

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

高雄市交響樂團

# 貝多芬系列一

## KSO Beethoven Series I

指揮 Conductor 楊智欽 YANG Chih-chin  
樂團 Orchestra 高雄市交響樂團 Kaohsiung Symphony Orchestra  
小提琴 Violin 薛志璋 HSUEH Chih-chang



4.25 Sat. 19:30

演出全長約 55 分鐘  
Duration is 55 mins ca.

## 演出曲目 Program

### 1. Beethoven: Symphony No. 3 in E-flat Major, Op. 55 "Eroica"

貝多芬：降E大調第三號交響曲《英雄》，作品 55

I. Allegro con brio

有力的快板

II. Marcia funebre: Adagio assai

葬禮進行曲：很慢的慢板

III. Scherzo: Allegro vivace

詼諧曲：活潑的快板

IV. Finale: Allegro molto

終曲：很快的快板

### 2. Beethoven: Romance for Violin and Orchestra No. 2 in F Major, Op. 50

貝多芬：F大調第二號浪漫曲，作品 50

## 貝多芬： 降 E 大調第三號交響曲《英雄》，作品 55

在十九世紀初，在經歷不斷退化的聽覺、備受各種負面思想壓力的環境下，貝多芬最終戰勝了消極情緒，並寫下了革命性的《第三交響曲》，冠以著名的《英雄》，這本身就是音樂史上的一個轉折點。

當初貝多芬已決定把交響曲獻給拿破崙，但隨著他登基當皇時感到無比憤怒，當下撕掉寫上「獻給法國第一位執政官」的封面。該交響曲最後保留了《英雄》(Eroica) 這個標題，紀念一位偉大英雄，暗示著英雄主義的思想。

在舞台上看起來，樂團的編制跟之前的古典交響曲並無兩樣，僅多了一位法國號手。採『快慢快快』四個樂章構成的第三號交響曲，演出長度卻是其他古典時期的兩倍；而最讓它脫穎而出的是音樂本身，

其巨大的掙扎感和每個樂章都擴張到極致的作曲手法彷彿在燃燒英雄般的奮鬥與功業。

從一開頭第一樂章強而有力的和弦開始，貝多芬確定是要打破傳統框架，史無前例的持續兩百五十小節的發展部更讓當時聽眾覺得難以接受，但整個樂章的英雄動機卻使人敬畏。當中特別需要傾聽著號角聲，在曲中代表了滿滿的英雄主義思想。在最終樂章裡，貝多芬利用了變奏曲來表現英雄主義，在每一個變化中充分的發展到超越想像，最後由法國號帶領著激昂的結束。

## Ludwig van Beethoven: Symphony No. 3 in E-flat Major, Op. 55 "Eroica"

At the turn of the nineteenth-century, against the background of worsening deafness and thoughts of suicide, Beethoven would eventually battled through the negativity and written his revolutionary Symphony No. 3 with the famous title 'Eroica', that in itself is a turning point in musical history. One might even suggests the development of nineteenth-century symphonic music is traceable more to this symphony than to any other single work.

Beethoven first dedicated the symphony to Napoleon, yet later felt utterly betrayed when the man declared himself Emperor in May 1804, he reportedly ripped off the page and crossed out his dedication. In the end the symphony retained the title 'Eroica', written in memory of a heroic man, suggests the idea of heroism rather than the man itself.

On the stage, it looked just like a classical symphony, with the usual orchestration except

for an extra horn, yet the length is doubled of an ordinary classical symphony. What makes this symphony stands out is what's inside the music. The sheer length, the sense of enormous struggle, and the utter force of will to move through, is particularly noticeable in its first movement. Beethoven creates such a brick wall of sounds, with it sheer length (development alone lasted for 250 measures) and tensions and movement that would left audiences at the premiere in 1805 in awe.

One should listen out for the sound of horns throughout the symphony, in many case represents the idea of heroism, especially in the scherzo that follows the Adagio funeral march. The last movement a set of theme and variations, Beethoven sets his limits and yet the music continues to build and expands beyond imagination. The symphony ends with bursts of joy from the horns, providing a fitting ending to this 'heroic' symphony.

## 貝多芬： 第二號 F 大調小提琴浪漫曲，編號 50

在眾多流傳到後世的作品中，貝多芬只留下了一首小提琴協奏曲 D 大調，和兩首小提琴與樂隊合奏的浪漫曲。到目前為止各種猜測推論，可能是貝多芬為原本打算創作的另一首小提琴協奏曲所寫的慢板樂章。後人也許永遠都不會知道真相，但最後結果是這兩首浪漫曲分別在 1803 和 1805 年單獨出版。雖然被編號為第二首浪漫曲，卻可能是更早期、在貝多芬還是二十出頭、年輕努力闖出名堂時的創作品。

F 大調浪漫曲是以緩慢的回旋曲（ABACA），首先由小提琴獨奏引入綺麗鮮明的旋律，再由樂隊深情的呼應。在每個主題之間，貝多芬巧妙的安插主題對比鮮明的樂隊和弦，猶如一雙男女絲絲入扣的互訴心中深情對話。這首充滿浪漫氣息的小提琴作品，成為後世廣為流傳及演奏的經典曲目之一。

## **Ludwig van Beethoven: Romance No. 2 for Violin and Orchestra in F Major, Op.50**

Beethoven wrote two romances for violin and orchestra, although they were published in 1803 and 1805 respectively, scholars believe that they were written considerably earlier. Most likely composed during his twenties, both pieces are of great lyrical beauty, gentler and more reflective than many of his more famous compositions. The second romance was in fact the first of the two to be composed. It is thought that Beethoven intended it to be used as the slow movement of a violin concerto, of which it was lost or never completed.

Romance No. 2 in F major is in a slow rondo form (ABACA), similar to the rondo style of Symphony No. 3 "Eroica" second movement. The piece begins with violin solo introducing a graceful melody, then echoed by the orchestra. With contrasting orchestral sections in between thematic statements, the music grows more dramatic while exploring the minor mode. As the piece draws towards the end, Beethoven creates a simply wonderful touch of the violin's final three-note descent echoes by first the woodwind and finally the strings. The simplicity and beauty of the romance has an enduring appeal and it remains a highly popular concert work.

# 高雄市交響樂團

## KSO

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，參與衛武營國家文化藝術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 Jurowski…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弦色彩與感染能力，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舞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、日本金澤管絃樂團、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, Akiko Suwanai, Valentina Lisitsa, Konstantin Lifschitz, Gavriel Lipkind, Alban Gerhardt, Wen-Sinn YANG, Ilya Gringolts, Alexei Volodin, Tsuyoshi Tsutsumi, Cho-Liang LIN, Nai-Yuan HU, Meng-Chieh LIU.

# 小提琴 薛志璋

於德國德特蒙音樂院師從義大利小提琴家 Marco Rizzi，在德期間任德特蒙歌劇院第二小提琴首席，並成為中提琴名家今井信子之室內樂夥伴。曾與國立臺灣交響樂團、國立藝術學院管弦樂團、德特蒙歌劇院樂團、新立浦市愛樂、澳門樂團、高雄市交響樂團、臺中市交響樂團及臺北市立交響樂團合作協奏曲。曾任澳門樂團副首席、國臺交樂團首席，高雄市交響樂團、臺北市交響樂團、臺北愛樂管絃樂團及深圳交響樂團客座首席。2007 年起擔任 Taiwan Connection Festival 樂團首席，2011 年受聘為廣州星海音樂院客座教授；2012 年 9 月起出任高雄市交響樂團首席一職。並任教於國立臺南藝術大學及高雄師範大學。出版品有《巴赫 3 首無伴奏小提琴組曲》、《絃舞台灣》。

# Violin

## HSUEH Chih-Chang

Taiwanese violinist, first prize winner in the Taiwan National Competition of Music, Taipei National University of Arts Strings Competition and the 2nd Violin Competition 1998 held by National Taiwan Symphony Orchestra. Awarded the Artist Diploma with highest note in 2003 in Hochschule für Musik Detmold Germany, studied with Italian violinist Marco Rizzi and worked closely with Prof. Vesselin Paraschkevov and renowned violist Nobuko Imai, also guidance from Erick Friedman, Gerald Poulet, Saschko Gawriloff, Roman Nodel during his school period.

He was former 2nd violin principal in the Landestheater Detmold, assistant concertmaster of the Macao Orchestra and concertmaster of National Taiwan Symphony Orchestra. Since 2007 engaged in the Taiwan Connection Festival, acting as chamber music musician and concertmaster of TC Orchestra while invited by the world-renowned violinist HU Nai-yuan.

Besides current position as concertmaster in Kaohsiung Symphony Orchestra since 2012, often invited as guest concertmaster in Taipei Symphony Orchestra, Taipei Philharmonic Orchestra and others. As a soloist also appears in major cities in Germany, Taiwan and China etc., orchestras have been cooperated with including Landestheater Detmold, Macao Orchestra, Kaohsiung Symphony Orchestra, National Taiwan Symphony Orchestra, Taichung City Orchestra, Taipei Symphony Orchestra and TC Orchestra etc..

HSUEH Chih-Chang is one of the best known and active violinist in Taiwan, host violin and chamber music classes in both National Tainan University of Arts and Kaohsiung Normal University. CD releases including albums of 3 Bach's partita for solo violin, recordings with Taiwan Pure String Ensemble, One-Song Orchestra and many others. In Spring 2017 gave recitals in Kaohsiung and Taipei with complete Paganini 24 caprices in program, alongside a book publication "Begin with Open String - simple essence of sound production, practicing and performance".

## 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 Culture and Arts Foundation

## 演出 Performer

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

### 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

黃郁盛 HUANG Yu-sheng

范翔硯 FAN Hsiang-yen

陳冠甫 CHEN Guan-fu

熊書宜 HSIUNG Shu-i

### 第二小提琴 SECOND VIOLIN

陳思圻 CHEN Szu-chi ◎

蕭曼林 HIAO Man-lin

張瓊紋 CHANG Chiung-wen

黃俊翰 TOMAS KARL Daniel

陳麗薰 CHEN Li-hsun

葉家銘 YEH Chia-ming

陳人瑋 CHEN Jen-wei

陳又寧 CHEN Yu-ning

### 中提琴 VIOLA

蕭寶鈴 HIAO 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

### 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

### 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 ARGENTA David, Melchior ◎

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

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### 導播 Director

曾行宜 TSENG Hsing-i

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主辦單位 Presenter



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Kaohsiung Philharmonic Cultural & Arts Foundation