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2023 衛武營管風琴音樂節 2023 Weiwuying Organ Festival

藝術總監 | 伊維塔·艾普卡娜
Artistic Director | Iveta APKALNA

《經典盛會》伊維塔·艾普卡娜 × 簡文彬 × 高市交 *Classic Celebration Iveta APKALNA × CHIEN Wen-pin × KSO*

2023.3.24 Fri. 19:30

衛武營音樂廳
Weiwuying Concert Hall

節目全長約 110 分鐘，含中場休息 20 分鐘
Duration is 110 minutes with a 20-minute intermission.
本演出場次同步錄影
The performance will be recorded.



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 Program

- 巴赫：d 小調鍵盤協奏曲，BWV 1052
 - I. 快板
 - II. 慢板
 - III. 快板
- 穆索斯基：《荒山之夜》（林姆斯基·高沙可夫改編）

————— 中場休息 —————

- 櫻井弘二：《不散。》——來自紅玫瑰與白玫瑰的敘情曲
- 吉爾曼：給管風琴及樂團的 d 小調第一號交響曲，作品 42
 - I. 序奏及快板
 - II. 牧歌
 - III. 終曲
- J. S. BACH: Keyboard Concerto in d minor, BWV 1052
 - I. Allegro
 - II. Adagio
 - III. Allegro
- M. MUSSORGSK: *Night on Bald Mountain* (Arranged by RIMSKY-KORSAKOV)

————— Intermission —————

- Koji SAKURAI: *Last Forever*
- A. GUILMANT: Symphony No. 1 for Organ and Orchestra in d minor, Op. 42
 - I. Introduction et Allegro
 - II. Pastorale
 - III. Finale

■ 演出者簡介 About the Artists

管風琴 Organ

伊維塔·艾普卡娜 Iveta APKALNA

拉脫維亞管風琴家伊維塔·艾普卡娜，是現今重要的世界級演奏家。自 2017 年開始，於德國漢堡易北愛樂廳擔任克萊斯管風琴的領銜管風琴演奏家。在 2017 年的音樂廳開幕音樂會上，她全球首演了兩首曲目。2018 年 9 月，柏林經典唱片為她發行專輯《光與暗》，該專輯為易北愛樂廳克萊斯管風琴首錄的獨奏專輯。艾普卡娜曾四次獲得拉脫維亞音樂界最負盛名的「拉脫維亞音樂大獎」，並榮獲國家總統授予的最高榮譽「三星勳章」。法德電視網 ARTE 於 2008 年播出了一部關於她的紀錄片《與管風琴共舞》。2005 年，她成為史上首位獲得回聲音樂古典獎的「最佳表演藝術家」的管風琴家。

Latvian organist Iveta APKALNA is considered one of the leading instrumentalists in the world. Since 2017 she has served as the titular organist of the Klais organ at the Elbphilharmonie in Hamburg, Germany. For the January 2017 opening of the hall she took part in two world premieres. In September 2018 Berlin Classics released the album *Light & Dark*, the first solo album recorded on the Klais organ at the

Elbphilharmonie. Iveta APKALNA was awarded the "Latvian Grand Music Award", the most prestigious award in music in Latvia, four times and the "Order of the Three Stars", the highest civilian order awarded for meritorious service to Latvia by the state president. French-German TV network ARTE broadcast in 2008 a documentary about her titled *Dancing with the Organ*. She became the first organist to receive the title of "Best Performing Artist" award at the 2005 ECHO Klassik.

指揮 Conductor

簡文彬 CHIEN Wen-pin

衛武營國家藝術文化中心藝術總監。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年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。

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 the winner of the National Award for Arts in 2014.

高雄市交響樂團

Kaohsiung Symphony Orchestra

1981年初創，2000年正名為「高雄市交響樂團」，2009年與高雄市國樂團整併為「財團法人高雄市愛樂文化藝術基金會」，成為國內首度以基金會營運樂團之先聲。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。

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' as the first foundation in Taiwan which operates orchestras on its own. 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.

巴赫：d 小調鍵盤協奏曲，BWV 1052

J. S. BACH: Keyboard Concerto in d minor, BWV 1052

d 小調鍵盤協奏曲，BWV 1052，常見的是大鍵琴及巴洛克弦樂團的演奏版本，這一系列鍵盤協奏曲包括 BWV 1052-1065，d 小調協奏曲是其中的第一首，也是最著名的一首。d 小調協奏曲共三個樂章，分別是快板、慢板、快板，第一樂章：2/2 拍、d 小調，採回復曲式 (ritornello form)，獨奏與樂團輪替競奏。樂曲以樂團全體齊奏的方式展開，充滿氣勢，之後有一段管風琴華麗的裝飾奏。第二樂章：3/4 拍、g 小調，開始 12 小節是低音的進行，獨奏的旋律則充滿了幻想風格。第三樂章：又回到 d 小調、3/4 拍，也採回復曲式，樂曲節奏明快，是充滿活力的樂章。

The most common version of Johann Sebastian BACH's Keyboard Concerto in d minor, BWV 1052, is for harpsichord and Baroque string orchestra. It is the first of BACH's several harpsichord concertos, designated BWV 1052–1065, and the most famous one. This Concerto consists of three movements, marked Allegro, Adagio, and Allegro. The first movement, 2/2 time in d minor, is written in ritornello form, where the soloist and the orchestra engage in a musical tug-of-war. The piece begins with a majestic unison and then transitions into a glorious cadenza. The second movement, a 3/4 time Adagio in g minor, starts with a series of low-note phrases in the first 12 bars, before transitioning into an adventurous solo passage. Finally, the third movement, a 3/4 Allegro in d minor also written in ritornello form, features an upbeat and energetic rhythm.

穆索斯基：《荒山之夜》（林姆斯基·高沙可夫改編）

M. MUSSORGSK: *Night on Bald Mountain* (Arranged by RIMSKY-KORSAKOV)

穆索斯基 (1839–1881) 是「俄國五人組」成員，《荒山之夜》是其代表作之一，這首樂曲也是俄國最早期的交響詩作品。《荒山之夜》的靈感來自作家尼古拉·果戈 (Nikolai GOGOL, 1809-1852) 的小說《聖約翰之夜》，相傳在聖誕節前夕魔鬼和女巫會召開大會，並群聚於荒山狂歡。穆索斯基早在 1867 年即完成此曲的初稿，名為《聖約翰節前夕》，之後作品幾經波折，始終無法演出。1881 年穆索斯基去世後，作曲家好友林姆斯基·高沙可夫 (1844-1908) 在整理其遺稿時發現了這首作品，決定為此曲重新配器並稍做修改，兩年後以《荒山之夜》之名問世，非常成功，成了繼《展覽會之畫》之後穆索斯基最著名的作品。這首作品戲劇張力十足，配器創新大膽，響聲效果驚人，穆索斯基運用豐富的想像力與創造力，透過音樂將女巫聚會群魔亂舞的熱鬧景象鮮活地描繪出來。

Modest MUSSORGSKY (1839–1881) was an integral part of the renowned "Russian Five" and is renowned for his iconic orchestral tone poem, *Night on Bald Mountain*. This beautiful piece of music is believed to be the earliest of its kind in Russia and is inspired by Nikolai GOGOL's short story, *St. John's Eve*. The story depicts the night of *St. John's Eve* when the devils and the witches gather and revel on the bald mountain. MUSSORGSKY had already completed the first draft of this piece in 1867, named *Bald Mountain on St. John's Eve*, but it didn't get to be performed during his lifetime. After MUSSORGSKY died in 1881, his friend Nikolai RIMSKY-KORSAKOV (1844-1908) discovered this work when sorting out the composer's manuscripts, and decided to re-orchestrate and slightly modify it. The work was renamed *Night on Bald Mountain*, published two years later, and achieved remarkable success. It became MUSSORGSKY's representative work after *Pictures at an Exhibition*. Full of gripping dramatic tension, this piece applies innovative orchestration, creating a stunning aural effect. MUSSORGSKY captures the captivating atmosphere of a witches' and devils' ball with a vivid musical landscape of creativity and imagination.

櫻井弘二：《不散。》—來自紅玫瑰與白玫瑰的敘情曲 Koji SAKURAI: *Last Forever*

櫻井弘二 (Koji SAKURAI) 是著名的編曲家，出生於日本東京，畢業於美國伯克利音樂學院 (Berklee College of Music)，1993 年起定居臺灣，從事流行音樂與表演藝術音樂創作。《不散。》—來自紅玫瑰與白玫瑰的敘情曲，取材自張愛玲 1944 年所創作的短篇小說《紅玫瑰與白玫瑰》，張愛玲以紅玫瑰與白玫瑰象徵故事中的兩位女主角。《不散。》原來是為舞蹈演出所寫的配樂，櫻井弘二後來擷取其中幾個角色，加上一些情感段落的主題，搭配弦樂的技巧與特性，改編成一首大型弦樂曲。全曲約 13 分鐘，樂曲旋律動聽、情感豐富，富有舞蹈的動感，也充滿戲劇張力。其中小提琴、中提琴、大提琴分別有精彩的獨奏樂段，就像劇中的人物，性格鮮明而生動。

Koji SAKURAI is an acclaimed arranger, who was born in Tokyo, Japan. SAKURAI attended the prestigious Berklee College of Music in America and eventually moved to Taiwan in 1993. Since then, he has been actively involved in the production of both pop music and other forms of performing arts music. *Last Forever* is a beautiful and emotional love song written by SAKURAI and inspired by Eileen Chang's short story "Red Rose, White Rose," which was published in 1944. The story is a tale of two heroines, using two colors of roses to depict the characters. Originally intended as a dance performance piece, SAKURAI later adapted it into a larger-scale strings work, with a rich and dynamic melody lasting 13 minutes. Violin, viola, and cello have wonderful solo passages which bring the characters of the story to life, with their distinctive and vivid personalities. It is a piece full of emotional depth and tension, creating a powerful and memorable experience.

吉爾曼：給管風琴及樂團的 d 小調第一號交響曲，作品 42 A. GUILMANT: *Symphony No. 1 for Organ and Orchestra in d minor, Op. 42*

吉爾曼 (1837-1911) 是法國 19 世紀末最重要的管風琴家之一，以即興演奏著稱。第一號交響曲的前身是 d 小調第一號奏鳴曲，1878 年吉爾曼將管風琴加上管絃樂團的部分，成為第一號交響曲。全曲有三個樂章，第一樂章：序奏及快板 (Introduction et Allegro)，4/4 拍，採用傳統的奏鳴曲式。第一主題以氣勢磅礴的和聲搭配複附點的旋律音型展開，第二主題則是抒情的樂段。第二樂章：牧歌 (Pastorale)，12/8 拍，管風琴使用柔和的笛管音色來表達細緻的音樂情感，曲末加上「天堂音栓」(voix celeste) 營造宛如置身於天堂的美妙情境。第三樂章：終曲 (Finale)，採 2/4 拍、很快的快板 (Allegro assai)，與第一樂章相同，樂曲也包含了兩個對比性的主題，一個是觸技曲華麗炫技的主題，由快速的 16 分音所構成，另一個主題則像四聲部的聖詠，抒情而平靜。樂曲結束前回到充滿活力的快板，在 15 小節尾奏的高潮中華麗結束。

Alexandre GUILMANT (1837-1911) was one of the most prominent French organists at the turn of the 20th century and was renowned for his impromptu performances. Sonata No. 1 in d minor of 1874 is the precursor of Symphony No. 1, which he orchestrated in 1878. This three-movement piece opens with an Introduction et Allegro in 4/4 time. Its first theme is full of majestic harmony and dotted melody patterns, while its second theme is a beautiful and lyrical passage. The second movement Pastorale is in 12/8 time, and the organ plays a soft flute timbre to convey delicate emotions. To add a heavenly atmosphere, the "voix celeste," an organ stop, is added at the end. The third movement Finale is Allegro assai in 2/4 time, featuring two contrasting themes. One is a flowery Toccata of fast 16th notes, and the other is a four-part chorale, which is lyrical and tranquil. The piece ends in a grand climax of a 15-bar finale, as it returns to the energetic allegro.

■ 演出暨製作團隊 Creative and Production Team

管風琴 | 伊維塔·艾普卡娜
指揮 | 簡文彬
高雄市交響樂團

Organ | Iveta APKALNA
Conductor | CHIEN Wen-pin
Kaohsiung Symphony Orchestra

■ 高雄市交響樂團名錄 Members of Kaohsiung Symphony Orchestra

執行長 Chief Executive Officer

朱宏昌 CHU Hung-chang

駐團指揮 Resident Conductor

楊智欽 YANG Chih-chin

第一小提琴 FIRST VIOLIN

◎葉翹任 YEH Chiau-ren

●張恆碩 CHANG Hen-shuo

李純欣 LEE Chun-hsin

郭洵佐 KUO Huan-tso

范翔硯 FAN Hsiang-yen

蔡宗言 TSAI Tsung-yen

陳冠甫 CHEN Guan-fu

黃郁盛 HUANG Yu-sheng

陳人璋 CHEN Jen-wei

▲郭承嫻 KUO Cheng-shan

▲吳維菁 WU Wei-ching

▲李冠毅 LI Kuan-i

▲黃大唐 HUANG Ta-tang

▲歐佩怡 OU Pei-i

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

黃俊翰 TOMAS KARL Daniel

陳麗薰 CHEN Li-hsun

葉家銘 YEH Chia-ming

▲鄭淳云 CHENG Chun-yun

▲侯啟琳 HOU Qi-lin

▲官孟萱 KUAN Meng-hsuan

▲陳慧耘 CHEN Hui-yun

▲鄭宇均 CHENG Yu-chun

中提琴 VIOLA

王弈萱 WANG Yi-hsuan

陳曉芸 CHEN Hsiao-yun

尤媛 YU Yuan

林楷訓 LIN Kai-shun

陶泓憬 TAO Hung-ching

▲陳 陳 CHEN Chen

▲徐浩原 HSU Hao-yuan

▲張瀟予 CHANG Chin -yu

▲謝宜臻 HSIEH Yi-chen

▲陳昱安 CHEN Yu-an

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

▲鄭宇彤 ZHENG Yu-tong

▲陳普欣 CHEN Pu-hsin

▲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-hsuan

▲周云捷 CHOU Yun-chieh

▲邱宇君 CHIU Yu-chun

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 Tzung-chi

賴衍學 LAI Yen-hsueh

小號 TRUMPET

○唐大衛 ARGENTA David Melchior

陳鏡元 CHEN Ching-yuan

長號 TROMBONE

○田智升 TIEN Chih-sheng

鄭韶駿 CHENG Chao-chun

林禹慈 LIN Yu-tzu

低音號 TUBA

潘慈洞 PAN Tzu-tung

定音鼓 TIMPANI

○陳又誠 CHEN Yu-cheng

打擊 PERCUSSION

洪瑞辰 HUNG Jui-chen

▲郭羽芝 KUO Yu-chih

▲葉家安 YEH Chia-an

豎琴 HARP

管伊文 KUANG Yi-wen

◎樂團副首席

Associate Concertmaster

●樂團助理首席

Assistant Concertmaster

○聲部首席

Principal

▲協演人員

Guest Orchestra Member

合作夥伴 Partner



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衛武營節目
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WeiWuying

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