



2025 Weiwuying Music Camp

Variations of Ensemble: Pipe Organ Meets Saxophone

2025.7.25 Fri. 19:30

Weiwuying Concert Hall

Duration is 90 minutes with a 20-minute intermission.

Presenter



Collaborators



Program

▲ Guest Member

W. KILAR: *ORAWA*

Saxophone | Vincent DAVID, Valentin KOVALEV, Philippe GEISS, Makoto HONDO,
ZHANG Ai-wen, Calvin WONG, Charles NG, CHEN Li-fong, CHEN Pin-hua
CHANG Po-fang, CHANG Chih-yu, CHANG Yen-wei, HUANG Pei-han, WU Jen-hong,
▲LEE Tsung-tzu, ▲CHEN Wei-hsi, ▲HSIAO Li-chun, ▲KUO Yu-hao
▲HUANG Chang-han, ▲CHEN Ya-lun, ▲WENG Meng-yun, ▲HUANG Jing-juan,
▲TING Ying-wen, ▲CHEN Wei-lun

Pipe Organ | Grace Eun-hye OH

G. MERKEL: Organ Sonata No. 1 in d minor, Op. 30

Pipe Organ | HO Pei-yi, LIN Wei

C. FERRARI: *Totentanz*

Pipe Organ | Iris CHANG, HUANG Yu-chien

P. I. TCHAIKOVSKY: “Waltz” from Ballet The Sleeping Beauty, Op. 66, Act I: No. 6

Saxophone | Music Camp Ensemble A

G. F. HANDEL: Organ Concerto No. 6 in B-Flat Major, Op. 4, HWV. 294: I. Andante allegro

Music Camp Ensemble A

Thomas DOSS: *Spotlights*

Saxophone Quartet | Vincent DAVID, Valentin KOVALEV, Philippe GEISS, Makoto HONDO

Saxophone | Music Camp Ensemble A

Program

Thomas Roß: *40 Finger, Tango for four players at an organ*

Pipe Organ | HUANG Yu-chien, Iris CHANG, LIN Wei, HO Pei-yi

M. MONNOT: *Hymne à l'amour*

Saxophone | Music Camp Ensemble B

C. WIDOR: Toccata from Organ Symphony No. 5 in f minor, Op. 42 No. 1

Music Camp Ensemble B

Philippe GEISS: *United Colors*

Saxophone Quartet | Vincent DAVID, Valentin KOVALEV, Philippe GEISS, Makoto HONDO

Saxophone | Music Camp Ensemble B

C. SAINT-SAENS: Symphony No. 3 in c minor, Op. 78, "*Organ*" 4th mvt.

Pipe Organ | CHEN Hsiang-yu

Saxophone | Music Camp Ensemble A & B

Piano | Marija AUPY, Grace Eun-hye OH

Program Note

Written by Eric LIEN

W. KILAR: *ORAWA*

Polish composer Wojciech KILAR is regarded as one of the most beloved contemporary film composers, having written music for more than forty films, including Bram Stoker's Dracula and The Pianist. Orawa, composed in 1986 for string orchestra, draws from folk music of the Tatra mountain region along the Slovak-Polish border. Employing a minimalist approach, KILAR constructs the piece through repetitive melodic fragments layered with varied harmonies, dynamics, and instrumental texture. In this concert, Orawa will be performed in an arrangement for saxophone ensemble.

G. MERKEL: Organ Sonata No. 1 in d minor, Op. 30

G. MERKEL was a German Romantic organist and composer who studied under SCHUMANN. He served for more than two decades as the court organist at Dresden Cathedral and was a professor of organ at the Dresden Conservatory. MERKEL was an influential figure in organ music during his time. Most of his compositions are for the organ, and among them, the Organ Sonata No. 1 in d minor stands out for its unique setting for four hands. The added complexity of dual performers allows for dense harmonic writing, giving the piece a majestic and powerful presence.

C. FERRARI: *Totentanz*

Composed in 2004 by Italian contemporary female composer C. FERRARI, Totentanz (Dance of Death) carries a quirky subtitle: "If you don't eat pasta on Epiphany, you'll meet the devil when you die." The piece is rhythmically driven and melodically playful, like a compact fairytale rendered in music.

P. I. TCHAIKOVSKY: "Waltz" from Ballet *The Sleeping Beauty*, Op. 66, Act I: No. 6

Commissioned by the Mariinsky Theatre in 1888, TCHAIKOVSKY's *The Sleeping Beauty* quickly became one of the most beloved works in the ballet repertoire, elevating ballet music to a new level of artistic respect. The Waltz, from Princess Aurora's birthday celebration scene, is instantly recognizable due to its later adaptation as the theme song in Disney's animated Sleeping Beauty, with added lyrics.

G. F. HANDEL: Organ Concerto No. 6 in B-Flat Major, Op. 4, HWV. 294: I. Andante allegro

Composed between 1735 and 1736 in London, the six Organ Concertos, Op. 4, were written by HANDEL to be performed during the intermissions of his operas and oratorios. They were met with great enthusiasm and published collectively in 1738, becoming models for future organ concertos. No. 6 is the most famous among them. Interestingly, its solo sections were originally intended for harp and later revised for organ. In this concert, the piece will be performed by two organists accompanied by a saxophone ensemble.

Thomas DOSS: *Spotlights*

Initially written for saxophone quartet and wind ensemble, *Spotlights* includes prominent solo passages for all four quartet instruments. As the title suggests, the composer places each musician of the quartet under the figurative spotlight, offering challenges in both technique and interpretation. In this version, a saxophone ensemble will play the wind ensemble parts.

Thomas Roß: *40 Finger, Tango for four players at an organ*

A rare and entertaining work, *40 Finger* is written for four organists playing together on a single organ console. The challenge of how these four musicians share the limited performance space adds to the enjoyment of the piece. The performance is as much a visual spectacle as a musical one. Composer Thomas Roß pays melodic tribute to the tango master Astor PIAZZOLLA. Audiences are encouraged to watch closely as the four players twist, tangle, and tango through this playful performance.

M. MONNOT: *Hymne à l'amour*

At the grand finale of the opening ceremony for the 2024 Paris Olympics, Canadian diva Céline DION delivered a surprise performance of this iconic French chanson. The music was written by female composer M. MONNOT, with lyrics by the legendary Edith PIAF. PIAF dedicated the song to her lover, who tragically died in a plane crash, which adds significant emotional weight to its meaning. The heartfelt line, "Even if the sky falls, I'll be with you," has resonated with audiences across generations. Tonight, a saxophone ensemble will perform an instrumental interpretation of this chanson.

C. WIDOR: Toccata from Organ Symphony No. 5 in f minor, Op. 42 No. 1

WIDOR was a leading organist and composer in 19th-century Paris; he served at the church of Saint-Sulpice for 63 years and taught at the Paris Conservatory. WIDOR composed ten symphonies for organ, with the Toccata from Symphony No. 5 being the most famous. Characterized by rapid note patterns and constantly shifting harmonies, the toccata dazzles with brilliance and grandeur. In this performance, two organists are joined by a saxophone ensemble to deliver a powerful and resplendent interpretation.

Philippe GEISS: *United Colors*

Initially composed for saxophone quartet and wind ensemble, *United Colors* will be performed here by saxophone ensemble with percussion instead of a wind ensemble. The work is structured in three movements. In the third movement, *Vivace*, a speedy theme is launched by the quartet and then taken up by the orchestra. Through creative instrumental layering, the music highlights the vibrant diversity and unity of the saxophone family, as the title "*United Colors*" suggests.

C. SAINT-SAENS: Symphony No. 3 in c minor, Op. 78, "*Organ*" 4th mvt.

Composed in 1886, SAINT-SAENS's Symphony No. 3 is commonly referred to as the "*Organ Symphony*" because of its prominent use of the organ, which was unusual in symphonic compositions at that time. The composer regarded this work as one of his greatest achievements, stating, "I gave everything to it that I was able to give. What I have accomplished here, I will never achieve again." The majestic finale begins with a thunderous chord from the organ, followed by a sweeping romantic theme from the orchestra. As the movement progresses, the organ returns with a triumphant fanfare, leading the music to a radiant, blazing conclusion.

Though initially written for full orchestra, this performance features all saxophone participants of the Weiwuying Music Camp, promising an unforgettable and powerful sonic spectacle.

Performer

▲Guest Member

Conductor | Lars MLEKUSCH

Assistant Conductor | CHEN Chi-chun

Pipe Organ Faculty | Grace Eun-hye OH, CHEN Hsiang-yu

Saxophone Faculty | Vincent DAVID, Valentin KOVALEV, Philippe GEISS, Makoto HONDO,
ZHANG Ai-wen, Calvin WONG, Charles NG, CHEN Li-fong,
CHEN Pin-hua, CHANG Po-fang, CHANG Chih-yu, HANG Yen-wei,
HUANG Pei-han, WU Jen-hong

Music Camp Ensemble A

Pipe Organ | HO Pei-yi, LIN Wei

Saxophone | HSU Chen-kai, SHI Shu-chi, CHEN Shi, LIU Yu-cheng, CAI Yan-yu,
Evan CHENG, FANG Xiang-han, Rowan TIEN, LI Min-chien, LEE Mu-hua,
Vivian LIN, LIN Min-hui, HUNG Wing-lam, XU Zhen-yong, HSU Ting-feng,
Howard CHANG, HSU Po-kai, TSENG I-chieh, HUANG Yu-ying,
CHAN Yung-chun, LIU Shin-ya, Takehiro MORITA, Daichi MORITA,
SU Yu-han, Felix NG, Hoya CHIU, CHIU Yi-chin, Sandy CHANG,
CHEN Pin-yi, CHEN Chong-dao, Damon CHEN, Jenny TSENG,
LIAO Yu-kuan, Vivi HAN, PU Wei-che, LI Hsin-jui, Victoria YUEN, Hoya CHEN,
CHENG Hsin-chun, LAW Koon-kiu, ▲LEE Tsung-tzu, ▲CHEN Wei-hsi,
▲CHANG Cheng-yen, ▲HUANG Jing-juan, ▲HSIAO Li-chun, ▲WANG Yu-lien

Music Camp Ensemble B

Pipe Organ | HUANG Yu-chien, Iris CHANG

Saxophone | WANG Yu-chun, William WU, Paco LEE, CHEN Yu-an, Stewart TENG,
Maggie TIEN, Clint WU, Lucas LEE, Cano LEE, Jane CHO, Cindy LIN,
Timothy LAM, Florian HUA, Darren HUNG, Katie CHANG, CHANG Ching-ting,
CHEN Yu-chu, Elvis CHEN, Yvonne TSAI, Timothy ZHENG, Harold CHUNG,
CHUNG Cheuk-fai, Chantelle Tom-Ying, WENG Shih-chi, Eric CHANG,
CHANG Hui-li, CHEN Chia-i, CHEN En-ting, TSENG Hui-ying, Lanny CHENG,
HUANG Cheng-yi, Kevin CHUEH, Steve YEN, Iris CHOU, SUN Yi-tong,
Jerry CHANG, MO Wan-ching Edden, Leo HUANG, Michael WONG,
▲WENG Meng-yun, ▲CHAO Xin-yu, ▲LIN Meng-shuan, ▲HUANG Tzu-yun,
▲TING Ying-wen, ▲TSENG Tzu-hsuan, ▲CHEN Bo-shou

Piano | Marija AUPY, Grace Eun-hye OH

Timpani | CHEN Yu-cheng

Percussion | HUNG Jui-chen, LIN Meng-hsuan

Saxophone Guest Member | HUANG Chang-han, KUO Yu-hao, CHEN Wei-lun,
CHEN Ya-lun

Artistic and Production Team

National Kaohsiung Center for the Arts (Weiwuying)

General and Artistic Director | CHIEN Wen-pin

Production Director | KUO Yuan-hsien

Deputy General Director | Raymond WONG

Director of Learning & Participation | Elise LIN

Head of Arts Participation | Joy CHEN

Arts Participation | HUANG Yi-ching, WENG Yu-fen, Peggy TSAI, Haruna HUS

Concert Project Coordinator | May WONG

Concert Support Staff | LIN Shih-yu, Carmen MA, Brad SU, Roger TSAI, Charlie HUA,
Carrie CHENG, Liang WANG, HOU Hsuan-yu,
LI Chin-yi, Annie JHU

Director of Technical Management | CHEN Mei-lin

Head of Technical Coordination | Juan YEN

Technical Coordination | CHEN Peng-chen

Head of Stage & Rigging | LEE Hui-ling

Head of Lighting | KUO Chien-hao

Lighting Staff | CHENG Te-pin, ZHANG Ya-han

Head of Audio & Video | Slash HSU

Audio & Video Staff | CHUNG Te-yen, CHEN Wei-tsung, CHEN Yen-ju

Graphic Design | Amin WU

Orgelkids Taiwan

Programmer | TSAI Chwen-huei, Abby CHU

MIT Saxophone Ensemble

Programmer | CHEN Kuan-wen, HUANG Hsin-yi, CHIU Yu-ching, LAI Jing-min

Stage Manager | LEE Pei-ying

Transportation Support



Weiwuying
Online Questionnaire

