



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 《李蓋梯 100》

Weiwuying Contemporary Music Ensemble

LIGETI 100

2023.4.20 Thu. 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.

聲樂部分以英語演唱，中、英文雙語字幕。

Vocal work performed in English 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

捷爾吉·李蓋悌：室內協奏曲

I. 跑動的 II. 平靜、綿延的 III. 精確且機械的運動 IV. 急板

劉博健：《三月之前》給小提琴獨奏與大室內樂與電子即時互動

維托·祖拉傑：《無所不在》，給女高音和室內樂團（亞洲首演）

I. 入場 II. 第一站 III. 第二站 IV. 第三站 V. 第四站

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

捷爾吉·李蓋悌：室內協奏曲

撰文 | 吳毓庭

李蓋悌早年深受巴爾托克影響，從布達佩斯李斯特音樂院畢業時，創作的第一號弦樂四重奏《變形夜曲》（*Métamorphoses nocturnes*），甚至被形容是巴爾托克第七首四重奏（巴爾托克留有六首）。不過由於二戰後匈牙利受共產政權統治，前衛作品無法公開，因此李蓋悌年輕時問世的作品，多半為和農工階層有關的民歌與合唱曲。

1956 年時，匈牙利國內爆發反共革命，李蓋悌在嚴峻情勢中，決定帶著後來的妻子逃到維也納。隨後他很快在科隆的西德廣播電台，接觸到正在發展的電子音樂，認識了史托克豪森、寇尼格等先鋒。不過他坦言自己並不喜歡電子聲效，所以他捨棄了這個路線，而是嘗試把電子音樂效果融入到傳統樂團中，形成獨樹一格的手法。

其中最重要的概念就是「微分複音」：它指的是多聲部線條，在同一時間開始，卻以不同音序、速度或音色演奏，形成一種非常綿密、濃稠的聲響；作曲家稱之為「靜止」的狀態，徹底顛覆西方音樂不斷追求進行、發展的概念。也就在這種多聲部線條的堆疊下，他再發展出「網狀結構」，以整體從高到低音合成的音響變化，來取代傳統的和聲進行，達到一種作曲家所言：「一個聲音到了高峰就有另一個相對的聲音出現，宛如海浪。」這些想法都能在代表作《氛圍》（*Atmospheres*，1961）中聽見。

室內協奏曲完成於 1970 年，題獻給奧地利指揮切爾哈與他的「序列樂團」。樂曲編制為十三樣獨奏樂器，李蓋悌解釋：「我們不是在處理獨奏和合奏交替的常見協奏曲，而是有十三位獨奏家，每個聲部都在同時發展，但不會換改變節奏型態、使用不同速度。」

樂曲共四樂章，第一樂章「跑動的」，整個結構經過特別設計，以黃金比例切分；前段長，後段短，以樂團總奏的降 E 長音作為分界。前段較沉靜，動作較緩——不僅是音樂從慢開始，絃樂、木管、銅管聲部交替發聲的間隔時間也較緩。後段則完全相反，展現出聲部交替時間被壓縮，變換間不容髮的緊湊。

第二樂章「平靜、綿延的」，作曲家說明：「樂曲使用單音音樂織度，呈現靜止的狀態。」是最長的一個樂章，約六分鐘。整體而言，旋律線較明顯，但並不帶歌唱性，而是類似作曲家提到的「海浪」，以客觀的情感，捕捉恆常的律動。第三樂章「精確且機械的運動」，李蓋悌說明這個

樂章的原型，來自 1962 年創作的《交響之詩》；該作品以一百個節拍器的運行，模擬出時間能夠如何被劃分、拆解。第四樂章「急板」，整曲就像由碎片組成；這也是李蓋悌音樂的特徵之一，他試圖寫出一種「連續性」，但這種「連續」是人在閃爍的燈裡，一幕幕跳出的景象，一種「間斷的連續」。

劉博健：《三月之前》給小提琴獨奏與大室內樂與電子即時互動

撰文 | 劉博健

「三月之前」為德文「Vormärz」的直譯，原譯為歐洲歷史中的「三月革命」。此革命發生在 1848 至 1849 年的德意志聯邦與奧地利帝國，當時的法國專制政體帶來的社會問題與貧窮讓人民不滿，革命者多為中產階級並支持自由主義；而工人階級為了改善生活條件而群起，激進的改革抗議從法國一路延燒至整個歐洲大陸，不久即由 1848 年三月十三日在維也納的大規模示威為起點，於德意志全境爆發，在法王路易·菲利普被驅離至英國後，他國國王擔心相同遭遇而同意自由主義者的要求，在隔年三月十三日的維也納革命成功，故稱「三月革命」。

此作品創作於 2022 年的二月中下旬，也是烏俄戰爭的開端，戰爭中的殘酷與無情，讓人無法直視，身處在臺灣的我們，由於媒體網路二十四小時不斷地即時傳播，彷彿戰爭就在身邊，更不用提臺灣本身敏感的政治問題，這些不安與害怕的心理啟發了作曲家，期望透過音樂創作，表達戰爭的可怕與自由和平的不容易。

全曲約 15 分鐘，小提琴獨奏家化身音樂中的革命家，樂團則是時而同行的革命份子，時而分庭抗禮的對立者。樂曲始於一片平靜聲響，彷彿暴風雨前的寧靜，在獨奏家進場後，小提琴利用不規則的樂句、滑音與突強的音量，破壞了原本的寧靜，音樂結構也因為這些非常規的重音，使觀眾慢慢開始產生不安全感，隨著樂曲的發展音樂也更加狂躁不安，作曲家透過配器法與樂器的特殊演奏技術，製造出大量的氣音、噪音與各種無法預測的音色，特別是小提琴與電子音樂即時互動聲響，那些反覆且無情的聲場不斷衝擊著觀眾的聽覺，使人彷彿身處在戰亂之中。曲末，音響再度趨向和緩，卻已不如以往的平和，音色中持續伴隨一些不安的色彩，似乎描寫著人們不安的情緒，不會隨著戰爭結束而恢復寧靜，這些影響將會伴隨著受害者度過一生。這首曲子獻給戰爭下的受難者與這個世界所有人，並期許世界和平。

《無所不在》是一個寫給室內樂團及女高音的半戲劇作品，靈感來自法國象徵主義戲劇作家阿爾弗雷德·雅里的原現代主義作品《愚比王》。作曲家在標題上玩著文字遊戲，原本的德語標題「ÜBÜRALL」是由「Ubu」及「überall」合成的字，而後者在德語中意為無所不在。這部作品由代表愚比夫人的女高音獨挑大梁，講述五種「基本人類行為」，讓人聯想到七個原罪：自憐、自大、肉慾、懦弱和殘忍。音樂劇本以多種語言混合呈現，此手法在德國當代前衛音樂劇中尤為流行。

此作品在文字上和音樂都有巧妙的引用，包括齊默曼備受推崇的作品《愚比王的晚餐音樂》，一部拼貼所有經典古典曲目的交響曲。而《無所不在》在音樂上的引用並不表現在整體形式或結構，而是較為隱晦的嵌入。

樂曲以祖拉傑標誌性音樂風格為基礎，由無數單獨的音符和打擊樂元素組成，將音樂廳幻化成了一種精緻而複雜的樂器，與荒誕不經的歌詞形成鮮明對比。

樂團每個聲部精準的在音樂廳中合而為一，匯集成一股流動的聲響，重心不停地在場域中移動。觀眾能藉由聆聽音符，體驗到豐富清澈的微分音和聲。



Program

György LIGETI: Chamber Concerto

I. Corrente (Fließend) II. Calmo, sostenuto III. Movimento preciso e meccanico IV. Presto

LIU Po-chien: *Vormärz*, Violin solo mit große Ensemble und Live-Elektronik

Vito ŽURAJ: *Ubuquity* for Soprano and Ensemble (Asia Premiere)

I. Entrée II. Station 1 III. Station 2 IV. Station 3 V. Station 4

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



Program Notes

György LIGETI: Chamber Concerto

Written by WU Yu-ting

György LIGETI grew up in Transylvania, then part of Hungary. He was studying music during WWII when anti-Semitism emerged, and was sent to a labor camp.

After the war, LIGETI resumed studies at the Liszt Academy of Music. He hoped to study with Hungarian legend Béla BARTÓK, but by then BARTÓK had passed away. Nonetheless, LIGETI's admiration for him was evident, particularly in early compositions' use of rhythm, melody, and mode of peasant songs.

In 1956, revolution prompted LIGETI and his wife to flee to Vienna. West German Radio (Westdeutscher Rundfunk) introduced LIGETI to electronic music, and he met pioneers STOCKHAUSEN and KOENIG. LIGETI began to incorporate electronic elements into traditional orchestral compositions.

LIGETI's most influential concept was "micropolyphony": multiple voices play different sequences, speeds, and timbres together to create a dense, rich sound. This challenged traditional progression and development, instead creating a state of "static." LIGETI also developed "net-structures", stacking high and low voice lines. In his words, "Just as one voice approaches a climax another voice comes to counteract it, like waves in the sea." This technique is heard in his masterpiece *Atmospheres* (1961).

1970's Chamber Concerto for 13 solo instruments was dedicated to Austrian conductor Friedrich CERHA. LIGETI explained, "We are not dealing with the usual type of concerto in which soli and tutti alternate,

but with a piece for 13 concertante soloists. The voices always develop simultaneously, but in varying rhythmic configurations and generally at differing speeds."

The piece has 4 movements. Corrente follows the golden ratio: lengthy front and brief back parts. The beginning is quiet and slow, in tempo and in the intervals between parts. The later section is the opposite: fast alternation of voices and compact transitions. Calm, sostenuto is "homophonic and static". The melody line resembles waves, capturing a constant cadence. Movimento preciso e meccanico takes inspiration from the composer's *Poème Symphonique*, which used 100 metronomes to simulate disassembly of time. Presto is comprised of fragments, creating "intermittent continuity" through a "continual" flow of flashing scenes.

LIU Po-chien: *Vormärz*, Violin solo mit große Ensemble und Live-Elektronik Written by LIU Po-chien

"Vormärz" is a German word that indicates the March Revolution of 1848 in Germany. The revolution took place from 1848 to 1849 in the German Confederation and the Austrian Empire.

The revolution came about due to social problems and poverty caused by the autocratic regime in France. The movement was led mainly by revolutionaries from the middle and working classes, who fought to improve their living conditions, and spread eventually throughout the whole European continent.

King Louis PHILIPPE was expelled to England on 13th March, 1848. Fearing that they would suffer the same fate, the kings of other countries eventually agreed to the demands of the liberals.

This piece was composed in late February 2022, at the beginning of the war between Russia and Ukraine. The cruelty and ruthlessness of the war is unbearable for many and although it took place in Europe, far away from Asia, social media and internet brought along news about the war instantaneously to Taiwanese, as if the war happened just around the corner, resulting in uneasiness among many. The composer hopes to express the horror of war and the difficulty of attaining freedom and peace through a musical composition, and to also dedicate this piece to the suffering families and to the rest of the world.

The piece is about 15 minutes long, with the violin soloist acting as the leading revolutionist in the music, and the ensemble acting as fellow revolutionists, and sometimes as the opposition force. The music starts in stillness, as if it is the calm before the storm. After the soloist enters, the violin disrupts the original quietness with irregular phrases, glissandos and abrupt dynamic changes. The structure

of the music slowly creates a sense of insecurity and uneasiness for the audience with the use of unconventional accents. Through orchestration and extended instrumental techniques, the composer creates a large amount of airy sounds, "noises" and unpredictable timbres, especially when the violin interacts with the electronic music. The repetitive and relentless sounds produced constantly challenge the audience's hearing, making them feel as if they are in the middle of a war. Towards the end of the piece, the music calms down again, but with unsettling timbres, as if to depict the uneasiness of the people who are unable to find inner peace even after the war ended, where the influences of the war will follow the victims for the rest of their lives.

Vito ŽURAJ: *Ubuquity* for Soprano and Ensemble

Written by Vito ŽURAJ

Ubuquity is a semi-theatrical work for ensemble and soprano, taking its inspiration the character of UbuRoi from the proto-modernistic play by the French symbolist author and dramatist Alfred JARRY. A play on words, the original German title *Übürall* is a portmanteau word generated from "Ubu" + "überall", the latter being the German word for "everywhere" or "ubiquitous" (an appropriate English translation would perhaps be "Ubuquitos"). The work is "compered" by the soprano, who represents the figure of Madame Ubu, commenting on five "basic human behavioral patterns" reminiscent of the seven deadly sins: self-pity, egomania, carnality, cowardice and brutality. The libretto is presented in a mishmash of languages, an affectation particularly in vogue in Germany's contemporary avant garde music theater.

Both text and music are sprinkled with quotations, a reference to the composer Bernd Alois ZIMMERMANN's highly-regarded work *Musique pour les soupers du RoiUbu*, which is essentially a collage of quotations from works from the classical repertoire. In *Übürall*, however, the quotations are more subtle and not integral to the overall form and texture of the work.

For Constructed from ŽURAJ's trademark repertoire of gestures constructed from swarms of individual notes and percussive effects, *Übürall* turns the concert hall into a refined and complex instrument in contrast to the uncouth brutality of the text.

The pointillistic gestures of the individual ensembles merge in the auditorium to create the impression of a continuous sound that shifts its position and weighting from one part of the hall to another. Hearing individual notes enables the listener to perceive the lush, microtonal harmonies with added clarity and transparency.



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 (*Ariodante*) 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 | 劉博健 Composer | LIU Po-chien



出生於高雄，畢業於國立交通大學音樂研究所，2016 年赴德國柏林藝術大學跟隨教授 Anton SAFRONOV 學習音樂理論與作曲，目前就讀於德國富克旺根藝術大學，主修器樂，作曲師事 Günter STEINKE，在臺期間師事李子聲教授，副修鋼琴師事法籍教授 Catherine KLIPFEL 與 Ulrich HOFMANN。

2022 年獲得埃森福克旺新銳作曲家獎，2020、2022 年獲國藝會補助創作，2016 年獲得國立臺灣交響樂團青年作曲比賽首獎，隨後代表臺灣參加 ACL 亞洲作曲聯盟音樂節獲得青年作曲比賽首獎。曾多次入圍 ACL 音樂臺灣系列音樂節與臺北國際現代音樂節；2015 入選菲律賓亞洲亞太國際音樂節和 2016 越南亞太國際音樂節，並在 2018 年臺灣亞太音樂節中接受委託創作，於閉幕音樂會中演出其作品《惜 - 給大型國樂團》；2017 至 2022 年連續入圍德國 Folkwang Modern 音樂週首演其室內樂作品；2019 年三月於國家演奏廳演出絲竹室內樂作品《非樂 - 絲竹室內樂》，同時接受埃森中提琴現代音樂週 Viola Modern 委託創作中提琴獨奏作品《Unten- 給中提琴的獨奏》；2020 年受德國現代音樂節 Now-Festival 委託創作《乩童 - 給六個樂器與電子音樂》。

LIU Po-chien was born in Kaohsiung, Taiwan. He graduated from Institute of Music, National Chiao-Tung University in Hsinchu, Taiwan, where he obtained his Master's degree in Composition with Prof. LEE Tzyy-sheng. Now he is studying music composition with Prof. Günter STEINKE and he is minor in piano with Catherine KLIPFEL and Ulrich HOFMANN at Folkwang University of Art in Essen.

As a composer he received prizes in 2022 Folkwang Preis Composition. In 2016, Asian Composers League Conference and Festival-Young Composer Competition and First prize in 2016 National Taiwan Symphony -Young Composer Competition.

His compositions have been played worldwide by Asian Composers League Festival.

小提琴 | 張庭碩 Violin | CHANG Ting-shuo

就讀德國漢堡音樂與戲劇學院，以滿分之姿取得碩士學位後，目前攻讀最高演奏家文憑，習琴於德國巴伐利亞廣播交響樂團前首席 Prof. Andreas RÖHN 門下。



2022 年獲選瑞士韋爾比耶音樂節樂團及格施塔德節慶交響樂團團員。

近年積極參與當代音樂演奏，2022 年受邀參與衛武營國際音樂節並擔任「衛武營當代樂團」首席。自 2019 年起成為瑞士琉森音樂節節慶學院小提琴家，並於 2023 年擔任琉森音樂節當代樂團副首席。

於 2019 年獲選新北市「樂壇新星」。現為「樂謎藝術」團長、「時間藝術工作室」小提琴家、德國漢堡曼紐因基金會與里特基金會資助音樂家。

Violinist CHANG Ting-shuo is pursuing his Konzertexamen degree at the University of Music and Theater Hamburg where he studies with Professor Andreas RÖHN, former first concertmaster of Bavarian Radio Symphony Orchestra.

In 2022, CHANG was attended to Verbier Festival and Gstaad Music Festival in Switzerland. Previously, he was invited to several Music Festivals including Davos Music Festival, Hammelburg Violinakademie and Seiji Ozawa Music Festival in Europe and Japan.

Since 2016 had been selected as a violinist at Live Music Now Hamburg from Yehudi Menuhin's Foundation and will be a scholarship holder of the Oscar and Vera Ritter Foundation in Hamburg. In 2019, CHANG was selected as one of the "Music Rising Stars" in Taiwan.

As an orchestral player, CHANG was an academist in the Hamburger Symphoniker in the 18/19 season and a member of the Junge Deutsche Philharmonie since 2018. A contemporary-music enthusiast, he was a member and concertmaster at the Lucerne Festival Academy, Lucerne Festival Contemporary Orchestra in Switzerland and Weiwuying Contemporary Music Ensemble in Taiwan.

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.