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Weiwuying  
International Music Festival  
衛武營國際音樂節

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：音樂玩具》

Weiwuying Contemporary Music Ensemble  
***Musical Toys***

2024.4.19 Fri. 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 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

馬克 - 安德烈·達勒巴維：《律動》

劉韋志：《眾聲喧嘩六：欲望之歌》（世界首演，衛武營委託創作）

----- 中場休息 -----

《音樂玩具》鋼琴獨奏小品集：

捷爾吉·庫爾塔格：〈常動曲〉，選自《遊戲》

捷爾吉·庫爾塔格：〈致敬法卡斯·費倫茨〉，選自《遊戲》

蘇菲亞·古拜杜里娜：〈雪橇鈴〉，選自《音樂玩具》

捷爾吉·李蓋悌：〈音樂探索〉，第九號（悼念巴爾托克）

巴爾托克：〈晚安曲〉，選自《戶外》

彼得·于特福許：〈蛺蝶之舞〉

赫爾穆特·拉亨曼：〈小漢斯〉，選自《兒戲》

弗雷德里克·瑞夫斯基：（前）奏曲第三首

威廉·波康：第八號練習曲，〈煉獄〉

麥克·道赫悌：《李柏拉斯輓歌》，給鋼琴獨奏與樂團

## 樂曲解說

馬克 - 安德烈·達勒巴維：《律動》

I. ♩ = 約 60-♩ = 約 132-144

II. ♩ = 約 50

III. ♩ = 約 152

IV. ♩ = 約 30

V. ♩ = 約 72

撰文 | 約翰·亨肯（洛杉磯愛樂協會出版總監）

馬克 - 安德烈·達勒巴維對早期音樂有濃厚的興趣。在文藝復興時期，「tactus」為

拉丁文「節拍」之意，又與人類的「脈搏」字義上相通。達勒巴維於 1996 年創作的九重奏，由弦樂五重奏、單簧管、低音管、法國號和鋼琴組成（如同舒伯特的八重奏再加上鋼琴），探索脈搏般生產的潛能，宛如動能十足的音樂實驗，將拍子以各種可能的方式細分，變換和疊加不同的節拍。

五樂章中的開頭樂章幾乎可以看作是作曲家 2004 年作品《公理》的草稿片段。從齊奏的 D 音開始，擴展成迴旋的琶音，而音階使用上，如同《公理》一曲，運用法國作曲家梅湘的「有限移位調式」。除了回到起始的撥奏 D 音，鋼琴巧妙地以複調和弦襯托，也同時為以 E 音為中心的第二樂章作準備。第二樂章彷彿試圖在靜止中找到脈動，並由弦樂再次搭起聲響舞台。在樂章進入高潮之後，音樂縮減至 E 音，鋼琴也以 E 音和降 E 音的震音使聲響模糊。

第三樂章以弦樂展開，這個炙熱的詼諧曲，在尋覓中慢慢找到了方向，齊奏在 B 音上，並在微小的尾聲中消失，而滑音則轉換為上升的半音音階，漸漸被忘卻、消逝。第四樂章的開頭則是如緩慢的脈動，有著美妙疊合、如頻譜樂派的和聲，並以 D 音結束，明確參照了第二樂章的結尾。最終章則融合了先前元素，變換著前面樂章所發展的音高及長度，從 E 音的齊奏向外爆發。

## 劉韋志：《眾聲喧嘩六：欲望之歌》

撰文 | 劉韋志

文學評論家王德威：「《眾聲喧嘩》原是依循俄國文學批評家巴赫金的觀念而來，表示各種聲音交錯，所以這個詞可以說是人與人間相互溝通，運用『語言』傳達意見、彼此交流時所產生的種種現象。對巴赫金而言，要維持社會活力就必須承認並接受『眾聲喧嘩』的必然性與必要性；在『眾聲喧嘩』之下，各種符號繁殖、演變，進而產生始料未及的意義擴散結果，正是促進社會意義衍生的要素。」

個人以「眾聲喧嘩」為核心概念，揉合「各種聲音交錯」的多樣性、挑戰聲響運用，以及聽覺色調的實驗，始於 2017 年；此系列的第一部，為我造訪他國，以及該年陪同生活於歐洲的白人前男友遊歷臺灣，產生各種文化交流後，對於出生與成長的土地，乃至生命中各種互動之感受或審視的註解；後續作品則延伸至個人對種種政治與社會面相的反映。

沿襲「眾聲喧嘩」概念，本曲的寫作念頭，迸發於 2023 年 10 月，烏俄戰爭尚未結束、中國政府持續以灰色地帶行動或認知作戰進犯臺灣，又爆發以巴戰爭之際；身處於當下這樣變化迅速、風起雲湧的全球局勢背景下，個人不禁反思，小至人與人的衝突，大至國與國之間戰爭的源頭——欲望，這個推動人類文明進展，以及生物的持續存活與進化，但同時，也是招致相互傷害甚至毀滅的因子；並以它作為創作本曲，串連各類聲音組合的內在動機，且持續探問著，「在欲望之下，我們能否真正尊重每一集體與個體的差異，進而達成對話？」

本曲由衛武營國家藝術文化中心委託創作。

## 《音樂玩具》鋼琴獨奏小品集

撰文 | 賴家鑫（資深樂評）

### ■ 捷爾吉·庫爾塔格：〈常動曲〉，選自《遊戲》

匈牙利作曲家庫爾塔格，亦是著名的鋼琴家，1967 年至 1993 年曾任教於布達佩斯音樂院。1990 年代受邀擔任柏林愛樂與維也納音樂廳駐團作曲家，亦受到歐洲現代樂團與音樂節委託創作，如當代室內樂團、巴黎音樂城秋季音樂節等。

創作於 1973 年的《遊戲》，至 2021 年總共完成十冊，除了鋼琴獨奏，也有四手聯彈與雙鋼琴。作曲家以試著捕捉孩子們遊戲的精神完成這部具有教育目的音樂，是一部為鋼琴表演教育而寫的鋼琴曲集。他曾說：「創作《遊戲》的念頭是由自發性演奏的孩子們提出來的，鋼琴對他們來說就是一個玩具。他們試驗它、愛撫它、觸擊它並用手指撫摸它。看似不連貫的聲音，如果碰巧激發了音樂的本能，就會有意識地尋找一些偶然發現的和聲，並不斷地重複。」〈常動曲〉是《遊戲》中第一冊第一首，全曲以指背在鍵盤上滑動，製造出重疊的聲響，即使單音也是用指背演奏。

### ■ 捷爾吉·庫爾塔格：〈致敬法卡斯·費倫茨〉，選自《遊戲》

這樂曲亦是庫爾塔格《遊戲》中的樂曲，為其第三冊中第二十六首，是作曲家向二十世紀匈牙利作曲家亦是其恩師的法卡斯·費倫茨致敬的作品。事實上，作曲家一共寫了三首，這次只演奏其中的第二首，副標為「彼得洛希卡的召喚」，是一首柔和、音樂如夢似幻的樂曲，像是飄在空氣中的聲響。

### ■ 蘇菲亞·古拜杜里娜：〈雪橇鈴〉，選自《音樂玩具》

有韃靼血統的古拜杜里娜是當代最受矚目的俄國女性作曲家，也被視為是 20 世紀後半葉俄國前衛音樂家之一。1954 年於喀山音樂院主修鋼琴與作曲，這段時間接觸前衛音樂，如巴爾托克、史特拉汶斯基、艾維士與約翰·凱基的作品。就讀莫斯科音樂院時，曾獲「史達林獎」；在畢業考時，獲得蕭斯塔高維契的讚賞。70 年代，曾被蘇聯列入黑名單，禁止參與西方音樂活動。80 年之後，在小提琴家基頓·克萊邁的協助下，作品逐漸在西方廣為人知。寫於 1968 年的《音樂玩具》由 14 首小曲組成，這首〈雪橇鈴〉是其第 11 首。整首樂曲幾乎都在較高的音域演奏，高音聲部著清脆輕快旋律，不時奏出如鈴聲般的聲響，左手如同頑固低音般重複著以半音組成的同樣音型。

### ■ 捷爾吉·利蓋蒂：〈音樂探索〉，第九號（悼念巴爾托克）

這組鋼琴作品《音樂探索》是匈牙利裔的奧地利當代作曲家利蓋蒂寫於 1951 年至 1953 年的鋼琴作品集。這部鋼琴曲集共有 11 首，是作曲家就讀布達佩斯音樂學院時的作品，相隔十多年後於 1969 年才在瑞典的桑斯伐爾首演。雖然取名「ricercata」，顧名思義應當是一部以對位風格完成的音樂（巴洛克時期的音樂風格與樂曲名），但是作曲家並未全以對位風格創作，反而是作曲家建立其音樂風格「從無到有」的概念（ex nihilo，拉丁文，古希臘哲學家巴尼德提出認為物質不是永恆的，而是必須透過某種神聖的創造性行為創造而來），亦預示作曲家未來的音樂風格將傾向前衛與激進。

此曲是紀念同為匈牙利作曲家的巴爾托克。他在音樂學院就讀期間曾受到巴爾托克音樂的影響，尤其是其鋼琴曲集《小宇宙》，當然他也曾隨著巴爾托克民族音樂學的腳步，研究外西凡尼亞地區的民間音樂。

### ■ 巴爾托克：〈晚安曲〉，選自《戶外》

匈牙利作曲家巴爾托克《戶外》組曲 Op. 81 由五首小曲組成，這是為第一任夫人亦是鋼琴家的狄塔所作。一戰之後，作曲家開始避免田野採集的匈牙利民間音樂在其作品中太過明顯，希望開始凸顯個人風格，這意味將民間音樂融入藝術音樂中。這組作品寫於 1926 年的「鋼琴年」，作品包括鋼琴奏鳴曲、第一號鋼琴協奏曲與九首小品。大量創作鋼琴曲的原因，是因為同年三月，巴爾托克曾出席史特拉汶斯基在布達佩斯演出自己作品的影響，此後巴爾托克也開始將鋼琴視為打擊樂器。這首〈晚安曲〉是選自這套組曲中的第四首，樂曲從緩板至行板，為三二拍。左手的裝飾音伴奏，像是鳥叫聲，模擬著夜晚的寧靜，亦是貫穿全曲的動機。進入行板樂段，旋律更為清晰，氛圍更為神秘。

## ■ 彼得·于特福許：〈蛺蝶之舞〉

出生於羅馬尼亞外西凡尼亞（原屬匈牙利）作曲家于特福許，曾就讀布達佩斯音樂院與科隆音樂院，師事巴爾托克，並深受其影響。1968 年後活躍於歐洲，定期與史托克豪森室內樂團演出，亦曾擔任以演奏現代音樂聞名的巴黎當代樂團音樂總監與指揮，也客席英國 BBC 交響樂團。除了是位多產作曲家，亦是活躍的指揮家，曾獲多個作曲獎的殊榮，德國歌德學院並授與「歌德獎章」，表揚他對德語與世界文化的貢獻。

這首簡短、炫目的〈蛺蝶之舞〉，首演於 2012 年，在樂譜的前言，作曲家寫道：「蛺蝶用它們四隻特殊的腳，以一種非常特別的方式跳著舞。」

## ■ 赫爾穆特·拉亨曼：〈小漢斯〉，選自《兒戲》

將人們聽到的聲音包含噪音也視為音樂素材的德國作曲家拉亨曼，提出「樂器具象音樂」，重新定義音樂的素材與意義。這是透過基本聲音的放大過程，作為擴展作品的基礎，因此他為木管、銅管與弦樂器發明許多非傳統的演奏法，以符合他對各種聲音的要求，也對音樂的「美」、「醜」定義提出質疑。

拉亨曼二十歲進入斯圖加特音樂院隨烏德學習鋼琴，在大衛門下學習作曲，畢業後，到威尼斯成為義大利作曲家諾諾首位私人學生，接觸到電子音樂與具象音樂，卻選擇回到傳統樂器的創作。他曾任教漢諾威與斯圖加特音樂院。獲得獎項包括恩斯特·奉·西門子音樂獎以及 BBVA 基金會知識邊界獎。鋼琴作品《兒戲》，是以推廣為目的所創作的音樂，共七個樂章，〈小漢斯〉為此作品的第一樂章，從最高音域的 C 逐漸往下單純的單音，到中音域時變成雙音，一路到最低音域，像是小孩子在呼朋引伴準備玩耍。

## ■ 弗雷德里克·瑞夫斯基：（前）奏曲第三首

2021 年過世的美國猶太裔作曲家瑞夫斯基，父母來自波蘭，他曾就讀哈佛與普林斯頓大學，曾於沃爾特·皮斯頓以及米爾頓·巴比特門下學習。1960 年獲得「傅爾布萊特獎學金」，獲得義大利旅行的機會，也為日後音樂創作奠定方向，1977 年成為比利時列日皇家音樂院作曲教授。其音樂靈感來自社會事件，尤其是政治，如著名鋼琴作品《團結的人民永不敗》就是取自智利同名歌曲的三十六段變奏。2013 年在 BBC Proms 逍遙音樂節上，擔任《Cadenza con o sena BEETHOVEN》獻給貝多芬第四號鋼琴協奏曲，此版本鋼琴協奏曲世界首演的獨奏。《（前）奏曲》是其完成於 1991 年的作曲集，是以巴赫《平均律》與蕭邦二十四首前奏曲為藍本所作，以「Ludes」為雙關語命名。這次

將演出當中的第三首。樂曲一開始雙手奏出單音旋律，音樂如嬉戲般地詼諧有趣。

### ■ 威廉·波康：第八號練習曲〈煉獄〉

曾獲得「普立茲獎」與「葛萊美獎」的美國作曲家波康，也是一位鋼琴家。他曾於密西根大學教授作曲。這部十二首《鋼琴新練習曲》，是1988年獲得「普立茲獎」的作品。此曲是選自第三冊第八首，快速跳動的音符與低音，猶如電玩遊戲的音樂，使這首樂曲看似恐怖的標題，反而像是進入科幻、詭異的遊戲世界。

### 麥克·道赫悌：《李柏拉斯輓歌》，給鋼琴獨奏與樂團

- I. 水鑽踢步
- II. 我是如何愛你的？
- III. 亮片音樂
- IV. 燭台倫巴

撰文 | 麥克·道赫悌

以華麗的毛皮和鑲有水鑽的戲服示人，鋼琴家暨藝人弗拉濟烏·瓦倫蒂諾·李柏拉斯以演奏波蘭舞曲、百老匯曲目與古典鋼琴曲目的改編作品搭配拉斯維加斯的樂隊表演聞名，如此多重跨域的演出形式使其成為美國最引人注目的偶像之一。

出於對李柏拉斯的致敬，我並不將流行音樂視為當代古典樂之抽象風格的外來入侵，反之，以通俗音樂語彙為出發點，我以《李柏拉斯輓歌》——一部禁忌音樂的辭典——作為對美式壯美的沉思。以布吉伍吉節奏為基底，第一樂章「水鑽踢步」描繪出闊步於耀眼奪目的拉斯維加斯水泥街道上的氛圍。第二樂章「我是如何愛你的？」源自伊莉莎白·巴雷特·布朗寧著名的十四行詩，此詩為李柏拉斯於演出中經常朗誦的詩篇。在「亮片音樂」中，琶音形式的鋼琴重複樂段係來自於李柏拉斯著名之鋼琴形狀游泳池的牆上所譜寫的一系列音符，而即興奏則為十二音列——畢竟，李柏拉斯位於洛杉磯的別墅離荀白克所居住的社區並不遠。本曲以「燭台倫巴」作結，鋼琴的精彩演奏再現拉斯維加斯樂隊的激情，使李柏拉斯燭台上的蠟燭永遠熠熠生光（註：李柏拉斯以燭台為其個人的商標）。

指揮 |

## 皮耶 - 安德烈 · 瓦拉德



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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 年間被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。



## 鋼琴 | 傅美兒



榮獲 2013 年《BBC 音樂雜誌》最佳新人的傅美兒，是國際公認極具創新精神的鋼琴家，她的演奏曲目多樣且不拘一格。她被《瑞士德語廣播電視》描述為「具備大膽個人特色的藝術家」；《泰晤士報》稱其音樂會「奔放」且「精湛」；陳銀淑也認為她表現出「驚豔四方的完美和創意」。

身為一位多產的協奏曲獨奏家，傅美兒曾與英國室內樂團、沃斯堡交響樂團、赫爾辛基愛樂樂團、冰島交響樂團、倫敦室內樂團、倫敦愛樂樂團、馬來西亞愛樂樂團、國立臺灣交響樂團、愛樂管絃樂團、混音樂團和首爾愛樂樂團合作，並與巴默特、布拉賓斯、弗洛、福斯特、加洛瓦、赫爾穆斯、卡拉比茨、倫德爾、史托加德、維格斯沃和詹德等指揮家合作。她曾在世界最知名的音樂節上演出，如琉森音樂節、柏林超聲波音樂節、英國哈德斯菲爾德當代音樂節和挪威 Punkt 音樂節。她近期的重點演出包括威格摩爾音樂廳、東京歌劇城音樂廳、皇家亞伯特音樂廳、漢堡易北愛樂廳和新加坡維多利亞音樂廳的演出。

作為新音樂的倡導者，傅美兒經常與在世的作曲家合作，包括藤倉大、貝克、哈曼和陳銀淑。她也是倫敦南岸中心 2017 年《今日音樂》系列的特邀藝術家。她的獲獎獨奏專輯《音樂玩具》和與布列頓交響樂團合作的室內協奏曲專輯《ConNotations》獲得一致好評。

傅美兒是馬來西亞人。在倫敦皇家學院和皇家音樂學院完成與索羅門、艾爾頓和薩茲的學習後，定居英國。目前她在皇家威爾斯音樂與戲劇學院任教。曾獲得 Setiawan Tuanku Muhriz 獎章，以表彰她對家鄉藝術和音樂的貢獻。

## 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

Marc-André DALBAVIE: *Tactus*

LIU Wei-chih: *Heteroglossia VI: Song of Desires* (World Premiere, Commissioned by Weiwuying)

----- Intermission -----

### Musical toys for solo piano:

György KURTÁG: "Perpetuum Mobile" from *Játékok*

György KURTÁG: "Homage a Farkas Ferenc" (evocation of Petrushka) from *Játékok*

Sofia GUBAIDULINA: "Sleigh with Bells" from *Musical Toys*

György LIGETI: "Musica Ricercata", No. 9 ( Béla Bartók in memoriam)

Béla BARTÓK: "Night Music" from *Out of Doors*

Péter EÖTVÖS: "Dance of the Brush-Footed Butterfly"

Helmut LACHENMANN: "Hänschen klein" from *Ein Kinderspiel*

Frederic RZEWSKI: Ludes III

William Bolcom: Etude , No. 8 "Rag Infernal"

Michael DAUGHERTY: *Le Tombeau de Liberace*, for solo piano and ensemble

## Program Notes

Marc-André DALBAVIE: *Tactus*

I. ♩ = c60-♩ = c132-144

II. ♩ = c50

III. ♩ = c152

IV. ♩ = c30

V. ♩ = c72

Written by John HENKEN, used by arrangement with the Los Angeles Philharmonic Association.

DALBAVIE is also interested in early music. In the Renaissance period, "Tactus" was the Latin term for the "beat" in music, and at least theoretically linked to the human pulse.

DALBAVIE's 1996 nonet (string quintet, clarinet, bassoon, horn, and piano - the Schubert Octet plus piano) explores the generative potential of pulse like a dynamic musical lab experiment, subdividing the beat in every possible way, shifting and superimposing meters.

The first of the five movements might almost be a draft for a section of *Axiom*, beginning as it does from unison Ds and expanding into swirling arpeggios and scales suggesting (like *Axiom*) MESSIAEN's modes of limited transposition. It too returns to its point of origin in the ticking of plucked Ds, subtly shaded with a polytonal chord in the piano, which also prepares the second movement, with its pitch center on E. This movement seems to attempt to locate pulse within stasis, the strings again setting the sonic stage. After a central climax, the music contracts to E, blurred by the piano's E/E-flat fluttering.

The strings launch the center movement, but as a febrile, searching scherzo that only gradually finds its way to unison repose on Bs. It evaporates in a little coda, glissandos becoming chromatic scales ascending to oblivion. The fourth movement is another one of (initially) slow pulse, beautifully colored with overlapping chords most suggestive of spectral harmony, and closing (on D) with clear references to the end of the second movement. The finale brings it all together, ringing changes on all the developments of pitch and duration from the previous movements, exploding this time from a unison E.

### **LIU Wei-chih: *Heteroglossia VI: Song of Desires***

Written by LIU Wei-chih

Literary critic David Der-wei WANG stated: "*Heteroglossia* originally follows the concept of Russian literary critic BAKHTIN, indicating the intertwining of various voices. Therefore, this term can be seen as the phenomena that arise when people communicate and exchange opinions using "language." For BAKHTIN, maintaining the vitality of society requires recognizing and accepting the inevitability and necessity of "heteroglossia;" Under "heteroglossia," various symbols proliferate and evolve, giving rise to unforeseen meanings and widespread consequences. It is precisely these elements that drive the derivation of societal meanings."

Since 2017, I have embarked on a series centered around the concept of "heteroglossia;" blending the diversity of "various voices intertwining" and challenging the application of sound, along with experimental explorations of auditory tones. The first piece in this series

originated from my visits to other countries, particularly traveling in Taiwan with my white ex-boyfriend who was born and lived in Europe. After various cultural exchanges in 2017, it led to comments on the feelings or examinations of the land of birth and growth, as well as various interactions in life. Subsequent works then extend to my personal reflections on various political and social aspects.

The inspiration for this piece follows the concept of "heteroglossia" and emerged in October 2023, amid the ongoing Russo-Ukrainian War, continued gray-zone actions or cognitive warfare by the Chinese government against Taiwan, and the eruption of the Israel-Palestine conflict. In the backdrop of rapidly changing and tumultuous global situations, I couldn't help but reflect on everything from interpersonal conflicts to the roots of wars between nations—desire. Desire propels human civilization forward, ensuring the continual survival and evolution of organisms, yet it simultaneously serves as a factor that invites mutual harm and even destruction.

Using this contemplation as the creative impetus for this piece, I weave together various sound combinations to explore the inner motivations. I continuously inquire, "Beneath desire, can we truly respect the differences among collectives and individuals, thereby achieving meaningful dialogue?"

### ***Musical Toys for Solo Piano***

Written by LAI Jia-xin (Music Critic)

#### ■ György KURTÁG: "Perpetuum Mobile" from *Játékok*

Started in 1973, *Játékok* (Games) grew to ten volumes by its completion in 2021. In addition to solo piano pieces, there are also compositions for piano duets and double pianos. The composer aims to recapture the playfulness of childhood and to create this music for educational purposes. It constitutes a collection of piano pieces intended for educational piano performance. KURTÁG once remarked: "The idea of composing Games was suggested by children playing spontaneously, children for whom the piano still means a toy. They experiment with it, caress it, attack it, and run their fingers over it. They pile up seemingly disconnected sounds, and if this happens to arouse their musical instinct, they consciously search for some of the harmonies found by chance and keep repeating them." "Perpetuum Mobile" serves as the opening track in the first volume. It involves sliding

the backs of the fingers across the keyboard to generate overlapping sounds, with even individual notes being played using the back of the finger.

■ György KURTÁG: "Homage a Farkas Ferenc" (Evocation of Petrushka) from *Játékok*

This piece is also from one of KURTÁG 's *Játékok* collections, specifically No. 26 from volume 3. It serves as a tribute to Farkas FERENC, a 20th-century Hungarian composer who was KURTÁG's mentor. KURTÁG composed a total of three pieces dedicated to Ferenc, and in today's concert we will be presenting the second . Subtitled "Evocation of Petrushka," this piece exudes a soft, dreamlike quality, as if the sounds are delicately flowing in the air.

■ Sofia GUBAIDULINA: "Sleigh with Bells" from *Musical Toys*

Sofia GUBAIDULINA, of Tatar descent, is the most prominent contemporary Russian female composer and one of the most avant-garde Russian composers of the second half of the 20th century. In 1954, she majored in piano and composition at the Kazan Conservatory. During this time, she was exposed to avant-garde music and the works of Béla BARTÓK, Igor STRAVINSKY, Charles IVES, and John CAGE. When studying at the Moscow Conservatory, she won the Stalin Prize. In the graduation examination, she was praised by Dmitri SHOSTAKOVICH. In the 1970s, she was banned by the Soviet Union from participating in Western music activities. After the eighties, with the assistance of violinist Gidon KREMER, her work became well-known in the West. *Musical Toys*, written in 1968, consists of fourteen songs, among which "Sleigh with Bells" is the eleventh. Throughout the piece, the music is predominantly performed in the higher register, with the treble part carrying a crisp and brisk melody reminiscent of sleigh bells. Occasionally, bell-like tones punctuate the composition, while the left hand maintains a basso ostinato style with repeated patterns composed of semitones.

■ György LIGETI: "Musica Ricercata", No. 9 ( Béla Bartók in Memoriam)

The piano collection *Musica Ricercata* is a compilation of piano works penned by the Hungarian-Austrian contemporary composer György LIGETI during the years 1951 to 1953. Comprising eleven pieces, these compositions emerged during LIGETI's tenure as

a student at the Franz Liszt Academy of Music. They premiered over a decade later in Sundsvall, Sweden, in 1969. Although bearing the title "ricercata," hinting at a contrapuntal style of the Baroque period, LIGETI diverged from strict contrapuntal conventions. Instead, the composer established his innovative musical style on the concept of "ex nihilo" (Latin for "out of nothing"), originally proposed by the ancient Greek philosopher Parmenides, suggesting that matter is not eternal but had to be created by some divine creative act. This concept hints at a future musical style inclined toward avant-garde and radical approaches.

This piece pays homage to fellow Hungarian composer Béla BARTÓK, who profoundly influenced LIGETI during his studies at the Academy, especially through BARTÓK's piano collection *Mikrokosmos*. LIGETI also followed BARTÓK's path in the field of ethnomusicology, delving into research on Transylvanian folk music.

#### ■ B. BARTOK: "Night Music" from *Out of Doors*

Hungarian composer Béla BARTÓK's *Out of Doors* Suite, Op. 81, consists of five small pieces, which were composed for Ditta Pásztor-BARTÓK, his first wife, who was a pianist. After World War I, the composer began to write in a more personal style. Rather than showcasing folk music elements overtly, he integrated them seamlessly into his art music. In 1926, BARTÓK attended a piano concert of Igor STRAVINSKY, where hearing the other composer perform his own piano works inspired BARTÓK to undertake numerous piano compositions. From then on BARTÓK also started treating the piano as a percussion instrument.

Selected as the fourth piece from this suite, the "Night Music" transitions from a Lento to an Andante in a three-two beat. Throughout the piece, the left-hand ornamental accompaniment, reminiscent of birdsong, simulates the serenity of the night, serving as a recurring motif. As the music shifts into the Andante, the melody gains clarity, and the atmosphere takes on a more mysterious quality.

#### ■ Peter EÖTVÖS: "Dance of the Brush-Footed Butterfly"

Born in Transylvania, Romania (originally part of Hungary), the composer Péter EÖTVÖS pursued his musical studies at the Franz Liszt Academy of Music and the Cologne

University of Music. He received tutelage from Béla BARTÓK, whose influence left a profound impact on him. Since 1968, EÖTVÖS has been active in Europe, regularly performing with the Stockhausen Ensemble, and has served as the musical director and conductor of the Ensemble InterContemporain, as well as the principal guest conductor of the BBC Symphony Orchestra. EÖTVÖS is a prolific composer, honored with several awards, including the Goethe Medal from the Goethe-Institut, which recognizes individuals who have made outstanding contributions to the German language and international cultural relations.

The short and dazzling piece "Dance of the Brush-Footed Butterfly" premiered in 2012. In the preface of the score, the composer wrote: "Brush-footed butterflies dance in a very special way with their four special legs."

#### ■ Helmut LACHENMANN: "Hänschen klein" from *Ein Kinderspiel*

The German composer Helmut LACHENMANN utilizes sounds that people hear, including noise, as the material for his music. He introduced the concept of "instrumental musique concrète," which, through processes of amplification, serves as the foundation for his extended works. This approach redefines the material and meaning of music, reinvents unconventional playing techniques for woodwind, brass, and string instruments to suit his musical needs, and questions traditional aesthetic definitions.

At the age of twenty, LACHENMANN entered the Musikhochschule Stuttgart to study piano with Jürgen UHDE and composition with Johann Nepomuk DAVID. After graduation, he went to Venice and became the first private student of Italian composer Luigi NONO. There he was exposed to electronic music and Musique Concrète, but still mainly focused on traditional musical compositions. LACHENMANN served as a faculty member at the Musikhochschule Hannover from 1976 to 1981 and at the Musikhochschule Stuttgart from 1981 to 1999. He has received various awards, including the Ernst von Siemens Music Prize and the BBVA Foundation Frontiers of Knowledge Award.

The piano work *Ein Kinderspiel* (*A Child's Play*) consists of seven movements. The first movement, "Hänschen Klein" ("Little Hans") starts from a high C descending to dyads in the middle register, all the way to the lowest register, like a child who is inviting friends to play.



## ■ Frederic RZEWSKI: Ludes III

American Jewish composer Frederic RZEWSKI studied at Harvard and Princeton University, and was a student of Walter PISTON and Milton BABBIT. He studied in Italy on a Fulbright Scholarship in 1960, where he formed his compositional style. His music is mostly inspired by social events, especially in politics. For example, the famous piano piece "The People United Will Never Be Defeated!" is thirty-six variations of the Chilean song of the same name. "Cadenza Con O Sena BEETHOVEN" was written for BEETHOVEN's Piano Concerto No. 4 and premiered at the 2013 BBC Proms by the composer. Finished in 1991, *Ludes*, a title serving as a pun, takes inspiration from BACH's *Well-Tempered Clavier* and CHOPIN's Twenty-four Preludes. For today's performance, we will be presenting the third piece from the collection, a playful composition in which two hands scatter single notes during the introduction.

## ■ William BOLCOM: Etude, No. 8 "Rag Infernal"

William BOLCOM, an American composer who has received both the Pulitzer Prize and the Grammy Award, is also notable for his skill as a pianist. He held the position of composition professor at the University of Michigan from 1973 to 2008. His collection of *Twelve New Etudes* for Piano garnered him the Pulitzer Prize in 1988. "Rag Infernal," the eighth piece in the third volume, stands out with its rapid notes and bassline reminiscent of video game music. Despite its ominous title, the atmosphere created by the piece evokes a sci-fi or surreal gaming world.

## Michael DAUGHERTY: *Le Tombeau de Liberace*, for Solo Piano and Ensemble

- I. Rhinestone Kickstep
- II. How Do I Love Thee?
- III. Sequin Music
- IV. Candelabra Rhumba

Written by Michael DAUGHERTY

The pianist and entertainer known as Liberace is one of the most intriguing American icons for crossing over, in more ways than one. Dressed in spectacular furs and rhinestone

costumes, Wladziu Valentino LIBERACE (1919-1993) was famous for performing polkas, Broadway tunes, and arrangements of the classical piano repertoire accompanied by a Las Vegas showband.

In my tribute to Liberace, I do not treat popular music as a foreign intrusion into the abstract idiom of contemporary classical composition. Starting from the vernacular idiom, I have composed *Le Tombeau de Liberace* (1996) as a meditation on the American sublime: a lexicon of forbidden music.

The first movement, "Rhinestone Kickstep," conveys the feeling of strutting down the glittering cement streets of Las Vegas, in boogie-woogie rhythms. The second movement, "How Do I Love Thee?," comes from the well-known sonnet by Elizabeth Barrett BROWNING, frequently recited by Liberace during his performances. In "Sequin Music," the arpeggiated piano riffs are based on a sequence of musical notes which I noticed on the wall of Liberace's famous piano-shaped swimming pool. The effect of the cadenza is dodecaphonic: after all, Liberace's Los Angeles mansion was not so far from Schoenberg's neighborhood. The composition concludes with "Candelabra Rhumba," a pianistic tour de force that recreates the excitement of a Vegas showband, keeping the candles on Liberace's candelabra lit.

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



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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.

**Piano**  
**Mei Yi FOO**



Winner of the 2013 BBC Music Magazine's Best Newcomer Award, Mei Yi Foo is recognized internationally as an innovative pianist with a diverse and eclectic repertoire. She has been described by Schweizer Radio und Fernsehen as "an artist with courageous individualism," FOO's concerts are lauded by The Times for their "liberating" and "virtuoso display." Unsuik Chin also praised her show for its "astounding perfection and creativity."

A prolific concerto soloist, FOO has appeared with the English Chamber Orchestra, Fort Worth Symphony, Helsinki Philharmonic, Iceland Symphony, London Chamber Orchestra, London Philharmonic Orchestra, Malaysian Philharmonic, National Taiwan Symphony Orchestra, Philharmonia Orchestra, Remix Ensemble and the Seoul Philharmonic Orchestra, working with such conductors as Matthias BAMERT, Martyn BR ABBINS, Claus Peter FLOR, János FÜRST, Pascal GALLOIS, Antony HERMUS, Kirill KARABITS, Peter RUNDEL, John STORGÅRDS, Mark WIGGLESWORTH and Benjamin ZANDER. She has performed at the world's most eminent festivals such as the Lucerne Festival, Ultraschall Festival Berlin, Huddersfield Festival and the Punkt Festival in Norway. Her recent and future highlights include appearances at the Wigmore Hall, Tokyo Opera City Hall, Royal Albert Hall, Elbphilharmonie Hamburg and Victoria Hall in Singapore.

As a new music advocate, Mei Yi works regularly with living composers including Dai FUJIKURA, Richard BAKER, Chris HARMAN and Unsuik CHIN. She was also the featured artist at Southbank Centre's Music of Today series in 2017. Her award-winning solo album *Musical Toys* and her chamber concerto CD *ConNotations* with the Britten Sinfonia have

been met with unanimous critical acclaim.

A native of Malaysia, FOO resides in the UK after completing her studies at the Royal College and Royal Academy of Music in London with Yonty SOLOMON, Chris ELTON and Alexander SATZ. Currently she holds a teaching position at the Royal Welsh College of Music and Drama. FOO was also awarded the medal of Setiawan Tuanku Muhriz for her contribution towards art and music in her home country.

## **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.

## 在地藝文支持夥伴

Cultural Development Partner



衛武營節目線上問卷  
Weiwuying Online Questionnaire