



最具东方人文气质的华裔大提琴演奏家王健×享誉国际乐坛的著名指挥许忠

邀您共赴苏州交响乐团周年庆典之约



2017.11.18  
19:30

# SZSO FIRST ANNIVERSARY

WITH XU ZHONG AND JIAN WANG

## 苏州交响乐团成立周年音乐会

苏州文化艺术中心大剧院  
SSCAC GRAND THEATRE

指挥 许忠 CONDUCTOR **XU ZHONG** / 大提琴 王健 CELLO **JIAN WANG**

埃尔加 E小调大提琴协奏曲 ELGAR CELLO CONCERTO IN E MINOR

拉赫玛尼诺夫 E小调第二交响曲 RACHMANINOFF SYMPHONY NO. 2 IN E MINOR

苏州交响乐团音乐会 SUZHOU SYMPHONY ORCHESTRA



苏艺演出

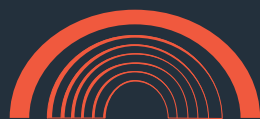
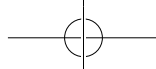


苏艺票务



苏州交响乐团

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



许忠 指挥  
王健 大提琴

埃尔加  
E小调大提琴协奏曲 作品85

第一乐章 柔板—中庸速度  
第二乐章 慢板—很快的快板  
第三乐章 柔板  
第四乐章 快板—中庸速度—勿太快的快板—稍转慢板—柔板

**中场休息**

拉赫玛尼诺夫  
E小调第二交响曲 作品27

第一乐章 柔板—中庸的快板  
第二乐章 极快的快板  
第三乐章 柔板  
第四乐章 活泼的快板



XU Zhong CONDUCTOR  
Jian Wang CELLO

ELGAR  
Cello Concerto in E minor, Op. 85

I. Adagio—Moderato  
II. Lento — Allegro molto  
III. Adagio  
IV. Allegro – Moderato – Allegro, ma non-troppo  
– Poco più lento – Adagio

**INTERMISSION**

RACHMANINOV  
Symphony No. 2 in E minor, Op. 27

I. Largo — Allegro moderato  
II. Allegro molto  
III. Adagio  
IV. Allegro vivace

## E小调大提琴协奏曲 作品85



爱德华·埃尔加爵士 (1857–1934)  
创作于1919年

埃尔加《E小调大提琴协奏曲》作于一战后满目疮痍之中，缅怀一去不复返的战前光景，曲风与其战前所作交响曲中从容气派、自负丰足的音乐风格大相径庭，也与其十年前所作浪漫抒情的小提琴协奏曲迥然相异，配器大幅精简、情绪哀恸忧伤。此曲写就隔年，爱妻卡罗琳·爱丽丝·埃尔加夫人撒手人寰，埃尔加的精神支柱一夜间崩塌，从此再无重要作品问世。

本曲除却无与伦比的悲悯伤怀之外还有两处创举。一方面，埃尔加打破协奏曲三乐章的传统安排，谱写了四个首尾呼应的乐章；另一方面，埃尔加避开浪漫派气势磅礴的齐奏、情感表达之喷涌，独奏大提琴忧思愁绪的宣叙调以不同形式贯穿各乐章，使之具备回旋曲叠句特性，悠扬哀婉，余音绕梁，三日不绝。

独奏大提琴从深沉的宣叙调引子开始，在弦乐温柔哀婉的映衬下揭开压抑伤怀的第一乐章。第二乐章开头与第一乐章结尾一脉相承，自然过渡至轻盈如风、谐谑曲性质的快板乐段，战前无忧无虑的和平光景闪现眼前。第三乐章柔板，大提琴如泣如诉，如怨如慕，将压抑的悲恸升华为深刻的感悟，弦乐部柔情唱和；埃尔加研究专家迈克尔·肯尼迪赞誉该乐章为“一首埋藏内心深处、催人泪下的悲歌”。各种情感交织成终乐章回旋曲，大提琴与管弦乐交替发出命运的悲鸣。最后，开篇宣叙调幽幽再现，如注定悲剧的弄人命运。

埃尔加在协奏曲最后一页黯然神伤地标注道：“曲终。愿魂灵安息。”

## Cello Concerto in E minor Op. 85

Sir Edward Elgar (1857–1934)  
c.1919



The Cello Concerto in E minor, composed amidst the aftermath of WWI, exhibited a stylistic shift from confident gestures (in Elgar's pre-war symphonies), to rather sparer orchestration with melancholy tints. Mourning the lost era, this masterpiece is for the most part contemplative and elegiac, in sharp contrast with his lyrical and passionate Violin Concerto ten years before. Lady Caroline Alice Elgar, his wife and soul-mate passed away shortly after the completion of the Concerto, and the composer's spiritual world literally collapsed: no further momentous work came out ever since.

Besides its unparalleled wistfulness, the Cello Concerto is unique in two respects. First, it consists of four, instead of three movements as traditional concertos did. Second, gone are the rich Romantic textures and grand tutti, and yet a sorrowful recitative on the solo cello penetrates each movement in manifold disguises, resembling the refrain of rondos in a way. It thus gives a melancholy, lingering effect throughout.

A woeful theme on the solo cello, against gentle mourning on the strings, unrolls the gloomy first movement. The second movement fades in, echoing the first's closing motifs, and transforms into a sprightly scherzo-like section reminiscent of the lost peace. "An elegy buried deep inside," as Elgar scholar Michael Kennedy puts, the solo cello weeps through the third movement and the strings respond with lyricism. Multiple, intertwined emotions build up and storm to the final Rondo, when the cello and the orchestra cry with anguish. The opening recitative resurfaces, symptomizing the inevitability of the tragic fate.

On the last page of the concerto, the composer, whose soul had been lacerated, noted "Finis. R.I.P (Rest in Peace)".

## E小调第二交响曲 作品27



谢尔盖·拉赫玛尼诺夫(1873–1943)  
创作于1906–1907年

拉赫玛尼诺夫《E小调第二交响曲》距离其第一交响曲1897年首演的惨败相隔整整十二年，却成为最具拉赫玛尼诺夫特色的惊世之作。作曲家从严重抑郁中重振旗鼓，在其《第二钢琴协奏曲》写就不久，1908年，圣彼得堡见证了这首交响曲首次问世后的各方盛赞，拉赫玛尼诺夫借此一举夺得格林卡大奖，顺利恢复作曲生涯。

拉赫玛尼诺夫对小调性的主题、悲歌性的情绪有着明显偏爱，《第二交响曲》全长约一小时，以情绪推动整曲发展，如俄国大地绵延起伏的山脉、一望无垠的草原，情绪丰富多变，阴郁晦暗、伤婉感人、炽烈呐喊并存。

时长令人惊叹的第一乐章是拉赫玛尼诺夫的创举，木管接替弦乐部如风卷乌云般呜咽，将观众置身于俄罗斯冬日清晨的阴霾之中。第二乐章谐谑曲形成鲜明反差，在小提琴优美吟唱后，猛然一声巨响，转入带有行进色彩的大段焦躁与不安。第三乐章是音乐史上最温柔缠绵的柔板之一，小提琴与单簧管交替发出感伤叹息，贯穿其中的一个动机据说与俄语“你爱我吗（Ты меня любишь）？”音调相近，将忧郁与柔情以及俄罗斯风情的辽阔自然娓娓道来。终曲将前几乐章闪现的、受俄罗斯东正教圣歌影响的音乐主题升华为呐喊爆发，象征着阳光最终冲破阴霾，普照大地。

## Symphony No. 2 in E minor Op. 27

Sergei Rachmaninov (1873–1943)  
c. 1906–1907



The Symphony No. 2 came out astonishingly: few had thought Rachmaninov would ever resume symphony composing after the disastrous, ill-received premiere of his first in 1897, twelve years before. Struggling to recover from chronic depression, he premiered this work to critical acclaim in St. Petersburg in 1908, shortly after his Piano Concerto No. 2, and won him the Glinka Prize.

Rachmaninov, across genres, has exhibited a strong preference for minor to major keys, for sorrow to brightness. This hour-long symphony is a perfect exemplar of Rachmaninovian melancholy. Emotionally-motivated, it progresses like the ever undulating mountains against the vast pasture typical of Russian land.

The gloomy first movement, exceptionally long, demonstrates Rachmaninov's mastery of controlled suspense: the woodwinds, taking over the main theme from the strings, depict a chilly, winter morning in Russia. A lively Scherzo follows by contrast: after a drop-dead gorgeous violin passage, a loud bang unfolds a chattering section of marching character. Then comes the third movement and one of the most enchanting Adagios in history, the violins and the clarinet sighing wistfully, and the motif supposedly derived from "Do you love me?" in Russian language (Ты меня любишь). The Finale crests with an outburst of a Russian Orthodox chorale theme which have flashed in previous chapters, symbolizing the sunshine's triumph over the haze.



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年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米尼克·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、巴塞罗那利塞乌大剧院、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》《费加罗的婚礼》《漂泊的荷兰人》《蝙蝠》《微笑王国》《埃莱科特拉》《卡门》《人类的声音》《天堂和地狱》《阿列柯》等歌剧。

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。

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.

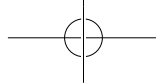
He graduated from Conservatoire National Supérieur de Musique de Paris, under the direction of the famous French pianist Dominique Merlet. As a conductor, he learned with Prof. Xiaotong Huang and Maestro Piero Rattalino.

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 Tornio, Teatro del Maggio Musicale Fiorentino, Teatro di San Carlo, Arena di Verona, Liceu Grand Theatre, Palau de les Arts Reina Sofía, 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, ALEKO and etc.

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.







大提琴  
CELLO

王健  
JIAN WANG

王健四岁开始学习大提琴，父亲是他的启蒙老师。在上海音乐学院学习时，著名纪录片《从毛泽东到莫扎特——艾萨克·斯特恩在中国》讲述了他的故事。在斯特恩的鼓励与支持下，王健踏上赴美学习之路。1985年，王健进入耶鲁大学音乐学院深造，师从著名大提琴家奥尔多·帕瑞索。

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王健和世界很多顶尖乐团进行过合作，其中包括美国纽约爱乐乐团，克林夫兰管弦

乐团、费城管弦乐团、芝加哥交响乐团、波士顿交响乐团、底特律交响乐团，德国柏林爱乐乐团、英国伦敦交响乐团，BBC交响乐团、皇家爱乐乐团，法国国家交响乐团、巴黎管弦乐团、国家广播乐团，荷兰阿姆斯特丹皇家音乐厅管弦乐团、瑞典哥德堡交响乐团、斯德哥尔摩爱乐乐团、意大利斯卡拉歌剧院乐团，罗马圣塞西莉亚交响乐团、捷克爱乐乐团，马勒室内乐团和日本NHK交响乐团。在这些音乐会上执棒的大师级指挥家包括阿巴多、萨瓦利什、雅尔维、夏伊、迪图瓦、艾森巴赫、郑明勋和杜达梅尔。王健在众多世界顶级音乐大赛出任评委。包括柴可夫斯基大提琴大赛，伊丽莎白女王大提琴大赛，斯特恩小提琴大赛，尼尔森小提琴大赛等。

王健录制过很多唱片，最近几张是和悉尼交响乐团，阿什肯纳齐合作的埃尔加大提琴协奏曲和名为《梦幻曲》(Reverie)的大提琴与吉他小品集。此外，他录制唱片还包括全套巴赫无伴奏大提琴组曲、合作萨尔茨堡室内乐团合作录制的巴洛克作品集、合作柏林爱乐乐团、克劳迪奥·阿巴多、吉尔·沙汉姆录制的勃拉姆斯双重协奏曲、合作古本江交响乐团、指挥家汤沐海演奏的海顿大提琴协奏曲集、合作郑明勋、吉尔·沙汉姆与保罗·梅耶录制的梅西安《时间终结四重奏》、以及与皮雷丝、杜梅合作演奏的勃拉姆斯、莫扎特和舒曼室内乐集。王健使用的大提琴由已故林寿荣先生的家人慷慨借予。

Jian Wang began to study the cello with his father when he was four. While a student at the Shanghai Conservatoire, he was featured in the celebrated documentary film From Mao to Mozart: Isaac Stern in China. Mr Stern's encouragement and support paved the way for him to go to the United States and in 1985 he entered the Yale School of Music under a special program where he studied with the renowned cellist Aldo Parisot.

Jian Wang has performed with many of the world's leading orchestras, including Berlin Philharmonic, Royal Concertgebouw orchestra, New York Philharmonic, Cleveland and Philadelphia orchestras, Chicago and Boston Symphonies, London Symphony Orchestra, the Hallé Orchestra, BBC Orchestras, Zurich Tonhalle, Gothenburg Symphony, Stockholm Philharmonic, Santa Cecilia, La Scala, Mahler Chamber, Orchestre National de France, Orchestre de Paris, Czech Philharmonic, and NHK Symphony. These concerts have been with many of the greatest conductors, such as Abbado, Sawallisch, Jarvi, Chailly, Dutoit, Eschenbach, Chung, Gilbert and Gustavo Dudamel. As a jury member, Jian Wang has judged many of the most important competitions, including the International "Tchaikovsky" Cello Competition, the "Queen Elizabeth" Cello Competition, the "Isaac Stern" Violin Competition and "Nielsen" Violin Competition.



Jian Wang has made many recordings, his latest releases being the Elgar Cello Concerto with the Sydney Symphony and Vladimir Ashkenazy. He has also recorded an album of short pieces for Cello and Guitar titled *Reverie*, the complete Bach Cello Suites and a Baroque album with the Camerata Salzburg, Brahms Double Concerto with the Berlin Philharmonic Orchestra, Claudio Abbado and Gil Shaham, the Haydn Concerti with the Gulbenkian Orchestra under Muhai Tang, Messiaen's Quartet for the End of Time (with Myung-Whun Chung, Gil Shaham and Paul Meyer) and chamber music by Brahms, Mozart and Schumann with Pires and Dumay. His instrument is graciously loaned by the family of the late Mr. Sau-Wing Lam.