

# 107-2 國藝會補助成果報告書

## 出國進修-其他蒐集資料

計畫名稱：

英國皇家愛樂協會(RPS)作曲大獎得主林佳瑩受邀愛樂管弦樂團暨 RPS 作曲家學院進修  
申請者：林佳瑩

2018 年 10 月：

**音樂會主題： MUSIC OF TODAY: POWERFUL MONODRAMAS**

演出者：

Pierre-André Valade, *conductor*

Salome Kammer, *vocal artist*

Hilary Summers, *alto*

演出曲目介紹：

**HANS ZENDER *Cabaret Voltaire* for voice and ensemble - UK premiere**

**PHILIPPE MANOURY *Blackout* - Monodrama for contralto and ensemble - UK premiere**

Two contemporary works for vocalist and ensemble with connections to Schoenberg's masterpiece, *Erwartung*.

Hans Zender's *Cabaret Voltaire* is named after the raucous Zurich nightclub that became the birthplace of Dada. Zender, once a student of Stockhausen, sets to music six 'sound-poems' by the one of the movement's founding members, Hugo Ball.

Frenetic rhythms set against gloomy percussion reflect the almost playful darkness of Ball's wordless texts, written in response to the spread of conflict in World War I.

Phillippe Manoury's monodrama *Blackout* is a modern counterpart to *Erwartung*, written 80 years after Schoenberg's masterpiece. The music tells the story of a woman stuck in an elevator, who descends into a waking dream as she gets lost in thought. Like Schoenberg, Manoury's brooding sonorities distort time and expectations – Ella Fitzgerald's *You're My Thrill* suddenly emerges at the climax, before breaking apart and fading into the ensemble.

來源與相關連結：

[https://www.philharmonia.co.uk/concerts/2102/music\\_of\\_today\\_powerful\\_monodramas](https://www.philharmonia.co.uk/concerts/2102/music_of_today_powerful_monodramas)

Read Tim Rutherford-Johnson's programme note:

<http://www.philharmonia.co.uk/blog/174>

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2018年10月

**音樂會主題： CONCERT: BRUCKNER, WAGNER & SCHOENBERG PART I**

演出者：

Esa-Pekka Salonen, *conductor*

Angela Denoke, *soprano*

曲目：

**WAGNER *Götterdämmerung*: Siegfried's Death and Funeral March**

**SCHOENBERG *Erwartung***

**BRUCKNER Symphony No. 6**

音樂會曲目介紹：

Glorious melodies and vivid orchestral colours emerge from dark timpani strokes to open the Philharmonia's 2018/19 season.

Across two programmes, Esa-Pekka Salonen makes connections between the music of Wagner, Schoenberg and Bruckner.

In Siegfried's cataclysmic death scene from *Götterdämmerung*, Wagner traverses the full range of human emotion, while Bruckner brings a sense of daring into his Sixth Symphony through powerful melodies that grow out of a tingling rhythm in the strings.

Framed by the two earlier works, Arnold Schoenberg's *Erwartung* heralds a new era in music. Schoenberg's spellbinding sonorities "represent in slow motion everything that occurs during a single second of maximum spiritual excitement".

來源與相關連結：

<https://www.philharmonia.co.uk/concerts/2070>

影片：<https://www.youtube.com/watch?v=oqPf2eE8AAk>

2018 年 11 月 15 日 :

**音樂會主題： Music of Today: Composer Portrait – Franco Donatoni**

演出者：

Tonino Battista, *conductor*

Amy Dickson, *saxophone*

曲目：

**FRANCO DONATONI *Refrain***

**FRANCO DONATONI *Refrain II* UK premiere**

**FRANCO DONATONI *Hot***

音樂會介紹：

We pay homage to the work of Franco Donatoni (1927-2000), one of the leading composers of his generation. Focus is placed on his "joyously inventive and youthfully exuberant" (The Guardian) late work which bursts with humour, energy and surprises.

In a unique approach Donatoni described as 'imaginary jazz', *Hot* fuses the idea of improvisation with techniques of repetition and manipulation. Opening with the familiar jazz combo rhythm section, the instruments of the ensemble gradually emerge, shadowing each other's darting melodies to create a highly-charged atmosphere.

Before, *Refrain* for six instruments, and the UK premiere of *Refrain II*. In *Refrain*, Donatoni uses an unusual instrumentation to explore the relationship between plucked instruments and sustained sounds. Gentle, chorale-like moments in the woodwind are placed against percussive sonorities, led by the mandolin in particular. Written five years later, but using the original as a model, *Refrain II* builds on that intensity, filled with punchy rhythms and driving tempos.

來源與相關連結：

<https://www.philharmonia.co.uk/concerts/2116>

Blog - MUSIC OF TODAY: Q & A WITH AMY DICKSON

<http://www.philharmonia.co.uk/blog/178>

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2018年11月15

**音樂會主題： CONCERT: GERSHWIN AND WALTON**

演出者：

John Wilson, *conductor*

Louis Schwizgebel, *piano*

曲目：

**RICHARD RODNEY BENNETT Celebration**

**GERSHWIN Piano Concerto**

**WALTON Symphony No. 1**

音樂會介紹：

John Wilson conducts the Philharmonia in a jazz-infused transatlantic journey.

"When I'm in my normal mood, music drips from my fingers," said George Gershwin. He saw no reason to separate that music into boxes labelled 'classical' or 'jazz', and his Piano Concerto is a masterful fusion of these two musical languages. The lively syncopations of Charleston open the first movement, while the second features a languorous, bluesy trumpet solo accompanied by three clarinets. Gershwin described the third movement as 'an orgy of rhythms'. Its catchy energy belies the virtuosity it demands of every member of the orchestra, not just the soloist.

After a quintessentially American concerto comes one of the most enduringly popular British symphonies. William Walton's First Symphony is a work of great power, conjuring up vast landscapes tinged with the dark undercurrents of the interwar years. A critic for the News Chronicle described the reception of the work's premiere: "The applause at the close was overwhelming, and when Mr Walton, a slim, shy young man, came onto the platform he was cheered continuously for five minutes."

John Wilson, a champion of British and American music ranging from Broadway songs and Hollywood soundtracks to the symphonic repertoire, and Louis Schwizgebel, a young pianist of "considerable virtuosity" (Bachtrack), are the perfect advocates for this vivid programme.

來源與相關連結：

[https://www.philharmonia.co.uk/concerts/2118/london/royal\\_festival\\_hall/15\\_november\\_2018/john\\_wilson\\_gershwin\\_and\\_walton](https://www.philharmonia.co.uk/concerts/2118/london/royal_festival_hall/15_november_2018/john_wilson_gershwin_and_walton)

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2019 年 1 月 20 日

**音樂會主題： CONCERT: ENGLISH FANTASIA**

演奏者：

Martyn Brabbins, *conductor*

Laurent Ben Slimane, *bass clarinet*

曲目：

**Elgar: Introduction and Allegro for Strings, Op. 47**

**Gordon: *Prometheus*: a concerto for bass clarinet and orchestra after Kafka**

**Vaughan Williams: Fantasia on a Theme by Thomas Tallis**

**Britten: Young Person's Guide to the Orchestra, Op. 34**

音樂會介紹：

The Philharmonia Orchestra and guest conductor Martyn Brabbins will give the world premiere performances of composer Geoffrey Gordon's *Prometheus*, a concerto for bass clarinet and orchestra, commissioned for Philharmonia Orchestra's own soloist, Laurent Ben Slimane, inspired by the Franz Kafka treatment of the Greek legend, on a program which also includes works by Elgar, Vaughan Williams and Benjamin Britten, at Royal Festival Hall, London.

來源與相關連結：

Blog - Q & A WITH PRINCIPAL BASS CLARINET LAURENT BEN SLIMANE

(Geoffrey Gordon's Bass clarinet):

<http://www.philharmonia.co.uk/blog/184>

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2019 年 1 月 20 日：

**音樂會主題： MUSIC OF TODAY: THE NEXT GENERATION**

演出者：

Dalia Stasevska, *conductor*

Claire Chase, *flute*

曲目：

**DAI FUJIKURA Concerto for flute and ensemble - UK premiere**

**ANDREW NORMAN *Try* for large chamber ensemble**

音樂會介紹：

Gripping music by two composers, Dai Fujikura and Andrew Norman, who are fast becoming leading lights of their generation.

American composer Andrew Norman recently won the Grawemeyer Award for Music Composition and is known for the unique sound-worlds he creates.

Dai Fujikura, from Japan, has established himself as an important voice in orchestral music with a number of commissions from across Europe and Asia.

Both composers embrace improvisatory styles, with Norman describing his own music as a representation of "how we manipulate stuff on our computers... cutting things up and pausing them and freezing them". Fujikura's flute concerto, written for soloist Claire Chase, employs techniques for the soloist including beat-boxing, multiphonic glissandos, harmonics and pitch bends.

This concert is part of Southbank Centre's *SoundState* Festival.

來源與相關網站：

<https://www.philharmonia.co.uk/concerts/2134>

PO 影片 (Dai Fujikura with flautist Claire Chase)

[https://www.youtube.com/watch?v=7oxm\\_mbcmxM](https://www.youtube.com/watch?v=7oxm_mbcmxM)

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**2019 年 2 月 7 日：**

**音樂會主題： Concert: BARTÓK, STRAVINSKY & EÖTVÖS**

演出者：

Peter Eötvös, *conductor*

Iveta Apkalna, *organ*

László Fassang, *Hammond organ*

曲目：

**SCHOENBERG Accompaniment to an Imaginary Film Scene, Op. 34**

**BARTÓK Dance Suite**

**STRAVINSKY Symphony in Three Movements**

**PETER EÖTVÖS Multiversum**

音樂會介紹：

Hungarian composer Peter Eötvös conducts the UK premiere of his spectacular new work *Multiversum* alongside rhythmically charged music by three giants of the twentieth century.

Opening the programme, the nervous energy of Schoenberg's *Accompaniment to a Film Scene* is inspired by the words 'threatening, danger, fear, catastrophe'. Bartók and Stravinsky's music finds its energy in darting rhythmic patterns, throwing light and shade across the orchestra.

Eötvös's *Multiversum*, for orchestra, organ and hammond organ, explores the nature of the universe and what lies beyond. "Since Yuri Gagarin's journey into space in 1961, technological advancements have caused us to marvel at the miracle of the cosmos. Research like Witten's theory

of the eleven dimensions and string theory has astounded us with its speculation on the nature of outer space, and has spurred me on in my compositional fantasy” (Peter Eötvös).

*Multiversum* is jointly co-commissioned by ElbPhilharmonie, Royal Concertgebouw Orchestra, Kölner Philharmonie (KölnMusik), Center for Fine Arts (BOZAR) Brussels, MÜPA Budapest, Orchestre de la Suisse romande, Philharmonie de Paris, Seoul Philharmonic Orchestra for its *Ars Nova* series, Philharmonia Orchestra and Southbank Centre.

來源與相關網址：

[https://www.philharmonia.co.uk/concerts/2140/bartok\\_stravinsky\\_and\\_eotvos](https://www.philharmonia.co.uk/concerts/2140/bartok_stravinsky_and_eotvos)

PO 影片 (Eötvös)：[https://www.youtube.com/watch?v=7UbZO\\_xBAjE](https://www.youtube.com/watch?v=7UbZO_xBAjE)

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2019 年 2 月 28 日：

音樂會主題：**ESA-PEKKA SALONEN: FRENCH & ITALIAN MASTERPIECES**

演出者：

Esa-Pekka Salonen, *conductor*

Marianne Crebassa, *mezzo soprano*

曲目：

**DEBUSSY** *Ibéria*

**BERIO** *Folk Songs*

**FRANCO DONATONI** *ESA (In cauda V)*

**RAVEL** *Shéhérazade*

**RESPIGHI** *Pini di Rom*

音樂會介紹：

Personal connections and striking musical paintings mark an evocative programme conducted by Esa-Pekka Salonen.

Opening the programme with a mosaic of illusions and dream-like fragments, *Ibéria* sees Debussy at his most Impressionist, hinting with richly expressive colours at the intoxicating atmosphere of hot nights in Andalusia – folk dances and the sounds of village life float like echoes in the air.

Debussy’s luxurious orchestral palette caught the imagination of a young Ravel, who builds a world of mystery and desire in *Shéhérazade*, capturing his fascination with the exotic Arabian tales through tranquil but sensuous soundscapes. Soprano Marianne Crebassa returns following her acclaimed performance in her Philharmonia debut at the BBC Proms: “I’ve rarely heard a singer make a more poised, polished or delectable Proms debut than the young French mezzo Marianne Crebassa did in this sensuous song cycle. She seems to have everything.” *The Times*.

Outside the world of veiled French Impressionism, Respighi's masterpiece paints four musical scenes in thrilling detail. From an innocent beginning of children playing, the music suddenly takes a turn to the dramatic, with an ominous melody depicting gloomy catacombs moving to a gentle nocturne and the recorded sound of a nightingale. Finally, a musical celebration: a victorious Roman legion returning home along the pine-lined road, as the huge orchestra is joined by additional jubilant brass.

Before, Berio's Folk Songs are an intimate reflection on love, written as "a tribute to the extraordinary artistry" of his then-wife, singer Cathy Berberian. Starting in America with *Black Is the Colour (Of My True Love's Hair)* the music travels the world with an almost improvised feel, showing Berio's emotional attachment to folk music "When I work with that music I am always caught by the thrill of discovery."

At the heart of the programme, *ESA*, by Berio's contemporary Franco Donatoni has a deeply personal significance. Dictated to his students on his deathbed, Donatoni's piece, dedicated to and named after Salonen, dances with an unexpected positivity, before simply fading away with a witty gesture. In Salonen's words, this is "goodbye, but leaving with a smile rather than in tears".

來源與相關網址：

<https://www.philharmonia.co.uk/concerts/2152>

**2019 年 4 月 5**

**音樂會主題： Music of Today: Wu Wei Artist Portrait**

演出者：

Jonathan Stockhammer, *conductor*

Wu Wei, *sheng*

曲目：

**JUKKA TIENSUU** *Hehkuu* for sheng and ensemble - UK premiere

**GUOPING JIA** *The Wind Sounds in the Sky* for sheng, cello & percussion

**ONDŘEJ ADÁMEK** *Lost Prayer Book* for sheng and ensemble - UK premiere

音樂會介紹：

An ancient Chinese musical instrument is put in new musical contexts in this fascinating programme for sheng and orchestral ensemble.

Virtuoso Wu Wei has made the Sheng - an ancient Chinese wind instrument - into an innovative force in contemporary music that crosses traditional genre boundaries. In this special *Music of*

Today performance in the Queen Elizabeth Hall, he performs three contrasting works for sheng and orchestral ensemble with the Philharmonia.

Finnish composer Jukka Tiensuu's *Hehkuu* exploits the different properties of the sheng all the way from shimmering sonorities to high voltage rhythms; Guoping Jia's *The Wind Sounds in the Sky* fuses traditional Chinese music with elements of Western classical composition.

The programme culminates with a new piece for sheng and ensemble by Czech composer Ondřej Adánek, whose music was described by Ivan Hewett in *The Telegraph* as "sharp, brilliant".

Adamek's highly theatrical music and innovative musical language will create new an entirely new context for sheng and orchestral ensemble.

Ondřej Adánek's New work for sheng and ensemble is jointly commissioned by Philharmonia Orchestra, Ensemble Musikfabrik, Ensemble 2e2m, Asko Ensemble.

來源與相關網址：

[https://www.philharmonia.co.uk/concerts/2160/music\\_of\\_today\\_wu\\_wei\\_artist\\_portrait](https://www.philharmonia.co.uk/concerts/2160/music_of_today_wu_wei_artist_portrait)

**2019 年 6 月 2:**

**音樂會主題： MUSIC OF TODAY: COMPOSERS' ACADEMY**

演出者：

Geoffrey Paterson, *conductor*

曲目：

**CHIA-YING LIN** *Intermezzo to the Minotaur*

**ALEX WOOLF** *Octet for mixed ensemble*

**BENJAMIN ASHBY** *I've been planning for an impromptu*

音樂會介紹：

Hear world premieres by three emerging composers in the culminating concert of the Philharmonia Orchestra's Composers' Academy.

Over the course of the year, our composers have worked closely with Philharmonia musicians, visiting composers and Unsuk Chin, Artistic Director of *Music of Today*. This is an exciting opportunity to hear the work of the newest generation of composers in the UK today.

[https://www.philharmonia.co.uk/concerts/2174/music\\_of\\_today\\_composers\\_academy](https://www.philharmonia.co.uk/concerts/2174/music_of_today_composers_academy)

2019年6月13

**音樂會主題： MUSIC OF TODAY: NEW MUSIC FOR OLD MOVIES**

演出者：

Titus Engel, *conductor*

曲目：

**MARTIN SMOLKA En tractant - UK premiere**

**MARTIN SMOLKA Hats in the Sky - UK premiere**

**MARTIN SMOLKA En tractant - UK premiere**

音樂會介紹：

Live screenings of two silent era films are accompanied by new scores by Czech composer Martin Smolka.

Ahead of the Philharmonia's performance of Gottfried Huppertz's Metropolis at 7.30pm, Music of Today presents two surrealist silent films from the 1920s - Ghosts before Breakfast and Entr'acte. Smolka's humorous, playful music to Ghosts before Breakfast is played live to a screening of the Weimar-era film Vormittagspuk, while to open, the ensemble performs Smolka's new musical response to Entr'acte before taking on Erik Satie's original soundtrack live with the film.

For Smolka, these new works fulfil a 'supporting function that underlines the avant-garde richness of the films.'

來源與相關網站：

[https://www.philharmonia.co.uk/concerts/2180/music\\_of\\_today\\_new\\_music\\_for\\_old\\_movies](https://www.philharmonia.co.uk/concerts/2180/music_of_today_new_music_for_old_movies)

<http://www.philharmonia.co.uk/blog/216>

2019年6月13

**音樂會主題： WEIMAR BERLIN: METROPOLIS LIVE SCREENING**

演出者：

Frank Strobel, conductor

曲目：

HUPPERTZ Metropolis: film screening with live orchestral accompaniment

音樂會介紹：

Composer Gottfried Huppertz and film director Fritz Lang were frequent partners in the creation of German cinema of the Weimar period: their most famous collaboration was on *Metropolis* (1927), Lang's masterpiece of epic expressionist science-fiction storytelling.

Set in a city of the future (in 2026), *Metropolis* is lauded for its imaginative flair in depicting a nightmarish mechanized-industrial future. Its warning about society, equality and the nature of the city itself reflects the instability and concerns of the Weimar age.

For this live screening of *Metropolis*, Frank Strobel conducts Huppertz's original score for the film (arranged by Frank Strobel). Huppertz's music draws principally from Wagner and Richard Strauss, with flashes of modernism to represent its futuristic urban dystopia.

FILMPHILHARMONIC EDITION

Film by courtesy of Friedrich-Wilhelm-Murnau-Stiftung

Music by courtesy of EUROPEAN FILMPHILHARMONIC INSTITUTE

Produced by ZDF/ARTE

來源與相關連結：

[https://www.philharmonia.co.uk/concerts/2182/weimar\\_berlin\\_metropolis\\_live\\_screening](https://www.philharmonia.co.uk/concerts/2182/weimar_berlin_metropolis_live_screening)