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開館時間

Operation Hours

11:00-21:00

服務中心時間（售票）

Service Center (Box Office)


11:00-21:00

快快搜尋，活動訊息不漏接！

For more information

 衛武營國家藝術文化中心

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2021 衛武營 TIFA 當代音樂平台
2021 Weiwuying TIFA Contemporary Music Platform

活動總覽

Program Calendar



《當代大師的極簡世界－ 林佳靜鋼琴獨奏會》

*The Minimalism World of
Contemporary Virtuosos -
Jenny LIN Piano Recital*

4.18 Sun. 14:30

📍表演廳 Recital Hall

●演後座談 Post-talk



柏林新音樂室內樂團 《閱讀音樂》計畫

KNM BERLIN -
Tunings of the World 2.0

4.12 Mon.-4.25 Sun.
11:00-17:00

📍藝術迴廊 Art Gallery

●作曲家面對面 Talk

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《共鳴體》

*Resonance:
Into the Maze*

4.24 Sat. 14:30 / 19:30
4.25 Sun. 11:00 / 14:30

📍戲院 Playhouse

●演前導聆 Pre-talk

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《開幕音樂會》 陳銀淑管絃樂作品專場 × 演後座談

*Opening Concert -
The Orchestral Works
by Unsuk CHIN × Open-talk*

4.17 Sat. 14:30

📍音樂廳 Concert Hall

●演後座談 Open-talk

©Priska Ketterer



《在·不在》

Here and Now

4.24 Sat. 17:00

4.25 Sun. 17:00

📍榕樹廣場西側平台 Banyan Plaza

©KEN Photography

總監的話

Preface by General and Artistic Director

衛武營的舞蹈、馬戲與當代音樂三大平台，扮演著串連國內外專業表演藝術社群的重要角色，2019年首次舉辦的「衛武營 TIFA 當代音樂平台」透過音樂展演、人才培訓、創意實驗與實踐，由多面向破解當代音樂密碼，降低大眾對當代音樂的陌生與恐懼。2020年，諸多表演節目因政府防疫措施而取消，經過了一年，臺灣不但疫情控制卓著，藝文活動也能正常進行，「2021 衛武營 TIFA 當代音樂平台」也回來了。

「2021 衛武營 TIFA 當代音樂平台」的系列節目分布在衛武營五個不同的表演場域，並以「女性」、「亞洲力量」為兩大策展概念。在音樂廳舉行的開幕音樂會，以目前全球樂壇最具代表性與影響力的韓裔旅德作曲家陳銀淑之重要管絃樂作品貫穿全場；在高雄出生、基隆成長、目前定居紐約的鋼琴家林佳靜將在表演廳帶來兩位當代音樂巨人的鋼琴作品。在戲院院登場的是《共鳴體》，由動見體核心藝術家林桂如、聲音裝置藝術家王仲堃和打擊樂團「自由擊」攜手合作，透過機械裝置、燈光、擊樂、肢體等形塑出由聽覺、視覺、觀演關係組成的演出。在榕樹廣場呈現的《在·不在》由三位舞蹈家與四位演奏家共同打造，以「樂舞共生」的本質，讓觀眾零距離感受表演中的「身聲交流」。在藝術迴廊則有 KNM

柏林新音樂室內樂團的《閱讀音樂》計畫放映，包括來自臺灣、德國、阿根廷與墨西哥的六位作曲家參與，他們以錄像規格創作，企圖凸顯當代音樂「以文本替代五線譜」的獨特之處。選擇在藝術迴廊播映，更讓觀眾感受當代音樂在非典型空間的非常規創作方式與結果。

無論是業界人士，或是有點好奇卻又有點恐懼的初來者，我們都誠摯歡迎大家踏出一步，進入「衛武營 TIFA 當代音樂平台」的繽紛世界，在這裡隨著音樂與身體脈動，一起呼吸、一起聆聽。

衛武營國家藝術文化中心藝術總監
簡文彬



Taiwan Dance Platform, Weiwuying Circus Platform, and TIFA Contemporary Music Platform in Weiwuying play an important role in connecting Taiwanese and International professional performing arts communities. Inaugurated in 2019, Weiwuying TIFA Contemporary Music Platform had successfully led the public to understand and overcome the fear of contemporary music through holding a variety of events and activities, including music exhibitions and performances, talent cultivation workshops, creative experiments and practices. In 2020, many art programs were cancelled due to the government's pandemic prevention policies. However, in the past year, Taiwan has exhibited great control of the pandemic, with many art events taking place as planned, including the return of the Weiwuying TIFA Contemporary Music Platform.

The 2021 Weiwuying TIFA Contemporary Music Platform takes place in Weiwuying's five different venues and are based on the two major curation themes of "female" and "Asian strength". The Opening Concert will take place in the Concert Hall, featuring the important orchestral works of German-based Unsuk CHIN, one of the most representative and impactful ethnic-Korean composers globally today. In the Recital Hall, New York-based Jenny LIN, born in Kaohsiung and raised in Keelung, will present the piano works of two leading contemporary composers. In the Playhouse, artist LIN Kueiju from M.O.V.E. Theatre will collaborate with sound installation artist WANG Chung-kun and percussion ensemble Freedom Beat to present *Resonance: Into the Maze*, which combines mechanical devices, lighting, percussion sounds, and body movements

to present a performance consisting of aural and visual experiences as well as interactions between the performers and the audience. *Here and Now* at Banyan Plaza will be presented by three dancers and four instrumentalists and uses the essence of "coexistence of music and dance" to allow the audience to closely observe how body and sound interact. Weiwuying Art Gallery will show a screening of KNM Berlin's *Tunings of the World 2.0*, which involved six composers from Taiwan, Germany, Argentina, and Mexico who used the composition method of video recordings to show the uniqueness of substituting staff with text in contemporary music. The Art Gallery was selected as the location for the screening so as to allow the audience to experience how contemporary music is performed and how it sounds in an uncommon performing space.

Whether you are a professional musician, or a newcomer with a little bit of curiosity and fear, we welcome you to step into the colorful world of Weiwuying TIFA Contemporary Music Platform, where we can breathe and listen together with music and bodily rhythms.

CHIEN Wen-pin
General and Artistic Director

National Kaohsiung Center for the Arts
(Weiwuying)



國際當代樂壇的亞洲女力

Asian Female Power in the International Contemporary Music World

文 / 衛武營 TIFA 當代音樂平台策展人 林芳宜

Written by Weiwuying TIFA Contemporary Music Platform Curator, LIN Fang-yi

「亞洲文化」與「女性」，一向是藝術研究的兩大領域，而亞洲女性作曲家在當代音樂上的成就，亦是國際樂壇的發展脈絡裡，極被注目的一環。從透過西方學院系統的訓練，傳達自身的文化基因，到全球化之後開始回溯母文化的探索與滋養，亞洲女性作曲家在西方龐大的音樂產業網絡中，以獨特的美學和藝術語彙，在一百年的新音樂史上寫下豐富的篇章。

德國音樂學學者狄貝流士 (Ulrich DIBELIUS) 以第二次世界大戰結束的 1945 年作為當代音樂的起始點，以區分大戰前的「現代音樂」(Moderne Musik)，戰爭帶給整個社會結構與人文發展巨大的影響，其中國家之間的交流和人口的遷移，對於藝術發展更帶來推波助瀾的效能。戰後首位名列樂壇的亞洲女性作曲家為來自南韓的朴泳姬 (Younghi Pagh-Paan, 1945-)。一如亞洲許多戰後第一代的藝術家，朴泳姬在首爾大學完成西方音樂學與作曲的完整教育後，獲得德國學術交流總署獎學金 (DAAD)，帶著母文化的美學薰陶，赴歐洲歷練東西方的文化衝擊與最前衛的藝術創作方法。1980 年她在德國

最悠久的現代音樂節——多瑙耳辛根音樂日 (Donauessinger Musiktagen) 發表大型管絃樂作品《Sori》，受到樂壇矚目，並以此開啟作曲家生涯。朴泳姬的作品緊密結合韓國傳統文化的涵養和西方音樂學的嚴謹，從藝術品鑑賞的角度來說，正是能夠窺見創作者美學風格和藝術哲思，同時又禁得起學術分析、具備技術含量的作品，這讓她在幾乎清一色男性作曲家的年代，樹立日後成為典範的基礎。朴泳姬同時也是當代音樂史上，不可忽略的一位教師，多年在德國不來梅音樂院 (Hochschule für Künste Bremen) 任教並在該校創立「新音樂工作坊」(Atelier Neue Musik)，透過作品演練與實踐，培訓新生代創作者與演奏者，同時也多年於最重要的當代音樂人才搖籃——達姆城假日學校 (Darmstädter Ferienkurse) 擔任導師，2020 年她獲頒「柏林藝術大獎」(Großer Berliner Kunstpreis)，是該獎項自 1948 年創立至今唯一亞洲女性。

“Asian culture” and “female” have persisted as two major fields in art studies. Moreover, the achievements of Asian females in contemporary music have received tremendous attention within the developing context of the international music world. From expressing one's cultural inheritance through systematic training in Western schools, to returning to the exploration and nurturing of one's mother culture post-globalization, Asian female composers have, within the colossal network of the Western music industry, created a rich collection of works in 100 years of new music history through their unique aesthetic and artistic vocabularies.

German music scholar Ulrich Dibelius used 1945, the ending year of WWII, as the starting point for contemporary music and the point of differentiation from Moderne Musik (modern music) before WWII. The War brought a huge impact on social structure and cultural development, wherein the interaction and immigration between countries further accelerated artistic development. Korean composer Younghi Pagh-Paan (1945-) was the first renowned Asian female composer post-war. Like many first-generation artists after the war, after completing her study of musicology and composition at Seoul National University, she won the German Academic Exchange Service and carried the aesthetic influence of her mother culture with her as she headed to Europe, where she

learned the cultural impact between East and West and the most avant-garde musical styles. In 1980, she received the attention of the musical world when she presented her large-scale orchestral work *Sori* at Donauessinger Musiktagen, the most long standing modern music festival in Germany, with her composing career thus taking off. Younghi Pagh-Paan's works combine the restraint of traditional Korean culture and the rigorousness of Western music. From the perspective of art-appreciation, one is precisely able to see the artist's aesthetic style and artistic thinking. At the same time, her works withstand academic analysis and are rich in artistic techniques, laying the foundation for her to become a paragon in the later era made up almost exclusively of male composers. Younghi Pagh-Paan is also a prominent teacher in contemporary music history. She has taught for many years at Hochschule für Künste Bremen in Germany, where she created the contemporary music workshop Atelier Neue Musik, which cultivates new composers and performers through the practice and actualization of works. She was also a long-time mentor at Darmstädter Ferienkurse, the most important spot for the cultivation of contemporary music talents. In 2020, she was awarded Großer Berliner Kunstpreis (Berlin Art Prize) and is the only Asian woman to receive the award since the award's establishment in 1948.



© 攝影：陳又雄

繼朴泳姬之後，來自中國的陳怡（CHEN Yi, 1953-）為中國文化大革命之後第一批得以接受大學教育的音樂家，她與中央音樂院的同班同學譚盾（TAN Dun, 1957-）、郭文景（GUO Wen-jing, 1956-）、陳其綱（CHEN Qi-gang, 1951-）等人被稱為「中國第五代作曲家」，都在文革期間歷經「知青下鄉」並擁有豐富的民族音樂采風經驗。第五代作曲家在完成國內教育後，大部分前往美國與歐洲，接收西方前衛音樂的創作訓練，而他們所帶來的中國元素與中國絲竹樂器，為西方樂壇帶來一股風潮。陳怡於1986年前往美國，拜在周文中（CHOU Wen-chung）門下，作為第五代曲家在西方國家發展的唯一女性，她不似譚盾等人在作品中大量引用民樂，而是承襲周文中以西方前衛技法探究中國美學的發展路線，加上陳怡自幼學習小提琴，西樂基礎和樂團經驗深厚，讓她的作品無論是在技法或架構格局上，都能呈現更高的藝術性。陳怡於2006以作品《四季》獲頒普立茲音樂獎（Pulitzer Prize for Music），是首位獲得此獎項的亞裔作曲家。

戰後第一代的藝術家背靠傳統、面向前衛、大破大立，無論是西方音樂的傳統或是母文化傳統，都不難在其作品中窺見，而第二代藝術家則乘著全球化的風潮與隨著科技而來的多媒材，開啟百家齊鳴的世代，

其中最具代表性的人物當屬來自韓國的陳銀淑（Unsuik CHIN, 1961-）和來自日本的向井山朋子（Tomoko MUKAIYAMA, 1963-）。陳銀淑先於首爾大學主修作曲，極早即獲得國際獎項，後取得德國學術交流總署獎學金前往德國深造。1985年1988年師從李蓋悌（György LIGETI）期間，她並無繼續參賽和正式發表作品，而是潛心解構僵化的後音列技法，在理論與美學實踐之間，找到自己的音樂語彙。這個蛻變過程，常見於來自理論先行於創意表達的國家——通常也是非西方古典音樂的主流國家，而這也正是學習一種「外來文化」藝術創作方法的必經過程。陳銀淑的作品並不特別標榜亞洲素材，亦不強調文化根源，而是以精湛的創作技法實踐聲響藝術。陳銀淑的作曲家生涯發展緊密連結當代音樂的產業網絡，是現今當代樂壇最活躍、也最受矚目的亞洲女性作曲家。

In succession to Pagh-Paan, Chinese composer CHEN Yi (1953-) was among the first generation to be able to attend university after the Cultural Revolution. She, together with her classmates at Central Conservatory of Music, TAN Dun (1957-), GUO Wen-jing (1956-), and CHEN Qi-gang (1951-), were named by the people as the "5th generation composers of China"; they all experienced the "sent-down educated youth" program and had rich experiences in ethnomusicology. Composers of the 5th generation usually go to the US or Europe after completing education in China to learn the avant-garde style of Western music, where the Chinese musical elements and Chinese traditional instruments that they bring along also became a trend in the Western music world. CHEN Yi went to the US in 1986, where she studied with CHOU Wen-chung. As the only female among the 5th generation composers, CHOU did not incorporate large amounts of Chinese folk music in her works like TAN Dun, but instead inherited CHOU Wen-chung's development path of using Western avant-garde techniques to explore Chinese aesthetics. CHEN Yi also started playing the violin at a young age and thus had a solid foundation in Western music as well as abundant experience playing in the orchestra. Therefore, her works demonstrate a sublime level of artistry in terms of techniques and structures. CHEN Yi was awarded the 2006 Pulitzer Prize for Music with *Si Ji* and was the first Asian composer to win this award.

The first post-war generation was rooted in tradition and progressed towards the avant-garde and breaking the norm; thus, one sees both Western musical traditions and traditions of the composers' own countries in their works. Meanwhile the second

generation, with globalization and the multimedia brought about by technological advancements, initiated an era where many schools of thoughts prospered. The most representative among these composers were Unsuik CHIN (1961-) and Tomoko MUKAIYAMA(1963-). Unsuik CHIN majored in composition in Seoul National University and was awarded an international award at an early age. She later received the German Academic Exchange Service to study in Germany. While studying with György LIGETI from 1985 to 1988, she did not participate in any competitions or premier any works; instead, she committed herself to deconstructing post serial techniques that had already become rigid, and through a balance of theory and aesthetic practice, finding her own musical language. Such a metamorphosis is often seen in countries where theory comes before creative expression, which are usually not the mainstream countries that come to mind when one thinks of Western classical music. This is also a necessary process for learning the composition methods of a foreign culture. Unsuik CHIN's works do not specifically feature Asian elements or cultural origins; instead, sound art is demonstrated through the use of virtuosic composing techniques. The development of Unsuik CHIN's composition career is closely tied with the network of the contemporary music industry, and she is the most active and prominent Asian female composer in today's contemporary music world.

相較於陳銀淑，以演奏當代音樂崛起歐洲樂壇的鋼琴家向井山朋子，嚴格說來並不在作曲家之列，然而多年來，她融合演奏、視覺藝術、劇場藝術與行為藝術的跨域製作，無論是創意、藝術性或數量、製作規模，放眼國際樂壇，鮮少音樂家能夠與之比擬。向井山朋子的作品無疑完全展現「國際公民」的特點：不以國界自限、不以文化特色為訴求，而是直取各藝術領域的本質，並扣緊各類藝術的當代脈動。

同樣來自日本的望月京 (Misato MOCHIZUKI, 1969-) 屬於接收全球化隨之而來的大量文化資源、同時也開始回望母文化相貌的世代。她在東京大學取得碩士學位後，前往巴黎深造，承襲了法國當代音樂的聲響色彩與東方的美學哲思，因此在她的作品中，可看到西方的精準和東方的自由並存。這種反應全球人文發展的特質，一直延續至今，相較於獲得主流國家的認可，新世代的亞洲作曲家更追求自我的表達和個人風格。來自中國的王穎 (WANG Ying, 1976-) 和杜韻 (DU Yun, 1977-) 同樣畢業於上海音樂院，王穎前往德國、杜韻則選擇美國，兩人朝截然不同的美學風格發展，卻都不再乘載亞洲文化的傳承包袱。王穎結合德法當代音樂的優點、掌握西方樂器、絲竹樂器、電聲與多媒材，兼具嚴謹結構和聲響創意的作品，不刻意鋪排設計屬於中國或亞洲的傳統，但來自傳統的美學語彙卻也不時顯露在作品的脈絡中。杜韻則將一位藝術家的國際性發揮得淋漓盡致，並在高度國際化的同時，直面非主流文化的發展議題。杜韻可謂最不設限的創

作者、表演者與策展人，作品風格涵蓋嘻哈、戲曲、古典和流行，透過策展與製作，她開啟一個新世代——不再以外來者角度，融入歐美音樂產業與網絡，而是以個人的藝術實踐，在縝密的既有產業結構中，建立新的社交與發展網絡，進而站在世界的高度探索自身的文化淵源。杜韻的多功發展讓她成為第二位普立茲音樂獎的亞洲女性藝術家。

亞洲女性作曲家的數量並不少，然而即使當代音樂是極小眾的藝術，創作者仍無法自外於社會連結，綜觀這幾位作曲家的職涯發展，不難發現創作與社交網絡是相輔相成的，她們都是在亞洲完成大學教育、成年後才移居歐洲繼續深造，對她們而言，難以克服的從來不是創作技法的學習和演練，而是由主流國家和男性掌握多數發語權的產業暨社交結構。她們目前各居一方，作品在全球不間斷被演出，同時也持續書寫音樂史中，屬於亞洲女性的章節。

Compared to Unsuk CHIN, Tomoko MUKAIYAMA, a pianist who emerged in the European music world as a contemporary music performer, is not a composer strictly speaking. However, she has participated in interdisciplinary projects that combine music performance, visual art, theater art and the behavioral art for many years. In the international music world, few musicians can compete with her in regards to creativity, artistry, and numbers and scales of creation. Tomoko MUKAIYAMA's works fully demonstrate the characteristics of what it means to be an international citizen: free of self-imposed national boundaries and the seeking of cultural characteristics; instead, she directly touches upon the core of each art field and closely follows their modern developments.

Also from Japan, Misato MOCHIZUKI (1969-) belongs to the generation that began looking back at one's mother culture after receiving huge amounts of cultural resources due to globalization. After receiving her master's degree from University of Tokyo, she continued her studies in Paris, inheriting both French contemporary acoustic colors and Eastern aesthetic thinking. Therefore, in her works one sees both the precision of the West and the freedom of the East. Such a quality that reflects the global cultural development has continued to today. Compared to gaining recognition from mainstream countries, Asian composers of the new generation focus more on self-expression and the development of their own styles. Chinese composers WANG Ying (1976-) and DU Yun (1977) both graduated from the Shanghai Conservatory of Music, after which WANG Ying went to Germany and DU Yun went to the US. Though they undertook drastically different paths of aesthetic development, neither continued to undertake the burden of passing on the Asian culture. WANG Ying combines the merits of German and French contemporary music with Western instruments, traditional Chinese instruments, electronics, and

multimedia, creating works with precise structures and acoustic creativity. She does not intentionally exhibit Chinese or Asian traditions, but the Chinese traditional aesthetic language does occasionally present itself in her works. DU Yun, on the other hand, brings the internationality of an artist into full play; and amidst a high-degree of internationalization, she also directly addresses the development topics of non-mainstream culture. DU Yun can be said to be the artist, performer, and curator with the least boundaries, with her works including the styles of hip-hop, Chinese dramas, Western classical music, and pop music. Through curating for and producing projects, she opened a new era where one no longer incorporates the European/American music industry and network as an outsider; instead, the actualization of one's own art is used to establish a new social and development network within the closely knitted structure of the music industry, which is further used to explore one's own cultural context from a global perspective. DU Yun's multi-functional development allowed her to become the second Asian female artist to win the Pulitzer Prize for Music.

Although Asian female composers are not small in number, it is still hard for them to connect with society despite contemporary music being a non-mainstream art form. From the career development of the above composers, we can see how work creation and social network are closely related. They all continued their studies in Europe and the US after coming of age and completing college education in Asia. For them, the real challenge does not lie in learning new composition techniques and practices, but in the industrial and social structure whose speaking rights are predominantly controlled by mainstream countries and males. They have each built their own reputations and statuses, and as their works continue to be performed around the world, they continue to write new chapters for the Asian female in music history.

當代音樂大解密—— 由三個關鍵字看當代音樂發展

Looking at the Development of Contemporary Music Through Three Keywords

文 / 周昭均 (巴黎第八大學音樂學博士)
Written by CHOU Chao-chiun (Ph.D. in Musicology from University of Paris VIII)

「當代音樂」(Contemporary music) 往往被與複雜難懂、難聽劃上等號，令人卻步。不過，若以 1945 年作為當代音樂之始 (二十世紀初至 1945 年間的作品則歸為「現代音樂」)，在近八十年且仍在發生的歷史中，雖曾有較主流的趨勢 (如二戰後的序列主義)，但各種不同潮流、「主義」或「樂派」同時並存或相繼發展。因此，當代音樂無法以單一音樂風格或美學來界定。然而，我們或許能以幾個關鍵詞簡單地一窺究竟。

「斷裂」

音樂史的斷代總難脫武斷之嫌，不過，以 1945 年作為當代音樂的起點，也凸顯了西方，特別是歐洲，在經歷納粹浩劫後重新開始的迫切性。與現代音樂作品相較，二戰後的許多音樂作品 (特別是戰後第一代作曲家的作品) 展現了與過去西方音樂更明顯或刻意的「斷裂」。在形式上，探索機

遇與各種開放形式；在音樂時間上，出現高度非連續性、垂直沈浸等多樣的時間感。在器樂或聲樂寫作上，不再受限於傳統的演唱奏方式，開拓新的技法與聲音效果，抑或更直接運用演奏者的身體。

「聲音」

而當代音樂中一項關鍵或根本的斷裂，在於音樂中「聲音」地位的改變。法國音樂學家索羅摩斯 (M. SOLOMOS) 在著作《從音樂到聲音》中便指出，二十世紀音樂經歷了範式 (paradigm) 的改變，由以音 (調) 為中心轉變為以聲音為中心。他更認為「非調性」一詞只對應了二十世紀音樂破壞過去的潛能，聚焦於聲音則是其建設性的一面，甚至能斷定這種改變會與十七世紀調性音樂的確立同樣具奠基性。的確，在二十世紀初音色旋律、噪音藝術開啟了翻轉音高 / 音色、樂音 / 噪音關係的概念後，1945 年後，作曲家對音色或聲響有了

For many people, contemporary music is often equated with complexity, incomprehensibility, and a general unpleasantness that is difficult to accept. However, if we use 1945 as the contemporary music's starting point (works composed from the early 20th century to 1945 are categorized as "modern music"), in the almost 80 years up to now, although there have been considerably mainstream trends (such as serialism after WWII), various movements—"isms", or musical schools, have continued to coexist or come into being after one another. Therefore, contemporary music cannot be defined by a single musical style or aesthetic school. That said, we can still create a rough context through a few keywords.

Break

Though the divides in music history are often subject to dogmatism, the use of 1945 as contemporary music's starting point accentuates the urgency in the West, especially in Europe, to start anew after the Nazi catastrophe. Compared to contemporary musical works, many musical works after WWII (especially the works of composers of the first post-war

generation) exhibited a more prominent and intentional "break" from the Western music of the past. In terms of form, they explored chance music and open arrangements, and in terms of musical time, discontinuous and vertical-immersive senses of time were devised. Instrumental and vocal music broke from traditional ways of playing, and new techniques and sound effects were developed. Perhaps more directly, performers' bodies were even used as instruments.

Sound

In contemporary music, an essential and fundamental "break" is the change in designation of "sound" in music. French musicologist M. Solomos indicates in *From Music to Sound* that 20th century music underwent a paradigm change where the focal point shifted from tone(key) to sound. He believes that "atonality" only reflects the potential of 20th century music for destroying past customs, with a constructive side of it being the focus on sound, even surmising that such a change is as foundational as the establishment of tonal music in the 17th century. Indeed, after tone melodies and noise arts in the early

更系統性的認識、思考和探索，「聲音」取代「音高」成為許多作品的發展主體或結構基礎。而伴隨著對聲音的重視與認識，聲音的空間性或空間化也成為當代音樂創作的重要議題。

「科技」

促成上述範式轉變的一項重要因素，是二十世紀聲音相關科技的發展。1940年代後，新的儀器與分析技術使我們更了解聲音的動態性質，影響了作曲家對音樂結構的思考。而如果模仿器樂或人聲是電子音樂發展初期的重點之一，從磁帶操控、類比或數位合成製造的新聲響，也反過來成為作曲家創作器樂時的參考。而時至今日，互動裝置、虛擬實境等最新科技在當代音樂中的運用，更將進一步改變甚至顛覆我們熟悉的創作、演出與聆聽經驗。

以上三個關鍵詞當然無法包含當代音樂的全貌，但卻揭示了當代音樂必要與迷人之處：

豐富與擴大我們的感知經驗，而越來越普遍的跨域合作也反映了這一點。然而，如何運用新科技與跨域合作，將其整合為真正的藝術表現形式或形成真正的新音樂語言，是藝術家必須思索的重要課題。而對聽眾來說，新的聲響、曲式、時間結構、科技運用等確實帶來了聆聽時的挑戰，然而「心懷恐懼者，一切皆噪音。」我們可以先拋除「當代音樂＝複雜難懂」的刻板印象，打開耳朵，細聽新聲響的各種型態，進而感受作曲家如何組織這些聲音，來達成美學目標。

20th century triggered the overturning of the pitch/tone quality and music/noise hierarchies, after 1945, composers had a more systematic understanding, thinking, and exploration of tone quality and sounds in general. “Pitch” was substituted by “sound” as the main subject or foundational structure in many works. Additionally, as composers have continued to put more emphasis on and learn more about sounds, the spatial quality or spatialization of sounds have also become important topics in contemporary music.

Technology

An important factor that induced the aforementioned paradigm change was the development of sound technology in the 20th century. After the 1940s, new equipment and analysis technology allowed us to understand the dynamic quality of sounds, affecting the way composers viewed musical structures. And if imitating the sound of instruments or the human voice was an important part in the early stage of electronic music, new sounds created from the manipulation and analog of magnetic tapes or digital synthesis have in turn become references for composers in instrument writing. Today, the use of

state-of-the-art interactive devices and virtual reality technology in contemporary music will further change, or even overturn the works, performances, and listening experiences that are familiar to us.

Without any doubt, the above three keywords cannot present a comprehensive view of contemporary music. But they do show the necessity and fascination of contemporary music: to enrich and expand our sensual experiences, with the increasing number of cross-over collaborations also echoing such a position. Thus, how to use and integrate new technology and cross-over collaborations to create real art forms or new musical languages is an issue that requires important consideration from artists. For the audience, new sounds, forms, time structures, and technology uses, etc, do pose aural challenges—after all, “everything sounds like noise when one is scared of the new.” Let us put aside the stereotype that contemporary music equates to “complexity and incomprehensibility”, open our ears, and listen attentively to the various forms of new sounds; in so doing, we may be able to feel how composers put together these sounds to achieve aesthetic goals.

《開幕音樂會》 陳銀淑管絃樂作品專場 × 演後座談

Opening Concert -
The Orchestral Works by Unsuk CHIN × Open-talk



4.17 Sat. 14:30

📍 音樂廳 Concert Hall

演出全長約 75 分鐘，無中場休息
Duration is 75 mins without intermission.

演後座談 Open-talk

4.17 Sat. 16:00-17:00

音樂廳 1 樓大廳
Concert Hall Lobby

合作夥伴：高雄春天藝術節
Partner: Kaohsiung Spring Arts Festival

© Priska Ketterer

2021 衛武營當代音樂平台邀請當前國際樂壇最具代表性的亞洲女性作曲家陳銀淑，作為駐節作曲家，本場演出由衛武營藝術總監簡文彬、鋼琴家林佳靜與高雄市交響樂團，演出陳銀淑管絃樂作品專場。

這場創作年代跨越二十多年的作品展演，從 1996 年展露純熟管絃樂技法的鋼琴協奏曲，到 2019 年由北德廣播交響樂團委託創作的《卷首》，不僅能夠聽到作曲家創作脈絡的演進，更能一覽陳銀淑以一位亞洲女性作曲家在當代音樂主戰場的歐洲崛起，從崛起到屹立不搖的藝術深度。

音樂會後將由衛武營藝術總監簡文彬邀請陳銀淑進行對談，從兩人相似的人文背景和專業養成，探討亞洲 DNA 在國際樂壇、尤其是當代音樂領域中的優勢與劣勢，同時更進一步從人才培育、場館機制等面向，提出兩人對當代音樂現況與下一個世代的觀察。

演出曲目

- 歌劇《愛麗絲夢遊仙境》第五景前奏曲
- 鋼琴協奏曲
- 《卷首》管絃樂曲（亞洲首演）
- 《人型》給管絃樂團的生動音畫（亞洲首演）
 - I. 〈音樂盒 - 噩夢〉
 - II. 〈睡魔與孩童〉
 - III. 〈發條女孩之舞〉
 - IV. 〈被盜的眼睛〉

The 2021 Weiwuying TIFA Contemporary Music Platform will be presenting internationally-renowned composer Unsuk CHIN as the resident composer. Artistic Director CHIEN Wen-pin will be leading KSO in staging the Taiwan premiere of Unsuk CHIN's orchestra concert. Pianist Jenny LIN will perform Unsuk CHIN's Piano Concerto as a soloist.

The program includes works that span across two decades that not only manifest the musician's creative context but also provide a viewpoint into CHIN's status as a female Asian composer in Europe, the arena for contemporary music.

After the concert, Artistic Director CHIEN Wen-pin will invite Unsuk CHIN for an Open-talk for the audiences. The two artists will explore the advantages of the Asian DNA in the international music stage, especially its advantages and disadvantages in contemporary music, from their similar cultural and professional backgrounds. Furthermore, the two speakers will share ideas on contemporary music, the responsibility of venues, and education.

Program

- Alice in Wonderland - Prelude to Scene V
- Piano Concerto
- Frontispiece for Orchestra (Asia Premiere)
- Mannequin - Tableaux vivants for orchestra (Asia Premiere)
 - I. Music Box - Fever Dream
 - II. Sandman and Child
 - III. Dance of the Clockwork Girl
 - IV. The Stolen Eyes

指揮：簡文彬 | 鋼琴：林佳靜 | 樂團：高雄市交響樂團
Conductor: CHIEN Wen-pin | Piano: Jenny LIN
Orchestra: Kaohsiung Symphony Orchestra



更多節目資訊
For More Information

作曲家簡介 Composer Biography

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，包含1985年荷蘭葛第姆斯作曲獎、2004年格文美爾作曲獎（以小提琴協奏曲奪下該獎項）、2005年荷貝格獎、2010年摩納哥皮埃爾王子基金會音樂作曲獎、2012年韓國湖岩獎、2017年西貝流士獎、2018年克拉維斯獎、2019年巴赫獎，以及2021年丹麥森寧音樂獎。她的音樂也吸引了許多國際級指揮大師的矚目，其中包括賽門·拉圖爵士、埃薩·佩卡·薩洛寧、長野健、古斯塔沃·杜達美、艾倫·吉伯特、鄭明勳、蘇珊娜·麥爾基、大衛·羅伯森、尤卡·佩卡·薩拉斯特，以及漢努·林圖、彼得·于特福許、喬治·班傑明和弗朗索瓦·澤維爾·羅斯。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、紐約愛樂、愛樂管絃樂團、阿姆斯特丹皇家大會堂管絃樂團、芝加哥交響樂團、萊比錫布商大廈管絃樂團、倫敦愛樂樂團、洛杉磯愛樂樂團、BBC交響樂團、波士頓交響樂團、法國廣播交響樂團、皇家斯德哥爾摩愛樂樂

團，以及東京交響樂團等等。她也曾在不同音樂節或樂團擔任駐場或駐團作曲家，前者如瑞士琉森音樂節、巴黎秋季藝術節、BBC交響樂團舉辦的沉浸式音樂節，而後者則如北德廣播交響樂團、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，並由此揭開了慕尼黑歌劇節的序幕。該作品隨後以DVD和藍光形式發行，如德意志唱片公司、凱羅斯唱片和艾納列克塔公司等歐美唱片廠牌，也紛紛推出其個人作品精選專輯。此外，陳銀淑同時也以音樂策展人的身分活躍於樂壇。於2006年至2017年間，她在首爾愛樂樂團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絃樂團「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。

其作品目前均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, so far receiving the 1985 Gaudeamus Award, the 2004 Grawemeyer Award for Music Composition for her Violin Concerto, the 2005 Arnold Schoenberg Prize, the 2010 Prince Pierre Foundation Music Award, the 2012 Ho-Am Prize, the 2017 Wihuri Sibelius Prize, the 2018 Kravis Prize, the 2019 Bach-Preis and the 2021 Léonie Sonning Music Prize. Her music has attracted the attention of international conductors including Sir Simon RATTLE, Esa-Pekka SALONEN, Kent NAGANO, Gustavo DUDAMEL, Alan GILBERT, Myung-Whun CHUNG, Susanna Mälkki, David ROBERTSON, Jukka-Pekka SARASTE, Hannu LINTU, Peter Eötvös, George BENJAMIN and François-Xavier ROTH. Regularly commissioned by leading performing organisations around the world, her music has been performed by orchestras such as the Berlin Philharmonic, New York Philharmonic, Philharmonia Orchestra, Concertgebouw, Chicago Symphony Orchestra, Leipzig Gewandhaus, London Philharmonic Orchestra, Los Angeles Philharmonic Orchestra, BBC Symphony Orchestra, Boston Symphony Orchestra, Orchestre Philharmonique de Radio France, Royal Stockholm Philharmonic, and the Tokyo Symphony, among others. She has been Composer-in-Residence of the Lucerne

Festival, the NDR Elbphilharmonie Orchestra, the Deutsches Symphonie-Orchester Berlin, the Festival d'Automne, 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, and it was subsequently released on DVD and Blu-Ray. Portrait CDs of CHIN's music have appeared on Deutsche Grammophon, Kairos and Analekta. 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.



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。

2018 年 10 月「衛武營國家藝術文化中心」正式啟用後，成為該場館首任藝術總監。

General and Artistic Director of the National Kaohsiung Center for the Arts (Weiwuying), CHIEN Wen-pin 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 “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.

Also, he was the first-ever General and Artist Director after the National Kaohsiung Center for the Art (Weiwuying) opened on October 2018.

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，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，古典與跨界同時是樂團發展的主軸，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」。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；近十年來，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；2018年底，參與衛武營國家文化藝術中心的啟用典禮演出，未來在這座音樂廳中，高雄市交響樂團將扮演更多重要的角色。

在國際舞臺上，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 you.
A young orchestra which marches on steadily

It is an asset for a city to have an orchestra of its own. Young and energetic, the Kaohsiung Symphony Orchestra (KSO) invites world-class conductors and masters for collaboration and challenges itself by staging performances of diversified styles. The development of the orchestra focuses on both classical and crossover genres; it has not only created increasingly more high quality musical miscellanies for music enthusiasts but also planted numerous seeds for music appreciation and performance, contributing to the innovation of classical music.

The Kaohsiung Symphony Orchestra was founded in 1981. It was merged with the Kaohsiung Chinese Orchestra in 2009 as "Kaohsiung Philharmonic Culture and Arts Foundation". Since 2009, the KSO has made

considerable contribution in the Kaohsiung Spring Arts Festival, successfully promoting its grassland concerts. In the last decade, the KSO has collaborated with renowned local and international artists and music groups and staged numerous concert series. The end of 2018 marked the grand opening of the National Kaohsiung Center for the Arts (Weiwuying), where the KSO participated in the center's inauguration. KSO wishes to continue playing an important role in the center's concert hall.

The KSO has been invited to perform on international stages regularly. Reaching beyond city and country borders, the KSO advances steadily with the self-development goal of becoming an internationally acclaimed orchestra.

高雄市交響樂團名錄

Kaohsiung Symphony Orchestra Members

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

執行長 CEO

朱宏昌 CHU Hung-chang

駐團指揮 RESIDENT 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

郭洹佐 KUO Huan-tso

蔡宗言 TSAI Tsung-yen

范翔硯 FAN Hsiang-yen

黃郁盛 HUANG Yu-sheng

熊書宜 HSIUNG Shu-i

陳冠甫 CHEN Guan-fu

▲郭承嫻 KUO Cheng-shan

▲陳楷薇 CHEN Kai-wei

▲蘭馨 LAN Shin

第二小提琴 SECOND VIOLIN

○陳思圻 CHEN Szu-chi

蕭曼林 HSIAO Man-lin

張瓊紋 CHANG Chiung-wen

黃俊翰 TOMAS KARL Daniel

陳麗薰 CHEN Li-hsun

葉家銘 YEH Chia-ming

陳人瑋 CHEN Jen-wei

▲游傑安 YU Chieh-an

▲侯啟琳 HOU Qi-lin

▲林麥麥 LIN Mai-mai

▲劉寧昀 LIU Ning-yun

▲林靖偉 LIN Ching-wei

中提琴 VIOLA

○蕭寶羚 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

▲林宜蓓 LIN Yi-pei

▲鄭農樺 CHENG Nung-hua

▲林輝均 LIN Yeh-chun

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

▲陳妍蓉 CHEN Yen-jung

▲許婉柔 HSU Wan-jou

▲陳沛瑋 CHEN Pei-cheng

▲陳普欣 CHEN Pu-Shin

▲黃展鴻 HUANG Chan-hung

▲黃譯漫 HUANG Yi-man

低音提琴 DOUBLE BASS

○阮晉志 JUAN Chin-chih

趙紋孜 CHAO Wen-tzu

曾兆場 TSENG Chao-yang

汪育萱 WANG Yu-shuan

▲周云捷 CHOU Yun-chieh

▲王陽琳 WANG Yang-lin

▲邱宇君 CHIU Yu-chun

▲邱筑渝 CHIU Chu-yu

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

▲翁悠芳 WENG Yu-fang

單簧管 CLARINET

○莊維霖 CHUANG Wei-lin

韓健峰 HAN Chien-feng

▲林育謙 LIN Yu-chien

低音管 BASSOON

○劉君儀 LIU Chun-yi

鄭斐文 CHENG Fei-wen

▲施孟昕 SHIH Meng-shin

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

▲黃意茹 HUANG Yi-ru

小號 TRUMPET

○唐大衛 ARGENTA David Melchior

陳鏡元 CHEN Ching-yuan

陳亭安 CHEN Ting-an

▲蘇俊維 SU Chun-wei

長號 TROMBONE

○田智升 TIEN Chih-sheng

鄭詔駿 CHENG Chao-chun

▲劉亦倫 LIU I-lun

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

▲顏宛揚 YEN Wan-yang

▲顏婉清 YEN Wan-ching

▲呂冷 LU Ling

豎琴 HARP

管伊文 KUANG Yi-wen

曼陀林 MANDOLIN

▲黃剛毅 HUANG Kang-yi

鋼琴 PIANO

▲吳詔欣 WU Ya-hsin

鋼片琴 CELESTA

▲曹銘倉 TSAUR Ming-tsang

手風琴 ACCORDION

▲蔡偉靖 TSAI Wei-ching

樂曲解說 Program Notes

歌劇《愛麗絲夢遊仙境》 第五景前奏曲

Alice in Wonderland - Prelude to Scene V

作曲 / 陳銀淑
Composer / Unsuk CHIN

陳銀淑的歌劇《愛麗絲夢遊仙境》，2007年在巴伐利亞國立歌劇院首演，是少數改編路易斯·卡羅（Lewis CARROLL）經典小說的音樂作品。作曲家透過音樂讓更多人懂得欣賞愛麗絲這個極富藝術性的傑作，其複雜程度遠超過兒童讀物的水平，並同時被其他許多藝術家、科學家及讀者們咀嚼品味著。故事的小主人公，愛麗絲，在充滿著奇異動植物的世界展開冒險。這個世界有著千奇百怪的邏輯，雖不是稀奇的題材，但作者卻是用特別現代及前瞻性的手法著筆。

第五景對應書中「瘋狂下午茶」的章節，其管絃樂演奏的前奏曲長約五分鐘。愛麗絲為下午茶會的坐上賓，三個古怪角色：三月兔、帽子先生及睡鼠（大多時間都是睡著的）不停詢問著愛麗絲荒唐又無解的謎

語。帽子先生告訴愛麗絲，他們之所以整天都喝茶，因為「時間」懲罰他並永遠定格在下午六點（英國傳統的下午茶時間）。而此曲以超現實主義手法混合著不同音樂風格，呼應卡羅故事中像夢一樣的顛倒世界。

作曲家曾如此解釋自己與卡羅的連結：「夢的存在感超越任何日常的實體經驗，違背物理法則地與另一個世界相遇。夢之複雜，有時只能在醒後留下片段回憶，試圖講述則聽起來像是胡言亂語，因為語言本身受限於現實中的邏輯。這是卡羅書中所表達的主旨，我在成年後發現此書，才完全領悟其中奧義並內化到作品中。」

Unsuk CHIN's opera *Alice in Wonderland*, premiered at the Bavarian State Opera in 2007, is one of the surprisingly few musical adaptations of Lewis CARROLL's classic. With this, the composer joined the long line of artists, scientists, and other readers who learned to appreciate Lewis CARROLL's Alice as a complex artistic creation that has far exceeded its original function as a piece of children literature. The heroine, little Alice, experiences many adventures in a realm in the world of animals and plants with a strange logic of its own - not an uncommon topic in the literature but handled in a very modern and pioneering way.

The five-minute-long Prelude to Scene V, for orchestra, is an offspring of the opera, preceding a scene that relates to a chapter named "A Mad Tea-Party". Alice is a guest at a "mad" tea-drinking session, where three eccentric characters - a March Hare, the Hatter, and a Dormouse, who is asleep most of the time - keep asking Alice absurd, unanswerable riddles. The Hatter tells Alice

that they have tea all day because Time has punished him by always standing still at 6 pm (traditional English evening meal tea-time). The music reflects the upside-down world of this scene and the dream-like world of Lewis Carroll by juxtaposing different musical gestures and styles in a surrealist manner.

The composer has explained her affinity with CARROLL as follows: "The visions of my dreams represent a far more existential level of experience than anything I have known in my everyday life. For me, dreams are an encounter with another world, in which utterly different physical laws prevail. Sometimes a dream is so complex that only a vague memory of it remains as soon as you wake up. When you try to describe such a complex dream-state in words, the result is inevitably what we call "nonsense", because our language is subject to a very different type of logic. These are central themes also in CARROLL's books, and I was completely absorbed when I first discovered CARROLL's 'Alice' books, as an adult rather than a child".

樂曲解說 Program Notes

《鋼琴協奏曲》

Piano Concerto

作曲 / 陳銀淑
Composer / Unsuk CHIN

此作品是繼我最初的三首鋼琴練習曲之後，再次以鋼琴為主角的重要創作。從四歲起我便迷上了這個樂器，我所接觸每個不同時代的鋼琴作品風格，從史卡拉第至今，全部精髓都反映在此創作中。在這裡我特別想強調鋼琴所帶來的活力、動感，及高度的演奏技巧，簡而言之，就是鋼琴生動有趣的那一面。在浪漫主義傳統上，樂團通常都僅是獨奏的陪襯，但在這個作品裡，每個樂團聲部都有自己重要的表現。

四個樂章都有其鮮明的特色，且有一個共同特徵；就是架構上並非預設好的。每個樂章都是從一個相同的最小單元自發發展而成，運用簡單的規則產生了高度複雜且不可預測的結果。

第一樂章為作品的序幕。開頭為四個由三和弦組成的動機，像是拼圖謎題般，幾何似地組在一起。這些段落被遠處的聲響打斷，隨著遠處音量俱增，重要性也隨之增加。這些不同層次的聲音各有不同的節奏形狀。樂章結尾時，先前由打擊樂器帶入的節奏動機被鋼琴取代，進而蛻變為獨奏

家演奏的展現，探索著鋼琴的百變聲響，而結尾的部分則是由樂章開頭變形而成。

第二樂章是一個音畫作品，包含了技巧性演奏的間奏。間奏將樂章分為兩個部分；第一部分引入了無數種聲音，它們彼此互補且對立。間奏則強烈對比了樂章開始及結束的寧靜聲響。第三樂章鑲嵌了三十個明顯不同的動機，並以兩個不斷出現的，整團合奏的和弦為樁柱，支撐著整個樂章。

最終的第四樂章，以維持了近兩分鐘的持續音 F 為鋪陳。鋼琴帶有即興色彩，並伴隨著持續重複的旋律。弦樂漸漸地發展出節奏上的規律性，最終偏離了 F 主調，變成短促且環環相扣的動機。樂章的結尾是半即興的裝飾樂段，由鋼琴、銅管和打擊樂器所演奏，最終以傳統的古典尾聲作結。

本協奏曲創作於1996年至1997年的冬天，由英國廣播公司（BBC）為威爾斯 BBC 國立交響樂團委託創作。

Following my first three etudes for piano, this is my second major work for piano – an instrument which has fascinated me since the age of four. This composition reflects the influences of every epoch in piano literature - from Scarlatti to the present. I wanted to emphasize particularly the vitality, kinetic and virtuoso aspects - in short, the playful side - of the piano. The solo part shows no evidence of the Romantic tradition, where the brilliant solo line is merely accompanied by the orchestra. Here every orchestral part has an important function.

The four movements each have a very distinctive character. A common feature, however, is that none has a predetermined structure. Each movement develops spontaneously from a common cell, where simple rules produce highly complex, unpredictable results.

First movement: a prelude to the work. At the beginning there are four motives based on a triad, which - like a puzzle - are put together geometrically. These passages are interrupted by far-away sounds, which gradually increase in volume and importance. These varying layers of sound also have varying rhythmic patterns. At the end of the movement a rhythmic motif previously introduced in the percussion section is taken over by the piano and transformed into a virtuoso display by the soloist, exploring

all the sonorities of the instrument. The conclusion consists of a metamorphosis of the beginning of the movement.

The second movement is a tone painting with a virtuoso interlude, which divides the movement into two segments. In the first section numerous layers of sound are introduced, complementing and opposing one another. The interlude presents a marked contrast to the static sonorities at the opening and closing of the movement.

In the third movement 30 markedly differing motives are introduced in mosaic fashion and two constantly recurring tutti chords act as pillars, holding the entire movement together.

In the concluding fourth movement an approximately two-minute long sustained F provides the pedal point for a gradual build-up. The piano has passages that sound improvisatory, with accompanying ostinato. Gradually a rhythmic pattern develops in the strings, eventually veering away from the central pitch of F and changing into short and interlocking motives. The movement concludes with a quasi improvised cadenza for piano, brass and percussion, followed by a typically classical coda.

This concerto was written in the winter of 1996-97, commissioned by the BBC for the BBC National Orchestra of Wales.

樂曲解說 Program Notes

《卷首》管絃樂曲

Frontispiece for Orchestra

作曲 / 陳銀淑
Composer / Unsuk CHIN

《卷首》管絃樂曲是由北德廣播交響樂團委託創作，為首席指揮吉伯特 (Alan GILBERT) 上任後的就職開季音樂會帶來序幕。利用這個機會，我寫了一個如同縮時般的小品，它融匯了古今音樂歷史，運用不同時期重要交響作品的獨特風格，重新鑄入新的造模，彼此影響互動著。我絕不是特別想引述哪些音樂風格，而僅是一些模糊的暗喻及參考。

從細節上來看，此作品由許多微小的片段組成，帶入了某些作品及作曲家的特色，以許多截然不同，甚至是意想不到的方式相互「翻譯」著。舉幾個例子來說，我以魏本的神韻去詮釋布魯克納的某些和弦序列，又讓史特勞斯、史克里亞賓及史特拉汶斯基不同的派別彼此間激發出火花。又比方說，我透過艾伍士的音樂稜鏡看到布拉姆斯的和聲，最異想天開的，是我運用柴科夫斯基第六號交響曲的元素以比耶的特色呈現出來。

這種「翻譯」的過程發生在數種層面，從巴洛克音樂一直到前衛音樂，種種多元的素材跟型態，都以怪異的方式被記錄著及被改變著，相互影響後誕生了一些截然不同的產物。

這些所有的變化都是相當細微的；先前所提到的那些暗喻，都不能夠立即被察覺，也絕無必要——勤究典故地去理解這首作品。宏觀層面來說，作品的架構是由某個和弦（可以稱為它的支撐樑柱）固定在一起，而該和弦罕見的自成一格。《卷首》體現了我數十年來作為重要交響樂作品的作曲家及聽眾的經驗。在汲取不同作曲家作品獨特風格之時，我將衛本的音樂風格視作此作品的重要靈感來源。他將音樂極度壓縮至基本元素，符合我所追尋的「一沙一世界」的精神。

Frontispiece for orchestra was commissioned by the NDR Elbphilharmonie Orchestra to open Alan GILBERT's inaugural season as their Chief Conductor. This occasion prompted me to write a short piece which presents a time lapse of a kind of the history of music: certain aspects of a number of key symphonic works of different epochs are being evoked and poured into new moulds by letting them interact and comment upon each other. These are never actual style quotations - mere allusions, and faint references.

On the level of details, the work consists of many tiny fragments which all refer to gestures typical to certain works and composers, and these are being "translated" to each other in numerous different and occasionally unexpected ways. As to give but a few examples: certain chord sequences by Anton BRUCKNER are interpreted in a manner akin to Anton von WEBERN, splinters of STRAUSS, SCRIABIN and STRAVINSKY collide, Brahmsian harmony passes through the prisms of, say, Charles IVES, and certain material from Tchaikovsky's Sixth Symphony - Heaven forbid - is being presented a la manière de Pierre Boulez.

This process of "translating" happens on several levels: diverse materials and gestures, ranging from Baroque music all the way to the avant-garde, are being transcribed and transformed in an alienating manner so that something very different arises as a sum of their interactions.

All of this happens at a rather microscopic level: all aforementioned allusions, as well as other ones, are not immediately perceivable, and it is most certainly not necessary to trace them in order to be able to "understand" the piece. On the level of the macrostructure, the work's form is being held together by a certain chord, which could be called its supporting pillar - a chord which, by way of exception, is completely autarchic. *Frontispiece* reflects on my decades-long experiences with landmark works of the symphonic literature as composer and recipient. In extracting distinct aspects of works of certain composers, Anton von WEBERN's art of revealing a 'universe in a nutshell' by means of extreme compression served as a particular inspiration.

樂曲解說 Program Notes

《人型》給管絃樂團的生動音畫

Mannequin - Tableaux vivants for orchestra

作曲 / 陳銀淑
Composer / Unsuk CHIN

- I. 〈音樂盒 – 噩夢〉
- II. 〈睡魔與孩童〉
- III. 〈發條女孩之舞〉
- IV. 〈被盜的眼睛〉

跟隨著陳銀淑的腳步，我們遊覽過街頭劇院 (Gougalon)、啞劇 (Cosmigimmicks) 以及街頭藝術塗鴉 (Graffiti)。而這首管絃作品 – 《人型》給管絃樂團的生動音畫，是作曲家首次帶我們看見舞蹈。它可以被想作是「幻想的編舞藝術」，呈現出對人體運動潛能及其表達張力的著迷，並特別強調身體裡的高能量。

這個動感十足的音樂旨在使人隨之起舞，但卻是「不能用腳去跳」的。這個特別的靈感來自偉大的編舞家和舞蹈家，他們將不可能化為可能，與自然法則抗衡，簡言之，他們挑戰了時間與空間的概念。這部作品與古典芭蕾舞的制式結構沒有任何關係，它主要是探索著不同張力拉扯間所形成色彩、速度及動作上的強烈對比。

《人型》講述了一個故事，但它既非線性敘事，也沒有為曲目作說明。夢與現實之間的界線以超現實的手法變得模糊不清，而認知及自我定位的喪失成為創作的主軸。此曲大約是根據奇幻短篇小說《睡魔》改編，其書的作者為來自德國的霍夫曼

(E. T. A. Hoffmann) (1776-1822)，他同時是一名作家、作曲家、音樂評論家、律師、歌舞表演藝術家和專業繪圖員。

身為作家，他遭到了同時代旁人的排擠：歌德和華特·司各特爵士及其他多位人士稱霍夫曼的小說為「病態」，暗示他應該接受治療。然而，霍夫曼死後被公認為是怪誕及混沌的大師，受他影響的重要人物相當廣泛，包括舒曼、華格納、愛倫坡、果戈里、卡夫卡、弗洛伊德、伯格曼、塔可夫斯基及大衛·林奇。《睡魔》大概是霍夫曼最具前瞻性和膽識的作品。在這個魔幻現實主義的故事中，作者不斷地使讀者懷疑到底發生了什麼事及為何發生，並讓故事有多種解讀方式（且每種方式彼此都是互斥的）。

- I. Music Box - Fever Dream
- II. Sandman and Child
- III. Dance of the Clockwork Girl
- IV. The Stolen Eyes

Following Unsuk CHIN's excursions into street theatre (Gougalon), pantomime (cosmigimmicks), and street art (Graffiti), the orchestral work *Mannequin - Tableaux vivants for orchestra* is the composer's first referring to dance. It could be likened to an "imaginary choreography", reflecting as it does a fascination for the movement potential of the human body and its expressive capabilities, with a special stress on high-energy physicality.

It is highly gestural music intended to be danced, but "without feet", as it were; a particular inspiration came from the great choreographers' and dancers' pursuit of making the impossible appear possible, of defying natural physical laws; in short: their ability to challenge perceptions of time and space. The work has no relation whatsoever to the codified structures of classical ballet; instead, it explores extreme contrasts of colour, speed and gesture with a constant tension between forces.

Mannequin tells a story, though neither in the form of a linear narrative nor in the manner of illustrative programme music: the line between dreams and reality is being crossed in a surreal manner, with the main themes of the scenario being problems of perception and of personal identity. It is freely based on the fantastical novella *The Sandman*, written by German writer, composer, music critic, lawyer, cabaret artist and draughtsman E. T.

A. HOFFMANN(1776-1822).

As a writer, he was rejected by his contemporaries: Johann Wolfgang von GOETHE and Sir Walter SCOTT, among many others, called HOFFMANN's fiction "sick", insinuating that he should undergo medical treatment. Posthumously, however, HOFFMANN has been recognized as the master of the uncanny and the ambiguous, influencing figures as diverse as Robert SCHUMANN, Richard WAGNER, Edgar Allan POE, Nikolai GOGOL, Franz KAFKA, Sigmund FREUD, Alfred HITCHCOCK, Ingmar BERGMAN, Andrei TARKOVSKY and David LYNCH. The Sandman might well be HOFFMANN's most forward-looking and daring creation: in this almost magical realist story, the author constantly leaves the reader unsure of what is actually happening and why, and it is possible to be read in a number of (mutually exclusive) ways.

《睡魔》的年輕主角納沙奈爾 (Nathanael) 掙扎於妄想和現實之間，全然無法適應整個社會。但究竟是他瘋了或是周遭的社會，這個問題就留白給觀眾去思考了。這種模稜兩可及相對主義的內容使作者當時所處的社會感到震驚，但恰巧是這些面向，再加上霍夫曼充滿實驗性和晦澀的風格，才闡明了這個故事的現代性與特色。有許多人試圖以不同的角度解釋這本迷宮般的小說，但沒有人掌握到關鍵，他們削足適履地把善惡真偽硬生生劃了二分法。的確，要從中尋求某種道德或是明朗的情節是毫無意義的，因為霍夫曼的成就正是在於他對「不確定的智慧」和「人類事物的本質相對性」的探索。《睡魔》以一種令人難以忘懷的方式點破現實其實是主觀的。

《人型》有四個樂章。前兩個樂章分別名為〈音樂盒 – 噩夢〉及〈睡魔與孩童〉，內容講述著納沙奈爾的童年，他的保姆將恐懼透過警世寓言故事灌輸至他內心；睡魔會偷走頑皮孩子的雙眼，餵食住在新月的後代子孫。納沙奈爾將睡魔的臉與一位神秘又險惡，名叫科佩利烏斯 (Coppelius) 的人聯繫在一起。科佩利烏斯在某種程度上導致了納沙

奈爾家族的衰落，並不停地以許多幽靈分身纏繞著納沙奈爾的成年生活。

第三樂章〈發條女孩之舞〉講述納沙奈爾與一個如真人女性，名為奧林匹亞 (Olimpia) 的機器人墜入愛河，直到最後才發現其真面目，奧林匹亞在其發明者斯帕蘭扎尼 (Spalanzani) 與一名可疑的助視器商人科波拉 (Coppola) 決鬥中被摧毀 (這兩個角色很明顯都是睡魔 / 科佩利烏斯的分身)。最後一個樂章的標題：〈被盜的眼睛〉，點出無所不在的「眼睛之主導動機」。在霍夫曼的整個故事中，睡魔和他的幽靈分身 (斯帕蘭扎尼、科佩利烏斯及科波拉) 都在偷竊、發明或出售眼睛，而這樣的動機也如同陳銀淑的作品標題 — 《人型》，寓意十足。

《人型》是由南岸中心、波士頓交響樂團、丹麥國家交響樂團，墨爾本交響樂團和北德廣播交響樂團共同委託創作。此作品由英國國家青年樂團，在沃可夫 (Ilan Volkov) 的指揮下，於蓋茲賀音樂廳及倫敦的南岸中心首演。

馬里斯·歌通尼，2015年

Nathanael, the young protagonist in *The Sandman*, seems torn between delusions and reality and is not conforming to society. But whether it is him who is “mad”, or the society around him, is left open as well as so much more. This ambiguity and relativism much horrified the author’s contemporaries but it is precisely these aspects, combined with HOFFMANN’s experimental and highly elliptical style, that explain the story’s modernity and its spell. Many contradictory interpretations have been written about this labyrinthine novella, but most of them miss the point by forcing it into a Procrustean bed of either-or by clearly distinguishing good and evil, real and unreal. Indeed, it would be senseless to attempt to find a moral or a clear-cut plot, for it is precisely his “wisdom of uncertainty” and his exploration of “the essential relativity of things human” (Milan KUNDERA) where HOFFMANN’s achievement lies: *The Sandman* hauntingly illuminates what a subjective affair reality is.

Mannequin consists of four movements. The first two movements, respectively titled *Music Box – Fever Dream* and *Sandman and Child* refer to Nathanael’s childhood and how his nanny used to instil terror in him by a cautionary tale about the Sandman who steals misbehaving children’s eyes and feeds them to his offspring who live in the crescent moon. Nathanael associates the Sandman’s figure with a half-mythical and sinister person named Coppelius, who seems in some way connected with the decline of

Nathanael’s family and who continues to haunt the adult Nathanael’s life in the guise of a number of grotesque “doppelgangers”.

The third movement, *Dance of the Clockwork Girl*, refers to Olimpia, a female life-size automaton, with whom Nathanael falls in love, without realizing its true nature until it is being destroyed during a fight between its inventor Spalanzani and Coppola, a dubious seller of optical aids (both apparently being doubles of Sandman/Coppelius). The title of the last movement, *The Stolen Eyes*, refers to the ubiquitous “eye leitmotif”: throughout HOFFMANN’s tale, Sandman and his “doppelgangers” (Spalanzani, Coppelius and Coppola) are stealing, inventing or selling eyes – a motive that, similarly to the title of CHIN’s work (*Mannequin*), might of course also be understood allegorically.

Mannequin was jointly commissioned by the Southbank Centre, Boston Symphony Orchestra, Danish National Symphony Orchestra, Melbourne Symphony Orchestra and NDR. The work was given first performances by the National Youth Orchestra of Great Britain under Ilan Volkov’s direction at Sage Gateshead and at the Southbank Centre in London.

Maris GOTHÓNI, 2015

《當代大師的極簡世界－ 林佳靜鋼琴獨奏會》

The Minimalism World of Contemporary Virtuosos
- Jenny LIN Piano Recital



4.18 Sun. 14:30

📍 表演廳 Recital Hall

演出全長約 70 分鐘，無中場休息。
Duration is 70 mins without intermission.
本節目演出後將於表演廳舉辦座談。
Post-talk will be arranged after the recital.

生於臺灣、長於奧地利、定居於紐約，林佳靜可說是「世界的鋼琴家」，今年不但要為衛武營 TIFA 當代音樂平台揭開序幕，更要獻上在衛武營的第一場獨奏會！遊走於各大古典、即興、爵士甚至是融合音樂節的她，排出了耳目一新的曲目：匈牙利作曲家李蓋悌最早期的《音樂習作》與最晚期的《鋼琴練習曲》，對照出大師歷經數十年探索後，在音色表現上的返樸歸真；葛拉斯寫給鋼琴獨奏的帕薩卡亞舞曲《遙遠的人影》與《鋼琴練習曲》，則呈現出極微主義如何在從一而終的實踐裡，讓聽者感受到織體的細微變化。更值得一提的是，林佳靜自 2014 年來便與葛拉斯合作緊密，固定在各地演出其《鋼琴練習曲》，自成一派權威。今年 4 月，且聽林佳靜讓 20 世紀兩大作曲巨匠面對面，呈現出當代音樂世界無限可能中的兩個極點。

演出曲目

● 捷爾吉·李蓋悌

《音樂習作》

- I. 持續的一嚴格按照節拍的一最急板
- II. 憂傷、精密且具儀式感
- III. 有精神的快板
- IV. 如華爾滋的速度（稍微活潑，如演奏手搖風琴）
- V. 較自由且悲傷
- VI. 極具隨想曲風格的快板
- VII. 如歌、極圓滑
- VIII. 活躍有力
- IX. (紀念貝拉·巴爾托克) 慢板，憂傷的一莊嚴的快板
- X. 活躍生動的隨想曲
- XI. (向吉羅拉馬·富雷斯可巴第致敬) 嚴格按照節拍、寧靜的行板

第十六號鋼琴練習曲《獻給艾琳娜》

第一號鋼琴練習曲《混亂》

● 菲利普·葛拉斯

寫給鋼琴獨奏的帕薩卡亞舞曲《遙遠的人影》
(亞洲首演)

第十三號鋼琴練習曲

第二號鋼琴練習曲

第六號鋼琴練習曲

Born in Taiwan and raised in Austria, Jenny LIN currently lives in New York. Known as a "pianist of the world", she will not only be playing for the opening concert of TIFA Contemporary Music Platform, but will be giving her first solo concert at Weiwuying! As an experienced performer at major classical, improvisation, jazz, and even mixed-styled music festivals, she will be presenting a fresh and diverse program: from Hungarian composer György LIGETI's earliest work *Musica ricercata* to his later *Etudes*, we see how this master returned to tones of simplicity after decades of exploration. Philip GLASS's *Passacaglia for Solo Piano "Distant Figure"* and his *Etudes* allow listeners to perceive how minimalism expresses subtle changes in texture within the framework of consistent practice. What's more, Jenny LIN has been working closely with GLASS since 2014 and regularly performs his *Etudes* around the world, becoming an expert of his music. In April this year, let's listen to how Jenny LIN juxtaposes the works of two great composers to show the two extremes in the infinite possibilities of contemporary music.

Program

● György LIGETI

Musica ricercata

- I. *Sostenuto* – *Misurato* – *Prestissimo*
- II. *Mesto, rigido e cerimoniale*
- III. *Allegro con spirito*
- IV. *Tempo di valse (poco vivace – "à l'orgue de Barbarie")*
- V. *Rubato. Lamentoso*
- VI. *Allegro molto capriccioso*
- VII. *Cantabile, molto legato*
- VIII. *Vivace, Energico*
- IX. (Béla BARTÓK in Memoriam) *Adagio. Mesto – Allegro maestoso*
- X. *Vivace. Capriccioso*
- XI. (Omaggio a Girolamo FRESCOBALDI) *Andante misurato e tranquillo*

Piano Etude No. 16 "Pour Irina"

Piano Etude No. 1 "Désordre"

● Philip GLASS

Passacaglia for Solo Piano "Distant Figure"
(Asian Premiere)
Piano Etude No. 13
Piano Etude No. 2
Piano Etude No. 6



更多節目資訊
For More Information

鋼琴家 | 林佳靜

Pianist, Jenny LIN



「鋼琴家林佳靜作為今晚的主要表演者，以靈活的指法彈奏了蕭士塔高維契《二十四首前奏曲與賦格》中的五首曲目，從其演出的身影中彷彿可窺見巴哈的影子……這一夜，她完美詮釋了蕭士塔高維契作品中的新古典主義形式與高雅氣質……」

——《紐約時報》

「……鋼琴家林佳靜以堪稱本年度最富想像力的曲目組合，為自身在樂壇中確立了一席之地……任何有幸在現場聆賞其表演的聽眾……可能會一致同意，這場獨奏會可說是餘音繞樑，具有令人難以忘懷的魅力。」

——《舊金山觀察家報》

「鋼琴家林佳靜的獨奏會……構思縝密，並以優美的旋律呈現在眾人面前。……她動人心弦的演出……讓今晚在座的聽眾們都一飽耳福。」

——《華盛頓郵報》

鋼琴家林佳靜不僅擁有敏銳的音樂性和精湛的演奏技巧，更以其對全球各地文化的深刻認識，形塑出一套自成一格、引人入勝的音樂語彙。生於臺灣、長於奧地利的林佳靜，曾在歐洲和美國接受教育，並因此而活躍於國際樂壇。她與眾多藝術家和創作者間的創新合作，更讓其成為眾所矚目的焦點。

在這個極不尋常的樂季期間，林佳靜將以數位和現場表演兩種型態在各地進行演出，包括紐約莫札特音樂節、美國華盛頓表演

藝術協會、加拿大溫尼伯新音樂節、美國莫里斯博物館及聖奧拉夫學院。

她也持續與美國作曲家菲利普·葛拉斯合作，在世界各地的音樂會上彈奏其譜寫的練習曲。而這次的合作經歷更激發她創立了「練習曲計畫」，藉此攜手眾多當代作曲家創作新的鋼琴練習曲，並將每首新作品與古典樂中的正統練習曲進行配對。相關作品收錄在知名唱片品牌 Sono Luminus 所發行的專輯中：第一輯展示了林佳靜與紐約冰山新音樂創作團體間的合作成果；第二輯則預計將於 2021 年發行。

林佳靜也在作曲家艾略特·高登索所譜寫的電影配樂原聲帶中，擔綱主要鋼琴演奏者的工作；該配樂是為 2020 年由導演茱莉·泰莫執導的電影《我的行進人生》所作。此外，她近期也與手風琴家古伊·克魯傑夫塞克共同錄製了一張專輯（以「零接觸」方式製作），並在其中演奏喬治亞作曲家吉雅·坎切利的作品。她的錄音作品（與漢斯勒古典唱片、eOne 唱片、BIS 唱片、新世界唱片、阿爾巴尼唱片等廠牌合作，發行超過 30 張專輯）涵蓋了奧地利作曲家阿圖爾·施納貝爾的創作、蕭邦的夜曲、蕭士塔高維契的前奏曲與賦格、華語歌手

鄧麗君作品的改編曲，以及《小音符的圖畫日記》鋼琴小品輯，不僅是一張專輯，更搭配了知名插畫家作品，為兒童精心演繹一場多媒體音樂會。

林佳靜曾與全球各地知名樂團同臺演出，如美國交響樂團、北德和西南德廣播交響樂團、義大利廣播電視公司國家交響樂團等等。此外，她也曾在卡內基音樂廳、林肯中心、甘迺迪中心，以及布魯克林音樂

“BACH's presence also hovered over the featured artist of the evening, the dynamic pianist Jenny LIN, who played 5 of the 24 Preludes and Fugues by SHOSTAKOVICH... On this night she was beautifully attentive to the Neo-Classical formalities and elegance of the SHOSTAKOVICH works.”

—— The New York Times

“...pianist Jenny LIN may have established herself with the most imaginatively conceived program of the year... Anyone lucky enough to have been there ... will probably agree that this was a recital that will not easily be forgotten.”

—— The San Francisco Examiner

“Pianist Jenny LIN gave a recital...that was as thoughtfully conceived as it was beautifully executed. ...deeply felt performances... extraordinarily satisfying evening.”

—— The Washington Post

Pianist Jenny LIN is an artist of keen musicianship, brilliant technique, and a compelling perspective shaped by a deep fluency in global culture. Born in Taiwan, raised in Austria, educated in Europe and America, LIN has built a vibrant international career, notable for innovative collaborations with a range of artists and creators.

In this most unusual season, LIN has performances – both digital and in person – at the Mostly Mozart Festival, Washington Performing Arts, Winnipeg New Music, the Morris Museum, St. Olaf College, and elsewhere.

Jenny LIN also continues her collaboration with Philip GLASS, performing his Etudes in concerts around the globe. This experience inspired LIN to create The Etudes Project, in which she works with a range of living

學院下一波藝術節、美國斯波萊多藝術節、德國什列斯威-霍爾斯坦音樂節等場合登臺表演。

林佳靜精通英語、德語、中文和法語，擁有約翰霍普金斯大學德國文學學士學位，並曾在維也納音樂大學和美國琵琶地音樂學院研習音樂。

目前與家人定居紐約。

composers to create new technical piano etudes, pairing each new piece with an etude from the classical canon. The results are featured on Sono Luminus albums; Volume 1 showcases LIN's work with ICEBERG New Music, and Volume 2 will be released in 2021.

Jenny LIN is the featured pianist in Elliot GOLDENTHAL's original motion picture score for Julie TAYMOR's 2020 film, The Glorias and recently recorded an album with accordionist Guy KLUCEVSEK (created in “contactless” fashion) featuring the music of Giya KANCHELLI. Her catalogue (which includes more than 30 albums, on Hänssler Classic, eOne, BIS, New World, Albany, et al) includes the music of Arthur SCHNABEL, CHOPIN's Nocturnes, SHOSTAKOVICH's Preludes and Fugues, transcriptions of the songs of Chinese pop singer Teresa TENG, and Melody's Mostly Musical Day, an album, picture book, and multimedia children's concert.

LIN has performed with orchestras throughout the world, including the American Symphony Orchestra, NDR and SWR German Radio Orchestras, the RAI National Symphony Orchestra, and others. She has performed at Carnegie Hall, Lincoln Center, the Kennedy Center, at BAM Next Wave, Spoleto USA, the Schleswig-Holstein Festival, and elsewhere.

Fluent in English, German, Mandarin, and French, Jenny LIN holds a bachelor's degree in German Literature from The Johns Hopkins University and studied music at the Hochschule für Musik, and at the Peabody Conservatory.

Jenny LIN currently resides with her family in New York City.

作曲家簡介 Composer Biography

捷爾吉·李蓋悌 (1923-2006) György LIGETI (1923-2006)

二十世紀前衛音樂場景裡最特立獨行的作曲家。生於羅馬尼亞外西凡尼亞，於匈牙利布達佩斯李斯特音樂院求學，早年受巴爾托克影響甚深。在1956年離開受蘇聯管轄的匈牙利後，先於科隆研究電子音樂，而後運用創作電子音樂的思維探索傳統管絃樂團聲響與織度的可能。1977年完成「反反歌劇」《滅絕大師》後，便將興趣轉往探索複雜節奏與更旋律性的表達方式。

LIGETI was the most distinctive composer in the Avant-garde music scene. Born in Transylvania, Romania, he finished his music education in Franz Liszt Music Academy in Budapest, Hungary, and his earlier style was deeply influenced by BARTÓK. In 1956, after leaving Hungary, where was under the governing of Soviet, LIGETI headed for Cologne in Germany and delved into electronic music. Later he applied the mindset of composing electronic music to traditional orchestra, further exploring the possibilities of sonority and texture. After he had finished the “anti-anti-opera” *Le Grand Macabre* in 1977, he turned to

其音樂常展現作曲家本人對文學、科學、哲學、荒謬劇場與世界音樂等不同領域的深厚素養。代表作尚有管絃樂曲《氣氛》、《遠離》，音樂劇場《冒險》，以及《鋼琴協奏曲》、《小提琴協奏曲》、《鋼琴練習曲》等。李蓋悌也因名導庫柏利克在《2001 太空漫遊》與《大開眼戒》中使用他的音樂而進入流行文化視野，近年如《哥吉拉》與《聖鹿之死》等不同類型電影也能聽到其作品。

a more rhythmically complex yet more melodic approach. His music often shows strong associations with literature, science, philosophy, absurd theater, world music, and so on. His representative work includes orchestra pieces *Atmosphere* and *Lontano*, musical theater *Adventures*, as well as several concertos and *Études* for Piano, etc. Thanks to the notable film director Stanley KUBRICK who incorporated LIGETI's music in 2001: *A Space Odyssey* and *Eyes Wide Shut*, the composer has come into the sight of pop culture. His music can still be heard in recent film productions like *Godzilla* (2014) and *The Killing of a Sacred Deer* (2017).

樂曲解說 Program Notes

《音樂習作》(1951-1953) *Musica ricercata* (1951-1953)

作曲 / 捷爾吉·李蓋悌
Composer / György LIGETI

《音樂習作》是一組包含十一首短曲的鋼琴套曲，為李蓋悌最具代表性的早年作品。二戰後的匈牙利作曲家在蘇聯政府監控下，難以接觸西方現代音樂思潮，若作品顯得太過「西方」或「現代」，也隨時會遭受檢禁。如何在諸多現實限制下創作，成為當時作曲家的首要難題。然而李蓋悌進一步問：作曲家可能面臨的最大限制是什麼？又該如何在最大的限制下創作—如何無中生有？他嘗試回答這個問題的努力體現在《音樂習作》中。

Musica ricercata, a set of 11 short piano pieces, is the most representative composition among LIGETI's earlier works.

Under the surveillance of Soviet, Hungarian composers after WWII were restrained from Western modern music trends, while music that sounded too “Western” or too “modern” was to be censored at any time. How to compose under such multiple restrictions posed the primary question to those composers. Yet LIGETI pushed this question further: what is the biggest restriction could a composer be placed under, after all? How to compose under such restriction - that is to say, how to compose *from nothing*? His efforts answering the question were embodied in *Musica ricercata*.

李蓋悌為《音樂習作》設計出的限制既單純又巨大：第一首樂曲只能使用兩個音名、第二首只能使用三個音名……以此類推，直到第十一首樂曲才能使用半音階中的全部十二個音名。樂章間依照素材由簡至繁的佈局，不免讓人聯想到巴爾托克的鋼琴曲集《小宇宙》。事實上，李蓋悌坦言這部作品風格確實深受巴爾托克與斯特拉汶斯基影響，不過也認為開頭與最後的幾首樂曲，已經展露某些他在離開匈牙利後確立的音樂特質。

The restriction LIGETI set for *Musica ricercata* is simple yet huge: only two pitch-classes can be used in the first movement, three in the second, and so on. All twelve pitch-classes in the chromatic scale show at once only in the eleventh piece. The order of movements is arranged according to the material, from the simplest to the more complicated. Such design is prone to be associated with BARTÓK's *Mikrokosmos*. In fact, LIGETI admitted the music style is deeply under the influence of BARTÓK and STRAVINSKY. But he also suggested that the first and last few pieces had revealed some characteristics he later established after leaving Hungary.

或許是同時期創作的《大提琴奏鳴曲》(1948-1953) 先一步遭受檢禁之故，李蓋悌完成《音樂習作》後並未發表，而是將其中六首較具民俗色彩的樂曲改編為《木管五重奏小品》再行發表，完整原作直到1969年才於瑞典首演。

I. 持續的一嚴格按照節拍的一最急板

此曲使用 A 加上 D 共兩個音；不過 D 音只在結尾出現，基本上可以算是只用 A 音建構全曲。在沒有旋律的情況下，只以音域、節奏型、速度變化與音色營造出張力起伏。最後 D 音的功能只是引出殘響中的泛音 A。

II. 憂傷、精密且具儀式感

此曲使用 E #、F # 加上 G 三個音。作曲家以 E # 與 F # 唱出如踱步般沈重的旋律，而高音域的 G 音逐漸干擾旋律，並發展出「警鈴」般的反覆音型響至結尾，踱步旋律深藏低音域。

III. 有精神的快板

此曲使用 C、E b、E 與 G 四個音，是前作《鋼琴四手聯彈小奏鳴曲》(1950) 第一樂章的改寫。此四個音分別能組成 C 大和弦與 C 小和弦，曲中的民族舞曲節奏與對位等元素，極具巴爾托克色彩。

IV. 如華爾滋的速度（稍微活潑，如演奏手搖風琴）

此曲使用 B #、A、G、F # 加上 G # (A b) 五個音。李蓋悌用前四個音寫出了似乎有調性的輕快圓舞曲，並時常改變速度、以 2/4 拍打斷節拍，營造出街頭藝人「手搖風琴」的趣味。G # 的作用在於偽裝出一段「轉調」，使得全曲在風格與形式上都讓人難以察覺音高資源有限。

V. 較自由且悲傷

此曲使用 A b、B、C #、D、F、G 六個音，包含三組增四度，與第二樂章同樣是「嚴肅」的樂章，甚至可以視為第二樂章的發展。開頭以類似第二樂章的半音動機唱出旋律，增四度逐漸出現，增添不和諧感，最後發展為高、中、低三個音域三種「鐘聲」齊響的高潮，又逐漸消失在 G 音當中。

VI. 極具隨想曲風格的快板

此曲使用 A、B、C #、D、E、F #、G 七個音，即為 A 米索利地安調式的七個音。全曲帶有明快質樸的田園氣氛，以音域、力度、速度的突然變化營造趣味。

LIGETI's *Cello Sonata* which finished around the same time (1948-1953) had been censored earlier. Bearing it in mind, perhaps, LIGETI chose not to publish *Musica ricercata* right after its completion. Instead, he adapted six movements of more folk nature into *Bagatelles for Woodwind Quintet*. The complete original version was not premiered until 1969, in Sweden.

I. Sostenuto – Misurato – Prestissimo

The first movement uses only A and D two pitch-classes - primarily A, since D only appears as the ending note to trigger harmonic A. The music fluctuates without melody, instead develops with changes in register, rhythm pattern, tempo and articulation.

II. Mesto, rigido e cerimoniale

The second movement use E #, F # and G. Like the first movement, the composer use E # and F # to sing ponderous melodies. The G in high register serves only as an intervention of melody, then develops into the "alarm" pattern, with the melody lurking deep in the low register.

III. Allegro con spirito

This movement is a re-work based on *Sonatine for Piano Four Hands* (1950). The pitch-class material includes C, E b, E and G, assorted into C Major chord and c minor chord. Along with the folk-dance rhythm and counter-punctual texture, the movement presents some Bartók-ish quality.

IV. Tempo di valse (poco vivace – "à l'orgue de Barbarie")

B b, A, G, F # and G # (A b) are presented in this movement. LIGETI wrote a quasi-tonal waltz by only the first four notes. By frequent changes in tempo, and the interruption by 2/4 meter, the composer simulated the style of "barrel organ" music. G # serves imitating a "modulating" passage. The overall style and form is so natural that one can hardly perceive the limitation of pitch materials.

V. Rubato. Lamentoso

A b, B, C #, D, F and G used in this movement includes three pairs of augmented fourth. The movement shares the same "seriousness" with the second movement, and can even be considered as its development. The opening sings the similar semitone melody, with augmented fourth gradually emerging in. The climax rings three kinds of "bells" across the keyboard, then everything vanishes into the G again.

VI. Allegro molto capriccioso

The movement uses A, B, C #, D, E, F # and G, that is A Mixolydian mode. Overall mood is bright, simple and pastoral, featuring many sudden changes in register, dynamic and tempo.

VII. 如歌、極圓滑

此曲使用 B \flat 、C、D、E \flat 、F、G、A 加上 A \flat 八個音，即為 B \flat 大音階加上小七度音。全曲左手以自由反覆的快速七連音作為伴奏，右手唱出優美綿長的民俗風格旋律，並逐漸加入聲部成為三重唱，最後奔流般的伴奏逐漸縮減，並接連演奏下樂章。這首旋律取自前作《鋼琴四手聯彈小奏鳴曲》第二樂章，並於晚年《小提琴協奏曲》(1989-1993) 第二樂章再次出現。

VIII. 活躍有力

此曲使用 A、B、C \sharp 、D、E、F \sharp 、G \sharp 加上 C、G 九個音，可分為 A 大音階以及大提琴空弦 (C、G、D) 兩組素材。本曲旋律與巴爾托克《小宇宙》第一二六號〈節拍變化〉有相似之處，為一首極富民族色彩的歡快七拍子舞曲，以 E 作為持續音，時而加入大提琴空弦的五度干擾 A 大調音響，營造節慶般的熱鬧感。

IX. (紀念貝拉·巴爾托克) 慢板，憂傷的一莊嚴的快板

此曲使用除了 E、G 以外的十個音，素材與布局跟巴爾托克《第六號弦樂四重奏》第二樂章的進行曲段落有相似之處。此外加上各種象徵鐘聲的元素，營造送葬進行曲的氣氛。

X. 活躍生動的隨想曲

此曲使用除了 C 以外的十一個音，以連續的二度或三度音程作為主要素材，也帶有濃厚巴爾托克「野蠻」性格。樂曲開頭以低音 D 作為持續音，中段轉以中音 G 作為持續音。尾段二度音響逐漸發展為「瘋狂」的音堆，又突然以三度下行旋律悄悄結束。

XI. (向吉羅拉馬·富雷斯可巴第致敬) 嚴格按照節拍、寧靜的行板

「音樂習作」(musica ricercata) 是個帶有歧義的詞，字面意義是「經研究所得的音樂」，同時也能指一種結構自由、各聲部彼此模仿的早期巴洛克複音音樂，而十七世紀義大利作曲家富雷斯可巴第 (1447-1553) 認為此樂種集大成者。此曲主題為包含十二個半音、外廓呈半音階反向進行的旋律，每次都以上行五度關係在其他聲部應答，並以半音階下行作為對旋律，整體氣氛陰鬱綿長。接著主題以五度卡農、增減值卡農等手法加以發展，最後在高音域重述主題，以呼應第一樂章的 A 音安靜地結束全曲。

VII. Cantabile, molto legato – attacca

The movement uses B \flat , C, D, E \flat , F, G, A and A, that is B \flat major scale plus minor seventh. The rapid pattern in the left hand runs freely throughout the piece, and the right hand sings an elegant, extending folk song over it. With voices coming in, the song grows into a trio. Eventually the running accompanying pattern reduces to trills, attaching to the coming movement. The melody featured here stems from the second movement of *Sonatine* for Piano Four Hands, and will be featured again later in *Violin Concerto* (1989-1993).

VIII. Vivace. Energico

The movement uses A, B, C \sharp , D, E, F \sharp , G \sharp (A Major scale) and C, G (the first two open strings of cello). The melody in 7/8 meter shares some similarity with BARTÓK's *Mikrokosmos* no.126 "Change of Time", which is also a festival folk dance. E serves as an ostinato, while the "open string" figure interrupts the A Major sound at times.

IX. (Béla BARTÓK in Memoriam) Adagio. Mesto – Allegro maestoso

The movement uses all pitches other than E and G. The material and the structure evoke the march section in BARTÓK's *String Quartet No. 6, Mov. 2*. The "funeral" mood is supported by "bell" figures.

X. Vivace. Capriccioso

The movement uses all pitches other than C. The main material consists of parallel seconds and thirds. The characteristic is much of the "barbarian" BARTÓK. The first section holds E as ostinato, then G in the second section. The motive of seconds develops into crazy tone-clusters near the end, then closing the movement with a furtive passage of descent of thirds.

XI. (Omaggio a Girolamo FRESCOBALDI) Andante misurato e tranquillo

Musica ricercata is ambiguous in its meaning. It literally means "researched music", but at the same time a form of Baroque polyphony music ("ricercar") which features imitations between voices in free plans. FRESCOBALDI (1447-1553) is considered an important figure in the field of ricercar. The movement exposes a subject containing all 12 pitch-classes, with the outlines moving in contrary directions. The subject is answered by another voice, transposed to fifth above. The countersubject features a descending chromatic scale. The subject is further developed into counter-punctual flourishes such as canon in fifth and proportional canon. The subject restates as fragments in the high register, then concludes the whole cycle in A - the pitch where *Musica ricercata* starts.

樂曲解說 Program Notes

《鋼琴練習曲》(1985-2001)

第十六號鋼琴練習曲《獻給艾琳娜》& 第一號鋼琴練習曲《混亂》

Selections from Etudes for Piano (1985-2001)

Piano Etude No. 16 “Pour Irina” & Piano Etude No. 1 “Désordre”

作曲 / 捷爾吉·李蓋悌
Composer / György LIGETI

李蓋悌晚年創作的《練習曲》包含三冊、共十八首樂曲。在離開匈牙利後，李蓋悌專注於開發音色與織度上的可能性，使用人耳難以區辨的快速音群與緻密對位，在器樂上營造出宛若電子音樂、靜態而漸變的聲音連續體。然而在 1972 年造訪美國成為史丹佛大學駐校作曲家時，極簡主義音樂以及康倫·南卡洛的自動鋼琴音樂，讓李蓋悌在節奏中看到新的可能性。

李蓋悌寫作《練習曲》的出發點相當單純：因為自己鋼琴彈得不够好，所以想寫炫技曲作為補償。以往包裹在靜態音響內部的快速音群與複雜節奏，在《練習曲》中重新成為焦點，靈感則取自蕭邦、舒曼、爵士鋼琴家塞隆尼斯·孟克、印尼甘美朗以及中非阿卡矮人族傳統音樂等。

《練習曲》的技巧雖難，但李蓋悌表示自己是在鋼琴上寫作的，確保每個環節在技術上都是可行的。樂曲順序直到出版前才定案，每首都帶有技術性、甚至是詩意的標題，不過都只是曲成後才加上的描述。

第十六號鋼琴練習曲《獻給艾琳娜》

此曲題獻給鋼琴家艾琳娜·卡塔耶娃，現為鋼琴家皮耶一洛宏·艾瑪爾之妻。夫妻兩人都是活躍的當代鋼琴作品名家，也都是李蓋悌的忠實擁護者。

位於第三冊的此曲，開頭以六聲音階下行 (D b、C、B b、G b、F、E b) 與均分節奏唱出柔美旋律。第二段由雙手八度齊奏開始，以更快的速度演奏前段素材，其後節奏不斷倍增、音量持續漸弱，最後在 E 大和絃上結束。

第一號鋼琴練習曲《混亂》

李蓋悌在 1960 年發表了一篇對皮耶·布列茲整體序列主義手法代表作《結構 Ia》的分析，結論是：儘管樂曲每個參數都受到嚴密規則控制，聽覺上仍是純粹的混亂。時隔多年，李蓋悌不無諷刺意味地，以相當「不前衛」的素材和相對自由的手法，創作了第一號練習曲，命名為「混亂」，題獻給曾撕破臉的布列茲。

主要音型素材得自蕭邦《第二號鋼琴奏鳴曲》終樂章，右手演奏 C 大音階、左手演奏 B 大音階，以非洲鼓樂自由附加節奏的手法，讓左右手從齊奏逐漸錯開，並往鍵

盤兩端分開，同時透過縮減節奏讓音樂更加緊湊。最後，開頭的素材在高音區再現，左右手同時往鍵盤最高的 C 音結束全曲。

LIGETI composed *Etudes for piano* in his later years consists of 3 volumes and 18 pieces in total. After leaving Hungary, LIGETI focused on exploring the possibility of timbre and texture. By employing fast patterns and dense counterpoint that is almost impossible to be discerned by the human ear, he created electronic-like, static and gradually changing sonic continuums on acoustic instruments. However, when he visited the U.S. as resident composer of Stanford University in 1972, he discovered Minimalism music and, above all, the music for player piano by Conlon NANCARROW. All of those prompted LIGETI to explore new possibilities in rhythm.

LIGETI's motivation to write *Etudes* is quite simple: because he was never good enough at piano, so he wanted to write virtuosic piano music as compensation. The rapid pattern and complex rhythm that were once enveloped in the static sound, now return to foreground as main features in *Etudes*. Their inspiration source includes CHOPIN, SCHUMANN, Thelonious MONK, Indonesian Gamelan music, as well as central African traditional music of Aka Pygmy tribe.

Etudes is doubtlessly difficult in piano techniques, but LIGETI said he composed every passage on piano keyboard to ensure every sequence is technically feasible. The order of pieces was not decided until the publication. Each piece bears a technical, even poetic title, but the titles were added only after LIGETI had finished the piece.

Piano Etude No. 16 “Pour Irina”

This Etude is dedicated to pianist Irina KATAEVA, now Irina KATAEVA-AIMARD after her marriage with pianist Pierre-Laurent

AIMARD. This couple are both active experts of contemporary piano music, and aficionados of LIGETI.

The Etude is selected from Book 3. The first part opens with a descend of Hexatonic scale (D b, C, B b, G b, F, E b) in equal rhythm, singing tender melodies. The second part starts with octave unison, developing the material of the former section in a faster tempo. Then the duration of notes keep diminishing, and the volume becomes quieter, till the ending E Major chord.

Piano Etude No. 1 “Désordre”

LIGETI published an essay on the total-serialism monument *Structure Ia* for two pianos by Pierre BOULEZ. He arrived at the conclusion that, despite every musical factor being governed under strict plans and rules, the result is nonetheless purely aural chaos. After dozens of years, not without a sense of irony, LIGETI used rather “not-avant-garde” materials and relatively free approach to compose his first etude, named it as “disorder”, and dedicated it to BOULEZ, who was irritated by LIGETI's essay.

The main pattern is derived from the last movement of CHOPIN's Piano Sonata No. 2, with the right hand playing in C Major and the left hand playing in B Major. Additive (and distractive) rhythm technique borrowed from African drum music is then introduced to disrupt the unison and intensify the pulse, with two hands moving toward opposing directions. Finally, the opening material recurs in a rather high register. Then both hands run toward the highest C on the keyboard to conclude the music.

作曲家簡介 Composer Biography

菲利普·葛拉斯 (b. 1937)

Philip GLASS (b. 1937)

公認為極簡主義音樂的先鋒之一，但音樂家本人認為「創作具有反覆結構音樂的作曲家」更能描述他的風格。由於葛拉斯的音樂語彙通俗近人，為當今商業上最成功的古典作曲家。生於美國巴爾的摩，曾赴巴黎向有「現代音樂教母」的娜迪雅·布蘭潔學習，布蘭潔帶著他分析的巴赫與莫札特作品是他終身受用的資產。早年作品以劇場音樂為主，並以歌劇《沙灘上的愛因

斯坦》一炮而紅。與克羅諾斯弦樂四重奏展開合作後，於 90 年代逐漸轉向更為「嚴肅」的絕對音樂，寫作包括八首弦樂四重奏、十二首交響曲、多部名人傳記歌劇與《鋼琴練習曲》。此外葛拉斯還是知名電影配樂家，《達賴的一生》、《楚門的世界》、《時時刻刻》、《驚奇四超人》等，並多次入圍或榮獲各大電影配樂獎。

Widely acknowledged as one of pioneers of Minimalism music, Philip GLASS rather describes himself as a composer of “music with repetitive structures.” He is the most commercially successful composer nowadays for his simple and accessible musical language. Born in Baltimore, USA, he went to Paris to study under “godmother of modern music” - Nadia BOULANGER, whose analysis on music by BACH and MOZART remains inspiring throughout GLASS' career. His early projects are mainly theatrical, among them is opera Einstein on the Beach,

which boosted his popularity. After several collaborations with Kronos Quartet, GLASS has focused on more “serious” music genres since the 1990s. The titles include 8 string quartets, 12 symphonies, a number of biographical operas, as well as 2 books of Études for Solo Piano. Meanwhile, GLASS is also an important figure in the field of film music. He wrote many film scores such as *Kundun*, *The Truman Show*, *Hours* and even *Fantastic 4* (2015), and is frequently nominated and awarded in prominent film awards.

樂曲解說 Program Notes

寫給鋼琴獨奏的帕薩卡亞舞曲 《遙遠的人影》

Passacaglia for Solo Piano “*Distant Figure*”

作曲／菲利普·葛拉斯
Composer / Philip GLASS

葛拉斯的鋼琴獨奏曲《遙遠的人影》，為2017年受丹麥奧胡斯市委託所寫，題獻給鋼琴家安東·巴塔戈夫，同年底由巴塔戈夫於奧胡斯音樂廳首演。

帕薩卡亞舞曲源於十七世紀西班牙串場音樂，傳進義大利後成為是一種不斷反覆同一段終止式和弦進行的音樂。富雷斯可巴第用這個標題寫出的作品，則是建立在一段不斷反覆的頑固低音主題或和弦進行上的連續變奏曲，此後所謂的帕薩卡亞舞曲，多是根據富雷斯可巴第的體例所寫的變奏曲。

葛拉斯在《遙遠的人影》中採取了較為寬鬆的變奏手法。此曲變奏主題一或說前身，是為華納 Nonesuch 唱片公司總裁鮑伯·赫維茲的退休派對所寫的短曲《第二號晚歌》。這首短曲選用溫暖的F大調與平穩的4/4拍，導奏由左手緩緩演奏八分音符反覆音型，右手以六對四的節奏加入，隨後展示主題，並接著一段變奏。這段變奏音域

更寬廣，右手有了更活躍的旋律活動。接著葛拉斯選擇讓音樂「原路返回」，再次演奏主題，並以導奏作結，讓曲式呈現拱形結構（ABCBA；也是巴爾托克很喜歡的曲式）。儘管葛拉斯應克羅諾斯四重奏之邀將此曲改編為弦樂四重奏，但作曲家認為《第二號晚歌》還能繼續發展，於是又加入三段聲響與技巧更加華麗的變奏，建構規模更宏大的拱形曲式，最終成為這首「帕薩卡亞舞曲」。

與葛拉斯關係緊密的事業夥伴理查·蓋林認為此曲能視為1979年大型鋼琴獨奏作品《狂奔》的下篇：《狂奔》宛若啟動一架永不停止的機器，而《遙遠的人影》則如一趟令人滿足的歸途。

GLASS' *Distant Figure* for piano solo is commissioned by Aarhus City, Denmark in 2017, and is dedicated to pianist Anton BATAGOV. Later in 2017, this piece was premiered by BATAGOV in Musikhuset Aarhus.

Passacaglia originated in Spain in the early 17th century, it was a type of interlude between other performances. Spread into Italy, a passacaglia was written as a piece that repeats the same cadence over again. When FRESCOBALDI adopted this title, what he created was a series of continuous variations based on a repeating bass ostinato or progression of chords. Henceforth, so-called passacaglia is mostly constructed as continuous variations in FRESCOBALDI's model.

GLASS adopted a relatively loose approach of variation in *Distant Figure*. The theme of variations - rather, the past life of the music, is a short piano piece named *Evening Song No. 2*, written for the President of Nonsuch label, Bob HURWITZ to celebrate his retirement. *Evening Song No. 2* unfolds in warm F major and stable 4/4/ meter. In the introductory passage, the left hand slowly plays a repetitive pattern, then the right

hand joins in 6:4 rhythm. GLASS exposed a nostalgic theme and gave it a variation, in which the sound is broader, and the melodic material in the right hand becomes more active. Then GLASS chose to “return in the same route”, he let the theme played again, finally ended the music by introductory section, constructing an “arch-form” (ABCBA; which is happened to be BARTÓK's favorite form.) Although GLASS had been asked by Kronos Quartet to transcribe *Evening Song No. 2* for string quartet, the composer still saw something more to be developed in this short piece. As a result, GLASS added three more variations, much more brilliant in both sonority and technique, constructing a large-scaled arch-form, therefore completed this “passacaglia”.

Richard GUÉRIN, a close business partner of GLASS, suggested that *Distant Figure* can be considered as the latter sequence of *Mad Rush*, another large piano solo piece composed in 1979. While *Mad Rush* turns on a machine that won't stop, *Distant Figure* is a satisfying end of journey back to where it started.

樂曲解說 Program Notes

《鋼琴練習曲》(1991-2012)

P. Glass: Selections from Etudes for Solo Piano (1991-2012)

作曲／菲利普·葛拉斯
Composer / Philip GLASS

葛拉斯一共寫作了二十首鋼琴練習曲，分為兩冊各十首。他在此前的鋼琴作品大多是從自己其他編制的樂曲改編而來（如前述的《狂奔》原版為電風琴演奏），而在1990年代登臺演奏鋼琴機會增加後，他決心開始研究「創作鋼琴曲」這件技藝本身。

作曲家原本計畫創作一組二十首的鋼琴前奏曲，後來才改稱為練習曲，不過由於工作繁忙，花了二十餘年才完成。第一冊的前十號《練習曲》有著雙重目的，一是探索不同的速度、織體與鋼琴技巧，二是為了自我教育成為一個更好的演奏者——也認為這個目的有確實達成。第二冊《練習曲》風格則更加大膽，有如一場和聲與結構的冒險。每一首練習曲都在短短篇幅中藉由不斷反覆的素材展現獨特的抒情性格，這一特徵令人聯想到舒伯特—葛拉斯也的確從這位與他同一天生日的作曲大師身上學到不少。

第十三號鋼琴練習曲

此曲由鋼琴家布魯斯·萊文斯頓委託，寫於2007年。開頭由左手演奏一段伴奏音型，調性在A大小和弦之間擺盪不定，隨後右手以二對三的節奏加入，演奏同樣在

大小和弦間擺盪的和弦。全曲性格輕快詼諧，甚至帶有藍調色彩，最後在右手F大和弦與左手F#間的不和諧音當中充滿懸念地結束。

第二號鋼琴練習曲

此曲為最早完成的一首練習曲，C大調，帶有夜曲般恬靜優美的特質。樂曲開頭以4+3+4+2+2的節奏型演奏分解和弦呈示一段和聲主題，然後進行八次變奏。第四至六段變奏速度增快，採用穩定感更強的4/4拍以及更厚重的和弦音型，最後兩段變奏又回到開頭的節奏型，可視為以速度與織度做區分的ABA'三段體。

第六號鋼琴練習曲

此曲受紐約公共電臺委託，寫於1994年，原題《此去已久》，F小調。在左手伴奏音型後，右手以反覆音演奏情緒激動的主歌，隨後發展為分解和弦，並迎來以大跳與厚重和弦為特色、帶有浪漫派風格的副歌。第二段主歌以音階衍生的音型加以變奏，數次導向副歌後，又返回第一段主歌，最後在屬七和弦上戛然而止。

GLASS wrote 20 Etudes for solo piano, divided into 2 books with 10 pieces in each. Before Etudes, piano pieces of GLASS are mostly transcribed from other music by the composer for different instruments (for example, the original version of *Mad Rush* is written for electronic organ.) In the 1990s, with more opportunity to play piano on stage, GLASS decided to further explore the art of “creating piano music.”

At first, the composer intended to write a set of 20 “preludes” for piano, later calling them “Etudes”. But the completion took over 20 years due to heavy workload. The first book serves double purposes: one is “to explore a variety of tempi, textures and techniques on piano”; the other is “to become a better player” - and the composer thought the goal was well reached. On the other hand, the second book is a much bolder adventure in harmony and structure. Each Etude conveys its unique lyrical quality by recurring materials within a rather brief span. Such trait evokes piano pieces by SCHUBERT - indeed, GLASS has learned a lot from the Maestro, with whom he shares the same birthday.

Piano Etude No. 13

Commissioned by pianist Bruce LEVINGSTON, this etude was written in 2007. It opens with the left hand playing an accompanying pattern, the tonality swings between A Major and a minor. Then the right hand enters in 2:3 rhythm, presenting the same ambiguous Major-minor sound. The

overall mood is bright and humorous, with a bit of blue feeling. Finally, with the F of the right hand and the F # of the left hand, the music ends in suspense.

Piano Etude No. 2

Etude No.2 - actually the first etude done by GLASS - is in C Major with a nocturnal nature. The chord progression theme is exposed in broken chords divided into a 4+3+4+2+2 rhythm pattern, then derives 8 variations following. The variations no. 4-6 flows in a faster tempo, using the more stable 4/4 meter and thicker texture of chords. However, the last two variations return to the opening pattern. Therefore, the whole piece can be viewed as an ABA' form in the light of tempo and texture.

Piano Etude No. 6

This Etude in f minor was commissioned in 1994 by WNYC, premiered under the previous title *Now So Long after That Time*. The right hand plays an intense verse melody in repetitive notes after a few bars of accompanying pattern by the left hand. The verse develops into broken chords, then arrive at the chorus featuring Romanticism techniques evolving leaps and thick chords. The second verse develops with fragments of scale. Having arrived at chorus over and over again, the first verse recaps, then suddenly ends on the dominant seventh chord.

動見体 × 王仲堃 × 自由擊
M.O.V.E. Theatre × WANG Chung-kun × Freedom Beat

《共鳴體》

Resonance: Into the Maze



4.24 Sat. 14:30 / 19:30
4.25 Sun. 11:00 / 14:30

📍 戲院 Playhouse

節目全長約 60 分鐘，無中場休息。
Duration is 60 mins without intermission.

演前導聆 Pre-talk

4.24 Sat. 13:50 / 18:50
4.25 Sun. 10:20 / 13:50

戲院大廳
Playhouse Lobby

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繼榮獲 2013 年台新藝術獎年度五大作品《凱吉一歲》後，動見体核心藝術家林桂如，與聲音裝置藝術家王仲堃攜手合作，邀請具跨界創作經驗的打擊樂團「自由擊」，與擅長以身體及社會議題共編的董怡芬與陳彥斌 (Fangas Nayaw)，攜手合作結合原創音樂、互動探索與聲音裝置的全新作品《共鳴體》。

《共鳴體》以聲音的「振動」與「共鳴」為創作核心，以「空間」與「觀眾參與」為發展軸線，透過機械裝置、燈光、打擊肢體等多元創作表現，聽見音樂的色彩，觸碰聲波的流動，打造一個由聽覺、視覺、觀演關係三種不同的層面形塑的大型共鳴箱。

然而 2020 年首演之後，疫情持續改變了我們所有的日常，人與人之間、創作與觀眾之間的關係，持續地浮動變化。《共鳴體》的創作團隊，企圖在不同的隔離或孤寂狀態中，再次討論並提出，對於「共鳴」與「共感」的渴望，思考另一種詮釋、另一種意義、以及新的經驗可能；在 2021 年衛武營當代音樂平台中，以特別演出的版本，回應此時此刻的狀態與疫情，持續以當代音樂與劇場激盪對話，想像空間成為共鳴體，引領我們踏出各種各樣的感知路徑。

驚喜交疊原本就是創作的常態，而聲音，其實一直都在，只是取決於我們是否選擇去聆聽；也盼望這個作品，有緣翻攪了一些，你心底的共鳴。

The artistic team of 2013 Taishin Art Award winner *Dear John*, composer LIN Kuei-ju, sound installation artist WANG Chung-kun, together with innovative percussion ensemble Freedom Beat, choreographer TUNG I-fen and Fangas Nayaw as dramaturg, jointly create the *Resonance: Into the Maze*.

The creation focuses on “vibration” and “resonance” of sounds and develops along with space and audience’s participation. Through kinetic installation, lighting, percussion and body movement, it builds up a large-scale resonance box shaped by sound, visual and spectatorship. It amplifies the colors of music and embodies the flow of sound waves. This is an exciting dialogue between contemporary music and theater, turning the space into a resonance agent and leading us to explore various possible paths for perception.

For this year’s Weiwuying Contemporary Music Platform, the creative team together offered this special edition as a response to the COVID-19 pandemic. When the audience participation is no longer allowed through freely wondering around during the performance, we hope to offer another interpretation of “togetherness” as a way to emphasize people’s longing for resonance and gathering. Let’s travel with the sounds together to explore the experiences in the sounds!



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委託製作：國家兩廳院
NATIONAL THEATRE & CONCERT HALL

作曲 | 林桂如

Composer, LIN Kuei-ju



國立藝術學院理論與作曲學士，加州大學聖地牙哥分校作曲博士，曾獲選於法國 IRCAM 電腦音樂中心研習進修。現為動見劇團核心藝術家及實踐大學音樂系專任助理教授。

音樂創作型態多元，除器樂創作外，亦投身音樂劇場、電腦音樂、裝置藝術等跨領域創作，並為電影、紀錄片、劇場及舞蹈作品擔任音樂設計工作，近期參與之作品持續於國內外藝術節演出，包括法國外亞維儂藝術節、澳洲 OzAsia 藝術節、韓國釜山國際表演藝術節、西班牙 Murcia 藝術節、西班牙 Palma 舞蹈節、臺灣國際藝術節、臺北藝術節、上海藝術節等。曾獲委託創作包括：美國 La Jolla Symphony and Chorus、Nouvel Ensemble Moderne、十方樂集、打擊樂家黃崑雲等。亦熱衷於鋼琴即興演奏，2010 年底發行首張專輯「林桂如音樂即興現場實錄—古典音噪」。

LIN holds a Bachelor degree in Composition from the Taipei National University of the Arts and a Ph.D. in Composition from the University of California, San Diego. She is currently the music director of the M.O.V.E. Theatre and an assistant professor in music at the Shih-Chien University.

As a composer, LIN Kuei-ju enjoys working with acoustic and electroacoustic instruments, sound installations and interdisciplinary collaborations in both theater and dance. Her music has been performed in concerts and music festivals in Taiwan, Japan, Korea, Israel, Australia, France, Poland, Canada and across the USA. She is also an improviser on piano. Her debut album "Classy Bluster- Improvised Music by Kuei-ju and Friends" was released in December 2010. Her collaborative project *Dear John* received the Taishin Arts Awards' best five artworks of 2013.

聲音裝置設計 | 王仲堃

Sound Installation Design,
WANG Chung-kun



臺北藝術大學美術系及科技藝術研究所畢，「噪咖藝術」藝術總監。他創造各式各樣單純而耐人尋味、具獨特美感的機器，其聲音作品具有一種音樂性，刻意把「聲音」的抽象性解放出來，轉化為較為具象的音樂。

近期個展：「聆聽的機器 – 紀伯豪、王仲堃雙個展，臺北國際藝術村（2019）」、「台新銀行個展 – 風聽（2018）」、「造聲 – 王仲堃個展，就在藝術空間（2016）」、「另一種音景系列 – 王仲堃個展，新畫廊（2013）」；「+ - * / 王仲堃 - 聲音裝置個展，臺北數位藝術中心（2010）」。

近期聯展：「城市之音 - 國際聲音藝術節，蒙斯，比利時（2015）」；「2013 亞洲時基：新媒體藝術節 – 微型城市，紐約，美國（2013）」；「超旅程 – 未來媒體藝術節，關渡美術館（2012）」。

Born in 1982, Taipei-based artist WANG Chung-Kun works across media art in the development of sound, sculpture, video, kinetic art, and installation. He has created various forms of machinery that have consistently maintained an intriguing purity and peculiar sense of beauty. His sound artwork possesses a musicality, consciously liberating the abstract nature of sound and converting it into a more concrete form of music.

Recent solo exhibition: 2016 *Making Sound*, Project Fulfill Art Space, 2013 *series of "another Soundscape"* Neu Gallery, 2010 [+ - * /] Digital Art Center. Recent group exhibition: 2016 *Life between delight and discomfort*, Gwangju Museum of Art, Korea. 2015 CitySonic: International Sound Art Festival, Mons, Belgium. 2013 *inToAsia: Time-Based Art Festival* Stephan Stoyanov Gallery, New York. 2012 *TRANSJOURNEY* - Future Media Festival, Kuandu Museum, Taipei.

肢體編創設計 | 董怡芬

Choreography, TUNG I-fen



現任軟硬倍事聯合藝術總監、動見體核心藝術家、舞蹈空間及安娜琪舞蹈劇場客席編舞家。於臺灣大學、清華大學、臺北藝術大學、臺灣藝術大學等兼任講師。曾為巴黎西帖駐村藝術家、美國科羅拉多學院及喬治華盛頓大學駐校藝術家。作品多次赴國際藝術節演出，並任藝文活動策劃與主持工作。2014、2018 二度獲得羅曼菲獎助金赴歐洲進修。近年參與劇場、音樂劇舞蹈設計與動作指導，另專研聲音、物件與肢體連結，發展相關系列及參與式作品。

Receiving her Master degree from the Graduate Institute of Dance at Taipei National University of the Art and the BA degree from the Queensland University of Technology, TUNG I-fen is the co-artistic director of Fist & Cake Production, principal artist of M.O.V.E. Theatre, and guest choreographer of Anarchy Dance Theatre. Has been teaching in art schools in Taiwan, she was an artist-in-residence at Cite Internationale des Arts in Paris, Colorado College and George Washington University. Her signature physical choreography often integrates multiple elements from theatre, film, and contemporary art. As a choreographer, dancer, performer, and movement director, she collaborates with artists from Taiwan and overseas and has actively participated in various international workshops and festivals in Britain, France, Spain, USA, Greece, South Korea, H.K., Philippines, India, and Singapore.

構作協作 | 陳彥斌

Dramaturg, Fangas Nayaw



軟硬倍事聯合藝術總監。原住民籍表演藝術創作工作者。演出、編導及創作領域橫跨影像、戲劇及舞蹈，探討分享「人」的趨性、動向。導演作品《牆上。痕 Mailulay》獲第十四屆台新藝術獎提名、入圍並榮獲年度五大作品獎。執導之《Oli 邊境》入圍 SXSW、高雄電影節 VR 競賽影片。2017 年臺北世大運開幕編舞家。2018 年巴黎西帖國際藝術村駐村藝術家。策展暨導演作品《masingkiay, 嗨歌三百首》受邀至巴黎龐畢度藝術中心 2019 Cosmopoli #2 雙年展。2020 臺北白晝之夜表演藝術策展統籌。

Co-artistic director of Fist & Cake Production. Born in Taitung, Taiwan. Fangas is an artist, director, choreographer and performer. His versatile practices probe into dynamics of audience participation and new technology in performing arts, while constantly reflecting on his indigenous identity and cultural tradition as Amis. These are seen in *Don't worry, be happy* (2009), *Farewell, Lin-Ban* (2013), *Tsou* ("Name of Tribe", 2015), *Maataw* ("Floating Island", 2016), *si, kaen* ("Eating", 2017), *XXIX Summer Universiade Opening Program I* (2017) and *Alikakay* ("The Giant", 2019). His VR film work, *A Song within Us*, was selected in the SXSW VR competition 2020; the performance work, *masingkiay:Co-creating a Collective*, was invited to *Cosmopolis #2* in Pompidou Centre, Paris in 2019. His directorial and choreographic work, *Mailulay*, won the 14th Taishin Arts Award in 2016.

擊樂共同創作暨演出 | 自由擊

Percussion Collaborative & Performers, Freedom Beat



於 2010 年成立，現由葉柏岑、朱純瑩與劉冠萍組成。三名受完整學院科班訓練之打擊樂演奏家累積十多年打擊樂器舞臺表演經驗，自由擊演出曲目皆為自創或量身訂做的委託創作，是臺灣少見的創作型打擊樂團。擅長改造、自製樂器的自由擊，經常利用日常生活中的物品，加工重製為音響效果有趣特別的樂器。

Freedom Beat is an innovative percussion ensemble founded in 2010. With more than ten years of percussion performance experiences, Freedom Beat presents a new, creative fusion of percussion music styles. In 2012 and 2013, Freedom Beat performed at the Festival d'Avignon Off as one of the representative troupes of Taiwan. In 2018, the OzAsia Festival invited Freedom Beat to perform at the Moon Lantern Parade and Lucky Dumpling Market. Freedom Beat expertly fuses contemporary percussion with all types of electronic music, pops, rock 'n' roll and psychedelic, bringing percussion music to a new horizon. It's a true feast for the eyes and ears alike. Currently, Freedom Beat is consisted of 3 members: CHU Chun-ying (Clara), YEH Po-tsen (Xero), and LIU Kuan-ping (Gray).

《共鳴體》製作團隊

Resonance: Into the Maze Production Team

製作團隊 Production Team

動見體 M.O.V.E. Theatre

服裝設計 Costume Design

范玉霖 FANN Yu-lin

作曲 Composer

林桂如 LIN Kuei-ju

攝影 Photographer

林育全 LIN Yu-quan

聲音裝置設計 Sound Installation Design

王仲堃 WANG Chung-kun

錄影 Videographer

陳冠宇 CHEN Kuan-yu

肢體編創設計 Choreography

董怡芬 TUNG I-fen

舞臺監督 Stage Manager

陳正華 CHEN Cheng-hua

戲劇構作 Dramaturgy

陳彥斌 Fangas Nayaw

舞臺技術指導 Technical Director

陳人碩 CHEN Ren-shou

擊樂共同創作暨演出

Percussion Collaborative & Performers

自由擊 Freedom Beat

朱純瑩 CHU Chun-ying, (Clara)

葉柏岑 YEH Po-tsen (Xero)

劉冠萍 LIU Kuan-ping (Gray)

製作人 Producer

黃雯 HUANG Wen

執行製作 Production Manager

吳伯山 WU Po-shan

自由擊行政聯繫 Freedom Beat Admin

林靜蓉 Jamie LIN

劇團製作人 Company Producer

藍浩之 LAN Hao-chih

劇團經理 Company Manager

張乃惠 CHANG Nai-hui

裝置設計執行 Installation Execution

王量 WANG Liang

燈光設計 Lighting Design

賴科竹 LAI Ke-chu

音響設計 Sound Engineer

鐵吹製作 Feblow Production

柏林新音樂室內樂團 《閱讀音樂》計畫

KNM BERLIN - Tunings of the World 2.0



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4.12 Mon. - 4.25 Sun.
11:00-17:00

📍 藝術迴廊 Art Gallery

作曲家面對面 TALK

4.18 Sun. 11:00-12:00

對談人：林芳宜、高愷怡、劉韋志

Panelist: LIN Fang-yi, KAO Kai-yi, LIU Wei-chih

3 樓樹冠大廳西側 (樹冠露台旁)

3F Crown Hall (West Terrace)

「閱讀音樂」是一個以文本式創作 (text compositions) 出發、持續進行的系列作品集。2019 年捌號會所與柏林新音樂室內樂團 (KNM Berlin) 共同製作，以史托克豪森 (K. STOCKHAUSEN) 於 1968 年德國達姆城 (Darmstädter) 作曲大師班中提出的《音樂之屋》(Music for a House) 為概念，邀請來自臺灣、德國、阿根廷與墨西哥等六位作曲家，為衛武營歌劇院全空間創作：《給歌劇院的音樂 Music for an Opera House》。原先已累積一年的文本研讀與創意發展，無奈卻遇上全球疫情持續延燒，遲遲無法於實際展演空間落地演出。製作團隊不改其志，更持積極態度，以錄像規格的方式，推出中繼創作作品《調聲世界 2.0—閱讀音樂 III - VIII》，並於柏林進行錄製。全球疫情著實斷許多實體演奏及創作契機，但創作者本於對藝術的熱情，找到更多對應的展演方式。這並非「替代方案」，而是創作者們積極反向思索，用非常規的空間與實驗精神，體現史托克豪森於上世紀提出的音樂展演型態思維，讓藝術創作超脫邊界，成為新可能。

演出曲目

- 高愷怡《對位》
- 卡洛斯·伊圖拉得《彈性轉譯》
- 安娜·瑪麗亞·路德里格《金與銀》
- 劉韋志《迸發》
- 林芳宜《一起來唸些詩吧》
- 勞爾·亨德爾《練習時刻》

Reading Music is a collection of text composition works and an ongoing project. It explores how composers and musicians reach mutual comprehension without the score as a medium and further elaborates on the relationship between sound art and space.

Based on the concept of German master K. STOCKHAUSEN's Music for a House, Studio Acht and KNM Berlin invited six composers from Taiwan, Germany, Argentina, and Mexico in 2019 to create Music for an Opera House, a work tailor-made for the spaces in Weiwuying Opera House. Music for an Opera House is completed after a year of discussion, research, and creative brainstorming. Due to the pandemic, this piece is unable to perform live; however, the challenge of the reality, in fact, spurred the team to go deeper into Stockhausen's groundbreaking concept of musical composition. They thus filmed the experimental results into Reading Music III-VIII in Berlin. It serves not only as a record of the creating process of Music for an Opera House but a way for composers and performers to profoundly present the thinking of musical performing styles put forward by STOCKHAUSEN in the last century through unconventional space and the sense of space.

Program

- KAO Kai-yi: Counterpoint
- Carlos LTURRALDE: Elastic Semantic Transfer
- Ana Maria RODRIGUEZ: Gold and Silver
- LIU Wei-chih: Burst Forth
- LIN Fang-yi: Let's Read Some Poems
- Laure M. HIENDL: Practice

Partners



更多節目資訊
For More Information

作曲家簡介 Composer Biography

高愷怡

KAO Kai-yi

高愷怡，1984 生於臺灣臺中，目前旅居奧地利維也納，除持續創作作品自 2011 年起任教於奧地利維也納舒伯特音樂學院 (Wiener Franz Schubertkonservatorium)，教授鋼琴、作曲及音樂理論等課程；2019 年起參與臺灣藝術策展平台捌號會所之「藝術陪伴計畫」，拓展國際網絡與投入多項新創製作計畫。於臺灣求學期間就讀臺中曉明女中音樂班，主修鋼琴，師事郭宗愷、艾嘉蕙教授；及理論作曲，師事熊澤民、施孟玟教授。隨後赴奧地利，先後取得奧地利維也納舒伯特音樂學院作曲家、鋼琴演奏家雙文憑；以及國立維也納音樂暨表演藝術大學 (Universität für Musik und darstellende Kunst Wien) 作曲藝術碩士學位，師事 D. Schermann、M. Jarrell 教授。

於 2009 年入選「希臘傑出作品國際音樂獎」，並獲特別獎殊榮。2014 年獲「德國第 14 屆卡爾·馮·奧西茨·奧登堡國際作曲比賽」第二名。2016 年獲得「馬爾他戈左 Hearing Orpheus Today 作曲比

賽」第二名；同年參與國立傳統藝術中心臺灣音樂館「大師門徒與夥伴計畫」，以及入選國立維也納音樂暨表演藝術大學「Gender-Projekt」2017、2018 年度委託創作計畫。2017 年獲「國立臺灣交響樂團 2017 青年音樂創作競賽」第三名，2019 年獲得「義大利 Augusto Massari 作曲比賽」第一名。作品也由歐美多家音樂出版社，如 Doblinger、Diaphonia、Redshift 等，為之出版樂譜及專輯。其作品橫跨古典、現代等領域，涵蓋中西方不同樂器的獨奏曲、不同編制的室內樂曲、聲樂曲及大編制管絃樂曲等；曾與歐洲知名現代音樂室內樂團 Ensemble Lux、Platypus Ensemble、Ensemble N、KNM Ensemble 以及陳必先、李秀芬、陳敏華、孫莉、蔡佩倫、王滢潔、黃鈺婷、Berndt THURNER、Mark Takeshi MCGREGOR、Sophie DERVAUX、岩瀨龍太、真鍋尚之等音樂家合作，於世界各地演出。

at the Vienna's Franz Schubert Conservatory since 2011. In 2019, KAO joined the "We Art Together Project" organized by Taiwanese art curatorial platform Studio Acht, expanding the international network and starting in different projects.

Her compositions include solo pieces for various instruments, chamber music pieces, vocal music pieces and works for

large orchestra. Her piece was selected as an assigned piece of Vaduz international masterclass 2007 in Liechtenstein. In 2009 she was a finalist of the International Music Prize for Excellence in Composition in Greece and also received the Special Award. In 2014 she won the 2nd prize for the 14th Carl von Ossietzky Composition Competition Oldenburg and also won the 2nd prize in 2016 of the Hearing Orpheus Today composition competition in Malta. In the same year, she was selected as the composer for the program TMI (Master Disciples and Companion) of the National Center for Traditional Arts, as well as the Gender-Projekt Holz-Blech-Schlag in 2017 and 2018 commissioned by the University of

Music and Performing Arts Vienna. In 2017 She won the 3rd prize for the Voice of the New and Brilliant- Composition Competition 2017- NTSO (National Taiwan Symphony Orchestra) in Taiwan. In 2019 she won the 1st prize for the Augusto Massari Composition Competition in Italy. The piece was also published by the publisher Diaphonia Music Edition. In the same year, her piece was published by the publisher Redshift Music in the CD-album "Lutalica", which was played by the flutist Mark McGregor, as well as the other pieces were published by the publisher Doblinger. Her compositions have been performed in Austria, German, Switzerland, Liechtenstein, Greece, Italy, Malta, England, Canada, Japan and Taiwan.

樂曲解說 Program Notes

《對位》 Counterpoint

「對位」，以音樂上的對位為構想主軸，由三個段落合併在一起所組成。打破傳統制式化的譜上標準譜音符，改使用文字譜，演奏者僅根據文本裡的引導文字、指令動作等，配合演奏者本身當下的情緒抒發，以及四位演奏者彼此間的默契和反應，運用所有可能的演奏技巧，猶如一場對話般，做出演出當時自己認為合適的聲響，也因

The main content of the text score is "counterpoint". I would like to present a work with imagery counterpoint as a basic method in three phases. Not the counterpoint on the score with notes, but directly with sounds in the entire space where we exist. Not only break away from standard music texture and notes, also incorporate the elements of improvisation and uncertainty possibility of sounds.

此，作品涵蓋了極高的即興和機率音樂的不確定性元素。文本中，除了允許使用可移動樂器的演奏者，在演奏時根據指令動作在舞臺空間範圍中移動，也引導演奏者做出些特殊的聲音共鳴，從而透過不同聲音線條交錯和整個展演空間的交織融合，呈現一個空間與音響的意象式對位作品。

Performers make sounds according to the guide text. Some of them with movable instruments have to move in the space according to the instruction while playing. Through the sounds made by performers, to interlace different lines in the space as counterpoint with vertical, horizontal and slash, etc. Using the combination of the space and the sounds, a dialogue generated between each performer, which based on the imagery counterpoint.

作曲 / 高愷怡
Composer / KAO Kai-yi

作曲家簡介 Composer Biography

卡洛斯·伊圖拉得

Carlos LTURRALDE (Mexico City. 1976)

卡洛斯·伊圖拉得 1976 年生於墨西哥市。受到不可能性與人為錯誤等概念的啟發，卡洛斯·伊圖拉得將自己的作品視為重新檢視日常聲響物件的放大鏡，並在其中納入了器樂、電子、即興與跨領域等元素。

他曾獲得奧地利伊伯斯獎，而其作品曾於澳洲、歐洲、北美及南美洲演出，足跡遍佈眾多博物館、音樂廳與音樂節，包含卡內基音樂廳、賽萬提斯國際藝術節、費因梅音樂節、紐約瑪塔音樂節、莫札特音樂廳、墨西哥大學當代音樂博物館、荷蘭 IJ 灣音樂廳、今日音樂藝術節（卡洛斯本人創辦）等等。此外，他的作品曾由荷蘭榮譽樂團、國際當代音樂團、克朗樂團、維也納克朗論壇、限制樂團、模型 62、新模組樂團、荷蘭新室內樂團、海牙打擊樂團與佛塔斯等團體演出。

卡洛斯由自學開始接觸音樂，隨後於墨西哥市幾所音樂機構以及私人教師的教導下學習古典吉他與作曲。他在該市的音樂學習與研究中心取得了作曲學士學位，師事維克多·里德。畢業之後，他繼續於墨西哥克雷塔羅州向伊格納西奧·巴卡·洛貝拉學習作曲，爾後則在墨西哥文化藝術基金會獎學金的支持下，於荷蘭海牙皇家音樂學院主修超聲學，主要師從理查德·艾爾斯、克拉倫斯·巴洛、保羅·伯格與吉魯斯·範·貝吉耶克，並取得了作曲碩士學位。

自 2007 年起定居墨西哥市，並於近期獲墨西哥文化藝術基金會頒發的青年創作者獎金。接下來，他將旅居紐約、芝加哥與聖地牙哥等地，擔任國際當代音樂團的駐團音樂家。

Inspired by concepts like impossibility and human error, he thinks of his work, which includes instrumental, electronic, improvised and interdisciplinary pieces, as a magnifying glass that provides a new context for his everyday life sound objects.

He has won awards like Impuls (Austria), and his work has been performed in Australia, Europe and North/South America, in museums, halls and festivals like “Carnegie Hall”, Festival Cervantino, FIMNME, Mata NY, “Mozart Hall”, MUAC, “Muziekgebouw”, MATA Festival, Today’s Art, by himself and ensembles such as de Ereprijs, ICE, Klang, Klangforum Wien, Liminar, Modelo 62, NEM, Nieuw Ensemble, Slagwerk Den Haag and Vortex among others.

He began his musical studies as a self-taught musician. Later, he studied classical guitar and composition privately, as well as at

several institutions in Mexico City, where he obtained a Bachelor’s degree in composition from the Musical Studies and Research Centre under the wing of Victor Rasgado. After graduating, he first continued studying composition in Querétaro, Mexico with Ignacio Baca Lobera, and later at the Royal Conservatory of The Hague, Holland, where thanks to a scholarship from the Mexican Fund for Culture and Arts, he specialized in sonology and obtained a master in composition, having Richard Ayres, Clarence Barlow, Paul Berg, Gilus van Bergeijk among others as main teachers.

Since 2007 he is based in Mexico City, where he recently earned the “Jovenes Creadores” grant from the Mexican Fund for Culture and Arts. Upcoming projects include a residency in N.Y., Chicago and San Diego with the ICE ensemble.

樂曲解說 Program Notes

《彈性轉譯》

Elastic Semantic Transfer

作曲 / 卡洛斯·伊圖拉得
Composer / Carlos LTURRALDE

首先，從心智轉移成書寫，然後昇華為聲音。

延伸字意之時，語境迷失，卻在下一個簡單的指令裡，新的意義從聲音中誕生。

First, transferred from the mind to handwriting, and then to sound.

When stretching a word, semantic field is lost, but with a simple instruction, a new meaning expressed in sound emerges.

作曲家簡介 Composer Biography

安娜·瑪麗亞·路德里格

Ana Maria RODRIGUEZ

空間—詩—自發性

安娜·瑪麗亞·路德里格將即興的自發性與完整樂譜創作連結，並常以鍵盤樂手或筆電藝術家的身份參與自身作品的演出。在創作樂曲、裝置藝術與舞台藝術時，她也會將演出場地的音響效果與結構納入考量。而在主題方面，她近期的作品多著重於詩與科技之間的關係，而這層關係不僅影響了字詞、詩文與文學作品在作曲上的使用，並促使她以更抽象的方式將科技運用於音樂之中，豐富了詩文的各個解讀面向。她致力於藉由多層次時間軸、多元空間與不合邏輯、詩意的情節設計，精確且充滿美感地表達自我意識。

安娜·瑪麗亞·路德里格於布宜諾斯艾利斯學習作曲、鋼琴、歷史與哲學，隨後遷居至巴塞隆納，於聲音工作室學習電子電腦音樂作曲。1993年，她受德國弗勞恩霍夫爾協會之邀，為人工智慧部門推行數項音響專案。自此，路德里格便持續使用現場電子樂與電腦技術，為各種樂器創作樂

Space - Poetry - Spontaneity

Ana Maria RODRIGUEZ links the spontaneity of improvisation with fully composed scores. Often she takes part in the performances of her own works and can be seen on stage on the keyboards or as a laptop artist. At the same time, she also works with the acoustic and architectural conditions of the performance space when creating her compositions, installations and scenic works. Thematically, her latest pieces could be said to revolve

曲、音樂會裝置、混合媒體與音樂劇作品。

2005年，安娜·瑪麗亞·路德里格創立了女子樂團「智者」，並以物品、鍵盤與筆電演奏家之姿參與演出。她曾與梅麗塔·達爾、安德烈亞斯·科普尼克、喬安娜·拉科夫斯卡（影片形式），以及詩人羅恩·溫克勒等風格各異的藝術家合作。自2015年起，她便與比利時導演英格麗·馮·萬托克·雷科夫斯基與美國舞台設計師弗雷德·波米爾合作，一同製作結合音樂劇場與裝置藝術的《立體鏡》，並於蘭斯（2015）、馬賽（2016）、柏林（2016）、漢諾威（2017）與高雄臺灣（2019）等地演出。

其作品曾於歐洲與世界各地的主要音樂節演出，包含光之柏林藝術節（紐約卡內基音樂廳）、科隆橋樑音樂節、奇夫蘭雙年展、唐納艾辛格音樂日、墨西哥市弗羅國際新音樂節、新音樂論壇（德國廣播電臺，科隆）、柏林女英雄聲音藝術節、赫倫豪森藝術節、馬賽音樂、柏林三月音樂節，以及埃森十一月音樂節、柏林詩歌節、歐洲場景藝術節、維滕當代室內樂音樂節、柏林新媒體藝術節、維也納藝術節、維也納現代音樂節等等。

安娜·瑪麗亞·路德里格現居柏林並在此工作。

around the relation between poetry and technology. This relationship does not only comprise the compositional use of words, poetry and literary sources, but also in a more abstract way the musical utilization of technological means to create a richness of perspectives based on poetry. Heterogeneous time layers, diverse spaces, plots running contrary to logic as in poetry—Ana Maria RODRIGUEZ is committed to expressing herself in a precise and sensuous way.

Ana Maria RODRIGUEZ studied composition, piano, history, and philosophy in Buenos Aires. She moved to Barcelona where she additionally studied electronic music and algorithmical composition at Phonos Studios. In 1993 the Fraunhofer Gesellschaft (Germany) invited her to develop several audio projects for its Artificial Intelligence faculty. Since this time RODRIGUEZ has composed many pieces, concert installations, mixed media or music theater works for a wide range of instruments using live-electronics and computer technology.

In 2005 she founded the only women ensemble "Les Femmes Savantes" in which Ana Maria performs as an object, keyboard and laptop player. She collaborated with many artists from different genres like Melita DAHL, Andreas KÖPNICK, Joanna RAJKOWSKA (video) and the poet Ron WINKLER. Since 2015 she develops in close cooperation with the Belgian director Ingrid

von Wantoch REKOWSKI and the American stage designer Fred POMMEREHN the MusicTheaterInstallation "The Stereoscope City" with performances in Reims (2015), Marseille (2016), Berlin (2016), Hannover (2017) and Kaohsiung (Taiwan/2019).

Ana Maria RODRIGUEZ' works has been performed at the major festivals throughout Europe and abroad: Berlin in Lights (Carnegie Hall NYC), Brückenmusik Köln, Chiffren Biennale Kiel, Donaueschinger Musiktage, Foro International de Música Nueva Mexico City, Forum Neuer Musik (DLF Köln), Heroines of Sound Festival Berlin, KunstFestspiele Herrenhausen, Les Musiques Marseille, MaerzMusik-Festival für Zeitfragen, November Musik Essen, Poesiefestival Berlin, Scènes d'Europe Reims, Tage für neue Kammermusik Witten, Transmediale Berlin, Wiener Festwochen, Wien Modern...

Ana Maria RODRIGUEZ lives and works in Berlin.

樂曲解說 Program Notes

《金與銀》

Gold and Silver

創造容易產生回聲的空間。

使用不同尺寸的鑼、銅管弱音器、換能器與麥克風。

或許能夠藉由電子濾波器改變回授的音質。

使用較大的鑼作為演出基底。

而鑼並不屬於回授系統。

這首作品可根據演出場地規格增減演出人數。若場地較大，則表演者應散佈於場內各處。

《金與銀》是系列創作中的第二首作品，旨在探索物品與樂器間的共鳴。

本作品獻給王芃惠與西奧·納比赫特。

安娜·瑪麗亞·路德里格，2020年

作曲 / 安娜·瑪麗亞·路德里格
Composer / Ana Maria RODRIGUEZ

Create a sensitive space of resonance.

Use gongs of different sizes, brass mutes, transducers and microphones.

You might add some electronic filters to change the qualities of feedback.

Structure the piece by performing a larger gong.

Which is not part of the feedback system.

This piece can be performed by any numbers of performers corresponding to the dimension of the performing space. In larger halls performers should be distributed in the space.

Gold and Silver is the 2nd work of a series of compositions exploring resonances between objects and instruments.

It is dedicated to Peng-Hui Wang and Theo Nabicht.

AMR 2020

作曲家簡介 Composer Biography

劉韋志

LIU Wei-chih

劉韋志，1985年出生於臺灣花蓮，畢業於國立臺北藝術大學音樂系作曲碩士和東吳大學音樂系作曲學士，在學期間師事洪崇焜、張玉樹、羅白華（Christopher Roberts）、嚴福榮與陳州麗等老師；於國內外作曲課程中，受 Péter EÖTVÖS、Pierluigi BILLONE、細川俊夫、潘皇龍、陳曉勇和鐘啟榮等作曲家指導。2016年入選國立傳統藝術中心、臺灣音樂館與彼得艾特沃許當代音樂基金會（International Eötvös Institute Foundation）合作之「大師與門徒計畫」赴歐洲培訓，作品獲選於基金會作曲工作坊閉幕音樂會演出，其創作技巧和作品表現受到作曲家 Péter EÖTVÖS 與細川俊夫高度讚賞。

曾受臺灣的傳藝金曲獎、兩廳院新點子樂展、國家交響樂團、臺灣國樂團、朱宗慶打擊樂團、春秋樂集、采風樂坊、十方樂集、莎士比亞的姊妹劇團、臺北愛樂室內合唱團、臺北愛樂室內樂團、捌號會所、

臺灣現代音樂協會室內樂團、風之舞形舞團、巴洛克機器工作室、三個人、對位室內樂團，與德國 KNM Berlin、匈牙利 THReNSeMBLe、美國 Alea III、奧地利 iKultur、奧地利 Ovocutters、義大利 Composit 新音樂節、新加坡華樂團、新加坡鼎藝團、中國撒麗不跳舞音樂節、香港劇團、香港兒童合唱團和香港一舖清唱等，國內外表演藝術相關單位委創或演出作品。

曾獲選為 2018 聯合國教科文組織下的國際作曲家廣播會議之臺灣代表、2015 美國 Alea III 國際作曲大賽亞軍、2015 新加坡國際華樂作曲大賽亞軍、2015 新加坡作彈會國際作曲大賽亞軍、2012 臺灣采風樂坊絲竹作曲大賽冠軍、2012 國立臺灣交響樂團音樂創作競賽佳作、2011 臺灣音樂中心國際作曲獎、2009 臺灣采風—五行作曲獎，以及臺灣第 11、12、13、16 與 17 屆台新藝術獎提名等。

LIU Wei-chih (1985-) is a Taiwanese composer. He has received commissioned or his works have been performed by National Symphony Orchestra (Taiwan), the Singapore Chinese Orchestra (Singapore), the National Chinese Orchestra Taiwan (Taiwan), the Golden Melody Awards for Traditional Arts and Music (Taiwan), the KNM Berlin (Germany), the Alea III (USA), the THReNSeMBLe (Hungary), Composit (Italy), duo ovocutters (Austria), the International Cultural Platform - iKultur (Austria), the Ding Yi Music Company (Singapore), the Ju Percussion Group (Taiwan), the Shakespeare's Wild Sisters Group (Taiwan), the Taipei Sinfonietta & Philharmonic Orchestra (Taiwan), the Taipei Philharmonic Chamber Choir (Taiwan), the 3peoplemusic (Taiwan), the Chai Found Music Workshop Ensemble (Taiwan), Forum Music Ensemble (Taiwan), Counterpoint Ensemble (Taiwan), the Hong Kong Children's Choir (Hong Kong) and Yat Po Singers (Hong Kong).

His composition were selected to represent Taiwan at the 2018 UNESCO International Rostrum of Composers. He was also recognized with second prize at the 31st ALEA III International Composition Competition in the United States of America

in 2015, second prize at the Singapore International Competition for Chinese Orchestra Composition in 2015, and second prize at the 2nd Singapore International Competition of Composium 2015. In addition, his piece was selected to be featured in program of the closing concert of the composition workshop by Peter EÖTVÖS Contemporary Music Foundation in 2016. During this course, both his skills and works have been positively recognized from the composers Péter EÖTVÖS and Toshio Hosokawa.

Wei-chih was awarded a Bachelor in Composition at Soochow University in 2008 and a Master in Composition at Taipei National University of the Arts in 2011. His composition teachers include HUNG Chung-kun, CHANG Yu-shu, Christopher ROBERTS, YIM Fuk-wing and CHEN Jou-li. He has spent 6 months by Taiwan Music Institute in Europe to gain varied professional experiences in cooperation with Péter EÖTVÖS Contemporary Music Foundation in 2016. Liu was also instructed by the composers such as Péter EÖTVÖS, Toshio HOSOKAWA, Pierluigi BILLONE, PAN Hwang-long, CHEN Hsiao-yong and CHONG Kee-yong when he attended composition workshops.

樂曲解說 Program Notes

《迸發》

Burst Forth

本作品的靈感、呈現時的聲響、肢體律動與表情，皆取自情慾經驗與藥物使用。

The inspiration for this work, as well as the sounds, body movements or expressions presented when performing it, all come from the process of sex and drug use.

作曲 / 劉韋志
Composer / LIU Wei-chih

作曲家簡介 Composer Biography

林芳宜

LIN Fang-yi

林芳宜，獨立策展人、表演藝術評論者與作曲家。奧地利國立維也納音樂大學（Universität für Musik und darstellende Kunst Wien）藝術碩士，主修作曲，師承瑞士作曲家 Michael JARRELL 與 Klaus HUBER。曾獲奧地利教育部傑出外國學生獎學金、奧地利文化部創作獎學金，並獲維也納市節慶日（Graben Festtage）委約作曲，為該節首次委約之亞裔作曲家。

2002 年返臺定居後，開始投入劇場與舞蹈作品的參與，曾與莎士比亞姊妹們劇團及導演 BABOO LIAO、編舞家鄭宗龍等人合作。2011 年擔任亞洲作曲家聯盟（ACL, Asia Composer League）年度大會與亞太音樂節執行長、2012 年獲選歐盟藝術組織「歐洲藝術網絡」EU ART NETWORK 亞洲地區邀請藝術家，參與 2012 年這項由歐盟主辦之國際交流創作計劃，並發表以《山海經》為靈感的作品《一縷嘆息·神話》。

LIN Fang-yi studied at the Universität für Musik und darstellende Kunst, Vienna, under Michael JARRELL and Klaus HUBER, graduating with an MFA majoring in composition. LIN received numerous awards, including the scholarship for outstanding overseas students from the Austrian Ministry of Education, and the creative scholarship from the Austrian Ministry of Culture. She was also invited by the Graben Festtage organisers to compose for their events, making her the first Asian composer to ever be commissioned for the festivities.

2014 年獲選雲門文化藝術基金會第 10 屆「流浪者計畫」，她同時也是臺灣表演藝術界資深評論家，曾擔任多年台新藝術獎觀察員、表演藝術評論臺駐臺樂評。

於 2007 至 2017 年服務公職，先後擔任國立臺灣交響樂團擔任研究發展組組長與臺灣音樂中心編審、國立傳統藝術中心助理研究員。任內推動與創建多項重要計畫與政策，並成功引進國際資源，催生臺灣音樂人才國際合作。曾策劃與統籌執行臺灣國際音樂節（Taiwan International Music Festival）、傳藝金曲獎等大型展演活動，為臺灣少數集創作、評論、出版、行銷宣傳、策展與公共事務等完整經驗於一身的音樂人。現為捌號會所藝術總監，2018 年起擔任衛武營當代音樂平台策展人。

After relocating back to Taiwan in 2002, LIN began to participate in theatre and dance performances, including the collaborations with SHAKESPEARE's Wild Sisters, director BABOO, choreographer ZHENG Tsong-long. In 2011, LIN became the Chief Executive Producer of the annual Asia Composer League (ACL) conference. In 2012, she was invited by the EU ART NETWORK as the representative artist of Taiwan to participate in an international creative exchange program, and published her composition "Ein Hauch des Mytos", inspired by Shan Hai Jing

(Classic of Mountains and Seas). In 2014, LIN was selected for the tenth Wanderer Project by the Cloud Gate Dance Cultural Foundation. LIN is also an important senior critic of the Taiwanese performance art world and has acted as a member of the nomination committee and observer for the Taihsin Art Award in Performance Art on numerous occasions, as well as a jury member and performance art critic in residence for the National Cultural and Arts Foundation.

In 2007-2019, LIN served in government music and culture organization. During her service, she initiated many innovative initiatives and mega-event, including the Golden Melody Awards for Traditional Arts and Music and Taiwan International Music Festival. LIN's strength lies in integrating her specialization in music with industry and policy needs, to create innovative projects,

including the organizational transformation of the Taiwan Music Institute, while she actively extending her international network to introduce Taiwanese music to a global audience.

From 2013, LIN took on the role of artistic director of Studio Acht; and in 2017, she founded the Taiwan Musician and Artists Promotion, which is committed to the nurturing and international development of Taiwanese musicians and artists. At the same time, she remained an independent curator, performance art critic, and composer. Since 2017 she has been curator of National Kaohsiung Center for Arts Weiwuying, where she is building up "Weiwuying Contemporary Music Platform. She is also strategy committee of National Performing Arts Center Taiwan since 2019.

樂曲解說 Program Notes

作曲 / 林芳宜
Composer / LIN Fang-yi

《一起來唸些詩吧》

Let's Read Some Poems

靈感取材自鈞特·葛拉斯創作的詩畫集《拾來之物——給不讀書的人》，這本詩集收錄作家的水彩畫，每一幅水彩畫上都寫著一首詩，文字是畫作的一部分、畫作也是文字的延伸。畫作和詩的內容，怪誕但也直率，讓讀者讀到另一種風格的鈞特·葛拉斯。作曲家以這本詩畫集裡文字與圖像的交疊，轉譯為音符與文字、演奏與表演的交替作用。

Inspired by Günter GRASS's poetry "Fundsachen für Nichtleser". This is a collection of Günter GRASS's watercolor paintings together with poems; the words are part of the paintings and the paintings are extensions of words. The contents of these paintings and poems are weird but honest, and reveal another veil of Günter GRASS to readers.

作曲家簡介 Composer Biography

勞爾·亨德爾

Laure M. HIENDL

勞爾·亨德爾（1986年生，提及時使用代名詞「他們」而非「他」）為居於德國柏林的作曲家與表演者，作品橫跨音樂會、表演、音樂劇場、裝置藝術與其他跨領域範疇。主要以樂器與電子裝置互動為主，探索音樂中空間、時間與人體在現場的可表演性，並將其視為本身具戲劇性與政治性的事件中，在時間上各個身體間的共享空間。

他們的作品曾於多個音樂節與場館演出，如柏林超聲波音樂節、葛拉茨衝動音樂節、達姆施塔特夏季新音樂節、紐約廚房音樂

節、紐約輪盤節，以及柏林藝術學院等等。歌劇裝置藝術《天堂》則於2016年的施泰爾馬克之秋藝術節進行首演。

曾在紐約哥倫比亞大學師事喬治·伊曼紐因·路易斯，並於2020年取得作曲博士；在加州大學聖地牙哥分校則師從羅傑·雷諾茲，並取得作曲碩士。2012年則自法蘭克福音樂與表演藝術大學取得作曲碩士學位（師事貝艾特·福瑞），並於2009年於該校取得鋼琴與指揮的準碩士學位資格。

für Neue Musik, The Kitchen (New York), Roulette (New York), Akademie der Künste (Berlin) and others. Their opera installation PARADISE was premiered at musikprotokoll / steirischer herbst 2016.

They were awarded a doctorate in Music Composition, with George E. LEWIS, from Columbia University New York in 2020, and master in Music Composition, with Roger Reynolds, from University of California San Diego. They graduated in 2012 with diploma in Music Composition (with Beat Furrer), as well as Vordiplom in Piano and Conducting in 2009 from Frankfurt University of Music and Performing Arts.

Laure M. HIENDL (*1986, pronouns: they/ them) is a composer and performer based in Berlin. Their work is situated between concert music, performance, music theater, installation and other interdisciplinary realms, employing instruments mainly in interaction with electronic means, and exploring the performativity of the space-time-body relationship in music as a live act – as a shared space in time between bodies for an event that is inherently theatrical and political.

Their works have been presented at festivals and institutions like Ultraschall (Berlin), Impuls (Graz), Darmstädter Ferienkursen

樂曲解說 Program Notes

《練習時刻》

Practice

作曲 / 勞爾·亨德爾
Composer / Laure M. HIENDL

上臺演出前，在準備室練習

練習與戀人調情

上臺演出前，在準備室練習

當樂團在你周圍暖身時練習

在上個別課時練習

在樂團排練的休息時間練習

晚上十點後在家練習

在樂團演奏某一個樂段時練習另一個樂段

在大眾運輸上練習

在伴侶入睡時練習

practice in a warm-up room, before you are going on stage
practice to flirt with your lover
practice in a warm-up room, before you are going on stage
practice while the orchestra is warming up around you
practice during your lesson
practice during a rehearsal break
practice at home after 10 pm
practice while the orchestra is playing another part
practice in public transport
practice while your partner is sleeping

柏林新音樂室內樂團

Ensemble KNM Berlin

柏林新音樂室內樂團 (Ensemble KNM Berlin) 成立於 1988 年，由現任樂團經理 Thomas BRUNS 發起，邀集畢業自柏林國立艾斯勒音樂院的音樂家們，以柏林為據點，戮力展演當代作品，與全球知名的作曲家、作家、指揮家、藝術家和製作人們密切合作，透過各種創新製作，累積了十分多元且兼具廣度與深度的作品。身兼藝術總監暨製作人 Thomas BRUNS 以開拓當代音樂新面貌的理念，每年策畫並推出各種主題的展演，近年更將觸角延伸至不同的領域與媒材。

Proposed by current manager Thomas BRUNS, Ensemble KNM Berlin was founded in 1988. They, based in Berlin, invite musicians graduated from Hochschule für Musik Hanns Eisler Berlin to commit themselves to performing contemporary works and have closely collaborated with famous composers, writers, conductors, artists, and producers to create innovative, and diverse works with great scope and depth. With the vision to develop a new face of contemporary music, artistic director and producer Thomas BRUNS plans and launches performances of various themes every year, with new attempts to incorporate other fields and media in recent years.

該團成立至今總共錄製過 15 張專輯，其與作曲家貝艾特·福瑞合作的作品分別於 2009 年及 2010 年 3 月榮獲德國唱片評論獎。近年多次受邀來臺，如 2019 年於衛武營當代音樂平台的經典音樂劇場作品《立體鏡》，以及與旅德編舞家孫尚綺合作之作品《Spur / 溯形》和《攝影師》，每次演出後迴響不斷，以當代音樂之多元性與可塑性，充分表現出迷人的藝術魅力。

The Ensemble has produced 15 albums, with works collaborated with composer Beat Furrer in 2009 and March 2010 winning German Record Critics Award. They have been regularly invited to Taiwan in recent years to participate in works such as Stereoscope performed at TIFA Contemporary Music Platform at Weiwuying in 2019, and Spur and The Photographer in collaboration with German-based choreographer SUN Shang-chi. Their performances have been well-received, and they fully demonstrate the allure of the arts through exhibiting the diversity and plasticity of contemporary music.

影像作品演出

Performer List

柏林新音樂室內樂團 Ensemble KNM Berlin

長笛 Flute

蕾貝卡·蘭頓 Rebecca LENTON

低音單簧管與倍低音單簧管 Bass Clarinet & Contrabass Clarinet

西奧·納比希特 Theo NABICHT

小號 Trumpet

馬修·康利 Matthew CONLEY

小提琴 Violin

迪奧多·佛林德爾 Theodor FLINDELL

中提琴 Viola

克莉絲汀·瑪麗亞·皮耶得卡 Maria PIENKA

大提琴 Violoncello

科西瑪·哥哈德 Cosima GERHARDT

低音大提琴 Double Bass

喬納森·希爾布隆 Jonathan HEILBRON

衛武營當代音樂平台演奏培訓工作坊音樂家 Weiwuying Academy Ensemble Musicians

低音管 Bassoon

王芃惠 WANG Peng-hui

鋼琴 Piano

黃鈺婷 HUANG Yu-ting

音響工程與錄影 Sound, Camera

安德烈·巴帖茲基 Andre BARTETZKI

湯姆士·布恩斯 Thomas BRUNS

導演 Direction

湯姆士·布恩斯 Thomas BRUNS

*《調聲世界 2.0》由柏林新音樂室內樂團與歌德學院(臺北)德國文化中心、歌德學院/Max Mueller Bhavan Chennai、捌號會所和韓國晉州音樂節(JMF)共同製作。由德國聯邦文化基金會、柏林參議院之文化部和歐洲事務部以及臺灣國家文化藝術基金會贊助。

*Tunings of the World 2.0 is a project by the Ensemble KNM Berlin in cooperation with the Goethe-Institut Taipei, the Goethe-Institut / Max Mueller Bhavan Chennai, Studio Acht Taiwan and Jinju Music Festival (JMF). Funded by the German Federal Cultural Foundation, the Berlin Senate Department for Culture and Europe and the National Culture and Arts Foundation (Taiwan)

《在·不在》

Here and Now



4.24 Sat.
4.25 Sun.
17:00

📍 榕樹廣場西側平台 Banyan Plaza

節目全長約 50 分鐘，無中場休息。
Duration is 50 mins without intermission.

©KEN Photography

《在·不在》回歸純粹意識與肉身的存在關聯，強調每位表演者當下的主體性與創造性。場上的表演者們傾聽彼此的呼吸，共享彼此的脈動，再來一點腎上腺素的衝撞。

七位表演者來自捌號會所與雲門劇場於 2020 年共同主辦的「樂舞跨域大師工作坊」，為推動音樂家與舞蹈家的藝術理解與合作，邀請舞蹈導師古名伸與音樂導師林芳宜的交叉教學、創作陪伴與引導，讓兩個領域的藝術家從彼此的角度建立新的交流方法、共同實踐與創作，回歸音樂與舞蹈共生與互文的本質，再度相遇。

榕樹廣場過去曾邀請大眾參與許多不同的肢體課程，使各年齡族群的觀眾都能相遇尬舞或輕鬆搖擺，這次當代音樂平台推出的現場音樂 vs. 舞蹈共創作品，邀請大家享受在青年舞蹈家與音樂家的相乘時光，在與表演者零距離的呼吸裡，找尋最純粹的樂舞關係，觀察眼前的身聲交流，沉浸在無與倫比的餘暉時刻。

In *Here and Now*, the connection between consciousness and the physical body is used to emphasize the subjectivity and creativity of every performer at the present time. The performers hear each other's breathing and share in each other's pulses, in addition to some collisions of adrenaline.

In 2020, Studio Acht and Cloud Gate Theater jointly organized a music and dance workshop to promote mutual artistic understanding and collaboration between musicians and dancers. The workshop employed dancer mentor KU Ming-shen and music mentor LIN Fang-yi to conduct cross-teaching, assist in the creative process, and provide guidance, allowing the artists of the two fields to establish new methods of communication and engage in mutual application and creation, thereby restoring the intrinsic symbiosis and interconnection between music and dance.

Banyan Plaza has hosted numerous physical activities for the public in the past, where people of all ages were introduced to dance moves or given the opportunity to lightly sway around. This time, the Weiwuying TIFA Contemporary Music Platform is launching live, joint music and dance creations. Everyone is invited to come and watch the synergy creation of young musicians and dancers.



更多節目資訊
For More Information

音樂家介紹 Musician Biography



嗩吶 Suona

黃雅農

HUANG Ya-nung

視覺藝術家，英國曼徹斯特設計與藝術指導碩士。專長橫跨插畫、設計、攝影、錄像，擅長以簡潔具質感的畫面敘事；同時也是一位音樂家，專職演奏國樂嗩吶。以社會理論為基礎，視覺藝術為工具，漸發展出結合影像、聲音、及肢體即興的創作模式，創作過程中，穿梭鏡頭前與後，在觀看與被觀看的定位中來去自如。

A visual artist who received her master's degree of design and art direction from Manchester Metropolitan University in the UK. With a talent in expression through images through a simple yet refined style, she specializes in illustration, design, photography, and video recording. She is also a professional suona player. Using social theories as the foundation and visual arts as the tool, she has developed an improvisatory style of creation that combines image, sound, and body movements. During the process of creating artworks, she wanders in and out of the camera and oscillates freely between the positions of the viewer and the viewed.



電聲 Electro Acoustics

張君慈

CHANG Chun-tzu

跨領域藝術工作者。作品以繪畫、詩句、裝置、田野錄音與即興演出等形式，探索在空間中可聽與不可聽之間的身體感知以及意識流動。近期關注於聲音與個體記憶的互動性和訊息傳遞失真的主體性再造，也將聲音記憶的脆弱性視為一種自我治療、一種形成、重組與消逝的反覆過程。作品曾於國內外各地展出發表，其中「月潮搖籃曲」甫獲 2020 南瀛獎新媒體類首獎。

An art worker that specializes in many fields of art. With works in painting, poetry, installation, field recording, and improvisatory performance, she explores audible and inaudible bodily senses and consciousness flows in space. Her recent works focus on the interaction between sound and individual memories and the subjectivity reconstruction of message distortion. She considers the fragility of sonic memories a form of self-healing and a repeated process of formation, reconstruction, and disappearance. Her works have been exhibited in venues both in Taiwan and abroad, with *Moon Tide Lullaby: Fragility of Sonic Memory* receiving the first prize in the new media category of the 2020 Nanying Awards.



小提琴 Violin

戴孜寧

TAI Zhi-ning

在創作裡力求尋找更多聲音的可能性，更純粹的與空間、環境、人對話，喚醒聽者心中某些生命片刻。從古典音樂的養分，跨足實驗與當代聲音創作，創作多參與實驗音樂，將物件作為預置提琴作為發聲，以 21 世紀當代演奏技法，發展出具當代聲響特質的實驗音樂，並長期關注與多種藝術媒材、不同語法、風格的聲響跨域合作。

TAI constantly explores the possibilities of sound in the art-creating process, and by way of having purer dialogues with the space, environment, and people, evokes the specific life memories of the audience. With a background in classical music, she now explores experimental and modern sound works. She has participated in many experimental work creations, in which prepared violins were combined with 21st century playing techniques to develop experimental music that is representative of modern sound qualities. In addition, she places great attention to the long-term cross-collaboration between artists of different sounds, art media, languages and styles.



電貝斯 Electro Bass

何佻捷

HO Guang-jie

穿梭於文字、音樂、影像、舞蹈之間，常無意間神遊在重疊時空之中，因為時常記得夢，所以寫夢，偶爾也幫自己解夢。當她聽到時她看見，當她書寫時她聽見，她用最獨立的態度去安靜，用最熱烈的靜默去舞蹈。創作時她成長，即興時她享受當下。

A constant shuttler between writing, music, images, and dancing, HO often inadvertently dwells in overlapping times and dimensions. Because she often recalls her dreams, she sometimes writes about them, and occasionally, tries to interpret them. She sees when listening, and listens when writing; additionally, she uses the most independent attitude to calm herself and the fiercest silence to dance. She grows when creating and enjoys the moment when improvising.

舞蹈家介紹 Dancer Biography



郭箏

Si Pehbowen

©KEN Photography

生於蘭嶼，成長過程中接觸最多的即為與蘭嶼有關的社會議題，對於原住民族自我認同、島嶼文化的生成與轉變、以及蘭嶼與臺灣本島的對應關係與歷史，有著遠超過實際年齡的思慮。近年透過閱讀、書寫、影像紀錄與舞蹈嘗試爬梳從自身到蘭嶼的文化脈絡，進而建構藝術創作的論述與方法。對各類藝術領域有濃厚興趣，主要專注於當代舞蹈及身體劇場的工作，其他如攝影、電影、音樂等創作也一直持續關注學習，現為維也納表演藝術大學所主持的「創作性的（誤）理解」藝術研究計畫成員。

Born in Lanyu. Growing up, social issues regarding Lanyu were what she was most exposed to, and therefore she has deep understanding far beyond her years of aboriginal self-identity, the formation and change of island culture, and the relationship and history between Lanyu and the island of Taiwan. Through reading, writing, video recording, and dancing, she tries to map the cultural context spanning from herself to Lanyu in order to establish descriptions and methods of artistic creation. She is highly interested in many fields of art, with a focus on modern dance and physical theater. On the side, she also studies and follows trends in photography, films, and music. She is currently a member of the University of Music and Performing Arts Vienna's art research program "Creative (Mis)Understandings".



黃韋捷

HUANG Wei-jie

身體表演藝術工作者、阿卡西紀錄三階能者、人體模特兒。1991年出生臺灣臺北，國立中央大學大氣科學學系畢業，2012年接觸舞蹈劇場、表演藝術。2015-2019年擔任布拉瑞瑞舞團專職暨創團舞者，常任獨舞段落。現為自由工作者，曾參與戲劇、音樂、影視、展覽、音樂劇等不同類型表演、創作，及身體課程分享教學。

Body-performing artist, level-3 practitioner of Akashic Records, and model. Born in Taipei in 1991 and graduated from the Department of Atmospheric Sciences of National Central University in Taiwan, he was exposed to dance theater and the performing arts in 2012. He was a the founding member and full-time dancer of Bulareyaung Dance Company from 2015 to 2019, during which he often took on the role of solo dancer. He is now a freelancer, and has participated as a performer and creator in the fields of theater, musical performance, filmmaking, exhibitions, and musicals, and teacher of body-related courses.



田孝慈

TIEN Hsiao-tzu

國立臺灣藝術大學舞蹈系研究所畢業。現為自由藝術工作者，近年專注於觀察時代、歷史文化與環境形塑出之建立於人之上的情感以及其透過身體表述之形式。作品曾受邀至法國亞維儂國家編舞中心、釜山藝術市集、印度加爾各答 Dance Bridge Festival 及深圳戲劇雙年展。2008年起於國內外諸多平臺發表個人創作，如墨爾本 Dance Massive、美國舞蹈節、臺北藝術節、兩廳院新人新視野、下一個編舞計畫、嘉義新舞風及草草戲劇節等。

Graduated from the master's program of the Department of Dance of National Taiwan University of Arts in Taiwan. She is currently a freelancer who focuses on human emotions shaped by different times, histories, cultures, and environments, and how such emotions are expressed through body movements. Her works have been presented in National Choreographic Development Center in Avignon in France, Busan Art Fair, Dance Bridges Festival in Kolkata in India, and Contemporary Theater Biennale in Shenzhen. Since 2008, she has published her works on many platforms both in Taiwan and abroad, including Dance Massive in Melbourne, American Dance Festival, Taipei Arts Festival, Young Stars New Vision by National Theater & Concert Hall in Taiwan, Next Choreography Project, Chiayi New Style Choreography, and The Grassstraw Festival.

樹洞聲活律動

Dance with Sound

4.25 Sun. 15:30-17:00

榕樹廣場 Banyan Plaza | 自由參與 Free Entry

喚起好奇心、走進樹洞、探索生活趣味，在開闊的榕樹廣場，發現創意的藝術體驗。午後不如來衛武營榕樹廣場做瑜珈、看電影、打盹、畫畫或聽音樂，與各式各樣的人交朋友吧！

春暖花開的周日午後，現場西塔琴、澳洲吹管、手碟、擊樂與手風琴的演奏聲中，在丞舞製作團隊專業舞者的引導下，收集起眾人對音樂的想像力與創造力，透過舞者的吸吐中轉化，將音符化成肢體律動，交織成不規則的協調聲活律動美感，讓身體沉浸感受在音樂與舞蹈意境之中。

Fuel your curiosity and explore the intriguing nuances of life at Weiwuying Wonderland for an afternoon of yoga, movies, napping, drawing, music, meeting different people, and making new friends!

Envision the melody of the sitar, didgeridoo, handpan, percussion, and accordion on a warm, Spring afternoon paired with the professional dance teachings of B.DANCE. This event is designed to inspire musical imagination and creativity through dance movements that encourage the body to immerse into imageries inspired by dance and music.



樹洞耳機電影院

Headphone Cinema

4.23 Fri. 19:30

Hong Kong Sinfonietta Back On Stage Concert

4.24 Sat. 19:30

Hong Kong Sinfonietta Back On Stage II (Quarantined!)

19:00 領號碼牌 Take a number plate | 19:30 放映 Showtime

榕樹廣場 Banyan Plaza | 自由參與 Free Entry

在 2020 年疫情肆虐下，縱使音樂廳對外關閉，香港小交響樂團卻驚喜現身電影院大銀幕，推出音樂會電影「Back On Stage」及「Back On Stage II (Quarantined!)」，成為香港首個破格與電影院合作的本地樂團，為樂迷與影迷在「疫」境下打造耳目一新的音樂饗宴！「Back On Stage」節目主打全弦樂作品，由桂冠音樂總監葉詠詩指揮，樂團首席格德霍特擔任獨奏，帶來跨越四個世紀，四首風格迥異的樂曲。而「Back On Stage II (Quarantined!)」則由樂團全體樂師上陣，加上首席客席指揮柏鵬及鋼琴家克里奇無懼一切隔離措施專誠從德國來港，演奏扣人心弦的拉赫曼尼諾夫之帕格尼尼主題狂想曲及貝多芬的第八交響曲；此電影亦透過多部攝錄器材和嶄新的 4K 技術，原汁原味呈現整個演出，為觀眾帶來嶄新的光影音樂會體驗。

- 非售票活動且不需先報名，敬請現場直接參與。
- Events are not ticketed and no registration required.
- 戴上專屬無線耳機、窩進舒適躺椅，曲面牆的 400 吋投影，耳內流瀉的飽滿聲音，樹洞耳機電影院歡樂呈現！
- Put on your wireless headphones and snuggle into the comfortable deck chairs. The 400-inch curved projection screen and rich acoustics invite you to a pleasant cinematic experience.

2020 – a year marked by a global pandemic – saw Hong Kong Sinfonietta making groundbreaking appearances on the cinema screen with the concert films “Back On Stage” and “Back On Stage II (Quarantined!)” while concert halls were closed to live audiences. As the first orchestra in Hong Kong to join forces with a cinema, they present a programme of some of the best strings-only music spanning four centuries under the baton of Music Director Emeritus YIP Wing-sie and with Concertmaster James CUDDEFORD in “Back On Stage”. The subsequent production, “Back On Stage II (Quarantined!)”, features the entire orchestra with Principal Guest Conductor Christoph POPPEN and pianist Alexander KRICHEL, who travelled all the way from Germany and braved through the 14-day quarantine, in order to perform with the orchestra RACHMANINOV’s luminous Rhapsody on a Theme of Paganini and BEETHOVEN’s sparkling Symphony No 8. Captured using state-of-the-art cameras equipped with the latest 4K technology, this promises a concert experience like no other.



活動地圖

Maps

1-2F 榕樹廣場 1-2F BANYAN PLAZA

《在·不在》

Here and Now

4.24 SAT. 4.25 SUN. 17:00

○非售票

樹洞耳機電影院 Headphone Cinema

4.23 FRI. 19:30 4.24 SAT. 19:30

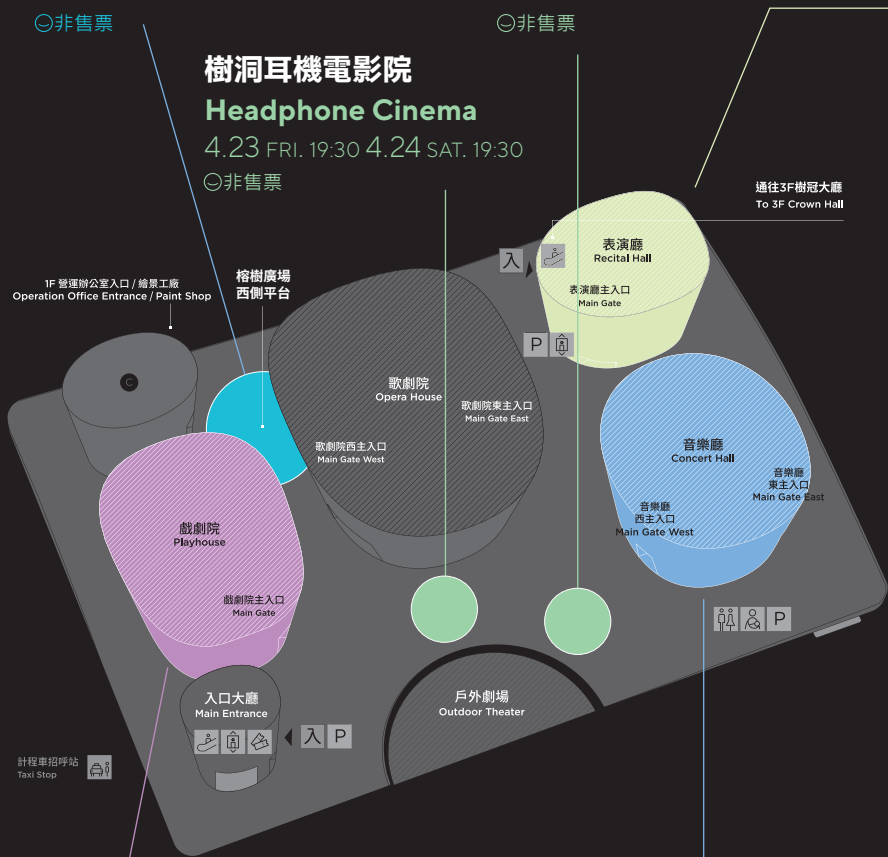
○非售票

樹洞聲活律動

Dance with Sound

4.25 SUN. 15:30 - 17:00

○非售票



《開幕音樂會》陳銀淑管絃樂作品專場×演後座談

Opening Concert - The Orchestral Works
by UnsuK CHIN × Open-talk

4.17 SAT. 14:30

Ⓢ售票

《共鳴體》

Resonance: Into the Maze

4.24 SAT. 14:30 / 19:30 - 4.25 SUN. 11:00 / 14:30

Ⓢ售票

3F 樹冠大廳 3F CROWN HALL

《當代大師的極簡世界 - 林佳靜鋼琴獨奏會》

The Minimalism World of Contemporary Virtuosos
- Jenny LIN Piano Recital

4.18 SUN. 14:30

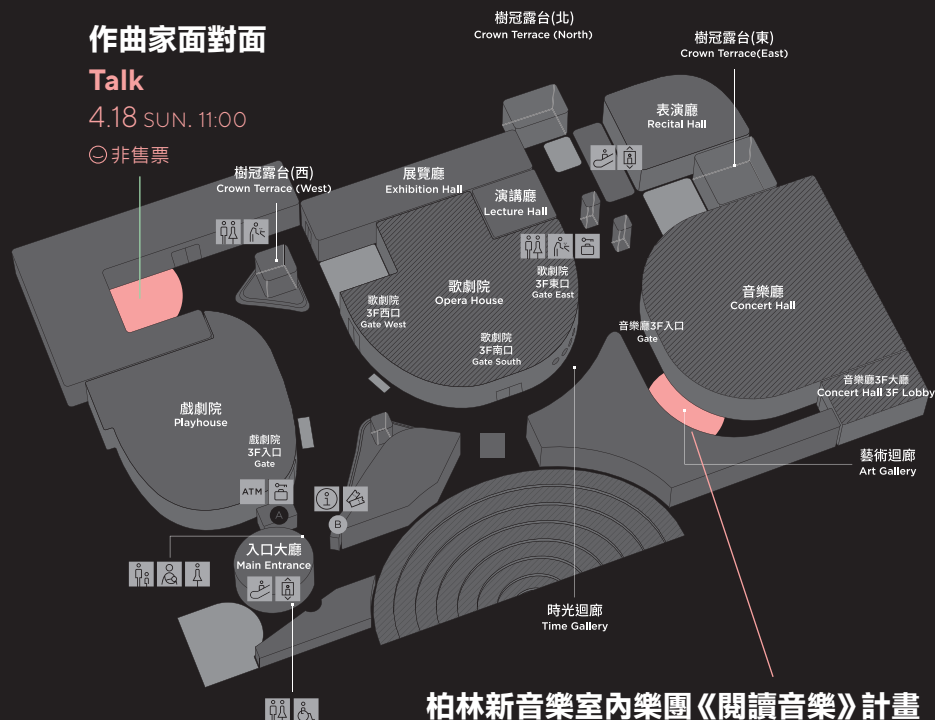
Ⓢ售票

作曲家面對面

Talk

4.18 SUN. 11:00

○非售票



柏林新音樂室內樂團《閱讀音樂》計畫 KNM BERLIN - Tunings of the World 2.0

4.12 MON. - 4.25 SUN. 11:00 - 17:00

○非售票

Ⓐ 兩廳院售票系統高雄服務處
Arts Ticketing Service Kaohsiung Office

Ⓑ 服務中心 Service Center

Ⓒ 營運辦公室 Operation Office

Ⓢ 售票 ○ 非售票

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