



安德里斯·尼爾森斯 & 萊比錫布商大廈管絃樂團

《絕對萊比錫》

Andris NELSONS & Gewandhausorchester Leipzig

2023.11.9 Thu. 19:30

衛武營音樂廳

Weiwuying Concert Hall

演出全長約 110 分鐘，含中場休息 20 分鐘

Duration is 110 minutes with a 20-minute intermission



National Kaohsiung
CENTER FOR THE ARTS

WEI WU YING

衛武營 國家藝術文化中心
國家表演藝術中心 National Performing Arts Center

演出曲目 Program

孟德爾頌：《美麗的梅露西娜》序曲

F. MENDELSSOHN: *The Fair Melusine Overture*

舒曼：a小調鋼琴協奏曲，作品54

R. SCHUMANN: Piano Concerto in a minor, Op. 54

鋼琴：藤田真央

Piano: Mao FUJITA

I. 富有情感的快板

I. Allegro affettuoso

II. 間奏曲：優美的小行板

II. Intermezzo: Andantino grazioso

III. 活潑的快板

III. Allegro vivace

————— 中場休息 Intermission —————

孟德爾頌：a小調第三號交響曲《蘇格蘭》，作品56

F. MENDELSSOHN: Symphony No. 3 in a minor, Op. 56 *Scottish*

I. 富動態的行板—稍微激動的快板

I. Andante con moto - Allegro un poco agitato

II. 不過份地活潑

II. Vivace non troppo

III. 慢板

III. Adagio

IV. 很活潑的快板—相當莊嚴的快板

IV. Allegro vivacissimo - Allegro maestoso assai

曲目介紹 Program Notes

文 | 蔡永凱 (東海大學音樂系專任助理教授)

Written by TSAI Yung-kai (Assistant Professor, Department of Music, Tunghai University);

translated by HSIEH Lin

孟德爾頌：《美麗的梅露西娜》序曲

孟德爾頌於1833年曾前往柏林國王劇院欣賞由克羅采譜寫的歌劇《梅露西娜》。該場聽眾對其歌劇序曲反應熱烈，甚至馬上要求重演一遍，但孟德爾頌卻不以為然，想創作一部具有更多內在感受的序曲。新作在1834年4月7日於英國倫敦首演，大幅修改後的版本則於1835年11月在萊比錫布商大廈問世。

「梅露西娜」近似「美人魚」、「水妖」的故事。在接近奏鳴曲式的架構中，第一主題描繪出流動水波，伴隨純潔的渴望；第二主題帶出激動、甚至暴怒的情緒；第三主題則歡快、愉悅如舞蹈。比較後兩主題在呈示部和再現部的樣貌，更可體會梅露西娜在愛情前後感受到的圓滿與遺憾。

F. MENDELSSOHN: *The Fair Melusine Overture*

In 1833, Felix MENDELSSOHN attended a performance of the opera "Melusina," composed by Conradin KREUTZER, at the Königsstädtisches Theater in Berlin. The audience was so captivated by the overture that they immediately clamored for an encore. However, MENDELSSOHN remained unimpressed, desiring to craft an overture infused with deeper emotions. This new composition made its debut in London, England, on April 7, 1834. A substantially revised version was later introduced at the Gewandhaus in Leipzig in November 1835. The "Melusina" theme is akin to tales of "Mermaids" or "Nixies." With a structure reminiscent of sonata form, the first theme captures the rhythm of flowing water, symbolizing pure passion. The second theme is imbued with intense emotions, at times even verging on anger, while the third evokes the feeling of a joyous dance. Comparing the Exposition and Recapitulation sections of the last two themes, one can experience the juxtaposed feelings of fulfillment and sorrow felt by the protagonist Melusina.

舒曼：a小調鋼琴協奏曲，作品54

舒曼年輕時對鋼琴演奏與創作充滿興趣，亦曾經計畫譜寫過多部鋼琴協奏曲卻都未完成。他在1841年五月完成了一部為鋼琴與樂團的幻想曲，在是年八月由新婚不久的妻子克拉拉於萊比錫首演。之後克拉拉說服他將其擴充成一部完整的協奏曲，於1845年完成，同樣由克拉拉擔任鋼琴首演，希勒指揮，成為浪漫時期最常被演出的鋼琴協奏曲之一。

這部作品段落之間呈現微妙的動機網絡，同時也可見到作曲家內在情感的投射。第一樂章開頭的和弦和雙簧管旋律，兩者間的對比使人想起舒曼樂評裡的佛洛雷斯坦和歐依澀必烏斯。第二樂章由鋼琴的上行音程開始，如小心翼翼的試探。樂曲中段還由大提琴演奏的抒情旋律，傳達濃烈情感。終樂章的疊句主題再次展現出佛洛雷斯坦的性格，其餘段落則有多樣展現，如進行曲、奔跑音型之連續轉調甚至樂團之賦格等。

R. SCHUMANN: Piano Concerto in a minor, Op. 54

In his youth, SCHUMANN harbored a deep passion for both piano performance and composition. His early aspirations included creating numerous piano concertos, though this didn't come to fruition until 1845. By May 1841, he had crafted a remarkable fantasy for piano and orchestra, *Phantasie in a minor*. This piece premiered in Leipzig, with his newlywed wife Clara as the pianist. Clara's persuasive encouragement led him to expand the fantasy into a full-fledged concerto. This substantial undertaking was finally completed in 1845, featuring Clara as the pianist and Ferdinand HILLER as the conductor. This concerto ultimately became one of the most frequently performed piano concertos of the Romantic era.

Within the framework of this composition, there exists an intricate motivational interplay, subtly connecting its passages while also offering a window into the composer's innermost emotions. The juxtaposition between the opening chords in the first movement and the oboe's melody evokes reminiscences of "Florestan and Eusebius" from SCHUMANN's music critiques. The second movement commences with a piano ascent, akin to cautious exploration. Midway through this segment, a lyrical melody emerges from the cello, conveying powerful emotions. The overlapping phrases in the closing movement once more embody the essence of Florestan's character, while the subsequent passages take on diverse forms, including march-like motifs, continual modulations in runs, and even orchestral fugues.

孟德爾頌：第三號交響曲《蘇格蘭》，作品56

《蘇格蘭》交響曲雖然在孟德爾頌的五首交響曲編號第三，卻是五首中最晚寫成者。這部作品的靈感，起源於他1829年與友人可靈格曼的英國之旅。雖然在旅途中，他已有了少許旋律片段及配器想法，但一直到1842年三月才完成，由作曲家親自指揮萊比錫布商大廈管絃樂團首演。

作品各樂章間接續演奏。第一樂章以行板導奏開啟，其陰鬱的主題即1829年之旅所留下的旋律。第二樂章為詼諧曲，主旋律由單簧管獨奏帶出，迴繞的五聲音階搭配附點節奏，幽默且質樸。慢板的第三樂章帶有送葬進行曲的暗示，可能回應著瑪麗皇后的愛情悲劇。第四樂章先刻畫戰爭的慘烈，龐大的尾聲則從a小調至A大調，將首樂章行板導奏變奏為頌詩風格，由管樂低音為主的含蓄到樂團齊奏的明亮盛大。

F. MENDELSSOHN: Symphony No. 3 in a minor, Op. 56 *Scottish*

While the *Scottish* is listed as the third among MENDELSSOHN's five symphonies, it was actually composed last. The inspiration for this composition arose from his 1829 journey to the United Kingdom with his friend Karl KLINGEMANN. Although he had some melodic fragments and orchestration concepts during this journey, the symphony remained unfinished until March 1842. The premiere of this work was conducted by the composer himself with the Gewandhausorchester.

Each movement of the composition is performed without pause. The first movement begins with the Andante con moto, featuring a melancholic theme that originated from MENDELSSOHN's 1829 trip. The second movement is a Scherzo, with the main melody beautifully articulated by a clarinet solo. This meandering pentatonic scale is paired with a dotted rhythm, creating a humorous and straightforward atmosphere. Moving on to the third movement Adagio, subtle hints of a funeral march are present, as if echoing the tragic love story of Queen Mary. The fourth movement portrays a brutal battlefield. The grand ending transitions from a minor to A Major, reintroducing the melody from the introduction and transforming it into an ode-like style. It begins with the understated bass of wind instruments and culminates in the resplendent unity of the full orchestra.

演出者介紹 About the Artists

指揮 Conductor

安德里斯·尼爾森斯 Andris NELSONS



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葛萊美獎得主尼爾森斯，身兼波士頓交響樂團音樂總監以及萊比錫布商大廈管絃樂團音樂總監暨首席指揮。他連結兩個樂團的開創性領導，使其成為當今國際舞台上最著名且創新的指揮家之一。

尼爾森斯分別於2014/15樂季和2018年於波士頓和萊比錫樂團上任。2019年媒合兩方音樂家在波士頓交響音樂廳聯演三場，是為三方共事以來一大亮點。2022年，德意志留聲機公司發行了聯合樂團的理查·史特勞斯交響樂經典專輯。為紀念此次發行，尼爾森斯與布商大廈管絃樂團展開一場大型巡迴，規劃兩套理查·史特勞斯作品音樂會，造訪倫敦及歐洲各地。

尼爾森斯和波士頓交響樂團將開啟2023/24樂季歐洲巡演，參與夏日數個重要的音樂節。同時，他也和萊比錫布商大廈管絃樂團展開亞洲巡演，到訪臺灣、韓國與日本，並預計在2024年巡迴歐洲。尼爾森斯也持續客座指揮柏林愛樂、維也納愛樂、皇家斯德哥爾摩愛樂樂團演出。

1978年生於拉脫維亞首都里加的音樂世家，尼爾森斯曾任英國伯明罕市立交響樂團音樂總監、德國黑爾福德西北德愛樂樂團首席指揮，以及拉脫維亞國家歌劇院音樂總監。

Andris NELSONS is Music Director of the Boston Symphony Orchestra and Gewandhauskapellmeister of the Gewandhausorchester Leipzig. GRAMMY Award-winning NELSONS is one of the most renowned and innovative conductors globally due to his leadership of a pioneering alliance between these two institutions.

NELSONS' positions in Boston and Leipzig commenced in the 2014/15 season and in 2018, respectively. Autumn 2019 marked a ground-breaking highlight for NELSONS, the Boston Symphony Orchestra, and the Gewandhausorchester Leipzig: three performances featuring musicians from both institutions within one joint orchestra were given at Boston as part of the alliance between the two orchestras. In 2020, this unique partnership culminated in another highlight, a joint release of the major symphonic works by R. STRAUSS for Deutsche Grammophon, including STRAUSS' *Festliches Präludium* jointly performed by musicians from both orchestras. To mark the release, NELSONS and the Gewandhausorchester Leipzig completed a residency tour to London, Hamburg, Vienna, and Paris to perform two all-STRAUSS programs in May 2022.

NELSONS and the Boston Symphony Orchestra begin their 2023/24 season with a major European tour, performing in a number of prestigious summer festivals. This season, the Gewandhausorchester Leipzig embark on two tours under NELSONS' direction: to Asia in November 2023, with concerts in Taiwan, Korea and Japan, and a European tour in March 2024, with three symphonic programs celebrating the works of TCHAIKOVSKY. NELSONS will also continue his guest appearances this season, performing with the Berliner Philharmoniker together with violinist Baiba SKRIDE, with the Wiener Philharmoniker, and the Royal Stockholm Philharmonic for concerts featuring trumpeter Håkan HARDENBERGER.

NELSONS has an exclusive recording relationship with Deutsche Grammophon, which has paved the way for three landmark projects with the Boston Symphony Orchestra, the Gewandhausorchester Leipzig and the Wiener Philharmoniker.

Born in Riga into a family of musicians, Andris NELSONS began his career as a trumpeter in the Latvian National Opera Orchestra whilst studying conducting. He was Music Director of the City of Birmingham Symphony Orchestra, Principal Conductor of the Nordwestdeutsche Philharmonie, and Music Director of the Latvian National Opera.

鋼琴 Piano

藤田真央 Mao FUJITA



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具敏銳的音樂直覺與渾然天成的琴藝，24歲鋼琴家藤田真央獨有少見的高度天賦。《紐約時報》評論：「當他的手指觸及琴鍵時，綿延的輕盈絲線，優美地成形和收束，如涓涓流水源源不絕。」

2017年，當時仍在就讀東京音樂大學的藤田，在瑞士哈絲姬爾國際鋼琴大賽囊括首獎等多個獎項，隨後於2019年獲柴可夫斯基國際大賽銀獎。此後應邀於各大國際音樂節演出，並在2023年首次登上美國卡內基音樂廳。

藤田合作過的指揮有：夏伊、尤洛夫斯基、尼爾森斯、沙尼等；共演的樂團包含荷蘭皇家大會堂、琉森節慶管絃樂團、萊比錫布商大廈管絃樂團等。本樂季的重要演出，包含與尼爾森斯指揮和萊比錫布商大廈管絃樂團的亞洲巡演，與費雪指揮和以色列愛樂的演出，以及在易北愛樂廳的獨奏會等。

藤田是索尼古典唱片獨家簽約藝術家，首張莫札特全本鋼琴奏鳴曲專輯，呼應眾人期盼於2022年10月發行。在此之前，他已受邀於瑞士韋爾比耶國際音樂節、威格摩爾音樂廳與日本各地主要音樂廳演奏全本莫札特奏鳴曲。

藤田真央現移居柏林深造，師事基里爾·格斯坦。

With an innate musical sensitivity and naturalness to his artistry, 24-year old pianist Mao FUJITA is considered as one of those special talents which come along only rarely, with the *New York Times* writing, "As soon as his fingers touched the keys, waves of airy filigree, beautifully shaped and accomplished, emerged in almost continuous streams."

Born in Tokyo, FUJITA was studying at the Tokyo College of Music in 2017 when he took First Prize at the Concours International de Piano Clara Haskil. He was also the Silver Medalist at the 2019 Tchaikovsky Competition. FUJITA has been invited to appear in recital at major international festivals including the Klavier-Festival Ruhr, Tsinandali and Riga-Jurmala festivals, and made his US recital debut at Carnegie Hall in 2023.

FUJITA has debuted with conductors including Riccardo CHAILLY, Marek JANOWSKI, Andris NELSONS and Lahav SHANI among others, with the Royal Concertgebouw Orchestra, Lucerne Festival Orchestra, Gewandhausorchester as well as many orchestras across the globe. Highlights in the 2023/24 season include tours with the Gewandhausorchester (Andris NELSONS), the Czech Philharmonic (Semyon BYCHKOV), and the Orchestre Philharmonique de Monte Carlo (Kazuki YAMADA), concerts with the Bavarian Radio Symphony Orchestra (Sir John Eliot GARDINER), Israel Philharmonic (Iván FISCHER), Los Angeles Philharmonic, Vienna Symphony Orchestra and Frankfurt Radio Symphony, as well as recitals at the Elbphilharmonie, among others.

FUJITA appears regularly in solo and chamber music recitals at major festivals and halls worldwide, performing with renowned artists including Renaud CAPUÇON, Antoine TAMESTIT and Kian SOLTANI, among others. FUJITA is an exclusive Sony Classical International artist. In October 2022, his eagerly-anticipated debut album on the Sony Classical label, a studio recording of MOZART's complete piano sonatas, was released to unanimous acclaim. He has performed the full sonata cycle at the Verbier Festival, the Wigmore Hall, and across Japan's major concert halls.

FUJITA moved to Berlin in 2022 for further studies with Kirill GERSTEIN.

萊比錫布商大廈管絃樂團 Gewandhausorchester Leipzig

萊比錫布商大廈管絃樂團是世界上最悠久的市民交響樂團。1743年，16位愛好音樂的貴族和一般市民代表，創立名為Das Große Concert的音樂社團。在1781年遷居到萊比錫布商貿易大廈後，改名為布商大廈管絃樂團。許多著名音樂家都曾擔任該樂團的音樂總監暨首席指揮，其中包含席勒、孟德爾頌、尼基許、馬舒、布隆斯泰特與夏伊，並由尼爾森斯於2017/18樂季繼任該職位。

布商大廈管絃樂團有別於其他交響樂團的獨特音色，以及極其豐富多元的曲目，是經由每年橫跨三場館、合計超過200場的演出中淬鍊而成。除了在布商大廈，該樂團也常駐萊比錫歌劇院，並在聖多瑪教堂與聖多馬少年合唱團一起演出巴赫的清唱劇。

交響樂發展史上，布商大廈管絃樂團留下無可比擬的深遠影響。綜觀其樂團史，該樂團不斷與世界知名的作曲家、指揮家和獨奏家合作。布商大廈管絃樂團在貝多芬尚在世時演奏其全本交響樂（1825/26樂季）以及布魯克納全本交響樂（1919/20樂季）。由布商大廈管絃樂團首演的作品包含：華格納歌劇《紐倫堡的名歌手》前奏曲、貝多芬的第五號鋼琴協奏曲《皇帝》、布拉姆斯小提琴協奏曲和《德意志安魂曲》以及布魯克納的第七號交響曲等，然而這些只是該樂團傳世交響樂曲目的冰山一角。時至今日，該樂團每樂季仍委託並首演新作品。

The Gewandhausorchester is the oldest civic symphony orchestra in the world. The enterprise was founded in 1743 by a group of 16 musical philanthropists – representatives of the nobility as well as regular citizens – forming a concert society by the name of Das Große Concert. On taking residence in the trading house of the city's textile merchants (the "Gewandhaus") in 1781, the ensemble assumed the name Gewandhausorchester. Many celebrated musicians have been appointed to the office of Gewandhauskapellmeister (Music Director and Principal Conductor), including J. A. HILLER, F. MENDELSSOHN BARTHOLDY, A. NIKISCH and K. MASUR, Herbert BLOMSTEDT, Riccardo CHAILLY and Andris NELSONS since the 2017/18 season.

Its unique sound identity, along with the extraordinarily rich diversity of the repertoire which the Gewandhausorchester performs, is cultivated in over 200 performances each year in the Orchestra's three "homes": as concert orchestra in the Gewandhaus, orchestra of the Leipzig Opera and orchestra for the weekly performances of the cantatas of J. S. BACH with the Thomanerchor in St. Thomas's Church.

The Gewandhausorchester performed a complete cycle of the symphonies of BEETHOVEN during his lifetime (1825/26), as well as the first ever cycle of BRUCKNER's symphonies to be mounted (1919/20). WAGNER's Prelude to *Die Meistersinger von Nürnberg*, BEETHOVEN's 5th Piano Concerto *Emperor*, BRAHMS' Violin Concerto and *Deutsches Requiem* and BRUCKNER's 7th Symphony are just a fraction of the wealth of the core symphonic repertoire to be given its first performance by the Gewandhausorchester. The orchestra premiered MENDELSSOHN's Violin Concerto in e minor, the *Scottish Symphony*, SCHUMANN's 1st, 2nd and 4th Symphony and others. In the pit of the Leipzig Opera in 1878, the Gewandhausorchester was the first orchestra to perform the complete *Ring des Nibelungen* outside Bayreuth.

樂團首席 First Concertmaster

Frank-Michael ERBEN ★
Sebastian BREUNINGER ★

樂團副首席 Associate Concertmaster

Julius BEKESCH ☆
Andreas SEIDEL ☆
Yun-Jin CHO ☆

第一小提琴 First Violin

Elisabeth DINGSTAD
Tristan THERY
Kana OHASHI
Simon RIVERIN
Susanne HALLMANN
Liane UNGER
Dorothea VÖGEL
Johanna BERNDT
Kivanc TIRE
Franziska MANTEL
Mao ZHAO
Megumu NISHIMURA
Orkun PALA

第二小提琴 Second Violin

David WEDEL ★
Miho TOMIYASU-PALMA MARQUES ◆
Karl Heinrich NIEBUHR ◆
Minah LEE
Dorothee APPELHANS
Dietrich REINHOLD
Bernadette WUNDRAK
Ewa HELMERS
Nemanja BUGARČIĆ
Camille GOUTON
Ayano TAJIMA
Anna WIEDEMANN
Nathalie SCHMALHOFER
Zeno FUSETTI
Mariana ESPADA LOPES
Clara HEISE
Ayane KRUG

中提琴 Viola

Luke TURRELL ●
Dorothea HEMKEN ◆
Olaf HALLMANN
Peter BORCK
Katharina DARGEL
Matthias WEISE
Immo SCHAAR
Ivan BEZPALOV
Anton JIVAEV
Ivo BAUER
Iria FERNÁNDEZ SILVA
Gaeun SONG
Sein LEE *

大提琴 Cello

Christian GIGER ●
Veronika WILHELM ☆
Matthias SCHREIBER
Gayane KHACHATRYAN
Moritz KLAUK
Christian ERBEN
Kristin ELWAN
Axel von HUENE
Pedro PELAEZ
Vincent LO
Yong Jun LEE *

低音提琴 Double Bass

Christian OCKERT ●
Karsten HEINS ◆
Waldemar SCHWIERTZ
Christoph KRÜGER
Jiyoon YANG
Bernd MEIER
Eberhard SPREE
Thomas STAHR
Henning RASCHE

長笛 Flute

Katalin STEFULA ●
Johanna SIGLER
Manfred LUDWIG

短笛 Piccolo

Tünde MOLNÁ

雙簧管 Oboe

Henrik WAHLGREN ●
Domenico ORLANDO ●
Inmaculada VESES *

英國管 English Horn

Gundel JANNEMANN-FISCHER

單簧管 Clarinet

Andreas LEHNERT ●
Bettina AUST ●

高音單簧管 E-flat Clarinet

Edgar HEBKE

低音單簧管 Bass Clarinet

Volker HEMKEN

低音管 Bassoon

Riccardo TERZO ●
Axel BENOIT ●
Albert KEGEL

倍低音管 Contrabassoon

Hans SCHLAG

法國號 Horn

Bernhard KRUG ●
Clemens RÖGER ●
Constantin GLANER
Jürgen MERKERT
Tobias SCHNIRRING
Jochen PLEB
Simen FEGRAN
Wolfram STRABER

小號 Trumpet

Gábor RICHTER ●
Szabolcs SCHÜTT ○
Johann CLEMENS

長號 Trombone

Tobias HASSELT ●
Dirk LEHMANN

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Domenico CATALANO

低音號 Tuba

Robert SCHULZ

定音鼓 Timpani

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豎琴 Harp

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