

苏州交响乐团
Suzhou Symphony Orchestra

28 SZSO
苏州交响乐团 2018 音乐季

以莫扎特的名义

MOSTLY
MOZART

许忠 XU Zhong

双面大师的 C 大调之旅

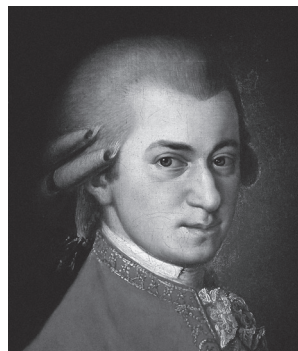
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沃尔夫冈·阿玛德乌斯·莫扎特

1756年1月27日生于奥地利萨尔茨堡

1791年12月5日逝于奥地利维也纳



C 大调第三十六交响曲《林茨》K. 425 ●

第一乐章 柔板 - 活泼的快板

第二乐章 稍快的行板

第三乐章 小步舞曲

第四乐章 急板

C 大调第二十一钢琴协奏曲 K. 467 ●

第一乐章 庄严的快板

第二乐章 行板

第三乐章 极活泼的快板

C 大调第四十一交响曲《朱庇特》K. 551 ●

第一乐章 活泼的快板

第二乐章 如歌的行板

第三乐章 小步舞曲

第四乐章 终曲：甚快板

WOLFGANG AMADEUS MOZART

Born January 27, 1756, Salzburg, Austria

Died December 5, 1791, Vienna, Austria

● Symphony No. 36 in C major, K. 425, *Linz*

I. Adagio - Allegro spiritoso

II. Andante con moto

III. Menuetto

IV. Presto

● Piano Concerto No. 21 in C major, K. 467

I. Allegro maestoso

II. Andante

III. Allegro vivace assai

● Symphony No. 41 in C major, K. 551, *Jupiter*

I. Allegro vivace

II. Andante cantabile

III. Menuetto: allegretto

IV. Finale: Molto allegro



许忠大师身兼指挥、钢琴独奏两职，执棒苏州交响乐团别出心裁的 C 大调专场音乐会，以一股明亮坚定、欢庆纯洁的音符旋风带领我们回到 18 世纪 80 年代，这十年誉为莫扎特创作生涯中的“黄金时代”。这位音乐巨人曾在短短四天之内写就优美欢愉、乐思丰富的《林茨》交响曲 (1783)，带着海顿式的雄浑瑰丽。第二十一钢琴协奏曲 (1785) 是莫扎特最负盛名的钢琴协奏曲，其如梦似幻、歌剧咏叹调般的第二乐章行板，在两个世纪后再次以永恒的魅力击中观众内心，在瑞典电影《艾薇拉·梅蒂根》中惊艳得名“艾薇拉·梅蒂根”协奏曲。交响曲压轴之作《朱庇特》(1788) 结构之宏大惊艳，乐思之壮丽灿烂，化用古罗马众神之神朱庇特名，可谓实至名归。

C 大调第三十六交响曲 《林茨》K. 425 创作于 1783 年

《林茨》交响曲于 1783 年 10 月 31 日横空出世，当日，新婚不久的莫扎特夫妇到奥地利第三大城市林茨拜访图恩-霍恩施坦伯爵。莫扎特的家信中记载，他需要为了短短四天后举行的音乐会，“以疯狂的速度重新创作一部交响曲”。尽管时间紧迫，全曲却没有任何仓促之感；相反，这首乐思新颖的交响杰作，是莫扎特创作生涯中首次以海顿式的缓慢的柔板作为第一乐章开篇。

C 大调第二十一钢琴协奏曲 K. 467 创作于 1875 年

紧承莫扎特 D 小调第二十钢琴协奏曲出世仅仅一个月后，作曲家创作了对演奏要求极高的 C 大调第二十一钢琴协奏曲，然而，两曲的音乐语汇与情感表达截然不同，前者充满情绪爆发，而后者静谧温柔、优美如歌，表明莫扎特对协奏曲体裁的创作已炉火纯青。其中最著名的 F 大调行板，如梦似幻、如同歌剧咏叹调般温婉优美，其情感表达之深刻、动人，令作曲家本人创作的咏叹调都无法望其项背。

C 大调第四十一交响曲 《朱庇特》K. 551 创作于 1788 年

为了概括《朱庇特》交响曲之完美惊艳，学者、乐评人和乐迷几乎穷尽了词库：宏大惊艳、壮丽灿烂、莫扎特最复杂的交响曲压轴之作、古典时期音乐成就的顶峰，这些特质与“朱庇特”——这一古希腊万神殿的众神之神完美对应。莫扎特在璀璨绚丽的终曲中运用了巴洛克赋格对位手法，向音乐之父巴赫致敬。指挥家克劳迪奥·阿巴多盛赞其为“乐思层叠递进，连续不但，如同烟火般绚丽”。



PIANO CONCERTO NO. 21 IN C MAJOR, K. 467 C. 1785

Amongst the most technically demanding of all Mozart concertos, Piano Concerto No. 21 in C was composed only a month after his No. 20 in D minor. A sharp contrast with the emotional outbursts in his No. 20, the tranquil, elegant and cantabile Concerto No. 21 demonstrated Mozart's masterful command of the form. Best known of this work is its dreamlike, arioso Andante in F, although there's no single aria of Mozart's that encompasses such an extraordinary range of emotions or explores so fearlessly the expressive world that lies beyond words.

SYMPHONY NO. 36 IN C MAJOR, K. 425, LINZ C. 1783

The *Linz* symphony came out of a trip of the newly-wed Mozarts to Linz, Austria's third largest city, where they visited Count Thun-Hohenstein's place on October 31, 1783. Composed for a concert only four days later, Mozart had to "writ[e] a new [symphony] at break-neck speed", as his family letters recounted. Nothing in the music, despite the time limit, suggested the haste of its conception. Instead, this grandly inventive masterpiece witnessed the very first time that the composer began a symphony with a slow, Haydnesque introduction.

SYMPHONY NO. 41 IN C MAJOR, K. 551, JUPITER C. 1788

Scholars, critics and music lovers have searched in vain for the proper adjectives to describe the perfection of the *Jupiter* Symphony: grand, exuberant, the final, largest and most complex of Mozart symphonies, and a fitting capstone of the Classical era. All the above earned this symphony its nickname "Jupiter", the chief god of the ancient Greek pantheon. In its glorious finale, in particular, Mozart masterfully employed fugue-style Baroque counterpoint, paying tribute to Bach. Conductor Claudio Abbado praised it as "ideas superimposed, bursting out, one after the other, like fireworks".

In the dual role as conductor and pianist, Mo. Xu leads the SZSO on this journey in the celebratory key of C major, taking us back to the "Golden Years" of Mozart — the 1780s, most prolific decade in the giant's composing and performing career. The inventive *Linz* Symphony in C major is a Haydnesque gem composed in only four days. The best known of his 27 piano concertos, the No. 21 in C major earned the nickname of *Elvira Madigan* when its lyrical arioso Andante movement amazed the world as the theme song for the famous movie of the same name. *Jupiter*, God of all Roman God's, is a befitting name for this last statement in C major of stunningly grand scale and exuberant energy.



许忠 指挥 / 钢琴



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，苏州大学音乐学院院长。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。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。

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》《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。

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, Chief Conductor of Suzhou Symphony Orchestra and Dean of the Soochow University School of Music. Between 2012 and 2015, he was Artistic 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 studied with Prof. Xiaotong Huang and Maestro Piero Rattalino. 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.

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, 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 I PAGLIACCI, CAVALLERIA RUSTICANA, LA TRAVIATA, IL TROVATORE, 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, ORPHÉE AUS ENFERS, ALEKO, among others.

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 classical music and cultural exchange.

XU ZHONG CONDUCTOR / PIANO