

衛武營×春藝 線上音樂廳
Weiwuying × KSAF Digital Concert Hall

高雄市交響樂團

貝多芬系列二

KSO *Beethoven Series II*

指揮 Conductor 楊智欽 YANG Chih-chin
樂團 Orchestra 高雄市交響樂團 Kaohsiung Symphony Orchestra
對位室內樂團 Counterpoint Ensemble



5.9 Sat. 19:30

演出全長約 75 分鐘
Duration is approx. 75 mins

高雄市交響樂團 KSO

L. v. Beethoven: Symphony No. 7 in A Major, Op. 92

貝多芬：A 大調第七號交響曲，作品 92

I. Poco sostenuto – Vivace

持續地 – 甚快板

II. Allegretto

稍快板

III. Presto

急板

IV. Allegro con brio

有力的快板

對位室內樂團 Counterpoint Ensemble

L. v. Beethoven: String Quartet No. 10 in E-flat Major, Op. 74, "Harp"

貝多芬：降 E 大調第十號弦樂四重奏，作品 74，〈豎琴〉

I. Poco Adagio-Allegro

稍慢的慢板 – 快板

II. Adagio ma non troppo

不太慢的慢板

III. Presto

急板

IV. Allegretto con variazioni

稍快板與變奏

貝多芬：A 大調第七號交響曲，作品 92

第七號交響曲，時逢 1812 年，拿破崙多次入侵奧地利使當時社經情況陷入無比混亂，也是貝多芬身體狀況最糟、精神最不穩定的時期，但他超越困境，更在此作品中道出其心靈的率直與強韌。而首演之後好評不斷，的確可以感受到來自貝多芬的無懈可擊的圓滿及鬼斧神工的巧思。

第一樂章由緩慢而規模長大的導奏開始，雄壯的 A 和弦橫跨了五個音階，由莊嚴的導奏節奏一路緩慢的帶領前進。巧妙的利用持續重覆的同音，帶領進入輕快舞蹈風的「甚快板」，樂章隨著各種主題的變化、從大調轉入小調的明顯轉折，終至極其強烈振奮的尾奏，有力狂熱的結束此樂章。

緊接著第二樂章「稍快板」由低音弦樂帶領莊嚴的行軍曲，充分傳達了狂歡後的悲涼及絕望的心情。當中不斷驅動前進的力量，是一直重覆的「一長、兩短、兩長」節奏。儘管中段截然不同的氛圍，樂章最終回歸開始的莊嚴節奏及主題。

第三樂章全新帶回了幸福的樂土，熱情奔放、振奮活躍且充滿朝氣的詼諧曲主題，在舞曲節奏中一掃前一樂章的陰霾。交響曲到最後樂章「有力的快板」回歸到 A 大調，簡短的前奏試探，馬上進入色彩強烈、節奏華美豐富絢麗，激動的推向更激昂的狂舞，卻也同時給人雄偉雄壯雄渾之感的終樂章。

Ludwig van Beethoven: Symphony No. 7 in A Major, Op. 92

Written between 1811-12 when Beethoven's deafness has already put an end to his virtuoso concert career. The Symphony No. 7 made its first public debut on 8 December 1813 at the Grand Hall of the University of Vienna. The concert was so well received it gave Beethoven his most successful premiere, partly due to the overall anti-Napoleon sentiments. Even the composer himself called it "one of the happiest products of my poor talents."

The symphony begins with a long slow introduction, opens with a vast chord in A ranging five octaves, and slowly moves forward with the underlying sense of pulse. The movement peaks with a simple repeat of a single note, then builds up into the *Vivace* with a dance-like rhythm. The rest of the movement unfolds with themes overlapping and rhythmic motifs popping up throughout, with shifting keys and different orchestration.

The slow *Allegretto* movement in A minor is a solemn march that conveys the expression of grief and despair. It opens and closes with the same chord played, consists of a rather melodically flat and harmonically static theme. Yet the driving force behind is a repeated rhythmic phrase – long–short–short–long–long and the compelling pulse that drives the movement forward. It continues to build in intensity with a fugue at the end.

After the more solemn movement, the third movement *Scherzo Presto* in F Major returns the symphony onto happier ground, the movement includes two trio sections, which are repeated with *Scherzo* in between. *The Allegro con brio* finale opens with a return to the tonic of A Major, offers us a movement of pure energy and excitement. After the brief opening, the movement is set to an energetic 2/4 meter, a sheer rhythmic intensity drives through the movement which leads to exhilarating ending to symphony

貝多芬： 降 E 大調第十號弦樂四重奏，作品 74，《豎琴》

貝多芬第十號弦樂四重奏完成於 1809 年。全曲一共四個樂章。因其第一樂章的撥絃帶有豎琴撥奏的聲響，而有「豎琴」之稱號。第一樂章以具神秘感導奏作為開頭，在半音如尋找般的疊加後，進入到明亮的快板。曲中撥絃、切分音及附點音形，充滿豐富的能量和律動感。第二樂章由慢板且極富歌唱性的旋律線帶出。在各樂器互相演奏交流。多層次的和聲，有如回憶往事般的情緒波動。第三樂章為生動活潑的詼諧樂章。開頭的節奏呼應了貝多芬第五號交響曲三短一長的結構，帶著更多的活力以及個性。第四樂章由似嘉禾舞曲的短動機，帶出優雅舞蹈般經典的旋律。曲中有著六個不同的變奏曲模式。

Ludwig van Beethoven: String Quartet No. 10 in E-flat Major, Op. 74, "Harp"

Beethoven's No. 10 String Quartet is completed in 1809. It has four movements. It is nicknamed as "Harp" because of the pizzicato, which resonances like the harp, in the first movement. The first movement starts with a mysterious introduction. After the semitones accumulate as if they are searching among each other, this part moves to a bright *Allegro*. In the first movement we can hear the usage of pizzicato, spilt note and dotted note, full of rich energy and rhythm. The second movement begins with a melodious *Adagio cantabile*. The motive flows among each instrument; the sounds are rich of nostalgic emotions. The third movement is a vivid *Scherzo*. The opening echoes with the rhythm in Beethoven's 5th symphony, with three short note and one long note. It has its own energy and personality. The fourth movement starts with a short motive which is similar to Gavotte. It has an elegant dance-like melody and six variations.

高雄市交響樂團

樂在，你也在。

—— 年輕的樂團 堅定向前行

對一個城市而言，有專屬的樂團是難得珍貴的。

高雄市交響樂團是一個年輕有活力的樂團，與國際級指揮與名家大師們合作共鳴，勇於嘗試多元型態的演出，古典與跨界同時是樂團發展的主軸，為樂迷創造更多優質的音樂饗宴，也培育無數表演與欣賞的種子，延展古典音樂創新的鴻翅。

1981年成立，2009年與高雄市國樂團基金會整併為「財團法人高雄市愛樂文化藝術基金會」。2009年起迄今，擔任高雄春天藝術節重要演出角色，成功打響「高雄春天藝術節草地音樂會」品牌；近十年來，不斷地迎接國際各方的深礪與琢磨，創造出許多與國內外名家聯演的系列音樂會；2018年底，參與衛武營國家藝術文化中心的啟用典禮演出，未來在這座音樂廳中，高雄市交響樂團將扮演更多重要的角色。

在國際舞台上，樂團不斷獲邀至多個國際城市演出，逐步跨越城市與國界，以國際級樂團為自我提升與成長目標，堅定向前。

Kaohsiung Symphony Orchestra (KSO)

Wherever there is music, there is you.
— A young orchestra which advances with determination

It is an asset for a city to have an orchestra of its own.

Young and energetic, the Kaohsiung Symphony Orchestra (KSO) invites world-class conductors and masters for collaboration, and challenges itself by staging performances of diversified styles. The development of the orchestra focuses on both classical and crossover genres; it has not only created increasingly more high quality musical miscellanies for music enthusiasts but also planted numerous seeds for music appreciation and performance, contributing to the innovation of classical music.

The Kaohsiung Symphony Orchestra was founded in 1981. It was merged with the Kaohsiung Chinese Orchestra in 2009 as "Kaohsiung Philharmonic Culture and Arts Foundation". Since 2009, the KSO has made considerable contribution in the Kaohsiung Spring Arts Festival, successfully promoting its grassland concerts. In the last decade, the KSO has collaborated with renowned local and international artists and music groups and staged numerous concert series. The end of 2018 marked the grand opening of the National Kaohsiung Center for the Arts (Weiwuying), where the KSO participated in the center's inauguration. KSO wishes to continue playing an important role in the center's concert hall.

The KSO has been invited to perform on international stages regularly. Reaching beyond city and country borders, the KSO advances steadily with the self-development goal of becoming an internationally acclaimed orchestra.

指揮 楊智欽

臺灣雲林人，現任高雄市交響樂團指揮。

畢業於莫斯科 Gnesin 俄羅斯國立音樂學院。曾師事 Miroslav Rusin，陳秋盛教授，András Ligeti，Gunther Herbig，Michael Jurowski…等。曾任臺北市立交響樂團助理指揮，國立中正文化中心兩廳院歌劇工作坊指揮。

音樂風格熱情細膩及流暢優美，結構清晰完整具有豐富的管絃色彩與感染能力，嚴謹的工作態度與對樂譜的忠實解讀，使其演出均獲愛樂者極熱烈的迴響。演出類型曲目廣泛，風格掌握精確。除精彩演繹經典管絃交響樂曲目之外，他對於跨界領域以及歌劇芭蕾的製作及演出經歷也極為成功豐富；例如高雄春天藝術節大型製作「賽德克巴萊」、「影·響台灣」、「很久沒有敬我了你」、約翰威廉斯「侏羅紀公園」、卓別林「城市之光」、日內瓦大劇院「仲夏夜之夢」芭蕾舞劇。歌劇：比才「卡門」、莫札特「魔笛」、拉威爾「頑童與魔法」、馬斯康尼「鄉村騎士」、胡伯定克「糖果屋」、雷史畢基「睡美人」、普契尼「強尼史基基」…等。

敏銳的音樂性及靈活的樂團掌握能力，讓他跟世界各地優秀獨奏家的合奏，每每激盪出精彩火花，包括：小提琴家列賓、諏訪內晶子、葛林戈斯、林昭亮、胡乃元、格里摩、神尾真由子；鋼琴家波哥雷里奇、加伏里洛夫、莉西特莎、瓦洛金、列夫席茲、劉孟捷；大提琴家堤剛、利普金、蓋哈特、楊文信；小號納卡里亞可夫……等。而客席國內外交響樂團如：俄羅斯史維特蘭諾夫交響樂團、俄羅斯沃諾尼契愛樂交響樂團、德國符騰堡愛樂交響樂團、保加利亞布爾加斯愛樂、日本金澤管弦樂團、臺北市立交響樂團、國立臺灣交響樂團、江蘇南京交響樂團…的合作演出也都相當愉快而精彩。2017 年應邀率高雄市交響樂團赴日本金澤「貝多芬音樂節」演出，更獲得聽眾及樂評一致的讚賞。

Conductor

YANG Chih-chin

Principal Conductor of Kaohsiung Symphony Orchestra (KSO), Taiwan, YANG Chih-chin is a renowned conductor in his generation in Taiwan. Born in 1969, he graduated from The Russian Academy of Gnesin, Moscow, Russia, and studied with Miroslav Rusin, Filex Chiu-Sheng CHEN, András Ligeti, Gunther Herbig, Michael Jurowski. Before joining KSO, YANG served as the Assistant Conductor of Taipei Symphony Orchestra, the Conductor of Opera Studio of National Chiang Kai-Shek Cultural Center, Taiwan.

YANG has worked with and conducted Svetlanov Symphony Orchestra of Russia, Voronezh Philharmonic Orchestra, Württemberg Philharmonic Reutlingen, Bulgarian State Opera Burgas, Kanazawa Ensemble Orchestra of Japan, Taipei Symphony Orchestra, National Taiwan Symphony Orchestra and Nanjing Jiangsu Symphony. He has recorded with the Kaohsiung Symphony Orchestra. Highlights in recent season, 2017, YANG was invited to Kanazawa Japan with KSO, performing in Spring Green Music Festival where they were highly acclaimed by critics and reviews.

YANG has a wide orchestra repertoire, from classical to contemporary music; he also keeps his passion on opera and ballet. YANG has successfully performed many classic works, including a adapted Mendelssohn's *A Midsummer Night's Dream* with Ballet du Grand Théâtre de Genève; Bizet's *Carmen*; Mozart's *Don Giovanni*, *The Magic Flute*, *Così fan tutte*; Humperdinck's *Hansel and Gretel*; Ferrari's *Susanna's secret*; Puccini's *Gianni Schicchi*, *Manon Lescaut*; Offenbach's *The Tales of Hoffmann*; Ravel's *L'Enfant et les Sortilèges*; Mascagni's *Rusticana Cavalleria*; Prokofiev's *The Cinderella*.

In addition to orchestra repertoire, YANG has conducted films with live orchestra, including *Jurassic Park in Concert*, *Our Movies and Our Songs Grassland Concert*, *City Lights (by Chaplin) in Concert*, *The Planet and Orbit - an HD Odyssey*, and *Seediq Bale in Concert*, making him a highly skillful conductor in such area.

YANG has performed with many excellent soloists including Vadim Repin, Ivo Pogorelich, Andrei Gavrilov, Sergei Nakariakov, Akiko Suwanai, Valentina Lisitsa, Konstantin Lifschitz, Gavriel Lipkind, Alban Gerhardt, Wen-Sinn YANG, Ilya Gringolts, Alexei Volodin, Tsuyoshi Tsutsumi, Cho-Liang LIN, Nai-Yuan HU, Meng-Chieh LIU.

對位室內樂團

對位室內樂團演出足跡遍及全臺，近年活躍於各藝術季演出，包括台積心築藝術季、臺南藝術節「臺灣精湛」，並受邀參與北京國際音樂節及上海、蘇州演出，歐洲奧勒松室內音樂等藝術節，更連續受邀參與高雄春天藝術節演出。自成立以來，屢獲「文化部分級獎助計劃」及「高雄市傑出演藝團隊」，2020年亦獲得「國藝會演藝團隊年度獎助專案」之補助團隊，為對位室內樂團團隊推廣精緻音樂活動不遺餘力及藝術表現執行之肯定。

樂團成立於1997年，結集一群志同道合，熱愛音樂的菁英們，深耕南臺灣的音樂環境。「對位」(counterpoint)源於音對音或點對點，形成數條旋律，同時呈現，或對應、或交織，產生和諧動人的音樂！對位室內樂團以對音樂的熱情，發展對位與大師有約、對位當代、對位寶貝、對位藝創跨領域四大系列，透過精緻室內樂、室內管絃樂團、室內樂歌劇等多樣化的演奏編制，豐富音樂色彩與曲目多樣性！

Counterpoint Ensemble

Counterpoint Ensemble had performed in several concert halls in Taiwan, including Kaohsiung and Taipei, also acquired commendation from government for almost a decade. Furthermore, the Ensemble has received commendation from Taiwan Ministry of Culture for 6 years, being the recognition for the Ensemble's effort and quality. The Ensemble has been invited by the Kaohsiung Spring Arts Festival to perform for several years, also several significant festivals, including TSMC Hsin-Chu Arts Festival, and Tainan Summer Outdoor Music Festival. Recently, the Ensemble embarked on its overseas tour to China and held three sold-out concerts in Soo Chow, Shanghai and Chun Shan, also Beijing Arts Festival. And has been invited to participate in the Alesund Chamber Music Festival in 2017. Nowadays, Counterpoint Ensemble has kept performing the multidisciplinary program and chamber music in major cities' concert halls every year, as well as expanding concert tour overseas.

In 1997, Kung-Ling Liang, the Art Director and founder of Counterpoint Ensemble, gathered the impassioned, professional musicians and built up the Ensemble in Southern Taiwan. The Ensemble has developed four series, including Counterpoint Master Series, Counterpoint Contemporary Series, Counterpoint Family Concert Series, Counterpoint Crossover Series, with different form of performances, including Chamber Music, Chamber Orchestra, Chamber Opera.

主辦 Presenter

衛武營國家藝術文化中心
高雄市政府文化局
財團法人高雄市愛樂文化藝術基金會

National Kaohsiung Center for the Arts (Weiwuying)
Bureau of Cultural Affairs, Kaohsiung City Government
Kaohsiung Philharmonic Cultural & Arts Foundation

演出 Performer

高雄市交響樂團 KSO

執行長 CEO

朱宏昌 CHU Hung-chang

副執行長 Deputy CEO

白佩蕾 Angela PAI

指揮 Conductor

楊智欽 YANG Chih-chin

樂團首席 Concertmaster

薛志璋 HSUEH Chih-chang

樂團副首席 Associate Concertmaster

葉翹任 YEH Chiau-ren

樂團助理首席 Assistant Principal

張恆碩 CHANG Hen-shuo

第一小提琴 First Violin

李純欣 LEE Chun-hsin

郭洵佐 KUO Huan-tso

蔡宗言 TSAI Tsung-yen

黃郁盛 HUANG Yu-sheng

范翔硯 FAN Hsiang-yen

陳冠甫 CHEN Guan-fu

熊書宜 HSIUNG Shu-i

第二小提琴 Second Violin

陳思圻 CHEN Szu-chi ◎

蕭曼林 HSIAO Man-lin

張瓊紋 CHANG Chiung-wen

黃俊翰 Daniel Tomas KARL

陳麗薰 CHEN Li-hsun

葉家銘 YEH Chia-ming

陳人瑋 CHEN Jen-wei

陳又寧 CHEN Yu-ning

中提琴 Viola

蕭寶鈴 HSIAO Pao-ling ◎

陳曉芸 CHEN Hsiao-yun

尤媛 YU Yuan

林楷訓 LIN Kai-shun

陶泓憬 TAO Hung-ching

黃文翔 HUANG Wen-hsiang ▲

大提琴 Cello

林采霽 LIN Tsae-pey

劉彥廷 LIU Yen-ting

陳怡靜 CHEN I-chin

林威廷 LIN Wei-ting

陳普欣 CHEN Pu-shin ▲

低音提琴 Double Bass

阮晉志 JUAN Chin-chih ◎

趙紋孜 CHAO Wen-tzu

曾兆場 TSENG Chao-yang

汪育萱 WANG Yu-shuan

長笛 Flute

林文苑 LIN Wen-yuan

葉瓊婷 YEH Chiung-ting

吳建慧 WU Chien-hui

雙簧管 Oboe

王慧雯 WANG Hui-wen

聶羽萱 NIEH Yu-hsuan

單簧管 Clarinet

莊維霖 CHUANG Wei-ling

韓健峰 HAN Chien-feng

低音管 Bassoon

劉君儀 LIU Chun-yi ◎

鄭斐文 CHENG Fei-wen

法國號 French Horn

薛程元 HSUEH Cheng-yuan

黃姿菁 HUANG Tzu-ching

傅宗琦 FU Tsung-chi

賴衍學 LAI Yen-hsueh

小號 Trumpet

唐大衛 ARGENTA David Melchior ◎

陳鏡元 CHEN Ching-yuan

長號 Trombone

田智升 TIEN Chih-sheng ◎

鄭韶駿 CHENG Chao-chun

林禹慈 LIN Yu-tzu

低音號 Tuba

潘慈洞 PAN Tzu-tung

豎琴 Harp

管伊文 KUANG Yi-wen

定音鼓 Timpani

宮岡攝 MIYAOKA Setsu ◎

打擊 Percussion

洪瑞辰 HUNG Jui-chen

◎ 聲部首席 Principal

▲ 協演人員 Guest Orchestra Member

對位室內樂團

Counterpoint Ensemble

第一小提琴 First Violin

林佳霖 Bonnie LIN

第二小提琴 Second Violin

張子提 CHANG Tzu-ti

中提琴 Viola

林健仔 LIN Chieh-yu

大提琴 Cello

高炳坤 Victor COO

導播錄影團隊 Image and transmission

總統籌 Producer

王品翰 WANG Ping-han

導播 Director

曾行宜 TSENG Hsing-i

攝影 Cameraman

溫樊海 WEN Fan-hai

葉信宏 YEN Shin-hon

劉晶元 LIU Gin-yuan

邱陵璋 CHIO Lin-wei

闕朝詩 CHE Chao-szu

讀譜 Assistant Director

林思嘉 LIN Szu-chia

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張淑君 ZHANG Shu-jun

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詹前明 CHAN Chien-ming

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成音師 Engineer

陳鐸夫 CHEN To-fu

謝秉霖 HSIEH Ping-lin

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Weiwuying × KSAF Digital Concert Hall

主辦單位 Presenter



財團法人高雄市愛樂文化藝術基金會
Kaohsiung Philharmonic Cultural & Arts Foundation