

2024

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李映衡

小提琴獨奏會

絢麗系列 The Magnificent Series

CHRISTIAN

LI Violin Recital



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李映衡

絢麗系列 The Magnificent Series

小提琴獨奏會

CHRISTIAN LI Violin Recital

妮可拉·艾默兒 鋼琴

NICOLA EIMER Piano

2024 年 2 月 16 日 (五) 晚間 7:30 臺北 國家音樂廳

2024 年 2 月 17 日 (六) 晚間 7:30 高雄 衛武營表演廳

主辦單位 | **BACH**
INSPIRATION

藝企夥伴 | **勇源基金會**
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十年有成、攜手前行



巴哈靈感創立於 2015 年，今年迎來第十個年頭。過去這些年，我們持續掌握世界表演藝術的最新脈動，秉持「高藝術性」、「高教育性」與「高多元性」的三高原則，戮力將世界頂尖的音樂家帶進臺灣，持續為愛樂朋友帶來最優質的演出。

除了音樂演出之外，我們也致力於教育推廣活動，包括大師班、音樂家對談、系列講座及免費導聆，將藝術家帶進社區與校園，足跡遍及臺灣南北。此外，巴哈靈感的節目冊更是業界罕見的高成本與高品質，邀集國內外優秀的音樂學者以及專業研究者撰寫、翻譯、審閱，並以合理的販售價格回饋給聽眾，落實教育推廣的核心理念。這些行動，都需要聽眾朋友的支持與鼓勵，作為我們繼續向前的動力。

2024 年，巴哈靈感規劃了二十餘檔製作、將近三十場的音樂會，涵蓋獨奏、獨唱、室內樂、人聲團體與樂團的演出。其中除了歷史悠久的琉森節慶弦樂團、泰利斯學者、鋼琴家普雷特涅夫等「老大師」，中生代音樂家如小提琴家卡瓦科斯、鋼琴家歐拉夫森、范特捷、男中音葛納之外，更有許多已在世界樂壇展露光采的年輕新秀，如鋼琴家康特洛夫、小提琴家洛薩科維契、Bomsori、李映衡、梁仁模、女高音列茲妮娃以及跨界團體 Time for Three 三人時光等。

國際樂壇瞬息萬變，新秀演奏家需要舞台的磨練與聽眾的支持，而優秀音樂家的世界巡演，臺灣更不能缺席！讓臺灣持續站在國際樂壇的浪尖，除了我們持續地努力，更需要各位愛樂聽眾的支持，讓巴哈靈感持續用最專業的態度，製作最優質的音樂會！

期待與我們共享精彩的音樂饗宴，並祝您有個美好的夜晚。

巴哈靈感創辦人暨執行長

莫札特

A 大調第 22 號小提琴奏鳴曲，K. 305

- 第一樂章：相當的快板
第二樂章：主題與變奏（優雅的行板）

法雅

西班牙民歌組曲

- I. 〈摩爾人的圍巾〉
II. 〈阿斯圖里亞納民歌〉
III. 〈霍塔舞曲〉
IV. 〈搖籃曲〉
V. 〈悲歌〉
VI. 〈波羅舞曲〉

塔梯尼

G 小調小提琴奏鳴曲（魔鬼的顫音）

- 第一樂章：甚緩板
第二樂章：強而有力的快板
第三樂章：極緩板－極快板－裝飾奏－慢板

—中場休息—

葛利格

C 小調第 3 號小提琴奏鳴曲，作品 45

- 第一樂章：非常熱情的快板
第二樂章：富有表現力，並帶有浪漫曲風格的稍快板
第三樂章：活潑的快板

柴可夫斯基

感傷圓舞曲，作品 51，第 6 號

柴可夫斯基

詼諧圓舞曲，作品 34

MOZART

Violin Sonata No. 22 in A Major, K. 305

- I. Allegro di molto
II. Tema con variazioni (Andante grazioso)

FALLA

Suite Populaire Espagnole

- I. El paño moruno (The Moorish cloth)
II. Asturiana (Asturian song)
III. Jota (Jota)
IV. Nana (Lullaby)
V. Canción (Song)
VI. Polo (Polo)

TARTINI

Violin Sonata in G Minor (Devil's Trill)

- I. Larghetto
II. Allegro energico
III. Grave - Allegro assai - Cadenza - Adagio

—INTERMISSION—

GRIEG

Violin Sonata No. 3 in C Minor, Op. 45

- I. Allegro molto ed appassionato
II. Allegretto espressivo ala Romanza - Allegro molto - Tempo I
III. Allegro animato

TCHAIKOVSKY

Valse-Sentimentale, Op. 51, No. 6

TCHAIKOVSKY

Valse-Scherzo, Op. 34



李映衡

小提琴

李映衡於 2007 年出生於澳洲墨爾本，5 歲開始習琴，9 歲與維多利亞交響樂團首演孟德爾頌 E 小調小提琴協奏曲。2018 年，年甫 10 歲的李映衡成為曼紐因國際小提琴大賽有史以來最年輕的首獎得主，以成熟和精湛的技藝吸引全世界的目光；他演奏並指揮日內瓦室內樂團演出韋瓦第《四季》中的〈夏〉樂章，獲少年組首獎，並獲觀眾特別獎和作曲家獎。

2020 年與笛卡古典唱片公司簽約，成為這家百年唱片公司有史以來最年輕的錄音藝術家；2021 年發行首張專輯，收錄韋瓦第《四季》，以及巴齊尼、克萊斯勒、馬斯內和李自立的小提琴和鋼琴作品，獲得《BBC 音樂雜誌》五星級評價：「他的快速樂章充滿激動人心的精湛技藝和燦爛炫目的豐富色彩；同時為詠嘆調般的慢板樂章注入細膩柔絲、如歌般的聲音……他所觸及之處，展現這位年少的小提琴家為一位非凡的神童。」

李映衡近來一系列的音樂會首演，包括與雪梨交響樂團、墨爾本交響樂團和澳洲布蘭登堡交響樂團、奧克蘭愛樂樂團、奧斯陸愛樂樂團和耶夫勒交響樂團的合作演出，以及在以色列、挪威和英國的獨奏會皆廣受好評。

李映衡目前為墨爾本交響樂團為期三年的駐團青年藝術家，期間他將與樂團演出一系列的協奏曲和室內樂，並舉辦獨奏會。2023/24 樂季的亮點，包括兩度與墨爾本交響樂團演出協奏曲：2023 年九月的莫札特第三號小提琴協奏曲，以及 2024 年七月的帕格尼尼第一號小提琴協奏曲。此外，李映衡也將首度與斯洛維尼亞廣播交響樂團、奧爾堡交響樂團、皇家利物浦愛樂樂團和澳門管弦樂團合作，演奏柴可夫斯基 D 大調小提琴協奏曲；並再度與奧斯陸愛樂樂團演出韋瓦第《四季》，以及在臺灣臺北、高雄，以及加拿大溫哥華舉行的獨奏會。

李映衡目前使用的琴是由私人藏家所慷慨商借，製作於 1737 年的耶穌·瓜奈里名琴「鮑爾森」（ex-Paulsen）以及 19 世紀法國製弓師珮卡特（François Peccatte）的琴弓。他目前師從倫敦曼紐因學院的威爾遜博士（Robin Wilson）。李映衡閒暇時間喜歡閱讀、游泳和騎自行車。

CHRISTIAN LI

Violin

Born in Melbourne in 2007, Christian Li first picked up a violin aged five. He captured international attention in 2018 when he became the youngest-ever winner of the Menuhin Competition, winning the joint Junior 1st Prize in Geneva where he play-conducted a movement of Vivaldi's Four Seasons. Performing with the Geneva Chamber Orchestra, he also received the Audience Prize and the Composer Award.

Soon after, in 2020, Christian became the youngest artist to sign with Decca Classics. His debut album featuring Vivaldi's Four Seasons accompanied by works for violin and piano by Bazzini, Kreisler, Massenet and Li Zilli was released in August 2021 gathering five-star reviews. BBC Music Magazine wrote: "He brings thrilling virtuosity and myriad colours to Vivaldi's fast movements and an exquisitely silky cantabile sound to the aria-like slow movements".

In concerts, Christian made a series of acclaimed debuts including with the Sydney Symphony Orchestra, Melbourne Symphony Orchestra, the Australian Brandenburg Orchestra, Auckland Philharmonia, Oslo Philharmonic, and Gavle Symphony, as well as gave recitals in Israel, Norway and the UK.

Currently Christian is the Young Artist in Association with Melbourne Symphony Orchestra for a period of three years during which he performs a range of concertos, chamber music and recitals. In 23/24 season he is returning to Melbourne Symphony twice: in September 2023 to perform Mozart Violin Concerto no 3 and in July 2024 with Paganini Violin Concerto no 1. In current season Christian is also making orchestral debuts with RTV Slovenian Radio Symphony, Aalborg Symphony, the Royal Liverpool Philharmonic and Macao Orchestra, all performing Tchaikovsky Violin Concerto, and returns to Oslo Philharmonic orchestra to play/direct Vivaldi's Four Seasons. He will also give recitals in Taipei and Kaoshiung, Taiwan, with pianist Nicola Eimer, and at the Vancouver Recital Society with Rohan de Silva.

Christian performs on the 1737 ex-Paulsen Guarneri del Gesù violin, on loan from a generous benefactor and uses a bow by François Peccatte. He currently studies with Dr. Robin Wilson at the Yehudi Menuhin School in London and enjoys reading, swimming and bike riding in his free time.

妮可拉·艾默兒

鋼琴

英國鋼琴家妮可拉·艾默兒畢業於茱莉亞音樂學院，以獨奏家和室內樂音樂家身分活躍於歐洲、美洲和亞洲。她是達德利、約翰·里爾和皇家海外聯盟比賽的獲獎者，也是蒂利特信託青年藝術家平台的藝術家，經常在英國各地舉行獨奏會和協奏曲演出。

妮可拉演出的場館包括聖馬丁教堂、聖約翰史密斯廣場、巴比肯音樂廳、威格莫爾音樂廳，以及柯克曼音樂會協會和公園巷樂團的菩賽爾廳。自 1997 年首次在威格莫爾音樂廳的演出，她成為倫敦蕭邦協會的常態演出的藝術家。

作為室內樂音樂家，妮可拉是艾默兒鋼琴三重奏的創始成員，合作關係達 10 逾年。她定期合作的音樂家包括古阿瑞納斯 (Adolfo Gutiérrez Arenas)、哈伍德 (Richard Harwood)、何子宇 (Ziyu He)、霍洛維茨 (Ariel Horowitz)、漢弗萊斯 (Fenella Humphreys)、里希特 (Christoph Richter) 和沃什佐夫斯卡 (Maria Wloszczowska) 等。

妮可拉是普魯士灣 IMS 大師班的駐節鋼琴家，教授年度對外的室內樂課程。她也是科甚鮑姆 (Ralph Kirshbaum) 「倫敦大師班」的常任鋼琴伴奏，以及「哈斯廷國際鋼琴協奏曲比賽」和「曼紐因國際小提琴比賽」的官方鋼琴伴奏。

妮可拉在倫敦師從薩拉蒙 (Danielle Salamon)，獲獎學金進入英國皇家音樂學院跟隨埃爾頓 (Christopher Elton) 學習。她在學院贏得許多鋼琴和室內樂獎項，並獲明斯特伯爵夫人音樂信託基金和德爾菲娜·德·馬泰利信託基金的慷慨支持。2000 年，她獲得傅爾布萊特獎學金，前往紐約茱莉亞音樂學院師從卡利希斯坦 (Joseph Kalichstein) 攻讀碩士學位。

妮可拉目前任教於英國皇家音樂學院，教授初級和高級的鋼琴和室內樂課程。她最近被任命為學院 LRAM 課程的專業鋼琴導師。

NICOLA EIMER

Piano

A graduate of the Juilliard School, the British pianist Nicola Eimer has performed as a soloist and chamber musician across Europe, America and Asia. She was a prize winner at the Dudley, John Lill and the Royal Overseas League competitions, and was also a featured performer on the Tillett Trust Young Artists Platform, leading to recitals and concerto performances across the UK.

Nicola has performed at St. Martin-in-the Fields, St John's Smith Square, the Barbican and Wigmore Hall, and has played at the Purcell Room for the Kirckman Concert Society and the Park Lane Group. She has made regular appearances for the London Chopin Society since first performing in their gala at Wigmore Hall in 1997.

As a chamber musician, Nicola was a founding member of the Eimer Piano Trio, with whom she performed for over ten years. She now regularly collaborates with other musicians such as Adolfo Gutiérrez Arenas, Richard Harwood, Ziyu He, Ariel Horowitz, Fenella Humphreys, Christoph Richter and Maria Wloszczowska.

Nicola works as a regular class pianist for the IMS masterclasses in Prussia Cove, and has taken part in their annual Open Chamber Music sessions. She has also been a class pianist for Ralph Kirshbaum at the London Masterclasses. Nicola has been an official accompanist for the Hastings International Piano Concerto Competition and the Menuhin International Violin Competition, and will be returning to play for their Geneva competition in April 2018.

Beginning her studies in London with Danielle Salamon, Nicola was awarded a scholarship to study with Christopher Elton at the Royal Academy of Music. She won many of the piano and chamber music prizes at the Academy, and received generous support from the Countess of Munster Musical Trust and the Delphine de Martelly Trust. In 2000 she won a Fulbright Scholarship to study on the Master's programme at the Juilliard School in New York with Joseph Kalichstein.

Nicola is an Associate of the Royal Academy of Music, and she teaches piano and chamber music at both their Junior and Senior Departments. She was recently appointed specialist piano tutor on the Academy's LRAM course.



莫札特

A 大調第 22 號小提琴奏鳴曲，K. 305

1756 年 1 月 27 日出生於奧地利薩爾茨堡
1791 年 12 月 5 日逝世於奧地利維也納

第一樂章：相當的快板

第二樂章：主題與變奏（優雅的行板）

莫札特在交響曲之外，最多的創作樂種便是小提琴奏鳴曲。現存的 40 多首奏鳴曲寫於他一生的各個時期，從六歲起到他在維也納度過的晚年。與他的交響曲一樣，大多數早期的小提琴奏鳴曲都不具重要性，而最後十幾首則是這類作品的傑作。早期的奏鳴曲中，有將近一半事實上為加了小提琴的鍵盤奏鳴曲，而小提琴只是重複鋼琴的旋律部分，並添加附帶的模仿手法和可有可無的音型。但從 1778 年在曼海姆和巴黎創作的《帕拉汀尼奏鳴曲》（K. 296 和 K. 301-306）開始，莫札特賦予小提琴更重要的角色；這些晚期奏鳴曲中的鋼琴與小提琴，從主屬關係轉變成為平等地位。「帕拉汀尼」的名稱來自其贊助者帕拉汀尼選帝侯西奧多（Carl Theodor）的妻子瑪麗亞·伊莉莎白（Maria Elisabeth）。

奏鳴曲 K. 305 與七首《帕拉汀尼奏鳴曲》中的兩首奏鳴曲一樣，由兩個樂章組成，而不是常見的三樂章形式，這是莫札特從海頓、約翰·克里斯提安·巴哈，以及其他同時代作曲家學習而來的形式。第一樂章為標準的奏鳴曲形式，標誌著輝煌、活力與和諧，小提琴家洛夫特（Abram Loft）將其描述為「一種狂野的、佛朗明哥舞蹈般的精神」，此情緒在第二主題才得到緩解（洛夫特形容第二主題如同「漂浮在波浪上」），接續一個簡短和諧，但富有冒險精神的發展部分。

第二樂章為主題與變奏，是莫札特在 12 年前的小提琴奏鳴曲 K. 31 中第一次使用的曲式。正如洛夫特所說，為「令人融化的抒情和優雅」的主題。六首變奏中的第一首是鋼琴部分的變奏；第二首在小提琴旋律中加入許多裝飾性風格；第三首由兩種樂器之間來回的流動三連音所組成；第四首是在華麗的鋼琴變奏中，小提琴演奏簡單的旋律線條；第五首轉為小調；第六首變奏則為奏鳴曲帶來歡樂的結局。

WOLFGANG AMADEUS MOZART

Violin Sonata No. 22 in A Major, K. 305

born in Salzburg, January 27, 1756
died in Vienna, December 5, 1791

I. Allegro di molto

II. Tema con variazioni (Andante grazioso)

Aside from the symphony, Mozart wrote more violin sonatas than any other type of music. More than forty sonatas survive, and they were written in every period of Mozart's life, from the age of six up to his last years in Vienna. Like the symphonies, most of the early violin sonatas are of slight import while the last dozen or so are masterpieces of their kind. Nearly half of these sonatas (the early works) are essentially keyboard sonatas with violin accompaniment, in which the violin merely doubles the melodic lines and adds incidental imitation and dispensable figuration. But beginning with the so-called "Palatinate" (or "Palatine") Sonatas (K. 296 and K. 301-306), written in Mannheim and Paris during the first half of 1778, Mozart gave the violin a significantly greater role to play, drawing the two instruments closer to the equal partnership found in the late sonatas. The designation Palatinate refers to the dedicatee, Maria Elisabeth, wife of Carl Theodor, Elector of the Palatinate (a region in western Germany adjoining France).

Sonata K. 305, like all but two of the seven Palatinate sonatas, consists of two rather than the customary three movements, a formal property Mozart adopted from many works by Haydn, J.C. Bach and other contemporaries. Brilliance, energy, and much unison writing mark the first movement, which violinist Abram Loft describes as having "a wild, flamenco dance-like spirit," relieved only during the second subject ("floating on the waves" – Loft). It is in standard sonata form, with a short but harmonically adventurous development section.

The second movement is a theme and variations set, the first such form Mozart had used since the Violin Sonata K. 31 of twelve years earlier. The theme is, as Loft puts it, "all melting lyricism and grace." The first of the six variations is for piano alone, the second involves many ornamental touches from the violin, the third consists of flowing triplets traded back and forth between the two instruments, the fourth has the violin playing a simple melodic line while the piano provides a luxuriant underlay, the fifth is in the minor mode, and the sixth brings the sonata to a joyous conclusion.

法雅 西班牙民歌組曲

1876年11月23日出生於西班牙加的斯
1946年11月14日逝世於阿根廷阿爾塔加西亞

- | | |
|----------------|------------|
| I. 〈摩爾人的圍巾〉 | IV. 〈搖籃曲〉 |
| II. 〈阿斯圖里亞納民歌〉 | V. 〈悲歌〉 |
| III. 〈霍塔舞曲〉 | VI. 〈波羅舞曲〉 |

法雅是所有西班牙作曲家中最具西班牙特色的作曲家。他將推廣西班牙音樂視為人生使命，而他的《七首西班牙民歌》只是這一宗旨的眾多體現之一。當中歌詞多為匿名，但旋律可追溯至西班牙各地的流行歌曲。法雅對歌曲的處理方式從自由創作、輕微改寫，到近乎保留原貌的創作模式。

《七首西班牙民歌》於1914年至1915年間以聲樂和鋼琴形式創作。1915年1月14日，法雅彈奏鋼琴與歌手路易莎·薇拉（Luisa Vela）在馬德里首次發表這些作品；之後許多的改編版本陸續出現，如1938年至1945年的哈夫特（Ernesto Halffter）管弦樂版本、1978年貝里歐（Luciano Berio）的改編版，以及1924年波蘭小提琴家科尚斯基（Paul Kochanski）改編給小提琴、中提琴和大提琴的版本。所有的改編作品都以弦樂器代替聲樂，並捨去第二首歌曲《穆爾西亞的西格利亞舞曲》（Seguidilla murciana），名稱也更改為《西班牙民歌組曲》。

每一首歌曲都代表不同的西班牙民歌類型，旋律大多來自於流行歌曲，以及少數法雅的創作。在科尚斯基的改編作品中，每首歌曲中都加上特殊的小提琴技巧，例如在〈摩爾人的圍巾〉中，加入交替撥奏的技巧演奏；〈阿斯圖里亞納民歌〉的小提琴加上弱音器演奏；〈霍塔舞曲〉加上和弦撥奏的效果來模擬響板的聲響。

〈摩爾人的圍巾〉旋律取材自西班牙南方的佛朗明哥（Flamenco）舞曲，節奏則來自西班牙東南部穆爾西亞省（Murciana）的傳統摩爾節奏。歌詞對布料上的污漬表示遺憾，規勸女孩要潔身自愛，如同商店裡的圍巾，如果弄髒了就賣不出好價錢。〈阿斯圖里亞納民歌〉的旋律通俗，取材自西班牙北部阿斯圖里亞納（Asturiana）一首緩慢哀怨的悲歌，描述一位哭泣的婦女在松樹下尋求安慰，松樹也流下同情的眼淚。

快速三拍子的〈霍塔舞曲〉是法雅的創作，講述兩個秘密戀人的故事，風格有吉普賽或是佛朗明哥的特色。〈搖籃曲〉是一首來自西班牙最南端安達盧西亞省（Andalusia）的搖籃曲，其歌曲具有明顯的東方風格。〈悲歌〉也是一首來自安達盧西亞的哀歌，由法雅配上和聲。歌詞是關於具有叛逆特質的眼睛，表達單戀的心痛。〈波羅舞曲〉的風格取材自阿拉岡（Aragon）的民俗舞曲，曲風活潑，與法雅著名的芭蕾舞曲《三角帽》中火熱的佛朗明哥特色相似。

MANUEL DE FALLA Suite Populaire Espagnole

born in Cadiz, Spain, November 23, 1876
died in Alta Garcia, Argentina, November 14, 1946

- | | |
|---------------------------------------|--------------------|
| I. El paño moruno (The Moorish cloth) | IV. Nana (Lullaby) |
| II. Asturiana (Asturian song) | V. Canción (Song) |
| III. Jota (Jota) | VI. Polo (Polo) |

Manuel de Falla was one of the most Spanish of all Spanish composers. He regarded the promotion of Spanish music as his mission in life, and his *Siete canciones populares españolas* (Seven Spanish Folksongs) are just one of the many manifestations of this purpose. The texts are anonymous, but the tunes have been traced to actual popular songs from all over Spain. De Falla's treatment of the songs ranges from free composition to slight alteration to nearly untouched originals.

Written in 1914-1915 for voice and piano, the *Seven Spanish Folksongs* were first heard in Madrid sung by Luisa Vela with the composer at the piano on January 14, 1915. The songs were later orchestrated by the composer's friend Ernesto Halffter in 1938-1945 and by Luciano Berio in 1978. Additionally there exist arrangements for violin (by the Polish violinist Paul Kochanski in 1924), for viola, and for cello (by Maurice Marechal), in each case with the string instrument replacing voice. In this form, the songs are sometimes known as the *Suite populaire espagnole* (minus the second song, "Seguidilla murciana").

"El paño moruno" (The Moorish cloth) is set to a pulsating Moorish rhythm from the southeastern province of Murcia. The words to the song deplore the stain on the lovely cloth that will cause its selling price to plummet.

In "Asturiana" a weeping woman seeks consolation under a pine tree, which itself breaks into tears out of compassion. The melody comes from Asturias, in Spain's far north.

From Aragon, another northern province, comes a "Jota" in rapid triple meter, about two lovers in a clandestine relationship.

"Nana" is a lullaby from the southernmost province of Andalusia, whose songs have a decidedly oriental cast.

"Canción" (song) is another love song, this one about eyes with traitorous qualities.

"Polo" is a wailing lament from Andalusia over the heartache of unrequited love. The fiery flamenco idiom will be familiar to those who know de Falla's famous ballet score *The Three-Cornered Hat*.

塔梯尼

G 小調小提琴奏鳴曲 (魔鬼的顫音)

1692 年 4 月 8 日出生於義大利伊斯特拉半島皮拉諾
1770 年 2 月 26 日逝世於義大利帕多瓦

第一樂章：甚緩板
第二樂章：強而有力的快板
第三樂章：極緩板－極快板－裝飾奏－慢板

集作曲家、小提琴家、教師、理論家、旅行家和擊劍大師於一身的塔梯尼，是音樂史上最傑出的人物之一。從 17 世紀中葉到 18 世紀中葉的一個世紀間，塔梯尼與柯雷里和韋瓦第被視為小提琴音樂作品發展的三巨頭，保持著樂壇霸主的地位。塔梯尼幾乎所有的作品都是為他的小提琴所創作，具體的數量超過 100 首協奏曲，200 首以上的奏鳴曲。

《魔鬼的顫音》奏鳴曲得名於第三樂章中一個極其困難的段落，小提琴家需要在一根弦上演奏延長的顫音，同時在另一根弦上演奏旋律。關於這首奏鳴曲的創作過程也被披上一個引人入勝的傳說，正如作曲家本人所描述：

「一天晚上，我做了一個夢。夢中一位魔鬼從漆黑的遠處翩然而至，恭敬地向我行禮，稱祂有無邊的法力，願為我效勞，條件是要我的靈魂作為報酬。我與魔鬼締結了契約，萌生將我的小提琴給魔鬼的想法，看看祂是否會拉奏。魔鬼接過小提琴，演奏出一首不可思議、美妙絕倫的樂曲。那首美妙的奏鳴曲簡直超出人類的想象，包含一種至高無上的情調和意趣，使我永遠依戀人世間的幸福，而忘記去尋找天堂。我是如此驚訝和激動，以至於幾乎無法呼吸。這種強烈的感覺喚醒了我，我立即跳向小提琴，希望能夠重現剛剛聽到的部分內容，但徒勞無功。我繼續苦思冥想著夢中的旋律。這天晚上終於寫出一生中最好的作品，稱它為「魔鬼的顫音」，但它遠不如讓我著迷的天籟，如果能讓我再一次聽到那樂曲，我願意砸壞我的小提琴並永遠放棄音樂。」

奏鳴曲以緩慢的樂章開始，充滿難以形容的美妙旋律，是任何小提琴家都希望展示的華麗曲調和富表現力的完美載體。優雅淒美的旋律採用西西里舞曲中長－短－長－短的輕快節奏。接下來的樂章具有類似無窮動的急促光彩，融合轉瞬即逝的顫音、多聲部效果以及各種各樣的弓法和弦樂交叉。

最終樂章在慢板樂章和快板樂章之間交替，前者呈現作曲家受到魔鬼蠱惑的夢幻狀態，而後者則展現惡魔般的技術挑戰。經驗豐富的音樂愛好者可能會記得其他作品中類似魔鬼顫音的段落，尤其是 19 世紀帕格尼尼的協奏曲，但塔梯尼的作品仍然是最早也是最令人敬畏的例子之一。

GIUSEPPE TARTINI

Violin Sonata in G Minor (Devil's Trill)

born in Pirano, Istria, Italy, April 8, 1692
died in Padua, February 26, 1770

- I. Larghetto
- II. Allegro energico
- III. Grave - Allegro assai - Cadenza - Adagio

Giuseppe Tartini is one of the most illustrious in the history of music. Along with Corelli and Vivaldi, Tartini formed a kind of triumvirate whose influence accounted for over a century of unbroken supremacy of the violin. Tartini wrote almost exclusively for his own instrument, over 100 concertos, and about 200 solo sonatas.

“Devil's Trill” Sonata takes its name from a fiendishly difficult passage in the third movement where the violinist is required to play an extended trill on one string while simultaneously playing a melody on another. The account of how the sonata came to be written is also clothed in a devilish story, as told by the composer himself:

“One night, I dreamed that I had concluded a pact with the devil, who was at my orders. Then I had the idea of giving him my violin to see whether he would be able to use it. But now great was my amazement when I heard a sonata that was so beautiful, so inaccessible, performed with so accomplished a skill that I could never have imagined there existed anything comparable. It so surprised and transported me that the pleasure almost deprived me of breath. The violence of this feeling awoke me. Straight away I leaped to my violin, in the hope of being able to reconstitute at least part of what I had just heard. But in vain. The sonata that I then composed is indeed the best I have ever written, and I still call it the ‘devil's trill’ sonata. But it is so far inferior to what had possessed me that I could almost have broken my violin and given up music forever.”

The sonata opens with a slow movement imbued with ineffable melodic beauty, as fine a vehicle as any violinist could wish to demonstrate a gorgeous tone and expressive control. The graceful, poignant melody is set to the siciliano rhythm, a lilting, long-short-long-short pattern. The following movement features an impetuous brilliance resembling a *moto perpetuo* that incorporates fleeting trills, multi-voiced effects and a great variety of bowings and string crossings.

The final movement alternates between slow and fast passages, the former presumably evoking the composer's dream-like state in which the devil appears, and the latter offering the diabolical technical challenges. Experienced concertgoers may recall similar-sounding passages to the devil's trills in other works, especially nineteenth-century virtuoso concertos, but Tartini's remains among the earliest and still most formidable examples.

葛利格

C 小調第 3 號小提琴奏鳴曲，作品 45

1843 年 6 月 15 日出生於挪威卑爾根
1907 年 9 月 4 日逝世於挪威卑爾根

- 第一樂章：非常熱情的快板
- 第二樂章：富有表現力，並帶有浪漫曲風格的稍快板
- 第三樂章：活潑的快板

葛利格的專長展現在較小型的作品；大型作品只有三首小提琴奏鳴曲、一首鋼琴奏鳴曲、一首大提琴奏鳴曲、一部交響曲（作曲家在世時未出版）以及著名的鋼琴協奏曲，而小提琴奏鳴曲是唯一超過一首作品的樂種。音樂學家安德森（Martin Anderson）推測這可能是受到挪威傳奇小提琴家、作曲家和「民族主義者先驅」布爾（Ole Bull, 1810-1880），以及挪威民間樂器哈丹格爾小提琴（Hardanger fiddle）在當時的盛行所影響。葛利格曾表示這三首奏鳴曲代表他發展的階段——從最初的天真無邪、思想豐富、第二階段的國家主義，到最後階段的視野廣闊。第三階段為葛利格著名的作品的創作時期，他的鋼琴協奏曲、《皮爾金組曲》、《挪威舞曲》、《抒情小品》和小提琴奏鳴曲——都沉浸在他的挪威民間音樂的旋律、和聲和節奏特徵中。

1886 年底，葛利格創作他最後一部大型作品——C 小調第三號小提琴奏鳴曲，並於隔年 1 月初完成，但並未馬上首演，直到 1887 年 12 月 10 日在萊比錫布商大廈音樂廳由葛利格擔任鋼琴，與俄羅斯著名小提琴家布羅茨基（Adolf Brodsky）的合作下首演。布羅茨基在六年前首演柴可夫斯基的小提琴協奏曲。

第一樂章為快速、充滿激情的樂章，小提琴呈現直率、黑暗、戲劇性的 C 小調第一主題，以及對比鮮明、甜美抒情的降 E 大調第二主題。這個奏鳴曲式樂章的發展部擴展了這些想法，隨後的再現部呈現 C 小調的第一主題以及 C 大調的第二主題。E 大調的第二樂章為 ABA 三段體的浪漫曲。雖然小提琴在第一樂章呈現所有主要旋律素材，但葛利格在第二樂章的開場主題中將主題分配給鋼琴，小提琴引入舞蹈般的情緒。歡快的第三樂章由兩個主題所組成，每個主題都以 ABAB 的交替順序單獨發展，急板尾聲暢快地結束奏鳴曲。

EDVARD GRIEG**Violin Sonata No. 3 in C Minor, Op. 45**

born in Bergen, June 15, 1843
died in Bergen, September 4, 1907

- I. Allegro molto ed appassionato
II. Allegretto espressivo ala Romanza – Allegro molto – Tempo I
III. Allegro animato

The Third Violin Sonata is, along with its two companions, plus a piano sonata, a cello sonata, a symphony (unpublished during the composer's lifetime), and the famous piano concerto constitute the sum total of Grieg's exercises in large-scale forms. The miniature was his métier. Nevertheless, the medium of the violin sonata is the only genre of which we have more than one example. Musicologist Martin Anderson surmises this may have been the influence on Grieg of the legendary Norwegian violinist, composer, and "pioneering nationalist" Ole Bull (1810-1880), combined with the prevalence of Norway's national folk instrument, the Hardanger fiddle. The three sonatas represent, Grieg said in 1900, "periods in my development – the first naïve, rich in ideas; the second national; and the third with a wider horizon." Of the three, the third is by far the best-known and most highly regarded.

Nearly all of Grieg's well-known compositions – the Piano Concerto, *Peer Gynt*, the Norwegian Dances, the *Lyrical Pieces*, the violin sonatas – are steeped in the melodic, harmonic and rhythmic characteristics of his native Norwegian folk music.

Grieg composed his final large-scale composition in late 1886, finishing the score in early January, but it was not premiered for nearly a year, on December 10, 1887 at the Leipzig Gewandhaus with the famous Russian violinist Adolf Brodsky, who had premiered Tchaikovsky's Violin Concerto six years earlier, and Grieg at the piano.

The first movement lives up to its performance direction, fast and passionate. The violin presents the burly, darkly dramatic C-minor first subject, as well as the contrasting, sweetly lyrical second subject in E-flat major. The development section of this sonata-form movement expands these ideas, following which the traditional recapitulation again presents the first theme in C minor; the second in C major. The second movement is a ternary-form (ABA) Romanza in E major. While the violin initially presented all the main melodic material in the first movement, Grieg assigns this role to the piano for the long opening theme of the second movement. The violin introduces the slightly faster central episode of dance-like character. The jaunty third movement consists of two themes, each developed individually in the alternating sequence of ABAB. A *prestissimo* coda brings the sonata to a rollicking close.



柴可夫斯基 感傷圓舞曲，作品 51，第 6 號

1840 年 5 月 7 日出生於俄羅斯沃特金斯克
1893 年 11 月 6 日逝世於俄羅斯聖彼得堡

約兩分鐘長的感傷圓舞曲最初是為鋼琴所譜寫，是柴可夫斯基於 1882 年末創作的六首沙龍作品中的最後一首。由出版商尤爾根森 (Jurgenson) 於當年 11 月以作品 51 號發行，每件作品都題獻給不同的人，第六首題獻給根頓 (Emma Genton) 女士，她是柴可夫斯基朋友康德拉季耶夫 (Nikolai Kondratyev) 16 歲女兒的英國家庭教師。

柴可夫斯基之後將之改編為給小提琴和鋼琴的簡短版，小提琴演奏鋼琴原始版的旋律素材。此曲也存在大提琴和鋼琴、小提琴和吉他、管弦樂團等不同的改編版本。

PYOTR ILYICH TCHAIKOVSKY Valse-Sentimentale, Op. 51, No. 6

born in Votkinsk, May 7, 1840
died in St. Petersburg, November 6, 1893

The sentimental two-minute *Valse-sentimentale* was originally scored for piano alone, the last of six salon pieces Tchaikovsky wrote in late 1882. They were published as Op. 51 by Jurgenson in November. Each piece is dedicated to a different person; No. 6 went to a lady named Emma Genton, English governess to the sixteen-year-old daughter of his friend Nikolai Kondratyev.

The *Valse-sentimentale* has been arranged for violin and piano in much-abridged form, with the violin essentially taking over all the melodic material of the pianist's right hand. Versions also exist for cello and piano, for violin and guitar, and for orchestra, among others.

柴可夫斯基 詼諧圓舞曲，作品 34

1840 年 5 月 7 日出生於俄羅斯沃特金斯克
1893 年 11 月 6 日逝世於俄羅斯聖彼得堡

柴可夫斯基的詼諧圓舞曲創作於 1877 年，比他的小提琴協奏曲早一年，作品編號也早一個編號，因此兩者之間有許多相同的精湛演奏也就不足為奇。然而，詼諧圓舞曲缺乏協奏曲中許多熱情抒情的段落，它的效果完全依賴於華爾茲節奏的感染力和緊迫感，以及獨奏者在整個五分鐘作品中永不停歇的精彩演奏。詼諧圓舞曲為 ABA 三段體的形式，抒情的中間段落與熱情的前後段落形成鮮明的對比。

全曲充滿華麗輝煌的技術壯舉，特別是在令人眼花繚亂的結尾。1879 年 12 月 13 日，由柴可夫斯基的學生，波蘭作曲暨小提琴家巴爾切維奇 (Stanislaw Barcewicz) 在莫斯科音樂學院舉行首演，但題獻給柴可夫斯基的另一位學生科塔克 (Josif Kotak)，他是作曲家的重要贊助者梅克夫人 (Nadezhda von Meck) 的介紹人。

PYOTR ILYICH TCHAIKOVSKY Valse-Scherzo, Op. 34

born in Votkinsk, May 7, 1840
died in St. Petersburg, November 6, 1893

Tchaikovsky's *Valse-scherzo* of 1877 pre-dates his Violin Concerto by just one year and one opus number. It is therefore not at all surprising to find in it much of the same virtuosic play that characterizes the Concerto. The *Valse-Scherzo*, however, lacks the Concerto's many passages of ardent lyricism, relying instead for its effect solely on the infectious rhythmic urgency of the waltz rhythm and a *moto perpetuo* from the soloist, who scarcely pauses anywhere throughout the five-minute piece. The *Valse-Scherzo* is cast in ternary (ABA) form, with a contrasting central section.

Brilliant technical feats abound, especially as the work reels to its dazzling conclusion. The first performance was given by Stanislaw Barcewicz, a young Polish composition student of Tchaikovsky's at the Conservatory in Moscow on December 13, 1879, but the dedication went to Josif Kotak, another of Tchaikovsky's students who had been responsible for introducing the composer to his benefactress Nadezhda von Meck.

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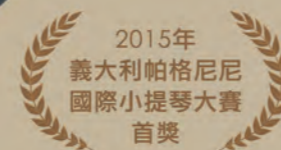
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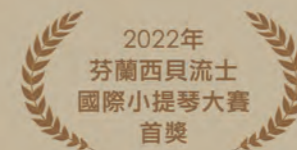
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50th Anniversary World Tour

天籟系列—泰利斯學者50週年世界巡演

指揮—彼得·菲利普斯

PETER PHILLIPS



3.27 | 19:30

臺北·國家音樂廳

2016年
伊莉莎白女王
國際鋼琴大賽
首獎 & 大賽特別獎

LUKÁŠ VONDRÁČEK

Piano Recital

2024絢麗之夜

范特捷鋼琴獨奏會

主辦單位 | BACH INSPIRATION

藝企夥伴 | 勇源基金會 CHEN-YUNG FOUNDATION

指定住宿 | 台北福華大飯店 The Howard Plaza Hotel Taipei

3 | 19 (二) 19:30 台北國家音樂廳

OPENTIX 兩廳院文化生活

主辦單位 | BACH INSPIRATION

藝企夥伴 | 勇源基金會 CHEN-YUNG FOUNDATION

贊助 | FAZIOLI

指定住宿 | HOTEL METROPOLITAN PREMIER TAIPEI

製作團隊

主辦單位 | **BACH** 巴哈靈感
INSPIRATION

藝企夥伴 | **勇源基金會**
CHEN-YUNG FOUNDATION

製作人 | 梁秀玲

行政統籌 | 林孟音

執行製作 | 楊詠淇

公關行銷 | 羅懷聰

經理 | 呂季泓

行政協力 | 劉子瑜

整體視覺設計 | Christina

平面攝影 | 陳韓誌

FB



IG



巴哈靈感數位會員



演後問卷



**HOTEL
METROPOLITAN**

PREMIER TAIPEI JR-EAST

JR東日本大飯店 台北

Make Your Travel Colorful & Rich

讓您的旅程豐富而精彩



104107 台灣台北市中山區南京東路3段133號
No. 133, Sec.3, Nanjing E. Rd., Zhongshan Dist.,
Taipei City, 104107, Taiwan (R.O.C.)
02 7750 0900 info@metropolitan.tw
taipei.metropolitan.tw



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