

TIFA



2019衛武營TIFA

當代音樂平台

柏林新音樂室內樂團  
Ensemble KNM Berlin

## 立體鏡 *Stereoscope*

4.20 Sat. 11:00, 14:30, 17:00

4.21 Sun. 11:00, 14:30, 17:00

衛武營音樂廳  
Weiwuying Concert Hall

李勁松 × 蔡雅藝 × 心樂團  
Dickson DEE × CAI Ya-Yi × Zen Ensemble

## 南音味自慢 現代古韻 *The Modern-Day Flavours of Nanyin and Naamyam*

4.20 Sat. 19:30

4.21 Sun. 14:30

衛武營表演廳  
Weiwuying Recital Hall

廖曉玲 × 香港創樂團  
Lin LIAO × Hong Kong New Music Ensemble

## 崢嶸之樂 *The Sound of Bloom's Epoch*

4.27 Sat. 19:30

衛武營表演廳  
Weiwuying Recital Hall

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對話 Dialogue

# 當代音樂—關於我們這世代的音樂

## Contemporary Music: The Music of Us

衛武營國家藝術文化中心今年首度推出「當代音樂平台」，希冀重新聚焦音樂主體性地位，以節目展演、音樂學院、工作坊、國際鏈結等面向，連結創作者、演奏家與聽眾，推動與催生當代音樂作品，為下世代承續臺灣音樂發展。透過衛武營國家藝術文化中心藝術總監簡文彬（以下簡稱「簡」），和當代音樂平台策展人林芳宜（以下簡稱「林」）兩人對話，與大家分享對當代音樂平台的期許。



衛武營國家藝術文化中心 藝術總監  
Executive and Artistic Director,  
National Kaohsiung Center for the Art (Weiwuying)  
簡文彬 CHIEN Wen-Pin



衛武營 - TIFA 當代音樂平台策展人  
Curator, Weiwuying Contemporary Music Platform  
林芳宜 LIN Fang-Yi

簡

我們今天來談一談當代音樂平台，在規劃節目的過程有時會收到一些觀眾的疑問，比如有的人會困惑為什麼用「平台」這個名稱。衛武營本身就是個大平台，營運策略其中就有一像是「連結的衛武營」。衛武營國家藝術文化中心的成立，除地理、空間、國際的連結之外，另一層意義是時間和記憶的連結。當我們在談當代音樂時，常常會去劃分哪些是過去和古典、哪些是當代，往往忽略了當代音樂的發展中，自然也有歷史的傳承，才能走到當代。音樂要能讓觀眾感受到連結、產生共鳴，才會產生意義，這些事情在古典音樂裡做到了，但當下發生的事物如當代音樂，對活在這個時間的人們才是最重要，臺灣有不少團體在努力，讓當代音樂與群眾連結，衛武營擁有如此大的量體，可以透過平台連結可以匯整各方力量，讓臺灣當代音樂能夠被更多人聽見。

林

你說到的這一點，是讓我很焦慮的地方，臺灣有許多優秀的音樂家，卻難以和國外音樂家同樣站上世界舞台，一直欠缺臨門一腳，正因為我們缺乏一個匯集多方資源的平台支持。衛武營是非常適合的平台，從硬體到團隊結構，讓音樂家可多方嘗試。民間很多藝術家和音樂家期待並且支持當代音樂平台的推動，希望透過平台的機制，從音樂主體出發，連結傳統與當代，並延伸連結各種表演藝術，為未來培育在地人才。另一方面，當代音樂和過往傳統音樂的不同，傳統音樂是在

生活中產生的娛樂文化，古典音樂的創作者則專注於自身的藝術追求，或可說比較自溺。當代音樂的精神，則是連起這兩端，在精進自身藝術能力的同時，亦面對當前所處的社會結構，如何透過創作者所擁有的音樂專業訓練，去表達對社會的想法或批判，這是當代音樂非常重要的精神。

簡

當代音樂其實是累積的，以過往發展數百年的音樂基礎往前延伸，發展到現代產生一些突破。像從指揮觀點來看，對原有樂器聲響不滿足，演奏媒材不足，會想去突破；對作曲家來說，會想小提琴一定只能是這個聲音嗎？連在樂譜書寫的方式也與過往不同，這讓指揮家或演奏家在閱讀時，需要在原有音樂基礎上，加上更多新穎的音樂知識，無法像過往的音樂，可以預測下一步走向。當代音樂變化很多，幸運的是，當代作曲家都還在世，演奏家有機會可以直接和他們溝通。

林

這也是我們最初選擇平台節目的方向之一，就是希望拓展音樂家視野，提供多面型態、不同表達方式的作品，不是像傳統音樂會一樣，音樂家在台上演奏、觀眾則必須正襟危坐聆賞，因此作品的選擇不僅為觀眾，也為臺灣藝術家而挑選，期盼觸動表演藝術領域創作者，帶給他們刺激和表演形式的思考。精確的說，當代音樂平台的演出節目是為所有人所挑選的，讓想看門道的人可看到門道，想看熱鬧的人可看到熱鬧。

簡

當代音樂平台的演出節目其實有點和票房目標背道而馳，但我寧可在這裡作一些冒險。我們都有豐富的國際經驗，我們都可以看到一個現象，有些表演藝術型態像當代音樂，臺灣已經跟不上歐美、甚至亞洲的腳步。衛武營做為行政法人機構，希望發揮國家級場館的力量，激發臺灣當代音樂的能量。衛武營空間是可讓藝術家多方探索發現的場域，除了硬體外，人也很重要，我們經營團隊想營造出一種氛圍，讓來這邊的音樂家、演出團隊，感受到這不一樣的氣氛，覺得來衛武營可以成就一些不同。此外，我們希望成為普羅大眾和當代音樂間的媒介，找出讓一般人理解這項表演藝術的語彙和方式，進而產生興趣，與此同時，這對衛武營的團隊也是一種操練和成長。

林

當代音樂應該要能扣合現代人的生命，作為推動者，要找到可以讓大眾產生興趣、好奇的語彙，引發好奇心就是成功的第一步。我們常用票房定義價值，但藝術的價值，不該被數字與數量定義。一項藝術或許很小眾，但百年前臺灣聽鋼琴、小提琴音樂的人不多，誰能想到，百年後像柏林愛樂這種高價音樂會在衛武營演出，票房竟然秒殺。而這件事若沒有現在做，如何去培養未來種種可能性？一百年之後往回看，能夠代表我們這個世代的音樂，極有可能就是從衛武營的當代音樂平台開始萌芽。

簡

衛武營推動當代音樂平台，是先拋磚引玉，把平台建立起來，讓臺灣趕緊先追上世界腳步，節目演出只占平台一部分，其他還有國際交流、人才培育工作坊等規劃，期望未來平台一直發展，再往過去、未來延伸，成為臺灣音樂承先啟後的連結平台。

National Kaohsiung Center for the Arts (Weiwuying) is introducing the "Contemporary Music Platform" this year. With hopes of spotlighting music as the heart of performances, the Contemporary Music Platform links creatives, venues, and audiences through performance programs, masterclass, workshops, and international collaborations, promoting contemporary music works to encourage the legacy of Taiwan music. Below is the conversation between CHIEN Wen-Pin (hereafter referred to as CHIEN), artist director of Weiwuying, and LIN Fang-Yi (LIN), curator of the Contemporary Music Platform. The two share their hopes for the platform.

**CHIEN** When talking about the Contemporary Music Platform, some are confused with the use of the word "platform". As a large platform itself, one of Weiwuying's operation strategy is to be a "connector"; therefore, apart from geographical, spatial, and international connectivity, another meaning of the platform is to link time with memory. Discussions on contemporary music often overlook the musical function of creating resonance among the audience, which gives meaning to the work. Classical music has been successful in igniting common sentiments, but for happenings in the present moment, such as contemporary music, they convey messages that are most meaningful for people living in contemporary times. There are several groups in Taiwan working on contemporary music. As a large institution, Weiwuying has the capacity to integrate energy from all corners and provide exposure for the contemporary music of Taiwan.

**LIN** You have voiced my concern. There are many outstanding musicians in Taiwan, but they often face difficulty when attempting to perform on the international stage, precisely because we lack a platform that has the ability to integrate resources. Weiwuying is an ideal platform for this purpose; the hardware facilities and structure of the Weiwuying team allow musicians to experiment, allowing creatives and performers to explore interdisciplinary channels and possibilities and cultivate local talent. In addition, it is necessary to be conscious of the difference between contemporary music and traditional music. Traditional music was a form of daily entertainment and composers of classical music focused on their personal artistic pursuits. Contemporary music, however, connects entertainment with artistic expression, on the one hand excelling artistic skills and on the other responding to the social structure of the times. An important aspect of contemporary music is its ability to convey reflections or critiques about society through the artist's professional musical training.

**CHIEN** Contemporary is actually an accumulative process, a series of extensions and breakthroughs rooted in centuries of musical history. From the perspective of a conductor, contemporary music originates from the dissatisfaction toward the sounds of musical instruments and performance media. However, a composer would think, do violins have to sound like this? Even the scores of contemporary music are different from before, which requires the conductor or performer

to accumulate additional and new musical knowledge when reading the music. Contemporary music contains vast variability; fortunately, these contemporary composers are still with us today, allowing performers to communicate directly with them.

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LIN

This was also the direction that we decided on when curating the programs of the platform, which aim to expand the vision of musicians while providing variety and works with different expression methods. These programs are different from traditional concerts, where musicians perform on stage while audiences sit in all seriousness. Because of this, the works are selected not only for the audience but also with Taiwanese artists in mind; we hope that we will be able to encourage creatives in performance arts and inspire new forms of staging methods.

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CHIEN

The program arrangements of the Contemporary Music Platform seem counterintuitive when it comes to box office income, but I would rather the platform become a space for adventure and risk. We have noticed that in terms of performance types, the performing arts in Taiwan is lagging when compared with Europe and America, even other parts of Asia. As an administrative institution, we hope that Weiwuying will be able to live up to the standards of a national-level venue and ignite the energy of contemporary Taiwan music. The management team of Weiwuying hopes to create an atmosphere of possibilities. Furthermore, we hope that Weiwuying can become an intermediary between the public and contemporary music, assisting people in understanding the elements and methods of the genre of performance arts.

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LIN

Contemporary music should be relevant to modern life and find qualities that interest and incite curiosity among the public; curiosity is the first step towards success. People often determine success with ticket revenue, but the value of art should not be defined through numbers. An art form may have a small audience, but looking back, few people listened to piano and violin music a century ago; who knew that a hundred years later, tickets to expensive performances such as the Berlin Philharmonic at Weiwuying would sell out in a matter of seconds! In addition, if we don't invest in contemporary music now, how can we harness its future potential? It is extremely likely that people will discover the roots of contemporary music in Weiwuying's Contemporary Music Platform when they look back at the music of our time one hundred years from now.

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CHIEN

The establishment of Weiwuying's Contemporary Music Platform is a call for Taiwan to catch up with the footsteps of the world. Performances are only a minor part of the platform; other events include international exchanges and workshops. It is our hope that the Contemporary Music Platform will continue to develop and grow, taking the baton of promoting Taiwan music by retracing the past and reaching into the future.