



WEIWUYING ORGAN FESTIVAL
衛武營管風琴音樂節

藝術總監 | 克利斯蒂安·舒密特
Artistic Director | Christian SCHMITT

《名家盛會－黃金協奏曲》

A Matinee with Masters- Concerto Classics

2024.3.17 Sun. 14:30

衛武營音樂廳
Weiwuying Concert Hall

演出全長約 110 分鐘，含中場休息 20 分鐘。
Duration is 110 minutes with a 20-minute intermission.



National Kaohsiung
CENTER FOR THE ARTS

WEIWUYING

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

萊因貝格爾：F 大調第一號管風琴協奏曲，作品 137

管風琴獨奏：哈約·波勒馬

I. 莊嚴的中板 II. 行板 III. 終曲：流動地

夏米娜德：D 大調長笛小協奏曲，作品 107

長笛獨奏：塔蒂亞娜·胡蘭德

紀堯姆·康內松：《安魂協奏曲》（亞洲首演）

管風琴獨奏：克利斯蒂安·舒密特

I. 垂憐曲 II. 憤怒之日 III. 賜我們平安

----- 中場休息 -----

法朗克：交響變奏曲

鋼琴獨奏：約瑟夫·穆格

皮亞佐拉：〈中板〉與〈急板〉，選自《阿空加瓜山》協奏曲（阿特·貝爾沃夫改編給管風琴）

管風琴獨奏：阿特·貝爾沃夫

樂曲曲解

撰文 | 陳相瑜

萊因貝格爾：F 大調第一號管風琴協奏曲，作品 137

萊因貝格爾（1839-1901）是德國浪漫時期的作曲家兼管風琴家，曾就讀於慕尼黑音樂學院，之後也成為慕尼黑音樂學院管風琴與作曲的終身教授。萊因貝格爾是位多產的

作曲家，創作了 12 首彌撒曲、安魂曲、歌劇、交響曲、室內樂、管風琴曲、合唱作品等，其中又以管風琴作品最為人所稱道。他的管風琴作品包括：以 20 個不同調性創作的 20 首奏鳴曲、兩首協奏曲、以及多首獨奏作品等，音樂風格主要受巴赫、舒伯特、孟德爾頌、舒曼、布拉姆斯等多位德奧前輩作曲大師的影響，其中又以巴赫的影響最為深遠。

F 大調第一號管風琴協奏曲創作於 1884 年，全曲分為三個樂章，第一樂章：F 大調、莊嚴的中板、四四拍；第二樂章：降 D 大調、行板、六八拍；第三樂章則是 F 大調、終曲：流動地、二二拍。樂曲採用三支法國號加上弦樂團的特殊樂團編制來襯托管風琴豐富多變的音色，旋律優美而富有表情、和聲色彩豐富，流露出孟德爾頌式高貴優雅、明亮又充滿活力的音樂風格。此外，萊因貝格爾也運用了近似法朗克常用的循環形式（cyclic form）創作手法，以主題式的概念貫穿三個樂章，並將主題加以變形、發展，讓全曲更具有統合性，充分展現了管風琴的技巧、豐富的聲響與壯闊的氣勢。

夏米娜德：D 大調長笛小協奏曲，作品 107

夏米娜德是法國浪漫時期的作曲家兼鋼琴家，曾就讀於法國巴黎音樂院。夏米娜德是位多產的作曲家，創作了許多鋼琴曲、歌曲及管絃樂曲，而且作品深受大家的喜愛。她的音樂旋律優美、和聲豐富、作曲技巧嫻熟，充分展現了法國沙龍音樂的風格。夏米娜德於 1913 年獲頒法國榮譽軍團勳章（Légion d'honneur），是第一位獲得此殊榮的女性作曲家。法國作曲家安布魯瓦斯·托馬斯（Ambroise THOMAS，1811-1896）形容她：「不是一位會作曲的女性，而是一位女性作曲家」。

D 大調長笛小協奏曲創作於 1902 年，最初是為長笛和鋼琴而作，後來夏米娜德將它改編給長笛和管絃樂團演奏，是她最受歡迎的作品，也成為長笛的經典曲目之一。D 大調長笛小協奏曲是一首單樂章的作品，樂曲一開始樂團以明朗的 D 大調音階下行做為前導，長笛獨奏緊接著優雅地登場，全曲展現長笛寬廣多變的音色，高音清澈明亮、低音柔和優美，充分發揮長笛的各種技巧，包括：顫音、花舌、快速音群等；樂團也恰如其分地烘托，並與之對話。曲式近似輪旋曲，在雙簧管的過門後有一段長笛華麗而炫技的裝飾奏（cadenza），將全曲主要的音樂元素做回顧、變化，並加以裝飾，樂曲最後在加快的速度中燦爛地結束。

紀堯姆·康內松：《安魂協奏曲》（亞洲首演）

享譽國際的法國當代作曲家紀堯姆·康內松生於1970年，2012年獲薩塞姆大獎（Sacem's Grand Prize），2015年及2019年兩度獲頒音樂勝利獎（Victoires de la Musique Award），2016年起先後擔任多個歐洲樂團駐團作曲家。2020年康內松受巴塞爾城市賭場音樂廳管風琴音樂節以及蘇黎世音樂廳協會的共同委託，創作《安魂協奏曲》，樂曲充滿戲劇性，帶有濃厚的法式色彩。

樂曲共有三個樂章，第一樂章「垂憐曲」，由四種不同情緒的主題構成，第一主題也是最重要的主題，充滿半音色彩，瀰漫著不安的氛圍；第二主題由管風琴奏出安靜而悲傷的旋律；第三主題是由自然音階組成、類似聖詠的旋律；第四主題是撫慰人心的小提琴獨奏，曲末最高潮後安靜地結束。

第二樂章「憤怒之日」，根據葛利果聖歌《憤怒之日》主題而作，強烈的切分節奏推動著音樂進行，樂曲中段加入「死亡之舞」的素材，與「憤怒之日」的動機交織在一起，快速而充滿張力。

第三樂章「賜我們平安」，以鐵琴輕柔的樂音開始，慢慢地漸強進入巨大的「光明」之中，管風琴也與管絃樂團的音色交融在一起，最後小號再次響起第一樂章的主題，平靜地結束全曲。首演後作曲家增加了幾個管風琴的裝飾奏片段，更新版也讓管風琴有更多揮灑的空間。

法朗克：交響變奏曲

浪漫時期作曲家兼管風琴家法朗克（1822-1890）是法國管風琴交響學派的創始者，被李斯特譽為「現代巴赫」，除了傑出的管風琴演奏能力外，他的管風琴音樂也繼巴赫之後成為最重要的管風琴曲目。此外，法朗克的d小調交響曲、A大調小提琴奏鳴曲以及這首交響變奏曲也深受歡迎。

為鋼琴與管絃樂團而作的交響變奏曲創作於1885年，是以變奏曲形式創作的單樂章作品。樂曲採用了法朗克最擅長的「循環形式」（cyclic form）手法，以主題旋律貫穿全曲，並自由地轉調、變換速度，讓音樂展現更多彩而豐富的聲響及內涵。

樂曲由兩個主題構成，第一個是由樂團齊奏、稍快而有力的附點節奏音型，另一個則是鋼琴充滿感情、稍慢而自由的旋律。音樂學者唐納·透維（Donald TOVEY，1875-1940）曾形容這首作品是以變奏曲為基礎而作的、自由且精緻的幻想曲，就像一首敘事詩般的，一開始透過升 f 小調不安的情緒，緩緩地敘述著生命的故事，中間段轉為較明朗的 A 大調，鋼琴以流動的 16 分音符六連音呈現，但憂鬱的旋律動機仍在弦樂低音徘徊，隨著樂曲的鋪陳開展，調性也不斷地變化，情緒也跟著激盪起伏，曲末轉為輕快活潑的升 F 大調，宛如對生命的頌讚與謳歌！

皮亞佐拉：〈中板〉與〈急板〉，選自《阿空加瓜山》協奏曲（阿特·貝爾沃夫改編給管風琴）

皮亞佐拉（1921-1992）是阿根廷的作曲家兼班多鈕手風琴演奏家，班多鈕手風琴是探戈音樂的靈魂樂器，曾有阿根廷詩人形容班多鈕手風琴那種優美而感傷的音色「彷彿有隻瞎眼的鳥兒在裡頭唱歌」。但是探戈音樂最初並不被主流的音樂圈所接納，皮亞佐拉因而一度想放棄，所幸在巴黎求學期間在作曲家布蘭潔（Nadia BOULANGER，1887-1979）的鼓勵之下大膽地投入探戈音樂的創作，將古典音樂和爵士樂的技法融入探戈中，並積極地參與推廣演出，成功地將探戈音樂從通俗流行的舞蹈伴奏音樂提升為具有高度藝術性的音樂，並創立了「新探戈音樂」學派，他也成為阿根廷文化代表性的人物，被尊稱為「了不起的皮亞佐拉」。

《阿空加瓜山》原是為班多鈕手風琴、弦樂與打擊樂所寫的協奏曲，創作於 1979 年，作品完成後大受歡迎，皮亞佐拉的出版商帕加尼（Aldo PAGANI，1932-2019）暱稱這首協奏曲為「阿空加瓜山」，因為阿空加瓜山是南美洲的最高峰，以此象徵這首作品為皮亞佐拉探戈音樂的巔峰之作。全曲共三個樂章：有力的稍快板、中板與急板。複雜的和聲、刺耳的不和諧音，摻雜著憂鬱的情感，呈現拉丁探戈音樂獨特的風情。而管風琴是手風琴的「近親」，由擔綱演出的管風琴家親自改編，將首次以管風琴的版本呈現《阿空加瓜山》，相信也別有一番風味。

演出者簡介

指揮

簡文彬

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（Deutsche Oper am Rhein）駐院指揮長達 22 年；1998-2004 年為日本太平洋音樂節（Pacific Music Festival）駐節指揮；2001-2007 年為國家交響樂團（NSO）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。

藝術總監 | 管風琴

克利斯蒂安·舒密特

「舒密特的音樂色彩令人驚嘆。」－《維也納日報》

克利斯蒂安·舒密特在與賽門·拉圖指揮下的柏林愛樂首次登台合作，以及在薩爾茲堡音樂節演出後，便成為全球炙手可熱的管風琴家之一。在 2021/22 樂季中，舒密特獲選為蘇黎世音樂廳管絃樂團的「焦點音樂家」，並與指揮家帕佛·賈維合作，啟用了該音樂廳的新管風琴。

舒密特近期不僅在洛杉磯愛樂邀請下於迪士尼音樂廳首次登台，也在丹尼爾·巴倫波因的指揮下與柏林國家歌劇院管絃樂團共同演出，並和克里斯多福·艾森巴赫合作錄製亨德密特的第七號室內樂。本樂季中，他則將攜手指揮帕佛·賈維，與費城管絃樂團首次合作，並再次回到迪士尼音樂廳舉辦獨奏會。

舒密特曾在漢堡易北愛樂廳、柏林音樂廳、維也納金色大廳、萊比錫布商大廈以及蒙特婁交響樂廳舉辦獨奏會；更曾與菲利浦·赫爾維格、雅庫·胡薩、馬雷克·亞諾夫斯基、丹尼爾·巴倫波因，以及帕佛·賈維與曼弗雷德·霍內克等指揮家合作。舒密特亦

經常作為獨奏會的協奏者，曾與瑪格達蓮娜·柯澤娜、馬提亞斯·赫夫斯、湯瑪斯·漢普森和馬提亞斯·葛納等人連袂演出。

舒密特曾與德意志留聲機公司合作，為「巴赫 333 年冥誕紀念」計畫錄製兩張 CD，並與女高音瑪格達蓮娜·柯澤娜合作錄製聲樂與管風琴演奏的專輯。在 2013 年，他以魏多管風琴交響曲作品 42 第 3 首及作品 69 的錄音作品，獲得回聲音樂古典獎。

舒密特目前任教於鹿特丹的科達茨藝術大學。他曾在巴黎、波士頓及薩爾布魯根等地學習管風琴，也曾擔任多項比賽的評審團成員。他也是班貝格交響樂團的首席管風琴家。

管風琴

哈約·波勒馬

來自荷蘭鹿特丹的管風琴家兼作曲家哈約·波勒馬，是鹿特丹聖勞倫斯大教堂內、荷蘭最大管風琴的管風琴師。

波勒馬於 1998-2005 年間於歐洲各地贏得許多國際管風琴競賽。2009 年時更獲頒巴黎藝術與科學教育促進學會銀質獎章，以表彰其演繹法國管風琴音樂的成就。

波勒馬身兼管風琴演奏家、講師以及作曲家，在其 20 年的職涯中，抱持向更多民眾推廣管風琴的想法，波勒馬不斷創作不同形式的樂曲，從廣為人知的樂曲到現代風格的曲式，以期吸引古典樂與實驗音樂樂迷的關注。他的演奏曲目廣泛，涵蓋揚·彼得松·史威林克、巴赫的樂曲到當代作品，也特別關注梅湘和 20 世紀的法國管風琴音樂。

除了獨奏演出外，波勒馬也時常與合唱團及演奏樂團合作，並接受作曲委託。近期，他為管風琴、合唱團、獨唱者及打擊樂共演的創作《莊嚴彌撒》，已完成專輯錄製並獲得廣大好評。此外，波勒馬亦任教於鹿特丹科達茨藝術大學，並在國際間開設教授演繹與即興演奏的大師班，也經常擔任國際管風琴競賽的評審。

管風琴

阿特·貝爾沃夫

阿特·貝爾沃夫是一位熱情且多才多藝的音樂家，他喜歡策劃能激動人心且富有開拓精神的音樂會。除了對古典樂曲充滿熱情，貝爾沃夫也持續為管風琴樂界尋找新的道路與表演形式。為此，他不僅經常與影像藝術家亞普·德魯斯汀合作，也與土耳其德爾維希舞舞者卡迪爾·索努克搭檔，以譚·霍爾特名曲《頑固音型之歌》共同創作《東方遇上西方》的演出，更推出《我的心》這檔結合管風琴與探戈音樂的製作。

身為管風琴演奏家，貝爾沃夫經常擔任鹿特丹愛樂樂團、南荷蘭愛樂樂團和班貝格交響樂團的嘉賓，在國內外的音樂會和音樂節上表演，並自 2012 年起擔任荷蘭布雷達聖母教堂的管風琴家。

他曾在鹿特丹音樂學院學習管風琴、合唱指揮及教會音樂，並在海牙皇家音樂學院與伯特·馬特學習即興創作，再前往巴黎師從瑪麗-克萊兒·亞蘭、在德國北部師從哈洛德·沃格爾，繼續深造管風琴，並在巴黎獲得演奏精湛獎之後完成修業。

目前，貝爾沃夫任教隸屬於科達茨藝術大學的鹿特丹音樂學院。自 1994 年以來，他一直擔任管風琴和編曲教授。

2003 年，貝爾沃夫獲頒法國學術院藝術、科學與文學的銀質獎章，以表彰他對法國管風琴文化的貢獻。

長笛

塔蒂亞娜·胡蘭德

獲評論家讚譽為「長笛界帕格尼尼」的塔蒂亞娜·胡蘭德，曾獲德國古典音樂大獎的肯定，並自卡內基音樂廳的首演以來，即躋身最優秀長笛演奏家之列。她曾和柏林愛樂合奏德布西《牧神的午後前奏曲》，獲柏林主要報社評為「驚為天人的牧神」。在 2023/24 樂季中，除將在易北愛樂廳演出，並與德國廣播愛樂進行巡演，也將延續與鋼琴家奧利弗·特林德的 CD 合作，並完成一系列小巴赫與黑夫蒂作品的錄音。

胡蘭德從 2000 年起擔任西南廣播交響樂團的長笛首席，常受邀擔任其他交響樂團的

客座長笛家，並定期與當代傑出指揮合作，包含布隆斯泰特、杜達美、艾森巴赫、于特福許、吉爾伯特、霍內克、胡薩、佩特連科、沙隆年、桑德林以及提勒曼。

胡蘭德在獲得 1996 年布拉格之春國際音樂比賽首獎、贏得 1997 年神戶國際長笛大賽和 1999 年紐約東西國際選拔賽後，即成為炙手可熱的老師及評審。她是德國音樂大賽及日本琵琶湖國際長笛大賽的評審之一，也是德國曼海姆音樂暨表演藝術大學的長笛教授。

鋼琴

約瑟夫·穆格

「他無疑已成為最傑出的鋼琴家之一。」—布萊斯·莫里森，《留聲機》雜誌

約瑟夫·穆格廣泛的作品演繹及獨特的藝術氣質體現在他創新的演出以及獲獎唱片，讓人想起鋼琴樂的黃金時期。他優游於世界舞台，曾獲《留聲機》古典音樂大獎、兩個國際古典音樂大獎，也被提名葛萊美獎。

2022/2023 樂季中，穆格前往柏林音樂廳、阿姆斯特丹皇家大會堂、科隆愛樂廳、威格摩爾音樂廳等地及音樂節與各大樂團合作。他收錄舒曼及布拉姆斯作品的專輯曾獲頒「金音叉獎」。

穆格在阿姆斯特丹皇家大會堂的「鋼琴大師」系列、莫斯科國際音樂廳、馬林斯基劇院、法蘭克福舊歌劇院、斯圖加特劇院、漢堡萊斯音樂廳及鹿特丹的多倫音樂廳的演出中建立了名聲。

他豐富的演奏經歷使其有機會跟各地樂團和知名指揮合作，包括愛樂管絃樂團、哈雷管絃樂團、蒙特婁大都會交響樂團、赫爾辛基愛樂樂團、斯圖加特愛樂、布拉格愛樂，以及指揮家亞尼克·聶澤-賽金、馬提亞斯·平沙爾與麥可·桑德林。

穆格曾獲「羅斯柴爾德集團獎」，並在 2009 年被選為史坦威藝術家。他現居於盧森堡，是該國近郊「康茲音樂節」創辦人之一。

高雄市交響樂團

樂在，你也在。一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「台灣月－樂見台灣」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。

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- 范翔硯 FAN Hsiang-yen
- 蔡宗言 TSAI Tsung-yen
- 陳冠甫 CHEN Guan-fu
- 黃郁盛 HUANG Yu-sheng
- 陳人瑋 CHEN Jen-wei
- ▲ 蔡依芸 TSAI I-yun
- ▲ 郭承嫻 KUO Cheng-shan
- ▲ 吳汶璇 WU Wen-hsuan

第二小提琴 Second Violin

- 陳思圻 CHEN Szu-chi
- 熊書宜 HSIUNG Shu-i
- 蕭曼林 HSIAO Man-lin
- 張瓊紋 CHANG Chiung-wen
- 陳麗薰 CHEN Li-hsun
- 葉家銘 YEH Chia-ming
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- ▲ 陳棋嫻 CHEN Chi-hsien

中提琴 Viola

- 蕭寶鈴 HSIAO Pao-ling
- 陳曉芸 CHEN Hsiao-yun
- 王弈萱 WANG Yi-hsuan
- 尤媛 YU Yuan
- 林楷訓 LIN Kai-shun
- 陶泓憬 TAO Hung-ching
- ▲ 黃文翔 HUANG Wen-hsiang
- ▲ 徐浩原 HSU Hao-yuan

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
- ▲ 黃郁甯 HUANG Yu-ning

低音提琴 Double Bass

- 阮晉志 JUAN Chin-chih
- 趙紋孜 CHAO Wen-tzu
- 曾兆瑒 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
- 鄭化欣 CHENG Hua-hsin

單簧管 Clarinet

- 莊維霖 CHUANG Wei-lin
- 韓健峰 HAN Chien-feng

低音管 Bassoon

- 劉君儀 LIU Chun-yi
- 施孟昕 SHIH Meng-hsin

法國號 Horn

- 陳冠豪 CHEN Kuan-hao
- 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 David Melchior ARGENTA
- 陳鏡元 CHEN Ching-yuan
- 蘇勤硯 SU Ching-yen

長號 Trombone

- 田智升 TIEN Chih-sheng
- 鄭詔駿 CHENG Chao-chun

低音長號 Bass Trombone

- 黃鈺棠 HUANG Yu-tang

低音號 Tuba

- 潘慈洞 PAN Tzu-tung

定音鼓 Timpani

- 陳又誠 CHEN Yu-cheng

打擊 Percussion

- 洪瑞辰 Hung Jui-chen
- ▲ 謝承育 HSIEH Cheng-yu

豎琴 Harp

- 管伊文 KUANG Yi-wen

鋼琴 Piano

- ▲ 蔡學民 TSAI Hsueh-min

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- 樂團助理首席 Assistant Concertmaster
- 聲部首席 Principal
- ▲ 協演人員 Guest Orchestra Member

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Program

J. RHEINBERGER: Organ Concerto No. 1 in F Major, Op. 137

Organ Soloist: Hayo BOEREMA

I. Maestoso

II. Andante

III. Finale: Con moto

C. CHAMINADE: Concertino for Flute and Orchestra in D Major, Op. 107

Flute Soloist: Tatjana RUHLAND

Guillaume CONNESSON: Concerto da Requiem (Asia Premiere)

Organ Soloist: Christian SCHMITT

I. Kyrie

II. Dies irae

III. Dona nobis pacem

----- Intermision -----

C. FRANCK: Symphonic Variations for Piano and Orchestra

Piano Soloist: Joseph MOOG

A. PIAZZOLLA: "Moderato" and "Presto" from *Aconcagua*, Concerto for Bandoneon, Strings and Percussion (Arranged for Organ by Aart BERGWERFF)

Organ Soloist: Aart BERGWERFF

Program Notes

Written by CHEN Hsiang-yu / Translated by HSIEH Lin

J. RHEINBERGER: Organ Concerto No. 1 in F Major, Op. 137

Josef RHEINBERGER (1839-1901), a German composer and organist of the Romantic Period, received his education at the Munich Conservatory, where he later held a tenured professorship in organ and composition. He was a prolific composer, contributing to the

musical world twelve masses, requiems, operas, symphonies, chamber music, organ compositions, and choral works, among others. Notably, his organ compositions garnered the highest acclaim, including twenty sonatas in twenty different keys, two concertos, and numerous solo pieces. RHEINBERGER's musical style was heavily influenced by German and Austrian luminaries such as BACH, SCHUBERT, MENDELSSOHN, SCHUMANN, and BRAHMS, with BACH exerting the most profound impact on his work.

The Organ Concerto No. 1 in F Major, written in 1884, consists of three movements. The first is *Maestoso* in F Major, with a 4/4 time signature. The second movement, moving to D-flat Major, adopts an *Andante* tempo with a 6/8 time signature, while the third movement returns to F Major for the *Finale*, a *Con moto* 2/2. This piece employs three French horns and a string orchestra to enrich the organ's multifaceted timbre. The melodies are exquisite and expressive, complemented by colorful harmonies, reminiscent of MENDELSSOHN's style: noble, elegant, and energetically bright. Furthermore, RHEINBERGER employed a technique reminiscent of the cyclic form often adapted by César FRANCK, weaving a thematic concept throughout the three movements. He skillfully transformed and developed the theme, creating a cohesive piece that showcases organ virtuosity, powerful sound, and grandeur of the music.

C. CHAMINADE: Concertino for Flute and Orchestra in D Major, Op. 107 **Flute Soloist: Tatjana RUHLAND**

Cécile CHAMINADE, a French composer and pianist of the Romantic Period, received her education at the Conservatoire de Paris. She was prolific, known for her piano pieces, songs, and orchestral works, all cherished by a wide audience. Her music featured graceful melodies, rich harmonies, and expert composition, exemplifying the style of French salon music. CHAMINADE was honored with the Légion d'honneur in 1913, becoming the first female composer to receive this recognition. French composer Ambroise THOMAS (1811-1896) described her as "not merely a woman who composes music, but a true female composer."

The Concertino for Flute and Orchestra in D Major, composed in 1902, was originally written for flute and piano and later adapted for flute and orchestra by the composer. It stands as CHAMINADE's most popular work and has become a classic in the flute repertoire. This concertino is a single-movement piece that commences with the orchestra

introducing a vibrant descending scale in D Major. The flute solo elegantly enters, unveiling the instrument's expansive and diverse timbral range, with crystalline and radiant treble notes alongside gentle and enchanting bass tones. Various flute techniques, such as vibrato, flutter tonguing, and rapid runs, are skillfully incorporated, engaging the orchestra in a well-balanced dialogue. Designed in a style reminiscent of a Rondo, the concertino highlights a brilliant and virtuosic flute cadenza, which emerges following the oboe transition. It revisits, transforms, and embellishes the main musical elements, culminating in a brilliant, accelerated climax that brings the composition to an exhilarating conclusion.

Guillaume CONNESSON: *Concerto da Requiem* (Asia Premiere)

Guillaume CONNESSON, born in 1970, is a celebrated contemporary French composer of worldwide acclaim. He received the prestigious Sacem's Grand Prize in 2012 and was honored with the Victoires de la Musique Award twice, in both 2015 and 2019. Since 2016, he has held several residencies with European orchestras. In 2020, CONNESSON was commissioned by the Organ Festival of the Stadtcasino Basel and the Tonhalle-Gesellschaft Zürich AG to create the captivating *Concerto da Requiem*. This composition is characterized by its dramatic qualities and distinctive French-style orchestration.

It consists of three movements. The first, *Kyrie*, comprises four distinct themes, each conveying different emotions. The opening theme, the most important, is rich in chromatic colors and establishes an atmosphere of unease that permeates the entire movement. The second theme, played quietly on the organ, exudes a sense of sorrow. The third theme employs diatonic scales, reminiscent of Gregorian chant. The fourth theme, a consoling violin solo, subtly concludes the movement after reaching its tremendous climax.

The inspiration for the second movement, *Dies Irae*, is the Gregorian chant bearing the same name. This movement is characterized by a robust syncopated rhythm that propels the musical development. Within this composition, elements from "*Danse Macabre*" are seamlessly integrated, blending with the "*Dies Irae*" theme, resulting in a dynamic and rapid musical atmosphere.

The third and final movement, *Dona nobis pacem*, begins with a gentle vibraphone, gradually building into a vast, radiant "light." The organ harmoniously blends with the

orchestra's timbre, and the composition ends with a tranquil trumpet solo. After the premiere, the composer integrated numerous organ cadenzas, allowing more room for the organ to express its musicality.

C. FRANCK: Symphonic Variations for Piano and Orchestra

César FRANCK (1822-1890), a renowned French composer and organist of the Romantic era, is widely recognized as the pioneer of the distinctive French Organ Symphony tradition and was hailed as the "contemporary BACH" by LISZT. Besides his extraordinary organ performance skills, FRANCK has earned a prominent position in the organ repertoire with his compositions, carrying on the legacy of BACH. FRANCK's compositions, such as the Symphony in d minor, Violin Sonata in A Major, and Symphonic Variations, have garnered immense popularity.

The Symphonic Variations, composed in 1885 for piano and orchestra, particularly stands out as a noteworthy single-movement piece structured in a variation form. This composition exemplifies FRANCK's adept use of the "cyclic form," in which the thematic melody persists throughout the entirety of the piece, with fluid shifts in key and tempo. This approach enables the music to explore a diverse palette of colors and intricate layers of significance.

The composition features two themes. The first, played by the orchestra in unison, employs a Poco allegro tempo and a vigorous dotted rhythm pattern, while the other, presented on the piano, conveys a slightly slower, more emotional, and unconstrained melody. Music scholar Donald TOVEY (1875-1940) described this piece as "a finely and freely organized fantasy, with an important episode in variation form." Similar to a narrative poem, it gradually unfolds the story of life, beginning with the unsettled mood of f-sharp minor. As the piece progresses, it transitions to a brighter A Major key in the middle section, accompanied by flowing 16th-note sextuplets on the piano. However, the melancholic motif persists in the bass strings. The composition continually develops, shifts tonalities, and explores a range of emotions. Ultimately, as it reaches its conclusion, it transitions to the light and lively F-sharp Major key, resembling a joyful tribute and celebration of life!

A. PIAZZOLLA: "Moderato" and "Presto" from *Aconcagua*, Concerto for Bandoneon, Strings and Percussion (Arranged for Organ by Aart BERGWERFF)

Astor PIAZZOLLA (1921-1992) was a renowned Argentine composer and virtuoso of the bandoneon, a musical instrument often regarded as the very soul of tango music. An Argentine poet eloquently likened the enchanting and melancholic tones of the bandoneon to "a blind bird singing within the instrument." Initially, his tango music encountered resistance within mainstream music circles, leading PIAZZOLLA to contemplate giving up. Fortuitously, during his studies in Paris, he received invaluable encouragement from composer Nadia BOULANGER (1887-1979), reinforcing his determination to compose and blend classical and jazz elements into his tango compositions. PIAZZOLLA actively engaged in outreach performances, successfully transforming tango music from a popular dance accompaniment into a highly refined art form. He revolutionized tango into a new style called "Nuevo Tango," ultimately emerging as a prominent representative of Argentine culture, earning the reverent title of "El Gran Astor."

Composed in 1979, *Aconcagua* was originally a concerto featuring the bandoneon, strings, and percussion. After its completion, it gained immense popularity, prompting PIAZZOLLA's publisher, Aldo PAGANI (1932-2019), to give it the title "Aconcagua." Aconcagua, South America's highest peak, represents the pinnacle of PIAZZOLLA's oeuvre. The concerto, comprising three movements—Allegro marcato, Moderato, and Presto—showcases the unique style of Latin tango music with intricate harmonies, clashing dissonances, and melancholic emotions. Interestingly, the organ shares a close kinship with the bandoneon. In this performance, the organist personally adapts this classic tango piece into an organ rendition, marking the inaugural organ presentation of *Aconcagua* and promising a distinctive and captivating interpretation.

About the Artists

Conductor

CHIEN Wen-pin

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.

Artistic Director | Organ

Christian SCHMITT

"SCHMITT found colors to marvel at." -*Wiener Zeitung*

Since his debuts with the Berlin Philharmonic under Sir Simon RATTLE and at the Salzburg Festival, Christian SCHMITT has become one of the world's most sought-after organists. In the 2021/22 season, he was "Artist in Focus" of the Tonhalle Orchestra Zurich where he inaugurated the new organ at the Tonhalle with conductor Paavo JÄRVI.

SCHMITT recently debuted at Walt Disney Concert Hall presented by the Los Angeles Philharmonic, performed with the Staatskapelle Berlin conducted by Daniel BARENBOIM, and recorded HINDEMITH's Chamber Music No. 7 with conductor Christoph ESCHENBACH. This season he debuts with the Philadelphia Orchestra with conductor Paavo JÄRVI and

returns to Los Angeles for a recital at Walt Disney Concert Hall.

SCHMITT has performed as a recitalist at the Elbphilharmonie Hamburg, Konzerthaus Berlin, Wiener Musikverein, Gewandhaus Leipzig, and Maison Symphonique Montréal. He has performed under conductors including Philippe HERREWEGHE, Jakub HRŮŠA, Marek JANOWSKI, Daniel BARENBOIM, Paavo JÄRVI, and Manfred HONECK. A frequent recital collaborator, SCHMITT has additionally performed with Magdalena KOŽENÁ, Matthias HÖFS, Thomas HAMPSON, and Matthias GOERNE.

For Deutsche Grammophon, SCHMITT recorded two CDs for the project "Bach 333 - Die neue Gesamtausgabe" and an album of works for voice and organ with soprano Magdalena KOŽENÁ. In 2013, he was awarded an ECHO Klassik for his recording of WIDOR's organ symphonies, Opp. 42, 3 and 69.

SCHMITT is on the faculty at Codarts University Rotterdam. SCHMITT studied organ in Paris, in Boston, and in Saarbrücken and has been a member of the jury for numerous competitions. SCHMITT is the Principal Organist of the Bamberger Symphoniker.

Organ

Hayo BOEREMA

Award-winning and internationally acclaimed organist and composer, Hayo BOEREMA, from Rotterdam, The Netherlands, is the organist titular of the largest organ of The Netherlands: the Markussen organ of the St. Lawrence Church in Rotterdam.

As a prolific performer, BOEREMA won various international organ contests in Europe during 1998-2005. In 2009, he was awarded the Silver Medal of the Academic Society for Education and Encouragement of the Arts and Sciences in Paris for his achievements as a performer of French organ music.

Fostering the organ to be introduced and appreciated by a wider audience, is what inspires Hayo BOEREMA as organist, lecturer and composer. In his musical interpretations, BOEREMA is always motivated to look for contrast and color in compositions of both established and contemporary composers to involve a traditional classical music audience as well as a more experimentally curious audience. BOEREMA's repertoire stretches a

long time period. It includes Jan Pieterszoon SWEELINCK and BACH as well as more contemporary composers, with a particular interest in Olivier MESSIAEN and French organ music from the 20th century.

As a performer, BOEREMA often joins forces with choirs and orchestras. Additionally, he is regularly commissioned to compose. One of his major compositions, his *Solemn Mass (Messe Solennelle)*, a composition for organ, choir, vocal soloist and percussion, was recorded recently and received with wide acclaim.

In addition to his performances, BOEREMA is professor of organ at Codarts Conservatory at Rotterdam. He gives master classes in interpretation and improvisation internationally. Also, he is welcomed as a jury member at various international organ competitions.

Organ

Aart BERGWERFF

Aart BERGWERFF is a passionate and versatile musician. He loves exciting and adventurous programming. On the one hand, Aart has a passion for the classical repertoire and on the other, he likes to search for new ways and forms in organ culture. For example, he regularly collaborates with Dutch video artist Jaap DRUPSTEEN. With the Turkish Dervish dancer Kadir SONUK, he created the performance *East meets West*, set to music from *Canto Ostinato* by Simeon ten HOLT. Another example is the production *Mi Corazón*, in which organ and tango dance meet.

BERGWERFF has been organist of the Grote of Onze-Lieve-Vrouwe-Kerk in Breda since 2012. As a concert organist, he frequently performs at concerts and festivals at home and abroad.

As a teacher, BERGWERFF is connected to the Rotterdam Conservatory, part of Codarts, University for the Arts. There he has been professor for organ and arranging since 1994.

As organist, he is often a guest of the Rotterdam Philharmonic Orchestra, the Philharmonie Zuid-Nederland and the Bamberger Symphoniker.

BERGWERFF studied organ, choral conducting and church music at the Rotterdam

Conservatory. At the Royal Conservatory, The Hague, he studied improvisation with Bert MATTER. He continued his organ studies in Paris with Marie-Claire ALAIN and in northern Germany with Harald VOGEL. He concluded his studies in Paris by obtaining the Prix de Virtuosité.

In 2003, he was awarded the silver medal of the Société Académique "Arts, Sciences et Lettres" for his achievements in French organ culture.

Flute

Tatjana RUHLAND

Once called the "PAGANINI of the flute" by a critic, OPUS KLASSIK winner Tatjana RUHLAND has numbered among the most acclaimed performers of her instrument at least since her Carnegie Hall debut. When she performed DEBUSSY's *Prélude à l'après-midi d'un faune* with the Berlin Philharmonic, she was described as "a fabulous faun" by Berlin's leading newspaper and highly acclaimed by the audience. In the season of 2023/2024 she will be performing recitals and flute concertos at Elbphilharmonie Hamburg and on a concert tour with Deutsche Radio Philharmonie, continue her artistic collaboration on her latest CD with pianist Oliver TRIENDL and complete a recording series with music by C. Ph. E. BACH and David Philip HEFTI.

Being the solo flutist of the SWR Radio Symphony Orchestra Stuttgart since 2000, she is a frequent guest in other major orchestras as well and is performing regularly with the great conductors of our time, including Herbert BLOMSTEDT, Gustavo DUDAMEL, Christoph ESCHENBACH, Peter EÖTVÖS, Alan GILBERT, Manfred HONECK, Jakub HRŮŠA, Kirill PETRENKO, Esa-Pekka SALONEN, Michael SANDERLING and Christian THIELEMANN.

Winning the First Prize at the Prague Spring International Competition (1996) as well as being a laureate of the prestigious Kobe International Flute Competition (Japan, 1997) and the East & West International Auditions (New York, 1999), Tatjana RUHLAND has become a sought-after teacher and jury member, f.e. at the German Music Competition and the Biwako International Flute Competition (Japan). Also she is professor for flute at the Mannheim University of Music and Performing Arts in Germany.

Piano

Joseph MOOG

“Clearly he is already among the most brilliant of pianists.” -Bryce MORRISON, *Gramophone*

Innovative programmes and an award-winning discography portray Joseph MOOG's extensive repertoire and characterize his unique artistic personality evoking the Golden Age of piano music. Awarded the *Gramophone* Classical Music Award, two International Classical Music Awards and nominated for a Grammy, MOOG feels at home on the world's leading stages.

The 2022/2023 season takes MOOG to major concert halls, festivals and ensembles, including Konzerthaus Berlin, Concertgebouw Amsterdam, Cologne Philharmonie and Wigmore Hall. His album containing SCHUMANN's *Paganini Etudes* and BRAHMS' *Paganini Variations* was awarded the “Diapason d’Or”.

He gained his reputation as a soloist at concerts within the legendary Meesterpianisten series at Amsterdam's Concertgebouw, at the Moscow International House of Music, at the New Ross Piano Festival in Ireland, the Fribourg International Concert Series, Mariinsky Theatre Auditorium, Alte Oper Frankfurt, Münchner Gasteig, Liederhalle Stuttgart, Laeiszhalle Hamburg and at De Doelen Rotterdam.

MOOG's extensive concert repertoire has resulted in his collaboration with distinguished orchestras all over the world. He performed with the Philharmonia Orchestra, Hallé Orchestra, Orchestre Métropolitain de Montréal, Helsinki Philharmonic, Stuttgart Philharmonic, Prague Philharmonic, Moscow Radio Symphony Orchestra, Dortmund and Bochum Philharmonic and German Radio Philharmonic Orchestra. He also enjoys working regularly with world renowned conductors Yannick NÉZET-SÉGUIN, Matthias PINTSCHER, Thomas SONDERGAARD, Andrey BOREYKO, Michael SANDERLING, Lawrence FOSTER and Philippe ENTREMONT.

MOOG received the award of the “Prix Groupe de Rothschild” and was designated a Steinway Artist in 2009. He is a founding member of the “Konz Musik Festival” near Luxembourg where he now resides.

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 Kaohsiung City Deputy Mayor, 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 National Kaohsiung Center for the Arts (Weiwuying). 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.

特別感謝在地藝文支持夥伴

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合作夥伴：



衛武營節目線上問卷
Weiwuying Online Questionnaire

