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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

# 《管風琴與手風琴二重奏之夜》 伊維塔·艾普卡娜 × 馬丁納斯·萊維茨基斯 *Organ and Accordion Duo Concert Night* Iveta APKALNA × Martynas LEVICKIS

2023.3.26 Sun. 19:30

衛武營音樂廳  
Weiwuying Concert Hall

節目全長約 90 分鐘，含中場休息 20 分鐘  
Duration is 90 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  
國家表演藝術中心 National Performing Arts Center

## ■ 演出曲目 Program

- 巴赫：c 小調六聲部主題模仿曲，選自《音樂的奉獻》BWV 1079，管風琴獨奏
- 史卡拉第：d 小調奏鳴曲，K 1，改編給手風琴獨奏
- 史卡拉第：d 小調奏鳴曲，K 9，改編給手風琴獨奏
- 里昂·貝爾曼：《哥德》組曲，作品 25，改編給管風琴及手風琴
  - I. 序曲 / 聖詠
  - II. 小步舞曲
  - III. 向聖母祈禱
  - IV. 觸技曲

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中場休息

- 韋利·庫亞拉：《光子》，為管風琴及手風琴
- 馬丁納斯·萊維茨基斯：立陶宛民歌，改編給手風琴獨奏
  - I. 冬之歌
  - II. 快！回家吧！
  - III. 路旁低垂的菩提樹
  - IV. 青翠的街道
  - V. 黎明破曉
- 韋瓦第：「夏季」，選自《四季》小提琴協奏曲，改編給管風琴及手風琴
  - I. 不太快的快板
  - II. 慢板、弱音 / 急板、強音
  - III. 急板
- J. S. BACH: Ricercar a 6 in c minor from the *Musical Offering*, BWV 1079 (Organ solo)
- D. SCARLATTI: Sonata in d minor, K.1 (Arranged for Accordion Solo)
- D. SCARLATTI: Sonata in d minor. K.9 (Arranged for Accordion Solo)
- Léon BOËLLMANN: *Suite Gothique*, Op. 25 (Arranged for Organ and Accordion)
  - I. Introduction-Choral
  - II. Menuet
  - III. Prière à Notre-Dame
  - IV. Toccata

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Intermission

- Veli KUJALA: *Photon* for Organ and Accordion
- Martynas LEVICKIS: Lithuanian Folk Songs (Arranged for Accordion Solo)
  - I. Lieliumoj
  - II. Gee up, home / Siù namo, tprù namo
  - III. A linden by the roadside bowed / Palinko liepa Salia kelio
  - IV. The verdant Rue / Ruta Zalioj
  - V. The Dawn is Breaking / Beaustanti aurele
- A.L.VIVALDI: "Summer" from the *Four Seasons* (Arranged for Organ and Accordion)
  - I. Allegro non molto
  - II. Adagio e piano – Presto e forte
  - III. Presto

## 巴赫：c 小調六聲部主題模仿曲，選自《音樂的奉獻》BWV 1079，管風琴獨奏 J. S. BACH: Ricercar a 6 in c minor from the *Musical Offering*, BWV 1079 (Organ solo)

《音樂的奉獻》，作品 BWV 1079，是巴赫晚年在萊比錫的創作，作品出版於 1747 年。

《音樂的奉獻》與《賦格的藝術》並列，被視為巴赫複音音樂技法的巔峰之作，完整的《音樂奉獻》演奏長度約 54 分鐘，包括 2 首模仿曲（Ricercar）、10 首卡農、4 首三重奏鳴曲。其中卡農以逆行卡農、同度卡農、反向卡農、擴大反向卡農、螺旋卡農、謎題卡農、無終卡農等不同的型態呈現。而「六聲部的模仿曲」則是整套樂曲中最複雜也是架構最龐大的一首。「模仿曲」（Ricercar）原意是「搜尋」，盛行於 17 世紀，最初是指以聲部模仿手法所創作的聲樂曲，後來演變為器樂曲，可視為「賦格曲」的前身。

Johann Sebastian BACH's *Musical Offering*, BWV 1079, was created in Leipzig during his later years and was published in 1747. *Musical Offering* and *The Art of Fugue* are regarded as BACH's most iconic works showcasing polyphonic music techniques. The full performance of *Musical Offering* is 54 minutes long, featuring two ricercars, ten canons, and four trio sonatas. Among them, the canons come in various forms such as a crab canon, unison canon, retrograde-inverse canon, spiral canon, riddle canon, and infinite canon. Ricercar a 6 is the most intricate piece of the entire set, and has the most extensive structure. The word "ricercar" literally means "to search" and was popular in the 17<sup>th</sup> century. It was initially used to describe a type of vocal piece, whereby each section was imitative, and eventually developed into the instrumental music that we know today, which could be seen as the predecessor of the fugue.

## 史卡拉第：d 小調奏鳴曲，K 1，改編給手風琴獨奏 D. SCARLATTI: Sonata in d minor, K.1 (Arranged for Accordion Solo)

史卡拉第（1685-1757）是義大利巴洛克晚期的作曲家，與巴赫、韓德爾同年出生。史卡拉第早期的音樂生涯以歌劇創作為主，也寫了 50 首清唱劇，但他最重要的作品是寫給大鍵琴演奏的奏鳴曲，他稱之為「練習曲」，共 555 首。這些練習曲是以精進演奏技巧為目的，又兼具音樂的藝術性，為鍵盤樂技巧的創新與表現力帶來深遠的影響。史卡拉第的奏鳴曲囊括了多種曲風，包括：觸技曲、賦格曲、小步舞曲等，樂曲的速度大多標示為快板、甚快板或急板，並將平行 3 度或 6 度、8 度音、重複音、大跳音、裝飾音、分解和弦、雙手交錯等各種想像得到的鍵盤技巧都彙整於其中。除了義大利的歌唱風格外，這些奏鳴曲也融入了當時西班牙豐富的音樂素材，特別是吉他與響板的風格。值得注意的是，這些奏鳴曲有別於古典時期多樂章的奏鳴曲，都採單樂章形式，曲式也和古典時期的奏鳴曲式不相同，採二段式結構。K 1，d 小調奏鳴曲是史卡拉第相當早期的作品，採 4/4 拍、快板。主題旋律多以流動的 16 音符呈現，並以八分音符的音階或重複音陪襯。全曲輕快流暢，加了震音裝飾的四分音符使旋律更加優美而高雅，而手風琴的詮釋版本也別有一番風味。

Domenico SCARLATTI (1685-1757) was an Italian late Baroque composer born in the same year as two of the most renowned composers of all time, Johann Sebastian BACH and George Frideric HANDEL. During the early stages of his career, SCARLATTI composed mostly operas and wrote 50 oratorios. However, his most important works are his 555 harpsichord sonatas, which he referred to as "etudes." SCARLATTI's etudes are not only used to improve performance skills, but they also have a great amount of musical artistry, which has had a remarkable impact on the innovation and expressiveness of keyboard music. SCARLATTI's sonatas are

a combination of different musical genres, such as Toccata, fugue, and many more. The tempo of the music is usually marked as allegro, vivace, or presto, and the sonatas feature various keyboard techniques, including parallel thirds, sixths and eighths, doubling, large intervals, ornaments, arpeggios, and hand crossing. He incorporates Italian vocal styles, as well as abundant Spanish musical elements, such as guitar and castanets. It is interesting to observe the contrast between the sonatas of the classical period and those of SCARLATTI. While the former may be composed of multiple movements, SCARLATTI's sonatas have just a single movement and feature a binary form. An example is Sonata in d minor, K.1, a relatively early piece of SCARLATTI's. This composition is in 4/4 time and written in allegro. The melody is predominantly presented in fast-paced 16th notes and is accompanied by eighth-note scales or doubling notes. The piece is lively and graceful, with the use of tremolo quarter notes providing an extra layer of beauty and elegance. The accordion version of the work provides an additional unique flavor.

### **史卡拉第：d 小調奏鳴曲，K 9，改編給手風琴獨奏** **D. SCARLATTI: Sonata in d minor. K. 9 (Arranged for Accordion Solo)**

史卡拉第的奏鳴曲為數眾多，因此直到 1906 年才被義大利鋼琴家亞歷山卓·隆苟 (Alessandro LONGO, 1865-1945) 根據調性整理出 545 首奏鳴曲，作品編號為「L」。1953 年拉爾夫·柯克帕特里克 (Ralph KIRKPATRICK, 1911-1984) 依照創作年份重新編排史卡拉第的作品，共整理出 555 首奏鳴曲，作品編號為「K」，現在多採用柯克帕特里克編排的作品編號。K 9，d 小調奏鳴曲採 6/8 拍、快板，曲風抒情，具有恬淡的牧歌風格，因此雖然譜上標注快板，但實際演奏速度會稍慢。高音主旋律以優雅的八分音的節奏為主，加上帶有動感的 16 分音符音型。此外，史卡拉第也將三度平行音階、震音、快速的 32 分音音階、大跳音程等技巧巧妙地融入樂曲之中，賦予這些技巧高度的藝術性。

Italian pianist Alessandro LONGO (1865-1945) was the first to sort out SCARLATTI's works in 1906, dividing them into 545 sonatas according to tonality and assigning them the designation "L". In 1953, Ralph KIRKPATRICK (1911-1984) further arranged SCARLATTI's works, ordering them by the year in which they were composed and designating them "K" for a total of 555 sonatas. Sonata in d minor. K. 9 is written in 6/8 time and marked as Allegro, yet its performance is slightly slower due to its lyrical and pastoral style. The main melody is characterized by an elegant 8th-note rhythm, complemented by a dynamic 16th-note sound pattern. Additionally, SCARLATTI intricately incorporated more techniques such as parallel-thirds scales, tremolo, fast 32nd scales, and large jump intervals, which add to the music's artistry.

### **里昂·貝爾曼：《哥德》組曲，作品 25，改編給管風琴及手風琴** **Léon BOËLLMANN: Suite Gothique, Op. 25 (Arranged for Organ and Accordion)**

里昂·貝爾曼 (1862-1897) 是法國浪漫時期的作曲家。貝爾曼的音樂風格受到法朗克 (C. FRANCK, 1822-1890) 以及聖桑 (C. SAINT-SAËNS, 1835-1921) 的影響，《哥德》組曲完成於 1895 年，共四個樂章，第一樂章：序曲／聖詠 (Introduction-Choral)，2/2 拍、c 小調，樂曲以對唱 (Antiphon) 的方式呈現，主奏用非常強的音量 (FFF) 演奏和絃式的聖詠旋律，對唱則以弱音回應，曲風莊嚴而神聖。第二樂章：小步舞曲 (Menuet)，3/4 拍、C 大調、三段體，由強弱對比分明的樂句組成，曲風活潑有精神。第三樂章：向聖母祈禱 (Prière à Notre-Dame)，6/4 拍、降 A 大調、非常緩慢、三段式。全曲基本上保持非常輕柔的力度，中間段速度轉快，音量轉為中強，調性也隨之不停地轉換，之後慢慢恢復平靜，回到主題，是一首非常優美動聽的樂曲。第四樂章：觸技曲，4/4 拍的快板。樂曲再次回到 c 小調，主旋律在低音聲部，以附點的節奏呈現，上方聲部則以固定的 16 分音型搭配和弦加以襯托，音樂華麗燦爛，充分展現恢宏壯闊的聲響與氣勢，觸技曲也是整首組曲最出名的一個樂章。

Léon BOËLLMANN (1862-1897) was a French composer from the romantic period. BOËLLMANN's musical style was influenced by César FRANCK (1822-1890) and Camille SAINT-SAËNS (1835-1921). *The Suite Gothique* was completed in 1895, consisting of four movements. The first of these, the Introduction-Choral, is in 2/2 time, in the key of c minor, and is presented in the form of an antiphon. The "verse" of the antiphon, usually sung by a cantor, is composed in a polyphonic chorale melody and is marked with a very strong dynamic (FFF). In contrast, the "responds," usually sung by a congregation, is given a softer dynamic and has a solemn, sacred feel. The second movement is the Menuet, composed in 3/4 time and the key of C Major. This ternary form movement has a strong contrast between its strong and soft phrases, and is full of energy and spirit. The third movement, titled 'Prière à Notre-Dame,' is set in 6/4 time and the key of A-flat Major. This movement is very slow (très lent) and soft, with a mid-section that speeds up, increases in volume, and changes its tonality continuously. This leads back to the theme of the movement, creating a beautiful and gentle atmosphere. The fourth movement is the Toccata, set in 4/4 time and the key of c minor. This movement is dominated by a strong bass line with a dotted rhythm, accompanied by chords in the upper part with a fixed 16th-note pattern. This movement is magnificent and grandiose, showing off its powerful and impressive sound. The Toccata is the most famous movement of the suite.

## 韋利·庫亞拉：《光子》，為管風琴及手風琴 Veli KUJALA: *Photon* for Organ and Accordion

韋利·庫亞拉出生於 1976 年，2010 年取得西貝流士音樂學院博士學位，是多個國際音樂獎項的得主。庫亞拉的作品廣泛，涵蓋了電子音樂到管絃樂曲。庫亞拉的手風琴作品是其創作一大特色，他為手風琴寫下了許多不同型態的音樂，包括：以兩把手風琴伴奏的歌劇《金龍》（*The Golden Dragon*, 2001）和《鎖鏈之王和落跑公主》（*The King of Chains and the Runaway Princess*, 2004），手風琴獨奏曲《藍色帕薩卡亞舞曲》（*Blue Passacaglia*, 2001）、為 15 把手風琴合奏的《序奏與帕薩卡亞舞曲》（*Introduction and Passacaglia*, 2010）等，此外，他也將許多作品改編給手風琴演奏。為管風琴與手風琴二重奏所寫的《光子》（*Photon*）完成於 2015 年，並於同年 7 月 20 日首演，演奏長度約 6 分鐘，樂曲透過管風琴與手風琴一陣陣波動的長音營造出一個遙遠、虛幻的世界，充滿實驗性與前衛色彩。

Veli KUJALA, born in 1976, is an acclaimed composer, accordion player, and international award winner. He earned a doctorate from the Sibelius Academy in 2010, and his compositions span a wide range of styles, from electronic to orchestral. His compositions for the accordion have become a mainstay of his creative output, featuring a wide array of musical styles including the opera *The Golden Dragon* (2001), *The King of Chains and the Runaway Princess* (2004), *Blue Passacaglia* (2001) for solo accordion, and *Introduction and Passacaglia* (2010) for 15-accordion ensembles. He often adapted his works for accordion performance. Written for an organ and accordion duo, *Photon* was completed in 2015 and premiered on the 20th of July that same year. Its 6-minute performance was awe-inspiring, featuring long notes from the organ and accordion that seemed to ripple throughout the audience, taking them on an otherworldly journey of experimental and avant-garde soundscapes.

## 馬丁納斯·萊維茨基斯：立陶宛民歌，改編給手風琴獨奏

I. 冬之歌

II. 快！回家吧！

III. 路旁低垂的菩提樹

IV. 青翠的街道

V. 黎明破曉

Martynas LEVICKIS: Lithuanian Folk Songs (Arranged for Accordion Solo)

I. Lieliumoj

II. Gee up, home / Siù namo, tprù namo

III. A linden by the roadside bowed / Palinko liepa Salia kelio

IV. The verdant Rue / Ruta Zalioj

V. The Dawn is Breaking / Beaustanti aurele

立陶宛位於歐洲東北部，充滿森林、河流、湖泊和沼澤等美麗的自然風光，萊維茨基斯幼年經常在森林裡度過美好的夏天及假日時光。立陶宛也以民歌聞名於世，民歌的風格多半是感傷的。〈冬之歌〉描述已婚女孩在寒冬中被迫光著腳做苦差事，幸得娘家父親的幫助才完成這些不可能的任務。〈快！回家吧！〉描述已婚的女子對娘家的思念，渴望回家。萊維茨基斯在樂曲中使用了主題的逆行，象徵著時光倒流回到童年，樂曲中也運用了複雜的卡農技巧。〈路旁低垂的菩提樹〉是一首訣別歌，描述母親和即將遠赴戰場保衛國家的兒子道別，樂曲運用進行曲的節拍。〈青翠的街道〉是一首工作歌，描述工作疲憊卻無法回家的農家女，請求月亮和星星的幫助，樂曲採變奏曲形式。〈黎明破曉〉是一首婚禮之歌，也是萊維茨基斯最喜歡的民謠。

Located in northeastern Europe, Lithuania is renowned for its stunning natural landscapes, such as forests, rivers, lakes, and swamps. Martynas LEVICKIS fondly remembers the summers and holidays he spent exploring the countryside during childhood. Lithuanian folk songs are also renowned for their emotion-filled melodies. "Lieliumoj," tells the story of a married girl forced to do difficult work barefoot in the cold winter. With the help of her natal father, she is able to accomplish these seemingly impossible tasks. The song "Gee Up, Home!" expresses a married woman's longing for her natal family, and her desire to go home. LEVICKIS incorporated the retrograde of the theme into the composition, symbolizing going back in time to childhood, and also used complex canon techniques in the song. "A Linden by the Roadside Bowed" is a poignant farewell ballad about a mother bidding farewell to her son as he marches off to defend his country. The rhythm of the piece follows the cadence of a march, and serves to heighten the emotion of the moment. "The Verdant Rue" is a work song that tells the story of a peasant girl so worn from her labor that she is unable to go home, and instead pleads with the moon and stars for assistance. The music is written in variations. "The Dawn is Breaking" is LEVICKIS's favorite ballad.

## 韋瓦第：「夏季」，選自《四季》小提琴協奏曲，改編給管風琴及手風琴 A.L.VIVALDI: "Summer" from the *Four Seasons* (Arranged for Organ and Accordion)

安東尼奧·韋瓦第 (1678-1741) 出生於威尼斯，是巴洛克時期義大利作曲家、小提琴家、天主教神父。《四季》大約創作於 1720-1723 年間，每一首協奏曲都包含了快、慢、快三個樂章，每個樂章又搭配一首 14 行詩，透過詩的描繪，可以清楚地瞭解音樂所表達的內容，《四季》可說是最早的標題音樂。「夏季」描繪酷暑難耐的午後狂風暴雨的情景，第一樂章：不太快的快板，描述在酷熱的太陽下，人們萎靡不振，動物也奄奄一息，偶有杜鵑啼叫、微風輕拂，但很快地大風捲起。第二樂章：慢板、弱音／急板、強音，描述暴風雨來臨前的不安，惱人的蚊蠅嗡嗡作響，還有隆隆的雷聲。第三樂章：急板，描述雷電交加的暴風雨及冰雹阻撓了回家的路。全曲充滿了戲劇性，也將小提琴的技巧發揮的淋漓盡致，管風琴與手風琴的改編版則展現了兩種樂器互相競技的快感。

Antonio VIVALDI, born in Venice in 1678, was a renowned Italian Baroque composer, violinist, and Catholic priest. As the earliest example of title music, *Four Seasons* was written between 1720 and 1723. Each concerto is composed of three movements with speeds of fast- slow- fast, and accompanied by sonnets that explicitly narrate the music's representations of the seasons' changing. "Summer" paints a vivid picture of the sweltering afternoon heat and an approaching storm. The Allegro movement paints a languid portrait of people and animals struggling to survive under the burning sun. Cuckoos sing in the background with a slight breeze, which soon rises into wild gusts. The second movement, Adagio e piano – Presto e forte, captures the anxiety of the impending storm, the irritating buzz of mosquitoes and flies, and the distant rumble of thunder. The third Presto movement brings the thunderstorm and hail to the forefront, with the full drama of the piece brought to life by the skillful playing of the violin. The adapted version of the organ and accordion creates a thrilling competition between the two instruments.

## ■ 演出者簡介 About the Artists

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。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. 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.

手風琴 Accordion

### 馬丁納斯·萊維茨基斯 Martynas LEVICKIS

馬丁納斯·萊維茨基斯將自己的樂器形容為「魔術盒」，堪稱「手風琴大使」的萊維茨基斯事業起步快速，更由於參加 2010 立陶宛達人秀而知名度大漲，成為立陶宛家喻戶曉的巨星，也在國際舞台上發光發熱。後來，他與迪卡古典唱片公司合作錄製了首張專輯，也成為該公司首位簽約的手風琴家，而這張專輯更躍居英國古典樂銷售排行榜第一名。他的作品斬獲超過 30 個國際獎項，包含世界盃手風琴大賽首獎。

Martynas LEVICKIS likes to call his instrument a 'box of magic tricks'. The steep trajectory of LEVICKIS' career as the ambassador of the accordion speeded up further when he won the casting show 'Lithuania's Got Talent' in 2010, becoming a superstar in his own country and thus finally proving that he and his instrument deserved international attention. This was followed by a debut album with Decca Classics – LEVICKIS was the first accordionist to sign with the label – and this shot immediately to number one in the British classical music charts. He also received more than 30 international awards for his work, including first place in the Coupe Mondiale World Accordion Championships.

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