



簡文彬 & 菲利克斯·黑爾 & 高市交

CHIEN Wen-pin & Felix HELL & KSO

管風琴綺響 《布穀鳥與夜鶯》

The Splendor of Organ

2022.10.08 Sat. 19:30

衛武營音樂廳

Weiwuying Concert Hall

演出全長約 90 分鐘，含中場休息 20 分鐘

Duration is 90 minutes with a 20-minutes intermission

衛武營週年慶
WEIWUYING
ANNIVERSARY 4.0



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 Program

韓德爾：F 大調管風琴協奏曲，〈布穀鳥與夜鶯〉，HWV 295

George Frideric HANDEL: Organ Concerto in F Major “The Cuckoo and the Nightingale,” HWV 295

- I. 小廣板 Larghetto
- II. 快板 Allegro
- III. 小廣板 Larghetto
- IV. 快板 Allegro

李哲藝：《思想再起》幻想曲

LEE Che-yi: *Hengchun Folk Song Fantasy* for Symphony Orchestra

----- 中場休息 Intermission -----

約瑟夫·容根：給管風琴與管絃樂團的協奏交響曲，作品 81

Joseph JONGEN: *Symphonie Concertante* for organ and orchestra, Op.81

- I. 相當適度的快板 Allegro, molto moderato
- II. 嬉遊曲 Divertimento
- III. 極緩板 Molto Lento
- IV. 觸技曲 Toccata

曲目介紹 Program Notes

韓德爾：

F 大調管風琴協奏曲，《布穀鳥與夜鶯》，HWV 295

韓德爾的《布穀鳥與夜鶯》，一首四個樂章的管風琴協奏曲，為 1739 年首演於倫敦國王劇院的神劇《以色列人在埃及》的幕間插曲，堪稱是此劇的亮點。原本熱衷於寫義大利歌劇的韓德爾將重心轉向英語神劇，唱功的難度也隨之減輕，為了讓觀眾仍能聽到炫技般的演出，身為傑出管風琴家的韓德爾，特意編排了一段長約 30 分鐘的管風琴協奏插曲，並在第二樂章結束後寫上「隨意即興 (ad libitum)」，讓管風琴家肆意發揮表演功力。

四個樂章的情緒多元，從莊嚴的開頭樂章，樂團與大鍵琴及管風琴儀式般的對答，到生氣勃勃的第二樂章，管風琴獨奏出大三度的動機，讓人一聽就知道是杜鵑鳥語，而在樂團回應動機後，管風琴又獨奏出充滿快速顫音的主題，象徵了夜鶯啼叫。在緩慢又動態，六八拍的第三樂章結束後，又回到充滿活力的終章，樂聲在歡快中結束。(撰文／謝綾)

George Frideric HANDEL:

Organ Concerto in F Major “The Cuckoo and the Nightingale,” HWV 295

George Frideric HANDEL's "The Cuckoo and the Nightingale," a four-movement organ concerto, is an interlude from the composer's oratorio *Israel in Egypt*. Premiered at the King's Theatre in London in 1739, this concerto was considered the highlight of the performance. HANDEL, who had been keen on writing Italian operas, turned his focus to English oratorios, hence reducing the difficulty of the singing parts. In order to allow the audience to still hear a virtuoso performance, the composer - who was an outstanding organist - specially arranged a 30-minute long organ concerto interlude, with "ad libitum" written at the end of the second movement, allowing himself to demonstrate his performing skill without restraint.

The mood of the four movements is diverse, from the solemn opening movement, the ceremonial dialogue between the orchestra, the harpsichord, and the organ, to the lively second movement, the organ solos in a major third motif, which instantly remind people of cuckoo bird song. After the orchestra responds to the motif, the organ plays a theme full of rapid trills, symbolizing the chirp of a nightingale. After the slow but dynamic third movement of six-eight beats, it returns to the energetic finale, and the music ends merrily. (Written by HSIEH Lin)

李哲藝：

《思想再起》幻想曲

臺灣金曲獎作曲家李哲藝，改編知名的恆春古調《思想起》，創作出總長約 15 分鐘的《思想再起》幻想曲。2010 年，李哲藝與本土音樂家簡上仁合作，將採集來的恆春歌謠重新編曲，錄製《恆春民謠再唱起》專輯，入圍當年的金曲獎最佳傳統歌樂專輯，其中便收錄此作。《思想起》為流傳已久的臺灣曲調，自 19 世紀末就已在恆春被廣為哼唱，加入不同題材並填詞，有了不同的歌名寫法如「自想起」、「樹相枝」等。

時而悠揚清婉、時而波瀾壯闊，《思想再起》幻想曲傳遞了恆春特有熱愛歌唱的精神，從開頭由不同樂器分別演繹琅琅上口的古調主題，歷經了動機的變化形貌，各聲部的主題再現，到最後壯麗收場。曲中除了能聽到弦樂演奏月琴常見的節奏，更能聽到傳統滿州民謠《守牛調》巧妙的鑲嵌，而西洋樂器特意加入如殼仔弦的裝飾音，則增添了思意綿延的思鄉情懷。(撰文／謝綾)

LEE Che-yi:

Hengchun Folk Song Fantasy for Symphony Orchestra

Taiwan Golden Melody Award-winning composer LEE Che-yi adapted the well-known ancient Hengchun tune "Remembrance" into a 15-minute orchestral work. In 2010, LEE collaborated with fellow Taiwanese composer CHIEN Shang-jen, whose oeuvre has specifically focused on Taiwanese cultural heritage, collecting and arranging numerous Hengchun folk songs, which they recorded and released as an album *Hengchun Folk Ballads Sing Again*. *Hengchun Folk Song Fantasy* was included on that album.

The album was nominated for the Best Traditional Album at the Golden Melody Awards that year. "Remembrance" is a Taiwanese tune that has been around for many generations. It has been widely sung in Hengchun since the end of the 19th century. Different themes and lyrics have been added over time, in turn spawning varied titles like "Remember Since" and "Tree Branches," etc.

Sometimes melodious and elegant, sometimes majestic and torrential, this piece conveys Hengchun's unique passion for singing. Each instrument takes turns performing the catchy ancient theme, and after different variations and reprisals, the song ends with a grandiose gesture. In the work, one can hear the common rhythm of *yueqin* (moon guitar) and the ingenious inlay of the traditional Manzhou Ballad "Shou Niu Tune." Specially-added ornamental notes mimic the sounds of the *kezaixian* (Chinese bowed string instrument), adding a sense of nostalgia. (Written by HSIEH Lin)

約瑟夫·容根：

給管風琴與管絃樂團的協奏交響曲，作品 81

容根的協奏交響曲共有四樂章，樂章中無任何主題或節奏上的關聯，而是以作曲家獨特的創作風格為核心，集合為完整的巨作。此曲被認為是 20 世紀管風琴和管絃樂團最偉大的作品之一，管風琴自身如同一個大樂團，與管絃樂團在聲響交流及角力中，繪製成充滿張力的畫面。

通過樂器堆疊的賦格，迎來管風琴的輝煌登場。奏鳴曲形式的樂章讓樂團與管風琴展開豐富情感的對話，時而如夢境中不真實的詭譎，時而又帶有二十世紀早期華麗的浪漫。第二章為嬉遊曲，管風琴以一種近乎即興的語句，與管絃樂對答的饒富興味，並以可哼唱的主題旋律貫穿在整個樂章中。第三樂章開頭，嫵媚的長笛奏出本樂章的不徐不急，各樂器的色彩也在飽富神秘感的樂句中發揮極致。終章管風琴以飛快的觸技曲打破了上樂章尾聲的靜謐，與壯闊的管絃樂團碰撞出高潮，全曲在制高點中英雄式的結束。(撰文／謝綾)

Joseph JONGEN:

Symphonie Concertante for organ and orchestra, Op.81

Joseph JONGEN's Symphonie Concertante for organ and orchestra has four movements. There are no thematic or rhythmic connections between them; rather, the stylistic unity is the core of this extensive work. This piece is considered to be one of the greatest works of the 20th century for organ and orchestra. The organ itself plays like an orchestra; its dialogue and confrontation with the actual orchestra draw a dramatic work full of images.

With the fugal stacking of phrases by different instruments, the organ is ushered in for its glorious debut. The first movement, in sonata form, allows the orchestra and the organ to engage in a rich and emotional dialogue, sometimes as unreal as a hazy dream, sometimes as gorgeous as the early twentieth-century romantic style. The second movement is a Divertimento. The organ uses an improvisatory passage to strike an intriguing conversation with the orchestra. The melodic motif is placed throughout. The third begins with an alluring flute solo, which sets the very slow speed of the movement. Then the harp follows with enigmatic phrases, next picked up by winds and strings, finally pushing to a passionate climax with a blast of brass and organ. In the finale, the virtuosic Toccata of the organ shatters the serenity of the previous movement. With the magnificent orchestra erupting at its peak, the whole piece ends heroically. (Written by HSIEH Lin)

指揮 | 簡文彬 Conductor | CHIEN Wen-pin

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 月獲頒第十八屆國家文藝獎。



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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 with Master degree at the National University for Music and Performing Arts Vienna. CHIEN joined the Deutsche Oper am Rhein (Dusseldorf/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.

管風琴 | 菲利克斯·黑爾 Organ | Felix HELL

管風琴家菲利克斯·黑爾是全球最炙手可熱的管風琴演奏家之一，曾以獨奏家的身分參與超過千場以上音樂會演出，足跡遍及北美、歐洲、亞洲和澳洲。《美國管風琴家》雜誌讚譽道：「其演奏水平讓許多頗負盛名的樂壇前輩望塵莫及。」

黑爾致力於推廣新型態的管風琴樂曲，並經常與作曲家合作。曾先後就讀於美國茱莉亞音樂學院、寇提斯音樂學院，並於琵琶地音樂學院取得演奏家文憑、音樂碩士、音樂藝術博士學位，並於 2007 年獲頒約翰霍普金斯大學著名的傑出畢業生獎。



Felix HELL is one of the most sought after concert organists in the world. He has been featured as a recitalist and concerto soloist in more than 900 concerts throughout North America, Europe, Asia and Australia. The American Organist raved that he “sets standards that older and honored players would struggle to equal.”

Mr. HELL is an avid supporter of new music for organ and frequently collaborates with composers. Felix HELL studied at the Juilliard School, the Curtis Institute of Music (BM), the Peabody (AD, MM, DMA). In 2007, he received Johns Hopkins University’s prestigious Outstanding Graduate Award.

高雄市交響樂團 Kaohsiung Symphony Orchestra



樂在，你也在。
——年輕的樂團 堅定向前行

對一個城市而言，有專屬的樂團是難得珍貴的。高雄市交響樂團成立於1981年，是一個年輕有活力的樂團，2009年起迄今，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」品牌；十餘年來，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；疫情期間也持續以各種線上模式音樂會與樂迷們見面，以音樂的能量撫慰人心。

在國際舞台上，樂團不斷獲邀至多個國際城市演出，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。

Wherever there is music, there is you.
—A young orchestra moving forward with determination.

A city's orchestra is a rare and precious attribute for any place to have. The Kaohsiung Symphony Orchestra was founded in 1981 and since 2009, the orchestra has played a pivotal role in the Kaohsiung Spring Arts Festival and successfully established the reputation of the "Kaohsiung Spring Arts Festival Grassland Concert." Over the past decade, the KSO has continued to absorb the encouragement and tempering of various international personalities to create a series of concerts performed jointly by famous domestic and foreign artists. The KSO strives to incorporate classical and cross-border performances into their repertoire, permeated with their unique passion. During the pandemic, there was a series of online concerts that connected music with fans to soothe their hearts with the energy of music.

On the international stage, the KSO orchestra continuously receives international invitations to perform in many cities, gradually reaching beyond the borders and proudly taking the name of an international-level orchestra. The KSO moves firmly onwards with talent and strength while striving for growth.

演出暨製作團隊 Creative and Production Team

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

執行長 CEO

朱宏昌 CHU Hung-chang

駐團指揮 Residential 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
- 郭洵佐 KUO Huan-tso
- 李純欣 LEE Chun-hsin
- 陳冠甫 CHEN Guan-fu
- 范翔硯 FAN Hsiang-yen
- 蔡宗言 TSAI Tsung-yen
- 黃郁盛 HUANG Yu-sheng
- 陳人璋 CHEN Jen-wei
- ▲郭承珊 KUO Cheng-shan
- ▲吳維菁 WU Wei-ching
- ▲黃大唐 HUANG Ta-tang
- ▲張子萱 CHANG Yzu-hsuan
- ▲歐佩怡 OU Pei-yi

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 Daniel TOMAS KARL
- 葉家銘 YEH Chia-ming
- 陳麗薰 CHEN Li-hsun
- ▲鄭淳云 CHENG Chun-yun
- ▲侯啟琳 HOU Qi-lin
- ▲劉寧昀 LIU Ning-yun
- ▲郭韋姘 KUO Wei-wen
- ▲官孟萱 KUAN Meng-hsuan

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
- ▲陳陳 CHEN Chen
- ▲徐浩原 HSU Hao-yuan
- ▲張瀨予 CHANG Ching-yu

大提琴 CELLO

- 林采霽 LIN Tsa-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
- ▲陳沛瑋 CHEN Pei-cheng
- ▲鄭皓云 CHENG Hao-yun
- ▲陳普欣 CHEN Pu-shin

低音提琴 DOUBLE BASS

- 阮晉志 JUAN Chin-chih
- 趙紋孜 CHAO Wen-tzu
- 曾兆場 TSENG Chao-yang
- 汪育萱 WANG Yu-shuan
- ▲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
- ▲傅筱棋 FU Hsiao-chi

單簧管 CLARINET

- 莊維霖 CHUANG Wei-lin
- 韓健峰 HAN Chien-feng
- ▲林育謙 LIN Yu-chien

低音管 BASSOON

- 劉君儀 LIU Chun-yi
- 施孟昕 SHIH Meng-hsin
- ▲曾育承 TSENG Yu-cheng

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 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

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
- ▲廖邦豪 LIAO Pang-hao

豎琴 HARP

管伊文 KUANG Yi-wen

大鍵琴 CHAMBALO

- ▲蔡佳璇 TSAI Chia-hsuan

◎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

