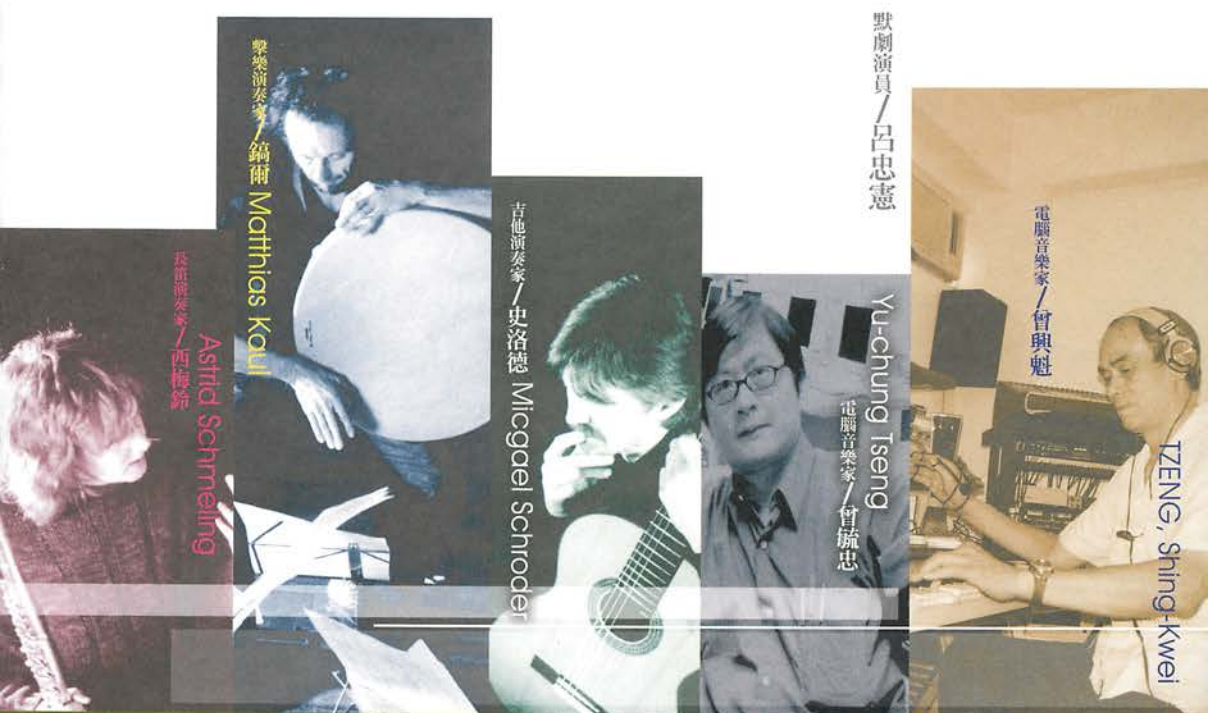


2005

為藝術表演

L'ART POUR L'ART

戲劇音樂會



擊樂演奏家 / 錫爾
Matthias Kaul

長笛演奏家 / 西梅鈴
Astid Schmeling

吉他演奏家 / 史洛德
Michael Schroder

默劇演員 / 呂忠憲

電腦音樂家 / 曾毓忠
Yu-chung Tseng

電腦音樂家 / 曾興魁

IZENG, Shing-kwei

主辦單位 / 國立台灣藝術教育館 (台北場) 、中華民國電腦音樂學會 (桃園場次)

協辦單位 / 萊比錫音樂經紀公司、亞洲作曲家聯盟台灣總會、中華民國音樂教育學會

贊助單位 / 財團法人國家文化藝術基金會、桃園縣政府文化局、開南管理學院

德國下薩克森邦文化與科技部(Niedersächsisches Ministerium für Wissenschaft und Kultur)

迎接電腦、電子音樂時代的來臨

世界新音樂創作的趨勢，近十年來丕變，繼「後現代主義」(Post Modernism)樂派之後，電腦、電子音樂興起，頗有取代主流價值的趨勢，當然傳統的樂器與人的溝通，直指人心不需介面另溝平台，應該是無可取代的；但電腦、電子音樂豐富的音色、飽滿的音響及多元的展演方式（通稱多媒體）等.....給表演藝術家廣袤的表演空間。因之歐美近十年來新音樂創作、展演已經產生巨大的變革，簡言之：傳統音樂的創作、展演大幅衰減，而電腦電子音樂蓬勃發展取而代之，其中尤以美國為甚。

國內電腦、電子音樂方面研究的學者專家不多，比之日本、韓國一大票年青人一頭栽進去，日以繼夜沉浸不息，他們集體的成就自是可觀，而台灣只靠非常少數高齡選手零星的火花點綴；即便中國大陸歷經多次主辦國際電腦、電子音樂節（國際電腦音樂會議ICMC 1999, 2005北京國際電子音樂節），北京、上海已然在國際電腦電子音樂中和平崛起，他們累積的經驗、實力，台灣是瞠乎其後欲追乏力。香港幾十年來以中國大陸文化窗廚之便，也普遍有了根基，台灣是有邊緣化的危機了！

進入二十一世紀，電腦快速的發展，研究電腦電子音樂是便利、便宜了許多。簡單的個人工作室也能滿足一些基本的需求，但要能發展出自己的特色、從事有創意的展演（不要只是科技皮毛的模仿），非有公設的大型研究中心(Research Center, Studio)、科技專家(Technician)音樂家(Musician)長期互相切磋同研究無法竟其功。台大、交大是國內發展電腦電子音樂最具潛力的大學，可惜其研究所的方向走向傳統的音樂學、音樂表演，其他大學在目前教育資源緊縮下難以施展，至於媒體方面，目前電台電視台普遍不賺錢、瘦身下，希望像日本NHK工坊、德國西南廣播電台(SWF)成立Studio，社會經濟的榮景已過。為今之計還得先在各大學成立適當的中小型工作室，累積成果再求發展。

中華民國電腦音樂學會於1999年成立之後，舉辦二次國際電腦音樂論壇暨音樂會，多次為中小學音樂教師的電腦音樂研習會，這只是一個萌芽，希望能繼續茁壯。德國「為藝術表演」室內樂團再度來台灣表演，距離上次2000年已經經歷了五年多了，目前國內現代音樂的環境龔斷在一、二人手中，以管窺天只挹注在偏頗個人風格裡，扭曲了音樂資源的運用，阻礙了電腦電子音樂的發展。個人希望小而精緻的德國「為藝術表演」室內樂團的再度蒞臨演出，能為國內沉寂的音樂創作環境帶來Renaissance的新思維。

中華民國電腦音樂學會理事長
開南管理學院資訊傳播系教授
國立台灣師範大學音樂系教授



戲劇音樂時代的來臨

～2000年「為藝術表演」室內樂團第一次來台演出序言

戲劇音樂(Music Theatre)似乎是二十世紀新的名詞，其實是延續傳統歌劇的表達方式，只是觀念後開放、展演形式更前衛(Avantgard)、更具實驗性的音樂與戲劇的混合形式，音樂、戲劇、對話、舞台…等多媒體的表達方式都搬上了舞台。

1918年史特拉汶斯基的「士兵的故事」(Histoire du soldat)包涵音樂、獨白、舞劇，苟白克1924年的獨白戲「期待」(Erwartung)，已經隱含音樂戲劇的變遷。義大利在歌劇上成就輝煌，在音樂戲劇上也擁有最豐富的作品，如貝里奧(L. Berio)：歌劇(Opera)、國王(Un Re)，諾諾(L. Nono)：普羅米修斯(Prometheus)、不能容忍的(Intolleranza)，達拉匹可拉(Dallapiccola) 夜晚的飛行(Volo di notte)，布梭堤(S. Bussotti)根據沙德的熱情(La passion selon Sade)，這些作品還延續傳統的遺風，充滿歌劇的美感；真正現代的音樂戲劇應該是到卡格(M. Kagel)把重點放在「器樂戲劇」(Instrumental Theater)，才顛覆傳統走向不可知的未來。卡格的確是戲劇鬼才，可能是三二件器樂甚至一個手鼓，就可以把聽眾吸引得如醉如癡，他作曲方面發展出視聽音樂，將表情等戲劇的基本元素帶到音樂中，強調佈景活動、舞台設計和燈光。凱基(J.Cage)可能受到紐約第五街藝術的影響，以演員(Schauspieler)代替聲樂家(Saenger)，創作所謂的歌唱劇(Songstil)清新的風格。

戲劇音樂超越了音樂的界限，也就是傳統上所謂聲音的藝術，所有元素都成了音樂，於是配合劇作家將人的潛在意識，提升到舞台上呈現，舉凡環保、政治、人權、情色、荒謬劇都是劇作家與音樂家合作取材的源泉，如不萊希特(Brecht劇本)與魏爾(Weill音樂)合作的「三分錢戲劇(Dreigroschenoper)」、布希納(Buechner劇本)與艾能(Einem音樂)合作的「丹頓之死(Dantons Tod)」蘭茲(Lenz戲本)與金墨曼(Zimmermann音樂)合作的「軍人(Die Soldat)」。國人音樂劇的創作有十多年前西遊記(陳建台音樂、賴聲川編導)、雷雨之夜(錢南章音樂、褚繼麟劇本)、霸王別姬(馬水龍音樂、曾永義劇本)、哈梅麗城的吹笛人(曾興魁器樂音樂劇)及一些研究生的戲劇音樂作品等，或許國人生性內向不善戲劇表演，這片園地未能欣欣向榮開花結果，戲劇音樂需要演奏(唱)者極多表演、即興再創作的天賦，演奏(唱)者、作曲家與戲劇專家的合作是創作戲劇音樂必需的條件，本月二十三日(星期五國立藝術教育館)、二十五日(星期日新竹市立演藝廳)由中華民國電腦音樂學會主辦的德國「為藝術表演室內樂團」的戲劇音樂會，將提供國人很好觀摩欣賞現代音樂暨戲劇音樂的機會，或許也是國人多元化、多焦點、多媒體戲劇音樂時代的來臨。

國立台灣師範大學音樂系教授
中華民國電腦音樂學會理事長



第一場

時間：民國94年10月26日(三) 晚上7:30

地點：國立台灣藝術教育館

- 1.韓徹(H.Henze)：三種觸感 (1958) 為吉他獨奏
- 2.朴泳姬 (Younghi Park-Paan)：恆常 (1993)
為長笛、吉他與打擊樂三重奏
- 3.凱基 (J.Cage)：龍安寺 (1983-1985) 為長笛與打擊樂版本

中場休息

- 4.曾毓忠：琵琶懷舊 (2005 音腦音樂學會委託、國藝會補助創作)
為長笛與打擊樂二重奏與電腦音樂
- 5.八首短篇 (2003) 為「為藝術表演室內樂團」二十週年慶而作
作曲家群：
給哈·埃克(1960)
西風滿紀子(1968)
祈利安·希翁(1972)
米歇爾·萊登巴赫(1956)
多多·希也蘭(1968)
賈卜·布龍(1953)
湯姆·詹生(1939)
恩斯塔·布萊希特(1934)
- 6.曾興魁：超極衝突 319的聯想(2005 音腦音樂學會委託、國藝會補助創作)
為長笛、吉他及打擊樂三重奏、默劇演員與電腦音樂Max/MSP
默劇演員：呂忠憲
背景音樂：曾興魁—實驗手札II
太極奉：呂梅鈴、陳金海、葉秀玉、何玉嬌、呂芳萬、蘇慶金

晚 安

曾興魁「超極衝突—319的聯想」及
曾毓忠「琵琶懷舊」國藝會2005補助創作，今晚世界首演其餘為台灣首演

第二場

時間：民國94年10月27日(四) 中午12:30

地點：開南管理學院 (桃園縣 蘆竹鄉)

1. 鎬爾(M. Kaul)：雙人房 為長笛與綜合擴大器
2. 西風滿紀子：聖米歇爾花園 為吉他獨奏
3. 赫斯波斯(Hespos)：Bigu 為長笛、吉他與打擊樂三重奏
4. 曾興魁：超極衝突 319的聯想 (2005 音腦音樂學會委託、國藝會補助創作)
為長笛、吉他及打擊樂三重奏、默劇演員與電腦音樂Max/MSP

午 安

曾毓忠：琵琶懷舊，

曾興魁：超極衝突 319的聯想 (國藝會2005補助創作) 及

西風滿紀子：聖米歇爾花園 為世界首演，

赫斯波斯：Bigu 台灣首演。

第三場

時間：民國94年10月27日(四) 晚上7:30

地點：桃園縣文化局演廳 (桃園市縣府路)

1. 敷地文江：八首詩歌 為吉他獨奏
2. 埃克·班克 (1956)：任何時間未曾留下姓名 為長笛、吉他及打擊樂三重奏。
3. 鎬爾：給T的鴉片 為長笛、吉他與打擊樂三重奏

中場休息

4. 曾毓忠：琵琶懷舊 (2005音腦音樂學會委託、國藝會補助創作)
為長笛與打擊樂二重奏與電腦音樂
5. 八首短篇 (2003) 為「為藝術家演室內樂團」二十週年慶而作
作曲家群：
 - 給哈·埃克(1960)
 - 西風滿紀子(1968)
 - 祈利安·希翁(1972)
 - 米歇爾·萊登巴赫(1956)
 - 多多·希也蘭(1968)
 - 賈卜·布龍(1953)
 - 湯姆·詹生(1939)
 - 恩斯塔·布萊希特(1934)
6. 曾興魁：超極衝突 319的聯想 (2005音腦音樂學會委託、國藝會補助創作)
為長笛、吉他及打擊樂三重奏、默劇演員與電腦音樂Max/MSP
默劇演員：呂忠憲
背景音樂：曾興魁—實驗手札II
太極奉：呂梅鈴、陳金海、葉秀玉、何玉嬌、呂芳萬、蘇慶金

晚 安

曾興魁「超極衝突— 319 的聯想」及曾毓忠「琵琶懷舊」，
班克：任何時間未曾留下姓名，今晚世界首演其餘為台灣首演，其餘為台灣首演。

三種觸感

韓徹：三種觸感 為吉他獨奏。這首作品原是韓徹一首大的室內樂作品“室內樂 58”中吉他獨奏的片段，這首非常抒情的作品與德國詩人弗瑞德利希·賀德琳的詩“可愛的藍天”有關。

恆常

泳姬朴瑟「恆常」中音長笛、吉他、手鼓曲 1993「恆常」是我在1993年為艾特肯(Robert Aitken)和多倫多的新音樂演奏會 New Music Concerts.所寫的由中音長笛、吉他、和手鼓演奏的曲子。「恆常」在韓文和漢字的是互通的，而這概念在東亞有深遠的文化意涵。然而到底所謂的時間概念和感覺上的恆常是什麼呢？凱勒(Gottfried Keller)在他的詩引用道家的觀念：時間常駐，吾人乃天地時光之逆旅。在東方書法和水墨畫中所謂運筆的「氣勢」、「神韻」、「墨分五彩」、紙張的「留白」等也都大有學問。藉由著墨的乾澀潤飽和運筆氣勢的斷連所造成的「飛白」尤其有一種特殊的美感，因為這是一種存在的痕跡，也是書畫背景在時間變動中依舊保留其最原始純粹風貌的顯現。對我而言，東方書法水墨中的「飛白」是一種時間恆常感最精闢的隱喻。道家觀念中時間的「恆常」大概就是這個意思吧！

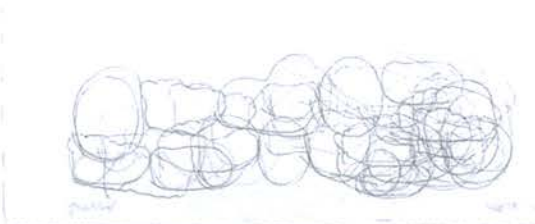
龍安寺(Ryoanji)

台師大音樂學組音研所博士班 林輻貞 撰

龍安寺 (Ryoanji) 位於日本京都，是由室町時代應仁之亂東軍大將細川勝元於公元1450創建的著名禪宗古寺。寺內最著名的即是深具日本禪道意境的「石園」--長方形庭中鋪滿白色碎石粒，並有大小15座岩石如星羅棋布般散置其中。顯著而宏大的15顆巨石與傾斜的白色碎石層形成了視覺上的「並置對比」，而遠觀星羅碎石似乎為同質同物，近觀卻能發現其混亂散佈的微型。作為禪宗佛教的信徒，約翰凱基 (John Cage, 1912-1992) 之哲學思想深受易經影響，他在龍安寺石園中領悟了當中所隱含的禪宗哲理，也在大石與碎石的排列中體會機遇與不確定性的本質，而此引發其靈感，創作了蝕刻畫《Where R = Ryoanji》，以及機遇音樂作品《Ryoanji—龍安寺》。



龍安寺石園



John Cage, Where R = Ryoanji

《龍安寺》一曲寫作於1983-1985年間，第一個版本之聲音組合為雙簧管與打擊樂，隨後凱基又不斷編寫出不同範圍、多樣多變的聲音組合—所有的聲音都能被同時演奏。（本音樂樂採用的版本為長笛與打擊樂）。凱基將視覺上的反差轉換為聲音對比形式：岩石的輪廓決定於機遇；而物體本身的藝術質量，則呈現於「時間」與「音高」區隔出的方格上之一條條滑音聲線

(glissando lines)，此處(旋律樂器)所試圖複製的是「自然中的聲音物件」(sound events in nature)，而非「音樂的聲音」(sounds in music)；精細而傾斜的碎石白砂，表現於打擊樂聲部十分規律的間歇(pause)，而這些間歇實則是「虛擬的」，因為其斷句是取決於12至15拍的小節內之五種機遇式的拍點(Five chance-determined beats)，凱基在此也說明：「這些聲音是園中砂粒的聲音」，他們必須被演奏得十分安靜，但絕不是背景聲音；他們甚至是「不可覺的前景」，是有生命的，就像光影在砂粒上不斷變換。」

「機遇的運行」(Chance operation)是凱基在談論創作時常用的措辭，也可說是其音樂作品的基石。機遇音樂，牽涉到音樂作品創作與呈現中隨機揀則音符、樂器的過程；然而所謂的「機遇」，實則建立在一個精心設計且相互連貫的大宇宙中、一個流動的狀態中、一個有條理的混亂中，猶如宇宙初始，混沌世界在無形的教條與秩序中不斷運行。

旁人描述約翰凱基的音樂，總離不開「混亂」(Chaos)一詞，然而唯有當我們理解任何事本身所缺乏的，不只是系統或組織，甚至所有有形的教條規範都終將失敗；也唯有設定此前提，才能在不具任何邏輯之必然推論下，隨機持續運行。

「混亂」與「秩序」兩種相對邏輯之結合--約翰凱基畢生所做的，即是最好例證與寫照。

琵琶懷舊

為長笛、七件打擊樂、電腦音樂與觀眾助奏

曾毓忠 提供

此樂曲為2005中華民國電腦音樂學會委託、國家文藝基金會之補助創作，作品始創與完成於2005年8至9月之間。作品的創作靈感來自唐朝詩人白居易的琵琶行，作品的結構則依詩之內涵約略分為四個場景及兩個附屬段落：1.導奏，2.江邊送別，3.寂寞與鳥，4.傷痛及苦楚，5.酒後狂舞，6.尾奏。

然而，這個作品除了具有外在層次上之敘述性(narrative)本質外，作者更想從心理層次上表達出對該故事的一種懷舊嘆息(reminiscent sigh)。作品中的長笛分別前後地代表了詩中的詩人與女主角，而打擊樂、電腦音樂與觀眾之助奏聲部，則扮演著此作品演進過程中節奏的支撐角色、氛圍的營造者、與作品些許互動性(interactivity)及劇場元素(theatrical elements)之提供者。

為反應詩的特質，在作品中援用了一些東方的音樂元素與樂器語法，諸如透過不同指法、音色及振音修飾之單音、數位採樣之東方音樂片段、以及某些中國打擊樂器的使用等等。

這個為長笛、打擊樂、電腦音樂與觀眾助奏之創作，反應了作者對於不同媒材結合應用的興趣，特別是科技與音樂藝術的媒合做為表達上一種嶄新的模式。許多的電腦音樂技術例如傅立葉形變(Fourier Transformation)、微粒合成(Granular Synthesis)以及一些後製的數位聲音信號處理(Digital Audio Signal Processing, DASP)技巧，均被使用來做為聲音素材的處理與形變幻化，意圖使得不同的樂器音色及電腦聲響之間能有一個較佳的融合併用。

在四個大段落以及前奏尾奏的結構基礎上，整首曲子的演進大致則呈現一種向上的拋物線(parabolic)輪廓，從一個靜態的起點開始，音樂逐漸成長稍後以一種非線性之指數(exponential)方式導向於張力最強的第四片段，最後樂曲透過一輕短之尾奏終結。

八首短篇

2003年當「為藝術表演室內樂團」二十週年慶時，邀請許多作曲家為樂團寫約一分鐘長度的音樂，以茲慶祝。

當時樂團收到約四十來件的作品，其中如鼎鼎大名的作曲家韓徹 (Hans Werner Henze)、卡格 (Mauricio Kagel)等都獻上一首，在今晚的音樂會，我們選了八位在德國頗有名氣而在世界樂壇剛展露頭角的年青的作曲家們的作品。

曾興魁 超極衝突 319的聯想 (2005 音腦音樂學會委託、國藝會補助創作)

為長笛、吉他及打擊樂三重奏、默劇演員與電腦音樂Max/MSP

Bigu

Bigu 為長笛、吉他打擊樂三重奏，赫斯波斯常是堅決拒絕在他的作品上，給予任何語言文字詮釋的作曲家，赫斯波斯從來不為自己的作品作解釋，赫斯波斯認為音樂是用耳朵聽，其餘的說明都是多餘的。Bigu 是非常開放即興結構，在這個作品中沒有寫下任何一個音符，只有語言文字的敘述引導音樂家演奏音樂。

聖米歇爾花園

西風滿紀子 聖米歇爾花園 為吉他獨奏，這首作品是為吉他演奏家史洛德而寫，她目前居住德國，與「為藝術表演室內樂團」合作密切。今晚為世界首演

埃克·班克 (1956)：任何時間未曾留下姓名 為長笛、吉他及打擊樂三重奏

班克住在德國北部下薩克森邦，即「為藝術表演室內樂團」團躍所在，因此這首作品與樂團有很好的溝通與默契。

給T的鴉片

鎬爾：給T的鴉片 為長笛、吉他與打擊樂三重奏，這首作品受日本作家 Yoko Tawada 的小說「給Ovid 的鴉片」的影響，也題獻給這位作家。

超級衝突319的聯想

本曲取材於2004年台灣的總統大選，雖然大部份的人民對這次大選充滿疑惑，從戲劇的角度來剖析則是充滿懸疑、衝突，非常精彩。個人只從戲劇、音樂的角度來探討社會形態，不分藍綠也不論黑白、是非。

本曲分為二大段：

第一段「選戰風雲」大部份樂器以獨立的分譜各自獨立演奏，使各聲部得到最大的自由及每次不均等演奏形態，中段挾以部份總譜的嚴謹形式。

第二段「決聞」開始以素樂(Minimal art, 極限藝術)伴隨長笛的獨奏(引用爵士樂Misty)呈現。中段以後，默劇演員透過法國la-kitchen公司的互動裝置Kroonde為平台，以虛擬的樂器的型式與打擊樂器的對話及即興演出，這個作品是個人互動藝術第一次的嘗試，藉助預錄的音效及MIDI裝置比較妥當，電腦則以Max/MSP軟體及預錄聲軌做整體效果的襯托，聲音的處理千變萬化，諸如聲音的減法合成(各種的過濾器 filter, high pass, lower pass, comb filter.....)粒狀合成(granular synthesis)、時間音高的延遲調變(time stretch, pitch shift)不一而足。背景音樂取自本人作品：實驗手札II

這首曲子無疑的劇場元素是成敗的要件，舞台的即興、分譜各自獨立的演奏，獨奏家及默劇演員均是一項挑戰，也是曲旨懸疑之所在。

作曲家介紹

韓徹(H.Henze)

台師大作曲組博士班研究生 羅珮尹 撰

1926年生於西伐利亞，在德國納粹主義背景中接受早期的音樂訓練。他對於現代音樂藝術及文學的深刻刺激及影響，使其成為根深蒂固納粹主義下的罪人。也相信是對藝術的潛力，使他三十年後，顛覆鼓舞激勵其創作的傾向，愈來愈趨向明顯。

他正式的音樂老師為沃夫崗·福特那（Wolfgang Fortner），且在指導下創作了第一首作品。他仍認知於高雅的新古典主義形式，融合了史特拉汶斯基及亨得密特，在韓徹的音樂中同時展現出天生抒情的天賦與充分的獨特性。

在1940年後期，他開始參加達姆斯達特（Darmstadt）夏令學校音樂營，並了解系列主義的價值。但是，他並沒有追隨許多同時代的技巧，也沒有再嘗試結合新古典主義精神。

1953年後，韓徹離開德國轉至義大利居住，新的改變使他的音樂帶來新的豐富色彩。在歌劇”King Stag”（1953），即為一部充滿表達性的作品。隨後十年，接受許多歌劇的委託創作，如：“Elegy for Young loves”（1961）、”The bassarids”（1965），劇本來自W. Auden及Chester Kallman兩位作家；另寫有神劇”Novae de infinito laudes”（1962），以及清唱劇”Being Beauteous”（1963）。

因著”The Bassarids”韓徹延伸觸角到一種文體上的轉換點，在1960年代後期，他開始運用日漸趨多的委託創作來結合新音樂創作與政治活動的興趣上。像是”The Raft of the Medusa”（1968）、第六交響曲（1969）、為男中音及器樂而作的”Recital”、”El Cimarron”（1970）等作品，音樂風格變得有稜有角，且受制於歌詞的型態。在韓徹在政治的合作上到達音樂的高峰期，有許多連篇歌曲的完成。”Voices”（1973）、”Actions for music”、”We come to the River”均由Edward Bond寫詞，首演於1976年的隱密花園”Covent Garden”。

在這之後，韓徹的音樂風格轉為較為傳統，他於1970後期至1980年前期，製作三首弦樂四重奏如同他的第七號交響曲以及”The English Cat”仍由Bond主筆劇本，是一部模仿傳統封閉形式的數字歌劇（Number Opera）。

但在日本小說家Yukio Mishima所寫的”Das verratene Meer”中，他製造出奢華的新寫實主義，這部早期1960年代樂劇創作的風格，且透過樂譜顯出受到蒙台威爾第”Il ritorno d’Ulisse in patria”的影響。

在1990年代早期，韓徹的作品藉由器樂的安魂曲有力的支持於紀念Michael Vtner，由倫敦交響樂團演出。這九首靈歌般的協奏曲完成首演於1993年，且此年也由波士頓交響樂團演出他的第八交響曲，由小澤征爾指揮；1997年元月於巴伐利亞州歌劇首演”Venus and Adonis”，以及同年11月Ingo Metzmacher指揮柏林愛樂交響樂團演出第九號交響曲。1999年他完成第十號交響曲，世界首演於瑞士盧森那音樂節（Lucerne Festival）由Sir Simon Rattle指揮。

年表

- 1926 七月1日出生於西伐利亞
 1942 就讀於Brunswick State Music School
 1944 兵役
 1946 就讀於海德堡 Institute for Church Music，受教於Wolfgang Fortner
 1951 獲舒曼獎(Robert Schumann Prize)
 1956 獲西貝流士金獎 (Sibelius Gold Medal)
 1959 獲柏林偉大藝術獎 (Great Arts Award of Berlin)
 1962-67 於薩爾茲堡莫札特音樂院舉辦大師班
 1967 於美國擔任訪問教授
 1969-70 於古巴教學並研究
 1971 獲愛丁堡大學榮譽博士
 1975 獲倫敦皇家音樂院榮譽會員
 1980-91 擔任德國作曲教授於Stsstliche Hochschule fur Musik學校
 1991 柏林愛樂交響樂團駐團作曲家
 1996 擔任英國當代歌劇工作坊理事長
 2004 獲慕尼黑音樂表演藝術大學榮譽博士學位

朴泳姬 (藝名：琶案 Younghi Pagh-Paan)

曾興魁 譯

1945 年生於韓國。1965 年起她在漢城大學學習音樂理論與作曲。1974-1979 年間她到萊茵堡音樂院學習。她的老師是有名的作曲家Klaus Huber, 他鼓勵她融合韓國及西方的作曲風格，以創造自己的音樂語言。她獲得數項獎項，且在不萊梅 (Bremen) 音樂院任教數年。

凱基 1912~1992

台師大作曲組研究所研究生 王柔蘋 撰

美國實驗性音樂家並且領導這世紀前半期進入現代的思潮。凱基出生在洛杉磯，是發明家的兒子。在他晚年曾經說過他的音樂創作深受父親工作的影響了，凱基總是認為自己本身是一個發明家和田野音樂的發現者。

在1930年代早期他除了在紐約跟隨實驗性作曲家亨利·高威爾之後在洛杉磯也曾跟隨十二音列作曲家荀白克學習作曲；1937年凱基在預置音樂的作品中加入了電子音樂的聲音。他的作品從這時期開始也絕大部份是為打擊樂團創作，將一些鍋子或是有損壞的鼓用在其作品上，凱基也擴大了對聲音的使用且第一次在作品上給予樂器的音色平等的地位。

典型的早期作品包括 Imaginary Landscape No. 1 (1939)，使用了加弱音器的鋼琴、鈸、和頻率測試的錄音帶並將其放置在有變化速度的唱片上播放；Credo in US (1942)，是鋼琴和打擊樂四重奏，並加入其他收音機和留聲機的使用，亦是凱基第一次為舞蹈家Merce Cunningham所精心設計的舞蹈伴奏作品，而且從此開始了一輩子的合作事業。

在1938年凱基發明了預置鋼琴，他在一台標準的大鋼琴的內弦做了些改變，從中加入了螺釘、螺絲、橡圈，並在弦中放置木材，改變了鋼琴原有的聲音，產生了有如一個人所組成的管團弦樂的音色效果。

凱基的最重要預置鋼琴作品是 Sonatas and Interludes (1946-1948)，是由二

十人組成的作品，這首作品讓他贏得了美國文藝創作獎，1949年獲得了古根漢獎學；1950年凱基跟隨日本學者 Daisetz T. Suzuki學習佛教禪學，這位日本學者是任教於哥倫比亞大學，他的作曲手法深受東方哲學的思想。結果，凱基也開始思考音樂的社會性的功用以及作曲家所扮演的角色。從他接受印度信仰時，他在音樂的創作上提出了一種思想“心靈上的平靜是容易受神的影響”，而禪學的最重要概念是“最高的需求是沒有需求”，因此凱基相信音樂應該是“發自內心的自然聲音”。

Music of Changes (1951)，完全是機遇性質且長達四十三分鐘的鋼琴曲，此曲共包含了四個樂章，取材自易經且能自由地在作品中任意地使用音高、時值、和音色。

四分三十三秒(1952)，一首持續靜默長達四分三十三秒的作品，凱基試圖提高了音樂廳的非主要的不在計畫中的噪音藝術，這创新的手法帶領凱基創作機遇音樂，此主要的想法來自古代中國的預測的書如易經。

1976年波士頓交響樂團委託創作兩首曲子，一首是Renga，是在一份譜中加入了哲學家- Henry David Thoreau的繪畫；另一首是 Apartment House (1776)，是一首為兩個管絃樂團和四個獨唱家的多媒體作品(musicircus)，這些作品後來都是由紐約愛樂演出。1987年在西德受法蘭克福歌劇院的委託創作了第一部歌劇— Europeras ½。

1988和1989年，凱基到哈佛大學的Charles Eliot Norton Lectures，並且與史特拉汶斯基、伯恩斯坦同為二十世紀偉大的作曲家。凱基這五十年來的主要貢獻除了是不斷地致力發明新的聲音外，更重要是將東方心靈上的哲學思想實踐在他的音樂裡。

作曲家 曾毓忠 簡介

曾毓忠 提供

美國北德州立大學音樂藝術博士(DMA,1998)、音樂碩士(MM,1994)，東吳大學音樂學士(1988)。理論與作曲師事盧炎、馬水龍、柯芳隆、溫瑟(Phil Winsor)、克萊(Joseph Klein)等教授。電腦音樂師事溫瑟、奧斯汀(Larry Austin)、尼爾森(Joe Nelson)等教授。曾任中華民國電腦音樂學會秘書長(現任理事)，現為國立台北師範學院音樂教育學系專任助理教授、東吳大學音樂研究所電腦音樂兼任助理教授。

作品曾獲義大利 Pierre Schaeffer 2004國際電腦音樂創作比賽「器樂與電腦音樂」項目首獎(陰陽)、義大利烏定市2004第五屆國際當代音樂創作比賽「電腦音樂」類優勝作品(Special Mention of Jury;太極氣)、法國Bourges國際電腦音樂創作比賽1998、1999、2005 優勝作品(月下獨酌,並聯、數大美)、美國北德州立大學1997電腦音樂創作比賽二獎(小陰陽iii)和行政院文建會1989音樂創作獎(四季)。

作品入選發表於中國北京國際電子音樂節(Musicacoustic2005:Mix)、加拿大EuCuE音樂節(2000、2004)、首爾(前漢城)國際電腦音樂節(SICMF2002、2003、2004)、國際電腦音樂學會年會(ICMC98、1999、2001、2003、2004)、中華民國電腦音樂學會年會(TCMA1999、2000)、美國電子原音音樂學會年會(SEAMUS1998)及網路音樂會、美國德州電腦音樂家學會年會(TCMN1996、1997、1998)與美國奧克拉荷馬州新類音樂節(New Genre Festival1995)。

電腦音樂作品被收錄出版於加拿大電腦音樂學會(CEC)DISCONTACT第3集、美國CDCM電腦音樂系列CD專輯第27集、義大利Pierre Schaeffe國際電腦音樂比賽優勝作品專輯。

埃克哈·班克 (Eckart Beinke)

台師大音研所作曲組研究生林明杰 翻譯

1956年生於奧登堡(Oldenburg)，起初為一位搖滾樂手，後來在社會部門工作。之後在奧登堡Carl-von-Ossietzky大學學習音樂教育學。在藝術學院(Hochschule fuer Kuenste)時曾與Jens-Peter Ostendorf學習作曲，並和Luciano Ortis學習鋼琴。在學時獲得Villigst的基督教教會獎學金(Study foundation of the protestant church)。

後來在法國波都音樂院(Conservatoire National de Region Bordeaux)學習電子音樂並於巴黎音樂院(Conservatoire National Superieur de Musique de Paris)以主修作曲畢業。

在學期間曾被邀請到丹姆斯特城(Darmstadt)的新音樂與音樂教育研究所(Institut fur Neue Musik und Musikerziehung)。而他的第一場個人音樂會則由視覺藝術家協會(BBK-Bund Bildender Kunstler)在布萊梅(Breman)演出。至今班克仍和此協會有固定的合作計畫。

班克曾就任當代音樂協會“oh ton, Foerderung aktueller Musik”於1990年剛創立時的主席，而1994年就任“oh ton-ensemble”室內樂及管絃樂團的藝術總監。他也是多媒體藝術工程(Edith-Russ-Haus fur Medienkunst)的藝術諮詢委員會委員，並於奧登堡大學就任講師。

班克的作品至今已在世界各國演出：包含德國、歐洲、亞洲和美國。而1996和2001年亦曾應哥德學院(Goethe Institute)的邀請於1996舉行音樂會以及2001年在法國舉行專題討論會。

1997年“第一號薩克斯風四重奏”由ISCM(International Society for Contemporary Music)選為1998年英國「世界音樂日」的演出曲目，並由“Apollo Saxophone Quartet”在四月於曼徹斯特演出。

1998年和Wolfgang Zach一起完成了為德勒斯登(Dresden)的馬克斯普朗研究院(Max-Planck-Institut fuer Physik komplexer Systeme)的委託創作〈聲音的塑雕〉(Klangskulpturen)；獲得德國下薩克森邦(Lower Saxony)的作曲大獎。“Introversion III”並再次由ISCM選為1999年羅馬尼亞「世界音樂節」的演出曲目。

現在他的CD、音樂會錄影及作品由科隆“H.J.EckmeierDormagen”，Dorman、和“P.J.Tonger”所出版。

赫斯波斯 (Hans-Joachim Hespos)

台師大音研所作曲組研究生林明杰 翻譯自
蒂文·霍爾特(Steven Holt)1996

1938出生，學校畢業後他在大學學習教育，而成為中學教師。現在他是自由作曲家兼自己作品的編者。1964起寫作了極大數量的作品，1967起他接受來自世界各地的許多委託創作，並贏得許多獎項。他的創作在140首以上。或許赫斯波斯的音樂最驚人的特徵之一是在過去三十年期間他的作品幾乎沒有任何的重複性或是技巧的轉變。赫斯波斯所有的作品，一直到今天我們都很難找到其中有任何的相同之處。

他的樂譜，有時以文字或圖表表現，甚至是傳統的記譜，總是要求演奏者表現出想法而不只是單純的演奏而已，受到艾德諾(Adorno)及亞陶(Artaud)的影響，他的所有作品都由自己以及演奏者的創作之中獲得解放。因此他的作品幾乎不能被分析為一個藝術的物體。赫斯波斯自己曾說，他在創作時並不知道作品的方向以及何時結束。亞陶曾下了這樣的評語：「新的事

物即將以爆炸性的力量產生，並帶給我們的靈魂向上提升的能量。」在這樣的觀點下，赫斯波斯盡可能的嘗試各式各樣的創作素材。其中他最常使用東歐的民族樂器在他的室內樂作品之中。而音樂劇場作品「走鋼索」(Seiltanz 1982)裡，表演者之一必須使用乙炔電焊器從牢籠之中逃脫。

赫斯波斯對音樂家的要求也是非常的極端和不符合常理，不僅就行動而言要求產生聲音，(雖然在他的一些作品裡這些義務幾乎不可能履行)，而且在作品的演奏當中常常沒有指揮。他對演奏者的絕對信賴因此使得結果經常不能令人滿意。的確，一些批評家認為赫斯波斯對演奏者的善意的信賴為不可能實現的烏托邦。在這世界上，或許有勉強一打的管弦樂團(他們都在德國)已經演奏了夠多的新音樂而且並不視之為外星的語言，而政治和經濟鼓勵個體不用負任何責任的話，作曲家的確很勇敢的強迫社會接受了他們易碎的作品。

赫斯波斯的作曲家檔案在2005年由柏林藝術學院(Akademie der Kunst Berlin)所建立。

羅登巴赫(Michalel Reudenbach)

曾興魁 譯

生於 1956 年。他在科隆及巴黎學習作曲，在阿亨(Aachen)學習教會音樂。他得過許多獎助和獎金。這兩年他是自由作曲家，作品大致集中在室內樂。鎬爾(Matthias Kaul)1949年生於漢堡。開始是爵士和搖滾鼓手。然後他在漢堡音樂院學習打擊樂。他得無數獎助，與 John Zorn, David Moss, Carla Bley 及 Malcolm Goldstein 合作，數度旅行到非洲尋找 Samburu 和 Maasai 音樂。旅行音樂會遍及全世界。他也作了幾部電影、戲劇和廣播劇音樂。

曾興魁

曾興魁 提供

1946年生於屏東縣美和村，1962-1965 就讀屏東師範學校，1968-1972 年就讀於國立台灣師範大學音樂系，自1977年獲教育部公費留學德國萊茵音樂院(Musik Hochschule im Freiburg/Germany)，師事K. Huber, B.Ferneyhough 教授，1981年獲藝術家文憑(Pruefung der Kuenstlerische Reife)並返國任教國立台灣師範大學音樂系暨音樂研究所。1986/87年獲法國政府獎學金於法國現代音樂暨音響研究中心(IRCAM)研究，同年並獲得巴黎師範音樂院(Ecole Normale de Musique de Paris)電影作曲文憑。

作品曾在荷蘭高地雅慕斯音樂節(Gaudeamus Music Week, 1981/84 ASKO Ensemble) 阿克瑪音樂節(Alkmaar Music Festival 1990) 漢城亞太音樂節(Asia Pacific Music Festival 1990) 日本仙台亞太音樂節，美國、德國、法國(Presents 1996 2E2M) 等地演出。1987年曾於巴黎「國際藝術家館」(Cite des Arts)、1998年於羅馬舉行舉行個人樂展。2002年三月於新竹市立演藝廳、屏東文化局中正藝術館舉行個人合唱作品音樂會，2004年九月在新竹演藝廳舉行紀念九二一五週年合唱作品音樂會，2005年四月在國家音樂廳「詩經的清明」音樂會中發表管弦樂作品「詩經蓼莪」。

2002~3 美國傅爾布萊特訪問學者，美國史坦佛大學訪問學者，美國北德州大學訪問學者、客席作曲家。1999~2002年及2005~2007年膺任二屆中華民國電腦音樂學會理事長。2005年自國立台灣師範大學退休，獲聘任教開南管理學院資訊傳播系。

曾獲得國家文藝創作獎(1982)，法國 Ville D 'Avray 作曲比賽首獎(1984)，第三屆國際管風琴作曲比賽第一大獎(1986)。

演奏家介紹

曾興魁

鎬爾一打擊樂演奏家

生於德國漢堡。最初演奏爵士及流行音樂打擊樂，然後就讀漢堡音樂院隨興徹教授學習，獲得獨奏家文憑。曾獲得奧斯卡、扶輪社、Wlter-Kaminsky, Franz-Wirth, Verra-Ritter的基金會獎學金。1977,1978,1980年獲得獎學金曾至非洲研究非洲音樂。自1978年在各音樂節及電台客席演奏家，曾首演葛羅布卡、寒徹、岳禮維尹伊桑、Rzewsky, Spahlinger等大師作品，與M. Goldstein共同從事即興演奏。

興德國北部所有交響樂團與同演出，在歐洲、北非、中非各地與交響樂團及室內樂團客席演出，五年「Hinz & Kunst」室內樂團的團員，並發起成立「德國為藝術表演」室內樂團。有許多劇場音樂及電影音樂創作並發行許多CD唱片。



西梅玲一長笛家

生於德國卡塞爾，於芙萊堡音樂院隨尼可萊(A. Nicolais)教授學習長笛、貝任斯學習鋼琴，獲得成熟藝術家文憑，曾隨高威(J.Galway), Gazzoloni, Getrud, K. Zoeller的名師大師班研究，並曾於柏林音樂院再深造。自1980年成為漢堡音樂院的講師，教授長笛演奏技巧及音樂教育。

許多獨奏與樂團合奏，作品首演音樂會於許多音樂節。是芙萊堡室內樂團及新音樂研究所室內樂團的成員，常在德國及法國電視台、電台演出，CD有許多唱片出版。

史洛德一吉他演奏家

生於德國漢堡。就讀漢堡音樂院與漢堡大學，獲得獨奏家文憑。曾隨英國John Duarte、德國Heinz教授、Teuchert教授學習。自1991年任漢堡附近Kommunalen音樂學校校長。

自1979年在各音樂節及電台客席演奏家，曾首演葛羅布卡、寒徹、卡格、尹伊桑、Rihm, Gulda, Rzewsky, Spahlinger等大師作品。曾任職NDR交響樂團、漢堡歌劇院、Thealia戲劇院、Kampnagel戲劇院。

在德國及歐洲各電台任指揮或吉他演奏家與聲樂家或演員共同製作音樂劇場，常為兒童作曲或編寫音樂劇場。



呂宗憲

23歲 文化大學中國戲劇學系

逗點創意劇團團員

專長：肢體、小丑

表演經歷：

- 兒童劇 逗點創意劇團「大野狼的一天」、「跳舞熊」、「醜小鴨的天空」
- 鞋子兒童劇團「皇后的新衣」
- 如果兒童劇團「故事萬花筒」
- 德國木笛三重奏「魔笛三部曲」音樂演員
- 舞台劇 武俠劇「輕狂少年時」、「怪獸」
- 歌仔戲「長生殿」
- 國劇「華岡藝展—花木蘭」
- 佛光衛視「兒童小天下」主持
- 電視劇「富裕人生」、「後山姐妹」、「麻辣鮮師」等演員
- 小丑默劇「西門町口藝術節」、黃金博物園區—「開幕活動」、「金雞報喜」、「淡水街頭嘉年華」、「華陰街、相機街街頭表演」

Porogram 1

2005. 10.26 PM 7:30

National Taiwan Arts Education Center (Taipei Nan-Hei Park)

- 1.Hans Werner Henze (1926) 3 Tentos (1958) for guitar solo
- 2.Younghi Pagh-Paan (1945) Hang-Sang (1993)
for flute, guitar, percussion
- 3.John Cage (1912-1992) Ryoanji (1983-1985)
Version for flute, percussion

Intermission

- 4.Yu-chung Tseng Reminiscence of Pipa(2005) for flute (piccolo and alto flute), 7
percussions and computer music
5. 8 miniatures 2003 dedicated to 20-year jubilee of the ensemble, composed by:
Gerald Eckert (1960) Makiko Nichikaze (1968) Kilian Schwoon (1972) Michael
Reudenbach (1956) Dodo Schielein (1968) Jaap Blonk (1953) Tom Johnson (1939)
Ernstalbrecht Stiebler (1934)
- 6.Shingwei Tzeng Super Collision for for flute, guitar, percussion and mime, computer
Max/MSP
Mime: Zhong-hsien Lu
Music in Background: S. K. Tzeng—Experiment II
Tai-chi: Mei-lin Lu, Gin-hei Chen, Hsio-Yu Yee, Yu-giau Ho, Fan-wan Lu,
Chin-gin Su

good night

Y.C. Tseng: Reminiscence of Pipa, S.K. Tzeng: Super Collision are World Premiere,
the others are Taiwan Premiere

Porogram 2

2005. 10.27 AM 12:30

Kai-Nan University (Tao-Yun county)

- 1.Matthias Kaul (1949) Double room (2005) for flute with integrated loudspeaker
- 2.Makiko Nishikaze St. Michaels Garden for guitar solo(2005) 3.Hans-Joachim
Hespos Bigu (1998) for flute, guitar, percussion
- 4.Shing-kwei Tzeng Super collision(2005) for for flute, guitar, percussion and Mime,
computer Max/MSP

Y.C. Tseng: Reminiscence of Pipa, S.K. Tzeng: Super Collision and
M. Nishikaze: St. Michaels Garden for guitar solo are World Premiere, Hans-Joachim
Hespos Bigu isTaiwan Premiere.

Porogram 3

2005. 10.27 PM 7:30
Tao-Yun county Culture Performance center

1. Fumie Shikichi (1964) 8 Poems (2001) for guitar solo
2. Eckart Beinke (1956) "stets namenlos, jederzeit" (2005)
for flute, guitar, percussion
3. J Matthias Kaul (1949) Opium für T for flute, guitar, percussion

Intermission

4. Yu-chung Tseng Reminiscence of Pipa(2005) for flute (piccolo and alto flute), 7
percussions and computer music
5. 8 miniatures 2003 dedicated to 20-year jubilee of the ensemble, composed by:
Gerald Eckert (1960) Makiko Nichikaze (1968) Kilian Schwoon (1972) Michael
Reudenbach (1956) Dodo Schielein (1968) Jaap Blonk (1953) Tom Johnson (1939)
Ernstalbrecht Stiebler (1934)
6. Shingwei Tzeng Super Collision for for flute, guitar, percussion and mime,
computer Max/MSP
Mime: Zhong-hsien Lu
Music in Background: S. K. Tzeng—Experiment II
Tai-chi: Mei-lin Lu, Gin-hei Chen, Hsio-Yu Yee, Yu-giau Ho, Fan-wan Lu,
Chin-gin Su

good night

Y.C. Tseng: Reminiscence of Pipa, S.K. Tzeng: Super Collision are World Premiere,
the others are Taiwan Premiere, the others are Taiwan Premiere.

Program Note

Hans Werner Henze (1926) 3 Tentos

3 Tentos (1958) for guitar solo

The 3 Tentos are originally solo parts in a bigger chamber work called "Kammermusik 58" These very lyrical pieces refer to Friedrich Hölderlins poem "In Lieblicher Bläue".

8 MINIATURES

L'ART POUR L'ART asked numerous composers to write one minute of music for the celebration of the ensembles 20th anniversary in 2003.

The ensemble received more 40 pieces among others very famous composers like Hans Werner Henze and Mauricio Kagel contributed a piece. In this concert we prefer to present some of the younger composers who are now fairly known in Germany but not so much abroad.

Hans-Joachim Hespos (1938) Bigu

Bigu (1998) for flute, guitar, percussion H. J. Hespos still one of the most radical composers refuses to give any comments about his work.

BIGU is a very open improvisation structure and the musicians are only led by verbal instructions so there is no written music to be played in the piece.

Eckart Beinke (1956) "stets namenlos, jederzeit"

"stets namenlos, jederzeit" (2005) for flute, guitar, percussion E. Beinke is one of the few composers who lives in the State of Lower Saxony in Northern Germany (that part of Germany where the Ensemble L'ART POUR L'ART is living. So this piece can develop in a very intense cooperation with the ensemble.

Matthias Kaul (1949) Opium für T

Opium für T (2003) for flute, guitar, percussion

This trio is influenced by the book "Opium für Ovid" written by the Japanese writer Yoko Tawada and it is dedicated to her.

Makiko Nishikaze (1968)

St. Michaels Garden for guitar solo

Makiko Nishikaze has written this piece the guitar player of the ensemble Michael Schroeder. She is living in Germany and cooperates a lot with L'ART POUR L'ART

Yu-chung Tseng: Reminiscence of Pipa(2005)

Instrumentation: flute(and alto flute), 7 percussions and computer music on CD

Poetic Background of the work

The work was inspired by a poem –"Song of Pipa" by Gee – I PO, a Chinese poet in Tang Dynasty. Thus, the work can be viewed as a reminiscence of the story. The flute part presents the female role of the poem, who was called into the palace because of her beauty and artistic talent for Pipa performance, while computer music and percussion parts serve as the rhythmic supporting and atmosphere creator of the work.

Some oriental musical thoughts

For reflecting the oriental trait of the poem, several eastern musical elements and instrumental idioms are employed including the thematic principle of embellishing a single note (as manifested in Chinese Chin music and Indian Gamakas music), the treating a single tone as “living matter” with different vibratos and timbres (as manifested in Chinese Chin music), and the rapid alternation of fingering and dynamics (as used in the Japanese Shakuhachi music), the use of digitized samples of Chinese music. .etc.

Some computer music techniques and usings

The work, scored for live flute and taped computer music, reflects composer’s interests in the idea of integration of both media. Several computer music techniques such as FFT synthesis (convolution and phase vocoding) , granular synthesis, and others post processing techniques (like delay, reverb, filtering, .ect) will be used for much of the manipulations/transformations of the sound material to provide an optimal fusion with the instrumental sounds.

Form/Structure/shape

The form of the work can be divided into 4 sections with long-static introduction and coda. The overall shape of the work is close to a ascending ramp, starting from a more static , lower one and growing gradually, and leading ,finally, toward the highest, climax point at section IV. The formal outlines of the work is as following:

Introduction, Sect. I Farewell , Sect. II Loneliness and birds, Sect. III Bitterness and Sadness

Sect.IV Dancing with drunk, Coda

Shing-kwei Tzeng Super Collision

The piece “Super Collision” is referred to the President Election 2004 of Taiwan, RC. , Most people belief during the vote champion it is unfair, fraud..... but I don’t have any prejudicial political position, even don’t have right—wrong judgment, just from music and theater to probe into our society stratum. Thus this piece has been consisted by 2 parts: 1. Vote Champion, 2, Duel.

The first part” Vote Champion” most instruments play with part, each individual part gets most freedom and a different result by different performance. Only in the middle part there is a strict score exit.

The second part “Duel” begins with a minimal art music accompany the flute solo, it quotes from jazz music “Misty”. After the middle part the mime plays through the equipment Kroonde of la-kitchen, France as a virtual instrument, they have a spectacular dialog and improvisation. This piece is my first experiment in the interactive media, thus I just use simple MIDI and prerecord sound, but in the computer Max/MSP, I use many sound transformation, such as subtractive synthesis (high pass, low pass, comb filter etc.), granular Synthesis, time stretch, pitch shift etc.....

The theatrical elements for instance, improvisation, individual part playing decide success or failure for the piece, it’s a high conflict of the drama for this piece.

Biography of composers

Hans Werne Henze

Born in Westphalia in 1926, Henze received his earliest musical training against the background of the rise of Nazism in Germany; his realisation that all the modernist music, art and literature that stimulated him most profoundly had been condemned by the Nazis ingrained in him the belief in the potential of art to be genuinely subversive, inspiring a tendency that was to surface explicitly in his work thirty years later. After the Second World War he resumed his formal education by studying with Wolfgang Fortner, and composed the first pieces that he still acknowledges in an elegant neo-Classical style, which mingled Stravinsky and Hindemith while already demonstrating the innate lyrical gift that has characterised Henze's music in all its phases. In the late 1940s, however, he began to attend the Darmstadt summer schools and realised the value of serialism. But, typically, he did not follow many of his contemporaries in embracing the technique to the exclusion of all else, and instead fused it with his neo-Classical style. The Violin Concerto (1947) first put this synthesis into practice, and it served also for his first opera, "Boulevard Solitude".

In 1953, Henze left Germany to live in Italy. The change of scenery brought a new richness and colour into his music, an expressive world that was celebrated in the opera "King Stag" (1955), and, over the following ten years, in a sequence of operas each with their attendant satellite works in response to a seemingly endless supply of commissions. "Elegy for Young Lovers" (1961) and "The Bassarids" (1965), both to librettos by W.H. Auden and Chester Kallman, belong to this period, as do the oratorio "Novae de infinito laudes" (1962) and the cantata "Being Beauteous" (1963). With "The Bassarids" Henze reached a stylistic turning-point, and during the second half of the 1960s he began to look for ways of combining his new musical interests with his increasing commitment to radical politics. Works such as "The Raft of the Medusa" (1968), the Sixth Symphony (1969) and the "recital" for baritone and instruments "El Cimarrón" (1970), show his music becoming more angular, and suppressing its lyrical style. The musical climax of Henze's explicit political engagement was reached in the early 1970s, with the completion of the eclectic song-cycle "Voices" (1973) and the "actions for music" "We Come to the River", to a text by Edward Bond, first staged at Covent Garden in 1976.

In its aftermath Henze turned to more traditional forms, producing three string quartets as well as his Seventh Symphony in the late 1970s and early 1980s; "The English Cat", again to a satirical libretto by Bond, was constructed as a "number opera" from a sequence of traditional closed forms. But with "Das verratene Meer", after a novel by Yukio Mishima, first performed in 1990, he returned to the through-composed music dramas of the early 1960s, though the score also betrays the influence on his work of Monteverdi's "Il ritorno d'Ulisse in patria", of which he made a sumptuous new realisation in 1981. In the early 1990s Henze's work was dominated by the composition of an instrumental Requiem, dedicated to the memory of Michael Vyner, the former director of the London Sinfonietta. These nine "spiritual concertos" were first performed complete in 1993, and that year also saw the premiere of his Eighth Symphony with the Boston Symphony Orchestra conducted by Seiji Ozawa. In January 1997 the Bavarian State Opera gave the premiere of "Venus and Adonis", and in November of the same year the Berlin Philharmonic introduced his Ninth Symphony conducted by Ingo Metzmacher.

In 1999, he composed his Tenth Symphony which has been given its world première at the Lucerne Festival (Switzerland) in 2002, by Sir Simon Rattle.

Chronology

- 1926 Born in G tersloh (Westphalia) on 1 July
- 1942 Studied at the Brunswick State Music School
- 1944 Military service
- 1945 Répétiteur at the Bielefeld Stadttheater
- 1946 Studied at the Institute for Church Music in Heidelberg and with Wolfgang Fortner
- 1948 Musical collaborator of Heinz Hilpert at the Deutsches Theater at Konstanz
- 1950 Artistic director and conductor of the ballet of the Hessisches Staatstheater at Wiesbaden
- 1951 Robert Schumann Prize of the city of Düsseldorf
- 1953 Premio RAI (in the framework of the Prix Italia) for "A Country Doctor"
Settled in Italy
- 1956 Sibelius Gold Medal, London
- 1957 Great Arts Award of North Rhine-Westphalia
- 1958 Music Critics Award of Buenos Aires
- 1959 Great Arts Award of Berlin
- 1960-68 Member of the West Berlin Akademie der Künste
- 1961 Arts Award of Lower Saxony, Hanover
- 1962-67 Master class in composition at the Salzburg Mozarteum
- 1964 Member of the Bayerische Akademie der Schönen Künste, Munich
- 1967 Visiting professor at the Dartmouth College New Hampshire, USA
- 1968 Associate member of the East Berlin Akademie der Künste, GDR
- 1969-70 Teaching and research activities in La Habana, Cuba
- 1971 Honorary doctorate of music of the University of Edinburgh
- 1975 Honorary member of the Royal Academy of Music, London
- 1976 Ludwig Spohr Prize of the city of Brunswick
Founded the Cantiere Internazionale d'Arte in Montepulciano
- 1980 Awards of the city of Positano for the ballets "Ondine" and "Orpheus"
- 1980-91 Professor of composition at the Staatliche Hochschule für Musik in Cologne
- 1981 Artistic director of the Accademia Filarmonica Romana
Founded the Müritztaler Musikwerkstätten, Müritzschlag (Styria)
- 1982 Honorary member of the Berlin Deutsche Oper
Honorary member of the American Academy and Institute of Arts and Letters, New York
- 1983 Bach Prize of the Free Hanseatic City of Hamburg
Associate member of the Deutsche Akademie für Sprache und Dichtung, Darmstadt
Composer-in-residence at the Berkshire Music Center in Tanglewood/Mass. (USA)
Composer-in-residence at the Cabrillo Music Festival in Aptos/California
Director of the 3. Müritztaler Musikwerkstatt
- 1984 Founded the Deutschlandsberger Jugendmusikfest (Styria)
- 1987 International Chair for Composition at the Royal Academy of Music, London
- 1988 Founder and artistic director of the Munich Biennale (international festival for new music theatre)
Composer-in-residence at the Berkshire Music Center in Tanglewood/Mass. (USA)
- 1989 Director of the "Gtersloher Sommerakademie Hans Werner Henze"
- 1990 Music Award Ernst von Siemens
"Apollo d'oro", Bilbao
- 1991 Composer-in-residence of the Berlin Philharmonic Orchestra and fellow of the Berlin Wissenschaftskolleg for 1991/92
Award of the International Theatre Institute (ITI)
Grand Cross for Distinguished Service of the Order of Merit of the

- Federal Republic of Germany
 “München leuchtet” Medal in gold
 Honorary member of the International Society of New Music
 1992 Member of the Academia Scientiarum et Artium Europea, Salzburg
 1995 Music Award of Duisburg in connection with the Köhler Osbahn
 Foundation
 Accademico Onorario of the Accademia Nazionale di Santa Cecilia,
 Rome
 1996 Annette-von-Droste-H. Ishoff Prize of the Landschaftsverband
 Westphalia-Lippe
 Special Cultural Award of the city of Munich
 Honorary doctorat of the University of Osnabrück
 Honorary citizen of Montepulciano
 President of the Contemporary Opera Studio of the English National
 Opera
 1997 Honorary citizen of Marino
 Hans-von-B. Ilow-Medal of the Berlin Philharmonic Orchestra
 1998 Bavarian Maximilian Order for Science and Art
 Honorary Fellow of the Royal Northern College of Music, Manchester
 Premio Abbiati 1998 of the Associazione Nazionale Critici Musicali for
 the production of “Venus und Adonis” at the Teatro Carlo Felice di
 Genova
 2000 Praemium Imperiale, Tokyo
 2001 Cannes Classical Award for the category “Best Living Composer”
 2001 “Deutscher Tanzpreis 2001”
 2002 “Laurence Olivier Award 2002” in the category “Best New Opera
 Production” for “Boulevard Solitude” at the Royal Opera House in
 London
 2003 “Chevalier de la Légion d’Honneur”
 2004 Honorary doctorat of the University of Music and Performing Arts Munich

Younghi Pagh-Paan

Younghi Pagh-Paan was born 1945 in Cheongju (South Korea). Studied music theory and composition at the Seoul National University.

Continued her studies 1974 at the academy of music Freiburg (Germany) with a DAAD scholarship: composition with Klaus Huber, analysis with Brian Ferneyhough, music theory with Peter Förtig, piano with Edith Picht-Axenfeld.

Performances at the Donaueschinger Musiktage (1980,1987,1998), at numerous festivals for modern music, at the Weltmusiktage of the IGNM and in broadcast concerts.

Important stages

1978 jury prize at the 5th International Composer’s Seminar in Boswil for «MAN-NAM» 1979 1st prize in the international Rostrum of Composers (Unesco, Paris) and the Nan-Pa music prize in Korea and 1st prize of the city of Stuttgart.

1980 first performance of the work for orchestra «SORI» at the Donaueschinger Musiktage;

1980/81 scholarship from the Heinrich-Strobel-Stiftung des Südwestfunks.

1985 scholarship from the art endowment Baden-Württemberg.

1991 guest professor for composition at the academy of music Graz.

Since october 1992 guest professor for composition and analysis at the academy of music in Karlsruhe.

Since 1994 professor for composition at the Hochschule für Künste, Bremen, where she founded the «Atelier Neue Musik».

John Milton Cage Jr. (1912~1992)

American experimental composer and leading figure of the avant-garde for more than half a century. Cage was born in Los Angeles, the son of an inventor. He later said that seeing his father at work had influenced the way he wrote music, and Cage always considered himself an innovator and discoverer in the field of music.

During the early 1930s he studied composition in New York City with experimental composer Henry Cowell and in Los Angeles with Arnold Schoenberg, the inventor of twelve-tone music (music that is based upon all 12 notes of the chromatic scale). As early as 1937 Cage predicted the use of noise (both intentional and unintentional) and electronically produced sounds in music. His work from this period—mostly for percussion ensembles, which he expanded to include such everyday items as pots, pans, and brake drums—is among the first to give noise equal status with musical tone. Typical early works include *Imaginary Landscape No. 1* (1939), for muted piano, cymbal, and frequency test recordings played on variable-speed turntables; and *Credo in US* (1942), for percussion quartet with piano and either radio or phonograph. *Credo in US* was the first of Cage's works written to accompany works choreographed by dancer Merce Cunningham, and it began a lifelong collaboration between the two. In 1938 Cage invented the prepared piano, a standard grand piano that he altered by placing screws, bolts, strips of rubber, weather stripping, and wood between the strings. By changing the sound he turned the instrument, in effect, into a percussion orchestra played by one person.

Cage's most important work for prepared piano is *Sonatas and Interludes* (1946-1948), a group of 20 pieces for which he won an award from the American Academy of Arts and Letters. In recognition of his achievements he was awarded a Guggenheim Fellowship in 1949. Around 1950 Cage studied Zen Buddhism with Japanese scholar Daisetz T. Suzuki, who was lecturing at Columbia University, and his compositional methods came under the influence of Eastern philosophical thought. As a result, Cage began to question the role of the composer and the place of music in society. Through his acceptance of the Indian belief that the purpose of music is, as he put it, "to quiet the mind, thus rendering it susceptible to divine influences," and of the Zen concept that "the highest purpose is to have no purpose," Cage came to believe that music should "imitate nature in her manner of operation."

This resulted in *4'33"* (1952), a silent piece lasting 4 minutes, 33 seconds, which elevated incidental, unintended noise in the concert hall to the status of art. This new attitude about music also led Cage to begin composing by means of chance operations, primarily with the help of the ancient Chinese book of divination, the *I Ching*, or *Book of Changes*. *Music of Changes* (1951), Cage's four-movement, 43-minute work for piano, was written entirely with chance procedures, by asking questions of the *I Ching* and using the answers to determine—more or less randomly—the notes, their duration, and the sound quality of the piece.

Cage's first book, *Silence* (1961), chronicles this development in his thinking. Beginning in the 1960s, Cage's fame (or infamy, according to those who disdained his work) spread throughout the world. Simultaneously, his own work and influence moved beyond music into the areas of dance, art, poetry, and philosophy. In 1969 *HPSCHD*, for 7 harpsichords, 51 tapes, 7 film projectors, and 80 slide projectors, which Cage wrote in collaboration with early computer-music pioneer Lejaren Hiller, was premiered before 9000 people in the Assembly Hall of the University of Illinois at Urbana-Champaign. In 1976 the Boston Symphony Orchestra commissioned and performed two pieces by

Cage: Renga, with a score consisting of drawings by philosopher Henry David Thoreau (the musicians were to interpret the drawings in whatever way seemed appropriate to them); and Apartment House 1776, a mixed-media piece for musicircus (two orchestras and four vocalists). These works were later played by the New York Philharmonic. In 1987 the Frankfurt Opera in West Germany commissioned Cage's first opera, *Europerras 1/2*.

In 1988 and 1989, Cage delivered the Charles Eliot Norton Lectures at Harvard University, an honor previously accorded 20th-century composers Igor Stravinsky and Leonard Bernstein. Cage continues to be important not only because he successfully explored new musical sounds from an inventor's point of view for more than 50 years. Just as significant, through his interest in Eastern thought and his acceptance of Eastern spiritual and philosophical practices in his music, he repeatedly challenged basic attitudes about the way music is made and heard. Contributed By: William Duckworth

Yu-Chung Tseng

Yu-Chung Tseng completed his Doctor of Musical Arts at the University of North Texas(1998),where he studied composition and computer music with Larry Austin, Jon C.Nelson, and Phil Winsor.

His music, written for both acoustic and electronic media, has been recognized with awards from the R.O.C National Culture Planning Council, UNT, Bourges International Electroacoustic Music Competition (Mention Award 1998, 1999,2005), and Pierre Schaeffer International Computer Music Competition(1st Prize, 2003). "Città di Udine" 5th International Contemporary Music Competition(Special Mention, 2003).

Mr. Tseng's works have also received many performances at festivals and conferences from organisations including Korean EA Music Society (SICMF 2002,2003,2004), Canada CEC(EuCuE2003-2004),Taiwanese Computer Music Association (TCMC 99, 2000,2004), International Computer Music Association (ICMC 98, 99, 2001, 2003,2004), SEAMUS(Net Concert'97, SEAMUS '98), TCMN (96, 97,98). His music can be heard on CDCM(USA),DISCONTACT III(CEC-Canada), and Pescara(Italy) labels.

He is member of ICMA, and founding member of TCMA. Currently, he is a full-time assistant professor of music at National Taipei University of Education in Taiwan, and a part-time assistant professor at music graduate school of Schuchow University.

Matthis Kaul

Started as a rock- and Jazzdrummer, he stodied percussion at the Hamburg Musikhochschule, received numerous scholarships and was awarded an advanced degree in Solo Performance.

He was cooperated with other musicians and composers such as Johe Zorn, David Moss, Carla Bley, Malcolm Goldenstein, Mauricio Kagel, Hans Werner Henze, Vinko Globokar and Joachim Hespos. He has made several concerts tour in Europe, North and south America, Kanada, Africa, Taiwan, Japan, India and Korea. He has been featured as percussionist and composer on numerous record label, including Wergo, Hat Hut, col legno, and CPO. Although Kaul has never studied composition, his activities as a Alle fotos @ Achim Duwentaester. His works have been performed worldwide. The IMD in Darmstadt and Bavarian state

E. Beinke

Born 1956 in Oldenburg, originally a rock musician, following a period of employment in the social sector, studied music pedagogy at the Carl-von-Ossietzky-University in Oldenburg. Subsequently studied composition with Jens-Peter Ostendorf and piano with Luciano Ortis at the Hochschule für Künste (College of Art) in Bremen with a scholarship provided by the Evangelisches Studienwerk (study foundation of the protestant church) in Villigst.

Studied electronic-acoustic composition at the Conservatoire National de Région Bordeaux and completed his studies in composition in a one-year-stage with Gérard Grisey at the Conservatoire National Supérieur de Musique de Paris.

During his studies he was invited to Darmstadt to the Institut für Neue Musik und Musikerziehung (Institute for New Music and Musical Education). His first portrait concert was performed by the visual artists' organisation BBK-Bund Bildender Künstler in Bremen. Cooperation with visual artists is a regular feature of his work.

Since its foundation (1990), Eckart Beinke has been Chairperson of the contemporary music association "oh ton, Förderung aktueller Musik" and again since its foundation in 1994 he has been artistic director of the "oh ton-ensemble", the association's chamber orchestra for new music. He has also been a member of the artistic advisory council for the media art project "Edith-Russ-Haus für Medienkunst" and holds a lectureship in music at Oldenburg University.

Beinke has received numerous composition commissions and his works are performed in Germany and abroad: in Europe, Asia and in the United States. On the invitation of the "Goethe Institute" he staged concerts and workshops in France in 1996 and 2001. In 1997 the "1st Saxophone Quartet" was selected by the international jury of the ISCM (International Society for Contemporary Music) for participation in the "World Music Days 1998" in England. The piece was performed in April by the "Apollo Saxophone Quartet" in Manchester.

In 1998 he composed "Klangskulpturen" (sound sculptures) for the Max-Planck-Institut für Physik komplexer Systeme in Dresden (composition commission) together with Wolfgang Zach; received a work grant (1998) from the state of Lower Saxony; "Introversion III" selected by the ISCM for "World Music Days 1999" in September '99 in Romania. 1999/2000 one-year grant from the state of Lower Saxony.

CD's, radio productions and recordings of concerts featuring his works are available, various works have been published by the publishers "H.J.Eckmeier", Dormagen, and "P.J. Tonger", Cologne.

Hespos

Born in 1938, hespos has since 1964 composed a huge number of works that are usually extreme even by the standards of the German New Music. Perhaps one of the most remarkable features of hespos' music is that there would seem to have been no discernible process of development of technique or alteration in concerns during the last thirty years. hespos writes as uncompromisingly today as he has always done and the unmediated forcefulness of his work remains almost without parallel even today.

His scores, be they verbal, graphic, more conventionally notated or some combination thereof, always constitute incitements to action rather than instructions to be executed neutrally. Inspired by Adorno and Artaud, each composition forms itself unfettered during the act of composition. Thus each work of any length would hardly be analysable

as an artistic object. In hespos' own words, he composes without knowing "whither it goes in the next moment, where it ends".

This radical subjectivity should communicate itself to any audience of hespos' work, his aim being, to quote Artaud "To reach a point at which things must burst if there would be a new departure/beginning ... to lead the spirit to a frenzy, to a rising of its energies". Such a radical perspective would hardly lead to confinement within accepted artistic genres and notable within many of hespos' works are the often unusual or extreme demands on performance resources. Folk instruments from Eastern Europe often find their way into his ensembles and, in the music-theatre piece *Seiltanz* (1982), one of the performers has to extricate himself from imprisonment in a metal cage by use of an oxyacetylene welding torch.

The demands placed by hespos on musicians are also extreme and unconventional, not only in terms of the actions required to produce sounds (although in some of his works these obligations are almost impossible to fulfil) but also in that musicians are called upon to co-ordinate their actions mutually and in relation to the full score of the work without the use of a conductor. This stringent reliance on individual responsibility and commitment is extended by hespos even to orchestral scores, the results from which have often been unsatisfying. Indeed, some critics have described hespos' reliance on the good will of performers in realisation of his conceptions as ridiculously Utopian. In a world in which there are perhaps barely a dozen orchestras (all of them being in Germany) that play enough New Music for the musicians not to regard any New Music as somehow alien, whilst political and economic structures encourage if they do not enforce the abdication of individual responsibility for one's actions, it is a brave composer indeed who would subject these social constrictions to an immanent critique by rendering his works vulnerable to them.

Fumie Shikichi

Geboren 1964 in Hyogo, Japan. Von 1983-87 studierte sie Klavier als Hauptfach bei Yoko Ikeda an der Kobe Jogakuin University ("Bachelor of Music") und anschliessend Komposition bei Hideaki Suzuki. Teilnahme u. a. am "International Contemporary Music Seminar & Festival in Akiyoshidai" in Japan, am "Ictus International Composition Seminar" in Brüssel, an den "Internationalen Ferienkursen für Neue Musik" in Darmstadt, wo sie Kurse bei Toshio Hosokawa, Ichiro Nodaira, Luca Francesconi und anderen besuchte. Zahlreiche Aufführungen weltweit. Seit Oktober 2000 ist sie in der Kompositionsklasse von Younghi Pagh-Paan an der Hochschule für Künste Bremen.

Tzeng, Shing-Kwei

1946 born at Ping-Tung, Taiwan

1962-1965 studied at National Ping-Tung Teachers Academy.

1968-1972 studied at Music Department of National Taiwan Normal University, graduated with B.A.

1977-1981 got scholarship of Education Ministry Taiwan. Studied at Musik Hochschule im Freiburg. Major in composition with Prof. Klaus Huber and Prof. Brian Ferneyhough; theory with Prof. Peter Foertig.

1981 graduated with "Pruefung der Kuenstlerlischen Reifer" at Musik Hochschule im Freiburg/Germany.

1980 participated Darmstadt Sommer Ferien Kurs.

Since 1981 as Professor at Music Department of National Taiwan Normal University, Taipei/Taiwan. Teach in composition (individual instruction), form and composition, computer music, music analyze etc. since Aug. 2000 as head of compositions' group. 1986-1987 got scholarship of French Government, studied film music at Ecole Normal de Musique de Paris/France. Graduated with Diplom.

1987 Research at IRCAM/ Paris France (Institut Recherch Coordination Acoustique et Musique Contemporaine)

1990 co-founder of ISCM-Taipei Section (International Society for Contemporary Music).

1999 established Society of Electronic and Acoustic Music, Taiwan and was selected as 1st Chairman. 2005~2007 as the 3rd Chairman.

2001, 2002 participated the Workshop 2001, 2002 CCRMA Stanford University. Fulbright Scholar grant 2002~03, visiting scholar CCRMA, Stanford University (2002~03) Visiting Scholar, guest composer of College of Music, University of North Texas. 2005 retired from National Taiwan Normal University and is teaching at Department of Information communication of Kai-Nan University.

His compositions were performed by Gaudeamus Music Week, 1981/84 by ASKO Ensemble, World Music Days and Festival of ISCM Hong Kong 1988, Alkmaar Music Festival 1990(Netherlands), Asia Pacific Festival Sentai/Japen 1988 Seoul/Korea 1990, Presence Festival Paris/France 1996 by 2E2M Ensemble, Quartet Alea III Boston /USA 1995 etc.

he is a member of ACL (Asia Composers' League), ISCM (International Society for Contemporary Music), and Society of Taiwanese Music Education.

He has won :

Le Premiere Grand Prix de 3eme Concour International Composition pour Orque 1986 ST. Remy/France. 第三屆國際管風琴作曲比賽首獎

Le Premiere Prix de Ville D'Avry International Library for Contemporary Music 1984 Paris/ France 法國現代音樂圖書館作曲比賽首獎

Composition Prize of National Arts Foundation 1983(國家文藝特別創作獎).

當代數位匯流媒體管理與經營問題

國際學術研討會

International Conference on the Challenges of Digital Convergence

時間：2005年11月16日

地點：開南管理學院，顏文隆國際會議中心

指導單位：行政院科技顧問組，國科會

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協辦單位：中華民國電腦音樂學會

10.26 (星期三) 晚上 7:30

地點：國立台灣藝術教育館 (南海學園)
(晚上6:45 音樂會導聆)

10.27 (星期四) 中午 12:30

地點：開南管理學院 (桃園縣·蘆竹鄉)

10.27 (星期四) 晚上 7:30

地點：桃園市文化局演藝廳 (桃園市·縣府路)

每場演出皆免費自由入場·請準時入場