



WEIWUYING ORGAN FESTIVAL
衛武營管風琴音樂節

藝術總監 | 克里斯蒂安·舒密特
Artistic Director | Christian SCHMITT

《 魔幻舞動 》

A Fantasy of Dance

2024.3.16 Sat. 14:30

屏東演藝廳音樂廳
Pingtung Performing Arts Center 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.

合辦 Co-presenter



屏東縣政府文化處
Cultural Affairs Department
of Pingtung County Government



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

演出者 | 管風琴：阿特·貝爾沃夫

皮亞佐拉：《任性》（阿特·貝爾沃夫改編給管風琴）

巴赫：b 小調賦格曲／皮亞佐拉：《賦格與神秘》（阿特·貝爾沃夫改編給管風琴）

史特拉汶斯基：《探戈舞曲》（1953 年版）（阿特·貝爾沃夫改編給管風琴）

皮亞佐拉：《告別諾尼諾》（阿特·貝爾沃夫改編給管風琴）

西蒙·譚·霍爾特：《頑固音型之歌》，片段 95

皮亞佐拉：《遺忘》（阿特·貝爾沃夫改編給管風琴）

史特拉汶斯基：〈搖籃曲〉、〈終曲〉，選自《火鳥》組曲（莫里斯·貝斯理改編給管風琴）

----- 中場休息 -----

默片《福爾摩斯二世》即興配樂

演出者 | 管風琴：哈約·波勒馬

樂曲曲解

撰文 | 陳相瑜

皮亞佐拉：《任性》（阿特·貝爾沃夫改編給管風琴）

作曲家兼班多鈕手風琴演奏家阿斯托爾·皮亞佐拉（1921-1992）是阿根廷探戈音樂的代表人物，一生創作了超過三千首作品。他打破傳統探戈音樂一成不變的旋律以及不斷重複的節奏，加入古典音樂的曲式、對位手法、爵士樂的和聲、即興等元素，提升了探戈音樂的境界，被譽為「新探戈音樂之父」。他的探戈音樂被馬友友形容為「具有真實偉大的力量」，小提琴家基頓·克萊曼則說「在他的音樂裡你可以同時感受到悲傷與喜悅，很少有作曲家可以讓人在音樂裡感受到如此強大的熱情」。

班多鈕手風琴（bandoneon）則是展現皮亞佐拉探戈音樂最重要的樂器，班多鈕手風琴源自德國，被視為可移動的教堂管風琴。班多鈕手風琴於 19 世紀傳到阿根廷之後被發揚光大，並與當地的探戈音樂結合，成為探戈音樂的靈魂樂器。皮亞佐拉生前曾組過多個探戈樂團，最為具有代表性的組合為：班多鈕手風琴、鋼琴、小提琴、吉他，加上低音提琴。

《任性》是展現其幽默的經典之作，分為 ABA 三段，A 段以手風琴、吉他、低音提琴的對話開場，俏皮、幽默又富有節奏感；B 段以小提琴為主奏，悠揚歌唱的旋律與吉他對話；之後從小調再轉回大調的 A 段，樂曲也更加熱鬧精彩。而管風琴等同一個樂團，改編版將重新演繹皮亞佐拉探戈音樂的精神。

巴赫：b 小調賦格曲／皮亞佐拉：《賦格與神秘》（阿特·貝爾沃夫改編給管風琴）

1968 年皮亞佐拉與著名的詩人費雷爾（Horacio FERRER，1933-2014）合作，創作了一部超寫實的輕歌劇《被遺忘的瑪麗亞》（或稱為《布宜諾斯艾利斯的瑪麗亞》，*María de Buenos Aires*），這部作品將詩作與音樂結合，以倒敘的手法詮釋女主角瑪麗亞傳奇、戲劇性的一生，並以瑪麗亞的蛻變象徵探戈音樂的演變，這部歌劇也成為音樂史上第一齣完全以探戈樂曲寫成的歌劇。

皮亞佐拉把從老師娜迪亞·布蘭潔（Nadia BOULANGER，1887-1979）那裡習得的對位技巧，加上爵士樂的和聲，運用於歌劇當中，器樂曲《賦格與神秘》是其中的第六首。全曲分為兩段，「賦格」的靈感來自巴赫管風琴作品—b 小調前奏曲與賦格，BWV 544—當中的賦格部分，但調性由巴赫原曲的 b 小調改為 d 小調。此外，賦格主題改以弱起拍開始，也將巴赫原曲平穩的八分音符所構成的主題變成跳躍的、帶著重音、具有強烈動感的主題。隨著主題的發展變化，調性也不斷地轉換，雖然以對位手法創作，但旋律、節奏與和聲都充滿了探戈風味。「神秘」和「賦格」成對比，是一段緩慢、抒情而略帶傷感的、與「瑪麗亞」主題有關的旋律，音樂最後如泡影般地消失在空中。

史特拉汶斯基：《探戈舞曲》（1953 年版）（阿特·貝爾沃夫改編給管風琴）

史特拉汶斯基（1882-1971）是俄國最著名的現代作曲家之一，1920 年移居法國，二戰爆發後又前往美國，最後入籍美國。這些人生的經歷造就了史特拉汶斯基如變色龍般的創作風格，早期的作品《火鳥》、《彼得洛希卡》，節奏感強烈、風格粗獷，具有劃時代的創新，1913 年創作的芭蕾舞劇《春之祭》更拓展了音樂的邊界，奠定了他在音樂史上不朽的地位；1920 年代以後史特拉汶斯基回歸傳統古典音樂形式的創作，如交響曲、賦格曲等，風格轉為新古典主義；史特拉汶斯基定居美國後，音樂深受

爵士樂的影響，之後更轉向序列音樂的創作，但作品仍保有充滿節奏感的個人特質。

史特拉汶斯基初到美國時經濟非常窘迫，因此他決定創作具有美國風味的探戈音樂來謀生，並於 1940 年完成了鋼琴曲《探戈舞曲》。《探戈舞曲》採四四拍、A-B-A 三段式，調性則是 d 小調 -D 大調 -d 小調，樂曲由四小節組成的樂句建構而成，充滿了動感，但有別於一般阿根廷的探戈音樂切分音在最後一拍，史特拉汶斯基將切分音放在第二拍，使得《探戈舞曲》顯得與眾不同。史特拉汶斯基之後也將這首作品多次改編，1953 年版本是第二次改編版，音樂會的演奏版本則是根據 1953 年的版本再改編給管風琴演奏。

皮亞佐拉：《告別諾尼諾》（阿特·貝爾沃夫改編給管風琴）

1959 年 10 月，皮亞佐拉隨舞團在波多黎各演出時，接到父親在阿根廷因為單車意外而過世的噩耗，這個消息給他很大的打擊，因為父親的鼓勵，才讓皮亞佐拉踏上音樂之路，而當時的皮亞佐拉也陷入人生的低潮，除了巡迴演出不順利、經濟困頓外，還飽受思鄉及抑鬱症的煎熬。同行的阿根廷舞者胡安·卡洛斯·科普斯（Juan Carlos COPES，1931-2021）說這是他唯一一次看到皮亞佐拉哭泣。

回到紐約寓所之後，皮亞佐拉以 1954 年在巴黎完成、獻給父親的舊作《諾尼諾》為基礎，即興創作了《告別諾尼諾》來紀念父親諾尼諾（Vicente "Nonino" PIAZZOLLA，1893-1959）。皮亞佐拉的兒子丹尼爾回憶起當時創作這首樂曲的情景：「父親要求我們讓他單獨安靜幾個小時，所以我們都退到廚房裡。一開始是一片死寂，不久後，我們就聽父親奏起班多鈕手風琴，那是一段非常悲傷、痛苦的旋律。」

這首作品伴隨著皮亞佐拉一生的演奏生涯，20 年後他說：「我當時好像被一群天使環繞著，這是我寫過最棒的曲調，我大概再也無法寫出比這個更好的旋律了。」《告別諾尼諾》原是寫給五重奏編制，後來有各種改編版本，樂曲保留了舊作《諾尼諾》強烈的節奏，再加上抒情、充滿鄉愁的旋律，深受阿根廷僑界的喜愛，因為樂曲喚起了他們對故鄉的思念。

西蒙·譚·霍爾特：《頑固音型之歌》，片段 95

西蒙·譚·霍爾特（1923-2012）是荷蘭當代的作曲家，作曲生涯始於序列音樂的創作，致力於新音樂語彙的探索。1970年後他放棄了二戰後主流音樂圈所推崇的「十二音列」創作手法，回歸一般人較能接受的調性音樂，並逐漸發展出具有個人色彩的「極簡音樂」（minimalism）風格。譚·霍爾特常運用簡單的音樂元素做為材料，將它們組成數個小節的樂句，演奏家可以根據個人喜好，自由任意地反覆這些素材，鋼琴則是譚·霍爾特創作的主要樂器。

《頑固音型之歌》完成於1976年，並於1979年首演，作品可以使用任何樂器來表達，但最常見的是以兩架或四架鋼琴的演奏方式。這首作品展現了譚·霍爾特獨特的極簡音樂風格，他以「基因密碼」（genetic code）來形容自己的作品，創作了100多個由數小節組成、簡短的「音樂細胞」，也就是他所謂的「片段」（sections），演奏家可隨意地重複這些「音樂細胞」，讓「細胞」逐漸發展成為一首充滿各種情感的樂曲。在《頑固音型之歌》中可以聽到一個不斷重複、帶著切分節奏的優美旋律，搭配著單純的和聲，帶領著聽者進入一個純粹、感性的音樂旅程。這首作品成為譚·霍爾特最受歡迎、同時也是演出頻率最高的樂曲。

皮亞佐拉：《遺忘》（阿特·貝爾沃夫改編給管風琴）

《遺忘》創作於1982年，是皮亞佐拉為義大利導演馬可·貝羅奇奧（Marco BELLOCCHIO）拍攝的電影《亨利四世》（Enrico IV）所寫的配樂，曾獲葛萊美獎最佳器樂作曲提名。《遺忘》原來是寫給手風琴獨奏與弦樂團，1984年在巴黎北方劇院舉行的探戈音樂會，將這首樂曲改編成法文歌曲來演唱，由大衛·麥尼爾（David MCNEIL）填詞。

1980年代是皮亞佐拉最受歡迎的時期，他所創立的「新探戈音樂」結合了探戈、爵士與古典音樂。而《遺忘》風格較為傳統，少了一點爵士風味，旋律淒美哀怨、纏綿悱惻，是皮亞佐拉最受喜愛的慢板探戈音樂，後來也被改編成各種不同的版本。但不論器樂曲或歌曲，都流露出令人低迴的孤獨感以及與愛人離別的傷感，感嘆炙熱的情感終將逝去，如歌詞所述：

「沉重，那瞬間似乎很沉重，
在夜色中，你的手臂環繞著我，

樓下，你的腳步聲漸行漸遠，
人們離散著，我遺忘，我遺忘…
夜深了，我們邊聊著，邊貼臉共舞，
一切漸漸模糊，
然後我遺忘，我遺忘…

短暫，時間似乎很短暫，
你的指尖劃過我掌中的生命線，
沒有一瞥，戀人就此分離，
在車站月台上，我遺忘，我遺忘…」

史特拉汶斯基：〈搖籃曲〉、〈終曲〉，選自《火鳥》組曲（莫里斯·貝斯理改編給管風琴）

1910年史特拉汶斯基受俄國芭蕾舞團老闆謝爾蓋·達基列夫（Sergei DIAGHILEV，1872-1929）之邀，根據俄羅斯民間故事創作了芭蕾舞劇音樂《火鳥》，同年在巴黎舉行首演，並於1919年改編成管絃樂組曲。《火鳥》和《春之祭》、《彼得洛希卡》被列為史特拉汶斯基三大芭蕾舞作品。

《火鳥》的故事描述森林裡有個被魔王卡什伊掌控的魔法之國，因打獵而迷失在森林中的伊凡王子遇到傳說中的火鳥，並獲贈一支金羽毛，之後王子愛上了魔法之國的公主莎莉芙娜而身陷被變成石頭的魔咒中，危急時刻的伊凡王子揮舞著金羽毛，火鳥再次出現，幫助他打敗魔王，並解除魔咒，讓所有的人重獲自由。

史特拉汶斯基從老師林姆斯基-高沙可夫的歌劇《金雞》汲取靈感，以特定的動機來描繪《火鳥》劇中的角色，如：自然音階代表人類；半音階旋律代表火鳥等，此外，也運用了許多創新的技巧來營造豐富的色彩變化，突兀的旋律、大膽的和聲與節奏，使音樂與芭蕾舞劇完美地結合，首演大獲成功，也為日後《春之祭》、《彼得洛希卡》的創作奠定了良好的基礎。選曲〈搖籃曲〉描述火鳥哼著搖籃曲讓魔王及手下昏昏入睡，神秘又帶有魔幻色彩；〈終曲〉描述光明戰勝黑暗、最後有情人終成眷屬，並響起俄羅斯的傳統民謠。

默片《福爾摩斯二世》即興配樂

《福爾摩斯二世》

美國 | 1924 | 黑白 | 44 分鐘 | 保護級

中英文字幕

導演：巴斯特·基頓

演員：巴斯特·基頓、凱瑟琳·麥奎爾、喬·基頓

管風琴的即興傳統歷史悠久，在基督教的崇拜禮儀中，舉凡於聖詩歌詞分節間簡單的即興來營造音樂的層次感，或奉獻、默禱時的機動性演奏，到華麗的殿樂，都有即興揮灑的空間。巴赫是早期著名的即興演奏家，當今法國也仍保有優秀的即興傳統，杜普雷（Marcel DUPRÉ）、杜呂弗雷（Maurice DURUFLÉ），以至於現今巴黎聖母院的首席管風琴家拉特利（Olivier LATRY）都是箇中高手。管風琴另一個即興演奏地點在劇院，電影剛發明的時代只有影像沒有聲音，1920 年代末之前都是默片，管風琴的即興演奏應運而生，配合劇情的變化做各種聲響效果，是不可或缺的配樂角色。

本場音樂會將由管風琴即興配樂《福爾摩斯二世》，是一部由以無聲電影聞名的巴斯特·基頓（Buster KEATON）自導自演的喜劇片。基頓飾演一名鄉村影院電影放映師，喜歡閱讀偵探書籍，幻想自己是一名大偵探。一天，他買了巧克力送給女友，卻被情敵誣陷他偷了女友父親的手錶才有錢買巧克力。女友與她的父親遂將基頓趕出門外。基頓懷疑情敵才是偷錶典當的傢伙，但沒有證據。某日，基頓在放映電影時，發現銀幕上的故事竟和他的遭遇同出一轍，他便幻想自己是劇中的大偵探福爾摩斯二世，解決了案件並逮捕情敵……

本片因其在「文化、歷史和審美方面的顯著成就」，被美國國會圖書館列入國家電影保存委員會保護電影名單。2002 年亦獲美國電影學會評選為百年百大喜劇電影之一。

演出者簡介

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。

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。

Program

Performer | Organ: Aart BERGWERFF

A. PIAZZOLLA: *Revirado* (Arranged for Organ by Aart BERGWERFF)

J. S. BACH: Fugue in b minor / A. PIAZZOLLA: *Fuga y Misterio* (Arranged for Organ by Aart BERGWERFF)

I. STRAVINSKY: *Tango* (1953 version) (Arranged for Organ by Aart BERGWERFF)

A. PIAZZOLLA: *Adiós Nonino* (Arranged for Organ by Aart BERGWERFF)

Simeon ten. HOLT: *Canto Ostinato*, Section 95

A. PIAZZOLLA: *Oblivion* (Arranged for Organ by Aart BERGWERFF)

I. STRAVINSKY: "Berçeuse" and "Finale" from *The Firebird Suite* (Arranged for Organ by Maurice BESLY)

----- Intermission -----

Soundtrack Improvisation with Silent Movie *Sherlock Jr.* Performer | Organ: Hayo BOEREMA

Program Notes

Written by CHEN Hsiang-yu / Translated by HSIEH Lin

A. PIAZZOLLA: *Revirado* (Arranged for Organ by Aart BERGWERFF)

Astor PIAZZOLLA (1921-1992), a distinguished composer and bandoneonist, stands as a prominent figure in Argentine tango music, having composed over 3,000 works during his lifetime. He revolutionized traditional tango music by breaking free from its unchanging melody and repetitive rhythm, infusing it with classical music structures, counterpoint techniques, jazz harmonies, and improvisational elements, earning him the title "father of nuevo tango." Cellist Yo-yo MA described, "PIAZZOLLA's tangos have the great strength of true voice," and violinist Gidon KREMER also remarked, "You can sense through his music an experience that makes you at the same time joyful and sad.....I know very few composers where you can feel it in such a passionate way."

The bandoneon, originally from Germany and akin to a portable church organ, plays a

pivotal role in conveying PIAZZOLLA's tango music. Introduced to Argentina in the 19th century, it merged with local tango traditions to become the quintessential instrument of tango music. Throughout his lifetime, PIAZZOLLA formed various tango ensembles, with the most iconic combination consisting of bandoneon, piano, violin, guitar, and double bass.

One of PIAZZOLLA's classic compositions, *Revirado*, is a showcase of his playful humor, structured in three sections (ABA). Section A opens with a cleverly witty and rhythmic dialogue between bandoneon, guitar, and double bass. Section B features the violin as the primary instrument, delivering a melodious and expressive performance in tandem with the guitar. The composition then transitions from a minor key back to the Major key, infusing the music with vibrance and excitement. The organ adaptation reimagines the core of PIAZZOLLA's tango music, infusing the instrument with the richness of a full orchestra.

J. S. BACH: Fugue in b minor / A. PIAZZOLLA: *Fuga y Misterio* (Arranged for Organ by Aart BERGWERFF)

In 1968, Astor PIAZZOLLA collaborated with the renowned poet Horacio FERRER (1933-2014), resulting in the mesmerizing operetta *María de Buenos Aires*. This work blends poetry and music to vividly portray the epic and dramatic odyssey of its protagonist, Maria, utilizing a reverse chronology approach. Maria's transformation in this opera reflects the evolution of tango music, making it the first opera in history to be entirely composed of tango music.

PIAZZOLLA, under the tutelage of Nadia BOULANGER (1887-1979), honed his counterpoint abilities. These newly acquired skills, when blended with jazz harmony, manifested in his opera. The instrumental piece *Fuga y Misterio (Fugue and Mystery)* is the sixth piece from the operetta, divided into two distinct sections. The "Fuga" segment draws inspiration from BACH's organ piece, Prelude and Fugue in b minor, BWV 544, albeit with a key shift from b minor to d minor. The Fugue commences with an upbeat, transforming BACH's smooth, straight eighth-note theme into a leaping, accented, and momentum-charged motif. As the theme transforms and changes over time, its tonality experiences continuous alteration. Despite being constructed with a counterpoint technique, it is imbued with the enchanting spirit of the tango, which is expressed through its melody, rhythm, and harmony. In contrast to the spirited "Fuga," the "Misterio" section unfolds as a slow, lyrical, and somewhat melancholic melody intricately tied to the theme of "Maria." This poignant

musical passage delicately dissipates into the air, akin to a fleeting bubble.

I. STRAVINSKY: *Tango* (1953 version) (Arranged for Organ by Aart BERGWERFF)

Igor STRAVINSKY (1882-1971) stands out as one of Russia's most renowned modern composers. His journey led him from Russia to France in 1920, followed by a relocation to the United States after World War II broke out, and thereafter he officially became an American citizen. These transformative life experiences played a pivotal role in shaping STRAVINSKY's ever-evolving and versatile creative style. STRAVINSKY's earlier compositions, such as *The Firebird* and *Petrushka*, exuded a pronounced sense of rhythm and a rugged stylistic approach, marking them as groundbreaking innovations in the world of music. The 1913 ballet *The Rite of Spring* stands as an iconic work that pushed the boundaries of music and secured STRAVINSKY's eternal legacy in the annals of music history. Post-1920s, STRAVINSKY gravitated towards traditional classical forms like symphonies and fugues, embracing a neoclassical style. After he settled in the United States, his music drew significant influence from jazz and later underwent a transformation into serial music. Despite these stylistic shifts, STRAVINSKY's compositions retained his distinctive rhythmic signature.

STRAVINSKY's initial years in the United States were financially challenging, prompting him to delve into the creation of tango music infused with an American twist to make a living. In 1940, he completed the piano piece *Tango*. The *Tango* adhered to a four-four beat structure, featuring three sections (A-B-A), with its key shifting between d minor and D Major. The composition was constructed using four-measure, dynamically vibrant phrases. In a departure from convention, STRAVINSKY placed syncopation on the second beat instead of the last beat, distinguishing the *Tango* as a unique creation. Over time, STRAVINSKY revisited and adapted this piece multiple times, with the 1953 version serving as the second iteration. The version arranged for organ in this concert is based on the 1953 rendition.

A. PIAZZOLLA: *Adiós Nonino* (Arranged for Organ by Aart BERGWERFF)

In October 1959, while performing with a dance troupe in Puerto Rico, PIAZZOLLA received

the heartbreaking news of his father's fatal bicycle accident in Argentina. This devastating loss struck him hard, as it was his father's encouragement that had initially propelled him into his musical journey. During this time, PIAZZOLLA faced a period of personal turmoil, including unsuccessful tours, financial woes, homesickness, and depression. The Argentine dancer Juan Carlos COPES (1931-2021), who was touring with PIAZZOLLA, noted that this was the only time he had ever seen PIAZZOLLA cry.

Upon returning to his New York residence, PIAZZOLLA improvisationally composed *Adiós Nonino (Farewell Father)*. This piece was based on his earlier composition *Nonino*, which he had completed in Paris in 1954 as a tribute to his father (Vicente "Nonino" PIAZZOLLA 1893-1959). Recounting the moment when PIAZZOLLA composed this piece, PIAZZOLLA's son, Daniel, said, "Dad asked us to leave him alone for a few hours. We went into the kitchen. First there was absolute silence. After a while, we heard Dad playing the bandoneon. It was a very sad, terribly sad melody."

Adiós Nonino became a hit in his performance career. Two decades later, he reflected, "I felt like I was surrounded by a group of angels. This is the best melody I've ever written. I probably won't ever compose a better one." This composition, originally written for a quintet, later underwent various musical adaptations. It retained the rhythmic strength of the original *Nonino* while incorporating a lyrical and nostalgic melody, endearing it to the Argentine expatriate community as it evoked memories of their homeland.

Simeon ten HOLT: *Canto Ostinato*, Section 95

Simeon ten HOLT (1923-2012) was a contemporary Dutch composer. His composing career began with the creation of serial music, and was dedicated to exploring a new musical vocabulary. After 1970, he abandoned the "twelve-tone serialism" approach that had been highly praised by the mainstream music circles after World War II, returning to tonal music that was more accessible. Gradually, he developed a minimalist music style imbued with his personal artistic flair. TEN HOLT often used simple musical elements as materials and composed them into phrases spanning several measures. Performers could freely repeat these materials according to their personal preferences. The piano was the primary instrument in TEN HOLT's works.

Canto Ostinato was completed in 1976 and premiered in 1979. The composer's distinctive

minimalist musical style was showcased in this piece, which can be performed with any instrument, although the most prevalent approach involves either two or four pianos. TEN HOLT described his work as a "genetic code" and created more than 100 short "musical cells," each spanning several measures, which he called "sections." Performers could repeat these "musical cells" at will, allowing the "cells" to gradually develop into a piece of music filled with various emotions. In *Canto Ostinato*, you can hear a beautiful melody of repeated and syncopated rhythms, paired with simple harmonies, leading the listener on a pure and emotional musical journey. The piece became TEN HOLT's most popular and frequently performed composition.

A. PIAZZOLLA: *Oblivion* (Arranged for Organ by Aart BERGWERFF)

In 1982, PIAZZOLLA composed *Oblivion* as the soundtrack for the Italian director Marco BELLOCCHIO's film *Enrico IV* and garnered a Grammy Award nomination for Best Instrumental Composition. This composition, originally written for bandoneon solo and string orchestra, was adapted into a French song and sung with lyrics by David MCNEIL in the 1984 tango concert held at the Théâtre des Bouffes du Nord.

In the 1980s, PIAZZOLLA reached the zenith of his popularity, during which he innovatively introduced a novel tango style known as "nuevo tango," blending elements of tango, jazz, and classical music. However, *Oblivion* stands as a more traditional piece, lacking the obvious jazz influence, while its melody carries a profound sense of melancholy and sentimentality. It was deemed PIAZZOLLA's favorite adagio tango music. It has seen various adaptations over the years, whether as instrumental music or a song, all consistently conveying the poignant emotions of solitude and the heartache of separation from a loved one, leaving behind a trail of heartfelt lamentation. As the lyrics say:

"Heavy, suddenly they seem heavy.
Your arms that already surround me in the night.
Downstairs, your footsteps head off somewhere.
People are parting, I forget, I forget.....

Late, we talk while dancing cheek to cheek.
Everything becomes blurry.
And I forget, I forget.....

Short, time seems short.
Your fingers tracing my lifeline.
Without a glance, lovers stray.
On a train platform, I forget, I forget....."

I. STRAVINSKY: "Berçeuse" and "Finale" from *The Firebird Suite* (Arranged for Organ by Maurice BESLY)

In 1910, Igor STRAVINSKY received an invitation from Sergei DIAGHILEV (1872-1929), the proprietor of a Russian ballet company, Ballets Russes, to compose a ballet score for *The Firebird*, which was inspired by Russian folk tales. The ballet made its debut in Paris that same year, and later, in 1919, it was adapted into a suite for orchestra. *The Firebird*, along with *The Rite of Spring* and *Petrushka*, are regarded as STRAVINSKY's three major ballets.

The narrative of *The Firebird* revolves around a mystical forest kingdom ruled by the demon King Koschei. Prince Ivan, who becomes lost while hunting in the forest, encounters the legendary Firebird and is gifted a golden feather. Prince Ivan falls in love with Princess Tsarevna who is imprisoned in the forest. Later, Ivan finds himself in danger of being turned to stone by a curse cast by Koschei. Prince Ivan brandishes his golden feather at a pivotal juncture, summoning the Firebird once more. With her aid, he vanquishes the devil, breaks the curse, and restores everyone to their rightful freedom.

STRAVINSKY drew inspiration from his teacher RIMSKY-KORSAKOV's opera *The Golden Cockerel* and employed specific motifs to represent characters in *The Firebird*. For instance, the diatonic scale symbolizes human beings, while the chromatic melodies embody the Firebird itself. Additionally, STRAVINSKY incorporated innovative techniques to portray a vibrant and colorful soundscape, such as abrupt melodies, daring harmonies and rhythms, seamlessly blending music and ballet. The premiere was a resounding success and set the stage for STRAVINSKY's future creations, including *The Rite of Spring* and *Petrushka*. The excerpt piece, "Berçeuse" (Lullaby), portrays the Firebird singing a mysterious and enchanting lullaby to lull the demon and his cohorts to sleep. In contrast, the "Finale" depicts the triumph of light over darkness and the ultimate union of the lovers, accompanied by traditional Russian folk melodies.

Soundtrack Improvisation with Silent Movie *Sherlock Jr.*

Sherlock Jr.

USA | 1924 | Black and White | 44 min | Protected

Mandarin and English Subtitles

Director: Buster KEATON

Stars: Buster KEATON, Kathryn MCGUIRE, Joe KEATON

The organ's tradition of improvisation has a deep and extensive history. Within Christian worship services, there is room for spontaneous instrumental expressions, ranging from improvised musical interludes between hymn verses that add layers and depth to the music, to flexible performances during moments of "offering" and "silent contemplation," as well as the magnificent postlude. Johann Sebastian BACH was renowned for his improvisational prowess during the early days of this tradition, and France has proudly upheld this tradition with prominent figures such as Marcel DUPRÉ, Maurice DURUFLÉ, and the current Chief Organist of Notre-Dame de Paris, Olivier LATRY. Another place where organ improvisation flourished was in the theater. At the beginning of the motion picture era, there were only visual images with no accompanying sound. Prior to the late 1920s, silent films were the norm, and organ improvisation played a crucial role in their presentation by creating various sound effects to complement the evolving plot, effectively serving as the film's important soundtrack.

This concert will feature organ improvisation for *Sherlock Jr.*, a film directed and acted by Buster KEATON, who is known for his silent films. In this movie, KEATON plays a rural cinema projectionist with a passion for detective novels, who daydreams of becoming a great detective. The story unfolds as KEATON, after purchasing chocolates for his girlfriend, finds himself unjustly accused by his love rival of stealing the girlfriend's father's watch to finance the chocolates. This baseless accusation results in him being expelled by his girlfriend and her father. Despite suspecting that his love rival is the actual thief who pawned the watch, KEATON lacks concrete evidence. One day, while screening a movie, KEATON stumbles upon a storyline that mirrors his own experiences. In his imagination, he transforms into the legendary detective Sherlock HOLMES Jr., solving the case and catching his rival.....

The movie was chosen for preservation in the United States National Film Registry by the Library of Congress due to its "cultural, historical, and aesthetic significance." Additionally, in 2002, the American Film Institute included it in the top 100 funniest movies in AFI's 100 Years series.

About the Artists

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.

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.

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