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焦點荷蘭

Netherlands Focus

鹿特丹愛樂管絃樂團

Rotterdam Philharmonic Orchestra

2023.6.17 Sat. 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.



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■ 演出曲目 Program

貝多芬：c 小調第三號鋼琴協奏曲，作品 37

L. v. BEETHOVEN: Piano Concerto No. 3 in c minor, Op. 37

- | | |
|-------------|----------------------|
| I. 有活力的快板 | I. Allegro con brio |
| II. 緩板 | II. Largo |
| III. 輪旋曲－快板 | III. Rondo - Allegro |

中場休息 Intermission

柴科夫斯基：b 小調第六號交響曲《悲愴》，作品 74

P. I. TCHAIKOVSKY: Symphony No. 6 in b minor, Op. 74, *Pathétique*

- | | |
|-------------|--------------------------------|
| I. 慢板－從容快板 | I. Adagio - Allegro non troppo |
| II. 優雅的快板 | II. Allegro con grazia |
| III. 甚活潑的快板 | III. Allegro molto vivace |
| IV. 悲傷的慢板 | IV. Adagio lamentoso |

■ 曲目介紹 Program Notes

貝多芬：c 小調第三號鋼琴協奏曲，作品 37

文 | 吳毓庭

貝多芬第一首鋼琴協（第二號）創作於快 20 歲時，風格還很像海頓與莫札特，但從第二、三首開始（第一號、第三號），就能聽見他獨特的情感張力和「奮鬥感」。第三號尤其明顯，羅森（C. ROSEN）認為：「（c 小調）總能以最外顯的形式，表現作曲家的不妥協。」

樂曲由小心但堅定的主題開始，呼應莫札特 K. 491，隨後樂曲越來越無畏，進而來到柔美的單簧管第二主題。獨奏加入時採用猛烈的上行音階現身，英雄姿態預告了其後續發展中，擔任領導樂思轉變的地位。

第二樂章為三段體，A 段以鋼琴獨白為主；B 段透過鋼琴與木管對唱，營造出冥想風格。第三樂章為輪旋曲，A 段充滿大量後半拍節奏，洋溢活力；B 段鋼琴雙手互動頻繁，充滿遊戲感；C 段轉到降 A 大調，樂句變得綿延、抒情。

L. v. BEETHOVEN: Piano Concerto No. 3 in c minor, Op. 37

Written by WU Yu-ting

It wasn't until BEETHOVEN turned twenty that he completed his first official piano concerto, now known as Piano Concerto No. 2, which exhibits a style inherited from MOZART and HAYDN. However, starting with the second concerto (called No. 1) and the third (No. 3), we can hear more intense dynamics and key changes that reflect the composer's personal emotions. No. 3 in c minor is considered the most representative of this transformation. Music scholar Charles ROSEN notes that "C minor does give BEETHOVEN to us in his most extrovert form, where he seems to be most impatient of any compromise."

The piece begins with a cautious yet determined tempo. The composition grows bolder, transitioning to the second theme, which is gentler, introduced by the clarinet. The soloist then makes a powerful entrance with an ascending scale, evoking a heroic figure and foreshadowing the piano's leading role in the overall development of the composition.

The second movement follows a ternary form. In section A, a piano monologue unfolds. Section B features broken chords on the piano and intertwining woodwind melodies, producing reflective passages. In the third movement, Rondo - Allegro, section A exudes youthful energy through its syncopation and accented beats, while section B consists of frequent interactions between the piano hands, creating a playful atmosphere. In section C, BEETHOVEN shifts to the key of A-flat Major, featuring elongated phrases and a heightened sense of lyricism.

柴科夫斯基：b 小調第六號交響曲《悲愴》，作品 74

文 | 羅文秀

1893 年 2 月創作的 b 小調交響曲，是柴科夫斯基所有作品中最好、最真摯，也是最愛的。初演後 9 天，突然染病去世，特別是終樂章的告別氣氛，就像為自己而寫的安魂曲，間接留下未解之謎。

第一樂章描述人生的恐懼和絕望，不斷高潮迭起、上下翻騰，宛如世界末日般崩裂的歇斯底里。第二樂章優雅的快板以甜美的民謠風舞曲開始，三段體，中間轉為小調的悲嘆樂句，就在喜悅與悲歎中進行。

第三樂章先是躁動不安的詼諧曲，中段由單簧管吹進行般旋律，最後於亢奮情緒下如終樂章的激動結尾。第四樂章悲傷的慢板籠罩著陰霾氣氛，試圖以此來表達受壓抑的悲愴情緒。ABA 三段體，最後於不斷嘆息聲中結束。

P. I. TCHAIKOVSKY: *Symphony No. 6 in b minor, Op. 74, Pathétique*

Written by LO Wen-hsiu

In February 1893, TCHAIKOVSKY composed Symphony No. 6 in b minor, considered this piece to be his best and most sincere work, as well as being his favorite. Sadly, just nine days after its debut, the composer fell ill and passed away. The music in the symphony reflects a sense of desperation and unease, particularly in the final movement's farewell atmosphere, which indirectly hints at unresolved mysteries between the work and the composer's death.

The theme of the first movement is one of doubt and uncertainty, which alternates between ascending and descending, resembling tangled thoughts, creating a sense of apocalypse. The second movement, *Allegro con grazia*, commences with a lively, unbridled dance melody, which is a typical feature of Russian folk music. It consists of three sections, with the middle shifting to a minor key and featuring lament phrases. The entire movement is constructed around the contrasting emotions of elation and sorrow.

The third movement commences with alternating instruments playing the restless musical figure of Scherzo. In the central part, the clarinet takes the lead and plays the melody like a march. And the piece ultimately concludes with an exuberant finale reminiscent of the final movement. The fourth movement, *Adagio lamentoso*, exudes a somber mood, aiming to express repressed emotions. It follows a ternary form with an ABA structure and concludes with constant sighing.

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■ 演出者介紹 About the Artists

首席指揮

拉哈夫·沙尼

Chief Conductor

Lahav SHANI



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2018年9月拉哈夫·沙尼接下鹿特丹愛樂首席指揮一職，成為該樂團史上最年輕的首席指揮。2020/21樂季，沙尼繼祖賓·梅塔之後，接下以色列愛樂音樂總監的職位。2017/18樂季，沙尼成為了維也納交響樂團的首席客座指揮。此外，他也定期與柏林國家管絃樂團合作。

沙尼受邀擔任許多重要的交響樂團客座指揮，近期曾與柏林愛樂樂團、維也納愛樂樂團、巴伐利亞廣播交響樂團、倫敦交響樂團、荷蘭皇家大會堂管絃樂團、德勒斯登國家管絃樂團、蘇黎世音樂廳管絃樂團、布達佩斯節慶管絃樂團、波士頓交響樂團、柏林廣播交響樂團……等合作演出。

1989年生於以色列特拉維夫的沙尼，自小便開始修習鋼琴，後來則前往柏林學習指揮技巧。2013年，在德國班貝格舉行的馬勒國際指揮大賽中，他一舉奪下首獎殊榮。2016年6月，沙尼以指揮家和鋼琴獨奏家的身分，首次與鹿特丹愛樂展開合作。沙尼作為一名鋼琴家，以領奏的方式演出鋼琴協奏曲，包括倫敦的愛樂管絃樂團、柏林國家管絃樂團和法國廣播愛樂樂團。沙尼在室內樂表演也有豐富的經驗，曾於歐陸多個音樂節演出，並曾錄製發行了鋼琴三重奏專輯。

Lahav SHANI is the Chief Conductor of the Rotterdam Philharmonic Orchestra. He assumed his position in September 2018, becoming the youngest Chief Conductor in the orchestra's history. In the 2020/21 season, SHANI succeeded Zubin MEHTA as Music Director of the Israel Philharmonic Orchestra. He became Principal Guest Conductor of the Vienna Symphony Orchestra in the 2017/18 season, and works regularly with the Staatskapelle Berlin.

Recent and upcoming highlights as a Guest Conductor include engagements with the Berliner Philharmoniker, Vienna Philharmonic, Symphonieorchester des Bayerischen Rundfunks, London Symphony Orchestra, Royal Concertgebouw Orchestra, Dresden Staatskapelle, Tonhalle-Orchester Zürich, Budapest Festival Orchestra, Boston Symphony and Rundfunk-Sinfonieorchester Berlin, to name a few.

Born in Tel Aviv in 1989, SHANI started his piano studies at a young age and went on to Berlin to complete his studies in conducting. He won First Prize in the Gustav Mahler International Conducting Competition in 2013, by 2016 SHANI first performed with the Rotterdam Philharmonic Orchestra as a conductor and as a piano soloist. SHANI as a pianist has play-directed piano concerti with many orchestras including the Philharmonia Orchestra, Staatskapelle Berlin, and Orchestre Philharmonique de Radio France. SHANI also has considerable experience performing chamber music appearing at festivals as well as recordings.

鋼琴

劉曉禹

Piano

Bruce LIU



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2021年十月，劉曉禹在第18屆國際蕭邦鋼琴比賽中獲得了首獎，成為此重要音樂賽事有史以來第一位拿到首獎的加拿大人，從此享譽國際。次年三月，他與德意志留聲機簽署獨家專輯發行。

劉曉禹在2022/23樂季中的重要演出，包括他首登卡內基音樂廳的史坦禮堂、維也納音樂廳和里德哈勒音樂廳舉辦獨奏音樂會。在此樂季中，劉曉禹也會和維也納交響樂團、愛樂管絃樂團、舊金山交響樂團、聖西里亞管絃樂團、洛杉磯愛樂樂團和費城交響樂團同台演出。

在此之前，他曾與多個世界頂尖樂團合作，包括克里夫蘭管絃樂團、以色列愛樂樂團、盧森堡愛樂樂團和蒙特婁交響樂團等，並曾在全球重要的音樂廳演奏，包括倫敦的皇家節日音樂廳、巴黎的香榭麗舍劇院和維也納音樂廳等。

劉曉禹很喜歡說一句話：「我們所有人的共同點就在於我們的不同。」出生於巴黎，成長於加拿大蒙特婁，師承理查·雷蒙（R. RAYMOND）及鄧泰山的他，會以微笑和樂觀的態度開展他的藝術之旅。

Bruce LIU achieved worldwide fame in October 2021 when he won the 18th International Chopin Piano Competition, becoming the first Canadian ever to take First Prize in the long history of this most prestigious event. He signed an exclusive agreement with Deutsche Grammophon the following March. Bruce LIU's highlights for the 2022/23 season include debut recitals at Carnegie Hall's Stern Hall, Konzerthaus Wien, and Liederhalle Stuttgart, as well as performances with Vienna Symphony Orchestra, Philharmonia Orchestra, San Francisco Symphony, Orchestra dell'Accademia Nazionale di Santa Cecilia, Los Angeles Philharmonic and with Philadelphia Orchestra.

In addition, he has already performed with some of the world's leading ensembles, such as the Cleveland Orchestra, Israel Philharmonic Orchestra, Orchestre Philharmonique du Luxembourg, Orchestre symphonique de Montréal and at prestigious venues such as London's Royal Festival Hall, Paris's Théâtre des Champs-Élysées, and the Vienna Konzerthaus.

"What we all have in common is our difference," Bruce LIU likes to say. Born in Paris and grew up in Montreal, he has studied with teachers such as Richard RAYMOND and DANG Thai-son and approaches his artistic journey with optimism and a smile.

鹿特丹愛樂管絃樂團

Rotterdam Philharmonic Orchestra

成立於 1918 年的鹿特丹愛樂管絃樂團，素來以充滿活力的表演風格、備受讚譽的錄音作品，以及創新的觀眾互動手法而聞名，並因此在歐洲一流樂團中佔有一席之地。在歷經最初幾年的摸索和開拓後，樂團便在首席指揮愛德華·弗普斯的帶領下，自 1930 年開始逐漸躋身荷蘭當地最重要的樂團之列。1970 年代，在吉恩·富納特和艾度·迪華特相繼擔任首席指揮期間，該樂團進一步打開國際知名度。而在瓦列里·葛濟夫接下首席指揮一職後，更帶領該樂團邁入一個蓬勃發展的嶄新時代。其後接棒的亞尼克·聶澤·賽金，以及於 2018 年接任的拉哈夫·沙尼，則繼續將這股發展動能延續下去。

多倫音樂廳為樂團的駐點音樂廳，自 2010 年起，鹿特丹愛樂也成為了巴黎香榭麗舍劇院的常駐樂團，每年前往各地表演場館、世界知名音樂廳演出，其中也包含教育演出和社區推廣項目。

鹿特丹愛樂自 1950 年代便陸續發行了許多廣受好評的錄音。樂團目前除了與德意志留聲機唱片公司和北歐的 BIS 唱片公司簽約，亦與 EMI 和維京經典唱片公司合作。此外，樂團也註冊自己的錄音品牌「鹿特丹愛樂經典唱片」來重新發行歷史專輯。樂迷更可以通過直播平台「麥迪西 TV」(Medici.tv) 觀看音樂會的現場直播。在新冠疫情時代，鹿特丹愛樂也為聽眾製作精彩線上內容，其中最著名的便是樂手在家錄製的貝多芬《歡樂頌》，瀏覽次數破三百萬，成為世界關注的焦點新聞。

The Rotterdam Philharmonic Orchestra distinguishes itself with its intensely energetic performances, acclaimed recordings and innovative audience approach. Founded in 1918, it has claimed its own position among Europe's most foremost orchestras. After the first pioneering years, the Rotterdam Philharmonic developed into one of the foremost orchestras of the Netherlands under Eduard FLIPSE, Principal Conductor from 1930. In the 1970s, under Jean FOURNET and Edo DE WAART, the orchestra gained international recognition. Valery GERGIEV's appointment heralded a new period of bloom, which continued with Yannick NÉZET-SÉGUIN and with Lahav SHANI, Principal Conductor from 2018. Home of the Rotterdam Philharmonic Orchestra is De Doelen Concert Hall. Since 2010, the Rotterdam Philharmonic has been a resident orchestra of the Paris Théâtre des Champs-Élysées, with performances from the local venues to concert halls worldwide, including educational performances and community projects.

The Rotterdam Philharmonic Orchestra has made critically lauded recordings since the 1950s, with recording companies such as Deutsche Grammophon, BIS Records, EMI, Virgin Classics, as well as its own label Rotterdam Philharmonic Vintage Recordings. Live streams of concerts can be seen regularly via Medici.tv, especially during the pandemic, the stay-at-home rendition of BEETHOVEN's *Ode to Joy* was viewed 3 million times and became world news.

首席指揮 Chief Conductor

Lahav SHANI

榮譽指揮 Honorary Conductor

Yannick NÉZET-SÉGUIN

助理指揮 Assistant Conductor

Bertie BAIGENT

駐團藝術家 Artist in Residence

Daniil TRIFONOV

第一小提琴 First Violins

Igor GRUPPMAN,

Concert Master

Marieke BLANKESTIJN,

Concert Master

Quirine SCHEFFERS

Hed YARON MEYERSON

Saskia OTTO

Arno BONS

Mireille VAN DER WART

Cor VAN DER LINDEN

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Marie-Jose SCHRIJNER

Noemi BODDEN

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Alexandra VAN BEVEREN

Koen STAPERT

第二小提琴 Second Violins

Charlotte POTGIETER

Cecilia ZIANO

Frank DE GROOT

Laurens VAN VLIET

Tomoko HARA

Elina HIRVILAMMI-STAPHORSIUS

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Roman SPITZER

Maartje VAN RHEEDEN

Galahad SAMSON

Kerstin BONK

Lex PRUMMEL

Janine BALLER

Francis SAUNDERS

Veronika LENÁRTOVÁ

Rosalinde KLUCK

Léon VAN DEN BERG

Olffe VAN DER KLEIN

大提琴 Cello

Emanuele SILVESTRI

Eugene LIFSCHITZ

Joanna PACHUCKA

Daniel PETROVITSCH

Mario RIO

Ge VAN LEEUWEN

Eelco BEINEMA

Carla SCHRIJNER

Pepijn MEEUWS

Yi-Ting FANG

低音提琴 Double Bass

Matthew MIDGLEY

Ying Lai GREEN

Jonathan FOCQUAERT

Harke WIERSMA

Robert FRANENBERG

Arjen LEENDERTZ

Ricardo NETO

長笛 Flute

Juliette HUREL

Joséphine OLECH

Desiree WOUDEMBERG

長笛 / 短笛 Flute/Piccolo

Beatriz BAIÃO

雙簧管 Oboe

Remco DE VRIES

Karel SCHOOF

Anja VAN DER MATEN

雙簧管 / 英國管 Oboe/Cor Anglais

Ron TIJHUIS

單簧管 Clarinet

Julien HERVÉ

Bruno BONANSEA

單簧管 / 低音單簧管 Clarinet/Bass Clarinet

Romke-Jan WIJMENGA

低音管 Bassoon

Pieter NUYTTEN

Lola DESCOURS

Marianne PROMMEL

低音管 / 倍低音管 Bassoon/Contra-bassoon

Hans WISSE

法國號 Horn

David FERNÁNDEZ ALONSO

Felipe SANTOS FREITAS

Wendy LELIVELD

Richard SPEETJENS

Laurens OTTO

Pierre BUIZER

小號 Trumpet

Alex ELIA

Simon WIERENGA

Jos VERSPAGEN

長號 Trombone

Pierre VOLDERS

Alexander VERBEEK

Remko DE JAGER

低音長號 / 倍低音長號**Bass Trombone/Contra-Bass Trombone**

Rommert GROENHOF

低音號 Tuba

Hendrik-Jan RENES

定音鼓 / 打擊 Timpani/Percussion

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