

II. A Taiwanese in California— for Piano Solo and Fixed Media

from *Between Mikrokosmos and Makrokosmos*



Duration: ca. 6'30''

Chen-Kang Kao

樂曲解說

此曲係《中宇宙》曲集之第二首作品。曲名靈感來自美國作曲家蓋希文（George Gershwin, 1898-1937）之交響詩《一個美國人在巴黎》。此曲描述筆者到加州求學後對加州的印象，以及對臺灣的回憶。頑固低音使用筆者之《中宇宙》1〈瘟疫〉之主要動機，希望能使該曲集之音樂能延續。鋼琴聲部使用了某臺灣民謠的節奏，以〈瘟疫〉動機之頑固低音象徵加州的酷熱與乾燥，以琶音描繪加州的風與海；固定媒體部分嘗試使用鋼琴聲部後製加上不同效果。此曲受台灣璇音雅集委託創作，並接受國家文化藝術基金會補助。

演奏說明

1. 小音符為固定媒體，鋼琴演奏者不應演奏。
2. 建議鋼琴演奏者在以下小節使用右手演奏內聲部，左手演奏外聲部：33-37、106-109，以及 111。
3. 當沒有翻譜人員或儀器時，可於第 85 小節右手演奏完第一音後將右手音符全部省略。

Program Note

Being the second work of the book *Between Mikrokosmos and Makrokosmos*, the piece gets its name from the inspiration of George Gershwin's symphonic poem *An American in Paris*. The piece describes my impression of California and my memory of Taiwan after I came to California to study. Ground bass is from my *Between Mikrokosmos and Makrokosmos I*. "Plague" in the hope that the music in the book can extend. In the piano part, I used the rhythm of a Taiwanese folk song, and the ground bass symbolizes California's heat and dryness, whereas the arpeggios depict its wind and ocean; in the fixed media part, I try to edit and add various effects to the piano part. The piece was commissioned by Formusica and was sponsored by the National Culture and Arts Foundation.

Instructions

1. The cue-sized notes are for fixed media and should not be played by the pianist.
2. It is suggested that the pianist play the middle voice with his/her right hand and the outer voice with his/her left hand in mm. 33-37, mm. 106-109, and m. 111.
3. When a page-turner is not accessible, it is fine to omit all the notes of the right hand in m. 85 after the first note.

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♩ = 60, hot and dry

f *f* *ff* *ff* *p sub.*

* see instruction 1

12

mp *mf*

simile

19

f *mf*