

苏州交响乐团音乐会
SUZHOU SYMPHONY ORCHESTRA

拉威尔的爵士 和 俄罗斯的天方夜谭

FROM
FRENCH
JAZZ TO
RUSSIAN
ARABIA

05.06

19:30





指挥 许忠 | **Conductor** XU Zhong

钢琴 万捷旻 | **Piano** Jieni Wan

拉威尔

《鹅妈妈》组曲

林中睡美人的帕凡舞曲

小拇指

丑姑娘和瓷偶女王

美女与野兽

仙境般的花园

G 大调钢琴协奏曲

第一乐章 欢快的快板

第二乐章 很慢的柔板

第三乐章 急板

中场休息

里姆斯基 - 科萨科夫 交响组曲《天方夜谭》 作品 35

MAURICE RAVEL

Ma mère l'Oye (Mother Goose Suite)

Pavane de la Belle au bois dormant
(*Pavane of the Sleeping Beauty*)

Petit Poucet (Little Tom Thumb)

Laideronnette, impératrice des pagodes
(*Little Ugly Girl, Empress of the Pagodas*)

Les entretiens de la belle et de la bête
(*Conversation of Beauty and the Beast*)

Le jardin féerique
(*The Fairy Garden*)

Piano Concerto in G major

I. Allegramente

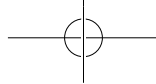
II. Adagio assai

III. Presto

Intermission

NIKOLAI RIMSKY-KORSAKOV

Scheherazade, Op. 35



走进拉威尔与里姆斯基 - 科萨科夫 聆听他们音乐世界的异域风情

对“异域风情”的追求曾搅动了 19 世纪末、20 世纪初的古典音乐界。法国作曲家拉威尔的音乐风格在继承了德彪西印象派美学特征的同时，从西班牙民间音乐中汲取到的养料，爵士音乐的元素，使得他的作品光彩照人。俄罗斯作曲家里姆斯基 - 科萨科夫高超的配器技巧，为听众呈现了音乐声响的多样性，而且融合了戏剧性、叙事性，并与作曲家本人行走于南北美洲与欧洲之间的航海见闻，都用音乐完美地刻画在其中。

莫里斯·拉威尔

1875 年 3 月 7 日生于法国比利牛斯锡布尔
1937 年 12 月 28 日卒于巴黎

拉威尔的父亲是瑞士人，母亲是巴斯克人，不过，他却是在巴黎长大的，曾就读于巴黎音乐学院。拉威尔和德彪西一样，追求标新立异的音乐与表现手法，这使他始终站在新时代的最前沿。他的创作方式不仅融入了自己对音乐思想与表达形式的新奇理解，还满足了音乐表演对精湛技艺的要求。拉威尔在音乐中突出了对时间上或地域上遥不可及事物的心驰神往，这体现在他作品中的方方面面：对古老音乐传统的仿效，对童年生活的遥想，对古希腊和神话世界的憧憬，对远东地区的描绘，最引人瞩目的是对色彩缤纷的西班牙风情的追忆。拉威尔是战后巴黎艺术与音乐的主要领军人物。他创作的大量钢琴和管弦乐作品，足以证明他对这两项技艺有着超凡的掌控力。即使长期受病痛折磨，他始终坚持创作，醉心于虚幻世界与异域风情，直到死亡来临的那一刻。

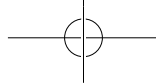
Traversing the Exotic Worlds of Ravel and Rimsky-Korsakov

Exoticism dominated the artistic trends and inspired the creative expression in the 19th Century and early 20th Century. This program is a virtual journey into the mysterious Orient and jazzy America, through the music of Ravel and Rimsky-Korsakov, two representative figures who captured the atmosphere of that mystic world. Colorful orchestrations, snazzy rhythms, alluring modalities, and imaginative sourcing of subjects and themes are combined to make this program a 'high-tech' musical travelogue.

Maurice Ravel

Born 7 March 1875 in Ciboure, Basses-Pyrenées, France
Died 28 December 1937, Paris

Son of Swiss father and Basque mother, Ravel was brought up in Paris, where he studied at the Conservatoire. Along with Debussy, he was at the forefront of a new era in musical and stylistic discoveries. His compositional style combines a taste for sharply defined ideas and forms with a demand on technical virtuosity. A distinct feature of Ravel's music is his fascination with things temporally or geographically distant. This is manifested in different ways: emulation of a historical musical style, imagination of childhood, vision of ancient Greece and the mythological world, depiction of the Far East, and most frequently, evoking the colors and flavors of Spain. Ravel was a major trendsetter in the artistic and musical life of post-war Paris. Many of his works exist in piano and orchestral versions, testifying to his superb technique in both mediums. Until his death after a long illness, he continued composing, maintaining always his obsession with the fantasy world and exotic background.



《鹅妈妈》组曲

创作于 1908-1910 年

二十世纪的第一个十年，先锋派的音乐家、舞蹈家、艺术家和作家齐聚巴黎，参加了泽维尔和伊达·戈德布斯基星期天晚上在家中举办的沙龙。在这次聚会中，温和迷人的莫里斯·拉威尔结识了许多杰出的人物，如佳吉列夫、尼金斯基、斯特拉文斯基、曼努埃尔·德·法雅、萨蒂、米约、科克托等。另外，他发现这种沙龙不仅有利于拓展社交圈，还有助于促进“美好年代”思想动态与艺术潮流的相互交流。

拉威尔极具亲和力，很容易与儿童打成一片。他与哥台博斯基一家一直私交甚笃，加之受到机械玩具及童话故事所吸引，使他为哥台博斯基的两个小孩创作了这支四手联弹的钢琴组曲，并打算在夏沃音乐厅独立音乐协会举办的音乐会开幕式上进行首次公演。遗憾的是，两位孩子“临阵退缩”，不敢上台表演，致使这件将会影响他们终身的历史性事件中途夭折，也成为“鹅妈妈”命运的转折点。而有幸获得殊荣参加此次公演的另外两名小钢琴家：珍妮莱勒和鸠奴薇芙·都罗妮。

《鹅妈妈》钢琴组曲的灵感直接来源于十七至十八世纪法国作品中的儿童故事，尤其是法国作家夏尔·佩罗的童话集《鹅妈妈的故事》。拉威尔在故事中保留了能使人产生情感共鸣的元素的同时，为儿童的小手和略显生涩的技法量身创作了这段足够简单的钢琴乐谱。

出版商杜兰德在看到《鹅妈妈》组曲潜藏的巨大潜力后，就说服拉威尔为它配上管弦乐器，再将其改为芭蕾舞曲。在 1899 年的巴黎世博会上，拉威尔欣赏了中国锣鼓和印尼“加麦兰”演奏的音乐。随后，他将这种东方元素以五声音阶的方式引入第三章“瓷娃娃的女皇”，对当时风靡一时的“中国风”进行了完美演绎。第五章“神仙花园”最后持续的钟声，是对童话故事千篇一律结尾的一种音乐比喻：“王子和公主从此过着幸福快乐的生活。”

MA MÈRE L'OYE (MOTHER GOOSE SUITE)

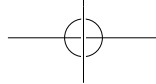
c. 1908-1910

Paris in the first decade of 1900's, musicians, dancers, artists, and writers of the avant-garde gathered in the home of Xavier and Ida Godebski for Sunday evening-salons, where the suave and charming Maurice Ravel met such luminaries as Diaghilev, Nijinsky, Stravinsky, de Falla, Satie, Milhaud, Cocteau and more. Here Ravel found social camaraderie, and a platform for stimulating exchange amidst the intellectual dynamic and artistic torrents of Belle Epoque.

Ravel always related well to children and became a close friend of the Godebski family. In addition he had attraction with mechanical toys and fairy tales which led him to compose a piano suite for four hands for the Godebski children, Mimi and her brother Jean, meant to be premiered for the inaugural concert of the Société Indépendante Musicale at the Salle Gaveau. The two children had “cold feet” and aborted what would have been a history-making event for them and for the life of “Mother Goose”; instead the honor of giving the premiere performance went to two other child-pianists, Jeanne Leleu and Geneviève Durony.

The inspiration of the *Mother Goose Suite* for piano came directly from children's stories from seventeenth- and eighteenth Century French collections, especially Perrault's *Contes de ma mère l'Oye (The Mother Goose Tales)*. Ravel retained the evocative qualities in the stories while creating a piano score simplified enough for children's small hands and elementary technique.

Ravel's publisher Durand however, saw bigger possibilities for the *Mother Goose Suite* and convinced the composer to orchestrate it, and later even further adapt into a ballet. Having heard the Chinese gong and Indonesian 'gamelan' music at the 1899 Paris Expo, he incorporated such Oriental elements as the pentatonic scale into the third movement, (*Impératrice des Pagodes*) *Laideronnette, Empress of the Pagodas*, which is a fine rendering of the 'chinoiserie' very much in vogue at the time. The sustained bell at the end of the fifth movement *Le Jardin Féérique* is a musical metaphor for a stereotypical ending of all fairy-tales: “and they [the prince and princess] live happily ever after”.



G 大调钢琴协奏曲

创作于 1929-1931 年

拉威尔是德彪西美学思想的继承人，也是法国印象派作曲家的典型代表人物。他的作品深受里姆斯基-科萨科夫管弦乐配器手法、西班牙音乐传统和美国爵士乐明快节奏的启发。通过对管弦乐配器和复杂节奏的娴熟驾驭，拉威尔勾勒出了 G 大调钢琴协奏曲这幅绚丽多彩的音乐画，进而描绘出了熙熙攘攘的美国城市风光和生活。在美国展开钢琴之旅期间，拉威尔把当时两国都颇受欢迎的爵士乐与和声贯穿到了整个协奏曲中。拉威尔说：“爵士乐最迷人的地方就在于它的节奏丰富多变……爵士乐是现代作曲家源源不断且至关重要的灵感来源，但令人震惊的是，美国很少有人受它影响。”

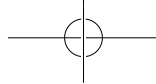
拉威尔原本打算亲自完成 G 大调钢琴协奏曲的首次公演，但由于身体的疲劳、众多的公务活动及其他作品的演出，使他不得不打消这一念头。最后，由福莱与德彪西音乐的传奇演绎者玛格丽特·朗首演。玛格丽特·朗与拉威尔的这次同台演出，开启了他们在欧洲二十个城市的巡回之旅，使该协奏曲引起了人们的广泛关注并取得了巨大的成功。

PIANO CONCERTO IN G MAJOR

c. 1929-1931

The heir of the aesthetics of Debussy and exponent of the French Impressionist School, Ravel's writing was informed by the orchestration techniques of Rimsky-Korsakov, the musical traditions of Spain, and the stirring beat of American jazz. Through the masterful maneuver of brilliant orchestration effects and complex rhythmic patterns, the Piano Concerto in G major is a colorful musical canvas that depicts the hustle and bustle of American urban scenery and life. The jazz idioms and harmonies which were highly popular in Paris as well as the United States where Ravel was traveling on a piano tour, permeate throughout the concerto. Ravel remarked that "The most captivating part of jazz is its rich and diverting rhythm.... Jazz is a very rich and vital source of inspiration for modern composers and I am astonished that so few Americans are influence by it."

Ravel intended to premiere the concerto himself but had to cancel due to fatigue and many obligations with public appearances and other performances of his works. The dedication and premiere eventually went to legendary interpreter of Fauré and Debussy, Marguerite Long. Together with Ravel at the podium, the pair embarked on a twenty-city tour in Europe with the concerto, and the work enjoyed consistent enthusiasm and success.



尼古拉·里姆斯基-科萨科夫

1844 年 3 月 18 日生于俄罗斯圣彼得堡附近
1908 年 6 月 21 日卒于俄罗斯卢加

里姆斯基-科萨科夫的家族世代从军，长期效命于海军部队。尼古拉的哥哥沃因，比他年长 22 岁，是一位著名的探险家和航海家。他对尼古拉的生活产生了极其深远的影响，甚至塑造了尼古拉一生的命运。年幼的尼古拉·里姆斯基-科萨科夫六岁开始学习钢琴。尽管被认为拥有“良好的听觉技巧”，当地的老师还是觉得他“粗心大意，缺乏节奏感，且对钢琴演奏毫无兴趣”。虽然他继续了音乐学业，但尼古拉显然更钟情于文学。仅仅只是通过博览群书以及听他哥哥讲述航海见闻，他就对海洋产生了“诗意”情结，即便他从未见过大海。在哥哥沃因的不断激励之下，这一兴趣最终促使年仅 12 岁的尼古拉加入了俄罗斯帝国海军，并考入圣彼得堡数理和航海科学学院。18 岁那年，他通过了最后的考试，成为了一名海军军官。

在他上学期间，哥哥沃因鼓励尼古拉学习音乐，并亲自为他安排课程，以期能够令他克服羞怯和拓展社交。这些课程不仅使尼古拉萌发了对音乐的真正热爱，也为尼古拉作为音乐天才的人生历程画上了浓墨重彩的一笔。在 18 岁时，尼古拉认识了许多一流作曲家，如巴拉基列夫、居伊和穆索尔斯基等。他心无旁骛地与这些俄罗斯音乐巨匠进行交流，并完全沉浸在新探索的音乐世界之中。在接下来的十年里，他受到了巴拉基列夫的指导，同时还在海军部队服役，因此他时常需要在海上逗留，无法进行持续的创作。但是，他通过加入音乐史上有名的“俄国五人强力集团”，朝俄罗斯民族主义音乐的初期阶段迈进了一步。这一团体由五位作曲家组成，他们引发了关于音乐“俄罗斯化”的理性对话，并带头发起了俄罗斯民族主义音乐运动。

尽管没有经过正式的音乐训练，自学成才的尼古拉·里姆斯基-科萨科夫在 1871 年还是被任命为圣彼得堡音乐学院的作曲和管弦乐教授。与此同时，他还在海军部队担任军官，退役后又在海军乐队担任督察。显而易见的是，兄长的航海见闻点燃了他从小对探险的热情，对大海的热爱，以及对海军事业的热忱，促使他撰写出了两首最为著名的管弦乐作品《萨特阔》和《天方夜谭》。他在俄罗斯音乐及其教育方面留下的宝贵遗产，只有他作为杰出管弦乐编曲家的声名才能与之匹敌。他与年轻时的学习对象柏辽兹一道，充分发挥了每种乐器在声学 and 色彩上所蕴含的巨大发展潜力。他还完善了交响乐组曲的结构功能，这在《天方夜谭》（又称《一千零一夜》）中得到了很好证明。

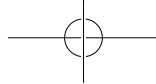
NIKOLAI RIMSKY-KORSAKOV

Born March 18, 1844, near St. Petersburg, Russia
Died June 21, 1908, Luga, Russia

The Rimsky-Korsakov family came from a long line of military and naval service. Nikolai's older brother, Voin, twenty-two years his senior, was a well-known explorer and navigator, who would influence Nikolai's life and shape his destiny. Young Nikolai Rimsky-Korsakov began piano lessons at age six and despite deemed to possess “good aural skills”, was considered rather “careless, poor at keeping time and disinterested in piano playing” by the local teachers. Though he continued with musical studies, Nikolai preferred literature to music, having read extensively and heard his brother's worldly exploits, and cultivated a ‘poetic’ love for the sea without having ever seen it. This interest, fuelled by his brother Voin's prompting, led Nikolai to join the Imperial Russian Navy at only age 12, enrol in the School for Mathematical and Navigational Sciences in St. Petersburg, and took his final examination at age 18 to become a naval officer.

During his school days, brother Voin sanctioned and arranged music lesson for Nikolai as a means for him to get over his shyness and develop socially. From these lessons germinated not only a true love for music in Nikolai, but the real sign of a musical genius that would chart the course of Nikolai's life. By the time he was 18 years old, Nikolai met leading composers such as Balakirev, Cui and Moussorgsky, and became heavily involved in musical discourse with these key figures of Russian music and total immersion in the newly explored world of music. Over the next ten years, he was mentored by Balakirev as he continued his naval career which often kept him at sea and away from consistent composing, but he also started to head towards the incipient phase of Russian musical nationalism through his close encounter with what is known as the “Russian Five” – the group of five composers who stimulated the intellectual dialogue on musical “Russianness” and spearheaded the movement of Russian musical nationalism.

The auto-didactic Nikolai Rimsky-Korsakov, despite not having a formal musical training, was appointed professor of composition and orchestration at the St. Petersburg Conservatory in 1871, while retaining his position in active naval service, and after decommissioning he was nominated as the civilian Inspector of Naval Bands. It is evident that his childhood passion for exploration from hearing of his brother's exploits in the navy, his love of the sea, and his naval career have influenced him to write two of his best-known orchestral works, the musical tableau *Sadko* and *Scheherazade*. His legacy in Russian music as well as its education is matched only by his fame as the supreme orchestrator who maximized the acoustic and color possibilities of every instrument, along with Berlioz, whom he studied diligently in his youth. He also perfected the structural capability of the symphonic suite, as evidenced in *Scheherazade*, also known as *One Thousand and One Arabian Nights*.



交响组曲《天方夜谭》，作品 35

创作于 1888 年

这部管弦乐作品结合了俄罗斯音乐和里姆斯基-科萨科夫特有的两个典型特征：绚丽多彩的管弦乐配器以及丰富的东方色彩，凸显了俄罗斯帝国对东方文化的浓厚兴趣，尤其对东方主义的崇拜和向往。

里姆斯基·科萨科夫创作这支交响乐组曲的初衷是非常明确的。一开始，他想把《天方夜谭》的乐章命名为“前奏曲-叙事曲-柔板-终曲”。但是，在经过深思熟虑之后，他根据《一千零一夜》的故事设定了主题，大致如下：

大海与辛巴达的船

卡伦德王子的故事

年轻的王子和公主

巴格达的节日；大海；船在耸立着青铜骑士的岩石盘遇难

后来，他决定把标题模糊化，使听众不再将它与辛巴达的具体故事或航行联想在一起。然而，在终曲的题词中，他还是提到了阿吉卜王子的冒险故事。他说：“我所希望的是，能让喜欢我交响乐的听众，在离场时毫不迟疑地认为它是一个充满各种童话奇迹的东方故事，而不仅仅只是一个接着一个演奏的、在共同主题基础上创作的四个乐章。”

里姆斯基-科萨科夫接着说，他保留《天方夜谭》的名字是因为，它能使每个人情不自禁地联想到《一千零一夜》和东方文化中的神秘世界。

作曲家在他的原稿和首演的节目册中，写了一段简短的介绍：

“苏丹王沙河里亚尔认为，所有女人都是居心叵测而不贞的，于是他发誓要在新婚夜后将每位妻子都处以死刑。但是，苏丹娜·山鲁佐德却以离奇生动的故事，勾起了苏丹王的兴趣，从而拯救了自己的生命。这“一连串”的故事（系列故事），持续了一千零一个夜晚，不断地满足了苏丹王的好奇心，也使他日复一日地延缓了这位妻子的死刑，最终令他彻底放弃了自己的血腥誓言。”

里姆斯基-科萨科夫绚丽多彩的管弦乐配器，强化了音乐的戏剧性和叙事性。此外，他对俄罗斯独特风情和东方韵味的精彩演绎，也是他对横跨美洲和欧洲大陆的海洋之行的一种纪念。

SCHEHERAZADE, OP. 35

c. 1888

This orchestral work combines two features typical of Russian music and of Rimsky-Korsakov in particular: dazzling, colorful orchestration and an interest in the East, which figured greatly in the history of Imperial Russia, as well as orientalism in general.

Rimsky-Korsakov's intention for the symphonic suite was very clear. Initially he wanted to name the movements of the *Scheherazade* "Prelude-Ballade-Adagio-Finale". However after further reflection he settled on thematic headings, based on the tales of the *Arabian Nights*, roughly as follows:

The Sea and Sinbad's Ship

The Kalandar Prince

The Young Prince and the Young Princess

Festival at Bagdad; the Sea; the Ship Breaks against a Cliff

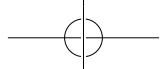
Surmounted by a Bronze Horseman

He later decided to make the titles vague, so that they are not associated with specific tales or voyages of Sinbad. However, in the epigraph to the finale, he does make reference to the adventure of Prince Ajib. He stated that "all I desired was that the hearer, if he liked my piece as symphonic music, should carry away the impression that it is beyond a doubt an Oriental narrative of some numerous and varied fairy-tale wonders and not merely four pieces played one after the other and composed on the basis of themes common to all the four movements." Rimsky-Korsakov went on to say that he kept the name *Scheherazade* because it brought to everyone's mind the fairy-tale wonders of *Arabian Nights* and the East in general.

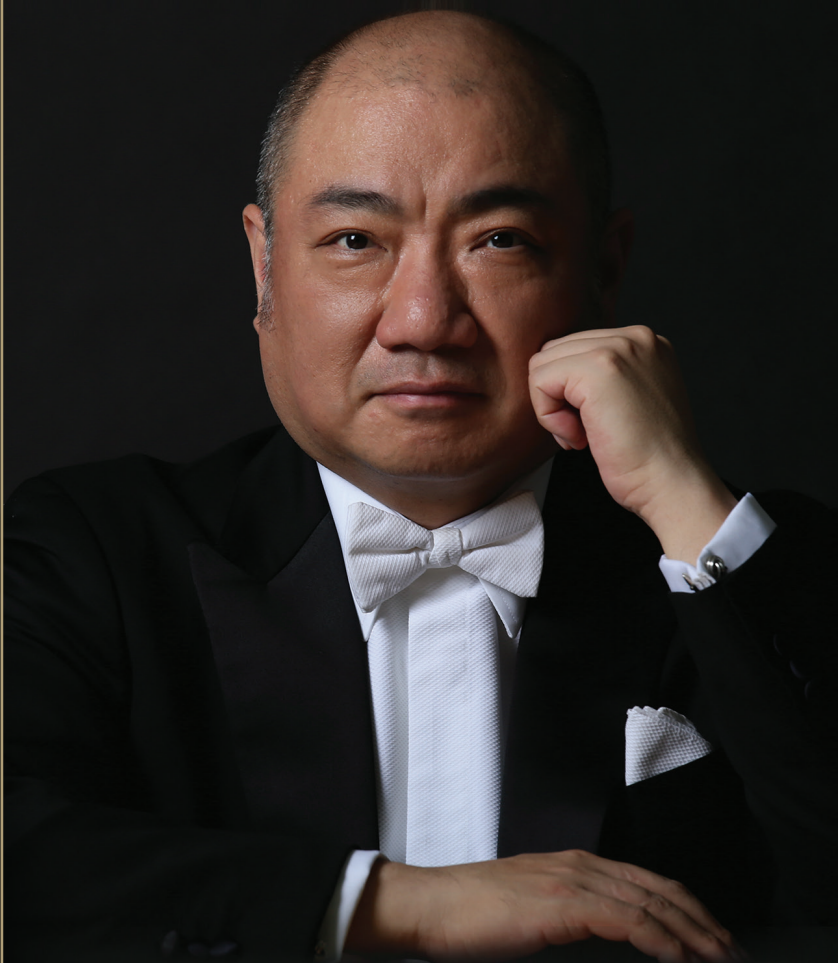
The composer wrote a brief introduction that he intended for use with the score, as well as the program for the premiere:

"The Sultan Schariar, convinced that all women are false and faithless, vowed to put to death each of his wives after the first nuptial night. But the Sultana Scheherazade saved her life by entertaining her lord with fascinating tales, told 'seriatim' (a series of stories), for a thousand and one nights. The Sultan, consumed with curiosity, postponed from day to day the execution of his wife, and finally repudiated his bloody vow entirely."

Rimsky-Korsakov's colorful and dazzling orchestration not only gives the music full dramatic and narrative power, but his brilliant rendering of the distinctive Russian style mixed with Oriental flavors also serves as a fascinating travelogue for his trans-oceanic journey across the Americas and the European continent.



指挥 Conductor



许忠
XU Zhong

许忠是享誉国际乐坛的中国钢琴家和指挥家之一，现任苏州交响乐团首席指挥、以色列海法交响乐团的音乐总监、首席指挥，意大利维罗纳夏季歌剧节及歌剧院首席指挥以及上海歌剧院院长；2012至2015年期间，担任意大利贝里尼歌剧院艺术总监。

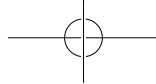
他出生于上海的一个医学世家，16岁时由周勤丽基金会资助以第一名的成绩考入法国巴黎国立高等音乐学院，师从法国钢琴大师多米尼克·墨赫莱。

1988年，还是学生的许忠，在西班牙巴塞罗那第34届玛利亚·卡那尔国际钢琴比赛中一举夺得冠军；1991年，获日本滨松第一届国际钢琴比赛季军；1992年，夺得西班牙桑坦德国际钢琴比赛第一荣誉大奖；1992年，荣获了第五届东京国际钢琴比赛七个奖项中的第一名和其余五个大奖；1994年，在莫斯科柴可夫斯基国际钢琴比赛中赢得第四名。这些殊荣，奠定了许忠在国际乐坛上的地位。他还经常应邀参加于维也纳、卢森堡、东京、首尔、北京、尼斯、纳坦利、滨松等地举行的世界著名音乐节。

他的杰出音乐成就得到了世界音乐界的广泛赞誉，并多次在意大利布索尼、瑞士克拉拉·哈斯基尔、爱尔兰都柏林、英国里兹、荷兰李斯特、法国玛格丽特·隆、俄罗斯里赫特、日本滨松、韩国首尔、波兰肖邦等各大国际钢琴比赛担任评委。同时，许忠在中国指挥界元老黄晓同先生的指导下学习指挥，并经常得到马里斯·杨颂斯以及约尔玛·帕努拉等当今世界最著名指挥大师的指点，在交流中获益匪浅。在歌剧领域，他则经常得到皮耶罗·拉塔利诺和贝里尼歌剧专家塞巴斯蒂亚诺·斯皮纳的支持和建议。许忠指挥过的交响乐团包括：法国巴黎管弦合奏团、里尔国家交响乐团、曼纳交响乐团、意大利罗马交响乐团、西班牙拉斯帕尔马斯爱乐乐团、韩国KBS交响乐团、中国爱乐乐团、上海交响乐团、广州交响乐团、台北市立交响乐团、维也纳室内乐团、英国室内乐团、以色列室内乐团、耶路撒冷室内乐团等。许忠的指挥曲目十分宽广，风格大气。

除了对经典曲目的忠实准确演绎外，他还对作品把握独到，具有深入的说服力。同时，他在歌剧指挥领域也表现出不同凡响的才能。2012年3月他正式受邀担任意大利贝里尼歌剧院艺术总监和首席指挥，成为有史以来第一位出任意大利著名剧院该项职务的亚洲音乐家。2013年3月，许忠受邀出任以色列海法交响乐团音乐总监及首席指挥，同样也是以色列音乐史上首位担任乐团总监的中国艺术家。2016年，继意大利维罗纳夏季歌剧节及歌剧院10年在其首席指挥空缺之后，首次向中国音乐家许忠发出邀请出任该职务。

他与意大利佛罗伦萨五月歌剧院、维罗纳歌剧院、威尼斯凤凰歌剧院、拿波里圣卡罗歌剧院、都灵皇家歌剧院、西班牙塞维利亚歌剧院、西班牙巴塞罗那利塞乌大剧院、法国巴黎歌剧院、夏特勒歌剧院、英国皇家歌剧院、德国达姆施塔特歌剧院、美国大都会歌剧院、美国纽约城市歌剧院、香港歌剧院等紧密合作。先后指挥《蝙蝠》、《丑角》、《乡村骑士》、《天堂和地狱》、《茶花女》、《波西米亚人》、《游吟诗人》、《阿列柯》、《微笑的大地》、《卡门》、《埃莱科特拉》等。2014年5月，许忠携贝里尼剧院举行历史上首次访华演出，参加上海之春国际音乐节闭幕演出和上海辰山草地广播音乐会，获得巨大成功。许忠与众多世界著名音乐家有成功合作，其中包括：保罗·巴杜拉-斯科达、拉扎尔·贝尔曼、王健、菲利浦·昂特蒙、弗拉基米尔·克莱涅夫、奥托·诺拉斯、阿里·瓦迪、



伯瑞斯·伯曼、约翰·欧考诺、让·贝尔纳·帕米耶、马克西姆·文格洛夫、玛丽·皮耶·朗拉梅特和迪米特里·西奥多丝素等。许忠凭借一流的艺术表现力、鉴赏力和判断力，成为了一位优秀的艺术活动家，为繁荣艺术事业、促进中外艺术交流做出了重大贡献。2001年，创办了首届中国上海青年钢琴比赛，并任艺术总监，目前该比赛已经逐渐成为世界上最具活力和权威的钢琴比赛之一；2002年，任中国上海国际艺术节艺术顾问；2003-2005年，在中、法两国政府互办的中法文化年担任艺术顾问，并任“法国文化在上海”系列活动艺术总监；2004年，任上海东方艺术中心艺术委员会委员；2005年，任上海大剧院艺术中心艺术委员会委员和上海音乐厅音乐顾问；2006年，任上海东方艺术中心艺术委员会副主席。

2010年，许忠荣膺由法国文化部颁发的法国文学艺术骑士勋章，用于表彰其在文化艺术领域对于中法交流的卓越贡献，由法国前总统德斯坦亲自为其颁发。在受勋仪式上，德斯坦总统盛赞许忠先生一直以来不遗余力地在中国和世界范围内为推广法国音乐遗产所做出的贡献，并称其为“法国音乐遗产的最佳诠释者”。2015年6月，应中国世博局之邀，许忠在2015年米兰世博会上指挥米兰威尔第交响乐团为中国国家馆举行庆典音乐会。2015年10月，创办首届北外滩景观歌剧周，携手中外艺术家、制作团队以及上海国际青年管弦乐团在北外滩上演歌剧《茶花女》，世界经典歌剧序曲专场音乐会和中外歌剧咏叹调精粹音乐会。2016年6月24日，由许忠担任首席指挥，执棒由著名导演FRANCO ZEFFIRELLI导演的经典比才歌剧《卡门》，为94届意大利维罗纳圆形露天剧场夏季音乐节开幕演出。

Renowned conductor XU Zhong is the Principal Conductor of the Suzhou Symphony Orchestra. As one of the most internationally renowned Chinese pianists and conductors in the world, XU Zhong is currently Music Director and Chief Conductor of Israel Haifa Symphony Orchestra, Principal Conductor of Fondazione Arena di Verona and General Director of Shanghai Opera House. Between 2012 and 2015, he was Music Director and Chief Conductor of Teatro Massimo Bellini in Catania, Italy.

XU Zhong was born in a family of well-known physicians for generations in the city of Shanghai. At the age of 16, he received rigorous formal piano training in the class of Dominique Merlet at Conservatoire National Supérieur de Musique de Paris with the sponsorship of Zhou Qin Li Foundation. He studied conducting with Professor Xiaotong Huang, who is the leading professor of the most well-established Chinese conductors in the world. He also enjoys tremendously the artistic consultation with Mariss Jansons, Jorma Panula and Piero Rattalino. XU Zhong won numerous prestigious international competitions, including the Hamamatsu International Piano Competition, the Santander Paloma O'Shea International Piano Competition, the Tokyo International Piano Competition and the Tchaikovsky International Piano Competition in Moscow.

Since 1988, in addition to being the regular guest of Chinese orchestras and presenters, both as a pianist and conductor, he has enjoyed a concert career across Europe, America and South-East Asia. "La Folle Journée de Nantes au Japon" reviewed him in May 2006 as an "important artistic pianist bursting on to the world stage."

XU is regularly invited as a jury member to adjudicate at the most important international piano competitions worldwide, such as the Leeds, Clara Haskil, Busoni, Marguerite Long-Jacques Thibaud, Franz Liszt, AXA Dublin, Hamamatsu, Seoul, Sviatoslav Richter and Fryderyk Chopin. He has conducted Orchestre National de France, Orchestre National de Lille, Orchestre de Cannes, Ensemble Orchestral de Paris, Moscow State Symphony Orchestra, MDR Symphony Orchestra, Vancouver Symphony Orchestra, Orchestra del Maggio Musicale Fiorentino, RTE National Symphony Orchestra, Orquesta Filarmonica de Gran Canaria, Real Orquesta Sinfónica de Sevilla, Orchestra Sinfonica di Roma, KBS Symphony Orchestra, Taipei Symphony Orchestra, China Philharmonic Orchestra, Shanghai Symphony Orchestra, Guangzhou Symphony Orchestra, Israel Camerata of Jerusalem, among others.

XU Zhong's professional experience and achievements in China are twofold: administrative and artistic. He has been Artistic Consultant of China Shanghai International Arts Festival and Artistic Director of "French Culture in Shanghai", "L'Année de la France en Chine" from 2003 to 2005. He was nominated Music Consultant of Shanghai Concert Hall, member of Shanghai Grand Theatre Arts Group Artistic Committee and Vice President of Shanghai Oriental Art Centre Arts Committee.

In recent seasons, XU Zhong is invited as guest conductor with The Maggio Musicale Fiorentino, Arena di Verona, Teatro Carlo Felice, Teatro Regio Torino, Liceu Grand Theatre, Opéra de Paris, Théâtre du Châtelet, Royal Opera House, Staatstheater Darmstadt, Metropolitan Opera House, New York City Opera, Opera Hong Kong, and for opera productions including DIE FLEDERMAUS, I PAGLIACCI, CAVALLERIA RUSTICANA, LA TRAVIATA, ORPHÉE AUX ENFERS, LA BOHÈME, IL TROVATORE, ALEKO, DAS LAND DES LÄCHELNS, CARMEN, and ELEKTRA. At the invitation of the China EXPO Bureau, XU Zhong conducted the Verdi Orchestra for the celebration concert of The National Day of China in Milano EXPO 2015. In 2016 as the chief conductor, XU Zhong conducted Bizet's CARMEN, in a production by Franco Zeffirelli for the 94th Arena di Verona Opera Festival. XU Zhong was awarded the "Chevalier de L'Ordre des Arts et des Lettres" by the French Ministry of Culture and Communication for his contributions in classical music and cultural exchange.



钢琴
Piano



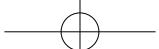
万捷旒
Jieni Wan

被德国教育部授予“德国各界百名青少年精英”的旅德青年钢琴演奏家万捷旒，出生于一个知识分子家庭，她从小在德国长大，自幼学习钢琴。2006年考入上海音乐学院附中，师从著名钢琴家、钢琴教育家李民铎教授。自2008年起在中央音乐学院附中学习，师从邵丹教授。15岁以第一名的成绩考入慕尼黑音乐与戏剧大学少年班，16岁被破格录取为音乐会演奏专业学生，师从德国著名钢琴家钢琴泰斗威廉·肯普夫的嫡传弟子 GITTI PIRNER 教授。自2013年起，师从著名芬兰钢琴家 ANTTI SIIRALA 教授。

万捷旒5岁起即在各类钢琴比赛中屡屡获奖：2001年至2004年连续三届获得德国斯坦威青少年钢琴比赛一等奖；2007年获得第七届慕尼黑青少年国际钢琴大赛第一名及观众奖；同年荣获2007年度上海艺术专业优秀学生奖；2010年获第三届“卡瓦依”杯亚洲钢琴大赛双钢琴组第一名；2011年6月以满分成绩荣获第48届全德青少年钢琴大赛第一名。由于其全面的音乐修养及杰出的学业成绩，2011年万捷旒被德国教育部授予“德国各界百名青少年精英”。2014年3月，她再获得德国新星“YOUNG STARS”钢琴大赛第一名。近年来，万捷旒多次参加国际国内演出，先后在维也纳音乐厅、萨尔茨堡音乐厅、慕尼黑黑皇宫音乐厅 HERKULESSAAL、北京国家大剧院、上海音乐厅、深圳音乐厅、广州大剧院等地举办钢琴独奏及协奏曲音乐会，获得巨大成功。2014年10月被邀请与著名指挥家谭丽华执棒的北京交响乐团合作在全国巡演8场，同月与湖南交响乐团合作多场协奏曲音乐会、与慕尼黑新爱乐乐团及指挥家福尔德·伊布拉西莫合作在中德两国举行7场巡演，所到之处均获广泛好评。

Jieni Wan was born in Germany in 1995. At the age of four, she received her first piano lessons and moved with her parents to China three years later. At age eleven, she was admitted to the Academy of Music in Shanghai and began her professional training in piano under the guidance of the famous Chinese professor Li Minduo. Two years later, she continued her studies at the Middle School of the Central Conservatory in Beijing. In June 2010, Jieni passed the entrance exam at the University of Music and Performing Arts in Munich with excellent marks and has been intensifying her piano studies under Professor Gitti Pirner, before joining Professor Antti Siirala's class in October 2013.

Over the years, Jieni has received many prizes: she obtained her first award at the age of five in Ingolstadt, Germany, and won the first prize at Munich's youth and children's competition at the Steinway Haus in the following year. She also won several first prizes at Jugend Musiziert (Germany's most prestigious music competition for youths) and at the 7th Munich International Piano Panel in 2007. In the same year she received an award for special achievement in art and music in Shanghai, as well as second prize at the international music and art competition for young people in the piano category. In 2008, she received first prize at the national Golden Sunflower Cup in the category Piano, followed by the award for best student majoring in piano at the Beijing Central Conservatory in 2009. In July 2010 she won first prize at the Third “Kawai Asia” Piano Competition and obtained the first prize at the national competition Jugend Musiziert in June 2011.



苏州交响乐团
Suzhou Symphony Orchestra



苏州文化艺术中心
Suzhou Culture and Arts Centre
苏州大剧院
Suzhou Grand Theatre



苏艺演出



苏艺票务