damnation de Faust and Women General of Yang Family, a symphony poem in Peking opera style commissioned by CPO. In the following season Long Yu conducted the China premiere of Mahler’s Symphony No. 8 (Symphony of a Thousand) with nearly a thousand domestic and visiting artists on the stage. It is a milestone in the music history in China. That season also offered Beethoven‘s complete symphonies and concertos cycle as well as most of his overtures as part of the ”Immortal Beethoven“ concert series, highlighted by the closing concert of Beethoven’s Symphony No. 9 conducted by Long Yu in a most convincing approach. For the first two ambitious seasons the CPO qualifies itself as one of the leading orchestras in Asia. The CPO also presented the complete symphony cycle of Mahler’s symphonies in the first three seasons.

Forthcoming seasons boast of commemorating concerts devoted to Dvorák (100th Anniversary), Mozart (250th Anniversary), Shostakovich (100th Anniversary), Mendelssohn (200th Anniversary), Haydn (200th Anniversary of his death) and Karajan (100th Anniversary). Following the orchestra’s completion of its first Mahler symphonies cycle from 2001 to 2004, China Philharmonic performed 8 of his symphonies and many lieders from the end of 2010 to 2011, a tribute to the 100th anniversary of the composer’s death. In 2013 China Philharmonic performed in a co-production of Richard Wagner’s Parsifal produced by Beijing Music Festival and Salzburger Osterfestspiele commemorating the 200th anniversary of the opera master’s birth. In the years of 2014 and 2015 the orchestra presented concerts celebrating the 150th anniversary of the births of Richard Strauss and Jean Sibelius respectively.

In view of CPO’s artistic and managerial integrity, music lovers and sponsors from all walks of life have generously supported this orchestra with monetary and moral contributions. Together they form the strong backbones of the CPO.

Two

In the past fifteen years the CPO has presented numerous premieres that are virtually nowhere to be found elsewhere in China, forging its own style which is known by its audience as “the Sound of China Philharmonic” through extensive artistic involvement.

An active promoter of China’s contemporary music, China Philharmonic has established its tradition of presenting concerts dedicated to Chinese music during each of its seasons and commissioning domestic and overseas composers for new works.

Important premieres encompass Women General of the Yang Family by DU Mingxin on May 20th 2002, Oriental Sun by Guo Wenjing on October 17th 2002, Les Cinq Elements, Iris dévoilée and Reflet d'un temps disparu by Chen Qigang on October 17th 2002, When Cranes Fly Home by John Sharpley on March 2nd 2003, “Resurrection” Piano Concerto by Krzysztof Penderecki on August 29th 2004 with the composer on the podium and Dmitri Alexeev on the keyboard.

Other essential world premiere are credited to the CPO: The Song of the Earth after Mahler’s namesake by Chinese composer Ye Xiaogang at Poly Theatre on February 18th 2005, Qiao's Grand Courtyard by Zhao Jiping in June 26th 2007, The Lofty Kunlun Mountains by Ye on September 1st 2007 commissioned by the CPO, tone poem This Land So Rich in Beauty by Guo Wenjing on September 23rd in the same year. The CPO presented a typical and well-acclaimed “East Meets West” concert on October 24th during the 10th Beijing Music Festival, featuring a double bill world premiere of Tan Dun’s Four Secret Roads of Marco Polo and Penderecki’s Symphony No. 8 “Lieder der Verganglichkeit”.

On October 17th, 2010, China Philharmonic gave world premiere performance of Peter Ruzicka’s Hölderlin Symphony during the 13th Beijing Musi Festival. Tan Dun’s Youth, Symphonic Poem of 3 Notes and Concerto for Orchestra was premiered by China Philharmonic on the same music festival two years later. Zhao Lin’s Duo, a concerto for Cello and Sheng co-commissioned by China Philharmonic, Shanghai Symphony and Guangzhou Symphony was performed by China Philharmonic on November 9th, 2013. China Philharmonic’s playing was also heard on April 22nd, 2014 as the soundtrack (composed by Zou Ye, the orchestra’s composer-in-residence) when a digitally remastered version of China’ early silent film classic Goddess featuring Ruan Lingyu was premiered. On July 1st, 2014, Chen Qigang’s Joie Eternelle, Tan Dun’s Long-li-ge-Long and John Williams’ Scherzo were all premiered on a very special “Long Yu and His Friends” gala.

During the years between 2000 and 2006, China Philharmonic collaborated with Deutsche Grammophon and released 3 CDs, making itself the first Chinese orchestra to work with a major label and release recordings internationally. In 2012, China Philharmonic Orchestra released a 100-CD box-set of live recordings of its previous seasons. 213 compositions from 105 performances were featured in this box-set, among them Wagner’s Tristan und Isolde, Handel’s Semele, Mahler’s Symphonies No. 1, 3, 5, 6, 7 and 9, Bruckner’s Symphonies No. 4, 8 and 9, just to name a few. This miraculous product swept China’s record awards during 2012 and 2013, and was regarded as a must-have among collectors.

Three

The CPO is the active and frequent advocate of Chinese music in the global sphere. With Long YU and his fellow conductors SHI Shucheng, YANG Yang and XIA Xiaotang, the orchestra is involved in a wide range of tours ever since. The CPO toured in Taipei, Taichung, Hsinchu and Kaohsiung in September 2001.In June 2002, the CPO toured North and Latin America with Long Yu and Penderecki conducting two performances at the Casals Festival in Peuto Rico, followed by sensational bay area concerts in San Jose and Los Angeles etc. In September 2002, the CPO toured Japan and Korea followed by a European tour in the following September including Opéra National de Paris, Teatr Narodowy in Warsaw and Wiener Musikverein goldener Saal.

In December 2004 as invited by the government of Italy, the CPO shared the stage at the Congress Hall in Rome with Leo Nucci and Barbara Frittoli in the Christmas concert. The concert was transmitted live in Europe via RAI and won high esteem.

February to April 2005 came the historic moment of the CPO when the orchestra launched an unprecedented world tour under the baton of Long Yu covering 22 cities in US, Canada, Italy, Slovenia, Croatia, UK, highlighted by concerts in Lincoln Centre, Barbican Centre and Berliner Philharmonie with positive reviews from New York Times, Times and Frankfurter Allgemeine Zeitung.

To commemorate the 250th anniversary of Mozart, the CPO as the only Asian orchestra joined the live transmitted concert rally on January 27th 2006 with Berliner Philharmoniker, Wiener Philharmoniker, New York Philharmonic and Czech Philharmonic Orchestra.

In May 2008, the CPO was invited to play at the Paul VI Audience Hall in Vatican to over 8,000 audience including Holiness Pope Benedict XVI with a programme of Mozart Requiem and Chinese folk tune Jasmine Flower, and his Holiness Pope Benedict XVI greeted to Chinese people and blessed Beijing Olympic Games after the concert. International and domestic press hailed the concert as an ice breaking music venture.

In October 2010, invited by the Ministry of Culture, the CPO gave a tour concert in Rome during Chinese Premier Wen Jiabao visited Italy on the occasion of the 40th anniversary of the establishment of diplomatic ties between Italy and China and for the inauguration of the Chinese Cultural Year in Italy. Dedicating Italian audience a high standard concert, the CPO appeared on the stage of the Teatro dell'Opera di Roma with a unique program, a combination of the classics of Chinese culture, Peking Opera and of Italian opera. Premier Wen Jiabao and Italian Prime Minister Silvio Berlusconi attended the opening concert, jointly giving witness on the Sino-Italian cultural exchange event. Premier Wen Jiabao has also met the musicians of the CPO and taken pictures at his hotel before the concert.

In April 2011, promoted by the CAMI Music, the CPO, under the directing of Mr. Long Yu, toured in the West Coast area again in the United States, giving concerts in San Francisco, Davis, Santa Barbara, Costa Mesa, Northridge, San Diego, Palm Desert and other places. Those sold-out concerts made a stir among audiences. It is worth mentioning that this is the most successful international tour for the CPO; A success in box office is a great encouragement for the Chinese Symphony Orchestras.

In February 2012 Chinese Culture Year had been launched in Berlin and China Philharmonic Orchestra gave a concert in Konzerthause Berlin as the opening concert, which was highly praise by the media as “the real sound of a German orchestra”.

In July 2014, the CPO was invited by the BBC Proms to perform as the first orchestra from China to play in a world class music festival.

The August of 2015 saw China Philharmonic Orchestra’s historical 7-concert “Tour of the Silk Road” which covered 6 major cities in 5 countries that sit along the ancient Silk Road: Tajikisitan, Kyrgyz Republic, Kazakhstan, Iran and Greece. The Tour was culturally significant and was praised by international media including The Washington Post.

In November of 2015, China Philharmonic Orchestra tours Japan for the first time in 13 years, giving concerts in Tokyo Opera City Concert Hall and Karuizawa Ohga Hall.

In May 2016, China Philharmonic Orchestra further launched“2016 Tour of the Maritime Silk Road”that included Indonesia, Sri Lanka and India. By giving concerts at Jakarta’s Aula Sinfonia, Colombo’s Nelum Pokuna theatre and Mumbai’s NCPA, China Philharmonic Orchestra became the first Chinese music group that reached its artistic footsteps onto “One Belt, One Road” region.

In July 2016, China Philharmonic Orchestra made its Russian debut in the city of Irkutsk, performing a concert with Chinese and Russian symphonic works and was enjoyed by an audience that included Chinese Vice-Prime Minister and the Governor of Irkutsk.

Discovering innovative methods and platforms to promote classical music, China Philharmonic filmed musical movie The Butterfly Lovers during the summer of 2014, the first movie of its kind ever produced in China. During the summer of 2015 the orchestra further filmed The Yellow River, a musical movie that contains two celebrated musical compositions, The Yellow River Cantata and The Yellow River Piano Concerto. It was directed by Teng Wenji and featured artists including Long Yu, Lang Lang, Pu Cunxin and Wang Xiufen. This movie is in cinema nationally since September 2015.

Four

An artistic organization with national importance, the China Philharmonic Orchestra fulfills its social responsibility by performing symphonic concerts in 8 universities all over China annually since 2006. Furthermore, the orchestra visits primary schools in poverty and rural areas every year for volunteer works and donations, and participates other charitable events enthusiastically. The honorable behaviors of China Philharmonic Orchestra are highly regarded by the society.

Five

The soul of an orchestra is its musicians. Many of the founding 120 musicians of China Philharmonic have retired or chosen different career paths, yet new recruitments maintained and further raised the orchestra’s standard to higher levels. These young musicians are deeply touched by the orchestra’s spirits and have become the core of this artistic ensemble.

Six

A distinctive style of the orchestra has been established during its first 15 years, and “the Sound of China Philharmonic” is widely recognized as the extravagant yet elegant, structurally marvelous yet melodically lyrical, and deeply emotional. The past fifteen years encompasses all the emotional elements found in music, regardless joy, pain, hardships or ups and downs. However this is the moment to celebrate the orchestra and its great course immortalized by the deceased and the being, the old and the young, the knowledged and the philistine, the maestri and the rising stars. The CPO pays homage to them for all their contributions.

Thanks to all of our persistent companions!