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SZS°
苏州交响乐团
SUZHOU SYMPHONY ORCHESTRA

春之声
莫扎特与舒曼
XU ZHONG
CONDUCTS MOZART & SCHUMANN

2019.03.23
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

莫扎特 《后宫诱逃》序曲 K.384 6'

莫扎特 G 小调第四十交响曲 K. 550 35'

第一乐章 很快的快板
第二乐章 行板
第三乐章 小步舞曲：小快板
第四乐章 极快的快板

/ 中场休息 /

舒曼 降 B 大调第一交响曲《春天》 作品 38 30'

第一乐章 稍庄严的行板与活泼的快板
第二乐章 小广板
第三乐章 谐谑曲：极活泼的
第四乐章 优雅有生气的快板

MOZART *Die Entführung aus dem Serail* Overture K.384 6'

MOZART Symphony No. 40 in G minor, K. 550 35'

I. Molto allegro
II. Andante
III. Menuetto: Allegretto
IV. Allegro assai

/ Intermission /

SCHUMANN Symphony No. 1 in B-flat major, *Spring*, Op. 38 30'

I. Andante un poco maestoso; Allegro molto vivace
II. Larghetto
III. Scherzo: Molto vivace
IV. Allegro animato e grazioso

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

莫扎特《后宫诱逃》序曲 K.384
创作于 1781-1782 年

莫扎特（1756-1791），古典主义时期奥地利作曲家。一生虽短暂，却诞生了多部经典之作，晚期的作品更为出彩，《后宫诱逃》这部德语喜歌剧创作于 1781-1782 年，正是他最后十年的开端之作。他将自己的妻子——康斯坦策·韦伯的名字赋予给歌剧中的女主角，讲述了以 17 世纪的土耳其为背景，西班牙贵族贝尔蒙特从土耳其后宫营救爱人康斯坦策，最终得到国王宽恕的故事。

序曲在歌剧正式开始前由乐队演奏。这首序曲运用了 ABA 结构，首尾部分几乎相同，急板的速度正映衬着莫扎特青年时代的朝气。开头弦乐以弱力度呈示主题句，随后强力度的乐队全奏伴随着鼓、钹、三角铁等打击乐器，强弱的反差与激昂的顿挫感展现了浓郁的土耳其风格。木管组则加入了短笛，用更加高亢的音响赋予了乐曲内在的青春活力。

中间部分行板的速度笼罩着神秘的气氛，就像贝尔蒙特在朦胧的夜色中悄潜入宫，一切行动都将变得小心翼翼。旋律首先由弦乐奏出，强弱交替，亦步亦趋；后接管乐独奏，温柔的音响像是月光下的剪影，倾倒着这对恋人心中无法相见的悲悯。然短暂的深情过后，愉悦的主题再次回归，青春的气氛又一次被瞬间点燃。

莫扎特 G 小调第四十交响曲 K.550
创作于 1788 年

这部作品完成于 1788 年 7 月，是莫扎特为数不多用小调谱写的交响曲。同一时期莫扎特还创作了降 E 大调第三十九交响曲和 C 大调第四十一交响曲，是他人生中最后三部也是最伟大的三部交响曲。

第一乐章快板，奏鸣曲式。开头以相距八度的小提琴呈示主题，自上而下“叹息式”的音调不断反复，似挥之不去的烦恼。副部主题弦乐先行，伴以管乐跟随，随后管弦互换，用双簧管的温柔继续编织优美的音色。展开部中“叹息式”动机时常出现，以转调的形式诉说着愁思。

第二乐章行板，奏鸣曲式。哀愁的基调在这一乐章暂且得到了间歇，浮现了略微明朗的色彩，但也不掩其中深邃的诉歌。音乐从中提、小提、圆号的叠加展开，以 6/8 拍的韵律营造着舒缓的气氛。长笛的旋律暗藏着些许悲悯，与弦乐短音符断奏的律动形成对比，免不了为音乐增添了戏剧性效果。这一断奏音型也成为后续音乐发展的动力。

第三乐章小步舞曲。原本最明朗的宫廷舞曲在这一刻，像是莫扎特肩上背负的千金重担，主题在压迫的 G 小调下举步维艰，略显悲壮。中段向 G 大调过渡，柔和的线条、弦乐与管乐的对话、轻盈的装饰音是莫扎特在昏暗中打造的一缕光明，奈何，最终主题压抑的重现只能将一切化为“南柯一梦”。

第四乐章快板，热烈激昂。第一主题以弦乐上行音阶与强力度的乐队齐奏，树立了坚毅的音乐形象。第二主题对比强烈，旋律基于大调，明朗流畅。展开部由小提琴、长笛、大管相互呈示最初的第一主题，以复调的手法延展音乐。

舒曼　降 B 大调第一交响曲《春天》 作品 38
创作于 1841 年

舒曼（1810-1856）是浪漫主义时期德国作曲家，曾立志成为一名钢琴家，却因手指受伤而断送了梦想，转而投入到作曲领域。克拉拉是舒曼的妻子，始终支持着丈夫的事业，在她的鼓励下，以创作钢琴和声乐作品为主的舒曼开始尝试交响音乐。在他们婚后不到一年时间里，舒曼就写出了他人生中的第一部交响作品——降 B 大调第一交响曲《春天》。一经完成，就由门德尔松担任指挥，于 1841 年 3 月 31 日首演。

第一乐章行板转快板。小号和圆号首先奏出悠远的旋律，随后乐队全奏增添恢宏的气氛，在开篇就临摹着春之复苏的震撼。快板部分以活泼的附点节奏拉开序幕，展示春之景，万物的生机在这一乐章得以解封。

第二乐章小广板。舒缓的旋律从弦乐缓缓流出，绵延的音符有着多处突弱的力度变化，不论是静谧春夜下苏醒的生命还是舒曼对爱人的悸动都随着音乐的洋流飘荡其中。

第三乐章谐谑曲。似贝多芬般披坚执锐的刚毅在乐曲一开头直奔而来，就像经过一夜的积蓄，以饱满的姿态再次敲响春之欢乐。但舒曼终究难掩其浪漫情怀，最后还是以温柔梦幻的基调结束乐章。

第四乐章快板。引子部分令人为之一振，但随后而来的旋律欢快明朗，短小紧凑的音符像追赶春天的舞步，又像一只盘旋的蝴蝶。脚步越追越紧，蝴蝶掀起的微风也随着乐音的结尾渐渐刮起了狂澜。

克拉拉爱情的滋润令这部交响曲流露出甜蜜的风情，比起或雄浑或悲壮的交响曲，它更像是一首情诗，不仅赞美着四季之春，也蕴含着爱情之春。

WOLFGANG AMADEUS MOZART

Born Salzburg, 27 January 1756; died Vienna, 5 December 1791

Mozart is many things to many people: the eternal child, the master of opera theatre, or the epitome of classicism. But he was, above all, a fantastically entertaining performer for his entire life. Son of a composer and violinist, Mozart was charming the aristocrats of Europe as a virtuoso of the violin and piano on concert tours with his older sister by the time he was six. Much similar to the fate that begets any genius, Mozart was deprived of a normal childhood by an overbearing father who exploited his child' s god given talent. As an adult he was undisciplined and unworldly in the earthly matters related to everyday livelihood, and had to live on commissions, loans, and the caprices of his patrons in the courts. Probably the greatest genius of Western musical history, Mozart was prolific and eloquent in every conceivable musical genre from sacred music to dramatic theatre, chamber music to large-scale symphonies. However, drama is the essence of Mozart and it is present in almost all his instrumental and vocal output.

DIE ENTFÜHRUNG AUS DEM SERAIL OVERTURE K.384

c.1781-1782

The Enlightenment of the 18th century changed society and its thinking, which led consequently to the rise of the middle class. In the opera world, the emergence of comic opera reflected this change in social status and general intellectual milieu. At the time, operas were always sung in Italian, the language spoken in the country where opera was invented, and narration was always executed through the use of sung recitatives. Mozart made two important innovations with his opera *Die Entführung aus dem Serail*. First, he used German, the local vernacular as the language being sung, instead of Italian. Second, he replaced the sung recitatives with dialogues, creating what is known as the Singspiel (meaning a singing play, in German.) This opera was inspired by Europe' s growing interest in the cultures of exotic places in the 17th Century, and informed by the contemporary view of orientalism in Europe at the time. The action of *Die Entführung aus dem Serail* is set in 17th Century Turkey and the relatively simple plot deals with the rescue mission of a young lady from the inner court of the Turkish Pasha.

In an opera, the overture refers to the music played by the orchestra before it opens officially – as a "trailer" for the entire opera. In the overture to *Die Entführung aus dem Serail*, elements of Turkish janissary band music can be heard throughout in Mozart' s imaginary world of a young Spanish aristocrat saving his damsel in distress, Konstanze, the female heroine who shared the same name as Mozart' s own wife.

In a straight-forward A-B-A form, the overture kicks off in a presto speed, projecting panic, frenzy, breathless excitement and larger-than-life intrigue, interspersed with the softness of the main theme played by the strings, and then contrasted with the clamor created by a consortium of drums, cymbals and triangles which are intended to emulate the percussive colors of a Turkish band. The piccolo along with the entire woodwind section add still more vitality to the already high-pitched tension in the scenario, while the strings continue with a softly mysterious melody that evokes the stealth, lurking danger, looming reunion and requited romance that make this Singspiel such a delightful comedy, original in its conception and flavorful in its imagination.

SYMPHONY NO. 40 IN G MINOR K. 550
c. 1788

In the extraordinary creative summer of 1788 and over the amazingly s hort span of six weeks, Mozart produced his last three symphonies: the Symphony in E-flat, K. 543; the Symphony in G minor, K. 550; and the Symphony in C major, K. 551. In the 19th Century, the general belief was that Mozart composed these three symphonies with no particular performance occasion in mind. Subsequent theories which emerged in the 20th Century contest that Mozart simply did not work without the promise of a commission or some kind of financial remuneration. So who was the potential patron of these masterpieces? Who was the intended dedicatee? Where was the premiere possibly planned? Much more mystery shrouded the genesis of this trilogy of symphonies as modern scholarship continued to delve, but their lasting impact is uncontested.

Of these three immortal masterpieces, the Symphony in G minor, K. 550 (popularly referred to as No. 40 but probably should have been numbered the 50th), stands out as the most original work which influenced future composers in many ways. Few works in the 18th Century were so unconventional, chromatic and intense as the Symphony in G minor, starting with the choice of key in itself, which according to 18th Century aesthetic principles, is a tonality associated with lamentation and suffering.

The symphony begins with the quiet rippling of the violas accompanying a them that is nothing more than a series of notes in falling half-steps, followed by a descending passage that does not finish as a comfortably tapered off phrase, but as one that supplicates for expansion, development and settlement. The opening motive would become the most famous minor second in the history of musical motives, much like Beethoven' s iconic opening of his Symphony No. 5.

The second theme presents not only contrast, but utter surprise as the strings and woodwinds modulate chromatically into unexpected tonalities, like the distant F-sharp key which unravels the intense development section. As the Symphony unfolds, that are more surprises at every turn that continue to delight and inspire. What should be a typical calm and slow second movement is an Agitato; the traditionally sweet and pleasant third movement is not a graceful minuet but a stoic dance in heavily chromatic G minor. The Finale takes the revolutionary chromaticism of the first movement to even greater heights, by briefly destroying both the rhythm and the tonality, by losing the poise and anchor, before returning to a semblance of order and finality. Few works in the Classical Period could have been so avant-garde, looking forward fearlessly towards the Romanticism of the 19th Century.

ROBERT SCHUMANN
Born Zwickau, Germany, 8 June 1810; died Endenich, Germany, 29 July 1856

A composer and brilliant music critic, Schumann was leading proponent of Romanticism; his music and perceptive writings reflected the most progressive thinking of the Romantic age and had a profound impact on succeeding generations. After abandoning law studies in favour of a pianist' s career, he married his piano teacher' s daughter, Clara Wieck, who was also a celebrated pianist of the time.

SYMPHONY NO. 1 IN B-FLAT MAJOR, *SPRING*, OP. 38

c. 1841

In 1839, the year before she married Robert Schumann, Clara Wieck wrote in her diary that "it would be best if he composed for orchestra; his imagination cannot find sufficient scope on the piano...His compositions are all orchestral in feeling... My highest wish is that he should compose for orchestra—that is his field! May I succeed in bringing him to it!" Apparently, she did succeed, as Schumann' s four symphonies proved.

It was Schumann' s practice in those years to focus on one single composition genre at a time. In 1840 he married Clara and dedicated his efforts to songs – the art form that channeled his personal expression and love for Clara. The year 1842 was taken up with chamber music. 1841 was the year for symphonies. He produced the first draft for the first symphony in only four days, and completed the orchestration less than a month later.

The Symphony owes its creative outburst and speed of composition to the ballad by Adolph Böttger, to whom Schumann dedicated the work. Although Schuman did not set any of Böttger's poems to music, he did give the symphony the programmatic title of "Spring."

Schumann corresponded profusely with his friends about how the Symphony came into existence and elaborated copiously on how he felt the symphony ought to be performed. In Schumann' s own words, the symphony was "born in a fiery hour" and written "in the rush of spring which carries a man away even in his old age, and comes over him anew every year."

In a letter to the conductor Wilhelm Taubert detailing some technical advice on the performance of the Symphony, Schumann expressed that the Symphony should convey a longing for spring, using very visual imagery such as butterfly fluttering, or a world turning green in springtime.

Although the composer claimed not to describe his music in a programmatic way, he still intended originally to give each movement a descriptive heading. He discarded these headings before the publication of the score, but they do provide insight to what the composer had in mind for the descriptive content and general atmosphere of each respective movement. The first movement was to be titled "Spring' s Awakening", and the opening trumpet call was written to fit these lines from the ballad by that spawned the creation of the Symphony:

O turn, O turn and change your course—

In the valley spring blooms forth!

The second movement, originally titled "Evening," is a mellow and typically Schumannesque reverie, not without devotional undertones. It leads without pause into the scherzo, whose rather gruff energy suggested the title "Merry Playfellows." Like several of Schumann's other scherzos, this one has two contrasting trio sections instead of a single one: the first has a somewhat mystical character, while the second, based on a folk tune, is in the nature of an especially vigorous *Ländler.*

The final movement is a jovial final celebration of spring, bidding ado to spring as the movement dances to a swirling finish. Schumann called it "Spring Farewell", and introduced the music with a sort of fanfare from the strings – not a clarion trumpet call, but a romantic and jubilant farewell to the spring in Schumann' s mind' s eye.

许忠 指挥

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。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。

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、德国爱尔福特剧院、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》《波希米亚人》《托斯卡》《修女安吉利卡》《灰姑娘》《费加罗婚礼》《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艺术及文学勋章骑士勋位。2018 年，许忠荣升法国艺术及文学勋章军官勋位。

XU Zhong Conductor

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 Suzhou 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 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, Erfurt Theatre, 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, 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 classic music and cultural exchange. In 2018, XU Zhong was promoted as the Officier de L'ordre des Arts et des Lettres.

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 20 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，苏交已经发展成为了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、艾森巴赫、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 and 20 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, Christof Eschenbach, 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
陈萧宇 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
＋朱　玥 Yue Zhu

中提琴 VIOLA
★ 王意权 Yih-chyuan Wang
★ Andreas Degenkolb
常　皓 Hao Chang
赵梦雯 Mengwen Zhao
黄霭晴 Ai-ching Huang
彭　巍 Wei Peng
曾菀瑄 Wan-hsuan Tseng
＋唐睿卿 Ruiqing Tang
＋Maryia Grudo

大提琴 CELLO
☆ Yoonha Yi
Ohchul Shin
Jayoung Kang
Mili Yoon
王　梓 Zi Wang
Daniil Zaitsev
Wan Yoo

低音提琴 DOUBLE BASS
☆ 张富淳 Fu-chun Chang
张　霄 Xiao Zhang
陈蓓萱 Pei-hsuan Chen
Troy Martin Morris
＋杨冰洋 Bingyang Yang

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
＋Juan Manuel Garcia Cano

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
Danniel James Coghill
Emma Whitney
Edgar Pulgar
＋陈冠豪 Guanhao Chen

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 Boukhnouch

打击乐 PERCUSSION
○ Georgi Georgiev Videnov
Jorge Renes López
Gerasimos Tsagkarakis
郑羽甯 Yu-ning Cheng

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
＋ 客席团员 Guest Musician

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苏州交响乐团 2018 / 19 音乐季
演出预告

克里斯蒂安 • 阿明与苏州交响乐团
CHRISTIAN ARMING & SZS

2019.03.30（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

克里斯蒂安 • 阿明 指挥 / **Christian Arming** Conductor
雷米 • 尚尼埃 钢琴 / **Rémi Geniet** Piano

莫扎特《唐璜》序曲
贝多芬 降 E 大调第五钢琴协奏曲《皇帝》
勃拉姆斯 E 小调第四交响曲

MOZART *Don Giovanni* Overture
BEETHOVEN Piano Concerto No. 5 in E-flat major, *Emperor*
BRAHMS Symphony No. 4 in E minor

极致俄罗斯
CHEN XIEYANG
CONDUCTS RUSSIAN MASTERPIECES

2019.04.13（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
马克西姆 • 莫吉列夫斯基 钢琴 / **Maxim Mogilevsky** Piano

拉赫玛尼诺夫 C 小调第二钢琴协奏曲
柴可夫斯基《曼弗雷德》交响曲

RACHMANINOV Piano Concerto No. 2 in C minor
TCHAIKOVSKY *Manfred* Symphony

献礼中新合作苏州工业园区开发建设 25 周年音乐会——彼得与狼在好莱坞

CELEBRATING 25 YEARS OF SIP

PETER AND THE WOLF IN HOLLYWOOD

2019.05.05（周六 / SAT）10:30 15:00

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

陈康明 指挥 / **Joshua Kangming Tan** Conductor
杰森·米尔斯 音效师 / 打击乐 / **Jason Mills** Foley Artist/ Percussion
庄濬玮 旁白 / **Chun-Wei Chuang** Narrator

献礼中新合作苏州工业园区开发建设 25 周年音乐会——法兰西之约

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 / **Jean-François Heisser** Conductor
顾劼亭 钢琴 / **Jieting Gu** Piano

普朗克 D 小调双钢琴协奏曲
拉威尔 D 大调左手钢琴协奏曲
法朗克 D 小调交响曲

POULENC Concerto for Two Pianos
RAVEL Piano Concerto for the Left Hand
FRANCK Symphony in D minor