



 Weiwuying
International Music Festival
衛武營國際音樂節

衛武營國際音樂節藝術總監 陳銀淑 | 藝術顧問 馬里斯·戈托尼
Artistic Director of Weiwuying International Music Festival UnsuK CHIN
Artistic Advisor Maris GOTHONI

閉幕音樂會 《跨越兩世紀的琴聲》

Closing Concert:
WAGNER, CHIN, BEETHOVEN

2024.4.21 Sun. 14:30

衛武營音樂廳
Weiwuying Concert Hall

節目約 105 分鐘，中場休息 20 分鐘。
Duration is 105 minutes with a 20-minute intermission.



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

華格納：第一幕前奏曲，選自歌劇《帕西法爾》，WWV 111

陳銀淑：大提琴協奏曲

----- 中場休息 -----

貝多芬：降 E 大調第五號鋼琴協奏曲《皇帝》，作品 73

樂曲解說

華格納：第一幕前奏曲，選自歌劇《帕西法爾》，WWV 111

撰文 | 徐惟恩（香港演藝學院音樂學院副教授；2018 年兩廳院駐館藝術家）

華格納的《帕西法爾》是一部極具震撼力和戲劇性的作品，作曲家本人將此作品稱為「舞台神聖慶典劇」，而不用「歌劇」來稱之。應巴伐利亞國王路德維希二世之邀，華格納在 1865 年獻上了初稿，但在此之前，早已有了構想，直到 1882 年完成了全劇，一共用了 40 年之久。

華格納之妻科西瑪在聽了第一幕前奏曲的草稿後，在日記寫下：「我的情緒維持了很長一段時間，之後他向我談到了聖杯之謎中，血變成酒的這一神蹟，這使我們能夠將目光重新轉向世間，而酒變成血的轉變使我們遠離塵世。」

戲劇題材依據基督教的聖杯傳說為主題，華格納曾說，在演奏前奏曲需要的不是「戲劇性」，而是「根源性」。在這第一幕前奏曲當中，作曲家主要將主題圍繞在「聖餐」、「聖杯」、「信仰」等三個音樂動機，也意味著整部劇將會充滿著濃厚的宗教性，華格納更是禁止了觀眾在劇中拍手（至少當今還留有在第一幕結束後不拍手的習慣）。它其實更是一部探討人性、信仰和救贖的宗教音樂劇。

全曲使用了降 A 大調，比《羅恩格林》前奏曲的 A 大調，更顯得神秘一些。一開始的「聖餐動機」由木管及帶弱音器的弦樂帶出；有學者認為配器的安排，其實是為了展

現拜魯特節日劇院的音響特性。「聖杯動機」則引用了德國聖詠《德勒斯登阿們》的旋律，孟德爾頌的第五號交響曲《宗教改革》，還有臺灣基督長老教會所出版的《聖詩》(2009) 第 640 首《二疊阿們頌》，所採用的也是這個動機曲調。隨之銅管奏出了「信仰動機」，莊嚴而剛毅，表達出對信仰的屬靈及堅貞不移。前奏曲在稍作改變且帶著悲傷的「聖餐動機」中結束，也為了全劇「悲悼動機」做了伏筆。

陳銀淑：大提琴協奏曲

- I. 阿里尼
- II. ♩ = 約 80
- III. ♪ = 約 50
- IV. ♩ = 約 144

撰文 | 顏名秀 (國立臺北藝術大學專任助理教授)

韓國作曲家陳銀淑出生於 1961 年，這首為大提琴家阿爾班·蓋哈特所寫的協奏曲，完成於 2006 年至 2008 年間，首演於 2009 年。於 2013 年修改後，同年六月再次由蓋哈特首演新版，曲長約 30 分鐘。

她在接受《BBC 音樂雜誌》專訪時曾表示：這是一場大提琴與樂團的心理之戰。大提琴先是微弱地出現，樂團開始短暫開戰。接著，大提琴漸漸對樂團反攻，兩方相互糾纏。經過平靜的第三樂章，第四樂章中樂團雖然不斷地摧毀大提琴的旋律線，但大提琴仍持續不停向上移動，最後終於生存了下來！大提琴贏了！

第一樂章的標題「阿尼里」為韓國傳統戲劇盤索里中的一個重要元素，意指穿插在歌曲之間的敘述式旁白或對話。樂曲開頭由豎琴連續撥奏升 G 音後，大提琴以高大二度的長音開展，音域漸寬，大跳漸多，極富戲劇性。在最後的即興樂段中，獨奏家必須在四條弦上快速拉奏，在自由音高下以壓弓的方式製造噪音；在此同時，雷鳴器轟轟作響，而弦樂也在近琴橋拉奏的技法中，發出尖銳的聲響。

第二樂章在無窮動的快速音群襯托下，戲劇張力更大。音符在高低音域間不停地流竄著，彷彿是一場大提琴與樂團的爭戰。

第三樂章進入慢板，樂團以長音為主體，在平穩的和弦之上，支撐大提琴時而憂鬱、

時而激昂的旋律線。樂章的最後，大提琴持續上行，與低音提琴及倍低音管下行的線條漸行漸遠，接著以極弱的音量結束。

第四樂章前段在大提琴多變的旋律線中，樂團間歇性地與其應和；後段弦樂使用連綿不絕的滑音，支撐大提琴持續上行的旋律線，呈現令人難以喘息的氛圍。

貝多芬：降 E 大調第五號鋼琴協奏曲《皇帝》，作品 73

- I. 快板
- II. 稍快的緩板
- III. 輪旋曲：不太快的快板

撰文 | 許佳穎（鋼琴家）

貝多芬一共完成了五首鋼琴協奏曲，並親自擔任前四首首演時的獨奏家，不過在 1809 年，當他完成規模最宏偉的第五號協奏曲時，貝多芬的聽力已嚴重萎縮，無法勝任獨奏大任。樂曲題獻給他長年的贊助者、同時亦是學生及好友的魯道夫公爵。當時的歐洲政局動盪，貝多芬所居住的維也納被拿破崙軍隊包圍，雖然此曲的別名《皇帝》並非出自於作曲家本人，但毫無疑問的，這首作品的英雄風格反射了 19 世紀初的戰亂時代，和深植貝多芬心中對正義與美德的理想。

輝煌的第一樂章以全樂團宏亮的降 E 大調和弦齊奏展開，有別於傳統鋼琴協奏曲的安排，鋼琴迫不及待地以優雅的炫技琶音裝飾奏展開，與樂團呼應三次後，進入精神抖擻的第一主題——貝多芬對音樂的展想在此一覽無遺，這是一首有著交響氣勢的協奏曲。相對不安的第二主題，先以弦樂的斷奏呈現，進而發展為法國號溫暖的圓滑樂句，整個樂章表現出崇高的王者風範。

第二樂章以色彩反差極大的 B 大調呈現，小提琴使用弱音器的音色、管樂與鋼琴的相互呼應，表現出誠摯且溫暖的氣息。據貝多芬的高徒、也是擔任維也納首演的獨奏家徹爾尼表示，此慢板的主題是根據一首朝聖者的讚美詩所改編。樂章的尾聲，在法國號的持續降 B 音符中，進入第三樂章，主題由鋼琴輕柔地奏出，彷彿遠方傳來的神秘召喚，接著以迅雷不及掩耳地進入華麗、象徵勝利與狂喜的快板。

在末樂章裡，貝多芬充分發揮鋼琴與管絃樂團對答與抗爭的戲劇張力，但不同於第一

樂章的輝煌，這裡的歡欣雀躍更顯人性。最後在尾奏定音鼓持續的弱音伴奏中，鋼琴出其不意地奏出一小段猶如反思的片段，稍停片刻後，又義無反顧地如旋風般上揚，結束這首引人入勝的偉大作品。

指揮 | 簡文彬



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衛武營國家藝術文化中心藝術總監。簡文彬 1967 年生，國立藝專(今國立臺灣藝術大學)鍵盤組畢業，維也納音樂暨表演藝術大學指揮碩士學位。

1996 年起擔任德國萊茵歌劇院駐院指揮長達 22 年；1998 年至 2004 年為日本太平洋音樂節駐節指揮；2001 年至 2007 年為國家交響樂團音樂總監，在其任內推動「定期音樂會系列」、國人作品委託創作及錄製、「歌劇系列」等創舉，並在 2006 年樂團 20 週年時推出華語地區首次自製之華格納《尼貝龍指環》四部曲；2014-2016 擔任國立臺灣交響樂團藝術顧問，並於 2014 年 9 月獲頒第 18 屆國家文藝獎。

大提琴 | 馮勇智



馮勇智為近 40 年來，第一位獲得柴科夫斯基國際音樂大賽首獎的美國音樂家，同時也是歷史上最年輕的得獎者。被譽為是當代最傑出的大提琴家之一，馮勇智以不可限量的精湛琴藝及細膩敏銳的音樂性征服觀眾。這位年僅 24 歲的音樂家已證明了自己是新一代世界級音樂家中的耀眼之星，並以完美掌握古典及當代曲目的卓越洞見受到樂壇肯定，獲頒 2022 年 BB 信託獎及 2020 年艾佛瑞·費雪事業獎。

在 2022/23 樂季，馮勇智與許多樂團合作演出，並在世界各地舉辦獨奏音樂會。他與 BBC 愛樂樂團、羅徹斯特愛樂樂團、密爾瓦基交響樂團、雷汀交響樂團、林肯交響樂團、里奇菲爾德交響樂團、聖塔菲交響樂團、巴爾的摩室內樂團、薩拉索塔交響樂團和 APEX 重奏團合作，與達拉斯交響樂團首演凱薩琳·巴奇的大提琴協奏曲世界首演。並在包括紐約市、芝加哥、聖地牙哥、柏克萊、佛羅里達墨爾本、溫哥華、以及英國倫敦與荷蘭阿姆斯特丹等地演出。

近期的演出還包括亞斯本音樂節在內的多個知名音樂節。作為獨奏家，馮勇智曾與底特律交響樂團、堪薩斯城交響樂團、西雅圖交響樂團等多個樂團合作演出。

具有保加利亞和中國血統的馮勇智，從三歲起便開始學習大提琴。他在茱麗亞音樂學院師承理察·亞倫和提摩西·艾迪。馮勇智曾在 NPR 的《今日演出》節目中亮相，並六次受邀出席《來自頂尖》節目。除了音樂，他還喜愛電影、閱讀和超快棋。他演奏的大提琴為製琴師大衛·泰克勒 1717 年於羅馬所製，由一位捐贈者慷慨地透過畢爾國際小提琴協會借給他使用。

鋼琴 | 金善昱



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2006 年，鋼琴家金善昱以 18 歲之齡在利茲國際鋼琴大賽勝出，成為該比賽 40 年以來最年輕的首獎得主，並是首位亞洲人贏得此獎項。

金善昱曾與無數頂尖樂團合作，包括倫敦交響樂團、皇家大會堂管絃樂團、德勒斯登國家管絃樂團、芝加哥交響樂團、洛杉磯愛樂樂團、柏林愛樂樂團、北德廣播易北愛樂樂團、倫敦愛樂樂團、BBC 威爾斯國家管絃樂團、法國廣播愛樂樂團、NHK 交響樂團，2014 年與波茅斯交響樂團合作首次於 BBC Proms 逍遙音樂節演出。他曾合作過的知名指揮家包括卡內拉基斯、桑德加德、索契耶夫、哈丁、賈維、加德納、鄭明勳、阿胥肯納吉、亞諾夫斯基、歐拉莫、辛奈斯基、桑德林等。

金善昱迄今重要的獨奏音樂會，包括定期在威格莫音樂廳、伊莉莎白女王音樂廳、巴黎愛樂廳和香榭麗舍劇院的《鋼琴四星》系列、艾克斯音樂節、法國拉羅克當泰龍國際鋼琴音樂節，以及在貝多芬波昂故居、魯爾鋼琴音樂節、梅克倫堡 - 前波美拉尼亞音樂節、布宜諾斯艾利斯哥倫布劇院、東京的紀尾井音樂廳、大阪交響音樂廳和首爾藝術中心等地演出。金善昱也熱衷於室內樂演出。

2022/23 樂季，金善昱以獨奏家身份與洛杉磯愛樂、倫敦交響樂團合作，與歐洲室內樂團前往韓國巡演，擔任首爾愛樂歐洲巡演的獨奏家；並以指揮及鋼琴家身份參與波茅斯交響樂團演出。2022 年 8 月，他受邀指揮首爾愛樂，慶祝韓國光復節 77 週年，同年 12 月再次指揮三場貝多芬第九號交響曲音樂會。下個樂季，金善昱將以指揮家身分與亞特蘭大交響樂團、荷蘭廣播愛樂樂團、英國皇家北方交響樂團及李斯特室內樂團合作。

高雄市交響樂團



樂在，你也在。

—— 年輕的樂團 堅定向前行。

高雄市交響樂團是一個年輕有活力的樂團。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」，由時任文化局長史哲出任首屆董事長。現任董事長為高雄市文化局長王文翠，執行長為朱宏昌，駐團指揮楊智欽及吳曜宇。成立迄今，樂團以高雄代表自許，不斷的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，兼具古典與跨界是樂團發展的主軸，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。

2009年起迄今，樂團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」及全本歌劇製作品牌；同時持續受邀參與衛武營國家藝術文化中心自製節目，精湛演出受國內樂壇及樂迷一致肯定。在國際舞台上，樂團足跡遍及多個國際城市；近期亦受邀赴日本金澤參加貝多芬音樂節及香港「臺灣月 - 樂見臺灣」音樂會演出。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。

高雄市交響樂團名錄

執行長

朱宏昌

副執行長暨表藝製作中心主任

柏碧玲

演出事務部

組長

黃惠鈴

王詩捷

戴羽仲

孫思齊

陳惠慈

劉綺

熊玉梅

彭啟容

陳羽妙

韓欣潔

表藝製作中心

蔡詠蓁

李耘樞

劉為烽

洪靖雅

行政管理部

主任

尹紫瀨

黃兆慶

黃麗紅

許芳瑩

沈杏芬

駐團指揮

楊智欽

吳曜宇

第一小提琴

◎ 葉翹任

● 張恆碩

李純欣

郭洹佐

范翔硯

蔡宗言

陳冠甫

黃郁盛

陳人瑋

▲ 蔡依芸

▲ 郭承嫻

▲ 陳祺嫻

▲ 歐佩怡

▲ 張子萱

第二小提琴

○ 陳思圻

熊書宜

蕭曼林

張瓊紋

陳麗薰

葉家銘

黃俊翰

▲ 侯啟琳

▲ 鄭淳云

▲ 陳慧耘

▲ 陳致誠

▲ 歐羿里

中提琴

陳曉芸

尤媛

王弈萱

陶泓憬

林楷訓

▲ 黃文翔

▲ 陳陳

▲ 洪慈徽

▲ 謝宜臻

▲ 王澄卿

大提琴

○ 林采霈

劉彥廷

陳怡靜

林威廷

莊名媛

▲ 黃郁甯

▲ 鄭皓云

▲ 鄭宇彤

低音提琴

○ 阮晉志

趙紋孜

曾兆瑒

汪育萱

▲ 周云捷

▲ 譚今雯

長笛

○ 林文苑

葉瓊婷

吳建慧

雙簧管

○ 王慧雯

鄭化欣

▲ 楊詠翔

▲ 林彥亨

單簧管

○ 莊維霖

韓健峰

▲ 陳雅馨

▲ 楊婉勤

低音管

○ 劉君儀

施孟昕

▲ 曾昱承

▲ 李承軒

法國號

○ 陳冠豪

薛程元

黃姿菁

傅宗琦

賴衍學

小號

○ 唐大衛

陳鏡元

蘇勤硯

▲ 李齊恩

長號

○ 田智升

鄭詔駿

黃鈺棠

▲ 簡鈺翔

低音號

潘慈洞

定音鼓

○ 陳又誠

打擊

洪瑞辰

▲ 呂忻祐

▲ 邱艾思

▲ 葉海霆

豎琴

管伊文

▲ 邱芸婕

鋼琴

▲ 曹銘倉

本場代理首席

◎ 樂團副首席

● 樂團助理首席

○ 聲部首席

▲ 協演人員

Program

R. WAGNER: Act I. Prelude from Opera *Parsifal*, WWV 111

UnsuK CHIN: Cello Concerto

----- Intermission -----

L. v. BEETHOVEN: Piano Concerto No.5 in E-flat Major, Op. 73 *Emperor*

Program Notes

R. WAGNER: Act I. Prelude from Opera *Parsifal*, WWV 111

Written by HSU Wei-en
(Associate Professor of the School of Music, Hong Kong Academy for Performing Arts;
2018 Artist-in-Residence of National Theatre and Concert Hall)

WAGNER's *Parsifal* is an immensely potent and dramatic piece. The composer himself referred to it as a "Bühnenweihfestspiel" (a sacred festival stage play) rather than an "opera." At King Ludwig II of Bavaria's request, WAGNER presented the draft in 1865, but the idea had been germinating long before then; the composition took 40 years to fully realize, finally finishing in 1882.

After listening to the sketch of the Prelude to the first act, WAGNER's wife, Cosima, noted in her diary: "My emotion lasts long - then he speaks to me about this feature, in the mystery of the Grail, of blood turning into wine, which permits us to turn our gaze refreshed back to earth, whereas the conversion of wine into blood draws us away from the earth."

The story's theme draws from the Christian legend of the Holy Grail. WAGNER once remarked that what is required when playing the prelude is not "drama" but "originality." In the prelude to the first act, the composer emphasizes three motifs: "Communion," "Grail," and "Faith," which suggest the prevailing religious character throughout the work. In fact, WAGNER went so far as to discourage applause during the performance (a tradition that continues today, at least after the first act). It is a religious musical exploration delving into

aspects of human nature, faith, and redemption.

The prelude is in A-flat Major, lending it a more mysterious quality compared to the A Major key of the *Lohengrin Prelude*. The motif of "Communion" at the beginning is delicately rendered by woodwinds, as well as strings using mutes. Some scholars suggest that this orchestration may have been designed to showcase the acoustic characteristics of the Bayreuth Festspielhaus (Bayreuth Festival Theatre).

The "Grail" motif incorporates the melody of the German hymn *Dresden Amen*, also used in works ranging from MENDELSSOHN's Symphony No. 5, *Reformation*, to Hymn No. 640, *Twofold Amen*, from the Presbyterian Church in Taiwan (PCT)'s Hymnal. Following this, the brass introduces the "Faith" motif, characterized by its solemn and resolute tone, conveying a sense of spiritual depth and unwavering faith. The prelude ends with a slightly altered and melancholic rendition of the "Communion" motif, hinting at the "Mourning" motif in the later scenes.

Unsuk CHIN: Cello Concerto

I. Aniri

II. ♩ = c80

III. ♩ = c50

IV. ♩ = c144

Written by YEN Ming-hsiu (Assistant Professor, Taipei National University of the Arts)

Korean composer Unsuk CHIN created the Cello Concerto for cellist Alban GERHARDT, completing it between 2006 and 2008, and premiering it in 2009. After a revision in 2013, GERHARDT introduced a revised version in June of 2013, with a duration of 30 minutes.

In an interview with *BBC Music Magazine*, CHIN described it as "a psychological battle. In the first movement there's a short attack from the orchestra, while the cello plays a very soft light improvisation line. Then the cello solo attacks the orchestra, and they're struggling for a while... The third movement is calm and lyrical... In the middle part of the fourth movement..., the orchestra comes in and tries to destroy this line, but the solo cello remains. It survives and wins!"

The first movement "Aniri," meaning an interspersing narration and dialogue between

songs, is a key element of the traditional Korean drama genre Pansori. The music begins with the harp repeatedly playing a pizzicato G-sharp, while the cello starts with sustained higher major second interval notes. The range then widens with increasingly large interval leaps, creating a highly dramatic atmosphere. In the final improvisational section, the soloist swiftly traverses all four strings, generating a cacophonous effect with the "sul ponticello" technique using random notes. Simultaneously, the thunder sheet roars, and the strings themselves also produce piercing sounds with sul ponticello.

The third movement transitions into slow tempo. The orchestra sustains long notes as its foundation, providing a steady chordal backdrop for the cello's alternately melancholic and passionate melody lines. Towards the end, the cello continues ascending, gradually distancing itself from the descent of the double basses and double bassoon, ultimately concluding in pianississimo.

In the first segment of the fourth movement, the orchestra intermittently echoes the cello's dynamically shifting melody line. In the second segment, the orchestra's continuous glissandos underpin the cello's steadily ascending melody, crafting an atmosphere that feels suffocating and oppressive.

L. v. BEETHOVEN: Piano Concerto No.5 in E-flat Major, Op. 73 *Emperor*

- I. Allegro
- II. Adagio un poco mosso
- III. Rondo: Allegro ma non troppo

Written by YEN Ming-hsiu (Assistant Professor, Taipei National University of the Arts)

BEETHOVEN composed a total of five piano concertos, and he served as the soloist during the premieres of the first four. However, in 1809, when he completed the magnificent Concerto No. 5, BEETHOVEN's hearing had severely deteriorated, rendering him unsuitable for performing as a soloist. This piece is dedicated to his long-time patron, student, and friend, Archduke Rudolf. During this politically tumultuous period in Europe, Vienna, where BEETHOVEN resided, was besieged by Napoleon's army. While the moniker *Emperor* for this concerto did not originate from the composer himself, it undeniably captures the heroic spirit of the early 19th century, a time marked by war when BEETHOVEN's heart was deeply imbued with the ideals of justice and virtue.

The brilliant first movement commences with the entire orchestra harmoniously playing E-flat major in unison, a departure from the conventional arrangement in traditional piano concertos. The piano eagerly joins in with elegant and dazzling arpeggios. After echoing the orchestra three times, it enters the vibrant first theme, which showcases BEETHOVEN's musical vision, enriching it with symphonic grandeur. The somewhat restless second theme is initially introduced by the staccato strings, evolving into warm and flowing phrases delivered by the French horn. The entire movement exudes a sense of nobility.

The second movement unfolds in the key of B major, marked by striking color contrasts. The violin employs muted tones, while wind instruments and the piano engage in echoing dialogues, creating a heartfelt and warm atmosphere. According to Czerny, a prominent disciple of BEETHOVEN and the soloist during the Vienna premiere, the theme of this Adagio is adapted from a pilgrim song. As the movement draws to a close, the horn sustains B-flat notes and transitions into the third movement. Here, the theme is delicately played by the piano, evoking a mysterious call from a distance. It swiftly transforms into a magnificent and triumphant Allegro, symbolizing victory and ecstasy.

In the final movement, BEETHOVEN harnesses the dramatic tension of a lively dialogue and battle between the piano and the orchestra. However, unlike the magnificence of the first movement, the joy expressed here is more grounded and humane. As the piece reaches its conclusion, amid the continuous pianissimo accompaniment of the timpani, the piano unexpectedly delivers a brief paragraph akin to a contemplative reflection. After a brief pause, the piano soars forth with unwavering determination, much like a whirlwind, bringing this captivating and magnificent composition to an end.

Conductor
CHIEN Wen-pin



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CHIEN Wen-pin, General and Artistic Director of the National Kaohsiung Center for the Arts (Weiwuying), was born in 1967, graduated from the National Taiwan Academy of Arts and awarded a Master's degree at the National University for Music and Performing Arts Vienna. CHIEN joined the Deutsche Oper am Rhein (Düsseldorf/Duisburg, Germany) in 1996 and served as "Kapellmeister" for 22 years. 1998-2004 he was Resident Conductor of the Pacific Music Festival (Sapporo, Japan).

2001-2007 he was Music Director of National Symphony Orchestra (Taiwan Philharmonic); during his tenure the orchestra has achieved several milestones such as creating Subscription series, commissioning Taiwanese composers, introducing an opera series which coroneted with the first production of the complete *Der Ring des Nibelungen* by Richard WAGNER in Chinese speaking areas, upon orchestra's 20th anniversary in 2006. 2014-2016 CHIEN was Artistic Advisor of the National Taiwan Symphony Orchestra. In addition, CHIEN was winner of the "National Award for Arts" in 2014.

Cello
Zlatomir FUNG



The first American in four decades and youngest musician ever to win First Prize at the International Tchaikovsky Competition Cello Division, Zlatomir FUNG is poised to become one of the preeminent cellists of our time. Astounding audiences with his boundless virtuosity and exquisite sensitivity, the 24-year-old has already proven himself to be a star among the next generation of world-class musicians. A recipient of the Borletti-Buitoni Trust Fellowship 2022 and a 2020 Avery Fisher Career Grant, FUNG's impeccable technique demonstrates mastery of the canon and exceptional insight into the depths of contemporary repertoire.

In the 2022/23 season, FUNG performs with orchestras and gives recitals in all corners of the world. Orchestral engagements include the BBC and Rochester Philharmonics, Milwaukee, Reading, Lincoln, Ridgefield and Santa Fe Symphonies, Baltimore Chamber Orchestra, Sarasota Orchestra, and APEX Ensemble. He gives the world premiere of a new cello concerto by Katherine BALCH with the Dallas Symphony Orchestra. He plays recitals

throughout North America, including stops in New York City, Chicago, IL, San Diego and Berkeley, Melbourne, Vancouver. Tours of Europe and Asia include a recital at Wigmore Hall and two performances at Cello Biennale Amsterdam.

Recent summer festival appearances include Aspen Music Festival, Bravo! Vail with the New York Philharmonic and Leonard SLATKIN. As a soloist, FUNG has appeared with the

Detroit, Kansas City, Seattle, Utah, Greensboro, Ann Arbor, and Asheville Symphonies, among many others.

Of Bulgarian-Chinese heritage, FUNG began playing cello at age three. FUNG studied at The Juilliard School under the tutelage of Richard AARON and Timothy EDDY. FUNG has been featured on NPR's *Performance Today* and has appeared on *From the Top* six times. In addition to music, he enjoys cinema, reading, and blitz chess. He plays a 1717 cello by David TECCHLER of Rome, kindly loaned to him through the Beare's International Violin Society by a generous benefactor.

Piano
Sunwook KIM



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Sunwook KIM won the Leeds International Piano Competition in 2006, aged just 18, becoming the competition's youngest winner for 40 years, as well as its first Asian winner. He has established a reputation as one of the finest pianists of his generation, appearing as a concerto soloist in the subscription series of some of the world's leading orchestras including the London Symphony Orchestra, Royal Concertgebouw Orchestra, Staatskapelle Dresden, Chicago Symphony, Los Angeles Philharmonic, Berliner Philharmoniker, NDR Elbphilharmonie Orchester, London Philharmonic, BBC National Orchestra of Wales, Orchestre Philharmonique de Radio France, NHK Symphony Orchestra, and the Bournemouth Symphony Orchestra for his BBC Proms debut in Summer 2014. Conductor collaborations include with Karina CANELLAKIS, Thomas SONDERGARD, Tugan SOKHIEV, Daniel HARDING, Paavo JÄRVI, Edward GARDNER, CHUNG Myung-whun, Vl a dim ir ASHKENAZY, Marek JANOWSKI, Sakari ORAMO, Vassily SINAISKY and Michael SANDERLING.

Recital highlights to date include regular appearances at the Wigmore Hall, Queen Elizabeth Hall, in the *Piano 4 Etoiles* series at the Philharmonie de Paris and Théâtre des Champs-Élysées, Aix Festival, La Roque d'Antheron International Piano Festival (France) as well as at the BEETHOVEN- Haus Bonn, Klavier-Festival Ruhr, Mecklenburg-Vorpommern Festspiele, Teatro Colon Buenos Aires, Kioi Hall in Tokyo, Symphony Hall Osaka and Seoul Arts Centre. Sunwook is also a keen chamber musician and has collaborated with singers.

As soloist in the 2022/23 season, KIM returned to the Los Angeles Philharmonic, London Symphony Orchestra, Chamber Orchestra of Europe to tour South Korea as well as to the Seoul Philharmonic in their tour of Europe. KIM also returned to Bournemouth Symphony both as soloist and to conduct DVORAK's Cello Concerto alongside Brahms Symphony No. 2. KIM's return to the Bournemouth Symphony as conductor follows his instant success having made his play-direct debut with the orchestra and international conducting debut with the KBS Symphony only last season. In August 2022, KIM also had the honor to conduct the Seoul Philharmonic in their National Liberation Day Concert marking the 77th anniversary of South Korea's National Liberation Day and in December 2022 returned to conduct three performances of BEETHOVEN's Symphony No.9.

Next season, KIM will make his debut with Atlanta Symphony, Netherlands Radio Philharmonic, Royal Northern Sinfonia and Gävle Symfoniorkester as well as his conducting debuts with the Franz LISZT Chamber.

Kaohsiung Symphony Orchestra



Wherever there is music, there is you.

- A young orchestra moving forward with determination.

Founded in 1981; officially renamed the “Kaohsiung Symphony Orchestra” (KSO) by 2000. In April 2009, the Kaohsiung Symphony Orchestra and the Kaohsiung Chinese Orchestra were integrated into the ‘Kaohsiung City Philharmonic Culture and Arts Foundation’ with the current Minister of Culture, SHIH Che, took up the post of the first President. The present chairperson of Foundation is WANG, Wen-Tsui, Director of Kaohsiung City’s Bureau of Cultural Affairs. CHU Hung-Chang is the CEO of Foundation, and the resident conductors are YANG Chih-Chin and WU Yao-Yu.

Taking pride as the music ambassador of Kaohsiung City, the KSO has collaborated with a variety of prestigious conductors and renowned artists. The KSO strives to incorporate classical and cross-border performances into their repertoire, permeated with their unique passion. The KSO creates high-quality themes for the fans of music.

Recently, the orchestra has played a pivotal role in the Kaohsiung Spring Arts Festival and successfully established the reputation of the "Grassland Concert" and the full-scale opera productions, also frequently be invited to participate in Weiwuying Presented Programs of Weiwuying National Art and Culture Center.

On the international stage, KSO has been successively invited to perform in the USA, Macao, Nanking, Shanghai, Qingdao, Suzhou, Singapore, and Beijing. Lately, KSO was invited to the Beethoven-themed Spring Green Music Festival in Kanazawa, Japan, as well as Hong Kong's Taiwan Culture Festival. KSO will keep taking the international-level orchestra as the goal of self-enhancement and growth, steadily stepping beyond countries and borders, and moving forward firmly.

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▲ LU Hsin-yu

▲ CHIU Ai-szu

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HARP

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