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2023 衛武營國際音樂節

2023 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

《浪漫印象》盧卡斯·范特捷鋼琴獨奏會

Romantic Impressions -

Lukáš VONDRÁČEK Piano Recital

2023.4.15 Sat.14:30

衛武營表演廳

Weiwuying Recital Hall

演出全長約 100 分鐘，含中場休息 20 分鐘

Duration is 100 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

蘇克：四首小品，選自《六首鋼琴曲》，作品 7

- 〈愛之歌〉
- 〈幽默曲〉
- 〈兩首牧歌〉
- 〈悲歌〉

史麥塔納：《捷克舞曲》第二冊選段

- 〈胡里安舞曲〉
- 〈小洋蔥〉
- 〈輕騎兵〉
- 〈跳步舞〉

中場休息

舒曼：《克萊斯勒魂》，作品 16

- I. 非常激動的
- II. 非常親密又不太快的
- III. 非常激動的
- IV. 非常緩慢的
- V. 非常活潑的
- VI. 非常緩慢的
- VII. 非常急促的
- VIII. 快速有趣的

舒曼：《阿拉貝斯克》，作品 18

鋼琴：盧卡斯·范特捷

[藝術家介紹](#)



樂曲解說

蘇克：四首小品選自《六首鋼琴曲》，作品 7

蘇克師承德弗札克，早期風格充滿恩師與布拉姆斯的影子，但他同時也受到當代後浪漫與印象派影響，作品具有比德弗札克更曲折的和聲安排和深沈之美。《六首鋼琴曲》創作於 1891 至 1893 年，此時他剛從音樂院畢業，明顯反映出他從民謠出發又試圖超越的企圖。

第一首〈愛之歌〉為 ABA' 三段體。A 段背景為寬廣如鐘聲的低音和弦，主旋律雖優美，句子卻始終收在非和聲音上，充滿「不斷渴求」的心情。B 段音域更加寬闊，情感透過持續的八度音和豐富內聲部，毫無保留宣洩出來。A' 趨於寧靜，透露出愛的完滿或昇華。

第二首〈幽默曲〉除採用輕快的三拍帶出愉悅心情，樂曲也透過快速的聲部模仿和半音轉調，創造趣味感。第三首〈兩首牧歌〉都以如潮水緩慢起伏的旋律鋪陳，第一段喜悅多於憂傷，第二段相反，音樂擺盪在突然的大小調轉換間，表現斯拉夫民族多愁善感的性情。

第四首〈悲歌〉最早指稱速度自由、帶有冥想特質的樂曲，在十九世紀成為作曲家抒發愁緒的曲種。樂曲以 ABA' 鋪陳，起始可聽見送葬進行曲式的腳步聲帶出悵然主題，中段則變得活潑輕快，彷彿回顧起過往人生的酸甜苦辣。

史麥塔納：《捷克舞曲》第二冊選段

在史麥塔納之前，捷克已有許多出色的作曲家活躍樂壇，像是長年任職腓特烈大帝宮廷的班達、瑪麗·安東妮皇后的老師杜賽克等。不過要到十九世紀初，順應民族主義潮流，捷克音樂家才開始留在國內發展，進而建立起波希米亞特色。

史麥塔納年輕時曾參與反奧地利政治活動，一度流亡瑞典，返國後積極創作捷克語歌劇，成為捷克國民樂派奠基者。他到晚年仍不斷在嘗試如何拓展民族音樂，1877年他先完成將波卡舞曲藝術化的《捷克舞曲第一冊》，兩年後又從詩人愛爾本編纂的《捷克民歌暨童謠曲集》取材，創作第二冊，留下十首充滿狂想風格的鋼琴曲。

〈胡里安舞曲〉為捷克傳統的三拍子快舞，但樂句會不斷使用兩拍子節奏鋪陳，形成不穩定、充滿活力的性格。〈小洋蔥〉整體較穩重，主題會透過緊密的聲部模仿和重複樂句，營造出較溫馨親密的感受。〈輕騎兵〉原歌詞在描寫妻子對征戰丈夫的思念，史麥塔納透過連綿的三連音節奏和旋律變奏手法渲染情緒。〈跳步舞〉為快速的常動曲，中段則可以聽見高、中、低聲部的快速應答，帶出管絃樂團般的熱鬧效果。

舒曼：《克萊斯勒魂》，作品 16

舒曼自小受作家尚·保羅影響，熱衷探索心靈的各面向，像是他喜愛化身外向的「佛倫斯坦」和內斂的「烏瑟比斯」撰寫評論，正與作家《年少氣盛的歲月》中，兩兄弟為雙胞胎個性卻迥異的設定相呼應。

1838 年他再次受小說角色吸引——E.T.A. 霍夫曼筆下古怪的樂長克萊斯勒，創作了一部八樂章鋼琴套曲。樂曲並未直接描寫情節，而是延伸原文理念，包括：克萊斯勒相當推崇巴赫，因此整部作品充滿複雜的多聲部技法；另外在文集《勒萊斯勒魂》中，主角曾邊彈琴邊與魔鬼對話，最後進入黑暗的精神狀態，也反映在樂曲中。

第一樂章「非常激動的」以不斷催促的音型破題，帶出克萊斯勒狂熱的本性。第二樂章「非常親密又不太快的」全曲幾乎都維持著四聲部織度，彼此模仿呼應，彷彿周身出現許多幻聽。第三樂章「非常激動的」由短促音階主題開始，中間發展成綿延線條，洋溢狂想曲風。第四樂章「非常緩慢的」樂思從如即興的緩板流洩，中間延續從前面而來的下行傾向，最具內省特質。

第五樂章「非常活潑的」由附點節奏帶出密集的聲部模仿，中段則來到齊奏段落，形成聲響對比。第六樂章「非常緩慢的」以徐緩的西西里舞曲節奏鋪陳，但音樂遍布糾結和弦，彷彿始終找不到方向。第七樂章「非常急促的」表現舒曼內心「佛倫斯坦」的一面，直到最後才轉為聖詠。第八樂章「快速有趣的」，音樂在錯雜的節奏中重新找回活力，但卻始終有沈重低音干擾，彷彿隱憂存在；樂曲最後以 ppp 結尾，刻畫克萊斯勒最後選擇消失的情節。

舒曼：《阿拉貝斯克》，作品 18

「阿拉貝斯克」是來自伊斯蘭世界獨有的花紋，它以簡單的幾何圖案組合出繁複圖像，強調神的力量擁有秩序以及強大的生命力。浪漫主義先鋒施萊格爾用這個字來評論古代的小說與詩歌，常出現打破日常想像和時間慣性的敘事，值得新時代創作者借鏡，以營造神秘、怪誕的風格。與文學相熟的舒曼很可能是受到施萊格爾的立論啟發，從而以「阿拉貝斯克」為名，創作出情緒多變、捕捉真實意識的樂曲。

樂曲採輪旋曲式鋪陳（rondo，ABACA），A 段旋律在源源不絕的滾動音型中湧出，除了樂譜外觀相當貼近阿拉貝斯克紋路，一直出現的 La（音名為 A）與 Do（音名為 C）兩音，似乎也在呼喚著克拉拉。B、C 兩段轉為小調，前者帶有裹足不前的性格，情緒較為鬱悶；後者則利用 A 段的附點節奏，伴奏同樣自 A 段變奏出的主題，流露出更為感傷的情緒。樂曲在結束前，則會來到一段寧靜的尾奏，此處旋律終於從前面不斷推進的上行，轉而向下沈澱，重回舒曼內斂的一面。

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衛武營節目線上問卷



Program

J. SUK: 4 songs from *6 Piano Pieces*, Op. 7

'ong of Love'

'Humoresque'

'Two Little Idylls'

'Dumka'

B. SMETANA: Selections from *Czech Dances* (Book II)

'Furiant'

'Cibulička'

'Hulan'

'Skocna'

Intermission

R. A. SCHUMANN: *Kreiseriana*, Op. 16

- I. Extremely animated
- II. Very inwardly and not too quickly
- III. Very agitated
- IV. Very slowly
- V. Very lively
- VI. Very slow
- VII. Very hasty
- VIII. Fast and playful

R. A. SCHUMANN: *Arabesque*, Op. 18



Program Notes

J. SUK: 4 songs from *6 Piano Pieces, Op. 7*

In his early style, Josef SUK, a student of DVOŘÁK, was heavily influenced by DVOŘÁK and BRAHMS, while also drawing inspiration from post-romanticism and impressionism. This resulted in works with subtle aesthetics and intricate harmonies surpassing those of his mentor. Following his graduation from Prague Conservatory, SUK composed *6 Piano Pieces* between 1891 and 1893, his attempt to begin with folk music but elevate it to a higher level.

'Song of Love,' follows the A-B-A' ternary form. Section A features a bass chord with an expansive resonance akin to a bell. Although the melody is pleasing, it concludes on non-harmonic notes, conveying a sense of "constant longing." The B section spans a broader range, with emotions more intensely expressed through continuous octaves and intricate inner voices. The A' section, in contrast, shifts towards serenity, displaying the fullness and transcendence of love.

'Humoresque' conveys joy and playfulness with brisk triple-time beats, rapid voice imitation, and half-tone transpositions. 'Two Little Idylls,' features a slow-moving melody that ebbs and flows. The first stanza is more upbeat than melancholic, while the second exhibits the opposite sentiment by oscillating between sudden shifts in major and minor, conveying a more sensitive sentiment of Slavic culture.

Initially contemplative, in the 19th century dumka became a genre for expressing sorrow and melancholy. SUK's 'Dumka' follows an A-B-A' structure. It opens with a funeral march, leading to a somber theme, then shifts to a lively tempo recounting the past life's ups and downs.

B. SMETANA: Selections from *Czech Dances (Book II)*

Before Bedřich SMETANA, many outstanding Czech composers had been active in the music scene, including Franz BENDA, who worked in the court of Frederick the Great for an extended period, and Jan Ladislav DUSSEK, Queen Marie ANTOINETTE's instructor. It was only with the rise of nationalism in the early 19th century that Czech musicians began to stay in their country and develop a distinct Bohemian style.

When he was young, SMETANA engaged in anti-Austrian political activities and even went into exile in Sweden. Upon returning to his homeland, he dedicated himself to composing Czech operas and became known as the founder of the Czech national school of music. In his later years, he continued to expand the national music repertoire, completing the first volume of *Czech Dances* in 1877, which elevated the polka

dance to an art form. Two years later, he composed the second volume, which contained ten piano pieces rich in rhapsodic style and was based on Karel Jaromír ERBEN's compilation *Czech Folk Songs and Nursery Rhymes*.

'Furiant' is a lively Czech dance in triple time with duple-time phrases creating an energetic and unstable character. 'Cibulička' is stable with a warm, intimate theme of dense voice imitation and repeated phrases. 'Hulan' portrays a wife's yearning for her war-bound husband, conveyed through slurred triplet and melody variations. 'Skocna' is a fast moto perpetuo, with the middle part showcasing rapid responses between high, middle, and low voices, creating a lively orchestral effect.

R. A. SCHUMANN: *Kreiseriana*, Op. 16

Robert SCHUMANN's fascination with exploring the intricacies of the mind, specifically self-reflexivity, was sparked by the works of novelist Jean PAUL. In his published reviews, the composer used the pseudonyms "Florestan" and "Eusebius" to represent the extroverted and introverted sides of his personality, evocative of the contrasting personalities of the twin brothers in PAUL's novel "Flegeljahre."

In 1838, SCHUMANN composed an eight-movement piano suite based on the character of Johannes Kreiser, the eccentric kapellmeister created by E.T.A. HOFFMAN. The music does not narrate the plot directly, but instead expands on the ideas of the original story. SCHUMANN incorporated complex polyphonic techniques throughout the piece to reflect Kreiser's admiration for BACH. Additionally, the music captures the scene where the protagonist converses with the devil while playing the piano, leading to a bleak spiritual state by the end of the novel.

The first movement, "Extremely animated," bursts onto the scene with a persistently rushing pattern that highlights Kreiser's fervent nature. In the second movement, "Very inwardly and not too quickly," the structure remains mostly four-part, with voices imitating and echoing each other, evoking the sensation of auditory hallucinations. The third movement, "Very agitated," begins with a theme of a short ascending scale and develops into a continuous line in the middle, overflowing with rhapsodic style. The fourth movement, "Very slowly," starts with a musical idea flowing from the slow, improvised-like passage and continues with a descending pattern, reflecting the most introspective qualities.

The fifth movement, "Very lively," highlights dense voice imitation with dotted rhythms, and the middle section offers a sonic contrast by transitioning to unison. The sixth movement, "Very slow," features a slow Sicilian dance rhythm with perplexing chords, as if struggling to find its direction. In the seventh movement, "Very hasty," SCHUMANN's inner "Florestan" is exposed and the movement ultimately transforms into a chorale. The

eighth movement, "Fast and playful," sees the music regain its vitality through complex rhythms, but heavy bass section interference persists, as if hidden worries still exist. The music ends quietly (ppp), mirroring Kreisler's final decision to disappear.

R. A. SCHUMANN: *Arabesque*, Op. 18

"Arabesque" is a distinct Islamic pattern that blends intricate imagery with simple geometric designs, symbolizing the ordered and vital nature of God's power. Friedrich SCHLEGEL, a 19th-century poet and leading figure in the early Romantic movement, adopted this artistic vocabulary to refer to a narrative technique that breaks the conventions and inertia of time found in ancient novels and poems. He encouraged new age artists to utilize this technique to create a more eerie and "grotesque" style. SCHUMANN, who was well-versed in literature, likely drew inspiration from SCHLEGEL, using "Arabesque" as a title to compose music that captures genuine consciousness and shifting emotions.

The music takes on a rondo form (ABACA), with the melody appearing upon the rolling musical figure in section A, resembling the arabesque pattern. The notes A and C that constantly appear seemingly call out to the name of the composer's wife, Clara. Sections B and C are in minor keys. The former is more somber and stagnant, while the latter features a sentimental theme with the dotted rhythm from section A. The music concludes with a gentle ending, as the melody shifts from a driving ascent to a settling descent, returning to SCHUMANN's introspective style of "Eusebius."

