



© Marco\_Borggreve

Lucas & Arthur JUSSEN

# 雙鋼琴—盧卡斯及亞瑟·尤森 《春之祭》

## JUSSEN Brothers Piano Duo Recital

2023.9.16 Sat. 19:30

衛武營音樂廳

Weiwuying Concert Hall

演出全長約 120 分鐘，含中場休息 20 分鐘

Duration is about 120 minutes with a 20-minute intermission.



## 演出曲目 Program

巴赫：〈羊群將安然牧放〉，選自清唱劇《使我愉快的事，唯有歡快地狩獵》，BWV 208（瑪莉·豪改編給鋼琴四手聯彈）

J. S. BACH: "Sheep May Safely Graze" from Cantata *The Lively Hunt Is All My Heart's Desire*, BWV 208 (Arranged for Piano Four-Hands by Mary HOWE)

巴赫：聖詠前奏曲《請來，萬邦的救主》，BWV 599（捷爾吉·庫爾塔改編給鋼琴四手聯彈）

J. S. BACH: Chorale Prelude on *Savior of the Nations, Come*, BWV 599 (Arranged for Piano Four-Hands by György KURTÁG)

巴赫：小奏鳴曲，選自清唱劇《神時良辰》，BWV 106（捷爾吉·庫爾塔改編給鋼琴四手聯彈）

J. S. BACH: Sonatina from *Mighty God, His Time Is Ever Best*, BWV 106 (Arranged for Piano Four-Hands by György KURTÁG)

莫札特：D 大調雙鋼琴奏鳴曲，K. 448

W. A. MOZART: Sonata for Two Pianos in D Major, K. 448

I. Allegro con spirito 有精神的快板

II. Andante 行板

III. Molto allegro 相當快的快板

拉威爾：《圓舞曲》（雙鋼琴版本）

M. RAVEL: *La valse, poème chorégraphique* (Version for Two Pianos)

---

中場休息 Intermission

---

史特拉汶斯基：《春之祭》（雙鋼琴版本）

I. STRAVINSKY: *Le Sacre du printemps* (*The Rite of Spring*) (Version for Two Pianos)

I. L' Adoration de la Terre (Adoration of the Earth) 大地的崇拜

II. Le Sacrifice (The Sacrifice) 獻祭

## 樂曲介紹 Program Notes

巴赫：〈羊群將安然牧放〉，選自清唱劇《使我愉快的事，唯有歡快地狩獵》，BWV 208（瑪莉·豪改編給鋼琴四手聯彈）

撰文 | 吳毓庭

「狩獵」在巴赫所生活的年代，不僅是貴族娛樂，同時也能展示出統治者的武力。當巴赫在1713年受雇主威瑪公爵委託，創作新曲為薩克森—魏森費爾斯公爵慶生時，作詞者法朗克便以狩獵女神黛安娜、畜牧女神帕勒斯、牧羊少年恩狄米翁等角色，輪流歌頌打獵的樂趣，一來呼應公爵的愛好，一來讚美他治國的能力。

〈羊群將安然牧放〉是全劇的第九樂章，由帕勒斯演唱，祂提到：羊群在好的牧羊人照顧下，可以安然生活，百姓在好的君王治理下，也能獲得平靜。巴赫用持續重複的簡短節奏，營造出撫慰感，中間樂曲轉為小調，則對應詞意中對君王的期待。

**J. S. BACH: "Sheep May Safely Graze" from Cantata *The Lively Hunt Is All My Heart's Desire*, BWV 208 (Arranged for Piano Four-Hands by Mary HOWE)**

Written by WU Yu-ting; translated by Lin HSIEH

In BACH's time, "hunting" served as both entertainment for nobility and a display of a ruler's military prowess. For a 1713 commission from the Duke of Weimar, BACH collaborated with the lyricist Salomon FRANCK to create this piece featuring two goddesses, Diana and Pales, and the shepherd boy Endymion. Their alternating voices joyfully sang of the hunt, echoing the Duke's interests and praising his leadership.

"Sheep May Safely Graze" is the ninth movement of the cantata, sung by Pales, where tranquility under a shepherd's care is likened to a peaceful nation under a virtuous king. BACH uses short, repetitive rhythms to convey comfort and shifts to a minor key in the middle section, invoking the people's aspirations for their king.

巴赫：聖詠前奏曲《請來，萬邦的救主》，BWV 599（捷爾吉·庫爾塔改編給鋼琴四手聯彈）

撰文 | 吳毓庭

《請來，萬邦的救主》為馬丁·路德根據四世紀主教聖安博寫下的待降節聖詩，從拉丁文翻譯成德文的聖詠，歌詞在描述耶穌基督被童貞女生下，帶著榮光降臨人世。這首曲子在巴洛克時期非常盛行，許多作曲家都曾以此為素材創作，巴赫一生就引用了十次在不同作品中。這首前奏曲

收錄在他任職威瑪宮廷管風琴師時，完成的《管風琴小曲集》中，並且是整冊的第一首。

原本的聖詠曲調平穩、莊重，巴赫則利用多聲部、從上到下輪流模仿的方式，表現基督降臨的意象，樂曲更以豐富的半音進行，增加曲子的崎嶇感，也表達出世人渴求的心情。

### **J. S. BACH: Chorale Prelude on *Savior of the Nations, Come*, BWV 599 (Arranged for Piano Four-Hands by György KURTÁG)**

Written by WU Yu-ting; translated by Lin HSIEH

Martin LUTHER translated Chorale Prelude on *Savior of the Nations, Come* from Latin into German, based on the Advent hymn by St. Ambrose in the fourth century. The hymn celebrates Jesus Christ's glorious birth from a virgin and was popular in the Baroque era, inspiring many composers. BACH quoted it ten times in various works. The prelude is part of the "Orgelbüchlein," completed during BACH's time as the Weimar court organist, and it holds the distinction of being the first piece in the volume.

BACH transforms the original chorale's steady and solemn tone by using multiple voices, beautifully conveying the image of Christ's coming. The music's rich semitones amplify its ruggedness and vividly express the world's longing.

### **巴赫：小奏鳴曲，選自清唱劇《神時良辰》，BWV 106（捷爾吉·庫爾塔改編給鋼琴四手聯彈）**

撰文 | 吳毓庭

《神時良辰》的內容圍繞著死亡，大意是：死亡是注定的，人在神的指教中將獲得智慧；雖終需一死，但神讓死亡變成安息。全曲四個樂章安排別具意義：除卻第一樂章器樂曲，後面三個人聲樂章可分成七段，前三段出自舊約，後三段出自新約與後人所寫的聖詠，正中央的第四段由舊、新約組成，代表基督誕生帶來新的希望。

起始的「小奏鳴曲」與古典時期的意義不盡相同，這裡指的是純粹的器樂曲（sonata 與規模較小的 sonatina 之字源 sonare 為「發出聲響」，與 cantare「歌唱」相對），而非後來具特定結構的曲式。全曲速度緩慢，低音聲部始終以八分音符進行，彷彿送葬腳步，而高音聲部充滿交錯的節奏，狀似不斷呼喊逝者，充滿哀悼感。

### **J. S. BACH: Sonatina from *Mighty God, His Time Is Ever Best*, BWV 106 (Arranged for Piano Four-Hands by György KURTÁG)**

Written by WU Yu-ting; translated by Lin HSIEH

*Mighty God, His Time Is Ever Best* revolves around death as destiny, guided by God's wisdom, leading

to rest. The four movements include an instrumental opener, followed by three vocal movements with seven sections. The first three sections draw from the Old Testament, while the latter three include New Testament and generational chorales. The fourth section unites both Testaments, symbolizing hope from Christ's birth.

The original "sonatina" held a distinct meaning as purely instrumental music, deriving from "sonare" (to make a sound) as opposed to "cantare" (singing), rather than specifying a structured form. This piece features a slow tempo with funeral-like bass in eighth notes and interlaced rhythms in the treble, expressing profound mourning and summoning the departed.

### 莫札特：D 大調雙鋼琴奏鳴曲，K. 448

撰文 | 吳毓庭

莫札特在年少時曾寫下數首四手聯彈，供他和姊姊巡迴演奏時用，但第一首雙鋼琴樂曲，則要等到二十五歲才出現。或許有以下幾個原因：第一，作品是為心儀莫札特的女學生奧恩哈默所寫，不過由於作曲家無意，樂曲很可能因此被寫成了距離較遠的雙鋼琴，而非肩並肩聯彈；第二，莫札特也很可能是受到尊敬的前輩 J. C. 巴赫啟發，幾年前老大師才寫下了給雙鋼琴的 G 大調奏鳴曲；第三，莫札特的對手克萊曼蒂在 1781 年也寫了一部同類型作品，雖然不確定誰先誰後，但較勁意味濃厚。

樂曲由亮麗的齊奏破題，接著兩聲部會在相同音域，展開模仿彼此的上行音群，流露歡愉、親暱；第二主題轉而以下行音階表現，性格變得溫柔、害羞。發展部較短，可以聽見從第二主題變化出的旋律，經過半音變化、轉成小調等手法，短暫脫離原本的「優雅風格」。整體而言，樂思發展並不是太特別，但兩聲部音響不斷拋接充滿了遊戲性。

第二樂章採用優雅的三拍子鋪陳，第一主題如同女高音詠嘆調，線條婉轉帶著少許裝飾音，第二主題延續前面的個性，但偶爾會出現瞬間的小調和聲，彷彿憂鬱突然浮現。第三樂章充滿歡快的主題，唯其中轉為小調段落的末尾，音樂會出現類似聖詠的塊狀和弦，為樂曲增添豐富的層次。

### W. A. MOZART: Sonata for Two Pianos in D Major, K. 448

Written by WU Yu-ting; translated by Lin HSIEH

In his youth, MOZART composed numerous pieces for four-hands, intended for him and his sister to perform during their tours. However, it wasn't until he reached the age of twenty-five that he created his first composition for two pianos. There might be several reasons for this delay. Firstly, the work was dedicated to J. AUERNHAMMER, a female student who deeply adored MOZART. The composer

might be unaware, but he chose duo piano instead of playing next to each other on the same piano. Secondly, it's plausible that MOZART found inspiration in the works of his esteemed predecessor, J. C. BACH, who had written a Sonata in G Major for two pianos just a few years earlier. Lastly, the rivalry with his contemporary, Muzio CLEMENTI, who also composed a similar piece in 1781, likely played a role in motivating MOZART to venture into this genre.

The music starts with a captivating unison, followed by the voices imitating each other's ascending lines, conveying joy and intimacy. The second theme appears with descending scales, giving a gentle and shy character. The development section is brief, transforming the melody from the second theme with semitone changes and a transition to a minor key, deviating from the original galant style. Overall, the composition's musical ideas may not be highly distinctive, but the playful interplay between the two interactive voices is delightful to hear.

The second movement resembles a soprano aria, unfolding gracefully in triple time, boasting mellifluous lines adorned with delicate ornamentation. The second theme maintains its elegance but introduces intermittent minor harmonies, adding a touch of melancholy. The third movement is filled with joyful themes, transitioning to a minor key towards the end with rich chorale-like chords, adding depth to the music.

## 拉威爾：《圓舞曲》（雙鋼琴版本）

撰文 | 張皓閔

為表達對圓舞曲的熱愛，並向小約翰·史特勞斯致敬，拉威爾於 1906 年嘗試創作名為《維也納》的管絃樂曲，但後來放棄了。1919 至 1920 年，拉威爾重拾計畫，完成了《圓舞曲》。除管絃樂版本以外，拉威爾也親自改編了雙鋼琴版和鋼琴版。

作品前言附有拉威爾的解說：「透過旋轉雲彩的縫隙，可瞥見一對對跳著圓舞的伴侶。雲彩逐漸消散：在 A 段會看見宏偉大廳裡擠滿旋轉的人群。此場景逐漸被照亮。水晶吊燈的光芒在極強的 B 段迸發出來。場景設在 1855 年左右的帝國宮廷裡。」樂曲始於低音區模糊的呢喃。圓舞曲的節奏越來越清晰，隨後發展成一首繼承史特勞斯偉大傳統的維也納圓舞曲。然而，音樂不時會變得狂熱，最後甚至奇妙地變得既輝煌又乖張，大步邁向爆炸性的結局。



## M. RAVEL : *La valse, poème chorégraphique* (Version for Two Pianos)

Written by CHANG Hao-min; translated by Lin HSIEH

In 1906, RAVEL tried to express his love for the waltz and pay tribute to Johann STRAUSS Jr. with *Vienne*, an orchestral piece he didn't finish. From 1919 to 1920, RAVEL revisited the idea and completed it, resulting in *La Valse*. Apart from the orchestral version, he also adapted the piece into two-piano and solo piano versions.

In the score's preface, RAVEL described: "Through whirling clouds, waltzing couples may be faintly distinguished. The clouds gradually scatter: one sees at section A an immense hall peopled with a whirling crowd. The scene is gradually illuminated. The light of the chandeliers bursts forth at the fortissimo section B. Set in an imperial court, about 1855."

The piece starts with a mumbled lower register and slowly builds into a Viennese waltz, embracing the STRAUSS tradition. It occasionally becomes frenetic and ends with a brilliantly explosive finale.

## 史特拉汶斯基：《春之祭》（雙鋼琴版本）

撰文 | 張皓閔

1913年首演時引發騷亂的舞劇《春之祭》，以其聞所未聞的粗野原始聞名於世。作品在和聲、節奏與管絃樂法各方面的創新，對二十世紀音樂的發展有著深遠的影響。

史特拉汶斯基總會為自己的舞劇作品編寫鋼琴版本，以方便編舞家和舞者進行編舞和排練。他也常在管絃樂總譜尚未完工前，先演奏鋼琴版本給圈內人聽（主要是為了宣傳作品而不是徵求意見）。早在1912年，史特拉汶斯基就曾為樂評家埃文斯彈奏近乎完成的《春之祭》；1913年也先後為達基列夫和拉威爾彈奏作品的早期版本。他也曾和德布西合作，一起為樂評家拉盧瓦彈奏《春之祭》的另一早期版本。不過，改編這些鋼琴版本的目的，從來不是為了在音樂會上演出。

據說史特拉汶斯基本人直到1967年才注意到有人在公開演奏《春之祭》的雙鋼琴版。該年11月6日，年輕鋼琴家提爾森·湯瑪斯和格瑞爾森在洛杉磯演奏了此版本。這兩位鋼琴家也在1969年發行了《春之祭》雙鋼琴版的第一份錄音。

由於許多雙鋼琴作品都是從交響作品改編而成，《春之祭》的雙鋼琴版本很可能會被認為是其管絃樂原版的「脫皮版」。但事實上，這才是原版。雙鋼琴版早有自己的生命。這不是此油畫傑作的數字著色複製畫；這是藍圖，是架構此偉大建築的基礎。鋼琴較為單調的色彩雖難以展現《春之祭》微妙的管絃樂法，卻也讓聽眾得以更輕鬆且清楚地感受到史特拉汶斯基極為精湛複雜的和聲與節奏設計，透過全新方式體驗此震撼世人的二十世紀經典名作。

## I. STRAVINSKY: *Le Sacre du printemps (The Rite of Spring)* (Version for Two Pianos)

Written by CHANG Hao-min; translated by Lin HSIEH

*The Rite of Spring*, a ballet that caused a sensation during its 1913 premiere, is renowned for its unprecedented crudeness. The groundbreaking innovations in harmony, rhythm, and orchestration profoundly influenced 20th-century music's development.

For the convenience of choreographers and dancers during choreography and rehearsal, STRAVINSKY consistently created piano renditions of his ballet compositions. Additionally, he would often present these versions to industry insiders before completing the full orchestral score, more to promote the work than to seek feedback. As early as 1912, STRAVINSKY played the nearly finished *The Rite of Spring* piano version for the music critic Edwin EVANS. In 1913, he also performed an early version for Sergei DIAGHILEV and RAVEL. STRAVINSKY even collaborated with DEBUSSY on another rendition of *The Rite of Spring* for the critic Louis LALOY. Nevertheless, these piano adaptations were never intended for concert performances.

It is believed that STRAVINSKY himself was not aware of anyone else's public performance of *The Rite of Spring* for two pianos until 1967. On November 6 of that year, the young pianists Michael TILSON THOMAS and Ralph GRIERSON presented this version in Los Angeles. The two pianists also released the first recording of this masterpiece for two pianos in 1969.

Considering that many two-piano works are adapted from symphonic pieces, it's natural for the two-piano version of *The Rite of Spring* to be seen as a simplified rendition of the original. However, in reality, this is the original version of the composition. The two-piano rendition has taken on a life of its own over time. It isn't merely digitally colored reproduction; it serves as the foundational blueprint for this magnificent musical structure.

Although the piano's relatively uniform timbre may not fully capture the nuanced orchestration of *The Rite of Spring*, it offers the audience an accessible and clear insight into STRAVINSKY's intricate harmony and rhythm design. Experience the awe-inspiring brilliance of this twentieth-century classic in this unique and compelling form.



## 鋼琴 Piano

盧卡斯及亞瑟·尤森

Lucas and Arthur JUSSEN



荷蘭兄弟盧卡斯及亞瑟·尤森儘管年紀尚輕，早已立足國際樂壇多年，獲得媒體和觀眾的高度讚賞。2022年7月，尤森兄弟在美國檀格塢音樂節首次亮相。在安德里斯·尼爾森斯指揮下，與波士頓交響樂團首演法佐·賽伊為兩人量身打造、四手聯彈的《鳳凰》（Anka kuşu）。22/23樂季初，尤森兄弟與布達佩斯節慶管絃樂團，在伊凡·費雪的帶領下開啟歐洲巡迴。尤森兄弟頻繁與世界知名樂團同台，此外，他們擔任米蘭交響樂團的駐團音樂家，亦在柏林、倫敦、巴黎、斯德哥爾摩舉辦二重奏。

尤森兄弟年紀尚小便受邀為荷蘭女王演奏。2005年應鋼琴大師皮耶絲之邀學習，而後跟隨皮耶絲和著名鋼琴家們精進琴藝：盧卡斯先後受美國的普雷斯勒與在西班牙的巴許基洛夫指導，亞瑟則自阿姆斯特丹音樂學院畢業，師承楊·維恩。

尤森兄弟於2010年與德意志留聲機唱片公司獨家簽約，合作至今。首張專輯收錄貝多芬作品，獲白金唱片成就，更獲愛迪生唱片大獎觀眾獎。他們與聖馬丁學院樂團和內維爾·馬里納爵士錄製的莫札特鋼琴協奏曲K. 365和K. 242達成金唱片；與阿姆斯特丹小交響樂團錄製巴赫作品；《The Russian Album》中，重新詮釋拉赫曼尼諾夫、史特拉汶斯基和阿連斯基的雙鋼琴作品。最新專輯是集結荷蘭作曲家作品的《Dutch Masters》，該專輯在2022年獲得愛迪生唱片大獎室內樂獎以及觀眾獎。

"It is like driving a pair of BMWs," remarked conductor Michael SCHØNWANDT, after directing the Dutch brothers Lucas and Arthur JUSSEN. Despite their young age, they have been part of the international concert world for years and are praised vigorously by both press and audience.

The JUSSEN brothers have performed with orchestras such as the Boston Symphony, Philadelphia Orchestras, Concertgebouworkest, Danish National Symphony Orchestra, City of Birmingham Symphony Orchestra, the Academy of St Martin in the Fields, as well as Montréal, Sydney, Singapore, and Shanghai Symphony Orchestras. They collaborate with renowned conductors such as Andris NELSONS, Christoph ESCHENBACH, Iván FISCHER, Valery GERGIEV, Sir Neville MARRINER, Yannick NÉZET-SÉGUIN, Jukka-Pekka SARASTE, and Jaap van ZWEDEN.

In July 2022, the JUSSEN brothers made their debut at the Tanglewood Festival (USA). They gave the US premiere of "Anka kuşu" (Phoenix) for piano four-hands and orchestra, written for them by Fazil SAY with the Boston Symphony Orchestra. In 2022 season, they toured Europe together with the Budapest Festival Orchestra under Ivan FISCHER. Guest engagements in 2022/2023 took them to Tonhalle-Orchester Zürich, Orchestre Philharmonique de Monte-Carlo, Royal Philharmonic Orchestra London, Houston Symphony Orchestra, Vancouver Symphony Orchestra, São Paulo Symphony Orchestra, NDR Elbphilharmonie Orchester, hr-Sinfonieorchester, WDR Sinfonieorchester and Deutsches Symphonie-Orchester Berlin. They are also "Artists in Residence" with the Orchestra Sinfonica di Milano. In recitals, the duo can be seen in Berlin, London, Paris, Stockholm, Stuttgart, Essen and Dortmund.

Lucas and Arthur first started piano lessons in Hilversum and were invited to perform for the Dutch Queen Beatrix as well as winning competitions at a young age. Over the years they have studied with Portuguese pianist Maria João PIRES, with Lucas completing his studies with Menahem PRESSLER and Dmitri BASHKIROV; while Arthur graduated from the Amsterdam Conservatory, studying with Jan WIJN.

Recording exclusively with Deutsche Grammophon since 2010, their debut CD with works by BEETHOVEN received platinum status. Their other recording of MOZART's piano concertos with the Academy of St. Martin in the Fields reached gold status. The JUSSEN brothers also recorded with the Concertgebouworkest and with the Amsterdam Sinfonietta. Other recordings include their interpret works for two pianos by RACHMANINOFF, STRAVINSKY, and ARENSKY. The latest recording *Dutch Masters* devoted to works by Dutch composers, including a collaboration with the Netherlands Radio Philharmonic Orchestra and Karina CANELLAKIS, was awarded an Edison Klassiek in the category "Chamber Music" as well as the audience award.