



*CHEN Xieyang*

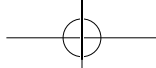
*Conducts* 陈燮阳 与

**All 完全贝多芬**  
*Beethoven I*

03.25

19:30 SAT 六

苏州交响乐团音乐会  
SUZHOU SYMPHONY ORCHESTRA  
2017



# Beethoven I

指挥 陈燮阳  
钢琴 薛颖佳

**Conductor** CHEN Xieyang  
**Piano** Yingjia Xue

## 贝多芬

《科里奥兰》序曲，作品 62

G 大调第四钢琴协奏曲，作品 58

第一乐章 中快板

第二乐章 稍快的行板

第三乐章 回旋曲：活泼的快板

中场休息

降 E 大调第三交响曲，作品 55 《英雄》

第一乐章 快板

第二乐章 葬礼进行曲：很慢的柔板

第三乐章 谐谑曲：活泼的快板

第四乐章 终曲：快板

## BEETHOVEN

*Coriolan Overture, Op. 62*

*Piano Concerto No. 4 in G major, Op. 58*

I. Allegro moderato

II. Andante con moto

III. Rondo: Vivace

Intermission

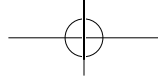
*Symphony No.3 in E-flat major, Op. 55, Eroica*

I. Allegro con brio

II. Marcia funebre: Adagio assai

III. Scherzo: Allegro vivace

IV. Finale: Allegro molto



# 陈燮阳 和 贝多芬

2017 年是贝多芬逝世 190 周年，也是苏州交响乐团成立元年。为庆祝和纪念这两个历史性事件，将由音乐总监陈燮阳担任交响乐团指挥，为听众呈现四场系列音乐会，献上贝多芬的精选序曲、协奏曲、交响曲。贝多芬是音乐上的巨人，即便对古典音乐的门外汉来说，他的音乐也能进入所有人类的内心深处。他，前无古人，后无来者，对交响乐的创新性改革使他的音乐影响力远超后代一众作曲家。

## 每个人都应该了解的贝多芬

### 路德维希·范·贝多芬

1770 年 12 月 17 日生于波恩

1827 年 3 月 26 日在维也纳逝世

贝多芬的生活充斥着困境感和挣扎感。作为一个孩子，他没有享受音乐天才莫扎特那般的名望或早年创造力，也没有像莫扎特那般，有父亲和兄弟姐妹的爱和陪伴。作为一名作曲家，贝多芬的产出及创作无法同天才莫扎特或多产的海顿一样，拥有稳定的灵感，似乎只能从他们的创作中汲取养分。贝多芬需要不断地草稿，不断地修订，丢弃草稿，也从未捡回那些草稿进行再利用。作为一个男人，他渴望永恒的爱，但从来没有真正得到爱。不像莫扎特和康斯坦斯缔结了美好的爱情，贝多芬从未结婚，也不知道他是否只爱上过一个女人。据学者后来推测，在几个女人中，哪一位才是他“不朽的爱人”。一个人可以通过音乐，把一个充满苦难又和命运抗争，寻求激情又渴望宁静，坚持绝对真理的同时也为人类思想而战斗的人物形象刻画得淋漓尽致。可以说，《降 E 大调第三交响曲》（《英雄交响曲》）是贝多芬对这些崇高理想和哲学思想的呐喊，虽然在我们所知有关《英雄交响曲》献曲的故事中，贝多芬闻言心中的英雄已不复昨日，失望至极。很快，在这场骚动之后，开始了他危机四伏的“中间时期”，1805 年至 1806 年，这是贝多芬的多产期，他创作了广受喜爱的交响曲、协奏曲、弦乐四重奏、序曲。学者认为，1807 年是贝多芬生命中最幸福的一段时光：37 岁的贝多芬深深爱上了特雷莎·冯·布朗斯维克，在他创作过程中的幸福和陶醉感可见一斑。1807 年，在同一个夜晚，在罗布科维兹王子家中的私人音乐会上首次演出了三段序曲中的两段，在曲中，一个人开始注意到常常被其忽视的柔情，通过《科里奥兰》序曲和第四钢琴协奏曲的音乐展现了出来。

# CHEN Xieyang and Beethoven

2017 marks the 190th year after Beethoven's death and the 1st year of the Suzhou Symphony Orchestra – two historical occasions that will be celebrated and commemorated by the Orchestra under music director CHEN Xieyang's baton, in a series of four concerts sampling his overtures, concertos and symphonies. Even to the uninitiated in classical music, Beethoven is a musical giant whose music is easily recognizable by all of humanity, and a visionary whose influence towers over composers of subsequent generations through his reforms in symphonic writing.

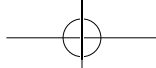
## THE BEETHOVEN EVERYONE NEEDS TO KNOW

### Ludwig van Beethoven

Born December 17, 1770, Bonn

Died March 26, 1827, Vienna

Beethoven's life was marked by a sense of plight and struggle. As a child he did not enjoy the prodigious fame or the precocious creativity bestowed upon the prodigy Mozart, nor the love and companionship Mozart shared by his sibling and father. As a composer Beethoven's output and process were not oozing in a steady inspired flow as the genius Mozart or prolific Haydn who seemed to have been simply able to breathe life into their creations. Beethoven required many drafts, constantly made revisions, discarded sketches, and never recycled materials. As a man, he yearned for eternal love but never quite attained it. Unlike Mozart who had the devotion of his Constanze, Beethoven never married nor was he known to have been in love with only one woman since scholars later conjectured to define which one of several women as the "immortal beloved". One can put together a composite sketch of a man full of suffering and struggle against the odds, seeking passion but needing serenity, upholding absolute truth and fighting for mankind's ideology through his music. The Eroica Symphony, it can be said, is one such statement of Beethoven's affinity for these lofty ideals and philosophical musings, although the story surrounding the dedication of the Eroica Symphony portrays a disappointed Beethoven let down by the failure of perceived heroism. Immediately following the tumultuous, crisis-filled onset of his 'middle period' marred by this disappointment, Beethoven entered an extremely productive phase between 1805 and 1806, turning out an impressive output of symphonies, concertos, string quartets and overture. The year 1807 was considered by Beethoven scholars as the happiest period of his life: the 37-year-old Beethoven was deeply in love with Teresa von Brunswick and that sense of bliss and intoxication carried into his creative process. Two of the three pieces of this program were premiered on the same evening at a private concert at the home of Prince Lobkowitz in 1807, in which one begins to notice a frequently overlooked tenderness which manifested itself through the music of the *Coriolan* Overture and the Piano Concerto No. 4.



## 《科里奥兰》序曲，作品 62

*Coriolan Overture, Op. 62*

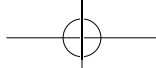
创作于 1807 年 | c. 1807

《科里奥兰》序曲的灵感来源于亨利希·冯·科林的同名悲剧，改编自莎士比亚的偏冷门戏剧《科利奥兰纳斯》。贝多芬无疑非常认同罗马英雄——科利奥兰纳斯。科利奥兰纳斯蔑视罗马平民、挑起叛乱，罗马暴君下令，放逐他和他的家人。加入敌方沃尔西之后，科利奥兰纳斯决定复仇，向罗马发动战争，但因母亲慈悲的恳求，他顿起怜悯之心，放了罗马百姓一条生路，自尽而亡。在音乐主题的跌宕起伏中，英雄的软肋渐渐显露出来，就像贝多芬的冷峻外表下隐藏的温柔。

序曲第一个主题采用 C 小调，暴风雨式的激烈展现了科利奥兰纳斯的反叛本性，第二个主题（更高的音调）是他温柔仁慈的母亲——伏伦妮娅的请求。伏伦妮娅最终似乎说服了她的儿子，但随着 C 小调主题的重新出现，他的信念动摇了，音乐就此散开，科利奥兰纳斯唯一可能的命运就是走向生命的终结。在莎士比亚笔下，他最终拒绝领导沃尔西军队进攻罗马，他被沃尔西人杀死了。在科林笔下，他以剑自刎。而在贝多芬的乐曲里，他渐渐地消失了他的踪迹，而听众却几乎毫无察觉。

The *Coriolan Overture* is inspired by Heinrich von Collin's tragedy of the same name, based on one of the less frequently performed Shakespeare plays *Coriolanus*. Beethoven no doubt identified very much with the Roman hero Coriolanus, whose contempt for the plebeians of Rome and act of rebellion gets him and his family sent into exile by the tyrants of Rome. Having joined the enemy side, the Volsicans, Coriolanus decides to avenge his lot by taking Rome to war, but succumbs to his mother's tender pleas to spare the Roman lives, then kills himself for having relented. The soft spot in the hero's character is revealed in the music's thematic turns and twists, much like Beethoven's tenderness masked under his austere stereotype.

The stormy first subject of the overture, in C minor, shows Coriolanus' rebellious nature, the second subject (a tone higher) is associated with his mother, the gentle and humane Volumnia. Volumnia eventually seems to win her son over, but then the C-minor theme returns, with less conviction, and the music literally falls apart, as does Coriolanus, whose only possible fate is death: in Shakespeare he is killed by the Volscians, whose army he ultimately refuses to lead against Rome. In Collin, he falls on his own sword. In Beethoven he fades away, almost imperceptibly.



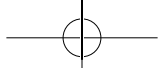
## G 大调第四钢琴协奏曲，作品 58

### Piano Concerto No. 4 in G major, Op. 58

创作于 1805-1806 年 | c. 1805-1806

第四钢琴协奏曲创造了革命性的简单、高雅、惊艳感。根据协奏曲的古典风格，管弦乐之后才会引领独奏，而第四协奏曲却一反常态，贝多芬以钢琴独奏展开协奏曲的序曲。更多抓住观众耳朵的是音乐本身的极简主义：钢琴引入一系列的主音和主导和弦，呼应以具有相同顺序和弦的管弦乐，然音调却完全不同。安眠式的第二乐章不间断地与第三乐章相承接，从一开始就给人喜出望外的感觉，但通过有韵律的回旋曲，让音乐最终回到 G 大调的起始音。与第四交响曲一样，该协奏曲遵循 C 小调第三钢琴协奏曲的庄重感，并先于皇家第五钢琴协奏曲，如同一道夹在两道口味厚重的菜肴之间的美味。然而，它的创新和魔力带来了一种宁静的快乐，只有一个沉浸在爱中的温柔男人才能够表达。在贝多芬为私人初次表演独奏后，这部作品于 1808 年在维也纳剧院初次公演，同时由贝多芬担任钢琴独奏，这同时也是他最后一次以协奏曲独奏家的身份在公众面前演出。直到费利克斯·门德尔松于 1836 年演奏，这首曲子才再次被听到。这首协奏曲当今仍然是钢琴巨作的一部里程碑式作品，蕴含着令人称奇的暗示、微妙的细节，令人喜出望外。

The Piano Concerto No. 4 is revolutionarily simple, sublime and surprising. The classical model of a concerto would begin with an orchestral introduction before the solo instrument enters. With the Fourth Concerto, Beethoven defies all precedents by having the piano solo begin the entire concerto. What arrests the listener's interest even more is the utter simplicity of the musical material itself: the piano introducing a sequence of tonic and dominant chords, answered by the orchestral entrance in a similar sequence of chords but in a completely different key. The hypnotic second movement connects uninterrupted to the third movement which opens in yet another unexpected tonality but corrects itself through a rhythmic rondo eventually into the home key of G major. Much like the Fourth Symphony, this concerto follows the gravitas of the C minor Third Piano Concerto and precedes the imperial Fifth Piano Concerto – a delicacy sandwiched between two staples with heavier flavors. However its invention and magic provoke a quiet exhilaration that only a tender man in love could be capable of expressing. After the private premiere in which Beethoven was the soloist, the work had its public premiere in 1808 at the Theater an der Wien, also with Beethoven at the piano in what would be his last public appearance as concerto soloist. But it was not heard again until Felix Mendelssohn revived it in 1836. This concerto remains today as one of the major monuments of piano literature with its amazingly suggestive, subtle and surprising qualities.



# 降 E 大调第三交响曲，作品 55 《英雄》

## Symphony No. 3 in E-flat major, Op. 55, *Eroica*

创作于 1804 年 | c. 1804

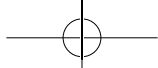
可以这样描述交响艺术的历史：《英雄交响曲》之前，《英雄交响曲》之后。受启蒙主义思潮影响，海顿和莫扎特的交响曲达到了近乎完美的地步。他们体现了古典主义的教义，并巩固了交响乐在音乐形式和风格上的巅峰地位。然而，贝多芬在《英雄交响曲》的音乐创新为后世作曲家打开了交响乐艺术多种可能性的大门：舒伯特·门德尔松、舒曼、勃拉姆斯、李斯特，柏辽兹，等。因此，不可否认的是，《英雄交响曲》代表了交响艺术历史的一个关键转折点，但同样引人注目的是，由于交响曲的献曲背后隐含着故事，因此这已经成为交响乐的一种传说。贝多芬信仰英雄主义，不仅是为了行动，也是为了英雄在人类进步中所坚持的理想。他自己的生活在可以被视为一种英勇的生活，他努力让作品臻于完美，与他的耳聋作斗争。他为主题选择了英勇的人物，他们保护人类免受压迫和不公正：艾格蒙特、莱奥诺拉、科里奥兰纳斯，等等。但他现实生活中的“英雄”是拿破仑·波拿巴，在贝多芬看来，他们拥有同样的人道主义原则和政治理想。确实，在未来瑞典国王的敦促下，早在 1797 年，贝多芬便思索拿破仑的这一“祝词”，他开始构思这首伟大的交响曲，这不仅是“奉献”给拿破仑的交响曲，也是以自由的伟大捍卫者和共和制梦想家“命名”的交响曲。然而，当他得知他伟大的偶像事实上已夺取政权，成为独裁者，并宣布自己为“新皇帝”的时候，贝多芬愤然撕下标题页，并最终将交响曲献给他的长期赞助人，痴迷音乐的罗布科维兹王子。在首次出版中，交响乐的标题页有以下题词：英雄交响曲，为纪念一位伟大人物而作。交响曲背后的意识形态、哲学和政治动机令人振奋，但这首交响曲的音乐创新性具有里程碑式的意义。《英雄交响曲》迎来了贝多芬众所周知的“英雄阶段”，在中年时期，他开始创作大气恢弘的大型作品，每一部作品都充满了意识形态的视野和令人叹为观止的动机。《英雄交响曲》保留了后古典主义形式的四乐章结构和标准的古典管弦乐器法，但是这四个乐章，组成了有史以来最大规模的交响乐。第一乐章开头雄壮，引入两个突然的和弦，随之而来的是一个强烈和出乎意料的音乐动机发展。第二乐章是葬礼进行曲，让人联想到受革命席卷的欧洲却孕育着希望和欢欣感，贝多芬在此将音乐动机转变成种种强大的情感效果。第三乐章通过巧妙的编排，用强烈的情绪对比驱散了悲恸的氛围。末章有十二个变奏，巧妙地安插了后古典、早期浪漫风格：从军队进行曲到大师级的赋格曲都基于一个简单的旋律，通过强烈的情感建立达到精神高度，使交响乐充满了“英雄感”，并成为戏剧先兆的号角，令后世作曲家纷纷效仿。

The history of symphonic art can be delineated in the following manner: before the Eroica Symphony, and after the Eroica Symphony. The symphonies of Haydn and Mozart attained a near-perfection status emulated by the ideals of Enlightenment. They embodied the doctrines of Classicism and solidified the symphony as the pinnacle of musical form and genre. With his musical innovations in the Eroica Symphony, however, Beethoven opened the floodgate for the variegated possibilities in symphonic art for the subsequent generation of composers: Schubert Mendelssohn, Schumann, Brahms, Liszt, Berlioz, and more.

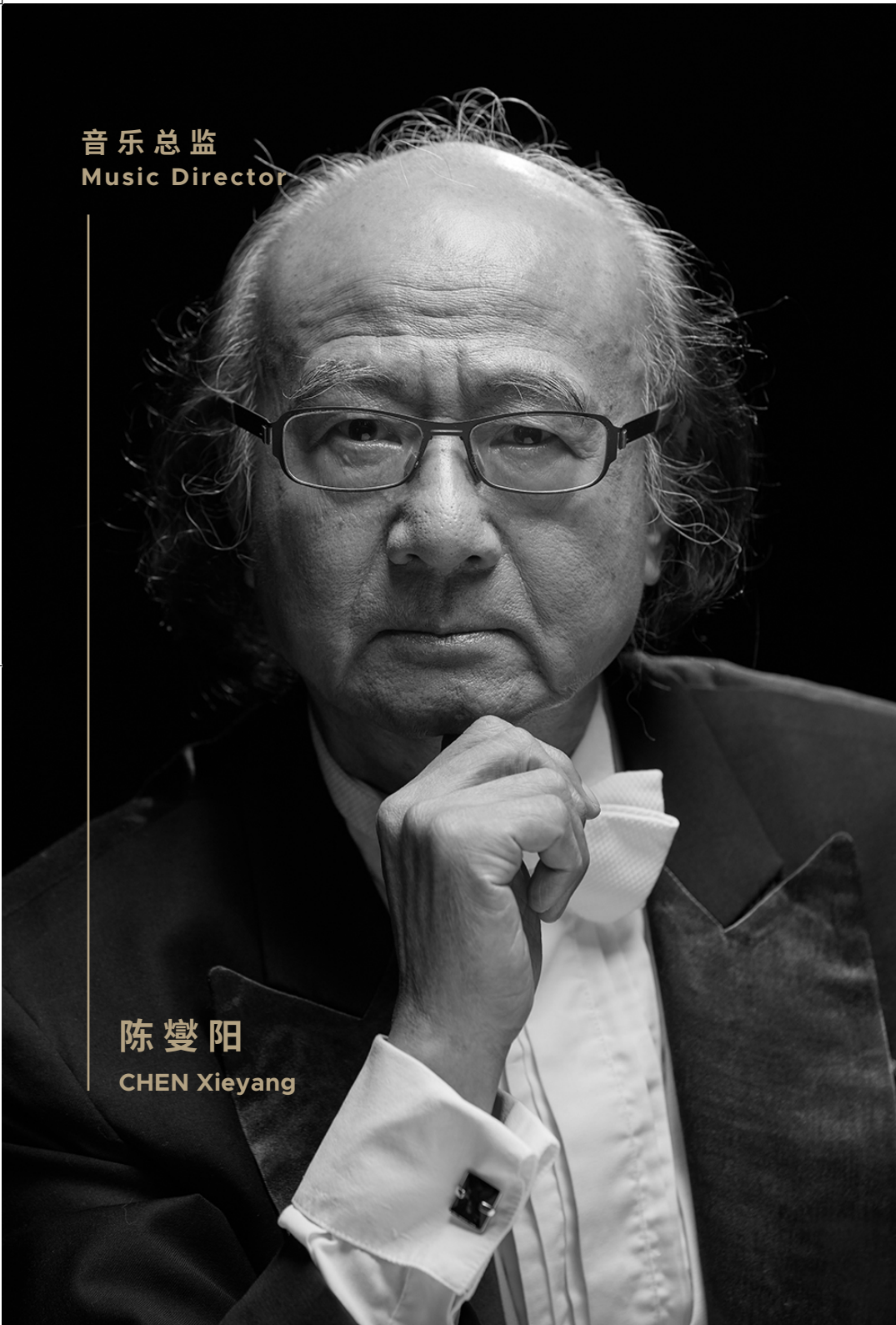
Thus the Eroica represents an undeniably crucial turning point the history of the symphonic in art, but equally compelling as its compotion is the tale lurking behind the dedication of the Symphony which has become a sort of symphonic legend.

Beethoven was obsessed by the notion of heroism, not only for the deeds but for the ideals that a hero upholds in the advancement of humanity. His own life could be viewed in a way a heroic life as he strove for perfection in his work and fought against his deafness. He chose for his subject matters heroic figures who defend man's rights against oppression and injustice: Egmont, Leonora, Coriolanus, just to name a few. But his real life "hero" was Napoleon Bonaparte, who in Beethoven's vision, shared the same humanitarian principles and political ideals. Indeed, upon the urging of the future Swedish King to compose something of a 'musical celebration' of Napoleon as early as 1797, he began sketching out this great symphony that would be, not only "dedicated" to Napoleon, but "named" after the great defender of liberty and visionary of Republicanism. However, after learning that his great idol had in fact, seized power and become a dictator, declaring himself as the 'new emperor', Beethoven indignantly tore off the dedication page, and ultimately dedicated the Symphony to his long-time patron, the music-loving Prince Lobkowitz. In its first publication, the title page of the Symphony bears the following inscription: A heroic symphony, to celebrate the memory of a great man.

The ideological, philosophical and political motivations behind the Symphony are awe-inspiring but the musical innovations in this Symphony are simply ground-breaking. The Eroica ushers in what is generally known as Beethoven's 'heroic phase', a midlife period in which he began producing large-scales works of challenging complexity, each one imbued with an ideological vision and breathtaking sense of purpose. The Eroica maintains the late-Classical model of a four-movement structure and standard classical orchestra instrumentation, but the four movements that make up this grandiose symphony of unprecedented magnitude. The first movement makes a sweeping introductory with two abrupt chords, followed by an intense and unpredictable development of the musical ideas. The second movement is a funeral march that is reminiscent of a Europe racked by the effects of revolution but rings in a sense of hope and triumph as its musical ideas are transformed by Beethoven into a variety of potent emotional effects. The third movement dispels all the funereal thoughts with the wistful contrasts of moods achieved through clever orchestration. The final movement is a set of twelve variations which ingeniously lays out the manual of late-Classical, early-Romantic style: from a military march to a masterful fugue, all based on a simple melody which is subtly developed through a course of intense emotional build-up and arrives at a psychological height that makes the symphony 'heroic', and becomes a harbinger for the drama which all the ensuing composers would attempt to emulate in the subsequent generations to come.



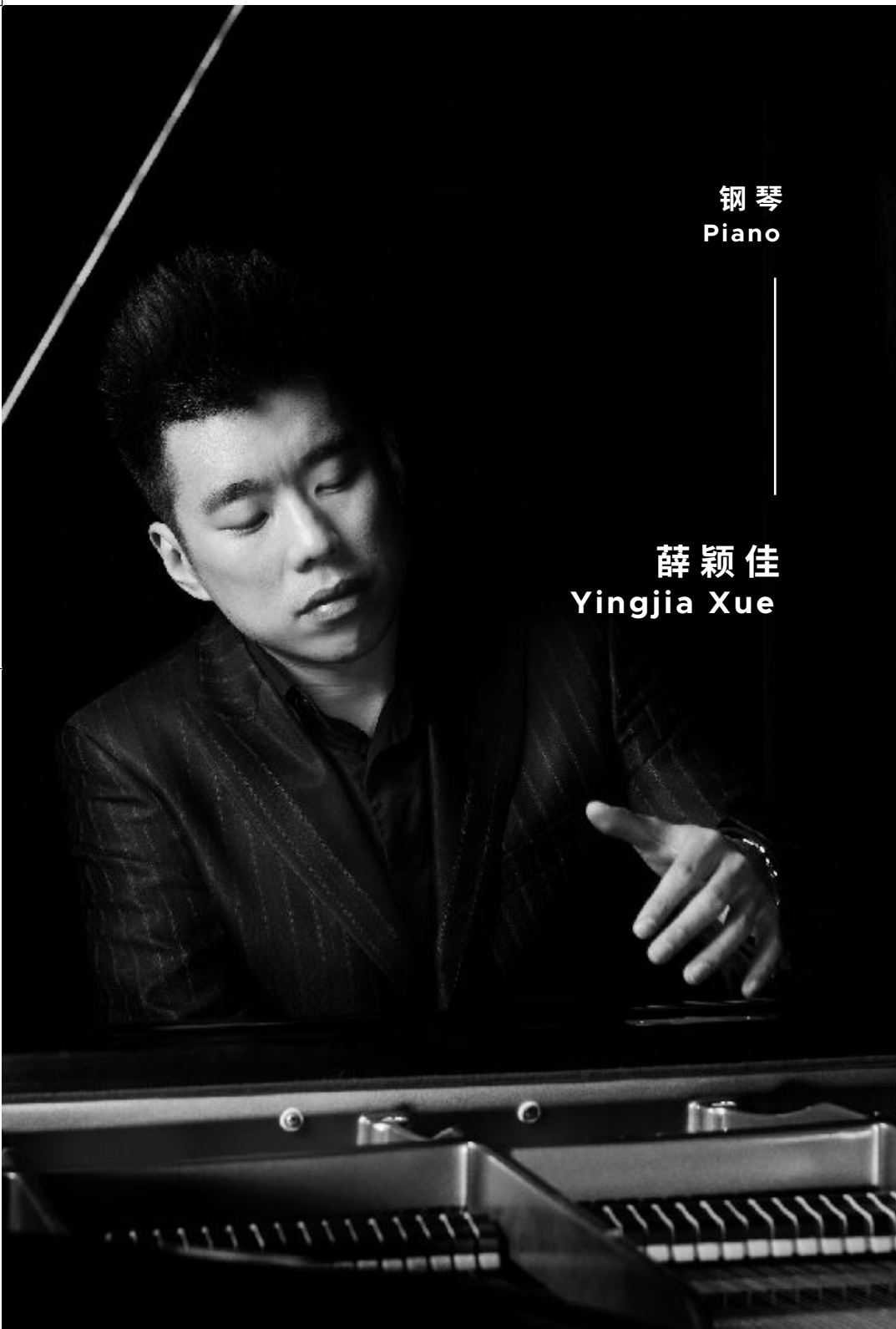
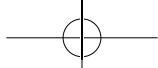
音乐总监  
Music Director



陈燮阳  
CHEN Xieyang

著名指挥家。从上海音乐学院毕业后，曾任上海芭蕾舞团管弦乐队常任指挥、中央歌剧院院长。1982年他应邀在美国阿思本音乐节指挥音乐节乐团，大获成功。1984年出任上海交响乐团团长，1986年被任命为上海交响乐团音乐总监，成为中国文化发展史上第一位文艺院团的总监。1985年以来，陈燮阳先后赴苏联、日本、意大利、美国、英国、瑞士、韩国、朝鲜、泰国、新加坡、澳大利亚、德国、丹麦、奥地利、法国、西班牙、俄罗斯等国家和港、澳、台地区，指挥本团或当地著名乐团举办音乐会，均受盛赞。1998年1月和1999年2月，陈燮阳率中央民族乐团赴奥地利、德国、丹麦，在世界著名的维也纳金色大厅和柏林爱乐大厅，以及其他城市音乐厅举办中国新年音乐会。2000年8月，他又率中央民族乐团赴美国参加“中华文化美国行”的巡回演出，其中包括在纽约著名的林肯艺术中心举办音乐会。他带领上海交响乐团2003年在美国11个城市的巡演、2004“中法文化年”的欧洲巡演，以及2007年维也纳金色大厅的音乐会，好评如潮。特别是2004年6月20日，为庆祝上海交响乐团建团125周年，由他指挥上交在柏林爱乐大厅举行的庆典音乐会，获得巨大成功。陈燮阳指挥的小提琴协奏曲《梁祝》获得1989年中国唱片社颁发的金唱片奖，2008年荣获第六届中国金唱片奖评委会（指挥）特别奖，1987年起，他多次被选入英国剑桥国际传记中心出版的《世界名人录》。2002年，上海音乐出版社出版了由他指挥的《朱践耳交响曲集》系列唱片，2006年又出版了《朱践耳管弦乐曲集》、《吕其明管弦乐曲集》《贝多芬交响曲集》系列唱片。陈燮阳现为上海交响乐团名誉音乐总监、中国国家交响乐团特邀指挥、第十届全国政协委员、上海市政协委员、国家一级指挥、上海音乐家协会副主席、中国音乐家协会理事和上海交响乐爱好者协会会长。

Renowned conductor CHEN Xieyang is Honorary Music Director of Shanghai Symphony Orchestra and Principal Guest Conductor of China National Symphony Orchestra. After graduating from the Shanghai Conservatory of Music, Chen was appointed resident conductor of the Shanghai Ballet Orchestra, and served as Director of the Central Opera House in Beijing. In 1982 Chen was invited to conduct the Aspen Festival Orchestra in the United States. Following his success there he was appointed the President of the Shanghai Symphony Orchestra. In 1991 Chen became appointed Music Director of the Shanghai Symphony Orchestra – the first music director of any performing groups in Chinese history. During his tenure at the Shanghai Symphony Orchestra, he took the orchestra on an 11-city tour in the United States in 2003 and in the following year to Europe for the Sino-French Culture Year. On the occasion of the 125th Anniversary of Shanghai Symphony Orchestra, he conducted the orchestra in the Berlin Philharmonie to great acclaim. He has conducted orchestras both in China and abroad, including the USA, Austria, Denmark, France, Germany, Great Britain, Italy, Russia, Spain, Switzerland, Japan, Korea, the DPRK, Thailand, Singapore, Australia, Hong Kong, Macau and Taiwan. He has led the China National Symphony Orchestra on its tours in Austria, Denmark and Germany, as well as the “Chinese Culture in America” Festival at the Lincoln Center. His concerts at the Großer Saal Musikverein of Vienna and the Lincoln Center of New York have won enormous successes. Chen’s recording of the *Butterfly Lovers Violin Concerto* won the Gold Record prize in 1989. Since 1987 he has been listed in the Who’s Who in the World compiled by the Cambridge International Biographical Center in the United Kingdom. Chen’s discography includes the “Complete Symphonies of Zhu Jian-er”, Compilation of “Zhu Jian-er’s Orchestral Works”, “Lv Qiming’s Orchestral Works” and “Complete Beethoven Symphonies”. Chen is now a member of the Chinese People’s Political Consultative Conference and the Shanghai Municipal Committee of the People’s Political Consultative Conference, vice chairman of the Shanghai Musicians’ Association, member of the Standing Committee of the China Musicians’ Association, and chairman of the Shanghai Symphonic Music Lovers’ Society.



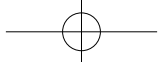
钢琴  
Piano

薛颖佳  
Yingjia Xue

薛颖佳任现教于上海音乐学院。从 2005 至 2009 年，深造于被称为“钢琴家圣殿”的意大利伊莫拉国际钢琴学院，师从法国钢琴家米歇尔·达尔贝托、加拿大钢琴家路易·洛尔蒂以及俄罗斯钢琴家鲍里斯·彼得鲁尚斯基。薛颖佳曾在国内外诸多比赛中屡获殊荣。2003 年获比利时杜莫帝耶钢琴比赛第二名；2004 年获巴黎斯克里亚宾钢琴大赛第一名；2005 年获比利时山叶钢琴比赛唯一大奖。曾在比利时、法国、意大利、荷兰、德国、瑞士以及加拿大等国的大城市举行独奏会，并受邀演出意大利“米托”音乐节、法国阿尔克音乐节、瑞士克兰·蒙大拿钢琴艺术节、德国德累斯顿莫里兹堡室内乐音乐节、加拿大沃尔夫钢琴艺术节以及世界规模第一的渥太华室内乐音乐节。薛颖佳曾受邀和比利时图尔奈交响乐团、巴黎室内乐团、上海爱乐乐团、深圳交响乐团以及厦门爱乐乐团等合作演出。在 2009 和 2010 年，分别受邀在意大利米兰和都林举行纪念海顿逝世 200 周年和萧邦诞辰 200 周年的钢琴独奏会。归国后，演奏足迹遍布国内，如国家大剧院、上海音乐厅、上海大剧院、上海东方艺术中心以及深圳音乐厅等。他也是一位活跃的室内乐演奏家，经常和曾荣获帕格尼尼大赛金奖的小提琴家黄蒙拉合作演出。自 2013 到 2016 年，并在上海音乐厅的乐季中连续三次举行独奏会，并在上海交响乐团的过去两个音乐季中举行室内乐音乐会。

Currently on the piano faculty at the Shanghai Conservatory, Yingjia Xue studied from 2005 to 2009 at the celebrated Accademia Pianistica "Incontri col Maestro" (Piano Academy "Encounter with the Maestro" in Imola, Italy), under the tutelage of reputed pianists Louis Lortie, Michel Dalberto and Boris Petrushansky. Yingjia Xue was a prize winner at 2003 the André Dumortier Competition. In 2004, he won the 1st Prize at the Scriabin Competition in Paris. In 2005, he became the 1st Laureate of the Yamaha Competition in Belgium. Mr. Xue has given recitals in Belgium, France, Italy, Switzerland, the Netherlands, Germany and Canada. He has been invited to play at international festivals like the "Moritzburg Festival" in Dresden, "Semaine Musicale de Crans-Montana" in Switzerland, Ottawa International Chamber Music Festival, "Festival d'Orford" in Canada and "Festival des Arcs" in France. In 2009 and 2010, he was invited to play recitals in Milan and Turin in memory of the anniversaries of Haydn and Chopin. A frequent guest with well-known orchestras, Mr. Xue has collaborated with orchestras including La Chapelle Musicale de Tournai, L'Orchestra Ensemble de Paris, Shanghai Philharmonic Orchestra, Shenzhen Symphony Orchestra and Xiamen Philharmonic Orchestra. He has been performed in all the major concert halls in China, including the National Centre for the Performing Arts, Shanghai Concert Hall, Shanghai Oriental Art Center, Shanghai Grand Theatre, Shenzhen Concert Hall, among others. Mr. Xue is also as an active chamber musician, and plays regularly with the renowned violinist Mengla Huang. In the 2013-2016 Season of the Shanghai Symphony Orchestra, he has given solo recitals three times, and performed regularly on the Shanghai Symphony Orchestra Chamber Music Series concerts.





苏州交响乐团  
Suzhou Symphony Orchestra



东方慧湖

中国·独墅湖



苏州独墅湖科教创新区  
Suzhou Dushu Lake Science And Education Innovation District

