



克勞斯·麥凱萊 & 奧斯陸愛樂管絃樂團

# 《極致北國》

Klaus MÄKELÄ & Oslo Philharmonic Orchestra

2023.11.2 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 WUYING

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

西貝流士：d小調小提琴協奏曲，作品 47

J. SIBELIUS: Violin Concerto in d minor, Op. 47

小提琴：吉妮·楊森

Violin: Janine JANSEN

I. 中庸的快板

II. 很慢的慢板

III. 不太快的快板

I. Allegro moderato

II. Adagio di molto

III. Allegro ma non tanto

————— 中場休息 Intermission —————

西貝流士：D大調第二號交響曲，作品 43

J. SIBELIUS: Symphony No. 2 in D Major, Op. 43

I. 稍快板

II. 如行板但彈性的速度

III. 非常活潑的

IV. 終曲：中庸的快板

I. Allegretto

II. Tempo andante, ma rubato

III. Vivacissimo

IV. Finale: Allegro moderato

## 曲目介紹 Program Notes

西貝流士：d小調小提琴協奏曲，作品 47

文 | 吳毓庭

寫完備受好評的第二號交響曲後，西貝流士便以成熟筆法開始創作小提琴協奏曲—這也是他唯一一首協奏曲。樂曲採用傳統三樂章形式鋪陳，第一樂章和孟德爾頌小提琴協奏曲一樣捨棄樂團前奏，讓獨奏從第四小節出現，形成更緊湊的樂思。整個樂章在弦樂細碎、顫動的伴奏中，顯得格外冷冽，小提琴則以大量的裝飾奏，展現出劇力萬鈞的個性，呼應芬蘭在大國夾縫中生存的sisu精神（面對困境的恆毅力）。

第二樂章一改前面奔放，轉而述說心事。小提琴首先以富有磁性、內斂的低音，奏出綿延旋律，中間則以複雜的交錯節奏，將音響帶往情感濃烈的高潮。第三樂章融合了軍樂與舞曲風格，第一段由定音鼓揭幕，帶出小提琴鏗鏘的主題，第二段轉為節奏搖擺的舞曲，兩段輪流交替，最後收在熱情如火的音型中。

**J. SIBELIUS: Violin Concerto in d minor, Op. 47** Written by WU Yu-ting (Translated by Lin HSIEH)

After completing his critically acclaimed Symphony No. 2, SIBELIUS embarked on the composition of his only concerto, the Violin Concerto, showcasing his matured compositional skills. Though following the traditional three-movement structure, the concerto's first movement takes a departure from the customary orchestral prelude seen in works like MENDELSSOHN's Violin Concerto in e minor. Instead, the solo violin emerges boldly from the fourth measure, crafting a more concise musical theme. Throughout this movement, an atmosphere of frostiness pervades as the strings create a backdrop of shredding and trembling accompaniment. Meanwhile, the soloist weaves in a plethora of cadenza passages, imbuing the music with a powerfully dramatic personality that resonates with the enduring spirit of Finland's "sisu." This spirit embodies the tenacity to persevere in the face of adversity, a quality that the Finnish people have maintained despite the presence of several powerful neighboring countries nearby.

The second movement departs from the prior unbridled nature, transitioning to a contemplative exploration of thoughts. Initially, the violin introduces a continuous, entrancing melody, with controlled bass notes. In the midst of this movement, intricate, interwoven rhythms build to an emotional zenith. The third movement seamlessly melds elements of military and dance music. The timpani heralds the beginning of the first section, amplifying the resounding theme carried by the violin. In the following section, the music adopts a lively, swaying dance rhythm. These sections alternate, ultimately concluding in a fervent and impassioned musical tapestry.

不同於第一號交響曲仍充滿俄羅斯音樂的影子，第二號可以明顯聽見西貝流士的標誌性手法：使用兩、三個簡短主題，讓它們持續變形、「有機」（organic）發展，進而形成龐大篇幅。

第一樂章破題的上行三度是最重要的素材，它很快就演變成跳動的木管主題與法國號對旋律，帶出如森林顫動的效果。掙扎的第二主題在三分鐘左右出現，不過它在前面會先被「預告」—這種手法不僅讓樂曲有緊密的內在連結，樂思更宛如種子落土、生長。

第二樂章有兩個主題，一個是低音管帶出的「死亡」（靈感來自《唐璜》），一個是由弦樂奏出具有昇華感的「基督」（Christus）。第三樂章破題的快速音群和中段雙簧管旋律，都讓人聯想到北國生活的艱難。末樂章直接連著前面的醞釀出現，主題同樣來自三音動機，但擴張成浩瀚姿態。發展部從大提琴旋律開始，中間將進入一連串的主題模仿與轉調，帶出暴風雪般的場景。

#### J. SIBELIUS: Symphony No. 2 in D Major, Op. 43 Written by WU Yu-ting (Translated by Lin HSIEH)

In contrast to Symphony No. 1, which retains a strong Russian musical influence, Symphony No. 2 showcases SIBELIUS's hallmark approach: employing two or three concise themes, allowing them to 'organically' evolve and interweave, and ultimately coalescing into a vast symphonic canvas.

The pivotal ascending third that disrupts the theme in the opening movement holds paramount significance, swiftly metamorphosing into a pulsating woodwind motif and the French horn counter-melody, conjuring an atmosphere akin to the rustling of a forest. Approximately three minutes in, the second theme with struggles emerges, yet its arrival is 'foreshadowed,' a technique that not only forges a strong internal musical coherence but also allows the musical concept to take root and flourish like a germinating seed.

The second movement introduces two distinct themes: one, known as "Death," is expressed by bassoon, drawing inspiration from *Don Juan*, while the other, "Christus," is portrayed by the strings with an air of transcendence. As the third movement unfolds, the disruptive rapid cluster and the oboe melody in its central section evoke the difficulty of northern life. The final movement seamlessly continues from the preceding buildup. Its theme also originates from the three-note motif, but it undergoes a grand expansion. The development section commences with the cello's melodic line and soon delves into a sequence of theme imitations and modulations, conjuring a scene reminiscent of a blizzard.

## 演出者介紹 About the Artists

### 奧斯陸愛樂管絃樂團

#### Oslo Philharmonic Orchestra

1919年9月，愛樂協會管絃樂團（後來改制為奧斯陸愛樂管絃樂團）在挪威首都首次公開演出。不久後就吸引到西貝流士、尼基許等國際巨星的合作，他們兩位也都指揮過該樂團。在接下來的一個世紀，奧斯陸愛樂管絃樂團在布隆斯泰特、楊頌斯、薩拉斯特、佩特連科等首席指揮的傑出領導下，藉由巡迴演出和錄音，成功地將自己打造成數一數二的國際管絃樂團。

2020年8月，奧斯陸愛樂管絃樂團在新首席指揮克勞斯·麥凱萊的帶領下，展開第101個樂季。麥凱萊與樂團的第一件大型企畫是錄製西貝流士的交響曲全集。這張合輯由迪卡唱片發行，獲得了法國《Classica》雜誌的年度專輯獎，以及荷蘭愛迪生唱片大獎。接著，該樂團於世界各地演出西貝流士交響曲全集，獲得了《倫敦時報》和《衛報》的五星評價。

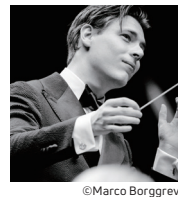
如今，麥凱萊和奧斯陸愛樂管絃樂團的合作已經邁入第四個樂季。2022年，被《留聲機》雜誌提名年度樂團獎，並與麥凱萊一同獲得了西貝流士獎，以表揚他們在促進芬蘭和挪威音樂圈交流的傑出貢獻。

In September 1919, the Orchestra of the Philharmonic Company—later to be known as the Oslo Philharmonic—took to the stage for its first public concert in the Norwegian capital. The fame of the orchestra soon started attracting international stars such as Jean SIBELIUS and Arthur NIKISCH, who both conducted the orchestra. In the century to follow, the Oslo Philharmonic successfully established itself as one of the major international orchestras, through tours and recordings under the leadership of eminent Chief Conductors, including Herbert BLOMSTEDT, Mariss JANSONS, Jukka-Pekka SARASTE and Vasily PETRENKO.

The Oslo Philharmonic began its 101st season in August 2020 with new Chief Conductor Klaus MÄKELÄ, whose close relationship with the musicians had been immediately apparent on his debut with the orchestra two years earlier. MÄKELÄ's first major project with the orchestra was a recording of the complete symphonies of SIBELIUS, which was released on Decca in Spring 2022 and awarded both the Choc Classica Recording of the Year (France) and an Edison Award (Netherlands). The recording was followed by critically acclaimed SIBELIUS residencies at the Wiener Konzerthaus and Hamburg Elbphilharmonie and appearances at the Paris Philharmonie and BBC Proms, which received five star reviews from both *The London Times* and *Guardian*.

Now in their fourth season together, Klaus MÄKELÄ and the Oslo Philharmonic continue to tour regularly and, as the *Wiener Zeitung* wrote of their recent return to the Austrian capital, "The collaboration between orchestra and conductor is alive with lightness and joy."

In 2022 the orchestra was nominated for *Gramophone* Orchestra of the Year and, together with Klaus MÄKELÄ, received the Sibelius Prize for outstanding efforts to promote contact between Finnish and Norwegian musical life.



首席指揮 Chief Conductor

## 克勞斯·麥凱萊 Klaus MÄKELÄ

芬蘭指揮家克勞斯·麥凱萊於2020年接下奧斯陸愛樂首席指揮一職，並從2021年9月起擔任巴黎管絃樂團音樂總監。他在2022年成為荷蘭皇家大會堂管絃樂團的藝術夥伴，並將於2027年接任該團的首席指揮。他於2023年8月演出湯瑪斯·拉赫爾的第二號交響曲和馬勒的第四號交響曲，迎接其擔任奧斯陸愛樂首席指揮的第四個樂季。本樂季的重要演出也包括蕭斯塔科維契的第七號交響曲、巴爾托克《藍鬍子城堡》音樂會，以及在布拉姆斯雙重協奏曲同時擔任指揮及演奏大提琴。

在擔任巴黎管絃樂團音樂總監的第三個樂季中，麥凱萊在艾克斯音樂節和巴黎舉行近20場音樂會，向史特拉汶斯基的俄羅斯芭蕾舞團作品致敬。而在成為荷蘭皇家大會堂管絃樂團藝術夥伴的第二個樂季中，麥凱萊預計帶領樂團演出六檔節目。

麥凱萊同時作為大提琴家，不定期與樂團成員合作演出，每年夏天也會在韋爾比耶音樂節的室內音樂會登台。身為迪卡唱片的簽約藝術家，麥凱萊已與奧斯陸愛樂錄製了完整的西貝流士交響曲專輯。

Finnish conductor Klaus MÄKELÄ has held the position of Chief Conductor of the Oslo Philharmonic since 2020 and Music Director of the Orchestre de Paris since September 2021. As Artistic Partner to the Concertgebouworkest since 2022 he will assume the title of Chief Conductor in 2027. He opened his fourth season as Chief Conductor of the Oslo Philharmonic Orchestra in August with Thomas LARCHER's Symphony No. 2 and MAHLER's Symphony No. 4. Additional season highlights include SHOSTAKOVICH's Symphony No. 7, a concert performance of BARTOK's *Bluebeard's Castle* and BRAHMS' Double Concerto, in which MÄKELÄ conducts and plays cello alongside violinist Daniel LOZAKOVICH.

For his third season as Music Director of the Orchestre de Paris, Klaus MÄKELÄ is honouring STRAVINSKY's Ballets Russes presented at both the Festival d'Aix and in Paris with nearly twenty concerts, and a recording of STRAVINSKY's *Petrushka*, *Jeux* and DEBUSSY's *L'Après-midi d'un faune* for Decca Classics. Other highlights include performances of recent works by Unsuk CHIN and Anna THORVALDSDOTTIR and the French premiere of Miroslav SRNKA's *Superorganisms*. For his second season as Artistic Partner of the Concertgebouworkest, Klaus MÄKELÄ leads six programmes in 2023-2024, including MUSSORGSKY's *Pictures at an Exhibition*, DE FALLA's *Nights in the Gardens of Spain* and Hawar TAWFIQ's *The Imagination of M.C. Escher*. He also conducts MAHLER's Symphony No. 3, and BRUCKNER's Symphony No. 5 as part of a cycle celebrating the 200th anniversary of the composer's birth.

As a cellist MÄKELÄ partners with members of the Oslo Philharmonic, Orchestre de Paris and Concertgebouworkest for occasional programmes, and each summer he performs at the Verbier Festival in chamber music concerts with fellow artists. An exclusive Decca Classics artist, he has recorded *The Firebird* and *The Rite of Spring* with the Orchestre de Paris and the complete SIBELIUS Symphonies with the Oslo Philharmonic.

小提琴 Violin

## 吉妮·楊森 Janine JANSEN



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小提琴家吉妮·楊森在本樂季的重要演出，包括由指揮家帕帕諾爵士帶領倫敦交響樂團的歐洲巡迴、在提勒曼指揮下與德勒斯登國家管絃樂團合作，以及與麥凱萊領軍的奧斯陸愛樂進行遠東巡迴演出。

2024年3月，第一屆「吉妮·楊森巴赫音樂節」將於荷蘭阿姆斯特丹皇家大會堂舉行，包括一系列由楊森與音樂夥伴共同策劃並演出的音樂會。管絃樂方面的其他重要演出合作還有帕帕諾爵士指揮下的捷克愛樂樂團，與蘇黎世音樂廳管絃樂團／賈維、鹿特丹愛樂／沙尼，以及瑞士羅曼德交響樂團／杜特華攜手合作。

身為迪卡唱片的簽約藝術家，其最新的錄音作品《12把史特拉底瓦里》，探索了12把史特拉底瓦里小提琴的音色，以及靈感取自這些偉大樂器的作品。楊森也是烏得勒支國際室內樂節的創辦人兼藝術總監，該音樂節將在2023年12月迎來第20週年。楊森並於2023/24樂季成為威格摩爾音樂廳的駐館藝術家。

楊森現使用1715年製的「舒姆斯基－羅德」史特拉底瓦里小提琴，由一位歐洲贊助人慷慨出借。

Violinist Janine JANSEN has longstanding relationships with the world's most eminent orchestras and conductors. This season's highlights include European tours with London Symphony Orchestra under the direction of Sir Antonio PAPPANO, Dresden Staatskapelle with Christian THIELEMANN and a Far East tour together with Oslo Philharmonic and Klaus MÄKELÄ. As part of her Artistic Partnership with Camerata Salzburg Janine JANSEN will also join two major tours across Europe.

In March 2024 the Concertgebouw Amsterdam will host the first "Janine Jansen Bach Festival" comprising of a number of orchestral, choral and chamber concerts programmed, inspired and performed by JANSEN and her musical partners.

Other orchestral highlights include engagements with Czech Philharmonic Orchestra under Sir Antonio PAPPANO, Tonhalle Orchestra / Paavo JÄRVI, Rotterdam Philharmonic / SHANI and Orchestre de la Suisse Romande / DUTOIT, Janine JANSEN will perform the world premiere of Britta BYSTRÖM's Violin Concerto co-commissioned by the Royal Stockholm Philharmonic Orchestra and returns to the London Symphony Orchestra for Sally BEAMISH's Double Concerto *Distans* together with Martin FRÖST.

JANSEN records exclusively for Decca Classics. Her latest recording "12 Stradivari" is a unique exploration of 12 great Stradivarius violins and the repertoire these extraordinary instruments inspired. The chosen repertoire is specially curated by Janine JANSEN to showcase the unique qualities of each violin.

She is the Founder and Artistic Director of the International Chamber Music Festival Utrecht which celebrates its 20th anniversary in December 2023. Together with Martha ARGERICH and Mischa MAISKY she performs a number of trio performances across Europe and continues her fruitful recital collaboration with pianist Denis KOZHUKHIN. Further chamber music projects are planned at Sion and Røros Festivals as well as at London's Wigmore Hall where she is Artist-in-Residence during the 23/24 season.

Janine JANSEN plays the Shumsky-Rode Stradivarius from 1715, on generous loan from a European benefactor.

# 奧斯陸愛樂管絃樂團 Oslo Philharmonic Orchestra

## 首席指揮 Chief Conductor

Klaus MÄKELÄ

## 第一小提琴 First Violin

Elise BÅTNES ★

Sarah CHRISTIAN ☆

Pauls EZERGAILIS

André ORVIK

Eileen SIEGEL

Jørn HALBAKKEN

Rasmus MIKKELSEN

Alyson READ

Arve Moen BERGSET

Bogumila DOWLASZ

Daniel DALNOKI

Mariam MAGHRADZE

Guro ASHEIM

Brage SÆBØ

Patrycja BIENKUŃSKA

Johannes SCHANTZ

## 第二小提琴 Second Violin

Dagny BAKKEN ●

Vegard JOHNSEN ○

Øyvind FOSSHEIM

Niels ASCHEHOUG

Marit EGENES

Hans Morten STENSLAND

Emilie HAAGENRUD

Ingeborg FIMREITE

Kristin SKJØLAAS

Aslak JUVA

Emil HUCKLE-KLEVE

Liv Hilde KLOKK-BRYHN

Emilie GUDIM

Amanda HORN

## 中提琴 Viola

Catherine BULLOCK ●

Michael Andreas GROLID ○

Anders RENSVIK

Birgitta HALBAKKEN

Ingvild SPILLING

Heidi Heistø CARLSEN

Stig-Ove OSE

Cecilia WILDER

Arthur BEDOUELLE

Nanna Ikutomi SØRLI

Arvid RESARE

Elisabeth Lund TOMTER

## 大提琴 Cello

Louisa TUCK ●

Marie BITLLOCH ○

Katharina HAGER-SALTNES

Bjørn SOLUM

Hans Josef GROH

Cecilia GÖTESTAM

Kari RAVNAN

Toril SYRRIST-GELGOTA

Johannes MARTENS

Ingvild SANDNES

## 低音提琴 Double Bass

Kenneth RYLAND ●

Glenn Lewis GORDON ○

Cécile KOUASSI

Kjetil SANDUM

Steinar BØRMER

Danijel PETROVIC

Hugh KLUGER

Mathias VALSETH

## 長笛 Flute

CHEN Ting-wei ●

Tom Ottar ANDREASSEN ○

Trond Magne BREKKA

## 雙簧管 Oboe

David STRUNCK ●

Joao Miguel SILVA ○

CHIU Min-hua

Sigurd GREVE

## 單簧管 Clarinet

Leif Arne Tangen PEDERSEN ●

Fredrik FORS ○

Pierre XHONNEUX

Ingvill HAFSKJOLD

## 低音管 Bassoon

Ole Kristian DAHL ●

Frode CARLSEN ○

Linn Cecilie RINGSTAD

Kari FOSS

## 法國號 French Horn

Inger BESSERUDHAGEN ●

Martin SCHÖPFER ○

Jan Olav MARTINSEN

Kjell Adel LUNDSTRØM

James PATTERSON

Abel Perez ARMAS

## 小號 Trumpet

Brynjar KOLBERGSRUD ●

Antoine PITTET ○

Jonas HALTIA

Axel SJÖSTEDT

## 長號 Trombone

Audun BREEN ●

Terje MIDTGÅRD ○

Thorbjørn LØNMO

Anders DALHAUG

## 低音號 Tuba

Frode AMUNDSEN ●

## 定音鼓 Timpani

Christopher LANE ●

Javier AZANZA

## 打擊 Percussion

Javier AZANZA

## 豎琴 Harp

Birgitte Volan HÅVIK ●

- ★ 樂團首席 Concert Master
- ☆ 樂團副首席 Co-concert Master
- 首席 Principal
- 副首席 Co-principal



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