

XU ZHONG 许忠 AND HIS FRIENDS 和他的朋友们

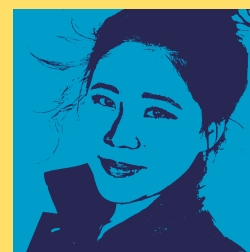


许忠
XU ZHONG

左章 ZHANG ZUO

皮耶尔·弗雪纳瑞 PIERRE FOUCHENNERET

埃里克·皮卡尔 ÉRIC PICARD



2017.12.9(周六/SAT) 19:30
苏州文化艺术中心大剧院
SSCAC GRAND THEATRE


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



苏州交响乐团



苏艺演出



苏艺票务

观演须知 本场演出全长约105分钟，中场休息15分钟。本场演出适合6岁以上人士观看。
DURATION APPROXIMATELY 105 MINUTES WITH A 15-MIN INTERMISSION SUGGESTED AGE 6 AND ABOVE



XU ZHONG CONDUCTOR
ZHANG ZUO PIANO
PIERRE FOURCHENNERET VIOLIN
ÉRIC PICARD CELLO

WOLFGANG AMADEUS MOZART
Le nozze di Figaro Overture, K. 492

LUDWIG VAN BEETHOVEN
Triple Concerto In C Major, Op. 56
I. Allegro
II. Largo
III. Rondo Alla Polacca

INTERMISSION (15 minutes)

JOHANNES BRAHMS
Symphony No. 3 In F Major, Op. 90
I. Allegro Con Brio
II. Andante
III. Poco Allegretto
IV. Allegro



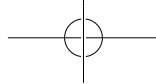
许忠 指挥
左章 钢琴
皮埃尔·弗雪纳瑞 小提琴
埃里克·皮卡尔 大提琴

沃尔夫冈·阿马德乌斯·莫扎特
《费加罗的婚礼》序曲 K. 492

路德维希·范·贝多芬
C大调三重协奏曲 作品56
第一乐章 快板
第二乐章 广板
第三乐章 波兰舞曲风格的回旋曲

中场休息 (15分钟)

约翰内斯·勃拉姆斯
F大调第三交响曲 作品90
第一乐章 灿烂的快板
第二乐章 行板
第三乐章 稍快的小快板
第四乐章 快板



沃尔夫冈·阿马德乌斯·莫扎特
WOLFGANG AMADEUS MOZART
1756—1791

莫扎特 《费加罗的婚礼》序曲 K. 492

创作于1785年

节, 核心在于朝秦暮楚的伯爵, 为了染指美丽的苏珊娜, 要求恢复已废除的“初夜权”(仆从结婚时, 领主先于新郎与新娘同房的权力)。为了阻止伯爵的荒淫欲念、揭露他的淫心匿行, 费加罗与伯爵夫人、苏珊娜及支持他们的仆人们(听差、花匠、女仆等)秘密计划, 最终令伯爵万分羞愧, 恳求夫人谅解。

《费加罗的婚礼》序曲虽然未从歌剧的音乐主题直接取材, 但其音乐性之强烈、手法之多变, 足以昭示歌剧中盘根错节的爱情与妒火、情欲与诡秘。

序曲整体呈奏鸣曲形式。别出心裁的极弱开篇, 弦乐与巴松管悄声耳语, 如同剧中无所不在的密谋诡计。随后小号连同打击乐砰然奏响第一主题, 迎来一连串兴奋忙乱的长笛、小提琴、双簧管合奏。狂热激动的主题, 在发展部纷乱而喜剧性的氛围中, 不断变化延伸, 直到兴奋激动的尾声完美总结全剧——紧凑精妙的故事情节、善恶对立的深刻寓意, 以及戏剧冲突中复杂多面的人物形象。

►《费加罗的婚礼》是莫扎特最受欢迎、最负盛名的歌剧作品之一, 取材于法国戏剧家博马舍同名舞台剧, 讲述了一个错综复杂、环环相扣的故事, 全剧充满阶级斗争、浓情欲焰、身份互换、施谋用计, 但根本上是一部欢天喜地、颇具黑色幽默的振奋人心的佳作。

全剧故事情节浓缩在疯狂的一天内: 这是费加罗——阿尔马维瓦伯爵足智多谋的前理发师的婚礼当日。

剧中共两对情侣: 婚姻疲惫、丧失激情的伯爵夫妇, 以及不畏阴谋诡计、立誓结为连理的男仆费加罗与女仆苏珊娜。扑朔迷离的密谋情

MOZART *Le nozze di Figaro* Overture, K. 492 C. 1785

The most beloved of Mozart's operas and probably the most famous title in all of his operatic output, *The Marriage of Figaro*, based on the play of the same name by French playwright Beaumarchais, is a convoluted story of class struggle, lust and love, mistaken identities, quick wit and sinuous manipulation, but ultimately an inspiring work of great hilarity and dark humor.

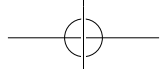
The entire plot and action take place on one maddening day – the wedding day of Figaro, the witty former barber of Count Almaviva.

There are two pairs of lovers: Count and Countess Almaviva who suffer from a jaded marriage, and their servants Figaro and Susanna who vow to get married despite all the conspiracy plotting otherwise. At the center of the confusing intrigue is the fact that the dissolute Count decides to reclaim his “*droit du seigneur* (right of the lord)” over Susanna, which is a feudal lord's right entitling him to claim intimacy with the bride of any of his subordinates on the wedding night. To counteract the Count's

wicked desires, Figaro conspires with the Countess, Susanna, and a whole cohort of employees, page boy, gardener, maids and so forth, in order to unveil the Count's secret intentions, embarrass him, and force him into reconciliation with his own wife.

Though not quoting any theme from the opera, the Overture offers many sophisticated materials to illustrate a tangled web of romance, jealousy, lust and intrigue.

The Overture takes the shape of an abridged sonata form. The strings and bassoons whisper and buzz, suggesting the secrets and schemes in the opera, and making an unusually pianissimo yet agitated opening. Then the trumpets and drums give a thrilling bang, followed by a succession of hectic figurations on the flutes, violins and oboes. The development section features a frenetic theme that romps against a certain comedic and chaotic atmosphere. Finally, the effervescent coda summarizes the true essence of this opera: compactness of the plot development, depth of the moral message, and multifaceted characterizations in the dramatic moments.



贝多芬
C大调三重协奏曲 作品56
创作于1804年

路德维希·范·贝多芬
LUDWIG VAN BEETHOVEN
1770-1827

“大协奏曲”是巴洛克时期盛极一时的音乐体裁，独奏部与乐队齐奏既对立又互补。而贝多芬作为古典时期极具前瞻性的音乐开拓者，推陈出新，将协奏曲中独奏家与乐队的问答呼应推向巅峰。

在钢琴三重奏作为独立的音乐体裁诞生时，大提琴仅仅用于加强钢琴左手伴奏，而小提琴几乎仅作为钢琴的伴奏声部存在。从海顿到贝多芬时代，钢琴三重奏历经显著的演变革新，如增强各乐器的独立性、增加独奏家的炫技空间等。贝多芬在其三重协奏曲中，独具匠心，解决了钢琴三重奏的内在问题：他令大提琴领衔诸多音乐主题，避免其没入乐队织体，并给三位独奏家以充分空间，按不含乐队伴奏的三重奏模式演奏。

贝多芬三重协奏曲，最初是为满足其学生鲁道夫大钢琴独奏表演的心愿而作，贝多芬认为小提琴、大提琴选择相对技艺精湛成熟

的独奏家与之配合，是比较合理的安排。不论最初如何设计，这部作品因其音乐创新性和整体情绪之变化，已成为独一无二的杰作。与贝多芬创作成熟中期（约1803-1806）其他作品不同，这首三重协奏曲胜在优雅精巧，而不是像C小调第三钢琴协奏曲或1804年《英雄》交响曲一样，致力于华丽壮观的戏剧性氛围营造。

第一乐章一开篇，雄浑宏大的乐队便铺陈主题相关动机，奠定全曲总基调，当三重奏独奏家进入呈示部时，乐队减弱化作背景与之相衬。这一乐章长达17分钟，在同体裁中极为瞩目。第二乐章则短小精悍，可认为起到分离前后两个庞大复杂乐章的幕间曲作用。第三乐章是一支活泼轻快的波兰舞曲，主题再度由大提琴引入，乐章一路升华，出乎意料地转折至张力十足的舞蹈与抑扬顿挫的节奏。

BEETHOVEN
Triple Concerto In C Major, Op. 56
c. 1804

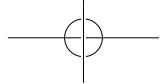
Concertos for multiple instruments were of course a common genre during the Baroque Period known as the “concerto grosso”, in which a group of soloists plays in contrast to the main body of the orchestral tutti. Ever the innovator and musical visionary, Beethoven did not fail to revolutionize the format by creating yet a mode of musical dialogue between soloists and orchestra.

During the genesis of the piano trio as a “genre”, the violoncello was often just a doubling line of the left hand in the piano part, while the violin was almost an “obligato accompaniment” to the piano part. As a chamber music combination, the piano trio underwent an evolution from the time of Haydn to Beethoven with noticeable changes such as the independence of each instrument, or the virtuosity displayed by each soloist. In the Triple Concerto, Beethoven tackled the problems in the piano trio with clever solutions: he kept the cello from being submerged by the general texture of the orchestra by allowing it to take the lead in stating many of the themes, and allowed the three soloists to play just as a trio without the mass of the orchestral accompaniment.

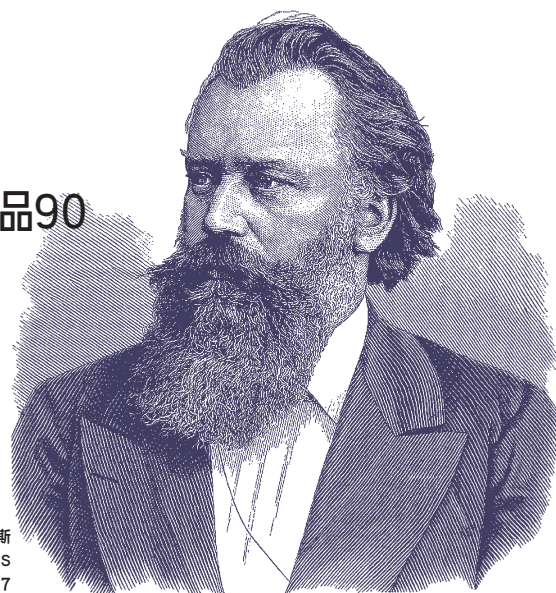
Originally written for performance by his pupil Archduke Rudolf of Austria as the

solo pianist, it was plausible that Beethoven intended for his royal pupil to be supported by two more skilled and mature soloists. Whatever the strategy may have been, Beethoven composed a work unique in its musical inventions and distinct in its overall mood. Contrasted with the other output from this mature Middle Period around 1803-1806, the Triple Concerto thrives on grace and ingenuity, rather than strives for dramatic pomp and circumstance as was evident in works like the Third Piano Concerto in C minor or the *Eroica* Symphony of 1804.

The first movement sets the tone impressively with a grandiose orchestral opening laying out the thematic materials, but tapers down to a very different texture as the trio of soloists enters with its own distinctive exposition of the themes. The span of the movement is impressive, with 17 minutes in total length. The second movement is considerably shorter, almost an interlude that separates the robust outer movements. It is also intimate in scope, essentially like a piece of chamber music. The final movement is a jovial polonaise, which again invites the cello to introduce the theme, leading the movement into a surprising twist in its final moments of dancing strains and lilting rhythms.



勃拉姆斯 F大调第三交响曲 作品90 创作于1883年



约翰内斯·勃拉姆斯
JOHANNES BRAHMS
1833-1897

勃拉姆斯作为浪漫主义巅峰时代的路德教信徒，衔接了古典与浪漫时期，在音乐史上起到了承上启下、举足轻重的作用。他在古典时期的体裁架构上，以独有的手法着色，但是相比于致力革新，勃拉姆斯更满足于使用经多次尝试成功的曲式。

1853年，罗伯特·舒曼产生了一个奇思妙想，他与弟子阿尔伯特·迪特里希、约翰内斯·勃拉姆斯合作，共谱一首奏鸣曲敬献给他们的朋友——以“自由而孤独”为座右铭的小提琴家约瑟夫·约阿希姆。德语“自由而孤独”的首字母缩写“F-A-E”具有双重含义，既代表浪漫主义时期的艺术理想，又代表三个基本音级的首字母F、A、E，舒曼想将这三个音贯穿奏鸣曲的每一乐章，以音乐语言呼应约阿希姆的座右铭。30年后，因痴恋舒曼遗孀克拉拉，仍旧孑然一身的勃拉姆斯，在其第三交响曲起始动机采用相同思路：“F-A-F”指代德语座右铭“自由而快乐”。一个夏日，在德国威斯巴登市勃拉姆斯租用的工作室中，灵感自此动机中喷涌而出、长流不竭，他一口气完成此曲，这对于频繁弃置素材、习惯多次修改的勃拉姆斯堪称罕见。

乐评人兼极富洞察力的音乐家汉斯·里希特认为，勃拉姆斯第三交响曲足可与贝多芬《英雄》交响曲比肩。作为勃拉姆斯交响曲中时长最短的一首，此曲动机运用之不可思议、曲式结构之简洁紧密以及英雄史诗般的戏剧性，无不透出贝多芬式的手法与风格。然而勃拉姆斯本人那与古典主义音乐家相媲美的高超作曲技艺同样令人惊叹，迄今为止，勃拉姆斯一直被誉交响作曲大师。

动机“F-A-F”在第一乐章就直接以激情澎湃的惊叹乐句形式呈现，渐渐减弱，深思怀旧的旋律与之前形成对比。最后一乐章同样情感激烈、气氛紧张，突显浪漫主义的热情与克制。在两个强有力的外部乐章之间，第二、三乐章有着醉人的优雅与哀婉的柔美。尤其是第三乐章，两百年来在流行文化中被多次改编、引用。这首交响曲独一无二之处，在于四个乐章皆以慰藉的平静结束，这与其他交响大作或凄美伤情、或雄浑壮丽的结尾截然不同，但作为贝多芬严谨精准的交响艺术继承者，除勃拉姆斯外，没有同时代作曲家可望其项背。

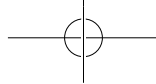
BRAHMS Symphony No. 3 in F major, Op. 90 c. 1883

Born a Lutheran in the height of the Romanticism, Brahms stands on the other side of the bridge that crossed from the classical to romantic period in music. He looks back coloring classical structures with his own unique voice, content to reside in those well-tried forms rather than attempting to create new paths.

In 1853, Robert Schumann had the interesting idea of collaborating with Albert Dietrich and Johannes Brahms to jointly compose a sonata as a musical tribute to their friend, violinist Joseph Joachim whose personal motto was “*Frei Aber einsam* (Free but lonely)”. The acronym F-A-E symbolized the artistic ideals of the Romantic Period and represented the musical notes F, A, and E. The idea was to make prominent use of these notes throughout each movement of the sonata, echoing Joachim’s motto by way of this musical device. Thirty years later, Brahms, still a bachelor after a lifelong infatuation with Schumann’s widow Clara, would deploy again this musical device in his Third Symphony with the opening motif, F-A-F, denoting another personal motto, “*Frei aber froh* (Free but happy)”, which Brahms completed in a stream of nonstop inspiration and serenity during a summer at a rental studio in Wiesbaden – an unusual characteristic for the composer who discarded materials and revised drafts so often.

The music critic and perceptive musician Hans Richter likened the Third Symphony with Beethoven’s *Eroica* Symphony. The uncanniness of the motivic use, compactness of the formal structure, and the heroic dramatism certainly breathed Beethovenian qualities into what would be Brahms’ shortest symphony, but Brahms himself was rather struck with the fear that his music might not be worthy of the comparison with his Classical predecessor and the ultimate symphonic master heretofore.

The F-A-F motif immediately launches the first movement into a passionate exclamation, which eventually subsides to allow for the contrast of reflection and nostalgia. The final movement is an equally charged Romantic manifesto of passion and restraint. Nestled between these powerful outer movements are two movements of absolutely ravishing grace and aching beauty. The third movement in particular has over the years been adapted and quoted in works in popular culture. A surprising and uncommon trait that is found in no other symphony is the fact that all four movements end quietly in comforting serenity – definitely a diametric opposite of the pathos or majesty in other symphonic monuments, but a peerless demonstration of Brahms’ quality as Beethoven’s successor in the rigorous symphonic art.



▶ 许忠是享誉国际乐坛的中国钢琴家和指挥家之一，现任以色列海法交响乐团音乐总监、首席指挥，意大利维罗纳夏季歌剧节及歌剧院首席指挥，上海歌剧院院长，苏州交响乐团首席指挥。2012–2015期间他担任意大利贝里尼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。

1992年毕业于法国巴黎国立高等音乐学院，师从法国钢琴大师多明尼克·墨赫莱，并在桑坦德、东京、柴可夫斯基等国际钢琴比赛中赢得大奖。指挥师从中国指挥泰斗黄晓同教授，歌剧指挥师从意大利歌剧权威皮耶罗·拉塔利诺。

多年来，许忠一直以指挥家和钢琴家的“两栖”身份活跃于国际乐坛，与许多国际一流乐团和大师有过良好的合作，在钢琴以及指挥领域尤其是歌剧指挥领域得到了欧洲各大歌剧院以及国际古典音乐界公认。“激情、细

腻、极富感染力”，这是多年来世界各地媒体对许忠的评价。他指挥过的交响乐团包括：法国国家交响乐团、里尔国家交响乐团、莫斯科国家交响乐团、MDR莱比锡广播交响乐团、意大利罗马交响乐团、韩国KBS交响乐团、中国爱乐乐团、上海交响乐团等，并与斯卡拉歌剧院、威尼斯凤凰歌剧院、都灵皇家歌剧院、佛罗伦萨五月歌剧院、那不勒斯圣卡罗歌剧院、维罗纳圆形剧场、巴塞罗纳利塞乌大剧院、瓦伦西亚索菲亚王后艺术歌剧院、巴黎歌剧院、英国皇家歌剧院、德国达姆施塔特歌剧院、纽约大都会歌剧院、旧金山歌剧院等长期保持紧密合作，指挥过《丑角》《乡村骑士》《茶花女》《游吟诗人》《阿依达》《波西米亚人》《托斯卡》《修女安吉利卡》《灰姑娘》《费加罗婚礼》《漂泊的荷兰人》《蝙蝠》《微笑的国度》《埃莱科特拉》《卡门》《人类的声音》《天堂和地狱》《阿列柯》等歌剧。

“这是对于灵魂的触动和震撼——中国指挥家、钢琴家许忠的音乐带给这片土地上的人们是一种深刻的发自内心的感动！”

——意大利《共和国报》(2012年)

2013年，意大利《西西里日报》、法国《音乐家之信》、以色列《耶路撒冷邮报》等媒体和英国著名乐评家诺曼·莱布雷希特也随即报道了这位“来自中国上海的大师”。

许忠/指挥
XU Zhong
CONDUCTOR

As one of the most internationally renowned Chinese pianist and conductor in the world, XU Zhong is currently Music Director and Chief Conductor of Israel Haifa Symphony Orchestra, Principal Director of Fondazione Arena di Verona, General Director of Shanghai Opera House and Chief Conductor of Suzhou Symphony Orchestra. Between 2012 and 2015, he was Music Director and Chief Conductor of Teatro Massimo Bellini, being the first Asian artist to take up this place.

He graduated from Conservatoire National Supérieur de Musique de Paris, under the direction of the famous French pianist Dominique Merlet. As a conductor, he learned with Prof. Xiaotong Huang and Maestro Piero Rattalino.

Over the years XU Zhong has been actively worked with many prestigious orchestras, including Orchestre National de France, Orchestre National de Lille, Moscow State Symphony Orchestra, MDR Symphony Orchestra, Orchestra Sinfonica di Roma, KBS Symphony Orchestra, China Philharmonic Orchestra, Shanghai Symphony Orchestra, etc. His talent in conducting, in particular, has been acknowledged in the leading opera houses in Europe and worldwide - Teatro alla Scala, Teatro La Fenice, Teatro Regio Torino, Teatro del Maggio Musicale Fiorentino, Teatro di San Carlo, Arena di Verona, Liceu Grand Theatre, Palau de les Arts Reina Sofia, Opéra de Paris, Royal Opera House, Staatstheater Darmstadt, Metropolitan Opera House, San Francisco Opera House, among many others. His repertoire includes *Pagliacci*, *Cavalleria Rusticana*, *La Traviata*, *IL Trovatore*, *Aida*, *La Bohème*, *Tosca*, *Suor Angelica*, *La Cenerentola*, *Le Nozze di Figaro*, *Der fliegende Holländer*, *Die Fledermaus*, *Das Land des Lächelns*, *Elektra*, *Carmen*, *La voix humaine*, *Orphee aux enfers*, *Aleka*, etc.

● 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。

● 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，许忠在意大利维罗纳圆形露天剧场指挥了维罗纳夏季歌剧音乐节的开幕演出——比才歌剧《卡门》。

● 2017年8月，许忠携手苏州交响乐团和上海歌剧院交响乐团、合唱团及歌唱家们参与2017年德国萨尔州国际音乐节，在法国和德国两个会场进行演出。8月18日，在法国迪约兹La Delivrance演出中心奏响贝多芬第九交响曲。8月20日，在德国萨尔布吕肯会议中心呈现音乐会版歌剧《阿依达》。

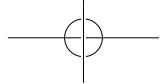
● In 2010, XU Zhong was awarded the Chevalier de l'ordre des arts et des lettres by the Ministry of Culture and Communication, France, for his contributions in classic music and cultural exchange.

● In June of 2015, on invitation from China EXPO Bureau, Mr. XU conducted Verdi Orchestra for the celebration concert of The National Day of China in Milano EXPO 2015.

● In October of 2015, Xu Zhong founded the first Shanghai Opera Week on the bund. Together with Chinese and foreign artists and production team and Shanghai International Youth Orchestra, presented Opera *La Traviata*, Opera Overture Gala Concert and Opera Arias Gala Concert.

● On June 24th, 2016, Xu Zhong conducted Bizet's *Carmen* (regia by Franco Zeffirelli) as the opening performance of the Arena di Verona Summer Opera Festival, one of the world's largest and most historic opera festivals.

● In August of 2017, Xu Zhong conducted the Shanghai Opera House Orchestra & Chorus and the Suzhou Symphony Orchestra at the 2018 Internationale Musikfestspiele Saar, performing Beethoven Symphony No.9 on August 18 at La Delivrance des Salines Royales and concert version opera *Aida* on August 20 at Congresshalle Saarbruecken.



左章 / 钢琴 Zhang Zuo PIANO

左章，一位极富想象力与感染力的钢琴家，获选为BBC（英国广播公司）的极具影响力的“新一代青年艺术家”，成为加入BBC 2013-2015年音乐季的中国钢琴家第一人。中国版《留声机杂志》称她的演奏“激情澎湃、魅力四射、生动活泼”；《洛杉矶时报》赞誉她为“技艺精湛、热情灵动的艺术家”。

An imaginative and electrifying performer, Zhang Zuo ("Zee Zee") is unique among the young generation of pianists. Described as "full of enthusiasm and glamour, radiating the vigor of youth" (*Chinese Gramophone*), her creative maturity has been hailed as "a powerful, passionate and compelling representation of pure artistry" (*Los Angeles Times*).

▶ 左章2017/18乐季合作旧金山交响乐团、皇家利物浦爱乐乐团、巴塞尔交响乐团、爱沙尼亚国家交响乐团、科罗拉多交响乐团、加州帕萨迪纳交响乐团、图森交响乐团、杰克逊维尔交响乐团等，于温哥华独奏协会、上海交响乐团室内乐音乐厅、利物浦圣·乔治音乐厅及“飞跃演奏香港”项目举行独奏会，并合作Z.E.N.三重奏、小提琴家柳爱莎、大提琴家纳雷克·阿赫纳扎及深圳交响乐团、杭州爱乐乐团登台献艺，首张专辑由德国留声机唱片公司发行。

左章合作过的指挥家包括帕沃·雅尔维、玛琳·阿尔索普、杨·巴斯卡·托特里耶、夏尔·迪图瓦等。她与洛杉矶爱乐乐团、明尼苏达管弦乐团、辛辛那提交响乐团、BBC交响乐团、BBC爱乐乐团、伦敦在音乐厅、比利时国家管弦乐团、华沙爱乐乐团、香港爱乐乐团、上海交响乐团等顶级乐团合作，在贝多芬复活节音乐节、帕尔努音乐节、拉维尼亚音乐节表演，并受邀于著名肯尼迪表演艺术中心、林肯中心、伦敦威格摩音乐厅、鹿特丹多伦音乐厅等音乐殿堂演出。2016/17乐季，左章任深圳交响乐团(含欧洲巡演)常驻艺术家，2015/16

乐季是她作为“BBC新一代艺术家”的最后亮相。2014年在BBC旗下伦敦逍遥音乐节上，于皇家阿尔伯特音乐厅为全球听众演奏，由电视现场直播。

左章的音乐天赋，从她五岁在德国学习钢琴时便开始自然显露。回国后，师从但昭义教授，2006年获美国伊斯曼音乐学院全额奖学金，师从奈丽塔·特鲁完成本科学位。2010年再次以全额奖学金进入著名的茱莉亚音乐学院，跟随钢琴系主任尤希维德·卡普琳斯基和著名钢琴家罗伯特·麦克唐纳德完成硕士研究生的学习。目前她跟随美国钢琴大师莱昂·弗莱舍继续深造并得到奥地利钢琴大师阿尔弗雷德·布伦德尔的悉心指导。左章在学校学习的同时也参加钢琴比赛并获奖无数，包括首届中国深圳国际钢琴协奏曲比赛第一名、美国“吉娜·巴考尔”国际钢琴大赛第一名、乌克兰“莱涅夫”国际钢琴比赛第一名、2013“伊丽莎白女王”钢琴大赛冠军。

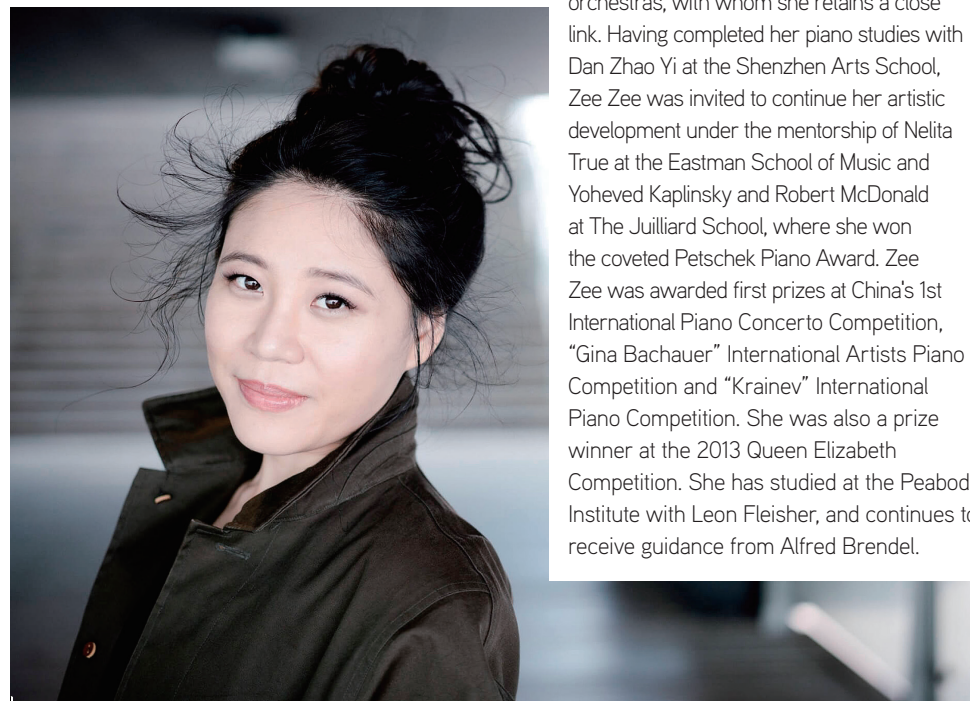
左章是继钢琴家郎朗之后唯一签约哥伦比亚经纪公司的女钢琴家。

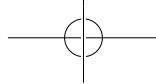
The 17/18 season sees Zee Zee's debut with the San Francisco Symphony (Xian Zhang), Royal Liverpool Philharmonic (Martin Yates), Sinfonieorchester Basel (Michał Nesterowicz) and Estonian National Symphony (Neeme Järvi). She appears with the Colorado, Pasadena, Tucson and Jacksonville Symphony Orchestras, and gives recitals at the Vancouver Recital Society and Shanghai Symphony Chamber Hall. A passionate chamber musician, she also performs with the Z.E.N. Trio, alongside violinist Esther Yoo and cellist Narek Hakhnazaryan, including in recitals at Premiere Performances of Hong Kong and Liverpool's St. George's Hall and performances with the Shenzhen Symphony and Hangzhou Philharmonic. In September Deutsche Grammophon releases their first album.

Zee Zee regularly works with some of today's leading conductors, including Paavo Järvi, Marin Alsop, Yan Pascal Totellier and Charles Dutoit. She has performed with leading orchestras, such as the Los

Angeles Philharmonic, Minnesota Orchestra, Cincinnati Symphony, BBC Symphony, BBC Philharmonic, London Philharmonic, Belgian National Orchestra, Warsaw Philharmonic, Hong Kong Philharmonic and Shanghai Symphony Orchestra, and appeared at the Ludwig van Beethoven Easter Festival, Pärnu Music Festival and the Ravinia Festival. She has also given a number of notable recitals, including at the Kennedy Center in Washington DC, Lincoln Center in New York, Wigmore Hall in London and De Doelen in Rotterdam. The 16/17 season saw her as the Artist in Residence with the Shenzhen Symphony Orchestra, including on its European tour, and 15/16 marked her final season as a BBC New Generation Artist. In 2014 she gave a live, televised performance at the Royal Albert Hall as part of the BBC Proms.

Zee Zee began her musical training in Germany at the age of five. Upon returning to her native China, she became one of the most sought after young artists in the nation, collaborating with the leading Chinese orchestras, with whom she retains a close link. Having completed her piano studies with Dan Zhao Yi at the Shenzhen Arts School, Zee Zee was invited to continue her artistic development under the mentorship of Nelita True at the Eastman School of Music and Yoheved Kaplinsky and Robert McDonald at The Juilliard School, where she won the coveted Petschek Piano Award. Zee Zee was awarded first prizes at China's 1st International Piano Concerto Competition, "Gina Bachauer" International Artists Piano Competition and "Kraiev" International Piano Competition. She was also a prize winner at the 2013 Queen Elizabeth Competition. She has studied at the Peabody Institute with Leon Fleisher, and continues to receive guidance from Alfred Brendel.





皮埃尔·弗雪纳瑞 / 小提琴 Pierre Fourchanneret Violin

辛格-波利亚克基金会久负盛名的艺术家，十二岁荣登法国尼斯音乐学院小提琴第一名，十六岁为巴黎国家高等音乐学院小提琴和室内乐第一名，获法国外贸银行音乐大赛冠军，波尔多室内乐国际比赛特等奖；在校期间师从阿兰·巴布西昂、奥利维尔·查特·德维·埃赫里，随后于波尔多音乐学院任教，教学期间与国内外各大音乐大师合作，并于2013年与弗朗索瓦·赛尔克、萨拉·内姆塔努、丽兹·贝桃共同创立STRADA四重奏组。

Pierre Fourchanneret, one of the associated artists of the Foundation Singer-Polignac, has enjoyed a strong recognition right back to his tender years. Thus as soon as his twelfth year he was granted the first prize for violin at the CNR - National Regional Conservatory - in Nice; then at sixteen the first prize for violin and chamber music at the CNSM - National Superior Conservatory of Music - in Paris; and he was a prize winner for Natixis, and for the Grand Prize of the International Competition of chamber music in Bordeaux. Enriched by the exceptional teachings he benefited from Alain Babouchian at the CNR in Nice, Olivier Chartier at the CNSM in Paris and Devy Erlih, Pierre Fourchanneret has wished to transmit as well and has become a teacher in the Pôle supérieur de Bordeaux (CRR de Bordeaux). This recognition also gives him the pleasure to collaborate with the most gifted musicians of his generation and to give performances on the greatest national and international stages. This is how in 2013 he founds the Quartet Strada with François Salque, Sarah Nemtanu and Lise Berthaud.

► 弗雪纳瑞的精湛技艺、“深度探索与丰富演奏”(《古典音乐》)与从容风度收到波尔多-阿基坦交响乐团、第戎交响乐团、尼斯爱乐乐团、博尔诺交响乐团等。他也是室内乐爱好者、Op. 71弦乐三重奏组。

2007年他的首张独奏、室内乐演奏专辑——门德尔松三重奏发行，随后发行了数张大卖专辑，其中法国作曲家乔治·翁斯洛全集唱片获古典CHOC大奖。2015年，发行第一张门德尔松第三钢琴四重奏、第二张《波西米亚》(巴赫《恰空》、与弗朗索瓦·赛尔克合作柯达伊《二重奏》、与罗曼·德沙尔姆合作巴托克《第二小提琴奏鸣曲》)、第三张贝多芬小提琴、钢琴奏鸣曲全集。2016年初弗雪纳瑞发行了自己作曲的最后两首四

重奏作品，以及弗雷小提琴音乐作品全集，2017年合作埃里克·勒萨热发行了勃拉姆斯室内乐系列。

His virtuosity, “his intense, precise and colorful playing” (*Classica*) and his buoyancy are appreciated by French and international orchestras as the ones in Bordeaux-Aquitaine, Dijon, Nice Philharmonic and Brno. With a passion for chamber music, he is also the violinist of the String Trio Op. 71.

In the course of his career as a soloist and as a chamber musician, his first record devoted to Mendelssohn trios comes out in 2007. It will be followed by a series of records, all of them unanimously praised by the critics. Thus he is awarded the Choc Classica for a record devoted to the French composer George Onslow. In 2015 he published no less than three opus: the

first one was dedicated to Piano Quartet No. 3 by Mendelssohn; in the second one “Bohème”, he interprets the Bach Chaconne, the Kodaly Duo with François Salque and Violin Sonata No.2 by Bartók with Romain Descharmes. Finally for the third one, again with Romain Descharmes he recorded Beethoven's complete sonatas for violin and

piano. Driven by his absolute passion for this composer, in 2016 he released a record of his last two quartets. The year 2016 will be marked by numerous projects among which a record featuring the complete music for violin of Fauré. In 2017 he started a cycle of the complete Brahms chamber music alongside Eric Lesage.





埃里克·皮卡尔 / 大提琴 Éric Picard CELLO

意大利菲纳莱古雷市镇国际音乐节一等奖获奖者，23岁开始担任巴黎管弦乐团首席大提琴至今，兼任世界管弦乐团首席大提琴长达七年。此外，皮卡尔对当代音乐兴趣浓厚，是一名誉满国际的大提琴独奏家、室内乐音乐家。

Having just received the first prize at the Finale Ligure International Festival, Éric Picard became Principal Cello at the Orchestre de Paris at the age of 23. He has upheld this position to this day, while at the same time serving as principal cello of the World Orchestra for seven years. Moreover, having a particular affinity with the contemporary repertoire, he is currently pursuing an international career as a soloist and chamber musician.

埃里克·皮卡尔曾于塞尔维亚(贝尔格莱德、诺威萨)、加拿大、墨西哥、阿根廷、日本(东京文化会馆、大阪、长野)、荷兰阿姆斯特丹音乐厅、汉堡音乐厅、法国巴黎普莱耶音乐厅等。曾于卡普莱《主显节》、舒曼协奏曲、布洛赫《所罗门》、梅西安《我主耶稣基督之变容》(合作钢琴家伊雯·洛里奥)、潘德列斯基《第一大协奏曲》法国首演、施特劳斯《唐·吉珂德》、布列兹《猜想：为七把大提琴而作》等名曲中任独奏大提琴。合作知名指挥家克利斯托夫·冯·多纳伊、沃尔夫冈·萨瓦利什、马克·绍斯特劳特、马可·巴利索托、克里斯托弗·艾森巴赫、长野健、帕沃·雅尔维、皮埃尔·布列等，被法国《世界报》盛赞为“从容自信、品味独特、演奏酣畅淋漓而不过分铺陈的音乐家”。

埃里克·皮卡尔现任霍博肯三重奏组、Op. 71三重奏组成员，与克里斯托弗·艾森巴赫、梅纳海姆·普莱斯勒、姜海善、维多利亚·穆洛娃、迪特

里希·亨谢尔、许忠等音乐大师密切合作。

2002年皮卡尔创建了DIABOLICUS重奏组，并致力于反思音乐会传统形式，在不断创新中与路易·纳翁、马丁·玛塔隆、布鲁诺·曼托瓦尼、菲利普·埃赫桑、马克-安德烈·达巴维(2008年为皮卡尔创作大提琴独奏曲)等



音乐家密切合作。2010年，他提出“艺术之旅”项目介绍作曲家皮埃尔·布列兹生平及曲目，通过法国国家电视台播出。

埃里克·皮卡尔所灌录唱片包括弗雷三重奏、丹第三重奏、泽纳基斯《N'shima》(法国查理·克罗斯学院特等奖)、与歌唱家迪特里希·亨谢尔《关于我们的爱情》，以及与其霍博肯三重奏组合作录制的《西班牙狂想曲》(2013年ANIMA唱片)；与巴黎管弦乐团合作演奏的弗雷《悲歌》由维京唱片发行，广受好评。

皮卡尔于法国巴黎国立高等音乐学院师从莫里斯·让德隆、菲利普·穆雷，获大提琴与室内乐一等奖后重返校园，与保罗·托特里耶、娜塔莉亚·查科夫斯卡、亚诺什·斯塔克、鲍里斯·帕戈门齐柯夫、齐格费尔德·帕尔姆。皮卡尔任教于巴黎国立高等音乐学院、法国音乐学院，并担任波尔多阿基坦高等教育中心大提琴教授。

As a soloist, Éric Picard has performed in Serbia (Belgrade, Novi Sad), Canada, Mexico, Argentina, Japan (Tokyo Bunka Kaikan, Osaka, Nagano), Amsterdam (Concertgebouw), Hamburg (Musikhalle) and the Salle Pleyel in Paris, among others. He has played Caplet's *Epiphanie*, Schumann Concerto, Bloch's *Schelomo*, Messiaen's *La Transfiguration de Notre Seigneur Jésus-Christ* (together with Yvonne Loriod), Penderecki's *Concerto Grosso* (French premiere), Strauss' *Don Quixote* and Boulez' *Messagesquisse*. For these performances, conducted by Christoph von Dohnányi, Wolfgang Sawallish, Marc Soustrot, Marco Parisotto, Christoph Eschenbach, Kent Nagano, Paavo Järvi and Pierre Boulez, he has been unanimously applauded in the press ("a musician with a confident and personal taste, playing generously yet never excessively" translated from *Le Monde*).

Éric Picard is a member of the Hoboken Trio and the Op. 71 Trio, and has collaborated with acclaimed musicians such as Christoph Eschenbach, Menahem Pressler, Hae Sun Kang, Victoria Mullova, Dietrich Henschel and Xu Zhong.

In 2002 he founded the Ensemble Diabolicus. Wanting to reflect upon the traditional form of a musical concert, and searching for collaborators eager to engage fully in its creative process, he has worked with composers such as Luis Naon, Martin Matalon, Bruno Mantovani, Philippe Hersant, and Marc-André Dalbavie, who created a cello solo piece for him in 2008. In 2010, he conceptualised and developed "*Un Certain Parcours*", a project revolving around the life and work of Pierre Boulez, which was shown on National French Television. Éric Picard has recorded the trios of Gabriel Fauré and Vincent d'Indy, Xenakis's *N'shima* (*Grand prix* from the Académie Charles Cros), *À nos Amours* (Ambrosie) with the singer Dietrich Henschel, and *Rhapsodie Espagnole* (Anima Records, 2013) together with his Hoboken Trio partners. His Virgin Classics recording of Gabriel Fauré's *Élégie* accompanied by the Orchestre de Paris has been received internationally with much enthusiasm.

Having studied at the CNSM in Paris with Maurice Gendron and Philippe Muller, Éric Picard pursued his troisième cycle after obtaining the premiers prix in cello and chamber music. During this time, he collaborated with Paul Tortelier, Natalia Chakovskaia, Janos Starker, Boris Pergamenchikov and Siegfried Palm. He teaches at the CNSM and the CRR in Paris, and is a Professor in Cello at the Pôle d'enseignement supérieur Bordeaux Aquitaine.