



衛武營國際音樂節藝術總監 陳銀淑 | 藝術顧問 馬里斯·戈托尼  
Artistic Director of Weiwuying International Music Festival UnsuK CHIN  
Artistic Advisor Maris GOTHONI

## 衛武營當代樂團 《當代音樂萬花筒：街頭劇場之情景》

Weiwuying Contemporary Music Ensemble  
**Street Theatre and Hot Dances**

2024.4.18 Thu. 19:30

衛武營表演廳  
Weiwuying Recital Hall

演出約 90 分鐘，中場休息 15 分鐘。  
Duration is 90 minutes with a 15-minute intermission.



National Kaohsiung  
CENTER FOR ARTS

WEI WUYING

衛武營 國家藝術文化中心  
國家表演藝術中心 National Performing Arts Center

## 演出曲目

多納托尼：《熾》，給薩克斯風獨奏與樂團（臺灣首演）

林碩俊：《非零即一的和解》（世界首演，衛武營委託創作）

馬格努斯·林德貝里：《庫朗舞曲》（臺灣首演）

----- 中場休息 -----

陳銀淑：《高加隆》- 街頭劇場之情景（臺灣首演）

## 樂曲解說

### 多納托尼：《熾》，給薩克斯風獨奏與樂團

撰文 | 陳力鋒（米特薩克斯風重奏團樂團首席）

佛朗哥·多納托尼是一位義大利作曲家，以其複雜和精緻的作品而聞名，對當代音樂界有著重大的貢獻。他生於 1927 年，2000 年在米蘭逝世。他於 1989 年創作的《熾》，是一首為獨奏薩克斯風及樂團所作的獨特作品，也是多納托尼晚期的代表作之一，展現了他成熟的作曲技巧，以及創造複雜且引人入勝樂曲的能力。

《熾》的樂團編制與爵士大樂隊很類似，包括單簧管、小號、長號、打擊樂、低音大提琴和鋼琴，特別是獨奏薩克斯風部分，需要使用次中音薩克斯風以及少見的超高音薩克斯風兩種樂器輪替，這需要演奏者具備高水準的演奏技術。

作曲家形容這首曲子為「想像中的爵士樂」，全曲以鋼琴、低音提琴和打擊樂擔任節奏組，隨後引入許多銅管不和諧的二度音響，創造奇異氛圍。在樂曲的第一段，次中音薩克斯風使用較為朦朧的音色，隨著音樂的張力提升，互相競奏的紛亂感開始出現。除了許多快速流動的音符，也可以聽見薩克斯風用彈舌音製造如打擊樂的聲響。在樂曲中段，超高音薩克斯風與單簧管、小號等樂器不斷衝刺高音區，製造非常緊繃甚至有壓力的氛圍。在樂曲後段，則可以聽見類似爵士樂中不同樂器輪流即興對話的效果。

當代指揮名家沙隆年曾這樣形容多納托尼：「他將自己看作是一位工匠，一位手工藝人，即一位音樂製造者，而不是在森林中徘徊、感受世界之痛的孤獨浪漫天才。」在練習這首作品時，需要將個人情感與習慣放在一邊，有紀律地完成樂譜上的指示。多納托尼的記譜非常嚴謹而科學，演奏者無需做過多的揣測，所有聲響都是在「計算中」產生。

《熾》在當代音樂界獲得了良好的反響，並被視為對薩克斯風曲目的重大貢獻。不同於許多當代作品過於艱澀，聆賞者難以獲得共鳴與記憶點，《熾》體現了多納托尼後期的作曲風格：以富有趣味而嚴謹的方式處理音樂。聆賞者無需對樂曲本身有足夠的認識，也能輕鬆享受這些美妙的聲響。這也反映在這首作品持續在世界各地被演出，並繼續成為當代音樂節目的一部分。

## 林碩俊：《非零即一的和解》

- I. 回聲的黑與白
- II. 流沙之語
- III. 永世之歌
- IV. 白色惡魔

撰文 | 林碩俊

隨著生成式 A.I. 人工智慧的時代來襲，藝術創作的領域充滿了對未來的不確定性。在這場數位劇變中，作曲家試圖探索「類神經網路」，譜寫成作品《非零即一的和解》。儘管數位的世界僅存在零與一，透過音樂的媒介「描述」人工網絡的複雜運作，其無情的精確性與隨機成分的不確定性形成鮮明對比，像大自然的調色板不斷隨著季節更換色彩。

本作品分為四個樂章，探索神經網路的不同層面。

### I. 回聲的黑與白

本樂章探索僅存在黑白兩色的世界，呼應了神經網路內精確的活化函數。輸出層經過編碼獲得結果，反映著極端的動態變化和二元性，而「零」、「一」之間鮮明的對比，透過「模型訓練」後逐漸收斂、和諧。

### II. 流沙之語

不確定性波動的微妙舞蹈，類似風中游移的流沙，反映損失函數的本質。隱藏層的神

經元不斷調整，運算的過程如黑盒子，難以捉摸其本質。隨著專家們調整參數組合，成果的「沙粒」積少成多，如「微積分」。

### III. 永世之歌

人類的「精神」為何？在這段旅程中，探索人類音樂的古老和永恆傳統。輸入層含有「訓練資料」，管樂所吹奏的聲響引起代代相傳的共鳴，充滿情感、富有人性、蘊藏著人類的藝術傑作。

### IV. 白色惡魔

人工智慧模型彰顯出「魔性」；強大、理性、超人類的計算能力使人畏懼。標題參考自克拉姆之作品《黑天使》。對比著「黑」所代表死亡、邪惡的內在，本樂章的「白」則代表純粹、中性的內在。也許，A.I. 那惡魔般的外表，或說是對人類影響力的表象？

## 馬格努斯·林德貝里：《庫朗舞曲》

撰文 | 切斯特音樂國際有限公司

《庫朗舞曲》乃為慶祝芬蘭瑞典族文化協會成立 127 週年而作，此緣由甚或影響作曲家於樂曲中彰顯節慶感的意圖。「庫朗舞曲」（Corrente）一詞源自義大利文（法文則作 Courant），是指一種巴洛克時期的舞蹈，然巴洛克元素於本曲中的呈現實為冰山一角。

此詞亦乘載「奔跑」與「蒸氣」的意涵。本曲的素材為長短各異的節奏循環，而種種循環在疊置後產生了猶如萬花筒般的質感。作曲家主要透過不規則地改變既有模組的方式，以變化極簡主義的創作途徑，同時，透過賦予種種音樂特徵不同角色，進而影響彼此的手法，素材本身的敘事性也躍然於譜上。

本曲的編制為能最大程度包含不同樂器的小型交響樂團，藉以豐富音色變化的可能性。

## 陳銀淑：《高加隆》- 街頭劇場之情景

- I. 序幕：戲劇性的揭幕
- II. 禿頂歌手輓歌
- III. 咧嘴笑的假牙算命師
- IV. 瓶罐間之插曲
- V. 惡性循環：圍著棚屋起舞
- VI. 尋找江湖郎中的辮子

撰文 | 陳銀淑 (2024 衛武營國際音樂節藝術總監)

「高加隆」一題源自古高地德語，蘊含諸多意涵：矇騙、作出荒誕舉止、以偽魔法愚弄他人、及占卜等。

而此標題所描述的實是我首次於中國短暫停留之時（於 2008 及 2009 年在香港與廣州等地）、在毫無預期的狀態下所經歷的「普魯斯特瞬間」。陳舊而貧窮的住宅區、狹窄而蜿蜒的巷弄、流動的食物攤販和市場與不遠處的巨大螢幕、超現代建築及琳瑯滿目的購物中心並置的奇異氛圍，喚醒了我塵封已久的童年回憶：那是 1960 年代的首爾，一個介於韓戰後與激進現代化前的時期，而如此光景已不復存於現今之南韓。

我尤其回想起一個當我還是孩子、住在首爾郊區時見過數次的賣藝團體，這群業餘音樂家與演員為了兜售自製——但充其量是無效的——藥物遍訪鄉里，為了吸引村民，他們演著參雜歌舞與雜耍的戲劇，這些劇目雖登不上大雅之堂且粗鄙庸俗，卻喚起觀眾間難以言喻的巨大情感：這其實並不奇怪，當考慮到這是在貧困及壓迫結構的環境中，幾乎為日常生活中唯一的娛樂（娛樂電子產品、玩具等與當時皆未見於世，遑論藝術）。因此，整個村莊都會參加這個「盛大活動」，並自然吸引了其他想藉此分一杯羹的人們，如算命師、江湖騙子、巡迴小販、以及為替家庭掙錢而願意犧牲髮辮以變賣的年輕女孩。

實質上而言，《高加隆》一曲並非直接指涉街頭劇場中業餘而陳舊的音樂，上述的回憶僅止於提供一框架，正如各樂章雖有標題、卻不具明確的描述性。

指揮 |

## 皮耶 - 安德烈 · 瓦拉德



©Guy Viven

皮耶 - 安德烈 · 瓦拉德於 1959 年出生於法國。1991 年，瓦拉德為短路樂團共同創辦人之一，並於該團擔任音樂總監直至 2008 年一月。而後，其於 2009 至 2014 年間擔任哥本哈根阿塞拉斯小交響樂團之首席指揮，並在 2013 至 2018 年間擔任當代交響樂團的首席客座指揮。自 2014 年起，瓦拉德擔任特拉維夫梅塔樂團之駐團指揮。

瓦拉德尤以其對廿世紀乃至廿一世紀曲目的獨到演繹而備受矚目，並定期受邀參與諸多具代表性的音樂節與樂團，涵蓋歐洲、美國、加拿大、澳洲、日本與韓國。在為數頗豐的錄音中，瓦拉德以葛里賽與杜福爾的音樂專輯獲得 1999 年金音叉獎與查理 · 科魯斯大獎等兩項法國唱片大獎之殊榮。

除擔任蘇黎世音樂廳交響樂團的常駐客座指揮外，瓦拉德亦曾指揮許多交響樂團，包含：BBC 交響樂團、BBC 蘇格蘭交響樂團、蘇格蘭室內樂團、BBC 國家威爾士交響樂團、阿爾斯特交響樂團、愛爾蘭 RTÉ 國家交響樂團、盧森堡愛樂樂團、哥特堡交響樂團、新諾柏頓合奏團、法國廣播交響樂團、音樂工廠合奏團、薩爾布魯根廣播交響樂團、米蘭史卡拉歌劇院交響樂團、蒙特婁交響樂團、首爾愛樂樂團、東京愛樂樂團、東京交響樂團、讀賣日本交響樂團、皇家北部交響樂團、杜林 RAI 國家交響樂團、羅馬國立聖記利亞學院、熱那亞卡洛 · 費利切劇院、巴黎當代樂團、倫敦小交響樂團、伯明翰當代音樂樂團、卑爾根 Bit20 合奏團、博多小交響樂團、日內瓦現代樂團、Asko / 荀柏格合奏團、米蘭午後樂集交響樂團、畢爾包交響樂團、波蘭國家廣播交響樂團、現代合奏團、今日音樂系列愛樂樂團。

## 薩克斯風 | 陳力鋒



陳力鋒為臺灣非常活躍的薩克斯風演奏家，演奏足跡遍及世界各地，在多項國際大賽有傑出表現，包括：馬爾他國際大賽（決賽）、波蘭國際薩克斯風大賽（準決賽）、入圍比利時阿道夫薩克斯風國際大賽等。在國內為多項大獎得主，包括：樂壇新星、堤頂之星、巴赫新聲、國防部示範樂隊協奏曲大賽得主、兩屆台北青管全國協奏曲大賽得主、兩屆關渡新聲得主等。

各式演出場次一年達 60 場，陳力鋒曾與高雄市交響樂團、TSO 管樂團、台北青年管樂團、國防部示範樂隊、國立臺北藝術大學管絃樂團等樂團演出協奏曲。在古典音樂領域，持續與當代作曲家合作，委託創作新作品並於世界各地的研討會發表。室內樂與重奏更是他傾注心力的項目，擔任米特薩克斯風重奏團的樂團首席以及米特菁英培訓計劃的負責人，策劃各式節目與專輯錄製，獲選為 Taiwan Top 演出團隊。此外，他也不斷探索爵士樂與流行樂的詮釋，並能靈活掌握各種不同風格。

現為 Yamaha 合作音樂家、D'Addario 品牌代言人，亦擔任國家交響樂團、臺北市立交響樂團協演人員。

陳力鋒畢業於國立臺北藝術大學音樂系，並取得荷蘭阿姆斯特丹音樂院碩士學位，師承古典薩克斯風大師 Arno BORNKAMP、須川展也及蔡佳修。

## 衛武營當代樂團名錄

### 小提琴

張庭碩  
蔡承宏

### 中提琴

廖培雅

### 大提琴

張智惠  
周尚樺

### 低音提琴

簡敏卉

### 長笛 (\* 兼中音長笛 & 短笛)

吳正宇

### 雙簧管 (\* 兼英國管)

鍾筱萱

### 單簧管 (\* 兼低音單簧管)

王冠傑

### 低音管 (\* 兼倍低音管)

王芃惠

### 法國號

蘇毓婷  
廖培佑

### 小號

羅丹

### 長號

楊錦龍

### 低音號

蕭涵

### 打擊

翁明榆  
廖海廷

### 豎琴

邱芸婕

### 鋼琴

范珍綾  
蔡學民

## 執行單位

「時間藝術工作室」是由一群 21 世紀的音樂人，一方面繼承了前人偉大的音樂遺產，一方面卻又秉持著現代人獨有的創造力所成立的音樂團體。「時間藝術工作室」的演出，有古樂、有現代音樂、也不乏古典音樂或是與其他藝術結合的跨界合作。除了推廣當代音樂，也嘗試通過與不同領域的藝術家合作，探索視覺、空間和聲音之間的關係，創作靈感來自當地傳統和最新技術的項目。是最不受拘束的多元化音樂團體！

自成立以來，已在眾多國際音樂節和藝術節上演出，從全舞台音樂劇到多媒體作品再到重奏及獨奏表演。演出足跡遍佈荷蘭、美國、智利、中國、澳門、香港等不同國家與地區。



## Program

F. DONATONI: *Hot*, for saxophone solo and ensemble (Taiwan Premiere)

LIN Shuo-chun: *Harmony in Binary* (World Premiere, Commissioned by Weiwuying)

Magnus LINDBERG: *Corrente* (Taiwan Premiere)

----- Intermision -----

UnsuK CHIN: *Gougalōn - Scenes from a street theatre* (Taiwan Premiere)

## Program Notes

### F. DONATONI: *Hot*, for Saxophone Solo and Ensemble

Written by CHEN Li-fong (Principal of MIT Saxophone Ensemble)

Born in 1927 and passing away in Milan in 2000, Franco DONATONI, an Italian composer renowned for his intricate and sophisticated compositions, made significant contributions to the contemporary music world. Among these contributions is *Hot*, composed in 1989, a distinctive piece for solo saxophone and ensemble. Representing one of DONATONI's later masterpieces, *Hot* showcases his mature composition skills and adeptness at crafting complex and captivating music.

The ensemble instrumentation of this piece bears a striking resemblance to that of a jazz big band, including clarinet, trumpet, trombone, percussion, double bass, and piano. Notably, the solo saxophone part demands the use of both a tenor saxophone and the less common sopranino saxophone, requiring of the performer a high level of performance skill.

The composer describes this piece as "imaginary jazz." Throughout, the piano, double bass, and percussion establish the rhythmic foundation. Later, with the introduction of brass, an eerie ambiance is created through dissonant seconds. In the first section, the tenor saxophonist plays with a dim timbre, but as musical tension escalates, a sense of chaotic contention emerges. Alongside various rapid passages, one can also discern the

special "slap tongue" technique employed by the sax, producing a sound reminiscent of percussion. In the middle section, the soprano saxophone, clarinet, and trumpet soar to the high register, fostering an intense and almost suffocating atmosphere. Towards the end, the instruments engage in a dialogue that feels spontaneous, akin to the "trading" often found in jazz.

Renowned contemporary conductor Esa-Pekka SALONEN characterized DONATONI as follows: "DONATONI saw himself as a craftsman, an artisan, i.e. a manufacturer of music, not the lonely romantic genius who wanders in forests and feels Weltschmerz (world's pain)." When rehearsing this piece, it's imperative to set aside personal emotions and habits, adhering meticulously to the score's instructions. DONATONI's notation is exceedingly precise and methodical, sparing the performer from excessive guesswork. Every sound is meticulously "calculated."

*Hot* has garnered significant acclaim in the contemporary music world and is recognized as a substantial addition to the saxophone repertoire. Unlike some contemporary compositions that may prove overly challenging for listeners to connect with and recall, this piece exemplifies DONATONI's later composition approach, characterized by engaging and methodical musical exploration. One doesn't need an in-depth understanding of music theory to appreciate the beauty of its sounds. This accessibility has contributed to its enduring popularity and its continued inclusion in contemporary music programs worldwide.

### **LIN Shuo-chun: *Harmony in Binary***

- I. Duality in Echo
- II. Sandswept Whispers
- III. Eon's Melody
- IV. White Devils

Written by LIU Wei-chih

As the era of Generative A.I. unfolds, the realm of artistic creation becomes shrouded in uncertainty about the future. In this digital upheaval, the composer ventured into the intricacies of "neural networks," giving rise to this composition. In a digital world defined by only zeros and ones, the music serves as a medium to "depict" the intricate workings of said models. Its unrelenting precision intertwines with the uncertainty of indeterminism,

akin to the ever-changing hues of nature's palette with each passing season.

The work is divided into four "layers" as movements.

### I. *Duality in Echo*

A world in only black and white. Maddening precision of activation functions. The output layer encodes the result, mirroring the extreme dynamic fluctuations and binary nature. They gradually converge, "harmonizing" as the model undergoes training, and paints a canvas of state transformations.

### II. *Sandswept Whispers*

A delicate dance of tiny fluctuations. Akin to the shifting sands in the wind, there lies the loss function. Neurons within the hidden layer continuously adjust. The computational process resembles an elusive black box. As the experts experiment with parameters, the tale for each grain of "sand" accumulates into a narrative told through the "calculus" of the network's hidden layers.

### III. *Eon's Melody*

The human spirit. A journey exploring the "training data," full of ancient and timeless traditions of human music. The input layer resonates with the sounds played by woodwinds, triggering generational echoes. Its raw data, full of passion, is steeped in human nature, harboring the masterpieces of human artistry.

### IV. *White Devils*

Artificial intelligence models manifest a "devilish" allure; their formidable, rational, superhuman computational abilities evoke fear. The title is a nod to George CRUMB's *Black Angels* (1970), but in contrast to symbolizing death and evil, this movement represents "purity" and "neutral" essence. Perhaps, the devilish appearance of A.I.—is it a mere facade, or instead a representation of its influence on humanity?

**Magnus LINDBERG: *Corrente***

Written by Chester Music Ltd (World)

*Corrente* is a piece originally written to celebrate the Swedish Literary Society of Finland

on the occasion of its 127th year. This may have influenced the composer to bring out a certain sense of "festivals" to the work. "Corrente" is Italian and refers to the baroque dance, "courant" in French, and the baroque ingredients can be shown as the top of an iceberg.

"Corrente" also bears the meaning of "running", and "steam". The material of the piece is based on rhythmic loops of different sizes that superposed produce kaleidoscopic textures. This rather minimalistic approach is mostly deformed by changing the patterns in an irregular way. Also narrative aspects of the material are enhanced by giving the musical characters different roles as they affect each other during the piece.

*Corrente* is scored for a small orchestra with a maximum of different instruments, one of each, allowing a rich variety of timbral possibilities.

### **UnsuK CHIN: *Gougalōn - Scenes from a Street Theatre***

- I. Prologue – Dramatic Opening of the Curtain
- II. Lament of the Bald Singer
- III. The Grinning Fortune Teller with the False Teeth
- IV. Episode between Bottles and Can
- V. Circulus vitiosos – Dance around the shacks
- VI. The Hunt for the Quack's Plait

Written by UnsuK CHIN (Artistic Director of 2024 Weiwuying International Music Festival)

The title derives from Old High German. Inherent in it are the following meanings: to hoodwink; to make ridiculous movements; to fool someone by means of feigned magic; to practice fortune-telling.

The title refers to a Proustian moment I experienced – entirely unexpectedly – during my first sojourn in China: in 2008 and 2009 I visited Hong Kong and Guangzhou, among other places. The atmosphere of the old and poor residential neighborhoods with their narrow, winding alleys, ambulatory food vendors, and market places – all this not far from supersized video screens, ultramodern buildings, and glittering shopping centers – brought to mind long forgotten childhood experiences. It reminded me very much of Seoul of the 1960s, of the period after the Korean War and before the radical modernization. Of conditions that no longer exist in today's (South) Korea.

I was particularly reminded of a troupe of entertainers I saw a number of times as a child in a suburb of Seoul. These amateur musicians and actors traveled from village to village in order to foist self-made medicines – which were ineffective at best – on the people. To lure the villagers, they put on a play with singing, dancing, and various stunts. This was all extremely considering that it was practically the only entertainment in an everyday life marked by poverty and repressive structures. Entertainment electronics and toys (not to mention art) were of course unknown. Therefore, the whole village was present at this "big event," a circumstance from which others also desired to profit: fortune-tellers, mountebanks, and traveling hawkers. Among these were also wig dealers from whom young girls could earn some money for their families by sacrificing their pigtails.

*Gougalōn* does not refer directly to the dilettante and shabby music of that street theater. The memories described above merely provide a framework, just as the movement headings are not intended to be illustrative.

**Conductor**  
**Pierre-  
André VALADE**



©Guy Vivien

Pierre-André VALADE was born in France in 1959. In 1991 he co-founded Ensemble Court-Circuit, of which he was Music Director until January 2008. He was Principal Conductor of Athelas Sinfonietta Copenhagen from 2009 – 2014, and Principal Guest Conductor of Ensemble Orchestral Contemporain from 2013-2018. Since 2014 he is Conductor in Residence of the Meitar Ensemble in Tel-Aviv.

He is especially well-known and admired for his performances of repertoire from the 20th and 21st centuries, and receives regular invitations from major festivals and orchestras in Europe, the USA, Canada, Australia, Japan and South-Korea. Of his many recordings, discs of music by Grisey and Dufourt have both won the Diapason d'or de l'année 1999 and the Grand Prix de l'Académie Charles Cros.

A regular guest conductor with the Tonhalle Orchester Zürich, other orchestras include BBC Symphony, BBC Scottish Symphony, Scottish Chamber Orchestra, BBC National Orchestra of Wales, Philharmonia Ulster, RTÉ National Symphony, Luxembourg Philharmonic, Göteborgs Symfoniker, Norrbotten NEO, L'Orchestre Philharmonique de Radio France, Ensemble MusikFabrik, Saarbrücken Radio Symphony, La Scala Orchestra in Milan, Montreal Symphony, Seoul Philharmonic, Tokyo Philharmonic, Tokyo Symphony, Yomiuri Nippon Symphony, Royal Northern Sinfonia, Orchestra della RAI Torino, Accademia Nazionale di Santa Cecilia Rome, Teatro Carlo Felice Genova, Ensemble Intercontemporain, London Sinfonietta, Birmingham Contemporary Music Group, Bit20 Bergen, Bodø Sinfonietta, Contrechamps Genève, the Asko Schoenberg Ensemble, I Pomeriggi Musicali, Bilbao Symphony Orchestra, Polish National Radio Symphony, Ensemble Modern and the Philharmonia's Music of Today series.

**Saxophone**  
**CHEN Li-fong**



CHEN Li-fong is a highly active saxophonist in Taiwan, with a global presence marked by performances in various international competitions. He has demonstrated outstanding skills in competitions such as the Malta International Competition (finalist), the Poland International Saxophone Competition (semi-finalist), and the qualifying round of the Adolphe Sax International Competition in Belgium. Domestically, he has won numerous awards, including New Star of the Music Scene, Top Talent at the Tiding Awards, BACH New Voice, Winner of the Ministry of National Defense Concerto Competition, two-time winner of the Taipei Youth Band Concerto Competition, and two-time winner of the Guandu New Voice competition.

With around 60 performances annually, CHEN has performed concertos with orchestras such as the Kaohsiung City Symphony Orchestra, TSO Wind Ensemble, Taipei Youth Band, Ministry of National Defense Demonstration Band, and the National Taipei University of the Arts Orchestra. In the realm of classical music, he collaborates with composers, commissioning new works presented at conferences worldwide. Chamber music and ensemble playing are areas where he invests his passion, serving as the principal saxophonist for the Mit Saxophone Ensemble and leading the Mit Elite Training Program. He plans various programs and album recordings, earning recognition as a Taiwan Top Performing Team. Additionally, he explores interpretations of jazz and pop music, showcasing versatility in different styles.

CHEN is currently a Yamaha endorsed artist, D'Addario brand ambassador, and a featured

performer with the National Symphony Orchestra and Taipei Symphony Orchestra. He graduated from the Taipei National University of the Arts with a degree in music and earned a Master's degree from the Amsterdam Conservatory in the Netherlands under the guidance of classical saxophone masters Arno BORNKAMP, Nobuya SUGAWA, and TSAI Chia-hsiu.

## **Members of Weiwuying Contemporary Music Ensemble**

### **Violin**

CHANG Ting-shuo  
TSAI Cheng-hung

### **Viola**

LIAO Pei-ya

### **Cello**

CHANG Chih-hui  
CHOU Shang-hua

### **Double Bass**

CHIEN Min-hui

### **Flute (\* Alto Flute & Piccolo)**

WU Cheng-yu

### **Oboe (\* English Horn)**

CHUNG Hsiao-hsuan

### **Clarinet (\* Bass Clarinet)**

WANG Kuan-chieh

### **Bassoon (\* Contrabassoon)**

WANG Peng-hui

### **Horn**

Tina SU  
LIAO Pei-You

### **Trumpet**

LUO Dan

### **Trombone**

YANG Chin-lung

### **Tuba**

HSIAO Han

### **Percussion**

WENG Ming-yu  
LIAO Hai-ting

### **Harp**

CHIU Yun-chieh

### **Piano**

FAN Chen-lin  
TSAI Hsueh-min



## Implemented by TimeArt Studio

TimeArt Studio is a collaboration of a group of young musicians, who aim to inherit the tradition embedded in contemporary music. They pursue the goal of supporting New Music and giving it appropriate performances. In addition to seeking the fusion between cultures, TimeArt Studio has also explored the relationship between visuals, space and sound through collaboration with artists from different fields, creating projects inspired by the local traditions and the most recent technology.

TimeArt Studio has performed in numerous international Music Festival and Arts Festivals, ranging from fully- staged musical theaters to multimedia works to intimate solo performances. It has performed in different countries and places such as the Netherlands, the United States, Chile, China, Macau and Hong Kong.

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