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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

《巴赫與葛拉斯》伊維塔·艾普卡娜獨奏會
BACH & GLASS Iveta APKALNA Organ Recital

2023.3.22 Wed. 19:30

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



National Kaohsiung
CENTER for the ARTS

WEI WU YING

衛武營 國家藝術文化中心
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■ 演出曲目 Program

- 巴赫：C 大調觸技曲、慢板與賦格，BWV 564
- 菲利普·葛拉斯：反向運動的音樂
- 巴赫：c 小調帕薩卡雅舞曲，BWV 582

————— 中場休息 —————

- 菲利普·葛拉斯：歌劇《真理堅固》第三幕—終曲（麥可·里斯曼改編）
- 巴赫：G 大調幻想曲，BWV572
- 巴赫：聖詠前奏曲《來吧！外邦人的救世主》，BWV 659
- 菲利普·葛拉斯：《狂奔》
- 巴赫：d 小調觸技曲與賦格，BWV 565

- J. S. BACH: Toccata, Adagio and Fugue in C Major, BWV 564
- Philip GLASS: Music in Contrary Motion
- J. S. BACH: Passacaglia in c minor, BWV 582

————— Intermission —————

- Philip GLASS: *Satyagraha*, Act III - Finale (Arranged by Michael RIESMAN)
- J. S. BACH: Fantasia in G Major, *Pièce d'Orgue*, BWV 572
- J. S. BACH: Choral Prelude, *Nun komm, der Heiden Heiland*, BWV 659
- Philip GLASS: *Mad Rush*
- J. S. BACH: Toccata and Fugue in d minor, BWV 565

■ 曲目解說 Program Notes 撰稿 | 陳相瑜 Written by CHEN Hsiang-yu

巴赫：C 大調觸技曲、慢板與賦格，BWV 564 J. S. BACH: Toccata, Adagio and Fugue in C Major, BWV 564

C 大調觸技曲、慢板與賦格是巴赫早年在威瑪的作品，完成於 1710-1717 年。「觸技曲」分成兩大段，第一段以手鍵盤燦爛的快速音群展開序奏，緊接著是腳鍵盤的回應，這段華麗恢宏的腳鍵盤獨奏也是巴赫管風琴作品中篇幅最長的，將腳鍵盤的技巧發揮的淋漓盡致。第二段則是四聲部的對位，聲部間緊密的對話，曲風愉悅而活潑。「慢板」採 a 小調、4/4 拍，主旋律在最高音聲部歌唱，以附點的節奏呈現，繁複的裝飾音讓曲調顯得優美婉轉，下方三聲部則以規律的節奏音型作為陪襯，中間聲部以和弦方式進行，腳鍵盤擔任「數字低音」的功能，宛如弦樂的撥奏。「賦格」再次回到 C 大調，6/8 拍、四聲部，賦格的主題幾乎沒有停頓地頻繁出現。除了主題外，對題也幾乎同等重要，與主題展開熱烈的對話，是一首具有動感又充滿活力的樂章。

Toccata, Adagio and Fugue in C Major is one of Johann Sebastian BACH's early works composed in Weimar, completed between 1710 and 1717. The Toccata is divided into two sections. The first starts with brilliant fast notes from the manual, followed by the pedal's response. This gorgeous and magnificent pedal solo is the longest in BACH's organ works, and it brings the pedal performance technique into full play. The second section is a four-voice counterpoint. The intimate dialogue between voices has a cheerful and lively style. The Adagio is in a minor and 4/4 time, with the main melody sung in the highest voice with a dotted rhythm. Delicate ornamentation makes the music sound elegant and lyrical. The lower three voices are accompaniment

in regular rhythmic patterns as a foil, the middle voice playing chords and the pedal serving as the "figured bass," which sounds like the plucking of strings. In Fugue, the music returns to C Major four-voice in 6/8 time. The fugue subject recurs without pause, while the countersubject plays an equally important role. The two are having a spirited conversation, making a dynamic and energetic movement.

菲利普·葛拉斯：反向運動的音樂

Philip GLASS: Music in Contrary Motion

菲利普·葛拉斯出生於 1937 年，是美國當代最知名的作曲家之一，也是極簡主義風格（minimalism）的代表性人物，他的創作風格影響了 20 世紀晚期的許多作曲家。葛拉斯的極簡音樂擅長使用重複性的節奏和簡短的旋律，隨著時間的推移做緩慢的改變演進，宛若時間的長河，綿延不絕、無窮無盡。1968-1969 年葛拉斯寫了一系列極簡音樂，包括《兩頁》（Two Pages）、《五度音樂》（Music in Fifths）、《相似運動》（Similar Motion）以及《反向運動的音樂》（Music in Contrary Motion），這些作品都是為電子風琴創作的。作品《反向運動的音樂》葛拉斯稱之為「開放形式」（open form）的作品，演奏長度約 12 分鐘半，樂譜上載明要快速、穩定的演奏。右手從 A 音開始，演奏上行的 ABCDE 五個音；左手從 E 音開始，演奏下行的 EDCBA 五個音，透過不斷反覆的過程，音樂做微幅的變化，五個音的音型逐漸加入三個音一組、兩個音一組，以及四個音一組的音型，但不論如何變化，總是重複這固定的五個音，上下聲部也始終保持反向的進行，腳鍵盤聲部則以 E 及 A 的長音作為音樂的支撐。當樂曲演奏到最後時，作曲家不要一個明顯的結束點，而是營造一種令人錯愕、嘎然而止的戲劇效果。

Born in 1937, Philip GLASS is one of the most well-known contemporary American composers and a representative figure of minimalism. His creative style influenced numerous composers in the late 20th century. GLASS's minimalist music applies repetitive rhythms and short melodies, slowly changing and evolving like a long river of time that lasts endlessly. From 1968 to 1969, GLASS wrote a series of minimalist compositions, including *Two Pages*, *Music in Fifths*, *Similar Motion*, and *Music in Contrary Motion*, all for the electric organ. *Music in Contrary Motion* is called "open form" by the composer. The performance is about twelve and a half minutes, and it is stated on the score that it should be played "fast and steady." The right hand starts with the note of A, ascending five notes from A to E, while the left hand starts with E, descending five notes from E to A. The music changes subtly throughout the repetitive phrases, with three-note, two-note, and four-note figures added gradually. This five-note motif continues throughout the piece, as well as the ascending and descending figures from the two voices. As for the pedal, it plays the long notes of E and A as the foundation of the music. At the end of the piece, the composer does not want an obvious ending point, but an abrupt stop that creates a dramatic and surprising effect.

巴赫：c 小調帕薩卡雅舞曲，BWV 582

J. S. BACH: Passacaglia in c minor, BWV 582

帕薩卡亞舞曲是流行於 17 世紀初的西班牙舞蹈，作曲家弗雷斯科巴爾迪（FRESCOBALDI，1583-1643）將其改為變奏曲形式，主題則安排在低音聲部，稱為頑固低音（Ostinato），上方的聲部則以變奏的方式呈現。c 小調帕薩卡亞舞曲創作於 1706-1713 年間，全曲有二十個變奏，樂曲由低音的主題緩緩地展開，第十二個變奏是樂曲的高潮，接著有三個較為和緩輕巧的變奏，之後音樂再度展開，直到曲終來到另一個高潮。根據管風琴家瑪莉-克萊兒·阿蘭（Marie-Claire ALIAN）的研究分析，帕薩卡亞舞曲與聖詠曲關係密切，例如：第 8 到 12

小節是〈救贖主今已降臨〉（Nun komm' der Heiden Heiland）；第 24 到 48 小節是〈我不會離開上帝〉（Von Gott will ich nicht lassen）；第 49 到 72 小節是〈天使自天而降〉（Vom Himmel kam der Engel Schar）；第 72 到 96 小節是〈基督，神的獨生子〉（Herr Christ, der Ein'ge Gottes-Sohn）；第 96 到 120 小節是〈基督身陷死囚〉（Christ lag in Todesbanden）；第 144 到 168 小節是〈神聖的基督已復活〉（Erstanden ist der heil'ge Christ）。舞曲之後接續著一首賦格曲，採雙主題形式，除了沿用舞曲的低音旋律為主題外，另增八分音符組成的主題。隨著賦格曲的發展，調性也由 c 小調轉至降 E 大調、降 B 大調、g 小調等。樂曲最後在腳鍵盤低音長音 C 的襯托下莊嚴肅穆地結束。

Passacaglia is a Spanish dance that was popular in the early 17th century. The composer Girolamo FRESCOBALDI (1583-1643) adapted it into the form of variations, with the theme arranged in the bass voice, referred to as Ostinato, and the upper voice in variations. Passacaglia in c minor was composed between 1706 and 1713. There are twenty variations in the piece. The theme slowly unfolds from the bass, until it reaches the climax at the twelfth variation, followed by three gentle and deft variations. The music then develops to another pinnacle at the end of the piece. According to the research and analysis of organist Marie-Claire ALIAN, the Passacaglia is closely related to the Choral; in this piece, bar 8 to 12 is the Choral "Now come, Saviour of the gentiles" (Nun komm' der Heiden Heiland), bar 24 to 48 is "I shall not abandon God" (Von Gott will ich nicht lassen), bar 49 to 72 is "Angels from Heaven" (Vom Himmel kam der Engel Schar), bar 72 to 96 is "Lord Christ, the only Son of God" (Herr Christ, der Ein'ge Gottes-Sohn), bar 96 to 120 is "Christ lay in death's bonds" (Christ lag in Todesbanden), and bar 144 to 168 is "Arise is the holy Lord Christ" (Erstanden ist der heil'ge Christ). A fugue with two subjects follows the dance movement. It continues the previous dance's bass theme, adding another theme of quavers. The key shifts from c minor to E-flat Major, then B-flat Major to g minor. The music ends solemnly with the pedal playing the long bass C note.

菲利普·葛拉斯：歌劇《真理堅固》第三幕—終曲（麥可·里斯曼改編） Philip GLASS: *Satyagraha*, Act III - Finale (Arranged by Michael RIESMAN)

「真理堅固」，或稱「真理永恆」（*Satyagraha*）起源於印度教，指「非暴力抵抗」的思想，聖雄甘地藉著「非暴力抵抗」的手段用來推動印度獨立運動。菲利普·葛拉斯借用此標題，於 1980 年創作了歌劇《真理堅固—甘地傳》，內容描述年輕的律師甘地 1893-1914 年在非洲的故事，他建立了「非暴力抵抗」的哲學理念，並率領印度人民向英國殖民政府爭取權利。這是葛拉斯歌劇「偉人肖像三部曲」的第二部，第一部是創作於 1975 年的《沙灘上的愛因斯坦》，第三部是創作於 1984 年的《法老王—阿肯納頓》（*Akhenaten*），透過這三部歌劇來頌揚人類歷史上三位偉大的人物。歌劇《真理堅固》的劇本取自印度教經典的《薄伽梵歌》，作品於 1982 年在美国首演，葛拉斯以弦樂及木管為樂團的編制，運用極簡音樂的語彙，並將北印度音樂的概念融入作品之中。歌劇共三幕，以三位非劇中人物的名字為題，分別是俄國文豪托爾斯泰、印度詩人泰戈爾，以及美國非裔民權領袖金恩博士，全劇以梵文演唱。第三幕終曲樂章原是由男高音演唱的〈黃昏之歌〉，之後由麥可·里斯曼（Michael RIESMAN）改編給管風琴演奏，透過管風琴豐富多彩的聲響交織出一個神聖、美麗、和平的世界。

Satyagraha -- "holding firmly to the truth," or "truth force" -- originated in Hinduism and referred to the idea of "nonviolent resistance," which Mahatma GANDHI developed and practiced during the Indian independence movement. Philip GLASS used this name and created the opera *Satyagraha* in 1980, which depicts the story of the young lawyer GANDHI between 1893 and 1914, establishing the ideology of "nonviolent resistance" in Africa, and leading the Indian people to fight the British colonial government. *Satyagraha* is the second part of GLASS's "Portrait Trilogy" of operas, tributes to the three great men in human history. The first is *Einstein on the Beach*, written in 1975, and the third is *Akhnaten*, written in 1984. The script of *Satyagraha* is adapted from

the Hindu classic *Bhagavad Gita*. The opera premiered in the United States in 1982. GLASS used only strings and woodwinds, adopting minimalist music vocabulary and integrating North India's musical elements into the work. The opera consists of three acts, with the titles of three non-characters, namely Russian writer Leo TOLSTOY, the Indian poet Rabindranath TAGORE, and the American civil rights leader Martin Luther KING Jr. The whole play is sung in Sanskrit. The finale of the third act, "Evening Song", was originally written for tenor, and was later adapted by Michael RIESMAN for the organ performance. Through the colorful sounds of the organ, a sacred, beautiful and peaceful world is brought to life.

巴赫：G 大調幻想曲，BWV572

J. S. BACH: Fantasia in G Major, *Pièce d'Orgue*, BWV 572

G 大調管風琴曲，BWV 572 一般認為是巴赫於 1705-1707 年創作的，又稱為 G 大調幻想曲，曲風自由而炫技。全曲可分為三個段落，曲子的開頭是 12/8 拍、非常快速、帶著序樂性質的樂段，以手鍵盤演奏輕快明亮、充滿活力的快速音群展開樂曲。快速的分解和弦與音階在雙手間來回不停地穿梭著，整段一氣呵成，華麗而炫技。中間段突然轉為極沈重而緩慢的 2/2 拍、五聲部樂曲，音樂莊嚴肅穆、和聲飽滿豐富，高音聲部經常採下行音階方式，與低音聲部的上行產生音樂上的張力。複雜的對位技法以及大量的掛留音運用，創造出豐富的色彩與深沉的情感。末段是 4/4 拍的緩板，腳鍵盤聲部以緩慢的半音階下行方式進行，樂曲結束前進入不斷重複、盤旋的 D 音，而手鍵盤聲部則是雙手快速流動的 32 分音符，在快速的音群之下，隱藏著五聲部的和聲進行，正好與前面兩個樂段的素材互相呼應。最後在低音長音的襯托下，以一連串快速華麗的上行音階結束全曲。

Pièce d'Orgue in G Major, BWV 572, also known as *Fantasia in G Major*, is generally believed to have been composed during 1705-1707 by BACH. The piece has a free and virtuosic style and can be divided into three sections. The opening section is a fast 12/8 beat with a prelude nature, and it unfolds with brisk, bright, and energetic fast passages on the manual. The swift, arpeggiated chords and scales alternate between the two hands, producing a seamless sound, characterized by a dazzling and virtuosic quality. The middle section suddenly shifts to a very slow and heavy 2/2 beat with five voices. The music has a solemn atmosphere and consists of rich harmonies. Frequently, the upper register follows a descending scale, generating a musical contrast with the ascending bass line. Through intricate counterpoint techniques and the incorporation of numerous suspensions, a tapestry of vibrant tonalities and profound sentiments is woven. The final section is *Lentement* in 4/4 time, with a slow chromatic descending pedalboard leading to a repeated and circling D note, and the manual enters with fast and flowing 32nd notes. The rapid notes are embedded with the 5 voice harmony progression, which echoes the material from the previous two sections. Finally, under the backdrop of a long bass tone, the whole piece ends with a series of fast and splendid ascending scales.

巴赫：聖詠前奏曲《來吧！外邦人的救世主》，BWV 659

J. S. BACH: Choral Prelude, *Nun komm, der Heiden Heiland*, BWV 659

聖詠前奏曲《來吧！外邦人的救世主》，BWV 659，選自巴赫《管風琴小書》（*Orgelbüchlein*）當中的「18首聖詠前奏曲」（作品 651-668）。《管風琴小書》是巴赫早年在威瑪時期（1708-1717）為教會禮儀年以及信徒信仰生活而作的一系列聖詠曲，共 46 首。《來吧！外邦人的救世主》原是馬丁路德於 1524 年以葛利果聖歌（Gregorian Chant）的旋律為題材，填上歌詞而成的聖詩，這首聖詩流行於宗教改革時期，之後巴赫也以這個曲調創作了給管風琴演奏的作品，是一首非常著名的聖詠前奏曲。樂曲包含了四個聲部，腳鍵盤聲部以和緩、不間斷的八分音節奏貫穿全曲來做為旋律的支撐，也讓樂曲更具有統一性；主旋律則在最高音聲部，巴赫運用大量的裝飾音以及繁複華麗的音型來美化旋律線條；中間的兩個聲部在另一鍵盤演奏，並以對位的方式呈現，賦予樂曲豐富的和聲與色彩變化。這首樂曲展現了巴赫高超的對位技法，並將音樂的美感與信仰完美地結合在一起，優美動聽且充滿了靈性。

BACH's *Orgelbüchlein* contains the "18 Chorale Preludes" (Op. 651-668), including the "Nun komm, der Heiden Heiland" (Now come, the Gentile Savior). The *Orgelbüchlein* is a collection of 46 chorale preludes that BACH composed in his early years in Weimar (1708-1717) for the church's liturgical year and believers' religious life. *Nun komm, der Heiden Heiland* was originally a Lutheran chorale written by Martin LUTHER in 1524, featuring the melody of Gregorian Chant as the theme. This chorale was popular during the Reformation period, and when BACH adapted the tune for the organ, it in turn become a famous chorale prelude. The piece comprises four voices, with the pedalboard running through the entire piece with a gentle and uninterrupted eighth-note rhythm, supporting the melody and unifying the music. The main melody is in the treble part, and it is decorated with ornaments and complex, gorgeous sound figures that enhance its lines. Two middle parts are played on another manual, presented in counterpoint, endowing the music with rich harmony and color changes. This piece demonstrates BACH's exceptional counterpoint technique, perfectly combining the beauty of music with faith, resulting in a composition that is both beautiful and full of spirituality.

菲利普·葛拉斯：《狂奔》

Philip GLASS: *Mad Rush*

《狂奔》是葛拉斯創作於 1979 年的作品，1981 年達賴喇嘛訪問紐約時，葛拉斯將樂曲獻給他，並親自擔任演奏，藉以表達他提倡甘地「以非暴力方式來改變社會」之理念的推崇。《狂奔》是葛拉斯最著名、演奏頻率最高的作品之一，被改編成多種不同樂器的演奏版本，包括鋼琴、豎琴、吉他、管風琴等。這首作品的特點在重複的節奏、豐富的層次和強大的前進驅動力。樂曲主要以力度強弱分明、節奏快慢對比的兩個樂段為基礎，不斷地重複並且加以變化，葛拉斯曾表示，此曲可以理解成「一種介於憤怒與平靜之間的神性」。樂曲以 4/4 拍、八分音符對應著三連音的節奏安靜地展開，下方則有低音長音烘托，綿延不絕、自在流淌的樂音抒情而優美，營造出迷人、令人恍惚的氛圍，宛如置身於另一個國度。接著轉為快速、激動的樂段，24/16 拍與 28/16 拍交替著出現，聲響華麗而燦爛。管風琴豐富的音色在低音聲部的襯托下不斷地反覆，並做和聲色彩的變化，好像大教堂的彩色玻璃在陽光的照射下輝映著繽紛美麗的色彩，又像千絲萬縷的思緒不斷地飛揚飄蕩，在樂聲中我們彷彿經歷了一場探索生命的旅程。

In 1979, Philip GLASS created the piece *Mad Rush*. Two years later, when the Dalai Lama visited New York in 1981, GLASS dedicated the piece to him and performed it himself, showing his support for GANDHI's non-violent approach to societal change. *Mad Rush* has since become one of GLASS' most famous and frequently performed works, adapted for various instruments including piano, harp, guitar, and organ. The piece is characterized by

repetitive rhythms, rich layers, and a strong forward drive. It mainly consists of two passages with contrasting dynamics and speed, which are continually repeated and modified. GLASS described the piece as "the play of the wrathful and peaceful deities." The music begins quietly in 4/4 time with a rhythm of eighth notes against triplets, accompanied by a long bass tone. The continuous, free-flowing music is lyrical and beautiful, creating a charming and trance-like atmosphere. It then transitions into a fast and exhilarating passage, with alternating 24/16 and 28/16 beats, producing a gorgeous and brilliant sound. The vibrant tonality of the organ resembles the luminous, multicolored hues of stained glass in a cathedral, as it interweaves a repeating rhythm with the bass voice and diverse colors of harmonies. The resulting music evokes a sensation of countless thoughts soaring and meandering, leading listeners on an exploratory journey of life.

巴赫：d 小調觸技曲與賦格，BWV 565

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

巴赫 d 小調觸技曲與賦格曲，BWV 565，可說是最著名，也是音樂會最受歡迎的的管風琴曲，作品確切的創作時間不詳，根據音樂學者的推斷，可能是巴赫於 1704 年所作。作品最早由孟德爾頌於 1833 年出版，並於 1840 年 8 月由孟德爾頌本人於萊比錫公開演出。之後有李斯特的學生陶斯格 (Carl TAUSIG) 將它改編為鋼琴版本，1899 年也出現布梭尼 (Ferruccio BUSONI) 的改編版，到了 20 世紀更有史托高斯基 (Leopold STOKOWSKI) 為迪士尼電影改編的管絃樂版，從此成為家喻戶曉的名曲。「觸技曲」開頭的幾小節充滿了戲劇效果，音樂學者赫曼·凱勒 (Hermann KELLER) 曾經這麼形容：「八度齊奏的下行音群像是一道閃電劃過；分解的減七和弦猶如隆隆的雷聲；波動的三連音則宛如暴風雨」。樂曲的速度自由，快速音群華麗而炫技，非常具有震撼力，充分展現了觸技曲的特質。「賦格曲」為四聲部的樂曲，但全曲大部分以三聲部呈現，賦格主題使用小提琴常用的語彙，由 16 分音符組成，富有技巧性及表現力。賦格的尾奏有許多速度變化，華麗快速的 32 分音符與觸技曲前後相互呼應，凸顯了音樂的戲劇張力，也讓全曲更具有統一性。

BACH's Toccata and Fugue in d minor, BWV 565, is considered the most famous and popular organ concert repertoire. The exact composition date is unknown, but according to the inference of music scholars, it may have been written in 1704. The work was first published by Felix MENDELSSOHN in 1833 and was premiered by MENDELSSOHN in Leipzig in August 1840. Later, Carl TAUSIG, a student of Franz LISZT, adapted it into a piano version. In 1899, Ferruccio BUSONI also made an adaptation. In the 20th century, Leopold STOKOWSKI arranged an orchestral version for a Disney movie, and this piece became widely known ever since. The first few bars of Toccata are full of dramatic effects, as music scholar Hermann KELLER once described the opening bars' octave unison passages: "descending like a lightning flash, the long roll of thunder of the broken chords of the full organ, and the stormy undulation of the triplets." The speed of the music is unrestricted, and the fast music clusters are gorgeous and virtuosic, all of which make the music powerful and fully demonstrate the characteristics of a Toccata. The Fugue has four voices, but most of the piece only uses three. The subject uses common violin phrases consisting of 16th notes, which are technically challenging and full of expressivity. There are many speed changes in the ending of the fugue, and the gorgeous and fast 32nd notes echo the Toccata, highlighting the dramatic tension and unifying the piece.

■ 演出者簡介 About the Artist

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。自 2007 年艾普卡娜與名指揮阿巴多及他帶領的柏林愛樂首次登臺後，她經常與著名指揮家合作，也陸續與許多世界頂尖樂團演出，包括巴伐利亞廣播交響樂團、阿姆斯特丹皇家大會堂管絃樂團、皇家斯德哥爾摩愛樂樂團、克里夫蘭管絃樂團和聖西里亞管絃樂團。2022-2023 音樂季的一大亮點是波蘭國家廣播交響樂團 (NOSPR) 音樂廳中的管風琴落成開幕音樂會上，艾普卡娜世界首演了指揮暨作曲家沙隆年寫給管風琴及交響樂團的作品。而這個樂季的獨奏會將在德國多特蒙德音樂廳、易北愛樂廳、維也納音樂廳、洛杉磯、蒙特婁和里昂等地舉行。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. Since Iveta APKALNA's debut with the Berlin Philharmonic under the baton of Claudio ABBADO in 2007 she has performed with a number of the world's top orchestras including the Bavarian Radio Symphony, the Royal Concertgebouw Orchestra, the Royal Stockholm Philharmonic, the Cleveland Orchestra and the Orchestra dell'Accademia Nazionale di Santa Cecilia. She regularly collaborates with renowned conductors. A highlight of the 2022-2023 season is the inauguration of the new organ in the concert hall of the Polish National Radio Symphony Orchestra (NOSPR) in Katowice with the world premiere of a new work by Esa Pekka SALONEN for organ and orchestra. Recitals this season include performances at the Konzerthaus Dortmund, the Elbphilharmonie Hamburg, the Konzerthaus Vienna, in Los Angeles, in Montréal and Lyon, among others. 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.

合辦 Co-presenter



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