



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

《華麗·巴洛克》女高音獨唱會 - 列茲妮娃與納塞西安

Vocal Extravaganza -Soprano Recital

Julia LEZHNEVA and Pavel NERSESSIAN

2023.4.15 Sat. 19:30

衛武營音樂廳

Weiwuying Concert 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.

英語、拉丁語、義大利語、德語演唱，中、英雙語字幕。

Performed in English, Latin, Italian, German with both Mandarin and English surtitles.



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

韓德爾：詠嘆調〈錫安的民哪，應當大大喜樂〉，選自神劇《彌賽亞》，HWV 56

韓德爾：宣敘調〈加爾默羅會的建立〉，選自經文歌《讓大地在苦難中發怒》，HWV 240

韓德爾：詠嘆調〈溫柔的夜，平靜睡去〉，選自經文歌《讓大地在苦難中發怒》，HWV 240

韋瓦第：詠嘆調〈身為妻子卻被輕視〉，選自歌劇《蘇丹巴耶塞特》，RV 703

庫普蘭：〈小風車〉，選自大鍵琴曲集第三冊，第十七號組曲

韓德爾：詠嘆調〈不安的思緒〉，選自神劇《時間與內省的勝利》，HWV 46a

韓德爾：詠嘆調〈相信我的痛苦〉，選自歌劇《阿琪娜》，HWV 34

韋瓦第：詠嘆調〈風雨飄搖〉，選自歌劇《葛莉賽達》，RV 718

中場休息

舒曼：《艾辛朵夫歌曲集》，作品 39

- | | |
|-----------|-------------|
| 1. 〈在異鄉〉 | 7. 〈在一座城堡上〉 |
| 2. 〈間奏曲〉 | 8. 〈在異鄉〉 |
| 3. 〈林中對話〉 | 9. 〈憂鬱〉 |
| 4. 〈寂靜〉 | 10. 〈暮色〉 |
| 5. 〈月夜〉 | 11. 〈樹林中〉 |
| 6. 〈美麗異鄉〉 | 12. 〈春之夜〉 |

舒曼：三首浪漫曲，作品 28，第二首

羅西尼：《威尼斯賽船會》

1. 〈安佐蓄塔在船賽前〉
2. 〈安佐蓄塔在船賽時〉
3. 〈安佐蓄塔在船賽後〉

女高音：朱莉婭·列茲妮娃 / 鋼琴：帕維爾·納塞西安



樂曲解說

撰文 | 吳毓庭

「神劇」是宗教改革後，從義大利北方「祈禱室修會」逐漸發展，不限於以拉丁文創作的宗教性聲樂作品。它和清唱劇非常類似，雖有文本情節，但不設佈景、戲服，僅由獨唱、重唱、合唱與樂團段落穿插表現，唯神劇的樂團與篇幅更具規模。韓德爾在中年時因英國聽眾口味改變，將創作重心從歌劇轉到了神劇，他在寫作時，會從聖經以外的希臘神話取材，以增加新鮮感，另外也改良歌劇盛行的「返始詠嘆調」（形式為ABA），適當刪減反覆的A段，加強緊湊感，最重要的，他大加運用合唱段落，增加整部作品的戲劇性。

《彌賽亞》創作於1741年，使用好友詹寧斯從英語版聖經擷取的歌詞，共分成三大部分：第一部分是先知的預言；第二部分是耶穌的受難；第三部分為耶穌復活。和作曲家其他神劇不同的是，此劇沒有角色對話，所有獨唱歌手各自表達讚頌。其中音樂會第一首的詠嘆調〈錫安的民哪，應當大大喜樂〉，出自第一部分第五景〈耶穌的治癒與救贖〉，總結救世主將在人世的作為。樂曲從後半拍、歡欣的樂團間奏中展開，隨後女高音會以花腔演唱「喜樂」，表達以色列明君大衛的到來。中段速度轉慢，調性改為g小調，旋律變得迴繞，述說大衛王孜孜矻矻成為「公義的救主」。

另外安排在音樂會第六首的詠嘆調〈不安的思緒〉恰好與第一首形成對比，它出自韓德爾1707年在羅馬學習時，創作的第一部神劇《時間與內省的勝利》（三十年後作曲家改版時更名為《時間與真理的勝利》）。劇本採用紅衣主教潘菲利的道德寓意劇本，描述「美」掙扎著拒絕「享樂」的誘惑，而選擇「時間」和「啟蒙」的建議。〈不安的思緒〉最初是由「美」在第一幕所演唱（改版後由「享樂」演唱），曲式同樣為ABA；A段透過激動的弦樂與歌聲，述說時間無情飛逝，讓人心神不寧，B段則轉為寧靜的大調樂段，表達掙脫時間束縛後，快樂於焉誕生。和後來的詠嘆調相比，此時的樂句仍然非常巴洛克式的、以不停歇的樂思完成整個樂段，和古典樂派強調週期性樂句的鋪陳迥異。

經文歌與歌劇

前面提到韓德爾在二十歲左右到義大利，學習時興的歌劇與器樂曲創作，同時也接到不少宗教曲委託。為了羅馬加爾默羅會慶祝其「聖母紀念日」，韓德爾寫了一部六個樂段的經文歌《讓大地在苦難中發怒》。經文歌是從中世紀素歌的花腔段落演變而來的曲種，在文藝復興時期發展成多聲部、各部演唱不同歌詞的合唱曲，非常流行。但到了巴洛克時代，因為盛行數字低音伴奏，多聲部音樂不受青睞，因此織度變得單純，像是韓德爾留下的四首經文歌，都是給女高音獨唱和樂團演出。

《讓大地在苦難中發怒》全作從同名詠嘆調破題（但本次未演），歌詞描述加爾默羅會修士對墮落天使路西法的無畏，女高音和樂團彼此競奏展現出義大利風格。音樂會第二首宣敘調〈加爾默羅會的建立〉緊接著出現，道出何諾三世受到聖母閃爍的聖光感召，於是應允了加爾默羅會成立。再來便會響起寧靜的詠嘆調〈溫柔的夜，平靜睡去〉，樂曲以徐緩的六八拍韻律表現「聖母以慈愛帶來平靜」，女高音與樂團也會頻繁模仿彼此，營造出溫柔與親密。

第四、第七與第八首歌曲，恰好都在 1735 年問世。歌劇《蘇丹巴耶塞特》在描述帖木兒帝國可汗塔梅拉諾愛上了戰俘鄂圖曼土耳其蘇丹的女兒阿斯忒莉雅，被捨棄的未婚妻艾琳於是唱出詠嘆調〈身為妻子卻被輕視〉表達憤怒。歌曲的旋律幾乎完全貼合說話的語調，加上每個字的音節幾乎都對應一個音符，自然而然鋪陳出指責的情緒，唯「希望」這個字採一字多音形式，流露深切的期盼。

韓德爾歌劇《阿琪娜》則是關於魔女的故事，阿琪娜不斷誘惑男人又不斷拋棄，最後因為不慎動了真情而喪失法力，所有被她禁錮的男子終於重獲自由。她的妹妹莫嘉娜在劇中錯愛女扮男裝的布達拉特蔓，當身份解開後，她痛苦地向原本的愛人歐隆特唱出詠嘆調〈相信我的痛苦〉。這首作品除了以小調表達出哀傷，整個旋律也不斷從高處往下，營造出乞求、憐憫的心情。

不同於前兩首的悲戚，韋瓦第在歌劇《葛莉賽達》中，為強迫嫁給塞薩利國王的康斯坦彩，寫下了充滿力量的詠嘆調〈風雨飄搖〉。實際上兩人是父女，國王只是為了向眾人證明皇后葛莉賽達即使出身牧羊女仍有崇高品性，於是輾轉用計。整首歌曲以波濤洶湧的大海為意象，表現康斯坦彩內心的煎熬，因此旋律線充滿大幅起落的音程，對歌者而言極具挑戰。

而在剛剛的三首詠嘆調中，音樂會特別在第五首安排了庫普蘭大鍵琴曲集第三冊中的〈小風車〉，加入法國巴洛克風格增添風味。庫普蘭出生於 1668 年，他的音樂承接了路易十四宮廷中，由盧利寫下的優雅莊重，又融合義大利中期名家柯賴里在奏鳴曲、協奏曲上的開創，形成生動的個人風格。全曲分為兩大大段，第一大段可以聽到高低音彼此追逐模仿，就像旋轉不停的扇葉；第二大段有更多齊奏的十六分音符，增加聽覺上的繁複。

藝術歌曲

同樣是使用標題創作，巴洛克偏重趣味與客觀描寫，來到浪漫樂派，作曲家通過標題表現內在情感與哲思。舒曼從第二首創作《蝴蝶》鋼琴曲開始，就試圖將文學融入作品中；樂曲一段段舞曲，

具象了尚·保羅小說《年少氣盛的歲月》中的舞會，表達主人翁們探索愛、自我的脫胎歷程。接下來又有更多樂曲與文學相關，其中德語詩人海涅的詩風浪漫卻也現實，頻繁被舒曼使用，另外還有今天會聆聽的艾辛朵夫。

艾辛朵夫擅長用簡單的文字帶出言外之意，詩作充滿大自然的動態，舒曼從詩人不同時期完成的詩中取材，寫下作品 39《艾辛朵夫歌曲集》；不過雖然標題的原文意為連篇歌曲，但實際上並無連貫情節，而是在調性上彼此相關。第一首〈在異鄉〉唱出遊子對故鄉的懷念，並在輕柔起伏的音群伴奏下，感嘆自己也將安息在「林中的孤寂」。第二首〈間奏曲〉，鋼琴以不間斷的切分節奏具象主人翁內心的悸動，樂曲會在「空中」達到最高潮，表現歌聲將急切飛揚飄向愛人。第三首〈林中對話〉需要歌者分飾兩角，舒曼先用柔美的 E 大調鋪陳獵人走入林中看見女妖羅蕾萊，接著用純淨的 C 大調鋪陳羅蕾萊對男人的控訴，最後再轉回 E 大調，表現獵人最後被女妖帶走，好像一切沒什麼大不了，不過是又一個男人落入陷阱。第四首〈寂靜〉為主人翁幸福的獨白，舒曼利用跳音與不平均的節奏，表達辭意自在如鳥兒的心境。第五首〈月夜〉，鋼琴重複彈奏的伴奏，刻畫了詩中輕拂的風、低語的森林，最後在唱出「展開雙翅」後大幅漸強，帶出心裡的滿足。第六首〈美麗異鄉〉，主人翁看向遠方，期盼起來日的幸福，鋼琴以細碎、快速的音群伴奏，讓人感受到詩句中的「愛的目光熾烈」。第七首〈在一座城堡上〉描述老騎士站在城堡高處經歷風雨，城堡外很寧靜，遠處的萊茵河還有一場婚禮正在舉行，但新娘卻在暗自哭泣。詩詞充滿強烈的心情對比，這很可能在描述妻子克拉拉與她父親維克的心境，因為當時維克大力反對舒曼娶自己的女兒，樂曲處處出現的緩慢和弦，就像窒礙難行的態勢。第八首〈在異鄉〉（與第一首的詩不同），鋼琴會不斷冒出像溪流流過的音型干擾歌聲，整體氣氛緊張，洋溢主人翁對過世愛人的渴望。

第九首〈憂鬱〉很糾葛，因為主人翁快樂的表面總藏著悲傷，全曲的織度也是整部作品最複雜的一首，中間幾次突兀的轉調在表現「（夜鶯）渴望的歌響起／從牠們的地底牢穴中流瀉」。第十首〈暮色〉歌詞充滿警世意味，提醒世人被背叛的可能；音樂由連續不斷的八分音符貫穿，彷彿揮之不去的隱憂。第十一首〈樹林中〉以充滿活力的節奏，鋪陳森林中正舉辦著一場婚禮，不過中途速度將忽快忽慢，表現詩中「黑夜籠罩周圍，只有山裡還傳來森林沙沙作響」的場景。第十二首〈春之夜〉由顫動的鋼琴伴奏，鋪陳春天洋溢著希望，最後一路衝刺到夜鶯唱著：「她是你的，她是你的！」

而在舒曼這個段落，鋼琴家特別以舒曼三首浪漫曲，作品 28，第二首收尾。這首樂曲是舒曼在 1939 年獻給克拉拉的聖誕禮物，克拉拉說道：「真的再也沒有比三首浪漫曲更溫柔的作品了，特別是中間那首，那是最美麗的愛的二重奏。」樂曲採用純淨又帶光彩的升 F 大調寫作，曲式為兩段體：第一段前半使用了三行樂譜，刻意凸顯出中間兩聲部親暱的進行，後半則轉為高音旋律與低音八度

的對唱，擴大張力；第二段是第一段的變奏，作曲家改以聲部模仿寫作，交織出更深邃的情感。

音樂會壓軸的《威尼斯賽船會》在羅西尼創作生涯中有兩部，一部是 1835 年寫給兩位女高音的二重唱，收錄在《音樂之夜》中，另一部是給次女高音獨唱的作品，收錄在 1857 年到 1868 年過世前編纂成的《晚年之罪》系列曲集中（共十三冊，約 150 首）。「賽船會」是威尼斯自十三世紀起發展出的傳統，在羅西尼生活的年代，由於威尼斯共和國在 1797 年被拿破崙入侵，後來又被割讓給奧地利，因此這個傳統也成為紀念古代榮光的儀式。

這組作品共有三首，整體以女主角安佐蕾塔的視角貫穿。第一首〈安佐蕾塔在船賽前〉，講述安佐蕾塔在賽前叮嚀戀人摩洛哥一定要奪得勝利，要他飛奔前去；水花般的伴奏作為全曲背景，女高音細碎的附點節奏與跳音，都表現出催促的心情。第二首〈安佐蕾塔在船賽時〉，女主角在岸邊觀看，發現情人屈居第二，焦慮不已，並在心中不斷打氣。此曲的音樂伴奏速度更快，旋律中途安插有許多短促休止符，比前一首更迫切。第三首〈安佐蕾塔在船賽後〉採用圓舞曲般的三拍，安佐蕾塔恭喜情人凱旋歸來，她為他擦汗、親吻他，音樂裡出現較多的半音進行，充滿甜美的氣氛。

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衛武營節目線上問卷

Program

- G. HANDEL: Aria "Rejoice greatly, O daughter of Zion" from oratorio *Messiah*, HWV 56
G. HANDEL: Recitative "Carmelitarum ut confirmet ordinem" from motet *Saeviat tellus inter rigores*, HWV 240
G. HANDEL: Aria "O nox dulcis, quies serena" from motet *Saeviat tellus inter rigores*, HWV 240
A. VIVALDI: Aria "Sposa son disprezzata" from opera *Bajazet*, RV 703
F. COUPERIN: "Les Petits Moulins à Vent" from Suite No. 17 from *Pièces de Clavecin*, Book 3
G. HANDEL: Aria "Un pensiero nemico di pace" from oratorio *Il trionfo del tempo e del disinganno*, HWV 46a
G. HANDEL: Aria "Credete al mio dolore" from opera *Alcina*, HWV 34
A. VIVALDI: Aria "Agitata da due venti" from opera *La Griselda*, RV 718

Intermission

R. SCHUMANN: Liederkreis, Op. 39

- | | |
|---------------------|----------------------|
| 1. "In der Fremde" | 7. "Auf einer Burg" |
| 2. "Intermezzo" | 8. "In der Fremde" |
| 3. "Waldesgespräch" | 9. "Wehmut" |
| 4. "Die Stille" | 10. "Zwielicht" |
| 5. "Mondnacht" | 11. "Im Walde" |
| 6. "Schöne Fremde" | 12. "Frühlingsnacht" |

R. SCHUMANN: 3 Romanzen, Op. 28, No. 2

G. ROSSINI: *La regata veneziana*

1. "Anzoleta avanti la regata"
2. "Anzoleta co passa la regata"
3. "Anzoleta dopo la regata"

Soprano: Julia LEZHNEVA / Piano: Pavel NERSESSIAN

Artists
Introduction



Program Notes

Written by WU Yu-ting

Oratorio, originating in northern Italy's "Congregazione dell'Oratorio" after the Reformation, is a musical form resembling the cantata but without sets or costumes. It is performed alternately by a solo vocalist, a chorus, and an orchestra with a script. An oratorio, in comparison to a cantata, features a larger ensemble and can last longer than an hour. In middle age, HANDEL shifted his artistic focus from opera to oratorio because of changes in British audience preferences. He infused freshness into his works by drawing on Greek mythology in addition to the Bible. He transformed the then-popular "da capo aria" (from the head arias), an ABA form, by enabling the deletion or modification of section A repetition for a more condensed and impactful storyline. Most important of all, HANDEL made significant use of choral passages to enhance the overall dramatic effect of the work.

Messiah was created in 1741, using lyrics extracted from the English version of the Bible by HANDEL'S friend Charles JENNENS. It is divided into three parts: first is the prophecy of the prophets, next the crucifixion of Jesus, third the resurrection of Jesus. Different

from the composer's other oratorios, this one has no dialogue between characters, and all singers respectively express their praises. The first aria in this concert "Rejoice greatly, O daughter of Zion" comes from the fifth scene of the first part "Christ's Healing and Redemption," summarizing what the Savior will do in this world. The music begins with the joyful and offbeat orchestral interlude, and then the soprano will sing "rejoice" in coloratura, expressing the arrival of David, the king of Israel. In the middle section, the tempo slows down, the key changes to g minor, and the melody becomes winding, telling the story of King David's diligent efforts to become a "righteous Savior".

The aria "Un pensiero nemico di pace" (A thought enemy of peace) which is arranged as the sixth piece in the concert, stands in sharp contrast to the first piece. It originates from HANDEL's first oratorio, *Il trionfo del tempo e del disinganno* (*The Triumph of Time and Disillusion*), which was composed during his study in Rome in 1707, and later renamed as *Il trionfo del tempo e della verità* (*The Triumph of Time and Truth*) for rendition. The play, based on Cardinal PAMPHIL's allegories, depicts the struggle of "Bellezza" (Beauty) to choose guidance from "Time" and "Disinganno" (Disillusionment) over the temptation of "Piacere" (Pleasure). Also in an ABA form, "Un pensiero nemico di pace" was originally sung by "Bellezza" in the first act, but was later sung by "Piacer" in the revision.

Section A depicts the relentless progression of time through energetic string accompaniment and singing, creating a sense of unease. Section B, in contrast, transforms into a calm major key, symbolizing the arrival of happiness after breaking free from the constraints of time. During this period, HANDEL's musical phrases were still heavily influenced by the Baroque style, though that influence faded in his later arias. The Baroque style is characterized by a continual flow of musical ideas, differentiating it from the classical style, which has an emphasis on the "periodic phrase."

The Motet and the Opera

As previously mentioned, HANDEL traveled to Italy when he was around 20 years old to study the creation of fashionable opera and instrumental music writing, and also received several commissions for religious music. For the celebration of "Our Lady of Mount Carmel" by the Roman Order of Carmelites, HANDEL composed a six-part motet called *Saevia tellus inter rigores* (*Let the earth rage among the rigors*). A motet has its roots in the clausula of plainchant from the Middle Ages. The Renaissance saw it grow into a chorus featuring multiple voices singing different lyrics, which was highly regarded. However, during the Baroque era, the rise in popularity of figured bass accompaniment resulted in a simplification of texture, leading to a decrease in multi-voice music. This is reflected in HANDEL's four surviving motets, all of which were performed with just a soprano soloist and orchestra.

The motet comprises six movements, with the first one (which will not be performed in this concert) also titled "Saevia tellus inter rigores," portraying the fearlessness of the Carmelite monks against the fallen angel Lucifer. The concertato between the soprano and the orchestra was presented in an Italian style. Then the second movement of the motet, the second piece on this concert's program, the recitative "Carmelitarum ut confirmet ordinem," (To establish the order of the Carmelites) describes that Pope Honorius III was inspired by the shining light of the Virgin Mary, so he agreed to the establishment of the Order of the Carmelites. Next, the third movement is a tranquil aria, "O nox dulcis, quies serena" (O sweet night, serene rest), expressing "Virgin brings peace with love" in a slow 68-beat rhythm. The soprano and the orchestra also frequently imitate each other, creating tenderness and intimacy.

The fourth, seventh, and eighth pieces of this concert program were all released in the same year, 1735. The opera *Bajazet* depicts Tamerlano, the Timurid Khan, falling in love with Asteria, the daughter of the Ottoman Turkish Sultan who was taken captive in war. The forsaken fiancée, Irene, sings an aria called "Sposa son disprezzata" (I am a wife and I am scorned) that expresses her anger through the melody that perfectly mirrors her speech. Each syllable almost precisely aligns with a musical note, thereby effectively conveying the emotion of accusations. The only exception is the word "speranza" (hope), which is sung with multiple notes, reflecting a profound feeling of expectation.

HANDEL's opera, *Alcina*, tells the story of a witch who habitually lures and then discards men, but ultimately falls in love, which leads to the loss of her magical abilities, freeing all the men she had imprisoned. In the play, her younger sister Morgana falls in love with Bradamante, a woman disguised as a man. When Bradamante's true identity is revealed, Morgana sings the aria "Credete al mio dolore" (Believe in my pain) to Oronte, her former lover, conveying her pain. The piece, set in a minor key, expresses sadness through

its descending melody from high notes, creating a pleading and pitiful mood.

VIVALDI's powerful aria "Agitata da due venti" (Moved by the wind) from the opera *La Griselda* differs from the sorrowful themes of the previous two pieces. The piece was written for Costanza, who is forced to marry the King of Thessaly, who is actually her father. The king is attempting to prove Queen Griselda's noble character, despite her humble beginnings as a shepherdess, through deceit. The song uses the tumultuous sea as a metaphor for Costanza's inner turmoil, and its melody is characterized by dramatic fluctuations, making it a challenging piece for the singer to perform.

The fifth piece in the concert is a special arrangement of COUPERIN's "Les Petits Moulins à Vent" (The little windmills) from Suite No. 17 from *Pièces de Clavecin, Book 3*, bringing a touch of French Baroque style. COUPERIN, born in 1668, blended the elegance and grandeur of Jean-Baptiste LULLY's court compositions for Louis XIV with the sonata and concerto styles of the renowned Italian master Arcangelo CORELLI to create a unique and vivid personal style. In early French instrumental music, the lute (plucked string instrument with a bent neck) was one of the primary instruments, and in later harpsichord music, COUPERIN incorporated the lute's idiomatic playing style and the tradition of using "descriptive titles" in his works, catering to the entertainment needs of the palace. The piece is divided into two sections. In the first section, the listener can hear the high and low pitches chasing and imitating each other, like spinning windmill blades. The second section features more sixteenth notes played in unison, increasing the auditory complexity.

Lieder

In contrast to the Baroque style program music, which places emphasis on entertainment and objective description, the Romantic program music sought to express inner emotions and philosophical ideas through the titles. SCHUMANN, for example, began incorporating literature into his works starting with his second piano composition *Papillons* (Butterflies). This work includes dance music sections that bring the ball scene in Jean PAUL's novel *Flegeljahre* to life. It expresses the protagonist's transformative journey of discovering love and self. Many other musical works would later be inspired by literature. One of SCHUMANN's frequent sources of inspiration was the German poet Heinrich HEINE, known for his romantic but realistic style. Another was the poet Joseph von EICHENDORFF, whose work was fuel for the music we will be hearing at this concert.

The poetry of EICHENDORFF is characterized by its simplicity and its ability to evoke the emotions hidden behind its words. His poems are infused with the energy of nature. SCHUMANN drew inspiration from EICHENDORFF's poems written at different times and created *Liederkreis, Op. 39*. Even though it is named "Liederkreis" (song cycle), there are no distinct narrative connections between the pieces; rather they are tied together by their tonal relationships. The first song, "In der Fremde" (In a Foreign Land), sings of a wanderer's longing for home and is accompanied by a soft, undulating cluster of notes. The traveler laments that he will rest in peace in "waldeinsamkeit" (the lonely woods). The second song, "Intermezzo," uses a continuous syncopated rhythm on the piano to capture the protagonist's heartbeat and reaches a climax in "Luft" (air) where the singing voice soars towards the beloved.

The third song, "Waldesgespräch" (A Forest Dialogue), requires the singer to perform in two different roles. SCHUMANN begins by using a soft E Major to represent the hunter who enters the forest and encounters the Hexe Loreley, then switches to a pure C Major to depict Loreley's accusation of the man. In the end, it returns to E Major, depicting the hunter being taken away by the Hexe with ease, as another unsuspecting victim falls into her trap. The fourth song "Die Stille" (Silence) is a joyful monologue by the protagonist. SCHUMANN uses staccato and irregular rhythms to express the bird's sense of freedom in the poem. Number five, "Mondnacht" (Moonlit Night) is accompanied by repeated piano playing, capturing the images of the wind blowing and the whispers of the forest, and the song crescendos to a high point after the line "Weit ihre Flügel aus" (Her wings out wide), conveying the singer's immense satisfaction.

The sixth song, "Schöne Fremde," (A Beautiful Foreign Land) features the protagonist's longing gaze toward a future filled with happiness. The piano accompaniment is marked by flickering and fast notes, evoking the "Mit glühendem Liebesblick" (Fierily and full of love) mentioned in the poem. The seventh song, "Auf einer Burg" (On a Castle), depicts an old knight standing atop a castle, experiencing the wind and rain. The surroundings are quiet, except for the sounds of a wedding being held in the distance by the

Rhine, but the bride is secretly crying. The poem is full of strong emotional contrasts and is thought to reflect the state of mind of SCHUMANN's wife Clara and her father Friedrich WIECK, who strongly opposed their marriage at the time. The slow chords in the music evoke a sense of standstill. The eighth song, "In der Fremde" (In a Foreign Land), (not to be confused with the first poem with the same name), features a piano part that mimics the sound of a flowing stream and interferes with the singing, creating a tense atmosphere full of longing for the protagonist's lost lover.

The ninth song "Wehmut" (Sadness) has a complex mood, as the protagonist's seemingly happy exterior conceals deep sadness, and the song's texture is also the most intricate of the entire work. The multiple abrupt shifts in key convey the scene in the poem "Der Sehnsucht Lied erschallen Aus ihres Kerkers Gruft" (Their song of longing from their dungeon cell.) The lyrics of the tenth song "Zwielicht" (Twilight) carry a warning message, reminding listeners of the risk of betrayal. The music features continuous eighth notes, creating an atmosphere of lingering, undisclosed anxieties.

In the eleventh song "Im Walde" (In the Forest), the lively rhythm depicts a forest wedding. The tempo then changes unpredictably in the middle, reflecting the scene in the poem where "Die Nacht bedeckt die Runde, Nur von den Bergen noch rauschet der Wald" (Darkness covers the land, only the forest sighs from the mountain.) The twelfth song "Frühlingsnacht" (Spring Night) is set to a tremulous piano melody that captures the hopefulness of spring and builds to the nightingale's joyful declaration "Sie ist deine, sie ist dein!" (She is yours, is yours!)

In this section of SCHUMANN's compositions, the pianist finishes with the second piece from the composer's 3 Romanzen, Op. 28, which was gifted to Clara by SCHUMANN as a Christmas present in 1839. Clara stated, "There is nothing more tender than this 3 Romanzen, particularly the middle one, which is the most gorgeous love duet." The piece is composed in the magnificent and pristine key of F-sharp Major and follows a binary form. In the first half, the intimacy of the two voices is emphasized through the three staves of music, while in the second half, the high notes melody is paired with a one-octave lower bass, creating a sense of tension. The second section is a variation of the first and the composer masterfully interweaves deeper emotions by having the voices imitate each other.

The final performance of the concert features Gioachino ROSSINI's *La regata veneziana* (*The Venetian regatta*), which is a title he used for two different compositions. The first version is a duet written for two sopranos in 1835, and it is included in the collection *Les soirées musicales*. The second version is a solo for mezzo-soprano and is part of his collection *Péchés de vieillesse* (*Sins of old age*), which consists of three volumes containing 150 songs and was compiled from 1857 to 1868 prior to ROSSINI's passing. The "regata" (regatta), a traditional celebration with roots dating back to the 13th century in Venice, was held with reverence during ROSSINI's era after the Republic of Venice was conquered by Napoleon in 1797 and eventually transferred to Austria. This long-standing tradition serves to remember the city's former glory.

In this concert, we will be featuring the second piece written for mezzo-soprano. The performance consists of three songs and is told from the viewpoint of the main character, Anzoleta. The first song "Anzoleta avanti la regata" (Anzoleta before the regatta) depicts the protagonist encouraging her lover Momolo to compete and win the race. The accompaniment creates a backdrop that resembles splashing water, while the use of dotted rhythm and staccato notes conveys a sense of haste and urgency from the mezzo-soprano.

In the second song "Anzoleta co passa la regata" (Anzoleta during the regatta), Anzoleta observes from the shore as Momolo finishes in second place. She becomes apprehensive and silently roots for him. The music here is faster, with numerous short pauses in the melody, conveying a sense of heightened eagerness. The third song "Anzoleta dopo la regata" (Anzoleta after the regatta) features a waltz-like three-beat rhythm, as Anzoleta rejoices in Momolo's triumphant return, wiping his sweat and kissing him. The music is imbued with a sweet, charming atmosphere, featuring many chromatic progressions.



藝術家介紹 Artists Introduction

女高音 | 朱莉婭·列茲妮娃 Soprano | Julia LEZHNEVA

出生於俄國庫頁島，女高音朱莉婭·列茲妮娃有天籟般的女高音音域，也兼具著次女高音圓潤溫暖的嗓音。五歲開始學習鋼琴和歌唱，十七歲時榮獲艾蓮娜·奧布拉茨索娃歌劇大賽冠軍，年僅二十歲即在薩爾茲堡音樂節舉辦獨唱會，隔年受當代第一抒情女高音卡娜娃爵士之邀，於倫敦皇家阿爾伯特音樂廳演出羅西尼的歌劇《湖中少女》，並被卡娜娃欽點為門徒，就此聲名大噪。2011年被《歌劇世界》評為「年度青年歌手」，列茲妮娃頻繁受邀演出於全球音樂廳及音樂節上，並以她擅長之韓德爾的巴洛克歌劇巡演於歐洲、澳洲及亞洲。她的經典演出還包括莫札特的《安魂曲》及《唐·喬望尼》裡的采琳娜，及近年才被列茲妮娃發揚光大的巴洛克時期歌劇，葛勞恩的詠嘆調。



Born on Sakhalin island, Russia, soprano Julia LEZHNEVA has a celestial soprano voice, as well as the mellow and warm voice of a mezzo-soprano. She began to learn piano and singing at the age of five, won the 6th Elena Obraztsova Opera Singers Competition at the age of 17, and gave recitals at Salzburg Festival at the age of 20. Her international career skyrocketed when she performed at London's Royal Albert Hall in 2010, singing ROSSINI's *La Donna del Lago* at the invitation of Dame Kiri Te KANAWA, who has chosen to present LEZHNEVA as her protégé. Named as the "Young Singer of the Year" by *Opernwelt* in 2011, LEZHNEVA has been invited to perform in major concert halls and music festivals around the world, including her grand tours of HANDEL's operatic works around Europe, Australia, and Asia. Her iconic performances also include MOZART's *Requiem* and *Don Giovanni* (Zerlina), and Carl Heinrich GRAUN's arias, from the Baroque operas she repopularized in recent years.

鋼琴 | 帕維爾·納塞西安 Piano | Pavel NERSESSIAN

都柏林 GPA 國際大賽首獎得主鋼琴家帕維爾·納塞西安，為俄羅斯當代最傑出的鋼琴家之一，《愛爾蘭時報》評析他當年比賽盛況：「當之無愧地獲得觀眾熱烈反響。」納塞西安曾就讀著名的莫斯科柴可夫斯基音樂學院，在 1987 年以最高分畢業後，受邀任教於母校。



以絕佳說服力的精彩詮釋聞名，納塞西安擁有遠勝旁人的表演經驗，從八歲開始，便已在世界各地巡演，打下豐富的舞台基礎。除了吸睛的獨奏外，納塞西安亦與許多世界頂尖的室內樂團及交響樂團合作，包括傳奇的鮑羅定弦樂四重奏及俄羅斯國家管絃樂團，並曾受邀與基羅夫芭蕾舞團及珀姆國家芭蕾舞團同台，演出美國芭蕾舞之父喬治·巴蘭欽為柴可夫斯基的第二鋼琴協奏曲所編的《芭蕾舞國》。

The first-prize winner of the GPA Dublin International Piano Competition, Pavel NERSESSIAN is one of the most outstanding Russian pianists today. *The Irish Times* commented on the grand occasion of his competition in 1991: "His performance brought a veritable roar of approval from the audience." NERSESSIAN studied at the prestigious Central Music School of the Moscow Tchaikovsky Conservatoire, and after graduating with the highest score in 1987, was invited to join the faculty at his alma mater.

Known for his persuasive interpretations, NERSESSIAN has abundant performance experience. He started touring around the world at the age of eight, providing him with solid performance mastery. In addition to his spectacular solo recitals, NERSESSIAN has performed with many world-leading chamber and symphony orchestras, including the legendary Borodin Quartet and National Symphony Orchestra in Russia, and has been invited by the Kirov and the Perm Ballets to perform the solo part for George BALANCHINE's *Ballet Imperial*, which is based on TCHAIKOVSKY's Second Piano Concerto.