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苏州交响乐团
SUZHOU SYMPHONY ORCHESTRA

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 Genie Piano

莫扎特 《唐璜》序曲 K.527 7'

贝多芬 降 E 大调第五钢琴协奏曲《皇帝》作品 73 38'

第一乐章 快板

第二乐章 稍快的柔板

第三乐章 回旋曲：快板

/ 中场休息 /

勃拉姆斯 E 小调第四交响曲 作品 98 39'

第一乐章 不太快的快板

第二乐章 中慢板

第三乐章 诙谐的小快板

第四乐章 充满激情的快板

MOZART *Don Giovanni* Overture K.527 7'

BEETHOVEN Piano Concerto No. 5 in E-flat major, *Emperor*, Op.73 38'

Allegro

Adagio un poco mosso

Rondo: Allegro

/ Intermission /

BRAHMS Symphony No. 4 in E minor, Op. 98 39'

Allegro non troppo

Andante moderato

Allegro giocoso

Allegro energico e passionato

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

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

奥地利作曲家莫扎特，古典主义时期维也纳乐派的代表人物之一。自幼显露出超凡的音乐天赋，一生的创作涉及歌剧、协奏曲、室内乐、交响曲等体裁。以天马行空般的才思，挣脱教堂、宫廷的枷锁，成为历史上最早的“自由音乐家”。

《唐璜》序曲，K.527

创作于 1787 年

《唐璜》作于 1787 年，是一部二幕喜歌剧。脚本由意大利剧作家洛伦佐·达·蓬特所写。蓬特共为 11 位作曲家创作过 28 部歌剧剧本，除《唐璜》外，莫扎特另外两部著名的歌剧《费加罗的婚礼》与《女人心》也是出自他手。歌剧《唐璜》以复仇的剧情为中心而展开，男主人公唐璜终日以“猎艳”为乐，风流放荡罪行累累却始终不知悔改，直至复仇之火将其吞噬，拖入地狱。

这首序曲谱写于正式演出前一天，如此惊人的速度不免令人感叹莫扎特与生俱来的创作天赋。剧中的部分旋律被直接引用至序曲当中，例如开头雷鸣般漫长的引子（行板部分），正是来自剧末石像出现在唐璜面前的场景，这段神秘的旋律从一开始就揭示了唐璜最终受惩的结局。奏鸣曲式结构从快板部分正式开始，音乐非常自然的从压抑的气氛过渡到随心所欲，一连串密集快速的弦乐音符掀起欲望的波澜，成为剧中这位“登徒子”放纵自我、寻欢作乐的缩影，旋律则像另一位“玩世不恭”的“浪子”，肆意撒欢。尾声的辉煌感达到极致，体现的不仅是唐璜青春的生命力，也包裹着莫扎特那份“火热”的性情。

贝多芬

1770 年 12 月 17 日生于德国波恩；1827 年 3 月 26 日逝于奥地利维也纳

德国作曲家贝多芬，继承了古典音乐风格并将其发展至顶峰，将古典主义与浪漫主义相连，成为“新时代”的开创者。他的音乐常含“金戈铁马”之势，与其个性中粗犷不拘的气魄融于一体，用不屈的意志汇成自己的音乐艺术，打造出诸多震慑人心的作品。

降 E 大调第五钢琴协奏曲《皇帝》作品 73

创作于 1809-1811 年

第五钢琴协奏曲的创作始于 1809 年，1811 年由贝多芬的学生车尔尼担任首演，是贝多芬最后一部钢琴协奏曲，题献给他的赞助人兼学生鲁道夫大公。此曲相较于传统协奏曲最大的特点是庞大的规模与波澜壮阔的情怀，使之成为“王者”的写照，但“皇帝”并非由其本人命名，而是后来的出版商添加。

第一乐章时长约 20 分钟。在恢宏的乐队齐奏下以钢琴独奏导入，清脆的音色与流动的分解和弦华丽而又绚烂，简洁的音响效果下藏不住精致的旋律。管弦乐部分的开始带出了乐章真正的主题，澎湃的庆典气氛将其笼罩。一段乐队的演奏后，钢琴以一连串半音上行的形式进入，再次奏出主题，

对比最初管弦乐的辉煌，此刻的钢琴则是温婉抒情。

第二乐章的唯美几乎净化了灵魂，主题在小提琴的音色中恬静、惆怅，低声部拨弦像它的影子悄然尾随。乐队演绎过后，钢琴这位“迟到的主角”才披着朦胧的光环，倾吐绵绵之音。

第三乐章为回旋曲式结构，主题由钢琴直接奏出，乐队予以重复，将恢宏与磅礴的气势在此乐章复燃。军队行进的声音、力量与矛盾的对峙、崇高的精神情怀，都汇聚在最后交响性的音乐中。

约翰内斯·勃拉姆斯

1833 年 5 月 7 日生于德国汉堡；1897 年 4 月 3 日逝于奥地利维也纳

出生于一个路德会教派家庭的勃拉姆斯，恰逢浪漫主义音乐的鼎盛时期。他站在了从古典乐派过渡到浪漫主义乐派的时空纵横处，然而他用自己的独特方式为古典音乐的框架润色。在他的作品中，他仍然坚持沿用古典主义时期的曲式，而非创造新的音乐道路。

E 小调第四交响曲 作品 98

创作于 1885

勃拉姆斯是十九世纪标题化音乐时代下的“回首者”，他老成、深邃，与李斯特、瓦格纳等同为浪漫主义时期德国作曲家，却坚持追寻自己的“古典主义”。在世时，将他与巴赫、贝多芬联系在一起的“三 B”称号已悄然流传，第一交响曲更是在首演后就被誉为“贝十”轰动乐坛。第四交响曲是勃拉姆斯最后一部交响曲，作于 1885 年，同年 10 月首演于迈宁根，由作曲家本人担任指挥。保罗·亨利·朗曾形容这部作品：“是四部作品中最伟大的一部，也是其中最悲凉、最古雅的一部。”

第一乐章采用奏鸣曲形式，具有勃拉姆斯特有的萧瑟秋意。乐曲始于小提琴齐奏的跌宕旋律，一咏三叹。随着管乐奏出节奏鲜明的音型之后，乐曲进入副部第一主题，大提琴与小提琴相继吟唱，深情款款。副部第二主题绵延柔美直至明亮凯旋。临近结尾，悲剧的色彩弥漫了整部作品。

第二乐章开头首先由管乐器奏出主题，单簧管与弦乐拨奏紧随其后，深沉与冥思的心境在旋律的轻声“喃喃自语”中不断辗转，反复出现，用十分简单的动机谱写出了内心的诚挚。

第三乐章沿用奏鸣曲式，这是勃拉姆斯所有交响曲中唯一近似谐谑曲的乐章，充满活力，生机盎然。乐队配器丰满灿烂，在关键的时间点上用三角铁的金属声予以强调，营造出一种在这位作曲家的创作中极为罕见的喜剧性色彩。

第四乐章充满激情的快板。如果说前三个乐章都遵循了古典交响曲的传统类型和顺序，那么第四乐章则独出心裁地使用了古老的帕萨卡利亚形式，由一个 8 小节的固定低音主题上的 30 个变奏和 1 个尾声组成，该主题取自巴赫第 150 号康塔塔最后的合唱主题并略作改动，宏伟庄严，气势磅礴。与此同时，这个乐章中也渗透着奏鸣曲形式的特征，使得众多变奏整合为更具内聚性的统一体。该乐章是作曲家对人类一切悲剧体验的深刻描摹与高度概括，也是这位音乐巨匠对伟大往昔时代的最后缅怀。

WOLFGANG AMADEUS MOZART

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

Wolfgang Amadeus Mozart is the child prodigy, free mason, but above all one of the representatives of the Viennese Classical School and earliest model of a "free musician" in history who broke free of the ideological shackles of churches and courts. In his short but prolific creative life, he mastered in every genre from operas, concertos, chamber music to symphonies.

DON GIOVANNI OVERTURE , K.527

c.1787

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. The subject matter of comic opera mostly comes from daily life with entertainment and satire being the essential attributes. Mozart was well in his comfort zone with the comic opera, in which he not only shaped lively characters but depicted salacious plots from his only daily life in the most vivid way.

Premiered in Prague in 1787, *Don Giovanni* is a two-act comic opera set to the libretto of Lorenzo Da Ponte, a playwright and a libertine with whom Mozart composed his trilogy comprising of *Marriage of Figaro*, *Don Giovanni* and *Così fan tutte*. The complete title of the work which Mozart termed a 'dramma giocoso' (comic drama) is *Il dissoluto punito ossia Don Giovanni*, meaning the *Punished Libertine*, *Don Giovanni*.

Written in only one day before the opera's premiere, this overture is a miniature of Don Giovanni's world. It opens with the thunderously terrifying long chords that represent the "stone guest" – the 'ghost' of man he manages to kill and father of the woman he tries to rape. The gothic, oppressed character is soon replaced by the jovial and liberating sonata-allegro form that unleashes the various vignettes in Don Giovanni's dark conquests and fearless adventures. Mozart's jocular music depicts a Don Giovanni much more complex character than just a "skirt-chaser", as the portrait of a Casanova whose plans of seduction are botched consistently throughout the opera by some twist of events and force of his archetypal enemy. The music spells out the Don Giovanni's egoistic modus operandum and wanton disposition, but in its humorous irony also foretells the ultimate judgement on protagonist and his deeds.

LUDWIG VAN BEETHOVEN

Born Bonn, December 17, 1770; Died Vienna, March 26, 1827

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.

PIANO CONCERTO NO. 5 IN E-FLAT MAJOR, *EMPEROR*, OP. 73

c. 1809-1811

Beethoven's last piano concerto obtained the nickname "Emperor" when one of Napoleon's officers stationed in Vienna at the time supposedly exclaimed that it was "an emperor of a concerto". The anecdote has never been proven and the nickname 'Emperor' never sanctioned by the composer, but the reasons for this nickname remain inescapable. One of the most commonly agreed reasons is that the "nickname" is tied to the notion of the common man versus the imperial ideal. Beethoven was a man of the Enlightenment, and in particular he was concerned with the dilemma between mankind's basic right to freedom and society's need to be governed by rules.

In Napoleon he had originally seen the ideological figure who would restore the balance and deliver universal justice, but he was ultimately betrayed. Another reason is the "imperial" characteristic of the concerto itself, in its formal structure and stylistic grandeur. Unlike the inventive and revolutionary quality of the Fourth Piano Concerto, Fifth Concerto is all about framework provided by the orchestra, and the relationship of the individual to this framework provided by the piano solo – a suitable metaphor.

Beethoven constantly pushed the form of the piano concerto to loftier heights and weightier limits. For all its beauty, the listener is aware of not its soaring lyricism or exquisite craftsmanship, but of the imperial quality and stature vested onto the concerto. For pianists, it is the "emperor" of the concerto repertoire for the musical ideology it ushered in, and for the listener, it is the perennial legacy left by the composer to prosperity.

JOHANNES BRAHMS

Born in Hamburg, 7 May 1833; Died in Vienna, 3 April 1897

Born a Lutheran in the height of the Romanticism, Brahms stands on the other side of the bridge that crossed from the classical to romantic period in music. He looks back coloring classical structures with his own unique voice, content to reside in those well-tried forms rather than attempting to create new paths. Brahms was steeped in the Germanic traditions and aesthetics – the adherence to formal structures, the respect for the discipline and roots of his upbringing, and the reverence for the compositional techniques of the Baroque and Classical masters. As such, he was often grouped as one of the "Three B's", along with Bach and Beethoven.

SYMPHONY NO. 4 IN E MINOR, OP. 98

c. 1885

The fourth and last of his symphonies is a summation of Brahms' compositional progressiveness, his homage to the Austro-German tradition that nourished his entire *raison d'être*, and a verdict on his life and his era.

Brahms' biographer Jan Swafford went so far as to call the piece "a funeral song for [Brahms'] heritage, for a world at peace, for an Austro-German middle class that honored and understood music like no other culture, for the sweet Vienna he knew, for his own lost loves" it's a work that "narrates a progression from a troubling twilight to a dark night: *fin de siècle*", instead of the "darkness to light" trajectories of so many minor-key 19th century symphonies, which end in a major key".

The intellectual complexity, concentration of ideas, and implacability of expression in this symphony make it one of the darkest and deepest music of the Romantic 19th Century.

The first movement opens with a melancholic melody, formed with a series of descending and ascending thirds, constructing not only a powerful musical device which generates the tonal outline for the whole symphony, but also an immediately poignant characteristic that makes this symphony such a concert hall favorite.

A portrait of Brahms as a sentimental melodist is presented in the second movement, which opens with an austere theme that is first played by the horn and gradually passed between various woodwinds. This lyrically yearning melody takes ventures into archaic Phrygian mode which is cradled in the meandering shifts between major and minor modes (another solid example of Brahms' constant reference to the traditions from an earlier musical era.)

The third movement is an ebullient and boisterous clash of orchestral colors, sounds and quirky rhythms. It is the only movement in all of Brahms' symphonies that is in line with the Beethovenian tradition of a scherzo in sonata-allegro form, typically appropriated as the third movement of a classical symphony. The muscular energy and unexpected humor provide a rare moment of relief from the weight and wistfulness of the surrounding movements.

The finale is a *passacaglia* comprising of 30 variations and a coda on a blazing melody heralded by the brass and woodwinds in the beginning. The main melody is a spin-off of a *chaconne* tune from Bach's *Cantata 150*. By employing this formal practice from the Baroque period and expanding from Bach's great legacy, Brahms has created this tightly composed masterpiece, which demonstrates the abstraction from all the artistic ideals that sculpted Brahms' genius, and a gesture that salutes the great Austro-German tradition, however with its tragic and inevitable the conclusion seems.



克里斯蒂安·阿明 指挥

“克里斯蒂安·阿明是一位极其优雅的指挥家，在他的指挥棒下，这首舒曼四部交响乐中最富含生机与力量的作品（第三交响曲），其蕴含的浪漫主义情怀就这样被优美地呈现出来。第三乐章中他将谐谑曲的舞曲和饮酒歌的特性处理地极其精巧，而第四乐章则显得非常高贵。”

——《温哥华太阳报》

日本广岛交响乐团首席客座指挥。他曾任东京新日本爱乐交响乐团音乐总监、捷克俄罗斯特拉发雅纳切克爱乐乐团首席指挥及琉森交响管弦乐团音乐总监。

他曾指挥过众多欧洲顶级交响乐团，包括德国交响乐团、法兰克福广播交响乐团、魏玛国立管弦乐团、德累斯顿国立管弦乐团、萨尔茨堡莫扎特管弦乐团、维也纳交响乐团、瑞士罗曼德管弦乐团、布拉格交响乐团、巴塞罗那交响乐团、米兰威尔第交响乐团、比利时国立管弦乐团、图卢兹国立管弦乐团、意大利都灵广播交响乐团等。

同样，他的足迹也遍布北美洲，合作过的乐团包括波士顿交响乐团、辛辛那提交响乐团、休斯顿交响乐团、亚特兰大交响乐团、圣路易斯交响乐团、科罗拉多交响乐团、犹他交响乐团、新泽西交响乐团、温哥华交响乐团等。他也是美国阿斯本音乐节和朗德托普艺术节的常客。

近期，他将与台湾爱乐乐团、日本 NHK 交响乐团、上海交响乐团、并与波兰国家广播交响乐团、蒙特卡洛交响乐团、布拉格广播交响乐团合作演出。

在歌剧领域，克里斯蒂安·阿明在萨尔斯堡艺术节、琉森歌剧院、维罗纳歌剧院、斯特拉斯堡歌剧院、辛辛那提歌剧院、的里雅斯特歌剧院、法兰克福歌剧院、都灵皇家歌剧院、汉堡国家歌剧院等地的表现同样受到业界的广泛好评。

他曾录制过多张专辑，其中与比利时列日皇家爱乐管弦乐团合作的《弗朗克 D 小调交响曲》为他赢得了法国金音叉大奖。

Christian Arming Conductor

“Arming is an extremely graceful conductor and under his hand the romanticism of this most muscular and exuberant of the four Schumann symphonies [No. 3] came beautifully to light. He caressed phrasings in the third movement, brought out all the dancing/drinking song character of the scherzo, and [the] fourth movement was nobility itself.” —Vancouver Sun

Austrian conductor Christian Arming is currently Music Director of the Orchestre Philharmonique Royal de Liège, and Principal Guest Conductor of the Hiroshima Symphony Orchestra. Previously he held positions as Music Director of the New Japan Philharmonic in Tokyo, Chief Conductor of the Janáček Philharmonic in Ostrava, Czech Republic, Music Director of the Lucerne Theatre and Symphony Orchestra.

Christian Arming conducts regularly many of the top European orchestras including the Deutsches Sinfonieorchester, Radio Symphony Orchestra Frankfurt, Staatskapelle Weimar, Staatskapelle Dresden, Salzburg Mozarteum, Vienna Symphony, Orchestre de la Suisse Romande, Prague Symphony Orchestra, Orquesta Sinfonica de Barcelona, Orchestra Verdi Milan, Accademia Nazionale di Santa Cecilia, Orchestre National de Belgique, Orchestre National du Capitole de Toulouse and Orchestra RAI Turin.

In North America, he has conducted the Boston Symphony Orchestra as well as the Cincinnati, Houston, Atlanta,

St. Louis, Colorado, Utah, New Jersey and Vancouver Symphony Orchestras. He is annually invited to both Aspen and Round Top Festivals in the United States.

Recent highlights include performances with the Taiwan Philharmonic as well as re-invitations to the NHK Symphony, Shanghai Symphony Orchestras and National Polish Radio Orchestra, Monte Carlo Philharmonic, and Prague Radio Symphony Orchestra at the Prague Spring Festival.

Equally at home in the operatic repertoire, Arming's work has won him critical acclaim in opera theaters including the Salzburg Festival, Lucerne, Verona, Strasbourg, Cincinnati, Trieste, Frankfurt Opera, Teatro Regio in Turin, and the Hamburg State Opera.

A prolific recording artist, Christian Arming's recordings of Franck's Symphony in D minor with the Orchestre Philharmonique Royal de Liège won him the Diapason d'Or Award.

雷米·尚尼埃 钢琴

“拥有令人望而生畏的技巧、令人惊叹的理性与超越一切的音乐表达，他的演绎是我听过的贝多芬作品 110 号中最具人性的、美感的，也是最深刻的。”——阿兰·隆佩什，法国《音叉》杂志

作为多项国际大赛桂冠的获得者，雷米·尚尼埃 20 岁时赢得 2013 年伊丽莎白皇后国际钢琴比赛第二名，而后迅速成为同代人中最杰出的钢琴家之一。他是波恩国际贝多芬比赛中最年轻的获奖者，并在 2015 年著名的纽约青年音乐会艺术家国际选拔赛中获得头奖。

尚尼埃与众多世界知名乐团均有合作，包括圣彼得堡爱乐乐团、新俄罗斯国立交响乐团、乌拉尔爱乐乐团、瑞士罗曼德管弦乐团、比利时弗拉芒皇家爱乐乐团、卢森堡爱乐乐团、比利时国立交响乐团、华沙交响乐团、法国国家交响乐团、韩国 KBS 交响乐团、香港小交响乐团、日本关西爱乐乐团与广岛交响乐团。合作过的指挥大师包括艾度·迪华特、马琳·阿尔索普、耶欧·莱维、弗拉基米尔·西连科、迈克尔·霍夫施泰特等。

尚尼埃也是诸多世界知名音乐节的常客，活跃于韦尔比耶音乐节、圣彼得堡艺术广场国际冬季艺术节、东京春季艺术节、荷兰尤里亚特艺术节、蒙特利尔巴赫艺术节、瑞士因特拉肯古典音乐节、瑞士格施塔德音乐节等。除此之外，杰尼耶还经常在巴黎卢浮宫音乐厅、巴黎佳沃音乐厅、纽约卡内基音乐厅、慕尼黑加斯泰格音乐厅演出，并受邀出演于路易威登艺术博物馆开幕季且受到广泛好评。

他的两张由 Mirare 唱片公司出版的唱片均受到业界人士的一致好评。其中首张全巴赫唱片在 2015 年获得法国音叉唱片奖。

Rémi Geniet Piano

“Instrumentally intimidating, intellectually astonishing and musically overwhelming. The most humane, beautiful, profound Opus 110 heard for a very long time” - Alain Lompech, Diapason

Cellist Jiapeng Nie was born in 1989 into a musical family in Shenzhen, China. At age 16, Nie was admitted to the Yong Siew Toh Conservatory of Music in Singapore due to his exceptional gift, studying under the tutelage of famed cellist Li-Wei Qin. Nie received his Master's Degree and the "Konzertexamen" Degree from the Hochschule für Music and Theater in Hamburg. He is currently on the cello faculty at the Xinghai Conservatory of Music in Guangzhou.

Mr. Nie has been appeared as soloist with many major orchestras and music festivals in the world, including the Shanghai Symphony Orchestra, Shenzhen Symphony Orchestra, Hangzhou Philharmonic Orchestra, Zhejiang Symphony Orchestra, Evergreen Symphony Orchestra in China, Hamburg Symphony Orchestra, Nürnberg Symphony Orchestra, Slovenian Philharmonic, Ljubjana Music Festival, Carniarmonie Festival, Emilia Romagna Festival, Ravello Festival, and Erfestival in Europe.



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、维也纳歌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。

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 20 countries and 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, Christoph 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 Theater an der Wien.

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.

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

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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
+ 林禹丞 Yu-chen Lin
+ 王梦璐 Menglu Wang

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
+ 陈渊 Yuan Chen
+ 陈凌云 Lingyun Chen
+ 张晓雨 Xiaoyu Zhang

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
Maryia Grudo
+ 朱译诺 Yinuo Zhu
+ 唐睿卿 Ruiqing Tang

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
+ 何金涛 Jingtiao He

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
Danniel James Coghill
Emma Whitney
Edgar Pulgar
+ 陈冠豪 James 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 Boukhrouch

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

苏州交响乐团行政 THE SZS ADMINISTRATION

○ ● ○

团长 陈光宪

副团长 朱蕙心

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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

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谱务 朱延棣

谱务 董少华

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人事主管 葛绣愉

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出纳 田玉瑾

音乐厅运维专员 林炜

运营采购 冯清

行政专员 田阳菊

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Executive Director KATHERINE CHU

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Programming LIZZY CAO

Artistic Planning TIA XIAO

Programming Assistant CYNTHIA GU

BRAND DEVELOPMENT

Manager SHARON XIN

Education & Outreach YINYUN SHI

Membership & Outreach CLAIRE CHEN

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Manager VERONICA LIU

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Administration Supervisor CANDICE ZHUANG

Finance Controller JINSONG BI

accountant YUJIN TIAN

Concert Hall Maintenance WEI LIN

Acquisition Administrator QING FENG

Administrative Coordinator YANGJU TIAN

苏州交响乐团 2018 / 19 音乐季 演出预告

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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

RACHMANINOV Piano Concerto No. 2 in C minor

柴可夫斯基《曼弗雷德》交响曲

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

庄清玮 旁白 / **Chun-Wei Chuang** Narrator

SZS 2018 / 19 SEASON WHAT'S ON

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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

顾劭亭 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

献礼中新合作苏州工业园区开发建设 25 周年 音乐会——许忠演绎普罗科菲耶夫与拉赫玛尼诺夫

CELEBRATING 25 YEARS OF SIP -
XU ZHONG CONDUCTS PROKOFIEV &
RACHMANINOV

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

许忠 指挥 / **XU Zhong** Conductor

孙颖迪 钢琴 / **Yingdi Sun** Piano

普罗科菲耶夫 D 大调第一交响曲《古典》

拉赫玛尼诺夫 D 小调第三钢琴协奏曲

拉赫玛尼诺夫 A 小调第三交响曲

PROKOFIEV Symphony No. 1 in D major, *Classical*

RACHMANINOV Piano Concerto No. 3 in D minor

RACHMANINOV Symphony No. 3 in A minor