



ZUKERMAN

祖克曼

祖克曼 and 室內樂團

ZUKERMAN

CHAMBER PLAYERS

11036/B2009
101-2 音

當代小提琴大師 獨奏與室內音樂會

祖克曼

X

祖克曼室內樂團

Zukerman and Zukerman Chamber Players

2013年 3月 27日(三) 19:30

國家音樂廳

主辦

環境·藝之美文創

贊助



財團法人國家文化藝術基金會

台北市文化局



演出曲目 PROGRAM

小提琴／平夏斯·祖克曼 Pinchas Zukerman

鋼琴／安潔拉·鄭 Angela Cheng

布拉姆斯：C小調談諧曲，出自F-A-E小提琴奏鳴曲

Johannes Brahms: Scherzo in C minor from FAE Sonata

貝多芬：第五號F大調小提琴奏鳴曲「春天」

Ludwig van Beethoven: Violin Sonata No. 5 in F Major, Op. 24, Spring

《I》快板 Allegro

《II》富有表情的慢板 Adagio molto espressivo

《III》談諧曲：很快的快板 Scherzo: Allegro molto

《IV》輪旋曲：不太快的快板 Rondo: Allegro ma non troppo

中場休息 Intermission

祖克曼室內樂團 Zukerman Chamber Players

小提琴／平夏斯·祖克曼 Pinchas Zukerman

潔西卡·林內巴哈 Jessica Linnebach

中提琴／傑薩羅·馬克斯 Jethro Marks

大提琴／阿曼達·佛希斯 Amanda Forsyth

鋼琴／安潔拉·鄭 Angela Cheng

舒曼：降E大調鋼琴五重奏

Robert Schumann: Piano Quintet in E flat major, Op. 44

《I》輝煌的快板 Allegro brillante

《II》速度稍慢的進行曲風格 In modo d'una Marcia. Un poco largamente

《III》談諧曲：非常活潑的 Scherzo: Molto vivace

《IV》不太快的快板 Allegro ma non troppo

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



平夏斯·祖克曼

當代小提琴大師祖克曼，以五十年的光輝燦爛生涯，以及超過百張唱片錄音，深受世人喜愛。

1948年，祖克曼出生於以色列台拉維夫，從四歲時開始學習音樂，先後學習木笛、豎笛、小提琴等；1962年，美國小提琴大師史坦（Issac Stern）與西班牙大提琴大師卡薩爾斯（Pablo Casals）到以色列演出，見到了年僅十四歲、充滿音樂天賦的祖克曼，鼓勵他前往美國就學；祖克曼於同年進入紐約茱莉亞音樂學院，師從史坦與葛羅米安（Ivan Galamian）。1963年，祖克曼在紐約首次登台演出；1967年，祖克曼與葛羅米安門下的同學鄭京和，並列第25屆列文崔特音樂大賽（Leventritt Competition）首獎，開始了職業演出生涯；1969年，祖克曼開始錄製出版唱片，與倫敦交響樂團（London Symphony Orchestra）、指揮大師杜拉第（Antal Dorati）合作的柴可夫斯基小提琴協奏曲，以及與伯恩斯坦（Leonard Bernstein）、紐約愛樂交響樂團（New York Philharmonic）合作的孟德爾頌小提琴協奏曲，皆獲得極高的評價。祖克曼至今已出版過超過一百張的唱片，並獲得兩次葛萊美獎，以及超過二十次的提名肯定。

1970年起，祖克曼也開始了指揮生涯，與聲譽卓著的英國室內樂團（English Chamber Orchestra）合作，並於1971年至1974年出任倫敦南岸藝術節（South Bank Festival）的總監；1980年回到美國後，先後擔任聖保羅室內樂團（Saint Paul Chamber Orchestra）、達拉斯交響樂團（Dallas Symphony Orchestra）、巴爾的摩交響樂團（Baltimore Symphony Orchestra）等指揮；1999年，出任加拿大渥太華國家藝術中心交響樂團（National Arts Centre Orchestra）藝術總監至今。去年3月，渥太華國家藝術中心宣布與祖克曼延長合作關係，至2015年為止；這期間，祖克曼也擔任英國皇家交響樂團（Royal Philharmonic Orchestra）的首席客席指揮。

除了演出，祖克曼也致力於教育工作，他任教於美國曼哈頓音樂學院，也是該校「祖克曼音樂會系列」（Zukerman Performance Program）的創辦人，曾培育出的學生Koh Gabriel Kameda、Julian Rachlin、Guy Braunstein等；1999年，祖克曼在渥太華國家藝術中心創辦年輕藝術家計劃，歷屆畢業生包括Viviane Hagner、Jessica Linnebach、Antal Szalai等。2006年，祖克曼開始參與勞力士藝術教育培訓計畫。

祖克曼所使用的小提琴為1742年、由耶穌·瓜奈里至做的「Dushkin」名琴。他曾榮獲所羅門王獎、美國國家藝術獎（1983年由雷根總統頒發）、艾薩克史坦獎，以及布朗大學榮譽博士。他曾與製作人克利斯多夫·魯本合作「音樂現場」系列影片，介紹莫札特、布拉姆斯等偉大作曲家的經典曲目，以及1974年的「平夏斯·祖克曼：在此作音樂」紀錄片。祖克曼於2002年組織祖克曼室內樂團，至今已出版四張專輯，並巡迴世界演出。



Pinchas Zukerman

One of the world's preeminent violinists of the 20th and 21st centuries, and his ongoing 50-year career has seen him perform with the world's best-known orchestras and record over 100 works.

Born in Tel Aviv, to Yehuda and Miriam Lieberman Zukerman, Zukerman began his musical studies at age 4, on the recorder. His father then taught him clarinet, and picked up the violin at age 8. Isaac Stern and Pablo Casals learned of Zukerman's violin talent during a 1962 visit to Israel. Zukerman subsequently moved to the United States that year for study at the Juilliard School, under the tutelage of Stern and Ivan Galamian. He made his New York debut in 1963. In 1967, he shared the Leventritt Prize with the Korean violinist Kyung-wha Chung. His 1969 debut recordings of the concerti by Tchaikovsky (under the direction of Antal Dorati, with the London Symphony Orchestra) and Mendelssohn (with Leonard Bernstein and the New York Philharmonic) launched a successful recording career that continues to the present day and boasts over 110 releases.

Zukerman launched his conducting career in 1970 with the English Chamber Orchestra, and served as director of London's South Bank Festival from 1971 to 1974. In the USA, Zukerman was music director of the Saint Paul Chamber Orchestra from 1980 to 1987. He later directed the summer festivals of the Dallas Symphony Orchestra (1991–1995) and the Baltimore Symphony Orchestra (1996–1999). In 1999, he became Music Director of Ottawa's National Arts Centre Orchestra (NACO). In March 2012, the NACO announced the scheduled conclusion of his music directorship in 2015. He has served as Principal Guest Conductor of the Royal Philharmonic Orchestra since 2009.

Zukerman is on the faculty at the Manhattan School of Music and is the head and founder of the Zukerman Performance Program at the school. His former students have included Koh Gabriel Kameda, Julian Rachlin, and Guy Braunstein. In 1999 he founded the National Arts Centre Young Artists Programme, which counts young musicians such as Viviane Hagner, Jessica Linnebach, and Antal Szalai as alumni. In 2006 Zukerman began his involvement in the Rolex Artistic Mentorship programme.

Zukerman plays the "Dushkin" Guarnerius del Gesù violin of 1742. His honours include the King Solomon Award, the National Medal of Arts (presented by President Reagan in 1983), the Isaac Stern Award for Artistic Excellence, and an honorary doctorate from Brown University. His recordings have received 21 Grammy nominations, and 2 Grammy wins. He has collaborated with filmmaker Christopher Nupen on several projects, and was the subject of Nupen's "Pinchas Zukerman: Here to Make Music" documentary of 1974. In 2002 he founded a chamber ensemble, the Zukerman Chamber Players, which has released 4 CD recordings in addition to its roster of live performances.



祖克曼室內樂團 / Zukerman Chamber Players

除了以其驚人的藝術成就廣為世人稱道外，祖克曼也經常啟發年輕的藝術家。為了進一步培育下一代優秀的音樂家，祖克曼於2002年號召四位優秀的學生，組成了祖克曼室內樂團。儘管在各自繁忙的演出行程中，祖克曼室內樂團依舊每年舉行巡迴演出，經常與全世界最優秀的音樂家合作，至今已於CBC、Altara、Sony等唱片公司出版四張專輯，包括舒伯特的「鱒魚」四重奏、莫札特的降E大調鋼琴四重奏等。

2012-2013樂季，祖克曼室內樂團參與芝加哥拉維尼亞與多倫多夏季藝術節，稍後於美國、中國、台灣、日本、奧地利、德國與南美洲巡迴演出；先前的樂季包括在紐約92街Y Tisch藝術中心、柏克萊加州表演藝術系列、以色列、伊斯坦堡、中國、莫斯科12月夜音樂節的首演等；2009年，祖克曼室內樂團前往紐西蘭首演，巡迴六城市，獲得當地觀眾歡迎與極大的好評。

在北美洲，祖克曼室內樂團經常受邀參與重要的藝術節，包括拉維尼亞、阿斯本、壇格瑪、拉霍亞、聖塔菲等；在海外，曾受邀於BBC逍遙藝術節、阿姆斯特丹皇家大會堂、義大利科托那藝術節等演出，足跡亦曾遍及維也納、巴黎、米蘭、布達佩斯、拿坡里、巴塞隆納、哥本哈根、瑞士韋爾比亞、華沙、亞美里亞古城耶里溫等地。

A prodigious talent recognized worldwide for his artistry, Pinchas Zukerman has been an inspiration to young musicians throughout his adult life. In a continuing effort to motivate future generations of musicians through education and outreach, the renowned artist teamed up in 2002 with four protégés to form the Zukerman Chamber Players. Despite limited availability during the season, the ensemble has amassed an impressive international touring schedule and performed with some of today's most prestigious artists. The Zukerman Chamber Players has recorded four discs on the CBC, Altara and Sony labels, including Schubert's "Trout" Quintet and Mozart's Piano Quartet in E-flat Major with Yefim Bronfman, released in May 2008.

The Zukerman Chamber Players begins its 2012-2013 season with appearances at the Ravinia and Toronto Summer Music Festivals, and later tours the United States and overseas venues in China, Taiwan, Japan, Austria and Germany, as well as the group's third tour of South America. Previous seasons have seen prestigious debuts for the Zukerman Chamber Players at New York City's 92nd Street Y, Berkeley's CalPerformances, Israel, Istanbul and China, and the group's first appearance in Russia as part of a televised concert at Moscow's December Lights Festival. The ensemble made its New Zealand debut in 2009, performing in six cities to enthusiastic audiences and critical acclaim.

The Zukerman Chamber Players has appeared regularly at the most prominent festivals throughout the United States, including the Ravinia, Aspen, Tanglewood, La Jolla and Santa Fe Chamber Music Festivals. Additional worldwide engagements have included London's BBC Proms, Amsterdam's Concertgebouw, Italy's Cortona Festival, and performances in Vienna, Paris, Milan, Budapest, Naples, Barcelona, Copenhagen, Verbier, Warsaw and Yerevan.

舒曼：降E大調鋼琴五重奏

這首降E大調鋼琴五重奏完成於1842年，為舒曼的室內樂之年（對比於1840的歌曲之年），同時期的作品還包括三首弦樂四重奏、一首鋼琴三重奏與一首鋼琴四重奏。這首鮮明流暢且富有創意的作品，與布拉姆斯的F小調、德弗札克的A大調合稱為三大鋼琴五重奏，受到廣泛的喜愛。

第一樂章「輝煌的快板」以一個愉悅的第一主題進入。對映的第二主題，由中提琴與大提琴展開對話；發展部由鋼琴帶入A小調的調性，而其他的樂器再逐漸遠離調性的和聲中重現部分主題的片段，持續不斷的轉調與片段的重現，被突如其來的英雄般的第一主題所打斷，音樂回到與呈示部幾乎相同的再現部，僅改變了第二主題的和聲變化，最後回到主音。

第二樂章為帶有葬禮風格，速度稍慢的進行曲。濃重而帶有神秘氣息的第一主題旋律由小提琴演奏，配上由低沉的四分音符所組成、以另外四把樂器所演奏的伴奏；第二主題的出現帶入了光明，舒曼以節奏與旋律調和出具有魔幻般的氛圍，彷彿時光為之暫停；原本舒曼寫下了一個降A大調的中段，在孟德爾頌的建議下，舒曼以一個狂暴激昂的F小調樂段取而代之，由中提琴演奏一個鮮明、充滿三連音的主題為整個樂章帶來高潮；隨後樂章回到最初的進行曲主題，轟隆的撥奏漸漸消退，最後安靜且超脫地結束整首樂章。

非常活潑的第三樂章「談諧曲」，恢復第一樂章活潑生動的音響與個性，以上行與下行的音階發展出美妙的旋律。在這個樂章，舒曼採用兩個獨立的中段，一個為抒情的卡農，另一個是較為強大、充滿重音的A小調。

與舒曼其他的器樂作品不同，這首鋼琴五重奏並非結束於悠緩陰暗的第四樂章。這個「不太快的快板」以C小調、具有打擊樂般的風格開始，最後進入光輝、對位式的結尾，展現了舒曼參雜優雅、抒情、焦慮與細膩的個性。尾聲是一個雙重賦格，採用第一樂章與第四樂章的主題，為整首樂曲達成了一個完美的終結。

Robert Schumann: Piano Quintet in E flat major, Op. 44

Robert Schumann's Quintet for piano and strings in E flat major has earned a place of distinction among piano quintets, one of only a handful, including Johannes Brahms' one entry in the genre and Dvorák's Op. 81, that are known to more than just a few performers. Although Schumann's merits as a composer of "pure" instrumental music have been debated, no astute listener can doubt that the E flat Quintet is the product of a most fertile musical imagination - fresh, buoyant, and inventive. 1842 was Schumann's year of chamber music (as 1840 was that of song): after producing three string quartets, Schumann decided to make a happy synthesis of his recently acquired fluency with strings with the piano - his native instrument.

The first movement, marked *Allegro brillante*, commences with a joyous idea that rings in the ear long after the texture has taken on a gentler tone. Musings on this idea are set against characteristic pianistic figurations before the second theme, a dialogue between the cello and viola takes over. The development section begins in the key of A flat minor in the piano; fragments of melody are voiced by the other players as the music moves into distant harmonic regions. The incessant modulation and fragmentary thematic development are interrupted by a bold assertion of the previously heroic primary theme. Schumann makes little change to his exposition over the course of the recapitulation, only altering a few bars to make the necessary harmonic change, with the second theme, as expected, being re-cast in the tonic instead of dominant.

In *modo d'una Marcia*, *Un poco largamente* is the marking of the following movement, throughout which a funereal atmosphere predominates. The stark, mysterious primary melody is introduced by the first violin against a background of simple quarter notes in the lower registers of the other four instruments. The appearance of the second theme is like a welcome ray of sunlight. Schumann's rhythmic palette produces a magical feeling of stasis, as if time were standing still for a short, delicious time. It was at Felix Mendelssohn's urging that Schumann decided to throw away the A flat major section that originally served as the middle portion of this strange movement and replace it with the furious onslaught in F minor (*agitato*) that posterity has come to know. Perhaps the most striking moment in the movement is the remarkable, purposefully crass statement by the viola (on its C string) of the primary theme in the middle of the violent triplet activity. The movement is rounded off by a return of the initial march theme, now with a thudding *pizzicato* background that dies away into a quiet, otherworldly chord.

The Scherzo, *molto vivace*, makes a reprise of both the tonality and vivacious character of the first movement. Schumann chooses to use two separate trios in the movement, the first a lyrical canon, and the second a more robust section in A minor.

Some of Schumann's instrumental works conclude with movements that are but pale shadows of their brothers and sisters; not so with the Piano Quintet. From the opening attack in C minor (the percussiveness of which has caught many unwary listeners quite off guard) to the final glorious, contrapuntal conclusion, the composer imbues this finale with so piquant a mixture of verve, anxiety, and delicate lyricism that it must surely be considered the crowning glory of the entire work. The double fugue that serves as a coda to the finale. Taking as its one subject the principal theme of the first movement and as its other subject the principal theme of the last movement, it forms a noble and fitting conclusion.

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 Piano / 雷薩吉 Éric Le Sage
指揮 Conductor / 史蒂凡·德內夫 Stéphane Denève

4月7 (日) 19:30 國家音樂廳



2010年國際蕭邦鋼琴大賽冠軍

阿芙蒂耶娃 鋼琴演奏會

Yulianna Avdeeva Piano Recital

2013台積心築藝術季
4月11 (四) 19:30 新竹市文化局演藝廳
4月12 (五) 19:30 國家音樂廳



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協辦 | 新竹市文化局

二十一世紀法國新笛神 首度訪台

文生盧卡 長笛演奏會

Vincent Lucas Flute Recital

5月12 (日) 14:30 國家音樂廳



鋼琴 / 吳思慧

古樂權威·首度訪台

科隆學會合奏團

Die Kölner Akademie

指揮 / 麥克·亞力山大·威廉斯 Michael Alexander Willens

古鋼琴 Fortepiano / 布勞提岡 Ronald Brautigam

5月12 (日) 19:30 國家音樂廳

科隆學會合奏團與布勞提岡教育推廣活動相關資訊 請上【新象網站】

