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苏州交响乐团与上海歌剧院交响乐团联合演出  
Suzhou Symphony Orchestra in collaboration  
with Shanghai Opera House Orchestra

# 伟大的 英雄生涯

# A HERO'S LIFE

4.15

19:30 SAT 六





指挥 许忠 | **Conductor** XU Zhong

双簧管 阿尔贝托·内格罗尼 | **Oboe** Alberto Negroni

女高音 安娜·凯瑟琳·贝恩克 | **Soprano** Anna-Katharina Behnke

威尔第 / 摩里 双簧管协奏曲：引子、行板与贝里尼歌剧  
《陌生人》主题变奏曲

理查·施特劳斯 《最后四首歌》

春

九月

入睡

日暮之时

—— 中场休息

理查·施特劳斯 交响诗《英雄的生涯》作品 40

Verdi/ Mori Introduction, Andante and Theme on Bellini's  
*La straniera* with Variations for Oboe and Orchestra

R. STRAUSS *Vier letzte Lieder (The Four Last Songs)*  
*Frühling (Spring)*  
*September (September)*  
*Beim Schlafengehen (At Bedtime)*  
*Im Abendrot (At Sunset)*

—— Intermission

R. STRAUSS *Ein Heldenleben (A Hero's Life), Op.40*



## 何为英雄生涯？

朱塞佩·威尔第与理查·施特劳斯都以歌剧写作见长，本场曲目选择了他们的非歌剧作品，但同样精彩。威尔第为贾科莫·摩里鲜为人知的双簧管协奏曲配器，此作品被公认为是威尔第早期对管弦乐配器的探索之作。另一方面，管弦乐作品《最后四首歌》以及交响诗《英雄的生涯》是理查·施特劳斯用音乐对英雄主义的注解：每一位音乐家都需要的高超技术水平、大型管弦乐积聚的力量、以及史诗般宏大的主题与诗意。

### 朱塞佩·威尔第 / 贾科莫·摩里

双簧管协奏曲：引子、行板与贝里尼歌剧《陌生人》主题变奏曲

创作于 1837 年

朱塞佩·威尔第是举世闻名的伟大歌剧作曲家。在他长达 73 年的人生中，威尔第的创作生涯可分为三大阶段：创作初期的风格继承了意大利美声学派大师贝里尼和多尼采蒂的传统；中期创作巩固了如今公认的意大利歌剧艺术中的情节架构；后期的作品集传统和前卫为一身，既融合了古典的配器手法也开创了前所未有的作曲技巧。虽然威尔第是虔诚的美声学派继承人，但在欧洲快速变化的社会和艺术环境影响下，他无法摆脱由此滋生的各种音乐革新的潮流，比如瓦格纳歌剧中的一些理论。正如理查·施特劳斯在 19 世纪末叶欧洲艺术、历史和政治中的显著地位，威尔第作为参议员，也积极投身于意大利的政治活动，并成为了意大利统一的灵魂人物。朱塞佩·威尔第是闻名遐迩的歌剧大师。十九世纪三十年代末期，单簧管家贾科莫·摩里聘请了当时还很年轻的威尔第，为他的《双簧管协奏曲：引子、行板与贝里尼歌剧《陌生人》主题变奏曲》创作管弦乐伴奏。在这次创作过程中，威尔第展示了他对大型管弦乐配器初步的掌握能力。威尔第还创作了许多不为人知的不同体裁作品，这些作品较少被人演奏。因此，这是一次领略大师作品的绝佳机会。

## WHAT IS A HEROIC LIFE?

This program features two giants of the operatic literature in their non-operatic guise. Giuseppe Verdi's orchestral arrangement of Giacomo Mori's virtually unknown work written for oboe and orchestra offers a glimpse of the Italian master's early attempts at honing orchestral writing skills. On the other hand, the orchestral songs *Four Last Songs* and tone poem *Ein Heldenleben* are testimony of Richard Strauss' alluded musical heroism: virtuosic writing for everyone involved in the performance, amassment of large orchestral forces, and the epic quality in the selected poetry or subject matter.

### Giuseppe Verdi/Giacomo Mori

Introduction, Andante and Theme on Bellini's  
*La straniera* with Variations for Oboe and Orchestra

c. 1837

Giuseppe Verdi is known to the world as the great master of opera. Having a long lifespan of 73 years, Verdi's creative life can be divided into three periods: the Early Period that inherited the Bel Canto tradition of Bellini and Donizetti, the Middle Period that firmly forged the lyrical drama formally recognized as the Italian theater tradition today, and the Late Period that featured a backward-looking conservatism and yet an innovative fusion of old-fashioned orchestral style with contemporary compositional idioms. As much as he was a disciple of the Bel Canto School tradition, in the vortex of a rapidly changing European social and artistic landscape, he could not escape the fledging musical influences surrounding him, such as the evangelizing practices and theories of Richard Wagner through his operas. Just as Strauss figured prominently in the art, history and politics in the Fin-de-Siècle Europe, Giuseppe Verdi was also an avid participant in all the socio-political unfolding which seized Italy, having served on the Italian Senate, represented on behalf of the Risorgimento (Italian unification). Giuseppe Verdi is known to the world as the great master of opera. In the late 1830's clarinetist Giacomo Mori hired the young Verdi to provide an orchestral accompaniment to his variations on the theme from Bellini's opera *La straniera*. Here Verdi displays his early skill at handling large orchestral forces. This is a rare opportunity to discover the Italian master's work in other compositional genres which remain relatively unknown and little performed.





## 理查·施特劳斯

1864年6月11日出生于慕尼黑

1949年9月8日卒于德国加尔米施-帕坦基兴

理查·施特劳斯用他漫长的一生（85年）见证了十九世纪后半叶和二十世纪上半叶的历史。当时，社会动荡不安、骚乱四起，人们的生活遭到极大的破坏。但是，艺术却在这一年代迎来了蓬勃鼎盛的发展。随着艺术运动与趋势日臻成熟，后浪漫主义得到了全面发展，而现代主义正值方兴未艾之时，下一波审美浪潮即将兴起。

施特劳斯为后浪漫主义与现代主义架起了一座桥梁，是名副其实的作曲家。他创作了多种类型的曲目，包括德文艺术歌曲、交响诗、大型管弦乐作品、室内乐、协奏曲，特别是歌剧。

施特劳斯的父亲是慕尼黑宫廷剧院管弦乐团的法国号演奏家。在他的熏陶之下，施特劳斯对声音、法国号及歌剧格外喜爱。施特劳斯1864年在德国出生时，推动德国统一的德丹战争才刚刚结束，而他的晚年却是在令人绝望的纳粹德国度过的。作为历史的艺术和政治见证人，施特劳斯在欧洲发展和人文科学进步中的作用和影响力是无与伦比的。

## 《最后四首歌》

创作于 1848 年

理查·施特劳斯喜爱人的声音，尤其是女高音。《最后四首歌》是他的绝笔之作。这部作品抒情优美，富含哲理与个人隐喻。四首歌曲特别突出的法国号部分皆设定女高音要穿透厚重的管弦乐。美妙的声乐与法国号的伴奏这一不可思议的组合正是施特劳斯自己个人生活的写照：他的妻子保利娜德阿娜是著名的女高音，父亲是专业的法国号演奏家。

在将赫尔曼·黑塞的诗歌谱写成《春》《九月》及《就寝的时候到了》这三首歌曲的前两个月，施特劳斯已把艾辛多夫的诗歌《日暮之时》谱入乐曲。这些歌曲是在他死后由他的朋友和出版商的总编辑整理出版的，因此作品的顺序与现代表演中既定的顺序大不相同。首演是在伦敦的皇家阿尔伯特音乐厅举行的，由福特万格勒所指挥的爱乐乐团演出，并由女高音洁丝汀弗勒斯达德演唱。除了《春》以外，这些歌曲大都充斥着死亡、告别、接受及圆满之意，这与施特劳斯迈入迟暮之年的心态十分相似。

## Richard Strauss

Born June 11, 1864 in Munich

Died September 8, 1949 in Garmisch-Partenkirchen, Germany

Richard Strauss' long life (85 years) bore witness to history in the latter part of the Nineteenth Century and the first half of the Twentieth Century, of which many events were turbulent, tumultuous and simply devastating. But artistically he lived in a most rich and dynamic time, as post-Romanticism was in full swing with every artistic movement and tendency flowering into maturity, and Modernism was just burgeoning to become the next wave of aesthetic.

Strauss was truly the composer who bridged post-Romanticism and Modernism, with his very large catalogue of Lieder, tone poems and large orchestral works, chamber music and concertos, and of course, operas.

Strauss' father was the principal horn player in the Munich Court Opera Orchestra; therein lies the obvious reason why he developed this deep love and affinity for the voice, horn and opera. Born into the Germany of 1864, the end of the German-Danish War that led to the unification of the German State, Strauss spent his last years of life in the complex desperation of Nazi Germany. As an artistic and political witness to history, Strauss' role and influence in the European development and advancement of the humanities were incomparable.

## The Four Last Songs

c. 1848

Richard Strauss loved the human voice, especially that of the soprano. *The Four Last Songs*, his final completed works, are full of supreme lyrical beauty, profound philosophical meaning and personal metaphor. Setting the soprano voice soar above a luscious full orchestra which features very prominent horn parts in all four songs, this uncanny combination of the beautiful vocal line with the supportive horn accompaniment is almost a reflection of Strauss' own personal life: his wife Pauline de Ahna being a famous soprano and his father a professional horn player.

Strauss had set Eichendorff's poem *Im Abendrot* to music two months before composing the three songs on the poetry of Hermann Hesse, *Frühling*, *September*, and *Beim Schlafengehen*. Since these songs were grouped together and published posthumously as a unit by his friend and chief editor of his publisher, the order of the composition was quite different from the order that exists now in modern day performance. They were premiered at the Royal Albert Hall in London by Kirsten Flagstad and the Philharmonia Orchestra, conducted by Furtwängler. With the exception of *Frühling*, the songs deal with death, and are imbued with a sense of resignation, acceptance and completeness, much similar to Strauss' state of mind as he approached his own twilight.



## 歌词翻译

### Frühling

Hermann Hesse

In dämmrigen Grüften  
träumte ich lang  
von deinen Bäumen und blauen Lüften,  
Von deinem Duft und Vogelsang.  
Nun liegst du erschlossen  
In Gleiß und Zier  
von Licht übergossen  
wie ein Wunder vor mir.  
Du kennst mich wieder,  
du lockst mich zart,  
es zittert durch all meine Glieder  
deine selige Gegenwart!

### 春

赫尔曼·黑塞

忧伤的山谷里，长久以来，  
我梦见：梦见你的树木与蓝天，  
梦见你的香气和鸟语。

现在你来了：  
穿戴华美  
灿烂地闪耀  
在我眼的你像个奇迹。

你还认得我，  
温柔地拥抱我。  
我四肢发抖——  
全因你的辉煌！

### Beim Schlafengehen

Hermann Hesse

Nun der Tag mich müd gemacht,  
soll mein sehnliches Verlangen  
freundlich die gestirnte Nacht  
wie ein müdes Kind empfangen.  
Hände laßt von allem Tun  
Stirn vergiß du alles Denken,  
Alle meine Sinne nun  
wollen sich in Schlummer senken.  
Und die Seele unbewacht  
will in freien Flügen schweben,  
um im Zauberkreis der Nacht  
tief und tausendfach zu leben.

### 入睡

赫尔曼·黑塞

现在我厌倦了白天；  
我所有热切的渴望  
当愉快地屈服于星夜之下，  
像个昏昏欲睡的孩童。

双手，放下所有工作；  
额头，忘掉所有想法；  
我现在  
只望沉沉睡去。

那被释放的灵魂  
想在天上自在飞翔，  
飞进夜的魔球，  
留在里面直到永远。

### September

Hermann Hesse

!Der Garten trauert,  
kühl sinkt in die Blumen der Regen.  
Der Sommer schauert  
still seinem Ende entgegen.Golden tropft  
Blatt um Blatt  
nieder vom hohen Akazienbaum.  
Sommer lächelt erstaunt und matt  
In den sterbenden Gartentraum.  
Lange noch bei den Rosen  
bleibt er stehn, sehnt sich nach Ruh.  
Langsam tut er die müdgeword'nen Augen zu.

### 九月

赫尔曼·黑塞

花园披着丧服；  
冷雨渗进花朵。  
夏季在发抖，  
静待她的大限。

金黄叶子一片一片  
自高高的洋槐树飘落。  
夏季笑了——惊讶、虚弱的笑——  
垂死的夏季梦见花园，在笑。

她在玫瑰花旁逗留了  
一会儿，想歇息歇息；  
然后慢慢合上  
累极的眼皮。

### Im Abendrot

Joseph von Eichendorff

Wir sind durch Not und Freude  
gegangen Hand in Hand;  
vom Wandern ruhen wir  
nun überm stillen Land.Rings sich die  
Täler neigen,  
es dunkelt schon die Luft.  
Zwei Lerchen nur noch steigen  
nachträumend in den Duft.Tritt her und  
laß sie schwirren,  
bald ist es Schlafenszeit.  
Daß wir uns nicht verirren  
in dieser Einsamkeit.O weiter, stiller  
Friede!  
So tief im Abendrot.  
Wie sind wir wandermüde-  
Ist dies etwa der Tod?

### 日暮之时

约瑟夫·艾辛多夫

从前，我们甘愿  
牵手同行，齐感欢欣；  
现在让我们歇息吧——  
因为我们一直在寂静之境徘徊。

山谷越靠越近；  
天色已渐沉；  
只剩一对翱翔的百灵鸟，  
黄昏时分，沉醉于梦中。

靠过来呀，让百灵鸟到处飞；  
就寝的时候快到了；  
别让我们迷路  
迷失在这荒凉之地。  
广阔宁静的和平啊！

日暮之时，多深刻的和平。  
我们徘徊的，多累——  
可能这就是死亡？



## Translation of the Text

### Frühling

Hermann Hesse

In dämmrigen Grüften  
träumte ich lang  
von deinen Bäumen und blauen Lüften,  
Von deinem Duft und Vogelsang.  
Nun liegst du erschlossen  
In Gleiß und Zier  
von Licht übergossen  
wie ein Wunder vor mir.  
Du kennst mich wieder,  
du lockst mich zart,  
es zittert durch all meine Glieder  
deine selige Gegenwart!

### Spring

Hermann Hesse

Wandering in darkness under your high  
vaulting branches, I have dreamed so long  
of your green leaves and breezy blue sky,  
the vibrant fragrances—and the bird song!  
Now, as you open your robe of winter night,  
your brilliance staggers every sense.  
The world sparkles in the light  
of a Miracle, your recurring presence.  
I feel the healing touch  
of softer days, warm and tender.  
My limbs tremble—happily, too much—  
as I stand inside your splendour.

### Beim Schlafengehen

Hermann Hesse

Nun der Tag mich müd gemacht,  
soll mein sehnliches Verlangen  
freundlich die gestirnte Nacht  
wie ein müdes Kind empfangen.  
Hände laß von allem Tun  
Stirn vergiß du alles Denken,  
Alle meine Sinne nun  
wollen sich in Schlummer senken.  
Und die Seele unbewacht  
will in freien Flügen schweben,  
um im Zauberkreis der Nacht  
tief und tausendfach zu leben.

### Going to Sleep

Hermann Hesse

Now that day has exhausted me  
I give myself over, a tired child,  
to the night and to my old friends, the stars—  
my watchful guardians, quiet and mild.  
Hands—let everything go.  
Head—stop thinking.  
I am content to follow  
where my senses are sinking.  
Into the darkness, I swim out free:  
Soul, released from all your defenses,  
enter the magic, sidereal circle  
where the gathering of souls commences.

### September

Hermann Hesse

!Der Garten trauert,  
kühl sinkt in die Blumen der Regen.  
Der Sommer schauert  
still seinem Ende entgegen.Golden tropft  
Blatt um Blatt  
nieder vom hohen Akazienbaum.  
Sommer lächelt erstaunt und matt  
In den sterbenden Gartentraum.  
Lange noch bei den Rosen  
bleibt er stehn, sehnt sich nach Ruh.  
Langsam tut er die müdgeword'nen Augen zu.

### September

Hermann Hesse

The garden mourns.  
The flowers fill with cold rain.  
Summer shivers  
in the chill of its dying domain.  
Yet summer smiles, enraptured  
by the garden's dreamy aphasia  
as gold, drop by drop, falls  
from the tall acacia.  
With a final glance at the roses—  
too weak to care, it longs for peace—  
then, with darkness wherever it gazes,  
summer slips into sleep.

### Im Abendrot

Joseph von Eichendorff

Wir sind durch Not und Freude  
gegangen Hand in Hand;  
vom Wandern ruhen wir  
nun überm stillen Land.Rings sich die  
Täler neigen,  
es dunkelt schon die Luft.  
Zwei Lerchen nur noch steigen  
nachträumend in den Duft.Tritt her und  
laß sie schwirren,  
bald ist es Schlafenszeit.  
Daß wir uns nicht verirren  
in dieser Einsamkeit.O weiter, stiller  
Friede!  
So tief im Abendrot.  
Wie sind wir wandermüde—  
Ist dies etwa der Tod?

### At Sunset

Joseph von Eichendorff

We have passed through sorrow and joy,  
walking hand in hand.  
Now we need not seek the way:  
we have settled in a peaceful land.  
The dark comes early to our valley,  
and the night mist rises.  
Two dreamy larks sally  
forth—our souls' disguises.  
We let their soaring flight delight  
us, then, overcome by sleep  
at close of day, we must alight  
before we fly too far, or dive too deep.  
The great peace here is wide and still  
and rich with glowing sunsets:  
If this is death, having had our fill  
of getting lost, we find beauty, —No regrets.



## 《英雄的生涯》作品 40

创作于 1898 年

理查·施特劳斯的交响诗被誉为十九世纪后半叶“标题音乐”的巅峰之作。在交响诗中，施特劳斯将管弦乐技术提高到一个新维度，携手艺术大师编排大型管弦乐曲，使管弦乐团在描绘故事或角色方面发挥重要作用。施特劳斯创作了各种不同主题的交响诗，包括传奇、文学、哲学及自传。《英雄的生涯》总体上带有自传性质，尽管作曲家对此有截然相反的看法，后来在节目说明中写道：该作品的主题“不是一个单一的诗歌或历史人物，而是一个带有自由理想、富有男子气概的伟大英雄人物。”

1899 年夏天在巴伐利亚山区度假胜地期间，施特劳斯提出在贝多芬的《英雄交响曲》雏形下创作一首“英雄作品”。他决定大量使用号声，因为号声代表着英雄主义，这使他的构想得到进一步的发展。事实上，《英雄的生涯》有八个地方使用了号声。但是，从气势磅礴的管弦乐中，我们不难看出作品的“英雄”范畴是通过大量的管弦乐与管弦乐器描绘而出的。

该作品每节旋律各异，由六个乐章组成，每个乐章的表演毫无停顿，且每个乐章都被冠以描述性的标题，如：

- I. 英雄
- II. 英雄的对手
- III. 英雄的伴侣
- IV. 英雄的战斗
- V. 英雄的和平努力
- VI. 英雄的荣休和功德圆满

这些标题乐章完整地描绘了英雄旅程与英雄事迹。

《英雄的生涯》运用了理查德·瓦格纳至臻完善的“主导动机”技巧。通过降 E 大调，由法国号和大提琴合奏出第一乐章的第一主题“英雄”，这一主题与贝多芬《英雄交响曲》的主题大体相同。无论是巧合还是对贝多芬的自觉敬意，它仍然是庆祝英雄主义的标题音乐的巅峰之作。

## Ein Heldenleben Op. 40

c. 1898

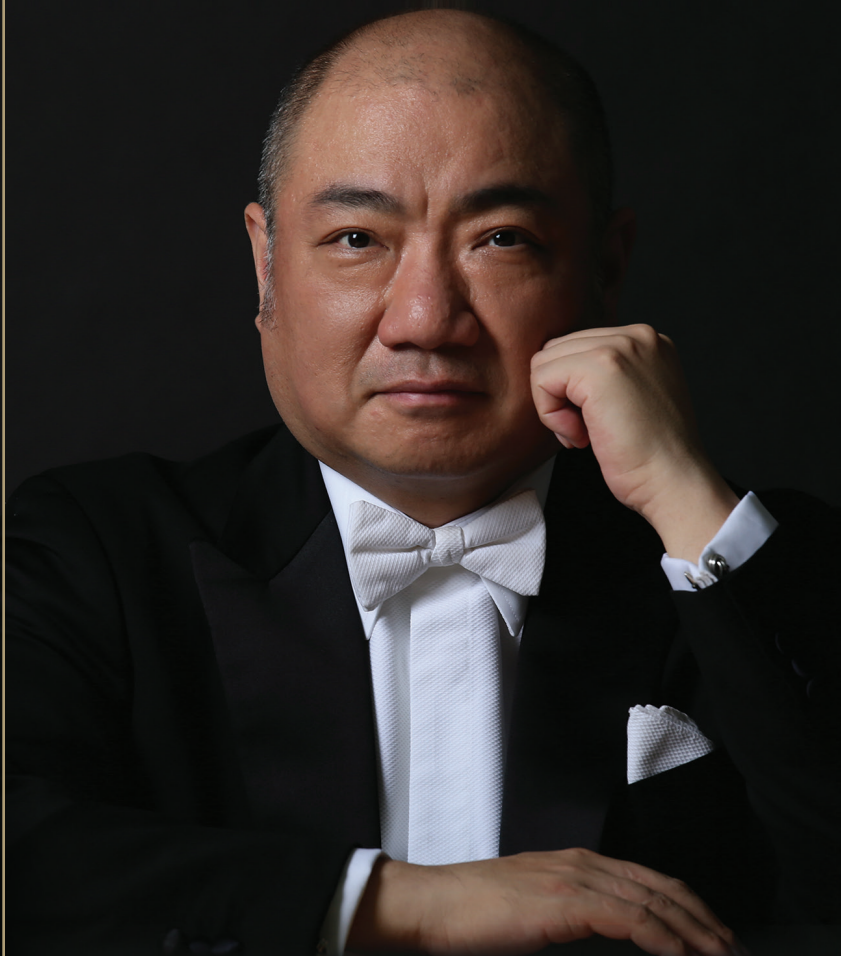
The tone poems of Richard Strauss are noted as the pinnacle of 'program music' in the latter part of the 19th Century. In his tone poems, Strauss raised orchestral technique to a new level of complexity, giving the orchestra an elevated role in depicting a story or a character through the virtuoso use of a large orchestration. Strauss based his tone poems on a variety of subjects, including legend, literature, philosophy and autobiography. *Ein Heldenleben (Heroic Life)* is generally considered to be autobiographical in tone, despite contradictory statements on the matter by the composer, writing later in a program note that the subject of the piece was "not a single poetical or historical figure, but rather a more general and free ideal of great and manly heroism." During his stay in a Bavarian mountain resort in the summer of 1899, Strauss proposed to write a 'heroic work' in the mould of Beethoven's *Eroica Symphony*. He furthered this idea by deciding to utilize lots of horns, as horns are reputed to express heroism, and in fact there are eight horn parts in *Ein Heldenleben*. But the work's 'heroic' scope is portrayed by the sheer mass of orchestral manpower and technical resources, as is evident from the gigantic orchestration. The work is through-composed, but consists of six parts, or movements performed without pause. Each of the six movement is given a descriptive title, as follows:

- I. The Hero
- II. The Hero's Adversaries
- III. The Hero's Companion
- IV. The Hero at Battle
- V. The Hero's Works of Peace
- VI. The Hero's Retirement from this World and Completion

These truly programmatic movements give a complete portrayal of a hero's journey and a life of heroic deeds. *Ein Heldenleben* employs the technique of leitmotif that Richard Wagner used with masterful perfection. Incidentally, the first theme in the first movement, the "hero" leitmotif played in unison by horns and cellos is in E-flat, the same key as Beethoven's *Eroica* symphony. Whether a coincidence or a conscious homage to Beethoven, it is nonetheless the pinnacle of programmatic music celebrating heroism.



## 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·卡那尔斯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、戛纳交响乐团、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，他在歌剧指挥领域里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.



女高音  
Soprano



**Anna-Katharina Behnke**  
**安娜 - 凯瑟琳·贝恩克**

奥地利籍女高音安娜·凯瑟琳·贝恩克出生于伍珀塔尔。作为一名歌唱家的女儿，她从小就很熟悉音乐与戏剧。不过，她选择从事她父亲的职业，却是因为瓦格纳的歌剧给她留下了不可磨灭的印象。当她还是慕尼黑音乐学院的学生时，就以《费加罗的婚礼》中苏珊娜的形象在维也纳室内歌剧院和波恩大剧院初次登台亮相。此外，她还在布拉格国家歌剧院上演的《拉美莫尔的露琪亚》剧中担任重要角色。

在德国不伦瑞克、哈雷及明斯特的歌剧院中日积月累、兢兢业业的演奏，为这位出色的音乐歌剧歌手奠定了坚实的基础。

2014年至2015年，安娜·凯瑟琳·贝恩克在台北国家音乐厅对勋伯格的《古勒之歌》进行了重新演绎，这是她与吕绍嘉指挥的台湾爱乐乐团展开的首次合作。在演出的最后一季中，她作为《埃莱克特拉》的主演，参与了该剧在意大利博尔扎诺、摩德纳、皮亚琴察和费拉拉等地歌剧院的演出，此外她还在波恩大剧院上演的《唐怀瑟》中扮演伊丽莎白一角。她曾多次受邀在“布达佩斯瓦格纳”歌剧节演出，主演的角色包括《特里斯坦与伊索尔德》的伊索尔德、《女武神》的齐格林德、《齐格弗里德》的布伦希尔德等。2016年10月，她与马斯喀特皇家歌剧院合作，在“理查·瓦格纳音乐节”中在《罗恩格林》中饰演埃尔莎冯波拉班特，

在巴塞尔、卡尔斯鲁厄、巴黎等地，她对《璐璐》进行了完美诠释。在斯卡拉歌剧院及东京、杜塞尔多夫、斯图加特、汉诺威、威斯巴登、纽伦堡等地，她对《莎乐美》进行了出色演绎。这使她在国际歌剧舞台上占有一席之地。她的作品十分广泛，包括《费德里奥》的莱奥诺拉、《马克普洛斯档案》的艾米利亚·马蒂、《埃莱克特拉》的克吕索泰米斯、《奥泰罗》的黛丝德蒙娜、《蓝胡子公爵的城堡》的尤迪特、《玫瑰骑士》的元帅夫人、《低地》的玛尔塔、《彼得·格莱姆斯》的艾伦·奥福德。她还在《阿里阿德涅在纳克索斯》、《莫桑斯克的马克白夫人》、《阿拉贝拉》中担任女主人翁。

接连不断的演出，让她得以登上各大剧院的舞台，如罗马歌剧院、里斯本圣卡洛斯国立剧院、夏特雷剧院、东京新国立剧场、马德里皇家歌剧院、日内瓦大剧院、波修瓦歌剧院、马林斯基剧院、威尔士国家歌剧院、德累斯顿森帕歌剧院、柏林德意志歌剧院、以及布鲁塞尔、安特卫普、根特和赫尔辛基等地的剧院。不仅如此，她还在埃尔举行的蒂罗尔音乐节以及在林茨举行的布鲁克纳国际音乐节上登台献演。

在音乐会上，安娜·凯瑟琳·贝恩克演策姆林斯基的《抒情交响曲》、施特劳斯的《最后四首歌》、阿尔班·贝尔格的《古老之山歌曲》、《璐璐》、





《七首早期歌曲》以及其音乐会咏叹调《酒》、勋伯格的《古勒之歌》、贝多芬的《第九交响曲》和《庄严弥撒曲》、威尔第的《安魂曲》、雅纳切克的《格里高利弥撒》、瓦格纳的《魏森冬克之歌》。

贝多芬《第九交响曲》的演奏会由天龙唱片公司公开发行。该录音是在上冈敏之的指挥下由安娜·凯瑟琳·贝恩克在她的故乡伍珀塔尔录制的。

The Austrian soprano Anna-Katharina Behnke was born in Wuppertal. Daughter of a singer, she was acquainted since her early childhood with music and theater, but it was the operas of Wagner which impressed her so much that she chose the profession of her father. While still a student at the Conservatory of Music in Munich, she made her debut as Susanna in *LE NOZZE DI FIGARO* at the Kammeroper in Vienna, the Opera of Bonn, and the title role of *LUCIA DI LAMMERMOOR* at the National Theatre in Prague.

A very careful repertoire development at the opera houses of Braunschweig, Halle and Münster, Germany, is the basis of the security and power of the interpretations of this very musical opera singer.

In 2014/15, Anna-Katharina Behnke reprises the Tove in Schönberg's *Gurrelieder* at the National Concert Hall in Taipei, her first project with the Taiwan Philharmonic Orchestra under the baton of Shao-Chia Lü. In the last seasons, she made her debut in the title role of *ELEKTRA* in a co-production of the opera houses of Bolzano, Modena, Piacenza and Ferrara in Italy, and appeared as Elisabeth in *TANNHÄUSER* at the Opera of Bonn. She was invited to perform at the "Wagner in Budapest" Opera Festival for several times where she sang Isolde in *TRISTAN UND ISOLDE*, Sieglinde in *DIE WALKÜRE* and Brünnhilde in *SIEGFRIED*, among others. In October 2016 she could be heard as Elsa von Brabant in a co-production of *LOHENGRIN* in the "Richard Wagner Festival Wels" with the Royal Opera House Muscat under the baton of Ralf Weikert.

With her interpretations of Lulu in Basel, Karlsruhe, and Paris and her Salome at the Teatro alla Scala as well as in Tokyo, Düsseldorf, Stuttgart, Hannover, Wiesbaden and Nürnberg, Anna-Katharina Behnke

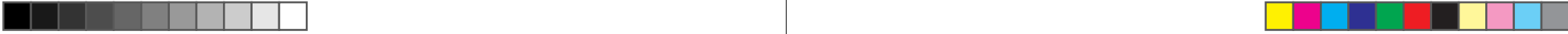
established herself in the international opera world. Her extensive repertoire includes amongst others *Leonora/FIDELIO*, *Emilia Marty/MAKRAPOULOS CASE*, *Chrysothemis/ELEKTRA*, *Desdemona/OTELLO*, *Judith/BLUEBEARD'S CASTLE*, *Marschallin/DER ROSENKAVALIER*, *Martha/TIEFLAND*, *Ellen Orford/PETER GRIMES*, and title roles of *ARIADNE AUF NAXOS*, *LADY MACBETH OF MTSENSK*, and *ARABELLA*.

Engagements have led her to the stages of Teatro dell'Opera di Roma, Teatro San Carlo di Lisbon, Théâtre du Châtelet, New National Theatre Tokyo, Teatro Real Madrid, Grand Théâtre de Genève, Bolshoi and Mariinski Theatre, Welsh National Opera, Semperoper Dresden and the Deutsche Oper Berlin, as well as to Brussels, Antwerp, Gent and Helsinki. Her festival appearances have included the Tyrolean Festival in Erl and the Bruckner Festival Linz.


On the concert stage, Anna-Katharina Behnke has sung Zemlinsky's *Lyrical Symphony*, Strauss' *Four Last Songs*, Alban Berg's *Altenberg Lieder*, the *Lulu-Suite*, *Seven Early Songs* and his concert aria *Der Wein*, the Tove in Schönberg's *Gurrelieder*, Beethoven's *Symphony No. 9* and *Missa Solemnis*, Verdi's *Requiem*, Janáček's *Glagolitic Mass* and Wagner's *Wesendonck Lieder*.

A CD recording of the concert of Beethoven's *Symphony No. 9* that Anna-Katharina Behnke gave in her native city of Wuppertal under the musical direction of Toshiyuki Kamioka has been released on the Denon Label.





## 双簧管 Oboe



### Alberto Negroni 阿尔贝托·内格罗尼

阿尔贝托·内格罗尼，1963年出生于博洛尼亚，并以优异成绩毕业于博洛尼亚音乐学院。

1981年，他就读于萨尔兹堡夏季学院，师从洛塔尔·库奇及阿罗德·冈伯格。冈伯格过世之前，一直是他的导师。完成学业后，他立即加入意大利最好的管弦乐团，开启了管弦乐职业生涯。

1982年，他在维·德尔曼指挥的博洛尼亚市立歌剧院的博洛尼亚管弦乐团及意大利阿布鲁佐交响乐团，首次担任双簧管首席。1983年，他加入克劳迪奥·阿巴多指挥的米兰斯卡拉歌剧院管弦乐团并参与演奏。1985年，年仅22岁的他同时兼任两大乐团的双簧管首席——斯卡拉歌剧院管弦乐团和里里卡多·穆蒂指挥的斯卡拉爱乐乐团。

在米兰斯卡拉歌剧院任职期间，他曾与多位世界上最负盛名的指挥家一道合作演出，包括克劳迪奥·阿巴多、卡尔罗·马利亚·朱里尼、卡洛斯·克莱伯、沃尔夫冈·萨瓦利希、乔治·索尔蒂、加里·贝蒂尼、朱塞佩·西诺波利、瓦列里·捷吉耶夫、小泽征尔、洛林·马泽尔、里卡多·夏伊、尤里·捷米尔卡诺夫、塞米扬·比契科夫、詹姆斯·肯伦等。值得一提的是，他被指挥大师穆蒂誉为“富有人文素质的杰出音乐家”。

应祖宾·梅塔之邀，他担任佛罗伦萨五月歌剧院乐团的双簧管首席至今。并以独奏者或乐团成员身份参与演出。

2008年至2009年，他在祖宾·梅塔指挥的以色列爱乐乐团以及法比奥·路易斯指挥的罗马圣塞西莉亚音乐学院管弦乐团的音乐会上，担任第一双簧管。2010年，在博洛尼亚，他还与莫扎特管弦乐团共同合作演出。他在祖宾·梅塔指挥的理查·施特劳斯《双簧管协奏曲》中担任独奏者一角。

目前，他任教于斯卡拉歌剧院学院、佛罗伦萨五月音乐节学院、帕尔马“阿图罗·托斯卡尼尼”学院、萨卢佐学院、以及意大利诺尔恰、兰恰诺与奥斯塔的夏季大师班。此外，他还时常在佛罗伦萨、贝尔加莫、葡萄牙波尔图和东京的大师班进行授课。

阿尔贝托·内格罗尼善用马里高斯双簧管进行演奏。2010年至今，他一直是该品牌的形象大使。他的录音收录在“索尼古典唱片”、“艺术唱片”与“飞利浦唱片”公司出品的唱片中。



Alberto Negrone was born in Bologna in 1963. He graduated from the Conservatory of G. B. Martini in Bologna with the highest distinction and honors.

In 1981 he studied with Lothar Koch at the Salzburg Summer Academy and later with Harold Gomberg who became his mentor until Gomberg's death. Having completed his studies he immediately embarked on an orchestral career with the best Italian orchestras.

He received his first appointment as principal oboe in 1982 at the Teatro Comunale (Municipal Theater of Bologna) in Bologna Orchestra under the directorship of V. Delman, and at the Symphonic Society of Abruzzo Orchestra (Istituzione Sinfonica Abruzzese Orchestra). By 1983 he was already playing with the Teatro Alla Scala Orchestra in Milan under the direction of Claudio Abbado. In 1985, at only the age of 22, he became the Principal Oboe with Teatro Alla Scala Orchestra and La Scala Philharmonic Orchestra under the direction of Riccardo Muti.

During his tenure with the Teatro Alla Scala, he has played under the world's most distinguished conductors including Claudio Abbado, Carlo Maria Giulini, Carlos Kleiber, Wolfgang Sawallisch, Georg Solti, Gary Bertini, Giuseppe Sinopoli, Valery Gergiev, Seiji Ozawa, Lorin Maazel, Riccardo Chailly, Yuriv Temirkanov, Symon Bichkov, James Conlon, among others. In particular, Maestro Muti hailed him as "a wonderful musician with splendid human qualities".

At the invitation of Zubin Mehta, he left the Teatro Alla Scala Orchestra to become the Principal Oboe at Teatro del Maggio Musicale Fiorentino Orchestra in Florence, a position he still holds today, playing with orchestra both as a soloist and as with chamber groups.

In 2008-2009 he played First Oboe at Israel Philharmonic Orchestra under Zubin Mehta and Accademia Nazionale Santa Cecilia Orchestra in Rome in concerts under Fabio Luisi. In 2010 he played also with the exclusive Orchestra Mozart in Bologna. He has appeared as the soloist in Richard Strauss' Concerto for Oboe, under the baton of Zubin Mehta.

He currently teaches at the Teatro Alla Scala Academy, Maggio Musicale Fiorentino Academy, "Arturo Toscanini" Academy in Parma, Saluzzo Academy, as well as at summer master classes in Norcia, Lanciano, and Aosta in Italy, while maintaining an active schedule of master classes in Florence, Bergamo, Oporto in Portugal and Tokyo.

Alberto Negrone plays the Marigaux oboe and since 2010 has been their brand ambassador since 2010. His recording can be heard on the Sony Classical, Arts and Philips label.





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