



樂壇頂尖・首度訪台

# 德國斯圖加特 廣播交響樂團

Stuttgart Radio Symphony Orchestra

鋼琴／雷薩吉 Éric Le Sage

指揮／史蒂凡・德內夫 Stéphane Denève

2013年 **4**月 **7**日(日) 19:30

國家音樂廳

主辦

藝之美文創

贊助



財團法人|國家文化藝術|基金會









## 演出曲目 PROGRAM

### 白遼士：羅馬狂歡節序曲

H. Berlioz: Roman Carnival Overture, Op. 9

《I》 熱情如火的甚快板 *Allegro assai con fuoco*

《II》 持續的行板 *Andante sostenuto*

《III》 速度一 *Tempo I*

### 舒曼：A小調鋼琴協奏曲

R. Schumann: Piano Concerto in A minor, Op. 54

《I》 深情款款的快板—富有表現的行板—快板  
*Allegro affettuoso. Andante espressivo. Allegro*

《II》 間奏曲：優雅的行板 *Intermezzo: Andante grazioso*

《II》 有活力的快板 *Allegro vivace*

中場休息 *Intermission*

### 史特勞斯：唐璜

R. Strauss: Don Juan, Op. 20

### 德布西：海

C. Debussy: La Mer, L. 109

《I》 海上的黎明到中午 *De l'aube à midi sur la mer*

《II》 波浪的嬉戲 *Jeux de vagues*

《II》 風與海的對話 *Dialogue du vent et de la mer*

主辦單位保留曲目更動之權利 *The Program Is Subject to Change*





親愛的女士先生：

我生平第一次指揮白遼士《幻想交響曲》，就是約10年前的2002年12月，在國家音樂廳與NSO合作演出！因此，我非常開心能夠回到台灣，在這個美妙的音樂廳，向您呈現這個偉大法國作曲家的另一傑作《羅馬狂歡節》。

以舒曼演奏享譽於世的雷薩吉是我們今晚的鋼琴獨奏家，近年來他以19張唱片的規模灌錄了舒曼的所有鋼琴作品，因此希望各位都能夠與我一起，欣賞雷薩吉充滿熱情且經典的舒曼鋼琴協奏曲。

另外，我也希望在音樂會上與各位分享典型的德國史特勞斯經驗，由我敬愛的團員們演出理查·史特勞斯的經典傑作《唐璜》，希望各位能夠喜愛這個深厚且充滿色彩的新斯圖加特之聲。

最後，我們將帶來德布西的著名傑作《海》，這是我心目中名列二十世紀法國交響曲最偉大的作品，融合了色彩、香氣與音響，很開心能與各位分享這場歡愉的的饗宴。

預祝各位一場精采的夜晚。

斯圖加特廣播交響樂團 首席指揮  
史蒂凡·德內夫

Ladies and Gentlemen,

The very first time in my life that I conducted Berlioz's *Symphonie Fantastique* was...here, in Taipei, about ten years ago (in December 2002), with the National Symphony Orchestra of Taiwan! Therefore I am very moved to be back in this wonderful hall and to offer you, at the start of our concert, another masterpiece from this great French composer: his joyous, virtuosic and exciting "Carnaval Romain"!

Éric Le Sage, our soloist this evening, is a specialist of Robert Schumann's music. Indeed, he has recorded in the recent past years the integral of his piano music on 19 CDs! Therefore I hope that you will enjoy like I do with Éric's idiomatic and passionate interpretation of the most romantic Schumann's piano concerto.

Of course, I wanted also to offer you the experience of the German Straussian sound that my beloved orchestra can produce, and the sheer virtuosity of Strauss' *Don Juan* will allow you to enjoy the depth, the rich colors of the new Stuttgart sound!

Finally, we will play for you the famous "La Mer", by Debussy, which I consider to be the greatest French symphony of the 20th century. An explosion of colors, perfumes and sounds that I am delighted to share with you tonight!

I wish you a great evening,

Chaleureusement,

Principal Conductor  
Stuttgart Radio Symphony Orchestra of SWR





親愛的女士先生與愛樂朋友：

今晚的演出是斯圖加特廣播交響樂團的重要時刻。從上個世紀的八零年代開始，我們舉行了十次的亞洲巡迴，已經成為樂團的重要傳統。

然而，期待多年之後，我們今年終於得以首次訪台，在這個著名的國家音樂廳演出，與一群在世界各地皆為人所津津樂道、高水準且熱愛音樂的觀眾共度時光。

我們非常榮幸可以提供各位一場美妙的音樂饗宴。感謝各位的蒞臨，以及對於管弦樂團音樂藝術的熱情支持。

斯圖加特廣播交響樂團 樂團經理  
費里斯·費雪

Ladies and gentlemen, dear music lovers of Taipei,

Today is an important event in the history of our orchestra. We come to Asia for the 10th time, the tradition of our Asian orchestra tours goes back to the late eighties of the past century.

However, this is the first time we manage to attend Taipei, which has been on our wish list for so many years. The famous National Concert Hall Taipei and the music loving and enthusiastic audiences in Taipei have an outstanding reputation in the international world of classical music.

We are proud to be here and we are prepared to offer you an outstanding musical experience too!

Thank you for coming tonight and thank you for your passion for the art of orchestral music!

With best wishes,

Managing Director









## 斯圖加特廣播交響樂團

隸屬於南德廣播公司（SWR, South German Radio）的斯圖加特廣播交響樂團，1945年成立之初，沒人能想像在半個世紀的時間內，其已於世界樂壇扮演何等重要的地位，今日斯圖加特廣播交響樂團，被視為最重要的德國音樂大使之一，每年演出約90場音樂會，演出足跡除了南德廣播公司播放的地區外，還包括德國與海外各地的音樂殿堂與國際藝術節。近期樂團在甫卸下教宗職務的本篤十六世（Pope Benedict XVI）八十歲生日中演出，與委內瑞拉指揮家杜達美、小提琴家希拉·蕊韓合作，並由電視與電台轉播至世界各地，共同寫下這頁光輝的歷史紀錄。除了例行的音樂會行程，樂團亦負責南德廣播公司的電視與廣播節目錄製工作，以及唱片出版業務。

自成立以來，斯圖加特廣播交響樂團就致力於推廣古典與浪漫的經典交響曲目，並以推廣現代音樂為己任。

從樂團創始之初，就經常與許多重量級的指揮家合作，除了早期的兩位首席指揮：漢斯·米勒克賴與卡爾·舒李希特之外，卡爾貝姆、福特萬格勒、蕭提爵士、辛諾波里、布隆斯泰德、小克萊巴、桑德林等都曾受邀擔任客席指揮；近年合作的指揮包括哈丁、杜達美；而曾經合作過的世界級音樂家更是不計其數，包括鋼琴大師布蘭德爾、葛麗萊、世紀女高音卡拉絲、男高音費亞松、小提琴大師基頓·克萊曼、慕特、希拉蕊·韓、大提琴家嘉碧妲等

1971年為斯圖加特廣播交響樂團的重要時刻，大師傑利畢達克接任首席指揮，在他的領導下，樂團聲譽日隆，並首次於許多重要音樂廳舉行演出；1983年接任首席指揮的馬利納爵士，拓展了樂團的曲目，並成功舉行美國與亞洲巡迴；1989年由傑梅第繼任，專注於義大利與法國曲目；至今仍擔任桂冠指揮的普萊特，以其極富魅力的個性帶領樂團；今日，榮膺樂團永久客席指揮之職為俄國指揮大師包列伊科。

1998至2011年由英國指揮大師羅傑·諾靈頓爵士擔任首席指揮，為斯圖加特廣播交響樂團帶入全新的階段，從管弦樂法、樂句語法、時代風格、樂團結構與座位安排等，都巧妙平衡歷史時代風格與現代管弦樂團的需求，創造獲得極高評價的「斯圖加特之聲」。

2011年9月，法國知名指揮家史蒂凡·德內夫接任斯圖加特廣播交響樂團的第六任首席指揮，他以精湛的演出、廣泛的曲目著稱，尤其擅長法國與現代音樂。

## 歷任首席指揮

漢斯·米勒克賴 (1948 - 1969)

傑利畢達克 (1971 - 1977)

馬利納爵士 (1983 - 1989)

傑梅第 (1989 - 1998)

羅傑·諾靈頓 (1998 - 2011)

史蒂凡·德內夫 (2011 - 今)



# Stuttgart Radio Symphony Orchestra

In 1945, when the newly-founded broadcasting station "Radio Stuttgart" started recruiting musicians to form the radio orchestra, nobody could have guessed how swiftly this orchestra would develop and how dramatic its rise to artistic prominence would be in the course of the next few decades. Today the Stuttgart Radio Symphony Orchestra (SWR) is one of the state's most important musical ambassadors, giving about 90 concerts a year in Stuttgart, in the area covered by SWR broadcasts, and in musical centres in Germany and abroad - often within the context of international music festivals. The concert for the 80th birthday of Pope Benedict XVI has been a stand-out highlight in the history of the Stuttgart RSO. With conductor Gustavo Dudamel and soloist Hilary Hahn, this event was broadcasted via radio and TV around the world. In addition to these frequent concerts, the orchestra also engages in numerous studio productions for the broadcasting station's radio and television programme and for the recording industry.

Since its formation the Stuttgart RSO has concentrated on two thematic focal points. On the one hand, with its exemplary interpretations it fosters the great classic and romantic repertoire of the symphonic tradition; on the other, the RSO is also a leading promoter of contemporary music and of neglected works and composers.

The first important conductors to work with the RSO regularly were Hans Müller-Kray and Carl Schuricht. From the orchestra's early years on, a large number of internationally renowned guest conductors have given concerts with the Stuttgart RSO, such as Karl Böhm, Wilhelm Furtwängler, Sir George Solti, Giuseppe Sinopoli, Herbert Blomstedt, Carlos Kleiber and Kurt Sanderling. In the present times conductors like Daniel Harding and Gustavo Dudamel started working with the Stuttgart RSO. First-class soloists from all generations have given concerts with the Stuttgart RSO, among them Alfred Brendel, Maria Callas, Gidon Kremer, Anne-Sophie Mutter, Hélène Grimaud, Hilary Hahn, Sol Gabetta and Rolando Villazón - to name but a few.

The year 1971 marked an important caesura in the history of the Stuttgart RSO, for in this year Sergiu Celibidache was appointed Principal Conductor. Under Celibidache the orchestra made its first appearances on the concert platforms of great international musical centres. Sir Neville Marriner, who took over as Principal Conductor in 1983, widened the orchestra's radius by undertaking international tours to Asia and the USA. Marriner was succeeded in 1989 by Gianluigi Gelmetti, who concentrated on the Italian and French musical repertoire. With Georges Prêtre, who is still Conductor Laureate of the RSO, another charismatic personality presided over the orchestra. Today the orchestra's Permanent Guest Conductor is Andrey Boreyko.

From 1998 to 2011, Sir Roger Norrington had been the Principal Conductor of the Stuttgart RSO. Norrington managed to give the orchestra a quite unmistakable profile by combining historically authentic performing practice with the means available to a modern symphony orchestra - the result of this synthesis has been hailed by critics as the "Stuttgart Sound". It adjusts the configuration of the orchestra, the instrumentation, articulation, phrasing and style to the composer's own concept of sound.

Since September 2011, Stéphane Denève is Chief Conductor of the Stuttgart RSO. Recognized internationally as a conductor of the highest calibre, Stéphane Denève has won praise from audiences and critics alike for his performances and programming. At home in a broad range of repertoire and a champion of new music, Denève has a particular affinity with the music of his native France.

## Principal Conductors

Hans Müller-Kray (1948-1969)

Sergiu Celibidache (1971-1977)

Neville Marriner (1983-1989)

Gianluigi Gelmetti (1989-1998)

Roger Norrington (1998-2011)

Stéphane Denève (2011-present)



指揮 Conductor / Stéphane Denève

樂團首席 Concertmaster / Nathalie Chee

第一小提琴 First Violin

Hannah Perowne	Micheal Hsu-Wartha	Brigitte Lang	Karsten Peters	Lukas Friederich
Stefan Bornscheuer	Stefan Knotte	Mathias Hochweber	Helke Bier	Andreas Ritzinger
Andreea Chiriac	Johannes Anefeld	Damien Fiedler	Jelena Eskin	Sergio Katz
Marie Daniel				

第二小提琴 Second Violin

David Maurer ※	Silke Meyer-Eggen	Joo-Wha Yoo	Peter Lauer	Ada Gosling-Pozo
Sylvia Schnieders	Alina Abel	Monika Renner-Auers	Insa Andrea Woelderink	
Larissa Manz	Soo-Eun Lee	Christian Frey	Dorothea Knell	Simone Riniker-Maier
Vladimir Tolpygo				

中提琴 Viola

Paul Pesthy ※	Ingrid Philippi-Seyffer	Dirk Hegemann	Christian Nas	Gro Johannessen
Dora Scheili	Nicole Nagel	Teresa Jansen	Janis Lielbardis	Andreea Alcalde Polo
Barbara Weiske	Almut Beyer	Markus Oertel		

大提琴 Violoncello

Francis Gouton ※	Marin Smesnoi	Hendrik Then-Bergh	Fionn Bockemühl	Wolfgang Dühorn
Ulrike Hofmann	Blanca Coines Escriche	Anna Mazurek	Dorran Alibaud	Jonathan Schirmer
Merlin Schirmer				

低音提琴 Double Bass

Matthias Weber ※	Felix von Tippelskirch	Axel Schwesig	Frederik Stock	Astrid Stutzke
Arvid Christoph Dorn	Ryutaro Hei	Josef Semeleder	Peter Fischer	

長笛 Flute

Tatjana Ruhland ※	Peter Rijkx	Christina Singer		
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雙簧管 Oboe

Philippe Tondre ※	Annette Schütz	Michael Rosenberg	Timea Megyesi	
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單簧管 Clarinet

Dirk Altmann ※

Sebastian Manz ※

Karl-Theo Adler

Kurt Berger

低音管 Bassoon

Libor Sima ※

Hanno Dönneweg ※

Eduardo Calzada

Georg ter Voert

法國號 Horn

Joachim Bänsch ※

Wolfgang Wipfler ※

Dietmar Ullrich

Josef Weissteiner

Thomas Flender

小號 Trumpet

Thomas Hammes ※

Jörg Becker ※

Karl-Heinz Halder

Dietmar Boeck

Christof Skupin

長號 Trombone

Andreas Kraft ※

Tobias Burgelin ※

Frank Szathmary-Filipitsch

Harald Matjacic

低音號 Tuba

Jürgen Wirth ※

Moritz Schulze

定音鼓 Timpani

Johann Seuthe ※

Johann Seuthe

打擊 Percussion

Franz Bach ※

Martin Rosenthal

Robert Kette

豎琴 Harp

Renie Yamahata ※

Renie Yamahata

鋼片琴 Celesta

Susan Wenckus

※ 聲部首席



## 史蒂凡·德內夫／指揮

新任斯圖加特廣播交響樂團首席指揮德內夫，其前一重要職務為2005年所接任的英國蘇格蘭皇家交響樂團音樂總監，在任期間將該樂團的聲譽大大提升。

深受樂迷與樂評肯定的德內夫，曾帶領蘇格蘭皇家交響樂團參與BBC逍遙藝術節、愛丁堡藝術節、法國國家電台現代音樂節等，並前往維也納金色音樂廳、阿姆斯特丹皇家大會堂、巴黎香榭麗舍劇院等殿堂演出。他們曾合作灌錄一系列成功的專輯，其中《盧賽爾：酒神與亞麗安娜、第三號交響曲》為Naxos唱片公司首張獲得法國Diapason雜誌金音叉獎的作品。

德內夫於1995年以第一名的榮譽畢業於巴黎音樂學院，陸續擔任指揮大師蕭提、普萊特與小澤征爾的助手。他擅長法國與現代音樂，並經常首演法國現代作曲家康奈松的作品。

近期曾合作過的樂團，包括波士頓交響、巴伐利亞廣播、倫敦交響、漢堡北德廣播、佛羅倫斯五月音樂節、愛樂交響、費城交響、克利夫蘭管弦、洛杉磯愛樂、多倫多交響、柏林德意志交響樂團等；最近將合作的樂團包括芝加哥交響、慕尼黑愛樂、羅馬勝西西利亞音樂學院管弦樂團等；指揮波士頓交響樂團，首次登上紐約卡內基音樂廳，並回到舊金山交響、新世界交響、聖路易交響、蒙特婁交響、辛辛那提交響與瑞典廣播交響樂團演出。

德內夫曾與世界頂尖的獨奏家合作，包括鋼琴家提鮑德、安涅斯、安德雪夫斯基、艾曼紐·艾克斯、拉斯·沃格特、尼克萊·魯根斯基、保羅·路易斯、齊瑪曼；小提琴家祖克曼、卡瓦科斯、尼古拉·齊奈德、希拉蕊·韓、吉爾·夏漢、瓦汀·列賓；大提琴家馬友友；女高音娜坦莉·德賽、妮娜·史騰等。

在歌劇舞台，德內夫曾指揮英國皇家歌劇院（女人皆如此）、格萊堡歌劇節（卡門）、史卡拉歌劇院（浮士德）、巴塞隆納歌劇院（阿莉亞妮與藍鬍子）、阿姆斯特丹尼德蘭歌劇院（三橘之戀）、布魯塞爾皇家馬內歌劇院（茶花女、人類的心聲）、巴黎歌劇院（唐吉軻德、波希米亞人、費加洛婚禮）、波隆納市立歌劇院（畢艾翠絲與班乃迪克）、辛辛那提歌劇院（期待、卡門、藍鬍子城堡）等。



## Stéphane Denève / Conductor

Stéphane Denève is the newly-appointed Chief Conductor of the Stuttgart Radio Symphony Orchestra (SWR) and, since 2005, Music Director of the Royal Scottish National Orchestra.

Recognized internationally as a conductor of the highest calibre, Stéphane Denève has won praise from audiences and critics alike for his performances and programming. With the Royal Scottish National Orchestra he has performed at the BBC Proms, Edinburgh International Festival and the Festival Présences, and at celebrated venues throughout Europe including the Vienna Konzerthaus, Amsterdam Concertgebouw, and Théâtre des Champs-Élysées. He and the orchestra have made a number of acclaimed recordings together, including a survey of the works of Albert Roussel for Naxos, the first disc of which won a Diapason d'Or de l'année award.

A graduate and prize-winner of the Paris Conservatoire, Stéphane Denève began his career as Sir Georg Solti's assistant with the Orchestre de Paris and Paris National Opera, also assisting Georges Prêtre and Seiji Ozawa during this time. At home in a broad range of repertoire and a champion of new music, Denève has a particular affinity with the music of his native France, and in recent years he has also premiered a number of works by the contemporary French composer Guillaume Connesson.

Recent engagements have included debuts with the Boston Symphony, Bavarian Radio Symphony, London Symphony Orchestra, NDR Symphony Hamburg and Maggio Musicale Florence; and returns to the Philharmonia Orchestra, Philadelphia Orchestra, The Cleveland Orchestra, Los Angeles Philharmonic, Toronto Symphony, and Deutsches Symphonie Orchester Berlin among others.

Upcoming highlights include debuts with Chicago Symphony, Munich Philharmonic, Orchestra Sinfonica dell'Accademia Nazionale di Santa Cecilia, and his Carnegie Hall debut with the Boston Symphony Orchestra; and returns to San Francisco Symphony, New World Symphony, St Louis Symphony, Montreal Symphony, Cincinnati Symphony and Swedish Radio Symphony.

Denève enjoys close relationships with many of the world's leading solo artists, and has performed, among others, with Jean-Yves Thibaudet, Leif Ove Andsnes, Piotr Anderszewski, Emanuel Ax, Lars Vogt, Nikolai Lugansky, Paul Lewis, Frank Peter Zimmermann, Yo-Yo Ma, Nikolaj Znaider, Pinchas Zukerman, Leonidas Kavakos, Hilary Hahn, Vadim Repin, Gil Shaham, Nathalie Dessay and Nina Stemme.

In the field of opera, Stéphane Denève has conducted productions at the Royal Opera House (*Così fan tutte*), Glyndebourne Festival (*Carmen*), La Scala (*Faust*), Gran Teatro de Liceu (*Ariane et Barbe-bleue*), Netherlands Opera (*L'amour des trois oranges*), La Monnaie (*La traviata*; *La voix humaine*), Opéra National de Paris (*Don Quichotte*; *La bohème*; *Le nozze di Figaro*), the Teatro Comunale Bologna (*Béatrice et Bénédict*), and Cincinnati Opera (*Erwartung*; *Carmen*; *Bluebeard's Castle*).







## 雷薩吉／鋼琴

當代法國最具代表性的鋼琴名家之一的雷薩吉，以充滿法國學派的演出風格著稱，在琴鍵上展現細微的色彩變化、明確的樂曲結構與充滿詩性的樂句。當他二十歲時，金融時報稱他為「承襲偉大法國傳統的舒曼鋼琴音樂的門徒」；2010年德國時代週報讚譽他的演奏「具有理想的法國美學與清晰」。

經過多年的籌備後與構思候，在2010年舒曼兩百周年誕辰之際，雷薩吉完成一項龐大的計畫：錄製舒曼鋼琴作品全集；來自全球各地舒曼音樂會的邀約包括2010年在丹麥路易斯安納現代藝術館完成10場的系列音樂會，巴黎夏特雷劇院、普萊耶音樂廳與香榭麗舍劇院、杜塞朵夫的舒曼藝術節、拉羅克昂迪榮國際鋼琴音樂節、熱狂之日音樂節、聖麥格努斯音樂節、華沙貝多芬音樂節等。上述舒曼系列專輯由法國Alpha唱片公司出版發行，在全球贏得樂評一致讚賞，被譽為寫下舒曼錄音史的新里程碑，亦獲頒2010年德國唱片年度大獎。

雷薩吉曾於全世界主要音樂廳與藝術節演出獨奏會與室內樂，包括拉羅克昂迪榮國際鋼琴音樂節、檳頓國際藝術節、奧地利舒伯特音樂節、路德維希堡藝術節、波茲坦無憂宮、巴黎夏特雷劇院、巴黎普萊耶音樂廳、倫敦威格摩爾音樂廳、東京三多利音樂廳、紐約卡內基音樂廳、法蘭克福舊歌劇院、都柏林名家音樂會系列、丹麥路易斯安納現代藝術館、科隆愛樂音樂廳、阿姆斯特丹皇家大會堂等，亦曾於德國、義大利、西班牙、英國、南美洲、美國、日本等地演出。

他曾合作過的樂團包括洛杉磯愛樂、布萊梅愛樂、皇家蘇格蘭交響、哥德堡愛樂、鹿特丹愛樂、NHK交響、德勒斯登愛樂、圖魯茲首都管弦、茨維考交響、荷蘭廣播電視交響、法國國家廣播愛樂、法國國立大巴黎區管弦、比利時列日愛樂、慕尼黑室內等樂團；指揮家包括亞敏喬丹、狄瓦特、史蒂凡·德內夫、路易斯蘭格利、普拉松、麥可史坦、賽門拉圖等。

雷薩吉灌錄的備受樂評家讚譽，曾贏得法國音叉大獎、法國十大名盤獎、法國世界音樂獎、法國唱片大獎、德國權威古典音樂雜誌Fono Forum本月最佳專輯、英國留聲機雜誌本月最佳專輯、法國音樂獎等。他的唱片由RCA-BMG、Naïve、EMI、Alpha等公司出版發行。

出生於普羅旺斯艾利斯的雷薩吉，於1985年贏得葡萄牙波爾圖國際音樂大賽、1989年贏得德國茨維考舒曼大賽與里茲國際鋼琴大賽，並獲得與指揮大師賽門拉圖合作演出的機會。



## Éric Le Sage / Piano

Éric Le Sage is established as one of the leading pianists of his generation and a famous representative of the French piano school, regularly boasted for his very subtle sound, his real sense of structure and poetic phrasing. Already when he was 20, the Financial Times had described him as “an extremely cultivated disciple of the great French tradition of Schumann piano”. In 2010, die Zeit, praised his “ideal French piano aesthetics and clarity”.

In 2010 Éric Le Sage very successfully came to the end of a project that he had cherished and prepared for a long time: recording Robert Schumann’s complete works for piano. He has been invited to perform in this context in various venues around the world including the Louisiana Museum of Arts in Denmark for a 10-concert series until 2010, the Théâtre du Châtelet in Paris, Salle Pleyel for a carte blanche in 2008, the Théâtre des Champs-Élysées for a recital in 2010, the Schumann Festival in Düsseldorf, La Roque d’Anthéron, la Folle Journée, St Magnus Festival, the Warsaw Beethoven Festival for the Schumann year, among other venues throughout the world. These recordings for the independent French label Alpha were awarded in the summer 2010 the very prestigious Jahrespreis der deutschen Schallplattenkritik. Reviewers from the world over have written elated comments about what is already cited as a reference in the history of Schumann recordings.

Éric Le Sage has performed recitals and chamber music concerts in such major venues as la Roque d’Anthéron, Festival International de Menton, Potsdam Sanssouci, Théâtre du Châtelet, Salle Pleyel, Wigmore Hall, Suntory Hall, Carnegie Hall, Schwartzberg’s Schubertiade, Ludwigsburg Festival, Frankfurt’s Alte Oper, Dublin’s celebrity series, Louisiana Museum of Arts, Cologne’s Philharmonie, Amsterdam’s Concertgebouw, ... as well as various venues in Germany, Italy, Spain, the United-Kingdom, South America, the United-States, Japan.

Eric has been invited to perform as a soloist with the Los Angeles Philharmonic, the Bremen Philharmonic Orchestra, the Royal Scottish National Orchestra, the Gothenburg Philharmonic, the Rotterdam Philharmonic, the NHK Symphony Orchestra, the Dresden Philharmonic, the Orchestre National du Capitole de Toulouse, the Zwickau Symphony Orchestra, the Netherlands Radio Symphony Orchestra, the Orchestre Philharmonique de Radio France, the Orches-



tre National d'Ile de France, the Orchestre Philharmonique de Liège, the Munich Chamber Orchestra, with conductors like Armin Jordan, Edo de Waart, Stéphane Denève, Louis Langrée, Michel Plasson, Michael Stern, Sir Simon Rattle...

Most of Éric Le Sage's recordings for RCA-BMG, Naïve, EMI and now Alpha were highly acclaimed and awarded the most sought after rewards in France: Diapason d'Or de l'Année, 10 de Repertoire, Choc du Monde de la Musique, Grand Prix du Disque, Recording of the Month in Fono Forum and Gramophone, Victoire de la Musique.

Born in Aix-en-Provence, Éric Le Sage was the winner of major international competitions such as Porto in 1985 and the Robert Schumann competition in Zwickau, in 1989. He was also a prize-winner at Leeds International competition the same year, which allowed him to perform under the baton of Sir Simon Rattle.

Denève enjoys close relationships with many of the world's leading solo artists, and has performed, among others, with Jean-Yves Thibaudet, Leif Ove Andsnes, Piotr Anderszewski, Emanuel Ax, Lars Vogt, Nikolai Lugansky, Paul Lewis, Frank Peter Zimmermann, Yo-Yo Ma, Nikolaj Znaider, Pinchas Zukerman, Leonidas Kavakos, Hilary Hahn, Vadim Repin, Gil Shaham, Nathalie Dessay and Nina Stemme.

In the field of opera, Stéphane Denève has conducted productions at the Royal Opera House (Così fan tutte), Glyndebourne Festival (Carmen), La Scala (Faust), Gran Teatro de Liceu (Ariane et Barbe-bleue), Netherlands Opera (L'amour des trois oranges), La Monnaie (La traviata; La voix humaine), Opéra National de Paris (Don Quichotte; La bohème; Le nozze di Figaro), the Teatro Comunale Bologna (Béatrice et Bénédict), and Cincinnati Opera (Erwartung; Carmen; Bluebeard's Castle).



## 白遼士：羅馬狂歡節序曲

H. Berlioz: Roman Carnival Overture, Op. 9

白遼士最受歡迎且最傑出的序曲《羅馬狂歡節》，其實是一首獨立的作品，並非為任何特定樂曲的開始篇章；然而，卻與一部歌劇有密切的關係。《班維努托·切利尼》是白遼士以義大利文藝復興的雕塑大師生平為題材創作的歌劇，然而，白遼士對於首演卻不盡滿意，覺得指揮將第二幕尾聲的薩塔瑞舞曲處理得乏味無生氣。因此，十年後白遼士以這個薩塔瑞舞曲為素材，創作了《羅馬狂歡節》，並親自擔任指揮首演。

在法國號與單簧管以歧異的和聲開始樂曲之際，英國管重現了歌劇第一幕的愛情二重唱主題，弦樂與管樂隨後展開這場狂歡；突然間，木管樂器以三個旋轉的過門樂段，描繪科隆那廣場釋放的煙火；薩塔瑞舞曲在此時出現，最後與愛情的主題融合入這場歡慶的饗宴。

白遼士對這首序曲極為滿意，而觀眾的反應也十分熱烈，因此白遼士將這首序曲加入歌劇《班維努托·切利尼》，成為第二幕的前奏曲，也是今日這部歌劇演出的慣例。在《羅馬狂歡節》的總譜出版後，德國鋼琴大師皮克西斯將其改編為雙鋼琴、八手聯彈版本，並由李斯特、哈勒、希勒與皮克西斯共同演出，為雙鋼琴八手聯彈的經典曲目。

Hector Berlioz's (1803-1869) most popular and most virtuosic overture is actually an independent concert piece, but it has close ties to an opera. After the premiere of his opera *Benvenuto Cellini*, based on the autobiography of the famous Italian Renaissance sculptor, Berlioz never forgave the conductor for his lifeless delivery of the second act's saltarello finale. So ten years later he used the saltarello as the opening of his *Roman Carnival Overture*, and took the trouble to conduct the work himself in its first performances. But even before the strings and winds can really launch the revelry, the solo horn and clarinet introduce some harmonic ambiguity, and the English horn slips in with the rapturous love-duet theme from the opera's first act. Suddenly, three swirling woodwind passages suggest that fireworks are being set off on the Piazza Colonna, and the saltarello takes over, eventually incorporating the love theme into the festivities.

Berlioz was so pleased with this overture, and with its reception as well, that he advocated using it as the prelude to the second act of *Benvenuto Cellini*. This practice is usually followed to this day. After the overture's publication in full score, Johann Peter Pixis arranged it for two pianos, eight hands. This arrangement received a performance by the pianistic luminaries Franz Liszt, Charles Hallé, Ferdinand Hiller, and Pixis himself - full testimony to its status as one of the hits of its day.







## 舒曼：A小調鋼琴協奏曲

R. Schumann: Piano Concerto in A minor, Op. 54

這首A小調鋼琴協奏曲是浪漫樂派重要的鋼琴協奏曲，完成於1845年，然而早在1828年舒曼就已著手創作降E大調鋼琴協奏曲，1829-31年創作F大調，1939年寫下D小調鋼琴協奏曲的一個樂章，但都沒有完成。

1841年，舒曼創作一首寫給鋼琴與管弦樂團的幻想曲，妻子克拉拉勸他將這首作品擴大為一首完整的鋼琴協奏曲，於是，1845年舒曼加入間奏曲與終曲樂章，成為他所完成的唯一一首鋼琴協奏曲。

1846年1月1日，這部鋼琴協奏曲在萊比錫由克拉拉首演；這部作品題獻給他們的好友、作曲家兼鋼琴家費迪南德·希勒。這首作品也被葛利格參考，作為他的A小調鋼琴協奏曲的範本，兩個作品在鋼琴開始進入之前，都以簡單且強而有力的管弦樂團合聲導奏。

在這首鋼琴協奏曲之後，舒曼又繼續創作兩部寫給鋼琴與管弦樂團的作品，分別是作品第92號的G大調《序奏與熱情的快板》與作品第134號的D小調《序奏與協奏的快板》。

這首A小調鋼琴協奏曲為三個樂章的作品，第一樂章是「深情款款的快板」；第二樂章「間奏曲」；第三樂章「有活力的快板」。在第二與第三樂章中間不停頓，因此如同作曲家所偏愛的方式，作品實際上為「深情款款的快板」與「小行板與輪旋曲」的雙樂章格式，然而，三樂章的標注仍廣泛地被採用。

第一樂章以充滿活力的弦樂與定音鼓開始，隨後鋼琴以下行音型主題，在雙簧管導入主題後，鋼琴接手這個主題，隨後舒曼以豐富的手法寫下主題變奏，首先轉往A小調，隨後又轉入大調，並以和緩的速度重現主題片段。在樂章的結尾，鋼琴演奏一段長而華麗的裝飾奏，隨後樂團加入優美旋律，營造興奮動人的終結。

第二樂章「間奏曲」為F大調，由鋼琴與弦樂演奏一段簡短且精緻的旋律，貫穿整個樂章；隨後由大提琴與其他弦樂器演奏這個主題，由鋼琴伴奏。樂章結束之前，重現了第一樂章的主題，然後以沒有停頓的方式直接進入第三樂章。

第三樂章「有活力的快板」以鋼琴演奏A大調的主題，弦樂器甫以一長串閃耀的音階。舒曼在這個樂章展現了豐富的色彩變化，充滿高貴的氣息，雖然是3/4拍，但是作曲家以高明的手法將節奏模糊。樂章末段重現了先前的素材，最後進入一個令人興奮的終曲，以悠揚的定音鼓與強而有力的管弦樂團和弦終結。



The Piano Concerto in A minor, Op.54, is a famous Romantic concerto by Robert Schumann (1810-1856), completed in 1845. Schumann had begun several piano concerti before this one: In 1828, he had begun one in E flat major; from 1829-31 he worked on one in F major, and in 1839, he wrote one movement of a concerto in d minor. None of these works were completed.

In 1841, Schumann wrote a fantasy for piano and orchestra, his Phantasie. His pianist wife Clara urged him to expand this piece into a full piano concerto. In 1845 he added the intermezzo and finale to make the completed work. It turned out to be the only piano concerto that Schumann completed.

The work premiered in Leipzig on 1st January 1846 with Clara playing the solo part. Ferdinand Hiller, the work's dedicatee, conducted.

The work may have been used as a model by Edvard Grieg in composing his own Piano Concerto, also in a minor. Grieg's concerto, like Schumann's, employs a single powerful orchestral chord at its introduction before the piano's entrance with a similar descending flourish.

Following this concerto, Schumann wrote two other pieces for piano and orchestra: the Introduction and Allegro Appassionato in G major (Op. 92), and the Introduction and Allegro Concertante in D minor (Op. 134).

Movements of the A minor Piano Concerto are (1) Allegro affettuoso, (2) Intermezzo: Andantino grazioso, and (3) Allegro vivace. There is no break between these last two movements (*attacca subito*). Schumann preferred that the movements be listed in concert programs as only two movements: (1) Allegro affettuoso, (2) Andantino and Rondo; however, the three movement listing is the more common form used.

*Allegro affettuoso* starts with an energetic strike by strings and timpani, followed by a fierce, descending attack by the piano. The first theme is introduced by the oboe along with wind instruments. The theme is then given to the soloist. Schumann provides great variety with this theme. He first offers it in the A minor key of the piece, then we hear it again in major, and we can also hear small snatches of the tune in a very slow, A flat section. The clarinet is often used against the piano in this movement. Toward the end of the movement, the piano launches into a long cadenza before the orchestra joins in with one more melody and builds for the exciting finish.

The movement *Intermezzo* is keyed in F major. The piano and strings open up the piece with a small, delicate tune, which is heard throughout the movement before the cellos and later the other strings finally take the main theme, with the piano mainly used as accompaniment. The movement closes with small glimpses of the first movement's theme before moving straight into the third movement.

*Allegro vivace* opens with a huge run up the strings while the piano takes the main, A major theme. Schumann shows great color and variety in this movement. The tune is regal, and the strings are noble. Though it is in 3/4 timing, Schumann manipulates it so that the time signature is often ambiguous. The piece finishes with a restating of the previous material before finally launching into an exciting finale, and ending with a long timpani roll and a huge chord from the orchestra.



## 史特勞斯：唐璜

R. Strauss: Don Juan, Op. 20

理查·史特勞斯的音詩《唐璜》為十九世紀末期的標題音樂寫下一個高潮，並且將以現實主義表現音樂的概念擴大至前所未有的高度。在他的筆下，原本被認為不適合描寫的主題也都被納入音樂表現的範疇。

1883年離開慕尼黑大學後，理查·史特勞斯先後前往德勒斯登與柏林，在當地聽到偉大的鋼琴兼指揮家漢斯·馮·畢羅與曼尼根管弦樂團演出。畢羅曾演出史特勞斯的小夜曲，亦委託史特勞斯創作一首新曲《降B大調組曲》，由首次登上指揮台的史特勞斯，在沒有排練的狀況下於1884年與曼尼根管弦樂團演出；隔年，史特勞斯進入曼尼根管弦樂團成為畢羅的助理，得以親身觀察大師的排練情形。

在曼尼根的經歷，開啟了史特勞斯通往未來音樂的道路。作曲家兼小提琴家亞歷山大·李特，娶了華格納的姪女為妻，並寫下六首與李斯特風格類似的交響詩，為史特勞斯所熟悉，並啟發他開始放棄布拉姆斯的保守風格。經由李特的作品，史特勞斯也開始認識了李斯特的交響詩，他寫下格言「新的概念必須由新的形式所達成」。因此，史特勞斯開始思考抽象的奏鳴曲式是否僅為空洞的軀殼。1886年，史特勞斯離開曼尼根管弦樂團，前往慕尼黑，在當地他擁有更頻繁的演出行程與實踐藝術理念的機會，更重要的是，他可以追隨已於1886年移居慕尼黑的李特。

在前往慕尼黑任職之前，史特勞斯到義大利遊歷數週，並開始為《義大利交響詩》創作一些草稿。由於他在慕尼黑的工作比較輕鬆，史特勞斯有更多的時間思考他的音樂與美學，而他與李特的友誼也隨之加深，他開始相信一個藝術家的責任在於「以新的形式創造每一個新的主題」，並以這個概念寫下他第一部成熟的音詩作品《馬克白》。八個月之後，史特勞斯寫下另一首傑作《唐璜》。

在1880年代，史特勞斯以指揮家與作曲家的身分活躍於舞台，除了持續創作音詩作品外，並寫下第一部歌劇《昆特蘭》；這部不甚成功的歌劇顯示了史特勞斯對於純粹的交響樂曲作曲能力的不足，因此其後所創作的音詩逐漸以加大加長的規模呈現，至1898年為止，他已寫下《狄爾的惡作劇》、《查拉圖斯特拉如是說》、《唐璜》與《英雄的生涯》等作品。

《唐璜》是史特勞斯在25歲所寫下的作品，於1889年在魏瑪首演，並在音樂史上寫下一個劃時代的篇章：這首作品重新定義了管弦樂團的聲響，過去的作曲家從未寫下如此華麗且強大的音符，而管弦樂團的聲響在《唐璜》之後也發生了決定性的改變。

在眾所皆知的風流倜儻形象之外，史特勞斯還在《唐璜》加入了一個迄今仍令人驚奇的享樂主義歡愉色彩，獲得了演出者與觀眾的一致喜愛。雖然《唐璜》的音樂遠超乎表面的層次，但如果指揮無法探索其深層的意涵，整首樂曲也會顯得飄浮不定；史特勞斯以瘋狂詩人雷瑙的未完成詩作為原型，創造出這個尼采般的角色，史特勞斯曾稱之為「超越善與惡，其性剝削的源頭來自於一種對於自我毀滅的虛無主義的心理性防禦」。因此，緊張的感官、存在的危險融入了美豔的性感，於是乎這首作品才得以成功。



The tone poems of Richard Strauss (1864-1949) are noted as the high point of program music in the latter part of the 19th century, extending its boundaries and taking the concept of realism in music to an unprecedented level. In these works, he widened the expressive range of music while depicting subjects many times thought unsuitable for musical depiction.

After leaving the University of Munich in 1883, Richard Strauss left for Dresden, then Berlin, where he heard Hans von Bülow as pianist and conductor with the Meiningen orchestra. Bülow performed Strauss's Serenade and commissioned another work from the young composer. This work, a Suite in B-flat, became Strauss's debut as a conductor in 1884 when Bülow informed him that he would lead the Meiningen orchestra in it without the benefit of a rehearsal. The following year, Strauss became assistant conductor of the Meiningen orchestra, attending all of Bülow's rehearsals with pencil and paper in hand.

Meiningen exposed Strauss to the "music of the future" through his acquaintance with Alexander Ritter, a composer and violinist who had married Richard Wagner's niece and himself had written six symphonic poems similar to those of Franz Liszt. Strauss may have already been turning away from the conservative style of music, influenced by the music of Johannes Brahms, that he had been writing up to that point. Nevertheless, through Ritter he became acquainted with Liszt's symphonic poems. He soon started voicing the slogan, "New ideas must seek new forms" as central to Liszt's symphonic works, and from this point he considered abstract sonata form to be little more than "a hollow shell." Strauss left Meiningen in 1886 for a conducting position in Munich, which allowed him regular evenings "to exchange noble ideas and to listen to the teachings of the Lisztian Ritter," who had moved to Munich in September 1886.

Before taking up his post in Munich, Strauss spent several weeks touring Italy, during which he took his "first hesitant step" into writing programmatic music by composing sketches for *Aus Italien*. As his duties in Munich were lighter than those in Meiningen, Strauss also had increased time to think about music and aesthetics while his friendship with Ritter deepened. He became convinced that an artist's duty included creating "a new form for every new subject" and addressed this problem with *Macbeth*, the piece which would become his first fully fledged tone poem. Eight months after completing it, he would write *Don Juan*. Its premiere earned Strauss a name as a modernist.

As he continued to make a name for himself as both conductor and composer, Strauss continued writing tone poems steadily through the 1880s. He took a six-year hiatus from the form while he worked on his first opera, *Guntram*, but the opera's failure showed Strauss that there was still much to master when it came to narrative in purely orchestral form. Most of the tone poems written after this hiatus are significantly longer and larger in their orchestral demands than their predecessors. By 1898, he had composed *Till Eulenspiegel*, *Also sprach Zarathustra*, *Don Quixote* and *Ein Heldenleben*.

*Don Juan* was the work that made the 25-year-old German composer Richard Strauss (1864-1949) a star when it was first performed in Weimar in 1889 - and with good reason. An epoch-making score, it redefined the parameters of musical potential. No composer had previously used orchestral forces with such flamboyant audacity, and the history of sonority would never be quite the same again.

In his picture of the famous womanizer, Strauss also placed a hitherto unimagined emphasis on erotic hedonism, which remains startling more than a century later. The result has always been a firm favourite with players and audiences alike, though *Don Juan* is much more than a virtuoso musical porn show, and the whole thing can come adrift if conductors fail to probe its deeper ambiguities. Strauss took as his source an unfinished play by the deranged poet Nikolaus Lenau, in which the Don is very much portrayed as the prototype of the Nietzschean figures to whom Strauss was later drawn - an amoral being "beyond good and evil" whose sexual exploits form a psychological defense against his own destructive nihilism. A sense of jittery, existential danger needs to be added to the glamorous sexiness of it all if the piece is to succeed.



## 德布西：海

C. Debussy: La Mer, L. 109

德布西的《海》是音樂史上最知名非交響的管弦樂作品之一。在1890年，海洋的主題成為作曲家經常採用的靈感，包括西貝流士的第三首夜曲，德布西的歌劇《佩利亞與梅麗桑》也有類似的例證。然而，《海》卻遠遠超過德布西或其他作曲家先前所創作的作品，它捕捉了大自然最根本的本質，並不僅僅以音樂描繪畫面，而是以音符傳達了海洋在人類心靈深處所代表的思想、情緒與本能反應。

《海》共有三個樂章，各自的標題為「海上的黎明到中午」、「波浪的嬉戲」與「風與海的對話」。第一樂章以非常緩慢的、6/8拍的導奏進入，德布西運用了豐富的管弦樂配器法，模糊的主題與伴奏的區別；實際上，音樂的紋理架構起德布西作品的結構，往往晶透的小提琴獨奏旋律或是簡短的法國號片段很快地為複雜的樂團聲響所融入，音樂的節奏與拍子似乎是有意識地模糊，多達六或七個不同的層次組合同步進行，這個樂章最後來到一個銅管強烈的聲響，隨後消逝減弱終結整個樂章。

第二樂章比第一樂章更顯急促，有著頻繁的顫音與活力的節奏，以定音鼓和大鼓製造出不甚規律的波濤洶湧；長笛與豎琴的寫作令人想起1849年德布西所寫的《牧神的午後前奏曲》，事實上，作曲家以相似的戲劇性概念使用這兩段音樂。

第三樂章「風與海的對話」呈現緊張且富有節奏的氛圍，首先由極微弱的大提琴與低音提琴進入，巧妙地以一個雄偉且圓滑的樂思操控了整個樂章，令人想起法朗克的旋律。持續且強而有力的結束將整首作品帶入最後的高潮。

Debussy's *La Mer* (The Sea; 1903-1905) is one of the most famous non-symphonic orchestral pieces ever written. During the 1890s, oceanic imagery had proven a recurrent source of inspiration for the composer. *Sirènes*, the third of the *Nocturnes* (1897-1999), and passages from the opera *Pelléas et Mélisande* (1893-1905) at once bear testament to a certain nautical bent. *La Mer*, however, goes a great deal farther than any previous work - by Debussy or any other composer - in capturing the raw essence of this most evocative of nature's faces. *La Mer* is no mere exercise in musical scene-painting, but rather a sonic representation of the myriad thoughts, moods, and basic instinctual reactions the sea draws from an individual human soul.



La Mer comprises three distinct movements: "De l'aube à midi sur la mer" (From Dawn to Noon on the Sea), "Jeux de vagues" (The Play of the Waves), and "Dialogue du vent et de la mer" (Dialogue of the Wind and the Sea). "De l'aube à midi sur la mer" unfolds in 6/8 following a Très lent (very slow) introduction. As in so much of the composer's mature music, it is not always possible to draw a clear distinction between thematic material and accompaniment and texture. Indeed, texture itself is often paramount in Debussy's music; what few glimpses of discreet melodies the movement affords (such as the glassy violin solo that arrives some sixty bars into the piece, or the brief horn gesture soon after the metric change to 6/8) are soon subsumed into the complex orchestral fabric. There are passages during which the rhythmic and metric scheme is obscured, perhaps intentionally so, by as many as six or seven different layers of simultaneous activity. The movement ends with one of the most striking of the composer's musical affirmations: In an enigmatic gesture, the final forte-fortissimo brass attack dies away to piano as the movement draws to a close.

The scoring of "Jeux de vagues" is, on the whole, more austere than that of the first movement. Frequent trills and bursts of rhythmic vitality vividly bring to life the movement's frolicsome, unpredictable subject matter, while the extremely quiet ending purposely fails to resolve any of the musical expectations set out in the preceding, more active sections. The scoring of this passage (solo flute and harp harmonics) recalls the identical orchestration as used by the composer at the end of Prélude à l'après-midi d'un faune (Prelude to the Afternoon of a Faun; 1894). Indeed, these parallel passages are quite similar in dramatic purpose.

The final "Dialogue" is a tumultuous juxtaposition of an urgent, articulated rhythmic gesture - first introduced pianissimo by the cellos and basses and ingeniously manipulated throughout the movement - with a grandiose legato idea that many have likened to the melodies of César Franck (an important influence upon the young Debussy). A sustained forte-fortissimo brings this violent, elemental work to a powerful close.

## 感謝名單

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4月12 (五) 19:30 國家音樂廳

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