



【探索管風琴音樂】 三百年的心跳

Explore The Pipe Organ Echoes Through Three Centuries

2026.01.21

Wed. 14:30

衛武營音樂廳
Weiwuying Concert Hall

藝文支持

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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

曲目介紹

巴赫：d小調觸技曲，BWV 565

佛瑞：《無言浪漫曲》，作品17之3，劉信宏改編

拉赫曼尼諾夫：g小調前奏曲

艾奧迪：《經歷》，劉信宏改編

帕西尼：如歌《獻給你》

丘徹：《這燦爛的夜晚》

巴赫：《G弦上的詠嘆調》，選自D大調第三號管弦樂組曲，BWV 1068

魏多：觸技曲，選自第五號管風琴交響曲

自17世紀管風琴確立當代構造以來，經歷三百多年，吸引不計其數的作曲家為其創作，他們的心跳幻化成音符，再由演奏家傳達給觀眾！2026年第一場「探索管風琴音樂」將帶大家浸淫於這條歷史長河。開場一定要演出的，是巴洛克時期作曲家巴赫的作品，光聽d小調觸技曲與賦格BWV 565的開頭，幾乎人人皆會震懾臣服，有著極大的壓迫感與震撼力，經常被當代影視引用為配樂。接下來讓我們稍微放鬆一下心情，聆聽法國作曲家佛瑞的《無言浪漫曲》，此處的「無言」是「無言歌」的意思，代表作曲家是以歌曲的心情去寫這首鋼琴曲，原作共有三首，本次要演出的是第三首的管風琴改編版本，不斷重複的低音旋律，像是搖籃曲一樣迴旋流轉，右手則是輕柔地唱出琅琅上口的主旋律。第三首讓我們把目光放到俄國，浪漫時期最偉大的俄國鋼琴家兼作曲家拉赫曼尼諾夫，以他巨大的雙手與超乎常人的靈感，為鋼琴留下許多不朽名作，當中最受歡迎的作品之一是g小調前奏曲，左手重複以五連音彈出分解和弦，與右手鋒利有勁的旋律線，傳達出截然不同的氛圍。去年曾親自來衛武營演出的義大利作曲家與鋼琴家艾奧迪，擅長用重複的旋律與和弦，刻劃繁忙熱鬧的當代社會中人類的孤獨與寂寥，《經歷》收錄於其最賣座的2013年專輯《時光消逝》，也是此輯裡最受歡迎的作品。下一首是同樣來自義大利的作曲家帕西尼，他相當著迷音樂術語「如歌似的」做為作品標題，當中《獻給你》是最知名的作品，溫柔旋律道出南歐午後的恬靜風情，在管風琴原版外，更有超過10種其他樂器版本流傳。2004年出生的作曲家丘徹是英國最受到矚目的新秀作曲家，《這燦爛的夜晚》發表於2023年，他試圖以持續的低音以及不間斷的快速音群，展示出從夜夜攝影照片裡看到的無垠宇宙及閃爍星體。之後再次回到巴赫，《G弦上的詠嘆調》原名僅是單純的「曲調」（Air），十分優美動人，因後世小提琴家改編成只需要用小提琴一根弦演出，而得到「G弦之歌」的別名。最後以法國作曲家魏多的觸技曲作結，繁複音符與不斷變化的調性，把管風琴的表現力推向極限，也觸動著音樂廳內所有人的心！

Program Notes

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

G. FAURE: *Romance Sans Paroles*, Op.17/3, arr. by LIU Hsin-hung

S. RACHMANINOFF: Prelude in g minor

Ludovico EINAUDI: *Experience*, arr. by LIU Hsin-hung

Enrico PASINI: *Cantabile-For You*

Christopher CHURCHER: *This Shining Night*

J. S. BACH: *Air on the G String*, from Orchestral Suite No. 3 in D Major, BWV 1068

C.M. WIDOR: Toccata, from Symphony for Organ No. 5

The pipe organ, since its modern structure became recognizable in the 17th century, has inspired a remarkable repertoire spanning over three hundred years. Composers have entrusted their most vivid impulses to the instrument, and the performers then delivered the resonance to the audience. The first installment of the 2026 "Explore the Pipe Organ" series invites listeners to reflect on this rich lineage.

The program must, of course, open with a work by the Baroque master J. S. BACH. Simply hearing the beginning of the Toccata in d minor, BWV 565, is enough to leave almost everyone awe-struck. Its immense sense of pressure and dramatic power is why it is frequently cited in contemporary media.

Next, we take a moment to relax with Gabriel FAURÉ's *Romance sans paroles*. The term "sans paroles" signifies the idea of a "song without words," meaning the composer approached this piece with the sentiment of a song. Originally a piano set of three pieces, the third piece is presented today in an organ arrangement. The repeating bass line gently rocks like a lullaby, while the right hand gently sings a catchy melody.

For the third piece, we turn our attention to Russia, the homeland of Sergei RACHMANINOFF, one of the greatest pianists and composers of the Romantic era. He left behind a legacy of timeless masterpieces for the piano, shaped by his massive hands and extraordinary inspiration. Among his most beloved works is the Prelude in g minor. The left hand repeats a pattern of quintuplet arpeggios, contrasting sharply with the right hand's incisive melodic line, creating a distinct contrast of rhythmic tension and atmosphere.

The Italian composer and pianist Ludovico EINAUDI, who performed at Weiwuying last year, excels at using repetitive melodies and chords to depict the loneliness and solitude of humanity amid our busy, bustling contemporary society. *Experience* is featured on his best-selling 2013 album, *In a Time Lapse*, and is also the most beloved track from the collection.

The following piece is by another Italian composer, Enrico PASINI, who was particularly fascinated by the musical term *Cantabile* ("in a singing style") as a work title. Among them, *For You* is his most renowned work. Its tender melody evokes the tranquil charm of a Mediterranean afternoon, and in addition to the original organ version, more than ten arrangements for other instruments are currently in circulation.

Born in 2004, Christopher CHURCHER is one of the most highly anticipated new composers in the UK. His 2023 piece, *This Shining Night*, attempts to convey the boundless cosmos and ceaseless shimmering stars captured in night photography through the use of sustained bass pedals and continuous rapid scales.

We then return to BACH through *the Air on the G String*. This elegant, moving melody was initially titled "Air," and it acquired the nickname after a later arrangement by a violinist allowed it to be played solely on the G string of the violin.

The concert concludes with the Toccata by the French composer C. M. WIDOR. With intricate notes and constantly shifting tonalities, the Toccata pushes the organ's expressive capabilities to its limits, touching the hearts of everyone in the concert hall.



管風琴家 Pipe Organist

劉信宏 LIU Hsin-hung

美國華盛頓大學音樂博士。現為台南神學院專任教授。2015-2016年間獲邀至加拿大英屬哥倫比亞大學、溫哥華神學院擔任訪問學者。曾任美國管風琴家協會臺灣分會理事長、臺灣管風琴家協會理事長，現任兩會理事。

Dr. LIU Hsin-Hung holds a Doctor of Musical Arts degree from the University of Washington and is currently a professor at Tainan Theological College. He was a visiting scholar at the University of British Columbia and Vancouver School of Theology in 2015 and 2016. LIU is a member of the American Guild of Organists (AGO). He serves as a board member of the AGO's Taiwan Chapter and the Taiwan Organists Association, and has also served as chair of both.



主持人 Host

朱郁柔 Abby CHU

Orgelkids Taiwan 音樂總監；高雄師範大學表演藝術所畢業，曾經擔任多場屏東演藝廳管風琴推廣音樂會主持人、衛武營國家藝術文化中心及屏東演藝廳管風琴工作坊講師、屏東演藝廳兒童管風琴夏令營音樂總監。

Abby CHU is Orgelkids Taiwan music director. She graduated from National Kaohsiung Normal University studying Performing Arts and has served as a host of Educational Lecture Recitals for Organ, lecturer of the Organ Workshop in WeiWuying and Pingtung Performing Arts Center, the music director of Orgelkids Taiwan Summer Music Camp.

衛武營節目線上問卷
WeiWuying Online Questionnaire



管風琴簡介

認識衛武營管風琴

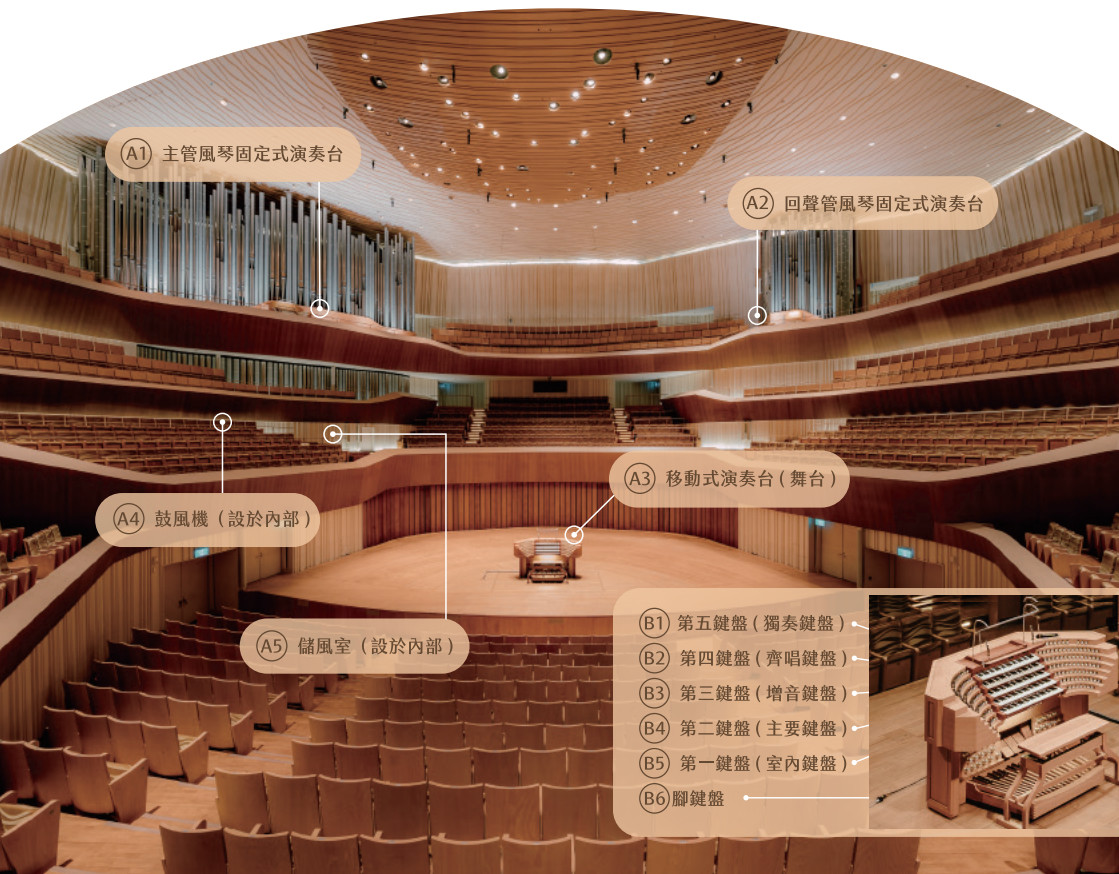
Learn about The Weiwuying Pipe Organ



管風琴是世界上最古老的樂器之一，歷史可以追溯至西元前三世紀的古希臘。由於演奏效果莊嚴宏偉，與教堂迴聲搭配更顯氣勢，加上有多變的音色選擇，從中世紀開始，管風琴成為宗教音樂中相當重要的存在，也讓後世作曲家為管風琴創作大量作品。

隨著傳教士的腳步，管風琴走出歐洲，在全球的教堂內出現，像是在臺灣就有三十幾台位於教會內的管風琴。而在西方古典音樂成為主流演出的當代，建造音樂廳等表演場館時，管風琴亦成為標準配備，讓更多觀眾能夠有機會聽到此項雄偉樂器的壯觀聲響。

因此，衛武營國家藝術文化中心在規劃時，就決定要在音樂廳內建置管風琴，委託德國波昂百年管風琴製造商克萊斯（Johannes Klais Orgelbau）量身打造，歷經三年多時間完成，共有9085支音管與127支音栓，為目前亞洲最大的音樂廳演奏用管風琴。與葡萄園式觀眾席融為一體的外觀設計，更是讓來訪的世界級管風琴家們驚艷不已！



(A1) 主管風琴固定式演奏台

(A2) 回聲管風琴固定式演奏台

(A4) 鼓風機（設於內部）

(A3) 移動式演奏台（舞台）

(A5) 儲風室（設於內部）

(B1) 第五鍵盤（獨奏鍵盤）

(B2) 第四鍵盤（齊唱鍵盤）

(B3) 第三鍵盤（增音鍵盤）

(B4) 第二鍵盤（主要鍵盤）

(B5) 第一鍵盤（室內鍵盤）

(B6) 腳鍵盤



管風琴小辭典

手鍵盤 (Manual)



如同鋼琴鍵盤一樣。常用的單位是「層」，越大台的管風琴擁有越多層手鍵盤。手鍵盤的層數有一個小秘密，只要將層數乘以3公尺，就是那台管風琴約略的高度。

腳鍵盤 (Pedal)



由腳來演奏的鍵盤，負責控制比較大型的音管，也就是最低音的部份。

音栓 (Stops)



控制音色的栓扭，通常是以「拉出」的方式來開啟，讓空氣進入指定的音管內，以產生例如弦樂、長笛、豎笛等不同樂器的音色。

管風琴豆知識

與教會密不可分的管風琴

教會是最容易聽見管風琴樂音的地方。起初，只是因為音量夠大才獲得青睞，後來複音音樂（合聲音樂）開始流行，管風琴可跟著不同聲部的詩歌團演奏的特性，加上莊嚴神聖的音色，逐漸成為現今教會音樂的象徵。

一人一腦兩手兩腳還不夠用？

演奏家在彈奏管風琴時，常需要同時操控手鍵盤、腳鍵盤與音栓。有時候樂曲太過複雜，還會需要1至2位助手在旁專門調整音栓。不過拜科技所賜，新型管風琴多半配有電腦，可記憶音栓組合，演奏家只需要按一個鈕就能夠自由切換，方便多了。

演奏家要去哪裡練習呢？

要擁有一台管風琴，首先需要很多錢，以及一棟大房子（笑）。管風琴造價不斐，價格從百萬到上億都有可能，但演奏時的操作複雜性極高，也仰賴大量的訓練。演奏家多半會去鄰近的教堂內練習，若是在家中，大多只利用鋼琴做手部訓練，或是像運動員一樣，用腦內思考法做整合型的演奏想像。