



【探索管風琴音樂】

管風琴經典與日常聲響的相遇

Explore The Pipe Organ

Organ Masterpieces and Taiwan Soundscape

2024.11.27

Wed. 14:30

衛武營音樂廳

Weiwuying Concert Hall

藝文支持

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National Kaohsiung
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WEI WU YING
衛武營 國家藝術文化中心
國家表演藝術中心 National Performing Arts Center

曲目介紹

理查·史特勞斯：《查拉圖斯特拉如是說》選段

理查·史特勞斯是音樂史上最會寫「交響詩」的作曲家，他曾對一起吃飯的朋友說：「你現在從右邊拿起叉子再放到左邊的動作，我也可以寫成音樂！」因此，也不意外他能以德國哲學家尼采的著作《查拉圖斯特拉如是說》來寫作一首宏大作品了，當中開頭樂段〈日出〉更是出現在眾多影視作品裡，令人印象深刻。

孟德爾頌：牧師戰爭進行曲，選自《阿塔里》

孟德爾頌一向會被大家認為是最幸福的音樂家，因為家中經濟富裕，讓他可以有充分的自由作曲、指揮，並且在 1843 年建立萊比錫音樂學院，建立起相當高的名聲。這時他也收到波斯皇室的邀請，新任國王希望他寫一連串的戲劇配樂，當中包含了知名的《仲夏夜之夢》，《阿塔里》則也是這批委託之一，描繪猶大王國女王篡位到被推翻的故事，最知名配樂段落的便是此曲。

巴赫：聖詠前奏曲《醒著的沉睡者》，BWV 645

聖詠曲是提供給教徒們在教堂禮拜時可以一起詠唱的音樂，聖詠前奏曲則改編為管風琴先行彈奏，提醒大家之後要唱的內容，此曲的原曲引用自編號 BWV 140 的同名清唱劇中的第四首，歌詞來自路德教派的讚美詩，形容新娘（代表信徒）迎接耶穌的喜悅，也是巴赫最著名的旋律之一。

巴赫：d 小調觸技曲與賦格，BWV 565

此曲由於開頭就展現了極大的壓迫感與震撼力，在當代影視作品中更成為「吸血鬼」的代名詞，也很常被引用做為配樂。然而，此曲中充滿非巴洛克時期的技法，也讓後世學者懷疑是否真為巴赫所作。無論真假，此曲已是巴赫現今流傳度最廣的管風琴獨奏作品。

臺灣經典，尚傑生改編

旅居臺灣多年的管風琴家尚傑生，深深喜愛在地音樂文化，改編三首著名經典歌曲：第一段〈綠島小夜曲〉由周藍萍作曲，歌詞描述男女戀愛時患得患失的心情，也是臺灣第一首灌錄為唱片的華語創作歌曲；第二段〈雨夜花〉與第三段〈望春風〉則由鄧雨賢作曲，皆是日治時期轟動至今的旋律，傳唱度極高且改編成多種版本。

臺灣日常之聲，尚傑生改編

尚傑生以臺灣生活中常見的聲音做為靈感：從便利商店開門音效，到通訊軟體通知，還有捷運月台音樂等等，觀眾將會驚喜發現這些日常之聲，竟然也能轉換為美妙的音樂！尚傑生表示：「身為音樂家，我相當注意身邊的旋律，臺灣的『音景』相當豐富，從捷運到商店都有主題音樂，這和美國相當不同，像是那邊的大眾運輸不太有自己的獨特性。這首曲子將展現我與這些聲音的個人連結——特別是我常去的愛店：7-11。」

Program Notes

R. STRAUSS: Excerpt from *Also sprach Zarathustra*

Known as the greatest writer of symphonic poetry, R. STRAUSS once said to his friends at a meal that he could describe through music the movement of a fork from one's left to right, so it comes as no surprise that he produced a huge piece based on German philosopher F. NIETZSCHE's *Thus Spoke Zarathustra*. The first movement, "Sonnenaufgang" (Sunrise), leaves a strong impression and has thus been used in countless films and TV shows.

F. MENDELSSOHN: War March of the Priests, from *Athalie*

F. MENDELSSOHN is commonly believed to be the happiest composer ever because of his family's wealth, which allowed him to compose and conduct freely and, in 1843, found the Conservatorium der Musik in Leipzig, which gained quite a name for itself. He was invited by the new Persian king to write incidental music for a series of plays, including *A Midsummer Night's Dream* and *Athalie*, the latter being about how the Queen of Judah usurps the throne but is later overthrown. The most famous part of the music for the play is this piece, War March of the Priests.

J. S. BACH: Chorale Prelude on *Wachet auf, ruft uns die Stimme*, BWV 645

Chorales were written for Christians to sing during Sunday worship. The preludes were adaptations of the chorales and played by the organ first to let worshipers know what they would be singing. The melody of this piece is an adaptation from the fourth movement of the composer's cantata by the same name (BWV 140), and the lyrics come from a Lutheran hymn describing the joy of the bride (followers of Jesus) upon being united with her groom (Jesus). This is one of J.S. BACH's most famous melodies.

J. S. BACH: Toccata and Fugue in d minor, BWV 565

The sense of tension and convulsion that comes right from the start have made this piece often associated with vampires in modern-day TV and film, so it is frequently used as incidental music. However, as it is full of non-Baroque techniques, later scholars have wondered whether it was even written by BACH. In any case, it has remained the most widely circulated of his solo organ pieces.

Three Traditional Taiwanese Folk Melodies, arr. by Sean JACKSON

Organist Sean JACKSON has lived in Taiwan for years and, out of his love for the local music culture, has rearranged three classics. The first is "Green Island Serenade," originally written by CHOW Lan-ping, whose lyrics describe the insecurity of a man and woman in a romantic relationship. It also happens to be Taiwan's first Mandarin song to be recorded on vinyl. The second and third are respectively "Rainy Night Flower" and "Spring Breeze," written by TENG Yu-hsien and which have remained popular and been rearranged countless times since their composition during the Japanese occupation period.

A Taiwan Soundscape, arr. by Sean JACKSON

Sean JACKSON is inspired by sounds we commonly hear in Taiwan, from the music that plays when convenience store doors open to telecommunications notification sound effects and the music on MRT platforms. You will be surprised at how he turns these common sounds into beautiful music. He has said that as a musician, he is always attuned to the melodies around him and that Taiwan is a rich musical landscape: everywhere, from the MRT to the stores, has a theme song, which is quite different from the US, where the public transportation seems to have no unique sense. This piece exhibits the personal connection the organist feels to these sounds, especially a place he loves to frequent: 7-11.



管風琴家 Pipe Organist 尚傑生 Sean JACKSON

美國紐約茱莉亞音樂學院碩士和博士，演出遍及歐美、亞洲、及加勒比海。他曾在美國東北部的一些教堂擔任過管風琴師和音樂總監。目前已錄製多張獨奏及合作專輯。現定居臺灣，除了私人授課，也在臺灣神學院授課。

JACKSON completed his undergraduate studies at the Royal College of Music and graduated from The Juilliard School with Master's and Doctorate degrees in 2004. He has served as Director of Music and Organist in Northeastern USA churches and recorded numerous solo and collaborative albums. Alongside private lessons, he teaches at the Taiwan Graduate School of Theology. He currently resides in Taipei.



主持人 Host 朱郁柔 Abby CHU

Orgelkids Taiwan 音樂總監；高雄師範大學表演藝術所畢業，曾經擔任多場屏東演藝廳管風琴推廣音樂會主持人、衛武營國家藝術文化中心及屏東演藝廳管風琴工作坊講師、屏東演藝廳兒童管風琴夏令營音樂總監。

Abby CHU is Orgelkids Taiwan music director. She graduated from National Kaohsiung Normal University studying Performing Arts and has served as a host of Educational Lecture Recitals for Organ, lecturer of the Organ Workshop in Weiwuying and Pingtung Performing Arts Center, the music director of Orgelkids Taiwan Summer Music Camp.

衛武營節目線上問卷
Weiwuying Online Questionnaire



好書推薦 Book Recommendation

打開管風琴的秘密 GREAT BIG BOOK ABOUT THE PIPE ORGAN

衛武營國家藝術文化中心裡有一台亞洲最大又最特別的管風琴。
關於管風琴的有趣小知識，都將在本書透過活潑生動的繪圖來呈現！

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管風琴簡介

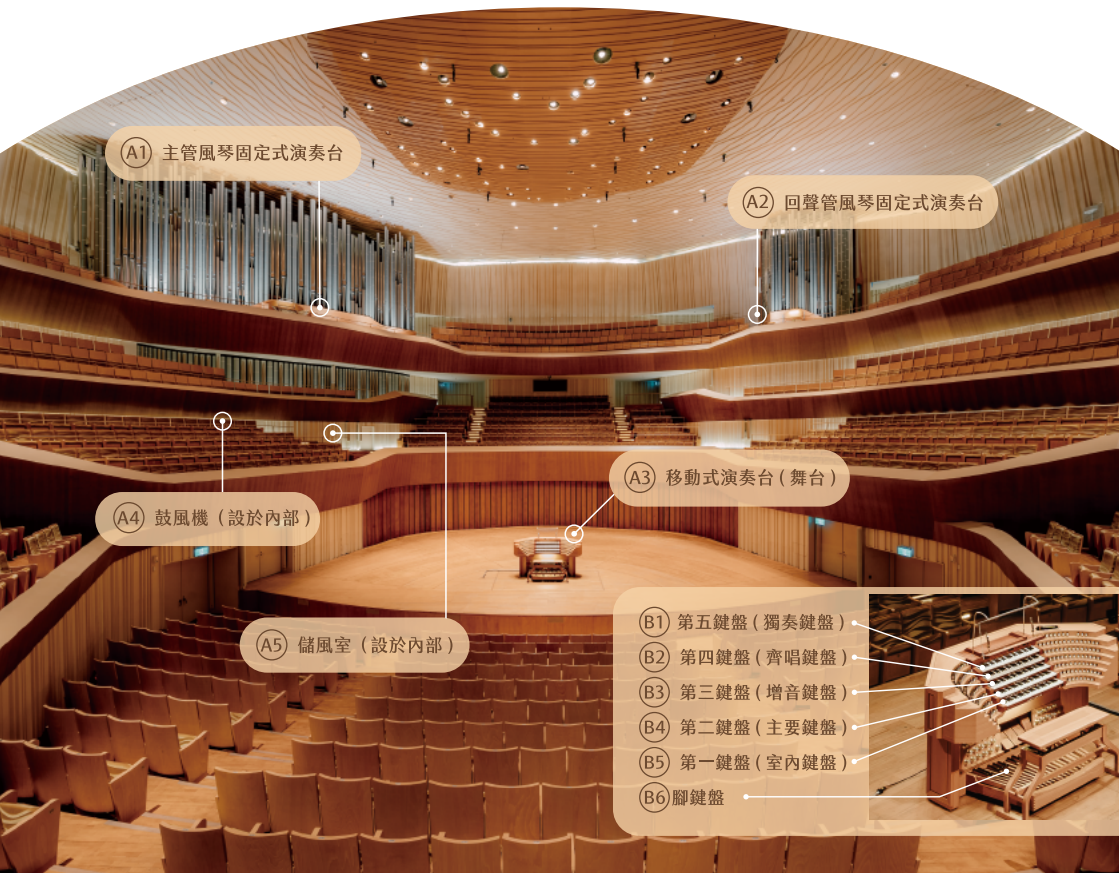
認識衛武營管風琴
Learn about The Weiwuying Pipe Organ



管風琴是世界上最古老的樂器之一，歷史可以追溯至西元前三世紀的古希臘。由於演奏效果莊嚴宏偉，與教堂迴響搭配更顯氣勢，加上有多變的音色選擇，從中世紀開始，管風琴成為宗教音樂中相當重要的存在，也讓後世作曲家為管風琴創作大量作品。

隨著傳教士的腳步，管風琴走出歐洲，在全球的教堂內出現，像是在臺灣就有三十幾台位於教會內的管風琴。而在西方古典音樂成為主流演出的當代，建造音樂廳等表演場館時，管風琴亦成為標準配備，讓更多觀眾能夠有機會聽到此項雄偉樂器的壯觀聲響。

因此，衛武營國家藝術文化中心在規劃時，就決定要在音樂廳內建置管風琴，委託德國波昂百年管風琴製造商克萊斯（Johannes Klais Orgelbau）量身打造，歷經三年多時間完成，共有 9085 支音管與 127 支音栓，為目前亞洲最大的音樂廳演奏用管風琴。與葡萄園式觀眾席融為一體的外觀設計，更是讓來訪的世界級管風琴家們驚艷不已！



(A1) 主管風琴固定式演奏台

(A2) 回聲管風琴固定式演奏台

(A4) 鼓風機（設於內部）

(A3) 移動式演奏台（舞台）

(A5) 儲風室（設於內部）

(B1) 第五鍵盤（獨奏鍵盤）

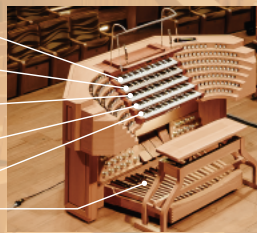
(B2) 第四鍵盤（齊唱鍵盤）

(B3) 第三鍵盤（增音鍵盤）

(B4) 第二鍵盤（主要鍵盤）

(B5) 第一鍵盤（室內鍵盤）

(B6) 腳鍵盤



管風琴小辭典

手鍵盤 (Manual)



如同鋼琴鍵盤一樣。常用的單位是「層」，越大台的管風琴擁有越多層手鍵盤。手鍵盤的層數有一個小秘密，只要將層數乘以 3 公尺，就是那台管風琴約略的高度。

腳鍵盤 (Pedal)



由腳來演奏的鍵盤，負責控制比較大型的音管，也就是最低音的部份。

音栓 (Stops)



控制音色的栓扭，通常是以「拉出」的方式來開啟，讓空氣進入指定的音管內，以產生例如弦樂、長笛、豎笛等不同樂器的音色。

管風琴豆知識

與教會密不可分的管風琴

教會是最容易聽見管風琴樂音的地方。起初，只是因為音量夠大才獲得青睞，後來複音音樂（合聲音樂）開始流行，管風琴可跟著不同聲部的詩歌團演奏的特性，加上莊嚴神聖的音色，逐漸成為現今教會音樂的象徵。

一人一腦兩手兩腳還不夠用？

演奏家在彈奏管風琴時，常需要同時操控手鍵盤、腳鍵盤與音栓。有時候樂曲太過複雜，還會需要一至兩位助手在旁專門調整音栓。不過拜科技所賜，新型管風琴多半配有電腦，可記憶音栓組合，演奏家只需要按一個鈕就能夠自由切換，方便多了。

演奏家要去哪裡練習呢？

要擁有一台管風琴，首先需要很多錢，以及一棟大房子（笑）。管風琴造價不斐，價格從百萬到上億都有可能，但演奏時的操作複雜性極高，也仰賴大量的訓練。演奏家多半會去鄰近的教堂內練習，若是在家中，大多只利用鋼琴做手部訓練，或是像運動員一樣，用腦內思考法做整合型的演奏想像。