

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

高雄市交響樂團

# 貝多芬系列三

## KSO *Beethoven Series III*

指揮 Conductor 楊智欽 YANG Chih-chin  
鋼琴 Piano 吳亞欣 WU Ya-hsin  
樂團 Orchestra 高雄市交響樂團 Kaohsiung Symphony Orchestra



5.16 Sat. 19:30

演出全長約 51 分鐘  
Duration is approx. 51 mins

## 演出曲目 Program

L. v. BEETHOVEN: Symphony No. 5 in c minor, Op.67

貝多芬：c 小調第五號交響曲《命運》，作品 67

I. *Allegro con brio*

有力的快板

II. *Andante con moto*

稍快的行板

III. *Allegro*

快板

IV. *Allegro*

快板

L. v. BEETHOVEN: Piano Concerto No. 4 in G Major, Op. 58, *Movement I : Allegro Moderato*

貝多芬：G 大調第四號鋼琴協奏曲，作品 58, 第一樂章，中庸的快板

## 貝多芬： c 小調第五號交響曲《命運》，作品 67

1806 到 1812 年之間的六年是貝多芬創作生涯最豐盛的一段時期，雖然為耳疾所困，但他一直都以鋼琴家的身份公開演奏。而 1808 年聖誕節在維也納戲劇院 (Theater an der Wien) 的一場馬拉松音樂會中，也是他最後一次公開演奏鋼琴，當場演出包含合唱幻想曲以及兩首新交響曲的首演 – 第五和第六號。

整個第一樂章源於開頭的四音動機，而此三短一長的四音動機也成為古往今來最經典的交響曲開頭。全曲一頭衝勁的直驅結尾，事件與意念都被縮減為絕對的要素本質，整個結構充滿著不可避免性及必然性。第二樂章稍快的行板充滿自信的歌唱與前一樂章的唐突形成有力對比，這個樂章比較柔和、抒情，但是英雄化的性格及外觀上並不亞於前一樂章。樂章近結束處步調加快引入神秘的氣氛，但是整個樂章的結尾處，大膽勝利的氣氛又再度返回。第三樂章的詼諧曲，由弦樂與木管語意不明的互相拋來拋去開始，突然四音動機由法國號大聲宣示，全曲如割草機般勝利地切過矮樹叢。音樂在此樂章末尾止歇成耳語，直到貝多芬慢慢的建立起一巨大的漸強，而從此一漸強之中無間斷的出現終樂章的基礎材料，也是最終的勝利頌歌。本交響曲的結尾是場勝利與狂喜，貝多芬在曲尾時反覆敲打勝利的和弦直到結束。

## Ludwig van BEETHOVEN: Symphony No. 5 in c minor, Op.67

The Fifth Symphony was composed during the most productive period of BEETHOVEN's career, between 1806-1812. The Fifth Symphony was premiered in 1808, and the concert would be the last public performance of BEETHOVEN as a soloist on the piano as his ear condition greatly deteriorated, just as "fate knocking on your door."

*Allegro con brio* begins with the most iconic and aggressive four-note motive that is the most recognized opening of all times. BEETHOVEN uses this distinctive rhythmic figure of three-short-one-long notes that ties in all four movements. The motive organically grows into the first theme by overlapping presentation. Through modulation and horns introducing the second theme that brings the movement into a more lyrical session, before quickly moves to an exciting climax with intensive character building and ends with a satisfying *coda*.

The second movement *Andante con moto*, set in theme and variation, is much calmer in contrast. BEETHOVEN uses two alternative themes, one sweet and lyrical, the other more forceful as it resembles the opening theme of first movement. Throughout the movement both themes went through changes in tempo, harmony and dynamics.

The third movement, *Allegro*, a *scherzo* in ABA form, is the first time a *scherzo* is replacing the polite Minuet in Classical symphonies. The dialogue between strings and woodwinds are interrupted by loud and assertive horn motives. BEETHOVEN creates a feeling of suspense and tension with the use of dynamics (*pianissimo*) and rhythm (quiet tapping of timpani). The movement continues without pause onto the triumphant finale and final movement of this symphony *Allegro - Presto*, where piccolo, three trombones and contrabassoon join us for the first time. This joyous finale again uses fate theme from the opening of the symphony, indicates the struggle is over and the celebration of triumph is even more apparent at the *coda* as the music gets louder and faster before reaching a cadence of unison C signalling the victory of this most famous symphonies of all times.

## 貝多芬：G 大調第四號鋼琴協奏曲，作品 58， 第一樂章，中庸的快板

在貝多芬奠定為維也納最著名的作曲家之前，他於十八世紀末剛抵達該城市時，就已展示出才華洋溢的鋼琴天賦，成為名聲鵲起的鋼琴家。在他的一生中共創作了五首鋼琴協奏曲，這些全都是展示他非凡才能的方式。自從貝多芬在第三號交響曲獲得空前成功以後，就進入了全盛音樂創作時期。自 1804 至 1806 年間，他創作了很多重要作品，包括第四號交響曲、第五號交響曲和第四號鋼琴協奏曲。這三部作品同時於 1808 年 12 月 22 日在維也納劇院首演。在他不斷退化的聽力影響下，該場音樂會也是貝多芬作為鋼琴獨奏者的最後一次公開演出。

### 第一樂章 中庸的快板

與傳統的古典鋼琴協奏曲相反，第四號鋼琴協奏曲不是由管弦樂慢慢的展開前奏，而是由鋼琴獨奏直接揭示主題。從只有短短的五個小節中，利用細膩的音調及柔和的和弦輕輕地引入了第一個主題。管弦樂隨即承接著主題，演奏出相同的氛圍完整了整個樂段。一系列重複的音符中逐漸演變出各種主題變化，並與管弦樂互相對應。善於利用不同樂器與鋼琴獨奏之間的優美對話，讓合唱般的主題交織在一起，編織出華麗的美感，使該樂章脫穎而出。

## **Ludwig van BEETHOVEN: Piano Concerto No. 4 in G Major, Op. 58, *Movement I : Allegro Moderato***

As BEETHOVEN established his status as one of the most famous composer in Vienna, his fame in fact began with his exquisite talent as a concert pianist in 1790s. Throughout his lifetime, he composed five piano concerti, all of which are instruments to showcase his exceptional talent. Since his major success of Symphony No. 3 “Eroica”, BEETHOVEN engaged into an artistic productive period. From 1804-1806 he composed some of his major compositions including Symphony No. 4, Symphony No. 5 and his most original Piano Concerto No. 4. All three compositions were premiered on 22nd December 1808 at the Vienna's Theater an der Wien as part of the marathon concert. This epic concert would be the last public performance of BEETHOVEN as a soloist on the piano as he lost his hearing completely soon after.

### ***Movement I : Allegro moderato***

Contrary to traditional Classical concerto, Piano Concerto No. 4 begins with the soloist opening the first movement, instead of an orchestral introduction. Albeit a short five delicate measures, the soft *dolce* chord gently brings in the first theme, grows out of a series of repeated notes, before answered by the orchestra. The beautiful dialogue between different instruments within the orchestra and piano's chorale-like theme *throughout* the movement weaves a web of intense beauty that makes this movement stands out among others.

# 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 JURAWSKI…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, SUWANAI Akiko, Valentina LISITSA, Konstantin LIFSCHITZ, Gavriel LIPKIND, Alban GERHARDT, YANG Wen-sinn, Ilya GRINGOLTS, Alexei VOLODIN, TSUTSUMI Tsuyoshi, LIN Cho-liang, HU Nai-yuan, LIU Meng-chieh.

# 鋼琴 吳亞欣

高雄市人。畢業於臺灣師範大學音樂系，之後赴美深造取得琵琶第音樂院鋼琴演奏碩士及馬里蘭州立大學音樂藝術博士。

返國之後活躍於臺灣樂壇。曾受邀於國家兩廳院、高雄市交響樂團、Taiwan Connection 室內樂團、台新文化藝術基金會、新逸藝術、台北獨奏家室內樂基金會，雲林饗響文教協會的演出。南台灣室內樂協會發起人。現於高雄師範大學音樂系，屏東大學音樂系及台南應用科技大學音樂系兼任助理教授。

# Piano

## WU Ya-hsin

A native of Kaohsiung, WU Ya-hsin studied both the piano and the violin. Having won numerous prizes on both instruments at a young age, she received sponsorship from the Yamaha and Kawai Music Foundations for 6 straight years. Ms. WU then pursued her Masters in Music degree at the Peabody Conservatory, and later finished her Doctor of Musical Arts degree at the University of Maryland.

During her studies in the United States, she was the recipient of the Rose Marie Milholland Award in 2002. Also as an active competitor, she has been the finalist of the Yamaha Piano Competition in 1999 (Taiwan), semi-finalist in the prestigious Concours Musical International de Montreal in 2004 (Canada), and prize winner in Piano Solo/Chamber Music at the International Music Competition Premio "Citta di Padova" in Italy.

Besides an active soloist and chamber musician, she was invited to perform with numerous organizations, such as National Performing Arts Center, Taiwan Connection Chamber Music Concert and Kaohsiung Symphony Orchestra. She is currently teaching in several schools being part of the piano faculty of National Kaohsiung Normal University, National Ping-Tung University and Tainan University of Technology. Also, being a chamber music enthusiast, she is the founder and artistic director of the Southern Taiwan Chamber Music Society.

## 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 Performers

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

### 鋼琴 Piano

吳亞欣 WU Ya-hsin

### 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

熊書宜 HSIUNG Shu-i

范翔硯 FAN Hsiang-yen

黃郁盛 HUANG Yu-sheng

陳冠甫 CHEN Guan-fu

### 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

陳人璋 CHEN Jen-wei

陳又寧 CHEN Yu-ning

### 中提琴 Viola

蕭寶羚 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

莊名媛 CHUANG Ming-yuan ▲

### 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

楊昱柔 YANG Yu-rou ▲

### 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

黃子宜 HUANG, Tzu-yi ▲

### 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 David Melchior ARGENTA ◎

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

## 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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吳佳駿 WU Chia-chun

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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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