



2022 衛武營國際音樂節 2022 Weiwuying International Music Festival

衛武營國際音樂節藝術總監 | 陳銀淑 Artistic Director of Weiwuying International Music Festival | Unsuk CHIN
藝術顧問 | 馬里斯·戈托尼 Artistic Advisor | Maris GOTHONI

極致・純粹——魏靖儀與王佩瑤 *William Wei and WANG Pei-yao*

2022.04.09 Sat. 19:30

衛武營音樂廳
Weiwuying Concert Hall

演出全長約 90 分鐘，含中場休息 20 分鐘。
Duration is 90 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

貝多芬：第一號 D 大調小提琴奏鳴曲，作品 12

Ludwig van BEETHOVEN: Sonata for Piano and Violin No.1 in D Major, Op.12

- I. 燦爛的快板 Allegro con brio
- II. 主題與變奏：稍快的行板 Tema con variazioni: Andante con moto
- III. 輪旋曲：快板 Rondo: Allegro

貝多芬：第四號 a 小調小提琴奏鳴曲，作品 23

Ludwig van BEETHOVEN: Sonata for Piano and Violin No.4 in a minor, Op.23

- I. 急板 Presto
- II. 詼諧曲風的行板，近稍快板 Andante scherzoso, più allegretto
- III. 甚快板 Allegro molto

----- 中場休息 Intermission -----

魏本：給小提琴與鋼琴的四首小品，作品 7

Anton von Webern: 4 Pieces for Violin and Piano, Op. 7

- I. 非常緩慢 Sehr langsam
- II. 急促 Rasch
- III. 非常緩慢 Sehr langsam
- IV. 快速且富有感情 Bewegt

布拉姆斯：第三號 d 小調小提琴奏鳴曲，作品 108

Johannes BRAHMS: Sonata for Piano and Violin No.3 in d minor, Op. 108

- I. 快板 Allegro
- II. 慢板 Adagio
- III. 多愁善感的稍急板 Un poco presto e con sentiment
- IV. 激動的急板 Presto agitato

樂曲解說

貝多芬：第一號 D 大調小提琴奏鳴曲，作品 12

- I. 燦爛的快板
- II. 主題與變奏：稍快的行板
- III. 輪旋曲：快板

此曲作於 1798 年，結構與節奏方正整齊，屬於不折不扣的古典風格。

樂曲以堅決有力的齊奏開始，這段簡短的導奏隨即接入以附點節奏和八度音程為動機的第一主題，節奏均勻細密，佐以三連音段落帶動樂曲流動。

第二樂章為主題加上四段變奏。第一變奏附點個性明顯，由鋼琴主導，小提琴擔任點綴角色，第二變奏則角色對調，鋼琴以琶音音型伴奏，左手多以八度為聲部厚度加乘。第三變奏則強調力度變化，突強與漸強的指示經常出現，力度的差距也有極大差異，是古典時期「狂飆風格」(Sturm und Drang) 的展現。第四變奏則將原本第三變奏特徵的三連音變換為切分音，又回到鋼琴主導，並於鋼琴增加聲部，織體全面增厚，以飽滿聲響沉穩地結束樂章。

終樂章為 D 大調快板，採輪旋曲式。作曲家刻意於正拍後突強，營造出詼諧感。過渡樂段與發展部都篇幅加長，探索調區走向，也標誌著貝多芬探索著古典時期的新走向。(撰文／鄭可喬)

貝多芬：第四號 a 小調小提琴奏鳴曲，作品 23

- I. 急板
- II. 詼諧曲風的行板，近稍快板
- III. 甚快板

到了第二樂章，樂曲轉為 A 大調。這個樂章採奏鳴曲式。第一主題以連續兩組八分音符為樂曲發展動機；第二主題則是賦格手法譜成的旋律主題。發展部以此二主題在升 f 小調的基底上進行轉調發展，搭配節奏動機的發展變化；最後，再現部引領音樂到 E 大調上，音量漸弱至微小結束。在終曲第三樂章延續了第二樂章第二主題的賦格特色，採用對位手法

Program Note

Ludwig van BEETHOVEN: Sonata for Piano and Violin No.1 in D Major, Op.12

- I. Allegro con brio
- II. Tema con variazioni: Andante con moto
- III. Rondo: Allegro

Written in 1798, this sonata has neatly structured composition and rhythm, a typical Classical work. The piece begins with a resolute and powerful unison. This brief introduction then follows the first theme consisting of syncopated rhythms and notes in octave intervals. The rhythm is even and delicate, and the triplets are used to drive the flow of the piece. The second movement adds four variations to the theme from the first movement. The first has a distinct syncopated character led by the piano, with the violin adding embellishments. The roles reverse in the second variation: piano accompanies with arpeggios and the left hand plays in octaves to thicken the sound. The third variation emphasizes the change of dynamics with many sforzandos and crescendos, presenting a huge dynamic range, which is also the expression of "Sturm und Drang" (storm and stress) from the Classical period. The fourth variation transforms the triplets from the third variation into syncopations, then the piano starts leading with more voicing, thickens the texture, and ends the movement calmly with a full sound. The final movement is an Allegro rondo in D Major. The sforzandos added after the on-beat area fun touch. Both the transition and the development section are lengthened to explore different tonalities, which also marks BEETHOVEN's pioneering of new styles within the classical period. (Written by CHENG Ke-chiao)

Ludwig van BEETHOVEN: Sonata for Piano and Violin No.4 in a minor, Op.23

- I. Presto
- II. Andante scherzoso, più allegretto
- III. Allegro molto

The second movement changes to A Major, duple meter, and is in a sonata form. The first theme uses two consecutive eighth notes as the motif; the second theme is written as a fugue. The development section modulates the two themes from f sharp minor, adding rhythmic motif and its variation. Finally, the recapitulation section leads the music to the key of E Major, and with decrescendo, the music ends in pianissimo.

進行樂思發展。整個樂章採用輪旋曲式，先以鋼琴雙聲部旋律引領小提琴加入，彼此交織詠唱，聲響飽滿但不厚重；另外加上聖詠風格的段落，輕盈安寧平和；另一段落則是充滿激動急切情緒，以連續兩組四分音符斷奏為音樂特徵，聲響質地著重顆粒感，織度濃密而厚實。

創作此曲時的貝多芬聽力正急遽退化，難以言喻的挫敗無力等情緒，反映在音樂的表現上。以第一樂章為例，在旋律安排方面，則一反古典風格文雅的聲部輪流呈現的方式，反而是採用頻繁的聲部交換，打斷音樂進行，鋼琴與小提琴有如爭論般交疊；在運音方面，頻繁使用斷奏，以顯示激動急切。在演奏詮釋上，大至樂句，小至音符，都須維持情緒的飽滿張力。

在十首小提琴奏鳴曲中，作品 23 是貝多芬從早期風格跨越到中期的里程碑作品。音樂之所反映，有如每人個性和情緒的不同面向，構築出完整的人性。（撰文／鄭可喬）

魏本：給小提琴與鋼琴的四首小品，作品 7

- I. 非常緩慢
- II. 急促
- III. 非常緩慢
- IV. 快速且富有感情

綜觀魏本的弦樂作品，編號 7 的四首小品可說是其中的「精巧之作」。1910 年，魏本開始創作此曲，兩年後，他先將其中部分發表在具有學術性的期刊／報刊中（*Der Ruf*），事實上這也是他的作品首次被正式付梓。作曲者本人將其餘首持續編修至 1914 年才全數完稿。值得一提的是，作品編號 7 在他的作曲生涯是個重要開端：專注在樂曲結構上的設計、琢磨樂器運音的聲響、甚至探求音樂不同面貌而進行實驗性的創作。

每首小品皆簡短精緻，第一首速度相當緩慢，宛如靜止的時間。開頭由小提琴極純淨的音揭開，再由鋼琴的和弦延續聲響：「音-和弦-空間」，短短幾小節內就有豐富的嬗變。接著中段處由小提琴演奏多次往返的固定音組（音程／高組合），引領出較明確的旋律線條。直至第一曲結尾，其核心音降 E

When BEETHOVEN wrote this piece, his hearing was rapidly deteriorating, and his frustration, and anger were reflected in his music. Taking the first movement as an example, the key is in a minor, the tempo is presto, and the huge dynamics change sharply. In terms of melody arrangement, contrary to the Classical style of each part presenting consecutively, the melody here is frequently interchanging the parts, pausing the flow of the music, as if the piano and the violin are in an argument. As for the articulation, the frequent staccatos show excitement and eagerness. To perform this piece, from the phrases to the notes, it is necessary to maintain full emotional tension.

In the last movement, BEETHOVEN continued the fugue style of the second movement's second theme, using counterpoint to develop the musical idea. The movement is a rondo. It starts with the polyphonic piano, introduces the violin melody, then the two instruments interweave with each other, creating a full but unheavy sound. In addition, the chorale style passage is light and peaceful, whereas the passage that follows is full of excitement and eagerness, characterized by two consecutive quarter notes staccatos. The sonic texture is dense and thick, emphasizing graininess. (Written by CHENG Ke-chiao)

Anton von Webern: 4 Pieces for Violin and Piano, Op. 7

- I. Sehr langsam
- II. Rasch
- III. Sehr langsam
- IV. Bewegt

Among the string works of WEBERN, the Four Pieces Opus 7 can be seen as the most exquisite. WEBERN began writing this piece in 1910; it was two years later that part was first published, in the academic journal *Der Ruf* (*The Call*). The composer himself continued to edit the scores until 1914. Opus 7 was an important opening landmark for the composer's career. WEBERN focused on the music structure design, mulled it over with the instrumentations, and experimented with different aspects of music.

Each piece is short and delicate. The first song is very slow, as if time has stopped. It starts with the extremely pure tone of the violin, then extended by piano chords. From notes to chords, from chords to the musical space, there are rich transmutations in just a few bars. In the middle section, the violin plays ostinatos, leading to a clear melody line. Over the

愈加顯著，讓全曲有個較穩定的方向。對比下，第二曲強調了力度強弱上的對比，速度也較為彈性，不僅如此，小提琴的撥奏或是片段的旋律線條也強化不同性格的運音技法。第三曲又回到第一首那般停滯的時間感，魏本再次將零碎的節奏、旋律單元以及塊狀和聲並置其中。終曲，音量的強弱造成樂音有虛實的交錯感，整體仍與前一曲形成強烈對照。（撰文／馮天彥）

布拉姆斯：第三號 d 小調小提琴奏鳴曲，作品 108

- I. 快板
- II. 慢板
- III. 多愁善感的稍急板
- IV. 激動的急板

布拉姆斯（1833-1897）一生譜寫了三闕具編號的小提琴奏鳴曲。這些奏鳴曲如同他創作交響曲那般謹慎與縝密，待他完成第一號小提琴奏鳴曲時，早已年過不惑。而其中第三號可說是這三首中較為特殊的一首。首先，這是三部中唯一的一首小調、其樂章安排上亦以四樂章呈現，並非如前兩首三樂章之編制；此外，同時期創作的鋼琴三重奏（Op.101）與 A 大調小提琴奏鳴曲（Op.100）都於 1887 年同時演出，而第三號卻延宕多時才發表。1888 年 10 月布拉姆斯先舉辦了一場私人演出，年末才與胡拜（Jenö HUBAY）在布達佩斯進行首演。值得一提的是，隔年布拉姆斯曾與姚阿幸在維也納公開演出此曲，漢斯利克（Eduard HANSLICK）給予如此評價：「這是我認為他（布拉姆斯）創作最好的室內樂之一」。

本曲第一樂章是個工整的奏鳴曲式。樂曲伊始帶有抑鬱且神秘的音樂感，與 F 大調的第二主題呈現對照。布拉姆斯使用了他慣用的主題變形（thematic transformation）手法在此曲，讓主題與主題間有了豐富的呼應與遞變。四樂章結構中，二、三樂章呈現不同的性格：第二樂章的旋律靜謐且甜美，猶如抒情短歌（cavatina），而第三樂章鋼琴引領主題卻較為輕快詼諧。曲式上，中間兩個樂章皆是三段體。終章，音樂揉合了抒情、激昂等各種情緒，主題由兩個樂器彼此交替互唱，能量持續堆砌至最終結束。（撰文／馮天彥）

course of the first piece, the tonic flat E becomes ever more pronounced, giving the whole piece a more stable direction. The second song emphasizes dynamic contrast, with more flexible speed. The violin's pizzicato and its melody line illustrate various characteristics. The third piece returns to the sense of time as stagnant, juxtaposing fragmented rhythms, melodic cells, and block chords. In the finale, the dynamics create a sense of interlacing between the virtual and the real, forming a strong contrast with the previous song.

(Written by FENG Tian-yan)

Johannes BRAHMS: Sonata for Piano and Violin No.3 in d minor, Op. 108

- I. Allegro
- II. Adagio
- III. Un poco presto e con sentiment
- IV. Presto agitato

BRAHMS composed three numbered violin sonatas in his lifetime. These sonatas are as meticulous as his symphonies, and by the time he completed the Violin Sonata No. 1, he had passed 40 years old. Among the three, No.3 is particularly special. It is the only one of the three sonatas in a minor key, and it has four movements rather than three like the others; in addition, the Piano Trio No.3 (Op.101) and the Violin Sonata No.2 (Op.100) were performed around the same time in 1887, at the end of that year finally debuted it in Budapest with Jenö HUBAY. BRAHMS and Joseph JOACHIM performed this piece together publicly in Vienna the following year.

The first movement is a typical sonata form. It starts with a depressing and mysterious mood, contrasting to the second theme in F Major. BRAHMS applied his common "thematic transformation" technique in this piece, creating echoes and gradients between themes. In the four-movement structure, the second and third have different characters: the second is serene and sweet, like a cavatina, while the third, led by the piano, is light and witty. Music form-wise, the middle two movements are both ternary. In the final movement, the music combines various emotions such as lyricism and excitement. The theme is alternately belted out by the two instruments, building up the emotional energy until the end.

(Written by FENG Tian-yan)



小提琴 Violin | 魏靖儀 William WEI

魏靖儀 1994 年生於臺灣臺南，先後師事鍾佳妙、許恕藍、吳孟平與陳鈺雯；亦曾於大師班接受胡乃元大師指導。16 歲的魏靖儀遠赴茱莉亞音樂院就讀，爾後獲得學校 Jerome L. GREENE 基金會獎學金以及奇美基金會藝術獎學金，師事 Hyo KANG 及 I-Hao LEE 教授。目前於德國柏林 Hanns EISLER 藝術學院，師從前柏林愛樂首席 Kolja BLACHER 門下。2021 四月底，臺北市立交響樂團合作的音樂會，因緊急狀況，當下短短兩日內緊急代打演出柴可夫斯基小提琴協奏曲，成功完美的演出之後深獲樂界好評。也受到指揮 Eliahu INBAL 青睞，在同年 11 月三度合作貝多芬小提琴協奏曲。作為炙手可熱的小提琴家，亦受邀在多個音樂節與音樂廳演出，甫於 2018 年獲得 Salon de Virtuosi 藝術事業獎，魏靖儀在音樂上的成就更受到著名的《紐約時報》以及 Robert SHERMAN 讚賞，後者邀請魏靖儀在美國電臺 WQXR 節目上演出。目前使用由奇美基金會贊助提供的 1761 年 BALESTRIERI 名琴。

Born in Taiwan, WEI began his violin studies at the age of five. He is a proud recipient of the Jerome L. GREENE Foundation Scholarship at the Juilliard School, where he earned his Bachelor's degree under Hyo KANG. He is currently pursuing his Master's degree at the Hochschule für Musik Hanns EISLER in Berlin under Kolja BLACHER, former concertmaster of the Berlin Philharmonic. WEI's recent highlights have included concert series, stepping in for violinist Shlomo MINTZ in TCHAIKOVSKY Violin Concerto in D Major with Eliahu INBAL. NSO with HU Nai-guan and Ray CHEN, and Baden-Baden Philharmonic with Pavel BALEFF. William plays on a 1761 Tomasso BALESTRIERI loaned from the Chimei Foundation in Taiwan.



鋼琴 Piano |

王佩瑤 WANG Pei-yao

王佩瑤出生於臺北，小學畢業後以資賦優異兒童身份及全額獎學金至美國寇提斯音樂院和耶魯大學研究所深造。於耶魯大學雙修音樂和建築科系。曾受聘為紐約林肯中心長駐室內樂鋼琴家。並於 2006 年起於紐約大都會歌劇院擔任聲樂指導，期間所參與製作並發行 DVD 之歌劇「原子彈之父」更於 2012 年 2 月榮獲美國葛萊美最佳歌劇錄音獎。近年王佩瑤亦致力於當代音樂推廣與跨界演出。2018 年參與藝術家李明維在荷蘭的行動藝術作品「森之聲」。2016 年起受雲門劇場之邀，與編舞家王宇光和蘇威嘉合作，策劃並演出融合音樂與舞蹈的家庭音樂會。2020 年，參與林懷民導演之歌劇《大家都叫我咪咪—浦契尼愛的詠嘆調》，與女高音林玲慧、男高音崔勝震同台演出，現為國立臺灣藝術大學音樂系客座教授。

Hailed for her poetic lyricism and insight, WANG is widely in demand as a soloist and chamber musician. As a member of the CMS II in New York, she is a frequent guest at the Chamber Music Society of Lincoln Center. Among many facets of her career, as a graduate of the Metropolitan Opera Lindemann Young Artist Program, She made her conducting debut in 2017 at the National Concert Hall in Taipei, Taiwan, premiering 7 new vocal chamber works by Taiwanese female composers. In 2021, WANG Pei-yao was the featured artist at the Taiwan International Festival of Arts.

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衛武營節目線上問卷

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Online Questionnaire