



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

# 《舒密特與他的朋友們 —經典巴洛克之夜》

## ***SCHMITT and His Friends- One Night in Baroque Classics***

2024.3.15 Fri. 19:30

衛武營音樂廳  
Weiwuying Concert Hall

演出全長約 90 分鐘，中場休息 20 分鐘。  
Duration is 90 minutes with a 20-minute intermission.



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

韓德爾：D 大調組曲，HWV 341（改編給小號與管風琴）

小號：侯傳安／管風琴：克利斯蒂安·舒密特

I. 序曲 II. 基格舞曲 III. 詠嘆調 IV. 布蕾舞曲 V. 進行曲

魏多：長笛組曲，作品 34

長笛：塔蒂亞娜·胡蘭德／鋼琴：約瑟夫·穆格

I. 中板 II. 詼諧曲：活潑的快板 III. 浪漫曲：小行板 IV. 終曲：甚快板

巴赫：d 小調觸技曲與賦格，BWV 565

管風琴：克利斯蒂安·舒密特

----- 中場休息 -----

威廉·弗利德曼·巴赫：e 小調長笛奏鳴曲，BR WFB B 17

長笛：塔蒂亞娜·胡蘭德／管風琴：克利斯蒂安·舒密特

I. 不過分的快板 II. 西西里舞曲 III. 甚快板

巴赫：d 小調半音階幻想曲與賦格，BWV 903

鋼琴：約瑟夫·穆格

李斯特：第三號交響詩《前奏曲》，S. 97（改編給管風琴與鋼琴）

管風琴：克利斯蒂安·舒密特／鋼琴：約瑟夫·穆格

### 韓德爾：D 大調組曲，HWV 341（改編給小號與管風琴）

韓德爾於 1685 年出生在德國的哈勒（Halle），與同年出生的另一位德國作曲家巴赫並列為巴洛克時期兩大音樂巨擘。韓德爾從小學習作曲和多種樂器，並展現了卓越的音樂天份，1712 年他到英國旅行時受到英國女王的賞識，從此定居並入籍英國。

韓德爾的音樂融合了德國、義大利、英國等多重元素，風格富麗堂皇、旋律抒情流暢，加上精湛的複音技法，作品深受大眾喜愛。早期以歌劇作品著稱，晚期經歷了人生低谷後轉向神劇的創作，最受歡迎的作品包括：神劇《彌賽亞》、《水上音樂》組曲以及《皇家煙火》組曲等。此外，韓德爾也是優秀的管風琴家，曾創作了 20 幾首管風琴協奏曲。

「組曲」是巴洛克時期常見的音樂型態，通常由多個不同風格的舞曲組成，舞曲多採用反覆的兩段體。為小號、弦樂團及數字低音而作的這首 D 大調組曲，HWV341，出版於 1733 年，共五個樂章，依序為「序曲」，4/4 拍；「基格舞曲」，快速的 12/8 拍；「詠嘆調」，帶著附點節奏、平穩的 3/8 拍；「布蕾舞曲」，輕快的 4/4 拍；「進行曲」，4/4 拍。其中序曲採用了第二號《水上音樂》組曲的序曲樂章，所以本首樂曲又被暱稱為「水上短曲」組曲（Water Piece Suite）。

### 魏多：長笛組曲，作品 34

夏爾 - 馬里·魏多（1844-1937）是法國浪漫晚期指標性的管風琴家之一，曾擔任巴黎聖敘爾比斯教堂（Église Saint-Sulpice）的管風琴師長達 64 年，也是法國國立巴黎高等音樂學院的管風琴兼作曲教授。魏多終其一生致力於管風琴音樂的創作，他成功地將現代音樂語彙與傳統風格做結合，為管風琴獨奏而作的十首管風琴交響曲更為管風琴這項古老的樂器注入了全新的生命，成為管風琴的經典曲目。

完成於 1877 年的長笛組曲，作品 34，是為長笛與鋼琴而作的，魏多將這首作品題獻給法國長笛學派大師塔法內爾（Claude-Paul TAFFANEL，1844-1908），樂曲的規格超越了魏多所處的法國沙龍音樂時代，展現了長笛優美的音色與華麗的技巧，是一首傑出

的作品。

全曲共四個樂章，第一樂章中板，鋼琴運用了大量的分解和弦來襯托長笛自由、高低起伏的旋律，兩段長笛的裝飾奏更增添了即興、幻想的氛圍；第二樂章是詼諧曲：活潑的快板，採 ABA 形式，A 段活潑生動、B 段優美歌唱；第三樂章為浪漫曲：小行板，鋼琴流暢的 16 分音符與長笛如歌的旋律相互輝映；第四樂章則是終曲：甚快板，情緒跌宕起伏，最後速度加快、輝煌燦爛地結束全曲。

### **巴赫：d 小調觸技曲與賦格，BWV 565**

巴赫的 d 小調觸技與賦格曲，BWV 565，可說是最著名、也是音樂會最受歡迎的管風琴曲，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，1841-1871）將它改編為鋼琴版本，1899 年也出現布梭尼的改編版，到了 20 世紀更有史托高斯基（Leopold STOKOWSKI，1882-1977）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，1885-1967）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」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。

### **威廉·弗利德曼·巴赫：e 小調長笛奏鳴曲，BR WFB B 17**

威廉·弗利德曼·巴赫（1710-1784）出生於德國威瑪，是老巴赫的長子，老巴赫認為威廉是所有兒子中最具音樂天份的，所以自他 10 歲起就傾全力栽培，並將這些音樂訓練記錄成書《給威廉·弗利德曼·巴赫的鍵盤學習小書，1720-1726》。

威廉·弗利德曼是技巧高超的鍵盤演奏家，擅長管風琴即興，他曾於 1746-1764 年擔任哈勒城（Halle）的教堂風琴師，所以被稱為哈勒巴赫或威廉巴赫。威廉巴赫的作品傳承自父親高超的巴洛克對位技法，並融合了自然、優雅、愉悅的嘉蘭特風格（Galant style），以及展現真實情感、對比分明的易感風格（Empfindsamer style），是晚期巴洛克音樂過渡到古典初期代表性的作曲家之一。

e 小調長笛奏鳴曲原是為巴洛克長笛（traverso）及大鍵琴而寫的奏鳴曲，創作於 1780 年，分為三個樂章，第一樂章：不過分的快板，利用不同的音型樂句讓音樂的情感巧妙地轉換；第二樂章：西西里舞曲，是一首優美、悠閒、如牧歌般的三拍子樂曲；第三樂章：甚快板，活潑簡短的主題動機與優美歌唱的旋律交織穿插，全曲賦予演奏家許多彈性空間，運用裝飾性的音型來美化旋律，並展現長笛華麗的技巧。

### **巴赫：d 小調半音階幻想曲與賦格，BWV 903**

巴赫這首 d 小調半音階幻想曲與賦格大約創作於 1717-1723 年間的哥登（Köthen）時期，原是寫給大鍵琴演奏的大型作品，今日多半以鋼琴版本呈現。d 小調半音階幻想曲與賦格的「幻想曲」分為三大段，第一段篇幅最長，展現了觸技曲華麗炫技的風格，樂曲以兩句快速的 32 分音符所構成的 d 小調音階拉開序幕，接著有各種優美的分解和弦進行，充滿了幻想、感性的氛圍；第二段運用了宣敘調（recitative）的手法，宛如一個人與自我的對話；第三段則結合了前兩段的音樂素材，並運用大量的裝飾音型加以美化，巴赫罕見地沒有使用對位的寫作技法在這首幻想曲中，全曲充滿了即興的風格，自由又富有情感。

「賦格」則相對嚴謹，採三聲部，8 小節的主題以上行的半音階方式呈現，賦格的主題共出現 11 次，樂曲也分為三段，第一段主要的調性是 d 小調；第二段做了更多的調性轉換；第三段再次回到 d 小調，樂曲結束前，一長串流動的 16 分音符使得音樂更加緊湊，持續的長低音 A 則展現了類似管風琴厚實的腳低音效果，接著是雄壯的八度音階下行，最後兩小節又回到「幻想曲」一開頭快速的 32 分音階上行，以此做為樂曲的回顧與總結，也為嚴謹的賦格增添了幾分自由與戲劇性。

## 李斯特：第三號交響詩《前奏曲》，S.97（改編給管風琴與鋼琴）

浪漫時期的鋼琴家兼作曲家李斯特發明了「交響詩」的音樂體裁，「交響詩」又稱「音詩」（tone poem），李斯特說「交響詩」就是以音符寫詩。有別於交響曲，交響詩附有標題，標題與音樂的內容息息相關，透過音樂來傳達標題的內涵。李斯特一共創作了 13 首交響詩，第三號交響詩《前奏曲》是最著名的一首。

1846-1854 年間，李斯特從法國詩人阿爾馮斯·德·拉馬丁（Alphonse de LAMARTINE，1790-1869）的詩作中獲得靈感，創作了交響詩，同時採用了詩作中的「前奏曲」做為交響詩的標題。不再受限於古典時期的交響曲嚴格的曲式，李斯特的交響詩《前奏曲》以三個音所組成的主題動機展開，隨著音樂的鋪陳，主題自由地流動、變化、發展，樂曲富有表情又極具張力，充滿了內省、抒情、熱情、激昂等各種不同的情緒變化。樂譜扉頁序文的詩作：「我們的生命不就像是那一連串通往無名聖詠的序曲，而那聖詠開頭的第一個莊嚴音符，正是被死亡所吟唱？愛是一切存在的璀璨黎明；但在哪一次的命運中，那最初對幸福所感到的喜悅不被某場風暴所突襲，美好幻想不被致命的狂風吹散，夢想的祭壇不被閃電摧毀？」交響詩《前奏曲》生動地呈現詩中豐富的情感以及對生命的探求。本場音樂會將以管風琴加上鋼琴的改編版本來表現原作交響樂的澎湃氣勢。

## 演出者簡介

藝術總監 | 管風琴

**克利斯蒂安·舒密特**

「舒密特的音樂色彩令人驚嘆。」 — 《維也納日報》

克利斯蒂安·舒密特在與賽門·拉圖指揮下的柏林愛樂首次登台合作，以及在薩爾茲堡音樂節演出後，便成為全球炙手可熱的管風琴家之一。在 2021/22 樂季中，舒密特獲選為蘇黎世音樂廳管絃樂團的「焦點音樂家」，並與指揮家帕佛·賈維合作，啟用了該音樂廳的新管風琴。

舒密特近期不僅在洛杉磯愛樂邀請下於迪士尼音樂廳首次登台，也在丹尼爾·巴倫波因的指揮下與柏林國家歌劇院管絃樂團共同演出，並和克里斯多福·艾森巴赫合作錄製亨德密特的第七號室內樂。本樂季中，他則將攜手指揮帕佛·賈維，與費城管絃樂團首次合作，並再次回到迪士尼音樂廳舉辦獨奏會。

舒密特曾在漢堡易北愛樂廳、柏林音樂廳、維也納金色大廳、萊比錫布商大廈以及蒙特婁交響樂廳舉辦獨奏會；更曾與菲利浦·赫爾維格、雅庫·胡薩、馬雷克·亞諾夫斯基、丹尼爾·巴倫波因，以及帕佛·賈維與曼弗雷德·霍內克等指揮家合作。舒密特亦經常作為獨奏會的協奏者，曾與瑪格達蓮娜·柯澤娜、馬提亞斯·赫夫斯、湯瑪斯·漢普森和馬提亞斯·葛納等人連袂演出。

舒密特曾與德意志留聲機公司合作，為「巴赫 333 年冥誕紀念」計畫錄製兩張 CD，並與女高音瑪格達蓮娜·柯澤娜合作錄製聲樂與管風琴演奏的專輯。在 2013 年，他以魏多管風琴交響曲作品 42 第 3 首及作品 69 的錄音作品，獲得回聲音樂古典獎。

舒密特目前任教於鹿特丹的科達茨藝術大學。他曾在巴黎、波士頓及薩爾布魯根等地學習管風琴，也曾擔任多項比賽的評審團成員。他也是班貝格交響樂團的首席管風琴家。

長笛

### **塔蒂亞娜·胡蘭德**

獲評論家讚譽為「長笛界帕格尼尼」的塔蒂亞娜·胡蘭德，曾獲德國古典音樂大獎的肯定，並自卡內基音樂廳的首演以來，即躋身最優秀長笛演奏家之列。她曾和柏林愛樂合奏德布西《牧神的午後前奏曲》，獲柏林主要報社評為「驚為天人的牧神」。在 2023/24 樂季中，除將在易北愛樂廳演出，並與德國廣播愛樂進行巡演，也將延續與鋼琴家奧利弗·特林德的 CD 合作，並完成一系列小巴赫與黑夫蒂作品的錄音。

胡蘭德從 2000 年起擔任西南廣播交響樂團的長笛首席，常受邀擔任其他交響樂團的客座長笛家，並定期與當代傑出指揮合作，包含布隆斯泰特、杜達美、艾森巴赫、于特福許、吉爾伯特、霍內克、胡薩、佩特連科、沙隆年、桑德林以及提勒曼。

胡蘭德在獲得 1996 年布拉格之春國際音樂比賽首獎、贏得 1997 年神戶國際長笛大賽和 1999 年紐約東西國際選拔賽後，即成為炙手可熱的老師及評審。她是德國音樂大賽及日本琵琶湖國際長笛大賽的評審之一，也是德國曼海姆音樂暨表演藝術大學的長笛教授。

## 鋼琴

### 約瑟夫·穆格

「他無疑已成為最傑出的鋼琴家之一。」 — 布萊斯·莫里森，《留聲機》雜誌

約瑟夫·穆格廣泛的作品演繹及獨特的藝術氣質體現在他創新的演出以及獲獎唱片，讓人想起鋼琴樂的黃金時期。他優游於世界舞台，曾獲《留聲機》古典音樂大獎、兩個國際古典音樂大獎，也被提名葛萊美獎。

2022/2023 樂季中，穆格前往柏林音樂廳、阿姆斯特丹皇家大會堂、科隆愛樂廳、威格摩爾音樂廳等地及音樂節與各大樂團合作。他收錄舒曼及布拉姆斯作品的專輯曾獲頒「金音叉獎」。

穆格在阿姆斯特丹皇家大會堂的「鋼琴大師」系列、莫斯科國際音樂廳、馬林斯基劇院、法蘭克福舊歌劇院、斯圖加特劇院、漢堡萊斯音樂廳及鹿特丹的多倫音樂廳的演出中建立了名聲。

他豐富的演奏經歷使其有機會跟各地樂團和知名指揮合作，包括愛樂管絃樂團、哈雷管絃樂團、蒙特婁大都會交響樂團、赫爾辛基愛樂樂團、斯圖加特愛樂、布拉格愛樂，以及指揮家亞尼克·聶澤 - 賽金、馬提亞斯·平沙爾與麥可·桑德林。

穆格曾獲「羅斯柴爾德集團獎」，並在2009年被選為史坦威藝術家。他現居於盧森堡，是該國近郊「康茲音樂節」創辦人之一。

## 小號

### 侯傳安

「無論樂句或音色皆以最華麗方式呈現的小號獨奏。」 — 《波士頓環球報》

12 歲開始學習小號，進入新加坡國立大學就讀並獲小號學士學位後，進入新英格蘭音樂院就讀，師事波士頓交響樂團小號演奏家 Benjamin WRIGHT，於 2013 年獲得碩士文憑，同年錄取寇蒂斯音樂學院演奏家文憑；返國後隨即考上國立臺灣交響樂團小號首席。他曾和新加坡交響樂團、馬來西亞愛樂、波士頓室內交響樂團、漢堡歌劇院樂團



等合作演出。

2018 年考取漢堡音樂戲劇大學，隨 Matthias HÖFS 學習並於 2021 年取得最高演奏文憑。

傳安的比賽經歷豐富，包括世界小號協會獨奏比賽第二名、韓國濟州國際銅管大賽決賽、Ellsworth Smith International Trumpet Solo Competition 準決賽、全美小號獨奏大賽冠軍、第 16 屆柴可夫斯基大賽小號前四強，並為兩屆奇美藝術獎得主。他的音樂充滿熱情與活力，擁有鮮明的個人特色、嫻熟的吹奏技巧。法國小號獨奏家 Eric AUBIER 讚賞他為「擁有最銳利技巧及最高穩定性的小號演奏家」，在美國小號大賽中也獲評論為「最撼動人心的小號演奏。」

傳安近年積極投入室內樂與教學，現任教於國立臺灣藝術大學音樂系銅管專任助理教授。

## Program

G. F. HANDEL: Suite in D Major, HWV 341 (Arranged for Trumpet and Organ)

Trumpet: HOU Chuan-an / Organ: Christian SCHMITT

I. Overture II. Gigue III. Arie IV. Bourrée V. March

C. WIDOR: Suite for Flute and Piano, Op. 34

Flute: Tatjana RUHLAND / Piano: Joseph MOOG

I. Moderato II. Scherzo: Allegro vivace III. Romance: Andantino IV. Finale: Vivace

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

Organ: Christian SCHMITT

----- Intermission -----

W. F. BACH: Flute Sonata in e minor, BR WFB B 17

Flute: Tatjana RUHLAND / Organ: Christian SCHMITT

I. Allegro ma non tanto II. Siciliano III. Vivace

J. S. BACH: Chromatic Fantasia and Fugue in d minor, BWV 903

Piano: Joseph MOOG

F. LISZT: *Les Préludes*, Symphonic Poem No. 3, S. 97 (Arranged for Organ and Piano)

Organ: Christian SCHMITT / Piano: Joseph MOOG

## Program Notes

Written by CHEN Hsiang-yu / Translated by HSIEH Lin

**G. F. HANDEL: Suite in D Major, HWV 341 (Arranged for Trumpet and Organ)**

HANDEL was born in Halle, Germany, in 1685, sharing his birth year with BACH. These two German composers are considered prominent musical luminaries of the Baroque era. From

a tender age, HANDEL exhibited remarkable musical aptitude, mastering composition and various musical instruments. His journey to England in 1712 resulted in royal recognition from the Queen of England, leading to his decision to settle in the country and become a British citizen.

HANDEL's musical compositions seamlessly blend elements from Germany, Italy, and England. His music is characterized by a grandiose style, featuring lyrical and flowing melodies, as well as intricate polyphonic techniques. The public embraced and treasured all of his compositions. In his early years, his opera works gained fame. Later in life, after passing through low points, HANDEL transitioned to composing oratorios. Among his most celebrated works are *Messiah*, the *Water Music Suite*, and the *Music for the Royal Fireworks*. Furthermore, HANDEL's prowess extended to the realm of organ playing, as he crafted over 20 remarkable organ concertos.

A "suite" was a common musical form during the Baroque period, typically comprising dances of several different styles. The dances often employ repeated binary form. Published in 1733, the Suite in D Major was composed for trumpet, string orchestra, and figured bass. It consists of five movements, arranged as follows: Overture, 4/4; Gigue, 12/8, Allegro; Arie, marked by a dotted rhythm and a steady 3/8; Bourrée, 4/4 in a brisk tempo; and March, 4/4. The overture of this suite quotes the overture of *Water Music Suite*, No. 2, earning this piece the nickname of "Water Piece Suite".

### **C. WIDOR: Suite for Flute and Piano, Op. 34**

Charles-Marie WIDOR (1844-1937) was most renowned as an organist of the late Romantic era in France, holding the position of organist at the Church of Saint-Sulpice for an impressive 64 years. He also served as a composition and organ professor at the Conservatoire National Supérieur de Musique de Paris. WIDOR largely dedicated his life to crafting organ music, skillfully merging contemporary musical vocabulary with traditional styles. His ten organ symphonies, composed specifically for solo organ, breathed new life into this venerable instrument, earning them a place as classics in the organ repertoire.

On the other hand, he also composed a brilliant composition for flute and piano known as the Suite for Flute and Piano, Op. 34, which he finished in 1877. This composition served as a homage to Claude-Paul TAFFANEL (1844-1908), a renowned figure in the French school

of flute. The scope of this musical piece exceeded the usual standards of French salon music during that era, highlighting the exceptional tone and virtuoso technique of flute.

The composition consists of four movements. In the first movement, Moderato, the piano employs numerous broken chords to complement the flute's unrestricted and flowing melodies, while two flute cadenzas contribute significantly to an improvisational and fantasy-like atmosphere. The second movement, Scherzo, is an Allegro vivace presented in an ABA form. Section A brims with vivacity, while section B provides a beautiful and lyrical contrast. The third movement, Romance, flows at an Andantino pace, with the piano's smooth 16th notes harmonizing gracefully with the flute's cantabile melody. The final movement, aptly labeled Finale, is marked Vivace. It moves through a range of emotions, builds to a climax with increasing tempo, and concludes the piece in a brilliant fashion.

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

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 himself in Leipzig in August 1840. Later, Carl TAUSIG (1841-1871), 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 (1882-1977) 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 (1885-1967) 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.

### **W. F. BACH: Flute Sonata in e minor, BR WFB B 17**

Wilhelm Friedemann BACH (1710-1784), born in Weimar, Germany, was the eldest son of Johann Sebastian BACH. Recognized by his father as the most musically gifted of his sons, Wilhelm received dedicated mentorship from the age of 10, meticulously chronicled in *Clavier-Büchlein vor Wilhelm Friedemann BACH, 1720-1726*, authored by Johann Sebastian BACH himself.

Wilhelm Friedemann BACH, commonly referred to as "the Halle BACH" because of his tenure as the church organist in Halle between 1746 and 1764, was an extraordinary harpsichordist and organ virtuoso renowned for his mastery of organ improvisation. His compositions inherited his father's superb Baroque counterpoint techniques, seamlessly blending the natural, elegant, and cheerful Galante style with a sensitive and emotionally expressive Empfindsamer style (sentimental style). This unique fusion represents the transition from late Baroque to early Classical music.

The Flute Sonata in e minor, originally composed in 1780 for traverso (Baroque flute) and harpsichord, comprises three movements. The opening movement, marked "Allegro ma non tanto," skillfully navigates through a range of emotional shifts using diverse musical phrases and figures. The second movement, a Siciliano, invites listeners to bask in its pastoral charm, characterized by a relaxed three-beat rhythm. In the final movement, marked "Vivace," lively and concise motifs mingle with a melodious and lyrical melody, allowing ample space for the performer's artistry. Ornamental figures adorn the melody, showcasing the virtuosic capabilities of the flute.

### **J. S. BACH: Chromatic Fantasia and Fugue in d minor, BWV 903**

BACH's Chromatic Fantasia and Fugue in d minor originated during his time at the court in Köthen between 1717 to 1723. Originally conceived as a large-scale composition

intended for harpsichord, it is now commonly encountered in a piano adaptation. The initial movement, titled "Fantasia," has three distinct sections. The opening section, which is the longest, prominently features a virtuosic and dazzling toccata. It begins with two d minor scale lines featuring rapid 32nd notes, transitioning into a sequence of exquisite broken chord progressions that evoke a sense of fantasy and a sensual atmosphere. In the second section, a recitative technique is employed, creating a dialogue-like interaction with one's inner self. Finally, in the third section, musical elements from the previous two sections are embellished with an assortment of ornamental figures. BACH deviates from his customary use of contrapuntal techniques in this fantasy, infusing the entire piece with an improvisational flair that is free and emotionally charged.

In contrast, the Fugue adheres to a more stringent structure. It consists of three voices, featuring an 8-bar theme that unfolds with an ascending chromatic scale and recurs a total of 11 times throughout the piece. This movement is also divided into three sections, with the first rooted in d minor, the second undergoing frequent key changes, and the third returning to d minor. Just before the piece's conclusion, a long string of 16th notes adds to its compactness, while a sustained low A note reminiscent of an organ's pedal provides a solid foundation. Following mighty descending octaval chords, in the final two bars, the piece revisits the brisk 32nd-note ascending motif from the beginning of the Fantasia. This serves both as a recapitulation and a comprehensive summary of the composition, injecting the strict fugue with a touch of freedom and drama.

#### **F. LISZT: *Les Préludes*, Symphonic Poem No. 3, S. 97 (Arranged for Organ and Piano)**

Franz LISZT, a renowned pianist and composer from the Romantic era, is credited with pioneering the musical genre known as the "symphonic poem," also referred to as the "tone poem." LISZT described the "symphonic poem" as poetry through musical notes. Unlike traditional symphonies, symphonic poems bear titles closely connected to their musical content, and the implied meaning of these titles is conveyed through the music itself. LISZT's repertoire includes a total of 13 symphonic poems, with the third one, *Les Préludes*, being the most famous.

Between 1846 and 1854, LISZT was deeply inspired by the French poet Alphonse de LAMARTINE's (1790-1869) poems and crafted a symphonic poem based on them, adopting the title "Les préludes" from the original works. Departing from the rigid symphonic

structures of the Classical era, *Les Préludes* unfolds with a daring and dramatic three-note motif. As the music progresses, the theme flows, evolves, and transforms freely, offering a rich tapestry of emotions that range from introspection and lyricism to enthusiasm and excitement. The score's preface states, "What else is our life but a series of preludes to that unknown Hymn, the first and solemn note of which is intoned by Death?—Love is the glowing dawn of all existence; but what is the fate where the first delights of happiness are not interrupted by some storm, the mortal blast of which dissipates its fine illusions, the fatal lightning of which consumes its altar?" This symphonic poem vividly captures the text's rich emotions and the exploration of life. For this concert performance, a version adapted for organ and piano will be used to convey the grandeur and majesty of the original symphonic composition.

## About the Artists

Artistic Director | Organ  
**Christian SCHMITT**

"SCHMITT found colors to marvel at." -*Wiener Zeitung*

Since his debuts with the Berlin Philharmonic under Sir Simon RATTLE and at the Salzburg Festival, Christian SCHMITT has become one of the world's most sought-after organists. In the 2021/22 season, he was "Artist in Focus" of the Tonhalle Orchestra Zurich where he inaugurated the new organ at the Tonhalle with conductor Paavo JÄRVI.

SCHMITT recently debuted at Walt Disney Concert Hall presented by the Los Angeles Philharmonic, performed with the Staatskapelle Berlin conducted by Daniel BARENBOIM, and recorded HINDEMITH's Chamber Music No. 7 with conductor Christoph ESCHENBACH. This season he debuts with the Philadelphia Orchestra with conductor Paavo JÄRVI and returns to Los Angeles for a recital at Walt Disney Concert Hall.

SCHMITT has performed as a recitalist at the Elbphilharmonie Hamburg, Konzerthaus Berlin, Wiener Musikverein, Gewandhaus Leipzig, and Maison Symphonique Montréal. He has performed under conductors including Philippe HERREWEGHE, Jakub HRŮŠA, Marek JANOWSKI, Daniel BARENBOIM, Paavo JÄRVI, and Manfred HONECK. A frequent recital collaborator, SCHMITT has additionally performed with Magdalena KOŽENÁ, Matthias HÖFS, Thomas HAMPSON, and Matthias GOERNE.

For Deutsche Grammophon, SCHMITT recorded two CDs for the project "Bach 333 - Die neue Gesamtausgabe" and an album of works for voice and organ with soprano Magdalena KOŽENÁ. In 2013, he was awarded an ECHO Klassik for his recording of WIDOR's organ symphonies, Opp. 42, 3 and 69.

SCHMITT is on the faculty at Codarts University Rotterdam. SCHMITT studied organ in Paris, in Boston, and in Saarbrücken and has been a member of the jury for numerous competitions. SCHMITT is the Principal Organist of the Bamberger Symphoniker.



Flute

## **Tatjana RUHLAND**

Once called the "PAGANINI of the flute" by a critic, OPUS KLASSIK winner Tatjana RUHLAND has numbered among the most acclaimed performers of her instrument at least since her Carnegie Hall debut. When she performed DEBUSSY's *Prélude à l'après-midi d'un faune* with the Berlin Philharmonic, she was described as "a fabulous faun" by Berlin's leading newspaper and highly acclaimed by the audience. In the season of 2023/2024 she will be performing recitals and flute concertos at Elbphilharmonie Hamburg and on a concert tour with Deutsche Radio Philharmonie, continue her artistic collaboration on her latest CD with pianist Oliver TRIENDL and complete a recording series with music by C. Ph. E. BACH and David Philip HEFTI.

Being the solo flutist of the SWR Radio Symphony Orchestra Stuttgart since 2000, she is a frequent guest in other major orchestras as well and is performing regularly with the great conductors of our time, including Herbert BLOMSTEDT, Gustavo DUDAMEL, Christoph ESCHENBACH, Peter EÖTVÖS, Alan GILBERT, Manfred HONECK, Jakub HRŮŠA, Kirill PETRENKO, Esa-Pekka SALONEN, Michael SANDERLING and Christian THIELEMANN.

Winning the First Prize at the Prague Spring International Competition (1996) as well as being a laureate of the prestigious Kobe International Flute Competition (Japan, 1997) and the East & West International Auditions (New York, 1999), Tatjana RUHLAND has become a sought-after teacher and jury member, f.e. at the German Music Competition and the Biwako International Flute Competition (Japan). Also she is professor for flute at the Mannheim University of Music and Performing Arts in Germany.

Piano

## **Joseph MOOG**

"Clearly he is already among the most brilliant of pianists." -Bryce MORRISON,  
*Gramophone*

Innovative programmes and an award-winning discography portray Joseph MOOG's extensive repertoire and characterize his unique artistic personality evoking the Golden Age of piano music. Awarded the *Gramophone* Classical Music Award, two International

Classical Music Awards and nominated for a Grammy, MOOG feels at home on the world's leading stages.

The 2022/2023 season takes MOOG to major concert halls, festivals and ensembles, including Konzerthaus Berlin, Concertgebouw Amsterdam, Cologne Philharmonie and Wigmore Hall. His album containing SCHUMANN's *Paganini Etudes* and BRAHMS' *Paganini Variations* was awarded the "Diapason d'Or".

He gained his reputation as a soloist at concerts within the legendary Meesterpianisten series at Amsterdam's Concertgebouw, at the Moscow International House of Music, at the New Ross Piano Festival in Ireland, the Fribourg International Concert Series, Mariinsky Theatre Auditorium, Alte Oper Frankfurt, Münchner Gasteig, Liederhalle Stuttgart, Laeiszhalle Hamburg and at De Doelen Rotterdam.

MOOG's extensive concert repertoire has resulted in his collaboration with distinguished orchestras all over the world. He performed with the Philharmonia Orchestra, Hallé Orchestra, Orchestre Métropolitain de Montréal, Helsinki Philharmonic, Stuttgart Philharmonic, Prague Philharmonic, Moscow Radio Symphony Orchestra, Dortmund and Bochum Philharmonic and German Radio Philharmonic Orchestra. He also enjoys working regularly with world renowned conductors Yannick NÉZET-SÉGUIN, Matthias PINTSCHER, Thomas SONDERGAARD, Andrey BOREYKO, Michael SANDERLING, Lawrence FOSTER and Philippe ENTREMONT.

MOOG received the award of the "Prix Groupe de Rothschild" and was designated a Steinway Artist in 2009. He is a founding member of the "Konz Musik Festival" near Luxembourg where he now resides.

Trumpet

**HOU Chuan-an**

"Chuan-an HOU's trumpet solo was gorgeous in both tone and phrasing." -*The Boston Globe*

Chuan-an started learning the trumpet with his father at the age of 12. He completed his bachelor's degree with a full scholarship at Yong Siew Toh Conservatory of Music

(Singapore), and master's degree at New England Conservatory under the tutelage of Benjamin WRIGHT. Thereafter, he served as Principal Trumpet of the National Taiwan Symphony Orchestra from 2013-2022. He has also appeared as Guest Artist in numerous performances and recording sessions with orchestras in Hamburg, Boston and Taiwan, as well as with Hamburg Opera, Boston Chamber Orchestra, and Malaysian Philharmonic Orchestra. In 2021, Chuan-an completed his Konzertexamen at Hochschule für Musik und Theater Hamburg under Matthias HÖFS.

In addition to orchestral and solo performances, Chuan-an has participated in many international competitions, including semi-final 4 trumpets of XVI Tchaikovsky Competition, 1st Prize winner of 2013 USA National Trumpet Competition, winner of 2013 Jeju International Brass Competition, finalist in the 2012 Ellsworth Smith International Trumpet Solo Competition, 1st Prize in the 2010 Conservatory Concerto Competition and 2nd place in the 2009 International Trumpet Guild Solo competition.

Chuan-an is currently Assistant Professor at National Taiwan University of Arts and also ambassador of Schilke trumpet.

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