



原聲巴洛克樂團

Essential Sound Baroque Ensemble

樂遊國境—音符聆國界

*Traveling through the Baroque Wonderland*

2022.10.28 Fri. 19:30

衛武營音樂廳

Weiwuying Concert Hall

演出全長約 100 分鐘，含中場休息 20 分鐘

Duration is 100 minutes with a 20-minutes 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

泰勒曼：G 大調波蘭協奏曲，編號 TWV 43:G7

甜美的一快板—廣板—快板

Georg Philipp TELEMANN (1681-1767)

Concerto Polonois in G Major, TWV 43:G7

Dolce — Allegro — Largo — Allegro

擅長融合各種音樂風格，並擁有創新作曲手法的德國作曲家泰勒曼，是當時極為有名的作曲家之一。當泰勒曼於 1705-1706 擔任波蘭的索勞 (Sorau，現今札雷 Żary) 宮廷樂長時，接觸到了令他驚豔的波蘭音樂，讓他在往後的作曲風格中展現出更多元的樣貌。根據手稿可推測此作品約為 1715-1725 年間所作，是以柯雷里第 6 號大協奏曲 (CORELLI: Concerti grossi Op. 6) 中的室內協奏曲 (Concerti da camera) 為基本架構並加以變化而成。

「甜美的」第一樂章可視為樂曲序曲；而之後的樂章中，則是將強烈節奏感的波蘭民俗舞蹈音樂以及莊重典雅的波蘭舞曲融入其中，讓音樂延伸及展現出更多新奇的風格。

German composer Georg Philipp TELEMANN excelled at blending various styles of music and came up with new composition techniques, hence the great fame he earned in his time. While kapellmeister of the court in Sorau (now Żary), Poland in 1705 and 1706, he learned about Polish music, which he found fascinating and which added even more to his composition style. This piece was likely written between 1715 and 1725 based on evidence from the original manuscript. The foundational framework comes from the concerti da camera of CORELLI's Twelve Concerti Grossi, Op. 6. The first movement, whose tempo is dolce, may be viewed as the prelude, while the remaining movements incorporate both the strength and solemn elegance characteristic of Polish folk music and dance, giving the music a great sense of novelty.

庫普蘭：第一號組曲《法國》

奏鳴曲—阿勒曼德舞曲—第一號庫朗舞曲—第二號庫朗舞曲—撒拉邦德舞曲

吉格舞曲—夏康舞曲或帕薩卡雅舞曲—嘉禾舞曲—小步舞曲

François COUPERIN (1668-1733)

Premier Ordre *La Française*

Sonade — Allemande — Première Courante — Seconde Courante — Sarabande — Gigue — Chaconne Ou Passacaille — Gavotte — Menuet

集法國作曲家及管風琴、大鍵琴家的庫普蘭，是法王路易十四的宮廷樂師，同時也是法國最重要的音樂人物之一。第一號組曲《法國》選自 1726 年所出版的《Les Nations, 諸國》。作品雖為組曲樣式，但卻不全為舞蹈而作，而是以細膩的法國音樂元素為主要核心，將組曲轉為純藝術性的音樂聆聽。值得注意的是，法國音樂中的樂器編制極為彈性，同時樂曲也可依照樂器音色特性來調整聲部配置，讓精緻的法式音樂完美呈現。

French composer, organist, and harpsichordist François COUPERIN was a musician in King Louis XIV's court and one of France's most important musicians. His Premier Ordre: *La Française* comes from the 1726-published *Les Nations*. Though it has the appearance of a suite, it was not completely written for dance. At its core are refined French music elements, making it a purely artistic expression. Noteworthy is that the orchestration of instruments in French music is extremely flexible, and the parts can be adjusted as called for by the timbre of the instruments being used to produce the perfect effect.

泰勒曼：降 B 大調序曲，編號 TWV 55:B5

序曲—小步舞曲—土耳其—瑞士—莫斯科—葡萄牙—跛行的一快速小跑

Georg Philipp TELEMANN (1681-1767)

Ouverture in B-flat Major, TWV 55:B5

Ouverture — Menuet — Les Turcs — Les Suisses — Les Moscovites — Les Portugais — Les Boiteux — Les Coureurs

巴洛克時期的德國著名作曲家泰勒曼，作曲手法獨特且新穎。從他早期作品中已經可以窺探出他對於各種素材的敏銳洞察力。泰勒曼於青年時期利用各種方式，陸續收集了不同國家的民族特性或地理特徵，並編寫出多首作品。其後於 18 世紀中葉時，透過自己的獨到作曲方式完成了又名「國家」的降 B 大調序曲。在此作品中，他利用音樂表達出他對各國家地理想法與不同民族性的理解，並在最後兩個樂章中，以不同的節奏與速度型態為架構，將旅途中的所遇到的移動感受加以呈現，同時並賦予了在音樂上旅行的想像。

German Baroque composer Georg Philipp TELEMANN wrote music with a unique, innovative style. Even his early works show his keen insight into a variety of source material. In his younger days, he employed many methods in accumulating knowledge on traits and features from many countries, which influenced his music. In the mid-18th century, he completed Overture in B-flat Major, TWV 55:B5, which brims with his unique style. In this piece, he expresses his thoughts on various countries and his understanding of their peoples. The final two movements have different tempos, presenting all that has been experienced on his journeys and giving listeners much to imagine about.

傑米尼亞尼：D 小調大協奏曲，編號 H. 143 《佛利亞舞曲》

Francesco GEMINIANI (1687-1762)

Concerto Grosso in d minor, H. 143. *La Follia*

傑米尼亞尼，義大利作曲家、小提琴家，同時也是一位出色的音樂理論家。創作於 1729 年的這首 D 小調大協奏曲出自於其《從柯雷里小提琴奏鳴曲而來的 12 首大協奏曲》，為傑米尼亞尼向老師柯雷里致意的作品。《佛利亞舞曲》有著眾多的音樂版本，原義大多導向出自西班牙的音樂 (Folías de España)。「佛利亞」的字義上有小丑或是瘋狂的意思，而在音樂上則以透過變奏方式呈現出不同的樣貌。因著樂曲色彩鮮明且充滿強烈的律動感，許多作曲家皆以《佛利亞舞曲》來譜曲，展現出其對音樂的不同詮釋。

Italian composer, violinist, and exceptional music theorist Francesco GEMINIANI wrote his Concerto Grosso in d minor, which is from his Twelve Concerti Grossi after CORELLI's Violin Sonatas, a tribute of GEMINIANI to his mentor CORELLI. There are many versions of *La Follia*, which was originally inspired by the Folías de España. The meaning of the word "follia" is "clown" or "crazy," but in music, it refers to different feelings produced in a piece by means of variation. As the color of the piece is vibrant and full of a feeling of tempo, many composers have written music based on their own interpretations of the piece.

## ■ 原聲巴洛克樂團 Essential Sound Baroque Ensemble

「原聲巴洛克樂團」成立於 2008 年，為臺灣首創由在地古樂演奏家所組成之專業巴洛克樂團。演奏家們皆旅歐多年接受嚴謹的古樂詮釋研究與演奏法專業訓練，並取得古樂器演奏專業文憑，為臺灣極少數專精巴洛克音樂的演奏家。十多年走來樂團堅持以古樂器演奏，重現巴洛克音樂原聲原味經典色彩！2020 年開始積極推動親子觀眾群，期望培養臺灣民眾從孩童時期便開始聆賞音樂會的興趣與習慣，並每學期固定將巴洛克樂器與音樂帶入偏鄉校園，讓孩童在小學階段便能將歷史課堂與藝術課本中的「巴洛克藝術」、「巴洛克時代」等生硬的詞彙以互動方式親身地感受。

Established in 2008, Essential Sound Baroque Ensemble is the first professional Baroque ensemble formed by Taiwanese period-instrument musicians. All of the members have studied in Europe for years, where they received rigorous training in the interpretation and performance of classical music and acquired certification for period-instrument performance. Thus, they are some of the elite few specializing in Baroque music in Taiwan. For more than a decade, they have performed with these instruments to bring listeners Baroque music at its most authentic! In 2020, the ensemble started putting on concerts specifically for families with children to stimulate interest in children and help them form the habit of going to concerts. Also, by performing and introducing period instruments at rural schools each semester, the ensemble has given students the opportunity to see and understand the word "Baroque" from a real-life perspective instead of just through lifeless print in a textbook.

## ■ 演出暨製作團隊 Creative and Production Team

演出團隊   原聲巴洛克樂團	Creative Team   Essential Sound Baroque Ensemble
樂團首席   安東 史戴克	Concertmaster   Anton STECK
低音部首席   魏爾勒 馬自克	Principle Cellist   Werner MATZKE
巴洛克長笛   簡志賢、吳正宇	Baroque Flute   CHIEN Chih-hsien, WU Cheng-yu
巴洛克小提琴   簡旭模、保坂喬子、 天野寿彦、呂珮菱、 黃宇珩、陳正曜、 李日辰、許詠鈞、楊勝元	Baroque Violin   CHIEN Hsu-mo, HOSAKA Motoko, AMANO Toshihiko, LU Pei-ling, HUANG Yu-heng, CHEN Zheng-yao, Justin LEE, HSU Yung-chun, YANG Sheng-yuan
巴洛克中提琴   周瓦絲里、陳怡伶	Baroque Viola   TSOTSOLIS Vassilis, CHEN I-ling
巴洛克大提琴   黃琪芝、吳依婷	Baroque Cello   HUANG Chi-chih, WU E-ting
巴洛克低音大提琴   西澤誠治	Baroque Double-bass   NISHIZAWA Seiji
低音大魯特琴   太田耕平	Theorbo   OTA Kohei
大鍵琴   李怡瑩、陳思儒	Harpsichord   LI I-ing, CHEN Shi-ju

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節目線上問卷  
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Online Questionnaire

