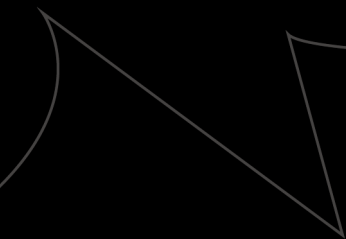
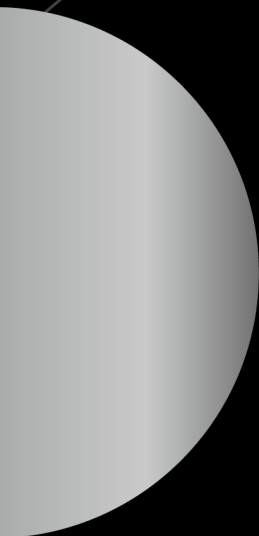


WEIWUYING

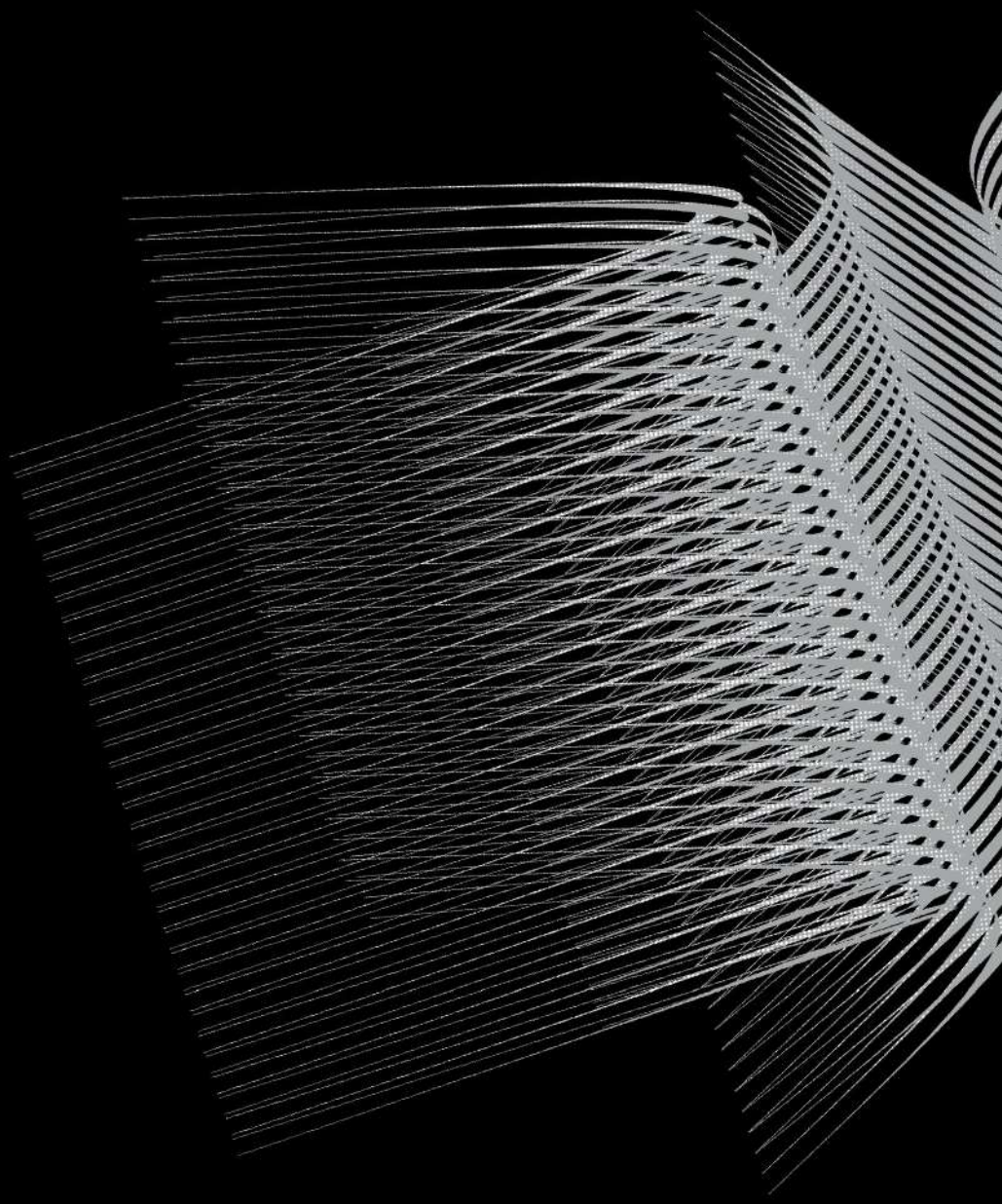
衛武營



***INTERNATIONAL
MUSIC FESTIVAL***

國際音樂節

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4.8 Fri.

4.9 Sat.

4.10 Sun.

4.13 Wed.

11:30

聶辛斯基：《管絃樂團》
Film: *The Orchestra* by Zbig RYBCZYŃSKI
➔ 演講廳

17:00

聶辛斯基：《管絃樂團》
Film: *The Orchestra* by Zbig RYBCZYŃSKI
➔ 演講廳

19:30

開幕音樂會《跨越兩世紀的音樂》
Opening Concert —
Music Across Two Centuries
\$ 音樂廳

《極致·純粹 – 魏靖儀與王佩瑤》
William WEI and WANG Pei-yao
\$ 音樂廳

衛武營當代樂團《憤怒狗》
Weiwuying Contemporary Music
Ensemble — *Mad Dog*
\$ 表演廳

4.14 Thu.

4.15 Fri.

4.16 Sat.

4.17 Sun.

14:30

閉幕音樂會《天方夜譚 - 神話交響詩》
Closing Concert — *Scheherazade: The Mythic Symphonic Poem*

📍 音樂廳

19:30

衛武營當代樂團《時空之旅》
Weiwuying Contemporary Music Ensemble — *Time and Space Voyage*

📍 表演廳

《音樂揭秘：展覽會之 *What ?* 》
Beyond the Score® *Pictures from an Exhibition — Pictures of What?*

📍 音樂廳

王佩瑤《浮光流影》音樂會
WANG Pei-yao: *Luminous Shadow*

📍 表演廳



跨越時空的音樂匯聚，演繹當代音樂美學新風貌——專訪衛武營藝術總監簡文彬

A Talk with CHIEN Wen-pin, General and Artistic Director of Weiwuying

撰文 | 陳佩珊
Written by CHEN Pei-shan

第一屆「2022 衛武營國際音樂節」的概念緣起於衛武營國家文化藝術中心自 2019 年起開辦的「當代音樂平台」，此系列集結了各種以音樂為原創核心的當代表演藝術作品展演，並呈現人才培訓工作坊的精彩成果，在實驗與實踐中發揮創意，多角化地探索當代音樂的面貌。

觀察過去連續三年的「當代音樂平台」，比較著重聚焦在當代音樂作品，在今年不僅更名為「國際音樂節」，也拓展了演出作品的內容，不只受限於當代音樂，而是擴增時間軸納入更多的音樂作品。

衛武營藝術總監簡文彬表示：「我們希望讓大家知道當代音樂產生的前因後果，現在我們之所以講當代音樂，不可能沒有前面那一段，如同沒有巴哈，就不會有海頓、貝多芬的出現；沒有貝多芬就不會有浪漫樂派，沒有布拉姆斯也就不會有後來的荀白克……，所以它其實就是一個潮流，慢慢地往下滾，因此我們希望藉由一個音樂節的形式，讓觀眾不只是聽到當代的的作品，同時也可以聽到這些作品是怎麼來的。」

「2022 衛武營國際音樂節」除了在時間上的跨越，也延續了當代音樂平台與國際接軌的一大特色，跨越空間讓國際間的文化藝術持續交流，

簡文彬說：「從今年開始的國際音樂節我們還是很強調東方跟西方的交流，雖然今年仍在疫情的壘障之下，但無論如何我們還是緊抓住這個主軸，最可能的情況下我們希望能做到在音樂上面的互相交流。」本次邀請韓國知名作曲家一陳銀淑 (UnsuK CHIN) 擔任音樂節的藝術總監暨策展人便是為國際化樹立了標竿。

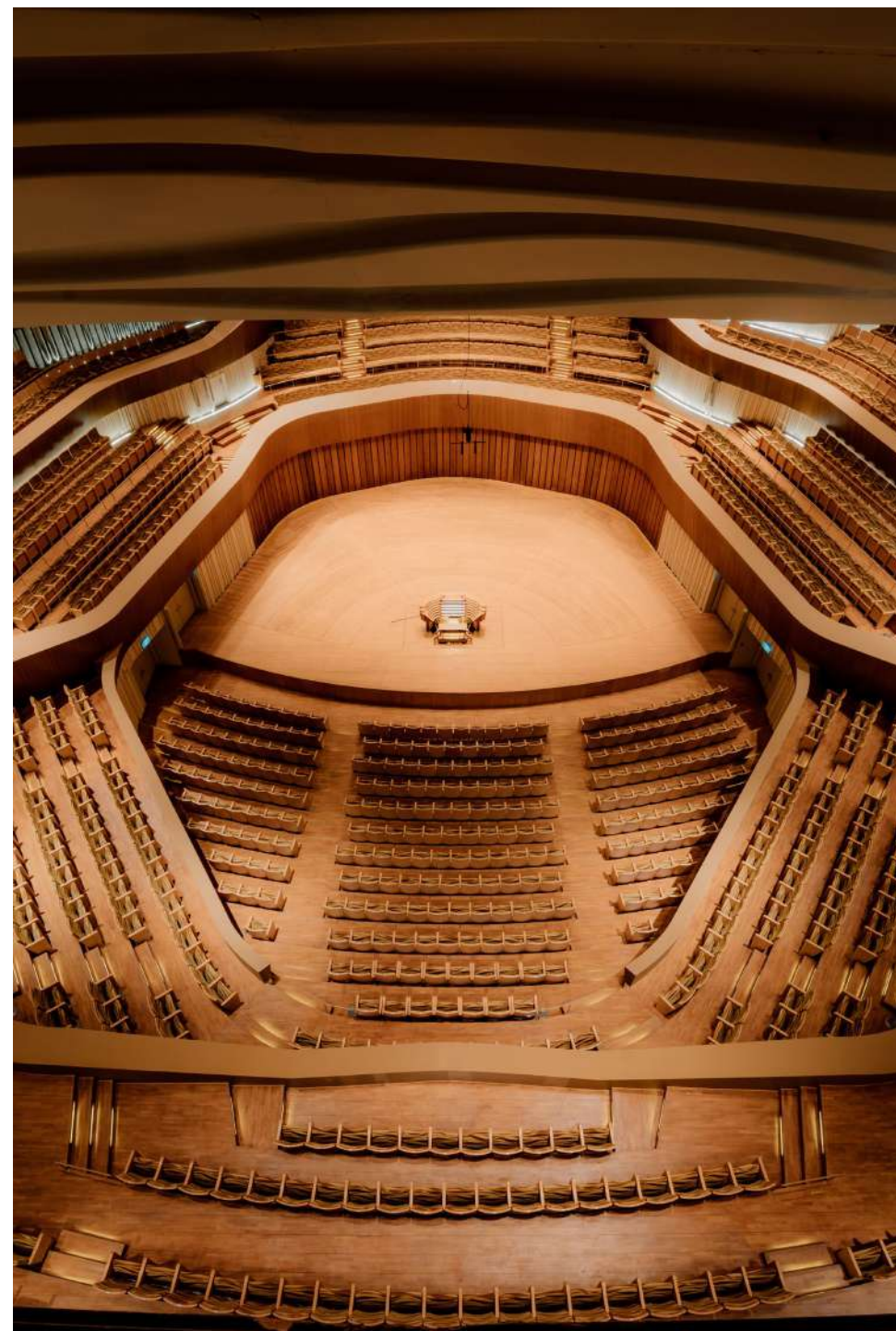
The concept of the Weiwuying International Music Festival, which is to be held for the first time this year, was born out of Weiwuying's Contemporary Music Platform, an annual series of events initiated in Weiwuying's first year (2019) that brought together music-based contemporary performing arts pieces of all kinds and presented brilliant results from talent workshops. Through both experimental and practical aspects, creativity bloomed as the look of contemporary music was explored in a diversified way.

While the platform focused on contemporary music in its three years of existence, this year, accompanied by its name change to "Weiwuying International Music Festival," its scope has been expanded to include music from previous eras.

Weiwuying General and Artistic Director CHIEN Wen-pin says of the new event, "We want people to see both the causes and the effects of contemporary music. What we call 'contemporary music' is clearly not without its antecedents, just as there would be no HAYDN or BEETHOVEN without BACH, no romantic genre without BEETHOVEN, and no SCHOENBERG without BRAHMS. This

evolution is a trend that gradually continues onward, so the festival is aimed at allowing listeners to not only hear contemporary music but also see where it comes from."

Besides being inclusive of numerous eras, the festival will also maintain the original platform's global connection through culture and art. CHIEN explains, "We will continue to emphasize reciprocation between East and West. Even though the cloud of Covid remains above us, we're still persisting with this theme and hoping to engage in exchange as much as possible." The international aspect of the event is clearly visible in the choice of renowned Korean composer Unsuk CHIN as the Artistic Director and Curator.





國際音樂節藝術總監的話 Preface by the Artistic Director of Weiwuying International Music Festival

我非常榮幸能擔任衛武營國際音樂節的藝術總監。

臺灣朝氣蓬勃的音樂生態及致力投入的精神受到國際景仰，而其中，衛武營國家藝術文化中心這座建築不僅美麗且擁有極佳的音響效果，是臺灣的一枚瑰寶。

衛武營國際音樂節是一個發現與創新的嶄新平台。

2022 年的首屆音樂節，將獻上來自不同時代、不同文化的音樂，除了有國際及臺灣的首演作品，更將音樂史上重要的巨作以非比尋常的脈絡及展演方式呈現。

我們試著讓當代最前線的東西方音樂與古典音樂展開對話，體驗迥然不同的視聽饗宴；我們將海頓與盧托斯瓦夫斯基作對比，讓小提琴家魏靖儀演奏魏本及布拉姆斯，使臺灣作曲家林佳瑩與史特拉汶斯基產生交流，我們更找尋著跨文化的連結，推出創新的多媒體音樂會「Beyond the Score®」，演奏受眾人喜愛的經典作品《展覽會之畫》。

另外，臺灣鋼琴家王佩瑤所策展的《浮光流影》，靈感源自作家吳明益的暢銷小說《單車失竊記》。波蘭導演聶辛斯基（Zbig RYBCZYŃSKI）在實驗

電影《管絃樂團》中，以他獨特的超現實方式向我們展示了與交響樂團有關的有趣聯想。

這次我們也特別聚焦來自奧地利的作曲家伯恩·理查·多伊奇（Bernd Richard DEUTSCH），與萊比錫布商大廈管絃樂團共同委託這位當今最才華出眾的年輕作曲家，創作充滿異國情調的薩克斯風四重奏和交響樂團的作品。另外我們也委託兩位新世代的傑出作曲家：臺灣的林佳瑩和巴西的保羅·布里托（Paulo BRITO），為本此音樂節創作精彩的作品。

此次音樂盛會上，非常開心能邀請許多樂團來共襄盛舉：米特薩克斯風重奏團、國家交響樂團，及高雄市交響樂團，更能看到簡文彬、廖國敏和楊智欽的精彩指揮。除此之外，新成立的衛武營當代樂團將由楊書涵指揮，匯集並演出來自臺灣及世界各地的新作品。

歡迎一同踏上這場全新的藝術冒險之旅！

I am honoured to be appointed Artistic Director of the new Weiwuying International Music Festival.

The musical life in Taiwan, its spirit and commitment, is being admired worldwide, and the National Kaohsiung Center for the Arts (Weiwuying) is a real gem with its fantastic acoustics and beautiful architecture.

The Weiwuying International Music Festival is a brand-new platform for musical innovation and discoveries.

The first edition of the festival in 2022 presents a wide variety of music from different epochs and cultures, with premieres and Taiwanese first performances contrasting with established masterworks of musical history placed in unusual contexts and new concert formats.

By attempting a dialogue between cutting-edge new music from East and West with established classics, we undergo new listening experiences: whether by juxtaposing HAYDN with LUTOSLAWSKI, WEBERN with BRAHMS in a recital with William WEI, LIN Chia-ying with STRAVINSKY, or finding cross-cultural connections in a beloved classic (*Pictures from an Exhibition*) in the innovative Beyond the Score® multimedia concert production.

Luminous shadow, a program curated by pianist WANG Pei-yao was inspired by WU Ming-yi's bestselling novel *The Stolen Bicycle*. The experimental film-maker Zbig RYBCZYŃSKI, in his movie *The Orchestra*, presents us unusual

associations with the symphony orchestra in his uniquely surreal manner.

A particular focus is being put on the works of Bernd Richard DEUTSCH from Austria, one of the brightest young composers anywhere: together with the Gewandhaus Orchestra from Leipzig, we have commissioned a new piece for the exotic combination of a saxophone quartet and orchestra. Two other brilliant composers of the young generation have also been commissioned new works: LIN Chia-ying from Taiwan and Paulo BRITO from Brazil.

We are happy to present several ensembles, including the MIT Saxophone Ensemble, the National Symphony Orchestra and the Kaohsiung Symphony Orchestra, with conductors CHIEN Wen-pin, LIO Kuokman and YANG Chih-chin. The newly founded Weiwuying Contemporary Music Ensemble, conducted by YANG Su-han, becomes a platform of new musical creation with new music from Taiwan and other continents.

Welcome to embark on a new artistic adventure together!



2022 衛武營國際音樂節藝術總監
Artistic Director of 2022 Weiwuying International Music Festival

陳銀淑 Unsuk CHIN

身兼作曲家與音樂策展人的陳銀淑生於1961年的韓國首爾，並自1985年起旅居德國。其職業生涯中曾獲頒許多古典音樂獎項，她的音樂也吸引了許多國際級指揮大師的矚目。陳銀淑更經常受邀為許多全球知名樂團譜寫演奏曲目，曾演出其作品的樂團有柏林愛樂樂團、紐約愛樂樂團、芝加哥交響樂團以及東京交響樂團等等，並在眾多音樂節和樂團擔任駐節/團作曲家，如瑞士琉森音樂節、巴黎秋季藝術節、北德廣播交響樂團、柏林德意志交響樂團等等。

2007年，陳銀淑的首部歌劇作品《愛麗絲夢遊仙境》在德國巴伐利亞國立歌劇院舉行全球首演，以此揭開慕尼黑黑歌劇節序幕。此外，陳銀淑也以音樂策展人的身分活躍於樂壇。於2006年至2017年間在首爾愛樂負責監督現代音樂節「新視界」系列的演出（該音樂節由她本人所創辦）；於2011年至2020年間，則在倫敦擔任愛樂管弦樂團「當代音樂」系列音樂會的藝術總監。此外，她也在2021年出任洛杉磯愛樂樂團首爾音樂節總監一職。其作品由英國古典音樂出版商博浩公司獨家代理發行。

Composer and curator Unsuk CHIN was born in 1961 in Seoul and she has lived in Germany since 1985. CHIN's career has been celebrated with a

series of classical music awards. Her music has attracted the attention of international conductors. Regularly commissioned by leading performing organisations around the world, her music has been performed by orchestras such as the Berlin Philharmonic, New York Philharmonic, Chicago Symphony Orchestra, and the Tokyo Symphony, among others. She has been Composer-in-Residence of the Lucerne Festival, the NDR Elbphilharmonie Orchestra, the BBC's Total Immersion Festival, and many more.

In 2007, CHIN's first opera *Alice in Wonderland* received its world premiere at the Bavarian State Opera, opening the Munich Opera Festival. CHIN has also been active as a concert curator, overseeing the Ars Nova series at the Seoul Philharmonic from 2006 to 2017 - a series which she founded herself, from 2011 to 2020 as Artistic Director of the Music of Today series of the Philharmonia Orchestra in London and in 2021 as Director of the Seoul Festival of the Los Angeles Philharmonic. Her works are published exclusively by Boosey & Hawkes.

樂迷間提到當代音樂時，常會有在《哈利波特》的魔法世界中，講到了大反派「佛地魔」之名的感覺：大家都知道他存在、大家也都知道他不可忽視，卻只能用一個「You Know Who」帶過……這自然也影響了展演單位的音樂會安排，要不就是蜻蜓點水地在常見曲目中放入一首當代或新創作品，要不就是乾脆直接表明自己就是「當代音樂專場」，警告不喜者勿闖。究竟，讓觀眾能聽進當代音樂的法子，到底是什麼？

介紹當代音樂的「起手式」，大部分會說：「貝多芬、華格納、德布西……他們所寫的音樂，在當時也是『當代音樂』。」但用聽覺的角度來說，自然會偏向「好聽動人的旋律」，在遇到以刺激與衝撞感官的當代音樂時，就會下意識抵抗——失去旋律依據後，「不知道自己在聽什麼」，是最常得到的反應。

不過，每個時代的當代音樂，都是對於前個時代的反動：貝多芬打破古典時期以宮廷及宗教為主的創作核心、華格納統合音樂與戲劇而成的總體藝術、德布西遊走調性打破德奧正統框架……要帶領大家聆聽當代音樂，要理解的不仅是作曲家「如何」這樣寫，更是「為何」要這樣寫。而要知道「為何」，更要鑑往才能知來，了解先前時代到達的極限與侷限，才能夠知道當代作曲家「如何」去挑戰這些高牆。

因此，在看到衛武營國際音樂節的節目規劃時，深刻感受到藝術總監陳銀淑對於這份「歷史全貌」的重視。此音樂節雖然以當代音樂為基調，卻絕不只演當代音樂，開幕音樂會與閉幕音樂會，就可看到從海頓到史特拉汶斯基，乃至當代新創曲目的進程；又或是在《極致·純粹》音樂會中，由小提琴家魏靖儀同時併陳貝多芬、布拉姆斯與魏本的奏鳴曲；以及在鋼琴家王佩瑤啟發於文學的《浮光流影》音樂會中，打散從普羅科菲夫到蒙波的音樂入景；在有著一定歷史認知後，衛武營當代樂團專場《憤怒狗》與《時空之旅》，正是驗證當代作曲家突破與創新的現場；至於作曲家在創作過程會遭遇的諸多挑戰，可以從與芝加哥交響樂團「Beyond the Score®」系列合作的《展覽會之What？》中，得到解答；波蘭導演聶辛斯基《管絃樂團》的影片播映，則是展現音樂在電影藝術出現後，遇到的不同載體變化與革新。

正如藝術總監陳銀淑所說，這是「音樂創新與發現的全新平台」，透過音樂歷史全貌的展現，觀眾得以知道當代音樂「為何」成為現在的面貌，自然也不會像是「佛地魔」一樣，讓人敬而遠之了！

Contemporary Music isn't "Voldemort"! The first Weiwuying International Music Festival presents you with a full historical picture of music.

Written by: Eric LIEN (Deputy Editor-in-Chief of the classical music website MUZIK AIR)

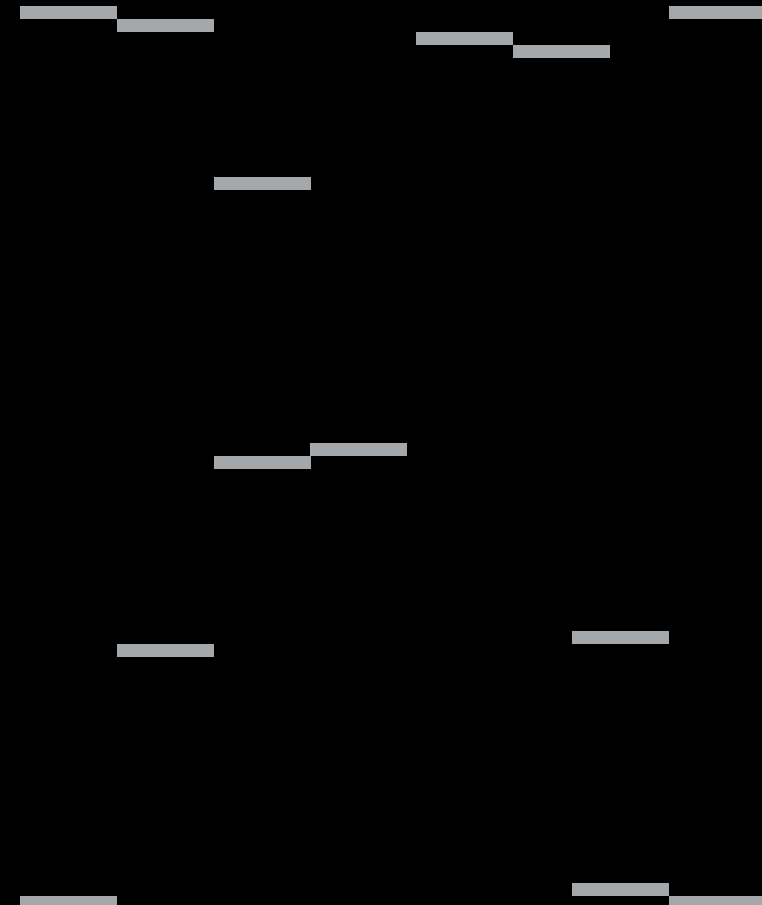
Between classical music aficionados, when "contemporary music" pops into the conversations, it's like mentioning the villain boss in *Harry Potter*, the Lord Voldemort - everyone knows its existence and it cannot be denied or ignored, but they will only say "you know who" to skip more discussion... This attitude deeply affects the presenters' programming. They either quickly insert one contemporary work or new composition, or just warn the audience that "this is the contemporary music concert," don't come in if you don't like it. With all that being said, is there a way to make the audience enjoy contemporary music?

In "Introduction to contemporary music 101" you would often hear this: the composers you like - BEETHOVEN, WAGNER, and DEBUSSY - also wrote "contemporary music" in their generations. But from the audience's perspective, people tend to prefer hearing "good and comfortable" music. When hearing music that is clashing and dissonant, it's very common to resist it subconsciously. Without the base of the melody, people often find that they're "unsure what they're listening to."

However, the contemporary music of each era is a reaction to or rebellion against the previous era: BEETHOVEN broke the tradition of writing for royalty, aristocracy, or church. WAGNER integrated theatre and music, and DEBUSSY thought outside the box of German/Austrian orthodoxy to explore tonalities... To listen to contemporary music, one needs to understand not only "how" the composer writes, but "why." To know why the composer writes in this way, we need to dig into the history, understand the greatest works and composers of each era, and their limitations. In that way, we can grasp our future, and can find out "how" the composers are challenging the high wall of limitation.

When I saw the programming of the Weiwuying International Music Festival, I felt that Unsuk CHIN, the Artistic Director of the festival, attached great importance to the "panorama of history." Although this music festival is based on contemporary music, that is not the only kind it presents. You can hear from HAYDN and STRAVINSKY to the contemporary new repertoire in the opening concert and closing concert. In the concert of William WEI and WANG Pei-yao, there will be BEETHOVEN, BRAHMS, and WEBERN. In *Luminous Shadow*, curated and performed by WANG Pei-yao, you will find PROKOFIEV and MOMPOU's music in this literature-inspired program. After certain exposure to the history of contemporary music, one must hear *Mad Dog* and *Time and Space Voyage*, where you'll get a first-hand experience of contemporary composers' creative process and breakthroughs. If you are curious about what challenges composers face while composing, you can find a clear answer from the Beyond the Score® - *Pictures from an Exhibition - Pictures of What?* Furthermore, Polish director Zbig RYBCZYŃSKI's film *The Orchestra* will expose the development and revolutions that music faced after the motion picture, a new media form, was invented.

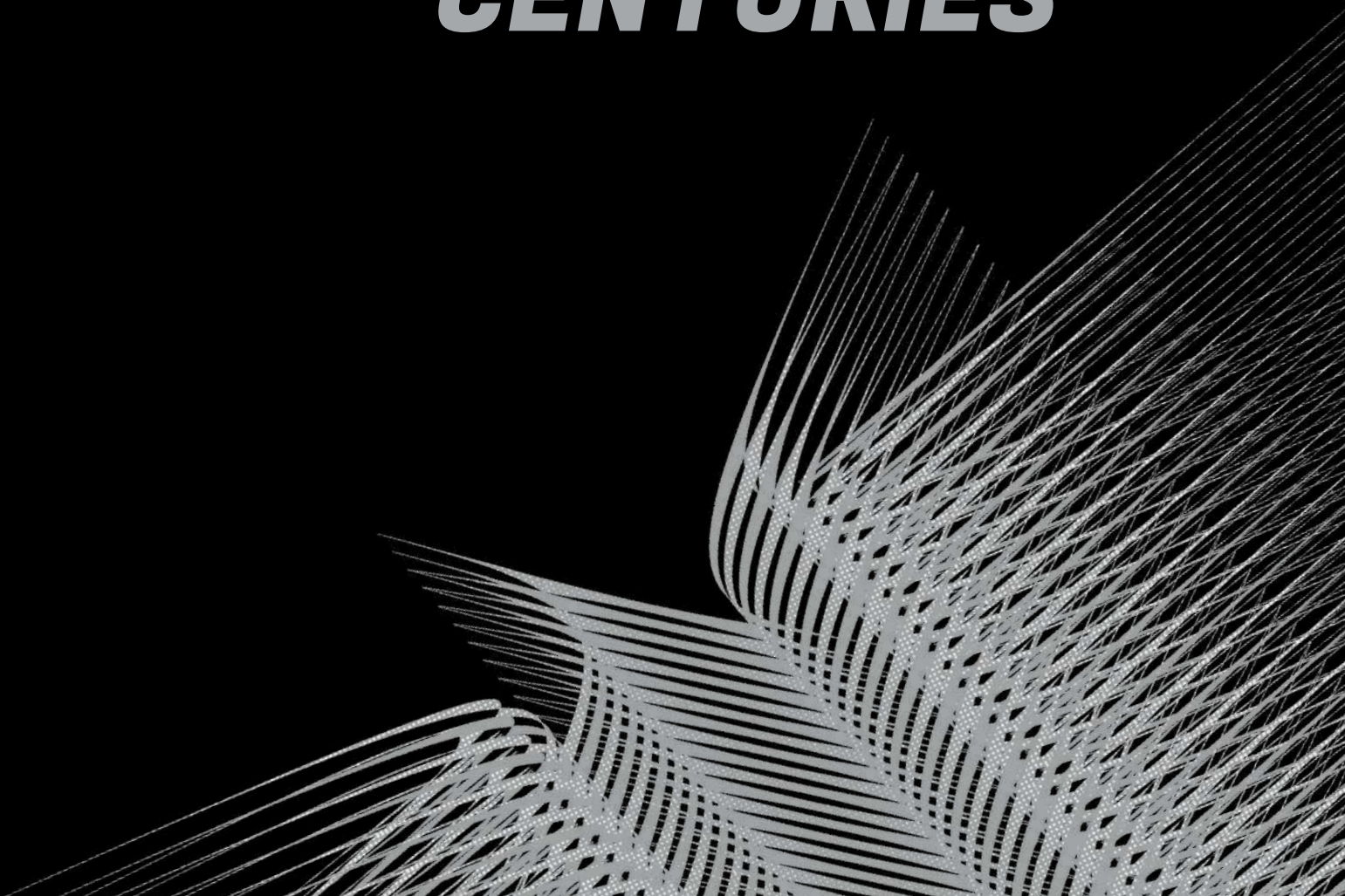
As Artistic Director Unsuk CHIN described, this festival is "a brand-new platform for musical innovation and discoveries." Through the exhibition of music history, the audience can understand "why" contemporary music has become what it is now, so it will not keep people away as Voldemort does!



開幕音樂會
Opening Concert

***MUSIC
ACROSS
TWO
CENTURIES***

跨越
兩世
紀的音樂

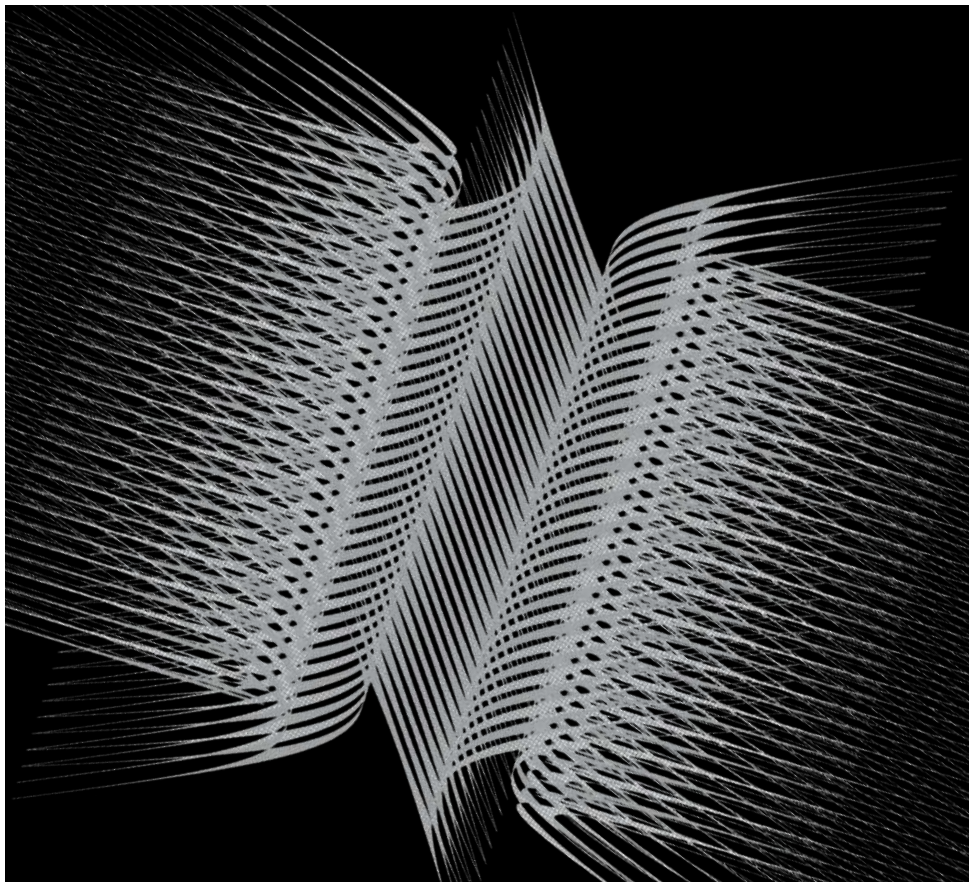


開幕音樂會《跨越兩世紀的音樂》

Opening Concert — *Music Across Two Centuries*

指揮：簡文彬 | 國家交響樂團

Conductor: CHIEN Wen-pin | National Symphony Orchestra



4.8 Fri. 19:30
音樂廳 Concert Hall

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

演前導聆
Pre-talk

4.8 Fri. 18:50-19:10
音樂廳三樓大廳
Concert Hall 3F Lobby

「開始」並不容易但能帶來希望。海頓在神劇《創世紀》中，一開始以多變的調性捕捉天地初始的混沌，過程中輪流閃現不安與優美，戲劇性效果為宗教音樂帶來新氣象。

波蘭作曲家盧托斯瓦夫斯基的作品《管絃樂協奏曲》，引用馬佐夫舍地區（Mazowsze，現華沙所在的馬佐夫舍省）的傳統音樂曲調，並以巴洛克曲式鋪陳，創造新古典主義風格巨作。首屆音樂節開幕特別邀請近年屢獲大獎、被泰晤士報評為「才情顯赫」的作曲家林佳瑩創作新曲《糖話故事》，展現臺灣新生代作曲家的高度。

最後，史特拉汶斯基的《火鳥》芭蕾舞劇音樂，是他初出茅廬時接下「俄羅斯芭蕾舞團」的委託成果，樂曲以最具原創性的節奏運用和管絃樂法，震撼巴黎藝文界，進而為歐陸樂壇開創新局。

"Beginning" is strenuous but it brings hope. In *The Creation*, Joseph HAYDN used a variety of tonalities to capture the initial chaos of the creation of heaven and earth. The uneasiness and beauty

manifested throughout the piece, and the drama, brought a new aura to religious music.

Polish composer Witold LUTOSLAWSKI's work *Concerto for Orchestra*, citing the traditional music tunes of the Mazowsze region (the province of Mazovian Voivodeship where Warsaw is located.) The composer applies the Baroque musical form to this piece, creating a masterpiece of Neoclassicism.

For the opening of the first International Music Festival, Weiwuying specially invited LIN Chia-ying, the Taiwanese composer who has won numerous awards in recent years and was hailed for "manifest flair" by The Times, to commission a new work *The Fabricated Sugar-Coat*, showing the mastery of Taiwan's new generation of composers.

Finally, Igor STRAVINSKY's *The Firebird* is a ballet work commissioned for the Ballets Russes. With its original rhythmic patterns and orchestration, the music shocked the music circles in Paris, and opened a new era for classical music in Europe.

演出曲目

- 海頓：〈混沌的表現〉，選自神劇《創世紀》，Hob. XXI:2
- 盧托斯瓦夫斯基：管絃樂協奏曲
- 林佳瑩：《糖話故事》為管絃樂團（世界首演，衛武營委託創作）
- 史特拉汶斯基：《火鳥》組曲（1919 版）

Program

- Joseph HAYDN: 'Representation of Chaos' from *The Creation*, Hob. XXI:2
- Witold LUTOSLAWSKI: *Concerto for Orchestra*
- LIN Chia-ying: *The Fabricated Sugar-Coat* for Orchestra (World premiere, Commissioned by Weiwuying)
- Igor STRAVINSKY: *The Firebird Suite* (1919 Version)



指揮 **Conductor**

簡文彬 CHIEN Wen-pin

衛武營國家藝術文化中心藝術總監。

簡文彬 1967 年生，國立藝專（今國立臺灣藝術大學）鍵盤組畢業，維也納音樂暨表演藝術大學指揮碩士學位。

1996 年起擔任德國萊茵歌劇院（Deutsche Oper am Rhein）駐院指揮長達 22 年；1998-2004 年為日本太平洋音樂節（Pacific Music Festival）駐節指揮；2001-2007 年為國家交響樂團（NSO）音樂總監，在其任內推動「定期音樂會系列」、國人作品委託創作及錄製、「歌劇系列」等創舉，並在 2006 年樂團 20 週年時推出華語地區首次自製之華格納《尼貝龍指環》四部曲；2014-2016 擔任國立臺灣交響樂團藝術顧問，並於 2014 年 9 月獲頒第十八屆國家文藝獎。

CHIEN Wen-pin, General and Artistic Director of the National Kaohsiung Center for the Arts (Weiwuying), was born in 1967, graduated from the National Taiwan Academy of Arts and awarded with Master degree at the National University for Music and Performing Arts Vienna.

CHIEN joined the Deutsche Oper am Rhein (Dusseldorf / Duisburg, Germany) in 1996 and served as "Kapellmeister" for 22 years. 1998-2004 he was Resident Conductor of the Pacific Music Festival (Sapporo, Japan), 2001-2007 he was Music Director of National Symphony Orchestra (Taiwan Philharmonic), during his tenure the orchestra has achieved several milestones such as creating Subscription series, commissioning Taiwanese composers, introducing an opera series which coroneted with the first production of the complete *Der Ring des Nibelungen* by Richard Wagner in Chinese speaking areas, upon orchestra's 20th anniversary in 2006. 2014-2016 CHIEN was Artistic Advisor of the National Taiwan Symphony Orchestra. In addition, CHIEN was winner of the "National Award for Arts" in 2014.



作曲家 **Composer**

林佳瑩 LIN Chia-ying

臺灣作曲家林佳瑩（1990 年生），創作受到英國泰晤士報讚為「才情顯赫」（manifest flair）。自 2015 年，屢獲芬蘭、義大利、英、美、韓國等多項國際作曲獎，包含 2018 年英國皇家愛樂協會作曲獎（RPS Composition Prize），為獎項成立逾 70 年首位臺灣得主。近年於歐亞間廣獲創作邀約，並於 2021 年榮獲樂界權威西門子音樂基金會委託創作。

演出足跡遍及歐洲多國、美國和亞洲。合作樂團包含英國 Philharmonia Orchestra、美國 Seattle Symphony、瑞士琉森音樂節當代管弦樂團、國家交響樂團 NSO、國臺交 NTSO、巴雀弦樂團、臺北市立國樂團等等。作品錄音由倫敦 Orchid Classics、NMC Recordings、大聲藝術等公司發行。樂譜由義大利 Ricordi 與 Hermes 404 出版。

Described as having "manifest flair" (*The Sunday Times*), LIN Chia-ying is a composer from Taiwan. Her works have earned international recognition since 2015, including the 2018 Royal Philharmonic Society Composition Prize, third prize at the International Jean Sibelius Composition Competition (Finland), first prize at the International Composition Competition Piero Farulli (Italy), a commission prize from the Goethe-Institut Korea for its Asian Composers Showcase 2017, the winner of the Seattle Symphony 2018-19 Celebrate Asia Composition Competition, among others.

Commissioned by both occidental and oriental orchestras, her works have been performed widely across Europe, Asia and the US by orchestras and ensembles such as the Philharmonia Orchestra (UK), Seattle Symphony, National Taiwan Symphony Orchestra, Lucerne Festival Contemporary Orchestra, Taipei Chinese Orchestra, Camerata Taiwan, Ensemble TIMF, HKNME, Quartetto Maurice, Quatuor Béla, Psappha, among others. She received a Composition Commission awarded by the Ernst von Siemens Music Foundation in 2021.

國家交響樂團

Taiwan Philharmonic, the National Symphony Orchestra

「豐潤的音色。」—《舊金山古典之聲》2018

「不需西方世界的背書，這個樂團在音樂舞台絕對佔有一席之地。」—奧地利《信使報》2017

"Lush Playing." — *San Francisco Classical Voice*, 2018

"... vor allem bei Schostakowitsch' Symphonie Nr. 5 d-moll war das Ergebnis mitreißend: Es geriet eine Orchestermaschine ins Arbeiten, mit fliegenden Bögen und wuchtigem Wollen, deren Produkt auf (fast) ganzer Linie überzeugen konnte. Da brauchtes kein gut gemeintes westliches Wohlwollen: Das Orchester hat seinen Platz im Konzerthaus wohl verdient." — *Kurier*, 2017

國家交響樂團（NSO）的前身「聯合實驗管絃樂團」成立於1986年，以打造頂尖交響樂團為目標；2014年4月改隸國家表演藝術中心，以「臺灣愛樂」立足國際。經過三十多年耕耘，NSO參與交響樂、室內樂、歌劇、舞蹈、跨界製作。樂團在歷任音樂總監張大勝、林望傑、簡文彬、呂紹嘉共同悉心呵護下成長，以專業、開放、勇於創新的職業樂團為發展核心，現已成為亞洲地區最具指標性的樂團。2021年8月，德國指揮家準·馬寇爾（Jun MÄRKL）接任NSO藝術顧問，2022年1月起擔任音樂總監，期望以樂團獨特的聲音擔任臺灣的文化大使，向全世界表達特有的身份和情感。

Founded in 1986, the Taiwan Philharmonic, also known as the National Symphony Orchestra (NSO) at home, has been hailed as one of the best orchestras in Asia. Under the leadership of music director Jun MÄRKL since January 2022, the NSO aspires to resonate throughout the world as the cultural ambassador of Taiwan. As the orchestra affiliated with the National Performing Arts Center, the NSO performs throughout Taiwan, but also tours regularly overseas, having performed in such musical centers as Paris, Vienna, Berlin, Tokyo, and Los Angeles. The NSO works regularly with internationally acclaimed conductors and soloists like Lorin MAAZEL, Luciano PAVAROTTI, Mirella FRENI, and Mstislav ROSTROPOVICH. The orchestra's extensive and varied activities include much chamber music, work with dance companies, opera productions, and events at nursing homes, mountain villages, and underprivileged communities.



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海頓：〈混沌的表現〉，選自神劇《創世紀》 Joseph HAYDN: 'Representation of Chaos' from *The Creation*, Hob. XXI:2

撰文 | 吳毓庭
Written by WU Yu-ting

海頓晚年在英國旅行演奏時，聆聽到巴洛克大家韓德爾多部神劇，受到前輩氣勢滂薄的樂風與精細的音畫手法啟發，他開始創作人生首部直接以神劇為形式的作品《創世紀》（較早的《基督十架七言》是從管絃樂曲改編過來）。整部劇透過三位天使、亞當、夏娃等角色，講述神創造世界的過程。結構共有三大段：第一段為第一到第四天，第二段為第五到第六天，第三段描寫伊甸園場景。

〈混沌的表現〉是整部劇的開頭，海頓先以全體總奏 Do 帶出開天闢地般的強大聲響，隨後加入其他音高緩慢堆疊成和弦，但這些和弦時而和諧、時而刺耳，就像天地之初尚無秩序的狀態。樂思在弦樂奏出持續的八分音符伴奏後，變得較有秩序，然而木管群的樂句仍然很破碎，聽起來就像散落的物件等待組合。整個音樂會在激動的 Do 同音反覆後，再一次從無序慢慢變得有序，只是過程較短，為第一首男低音獨唱〈神創造天與地〉做準備。

When HAYDN toured in England in his later years, he listened to many oratorios by the Baroque master George Frideric HANDEL. Inspired by his predecessor's majestic musical style and delicate tone painting techniques, he began to create his first oratorio, *The Creation*. (The earlier *The Seven Last Words of Christ* was adapted from

an orchestral piece.) The whole play depicts the process of God's creation of the world through three archangels (Raphael, Uriel and Gabriel), Adam, Eve. The structure consists of three sections: the first section covers the first through fourth days, the second covers the fifth and sixth days, and the third portrays the scene of the Garden of Eden.

"Representation of Chaos" is the opening of the oratorio. HAYDN first brings out a powerful sound like the ground breaking with a tutti C, and then adds other notes to slowly stack into chords, but these chords are sometimes harmonious and sometimes harsh, like the state of disorder at the beginning of the world. The musical idea becomes more orderly through the continuous eighth-note accompaniment, while the woodwinds are still playing broken phrases, like scattered objects waiting to be arrayed. After the exciting C homophonic repetition, the whole concert slowly changes from disorder to order again, but the process is short, in preparation for the first bass singing solo - "In the beginning God created Heaven and Earth."

盧托斯瓦夫斯基：管絃樂協奏曲 Witold LUTOSLAWSKI: Concerto for Orchestra

撰文 | 吳毓庭
Written by WU Yu-ting

- | | |
|--------------------|------------------------------------|
| I. 開場樂 | I. Intrada |
| II. 隨想的夜曲和詠敘調 | II. Capriccio notturno e Arioso |
| III. 帕薩卡亞舞曲、觸技曲與聖詠 | III. Passacaglia, Toccata e Corale |

在《當代音樂字典》（*Dictionary of Contemporary Music*, John VINTON 主編）中，「管絃樂協奏曲」的解釋如下：「源於新古典主義，它代表典型的懷舊與完美的歷史素材融合：十九世紀的樂團、十八世紀的交響樂和十七世紀的協奏曲。」由此可知標題裡的「協奏曲」並非現代人熟悉的獨奏協奏曲，而是對應到巴洛克「大協奏曲」（concerto grosso）的概念：「獨奏群」與「合奏群」交替出現以形成音色音量變化，現代作曲家是讓樂團各聲部輪流展技（virtuosic）擔綱主角。

最早嘗試這種體裁的作曲家包括亨德密特、高大宜，至 1943 年，巴爾托克以獨樹一格的民間音樂取材與管絃樂法留下里程碑式經典。近十年後波蘭作曲家盧托斯瓦夫斯基在巴爾托克影響下，於 1950 到 1954 年間也完成了一部同類型創作，他同樣引用了許多波蘭傳統音樂——主要來自民俗學家 Oskar KOLBERG 採集到馬佐夫舍地區（Mazowsze）的曲調，不過卻以巴洛克曲式鋪陳，重新把握住新古典主義風格。

作品共有三樂章，第一樂章分為 ABA 三段，A 段為一穩定、莊嚴的行進，由定音鼓頑固低音開啟，隨後可聽見各聲部相互模仿民歌主題。B 段以數個性格衝突的素材交織，包括高歌般的長音旋律、鮮活的跳動音群和暴風式的重複節奏。再重回的 A 段織度變薄，充滿風雨肆虐後重生的新鮮感。

第二樂章類似交響曲的詼諧曲樂章，開頭像昆蟲靈動飛舞，中段則由小號帶出嘹亮激昂的旋律，但調性很模糊，讓人想起戰爭場面。第三樂章幾乎佔了全曲的一半，分為兩段：第一大段為變奏曲形式，主題先由豎琴與低音提琴撥絃小心翼翼地帶出，接續的段落充滿精湛的管樂炫技；第二大段表現出紛繁（觸技曲段落）和統一（聖詠）的對比，兩者最終會融合成盛大結尾。

In the *Dictionary of Contemporary Music* (edited by John VINTON), "Concerto for Orchestra" is explained: "Born of neoclassicism, it represents both a quintessential nostalgia and a consummate integration of historical elements: the nineteenth-century orchestra, the eighteenth-century

林佳瑩：《糖話故事》為管絃樂團 (2022) LIN Chia-ying: *The Fabricated Sugar-Coat* for Orchestra (2022)

撰文 | 林佳瑩

Written by LIN Chia-ying

symphony, and the seventeenth-century concerto." From the description above, one can understand the "concerto" in the title is not the solo concerto people refer to nowadays, but corresponds to the concept of the "concerto grosso" in the Baroque period. The interchanging between a small group of soloists (the concertino) and full orchestra (the ripieno or concerto grosso) creates dynamic and timbre changes. Modern composers let each part of the orchestra take turns to demonstrate their virtuosic skills as the protagonist.

The earliest composers to try composing in this form included Paul HINDEMITH and Zoltán KODÁLY. By 1943, Béla BARTÓK had composed remarkable classics of the concerto with his unique folk music elements and orchestrations. A decade later, the Polish composer Witold LUTOSŁAWSKI, under the influence of BARTÓK, between 1950 and 1954 completed a composition in a similar style. He likewise quoted lots of traditional Polish music - mainly from the tunes in the Mazowsze region collected by the folklorists Oskar KOLBERG. He, however, recaptured Neoclassicism by composing the work in a Baroque form.

The work has three movements. The first is divided into three sections, ABA. Opened by the basso ostinato from the timpani, section A is a steady and solemn march. Later, each instrument section starts imitating the theme of folk songs. Section B is interwoven with several conflicting materials, including chantlike long-note melodies, lively staccatos, and stormy repeating rhythms. Then in the last A section, the texture becomes thinner, and it is full of the freshness of rebirth after the raging storm.

The second movement is similar to a symphony's scherzo. The intro resembles the swift dance of insects, and in the middle section, the trumpet plays out a loud and exciting melody with vague tonality, reminiscent of war scenes. The third movement is almost as long as the others together. The first of its two sections is in variation form with a theme carefully brought out by harp and double bass pizzicatos, continuing with a marvelous virtuoso performance from the winds. The second section shows a contrast between complexity (the toccata) and unity (the chorale), which eventually merge into a grand ending.

在一個遙遠冰封的記憶裡、佈滿糖霜的世界中，孩子們聽說一名著名的仙子即將到來，於是歡欣鼓舞地準備迎接，共同為她織造新的糖衣。其中一個童子在鋼片琴的音聲中躑躅摸索著，無邪的靈魂在鍵盤中找尋向這名仙子致意的音語…。

就這樣，作曲家以童話般的意象與童年片段記憶為靈感，讓音樂自行訴說音樂的軼事，建構想像的糖話。故事的發源即從鋼片琴與豎琴等靈動的高音音色變換交織而成；滿滿的糖霜或似冰雪，從風凍凝結的記憶中，逐漸溶解，進而帶動敘事。曲中經過多樣的音樂景觀，引發出繽紛又具衝突性的開展。最終，特製的衣裳完成了，而仙子究竟有沒有現形呢？

Once upon a time—from a frozen memory—in a faraway land full of icing sugar, the children rejoiced to learn about the coming of a famous fairy, and thus delightedly prepared for her arrival by collectively making her a brand new coat from sugar. Among the many children, there was this little one sitting in front of a celesta, trying to figure out the keyboard's language—phrase by phrase—in order to greet the fairy when she would finally arrive...

Inspired by fairytale images and fragmented childhood memories, the composer seeks to let the music tell its own anecdotes, weaving into an imaginary story in the making of a sugar-coat. The birthplace of the story is orchestrated by celestial sounds with various timbres intertwined as the sonic world dissolves from a frozen moment. With the frosty air and sugary images, the narrative is driven forward. The piece later expands without boundary through various musical landscapes and uncannily sparks conflicting development in the musical textures. In the end, the new couture is freshly made; one may wonder: did the fairy actually appear?

史特拉汶斯基：《火鳥》組曲（1919 版） Igor STRAVINSKY: *The Firebird Suite* (1919 Version)

撰文 | 吳毓庭

Written by WU Yu-ting

- 序奏
- 火鳥和牠的舞蹈
- 火鳥獨舞
- 公主們的圓環舞
- 卡斯奇主題的地獄之舞
- 搖籃曲
- 終曲
- Introduction
- L'oiseau De Feu Et Sa Danse (The Firebird and its Dance)
- Variation De L'oiseau De Feu (The Firebird's Variation)
- Rondes Des Princesses (The Princesses' Khorovod)
- Danse Infernale De Roi Kachtcheï (Infernal Dance of King Kashchei)
- Berceuse
- Finale

俄羅斯芭蕾舞經紀人狄亞基列夫在 1909 年，因極欲擺脫當時國內保守的風氣，選擇在巴黎創立「俄羅斯芭蕾舞團」（Ballets Russe），一方面追求更大膽的創作，一方面也試圖以流行的「東方情調」打開歐洲市場。《火鳥》創作於舞團成立第二年，故事融合了數則俄羅斯民間傳說，當時年僅二十八歲的史特拉汶斯基，則以深富原創性的節奏運用與管絃樂法，為古老敘事賦予嶄新想像。

第一首「序奏」可以聽見緩慢綿延的低音弦聲和節奏交錯的管樂，鋪陳出詭譎氛圍。第二首「火鳥和牠的舞蹈」描繪主角伊凡王子窺見火鳥蹤影。第三首「火鳥獨舞」以單簧管亮麗的快速音群表現珍禽飛舞。

第四首「公主們的圓環舞」非常抒情，王子在森林遇到了被魔法師控制的公主們，他對其中一位一見傾心，並與大家跳起圓環舞。此時各聲部會相互模仿民歌風味的曲調，充滿親密感。

第五首「卡斯奇主題的地獄之舞」帶出了王子揮動羽毛、召來火鳥對抗魔法師的轉折。激烈狂暴的切分節奏，表現出卡斯奇與妖怪們在火鳥誘使下瘋狂起舞，代表火鳥的快速半音階則頻繁穿梭其中，一切混亂終於在妖怪們筋疲力竭後逐漸安靜。第六首「搖籃曲」可以聽見低音管奏出沈靜曲調，催眠所有敵人睡著。第七首「終曲」由法國號獨奏出破曉般的樂段，越來越雄渾的銅管合奏象徵魔法最終被王子破解，世界再度回歸常軌。

In 1909, Russian ballet manager Sergei DIAGHILEV set up Ballets Russe in Paris, striving to break from the conservative environment at that time. DIAGHILEV's approach included seeking more novel and bold works, and attempting to integrate the by-then-popular "Oriental sentiment" with European music. *The Firebird* was created in the ballet company's second year. The story combines several Russian folktales. STRAVINSKY, who was only 28 years old at the time, used inventive rhythms and virtuosic orchestration, giving new images to the old narrative.

In the 'Introduction,' you can hear the slow and continuous bass strings and rhythmically interlaced winds laying out the eerie atmosphere. Next, 'The Firebird and Its Dance' depicts the protagonist Prince Ivan catching a glimpse of the firebird. In 'The Firebird's Variation,' the bright and fast clarinet sound expresses the dancing of a flock of rare birds.

'The Princesses' Khorovod' is very lyrical. In the forest, the prince meets the princesses who were controlled by the evil magician Kashchei. He fell in love with one of them at first sight and danced

with everyone in a round dance. In this section, each part of the orchestra plays in the style of a folk tune, full of intimacy. 'Infernal Dance of King Kashchei' takes a twist where the prince flutters his feathers and summons firebirds to fight the magician. The intense and violent syncopated rhythm shows that Kashchei and the monsters dance frantically under the temptation of the firebird, and the fast chromatic scale represents the firebird swirling back and forth. All the chaos finally calms down as the evils are exhausted. In 'Berceuse,' a quiet tune played by the bassoon hypnotizes all enemies to sleep. Lastly in 'Finale,' the horn solos a dawn-like passage. The increasingly powerful brass ensemble symbolizes that the magic was finally dispelled by the prince, and the world returned to normal again.

聶辛斯基
管絃樂團

FILM: THE ORCHESTRA
by Zbig RYBCZYŃSKI

聶辛斯基：《管絃樂團》

Film: *The Orchestra* by Zbig RYBCZYŃSKI



4.9 Sat. 11:30 4.10 Sun. 17:00

演講廳 Lecture Hall

演出全長約 60 分鐘，無中場休息

Duration is 60 minutes without intermission.

演後座談

Post-talk

4.10 Sun. 18:00-18:30

演講廳 Lecture Hall

講者 Lecturer | 藍祖蔚 LAN Tsu-wei

撰文 | 吳毓庭

Written by WU Yu-ting

出生於波蘭的聶辛斯基無疑是當代最有想像力的導演之一，他除了從七〇年代就開始鑽研電影特效，比如大量運用綠幕拍攝，最特別的是，他的作品常會從現實場景衍生出許多超現實情節，形成高度個人化的世界觀。他曾在訪談中提到：「我喜歡『當代』這個概念，我的影片會融合各種不同的時間。我不想直接描繪『現在』，因為現在和過去是一體的。」

《管絃樂團》是他在 1990 年完成的代表作，影片由六段幻想式短片接續而成。不把音樂作為配樂，聶辛斯基的每個段落，都讓影像與音樂互為對位，像是第五段出現的新婚夫妻，他們裸身飛舞在教堂裡，搭配的是舒伯特的〈聖母頌〉，或是最末段以拉威爾〈波麗露〉舞曲，描繪共產制度的進程與衰亡，皆創造出飽滿、動人的意象。

Born in Poland, RYBCZYŃSKI is undoubtedly one of the most imaginative directors of the contemporary era. Ever since the 70's he has dug deep into special effects, such as extensive use of green screen shooting. The most special thing in his works is that they often start from real scenarios, then veer into many surreal plots, forming a highly personal worldview. He once mentioned in an interview: "I like the concept of 'contemporary'. My videos will integrate different times. I don't want to directly portray the 'current time' because the present and the past are one as a whole."

The Orchestra is his masterpiece completed in 1990. The film is a combination of six fantasy short films. Instead of using music as the background soundtrack, each section makes the image and the music counterpoint each other. For example, in the fifth part, when the newlyweds dance naked in the church, the music is SCHUMERT's *Ave Maria*. The last part features RAVEL's *Boléro* mixed with depictions of the rise and fall of the communist system, a vivid and stunning image.



導演 Director

薩比格 · 聶辛斯基 Zbig RYBCZYŃSKI

薩比格 · 聶辛斯基是聞名全球的電影導演，同時也是高畫質影片的先鋒以及技術領域的創新者。其作品在美國、歐洲、亞洲和南美洲等地獲得許多知名業界大獎的肯定，包含奧斯卡金像獎、艾美獎、三座 MTV 獎、坎城影展金棕櫚獎等殊榮。他也為米克·賈格、小野洋子、閃耀大師、頭腦簡單樂團等音樂人製作 MV，更是 MTV 名人堂的入圍者。迄今為止，薩比格所執導與製作的電影已逾 50 部。

許多電視頻道與節目中都可看見薩比格的作品，如美國的公共電視台《偉大的表演》、國家廣播公司《今夜秀》、《20/20》、《夜間飛行》、MTV 音樂頻道；歐洲和亞洲則包含法國電視台 CANAL+、義大利廣播公司、德國電視二台、日本 NHK、波蘭電視台第二台、波蘭電視頻道 POLSAT 等等。

1985 年，薩比格在紐約成立了自己的電影工作室「薩比格影像」，並在此產出不少重要又創新的高解析度影片——《階梯》（1987）、《第四維度》（1988）、《管絃樂團》（1990）、《曼哈頓》（1991）以及《卡夫卡》（1992），也獲得了熱烈的迴響與無數的獎項。薩比格是高解析度電視技術的先鋒，也是技術領域的創新者和實驗者。他坐擁美國許多電影技術方面的專利，包含運動控制、光學及影像合成。

1985 年至 2013 年間，薩比格在美國、德國和波蘭發展視覺特效製作的創新方法及系統。這段期間內，其主要貢獻在於發展出獨特的電影工作室，以電子技術配備即時創作並合成多層影像。此舉大幅降低了後製的需求，從根本上改變了創意過程的方法，也減少了整體的製作費用。薩比格在 2010 年至 2013 年間於波蘭樂斯拉夫工作，並在此設計、打造出一間特別的工作室「視聽科技中心」。該中心的設備新穎而先進，可即時製作多層影像。

薩比格的學術職涯也同樣出色。他在紐約哥倫比亞大學、德國科隆媒體藝術學院以及波蘭洛茲電影學院授課，並在日本東京女子美術大學擔任客座教授。

薩比格與其妻子多蘿塔 · 茲格羅比卡定居於美國。夫妻倆目前則正在製作共同編導的劇情片《設計師》。

Zbig RYBCZYŃSKI is an internationally renowned filmmaker, HD pioneer and an innovator in the film's technical field. He received numerous prestigious awards, including- Oscar, Emmy, 3xMTV's, Cannes Silver Palm, among many others in the USA, Europe, Asia, and South America. He created music videos for Mick JAGGER, Yoko ONO, GrandMasterFlash, Simple Minds, and many others. He is an MTV Hall of Fame inductee. RYBCZYŃSKI directed and produced over 50 film titles so far.

RYBCZYŃSKI's work was seen on many TV Channels and TV programs in the USA, including *Great Performances* PBS, *Tonight Show* NBC, *20/20*, *Night Flight*, MTV, as well as in Europe and Asia: CANAL+, RAI, ZDF, NHK JAPAN, TVP2, TV POLSAT, and more.

In 1985, he launched his film studio – ZBIG VISION – in New York, where he created his most important and innovative HDTV films: *Steps* (1987), *The Fourth Dimension* (1988), *The Orchestra* (1990), *Manhattan* (1991), and *Kafka* (1992), all of which were showered with enthusiastic critical acclaim and numerous awards. RYBCZYŃSKI is a pioneer of HDTV technology, an innovator and experimentator in the film's technical field. He's the author of several US patents regarding film techniques, including motion control, optics, and compositing.

Between 1985-2013, RYBCZYŃSKI worked in the USA, Germany, and Poland, developing innovative methods and systems to produce visual special effects. His major contribution during this period

was developing a one-of-a kind film studio, equipped with electronic technology for creating and compositing multi-layer images in real time. It largely eliminates the need for post-production, which fundamentally changes the methodology of the creative process, efficiently reducing overall production costs. 2010-2013, RYBCZYŃSKI worked in Wroclaw, Poland, where he designed, build, and directed a unique studio – Audiovisual Technology Center. CeTA is a novel, state-of-the-art facility for the production of real-time, multi-layer film images.

His distinguished academic career include teaching at the Columbia University in New York, the Academy of Media Arts in Cologne, Germany, Poland's Lodz Film School and visiting professor at Joshibi University of Art and Design in Tokyo, Japan.

RYBCZYŃSKI lives and works in the USA with his wife Dorota ZGLOBICKA, where they work on their feature film *The Designer*, co-written and co-directed with Dorota.



演後座談講者 Lecturer

藍祖蔚 LAN Tsu-wei

一位電影書寫人、一位電影解說人。
一位電影愛好者、一位電影音樂迷。

藍祖蔚為臺灣重要資深媒體人，曾任中影公司製片經理 (1996)、《自由時報》副總編輯 (1998-2020)、公共電視《電影音樂精靈》節目製作人主持人 (1999)。戲劇電影方面，他曾多次擔任電視金鐘獎評審 (2005、2009、2015)、臺灣電影節評審 (2007-2008)、金馬獎國際影評人費比西獎國際評審 (2011)、高雄電影節評審 (2013)、電視金鐘獎評審團主任委員 (2015)，並多年擔任文化部及國藝會的輔導金、短片、紀錄片評審。同時亦主持許多廣播節目，包括臺北愛樂電台「電影最前線」(1996 - 2015)、國立教育電台「藍色電影院」(2015 - 2020)，並以「電影最前線」獲得 2004 年廣播金鐘獎最佳流行音樂節目主持人。

為國家電影及視聽文化中心董事長。知名著作包括《與電影握手：藍祖蔚的藍色電影夢》、《王童七日談》《光影上路》、《奧斯卡獎作曲家的故事》、《聲與影：20 位作曲家談華語電影音樂創作》、《日出》□等。

A film writer, a film commentator.

A film lover, a film score fan.

LAN Tsu-wei is one of the important media professionals in Taiwan. He was the production manager of Central Pictures Corporation in 1996, the deputy editor-in-chief of *Liberty Times* from 1998 to 2020, and the producer and host of the Public Television Service in 1999. In the field of TV and films, he has served on the juries of the Golden Bell Awards in 2005, 2009, 2015, the Taipei Film Festival from 2007 to 2008, the Golden Horse Film Festival - International Film Critics Awards (the FIPRESCI Prize) in 2011, the Kaohsiung Film Festival in 2013, and served as the jury chairman of the Golden Bell Awards for television industry in 2015. He also has been serving as juror for the Ministry of Culture and the National Culture and Arts Foundation subsidiary grant programs for many years. In addition, LAN hosted many radio programs, including *Movie Forefront* at Philharmonic Radio Taipei from 1996 to 2015, and *Blue Cinema* at National Education Radio from 2015 to 2020. The former won him Best DJ at the Golden Bell Awards in 2004.

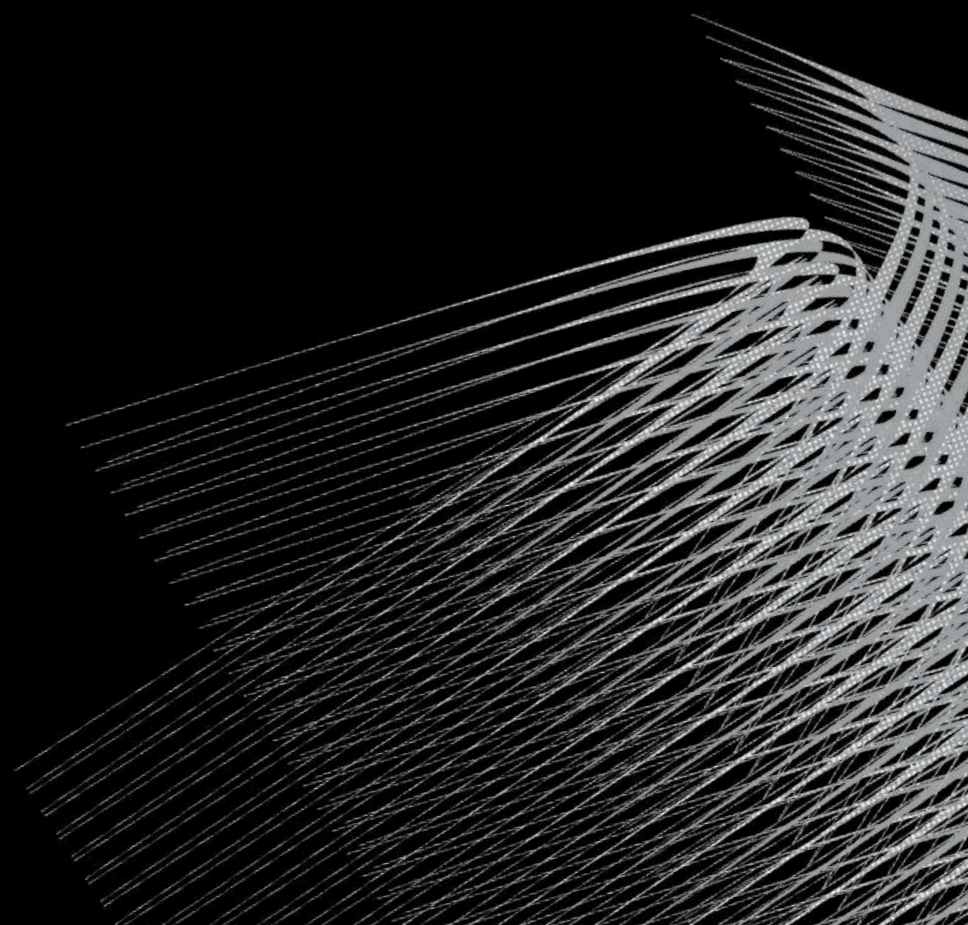
LAN is currently the chairman of the Taiwan Film and Audiovisual Institute. He has published many well-known books as well, including *On the Road with Cinema*, *Film Music Composers*...and more.



極致
·
純粹
|

***WILLIAM WEI
AND
WANG PEI-YAO***

魏靖儀與王佩瑤

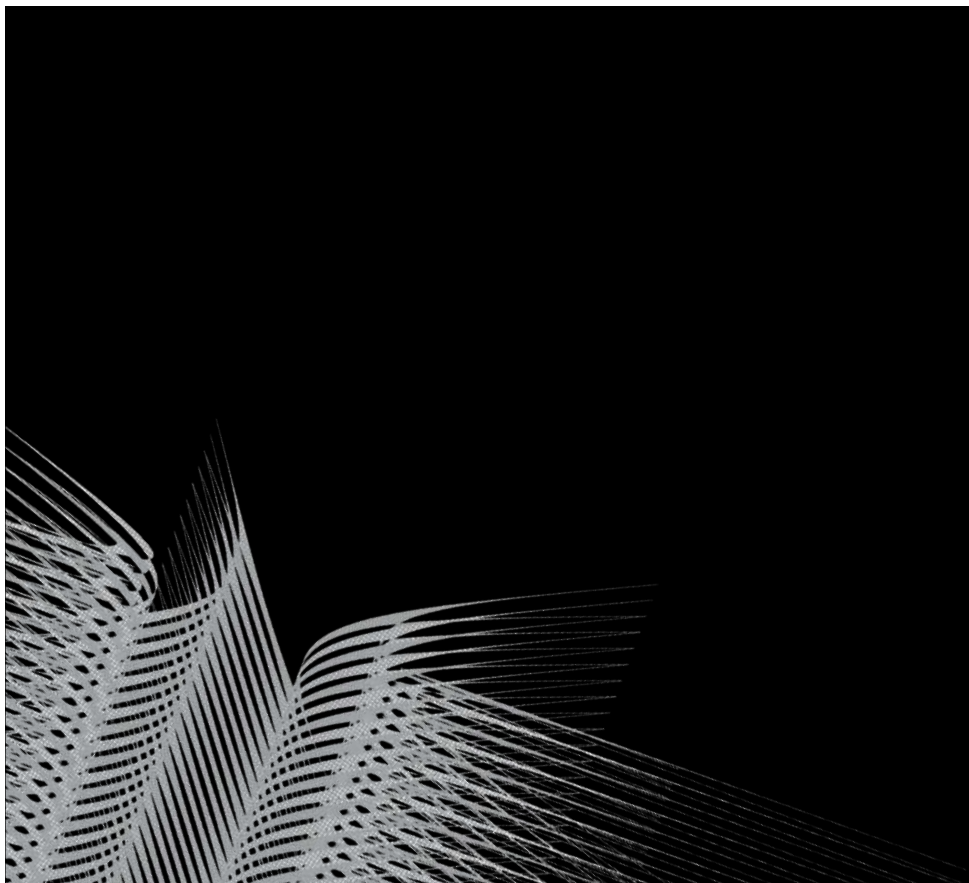


極致・純粹 — 魏靖儀與王佩瑤

William WEI and WANG Pei-yao

鋼琴：王佩瑤 | 小提琴：魏靖儀

Piano: WANG Pei-yao | Violin: William WEI



4.9 Sat. 19:30
音樂廳 Concert Hall

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

本節目演出後將於音樂廳舉辦座談
Post-talk will be arranged after the
performance at the Concert Hall.

帶著 2015 年比利時伊莉莎白大賽桂冠得主的實力，小提琴家魏靖儀近年以獨樹一幟的琴音與充滿感情的詮釋，在國際間展開了極為亮眼的獨奏事業。他在賽後選擇移居柏林，繼續與前柏林愛樂首席布拉赫（K. BLACHER）習琴，無疑深化了他對德奧經典的認識與掌握。這次音樂會他將攜手鋼琴家王佩瑤，演奏貝多芬第一號及第四號小提琴奏鳴曲，兩首曲目不僅開拓了小提琴的語法，更以劇烈、快速的情緒變化，考驗演奏者對貝多芬內在的理解，是器樂獨奏曲中的試金石。下半場則安排了布拉姆斯唯一一首四樂章的小提琴奏鳴曲，展現近乎交響曲般恢宏的樂思。穿插在這兩首之間的還有奧地利作曲家魏本的《四首小品》，作曲家在極有限的篇幅中（四首分別為九、二十四、十四和十五個小節），挖掘出小提琴的各種新鮮音響，流露出世紀末的反動活力。

As the laureate of the 2015 Queen Elisabeth International Violin Competition in Brussels, Taiwan violinist William WEI has developed a very "ear-catching" sound and expression, launching a brilliant international soloist career. Moving to Berlin after the competition, WEI continued to apprentice under

the former Berlin Philharmonic concertmaster Kolja BLACHER, which assuredly deepened his understanding and mastery of German and Austrian classics.

In this concert, WEI will collaborate with the pianist WANG Pei-yao to play BEETHOVEN's Sonata for violin and piano, full of intense and stormy spirit. This music not only opens up the grammar of the violin, but is also considered a touchstone of the violinist, because of its rapid emotional changes, and the requirement for a deep understanding of the author's musical point of view. In the second half, BRAHMS's Sonata for violin and piano, the only violin sonata BRAHMS ever wrote, will demonstrate the magnificence, almost symphonic like masterpiece through these four movements. Between the two pieces is the Austrian composer WEBERN's Four Pieces for violin and piano. The composer uses very limited space (the four pieces are only 9, 24, 14, and 15 bars, respectively) to explore all kinds of fresh sounds of the violin, revealing the rebellious vitality of the end of the century.

演出曲目

- 貝多芬：第一號 D 大調小提琴奏鳴曲，作品 12
- 貝多芬：第四號 a 小調小提琴奏鳴曲，作品 23
- 魏本：給小提琴與鋼琴的四首小品，作品 7
- 布拉姆斯：第三號 d 小調小提琴奏鳴曲，作品 108

Program

- Ludwig van BEETHOVEN: Sonata for Piano and Violin No.1 in D Major, Op.12
- Ludwig van BEETHOVEN: Sonata for Piano and Violin No.4 in a minor, Op.23
- Anton von WEBERN: Four Pieces for Violin and Piano, Op.7
- Johannes BRAHMS: Sonata for Piano and Violin No.3 in d minor, Op. 108



鋼琴家 **Pianist**

王佩瑤 WANG Pei-yao

王佩瑤出生於臺北，自幼鋼琴師承林琮華，陳郁秀及小提琴李淑德。小學畢業後以資賦優異兒童身份，至美國寇提斯音樂院和耶魯大學研究所深造。留美近三十年，受紐約時報、舊金山時報和華盛頓時報推崇「如詩人般的獨特風格和細膩的觸鍵，加上充滿張力的詮釋，是位傑出的音樂家。」曾受聘為紐約林肯中心長駐室內樂鋼琴家，並於2006年起於紐約大都會歌劇院擔任聲樂指導，為歌劇院少數受聘之華人。活躍於全世界各大廳院，且合作過無數知名音樂家；返臺後，擔任諸多歌劇演出之聲樂指導。

王佩瑤曾受聘為紐約林肯中心長駐室內樂鋼琴家，並於2006年起於紐約大都會歌劇院擔任聲樂指導，為歌劇院少數受聘之華人。期間所參與製作並發行之歌劇《原子彈之父》(Doctor Atomic) DVD，榮獲第54屆美國葛萊美最佳歌劇錄音獎。返台後，擔任聲樂指導之歌劇演出和兩廳院新點子樂季《邊境共聲》等……。

近年王佩瑤亦致力於當代音樂推廣與跨界演出。2018年參與藝術家李明維在荷蘭的行動藝術作品「森之聲」。2016年起受雲門劇場之邀，與編舞家王宇光和蘇威嘉合作，策劃並演出融合音樂與舞蹈的家庭音樂會。2020年，參與林懷民導演之歌劇《大家都叫我咪咪—浦契尼愛的詠嘆調》，

與女高音林玲慧、男高音崔勝震同台演出，現為國立臺灣藝術大學音樂系客座教授。

Having studied and lived in the US for close to 30 years, WANG was hailed by *The New York Times*, *The San Francisco Times*, and *The Washington Times* as "an exceptional musician with a poetically unique style, delicate touch, and an interpretation full of drama." She was a resident pianist for chamber music in Lincoln Center in New York, and starting in 2006, served as one of the few vocal coaches of Chinese descent for Metropolitan Opera in New York. She regularly performs in major concert halls around the world and has collaborated with numerous renowned musicians, including LU Shao-chia, CHIEN Wen-pin, LIN Choliang, TSENG Yu-chien, and Hilary HAHN. Since moving back to Taiwan, she has served as the vocal coach for many opera performances and is currently a visiting professor at Department of Music in National Taiwan University of Arts.



小提琴家 **Violinist**

魏靖儀 William WEI

魏靖儀1994年生於臺灣臺南，先後師事鍾佳妙、許恕藍、吳孟平與陳鈺雯；亦曾於大師班接受胡乃元大師指導。16歲的魏靖儀遠赴茱莉亞音樂院就讀，爾後獲得學校Jerome L. GREENE基金會獎學金以及奇美基金會藝術獎學金，師事Hyo KANG及I-hao LEE教授。目前於德國柏林Hanns EISLER藝術學院，師從前柏林愛樂首席Kolja BLACHER門下。2021四月底，臺北市立交響樂團合作的音樂會，因緊急狀況，當下短短兩日內緊急代打演出柴可夫斯基小提琴協奏曲，成功完美的演出之後深獲樂界好評。也受到指揮Eliahu INBAL青睞，在同年11月三度合作貝多芬小提琴協奏曲。作為炙手可熱的小提琴家，亦受邀在多個音樂節與音樂廳演出，甫於2018年獲得Salon de Virtuosi藝術事業獎，魏靖儀在音樂上的成就更受到著名的《紐約時報》以及Robert SHERMAN讚賞，後者邀請魏靖儀在美國電臺WQXR節目上演出。目前使用由奇美基金會贊助提供的1761年BALESTRIERI名琴。

Born in Taiwan, WEI began his violin studies at the age of five. He is a proud recipient of the Jerome L. GREENE Foundation Scholarship at the Juilliard School, where he earned his Bachelor's degree under Hyo KANG. He is currently pursuing his Master's degree at the Hochschule für Musik Hanns EISLER in Berlin under Kolja BLACHER, former concertmaster of the Berlin Philharmonic. WEI's recent highlights have included concert series, stepping in for violinist Shlomo MINTZ in TCHAIKOVSKY Violin Concerto in D Major with Eliahu INBAL. NSO with HU Nai-guan and Ray CHEN, and Baden-Baden Philharmonic with Pavel BALEFF. William plays on a 1761 Tomasso BALESTRIERI loaned from the Chimei Foundation in Taiwan.

貝多芬：第一號 D 大調小提琴奏鳴曲，作品 12 Ludwig van BEETHOVEN: Sonata for Piano and Violin No.1 in D Major, Op.12

撰文 | 鄭可喬

Written by CHENG Ke-chiao

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|-----------------|---|
| I. 燦爛的快板 | I. Allegro con brio |
| II. 主題與變奏：稍快的行板 | II. Tema con variazioni: Andante con moto |
| III. 輪旋曲：快板 | III. Rondo: Allegro |

此曲作於 1798 年，結構與節奏方正整齊，屬於不折不扣的古典風格。

樂曲以堅決有力的齊奏開始，這段簡短的導奏隨即接入以附點節奏和八度音程為動機的第一主題，節奏均勻細密，佐以三連音段落帶動樂曲流動。

第二樂章為主題加上四段變奏。第一變奏附點個性明顯，由鋼琴主導，小提琴擔任點綴角色，第二變奏則角色對調，鋼琴以琶音音型伴奏，左手多以八度為聲部厚度加乘。第三變奏則強調力度變化，突強與漸強的指示經常出現，力度的差距也有極大差異，是古典時期「狂飆風格」(Sturm und Drang) 的展現。第四變奏則將原本第三變奏特徵的三連音變換為切分音，又回到鋼琴主導，並於鋼琴增加聲部，織體全面增厚，以飽滿聲響沉穩地結束樂章。

終樂章為 D 大調快板，採輪旋曲式。作曲家刻意於正拍後突強，營造出詼諧感。過渡樂段與發展部都篇幅加長，探索調區走向，也標誌著貝多芬探索著古典時期的新走向。

Written in 1798, this sonata has neatly structured composition and rhythm, a typical Classical work. The piece begins with a resolute and powerful unison. This brief introduction then follows the first theme consisting of syncopated rhythms and notes in octave intervals. The rhythm is even and delicate, and the triplets are used to drive the flow of the piece.

The second movement adds four variations to the theme from the first movement. The first has a distinct syncopated character led by the piano, with the violin adding embellishments. The roles reverse in the second variation: piano accompanies with arpeggios and the left hand plays in octaves to thicken the sound. The third variation emphasizes the change of dynamics with many sforzandos and crescendos, presenting a huge dynamic range, which is also the expression of "Sturm und Drang" (storm and stress) from the Classical period. The fourth variation transforms the triplets from the third variation into syncopations, then the piano starts leading with more voicing, thickens the texture, and ends the movement calmly with a full sound. The final movement is an Allegro

rondo in D Major. The sforzandos added after the on-beat are a fun touch. Both the transition and the development section are lengthened to explore different tonalities, which also marks BEETHOVEN's pioneering of new styles within the classical period.

貝多芬：第四號 a 小調小提琴奏鳴曲，作品 23 Ludwig van BEETHOVEN: Sonata for Piano and Violin No.4 in a minor, Op.23

撰文 | 鄭可喬

Written by CHENG Ke-chiao

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|------------------|---------------------------------------|
| I. 急板 | I. Presto |
| II. 詠諧曲風的行板，近稍快板 | II. Andante scherzoso, più allegretto |
| III. 甚快板 | III. Allegro molto |

1800 年，創作此曲時的貝多芬聽力正急遽退化，難以言喻的挫敗無力、忿忿不平等情緒，反映在音樂的表現上。以第一樂章為例，調性為 a 小調，速度則採用了急板，力度的差距變化急遽且差距甚遠；在旋律安排方面，則一反古典風格文雅的聲部輪流呈現的方式，反而是採用頻繁的聲部交換，打斷音樂進行，鋼琴與小提琴有如爭論般交疊；在運音方面，頻繁使用斷奏，以顯示激動急切。在演奏詮釋上，大至樂句，小至音符，都須維持情緒的飽滿張力。

到了二拍子的第二樂章，樂曲轉為 A 大調。這個樂章採奏鳴曲式。第一主題以連續兩組八分音符為樂曲發展動機；第二主題則是賦格手法譜成的旋律主題。發展部以此二主題在升 f 小調的基底上進行轉調發展，搭配節奏動機的發展變化；最後，再現部引領音樂到 E 大調上，音量漸弱至微小結束。

貝多芬在終曲第三樂章延續了第二樂章第二主題的賦格特色，採用對位手法進行樂思發展。整個

樂章採用輪旋曲式，先以鋼琴雙聲部旋律引領小提琴加入，彼此交織詠唱，聲響飽滿但不厚重；另外加上聖詠（chorale）風格的段落，輕盈安寧平和；另一段落則是充滿激動急切情緒，以連續兩組四分音符斷奏為音樂特徵，聲響質地著重顆粒感，織度濃密而厚實。

在十首小提琴奏鳴曲中，作品 23 是貝多芬從早期風格跨越到中期的里程碑作品。作品 23 原指的是第四號與第五號「春」，惟因譜商弄錯了印製的尺寸，只好將兩首曲子分開出版。這兩首作品一明一暗：明朗歡快的第五號討喜，而第四號則有著作曲家於文字中經常流露的鬱鬱多慮。音樂之所反映，有如每人個性和情緒的不同面向，構築出完整的人性。

In 1800, when BEETHOVEN wrote this piece, his hearing was rapidly deteriorating, and his frustration, powerlessness, and anger were reflected in his music. Taking the first movement as an example, the key is in A minor, the tempo is Presto, and the huge dynamics change sharply. In terms of melody arrangement, contrary to the Classical style of each part presenting consecutively, the melody here is frequently interchanging the parts, pausing the flow of the music, as if the piano and the violin are in an argument. As for the articulation, the frequent staccatos show excitement and eagerness. To perform this piece, from the phrases to the notes, it is necessary to maintain full emotional tension.

The second movement changes to A Major, duple meter, and is in a sonata form. The first theme uses two consecutive eighth notes as the motif; the second theme is written as a fugue. The development section modulates the two themes from f sharp minor, adding rhythmic motif and its variation. Finally, the recapitulation section leads the music to the key of E Major, and with decrescendo, the music ends in pianissimo.

In the last movement, BEETHOVEN continued the fugue style of the second movement's second theme, using counterpoint to develop the musical idea. The movement is a rondo. It starts with the polyphonic piano, introduces the violin melody, then the two instruments interweave with each other, creating a full but unheavy sound. In addition, the chorale style passage is light and peaceful, whereas the passage that follows is full of excitement and eagerness, characterized by two consecutive quarter notes staccatos. The sonic texture is dense and thick, emphasizing graininess.

Of his ten violin sonatas, Opus 23 is BEETHOVEN's landmark work marking the transition from his early to middle style. Opus 23 originally referred to both No. 4 and No. 5 *Frühlingssonate* (*Spring Sonata*) together, but because the music publisher made a mistake in the size of the print, the two pieces had to be published separately. The two works display different moods; No. 4 is dark and gloomy like the composer often expressed in his words, and No. 5 is bright and cheerful. Music reflects the different aspects of each person's personality and emotions, building their complete nature.

魏本：給小提琴與鋼琴的四首小品，作品 7 Anton von WEBERN: Four Pieces for Violin and Piano, Op. 7

撰文 | 馮天彥

Written by FENG Tian-yan

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|-------------|-------------------|
| I. 非常緩慢 | I. Sehr langsam |
| II. 急促 | II. Rasch |
| III. 非常緩慢 | III. Sehr langsam |
| IV. 快速且富有感情 | IV. Bewegt |

綜觀魏本（1883-1945）的弦樂作品，編號 7 的四首小品可說是其中的「精巧之作」。1910 年 6 月，魏本開始執筆創作此曲，兩年後，他先將其部分發表在具有學術性的期刊／報刊中（*Der Ruf*），事實上這也是他的作品首次被正式付梓。作曲者本人將其餘首持續編修至 1914 年才全數完稿。值得一提的是，作品編號 7 在他的作曲生涯是個重要開端：魏本專注在樂曲結構上的設計、琢磨樂器運音的聲響、甚至探求音樂不同面貌而進行實驗性的創作——這些皆影響了日後的「六首小品」（*Six Bagatelles*, Op. 9）、「弦樂三重奏」（*String Trio*, Op. 20）以及「弦樂四重奏」（*String Quartet*, Op. 28）等。

每首小品皆簡短精緻。第一首速度相當緩慢，宛如靜止的時間。開頭由小提琴極純淨的音揭開，再由鋼琴的和弦延續聲響：「音－和弦－空間」，短短幾小節內就有豐富的嬗變。接著中段處由小提琴演奏多次回返的固定音組（音程／高組合），引領出較明確的旋律線條。直至第一曲結尾，其

核心音降 E 愈加顯著，讓全曲有個較穩定的方向。對比下，第二曲強調了力度強弱上的對比，速度也較為彈性，不僅如此，小提琴的撥奏或是片段的旋律線條也強化不同性格的運音技法。第三曲又回到第一首那般停滯的時間感，魏本再次將零碎的節奏、旋律單元以及塊狀和聲並置其中。終曲，音量的強弱造成樂音有虛實的交錯感，整體仍與前一曲形成強烈對照。

Among the string works of Anton von WEBERN (1883-1945), the Four Pieces Opus 7 can be seen as the most exquisite. WEBERN began writing this piece in June 1910; it was two years later that part was first published, in the academic journal *Der Ruf (The Call)*. The composer himself continued to edit the scores until 1914. Opus 7 was an important opening landmark for the composer's career. In Opus 7, WEBERN focused on the music structure design, mulled it over with the instrumentations, and experimented with different aspects of music - all of which sublimated to the later Six Bagatelles, Op. 9, String Trio, Op. 20, String Quartet, Op. 28 and more.

Each piece is short and delicate. The first song is very slow, as if time has stopped. It starts with the extremely pure tone of the violin, then extended by piano chords. From notes to chords, from chords to the musical space, there are rich transmutations in just a few bars. In the middle section, the violin plays ostinatos, leading to a clear melody line. Over the course of the first piece, the tonic flat E becomes ever more pronounced, giving the whole piece a more stable direction. The second song emphasizes dynamic contrast, with more

flexible speed. The violin's pizzicato and its melody line illustrate various characteristics. The third piece returns to the sense of time as stagnant, juxtaposing fragmented rhythms, melodic cells, and block chords. In the finale, the dynamics create a sense of interlacing between the virtual and the real, forming a strong contrast with the previous song.

布拉姆斯：第三號 d 小調小提琴奏鳴曲，作品 108 Johannes BRAHMS: Sonata for Piano and Violin No.3 in d minor, Op. 108

撰文 | 馮天彥

Written by FENG Tian-yan

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|---------------|-------------------------------------|
| I. 快板 | I. Allegro |
| II. 慢板 | II. Adagio |
| III. 多愁善感的稍急板 | III. Un poco presto e con sentiment |
| IV. 激動的急板 | IV. Presto agitato |

布拉姆斯（1833-1897）一生譜寫了三闕具編號的小提琴奏鳴曲。這些奏鳴曲如同他創作交響曲那般謹慎與縝密，待他完成第一號小提琴奏鳴曲時，早已年過不惑。而其中第三號可說是這三首中較為特殊的一首。首先，這是三部中唯一的一首小調、其樂章安排上亦以四樂章呈現，並非如前兩首三樂章之編制；此外，同時期創作的鋼琴三重奏（Op.101）與 A 大調小提琴奏鳴曲（Op.100）都於 1887 年同時演出，而第三號卻延宕多時才發表。1888 年 10 月布拉姆斯先舉辦了一場私人演出，年末才與胡拜（Jenö HUBAY）在布達佩斯進行首演。值得一提的是，隔年布拉姆斯曾與姚阿幸在維也納公開演出此曲，漢斯利克（Eduard HANSLICK）給予如此評價：「這是我認為他（布拉姆斯）創作最好的室內樂之一」。

本曲第一樂章是個工整的奏鳴曲式。樂曲伊始帶有抑鬱且神秘的音樂感，與 F 大調的第二主題呈現對照。布拉姆斯使用了他慣用的主題變形（thematic transformation）手法在此曲，讓主題

與主題間有了豐富的呼應與遞變。四樂章結構中，二、三樂章呈現不同的性格：第二樂章的旋律靜謐且甜美，猶如抒情短歌（cavatina），而第三樂章鋼琴引領主題卻較為輕快詼諧。曲式上，中間兩個樂章皆是三段體。終章，音樂揉合了抒情、激昂等各種情緒，主題由兩個樂器彼此交替互唱，能量持續堆砌至最終結束。

Johannes BRAHMS (1833-1897) composed three numbered violin sonatas in his lifetime. These sonatas are as meticulous as his symphonies, and by the time he completed the Violin Sonata No. 1, he had passed forty years old. Among the three, No. 3 is particularly special. It is the only one of the three sonatas in a minor key, and it has four movements rather than three like the others; in addition, the Piano Trio No. 3 (Op. 101) and the Violin Sonata No. 2 (Op. 100) were performed around the same time in 1887, while the debut of the third was delayed for a long time. BRAHMS had it performed privately in October 1888, then at the end of that year finally debuted it in Budapest with Jenö HUBAY. BRAHMS and Joseph JOACHIM performed this piece together publicly in Vienna the following year, and the famous Austrian music critic Eduard HANSLICK praised: "This is one of the best chamber music pieces he [BRAHMS] ever wrote."

The first movement is a typical sonata form. It starts with a depressing and mysterious mood, contrasting to the second theme in F Major. BRAHMS applied his common "thematic transformation" technique in this piece, creating

echoes and gradients between themes. In the four-movement structure, the second and third have different characters: the second is serene and sweet, like a cavatina, while the third, led by the piano, is light and witty. Music form-wise, the middle two movements are both ternary. In the final movement, the music combines various emotions such as lyricism and excitement. The theme is alternately belted out by the two instruments, building up the emotional energy until the end.

衛武營當代樂團

*Weiwuying Contemporary
Music Ensemble*

憤怒狗
時空之旅

MAD DOG

***TIME AND
SPACE VOYAGE***



衛武營當代樂團

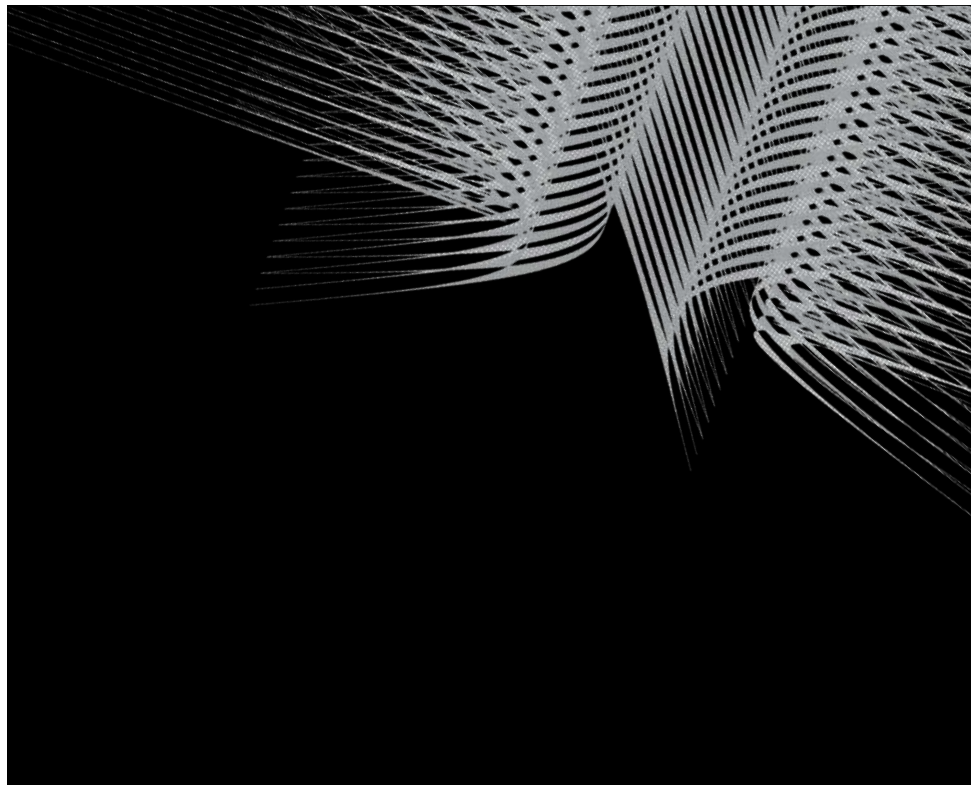
Weiwuying Contemporary Music Ensemble

《憤怒狗》*Mad dog*

《時空之旅》*Time and Space Voyage*

指揮：楊書涵 | 衛武營當代樂團

Conductor: YANG Su-han | Weiwuying Contemporary Music Ensemble



4.13 Wed. 19:30 《憤怒狗》*Mad dog*

4.14 Thu. 19:30 《時空之旅》*Time and Space Voyage*
表演廳 Recital Hall

演出全長約 60 分鐘，無中場休息

Duration is 60 minutes without intermission.

兩檔節目演出後都將於表演廳舉辦座談
Post-talks will be arranged after the performances at the Recital Hall.

策展人陳銀淑在首屆音樂節策展論述中提到：「我們將與國際音樂界接軌，進行密集對話，讓這個音樂節成為臺灣音樂家和新藝術創作的平台。」懷抱這份期待，音樂節特別組成了衛武營當代樂團，同時也讓臺灣演奏家們透過演奏新作，深入世界樂壇脈動。

本次兩場演出，都委託了臺灣作曲家創作新曲，且將分別舉行奧地利作曲家多伊奇過往代表作的臺灣首演，以及榮獲武滿徹作曲大賽首獎的巴西裔美籍作曲家保羅·布里托為衛武營國際音樂節創作的《鳥占》。第一天演出的《憤怒狗》，是一首聲響豐富、逗趣橫生的作品。第二天演出的《未來博士》則是德意志受美國科幻作家迪克同名小說啟發之成果，聽眾將在繽紛跳動的音響中聽見一則時空旅行故事。

2022 Weiwuying International Music Festival Artistic Director Unsuik CHIN, in the curatorial discussion, promised, "we will have an intense dialogue with the international music world and use the festival as a platform for Taiwanese musicians and new artistic

演出曲目

4.13 《憤怒狗》

- 張婉俞：《恬靜世界》給琵琶與弦樂四重奏
- 趙立璋：《颯》為中西樂器之十一重奏
- 伯恩·理查·多伊奇：《憤怒狗》（臺灣首演）
- 保羅·布里托：《鳥占》（世界首演，為衛武營國際音樂節創作）

Program

4.13 *Mad dog*

- Renee CHANG: *Silent World* for String Quartet and Pipa
- CHAO Li-wei: *Soughing* for Flute, Clarinet, Horn, Trombone, 21-String Zheng, Pipa, Percussion and Strings
- Bernd Richard DEUTSCH: *Mad Dog* (Taiwan Premiere)
- Paulo BRITO: *Ornithomancy* (World Premiere, commissioned by Weiwuying)

creation." Embracing such expectation, the festival specially arranges the Weiwuying Contemporary Ensemble allowing Taiwanese performers to connect to the global music industry by performing new works.

In the two performances, Taiwanese composers are commissioned to create new composition, and there will be Taiwan premieres of iconic works by Austrian composer Bernd Richard DEUTSCH. Also, a new commission *Ornithomancy* for Weiwuying International Music Festival by Brazilian-American composer Paulo BRITO will be performed.

DEUTSCH's *Mad Dog* performed on the first day was inspired by Italian artist Giacomo BALLA's painting *Dynamism of a Dog on a Leash*. The second day's performance, DEUTSCH's *Dr. Futurity*, was inspired by the novel of the same title written by American science fiction writer Philip K. DICK. The audience will hear a story of time and space travel in colorful and lively sounds.

4.14 《時空之旅》

- 熊仁岳：《冬天的腳步》
- 徐敬彤：《餘波》
- 陳以軒：《燦》
- 伯恩·理查·多伊奇：《未來博士》（臺灣首演）

4.14 *Time and Space Voyage*

- HSIUNG Jen-yueh: *Winter Footsteps*
- HSU Ching-tung: *Residual Waves* for 7 instrumentalists
- CHEN Yi-hsien: *Sparkling* for ensemble
- Bernd Richard DEUTSCH: *Dr. Futurity* for ensemble (Taiwan Premiere)



指揮 **Conductor**

楊書涵 YANG Su-han

現任 NSO 國家交響樂團協同指揮，於第十屆波蘭費特伯格國際指揮大賽贏得首獎，曾受邀客席指揮波蘭西利西亞愛樂、波蘭波羅的海愛樂、匈牙利廣播交響樂團、德國布蘭登堡交響樂團…等樂團，並長期與巴雀 Camerata Taiwan 合作演出。2022 年 8 月將於臺中國家歌劇院指揮演出歌劇《糖果屋》。曾受邀於 TIFA 臺灣國際藝術節、臺北國際現代音樂節、亞洲作曲家聯盟大會暨亞太音樂節、格地尼亞新古典音樂節，以及克拉科夫波蘭音樂節指揮演出。2018 年獲選由作曲暨指揮家 Peter EÖTVÖS 創辦之培訓計畫。2017 年受邀赴日參加太平洋音樂節，接受指揮家 Jun MÄRKL 指導。2015 年獲選參加義大利歌劇學院，由指揮家 Riccardo MUTI 親自指導威爾第歌劇《法斯塔夫》。畢業於柏林音樂學院、臺灣師範大學音樂系碩士班，以及東海大學音樂系，與 Christian EHWALD、Hans-Dieter BAUM、許靜心教授，以及鍾安妮教授學習指揮。

YANG Su-han currently serves as Associate Conductor of Taiwan Philharmonic. He won first prize in the 10th International Grzegorz FITELBERG Competition for Conductors in 2017 and received numerous invitations to collaborate with the Silesian Philharmonic, the Polish Baltic Philharmonic, the Hungarian Radio Symphony

Orchestra, the Brandenburger Symphoniker, and many others. Since 2016 he regularly works with the Camerata Taiwan. In August 2022 he will conduct performances of *Hänsel und Gretel* at the National Taichung Theater. His appearance at music festival includes the Taiwan International Festival of Arts, the Taipei International New Music Festival, the Asian Composers League's Conference and Festival, the Classica Nova in Gdynia, and the Festival of Polish Music in Kraków. He was one of the two conductors selected for the Mentoring Program of Peter EÖTVÖS Contemporary Music Foundation in 2018. In 2017 he was invited to study with Jun MÄRKL at the Conducting Academy of Pacific Music Festival. He was chosen as conductor to work with Riccardo MUTI on the production of VERDI's *Falstaff* at the Italian Opera Academy in 2015. He graduated from the Hochschule für Musik Hanns Eisler Berlin, the National Taiwan Normal University, and the Tunghai University, where he studied conducting with Christian EHWALD, Hans-Dieter BAUM, Apo HSU, and Annie CHUNG.

衛武營當代樂團 Weiwuying Contemporary Music Ensemble



小提琴 **Violin**

張庭碩 CHANG Ting-shuo

就讀最高演奏家文憑於德國漢堡音樂與戲劇學院，師隨 Prof. Andreas RÖHN。為瑞士琉森音樂節當代樂團及韋爾比耶音樂節樂團團員。

CHANG Ting-shuo is pursuing his Konzertexamen degree at the University of Music and Theater Hamburg where he studies with Prof. Andreas RÖHN. CHANG was a member at the Lucerne Festival Academy, Gstaad Festival Orchestra, Lucerne Festival Contemporary Orchestra, Verbier Festival Orchestra in Switzerland.



小提琴 **Violin**

蔡承宏 TSAI Cheng-hung

蔡承宏，臺灣桃園人。在臺師事劉志清、陳秋盛教授。2014 年負笈德國留學，2021 年於科隆音樂暨舞蹈學院取得學士與碩士，師從 Prof. Geza KAPÁS、Prof. Barnabás KELEMEN。現就讀於杜塞多夫羅伯特舒曼音樂院與北萊茵威斯特法倫邦樂團學院樂團演奏碩士，師從于雅媚教授。

TSAI Cheng-hung is a Taiwanese violinist. He began his violin lesson at the age of 7. He is currently studying with Prof. Yamei YU at (Robert Schumann Hochschule / Orchesterzentrum NRW). In 2014, he entered Hochschule für Musik und Tanz Köln for Bachelor and Master degree, with Prof. Geza KAPÁS and Prof. Barnabás KELEMEN, and graduated in 2021.



中提琴 Viola

郭珮容
GUO Pei-rong

郭珮容，畢業於德國國立特羅辛根音樂院管弦樂團碩士畢業，師事 James CREITZ，2021 年於德國國立特羅辛根音樂院取得最高演奏文憑等同博士學位。

GUO Pei-rong graduated from her master's degree at Staatliche Hochschule für Musik Trossingen under the tutelage of James CREITZ. GUO has received her doctoral Konzertexamen degree in 2021.



低音提琴 Double Bass

簡敏卉
CHIEN Min-hui

簡敏卉 2019 甄選上衛武營當代音樂平台演奏培訓工作坊，並完成完整培訓。目前為衛武營當代樂團的低音提琴樂手。

CHIEN Min-hui was drafted through the WCMP Ensemble Academy Workshop as a double bass member in 2019. After completing the full training, she is now a double bass player at the Weiwuying Contemporary Music Ensemble.



大提琴 Cello

黃子維
HUANG Tzu-wei

茱莉亞音樂學院音樂碩士，師承 Richard AARON。2021 年考取曼哈頓音樂學院博士班，拜師 Julia LICHTEN。目前擔任對位室內樂團大提琴首席，並加入 Taiwan Connection 音樂推廣計畫。

HUANG Tzu-wei has received his Master of Music from The Juilliard School under the tutelage of Richard AARON. He is currently studying with Julia LICHTEN, pursuing his Doctoral of Musical Arts at Manhattan School of Music. Since 2021, he serves as cello principal of Counterpoint Ensemble and a member of Taiwan Connection.



長笛 Flute

吳正宇
WU Cheng-yu

長笛演奏家吳正宇於荷蘭阿姆斯特丹音樂院獲得長笛演奏文憑，活躍於歐洲和亞洲樂壇。2013 年吳正宇籌組現代樂團『時間藝術工作室』，積極推廣古樂及現代音樂。

WU Cheng-yu earned his master's degree in Music from Conservatorium van Amsterdam, and studied contemporary music with Mr. Harrie STARREVELD, and Baroque flute with Mr. Marten ROOT. In addition to concert performance, WU formed a modern music ensemble, TimeArt Studio, in 2013. WU is currently active as a flute soloist and a music educator.



雙簧管 Oboe

鍾筱萱
CHUNG Hsiao-hsuan

曾就讀法國馬爾梅森音樂院，師事 Daniel ARRIGNON、Niki HAUTFEUILLE，室內樂師事 Michel MORAGUES。曾為臺北市交響樂團雙簧管協演人員、國家交響樂團雙簧管特約協演人員。

CHUNG Hsiao-hsuan, oboist, was born in Tainan City. She received the first prize with felicitations in Diplôme D'etudes Musicales of Conservatory of Rueil-Malmaison, and Master's of Arts degree in orchestra music from Haute école de musique de Genève. Enthusiastic in solo, chamber, and orchestra music, she has been appointed as English Horn player with Kaohsiung Symphony Orchestra, and National Symphony Orchestra.



單簧管 Clarinet

莊凱圍
CHUANG Kai-wei

莊凱圍，目前任職於國立臺灣交響樂團擔任單簧管演奏團員。曾師事楊道鑽、蕭也琴、陳威稜、Elsa VERDEHR、Franklin COHEN、Alexander FITERSTEIN。於 2020 年開始擔任美國 Royal Global Clarinet 合作藝術家。

CHUANG Kai-wei currently holds the Clarinet / Bass Clarinet position of National Taiwan Symphony Orchestra. Before joining the NTSO, he won the same position of Evergreen Symphony and Macau Orchestra. CHUANG Kai-wei has been the collaborative artist of Royal Global Clarinets since 2020.



單簧管 Clarinet

王冠傑
WANG Kuan-chieh

瑞士國立伯恩藝術大學藝術碩士，單簧管及低音單簧管演奏家。2007 年赴歐留學，師事當代樂名家 Prof. Ernesto MOLINARI，畢業返國後積極參與各項演出。現為透鳴單簧管重奏團成員及時間藝術工作室團員。

WANG Kuan-chieh was born in Changhua, Taiwan in 1991. He studied clarinet in Vienna and contemporary music in Bern. Graduated from the Bern University of the Arts, Switzerland, and currently a freelance musician, he focuses on contemporary music performances.



薩克斯風 Saxophone

顧鈞豪
KU Chun-hao

i-Saxo 國際音樂工作坊企劃執行人、中華民國現代音樂協會樂團音樂家、薩克幫重奏團音樂總監。近年經常參與當代音樂即興與音樂劇場之演出。

As an active soloist and executive producer, KU is one of the concert-saxophonist who passionately participates in most of the new music premiere events, working with contemporary composers in Taiwan.



低音管 Bassoon

歐易欣
OU Yi-hsin

畢業於德國國立羅斯托克音樂暨戲劇學院。並獲選為德國羅斯托克北德交響樂團實習團員，現為國臺交附設青年交響樂團低音管團員。

OU Yi-hsin, bassoonist, was born in Taichung, Taiwan. In 2017, OU finished her degree for Masterstudiengang Orchester at Hochschule für Musik und Theater Rostock.



法國號 Horn

蘇毓婷
Tina SU

現任國立臺灣師範大學音樂學系法國號專任副教授，曾為美國北艾荷華州立大學音樂系法國號專任教授以及臺北市立交響樂團團員。

Tina SU is an associate professor of horn music at the National Taiwan Normal University. She is a former faculty member of University of Northern Iowa and a former member of the Taipei Symphony Orchestra.



小號 Trumpet

查修齊
CHA Hsiu-chi

法國亞眠音樂院小號演奏文憑畢業，現任臺灣銅管樂團高音小號演奏員。

CHA Hsiu-chi was conferred his diploma in trumpet performance by the Conservatory of Music in Amiens, France and currently the soprano trumpet player in Taiwan Brass Band.



長號 Trombone

楊錦龍
YANG Chin-lung

德國國立漢堡音樂與戲劇大學，長號演奏碩士文憑。現任臺北市立交響樂團特約協演人員及 NTSO 臺灣管樂團團員。

YANG Chin-lung finished his master's degree in Trombone Performance by Hochschule für Musik und Theater Hamburg. He is the member of National Taiwan Symphony Orchestra and served as the contract trombone musician with Taipei Symphony Orchestra.



低音號 Tuba

林昀宏
LIN Yun-hung

林昀宏，美國伊士曼音樂院低音號演奏碩士，現任實踐大學音樂系專任助理教授，臺灣低音號暨上低音號協會理事長。

LIN Yun-hung holds a master's degree in tuba performance from the Eastman School of Music. Currently, he is a full-time assistant professor in the Department of Music, Shih-Chien University, and also the president of the Taiwan Tuba and Euphonium Association.



打擊 Percussion

張瑜蓁
CHANG Yu-chen

張瑜蓁 擊樂，東海大學音樂所碩士。

CHANG Yu-chen is a percussionist who got her Master's degree at Tung-Hai University Music Department. In 2019, she was selected to enter the Weiwuying Contemporary Music Platform Performance Training Workshop.



打擊 Percussion

余若玫
YU Rho-mei

余若玫以擊樂為本，兼具當代音樂演奏、教學與創作身分，勇於探索並致力多元表演藝術領域。

YU Rho-mei is a percussionist based in Taiwan. As a contemporary chamber music performer, educator, and creator, YU is dedicated to exploring diverse performances with an interdisciplinary nature.



豎琴 Harp

廖主恆
LIAO Chu-heng

廖主恆出生於臺灣臺北市，於 2019 年獲評審一致滿分成績取得德國科隆音樂學院最高演奏文憑，於 2018 年三月受邀以獨奏家身份與德國國立 Sondershausen 交響樂團合作演出 GLIÈRE 豎琴協奏曲。

LIAO Chu-heng, born in Taipei, Taiwan. She graduated from Cologne Conservatory of Music and University of Music and Performing Arts Graz with master's degree in 2015 and got the Konzertexamen degree from Cologne Conservatory of Music in 2019. In 2018, she was invited as a soloist with Sondershausen Loh Orchestra to perform GLIÈRE Harp Concerto in Sondershausen Lohberg Concert Hall in Germany.



鋼琴 Piano

許毓婷
HSU Yu-ting

許毓婷為國家交響樂團（NSO）鍵盤特約人員。

HSU Yu-ting is a versatile pianist who switches her roles as a recitalist, collaborative pianist, chamber musician professionally as well as she does in orchestral musician and has served as the contract keyboard musician with National Symphony Orchestra since 2013.



手風琴 Bandoneon

吳詠隆
WU Yung-lung

數度遠赴阿根廷，師事班多鈕手風琴大師 W. RIOS、R. MEDEROS。多次於香港阿根廷文化週及布宜諾斯艾利斯探戈節演出，為臺灣首位受邀至阿根廷國際探戈節演出之班多鈕演奏者。

Born in Taiwan, WU Yung-lung is an arranger and performer of bandoneon and has studied with W. RIOS and R. MEDEROS. He has been invited as a performer to many milonga and tango festivals in Asia (including China, Japan, Hong Kong), Buenos Aires and radio broadcast in Taipei.



鋼琴 Piano

翁重華
WENG Chung-hua

翁重華致力於鋼琴合作藝術的演出，以室內樂鋼琴家的身份經常受邀於各類聲器樂獨奏（唱）會與室內樂音樂會。

As a professional chamber musician, WENG Chung-hua has been frequently invited to join duo recitals and chamber concerts.



琵琶 Pipa

趙怡然
CHAO I-jan

現任高雄市國樂團琵琶首席暨彈撥聲部長；並先後任教於北藝大傳音系、南藝大國樂系、中山大學、屏東大學及高屏各級音樂班。

CHAO I-jan is the head of the plucked-string section and Pipa Principal in Kaohsiung Chinese Orchestra. CHAO has dedicated herself to teaching music for years in many colleges and high school music classes and was a faculty of the Department of Traditional Music at Taipei National University of the Arts.



箏 Zheng

郭靖沐 KUO Jing-mu

郭靖沐，宜蘭人。近年致力於箏樂的探索與創作，投身於當代音樂演奏，摸索自身／箏樂與這個時代的關係，形塑出屬於自己的語彙。

KUO Jing-mu was born in Yilan, Taiwan. Over the past few years, he has devoted himself to playing, creating Zheng music, and studying contemporary music performing. Through playing music, KUO explores the relationship among Zheng music, the times, and himself to find his own expressive language.

執行單位

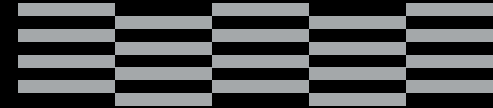
時間藝術工作室

Implemented by

TimeArt Studio

時間藝術工作室作為音樂藝術的先驅，包含演奏、企劃、作曲以及跨域藝術顧問團隊。成立後，歷經國內外音樂節邀約、當代音樂推廣系列、古詩詞融合當代音樂、傳統文化結合音樂與影像的多媒體企劃，迄今已舉辦超過五十場的演出，遍佈世界。立足臺灣，放眼世界，象徵著二十一世紀的音樂精神！

TimeArt Studio is a collaborative group of musicians and artists who aim to inherit, innovate and develop the tradition embedded in contemporary music and other performance arts. Based in Taiwan, they pursue the goal of supporting New Music and giving it appropriate performances.





作曲家 **Composer**

伯恩·理查·多伊奇 Bernd Richard DEUTSCH

伯恩·理查·多伊奇為當代知名作曲家。為管絃樂團、協奏曲和室內樂團創作，其作品具備高度技巧性和趣味性，「似乎有源源不絕的生動音樂角色、情境和手勢」（《新聞報》）。曾受維也納現代音樂節、斯圖加特新音樂節、石荷州音樂節、克里夫蘭管絃樂團等委託。他的作品被世界知名的樂團與指揮，如魏瑟－莫斯特、邦尼曼、斯圖加特廣播交響樂團、維也納廣播交響樂團、薩爾茲堡莫札特音樂學院管絃樂團、首爾愛樂樂團、東京愛樂樂團、阿迪蒂四重奏等演出。2017年，倫敦愛樂樂團特別為他舉辦一場生涯音樂會。自2018-19樂季起，多伊奇擔任克里夫蘭管絃樂團特邀作曲家。

多伊奇獲獎無數，包含2015年澳洲Paul LOWIN管絃樂作曲獎，2014年Paul HINDEMITH獎。多伊奇自維也納音樂暨表演藝術大學畢業，主修作曲。現定居維也納。

Bernd Richard DEUTSCH is celebrated as one of the top internationally successful composers of his generation. His highly virtuosic, playful music ranging from works for orchestra, ensemble, solo concertos and chamber music, is distinguished by "a seemingly almost inexhaustible abundance of vivid musical characters, situations, and gestures"

(*Die Presse*). He has received commissions from renowned festivals and institutions worldwide, including Wien Modern, ECLAT Stuttgart, ORF, the Schleswig-Holstein Music Festival and the Cleveland Orchestra. His works have been performed by many of the best orchestras, ensembles as well as conductors across the globe. The Philharmonia Orchestra London devoted a portrait concert to him in 2017. Since 2018/19, Bernd Richard DEUTSCH has been working with the Cleveland Orchestra as their Composer Fellow.

Bernd Richard DEUTSCH has received numerous awards for his works, such as the Australian Paul LOWIN Prize for Orchestral Composition in 2015 and the Paul HINDEMITH Prize in 2014.

樂曲解說 Program Notes

伯恩·理查·多伊奇：《憤怒狗》 Bernd Richard DEUTSCH: *Mad Dog*

- | | |
|---------|---------------|
| I. 緊迫 | I. Incalzante |
| II. 做夢 | II. Sognando |
| III. 憤怒 | III. Irato |

《憤怒狗》為2011年的委託創作。用單簧管和次中音薩克斯風取代雙簧管及低音管，用豎琴和預置鋼琴添加特別的顏色。本曲由打擊聲主導，特別是預置鋼琴的演奏。

「自然為物種間的差異提供了極小幽微的細節。」
—拉馬克，1817

一段音樂，彷彿取自現實生活……三個樂章包括一個24小時循環，忙碌的午後到夜晚做夢，直至早上短暫的憤怒，週而復始。人把狗擬人化，還是狗教化了人？

所謂取自現實生活，是在日常中找尋啟發創作的聲音。

第一樂章有緊迫如馬達般的節奏，但又十分靈活，節拍不停地變動。開始的混亂預告了音樂主題。從小提琴起，弦樂各自逐一加入巴洛克式的穩定節奏。

未來學家巴拉有幅畫叫《繫繩狗的動力》，畫中

臘腸狗的腿和尾巴重疊著不同動態，如長時間曝光的拍攝。創作時我經常想起這張圖。

我的作品是抽象音樂；我不講述故事或圖片，而強調角色的特徵，例如充滿能量、愛玩、喜怒無常、憤怒。

第二樂章是做夢。以泛音開頭，接著以滑音和木管快速堆疊至如噩夢般的高潮。尾聲僅有極少的和弦，緩緩消失，最後只剩呼吸聲。

第三樂章是憤怒，音樂聽來有威脅和逃離之感。中段由六音符的主題發展；從點交織成交響樂的密度。預置鋼琴奏出裝飾樂段後，以舞步般的快速節奏作結。

I composed *Mad Dog* in 2011 as a commission. In the orchestration, I chose a tenor saxophone and second clarinet rather than more typical oboe and bassoon, for a very specific sound. Percussiveness dominates this work, including the use of a prepared piano.



作曲家 **Composer**

保羅·布里托 Paulo BRITO

"For determining differences between species, nature provides us only minute, trivial details."

- Jean-Baptiste LAMARCK, 1817

I imagine three movements covering a 24-hour cycle: hyperactive afternoon, night of dreams and nightmares, morning feelings of temporary anger. Man likes to humanize the dog. Or is it rather the dog who "dogifies" the man?...

It was sounds from everyday life that inspired this composition.

Urging, motor-like rhythms with simultaneous rhythmic flexibility permeate the first movement, which is marked by almost permanent changes of meter. The beginning "chaos" contains the motifs: the strings enter one by one, building motor-like baroque rhythms.

Futurist Giacomo BALLA in 1912 painted "Dynamism of a Dog on the Leash," a dachshund in motion, with overlapped movement phases of the legs and the tail. I thought of it often while composing this piece.

My works are absolute music: not concerned with story or illustration, but rather with depiction of character - energy, playfulness, moodiness, inclination to choleric outbreaks.

The second movement is a dream piece. It starts with overtone harmonies, then glissandos and quick woodwind figures leading up to a dramatic climax that evokes nightmare. The epilogue of the movement circles around just a few chords that fade away until only breathing sounds are audible.

The beginning of the third movement, "Irato," is characterized by a "threatening" and a "fleeing" element. The middle has a chaconne developed from a six-note motif; the texture grows from pointillistic to nearly orchestral density. After a long cadenza by the prepared piano, a step-dance-like coda concludes the piece in a quick tempo.

巴西裔美國作曲家保羅·布里托近年在國際上嶄露鋒芒，突破文化及音樂領域界線，將當代音樂以更多元的樣貌帶給不同觀眾。布里托曾以管絃樂作品《看殺衛玠》，榮獲武滿徹國際作曲大賽一等獎，由世界級作曲家陳銀淑親自頒發獎項，並在上海音樂學院當代音樂週、多倫多大學新音樂節及遇見當代（梅塔爾合奏音樂節）演出。他的音樂曾由日本能樂家青木涼子、東京愛樂樂團和以色列鋼琴家奧列格·亞克列維奇演奏。2021年，布里托擔任法國洛約蒙新音樂節駐節青年作曲家，他的作品《顏色…苦惱》在此首演，由法國利尼雅當代樂團演奏，並由該團藝術總監尚－菲利浦·沃爾茲指揮。布里托將於2022年6月於多倫多大學完成作曲博士學位。

Brazilian-American composer Paulo BRITO's emerging international profile reflects his commitment to crossing cultural and disciplinary boundaries in bringing contemporary music to new and diverse audiences. First-Prize Winner of the Tōru TAKEMITSU Composition Award - awarded by world-renowned composer Unsuk CHIN for his orchestral work *Staring Wei Jie to Death*, he has been featured at venues including the Shanghai Conservatory New Music Week, University of Toronto New Music Festival, and Contemporary Encounters / Meitar Ensemble Festival. His music has been performed notably by Japanese Nō performer Ryoko AOKI, the Tokyo Philharmonic Orchestra, and Israeli pianist Oleg YAKEREVICH. In 2021, he was a resident of the Royaumont Festival's "Voix Nouvelles" young composer showcase, where his piece *Couleurs...angoisse* was premiered by France's Ensemble Linéa and conductor Jean-Philippe WURTZ. Paulo BRITO will receive his doctorate in Music Composition from the University of Toronto in June 2022.

保羅·布里托：《鳥占》 Paulo BRITO: *Ornithomancy*

(為衛武營國際音樂節創作)
(commissioned by Weiwuying)

世界首演
World Premiere

撰文 | 保羅·布里托
Written by Paulo BRITO

鳥占——以鳥占卜。在古羅馬是一種官方占卜儀式，在中國則是相當流行的算命形式。雖然鳥占不再是當今顯學，但直到今天，許多臺灣原住民部落仍使用著，例如太魯閣族。

根據古代文字記載，我為鳥占寫出動態的聲像。中國古代鳥占並沒有系統性記錄，但我們能從古典詩詞中觀察鳥和人類之間的聯繫。鳥在《詩經》中象徵著預兆，並以鳥鳴揭開序幕：「關關雎鳩，在河之洲。窈窕淑女，君子好逑。」

表面上看似純粹的鳥景，其實隱喻著鳥類與佳偶的關係；這種鳥在古代，其樣貌及生活習性被視為是婚姻幸福的象徵。在我看來，以鳥類的自然行為來解釋人世，就好比人類在音樂中找尋主觀情感。我運用抽象音樂中的意義，來挖掘古代人在鳥類活動中尋找命運線索的主觀條件，並激發我們在音樂中找到情感共鳴。

作為愛歌唱的動物，鳥類在現代西方音樂與在中國古代詩歌中一樣重要。然而，比起西方看重的音樂性，後者更強調鳥類的行為及發出的聲音，包括飛行及遷徙、棲息及築巢所發出的鳥語，比方說詩經開頭的「關關」。

詩經將鳥鳴搭配擬聲的漢字，就像是英文的

swoosh 表示翅膀顫動的聲音，而此曲利用樂器述說各種鳥語，讓我們觀察周遭抽象的萬物，無論是音樂或鳥，都能賦予主觀的情感意義。

Ornithomancy—fortune-telling using birds—was formerly practiced by cultures throughout Eurasia, from ancient Rome to China. Largely absent from our modern consciousness, ornithomancy is still practiced to this day by Indigenous peoples of Taiwan like the Truku, Sediq, and Atayal.

I draw on ancient texts to create mobile sound-images of bird divination. In ancient China, ornithomancy was a relatively popular practice, which we know today mainly from cultural artefacts, like classical poetry. The *Classic of Poetry (Shih-ching)* often features birds as portents for human events; its famous opening poem even begins by evoking a bird call:

Kwan-kwan (cries) the ts'ü-kiu bird, on the islet of the river; the beautiful and good girl, she is a good mate for the lord. (Translation: Bernhard KARLGREN)

What appears to us as an artistic device, metaphorically linking a well-matched couple to a joyful birdcall, originally held far greater significance: ancient readers would have collectively understood the bird's appearance,

flight trajectory, and even its specific call (among others), as auspicious signs for a happy marriage. I see parallels between our modern-day, emotional reception of music and the ancient practice of using the behavior of wild birds to interpret personal events: fundamentally, both grasp subjectively for definite meaning where none is forthcoming.

As creatures of song, birds have probably featured in modern Western music even more than in ancient Chinese poetry. There is, however, an important difference between the traditional musical evocation of birdsong and the *Shih-ching's* ornithomantic portrayal of birds, because the poems are concerned with the full range of bird activity (flight, migration, roosting, nesting, etc.) in addition to "vocal" sounds. The texts render these behaviors acoustically through unique onomatopoeias (somewhat like the English words "swoosh," "swoop," "swish"), which embody sounds like fluttering wings or rustling tree branches, among others. I have inserted some of these as vocal interjections within the musical texture to complicate subjective hearing of the music with both abstract (instrumental) and concrete (verbal) sounds.



作曲家 **Composer**

張婉俞 Renee CHANG

張婉俞，現就讀臺北市立大學音樂學系碩士班作曲組，師從潘家琳教授，2013年由陸標教授啟蒙作曲。曾就讀臺南藝術大學中國音樂學系，主修笙，師從蔡輝鵬老師，另隨中國笙名家—翁鎮發老師學習笙藝術。

近年除持續熱愛笙演奏外，更希冀透過創作，將音樂與中華文化底蘊相結合。曾於2014年以國際青年大使身分至中南美洲進行音樂巡演。2015年受邀至上海音樂學院首屆笙藝術周「新笙代」閉幕音樂會中首演創作曲《笙色》。2016年舉辦個人首場笙、作曲音樂會「笙獻竽」。2017年37簧笙獨奏作品《笙·聲幔》，榮獲中央音樂學院民樂系「學院盃」作曲比賽「優秀獎」之佳績。2018年受邀至加拿大與現代音樂演奏團體 Turning Point Ensemble 演出中西室內樂之現代音樂專場。

Renee CHANG is a Master student studying composing in National Taipei University of Education. She was taught by Professor PAN Chia-lin and her road of composing started in 2013 when she was being taught by Professor LU Yun. She majored in Sheng when she was studying under TSAI Hui-peng in Tainan National University of the Arts. She also learned the art of Sheng under Professor WENG Zhen-fa.

Aside from composing, she wishes to combine Chinese culture with music by composing. She was one of the Youth Ambassadors of Taiwan and performed in South America and she was invited to perform her work of *The Color of Sheng* on the closing ceremony of the first Chinese Sheng Art Festival.

She held her first concert in 2016 and her work of *Shengboyant* was awarded the excellent prize on the House Cup composing competition held by the Central Conservatory of Music in 2017. In 2018, she was invited to Canada to perform with contemporary art band Turning Point Ensemble.

樂曲解說 Program Notes

張婉俞：《恬靜世界》給琵琶與弦樂四重奏 Renee CHANG: *Silent World* for String Orchestra and Pipa

撰文 | 張婉俞

Written by Renee CHANG

當自己的心沈靜下來，才會發現這個世界有多美。

作曲者引用《老六板》中的五聲音階用音 E、A、D、C、G 作為琵琶的核心音高，輔以散落在弦樂上密集或分散的音堆使用，造成織度上緊張及鬆散之感。在音樂的點與線以外，如何有效地運用時間感而組成整體畫面，成為此首作品主要探討之議題。《恬靜世界》為深潛系列（中西混合室內樂編制）的第二首，透過中西方不同音樂傳統而誕生的語彙、空間感及演奏技法，探索不同音色在分離與交會、相似音色在分化與融合中的可能性。

Only a heart with tranquility discovers the beauty within the world.

The composer utilizes the pentatonic scale (E, A, D, C, G) quoted from the traditional piece *Lao Liu Ban* as the core tone of the pipa section. Accompanying with intensive and scattered tone clusters of strings, the pipa and string quartet produce both senses of intensity and tranquility. The main proposition of this piece is to depict an image through utilizing the sense of time in addition to the contour of music. As the second work of the *Deep Thinking series*, composed for a mixed ensemble of Chinese and Western instruments, *Silent World* explores the possibilities of not only the interplay and dissociation of dissimilar timbres but the differentiation and fusion of similar timbres through the interaction between different vocabularies, concepts of musical spatiality and performance techniques of East and West.



作曲家 **Composer**

趙立瑋 CHAO Li-wei

趙立瑋近年來作品多以中體西用之思維，將東方的作曲語彙以西方之作曲技術來進行實踐，並透過樂音與噪音之音色融合手法，作為自身之創作理念。

曾榮獲第三十二屆東京曲盟音樂節青年作曲首獎以及 TMC 國際作曲大賽優選，並入選世界各地音樂節：包括 2022 衛武營國際音樂節、2017 TIFA 國際藝術節、2016 臺北現代音樂節、2015 年菲律賓曲盟音樂節、2014 年 ISCM 波蘭音樂節、東京曲盟音樂節、2013 年新加坡曲盟音樂節以及 2012 年國際電腦音樂研討會聲音藝廊等。

趙立瑋為國立臺北藝術大學博士，國立交通大學碩士，作曲師事馬定一、李子聲、江易錚、王思雅及黃思瑜教授。自 2011 年起加入成為亞洲作曲家聯盟暨中華民國作曲家協會，以及國際現代音樂協會臺灣分會會員。並於 2016 年獲選臺灣傳統藝術中心人才培育庫之作曲家。

Born in Kaohsiung, Taiwan, CHAO received his M.F.A. at the Graduate School of music at the Taiwan Chiao-Tung National University (2010-2013), and D.M.A. at the Taipei National University of Arts (2015-2022) in composition. CHAO has been an active member of the Asian Composers'

League National Committee (ACL), Taiwan division, and the International Society of Contemporary Music (ISCM), Taiwan division since 2010, and he is a music teacher at Ci-Xin Waldorf senior high school in Taiwan.

Since 2010, he has received several prizes, including 1st Prize of Asian Composers League Young Composers Awards (Yokohama, 2014), Excellent work of National Taiwan Symphony Orchestra Composition (2013), TMC National Composer Competition Preferred piece (2012) and some other prizes in Taiwan. His works were also performed at several festivals, including International Society for Contemporary Music Festival (Wroclaw, 2014), the 31st, 32th and 33th Asian Composers League Conference and Festival (Philippines, 2015, Japan, 2014 & Singapore, 2013), Taipei international new music festival (Taiwan, 2017, 2016 and 2013) and International Computer Music Workshop Sound Gallery (Taiwan, 2012).

樂曲解說 Program Notes

趙立瑋：《颯》為中西室內樂之十一重奏 CHAO Li-wei: *Soughing* for Flute, Clarinet, Horn, Trombone, 21-String Zheng, Pipa, Percussion and Strings

撰文 | 趙立瑋

Written by CHAO Li-wei

此首作品為一首中西大型室內樂作品，為作曲家用來描寫對於竹林中竹葉磨擦聲響的聲音摹寫。我嘗試透過音樂的時間與空間，來平衡中西樂器之間力度和聲音的姿態差異。

我使用了許多非傳統之音色技術去模仿自然界的聲音元素，例如：風聲、水聲以及樹葉聲，也透過絃樂的許多泛音和噪音音色去創造出更多的聲音想像及聲音色彩。

Soughing written for Flute (alto), Clarinet, Horn, Trombone, 21-string Zheng, Pipa, Percussion and Strings from my imagination of wind blowing through the bamboo forest that brings the sound of bamboo leaves. The piece is written in composing-out. I try to balance the dynamic and static gestures through musical time and spacing.

I not only attempt to use many non-traditional instrument techniques to imitate the sound of natural elements include wind, water and leaves; but also explore the possibilities of the string instrument's timbre and overtone series with noise to create more colorful sound imagination.



作曲家 **Composer**

熊仁岳 HSIUNG Jen-yueh

1994 年生於臺灣臺北，以竹笛演奏畢業於國立臺灣藝術大學中國音樂學系，於 2021 年在蔡佳璇與呂武恭的指導下完成該校碩士學位。在學期間即對當代音樂具有高度興趣並開始嘗試寫作，學習啟蒙於鄭建文。

作品《依蘭依蘭》曾獲義大利 Diaphonia Edizioni 2020 徵曲比賽第一名並出版樂譜，管弦樂《尋光》榮獲 2018 國立臺灣交響樂團音樂創作競賽第二名。此外亦積極探求音樂活動與演出交流機會，作品曾入選 2022 臺北國際現代音樂節演出曲目、2020 衛武營 TIFA 當代音樂平台 - 彼得·于特福許作曲大師班，及受邀 2018 北京國際電子音樂節，於中國中央音樂學院發表等。

近年也開始接受音樂團體的委託創作，曾與國立臺灣藝術大學演出雙協奏曲《紡》為笛、箏與國樂團，首演於高雄衛武營音樂廳，中華民國國樂學會委創絲竹室內樂等。

HSIUNG Jen-yueh was born in 1994, Taipei city, Taiwan. He completed a master's degree (M. A.) from National Taiwan University of Arts in 2021, major in Dizi (Chinese flute), under the TSAI Chia-hsuan and LU Wu-kuan's guidance, and study music composition initiated by CHENG Chien-wen.

His work *Ylang-ylang* was awarded First prize and published by Diaphonia Edizioni 2020 call for score, *Seeking Light* was awarded Second prize of National Taiwan Symphony Orchestra Composition Competition (2018). In addition, HSIUNG also participates in music events and performance exchanges, his work *When the Ocean Whispering* was selection of 2022 Taipei International New Music Festival, *Fire Spell* was Nomination and selection of Weiwuying TIFA - Contemporary Music Platform - Peter EÖTVÖS Master Class. *Fly fire* was Nomination and selection of BEIJING - MUSICACOUSTICA 2018.

Furthermore, he also composes for Chinese music, such as the commissioned double concerto *Weave* by the National Taiwan Arts University Chinese Orchestra, work for Chinese ensemble by the Taiwan Chinese Music Association, and the Pipa trio by PIPA- ensemble, etc.

樂曲解說 Program Notes

熊仁岳：《冬天的腳步》 HSIUNG Jen-yueh: *Winter Footsteps*

撰文 | 熊仁岳

Written by HSIUNG Jen-yueh

五重奏《冬天的腳步》試圖傳達於深冬之中的旅人見聞，描摹冬日中清冷孤獨之音景情感，及旅人心中的想像與高潔的歌詠。

以音類集 (0, 3, 4) 作為主要音響，並強調小三度之輪廓，樂曲以弦樂帶有突強的短音開始，接著是沉靜的長音，並逐漸加入虛實音的轉換與顫動，描繪寒冷寂靜的氛圍，鋼琴似訊號的裝飾音群則描寫落雪之姿，且因沉靜的音響使豎笛的旋律線條得以凸顯，藉由長笛與之對答，逐漸加厚音樂織體趨於緊湊、作為高潮點的設計，並在尾段使音高控制趨向音類集 (0, 1, 5)，出現大三度之輪廓，喻示初春將要來臨，並以淡去的織度，直至剩下豎笛弱奏消失，描寫旅人走遠的的淡影。

Quintet *Winter Footsteps* tries to convey the feelings of the travel in the deep winter, depicting the cold and lonely soundscapes of the winter, and the winter dreams and noble and unsullied songs in the hearts of traveler.

This work uses the pitch set (0, 3, 4) as the main sound, and emphasizes the outline of the minor 3rd. The music begins with a string of short sounds, connecting the quiet long note D, and gradually adding the virtual sound, tremolo, ricochet, depicting the frigid and quiet atmosphere, and depicting the snowfall with a piano like decorative sound group. The melody lines of the clarinet are highlighted by the quiet sound, with the flute and its development answering then gradually thickens the music texture which makes the sound dense and the design of the local climax. In the tail section, the pitch tends to the pitch set (0, 1, 5), and the outline of the Major 3rd, indicating that the early spring is coming. And with the faint sound of the sound, until the left clarinet high-range weak sound disappears, depicting the light shadow of the traveler's long distance.



作曲家 **Composer**

徐敬彤 HSU Ching-tung

徐敬彤，出生於臺灣臺中市，2020年取得德國紐倫堡音樂院鋼琴演奏碩士，跟隨 Prof. Bernhard ENDRES 學習。

曾就讀臺中市光復國小音樂班，臺中市曉明女中音樂班國中部、高中部，國立臺灣師範大學音樂系，鋼琴先後師事陳香樺老師、蔡昭慧老師、呂瑞芬老師、葉綠娜教授、嚴俊傑教授，作曲師事蔡宜真老師、趙菁文教授。

個人創作曾入選國家兩廳院新點子樂展《德奧經典 跨界童趣》- 魏本《兒童鋼琴小品》之跨界實驗創作徵選，作品由鋼琴家陳必先和科隆愛樂獨奏家首演。畢業返臺後，積極投入鋼琴教學及音樂創作，並參與室內樂演出及策劃，目前為臺中市清水高中、光復國小音樂班鋼琴兼任老師。

HSU Ching-tung, born in Taiwan in 1996, began her studies in piano and composition at the Music School in Taichung. From 2014-2018 she studied piano with Prof. YEN Chun-chieh and also composition with Prof. CHAO Ching-wen at the National Taiwan Normal University. From 2018 until 2020 she studied piano with Prof. Bernhard ENDRES at the College of Music Nuremberg in Germany. She then holds a Master of Music degree from the College of Music Nuremberg and a Bachelor of Music degree in the music department of the National Taiwan Normal University.

In addition to piano performance, she devoted herself to creating and performing new music. In 2016, she participated in and was selected by WEBERN's project "German and Austrian Classics Cross-Border Children's Fun Concert" in the New Ideas Music Exhibition of the National Theater and Concert Hall. Her pieces are then performed by pianist CHEN Pi-hsien and Cologne Philharmonic soloist.

樂曲解說 Program Notes

徐敬彤：《餘波》 HSU Ching-tung: *Residual Waves*

撰文 | 徐敬彤

Written by HSU Ching-tung

此曲的創作靈感源於對地震的恐懼。臺灣是一個位於地震帶的島國，發生於西元 1999 年的「921 大地震」在大多數人心中留下深刻的記憶。偶然一次的機會我走訪了現存於南投九份二山的地震遺址，看見地震時走山的痕跡、歪斜變形的房屋殘骸，以及緬懷罹難者的紀念碑，有感而發寫作了此曲《餘波》。

在樂曲中，中提琴好似行走在廢墟中的旅人，心有餘悸…它獨立於其他樂器，存在於不同的時間和空間，感受著周遭細微聲響和瞬息萬變的一切。全曲透過「微光」（Glimmering）、「預兆」（Omen）、「誦經」（Chanting）三個階段，勾勒出旅人在殘骸中所感受到的光影細微變化和地震後留下的痕跡，以及對地震前大自然預兆的追憶和不安時刻的不斷祈禱。在這個過程中，人們一次次消化內心的恐懼，尋求著慰藉。

The total length of the piece *Residual Waves* is about ten minutes. It is written for flute, clarinet, violin, viola, cello, piano and a set of percussion instruments.

The idea of this piece came from the fear of earthquakes. Taiwan is an island country located in an earthquake zone. "The 921 Earthquake" had a psychological impact on most people, and the piece *Residual Waves* is just the aftermath of a visit to the wreckage and ruins after the earthquake.

Viola plays the pedestrian in the music, as well as you and me with lingering fears. It is independent of other instruments, living in different times and spaces, feeling the subtle sounds around and everything that changes rapidly. From the three stages of "Glimmering", "Omen", and "Chanting", the whole piece lays out the slight changes in light and shadow felt by pedestrians in the wreckage and the traces left after the earthquake, as well as recalling the portents of the earthquake and the prayers in times of restlessness at the end. In this process, people digest their inner fears and seek solace repeatedly.



作曲家 **Composer**

陳以軒 CHEN Yi-hsien

陳以軒，臺灣青年作曲家。畢業於國立臺北藝術大學與國立臺灣師範大學，2016 年獲得美國加州大學聖地牙哥分校全額獎學金攻讀理論作曲博士，於 2021 年取得博士學位。

近年積極投入音樂節及比賽，曾參與 NTSO 新樂·星躍、美國音樂節 June in Buffalo、臺灣聲響實驗室 x 法國 IRCAM 工作坊等，並於 2019 年獲美國音樂機構—柯普蘭之家聘為訪問作曲家，帶領聖地牙哥城市大學高中創作大班課與展演發表。在跨領域合作方面，於 2018 至 2021 年積極投入自然科學與聲響實驗合作，參與傾聽海景（Hearing Seascape）計畫，與斯克利普斯海洋研究所及高通研究所共同探討音樂與科技之創意融合，並於 2019 年以《借聲景創作·聽見自然》研究計畫獲兩年「教育部留學獎學金」補助。

CHEN Yi-hsien, as a Taiwanese composer, is active in participating in various musical and research projects. His works have been presented at the June in Buffalo, NTSO competition, and he is currently a participant of Taiwan C-Lab 2021 workshop.

In 2019, CHEN received the commission from Aaron Copland House as part of their teaching project, "What's the Score". Also active as an interdisciplinary artist, from 2018-2021, CHEN participated in the project, Hearing Seascape, and collaborated with scholars from Scripps Institute of Oceanography and Qualcomm Institution to create music based on mixed-media. With this experience, his research project, *Composing with Soundscapes*, received a two-year scholarship from the Ministry of Education of Taiwan.

CHEN is a Ph.D. from University of California, San Diego. He also holds a master's degree from National Taiwan Normal University and an undergraduate degree from Taipei National University of the Arts.

樂曲解說 **Program Notes**

陳以軒：《爍》 CHEN Yi-hsien: *Sparking for ensemble*

撰文 | 陳以軒
Written by CHEN Yi-hsien

此部作品受啟發自「南管」與詩人與理論家—葉威廉。他在著作 "Diffusion of Distances" 中提及詩與讀者心理在文字、聲音、記憶及美學體驗上的相互激盪，猶如交響曲般，各聲部一同匯流形成密集的音樂體驗。

這種內在對話，與作曲家聆聽「南管」的經驗有著強烈共鳴。「南管」歌唱中的歌詞不僅是傳遞戲劇敘事內容，我們更能從字詞變化與歌者運腔技巧，聽到更深層次的線條與音色的抑揚頓挫。每當聆聽「南管」，歌者的色彩轉化總能引起作曲者在音樂上的多元想像，與內在聲音產生迴響。此作品建立在對南管唱腔的頻譜分析之基礎下，從閩南語的字詞變化觀察其聲響特性，並將之轉化至器樂語彙中，試圖引出更豐富的聲響層次。樂曲中引用了五種「南管」字音，以作為抽象的聲音素材。

I'm always inspired by Nanguan music and YIP Wai-lim, a bilingual poet, when I compose. He proposes in *Diffusion of Distances*, that the words in a poem constantly interact and echo with other voices in the past and our aesthetic consciousness to create a double image. It is like a "huge symphony playing inaudibly to our inner ear."

This inner dialogue between reader and poet also resonates with me. As we listen to Nanguan music, its sonic color of voice flows into my mind echoing with the aesthetic experience. In Nanguan tradition, each syllable of lyric plays an important role in providing unique sonic gesture to rich the melodic lines. The lyric not only conveys its meaning, but also contains rich timbral motives, allowing the singer to interact with other instrumentalists. In this piece, I select five Nanguan syllables with distinct sonic characteristics to serve as abstract musical materials.

伯恩·理查·多伊奇：《未來博士》

Bernd Richard DEUTSCH: *Dr. Futurity* for ensemble



作曲 | 伯恩·理查·多伊奇

Composer | Bernd Richard DEUTSCH

《未來博士》是 2012-2013 年維也納聲譽論壇的委託創作。

創作《未來博士》時，我閱讀了許多科幻作家狄克的小說。他的許多作品被翻拍成電影，例如銀翼殺手。

書中的背景大多為後末日反烏托邦，在科幻情境中討論哲學及神學問題。開頭的現實，往往隨著故事發展被證明是一種幻覺。書中對消費主義的批判及對國家監控的恐懼，幾乎如預言般準確。

《未來博士》是狄克早期作品，一個穿越時空的故事。我的作品並不是描述這個故事，而是向作者致敬，並引用書中的幾個場景及氛圍。

第一樂章的標題：〈…旅行，從火星到這兒〉，引用了狄克相當著名小說《仿生人會夢見電子羊嗎？》中的一段話。音樂呈現出劇烈的脈動，並有著強烈的節奏對比。

第二樂章〈喀邁拉〉共有三部分；以雨聲器的呢喃和柔和閃爍顫音開始，營造出虛幻氛圍。低音提琴獨奏一段高音後，法國號下行的獨奏結束第一部分。接著是一段奇特的柔音雙簧管無伴奏歌詠。最後則是第一部分的重複及變化。

第三樂章〈紅色警戒！〉使用兩種元素：不安的警報聲咆哮、令人訝異的手風琴獨奏。後者隨著合奏加入，再現開頭的動機，直到爆炸般的高潮。下行的長號獨奏象徵「最後的撤退」，尾聲由低音管展開，巧妙融合了先前的兩個元素。

Dr. Futurity was a commission for the Klangforum Vienna in 2012–2013.

Around that time, I read several novels and short stories by legendary American science fiction author Philip K. DICK (1928–1984), one of the most influential and prolific representatives of this genre. A number of his works were made into film (eg, *Blade Runner*).

In his dystopian stories, frequently set in post-apocalyptic worlds, the science fiction ambiance serves mostly as a backdrop for philosophical-existential and theological questions. Often, the initially-depicted reality proves in the course of the story to be an illusion (not seldom drug-induced). Many elements, such as criticism of consumerism and supposedly paranoid fear of a total surveillance state, in retrospect appear prophetic.

Dr. Futurity, one of DICK's early novels, is a time-travel story. My composition is however not program music. It is rather intended as a homage to the author, linked only atmospherically with individual scenes.

The title of the first movement, "... trip – from Mars to here," is a quote from *Do Androids Dream of Electric Sheep?* The music is predominantly vigorously pulsating and marked by numerous sharp rhythmic contrasts.

The second movement, "Chimaera," is tripartite: it begins with the ethereal murmur of rainsticks and soft shimmering timbre trills. The double bass solos in its high register, then a descending horn solo ends the first section. In the middle section appears a cantilena in the oboe d'amore. The third section is a variation of the first.

The third movement, "Red Alert!," is based on a howling alarm, and the accordion solo that surprisingly follows. The latter is further developed by the ensemble, then a reprise of the beginning leads to an explosive climax. After a descending trombone solo, evoking a "final exitus," the bassoon

initiates a coda in which the two fundamental elements finally merge.

Beyond the Score[®]

**音樂揭秘：
展覽會之 *What* ?**

***PICTURES
FROM AN
EXHIBITION —
PICTURES
OF WHAT?***



《音樂揭秘：展覽會之 What ? 》 Beyond the Score® Pictures from an Exhibition — Pictures of What?

指揮：楊智欽 | 鋼琴：廖培鈞 | 演員：許逸聖 | 說書人：藍貝芝 | 高雄市交響樂團
Conductor: YANG Chih-chin | Piano: LIAO Pei-chun | Actor: HSU Yi-sheng |
Narrator: Betsy LAN | Kaohsiung Symphony Orchestra



4.15 Fri. 19:30
音樂廳 Concert Hall

演出全長約 120 分鐘，含中場休息 20 分鐘
Duration is 120 minutes with a 20-minute intermission.

合作夥伴
Partner



Beyond the
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本節目是美國芝加哥交響樂團 (CSO) 專門為大眾「音樂揭秘」的製作，該系列會透過戲劇、投影、燈光等多媒體，結合現場演出的形式，帶領聽者深入樂譜細節與作曲家的內在世界。在這次的音樂節中，策展人陳銀淑特別安排了著重「視、聽交響」的《展覽會之畫》經典製作，拓展第一屆活動風貌。

《展覽會之畫》是俄羅斯作曲家穆索斯基受哈特曼畫作啟發完成的鋼琴曲，曲中有活潑熱鬧的〈雛雞之舞〉、雄偉壯麗的〈基輔城門〉，極簡與極繁的聲響設計，惟妙惟肖傳達出原畫氣韻。後來善於配器的法國作曲家拉威爾將之改成了樂團版本，精妙的編曲使該作品一躍成為現代管絃樂音樂會中最常見的曲目之一。而透過這場 CSO 製作的節目，我們將聽見人聲旁白與樂團娓娓道出作曲家的創作初衷、拉威爾如何將鋼琴譜「交響化」，再次領略「音畫」的魅力。

Journey into the heart of the music with Beyond the Score®. Live actors, musical examples, and breathtaking projections set the basis for this comprehensive multimedia experience that brings the listener through a lively historic

context, revealing illuminating stories, intriguing perspectives and thoughtful insights within a musical score. In the festival, Curator and Artistic Director Unshuk CHIN particularly selected *Pictures from an Exhibition*, focusing on "symphony with visual and listening experience," which expands the style of classical music events.

Pictures from an Exhibition is a piano piece by Russian Composer Modest MUSSORGSKY inspired by the paintings of Viktor HARTMANN. There is the lively and jubilant *Ballet of Unhatched Chicks*, as well as the majestic *The Great Gate of Kiev*. The suite has the sounds of both minimalism and extreme complexity, which vividly convey the detailed characters of the original paintings. The French Composer Maurice RAVEL, who was skilled at orchestration, later adapted it for full orchestra. The subtle arrangement made the work become one of the most popular repertoires in orchestral concerts. Today, we will be hearing the vocal narration along with the music, explaining the original intention of the composer, how RAVEL "symphonized" the piano score, allowing us to appreciate the charm of the tone painting once again.

演出曲目

- 穆索斯基 - 拉威爾：《展覽會之畫》

Program

- MUSSORGSKY / RAVEL: *Pictures from an Exhibition*

本節目上半場呈現《音樂揭秘》製作，下半場演出管絃樂版完整曲目。

This performance consists of a first-half of Beyond the Score® and a second-half of the complete piece of *Pictures from an Exhibition* arranged by Maurice RAVEL.

Beyond the Score® is a production of the Chicago Symphony Orchestra
Gerard McBurney, Creative Director for Beyond the Score®



指揮 **Conductor**

楊智欽 YANG Chih-chin

臺灣雲林人，現任高雄市交響樂團駐團指揮；曾任臺北市立交響樂團助理指揮，國立中正文化中心兩廳院歌劇工作坊指揮。

畢業於莫斯科葛涅辛俄羅斯國立音樂學院。其音樂風格熱情細膩及流暢優美，結構清晰完整，具有豐富的管絃色彩與感染能力，嚴謹的工作態度與對樂譜的忠實解讀，使其演出均獲愛樂者極熱烈的迴響；敏銳的音樂性及靈活的樂團掌握能力，讓他跟世界各地優秀獨奏家的合作每每激盪出精彩火花；2017年受邀與高雄市交響樂團赴日本金澤貝多芬音樂節演出，獲得聽眾及樂評一致的讚賞；近期，更受邀指揮高雄市交響樂團於衛武營音樂廳演出《晨曦·高雄 – 2020 總統府音樂會》，深獲好評。

Principal Conductor of Kaohsiung Symphony Orchestra (KSO), YANG Chih-chin is a renowned conductor in his generation in Taiwan. Born in 1969, he graduated from The Russian Academy of Gnesin, Moscow, Russia, and studied with Miroslav RUSIN, Filex CHEN Chiu-sheng, András LIGETI, Gunther HERBIG, and Michael JURAWSKI. Before joining KSO, YANG served as the Assistant Conductor of Taipei Symphony Orchestra, the Conductor of Opera Studio of National Chiang Kai-Shek Cultural Center, Taiwan.

YANG obtains very great success in performance from the public by his passion of music, rich orchestral color control capabilities, excellent rhythm, and faithful interpretation of the score.

YANG has performed with many excellent soloists including Vadim REPIN, Ivo POGORELICH, Andrei GAVRILOV, Sergei NAKARIAKOV, Akiko SUWANAI, Valentina LISITSA, Konstantin LIFSCHITZ, Gavriel LIPKIND, Alban GERHARDT, YANG Wen-Sinn, Ilya GRINGOLTS, Alexei VOLODIN, Tsuyoshi TSUTSUMI, LIN Cho-liang, HU Nai-yuan, and LIU Meng-chieh.

YANG has worked with and conducted Svetlanov Symphony Orchestra of Russia, Voronezh Philharmonic Orchestra, Württemberg Philharmonic Reutlingen, Bulgarian State Opera Burgas, Filarmonica Brasov, Orchestra Ensemble Kanazawa of Japan, Taipei Symphony Orchestra, National Taiwan Symphony Orchestra and Nanjing Jiangsu Symphony. Highlights in recent season, 2017, YANG was invited to Kanazawa Japan with KSO, performing in Spring Green Music Festival where they were highly acclaimed by critics and reviews.



鋼琴家 **Pianist**

廖培鈞 LIAO Pei-chun

廖培鈞被鋼琴家 Paul BADURA-SKODA 讚譽為「傑出成熟」的青年鋼琴家。榮獲如臺灣蕭邦青少年鋼琴大賽、兩廳院樂壇新秀、英國伯明罕交響音樂廳鋼琴獨奏會獎和義大利馬諾保羅·摩諾波利國際鋼琴大賽第二名、最佳協奏曲演奏與最有潛力音樂家之特別獎等。演奏足跡遍及世界各地，也常受邀至美國、義大利國際音樂節擔任駐節藝術家或校際演出教學，近期合作對象有小號演奏家 Reinhold FRIEDRICH、小提琴家 Benny KIM 和鋼琴家 Peter DONOHOE、Benjamin FRITH 等；亦多次與知名樂團合作，如臺北愛樂青年管絃樂團、國立臺灣交響樂團、桃園春之聲管絃樂團、伯明罕音樂院交響樂團、樂興之時管絃樂團、中國長沙交響樂團、臺灣國樂團與 Bacau Philharmonic Orchestra。先後師事陳泰成、Philip MARTIN、Malcolm WILSON 和 Vitali BERZON 等教授，為英國伯明罕音樂院獨奏家文憑與音樂藝術碩士，並獲德國弗萊堡音樂院最高獨奏家文憑，現為臺北市立大學音樂學系專任助理教授。

Hailed as a "truly matured pianist" by pianist BADURA-SKODA, LIAO Pei-chun has won a prize at the International Chopin Competition in Taiwan; recognition at NTCH's Young Stars Series; in solo performance from the Birmingham Conservatoire;

and second prize overall as well as prizes for best concerto and musician with the greatest potential at the Mauro Paolo Monopoli Prize Piano Competition.

She has performed in Salzburg, Paris, Berlin, Birmingham, Manchester, and Castilla y León in Spain; and has been frequently invited to festivals in the US and Italy as a resident artist and performance instructor. Recent collaborations have been with trumpeter Reinhold FRIEDRICH, violinist Benny KIM, and pianists Peter DONOHOE and Benjamin FRITH. She has performed with the Taipei Philharmonic Youth Orchestra, National Taiwan Symphony Orchestra, National Chinese Orchestra in Taiwan, Birmingham Conservatoire Symphony Orchestra, Philharmonia Moments Musicaux, and Bacau Philharmonic Orchestra.

She studied under CHEN Tai-cheng, Philip MARTIN, Malcolm WILSON, and Vitali BERZON, received bachelor's and master's degrees in music performance from the Birmingham Conservatoire and the highest honor from the Musikhochschule in Freiburg. She is currently an assistant professor at the University of Taipei.



演員 Actor

許逸聖 HSU Yi-sheng

大學講師、劇場工作者，畢業於國立臺北教育大學音樂研究所，主修聲樂。為 2009 聲協新秀；2009 兩廳院歌劇工作坊成員。2008 年與臺北市立交響樂團合作《強尼史基基》，飾 SPINELLOCCIO，開始了歌劇的演出，2012 年開始積極參與劇場演出，並擔任編導工作。重要演出作品：2017 年 TIFA 果陀劇場音樂劇《愛呀！我的媽！》；2018 年衛武營開幕季輕歌劇《憨第德》中飾演說書人、潘格羅斯、馬丁；2019 年諾貝爾文學獎得主高行健教授劇作《獨白》世界首演；屏東阿卡貝拉音樂劇《阿爸掠魚的時陣攏咧唱歌》編導；2020 年國家交響樂團歌劇推廣《小齊的煩惱》編導。現任教於南臺科技大學流行音樂產業系、實踐大學音樂系、臺灣師範大學表演藝術研究所。

A university lecturer, stage performer, playwright, and director, Hsu Yi-sheng received a master's in vocal performance from National Taipei University of Education. In 2009, he won the Newcomer Award at the Association of Vocal Artists of ROC and worked at the Opera Workshop of the National Theater and Concert Hall. His opera career started by playing SPINELLOCCIO in *Gianni Schicchi* in 2008. He became more active in stage drama in 2012 and started his career as a playwright and director.

His major works include Godot Theatre Company's *Kiss Me Nana and Love Ya Mom*. In 2018, he played the storyteller, Pangloss, and Martin in Weiwuying's *Candide*. In 2019, he received high acclaim for his performance in the global debut of Nobel laureate GAO Xingjian's *The Monologue*; he worked as a playwright and director in the a cappella musical *Dad Sings When Stealing Fish*. In 2020, he was the playwright and director in *Qi's Trouble* for the National Symphony Orchestra.

He currently teaches at Southern Taiwan University of Science and Technology, Shih Chien University, and National Taiwan Normal University.



說書人 Narrator

藍貝芝 Betsy LAN

資深劇場演員及製作人。曾演出莎妹劇團《膚色的時光》和《殘，。》分別榮獲台新藝術獎 2010 首獎及評審團特別獎、同黨劇團《飛天行動》2009 年度十大表演藝術。其它重要演出有獨角戲《無枝 nostalgia》、差事劇團《麻辣時代》、《敗金歌劇》、河床劇團《羅伯威爾森的生平時代》、《百夜之夢》、徐堰鈴《三姊妹》、《踏青去》、黎煥雄《幾米地下鐵：一個音樂的旅程》皆於戲劇中有歌唱演出。聲音作品曾出現於夾子電動大樂隊《地下人》、《THE SOUND 陳建騏劇場音樂 1997 - 2007》和公視單元劇《偵探物語》原聲帶。並曾持續演出由義大利導演姬雅拉·瑰蒂執導之臺北兒童藝術節節目劇《拇指小英雄》，以說書人一人聲音分飾多角。重要藝術行政經歷包括：臺北 V-Day《陰道獨白》發起人、2008 年女節製作人、臺北詩歌節國際連絡人、臺灣國際女性影展選片人、衛武營藝術文化中心童樂節特約策展及臺北藝穗節協同策展人。現職樹德科技大學表演藝術系助理教授，亦為亞洲製作人平台籌辦委員。

Betsy LAN, a highly experienced stage performer and producer, performed in Shakespeare's Wild Sisters Group's *Once, upon Hearing the Skin Tone and Tsen, °* (which respectively won the top prize and the special jury prize at the 2010 Taishin Arts Awards) and The Party Theatre Group's *The Sky*

Crisis (named one of the 2009 Top Ten Performing Arts Acts). Other major performances are the monologue *Nostalgia*, Assignment Theatre's *Hot Time* and *The Corruption Opera*, Riverbed Theatre's *Life and Times of Robert Wilson* and *One Hundred Nights' Dreams*, Hsu Yen-ling's *Sisters Trio* and *Skin Touching*, and Li Huan-hsiung's *Jimmy's Subway Book—A Musical Journey*. She has been recorded for The Clippers' album *Underground Man*, *THE SOUND: Chien-chi Chen Music 1997-2007*, and Public Television Service's *A.S.T.* She managed several different voices as the narrator in *Buchettino* (directed by Chiara GUIDI) at the Taipei Children's Arts Festival and was instrumental in bringing *The Vagina Monologues* to V-Day in Taipei. Besides, she has been a producer for the 2008 Taiwan Women Theatre Festival, the international contact for the Taipei Poetry Festival, a member of the film selection committee for Women Make Waves, a curator for the Weiwuying Children's Festival and Taipei Fringe Festival. She is currently an assistant professor at Shu-Te University and a founding member of the Asian Producers' Platform.



高雄市交響樂團 Kaohsiung Symphony Orchestra

樂在，你也在。
——年輕的樂團 堅定向前行

對一個城市而言，有專屬的樂團是難得珍貴的。高雄市交響樂團是一個年輕有活力的樂團，不斷的與國際級指揮與名家大師們合作共鳴，勇於嘗試多元型態的演出，兼具古典與跨界是樂團發展的主軸，為樂迷創造更多優質的音樂饗宴，也培育無數表演與欣賞的種子，延展古典音樂創新的鴻翅。

1981年成立，2009年與高雄市國樂團基金會整併為「財團法人高雄市愛樂文化藝術基金會」，現任董事長為高雄市文化局局長王文翠。2009年起迄今，擔任高雄春天藝術節重要演出角色，成功打響「高雄春天藝術節草地音樂會」品牌；十餘年來，不斷地迎接國際各方的深礪與琢磨，創造出許多與國內外名家聯演的系列音樂會；疫情期間也持續以各種線上模式音樂會與樂迷們見面，以音樂的能量撫慰人心。

在國際舞台上，樂團不斷獲邀至多個國際城市演出，逐步跨越城市與國界，以國際級樂團為自我提升與成長目標，堅定向前。

Wherever there is music, there is us.
— **A young orchestra moving forward with determination.**

A city's orchestra is a rare and precious attribute for any place to have. The Kaohsiung Symphony Orchestra is a young, talented, and energetic orchestra that cooperates with internationally renowned conductors. The KSO strives to incorporate classical and cross-border performances into their repertoire, permeated with their unique passion. The KSO creates high-quality themes for the fans of music; they cultivate countless seeds of appreciation in every person who sees them perform and thus extend the wings of classical music innovation.

The KSO was founded in 1981 and merged with the Kaohsiung Chinese Orchestra Foundation in 2009 to form the "Kaohsiung Philharmonic Cultural and Art Foundation." The Chairperson of Foundation is WANG Wen-tsui, Director of Kaohsiung City's Bureau of Cultural Affairs. Since 2009, the orchestra has played a pivotal role in the Kaohsiung Spring Arts Festival and successfully established the reputation of the "Kaohsiung

Spring Arts Festival Grassland Concert." Over the past decade, the KSO has continued to absorb the encouragement and tempering of various international personalities to create a series of concerts performed jointly by famous domestic and foreign artists. During the pandemic, there was a series of online concerts that connected music with fans to soothe their hearts with the energy of music.

On the international stage, the KSO orchestra continuously receives international invitations to perform in many cities, gradually reaching beyond the borders and proudly taking the name of an international-level orchestra. The KSO moves firmly onwards with talent and strength while striving for growth.

高雄市交響樂團名錄

Members of Kaohsiung Symphony Orchestra

- ◎ 樂團副首席 Associate Concertmaster
● 樂團助理首席 Assistant Concertmaster
○ 聲部首席 Principal
▲ 協演人員 Guest Orchestra Member

執行長 CEO

朱宏昌 CHU Hung-chang

指揮 Conductor

楊智欽 YANG Chih-chin

第一小提琴 First Violin

◎ 葉翹任 YEH Chiau-ren

● 張恆碩 CHANG Hen-shuo

李純欣 LEE Chun-hsin

郭洵佐 KUO Huan-tso

范翔硯 FAN Hsiang-yen

蔡宗言 TSAI Tsung-yen

陳冠甫 CHEN Guan-fu

黃郁盛 HUANG Yu-sheng

陳人璋 CHEN Jen-wei

▲ 郭承嫻 KUO Cheng-shan

▲ 李凌霄 LI Ling-shiau

▲ 蔡依芸 TSAI I-yun

▲ 吳維菁 WU Wei-ching

▲ 黃大唐 HUANG Ta-tang

▲ 張子萱 CHNG Tzu-hsuan

▲ 歐佩怡 OU Pei-i

▲ 林靖偉 LIN Ching-wei

▲ 陳婉真 CHEN Wan-chen

▲ 周琪 CHOU Chi

第二小提琴 Second Violin

○ 陳思圻 CHEN Szu-chi

熊書宜 HSIUNG Shu-i

蕭曼林 HSIAO Man-lin

張瓊紋 CHANG Chiung-wen

黃俊翰 Daniel TOMAS KARL

葉家銘 YEH Chia-ming

陳麗薰 CHEN Li-hsun

▲ 鄭淳云 CHENG Chun-yun

▲ 侯啟琳 HOU Qi-lin

▲ 林麥麥 LIN Mai-mai

▲ 章筱萱 CHANG Hsiao-hsuan

▲ 劉寧昀 LIU Ning-yun

▲ 陳錦祥 CHEN Chin-hsiang

▲ 陳一萱 CHEN I-hsuan

▲ 陳致誠 CHEN Chih-cheng

中提琴 Viola

○ 蕭寶鈴 HSIAO Pao-ling

陳曉芸 CHEN Hsiao-yun

王弈萱 WANG Yi-hsuan

尤媛 YU Yuan

林楷訓 LIN Kai-shun

陶泓憬 TAO Hung-ching

▲ 黃文翔 HUANG Wen-hsiang

▲ 陳蔭 CHEN Chen

▲ 余青黛 YU Ching-tai

▲ 盧玥琳 LU Yueh-lin

▲ 呂宛霓 LU Wan-ni

▲ 林仕恩 LIN Shih-en

▲ 陳昱安 CHEN Yu-an

大提琴 Cello

○ 林采霏 LIN Tsae-pey

劉彥廷 LIU Yen-ting

陳怡靜 CHEN I-chin

林威廷 LIN Wei-ting

莊名媛 CHUANG Ming-yuan

▲ 鄭宇彤 CHENG Yu-tong

▲ 張慈珊 CHANG Tzu-shan

▲ 陳沛瑋 CHEN Pei-cheng

▲ 許婉柔 HSU Wan-jou

▲ 鄭皓云 CHENG Hao-yun

▲ 陳普欣 CHEN Pu-shin

▲ 陽雨玆 YANG Yu-hsuan

低音提琴 Double Bass

○ 阮晉志 JUAN Chin-chih

趙紋孜 CHAO Wen-tzu

曾兆瑤 TSENG Chao-yang

汪育萱 WANG Yu-hsuan

▲ 周云捷 CHOU Yun-chieh

▲ 邱宇君 CHIU Yu-chun

▲ 朱芝屏 CHU Chih-ping

▲ 簡敏卉 CHIEN Min-hui

▲ 徐子昀 HSU Tzu-yun

長笛 Flute

○ 林文苑 LIN Wen-yuan

葉瓊婷 YEH Chiung-ting

吳建慧 WU Chien-hui

雙簧管 Oboe

○ 王慧雯 WANG Hui-wen

鄭化欣 CHENG Hua-hsin

▲ 李立品 LI Li-pin

單簧管 Clarinet

○ 莊維霖 CHUANG Wei-lin

韓健峰 HAN Chien-feng

▲ 林蕙萱 LIN Hui-hsuan

低音管 Bassoon

○ 劉君儀 LIU Chun-yi

施孟昕 SHIH Meng-hsin

▲ 曾昱承 TSENG Yu-cheng

薩克斯風 Saxophone

▲ 賴昕瑜 LAI Hsin-yu

法國號 Horn

○ 陳冠豪 CHEN Kuan-hao

薛程元 HSUEH Cheng-yuan

黃姿菁 HUANG Tzu-ching

傅宗琦 FU Tsung-chi

賴衍學 LAI Yen-hsueh

小號 Trumpet

○ 唐大衛 David Melchior ARGENTA

陳鏡元 CHEN Ching-yuan

蘇勤硯 SU Ching-yen

長號 Trombone

○ 田智升 TIEN Chih-sheng

鄭詔駿 CHENG Chao-chun

低音長號 Bass Trombone

林禹慈 LIN Yu-tzu

低音號 Tuba

潘慈洞 PAN Tzu-tung

定音鼓 Timpani

○ 陳又誠 CHEN Yu-cheng

打擊 Percussion

洪瑞辰 HUNG Jui-chen

▲ 廖邦豪 LIAO Pang-hao

▲ 陳揚 CHEN Yang

▲ 顏宛揚 YEN Wan-yang

▲ 徐行 HSU Hsing

豎琴 Harp

管伊文 KUANG Yi-wen

▲ 吳亭儀 WU Ting-i

鋼琴 Piano

▲ 蔡學民 TSAI Hsueh-min

鋼片琴 Celesta

▲ 曹銘倉 TSAO Ming-tsang

高雄市交響樂團名錄

Members of Kaohsiung Symphony Orchestra

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組長 Chief of Orchestra Operations Department

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熊玉梅 HSIUNG Yu-mei

彭啟容 PENG Chii-rong

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主任 Chief of Administration Department

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黃麗紅 HUANG Li-hung

許芳瑩 HSU Fang-yjing



穆索斯基 – 拉威爾：《展覽會之畫》 MUSSORGSKY / RAVEL: *Pictures from an Exhibition*

撰文 | 連士堯

Written by Eric LIEN

「曲目導聆」逐漸成為臺灣音樂會的標準配備，許多觀眾會提早半小時抵達音樂廳，欣賞由音樂家或是音樂學者針對當晚曲目的詳細介紹，但有時等到觀眾實際聆聽曲目時，導聆內容似乎變成「記憶大考驗」，如何能將曲目介紹的效用增加到最大化呢？世界知名的芝加哥交響樂團推出一系列「Beyond the Score®」節目，可說是「高級配置版」的曲目導聆，不但有指揮及樂團即時演出，更搭配解說、演員及投影，讓觀眾能夠輕鬆無礙地得知名曲背後的創作故事，更透過現場演出加深記憶，成為芝加哥交響樂團極受歡迎的推廣系列。

衛武營國際音樂節，率先在臺灣引進「Beyond the Score®」系列，以《音樂揭秘》為名，選用穆索斯基作曲、拉威爾編曲的《展覽會之畫》為本次主題。此作為穆索斯基在 1874 年參觀已逝畫家好友哈特曼的畫展後，為鋼琴譜寫的一段標題套曲，原本不甚出名的原作，在 1922 年由指揮家庫塞維茲基委託法國作曲家拉威爾改編給管絃樂團後一炮而紅，連帶讓鋼琴原版成為傳世經典。「Beyond the Score®」除了介紹曲目內容與創作故事外，還會同時呈現鋼琴版與管絃樂團版的諸多差異，讓觀眾驚訝於穆索斯基的作曲內涵，以及拉威爾如魔法般的轉化功力。本節目在上半場以中文呈現「Beyond

the Score®」，下半場完整搬演全曲，是重新認識《展覽會之畫》的最佳契機！

The pre-concert talk has become the norm in Taiwan, with many members of the audience arriving at the concert hall early to learn more about the program. But by the time the concert starts, this becomes a memory test - how much of what they have learned is already forgotten, or will be recalled at the right moment in the music? How do we make introduction talks more effective? The world-famous Chicago Symphony Orchestra has presented a series called Beyond the Score®, a multimedia excursion that provides insight and context surrounding the composition. Not only does it bring you the live orchestra performance, but live commentary, acting, and projections, allow the audience to easily follow the backstory behind the classics. All the programs are more memorable with the live performances. It has been very well-received.

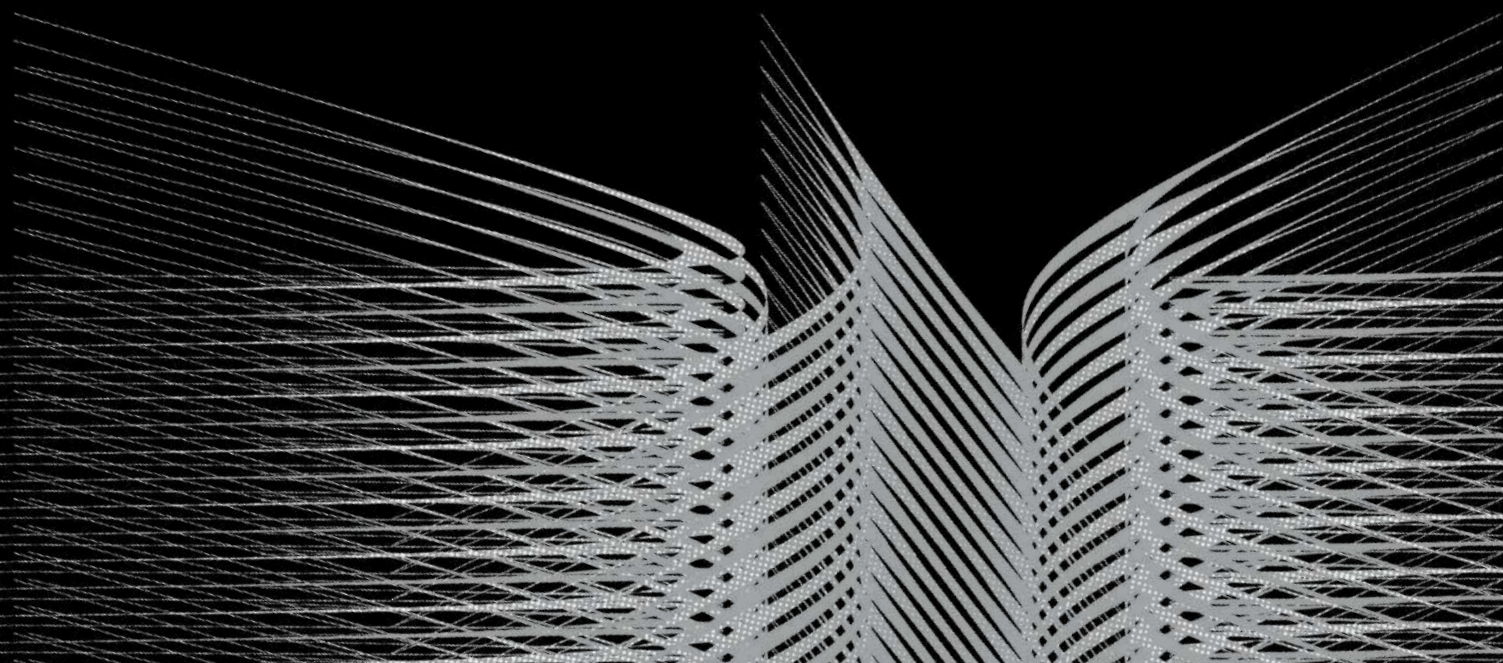
The Weiwuying International Music Festival is the first to present Beyond the Score® in Taiwan. This time, we'll be hearing and watching the piece *Pictures from an Exhibition*, composed by Modest MUSSORGSKY and arranged by Maurice RAVEL. After attending the posthumous exhibition of his deceased good friend Viktor

HARTMANN, MUSSORGSKY was inspired and started composing the piano suite. The work became very popular after RAVEL adapted it to an orchestral piece, commissioned by the conductor Serge KOUSSEVITZKY. The piano suite has also been regarded as a piano classic ever since. Beyond the Score® not only introduces the compositions and the stories behind them but also explains the differences between the piano version and the symphony version. You will be amazed by the composer's connotations, and in awe of the arranger's magical transformation skill. This program presents Beyond the Score® in Chinese in the first half, and the orchestra will be performing live in the second half. It is the best opportunity to gain a new understanding of this masterpiece that no one should miss!

**WANG Pei-yao:
LUMINOUS
SHADOW**

王佩瑤

浮光流影
音樂會



王佩瑤《浮光流影》音樂會

WANG Pei-yao — Luminous Shadow

鋼琴：王佩瑤 | 小提琴：魏靖儀 | 大提琴：高炳坤

Piano: WANG Pei-yao | Violin: William WEI | Cello: Victor COO

* 王佩瑤、魏靖儀亦參與《極致·純粹－魏靖儀與王佩瑤》演出，個人簡介詳見 p.50 與 p.51

* WANG Pei-yao and William WEI also perform in *William WEI and WANG Pei-yao* concert, for biographies please refer to p.50 and p.51.



4.16 Sat. 19:30

表演廳 Recital Hall

演出全長約 70 分鐘，無中場休息。

Duration is 70 minutes without intermission.

本節目演出後將於表演廳舉辦座談
Post-talk will be arranged after the
performance at the Recital Hall.

記憶是明亮的，才能在時光中投下陰影。生命中有某些記憶太深刻，必須慢慢醞釀、仔細品味，就像是寫作、作曲或是沖洗照片的過程。

受吳明益暢銷小說《單車失竊記》啟發，鋼琴家王佩瑤將盤根錯節的生命軸線中的「記憶」化成音符，尋覓文學與音樂的全新面貌。王佩瑤、伊莉莎白女王國際音樂大賽優勝得主魏靖儀、菲律賓華裔大提琴家高炳坤等音樂家，聯手演奏東歐作曲家楊納傑克、李蓋悌、艾內斯科、高大宜等人的作品。部份作品的靈感來自於這些作曲家蒐集到的鄉間民謠，據以創作出他們自己的曲子。這個過程類似讀者體驗小說中不同語言的發音。

音樂反映出小說中的精心設計，觸動深藏在聽眾內心的情感。音樂會開始時台灣攝影藝術家會啟動箱式相機，紀錄音樂會的片段。所拍的影像為當天與觀眾的共同記憶，看似相同的照片，卻是在場每個人各自擁有的獨特體驗。音樂會後將郵寄底片至馬來西亞，由攝影藝術家 Jeffrey 重新創作與手工沖洗黑白照片，作為限量 100 份私房禮，限定給本場音樂會觀眾。（※ 私房禮為限量發送，有關獲取方式後續公布。）

演出曲目

● 楊納傑克：《在迷霧中》，第一樂章：行板 ● 普羅科菲夫：f 小調第一號小提琴奏鳴曲，作品 80，第一樂章：相當的行板 ● 高大宜：無伴奏大提琴奏鳴曲，作品 8，第二樂章：極富表情的慢板 ● 李蓋悌：〈華沙的秋天〉，選自第一冊，《第六號鋼琴練習曲》 ● 齊馬諾夫斯基：〈羅莎之歌〉，改編給小提琴與鋼琴，選自歌劇《羅傑國王》，作品 46 ● 艾內斯科：第三號小提琴奏鳴曲，第二樂章：持續神秘的行板 ● 巴巴扎年：升 f 小調鋼琴三重奏，第一樂章：有表情的快板 & 第二樂章：行板 ● 蒙波：如天使般，選自《沉默的音樂》

Program

● Leoš JANÁČEK: *In the Mists*, I. Andante ● Sergei PROKOFIEV: Violin Sonata No.1 in f minor, Op. 80, I. Andante assai ● Zoltán KODÁLY: Sonata for Solo Cello, Op. 8, II. Adagio con gran espressione ● György LIGETI: 'Automne à Varsovie,' from *Piano Etudes*, Book 1 No.6 ● Karol SZYMANOWSKI: 'Chant de Roxane,' Transcription for Violin and Piano, from *King Roger*, Op.46 ● George ENESCU: Violin Sonata No.3, II. Andante sostenuto e misterioso ● Arno BABADJANIAN: Piano Trio in f-sharp minor, I. Largo- allegro espressivo & II. Andante ● Federico MOMPOU: 'Angelico,' from *Musica Callada*

Memory can be luminous so as to cast shadow in time. Certain memories in life are so profound that they need to be slowly brewed and carefully tasted, similar to the process how literature is penned, music is composed, or photography is developed.

Inspired by the bestselling novel *The Stolen Bicycle* written by WU Ming-yi, pianist WANG Pei-yao seeks to explore a new dimension of literature and music through the complexity of life itself. Musicians WANG Pei-yao, William WEI, laureate of the Queen Elisabeth International Violin Competition, and Victor COO, the Filipino-Chinese cellist, perform pieces by the Eastern European composers JANÁČEK, LIGETI, ENESCU, and KODÁLY. Some of the pieces were based on rural folk songs collected by the composers, which then inspired them to produce compositions of their own. This process is akin to the way readers experience different languages phonically throughout the novel. The music reflects the elaborate setup of the novel to evoke the audience's deep hidden emotions.

對我而言，閱讀最迷人之處在於作家透過文字與讀者產生私密的對話。文字經慢慢咀嚼後，於每位讀者腦海中浮現獨特的樣貌。

這場音樂會的靈感來自於吳明益老師的《單車失竊記》，但非直接反映書中的故事情節。而是藉由寫作架構，讓大家了解音樂家是如何利用讀譜，詮釋出樂曲的情感。這也與寫作有著微妙相仿之處。

除了寫作架構之外，「記憶」也是探討的主題。音樂會全程會有箱式相機於廳內進行長時間曝光攝影。因疫情而無法來台的攝影藝術家林猷進 (Jeffrey LIM)，將會在收到底片後，於馬來西亞創作出限量 100 份的影像作品。當記憶逐漸被遺忘時，手中模糊的照片正象徵音樂會正式結束。

Luminous Shadow: a love letter to everyone who reads music.

For me, what fascinates me the most about literature is how writers use words to create intimate dialogues with the readers, evoking unique imagery in every reader's mind after careful contemplation.

Although inspired by the novel *The Stolen Bicycle* written by WU Ming-yi, this concert was not a direct adaptation of the novel's story, but rather used the novel's literary structure to help the audience understand how a musician reads music and interprets the emotions within. This is a bit similar to how writers create literature.

In addition to the literary structure, "memory" was another topic explored in the concert, which was recorded with long-exposure photos taken with box cameras placed inside the venue. The negatives were then sent to photographer Jeffrey LIM, who was unable to come to Taiwan due to the pandemic, in order for him to produce 100 limited edition photographic works in Malaysia. As our memory fades, the blurred photos in our hands symbolize the official end of the concert.





導演 Director

黃郁晴 HUANG Yu-ching

1985年生，基隆人。劇場導演、演員、劇本翻譯、策展人與戲劇教育工作者。15歲開始接觸戲劇，共參與超過50個劇場製作；作品包括《星期一猴子死翹翹》（吳明倫編劇）、《同棲時間》（林孟寰編劇）、《春眠》（簡莉穎編劇）等。目前任教於國立臺北藝術大學戲劇學系，曾任臺大話劇社、清大人社公演、復興高中戲劇班、Studio Q表演教室之指導老師。現為國家兩廳院「藝術基地計畫」駐館藝術家（2021-2022年）。

Born in 1985 in Keelung. Theater director, actress, script translator, curator, and drama educator. Yu-ching was exposed to drama at 15 and has since participated in more than 50 theater productions. Her works include *Monkey Business* (by playwright WU Ming-lun), *The Brotherhood* (by playwright LIN Meng-huan), and *Spring Sleeping* (by playwright CHIEN Li-ying). She currently teaches at School of Theatre Arts in Taipei National University of the Arts, and previously served as an instructor for NTU Drama Club—the annual production of NTHU's Interdisciplinary Program of Humanities and Social Sciences, the drama program at Fuxing High School, and Studio Q. She's currently the resident artist for National Theater & Concert Hall's Art Base Program (2021-2022).



大提琴家 Cellist

高炳坤 Victor COO

出生於菲律賓華裔之音樂世家，足跡遍及亞洲、北美洲，及歐洲。自青少年時期年年屢獲全額獎金受邀參與歐美著名音樂節：包括 Interlochen、Masterworks、Fontainebleau、及 Bowdoin 等。以室內樂演奏家身分受邀演出於 Taiwan Connection、Cello Plus Series 等。合作過的國際級著名音樂家包括：Ilya KALER、Marc DANIEL、Yuri GANDELSMAN、Suren BAGRATUNI、Sung-won YANG、Quatuor Diotima、Joseph ROBINSON、Ralph VOTAPEK、HASHIMOTO Kyoko、Paul EDMUND-DAVIES、華裔小提琴家胡乃元。

畢業於美國密西根州立大學音樂藝術博士學位及馬里蘭州立大學音樂碩士。曾師事 Suren BAGRATUNI 及 Evelyn ELSING。基於對音樂教育的熱情，亦曾與許多著名演奏家及學者包括：Orlando COLE、Ronald LEONARD、Timothy EDDY、Steven DOANE、Peter WILEY、Herre-Jan STEGEBGA、Henri DEMARQUETTE、Diana LIGETI 和 Dominique de WILLIENCOURT 研習。

現為 Taiwan Connection Chamber Orchestra 大提琴首席與 Voyage String Quartet 之大提琴家，國立臺北藝術大學音樂系專任副教授，並兼任於國立高雄師範大學音樂系。

Taiwan-based Filipino cellist Victor COO is currently a full-time Associate Professor for cello and chamber

music at the Taipei National University of the Arts, and also teaches at the National Kaohsiung Normal University. An active chamber musician, he is a founding-member and cellist of the Voyage String Quartet, and principal cellist of Taiwan Connection Chamber Orchestra, he has collaborated with both international and local musicians. Also a regular recitalist and soloist, he recently performed the Tyzen Hsiao Cello Concerto with the Taipei Chinese Orchestra.

A Doctoral of Musical Arts graduate at the Michigan State University, he also obtained degrees at the University of Maryland, Columbia Union College (now Washington Adventist University) and a graduate of the Philippine High School for the Arts. His principal teachers include Suren BAGRATUNI, Evelyn ELSING, Johanne PERRON, Wilfredo PASAMBA, and Amador TAMAYO. He attended music festivals such as Fontainebleau, Sarasota, Bowdoin, MasterWorks, and Interlochen; working with cellists such as Peter WILEY, Steven DOANE, Ron LEONARD, Timothy EDDY, Henri DEMARQUETTE, and Herre-Jan STEGENGA.

He is based in Kaohsiung, Taiwan, with his pianist-wife, Ya-hsin WU, and two kids.



攝影藝術家 Photography Artist

陳姿華 Luc CHEN (Usetrepe)

影像書寫者、紀錄片導演及相機製造者，左偏影像共同創辦人。第十四屆雲門流浪者計畫獲選，返回位於屏東霧台的魯凱族部落進行身份的探索。創作以古典攝影方式拍攝肖像，釀造自處時間開啟對話與凝視，近期作品多拍攝原住民議題之紀錄片。

CHEN is a photography writer, documentary director, camera craftsman, and co-founder of Dubbing PHOTO. She was selected for the 14th

Cloud Gate Wanderer Project and returned to the Dreikai community in Wutai, Pingtung to explore her own identity. Her works include classic portrait photos that let one exchanges gazes and dialogues with oneself. Recently, she is more focused on making documentaries on subjects related to the Indigenous peoples.



攝影藝術家 Photography Artist

林猷進 Jeffrey LIM

馬來西亞藝術家林猷進於傳播設計領域的耕耘已久。近來，他透過文化地景繪測、裝置藝術以及攝影等藝術表現形式，展開其對社會運動以及藝術表達的多元嘗試。林猷進近期的作品《Kanta 人像》攝影計畫，內容取材於馬來西亞與臺灣兩地原住民族群社會交流的敘事內涵與民族建構概念，使用其自行研發製作、可以即刻沖印人像的暗箱照相機。林猷進的知名作品包含：《自行車旅吉隆坡》（2014）：為了自行車所計劃的參與式地景繪測活動、《ISD 計畫》（2016）：探討城市流動性與可親近性的報告、《附件》（2017）：有關移民議題與回憶的參與式及展演式裝置作品、《Dinding Potret Kanta》（2017）：人像攝影牆裝置作品以及《Kanta 人像》攝影計畫（2018）：在社會交流過程中探尋自我、《Kanta Manuscript 20》（2020）：箱型相機的肖像攝影。

With a career in communication design, LIM's foray into activism and artistic expression only came later through social art projects using cultural mapping, installation and photography. LIM's recent work with Kanta Portraits has seen him travel between Malaysia and Taiwan in a social exchange of indigenous communities on their narratives & the nationalistic construct with instant portrait prints using his self-made box camera.

Notable work—*Cycling Kuala Lumpur* (2014), participatory mapping exercise for cycling advocacy; *Project ISD* (2016) urban mobility & accessibility report; *Attachment* (2017) participatory & performative installation on migration and recollection; *Dinding Potret Kanta* (2017) portrait wall installation; *Kanta Portraits* (2018) social exchange on the search for self; *Kanta Manuscript 20* (2020) photobook with a selection of portraits from a box camera.

王佩瑤《浮光流影》音樂會 製作團隊

製作單位 Produced by | 國家兩廳院 National Theater & Concert Hall (NTCH)

藝術總監暨鋼琴 Artistic Director & Piano | 王佩瑤 WANG Pei-yao

小提琴 Violin | 魏靖儀 William WEI

大提琴 Cello | 高炳坤 Victor COO

導演 Director | 黃郁晴 HUANG Yu-ching

概念來源 Inspired by | 吳明益《單車失竊記》*The Stolen Bicycle* from WU Ming-yi

製作人 Producer | 吳昀璇 Annie WU

攝影藝術家 Photography Artist | 林猷進 Jeffrey LIM、陳姿華 Luc CHEN (Uselrepe)

影像設計 Video Designer | 徐逸君 HSU Yi-chun

燈光設計 Lighting Designer | 胡翊潔 HU Yi-jie

舞臺監督 Stage Manager | 鄒昌荃 JHU Chang-chuan

影像執行 Projection Operator | 何欣蓓 HO Hsin-pei

燈光工作人員 Lighting Technician | 陶曉慧 TAO Siao-huei、段功芸 TUAN Kung-yun

製作助理 Production Assistant | 呂怡青 LU I-ching

攝影助理 Photography Assistant | 李映嫻 LEE Ying-hsien、楊皓婷 YANG Hao-ting

2021年4月23日於2021台灣國際藝術節(TIFA)首演

Luminous Shadow had its world premiere in 2021 Taiwan International Festival of Arts (TIFA) in April 23rd, 2021.

楊納傑克：《在迷霧中》，第一樂章：行板 Leoš JANÁČEK: *In the Mists*, I. Andante

撰文 | 吳毓庭

Written by WU Yu-ting

在迷霧中，並非暗不可見，只是無法辨明前方的路。楊納傑克在1912年以此為鋼琴曲集標題，透露出他仍走不出喪女之痛（女兒Olga在1903年因病過世），以及作曲事業遭遇瓶頸的心境。也或許為了抒發更多內在情感，作曲家雖然頻繁使用民謠式簡短、自由的樂句，但許多和聲段落都洋溢著後浪漫色彩，因此比他其他的鋼琴作品聽起來更為私密。

低音伴奏重複地擺盪，帶出第一樂章尋尋覓覓的感受。高音為清晰的單音旋律，不過會隨調性浮動聽起來忽明忽暗。中段是全曲最激動處，不斷向下滾動的音型令人想起蕭邦《革命》練習曲，隨後帶出的飽滿和弦彷彿終於看見光亮。然而喜悅的時刻轉瞬即逝，樂曲最後重回開頭，在沉落的音群中結束。

In the Mists, it is not so dark that you can see nothing, but the road ahead cannot be discerned. Leoš JANÁČEK used this as the title of his piano collection in 1912, revealing that he still could not get over the loss of his daughter Olga, who died of illness in 1903. The bottlenecks he encountered in his composing career at the same time may have felt connected to similar themes of unnavigability. Turning these struggles into

music perhaps was some emotional relief. In this piece, although the composer frequently uses short, unrestricted phrases in the style of ballads, many of the harmonic passages are full of post-romantic colors, so it sounds more intimate than his other piano works.

The bass accompaniment swings repeatedly, bringing out a lonesome searching experience in the first movement. The treble is a clear monophonic melody, but it sounds flickering with the tonality changes. The middle section is the most exciting part of the piece. The continuously descending rolling musical figure is reminiscent of CHOPIN's *Revolutionary Étude*, followed by rich chords that evoke hope and light. Yet the moment of joy is fleeting, and the music finally returns to the beginning, ending in sinking notes.

普羅科菲夫：f 小調第一號小提琴奏鳴曲， 作品 80，第一樂章：相當的行板 Sergei PROKOFIEV: Violin Sonata No.1 in f minor, Op. 80, I. Andante assai

撰文 | 吳毓庭
Written by WU Yu-ting

樂章開始的五度起伏旋律，聽來肅穆近乎哀悼。如果要說普羅科菲夫在史達林政府控制下如何生活，恐怕這幾個小節是絕佳註腳。小提琴在零星的斷奏與顫音（trill）後，奏出雙音旋律，兩條線屢屢不和諧的音程帶出壓抑難耐的糾葛情感。直到小提琴裝上弱音器，帶出快速的跑動音階，情況才稍微好轉。不過作曲家形容這裡是「吹過墓地的風」（wind passing through a graveyard），儼然仍是描繪感傷的場面。

作曲家開始創作此曲時，才從巴黎搬回莫斯科定居不久，滿足了思鄉思情，卻得面對思想上的箝制。諷刺的是，他這部充滿失望與哀戚的作品，讓他再度獲得頒發自政府的史達林獎，這份收編似乎又更加印襯了作品背後的意思。

The undulating melody of fifths at the beginning of the movement sounds solemn, like mourning. If you want to describe how Sergei PROKOFIEV lived under Joseph STALIN's controlling government, these few bars are the perfect commentary. After sporadic staccatos and trills, the violin plays a double-stop melody, and the repeated dissonant intervals evoke an unbearably entangled emotion. Though the mood seemingly brightens a tiny bit when the violin is fitted with a mute and starts playing the fast-running scales, the composer described this part as "wind passing through a graveyard." It is still a sad scene.

When the composer started this piece, he had just moved back to Moscow from Paris and settled in. His homesickness was cured, but he had to then face ideological repression. Ironically, this work full of disappointment and grief won him the Stalin Prize from the government, and this "inclusion" seems to further embody the meaning behind the work.

高大宜：無伴奏大提琴奏鳴曲，作品 8， 第二樂章：極富表情的慢板 Zoltán KODÁLY: Sonata for Solo Cello, Op. 8, II. Adagio con gran espressione

撰文 | 吳毓庭
Written by WU Yu-ting

一次大戰爆發，改變了世界的局勢，也改變了每個人的日常。高大宜原本與同儕巴爾托克持續在鄉間採集農民歌謠，但受戰事影響，計畫不得不中斷，於是他重回書房提筆，開始密集把長年吸收的素材化做新曲，Op.8 就是其中極具代表性的一首。

選擇無伴奏大提琴表現樂思，很可能是作曲家想模仿東歐民間樂器常使用的「變格定絃」（scordatura）來創造特殊音效——在此曲中作曲家要求演奏者需將最低的兩條絃調鬆半音，以獲得更寬的音域和質樸的音色。

第二樂章的結構為 ABA。A 段由即興般的樂句組成，低音撥絃不時傳來，彷彿鼓聲；B 段會聽見大幅起落的雙音，令人感受到民謠抒發苦痛的一面；回來的 A 更激動，近末尾的重複高音可說直擊聽者靈魂。

The outbreak of World War I changed the world and impacted everyone's daily life. Zoltán KODÁLY and his colleague Béla BARTÓK were originally collecting folk songs from the countryside, but due to the war, their plan was interrupted. KODÁLY then began to compose

music intensively from all the materials he had collected over the years, and one of the most representative works is Op. 8.

The choice of the unaccompanied cello to express the musical idea is probably because the composer wanted to create a special sound effect by imitating the "scordatura" used often in Eastern European folk music. In this piece, the composer requires the performer to lower the two bottom strings by one semitone for a wider range and a pristine tone.

The structure of the second movement is ABA. Section A is composed of impromptu phrases, with bass plucks appearing from time to time like the sound of drums. In section B, the oscillating double stop evokes the pain the peasants channeled into the folk tunes that helped them through their days. The second A is quite excited. The repetitive high notes in the end seem to pound directly on the audience's soul.

李蓋悌：〈華沙的秋天〉， 選自第一冊，《第六號鋼琴練習曲》 György LIGETI: 'Automne à Varsovie,' from *Piano Etudes*, Book 1 No.6

撰文 | 吳毓庭
Written by WU Yu-ting

李蓋悌對他三冊、共十六首鋼琴練習曲這樣說道：「這些作品的誕生是在探索與融合兩種不同的作曲概念：以固定節拍製造的『三比二』（hemiola）效果，如同舒曼和蕭邦的手法；以及非洲音樂擁有的附加脈動（additive pulsation）原則。」從樂譜中可清楚見到，不同聲部各自以不同節拍進行，卻又彼此疊合為一體，形成作曲家稱作的「節拍的賦格」（tempo fugue）。

〈華沙的秋天〉可以說是前述概念的典範，一開始聽者會被固定的分解八度音吸引，隨後則會注意到右手帶出的下行旋律，該旋律不只會越來越長，也會不斷從不同起音「落下」。最精采處莫過於這條旋律會在不同音域「長」出不同模樣，但每一條線又隱隱呼應，共組成一個小宇宙。所有樂思待到最後才融合為一條激烈的下行半音階，俐落地結束一切。

György LIGETI once commented on his sixteen piano etudes: "For these works, I have combined two distinct musical ideas: the hemiola of SCHUMANN and CHOPIN, which depends on the meter, and the additive pulsation principle of African music." It is clear from the score that the different parts play at different beats, but they are superimposed on each other, forming what the composer calls the "tempo fugue."

Automne à Varsovie (Autumn in Warsaw) can be seen as a model of the aforementioned technique. At first, the listener will be attracted by the arpeggiated octave, and then will start noticing the descending melody played by the right hand, which will get longer and longer, continually "falling" from different attacks. Most brilliantly, this melody will "grow" into different gestures, but each line faintly echoes with others, forming a small universe. All the musical ideas merged into a fierce descending chromatic scale at the end, ending everything neatly.

齊馬諾夫斯基：〈羅莎之歌〉，改編給小提琴與鋼琴， 選自歌劇《羅傑國王》，作品 46 Karol SZYMANOWSKI: 'Roxana's Song,' Adaptation for Violin and Piano, from *King Roger*, Op.46

撰文 | 吳毓庭
Written by WU Yu-ting

《羅傑國王》在講述一則掙扎於基督教與酒神信仰之間的故事。十二世紀西西里的羅傑王，聽聞牧羊人崇拜古希臘異教，便命他入宮受審，沒想到在對方的感染下，國王最後也來到古希臘劇場中，跟隨大家狂舞。作曲家齊瑪諾夫斯基並非推崇酒神的狂歡，而是一直醉心古代地中海區域融合了多民族、多信仰的狀態，他在這部作品中試圖捕捉一種文化相互滲透的神秘性。

〈羅莎之歌〉出自第二幕後半，羅傑王的太太羅莎比丈夫早一步受到牧羊人吸引，陸續以夜鶯般的花腔和優美的調式旋律，表達對酒神生活的嚮往。改由小提琴演奏時，編曲者加入了大量的雙音技巧，像是二聲部進行或連續八度音聲響，堆疊出濃烈情感。

King Roger tells a story of struggles between Christianity and Dionysian beliefs. In the twelfth century, King Roger of Sicily heard of a shepherd worshiping ancient Greece paganism, and ordered him to be put on trial in the palace. Unexpectedly, under the infection of the shepherd, the king came to the ancient Greek theater and danced with everyone. Composer Karol SZYMANOWSKI does not advocate the celebration of Dionysus, but has always been fascinated by the multi-ethnic and multi-faith state of the ancient Mediterranean region. In this work, he tries to capture the mystery of cultural interpenetration.

'Roxana's Song' comes from the second half of the second act. King Roger's wife, Roxana, was attracted by the shepherd earlier than her husband, and successively expressed her yearning for the life of Dionysus with a beautiful nightingale-like melody. When switching to violin, the arranger Paul KOCHÁNSKI added a lot of double-stop techniques, such as two-part progression or continuous octave chords, which intensify the emotional expression.

艾內斯科：第三號小提琴奏鳴曲， 第二樂章：持續神秘的行板 George ENESCU: Violin Sonata No.3, II. Andante sostenuto e misterioso

撰文 | 吳毓庭

Written by WU Yu-ting

在艾內斯科早期的創作中，就可見到他把家鄉羅馬尼亞的旋律與節奏放進小提琴曲中。但第三號奏鳴曲他特別加上了「以羅馬尼亞的民謠風格」（dans le caractère populaire roumain）演奏，更強化了作品的民族色彩，也深掘羅馬尼亞地方音樂家（被稱作 Lăutari）的獨特演奏法。

第二樂章開頭的小提琴泛音，率先召喚出 Lăutari 樂團常用的排笛音色（fluier），鋼琴持續的頑固伴奏，也是羅馬尼亞民謠常見的音型。中段樂聲會越來越激動，並出現大量滑音、用弓根演奏等指示，創造奔放、直接的音響。在最後一個段落，還可以聽見樂曲在短時間內，漸快又漸慢的即興風格，在在流露出民間音樂的生命力。

George ENESCU had used a lot of traditional Romanian tunes and rhythm in his early violin works before Violin Sonata No. 3. But for this piece, he particularly added the directive "dans le caractère populaire roumain" (play in Romanian folk style) to further strengthen the ethnic color of the work, and also dig deep into the unique performance style of Lăutari (Romani musicians.)

The second movement begins with the violin overtones, resembling the sound of the fluier (a kind of pipe) commonly used by the Lăutari. The persistent accompaniment style of the piano is also a common music figure in Romanian folk music. The middle section becomes more and more exciting, adding portamentos and sul ponticello articulations to create an unrestrained and direct sound. The last passage achieves an improvisational feel through the use of accelerando and ritardando in rapid succession, revealing the vitality of folk music.

巴巴扎年：升 f 小調鋼琴三重奏， 第一樂章：有表情的快板 & 第二樂章：行板 Arno BABADJANIAN: Piano Trio in f-sharp minor, I. Largo- allegro espressivo & II. Andante

撰文 | 吳毓庭

Written by WU Yu-ting

亞美尼亞作曲家巴巴扎年出生於一戰後，學生時代在莫斯科音樂院主修作曲，畢業後回到家鄉任教。在這樣的經歷中，他沒有追隨二十世紀各種繁複、推陳出新的創作技法，而是停留在後期浪漫派的風格，特別是來自拉赫曼尼諾夫的美學，為新時代留下了珍貴的懷舊之美。

這首三重奏創作於 1952 年，共有三個樂章。第一樂章採用奏鳴曲式，在沈重的前奏後，第一主題由大提琴和鋼琴共同展開，樂句以層層遞進的模式手法鋪陳，洋溢熱烈的情感。第二主題轉至 F 大調，鋼琴獨奏出的切分旋律與半音級進線條，舒緩了前面的情緒，從而引入富有幻想性的段落。第二樂章以小提琴悠揚的旋律為主導，它飄浮在鋼琴和緩的伴奏中，拉開了遼闊的空間感。

Armenian composer Arno BABADJANIAN was born just a few years after World War I. He studied composition at the Moscow Conservatory, and returned to Armenia to teach after graduation. With this more traditional musical background, BABADJANIAN did not rapidly embrace the complicated innovative new composing techniques of the twentieth century, but stayed in the style of the late Romantics. He especially favored the aesthetics of RACHMANINOFF, which left a precious nostalgic beauty for the new era.

This trio was composed in 1952 and consists of three movements. The first is in a sonata form. After a heavy and dark prelude, the first theme is jointly developed by the cello and the piano. The phrases are laid out in sequence, filled with fiery emotions. The second theme shifts to F Major, and the syncopated melody and chromatic progression of the piano solo relieve the previous tension into a passage that is quite fantastical. The second movement is led by the melodious violin, which floats in the gentle accompaniment of the piano, opening up a vast sense of space.

蒙波：〈如天使般〉，選自《沉默的音樂》 Federico MOMPOU: 'Angelico,' from *Música Callada*

撰文 | 吳毓庭

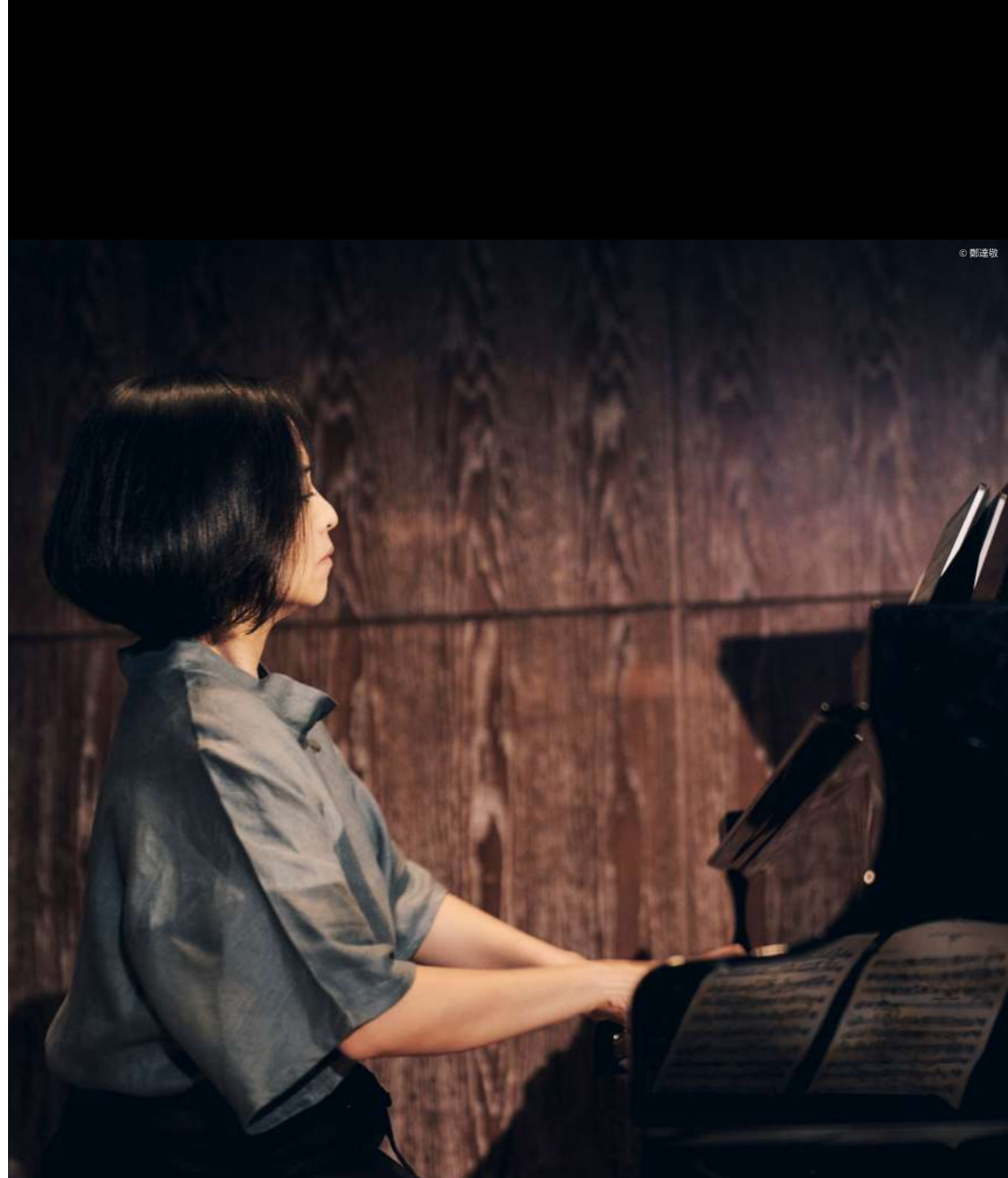
Written by WU Yu-ting

「這些音樂(《沉默的音樂》)沒有空氣也沒有光。它是虛弱的心跳。我們不該期待它會回響到很遠的地方，但它的任務是要穿透靈魂至深處，直到精神最秘密的地方。這些音樂之所被稱作『沈默』(callada)，是因為我們需要用身體內在聆聽。」作曲家蒙波受到十六世紀聖十字若望神父(John of the Cross)寫下的宗教詩啟發，在六〇年代陸續寫下二十八首、共四冊的《沉默的音樂》曲集。整套樂曲的聲響普遍來說相當簡約，但深藏著幼年在母親家族工廠難忘的鐘聲，以及故鄉加泰隆尼亞地區的民謠片段，使全本直指生命內在。

第一首〈如天使般的〉從頭到尾沒有小節線，樂曲只有兩個元素，第一個是平穩、如述說的旋律，它稍後會以多聲部型態出現；第二個則是左手持續奏出的和弦，其二度、三度音程交疊的效果，為樂曲鋪陳出空靈的基調。

"This music (*Música Callada*) has no air nor light. It is a gentle throbbing of the heart. It does not seek to reach beyond some minutes in space, but to try to penetrate the great depths of our soul to the most secret regions of our spirit. This music is silent (callada) because one listens to it within." Inspired by the poetry of the 16th-century Spanish mystic, St. John of the Cross, Federico MOMPOU has written twenty-eight *Música Callada (Voices of Silence)*, collected into four volumes. The collection has a minimal sound arrangement, but there are unforgettable bell sounds embedded in the music, symbolizing the bells from the composer's mother's factory, engraved in his memory, as well as fragments of folk songs from his hometown of Catalonia, echoing important details of life.

'Angelico' has no bar lines from beginning to end, and the composition has only two elements. The first is a smooth, narrated melody, which will appear in a multi-voice form later; the second is the continuous chords played by the left hand, which uses second and third intervals to lay out an ethereal tone for the music.

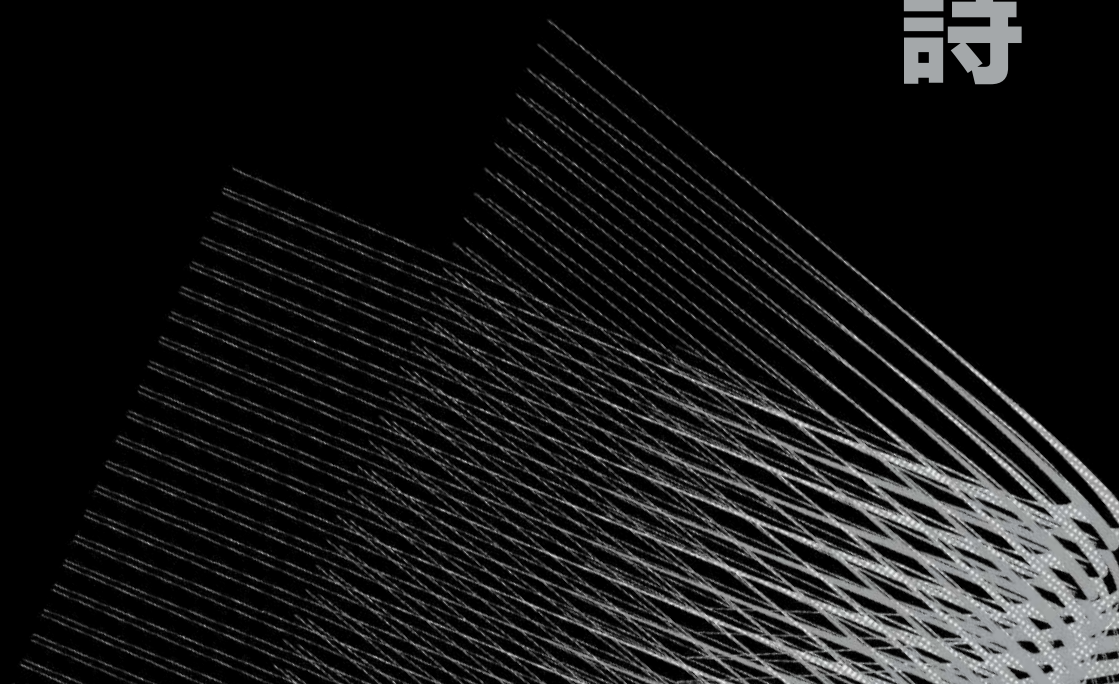


閉幕音樂會
Closing Concert

天方夜譚

—
神話交響詩

***SCHEHERAZADE:
THE MYTHIC
SYMPHONIC
POEM***



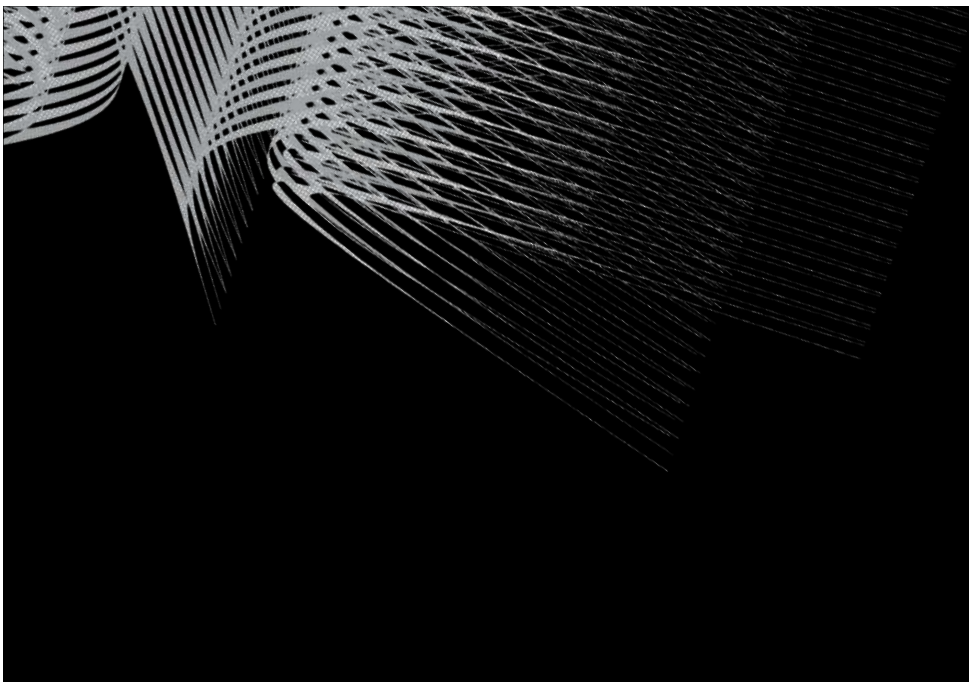
閉幕音樂會《天方夜譚 — 神話交響詩》

Closing Concert — *Scheherazade: The Mythic Symphonic Poem*

指揮：廖國敏 | 四重奏：米特薩克斯風重奏團 | 客席樂團首席（天方夜譚）：魏靖儀 | 高雄市交響樂團
Conductor: LIO Kuokman | Quartet: MIT Saxophone Ensemble |
Guest Concertmaster (Scheherazade): William WEI | Kaohsiung Symphony Orchestra

* 魏靖儀亦參與《極致·純粹－魏靖儀與王珮瑤》、《浮光流影》演出，個人簡介詳見 p.51
* 高雄市交響樂團亦參與《音樂揭密：展覽會之 What?》演出，樂團簡介詳見 p.104

* William WEI also performs in *William WEI and WANG Pei-yao and Luminous Shadow* concerts, biography please refer to p.51
* Kaohsiung Symphony Orchestra also performs in *Beyond the Score® Pictures from an Exhibition — Pictures of What?*, biography please refer to p.104



4.17 Sun. 14:30
音樂廳 Concert Hall

演出全長約 110 分鐘，含中場休息 20 分鐘
Duration is 110 minutes with a 20-minute intermission.

演前導聆 **4.17 Sun. 13:50-14:10**
Pre-talk 音樂廳三樓大廳
Concert Hall 3F Lobby

合作夥伴
Partner



林姆斯基 - 高沙可夫二十四歲時，就曾在同儕鼓勵下，以俄羅斯作家森科夫斯基（O. SENKOVSKY）的奇幻故事為題材，寫作第二號交響曲《安塔爾》（後改為交響組曲），試圖從阿拉伯騎士故事出發，找出與德奧音樂迥異的風格。多年以後，他又受到阿拉伯民間文學《天方夜譚》吸引，寫作四樂章交響組曲。整體樂思延續了之前濃厚的調式風味，但管絃樂法運用得更加自如；無論是代表蘇丹王的銅管合奏、代表女主角雪赫拉查德的小提琴獨奏，或是表現公主王子天真爛漫的木管斷奏，都帶出生動的畫面感。

同場另外安排的两首現代作品，一首是策展人陳銀淑在 2020 年，慶祝貝多芬週年紀念完成的新作《突然使勁》。她擷取貝多芬眾多經典樂曲，像是〈科里奧蘭序曲〉、《皇帝》鋼琴協奏曲片段，重組、發展成馬賽克般的音畫。另一首則是奧地利年輕作曲家多伊奇的《給薩克斯風四重奏與管絃樂團的協奏曲》，該作為衛武營國家藝術文化中心與萊比錫布商大廈管絃樂團共同委託創作，2021 年底在萊比錫發表世界首演。

At the age of twenty-four, Nikolai RIMSKY-KORSAKOV, encouraged by his peers, wrote Symphony No. 2 *Antar* (later changed to a symphonic suite), based on the fantasy stories of Russian writer Osip SENKOVSKY. Differing from the traditional

German and Austrian music, this music incorporates the style and the stories of Arabia. Years later, RIMSKY-KORSAKOV was intrigued by the Arabian folk literature *Arabian Nights* and wrote a four-movement symphonic suite *Scheherazade*. The music continues the same exotic mode of the previous, with more sophisticated and unconstrained orchestration techniques. Whether it is the brass ensemble representing the sultan, the violin solo representing the heroine Scheherazade, or the staccato woodwinds depicting the innocent princess and prince, all bring out vivid and dramatic scenes.

Two other contemporary works will be presented: *Subito con Forza* is the new work composed in 2020 by the Festival Artistic Director UnsuK CHIN to celebrate the anniversary of BEETHOVEN. She extracted many of BEETHOVEN's classic pieces, such as fragments from the *Coriolan Overture* and the *Emperor piano concerto*, reorganized and developed them into a mosaic-like tone painting. *The Concerto for Saxophone Quartet and Orchestra* by the young Austrian composer Bernd Richard DEUTSCH, which is co-commissioned by National Kaohsiung Center for the Arts (Weiwuying) and the Gewandhaus Orchestra from Leipzig, will also be presented. It had its world premiere in Leipzig at the end of 2021.

演出曲目

- 陳銀淑：《突然使勁》（臺灣首演）
- 伯恩·理查·多伊奇：《給薩克斯風四重奏與管絃樂團的協奏曲》（亞洲首演，由衛武營與萊比錫布商大廈管絃樂團共同委託創作）
- 林姆斯基 - 高沙可夫：交響詩《天方夜譚》，作品 35

Program

- UnsuK CHIN: *Subito con Forza* (Taiwan Premiere)
- Bernd Richard DEUTSCH: *Concerto for Saxophone Quartet and Orchestra* (Asian Premiere, joint commission by Weiwuying with Gewandhaus Orchestra)
- Nikolai RIMSKY-KORSAKOV: *Scheherazade*, Op.35



指揮 **Conductor**

廖國敏 LIO Kuok-man

現任澳門國際音樂節節目總監及香港管絃樂團駐團指揮的廖國敏曾獲美國《費城詢問報》譽為「令人矚目的指揮奇才」，2014年法國巴黎國際使雲蘭諾夫指揮大賽勇奪亞軍、觀眾大獎及樂團大獎，並獲美國費城交響樂團委任為助理指揮，為該團史上首位華人助理指揮。

廖國敏活躍於國際舞台，近期重要演出包括獲邀指揮維也納交響樂團，為樂團成立121年來樂季音樂會上首位華人指揮；獲法國政府委派與圖盧茲國家交響樂團首度出訪沙特阿拉伯；韓國平昌音樂節；國立臺灣交響樂團共十場及香港管絃樂團樂季閉幕音樂會等演出。

歌劇指揮也備受矚目，近期與臺中歌劇院合作《塞維亞理髮師》。其他歌劇指揮作品包括《波西米亞人》、《愛情靈藥》、《小丑》、《杜蘭朵》、《遊唱詩人》、《弄臣》、《蝴蝶夫人》、《卡門》等；並獲指揮家瓦列里·格吉耶夫邀請客席指揮俄羅斯馬林斯基劇院。

廖國敏獲選為2021香港十大傑出青年。

Currently serving as Programme Director of the Macao International Music Festival and Resident Conductor of the Hong Kong Philharmonic Orchestra, LIO is praised by the Philadelphia Inquirer as "a startling conducting talent." He was

the second prize winner of the third Svetlanov International Conducting Competition in Paris with audience prize and orchestra prize and has served as the first Chinese Assistant Conductor with the Philadelphia Orchestra.

LIO has successfully collaborated with many leading orchestras across the globe. This season he was invited as the first Chinese conductor to conduct subscription concert with the Vienna Symphony; Invited by the French government to lead the first Saudi Arabia performance tour with Orchestre National du Capitole de Toulouse; Completed 10 performances in Taiwan with NTSO; Appearance at Music in PyeongChang Festival and conducted the season closing concert with Hong Kong Philharmonic.

LIO recently collaborated with National Taichung Theater on a production of *Il Barbiere di Siviglia*. Other opera performances including *La bohème*, *L'elisir d'amore*, *Pagliacci*, *Turandot*, *Il Trovatore*, *Rigoletto*, *Madama Butterfly*, *Carmen*; And was invited by Valery GERGIEV as guest conductor at the Mariinsky Theatre.

LIO is the recipient of the 2021 Hong Kong Ten Outstanding Young Persons award.



米特薩克斯風重奏團 MIT Saxophone Ensemble

演出人員

高音薩克斯風：陳力鋒
中音薩克斯風：陳品樺
次中音薩克斯風：黃瓊涵
上低音薩克斯風：張柏方

Performers

Soprano Saxophone: CHEN Li-fong
Alto Saxophone: CHEN Pin-hua
Tenor Saxophone: HUANG Pai-haw
Baritone Saxophone: CHANG Po-fang

2013年成立，由團長陳冠文號召12位留學自歐美歸國的青年演奏家組成。背負著提升臺灣古典薩克斯風之國際能見度、推廣薩克斯風重奏的使命，成立八年多來，不斷舉辦各種形式的演出，廣邀國外知名音樂家來臺交流，也持續委託臺灣作曲家譜寫原創作品。

2017年受國際大師文森·大衛（Vincent DAVID）邀請，於香港、澳門、臺灣三地舉辦巡迴演出；2018年獲選為臺灣有史以來第一個進入文化部「演藝團隊分級獎助計畫」的薩克斯風重奏團；並於同年七月參加「第18屆國際薩克斯風年會」，登上克羅埃西亞國家劇院演出，發表作曲家邱浩源融合臺灣元素之創作《慶長生》，將臺灣獨有之音樂特色及演奏水平展現於國際舞台，其收錄於同年發行的首張同名專輯內；十二月與日本薩克斯風大師須川展也合作，米特首度登上國家音樂廳；2019年，首次評選進入國藝會年度獎助團隊（Taiwan Top）；並於同年八月代表臺灣首次受邀前往新加坡，參與第九屆國際研討會，且首度舉辦國表藝三館巡迴演出；2020、2021、2022年，亦連續獲選為國藝會年度獎助團隊。

MIT (Made in Taiwan) Saxophone Ensemble was formed in 2013 by talented Taiwanese saxophonists who have studied in the United States, France, Japan, Thailand, and the Netherlands. As an

emerging chamber group, the MIT has held over 240 concerts and events since forming in 2013.

As a pioneer saxophone ensemble in Taiwan, the MIT Saxophone Ensemble takes on the duty of expanding the saxophone ensemble repertoire. In addition to arranging works for the ensemble, they continuously commission new works by active composers, including Philippe GEISS, CHIU Hao-yuan, LEE Che-yi, CHOU Hsuan-hung, LIANG Wan-yun, LIN Ying-ting, and WANG Chih-yun. The MIT also devotes to promoting the saxophone in Taiwan and bringing it into the mainstream, by holding masterclasses, lectures, recitals, and out-reaching concerts. The most successful among all is currently there are more than 25 ensembles, over 250 players, coached by MIT. Members of these ensembles vary from youth to adult, and beginners to music-major students.

Defined themselves a versatile chamber group, the MIT Saxophone Ensemble always enjoys innovating their performance, teaching, and all other aspects. The broad interests of members contribute to this characteristic, and lead the group to have wider and deeper influences that are essential to improve the local saxophone society toward its audience.

陳銀淑：《突然使勁》 Unsub CHIN: *Subito con Forza*

撰文 | 陳銀淑
Written by Unsub CHIN

我的管絃樂作品《突然使勁》（*Subito con Forza*）是在 2020 年某個特別的紀念日創作的。作品隱藏著關於貝多芬音樂的典故，引用了他在喪失聽力後，與親友書寫溝通的「對話書」。書中的內容不僅記載著平凡的瑣事，更有高深的奧秘。其中有這麼一句話，讓我深受啟發：「無論大小（調），我都是贏家。」貝多芬一生飽受聽力及溝通障礙的折磨，導致他內心的憤怒和沮喪，這些情緒起伏可能反映在他的寬廣的音樂語言中，從火山爆發到極致寧靜的情緒。它深刻又令人心碎地講述了人類不可或缺的重要事物，並讓我對創作有更深的體悟。這首作品是我對這位堪稱是音樂史上第一位現代主義作曲家的致意，因為他不斷地突破音樂界線，執著地追求原創性，才徹底改變了音樂史的進程。

My orchestral work *Subito con Forza* is composed on the occasion of a certain anniversary in 2020. There are hidden allusions to BEETHOVEN's music, and it refers to his so-called *Conversation Books*, which the composer used off to communicate with visitors once his hearing began to decline. Its content ranges from the mundane to the profound, and is often enigmatic. In particular, I was 'inspired' by the following sentence: "Major or minor. I am the winner." BEETHOVEN's struggle to communicate and his loss of hearing frequently resulted in an inner rage and frustration which may have found its reflection in the extreme range of his musical language, spanning emotions from volcano-like eruptions to utmost serenity. It tells profoundly and poignantly something indispensable about the human condition. This was a further inspiration for my piece which is a homage for the arguably first modernist composer in musical history, a composer who constantly felt the urge to stretch boundaries of musical language, and whose quest for originality completely changed the course of music history.

伯恩·理查·多伊奇：《給薩克斯風四重奏與管絃樂團的協奏曲》 Bernd Richard DEUTSCH: *Concerto for Saxophone Quartet and Orchestra*

撰文 | 伯恩·理查·多伊奇（博浩樂譜出版社提供）
Written by Bernd-Richard DEUTSCH (Reproduce with the approval of Boosey & Hawkes.)

- | | |
|---------------|--------------------|
| I. 果斷地 – 生動地 | I. Risoluto–Vivace |
| II. 冷靜地 – 激動地 | II. Calmo–Agitato |
| III. 瘋狂地 | III. Frenetico |

樂曲包含三個樂章。最短的第一樂章約七分鐘。始於「果斷地」(Risoluto) 導奏，由管絃樂團呈示整部作品最重要的動機，以四度音程的結構，內部又可細分為二度與三度音程相連，在和聲上扮演決定性的聲響並貫穿全曲。導奏由次中音及上低音薩克斯風擔綱要角，以各自的獨奏開展而來，又以十二／八拍形塑短促、快速與精巧，預示接下來第二樂章的「生動活潑」(Vivace)。

做為全曲的核心，第二樂章共長 11 分鐘，分為慢 – 快 – 慢三個段落，亦可拆分為「緩版」(Adagio) 和「詼諧」(Scherzo) 的交替組合。本樂章先由獨奏中音薩克斯風帶出「冷靜」(Calmo) 氛圍，伴著弦樂簡單的長和弦，配器上偶爾加入鋼琴或豎琴，隨後交給高音薩克斯風。快速的中間段落標註「激動」(Agitato)，由次中音與上低音薩克斯風以舞曲般的節奏、持續變換的拍號，讓曲風走向怪誕、丑角式的嬉鬧。隨後進入管絃樂團的過門，回到再現部。第三段落以慢速基調，回應第一段中音和高音薩克斯風獨奏，同時融入第二段落的音型，流暢地向前推進。最後進入舒緩的尾聲，結束此樂章。

終樂章，「瘋狂地」(Frenetico)，薩克斯風以歡快、驚人的快速音群，展現高超的演奏技巧，終樂章透過與第一樂章相似的節奏，使整部作品前後呼應，圓滿結束。這部新作於 2021 年 10 月 21 日首演，由法國指揮家弗朗索瓦 - 克薩維耶·羅特，指揮萊比錫布商大廈管絃樂團與拉樹爾薩克斯風四重奏演出。

The *Concerto for Saxophone Quartet and Orchestra* consists of three movements, with the first movement being the shortest at 7 minutes. Beginning with an introduction Risoluto, the orchestra opens with the most important motif of the entire piece, an interval of second and third disguised within the frame of an interval of fourth. This motif runs like a thread throughout the piece and is crucial for its harmonization. Here the tenor and baritone saxophone solo are in the spotlight, after allowing both to shine individually and exchanging brief episodes, the movement moves towards a fast 12 / 8 tempo (Vivace), before announcing the second movement.

林姆斯基 - 高沙可夫：交響詩《天方夜譚》，作品 35 Nikolai RIMSKY-KORSAKOV: *Scheherazade*, Op.35

撰文 | 吳毓庭

Written by WU Yu-ting

At 11 minutes, the second movement is the longest and at the heart of the concerto. Divided into three parts: slow-quick-slow, with two interlocking movements, Adagio and Scherzo integrated within it. The movement (Calmo) begins with a very simple accompaniment of underlying strings, piano, and harp, as the solo alto saxophone unfolds, quickly taken up by the soprano saxophone. This is followed by a middle section Agitato, the rapid movement of the lower saxophones (tenor and bass) gives way to the development of dance-like textures characterized by frequent changes of meter, with increasingly grotesque or even clown-like features in its textures. A brief orchestral interlude leads to a reprise of the first section of the movement, in which the solo alto and soprano saxophone are combined with patterns from the middle section. A coda that proceeds tentatively at a measured tempo concludes the second movement.

In its gestural character, the finale (Frenetico) is often euphoric and marked by a mostly rapid tempo. Here the saxophones are required to negotiate passages of considerable virtuosity. The movement ends by quoting the opening

rhythm with a slight modification, and thus forms a complete circle for the whole piece to a satisfying ending.

The premiere took place on 28 October 2021 in the Gewandhaus, Leipzig with the Raschèr Saxophone Quartet and the Gewandhaus Orchestra conducted by von François-Xavier ROTH.

- I. 大海與辛巴達的船隻
- II. 卡蘭達王子的傳說
- III. 年輕的王子與公主
- IV. 巴格達的盛宴—海—船撞上有
青銅騎士雕像的峭壁

- I. The Sea and Sinbad's Ship
- II. The Legend of the Kalendar Prince
- III. The Young Prince and The Young Princess
- IV. Festival at Baghdad. The Sea. Ship Breaks upon a Cliff
Surmounted by a Bronze Horseman

《天方夜譚》大約在 18 世紀初開始廣泛流傳於歐洲，其「故事中有故事」的敘事技巧以及童話內涵 (conte de fées)，皆帶給各地的藝術家們許多新刺激。在古典音樂領域，先有韋伯寫下歌劇《阿布·哈桑》(Abu Hassan)，後來有舒曼以《天方夜譚》中講述故事的雪赫拉查德為標題，寫作給青少年的鋼琴曲。

不過這一系列中最有名的，當推由俄羅斯作曲家林姆斯基·高沙可夫完成的交響組曲。作曲家在 1887 年整理完同儕鮑羅定的遺作歌劇《伊果王子》後，綜合自身對東方題材的興趣，與過去曾擔任海軍軍官的經驗，在隔年就完成了這部充滿畫面感的作品。

第一樂章開始會聽見代表蘇丹王的威武主題，和代表女主角的小提琴敘事主題，兩主題會貫穿全曲，不過每次出現都會些微改變，比如在全曲末尾，可以聽見蘇丹王的暴虐已被女主角感化。接下來整個樂章基本上都在描繪海上航行，低音部

持續奏出大幅起落的波濤線條，配合高音樂器的顫音、半音階三連音，形成充滿動態感的音畫。

由於「卡蘭達王子」在書中有三位，因此第二樂章確切描述哪段情節並不清楚，我們只知道他厭倦宮中生活，扮成苦行僧行旅各處，作曲家特別使用低音管高音域製造出尋尋覓覓的姿態。第三樂章同樣沒有確切情節，但優美、纏綿的旋律帶出全曲最浪漫的段落。第四樂章以急促的節奏營造出慶典氛圍，中間有許多精彩的銅管樂器合奏，將樂曲的華麗感推向高潮。

One Thousand and One Nights (also known as *The Arabian Nights*) began to circulate widely in Europe at the beginning of the 18th century, and its narrative technique of "story within a story" and the "conte de fées"(fairy tale) content both brought many new stimuli to artists everywhere. In the music world, Carl Maria von WEBER

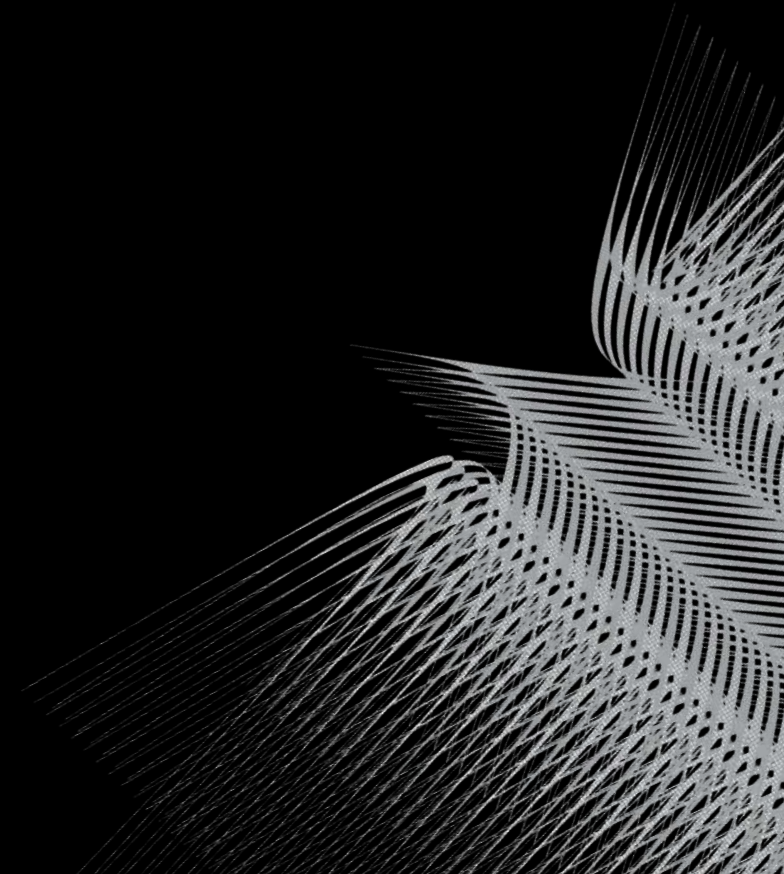
first wrote the opera *Abu Hassan*, and later SCHUMANN's piano piece for teenagers, titled *Scheherazade*, after the narrator of *The Arabian Nights*.

The most famous among all is definitely this symphonic suite, *Scheherazade*, by the Russian composer Nikolai RIMSKY-KORSAKOV. After posthumously finishing his colleague Alexander BORODIN's opera *Prince Igor* in 1887, RIMSKY-KORSAKOV became more interested in oriental stories, and using his own experience as a naval officer, the composer completed this work full of images the following year.

At the beginning of the first movement, you will hear the mighty theme representing the Sultan, and the violin narrative theme representing the heroine. The two themes will run through the whole piece, but they will change slightly each time they appear. For example, at the end of the movement, it can be heard that the tyranny of the Sultan has been mollified by the heroine. The entire movement that follows is depicting sailing at sea, and the bass part continues to play wavy lines with sharp ups and downs, and

with the tremolo and chromatic triplets of the treble instruments, it forms a dynamic sound image.

Since there are three Prince Kalendars in the book, it is not clear which episode the second movement depicts exactly. We only know that he was tired of living in the palace and traveled everywhere as an ascetic. The composer especially uses the bassoon's higher register to narrate all the seeking and traveling. The third movement also has no exact plot reference, but the beautiful and sentimental melody brings out the most romantic part of the whole piece. The fourth movement creates a celebratory atmosphere with a rapid rhythm. There are many brilliant brass ensemble passages in this movement, pushing the magnificence to the pinnacle.



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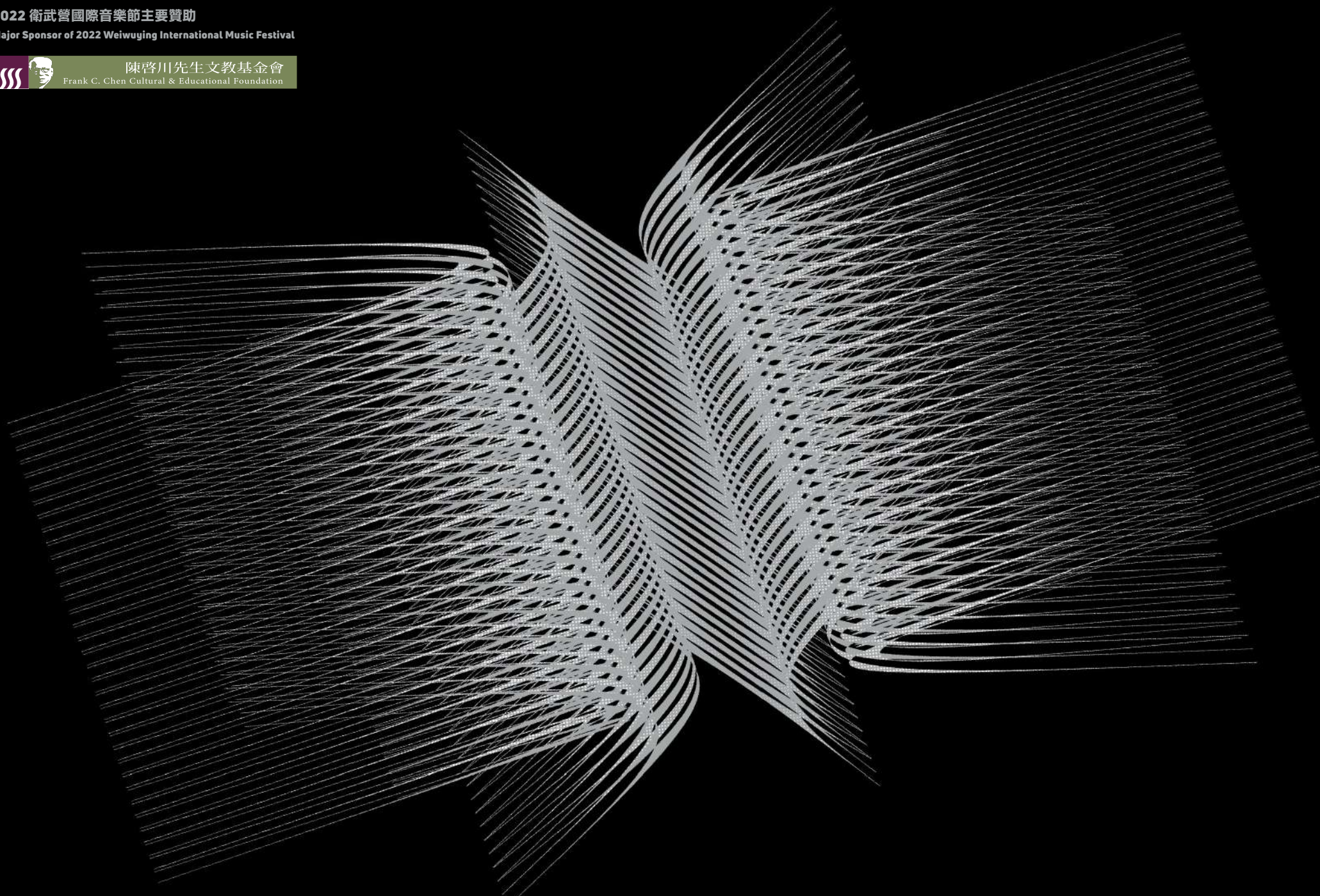
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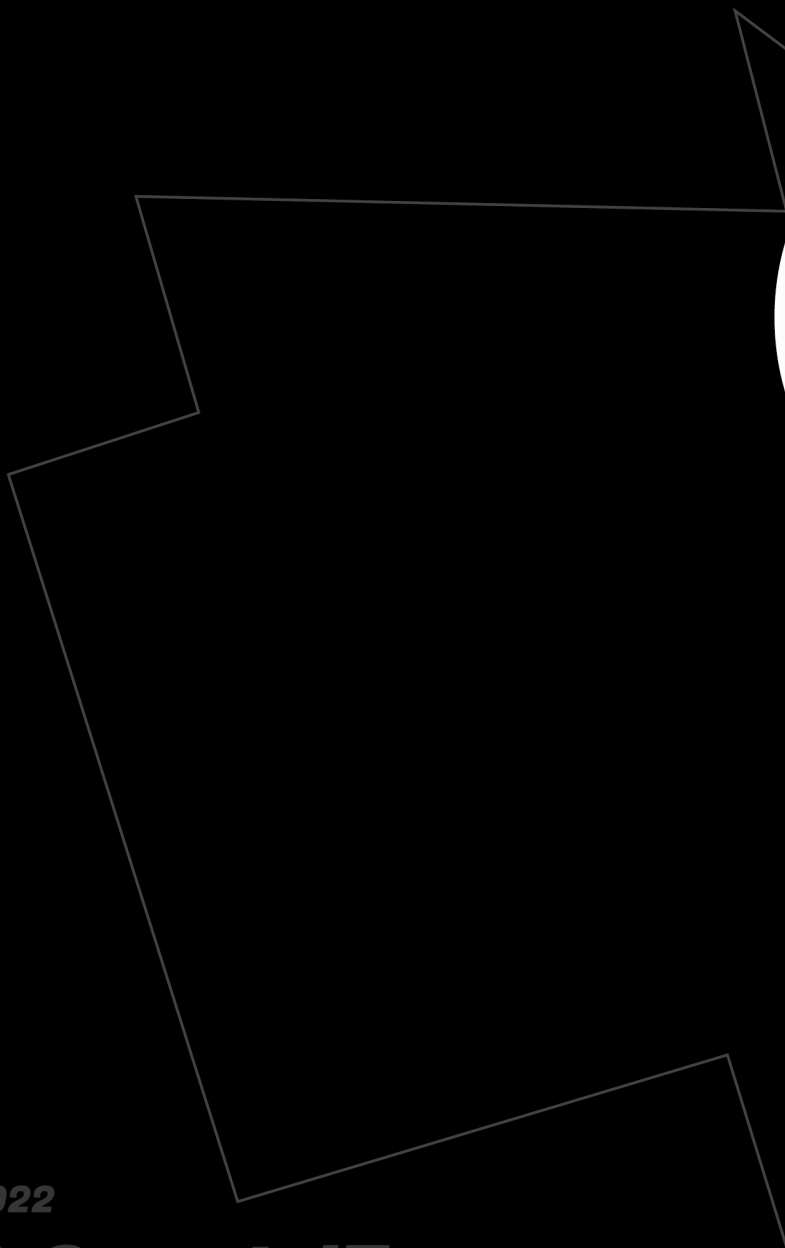
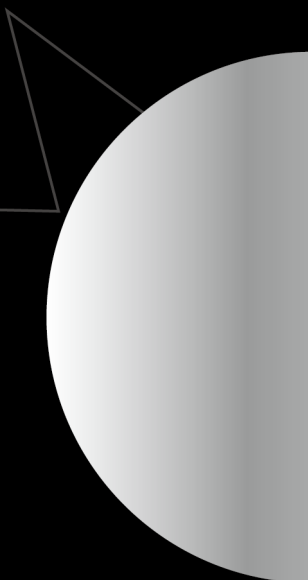
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