



2023 衛武營國際音樂節

2023 Weiwuying International Music Festival

衛武營國際音樂節藝術總監 | 陳銀淑 Artistic Director of Weiwuying International Music Festival | Unsuk CHIN

藝術顧問 | 馬里斯 · 戈托尼 Artistic Advisor | Maris GOTHONI

衛武營當代樂團 《從馬勒到希爾博格》

Weiwuying Contemporary Music Ensemble

From MAHLER to HILLBORG

2023.4.19 Wed. 19:30

衛武營表演廳

Weiwuying Recital Hall

演出全長約 60 分鐘，無中場休息。

Duration is 60 minutes without intermission.

聲樂部分以德語演唱，中、英文雙語字幕。

Vocal work performed in German with both Mandarin and English surtitles.



National Kaohsiung
CENTER for the ARTS

WEI WUYING

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

演出曲目

安德斯·希爾博格：《汽化的遊樂場》（臺灣首演）

高愷怡：《虛……而實》

I. 緩慢地 II. 密集而精準地

申東勳：《獵人的葬禮》（臺灣首演）

馬勒：《少年魔號》歌曲集選段（高音版，由克勞斯·賽門改編）（依演出順序）

- 〈少年鼓手〉
- 〈塵世生活〉
- 〈天堂生活〉
- 〈誰想出了這首小歌？〉
- 〈對崇高智慧的讚美〉

指揮：克雷門·鮑爾／女高音：妮卡·哥瑞齊／

衛武營當代樂團

藝術家介紹



樂曲解說

安德斯·希爾博格：《汽化的遊樂場》

撰文 | 安德斯·希爾博格

《汽化的遊樂場》為 2010 年受摩登樂集委託之創作。2010 年 9 月 14 日，在波蘭克拉科夫有一場陳列我的作品的音樂會，《汽化的遊樂場》便在這個音樂會上由歐路指揮摩登樂集首演，此作亦是獻給指揮家本人。

在歐洲，「tivoli」這個字的含義與美國的遊樂園、遊樂場或嘉年華的意思相同。

《汽化的遊樂場》的第一部分是在描寫孩子們在遊樂場中有著大人無法理解的活力及速度，那是只有屬於孩子的精力，迫不及待的嘗試遊樂場中各式各樣新奇有趣的設施— 這裡有雲霄飛車，想去玩！這裡有旋轉木馬，哇你們看這裡，超多我們可以亂敲的東西

大約 6 分鐘後，這種歡欣鼓舞、搞笑愉快的氛圍突然改變，彷彿插頭被拔開，所有的能量與速度突然傾瀉到一個絢麗奇異且更加模糊的音景中。在這裡，我的腦海深處潛伏著一種遊樂場暗藏邪惡的印象，來自我青年時期曾閱讀一本由雷布萊伯利所寫的《闇夜嘉年華》，那是一本帶有科幻及恐怖元素的小說，講述著如噩夢般的移動式遊樂場來到小鎮上獵殺當地居民。

接著，一個顫音鐵琴主導著音樂，隱藏在琴聲之下的是一首經典歌謠《黛西貝爾》，但卻以一種怪異的形式呈現，不但速度越來越慢，音調也在不斷地下沈。

使用這首歌的典故是來自史丹利·庫伯力克的經典電影《2001 太空漫遊》其中一幕，當太空人戴夫拆除控制著太空船的人工智慧電腦哈爾，哈爾為了要阻止戴夫，便對他唱出此首《黛西貝爾》，隨著人工電腦被拆除而逐漸失去意識，歌聲越來越慢，音調也越來越低，一直到停止。

此段結束後，音樂突然消失，取而代之的是一段鬼魅般憂傷的低音提琴旋律。

沒有存在對與錯，沒有所謂是或非！

人常因各種外在因素的衝擊，或內心情緒的影響，混淆思緒、迷失自我於模糊的灰色地帶間。我們所生活的世界，周遭碰到的人、事、物等，是真實確切的存在。而因夢境所牽動的情緒波動，也往往反應了每個人不同的現實處境。無論是外在環境或內在思想，現實生活裡總存在著期待、幻想、渴望，抑或是矛盾、衝突、掙扎等，從而影響潛意識將其帶入夢境中。相反的，夢醒時，我們卻又感到夢境如此逼真，而此剎那的意念和想法，再將夢中的訊息與現實生活連結，總讓人有處於現實生活與虛渺夢境間，時空交錯的錯覺和幻象。

《虛……而實》由兩個樂章所組成。第一樂章著重「虛幻」的感覺，猶如沉睡的夢境一般，透過各種樂器聲部間，不同的音色銜接，漂泊游移在純淨美好和模糊飄渺的情境間。樂章間出現清晰並多次反覆的訊號音，彷彿夢境遭打擾般，亦夢亦醒。第二樂章將情境轉回現實生活，利用垂直的和聲、水平的旋律，以及不同素材組成點、線、面的音響效果，相較於第一樂章的虛幻，此樂章的運作讓人感受到現實生活的真切感。此作品除了表現現實與虛幻間，似真似幻的情境，同時也希冀藉由音樂傳達，讓心靈能回歸自然樸實的狀態，從容應對這紛擾的社會世界，讓自我能夠在內、外在間，找到相符的平衡點。

申東勳：《獵人的葬禮》

撰文 | 申東勳

長期以來，我一直著迷於不同文化中的葬禮進行曲，特別是對這類型音樂存在的一種矛盾感到有趣；小調旋律與和聲傳達出傷感之情，而下方重複的節奏，卻彷彿像是一種慢舞。很多作曲家也對這種對比深感興趣，比方說馬勒的第一號交響曲就是由葬禮音樂變形成一個充滿諷刺的舞曲，根據研究馬勒的學者弗洛羅斯所述，這首交響曲的靈感是來自藝術家施溫德的木版畫作品《獵人的葬禮》(1890)。

這首十二樂手編制的曲子《獵人的葬禮》是我對這個木版畫的有感而發，它描繪著動物們抬著獵人的棺材進行莊嚴的喪禮遊行。這個矛盾的場景給了我強烈的創作靈感。它以一個非常簡單且相當平凡的音調 C-D-E-F 開始，而樂曲中的和聲結構和旋律均源於這個簡單的音調，並逐漸由明亮轉為黯淡。

音樂共為兩個樂章，中間沒有停頓。第一樂章有著快速像是舞曲般的節奏，充滿著韻律及能量。舞曲的速度漸緩下來，隨之是葬禮進行曲的第二樂章。在弦樂反覆的節奏襯托下，木管及銅管的旋律主宰著整個樂章。在最後的段落，旋律化為雜音直至褪去。

馬勒：《少年魔號》歌曲集選段（高音版，由克勞斯·賽門改編）

撰文 | 吳毓庭

十八世紀末陸續發生法國大革命與拿破崙侵略戰爭，歐洲封建體制備受動搖，平民力量崛起，民族主義與愛國意識與日俱增。日耳曼地區的知識份子有感於原先邦聯體制過於鬆散，難以與法國、奧地利抗衡，於是開始致力凝聚德意志主體性。最具代表性的例子之一，即格林兄弟採集、整理民間故事，出版了《兒童與家庭童話集》；而詩人阿寧和布倫塔諾自 1806 年先後編纂三冊《少年魔號》民謠集也影響深遠。

《魔號》年代橫跨中世紀到十八世紀，內容包括兒歌、情歌、軍歌、對大自然的歌詠等，總數超過六百多首。比較可惜的是，雖然標題為「民謠集」，但書中只有歌詞，並無音樂紀錄——當然這也提供作曲家更大的空間發揮，孟德爾頌、布拉姆斯都曾從中取材。馬勒在二十六歲左右接觸到《魔號》，他發現這些歌詞具象了自己的童年，宛如精神原鄉，進而留下二十多首「魔號」歌曲。

今日演出的《少年魔號》歌曲集（換言之，有些魔號歌曲並不收錄於此），是他 1892 年第二度大規模從民謠集取材的成果。1899 發行了第一版，包含十二首給聲樂與樂團的歌曲，但其中兩首很快被挪作他用，至 1901 發行第二版時，他又再新寫了兩首替換。

〈少年鼓手〉

軍樂是民謠集中的重要題材之一，馬勒在此使用送葬進行曲來描寫即將被處死的鼓手，樂曲大量運用法國號、長號等音色，更帶出沉重氛圍。主人翁犯了什麼錯從文意中無法得知，但即使心灰意冷，他唱到「禁衛軍的鼓手」時，心中驕傲仍可從突然轉到的大調旋律感受出。最後樂曲在英國管憂傷的旋律引領下，來到末尾的「晚安」段落，並在大、小調交錯的和弦中，留下無奈心情。

〈塵世生活〉

歌曲的內容由「小孩」和「母親」兩個角色表現，這種對話形式在民謠集中相當常見。小孩不斷喊餓向母親要求麵包，母親則一直安慰孩子，再等一下就有食物了，然而當母親終於烤好麵包時，小孩卻已餓死；歌詞極具諷刺性，反映出平民生活。馬勒以持續的十六音符表現角色內心的焦急，

當小孩在唱「給我麵包」時，旋律以大跳音程鋪陳（小九度），形成突兀、哭喊的效果。最後這個小九度變成下行，表現小孩再也唱不出聲，已躺到了棺材裡。

〈天堂生活〉

這首樂曲在1892年完成後，並未收錄在《少年魔號》中，而是重新配器作為第四號交響曲的終樂章。歌詞以孩子的視角來看天堂，並想像著天使們正準備盛宴，整體共分成三大段：一開始從描繪天堂的篇幅開始，歌手被要求以「童稚」的嗓音唱出三連音、附點等簡單節奏，透露純真氣息；中間會響起第一樂章開頭的雪鈴聲，一瞬間把場景帶到小羊被宰殺、獻祭死神的段落；最後音樂再度回到天堂，而且調性來到更明亮的E大調，最後終結在寧靜的和弦裡。

〈誰想出了這首小歌？〉

樂曲採用輕快的3/8拍鋪陳，風格為日耳曼傳統的三拍子蘭德勒舞曲。歌詞共分三段，第一段描述主人翁看向高山上的房屋，想著心愛的女孩，音樂在頑固的低音伴奏中，流露出勃勃生機。第二段來到較為抒情的段落，主人翁唱出：「我的心受了傷，來，親愛的，將它治癒。」音樂透過模進上行，表達女孩的唇具有療效，可以治癒世界。第三段則回到A段解答標題，原來這首歌是由三隻鵝用口哨吹出的；樂曲隨後會出現越來越多半音變化，表現「從水面游來」的可愛場景，也反襯歌者終將失落的愛情。

〈對崇高智慧的讚美〉

歌詞在描述杜鵑與夜鶯比賽歌唱，牠們請驢子做評審，沒想到最後只是因為杜鵑唱了聖詠，而被驢子判定為贏，充分表現出「有智慧」的相反面。樂曲開頭的單簧管模擬著杜鵑啼叫，中途長笛則表現出夜鶯清亮的音色，其中最生動處，莫過於驢子唱著「咿歐！咿歐！」述說夜鶯讓他聽得心煩意亂，配合高音單簧管尖銳的大跳音程，唯妙唯肖刻劃出驢子形象。

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BISCUIT
小餅乾

衛武營節目線上問卷



Program

Anders HILLBORG: *Vaporised Tivoli* (Taiwan Premiere)

KAO Kai-yi: *Virtual...But Real*

I. Sehr langsam (Very slowly) II. Intensiv, pünktlich (Intensive, punctual)

Donghoon SHIN: *The Hunter's Funeral* (Taiwan Premiere)

G. MAHLER: Excerpts from *Des Knaben Wunderhorn* (Arrangement for High Voice and Ensemble by Klaus SIMON)
(in order of performance)

- "Der Tamboursg'sell" ("The Drummer Boy")
- "Das irdische Leben" ("Life on Earth")
- "Das himmlische Leben" ("Heavenly Life")
- "Wer hat dies Liedlein erdacht?" ("Who Made Up this Little Song?")
- "Lob des hohen Verstandes" ("In Praise of High Intellect")

Conductor: Clement POWER / Soprano: Nika GORIČ /
Weiwuying Contemporary Music Ensemble



Program Notes

Anders HILLBORG: *Vaporised Tivoli*

Written by Anders HILLBORG

Vaporised Tivoli was composed in 2010, commissioned by the Ensemble Modern. It was premiered at a portrait concert of my music in Krakow, Poland, on September 14, 2010 by Ensemble Modern, conducted by Franck OLLU, who is also the dedicatee of the work.

In Europe the word "tivoli" is used in the same way as amusement park, funfair or carnival is used in America.

A main idea for the first part of *Vaporised Tivoli* is the image of kids running around in a tivoli with the (for grownups) incredible speed and energy only kids can have, trying out all the marvelous attractions that the tivoli offers - here's a rollercoaster, let's try that! - now for a carousel, wow, and look here, a bunch of junk that we can bang on...

After about 6 minutes this ecstatic, wacky and joyful character suddenly changes - it's as if a plug is pulled, and all the speed and energy is pouring out into a lush, strangely beautiful and much more ambiguous soundscape. Here a more sinister association to tivoli was lurking in the back of my mind - in my teens I read Ray BRADBURY's novel *Something Wicked this Way Comes*, a story combining elements of fantasy and horror, about a nightmarish

traveling tivoli that comes to town and prey on the people there.

After that, a vibraphone takes the lead - half hidden in the texture in the vibraphone part is the song *Daisy Bell*, but it behaves strangely; the tempo is getting slower and slower, and the pitch is continuously sinking.

This is an allusion to the scene in Stanley KUBRICK's cinematographic masterpiece *2001: A Space Odyssey* where Dave, the astronaut, is dismantling the memory of Hal, the computer that controls the space ship. Hal tries to stop him from doing so, and sings him a song (*Daisy Bell*), but as he gradually literary loses his mind, the song goes slower and slower, sinking and sinking in pitch, until it finally stops.

After this section, the music literally vaporizes, while accompanying an eerily sentimental melody line played by the double-bass.

KAO Kai-yi: *Virtual...But Real*

Written by KAO Kai-yi

There is no right or wrong; there is no such thing as it is or not!

The world we live in, the people, things, and objects we encounter around us are real and tangible. The emotional fluctuations involved in dreams often reflect the different real-life situations of each person. Whether it is the external environment or internal thoughts, there are always expectations, fantasies, desires, or contradictions, conflicts, struggles, etc. in real life, which influence the subconscious mind to bring them into the dream world. On the contrary, when we wake up from the dream, we feel that the dream is so realistic. This momentary idea and thought connects the dream message with real life, always giving people the illusion of being in the intersection of space and time between real life and the dream world.

The *Virtual...But Real* is composed of two movements. The first movement focuses on the feeling of "illusion". Like a sleeping dream, the different timbres converge between the various instrumental parts, drifting between the pure and beautiful and the vague and ethereal. A clear and repeated signal tone appears in the movement, as if the dream is disturbed. The second movement turns the situation back to real life. It uses vertical harmonies, horizontal melodies, and different materials to create a point, line, and surface sound effect. Compared to the illusion of the first movement, this movement gives you a realistic feeling. This work expresses not only the reality but also illusion situation. Through music, the mind can return to its natural and simple state, and cope with the chaotic social world with ease. Let oneself find the right balance between the internal and external worlds.

Donghoon SHIN: *The Hunter's Funeral*

Written by Donghoon SHIN

For a long time, I have been fascinated by different types of funeral march music in diverse cultures. What intrigues me is the irony in this specific genre. Melody and harmony in minor keys express sorrow and remorse while a rhythmic feature repeats itself underneath, evoking slow dance music. Many composers were interested in this irony. For instance, in the third movement of Gustav MAHLER's Symphony No. 1, what starts as funeral music turns into a sarcastic dance. According to the MAHLER scholar Constantin FLOROS, Moritz von

SCHWIND's woodcut *The Hunter's Funeral* (1890) was possibly the inspiration for this music.

The Hunter's Funeral, scored for twelve players, is my response to the same woodcut. It depicts animals carrying a coffin of a hunter in a solemn march. This paradoxical scene gave me a strong inspiration for the piece. It starts with a very simple and rather mundane pitch cell, C-D-E-F. The harmony structure and the melodies in the piece are all derived from the simple pitch cell, which gradually changes color from bright to dark.

The music is divided into two movements with no gap in between. The first movement has a fast and rhythmic feature like dance music- groovy, sharp and energetic. The tempo of the dance music gets slower and a funeral march emerges in the second movement. Over the repetitive rhythm of the strings, the melodies in the woodwinds and the brass dominate the movement. In the final section, the melodies become heterophonic and eventually obsolete.

**G. MAHLER: Excerpts from *Des Knaben Wunderhorn*
(Arrangement for High Voice and Ensemble by Klaus SIMON)**

Written by WU Yu-ting

In the late 18th century, the French Revolution and Napoleon's conquest were consecutive events that disrupted the European feudal system and empowered the masses, leading to a growing sense of nationalism and patriotism. Intellectuals in the Germanic regions saw the weakness of the confederal system in competing against France and Austria, and thus worked towards the consolidation of German identity. One significant example of this was the collection and publication of folk tales by the Brothers Grimm in *Kinder- und Hausmärchen* (Children's and Household Tales). Additionally, starting from 1806 poets Achim von ARNIM and Clemens BRENTANO compiled a three-volume set of folk songs *Des Knaben Wunderhorn* (The Boy's Magic Horn), which had a profound impact.

Des Knaben Wunderhorn covers a time period from the Middle Ages to the 18th century, with over 600 songs encompassing a diverse range of themes such as children's songs, love songs, military songs, and songs about nature. Unfortunately, despite the book being titled "Collection of Folk Songs," it only contains lyrics and no musical score. However, this has allowed composers such as MENDELSSOHN and BRAHMS to be creative and draw inspiration from the lyrics. MAHLER, who was around 26 years old in 1886, discovered *Des Knaben Wunderhorn* and was struck by the way the lyrics reflected his childhood and felt like a spiritual home. He went on to create more than 20 songs based on this collection.

The versions of *Des Knaben Wunderhorn* songs performed today are from MAHLER's second major folk song collection, composed in 1892 and first published in 1899. That first edition contained 12 songs for voice and orchestra, but two of them were later repurposed. A second edition was published in 1901, in which MAHLER wrote two replacements.

"Der Tamboursg'sell" ("The Drummer Boy")

Military music is a significant theme in this song collection. MAHLER uses a funeral march to depict a drummer who is facing execution. The text does not reveal what fault the protagonist committed, but despite the soldier's distress, the pride in his heart is still palpable in the song "Tambour von der Leibkompanie" (I was Drummer to the King's Bodyguard) as the melody suddenly shifts to a major key. The music concludes with a melancholic

melody played on the Cor Anglais, leading to the final "goodnight" section. The interweaving of major and minor chords creates a sense of hopelessness.

"Das irdische Leben" ("Life on Earth")

This song's lyrics are a dialogue between a "child" and a "mother." This type of dialogue is a common feature in folk song collections. The child repeatedly cries out, asking for bread, while the mother continually reassures the child that food will arrive soon. However, by the time the mother finally bakes the bread, the child has already starved to death. The lyrics are highly ironic, mirroring the struggles of civilian everyday life in that era. MAHLER uses 16 consecutive notes to convey the inner turmoil of the character. When the child sings "give me bread," the melody jumps in a large interval of a minor ninth, creating an abrupt and anguished effect. Finally, the minor ninth turns descending, symbolizing that the child can no longer sing and is lying in a coffin.

"Das himmlische Leben" ("Heavenly Life")

This composition, finished in 1892, was not part of *Des Knaben Wunderhorn*, but was added as the concluding movement of Symphony No. 4. The lyrics present a child's view of heaven, where angels are preparing for a feast. The piece is divided into three parts: At the start, the singer is instructed to sing in a youthful manner, utilizing simple rhythms like triplets and dotted notes to evoke an innocent mood. The middle section features the return of the sleigh bell from the first movement, as the scene shifts to the slaughter of a lamb, which is offered as a sacrifice to the god of death. Finally, the music transports back to heaven, with the key brightening to E Major, ending on a serene chord.

"Wer hat das Liedlein erdacht" ("Who Made Up this Little Song?")

This composition is set in an energetic 3/8 time and features the traditional three-beat German Ländler dance. The lyrics are separated into three sections. The first part shows the protagonist admiring the house on the mountain and pondering the girl he loves. The music is accompanied by ostinatos, evoking a lively atmosphere. The second part shifts to a more lyrical section. The protagonist sings, "Mein Herze ist wund, komm, Schätzel, machs gesund." (My heart is sick, come, my love, and cure it.) The ascending sequence in the music conveys the idea that the girl's lips possess healing powers and can soothe the world. The third part returns to the first section and provides the answer to the title, revealing that the song was being whistled by three geese. The music becomes increasingly chromatic, portraying the charming scene of "übers Wasser gebracht" (across the water), contrasting with the unfortunate reality of lost love.

"Lob des hohen Verstandes" ("In Praise of High Intellect")

The lyrics depict a singing contest between the cuckoo and the nightingale, with the donkey serving as the judge. Surprisingly, the donkey ultimately awards the victory to the cuckoo simply because it sang a chorale, perfectly showcasing the irony of "wisdom." The clarinet opening mimics the cuckoo's call, while the flute in the middle highlights the nightingale's crystal-like birdsong. The standout moment is the donkey's rendition of "Ija! Ija!" (Hee-haw! Hee-haw!) complaining that the nightingale was disrupting its peace. The use of the clarinet's jumping intervals effectively captures the image of a donkey.



藝術家介紹 Artists Introduction

指揮 | 克雷門·鮑爾 Conductor | Clement POWER



克雷門·鮑爾生於 1980 年，曾就讀劍橋大學與倫敦皇家音樂學院。曾任倫敦愛樂樂團助理指揮，並於擔任法國現代樂集助理指揮期間與皮耶·布列茲密切合作。近期曾指揮維也納聲之論壇、科隆音樂製造樂團、倫敦愛樂管絃樂團、倫敦愛樂樂團、BBC 蘇格蘭交響樂團、東京 NHK 交響樂團、斯圖加特廣播交響樂團、法蘭克福廣播交響樂團、琉森音樂節學院管絃樂團、盧森堡愛樂樂團、愛沙尼亞國家交響樂團、巴黎現代樂集、日內瓦現代樂團、赫爾辛基阿凡第室內樂團、布魯塞爾 Ictus 樂團、法蘭克福現代樂團、慕尼黑室內樂團、倫敦布列頓小交響樂團與韓國統營國際音樂節樂團。他曾受邀參與琉森音樂節、薩爾茲堡音樂節、達姆施塔特音樂節、維也納當代音樂節、科隆八橋音樂節、斯圖加特新音樂節、華沙之秋音樂節、威尼斯音樂節、奧爾德堡音樂節與巴黎 IRCAM 安卡拉音樂節。他曾首演赫克·托帕拉《超級音樂序幕》、沃爾夫岡·米特雷爾《瑪爾塔》與林瑞玲《幻之森》等歌劇。鮑爾致力於傳承自身對新音樂的熱愛，並經常於英國皇家音樂學院、倫敦大學皇家音樂學院、市政廳音樂及戲劇學院、科隆音樂舞蹈大學與日內瓦音樂學院擔任客座藝術家。他的 CD 發行於凱洛斯、弓桿奏、維高與蘭花經典等平台。

Clement POWER (b. 1980) studied at Cambridge University and the Royal College of Music (London), then held assistant conductorships with the London Philharmonic Orchestra and Ensemble Intercontemporain, where he worked closely with Pierre BOULEZ. Recent conducting engagements include Klangforum Wien, Ensemble MusikFabrik (Cologne), the Philharmonia (London), London Philharmonic Orchestra, BBC Scottish Symphony Orchestra, NHK Symphony Orchestra (Tokyo), RSO Stuttgart, hr-Sinfonieorchester (Frankfurt), Lucerne Festival Academy Orchestra, Orchestre Philharmonique du Luxembourg, Estonian National Symphony Orchestra, Ensemble Intercontemporain (Paris), Ensemble Contrechamps (Geneva), Avanti! Chamber Orchestra (Helsinki), Ictus Ensemble (Brussels), Ensemble Modern (Frankfurt), Munich Chamber Orchestra, Britten Sinfonia (London) and Ensemble TIMF (South Korea). He has been the guest of festivals including Lucerne Festival, Salzburg Biennale, Darmstadt, Wien Modern, Acht Brücken (Cologne), Eclat Festival (Stuttgart), Warsaw Autumn, Venice Biennale, Aldeburgh, and IRCAM Agora. Opera premieres include Héctor PARRA *Hypermusic Prologue*, Wolfgang MITTERER *Marta*, and Liza LIM *Tree of Codes*. Keen to transmit his passion for new music to the next generation of musicians, POWER is frequently a guest artist in conservatoires including the RCM, RAM and Guildhall (London), the Hochschule für Musik und Tanz Köln, and the Haute école de musique de Genève. His CD recordings are released on Kairos, col legno, Wergo, and Orchid Classics.

女高音 | 妮卡·哥瑞齊 Soprano | Nika GORIČ



斯洛維尼亞女高音妮卡·哥瑞齊曾於葛拉茲馬里博爾就學，於 2017 年以女王卓越獎優異生身份畢業於倫敦大學皇家音樂學院，並於 2019 年時因傑出音樂成就擔任該校合作夥伴，近期則於 2021 年榮獲梅克倫堡 - 前波美

拉尼亞音樂節獎項。她近期飾演的歌劇角色包含《愛情靈藥》阿蒂娜、《弄臣》吉爾達、《帕思夸雷先生》諾麗娜、《費加洛婚禮》蘇珊娜、《魔笛》帕米娜、《隨想曲》義大利歌手、《蝙蝠》愛黛兒、《地獄中的奧菲歐》尤麗迪斯、《賣鳥人》克莉絲提與《西波利特與阿希西》阿希西；音樂會形式的演出則涵蓋了歌劇《尤迪塔的凱旋》阿布拉、《迪多與阿涅亞斯》迪多與《阿里歐唐德》菊內娃等角色。她曾於漢堡易北愛樂廳、柏林愛樂廳、皇家節日音樂廳、伯明罕交響音樂廳與雪梨歌劇院演出，並與北德廣播交響樂團（卡洛斯·米格爾·普列托）、柏林愛樂樂團卡拉揚音樂學院（巴勃羅·埃拉斯 - 卡薩多）、愛樂管絃樂團（喬安娜·馬爾維茨），以及澳洲室內樂團（理查·托奈提）合作。她也曾與伯明罕市立交響樂團、蘇格蘭歌劇院樂團、加辛頓歌劇院樂團與克拉科夫音樂節樂團等團體合作。

哥瑞齊曾參與薩爾茲堡音樂節、韋爾比耶音樂節與索爾蒂學院，也曾獲獨立歌劇提供之獎學金。

Slovenian soprano Nika GORIČ studied in Maribor, Graz and in 2017 graduated from the Royal Academy of Music (London), receiving the Queen's Commendation for Excellence as the best all-round student. In 2019 she was made an Associate of the Royal Academy for outstanding achievements in music, and most recently she became the Prize Winner of the Festspiele Mecklenburg Vorpommern (2021). Her most recent roles include Adina (*L'elisir d'amore*), Gilda (*Rigoletto*), Norina (*Don Pasquale*), Susanna (*Le nozze di Figaro*), Pamina (*Die Zauberflöte*), Italienische Sängerin (*Capriccio*), Adele (*Die Fledermaus*), Eurydice (*Orphée aux enfers*), Christel (*Der Vogelhändler*), Aricie (*Hippolyte et Aricie*), as well as Abra (*Juditha Triumphans*), Dido (*Dido and Aeneas*) and Ginevra (*Ariodanate*) in concert versions. In concert her highlights include Hamburg Elbphilharmonie, Berlin Philharmonie, Royal Festival Hall London, Birmingham Symphony Hall, and the Sydney Opera House. She has performed with NDR Elbphilharmonie Orchestra Hamburg (Carlos Miguel PRIETO), Karajan-Akademie of the Berliner Philharmoniker (Pablo HERAS-CASADO), Philharmonia Orchestra (Joana MALLWITZ), Australian Chamber Orchestra (Richard TOGNETTI). She has also performed with CBSO, the Orchestra of Scottish Opera, Garsington Opera Orchestra, Kraków Festival Orchestra, and others. GORIČ was a young artist at the Salzburg Festival, Verbier Festival, Solti Accademia and was awarded a scholarship by Independent Opera.

作曲家 | 高愷怡 Composer | KAO Kai-yi

高愷怡，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作曲藝術碩士學位，師事米歇爾·夏雷爾（Michael JARRELL）教授。



期間作品多次入選國際音樂徵件與作曲比賽，積極參與國際當代音樂之音樂節演出以及國際音樂研討會外，同時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編制；曾與歐洲知名現代音樂室內樂團以及各國音樂家們合作，演出足跡遍及多國。

作品創作、參與多項國際交流展演與出版計畫之外，同時也致力於音樂教育，自 2011 年起任教於奧地利維也納舒伯特音樂學院，教授鋼琴、作曲及音樂理論等課程；2019 年參與臺灣團隊捌號會所「藝術陪伴計畫」，建立多元的藝術職涯發展，拓展國內外多項創作展演計畫迄今。

KAO Kai-yi graduated with distinction–Artist Diploma for piano and composition from the Franz Schubert Conservatory, as well as Master Degree for composition (with Prof. JARRELL) from the University of Music and Performing Arts Vienna.

She won the Second Prize for the 14th Carl von Ossietzky Oldenburg (2014), the Second Prize for the Hearing Orpheus Today (2016), the Third Prize for the Voice of the New and Brilliant by National Taiwan Symphony Orchestra (2017), the First Prize for the Augusto Massari (2019), the Special Award (2021) and the First Prize for the AMAT Femfestival Composition Competition (2022). Her pieces were published by the publisher Diaphonia, Redshift, Doblinger and Universal Edition, and have been performed worldwide. She has often been as a finalist and the selected composer of international music festivals.

KAO works as a composer and musician in Vienna and Taiwan. She has been teaching piano, composition at the Franz Schubert Conservatory since 2011. Since May 2019, she has participated in the We Art Together of the Taiwanese music group Studio Acht.

衛武營當代樂團名錄 Weiwuying Contemporary Music Ensemble

小提琴 VIOLIN

張庭碩 CHANG Ting-shuo

蔡承宏 TSAI Cheng-hung

康介柔 KANG Chieh-jou

中提琴 VIOLA

廖培雅 LIAO Pei-ya

大提琴 CELLO

張智惠 CHANG Chih-hui

周尚樺 CHOU Shang-hua

低音提琴 DOUBLE BASS

簡敏卉 CHIEN Min-hui

長笛（中音長笛 & 短笛）

FLUTE (ALTO FLUTE & PICCOLO)

吳正宇 WU Cheng-yu

邱佩珊 CHIU Pei-san

雙簧管（英國管）OBOE (ENGLISH HORN)

鍾筱萱 CHUNG Hsiao-hsuan

單簧管（低音單簧管）

CLARINET (BASS CLARINET)

王冠傑 WANG Kuan-chieh

羅至原 LOU Zhi-guan

低音管（倍低音管）

BASSOON (CONTRABASSOON)

王芃惠 WANG Peng-hui

法國號 HORN

蘇毓婷 Tina SU

唐逸薰 TANG Yi-hsun

小號 TRUMPET

羅丹 LUO Dan

林宣彰 Shaun LIN

長號 TROMBONE

楊錦龍 YANG Chin-lung

打擊 PERCUSSION

翁明榆 WENG Ming-yu

張瑜蓁 CHANG Yu-chen

豎琴 HARP

邱芸婕 CHIU Yun-chieh

鋼琴（鋼片琴）PIANO (CELESTA)

蘇俐方 SU Li-fang

鋼琴（大鍵琴 & 簧風琴）

PIANO (HARPSICHORD & HARMONIUM)

蔡學民 TSAI Hsueh-min

合成器 SYNTHESIZER

王品心 WANG Pin-hsin

執行單位 Project Executive

時間藝術工作室 TimeArt Studio

「時間藝術工作室」是由一群二十一世紀的音樂人，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 / 地區。

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 festivals and arts festivals, ranging from fully-staged musical theatres to multimedia works to intimate solo performances. It has performed in different countries/places such as the Netherlands, the United States, Chile, China, Macau and Hong Kong.