



《萬彩雙琴》

楊文信 & 克利斯蒂安·舒密特

Variations of Colors

Wen-sinn YANG & Christian SCHMITT

2023.10.8 Sun. 14:30

衛武營音樂廳

Weiwuying Concert Hall

演出全長約 105 分鐘，含中場休息 20 分鐘。

Duration is 105 minutes with a 20-minute intermission.



National Kaohsiung
CENTER FOR THE ARTS

WEI WUYING

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：D 大調給古提琴與大鍵琴的奏鳴曲，BWV 1028

J. S. BACH: Sonata in D Major for Viola da Gamba and Harpsichord, BWV 1028

- | | |
|---------|--------------|
| I. 慢板 | I. Adagio |
| II. 快板 | II. Allegro |
| III. 行板 | III. Andante |
| IV. 快板 | IV. Allegro |

巴赫：c 小調帕薩卡雅舞曲與賦格，BWV 582 * 管風琴獨奏

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

霍勒：給大提琴與管風琴的《美哉主耶穌》聖歌即興曲，作品 55

K. HÖLLER: Improvisations on the Spiritual Folk Song *Most Beautiful Lord Jesus for Cello and Organ, Op. 55*

- | | |
|-----------------|--|
| I. 安靜地開始，自由地朗誦 | I. Ruhig beginnen, frei deklamierend (Begin calmly, declaim freely) |
| II. 非常生動地、陰暗地 | II. Sehr lebhaft, schattenhaft (Very lively, shadowy) |
| III. 如歌唱般流暢地 | III. Gesangvoll fließend (Songful flowing) |
| IV. 活潑而顯著地 | IV. Lebhaft und markiert (Lively and marked) |
| V. 平靜地、富有表現力的動感 | V. In ruhiger, ausdrucksvoller Bewegung (In calm, expressive motion) |

----- 中場休息 Intermission -----

亨德密特：給大提琴與管風琴的喪禮樂（楊文信與克利斯蒂安·舒密特改編）

P. HINDEMITH: Funeral Music for Cello and Organ (Arranged by Wen-sinn YANG & Christian SCHMITT)

- | | |
|-------------------------------|---|
| I. 緩慢地 | I. Langsam (Lento) |
| II. 安靜而稍快地 | II. Ruhig bewegt (Poco mosso) |
| III. 活潑生動地 | III. Lebhaft (Vivo) |
| IV. 聖詠曲《如今我站在您寶座
面前》—非常緩慢地 | IV. Chorale: <i>Vor deinen Thron tret' ich hiermit</i> – Sehr langsam (Largo) |

李斯特：根據清唱劇《哭泣、哀嘆、憂慮、猶豫》數字低音主題而作的變奏曲 * 管風琴獨奏

F. LISZT: Variations on a Basso Continuo from the Cantata *Weinen, Klagen, Sorgen, Zagen*

皮亞提：《尼歐貝》主題隨想曲，作品 21 * 大提琴獨奏

A. PIATTI: Capriccio sopra un tema della *Niobe* di Pacini, Op. 21

鄧雨賢：《望春風》，給大提琴與管風琴（由劉聖賢改編）

DENG Yu-hsien: *Bang Chhun Hong (Longing for the Spring Breeze)* for Cello and Organ (Arranged by LIU Shen-hsien)

曲目解說 Program Notes

巴赫：D 大調給古提琴與大鍵琴的奏鳴曲，BWV 1028

J. S. BACH: Sonata in D Major for Viola da Gamba and Harpsichord, BWV 1028

撰文 | 陳相瑜 Written by CHEN Hsiang-yu

這首是巴赫專門為古提琴創作的三首奏鳴曲（BWV 1027-1029）中的第二首，大約創作於 1737 至 1739 年的萊比錫時期。大鍵琴的高音聲部與古提琴合成兩個上聲部，搭配下方的數字低音聲部，形成三重奏的室內樂型態，這種三重奏鳴曲是巴洛克時期很流行的室內樂組合。樂章的安排則採用教堂奏鳴曲「慢—快—慢—快」四個樂章的形式，第一樂章：慢板、3/4 拍；第二樂章：快板、2/4 拍；第三樂章：行板、12/8 拍、b 小調；第四樂章：快板、6/8 拍。兩個樂器以繁複的對位手法進行聲部間的模仿和對話，不論是技巧或是音樂性的要求都非常高。古提琴 (Viola da Gamba) 又稱維奧爾琴，是文藝復興時期與巴洛克時期常見的弦樂器，被放置在演奏者的雙腿間拉奏，外觀雖然與大提琴相似，實際上卻大不相同，大提琴有四根弦，古提琴通常有六根弦（也有五根或七根弦者）；古提琴指板上有弦品，大提琴則無；古提琴定弦以四度為主，有別於大提琴的五度定弦；此外，二者的握弓方式也不同。古提琴由於音量較小，17 世紀後逐漸被大提琴取代。今天的演奏也是以現代大提琴來呈現，大鍵琴則改由管風琴演奏。

This piece is the second in a set of three sonatas, BWV 1027-1029, tailored specifically for the viola da gamba by BACH. These sonatas took shape between 1737 and 1739 in Leipzig. The higher voice of the harpsichord and the viola da gamba intertwine, fusing into two upper voices, which harmonize with the figured bass part, culminating in the formation of a chamber music trio. The configuration of this trio sonata was highly esteemed during the Baroque era. The structure of the movements follows the pattern of the sonata da chiesa (church sonata), consisting of slow-fast-slow-fast movements. The first movement, Adagio, adheres to a 3/4 time signature. The next, Allegro, maintains a 2/4 time signature. The third movement, Andante, is in 12/8 time and is in the key of b minor. The fourth movement, Allegro, is in 6/8 time. The two instruments engage in imitation and conversation through complex counterpoint, which demands exceptional skill and musicality. The viola da gamba, also referred to as the viol, was a prevalent string instrument during the Renaissance and Baroque periods. Positioned between the player's legs, the viola da gamba is often associated with the cello due to its similar appearance, but it differs significantly. While the cello has four strings, the viola da gamba typically boasts six strings (though variations with five or seven strings exist). Notably, the viola da gamba features frets on the fingerboard, whereas the cello doesn't have them. The tuning of the viola da gamba primarily involves fourths, distinguishing it from the cello's fifth tuning. Furthermore, the techniques for holding the bow vary between the two instruments. Due to its relatively lower volume, the viola da gamba gradually gave way to the cello after the 17th century. Today's performance also presents the modern cello, with the harpsichord part played on the organ.

巴赫：c 小調帕薩卡雅舞曲與賦格，BWV 582

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

撰文 | 陳相瑜 Written by CHEN Hsiang-yu

帕薩卡雅舞曲是流行於 17 世紀初的西班牙緩慢舞蹈，作曲家弗雷斯克巴爾第（Girolamo FRESCOBALDI, 1583-1643）將其改為變奏曲形式，主題安排在低音聲部，稱為頑固低音，上方的聲部則以變奏的方式呈現。c 小調帕薩卡雅舞曲與賦格創作於 1706 至 1713 年間，原由大鍵琴演奏，後改寫為管風琴版本，是巴赫大型管風琴作品的代表作之一。全曲有 20 個變奏，樂曲由低音的主題緩緩地展開，第 12 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 ALAIN）的研究分析，帕薩卡雅舞曲運用了多首聖詠曲的旋律，依序為：〈救贖主今已降臨〉、〈我不會離開上帝〉、〈天使自天而降〉、〈基督，神的獨生子〉、〈基督身陷死囚〉、〈神聖的基督已復活〉。帕薩卡雅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 ALAIN, the Passacaglia is closely related to several chorales; in this piece, bar 8 to 12 is the chorale "Nun komm' der Heiden Heiland" (Now come, Saviour of the gentiles), bar 24 to 48 is "Von Gott will ich nicht lassen" (I shall not abandon God), bar 49 to 72 is "Vom Himmel kam der Engel Schar" (Angels from Heaven), bar 72 to 96 is "Herr Christ, der Ein'ge Gottes-Sohn" (Lord Christ, the only Son of God), bar 96 to 120 is "Christ lag in Todesbanden" (Christ lay in death's bonds), and bar 144 to 168 is "Erstanden ist der heil'ge Christ" (Arisen is the holy Lord 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.

霍勒：給大提琴與管風琴的《美哉主耶穌》聖歌即興曲，作品 55

K. HÖLLER: Improvisations on the Spiritual Folk Song *Most Beautiful Lord Jesus* for Cello and Organ, Op. 55

撰文 | 陳相瑜 Written by CHEN Hsiang-yu

德國當代著名的作曲家霍勒（1907-1987）出生於音樂世家，父親、祖父、曾祖父皆是教堂風琴師，母親則是歌唱家。霍勒自幼參加合唱團，學習鋼琴、管風琴、大提琴，之後也學習作曲和指揮。其作品豐富而多元，包括：管絃樂、室內樂、鋼琴曲、管風琴曲、合唱作品等，其中又以室內樂最為人稱道。綜觀其創作生涯，音樂的風格不斷地演進改變，早期受浪漫派音樂影響，和聲豐富、旋律富有表情，之後轉向新古典主義再到序列音樂，持續地將各種實驗性的技法，如：不和諧的和聲、複雜的節奏等融入樂曲中，霍勒的作品反映出現代音樂的變化與發展歷程。給大提琴與管風琴的《美哉主耶穌》聖歌即興曲完成於 1950 年，是根據聖歌《美哉主耶穌》的旋律自由發想而作的，充滿即興、幻想的風格，全曲約 21 分鐘，包含五個樂章，第一樂章：安靜地開始，大提琴如朗誦般地演奏；第二樂章：以管風琴為主奏，大提琴則以活潑、動感的撥奏陪襯；第三樂章：樂音如歌唱般地流淌，抒情而優美；第四樂章：有活力的，大提琴生動有力地奏出聖歌的旋律；第五樂章：大提琴與管風琴頻繁地對話，是篇幅最長的一首，也是全曲的回顧與總結。

Born into a musical family, the renowned contemporary German composer Karl HÖLLER (1907-1987) was immersed in a legacy of musicianship. His lineage included church organists spanning several generations - his father, grandfather, and great-grandfather - and his mother was a professional singer. Embracing his musical heritage, HÖLLER became a chorister at a young age, delving into studies of piano, organ, and cello, later extending his pursuits to composition and conducting. HÖLLER's compositions are abundant and diverse, spanning orchestral, chamber, piano, organ, and choral works. Among these, it is his chamber music that garners the highest praise. Tracing his creative trajectory reveals an ever-evolving musical style. In his formative years, the influence of Romanticism left an indelible mark, characterized by lush harmonies and expressive melodies. Subsequently, he embraced neoclassical elements and further delved into the realm of serial music. Throughout his journey, he consistently integrated an array of experimental techniques into his compositions, including dissonant harmonies and intricate rhythms. HÖLLER's works stand as a testament to the evolution of modern music, embodying its shifts and advancements. Completed in 1950, the improvisations on the spiritual folk song *Most Beautiful Lord Jesus* for Cello and Organ constitute an improvisational and fantasy-laden 21-minute piece. Comprising five distinct movements, the piece begins with a quiet first movement, where the cello evokes the cadence of recitation. In the second movement, the organ takes center stage, accompanied by the cello's lively and dynamically pizzicato backdrop. Flowing like mellifluous singing, the third movement exudes a lyrical and exquisite quality. Energizing the atmosphere, the fourth movement allows the cello to vividly and powerfully articulate the hymn's melody. Finally, the fifth movement brims with a recurrent dialogue between the cello and the organ. This longest of the five movements serves as a comprehensive review and synthesis of the entire composition.

亨德密特：給大提琴與管風琴的喪禮樂（楊文信與克利斯蒂安·舒密特改編） P. HINDEMITH: Funeral Music for Cello and Organ (Arranged by Wen-sinn YANG & Christian SCHMITT)

撰文 | 陳相瑜 Written by CHEN Hsiang-yu

德國作曲家亨德密特的喪禮樂創作於 1936 年，是為了追悼英王喬治五世而作的給中提琴與弦樂團的作品。1936 年 1 月 19 日亨德密特到倫敦，準備 1 月 22 日與 BBC 交響樂團合作，在英國首演他的中提琴協奏曲《烤天鵝的人》(*Der Schwanendreher*)，不料英王喬治五世於 1 月 20 日駕崩，原訂的音樂會被取消，經過緊急的商討之後，亨德密特在隔日從早上 11 點到下午 5 點馬不停蹄地工作，創作了喪禮樂組曲，在 1 月 22 日由作曲家擔任中提琴獨奏，演出這首最新完成的作品來哀悼剛剛去世的喬治五世，同時透過 BBC 廣播電台做音樂會實況轉播。喪禮樂組曲包含四個極短的樂章，第一樂章：緩慢地、4/4 拍，附點八分音的節奏帶著送葬進行曲的氛圍；第二樂章：安靜而稍快地、12/8 拍；第三樂章：活潑生動地、12/8 拍，獨奏與樂團間有密切熱烈的對話；第四樂章：非常緩慢地、3/4 拍，也是整首組曲中最重要的一個樂章，亨德密特使用弦樂團演奏巴赫著名的聖詠曲《如今我站在您寶座面前》(*Vor deinen Thron tret' ich hiermit*)，獨奏則穿插在聖詠的樂句之間。今天演出的改編版以大提琴獨奏代替中提琴獨奏，弦樂團則改由管風琴擔任。

German composer Paul HINDEMITH composed "Funeral Music" in 1936 for viola and string orchestra in condolence of King George V of England. Upon arriving in London on January 19, 1936, HINDEMITH had been scheduled to collaborate with the BBC Symphony Orchestra on January 22, premiering his viola concerto, *Der Schwanendreher* (*The Swan Turner*). However, due to King George V's passing on January 20, the planned concert was postponed. In response, HINDEMITH worked tirelessly from 11 am to 5 pm the following day, swiftly producing the suite "Trauermusik" (Funeral Music). On January 22, the composer himself performed as the viola soloist, dedicating this piece to the memory of the recently deceased King George V. The performance was broadcast live on BBC Radio. The Funeral Music suite consists of four concise movements. The first features a slow-paced 4/4 time signature with a dotted eighth-note rhythm, evoking a funeral march ambiance. The second movement is more tranquil and slightly brisker, operating in a 12/8 time. The following movement is vibrant and animated, also in 12/8 time, showcasing a spirited interaction between the soloist and the orchestra. The concluding fourth movement is paced very slowly in 3/4 time and stands as the suite's pivotal piece. In this movement, HINDEMITH employs the string orchestra to perform BACH's renowned chorale *Vor deinen Thron tret' ich hiermit* (*Before Thy Throne I now appear*), with the solo instrument interwoven amidst the melodic phrases. In today's performance, the cello solo has taken the place of the viola, and the organ substitutes for the string orchestra.

李斯特：根據清唱劇《哭泣、哀嘆、憂慮、猶豫》數字低音主題而作的變奏曲 F. LISZT: Variations on a Basso Continuo from the Cantata *Weinen, Klagen, Sorgen, Zagen*

撰文 | 陳相瑜 Written by CHEN Hsiang-yu

《哭泣、哀嘆、憂慮、猶豫》原是巴赫創作的清唱劇，1714 年舉行首演，巴赫也運用同一旋律在其它清唱劇以及 b 小調彌撒的〈釘在十字架〉(Crucifixus)。李斯特最初在 1859 年以此清唱劇主題創作了一首鋼琴前奏曲，1862 年他的女兒布蘭丁 (Blondine LISZT) 因難產而死，李斯特在傷心之際，將這首前奏曲改寫成大型的管風琴變奏曲。樂曲有 30 個變奏，以兩個音一組、半音下行串連的低音旋律為主題展開，之後加以變奏、發展，寫法近似巴赫的 c 小調帕薩卡雅舞曲。樂曲開頭採用緩板、f 小調，兩個音一組的半音動機表現了哀嘆痛苦的情感，隨著音樂鋪陳，節奏變成較快的三連音，短暫停頓後轉入快板，低音主題改為厚實有力的八度音，音樂情緒也更激昂，宛如對生命不停叩問。之後回到緩板，類宣敘調的旋律彷彿連串的獨白，整首樂曲跌宕起伏，道盡人間的悲苦與掙扎。樂曲結尾轉為充滿盼望與肯定的 F 大調聖詠，如同清唱劇最後歌詞所述：「神所做的，都做得很好」(Was Gott tut, das ist wohlgetan)，這首作品成為李斯特療傷止痛的安慰。

Weinen, Klagen, Sorgen, Zagen (Weeping, Lamenting, Worrying, Fearing) was an oratorio originally composed by BACH. This melody found its place in other BACH's oratorios and "Crucifixus" from Mass in b minor. In 1859, LISZT created a piano prelude based on the theme of *Weinen, Klagen, Sorgen, Zagen*. In 1862, after his daughter Blondine's death, LISZT decided to adapt this prelude into an organ solo work. Comprising 30 variations, this piece weaves the basso continuo theme in a progression of paired notes descending chromatically, followed by diverse variations and developments. The piece opens in Lento in f minor. The chromatic motif, presented as a pair of notes, conveys the somber emotion of lamentation. As the composition unfolds, the rhythm accelerates into a triplet pattern, transitioning into an Allegro after a brief pause. The bass theme transforms into a bold octave, intensifying with heightened passion, resembling an incessant inquiry into the nature of life. This section then reverts back to Lento. The recitative-like melody is reminiscent of a series of introspective monologues. The entire composition is characterized by fluctuations, capturing the hardships and struggle within the world. Concluding the piece, it evolves into a chorale in F Major, radiating hope and affirmation – echoing the closing lyrics of the oratorio, "Was Gott tut, das ist wohlgetan" (What God does is done well.) This work provided healing and relief as LISZT's solace.

皮亞提：《尼歐貝》主題隨想曲，作品 21

A. PIATTI: Capriccio sopra un tema della *Niobe* di Pacini, Op. 21

撰文 | 連士堯 Written by Eric LIEN

皮亞提出身音樂世家，從小展現音樂天份，15 歲的獨奏會更一鳴驚人，精湛的技術讓鋼琴之王李斯特邀他參與自己的音樂會，之後更名享歐洲，是 19 世紀最著名的義大利大提琴家。演出之外，皮亞提也為大提琴創作許多曲目，為大提琴獨奏所寫的此曲便是代表作之一。此曲寫於 21 歲，以當時相當受歡迎的帕契尼歌劇詠嘆調〈你心不停跳動〉(I tuoi frequenti palpiti) 為主題，順帶一提，李斯特也會用

此旋律寫作鋼琴幻想曲，可見當時此曲受歡迎的程度。皮亞提僅使用一把大提琴，展現如樂團詠嘆調的效果，開頭用大量雙音模仿樂團序奏，緊接以琴音歌唱出詠嘆調主旋律，大提琴的音域與原本的男高音相當類似，之後則以大量樂團段落的分解和弦，演出高超技巧的裝飾奏，再來更用顫音表達出悲傷旋律，最終又使用大量的重複單音，重新回到詠嘆調主題，光輝燦爛地結束此曲。

Alfredo PIATTI was born into a family immersed in music, and his musical talents emerged in childhood. PIATTI's recital at the age of fifteen became an instant sensation. Franz LISZT was amazed by his virtuosity and invited PIATTI to participate in his concert. Later, PIATTI became the most renowned Italian cellist in 19th-century Europe. Alongside his performances, he also composed numerous works for the cello. One of the most representative solo cello works he composed is this Capriccio, Op. 21, which was written when PIATTI was twenty-one. It drew inspiration from the then-popular aria "I tuoi frequenti palpiti" (Your frequent heartbeats) from Giovanni PACINI's opera. Interestingly, LISZT also used this melody to create a piano fantasia, further attesting to its popularity. PIATTI harnessed a solo cello, evoking the richness of an orchestral arrangement of the aria. He initiated the composition by an array of double-stops, mirroring the orchestral prelude. The cello then melodiously "sings" the aria's main theme, with a register bearing a notable resemblance to a tenor voice. Subsequently, the cello skillfully employs an extensive assortment of broken chords derived from the original orchestral rendition, delivering a highly virtuosic cadenza. It uses tremolo to give poignancy to the melancholic melody, and ultimately, a profusion of reiterated single notes reintroduces the aria's theme, culminating in a resplendent conclusion.

鄧雨賢：《望春風》，給大提琴與管風琴（由劉聖賢改編）

DENG Yu-hsien: *Bang Chhun Hong (Longing for the Spring Breeze)* for Cello and Organ
(Arranged by LIU Shen-hsien)

撰文 | 連士堯 Written by Eric LIEN

在臺灣大家或多或少都能哼上幾句的《望春風》，是 1933 年由鄧雨賢作曲、李臨秋作詞的作品，首版是古倫美亞唱片發行，歌手純純演唱。在二戰爆發前的日治時期，日本政府對於臺語政策較為開放，也促成了臺語電影與歌曲的興起，鄧雨賢並稱為「四月望雨」的《四季紅》、《月夜愁》、《望春風》、《雨夜花》都是此時的大紅作品。隨著皇民化運動興起，這些臺語歌曲一度填入日文歌詞，納入殖民意義。戰後國民政府來臺，深根民心的旋律則恢復為臺語演唱，成為臺灣民謠的代表作。為了管風琴與大提琴的獨特重奏版本，本次特別邀請作曲家劉聖賢進行全新改編。

Everyone from Taiwan knows the song *Bang Chhun Hong (Longing for the Spring Breeze)* well enough to hum at least a bit of it. Composed by DENG Yu-hsien with lyrics by LEE Lin-chiu in 1933, the first version, released by Columbia Records, was sung by Sun-sun. The Japanese government was lax concerning the locals' use of the Taiwanese Hokkien language during its occupation of Taiwan before WWII, leading to the rise of films and music in that language. Along with *Bang Chhun Hong*, DENG's *Su Kui Hong (Red of the Four Seasons)*, *Goat la Chhiu (Melancholy on a Moonlit Night)*, and *U la Hoe (Rainy Night Flower)* were highly popular then. As Japanization came to prominence, such songs were given Japanese lyrics for a time. Once the Kuomintang government came to Taiwan after the war, the beloved melodies were performed in Taiwanese Hokkien once again and became iconic parts of the Taiwanese folk tradition. LIU Shen-hsien arranged this unique version for cello and organ.

管風琴 Organ

克利斯蒂安·舒密特 Christian SCHMITT



© Uwe Arens

在與賽門·拉圖指揮下的柏林愛樂樂團合作，及與瑪格達蓮娜·柯澤娜在薩爾茲堡音樂節攜手演出後，克利斯蒂安·舒密特成為全球最炙手可熱的管風琴家之一。舒密特曾獲選蘇黎世音樂廳管絃樂團「焦點音樂家」，並與指揮家帕佛·賈維合作，啟用該音樂廳管風琴。

舒密特近期攜手洛杉磯愛樂於迪士尼音樂廳登台，在巴倫波因的指揮下與柏林國家歌劇院管絃樂團演出，並與艾森巴赫合作錄製亨德密特的第七號室內樂。2022/23 樂季，他與布爾諾愛樂樂團在卡內基音樂廳獻藝，並與達拉斯交響樂團於麥耶生交響樂中心演出。

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；更曾與赫爾維格、胡薩、亞諾夫斯基、巴倫波因、賈維與霍內克等國際頂尖指揮家合作。

舒密特目前任教於鹿特丹科達茨藝術大學。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。他也是班貝格交響樂團的首席管風琴家。

Since his debut with the Berlin Philharmonic under the baton of Sir Simon RATTLE and the Salzburg Festival with Magdalena KOŽENÁ, Christian SCHMITT has been one of the most sought-after organists internationally. In the 22/23 season he will make his debuts at Carnegie Hall New York under Dennis Russell DAVIES, with the Dallas Symphony and with the Gothenburg Symphony under Christoph ESCHENBACH. He was "Artist in Focus" of the Tonhalle Orchestra Zurich and inaugurated the new organ under the direction of Paavo JÄRVI. Since 2014 he has been Principal Organist of the Bamberg Symphony Orchestra.

Recent highlights include his debut at Walt Disney Concert Hall presented by the Los Angeles Philharmonic, performances with the Staatskapelle Berlin conducted by Daniel BARENBOIM, and the release of his most recent recording of HINDEMITH's Kammermusik No. 7 with conductor Christoph ESCHENBACH.

Christian SCHMITT has played the organs of the Elbphilharmonie Hamburg, the Konzerthaus Berlin, the Berlin Philharmonie, the Vienna Musikverein, the Gewandhaus Leipzig and the Maison Symphonique Montréal, and has collaborated with conductors and soloists such as Juliane BANSE, Sibylla RUBENS, Matthias GOERNE, Thomas HAMPSON, Philippe HERREWEGHE, Manfred HONECK, Matthias HÖFS, Jakub HRŮŠA, Marek JANOWSKI, Cornelius MEISTER and Michael VOLLE.

Since the winter semester of 2021, he has been teaching at Codarts University Rotterdam as Professor of Organ and successor to Ben van Oostens. He is an expert consultant for organ renovations and new construction of organs in Berlin, Nuremberg, Zurich, Lucerne and Brno. Christian SCHMITT has been a member of numerous international music competition juries and is involved in the music education project rhapsody in school.

大提琴 Cello

楊文信 Wen-sinn YANG



© wildundleise

對未知事物的熱情和鑽研使楊文信成為當今最全面的大提琴家之一。他不僅復興瑟瓦、大衛朵夫等 19 世紀大師作品，還向聽眾引介萊曼和伊伊桑等現代作曲家。

楊文信以獨奏家身分享譽國際，曾合作的指揮與樂團包含：戴維斯爵士、馬澤爾、楊頌斯、呂紹嘉、挪華克、克萊納、佐渡裕和霍夫許泰特、巴伐利亞廣播交響樂團、上海交響樂團、東京 NHK 交響樂團、英國皇家愛樂管絃樂團和俄羅斯國立交響樂團等；他也是室內樂合作的熱門人選。藉由過人且細膩的表現力，不斷開拓新的聆賞視野。

楊文信多元的曲目收錄於 30 多張 CD，不僅涵蓋博可利尼、海頓、貝多芬、舒伯特、聖桑、拉羅、柴可夫斯基和德佛札克，還包括魏奧當、馬丁、薩巴涅夫和古拜杜麗娜等作曲家之作。其中許多是首演時的錄音。

2005 年，楊文信與巴伐利亞電視台合作，錄製了巴赫的六首獨奏組曲。這張 DVD 被盛讚為極具歷史考究意識的現代樂器詮釋。

自 2004 年起，楊文信在慕尼黑音樂與戲劇學院擔任大提琴教授，並定期舉辦國際大師班。

Enthusiasm for the unknown and constant research distinguishes Wen-sinn YANG as one of the most versatile cellists of the present day. His performances not only revive the music of nineteenth-century cello virtuosos such as Adrien François SERVAIS and Karl Yulievich DAVYDOV, but also introduce his audiences to such modern composers as Aribert REIMANN and Isang YUN.

Alongside his activities as an internationally renowned soloist under conductors including Sir Colin DAVIS, Lorin MAAZEL, Mariss JANSONS, Shiao-Chia LÜ, Grzegorz NOWAK, Daniel KLAJNER, Yukata SADO and Michael HOFSTETTER and with such orchestras as the Bavarian Radio Symphony Orchestra, the Shanghai Symphony, the NHK Tokyo, the Royal Philharmonic Orchestra and the Russian State Orchestra of Moscow, Wen-sinn YANG is also a highly sought-after chamber music partner. His mastery and technical skill is not only strongly expressive but also particularly sensitive, which continues to open up ever-new listening perspectives.

Wen-sinn YANG's wide-ranging repertoire is documented on more than 30 CDs. These include not only the principal works for violoncello by BOCCHERINI, HAYDN, BEETHOVEN, SCHUBERT, SAINT-SAENS, LALO, TCHAIKOVSKY and DVOŘÁK, but also compositions by Henri VIEUXTEMPS, Frank MARTIN, Leonid SABANEEV and Sofia GUBAIDULINA. Many of these are distinguished as premiere recordings.

YANG, in cooperation with Bavarian Television, recorded the six solo suites of J. S. BACH in 2005. This DVD, released by Arthaus, was praised by critics for its profound awareness of historically informed interpretation performed on modern instruments.

YANG has been Professor of Violoncello at the Academy of Music and Theater in Munich since 2004 and also regularly conducts international master courses.



主要贊助 Major Sponsor |



綠色永續文化夥伴 Green Partners | TWSE 臺灣證券交易所

衛武營節目線上問卷

Weiwuying Online Questionnaire

