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# 伊格爾·列維特鋼琴獨奏會

## Igor LEVIT Piano Recital

2022.11.13 Sun. 14:30

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 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

貝多芬：d 小調第 17 號鋼琴奏鳴曲《暴風雨》，作品 31 No. 2

L. v. BEETHOVEN: Piano Sonata No. 17 in d minor, Op. 31 No. 2 *The Tempest*

- |           |                    |
|-----------|--------------------|
| I. 最緩板—快板 | I. Largo - Allegro |
| II. 慢板    | II. Adagio         |
| III. 稍快板  | III. Allegretto    |

貝多芬：c 小調第 8 號鋼琴奏鳴曲《悲愴》，作品 13

L. v. BEETHOVEN: Piano Sonata No. 8 in c minor, Op. 13 *Pathétique*

- |             |                                       |
|-------------|---------------------------------------|
| I. 莊板—活力的快板 | I. Grave: Allegro di molto e con brio |
| II. 如歌似的慢板  | II. Adagio cantabile                  |
| III. 輪旋曲：快板 | III. Rondo: Allegro                   |

貝多芬：G 大調第 25 號鋼琴奏鳴曲，作品 79

L. v. BEETHOVEN: Piano Sonata No. 25 in G Major, Op. 79

- |           |                        |
|-----------|------------------------|
| I. 德國風的急板 | I. Presto alla tedesca |
| II. 行板    | II. Andante            |
| III. 活潑的  | III. Vivace            |

貝多芬：C 大調第 21 號鋼琴奏鳴曲《華德斯坦》，作品 53

L. v. BEETHOVEN: Piano Sonata No. 21 in C Major, Op. 53 *Waldstein*

- |                       |   |
|-----------------------|---|
| I. 活潑的快板              | I. Allegro con brio                         |
| II. 導奏：非常緩慢的          | II. Introduzione: Adagio molto              |
| III. 輪旋曲：中庸的稍快板 - 最急版 | III. Rondo: Allegretto moderato-Prestissimo |

## 曲目介紹 Program Notes

### 貝多芬：d 小調第 17 號鋼琴奏鳴曲《暴風雨》，作品 31 No. 2

1802 年，聽力退化的貝多芬痛苦不堪，他在寫給兄弟的遺書中說：「若不是藝術拉住了我，我將結束自己的生命。」這是貝多芬最絕望，在創作上卻又最多產的一年，而最狂烈的第 17 號鋼琴奏鳴曲《暴風雨》，就是在這樣與命運對抗心路歷程中誕生。此曲約 25 分鐘長，由三個奏鳴曲形式的樂章組成。第一樂章為最緩板—快板，在平靜與暴風雨的交替中展開，頗有風雨欲來的不安之感，到了慢板的第二樂章，莊嚴沉靜地刻畫作曲家在動盪不安心境中偶得的片刻安寧。稍快板的第三樂章象徵著疾風暴雨，全曲在如浪潮般來襲的暴風雨摧折中黯然結束。

### L. v. BEETHOVEN: Piano Sonata No. 17 in d minor, Op. 31 No. 2 *The Tempest*

In 1802, BEETHOVEN was in great pain because of deteriorating hearing. In a will written as a letter to his brothers, known as the Heiligenstadt Testament, he wrote, "little more and I would have put an end to my life – only art it was that withheld me." 1802 was his most desperate year, but also his most prolific as a composer. This Piano Sonata No. 17 in d minor, *The Tempest*, was created in this period during which the composer was struggling with fate. It is about 25 minutes long and consists of three movements, each of which is in sonata form. The first movement is Largo – Allegro, which unfolds in the alternation of calm and turbulence, with a sense of unease about what is to come. The second movement, Adagio, solemnly and quietly depicts the composer's rare encounters, in a tumultuous environment, with moments of tranquility. The final Allegretto illustrates the violent tempest and pelting rain, and the whole piece ends gloomily in the storm that hits like a swirling wave.

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### 貝多芬：c 小調第 8 號鋼琴奏鳴曲《悲愴》，作品 13

貝多芬在 1795 到 1822 年間，共創作 32 首鋼琴奏鳴曲，這 32 首的風格可分三期，早期深受海頓及莫札特古典音樂影響，中期開始增添不同元素，晚期則完全融合了古典及浪漫精神，而其中早期的代表便是此首作品 13。第一樂章為莊板—活力的快板，開頭以罕見的十小節之長作嚴肅莊重的導奏，整個樂章力度變幻豐富，從強後突弱（fp）到突強（sf），彷彿命運無常。經過第二樂章如夢似幻的慢板，到終章的輪旋曲，在大小調的轉換，時而帶雀躍的玩興，時而如雨中逆行，恰如蘇軾一詞的心境：「竹杖芒鞋輕勝馬，誰怕？一蓑煙雨任平生。」

### **L. v. BEETHOVEN: Piano Sonata No. 8 in c minor, Op. 13 *Pathétique***

Between 1795 and 1822, BEETHOVEN composed a total of 32 piano sonatas. They can be divided into three periods according to their style. The early style was deeply influenced by the Classical music of HAYDN and MOZART. In the middle phase, the composer started exploring new elements. In the late period, BEETHOVEN brilliantly integrated Classical and Romantic elements into his work. This Piano Sonata No. 8 in c minor is considered the most representative work of his early style. The first movement, Grave – Allegro di molto e con brio, begins with a rare ten-bar-long solemn introduction. The dynamics throughout the movement continue to change frequently, from Fortepianos to Sforzandos, as if the unpredictability of life. After the dream-like second movement, Adagio cantabile, the third movement is a Rondo. The alternation between major and minor sometimes expresses an exuberant playfulness, and sometimes depicts the hardship of walking in the heavy rain, like the famous Chinese poems from SU Shi (1037-1101), "A pair of straw sandals and a bamboo cane is lighter than riding a horse. Why fear? With straw cape and hat, through the mist and the rain, I've been managing just fine throughout my life."

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### **貝多芬：G 大調第 25 號鋼琴奏鳴曲，作品 79**

短小精煉的第 25 號鋼琴奏鳴曲，被作曲家稱作「小奏鳴曲」，也因第一樂章有著像是杜鵑啼叫的動機，而被民間以《杜鵑鳥》暱稱之。生氣勃勃的第一樂章為德國風的急板（presto alla tedesca），tedesca 為德國的一種速度相當快的華爾滋，樂章如舞曲般以三音動機 G-B-G 有力開場，並以此動機貫穿整個樂章，左右手交攻，在快速的琶音中輪流奏出主旋律。第二樂章的行板，在悠悠小調及安逸大調間轉換，不喜不悲，散發出抽離之態。第三樂章又帶回了開頭的活力，並且用更加饒富趣味的迴旋曲形式，以輕快的步調結束此曲。

### **L. v. BEETHOVEN: Piano Sonata No. 25 in G Major, Op. 79**

The short and refined Piano Sonata No. 25 was named "Sonatina" by the composer. It is also nicknamed "Cuckoo" because of the first movement's cuckoo birdsong-like motif. The first movement is Presto alla tedesca. Tedesca is a fast-tempo waltz from Germany. It begins with a three-tone motif, G-B-G, which runs through the whole movement, the left and right hands in turns playing the theme in fast arpeggios. The second movement is an Andante shifting between the slightly bleak minor and the leisurely major, neither joyful nor sad, exuding a state of detachment. The third movement brings back the vitality from the start and ends the piece at a brisk pace in a more playful Rondo form.

## 貝多芬：C 大調第 21 號鋼琴奏鳴曲《華德斯坦》，作品 53

題獻給貝多芬的贊助人華德斯坦伯爵的第 21 號鋼琴奏鳴曲，被認為是貝多芬最偉大和最具挑戰性的鋼琴奏鳴曲。華德斯坦本身也是一名優秀的鋼琴家及作曲家，在 1790 年代的波恩藝文界中，注意到才華顯赫的貝多芬，並成為他的贊助人。二人關係密切，除了貝多芬代筆為伯爵創作，伯爵更引薦他給海頓，還為他爭取獎學金。

生氣盎然的第一樂章運用到許多高超演奏技巧，包括極快的樂句及持續的顫音，而柔緩的第二樂章使人凝神靜聽，至章節尾聲彷彿夜深人靜，並巧妙的銜接到第三樂章，從細微到強盛，正如日出的細膩寫照，因此此曲又被稱作「黎明」。

### L. v. BEETHOVEN: Piano Sonata No. 21 in C Major, Op. 53 *Waldstein*

Dedicated to BEETHOVEN's patron Count Ferdinand Ernst Gabriel von WALDSTEIN, Piano Sonata No. 21 is considered one of the composer's greatest and most challenging piano sonatas. WALDSTEIN himself was an excellent pianist and composer. In the 1790s literature circle of Bonn, he noticed the talented BEETHOVEN and started sponsoring him. The two maintained a close relationship. It was known that BEETHOVEN was ghostwriting for the Count. WALDSTEIN meanwhile had introduced him to Joseph HAYDN, and also arranged a scholarship for him.

The lively first movement uses many superb virtuosic techniques, including extremely fast phrases and continuous trills. The quiet second movement attracts people's full attention. The end of the movement is as serene as late night, and cleverly connects to the third movement. From thin and airy to powerful, the ending movement evokes the scene of sunrise, and so is named "LAurora" (The Dawn).



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憑藉精準敏銳的思維，列維特將自己的藝術陳列於社會事件的背景之中，並將其二者緊密相連。《紐約時報》曾評析伊格爾·列維特為「他這個世代中最重要的藝術家之一。」

作為一名音樂會獨奏家，列維特經常在世界上最著名的音樂廳和音樂節上演出，更密集與世界一流的交響樂團合作，包括克里夫蘭管絃樂團、萊比錫布商大廈管絃樂團、荷蘭皇家大會堂管絃樂團和維也納愛樂樂團等。2021年春季，琉森音樂節宣布與合作多年的列維特共同策劃了全新鋼琴音樂節，節目將由列維特策展，並於2023年5月首次亮相。

出生於俄國的下諾夫哥羅德，列維特於漢諾威拿到鋼琴學位，並以學校有史以來最高分畢業。2019年春季，他被任命為母校漢諾瓦音樂、戲劇與媒體學院的鋼琴教授。

列維特積極捍衛人權，參與政治議題，並以此在2019年獲得了第5屆國際貝多芬獎，隨後於2020年1月獲得了國際奧斯威辛委員會頒發的「\* 雕像 B 獎」。在2020年春季的疫情封鎖期間，他在推特上直播了53場音樂會，成功吸引了全世界觀眾的目光，在孤立和絕望之際，提供了一種守望相助的感動和希望。

2020 年 10 月，列維特被授予德意志聯邦共和國功績勳章。而在他現居的柏林，列維特也獲得一台由沙德勒之井劇院獨立歌劇團的理事會捐贈的史坦威 D 型平台鋼琴。

With an alert and critical mind, he places his art in the context of social events and understands it as inseparably linked to them. The New York Times describes Igor LEVIT as one of the "most important artists of his generation".

As a recitalist Igor LEVIT regularly performs at the world's most renowned concert halls and festivals. He is regular soloist with the world's leading orchestras such as the Cleveland Orchestra, the Gewandhausorchester Leipzig, the Royal Concertgebouw Orchestra and the Vienna Philharmonic. In spring 2021 Igor LEVIT and the Lucerne Festival announced a multi-year collaboration for a new piano festival curated by Igor LEVIT, its first edition to take place in May 2023.

Born in Nizhni Novgorod, Igor LEVIT completed his piano studies in Hannover with the highest score in the history of the institute. In spring 2019 he was appointed professor for piano at his alma mater, the University of Music, Theatre and Media Hanover.

For his political commitment Igor LEVIT has been awarded the 5th International Beethoven Prize in 2019 followed by the award of the "Statue B" of the International Auschwitz Committee in January 2020. His 53 Twitter-streamed live house concerts during the lockdown in spring 2020 garnered a worldwide audience, offering a sense of community and hope in a time of isolation and desperation. In October 2020 Igor LEVIT was recognized with the Order of Merit of the Federal Republic of Germany. In Berlin, where he makes his home, Igor LEVIT is playing on a Steinway D Grand Piano kindly given to him by the Trustees of Independent Opera at Sadler's Wells."



Exclusive Manager : Kristin SCHUSTER

衛武營節目線上問卷  
Weiwuying Online Questionnaire

