

The
Maestro
Series
兩廳院 名家系列

30th
Anniversary



Gewandhaus
Orchester

力晶2017藝文饗宴
萊比錫布商大廈管絃樂團
GEWANDHAUSORCHESTER LEIPZIG

演出時間 | 2017年11月16日 (星期四) 7:30 PM

演出地點 | 國家音樂廳

主辦單位 |  國家兩廳院
National Theater & Concert Hall
國家表演藝術中心 National Performing Arts Center

演出者 | 指揮 / 赫伯特·布隆斯泰特 (Herbert Blomstedt)

小提琴 / 列奧尼達斯·卡瓦科斯 (Leonidas Kavakos)

萊比錫布商大廈管絃樂團 (Gewandhausorchester Leipzig)

獨家贊助 |  力晶文化基金會

指定住宿 |  Regent
TAIPEI

節目全長約115分鐘，含中場休息20分鐘
Approx. 115 minutes with an intermission of 20 minutes

主辦單位保留節目內容異動權
The program is subject to change

留白部位提供觀眾
打洞收藏之用

演出曲目

布拉姆斯：D大調小提琴協奏曲，作品77
不太快的快板
慢板
嬉戲的快板，但不過份快—近乎急板

中場休息

舒伯特：C大調第九號交響曲《偉大》，作品D. 944

行板—快板，但不太快
稍快的行板
詼諧曲（活潑的快板）
活潑的快板

Program

BRAHMS: Violin Concerto in D Major, Op.77

Allegro non troppo

Adagio

Allegro giocoso, ma non troppo vivace - Poco piu presto

Intermission

SCHUBERT: Symphony No. 9 in C Major, The Great, D.944

Andante – Allegro ma non troppo

Andante con moto

Scherzo (Allegro vivace)

Allegro vivace

演出者簡介

指揮／赫伯特·布隆斯泰特

布隆斯泰特出生於美國，父母都是瑞典人。因此，布隆斯泰特先於斯德哥爾摩的皇家音樂院與位於附近的烏普薩拉大學接受音樂教育；然後於紐約茱麗亞音樂院學指揮，於達姆城學現代音樂，並於瑞士巴塞爾的唱詩班學校研習文藝復興暨巴洛克時期的音樂。他曾於薩爾茲堡追隨伊果·馬克維奇，於壇格塢音樂節追隨雷納德·伯恩斯坦。六十餘年前，布隆斯泰特首度登上指揮台，指揮斯德哥爾摩愛樂管絃樂團，爾後擔任奧斯陸愛樂管絃樂團及瑞典與丹麥廣播交響樂團的首席指揮。1975-1985年間，他擔任德勒斯登國家交響樂團的首席指揮，帶領該團赴歐洲廿多個國家、美國及日本巡迴演出。迄今，他依舊固定與該團合作。

1985-1995年間，布隆斯泰特擔任舊金山交響樂團的音樂總監，現為該團的桂冠指揮。在他的任期中，他帶領該團於歐洲重要的音樂廳及音樂節演出，獲得樂評的讚揚。1996-1998年間，布隆斯泰特擔任位於漢堡的北德廣播交響樂團的音樂總監。1998年，布隆斯泰特獲聘擔任萊比錫布商大廈管絃樂團的音樂總監，直到2005年，之後並以榮譽指揮的身分，定期返回萊比錫與該團合作。

此外，布隆斯泰特亦為日本NHK交響樂團、丹麥國家交響樂團、瑞典廣播交響樂團、班貝格交響樂團的榮譽指揮；2016年5月，德勒斯登國家交響樂團在2007年頒發榮譽金勳章予布隆斯泰特之後，又授給他榮譽指揮的頭銜。除了固定與這些樂團合作之外，布隆斯泰特持續以客席指揮的方式指揮諸如柏林愛樂、巴伐利亞廣播交響、阿姆斯特丹皇家大會堂管絃、巴黎管絃、愛樂管絃、波士頓交響、芝加哥交響、克里夫蘭管絃、費城管絃、紐約愛樂及洛杉磯愛樂等世界最頂尖的樂團。2011年維也納愛樂的首度邀約，旋即讓布隆斯泰特成為該團固定邀請的指揮人選。

布隆斯泰特包羅萬象的錄音曲目涵蓋他與德勒斯登國家交響樂團所錄的超過130首樂曲，其中包括貝多芬、舒伯特的交響曲全集，以及他與丹麥廣播交響樂團所錄的所有尼爾森的管絃樂曲。布隆斯泰特帶領舊金山交響樂團單單為DECCA唱片錄音，其中有許多唱片獲得大獎，而西貝流士暨尼爾森的交響曲全集則被選為「高音質典範」錄音（俗稱「發燒唱片」）。2014年，DECCA發行了一套名為「舊金山歲月」的唱片，共15張CD，見證布隆斯泰特帶領舊金山交響樂團的那段時日。

布隆斯泰特指揮布商大廈管絃樂團的音樂會則由多家唱片公司發行。他們為DECCA錄製了布拉姆斯、布魯克納、辛德密特、孟德爾頌和理查·史特勞斯的作品。此外，他們為DG唱片錄製了桑德斯楚姆的《高位彌撒》，為RCA紅標唱片錄製了孟德爾頌的《以利亞》。德國唱片公司Querstand則發行了一系列由布隆斯泰特指揮布商大廈管絃樂團的音樂會現場演出錄音，其中的布魯克納交響曲全集獲得2013年國際古典音樂獎。

邇近，布隆斯泰特指揮布商大廈管絃樂團錄製了貝多芬交響曲全集，並於2017年7月發行，藉以慶祝他的90歲生日。布隆斯泰特獲頒多項榮譽學位，並獲選為皇家瑞典音樂學會會員。2003年，他獲頒德意志聯邦十字勳章。2016年4月，因他的終身成就，獲得丹麥頒發的雷歐尼·頌寧音樂獎。

小提琴／列奧尼達斯·卡瓦科斯

2017年雷歐尼·頌寧音樂獎得主／2017/18年阿姆斯特丹皇家大會堂駐館藝術家／2017/18年維也納音樂協會駐館藝術家

卡瓦科斯是一位具有獨特特質的小提琴家，以他高超的技巧、卓越的音樂性及演奏的整合性享譽全球。他與世界最頂尖的樂團合作，亦是DECCA唱片公司專屬的藝術家。

史帖里歐斯·卡范塔瑞斯、約瑟夫·金戈德及費胡克·拉多斯是卡瓦科斯生命中最重要三位導師。他在屆滿21歲之前，已經在1985年的西貝流士小提琴比賽、1988年的帕格尼尼小提琴比賽及瑙伯格音樂比賽等三項知名的音樂比賽中獲獎。因為他優異的表現而獲得錄製最初版本（完成於1903/04年）的西貝流士小提琴協奏曲，這是該版本第一次獲得錄音，該唱片獲得1991年《留聲機雜誌》頒給協奏曲項目的「年度錄音」。

卡瓦科斯在2017年獲得雷歐尼·頌寧音樂獎。這項卓越的獎勵是丹麥每年頒發給國際知名的作曲家、器樂獨奏家、指揮或聲樂家的獎項，是丹麥給予音樂工作者的最高榮譽。先前的獲獎者包括：雷納德·伯恩斯坦、班傑明·布瑞頓、阿圖·魯賓斯坦、耶胡迪·曼紐因、德密屈·蕭斯塔可維奇、迪特利許·費雪狄斯考、米斯迪斯拉夫·羅斯托波維奇、皮耶·布列茲、喬治·李蓋悌、阿弗雷德·布倫德爾、丹尼爾·巴倫波因及賽門·拉圖爵士。

2017/18樂季，卡瓦科斯擔任阿姆斯特丹皇家大會堂暨維也納音樂協會駐館藝術家。他將隨同夏伊帶領的史卡拉歌劇院愛樂管絃樂團巡迴歐洲演出，亦隨同布隆斯泰特帶領的萊比錫布商大廈管絃樂團巡迴歐洲及亞洲演出。此外，他將以獨奏家身分與柏林愛樂、倫敦交響、阿姆斯特丹皇家大會堂管絃、捷克愛樂、波士頓交響及芝加哥交響等樂團演出。卡瓦科斯亦擔任蕾拉·奧爾芭荷的第四號小提琴協奏曲《妮克絲：破裂的夢》的歐洲首演，由奧地利國家廣播公司維也納廣播交響樂團擔任伴奏。

目前，卡瓦科斯是DECCA古典唱片公司的專屬藝術家，他與恩瑞可·裴斯合作錄製他的第一張CD一貝多芬小提琴奏鳴曲集（2013年1月），贏得德國古典回聲唱片大獎的「年度器樂家」獎項。接下來，卡瓦科斯與夏伊指揮的萊比錫布商大廈管絃樂團合錄了布拉姆斯的小提琴協奏曲（2013年10月）、與王羽佳合錄了布拉姆斯的小提琴奏鳴曲（2014年3月）及2016年4月發行的《名家》。卡瓦科斯曾獲得英國《留聲機》雜誌頒發的「2014年年度藝術家」。2017年9月，他與馬友友及艾曼紐·艾克斯錄製布拉姆斯的三重奏集，由Sony古典唱片公司發行。

卡瓦科斯出生及成長於希臘雅典的一個音樂家庭，至今依然住在雅典。卡瓦科斯有充分的使命感，期望將他對音樂的瞭解與音樂的傳統教給下一代，他在雅典負責並指導一個一年一度的小提琴暨室內樂的大師班，吸引了來自世界各地的小提琴家暨室內樂演奏者前往研習。其中有一部分是關於製作小提琴及琴弓的藝術，他認為這些知識非常神祕，至今還難以解謎。卡瓦科斯使用1734年製的史特拉第瓦里琴「威勒摩特」，同時他還擁有由F. 雷歐納德、S. P. 葛瑞納、E. 哈提及D. 巴格製作的現代小提琴。

萊比錫布商大廈管絃樂團

萊比錫布商大廈管絃樂團是全世界最古老的管絃樂團。1743年，包括了貴族與一般市民在內的16位愛好音樂的慈善人士創立了名為「大音樂會」的音樂協會，這就是萊比錫布商大廈管絃樂團的起源。許多著名的音樂家曾擔任過萊比錫布商大廈管絃樂團的樂長（也就是音樂總監暨首席指揮），如：約翰·亞當·席勒、菲力克斯·孟德爾頌、亞瑟·尼基許、庫特·馬舒及李卡多·夏伊等。自2017/18樂季開始，安德列斯·尼爾森斯被任命為該團的樂長。

世界各地的愛樂者推崇萊比錫布商大廈管絃樂團非常獨特、與其他樂團截然不同的音色。萊比錫布商大廈管絃樂團每年在如同自己的家一般的三處場所作的演出超過200場，包括於布商大廈舉行的音樂會、為萊比錫歌劇院的歌劇演出伴奏及每週與湯瑪斯詩班合唱團於聖湯瑪斯大教堂演出的巴赫清唱劇，鍛鍊出該團獨特的音質以及極其多樣化的曲目。

鮮有一個樂團像萊比錫布商大廈管絃樂團一般，對交響樂傳統的發展發揮了如此明顯並持久的影響力。在該團的歷史上，它恆常吸引了世界最顯赫的作曲家、指揮及獨奏家貢獻精力、參與合作。在貝多芬生前（1825/26年），萊比錫布商大廈管絃樂團就曾演奏過貝多芬交響曲全集；此外，該團亦演奏過布

魯克納交響曲全集（1919/20年）。由該團擔任世界首演的經典管絃樂曲目涵蓋了華格納《紐倫堡的名歌手》前奏曲、貝多芬第五號鋼琴協奏曲《皇帝》、布拉姆斯D大調小提琴協奏曲暨《德意志安魂曲》以及布魯克納第七號交響曲等。

孟德爾頌擔任萊比錫布商大廈管絃樂團的樂長一職期間，對管絃樂曲目的發展做出巨大的貢獻。當他在任的1835-1847年間，他親自指揮自己譜寫的許多作品的首演，譬如：E小調小提琴協奏曲、蘇格蘭交響曲及《律·布拉斯》序曲等。

萊比錫布商大廈管絃樂團錄製的CD記錄了該團在李卡多·夏伊帶領下所衍生的改變。有些獲得聲名顯赫的國際錄音獎，其中包括一張金唱片。獲獎唱片有舒曼、布拉姆斯與貝多芬的交響曲全集以及巴赫的鋼琴協奏曲、耶誕神劇、聖馬太受難曲與布蘭登堡協奏曲等。萊比錫布商大廈管絃樂團和新任的音樂總監安德烈斯·尼爾森斯與古典音樂廠牌德意志留聲機合作，今年五月新發行的布魯克納第三號交響曲受到廣泛的好評，為布魯克納交響樂曲開啟新的光芒，並重新定義布魯克納的獨特音樂世界。

樂曲解說

撰文／呂懿德

布拉姆斯：D大調小提琴協奏曲，作品 77

布拉姆斯（1833-1897）在1853年5月首度邂逅姚阿幸，當時布拉姆斯依然默默無聞，而姚阿幸已是享譽歐洲的小提琴家，他們卻互相被對方吸引，旋即成為好友。透過姚阿幸的引薦，布拉姆斯認識了舒曼。舒曼慧眼識英雄，儘管布拉姆斯日後為眾所知的重要作品都尚未問世，舒曼還是在樂評中極力推崇他。這成為布拉姆斯創作生涯的轉捩點，舒曼與他的妻子克拉拉除了音樂方面提供他意見與指導之外，又給予他家庭的溫暖，使他在各方面都獲得照顧。

沒錯，布拉姆斯具有不世出的才華，並以他的作品名垂千古。不過他與莫札特不同，他的音樂都是苦苦思索雕琢而得，他的第一號交響曲整整寫了21年。或許他剛認識姚阿幸時，就有意為後者譜寫一首小提琴協奏曲，卻遲至1878年才付諸行動。那年夏季，布拉姆斯開始動筆，於同年秋季完成全曲，並題獻給姚阿幸。在譜曲過程中，有關小提琴獨奏部分，布拉姆斯頻頻徵詢姚阿幸的意見，甚至最原始版本的裝飾樂段亦由姚阿幸親撰。樂曲由布拉姆斯指揮萊比錫布商大廈管絃樂團，於1879年1月1日於萊比錫首演，姚阿幸擔任小提琴獨奏。首演評價毀譽參半，部分聽眾覺其氣勢宏偉，效果巍然，但馮畢羅抨擊它壓根是首「對抗小提琴」的曲子，韋尼奧夫斯基認為它「無法演奏」，至於薩拉沙泰則拒絕演出，表示他無法忍受「手持小提琴佇候多時，單單聽著雙簧管吹奏曲中唯一一段旋律」。不過此曲通過時間的考驗，如今它已是小提琴家最常演出的試金石之一。

布拉姆斯原先企圖將這首小提琴協奏曲分成四個樂章，最後卻決定遵循古典協奏曲快—慢—快的三樂章形式。不過，他還是有些創新的地方，譬如說：第一樂章採用雙呈示部，最先由管絃樂合奏主導的第一個呈示部中，不同聲部組成的合奏幾乎涵蓋了整個樂章的所有主題，一一加以提示；冗長的管絃樂演奏之後，定音鼓急播，獨奏小提琴揭引出抒情的第二主題。接著在發展部與再現部中，各主題接二連三地出現，另一方面，布拉姆斯又極力保持樂句精簡明確，並使它們洋溢出堂皇高貴的氣息。第二樂章的音樂流暢明澄，牧歌風的主旋律由雙簧管揭引後交由小提琴以細膩手法加以發揮；具有匈牙利民歌風情的第三樂章逐漸步向歡騰慶祝的終曲，張力十足地結束全曲。

舒伯特：C大調第九號交響曲《偉大》，作品 D. 944

舒伯特（1797-1828）屬於那種腦海中隨時都有旋律自然而然地浮現的天才型作曲家，他到處都可以創作，甚至當他與朋友在酒館中作樂時，靈感都會找上他。這時，他就順手拿一張紙（有時乃店家的菜單翻過來用），就開始譜曲。據舒伯特的好友一詩人修伯特的說法，舒伯特就寢時亦戴著眼睛（他有深度近視），以便他夢中想到某段旋律而驚醒時，可以翻身下床拿起筆就將這段音樂記下。

舒伯特留給後世九首完整的交響曲，但它們的編號相當紊亂，譬如說最晚的這首《偉大》，分別被稱為第七、八、九及十號。原因出在舒伯特一生命運不順，所有的交響曲在他生前都未曾作公開演出，也未曾出版。他在1825年就開始譜寫《偉大》交響曲，並於次年完成，此曲卻遲至1839年才由孟德爾頌指揮萊比錫布商大廈管絃樂團首演。因此在研究舒伯特的音樂學者Otto Erich Deutsch依年代次序重新為舒伯特每首作品編號之前，他的交響曲編號常令人混淆。

《偉大》這首作品最初因人們企圖將它與同為C大調的第六號交響曲區分開來而獲得這個暱稱，後世發現以它的長度及舒伯特作品中罕見的宏大氣勢來看，稱它為《偉大》實在非常貼切，就繼續沿用此名。由於手稿上記載著「1828年3月」，曾經有段時間，此曲被認為是舒伯特在臨終那一年所譜。不過，愈來愈多證據顯示它是舒伯特在1825年信中提到他於加斯坦（Gastein）所寫但後來失蹤的那首交響曲。1828年春季，舒伯特曾將此曲手稿交給維也納「愛樂之友協會」（the Gesellschaft der Musikfreunde，維也納愛樂前身）排練，但樂團以樂曲過長及過於艱鉅的理由拒絕演出。

第一樂章開始時，徐緩的序奏中不高亢但氣勢十足的法國號聲已明顯預告出全曲的基調，這個主題並交由其他樂器演奏，然後本樂章主部的三個主題才一一出現；發展部中第一與第二主題徘徊不去，且蘊積尾聲部分迸出的爆發力，法國號提示的主題在該部分發揮得淋漓盡致。第二樂章以進行曲形式呈現，以四個主題區分為四段，舒伯特巧妙地各主題之間以間奏曲般的過門將它們串聯成一體。詠諧曲的第三樂章洋溢著活力，由絃樂斷奏帶引出第一主題，隨後出現的是圓舞曲風格的第二主題，兩個主題翻翻起伏，節奏與速度的變化增加聆賞的樂趣。舒伯特成熟精湛的創作技巧在輝煌雄偉的終樂章展露無遺，事實上它直追貝多芬第九號交響曲的終樂章，證明舒伯特不單是抒情的詩人。

Profile

Herbert Blomstedt, conductor

Born in the USA to Swedish parents, Herbert Blomstedt began his musical education at the Royal Academy of Music in Stockholm and at the University of Uppsala. He later studied conducting at the Juilliard School in New York, contemporary music in Darmstadt and renaissance and baroque music at the Schola Cantorum Basiliensis. He worked with Igor Markevitch in Salzburg and Leonard Bernstein in Tanglewood. More than 60 years ago, in February 1954, Herbert Blomstedt made his debut as conductor with the Stockholm Philharmonic Orchestra. He has served as chief conductor of the Oslo Philharmonic and the Swedish and Danish Radio Orchestras. From 1975 to 1985 he was chief conductor of the Staatskapelle Dresden. Together they toured over twenty European countries, the USA and Japan, and their regular collaboration continues to date.

Herbert Blomstedt is Conductor Laureate of the San Francisco Symphony where he served as Music Director from 1985 to 1995. Throughout his tenure he and the Symphony repeatedly appeared to critical acclaim at major European concert venues and festivals. From 1996 to 1998, Maestro Blomstedt was Music Director of the NDR Symphony Orchestra in Hamburg. In 1998 he assumed the position of Music Director of the Gewandhausorchester in Leipzig, a post which he held until 2005. As Honorary Conductor of this orchestra, he returns to Leipzig regularly.

Five more orchestras awarded him the title of Honorary Conductor: NHK Symphony Orchestra in Japan, the Danish National Symphony and the Swedish Radio Symphony as well as the Bamberg Symphony Orchestra and, most recently, in May 2016, the Staatskapelle Dresden, after already having presented him with their Golden Badge of Honour in 2007. In addition to his commitments with these orchestras, he continues guest conducting the world's most pre-eminent orchestras including the Berlin Philharmonic Orchestra, Bavarian Radio Symphony Orchestra, Royal Concertgebouw Orchestra, Orchestre de Paris, Philharmonia Orchestra, Boston Symphony, Chicago Symphony, the Cleveland Orchestra, Philadelphia Orchestra, New York Philharmonic and Los Angeles Philharmonic. In 2011, a late debut saw him performing with the Vienna Philharmonic which immediately resulted in a regular collaboration.

Herbert Blomstedt's extensive discography includes over 130 works with the Dresden Staatskapelle, amongst them all symphonies of Beethoven and Schubert, as well as the complete orchestral works of

Carl Nielsen with the Danish Radio Symphony. With the San Francisco Symphony Orchestra he recorded exclusively for DECCA; several of the numerous recordings received major awards, the complete cycles of the symphonies of Jean Sibelius and Carl Nielsen enjoy reference standard. In 2014, DECCA released a 15 CD box *The San Francisco Years*, offering a representative selection of Herbert Blomstedt's tenure in San Francisco.

Several labels have documented his collaboration with the Gewandhausorchester. For DECCA, he recorded works of Brahms, Bruckner, Hindemith, Mendelssohn and Richard Strauss, other releases include Sandström's High Mass for Deutsche Grammophon and Mendelssohn's Elijah for RCA Red Seal. The German label querstand offers a selection of live concert recordings covering his tenure in Leipzig; the box set of the complete Bruckner symphonies won an International Classical Music Award in 2013.

He led the orchestra in the production of a complete cycle of Beethoven's symphonies, which was released to mark the occasion of his 90th birthday in July 2017. He holds several Honorary Doctorates and is an elected member of the Royal Swedish Music Academy. In 2003 he was awarded the German Federal Cross of Merit. In April 2016, he received the prestigious Danish Léonie Sonning Music Prize for his lifetime achievement.

Leonidas Kavakos, violin

Léonie Sonning Music Prize Winner 2017 / Artist in Residence, Amsterdam Concertgebouw 2017-18 / Artist in Residence, Vienna Musikverein 2017-18

Leonidas Kavakos is recognised across the world as a violinist and artist of rare quality, known at the highest level for his virtuosity, superb musicianship and the integrity of his playing. He works with the world's greatest orchestras and conductors and is an exclusive artist with Decca Classics.

The three important mentors in his life have been Stelios Kafantaris, Josef Gingold and Ferenc Rados. By the age of 21, Leonidas Kavakos had already won three major competitions: the Sibelius Competition in 1985, and the Paganini and Naumburg competitions in 1988. This success led to him recording the original Sibelius Violin Concerto (1903/4), the first recording of this work in history, and which won Gramophone Concerto of the Year Award in 1991.

Leonidas Kavakos was the winner of the Léonie Sonning Music Prize 2017. This prestigious prize is Denmark's highest musical honour and is awarded annually to an internationally recognised composer, instrumentalist, conductor or singer. Previous winners include Leonard Bernstein, Benjamin Britten, Arthur Rubinstein, Yehudi Menuhin, Dmitri Shostakovich, Dietrich Fischer-Dieskau, Mstislav Rostropovich, Pierre Boulez, György Ligeti, Alfred Brendel, Daniel Barenboim and Sir Simon Rattle.

In the 2017/18 season Kavakos will be Artist in Residence at both the Concertgebouw in Amsterdam and the Vienna Musikverein. He will tour Europe with the Filharmonica della Scala and Chailly and tour Europe and Asia with the Gewandhausorchester Leipzig and Blomstedt. Elsewhere, he will perform widely as soloist including with the Berlin Philharmonic, London Symphony Orchestra, Royal Concertgebouw Orchestra, Czech Philharmonic, Boston Symphony Orchestra, and Chicago Symphony Orchestra. Kavakos also gives the European premiere of Lera Auerbach's *Nyx: Fractured Dreams* (Violin Concerto No. 4) with the ORF Vienna Radio Symphony Orchestra.

In December 2017 Kavakos will embark on a European recital tour with Yuja Wang, and in February 2018 he tours North America performing Brahms and Schubert trios with Yo-Yo Ma and Emanuel Ax. He will also appear in recital with regular chamber music partner Enrico Pace in Asia and Europe.

Latterly, Leonidas Kavakos has built a strong profile as a conductor, and has conducted the London Symphony Orchestra, New York Philharmonic, Boston Symphony Orchestra, Houston Symphony, Deutsches Symphonie-Orchester Berlin, Gürzenich Orchester, Maggio Musicale Fiorentino, Filarmonica Teatro La Fenice, and Budapest Festival orchestras. In the 2017/18 season he will conduct the Orchestre Philharmonique de Radio France, Danish Radio Symphony Orchestra, Chamber Orchestra of Europe, Orchestre de la Suisse Romande, and Vienna Symphony.

As an exclusive recording artists with Decca Classics, his first release was Beethoven Violin Sonatas with Enrico Pace (January 2013), which was awarded the ECHO Klassik 'Instrumentalist of the Year'. This was followed by the Brahms Violin Concerto with the Gewandhausorchester Leipzig and Riccardo Chailly (October

2013), Brahms Violin Sonatas with Yuja Wang, (March 2014), and "Virtuoso" (April 2016). He was awarded Gramophone Artist of the Year 2014. In September 2017 Leonidas Kavakos joins Yo-Yo Ma and Emanuel Ax on a record of Brahms Trios released by Sony Classical.

Leonidas Kavakos' earlier discography encompasses recordings for BIS, ECM, and subsequently, for Sony Classical, Mendelssohn Violin Concerto (ECHO Klassik 'Best Concerto Recording') and Mozart's Violin Concertos, conducting and playing with Camerata Salzburg.

Born and brought up in a musical family in Athens and still resident there, Kavakos curates an annual violin and chamber-music masterclass in Athens, attracting violinists and ensembles from all over the world and reflecting his deep commitment to the handing on of musical knowledge and traditions. Part of this tradition is the art of violin and bow-making, which Kavakos regards as a great mystery and to this day, an undisclosed secret. He plays the 'Willemotte' Stradivarius violin of 1734 and owns modern violins made by F. Leonhard, S.P. Greiner, E. Haahti and D. Bagué.

Gewandhausorchester Leipzig

The Gewandhausorchester is the oldest civic symphony orchestra in the world. The enterprise was founded in 1743 by a group of 16 musical philanthropists - representatives of the nobility as well as regular citizens - forming a concert society by the name of Das Große Concert. Many celebrated musicians have been appointed to the office of Gewandhauskapellmeister (Music Director and Principal Conductor), including Johann Adam Hiller, Felix Mendelssohn Bartholdy, Arthur Nikisch, Kurt Masur and Riccardo Chailly. Andris Nelsons will assume the position of Gewandhauskapellmeister from the 2017/18 season.

Music lovers worldwide revere the highly individual sound palette that distinguishes the Gewandhausorchester from other symphonic orchestras. Their unique sound identity, along with the extraordinarily rich diversity of the repertoire which the Gewandhausorchester performs, is cultivated in over 200 performances each year in the Orchestra's three "homes": as concert orchestra in the Gewandhaus, orchestra of the Leipzig Opera and orchestra for the weekly services of the cantatas of Johann Sebastian Bach with the Thomanerchor in the Thomaskirche.

Few other ensembles have exerted such significant and enduring influence on the development of the symphonic music tradition as the Gewandhausorchester. Throughout its history, the Orchestra has consistently attracted the collaborative energies of the world's most eminent composers, conductors and soloists. The Gewandhausorchester performed a complete cycle of the symphonies of Beethoven during his lifetime (1825/26), as well as the first ever cycle of Bruckner's symphonies to be performed (1919/20). Wagner's Prelude to Die Meistersinger von Nürnberg, Beethoven's 5th Piano Concerto Emperor, Brahms' Violin Concerto and Deutsches Requiem and Bruckner's 7th Symphony are just a few examples of the core symphonic repertoire to be world premiered by the Gewandhausorchester.

A decisive contribution to the development of the symphonic repertoire must be attributed to the celebrated Gewandhauskapellmeister, Felix Mendelssohn Bartholdy. During his tenure from 1835 until 1847, he presided over the first performances of numerous works from his own pen, for instance the Violin Concerto, the Scottish Symphony and his Overture to Ruy Blas.

Gewandhausorchester CD recordings document the ever-evolving collaboration between the Gewandhausorchester and Riccardo Chailly; some of which have been decorated with highly coveted international awards including a Golden Disc: complete cycles of the symphonies of Schumann, Brahms and Beethoven; Bach's piano concertos, Christmas Oratorio, St. Matthew Passion and the Brandenburg Concertos. In addition, the new Gewandhauskapellmeister Andris Nelsons and the Gewandhausorchester embark upon a collaboration with the label Deutsche Grammophon that sheds new light on the symphonies of Bruckner, redefining Bruckner's very distinctive sound world. The most recent release of this complete Bruckner cycle was in May the Symphony No.3, receiving widespread critical acclaim.

萊比錫布商大廈管絃樂團團員名單

Dirigent Gewandhausorchester Leipzig Members as Per November 2017

1st Concertmaster

1st Violin

Sebastian Breuninger
Andreas Buschatz

Assistant 1st

Concertmaster 1st

Violin

Andreas Seidel
Yun-Jin Cho

1st Violin

Veronika Starke
Sara Astore
Jürgen Dase
Regine Korneli
Susanne Hallmann
Thomas Tauber
Brita Zühlke
Dorothea Vogel
Kivanc Tire
Franziska Mantel
Mao Zhao
Simona Venslovaite
Jiweon Moon
Paulina Krauter

1st Concertmaster

2nd Violin

Peter Gerlach

Concertmaster 2nd

Violin

Anna Steckel

2nd Violin

Sebastian Ude
Mariya Krasnyuk
Rudolf Conrad
Kathrin Pantzier
Edwin Ilg
Bernadette Wundrak
Lars Peter Leser
Tobias Haupt
Reinhold Dietrich
Ewa Helmers
Lydia Dobler
Nemanja Bugarcic
Camille Gouton
Jiyoon Lee
Minkyung Sul

1st Solo Viola / As Guest

Volker Sprenger

Solo Viola

Elizaveta Zolotova

Viola

Ruth Bernewitz
Dorothea Hemken
Heiner Stolle
Henry Schneider
Konrad Lepetit
Matthias Weise
Immo Schaar
Anne Wiechmann-
Milatz
David Lau
Tahlia Petrosian
Marlene Steg

1st Solo Cello

Christian Giger

Assistant 1st Solo Cello

Veronika Wilhelm

Cello

Matthias Schreib
Gayane Khachatryan
Nicolas Defranoux
Hartmut Brauer
Ulrike Strauch
Heiko Schumann
Kristin Elwan
Pedro Pelaez Romero
Axel von Huene

1st Solo Double Bass

Christian Ockert

Solo Double Bass

Karsten Heins
Burak Marlali

Double Bass

Tobias Martin
Bernd Meier
Eberhard Spree
Thomas Stahr
Slawomir Rozlach
Christoph Winkler

Solo Flute

Cornelia Grohmann
Sébastien Jacot

Flute

Manfred Ludwig

Flute / As Guest

Jeremie Abergel

Solo Oboe

Henrik Wahlgren
Domenico Orlando

Solo English Horn

Simon Sommerhalder
Gundel Jannemann-
Fischer

Solo Clarinet

Thomas Ziesch
Andreas Lehnert

Solo Eb-Clarinet

Edgar Heßke

Solo Bass Clarinet

Ingolf Barchmann

Solo Bassoon

Thomas Reinhardt
David Petersen

Assistant Solo Bassoon

Hans Schlag

Solo Contra Bassoon

Eckehard Kupke

Solo French Horn

Ralf Götz
Bernhard Krug

French Horn

Jochen Ple
Juliane Grepling
Jürgen Merkert
Tobias Schnirring
Wolfram Straßer
Julian Schack

Solo Trumpet

Jonathan Müller
Florian Pichler

Trumpet

Karl-Heinz Georgi
Janos Elmauer

Solo Trombone

Tobias Hasselt
Tomás Trnka

Trombone

Dirk Lehmann
Tino Mönks

Tuba

David Cribb

Solo Timpani

Mathias Müller
Marek Stefula

Harp

Gabriella Victoria
Carmen Alcántara
Fernández

Gewandhausdirektor

Andreas Schulz

Head of Orchestra Management

Marco Eckertz

Stage Manager

Jean-Peer Krutz

Stage Crew

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