



苏州交响乐团
SUZHOU SYMPHONY ORCHESTRA

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极致法兰西

庆祝中新苏州工业园区建设 25 周年音乐会

CELEBRATING 25 YEARS OF SIP

JEAN-FRANÇOIS HEISSER CONDUCTS

FRENCH MASTERPIECES

2019.05.11

周六 / SAT

19:30

苏州文化艺术中心二楼 / 金鸡湖音乐厅
Jinji Lake Concert Hall SSCAC 2nd Floor

尚·弗朗索瓦·艾塞 指挥 / 钢琴
Jean-François Heisser Conductor/Piano

顾劭亭 钢琴
Jieting GU Piano

拉威尔 D 大调左手钢琴协奏曲 19'

普朗克 D 小调双钢琴协奏曲 20'

第一乐章 不太快的快板
第二乐章 小广板
第三乐章 终曲 - 很快的快板

/ 中场休息 /

法朗克 D 小调交响曲 37'

第一乐章 慢板 - 不太快的快板
第二乐章 快板
第三乐章 不太快的快板

RAVEL Piano Concerto for the Left Hand in D major 19'

POULENC Concerto for Two Pianos 20'

Allegro ma non troppo
Larghetto
Finale: Allegro molto

/ Intermission /

FRANCK Symphony in D minor 37'

Lento-Allegro non troppo
Allegretto
Allegro non troppo

* 曲目以现场为准 / Program is subject to change

莫里斯·拉威尔

1875年3月7日生于锡布尔，1937年12月28日逝于巴黎

拉威尔，法国作曲家、钢琴家。从小接受音乐教育，曾就读于巴黎音乐学院。早期音乐呈现印象主义的风格，但成熟期的作品更热衷于回归纯粹。他的创作严谨，与西班牙民间音乐有着密切的联系。同时他也是一位管弦乐的配器大师，将穆索尔斯基的钢琴组曲《图画展览会》改编成管弦乐的版本，舞剧作品《波莱罗》也被誉为配器法的典范。但他的作品数量并不多，有时一年只创作一部作品。就协奏曲方面，共有二部钢琴协奏曲：D大调左手钢琴协奏曲和G大调钢琴协奏曲，两部作品的创作时间基本一致。

D大调左手钢琴协奏曲

创作于1929-1930年

1932年1月，D大调左手钢琴协奏曲在奥地利钢琴家保罗·维特根斯坦（Paul Wittgenstein）与维也纳交响乐团（Vienna Symphony Orchestra）的合作下成功首演。维特根斯坦家族作为欧洲著名的豪门富族之一，有着非常悠久而又显赫的家族史，掌握着上世纪钢铁、金融等商业领域的主动脉，对欧洲乃至世界的政治、经济、文化和哲学都有极为重要的影响。诞生过数位杰出的人物，例如震动西方哲学界的著名哲学家路德维希·维特根斯坦，被罗素称为“天才人物的完美范例”，也是首演者保罗的弟弟。

作为一位钢琴家，用双手演奏出华丽的音符是再正常不过的事，但对保罗来说，他却无法做到，因为在第一次世界大战中，战火令他永远失去了右臂。但这并没有磨灭他对音乐的那份执念，坚持用左手继续演奏，并委约作曲家为其谱写新作。拉威尔最初也是应保罗之邀创作了这部作品，其中斑斓的音乐语汇和丰富的配器效果造就出单手钢琴协奏曲非同一般的震撼感。音乐从头至尾一气呵成，不分乐章，但包含慢-快-慢三个部分。融入了爵士等不同风格，为钢琴塑造出鲜活的音响世界。可以说，D大调左手钢琴协奏曲体现着拉威尔支配“管弦色彩”的超凡能力，甚至比同时期完成的G大调钢琴协奏曲更胜一筹，是其晚年的一部名作。

弗朗西·普朗克

1899年1月7日生于巴黎，1963年1月30日逝于巴黎

普朗克，法国作曲家、钢琴家，涉猎的体裁非常广泛，包括室内乐、歌剧、协奏曲、舞剧、钢琴作品等，其中钢琴作品占有很大比重。作为商业家族中的独子，普朗克的父亲非常希望子承父业，并反对他进入音乐学院学习，所以普朗克在很大程度上都是通过自学来积累音乐知识。他的音乐创作深受萨蒂（Satie）等人的影响，与米约（Milhaud）、奥涅格（Honegger）等六人常以“新青年”的名义一起举行音乐会，推崇走明快、简朴的音乐之路，他们后来被一位法国的音乐评论家称为“六人团”。

D 小调双钢琴协奏曲

创作于 1932 年

D 小调双钢琴协奏曲是受到埃德蒙·波利尼亚克（Edmond De Polignac）王妃的委约而作，创作历时三个多月，于 1932 年夏天完成。同年 9 月，在威尼斯国际音乐节上，由作曲家本人与他儿时的一位挚友担任钢琴，与米兰斯卡拉乐团合作完成首演，这场精彩的演出同时也记录下了两位音乐家深厚的友谊。在此之后，听众热烈的反响成为推动作品走向国际舞台的催化剂，两度于伦敦上演，同样广受欢迎。

双钢琴协奏曲这一体裁并非“新鲜血液”，在此之前，巴赫、莫扎特、门德尔松等作曲家都创作过双钢作品。但相比之下，普朗克的双钢琴协奏曲毫不逊色，同样称得上是此领域的“优秀代表”之一。乐曲具有古典韵味，同时，诸多“时尚”的现代元素、异域的东方风情赋予了听觉的激情。这部作品被视为他早期创作阶段的巅峰之作。对此，他本人也认为这标志着自己创作盛期的到来。

塞萨尔·法朗克

1822 年 12 月 10 日生于列日，1890 年 11 月 8 日逝于巴黎

法朗克，法国作曲家，体裁涉及弥撒曲、清唱剧、管风琴曲、交响曲和弦乐四重奏等，其中以器乐作品最具代表。他从小在父亲的期望下被送入比利时列日音乐学院，后又进入巴黎音乐学院学习，在钢琴与管风琴演奏上都很有造诣，曾多次获得钢琴演奏大奖，1858 年还被聘为巴黎音乐学院管风琴教授。李斯特曾在欣赏过他的管风琴演奏后表示惊叹，称赞其为“巴赫再世”。作为演奏家，法朗克早已闻名于世，但作为作曲家，他的创作盛期仅体现在生命最后的十五年里，且大部分作品在当时得不到大众的赏识。这种情况直到 1890 年才有所好转，一部弦乐四重奏在一次音乐会上受到了热烈欢迎。然而，作曲家这一身份以及大部分作品要到他逝世后才逐渐被人所接受。

D 小调交响曲

创作于 1888 年

19 世纪下半叶，各种艺术思潮的影响也波及到了音乐领域，呈现出风格流派的多元性以及作品所表现的新旧融合与复杂性，经常碰撞出激烈的思想火花。D 小调交响曲就是诞生于这一时期的产物，于 1888 年 8 月完成，次年在巴黎音乐学院首演。上演前的道路充满坎坷，不仅遭到过指挥家的拒绝，还面临过无法演出的危机。然而，演出之后的反响也不尽如人意，引起了听众的一片哗然，唏嘘的批判声接踵而至，许多人甚至不愿意承认这是一部交响曲，古诺更是以教训的口吻对其进行了抨击：“把虚弱无能的断言奉为教条”。

但无论如何，法朗克逝世后的几年里，这部作品最终还是得到了其应有的评价，并且，1899 年还在威廉·格里克（Wilhelm Gericke）的指挥棒下于美国波士顿进行了公演。

MAURICE RAVEL

Born 7 March 1875 in Ciboure, Basses-Pyrénées, France, Died 28 December 1937, Paris

Son of Swiss father and Basque mother, Ravel was brought up in Paris, where he studied at the Conservatoire. Along with Debussy, he was at the forefront of a new era in musical and stylistic discoveries. His compositional style combines a taste for sharply defined ideas and forms with a demand on technical virtuosity. A distinct feature of Ravel's music is his fascination with things temporally or geographically distant. This is manifested in different ways: emulation of a historical musical style, imagination of childhood, vision of ancient Greece and the mythological world, depiction of the Far East, and most frequently, evoking the colors and flavors of Spain. Ravel was a major trendsetter in the artistic and musical life of post-war Paris. Many of his works exist in piano and orchestral versions, testifying to his superb technique in both mediums. Until his death after a long illness, he continued composing, maintaining always his obsession with the fantasy world and exotic background.

PIANO CONCERTO FOR THE LEFT HAND IN D MAJOR

c. 1929-1930

The First World War left its irreversible and indelibly tragic effect on many, including artists, but particularly on the life and career of Austrian pianist Paul Wittgenstein who lost his right arm in the war but not his inextinguishable passion for music. He insisted on continuing to play with his left hand, and commissioned Ravel to write music for 'one-handed' pianists. What resulted was a masterpiece of rich orchestration, colorful vocabulary, jazzy stylization, extraordinary sense of shock and bewilderment of a fantastic piano played with only one hand deftly gestating this mesmerizing sound world of Ravel's.

The concerto is through-composed, but does follow the standard slow-fast-slow three-part structure. Many unusual musical devices were deployed by Ravel to create a world of harmony ambiguity and rhythmic intrigue. A contrabassoon solo is complemented by the soft arpeggiation of double basses which create the illusion of an orchestra still tuning; the solo piano stuns the traditional structure with a dramatic cadenza before stating the principal thematic material; duple and triple rhythms are intertwined to stir up tension and lively humor. The French premiere of this concerto was given by the same pianist who premiered Poulenc's Double Concerto, Jacques Février. Venerated American pianists Leon Fleischer and Gary Graffman, who both suffered injury in their right hands have certainly enjoyed great success performing this masterpiece for the left hand, which poses no few technical challenge than any other work all ten fingers, but affords equal pleasure in sonorities and musical substance.

FRANCIS POULENC

Born 7 January, 1899 and died 30 January, 1963 in Paris

Francis Poulenc was a prolific composer whose work encompassed mélodies, chamber music, opera, ballet and piano works. Son of a successful merchant, Poulenc was mostly self-taught but forged a distinctly personal style as a composer with his humor, irony, and idiosyncratic harmonic language. He came under the influence of Erik Satie, under whose tutelage he became one of a group of young composers collectively known as Les Six. In the last years of the First World War, Poulenc was a conscript in the French Army. The exigencies of war taught him much about writing and making music with limited resources, and throughout his career he indeed churned out great works for unusual combinations of instruments. Although known for irreverence and high spirit in his earlier works, he did turn to writing more profound topics and religious music in his later years. He concertized extensively in a celebrated performing partnership with the baritone Pierre Bernac and was the first composer to recognize the importance of the gramophone, and in fact left a legacy of recordings dating from 1928. He was undeniably a major contributor in shaping the landscape of 21st Century music in his native country.

CONCERTO FOR TWO PIANOS IN D MINOR

C. 1932

From an early age, even when just beginning to study the piano, the joy of playing music written for two pianists playing on one keyboard or even two pianists playing on two different keyboards has brought pleasure to generations of pianists. The repertoire for piano duo has been contributed to by countless composers from Mozart to Rachmaninov, from Schubert to Bartok.

Poulenc's addition to the piano duo literature, Concerto for Two Pianos, was commissioned by Princess Edmond

De Polignac. Completed in over just three months it was premiered in September 1932 at the International Society for Contemporary Music in Venice, with the composer and his childhood friend Jacques Février at the pianos, and with Désiré Defauw leading the La Scala Orchestra to critical acclaim and warm reception. Poulenc later performed the concerto in England in 1945 with another fellow composer-pianist, Benjamin Britten.

The modally inflected figurations and the perpetual motion in the concerto owe their conception to Poulenc's encounter with the Balinese gamelan at the 1931 World Expo in Paris, which no doubt inspired also Maurice Ravel and other contemporaries. It is often suggested that the jazzy effects and exotic oriental elements flavor this concerto, but it is the cantabile and classically sculpted melody in the second movement, reminiscent of a slow movement from a Mozart concerto, which gives this concerto its additional poise and status as the apex in the early period of Poulenc's creative career.

There have been in the past many celebrated pairings: the composer Benjamin Britten and Sviatoslav Richter, Béla Bartók and Ditta Pásztory. This evening's performance invites a special duo comprised of French maestro Jean-François Heisser with his pupil JiETING GU, a Suzhou native prodigy – a pairing that reconfirms the magic of playing with friends and family in this unique musical experience.

CÉSAR FRANCK

Born 10 December, 1822 in Liège, Died 8 November, 1890 in Paris

Looking at the geopolitical and genealogical maps at the time of his birth, one can conclude that César Franck was a real 'citizen of Europe', which seemed like what King Charlemagne bequeathed to today's EU: Born in what was technically Holland in 1822 to parents of German origin, raised a Catholic in Belgian Wallonia after Belgium's independence in 1830, and naturalized as French citizen in order to gain admission to the Paris Conservatory. However, given his artistic orientation and professional trajectory, he formed a special school of music that fuses the influences of Germanic musical doctrines with French aesthetic values.

His role in the history of French music is firmly rooted in his contributions as the organist in celebrated Parisian churches gestating a new school of organ manufacturing and playing, as teacher of many noted French composers in his classes at the Paris Conservatory, and in the final 15 years of his life as the composer leaving the world a small but important legacy of compositions that could be defined as genuinely different breed of French music. The Symphony in D minor is one of these last works which Franck finally decided to write in the twilight of his career.

SYMPHONY IN D MINOR

c. 1888

In 19th Century France the symphony as a form was a rarity since it was regarded as a mainstay in German musical traditions, but starting from 1830 composers like Berlioz, Bizet, Saint-Saëns made foray into writing in this genre but insisted on distancing from the German romantic idiom through several French innovations, such as including the piano in orchestration and using the thematic cyclic form. The success of several symphonies by French composers ushered in the increasing popularity of this form on French concert stages, and encouraged by this warming trend, Franck composed his Symphony in D minor, which is a paradigm of cyclic writing and outstanding union of the two major influences which nurtured Franck's musical identity. This symphony is a confluence of the French cyclic form on the one hand, and the German romantic symphonic form with clearly Wagnerian and Lisztian influences.

The structure of the three-movement symphony is a departure from the typical late-romantic symphonic structure. Each of the three movements begins with a reference to the initial four-bar theme at the beginning of the symphony. The first movement is an expansion of the standard sonata-allegro form which begins with a slow introduction of the thematic subject, which forms the basis of the cyclic treatment for the rest of the work. The second movement features a harrowing melody played by the English Horn, the use of which was allegedly derided by the then director of the Paris Conservatory Ambroise Thomas. The movement is enlivened by the appearance of a scherzo-like section, which in part m for the lack of the scherzo standard in a symphony. The cycle is completed in the final movement which begins with possibly the most joyous melody Franck ever wrote and ends with an exultant coda which recapitulates the core thematic material and brings the symphony back to its lugubrious beginning.

Even though the circumstances around the first performance of the Symphony in D minor were plagued by the politics within the circle of French musicians and composers, and the premiere was met with derisive criticism, within several years of its composition, the Symphony in D minor was regularly programmed across Europe and in the United States. Today it remains a bastion of French symphonic music with its own distinct brand of style and impact.



尚·弗朗索瓦·艾塞 指挥 / 钢琴

法国钢琴家、指挥家、教育家尚·弗朗索瓦·艾塞是一位多才多艺的艺术家。他于1991年至2016年间在法国巴黎国立高等音乐学院任教授。2001年起任法国波尔多-夏朗交响乐团音乐总监，在他的带领下乐团逐渐发展成法国最顶尖的室内乐团。

作为独奏家，他曾与梅塔、蒂尔森托马斯、雅诺夫斯基、赛格斯坦、克利文、普拉松、罗特等指挥大师合作伦敦交响乐团、法国广播爱乐乐团、英国皇家爱乐乐团、巴黎交响乐团等世界一流乐团。

他与埃拉托、Naïve 唱片公司合作录制了超过40张专辑，其中《保罗·杜卡斯钢琴作品》专辑获得法国金音叉奖。

艾塞还是当代音乐的先锋探索者和早期乐器的推崇者，同时兼任法国南方文献出版社 (Editions Actes-Sud) 艺术总监、“法国音乐之夜”系列音乐活动创始人、拉威尔国际音乐学院院长、法国浪漫主义音乐中心总监，并培养了大批年轻艺术家。

Jean-François Heisser Conductor/Piano

Pianist, conductor and teacher Jean-François Heisser has developed a versatile career. He was professor at the Paris Conservatory of Music from 1991 to 2016. Since 2001 he serves as the music director of the Poitou-Charentes Orchestra, firmly establishing the orchestra as one of the finest French chamber ensembles.

As a soloist, he has performed with the London Symphony Orchestra, Orchestre Philharmonique de Radio France, Royal Philharmonic Orchestra, Orchestre de Paris, Bayerischer Rundfunk, Orchestre National de France, under the baton of renowned conductors such as Mehta, Janowski, Tilson-Thomas, Segerstam, Krivine, Plasson, Roth, among others.

His extensive discography boasts over 40 recordings on the Erato and Naïve Records labels. His highly acclaimed recording of Paul Dukas' piano works was awarded the Diapason D' Or Prize.

A champion of contemporary music as well as proponent of period instruments, Jean-François Heisser serves as artistic director of the Editions Actes-Sud, curator of the Soirées Musicales d' Arles series, artistic advisor of the Festival de l' Orangerie de Sceaux, President of the Maurice Ravel International Academy, and Palazzetto Bru Zane Center of French music, devoting his efforts to the training of talented young artists.

顾劭亭 钢琴

顾劭亭，钢琴家、舞台导演，巴黎国立高等音乐学院首位华人钢琴硕士，钢琴和室内乐最高演奏家文凭获得者。2岁半学习钢琴，18岁时获全额奖学金赴法深造。演奏足迹遍布世界，被誉为“才华横溢的新一代中国钢琴家”。2017年被现代传播集团授予“国家精神造就者”殊荣，并荣登当年12月《生活》月刊限量版封面人物。

旅法期间，顾劭亭举办了多场个人音乐会。她精湛的演绎，被法国巴黎的音乐与艺术届誉为“黑白键上的丝绸之路使者”。她的钢琴课题系列研究《论德彪西钢琴音乐和中国传统文化的异曲同工之妙》引起法国学术界的热议并受到一致好评，后被巴黎国立高等音乐学院图书馆收藏。她曾受法国政府特邀，作为青年杰出音乐家代表，举办“为了全世界的残疾儿童”系列公益音乐会。2013年，顾劭亭受邀回国，成为上海东方交响乐团特邀驻团独奏钢琴家。

2014年起，顾劭亭发起新剧场形态“戏剧x音乐事件”并正式作为舞台导演进行创作。首部系列作品“i” *Fantasia* 之《当德彪西遇上杜丽娘》在苏州博物馆首演，并于2016年亮相于上海国际艺术节，获第十八届艺术节交易会“走出去”推介会优秀作品项目奖，广受海内外评委的高度赞誉。2017年展开全球巡演，在第一站俄罗斯大获成功，得到国际好评。她以“梦中梦”为叙述方式，把来自东西方的两种古典艺术——钢琴和昆曲解构重组，重现经典又创造出崭新的音乐秩序。“戏剧x音乐事件”的概念显现了顾劭亭对音乐和公共空间相互关系的重新思索，以演进音乐现场的方式映现当代艺术跨界的意义。

JiETING GU Piano

JiETING GU is a pianist and theatrical director. She is the first Chinese pianist to graduate from Conservatoire National Supérieur de la Music de Paris with a master's degree in piano, and an advance diploma in piano and chamber music. Having started the piano at the age of 2, she was granted a full scholarship at eighteen to study in France under the tutelage of renowned French pianists Dominique Merlet and Jean-François Heisser. She has been performing internationally in major music festivals. In 2017, she was awarded the "National Spirit Achievers Award" by the Modern Media Group and later that year was featured on the cover in the December issue of Life Monthly.

During her stay in Paris, Ms. Gu concertized extensively. Her research project "On the Different Approaches but Similar Effects of Debussy Piano Music and Chinese Traditional Culture" was highly praised by the classical music community in France and later collected by the library of Conservatoire National Supérieur de la Music de Paris. Actively involved in philanthropy, she was invited by the French council as a representative of outstanding young musicians to contribute to the charity concert "For Children with Disabilities around the World".

Born and raised in a family of diplomat, educator and Kunqu opera historian, Ms. Gu has been inspired by the artistic and intellectual traditions that led her into a career in the arts. In 2013, Gu was invited to become the resident pianist in Shanghai Oriental Symphony Orchestra.

In 2014 Ms. Gu made her debut as a theatrical director, and created a new "performance art" fusing the traditional Kunqu opera and classical piano recital. Her first work entitled "i" *Fantasia - Rencontre between Debussy and Du Liniang* premiered at the Suzhou Museum, and was reprised at the 18th Shanghai International Arts Festival as a highlight performance in which she was hailed as "a new-generation Chinese artist with remarkable performing talent and creative production." The production launched its world tour in 2017 with a successful opening performance in Russia to critical and public acclaim.



苏州交响乐团



2016年11月18日，由苏州市和苏州工业园区合力组建的苏州交响乐团正式成立。乐团由来自22个国家和地区的70多位优秀乐手组成，团员的平均年龄只有30岁，是一支真正意义上的年轻的职业交响乐团。在短短两年时间里，苏交已经发展成为国内外具有影响力的交响乐团。

在音乐总监陈燮阳与首席指挥许忠的带领下，苏交策划并完成了节目内容丰富、专业程度高，兼顾古典音乐普及与推广的音乐季。成立两年来，苏交已与众多国内外一流艺术家合作演出，如罗伯特·阿巴多、李云迪、艾森巴赫、王健、丹尼尔·欧伦、谭盾、盛宗亮、安妮·索菲·穆特、和慧、夏维尔·梅赛特、吕思清、宁峰、秦立巍等。

2018-2019乐季，苏州交响乐团将邀请克里斯蒂安·阿明、托马斯·罗斯纳、约翰·阿克塞罗德、杨光、露西安娜·勒诺丹·瓦莉、刘诗昆、马克西姆·莫吉列夫斯基等国内外艺术家献上更加丰富多彩的节目，并将前往柏林国家歌剧院、汉堡易北爱乐音乐厅、罗纳赫剧院等世界知名场馆演出。

乐团成立两年来，不仅成功举办了国际音乐赛事，架起苏州与世界文化的沟通桥梁，且与业内前沿表演艺术团体合作演出了歌剧和芭蕾舞作品，包括与上海歌剧院联合制作《阿依达》，与苏州芭蕾舞团合作演出《罗密欧与朱丽叶》《胡桃夹子》和《卡门》等。2017年由苏交主办的金鸡湖钢琴比赛，是苏交在发掘古典音乐未来之星道路上迈出的第一步。2018年苏交再接再厉，主办了苏州金鸡湖作曲比赛，征集作品来自全球39个国家和地区，开启了中西音乐文化交融的新篇章。

2017年苏交首度走出国门，于法国迪耶于兹、德国萨尔布吕肯成功演出。此外，苏交全程参与了威尔第歌剧《阿依达》在上海、香港、苏州、福州的四地巡演。2018年，苏交继续活跃于国内外舞台，先后于北京国家大剧院、新加坡滨海艺术中心音乐厅、台北两厅院音乐厅、东京三得利音乐厅、神户国际会馆等知名场馆演出。2019年2月8日，应中国常驻联合国代表团邀请，苏交于纽约联合国总部演出，这是联合国首次上演中国新年音乐会，也是年轻的苏交凭借过硬综合实力向世界发声的体现。

苏州金鸡湖音乐厅坐落于苏州文化艺术中心，由当今世界最富声望的声学设计大师丰田泰久先生担纲声学设计。金鸡湖音乐厅不仅是苏交乐季演出、艺术教育、重大活动的绝佳场地，更是苏州新增的重要文化地标。

在促进传统苏州文化与西方交响乐艺术交流融合的同时，苏交将不忘服务大众、普及高雅艺术的建团初心，切实成为苏州的文化大使和艺术领军者。

SUZHOU SYMPHONY ORCHESTRA



Co-founded by the City of Suzhou and the Suzhou Industrial Park in 2016, the Suzhou Symphony Orchestra (SZS) has positioned itself as China's most dynamic orchestras. Combining experience and youth, the musicians of the Suzhou Symphony Orchestra represent 22 countries/regions across four continents.

Under the stewardship of Music Director CHEN Xieyang and Chief Conductor XU Zhong, the Suzhou Symphony Orchestra has conceived daring, illuminating and entertaining programs that encompass a broad range of repertoire with stylistic diversity and technical rigor. Since its inception the orchestra has enjoyed prestigious collaboration with such musical luminaries as Roberto Abbado, Yundi Li, Christof Eschenbach, Jian Wang, Daniel Oren, Tan Dun, Bright Sheng, Anne-Sophie Mutter, He Hui, Xavier de Maistre, Liwei Qin, Siqing Lv, Feng Ning, among others.

In the 2018-2019 season the SZS has crafted diverse programs that will bring more stimulating collaborations with artists such as Christian Arming, Thomas Rösner, John Axelrod, Guang Yang, Rémi Geniet, Lucienne Renaudin Vary, Shikun Liu, Maxim Mogilevsky, among others, and take the orchestra to venues such as the Staatsoper Berlin Unter den Linden, Hamburg Elbphilharmonie and Ronarcher Theater in Vienna.

In mere two seasons the SZS has successfully staged international music competitions that promote artistic dialogue and discover stars of the future, as well as cutting-edge theater productions with creative partners. It co-presented AIDA with the Shanghai Opera House, and ballet productions of ROMEO AND JULIET, THE NUTCRACKER and CARMEN with the Suzhou Ballet Theatre. In 2017 the SZS presented the Jinji Lake International Piano Competition, the first-ever musical event of international caliber in Suzhou, and in 2018 further pushed the boundaries of symphonic innovation by sponsoring the Jinji Lake International Composition Competition which attracted submissions by composers from over 39 countries.

2017 has taken the SZS to France and Germany, and to Hong Kong and Shanghai for a full agenda of opera and concerts. In 2018 the Orchestra shared its music with audiences in the National Centre for the Performing Arts in Beijing, Esplanade Concert Hall in Singapore, NTCH Concert Hall in Taipei, Suntory Hall in Tokyo and the Kobe International Hall. At the invitation of the Chinese Ambassador to the UN, the SZS gave the first-ever concert celebrating Chinese New Year hosted at the United Nations General Assembly Hall in February 2019.

From its home base – the Jinji Lake Concert Hall designed by world-class acoustician Yasuhisa Toyota, the SZS has proven itself a leader in organizing premier musical events and spearheading the education of classical music in Suzhou with fully implemented chamber music series and community engagement programs.

Determined to develop the appreciation of music from the root, the Suzhou Symphony Orchestra remains committed as a culture ambassador and a champion of the arts for Suzhou.

苏州交响乐团音乐家

THE SZS MUSICIANS



音乐总监

MUSIC DIRECTOR

陈燮阳 CHEN Xieyang

首席指挥

CHIEF CONDUCTOR

许忠 XU Zhong

乐队首席

CONCERTMASTER

顾晨 Chen Gu

乐队副首席

ASSOCIATE CONCERTMASTER

成昂 Ang Cheng
Anthony Sabberton

第一提琴 FIRST VIOLIN

田博阳 Boyang Tian
Seyun Kwon
Euijoo Cheong
Nikita Olinevich
李佳星 Jiaxing Li
王星皓 Xinghao Wang
沙利文 Liwen Sha
姜晓飞 Xiaofei Jiang
陈箫宇 Xiaoyu Chen
李文倩 Wenqian Li

第二提琴 SECOND VIOLIN

◆ 贾晓可 Xiaoke Jia
◆ 王欢 Huan Wang
周子昊 Zihao Zhou
肖太格 Taige Xiao
Macarena Herrero Pérez
曹梦依 Mengyi Cao
Erik Vardanyan Manukyan
Martha Elizabeth García
孙一 Yi Sun

中提琴 VIOLA

★ 王意权 Yih-chyuan Wang
★ Andreas Degenkolb
常皓 Hao Chang
赵梦雯 Mengwen Zhao
黄霏晴 Ai-ching Huang
彭巍 Wei Peng
曾菀瑄 Wan-hsuan Tseng
Maryia Grudo

大提琴 CELLO

☆ Yoonha Yi
☆ 张之华 Chih-Hua Chang
Wan Yoo
Daniil Zaitsev
Ohchul Shin
王梓 Zi Wang
Mili Yoon

低音提琴 DOUBLE BASS

☆ 张富淳 Fu-chun Chang
张霄 Xiao Zhang
陈蓓莹 Pei-hsuan Chen
Troy Martin Morris

长笛 FLUTE

☆ 钟芳瑜 Fang-yu Chung
贺京平 Jingping He

短笛 PICCOLO

★ Joanna Grace Wu

双簧管 OBOE

☆ Diego Rodrigo Calvo
◆ 李伦祯 Lunzhen Li
José Luis González Fernández

单簧管 CLARINET

★ Matteo Tartaglia
◆ Tomoyo Kobayashi
José Ángel Sainz

大管 BASSOON

★ 陈冠蓉 Kuan-jung Chen
★ Heesung Kim
○ Yongjin Yun
Yoonji Kang

圆号 HORN

★ Alex Alfonso Gonçalves
Daniel James Coghill
Emma Whitney
Edgar Pulgar

小号 TRUMPET

☆ Juan Pablo Muñoz
Szabolcs Koczur
王静远 Jingyuan Wang

长号 TROMBONE

★ Greg Vull
○ Antoine Tacquenier

低音长号 BASS TROMBONE

○ Gabriele Perlini

大号 TUBA

★ Jamal Boukhouch

打击乐 PERCUSSION

○ Georgi Georgiev Videnov
Jorge Renes López
Gerasimos Tsagkarakis
郑羽甯 Yu-ning Cheng
Martin Manuel Mendoza

竖琴 HARP

★ Jessica Michelle Fotinos

★ 首席 Principal
☆ 代理首席 Acting Principal
◆ 副首席 Associate Principal
○ 助理首席 Assistant Principal

苏州交响乐团行政

THE SZS ADMINISTRATION



团长 陈光宪

副团长 朱蕙心

节目部

节目主管 曹雅冰

节目策划 肖钰婷

统筹助理 顾晗煜

品牌发展部

品牌发展部经理 忻文蓉

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财务主管 毕劲松

出纳 田玉瑾

音乐厅运维专员 林炜

运营采购 冯清

General Manager **GUANGXIAN CHEN**

Executive Director **KATHERINE CHU**

PROGRAMMING AND ARTISTIC PLANNING

Programming **LIZZY CAO**

Artistic Planning **TIA XIAO**

Programming Assistant **CYNTHIA GU**

BRAND DEVELOPMENT

Manager **SHARON XIN**

Education & Outreach **YINYUN SHI**

Membership & Outreach **CLAIRE CHEN**

Marketing & Promotion **LYDIA WANG**

Press Officer **TIM JIANG**

Education Coordinator **JANE GE**

ORCHESTRA ADMINISTRATION

Operations Supervisor **MICHAEL MENG**

Orchestra Stage Manager **PATRICK QIAN**

Librarian **ERIC ZHU**

Librarian **SHELDON DONG**

HR AND ADMINISTRATION

Manager **VERONICA LIU**

Human Resource Supervisor **CLARE GE**

Administration Supervisor **CANDICE ZHUANG**

Finance Controller **JINSONG BI**

Accountant **YUJIN TIAN**

Concert Hall Maintenance **WEI LIN**

Acquisition Administrator **QING FENG**

苏州交响乐团 2018 / 19 音乐季 演出预告

○○●

庆祝中新苏州工业园区建设 25 周年音乐会—— 许忠演绎拉赫玛尼诺夫

CELEBRATING 25 YEARS OF SIP

XU ZHONG CONDUCTS RACHMANINOV

2019.05.25 (周六 / SAT) 19:30

苏州文化艺术中心二楼·金鸡湖音乐厅 Jinji Lake Concert Hall SSCAC 2nd Floor

许忠 指挥 / XU Zhong Conductor

孙颖迪 钢琴 / Yingdi SUN Piano

拉赫玛尼诺夫 D 小调第三钢琴协奏曲

RACHMANINOV Piano Concerto No.3 in D minor

拉赫玛尼诺夫 A 小调第三交响曲

RACHMANINOV Symphony No. 3 in A minor

阿克塞罗德与苏州交响乐团 AXELROD & SZS

2019.06.15 (周六 / SAT) 19:30

苏州文化艺术中心二楼·金鸡湖音乐厅 Jinji Lake Concert Hall SSCAC 2nd Floor

约翰·阿克塞罗德 指挥 / John Axelrod Conductor

露西安娜·勒诺丹·瓦莉 小号 / Lucienne Renaudin Vary Trumpet

贝多芬 《莱奥诺拉》序曲第三号

BEETHOVEN *Leonore* Overture No. 3

胡梅尔 降 E 大调小号协奏曲

HUMMEL Trumpet Concerto in E-flat major

贝多芬 降 E 大调第三交响曲 《英雄》

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

SZS 2018 / 19 SEASON WHAT'S ON

○○●

弗里奇与苏州交响乐团 FRITZSCH & SZS

2019.06.22 (周六 / SAT) 19:30

苏州文化艺术中心二楼·金鸡湖音乐厅 Jinji Lake Concert Hall SSCAC 2nd Floor

约翰尼斯·弗里奇 指挥 / **Johannes Fritzsch** Conductor

克利丝黛尔·李 小提琴 / **Christel Lee** Violin

穆索尔斯基 《荒山之夜》

MUSSORGSKY *Night on the Bare Mountain*

格拉祖诺夫 A 小调小提琴协奏曲

GLAZUNOV Violin Concerto in A minor

德沃夏克 D 大调第六交响曲

DVOŘÁK Symphony No. 6 in D major

泱泱国风

CHEN XIEYANG CONDUCTS CHINESE MASTERPIECES

2019.07.20 (周六 / SAT) 19:30

苏州文化艺术中心二楼·金鸡湖音乐厅 Jinji Lake Concert Hall SSCAC 2nd Floor

陈燮阳 指挥 / **CHEN Xieyang** Conductor

刘诗昆 钢琴 / **Shikun LIU** Piano

赵聪 琵琶 / **Cong ZHAO** Pipa

陆轶文 二胡 / **Yiwen LU** Erhu

朱践耳 《节日序曲》

ZHU *Festival Overture*

刘庭宇 《苏三》组曲

LIU *Su san Suite*

吴祖强、杜鸣心等

WU & DU

芭蕾舞剧《红色娘子军》选段

Excerpts from ballet *Red Detachment of Women*

关峡 第一交响曲

GUAN *Symphony No. 1*

冼星海曲 / 殷承宗等编曲 钢琴协奏曲《黄河》

XIAN/YIN *The Yellow River Piano Concerto*

赵聪曲 / 尹天虎配器 琵琶独奏与乐队《丝路飞天》

ZHAO/YIN *Flying Fairies of the Silk Road*

张敬安、欧阳谦叔曲 / 闵惠芬改编 / 杨立青配器

ZHANG *The Honghu Lake Caprice*

二胡独奏与乐队《洪湖主题随想曲》

王福龄曲 / 丁晓里编曲 《我的中国心》

WANG/DING *My Chinese Heart*