

A Flute Firework on New Year's Eve with Wolfgang Wendel and guests



演出時間：

2010. 12. 31 (五)

7:30 p.m.

演出人員：

長笛 / 沃夫岡溫德

Wolfgang Wendel

鋼琴 / 莊雅雯

打擊 / 汪雅婷

吳哲暉

演出地點：

十方樂集音樂劇場 Forum Auditorium


主辦：十方樂集有限公司

贊助：



財團法人 | 國家文化藝術 | 基金會

台北市文化局



演出節目

1. 狄克(*1950): 《小心留神》 給長笛
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2. 墨爾(*1958): 《格林威治之夜》 給中音長笛
Mike Mower 《A night in Greenwich》 for alto flute
3. 盧沃夫(*1957): 《魅影》 給長笛
Axel D. Ruoff 《Phantom》 for flute
4. 平義久(1937-2005): 《摩耶》 給低音長笛
Yoshihisa Taïra 《Maya》 for bass flute
5. 史達麥(*1941): 《戴勝國王》 給短笛
Klaus Hinrich Stahmer 《König Wiedehopf》 for piccolo flute
6. 西谷比爾森(*1938): 《Kalaïs》 給長笛
Thorkell Sigurbjornsson 《Kalaïs》 for flute

~ 中場休息 **Intermission** ~

7. 胡佛(*1937): 《印地安傳奇 Kokopeli》 給長笛
Kathrine Hoover 《Kokopeli》 for flute
8. 帕格尼尼(1782-1840): 《第 24 首奇想曲》 給長笛
Niccolò Paganini 《Caprice XXIV》 for flute
“L.D. Callimahos(1910-1977)改編”
9. 皮亞佐拉(1921-1992): 《探戈練習曲第 4 號，慢板-沉思》 給低音長笛
《探戈練習曲第 3 號，加重而有精神的》 給中音長笛
Astor Piazzolla
《Tango Etude No. 4, lento-meditativo》 for bass flute
《Tango Etude No. 3, Molto marcato e energico》 for alto flute
10. 茲格拉亞(*1950): 《第 3 號佛朗明哥練習曲》 給長笛
Krystof Zgraja 《Flamenco Study No. 3》 for flute
11. 德叟(1894 -1979): 《小夜曲》 給長笛，短笛，預置鋼琴，三角鐵，
C#和 P#的夜壺
Paul Dessau 《Kleinste Nachtopfmusik》 for flute/piccolo, prepared piano, triangle and chamber pot in C# and P#



狄克：《小心留神》 給長笛

此曲作於 1989 年，原為美國國家長笛協會所舉辦的青年長笛家大賽的指定曲。曲中帶有輕搖滾特色，並運用了各種特殊現代技巧，例如：同時吹奏與吟唱、打擊效果、以長笛泛音與噪音結合，模仿電吉他的哇哇踏板音效，或是不同類型的多重發音等等。狄克是美國作曲家兼長笛家，對於全球長笛技巧的推廣具有深遠的影響。

Robert Dick 《Lookout》 for flute

was composed for young flutists for a competition of the American National Flute Association in 1989. The piece is a kind of little light rock solo for flute and uses techniques like singing and playing at the same time, percussive effects, using the overtone range of the flute combined with the voice to imitate the sound of a wah-wah pedal of an electric guitar or different kinds of multiphonics. Robert Dick, an American composer and flutist, had very much influence on the spreading of the extended flute techniques world wide.

墨爾：《格林威治之夜》 給中音長笛

麥克·墨爾為英國作曲家，並兼具長笛家與薩克斯風演奏家的身份。他大多數的作品都受到爵士樂的影響。此曲首演於 1997 年 8 月在芝加哥舉行的全國長笛大會。

Mike Mower 《A night in Greenwich》 for alto flute

Most of the pieces by the English flutist, saxophonist and composer Mike Mower are influenced by Jazz Music. A Night in Greenwich was premiered at the National Flute Convention in Chicago, August 1997



盧沃夫:《魅影》 給長笛

《魅影》此曲長達 6 分鐘，曲中採用爵士樂元素，對長笛演奏者來說，是體力與技術的雙重考驗。

Axel D. Ruoff 《Phantom》 for flute

The 6-minutes composition Phantom, based on jazzy elements, is a physical and technical challenge for each flutist...



平義久:《摩耶》 給低音長笛

平義久這首《摩耶》是以佛母摩耶夫人來命名，也就是釋迦牟尼佛的母親。作曲靈感得自於傳統武士道儀式的各種動作、尖叫聲、出拳手勢，帶給他低音長笛在音響上的多樣性表現。

Yoshihisa Taïra 《Maya》 for bass flute

Yoshihisa Taira shows in his piece "Maya", which is named after the mother of the god Buddha, an eastern karate fighter, whose fight rituals including moving, screaming or punching are demonstrated impressively by the great acoustic variety a bass flute has.



史達麥:《戴勝國王》 給短笛

這首曲子試圖表現古希臘詩人阿里斯多芬尼斯的喜劇《鳥》，描寫群鳥旋即太虛的氛圍，並運用多重發音的層疊手法，生動地表現出鳥聲中極端調皮搗蛋的個性。曲中還可聽到德布西《牧神的午後前奏曲》的主題，被多次擷取並改編。

Klaus Hinrich Stahmer 《König Wiedehopf》 for piccolo flute

.....tries to show the atmosphere in Aristophanes' comedy "The birds"; - a twirling confusion of wild gesticulating birds. The piece shows this

liveliness with multiphonic overlaid birdcalls in an extreme roguish manner. The theme of Debussy's "L'après-midi d'un faune" is cited, altered and caricatured several times.



西谷比爾森:《Kalaïs》給長笛

西谷比爾森為冰島作曲家。這首作品幾乎運用了所有現代長笛的技巧，例如：按鍵、多重發音、邊吹邊唱、風聲、泛音等。曲中並需將長笛的首節拆下，以剩餘的管身用日本尺八的風格來演奏，更是此曲的神來之筆。Kalaïs 是中世紀冰島文學中的人物，即北風之神 Borealis 的兒子。

Thorkell Sigurbjornsson 《Kalaïs》 for flute

This composition deals with almost every technical effect that contemporary flute music offers: key clicks, multiphonics, singing and playing at the same time, wind sounds or overtones. Removing the head joint from the flute and performing in the style of the Japanese shakuhachi (on the main body of the flute) is the very delicate finish of that piece. The name "Kalais" appears in the medieval Icelandic literature and means the son of Borealis, the personification of the north wind.



胡佛:《印地安傳奇 Kokopeli》給長笛

此作品是在描寫一位駝背吹笛手，此人有著巨大陽具及羽毛，象徵生子與性愛，在北美文化中是受人崇敬的傳奇人物。傳說中他每到一個村落，村子裡不孕的婦人會誘惑他去玉米田或隱密的地方發生關係，之後這些不孕的婦人竟都懷孕了。Kokopeli 也是一位很優秀的吹笛手，他每到一地就開始吹笛跳舞，聽到的人無不歡迎他並和他一起共舞，特別是那些不孕的婦人。

Kathrine Hoover 《Kokopeli》 for flute

is depicted as a humpbacked flute player (often with a huge phallus and feathers who has been venerated by some Native American cultures in the Southwestern United States).

Kokopeli was famous for his sexual promiscuity. Whenever he entered a village, barren wives always tried to lure him into cornfields or some other secret place. After sporting with him, they knew for sure that they would bear children. Kokopeli was an excellent flutist. Before entering a village, he would start playing his flute and dancing. Everyone in the village turned out to welcome him and join in the merriment, especially those women whose husbands never lived up to expectations.



帕格尼尼:《第 24 首奇想曲》 給長笛

帕格尼尼為小提琴作的 24 首奇想曲，實質上是”音樂會練習曲”。雖說這套曲子現已公認是專業小提琴家的標準炫技曲碼，但在帕格尼尼逝世 50 年後，仍有人認為這些奇想曲”太難而無法演奏”。希臘籍長笛家 **Lambros Demetrios Callimahos** (1910-1977)於 1935 年參考了李斯特的鋼琴改編版，也為長笛改編了第 24 首奇想曲。但這個長笛改編版，其困難度卻遠超過今日長笛演奏者能力所及，如：fluttersonging、吹奏超過第四個八度的音、泛音指法或八度音等，都是非常困難的。

Niccolò Paganini 《Caprice XXIV》 for flute

Niccolò Paganini wrote the “24 Caprices” as so called “concert etudes” for his instrument the violin. Though these caprices meanwhile belong to the standard repertoire of almost any professional violinist, still 50 years after Paganini's death the caprices were said to be “unplayable”

The Greek flutist Lambros Demetrios Callimahos, born in 1910, arranged the last caprice of the “24 Caprices” in 1935 for his instrument. This arrangement is based on Franz Liszt's piano transcription. The difficulties of the transcription Callimahos made were far beyond the ability of the flute players these days: Fluttersonging, notes up to the 4th octave, flageolet fingering or octaves even cause problems to the flute players today...

皮亞佐拉:《探戈練習曲第 4 號，慢板-沉思》 給低音長笛

《探戈練習曲第 3 號，加重而有精神的》給中音長笛
多虧了新探戈之王—皮亞佐拉，他將傳統阿根廷探戈的風格作了變革：探戈原是發源於妓院、夜總會等場所；而今，我們可以在世界各地的古典音樂會中聆聽到探戈。這些探戈練習曲可以證明皮亞佐拉的天賦才華，他將巴洛克時期的對位法作曲風格，與阿根廷的民謠元素巧妙地結合在一起。

Astor Piazzolla

《Tango Etude No. 4, *lento-meditativo*》 for bass flute

《Tango Etude No. 3, *Molto marcato e energico*》 for alto flute

“The King of Tango Nuevo” Astor Piazzolla is world wide known for having made his “private revolution” on the Argentine Tango: originally being established in bordellos and nightclubs – nowadays having its place in almost every classical concert program around the globe. The Tango Etudes are a fine proof of Piazzolla’s genius skills to combine a baroque contrapuntal composition style with Argentine folkloristic elements.

茲格拉亞:《第 3 號佛朗明哥練習曲》 給長笛

波蘭長笛家茲格拉亞活躍於音樂舞台，演出頻繁遍及歐亞各地。他的曲目非常廣泛，包括古典、實驗性音樂、爵士樂和佛朗明哥。從他的三首佛朗明哥練習曲中，可以感受到他對西班牙佛朗明哥舞的喜愛。

Krystof Zgraja 《Flamenco Study No. 3》 for flute

The Polish Flutist Krystof Zgraja established himself through intensive concertising in the fields of classical, experimental music, jazz and flamenco in Europe and Asia. His “3 Virtuoso Flamenco Studies” are a proof for his delight to this famous Spanish dance.

德叟:《小夜曲》 給長笛，短笛，預置鋼琴，三角鐵，C#和P#的夜壺
此曲和莫札特的“弦樂小夜曲”同名並非偶然，因為它作於 1958 年的 12 月 25 日；另外在配器上還採用了兩個夜壺，其實這些都是作曲家的幽默，故意在開莫札特的玩笑罷了。

Paul Dessau 《Kleinste Nachttopfmusik》 for flute/piccolo, prepared piano, triangle and chamber pot in C# and P#

The piece was composed on 25th of December 1958 and Mozart's *Kleine Nachtmusik - A little Night Music* is therefore no coincidence, and the instrumentation with “two chamber pots (C & Pee)” is probably an illusion to the humorously intended but at times shocking faecal language of Mozart.

演出者介紹



長笛／沃夫岡·溫德

1962 年生於德國。畢業於達姆施塔特、卡爾斯魯厄、弗萊堡音樂學院，師事長笛大師 Hans-Peter Schmitz 與 Robert Aitken，並獲高等演奏家文憑。目前任教於海德堡音樂學校。

溫德為全才型長笛演奏家，除正規 C 調長笛外亦精通短笛、中音、低音長笛等。特別擅長現代與當代的長笛曲目，並經常受邀各國舉辦大師班與獨奏會。演奏足跡遍及德、奧、俄羅斯、烏克蘭與美國、澳洲等地，亦曾應邀來台在台北國家音樂廳演出。近年來，溫德也受邀擔任俄國聖彼得堡國際 Evgeni Mrawinski 音樂大賽與德國青年音樂家大賽評審。

溫德也為各種長笛創作多首樂曲，包括低音長笛獨奏曲「風」(1999)，長笛獨奏曲「印地安之夢」(2000)，短笛、長笛與中音長笛獨奏曲「愛麗斯，妳要去那兒？」(2007)，以及最新作品為中國笛獨奏曲「淡水映像」(2009)。

請參考 Wolfgang Wendel 官方網站：
<http://www.wolfgang-wendel.com>

Flute / Wolfgang Wendel

born in 1962 in Germany, studied flute in the German Conservatories such as Darmstadt, Karlsruhe and Freiburg (with Hans-Peter Schmitz, Berlin and Robert Aitken, Toronto).

As a freelancer he played concerts and made CD-recordings with the Radio Symphony Orchestra Baden-Baden/Freiburg and the Opera house Orchestra Karlsruhe.

Mainly on contemporary subjects he gave master classes and solo recitals throughout Germany (i.e. with the German Flute Society in Frankfurt), Australia, Taiwan (National Concert Hall, Taipei 2005), Austria, Russia (Rimsky-Korsakov Conservatory, St Petersburg), Ukraine and U.S. (National Flute Convention Las Vegas, 2003 and New York, 2009).

Further he composed pieces like *Wind* for Bass flute (1999) *Indian Dream* for flute (2000) "*Quo vadis, Elise?*" for Piccolo, Flute and Alto flute (2007) or *Reflections on TamSui* for Chinese Dizi flute (2008).

He also is a current member of juries like the "International Evgeni Mrawinski" contest in St Petersburg/Russia or the Final contest of "Jugend musiziert" in Germany.

鋼琴 / 莊雅雯

旅歐鋼琴家與人文工作者。曾留學比利時、荷蘭修習哲學與音樂十年，畢業於比利時萊蒙斯音樂院，並取得鋼琴演奏博士。目前為華梵大學兼任助理教授，曾擔任文化評論寫作學程副召集人，為國內少數具有哲學背景的音樂家。擅長與音樂相關的人文思考與跨文化觀察，在音樂的詮釋與藝術的理念上，兼具東西方之長。多年來嘗試以音樂為媒介，結合中國哲學、文字、音樂、書法、繪畫、茶藝等多元的人文關懷，汲汲於文化間之對話與思考，給予西方人士深刻印象並獲各界好評。返台後，致力於音樂的導聆欣賞與人文領域的跨界結合；並活躍於國內外音樂舞台，積極參與獨奏與室內樂之演出。

Piano / Ya-Wen Chuang

Ya-Wen Chuang was born in Taiwan. She began her piano lessons at the age of five. In 1994 she came to Belgium to continue her graduate studies in philosophy at Leuven University. Later years she enrolled at Utrecht Conservatory in Holland, was accepted by Mr. Alan Weiss, the silver medal winner of the Queen Elisabeth International Piano Competition. Then she received her Teaching and Performing musician diploma in Utrecht, and both Master Degrees on piano and chamber music at Lemmens Institute, Belgium. In 2002 she received the Highest Performing Artist Diploma with greatest honors.



Ms. Chuang has participated in numerous concerts and recitals in Belgium, Holland, Germany and Taiwan. She was invited as guest artist at Sint Carolus Borromeus Church in Antwerp.

In 2000 she appeared as soloist playing Busoni and Korngold at Vredenburg, Utrecht. In 2001 Ya-Wen Chuang made her concerto debut in Belgium, performing Mozart's piano concerto No.27, K.595, with the Kortrijks Symfonisch Orchestra. In the same year she performed Chausson's Concerto for violin, piano and string quartet at Elzenveld, Antwerp. In addition she has accompanied for master classes of Mikhail Kugel, Alexander Petrasch and Dirk Verelst at the International Academy of Arts in Noth, France.

Since 2004 Ms. Chuang resides in Taipei, and is active on concert stages in Taiwan and Europe. She constantly plays with duo partners, pianist Grace Shu; flutist Wolfgang Wendel; violinist Vladimir Klochko, and cellist Franck Bernede. Besides she devotes herself into cross-over cultural events combined with art and music. In the meantime she is teaching at Huafan University, Taipei, as an assistant professor in the Cultural Critics and Writing Program.



由黃堃儼老師啓蒙西洋打擊樂，隨後又師事林怡忻老師。大學畢業後赴美國舊金山音樂學院 (The San Francisco Conservatory of Music) 就讀，攻讀打擊樂演奏，師事 Jack Van Geem 教授，於 1999 年獲頒音樂碩士學位。隨後赴紐約州立大學石溪分校 (The State University of New York at Stony Brook) 深造，師事 Raymond Des Roches 教授，於 2002 年獲頒音樂藝術博士學位。曾獲 1999 年 Aspen 夏季音樂節擊樂組獨奏比賽冠軍，2001 年亦獲邀於紐約「打擊樂之日」演出獨奏曲目。

汪雅婷近年亦嘗試音樂劇場演出及音樂創作，已發表有「氣球的象徵性與菜脯蛋的現實性－音樂劇場作品一號」、「川流不息的語言」、「旅程」，以及「女孩阿疤」、「小精靈大冒險」、「紙飛機」兒童音樂劇（吳鳳技術學院製作）配樂等作品。2009 年之音樂劇場獨奏會「旅程」並獲當年度台新藝術獎提名。現任吳鳳技術學院幼保系專任副教授及十方樂集打擊樂團團員，另兼任於南華大學，並擔任國立中正大學打擊樂社指導老師。

Percussion／Ya-Ting Wang

Having enormous enthusiasm for music, Ms. Wang finds most joy in percussion. She studied with Mr. Hwang Kuen-Yean before going on studying with Professor Jack Van Geem at the San Francisco Conservatory of Music where she earned her MA degree. In the year of 1999, Ms. Wang was awarded full tuition scholarship from the State University of New York at Stony Brook and studied with Professor Raymond Des Roches in percussion performance, where she earned her DMA degree. Other awards include Honorable Mention of Brass and Percussion Concerto Competition of the SF Conservatory in 1997, and First Prize of Percussion Solo Competition of the Aspen Music Festival and School in 1999. She was also invited to perform a solo piece at the Day of 2000

Percussion at Queens College in 2001. Ms. Wang also shows interest in music theater performance and composition. Her compositional works include “The Symbolism of Balloons and the Reality of Fried Turnip Eggs, music theater op. 1”, “A Never-ending Flow of Words”, “The Journey” and incidental music for children’s musicals. Her percussion theater recital “The Journey” was also nominated 2009 Taishin Arts Awards.

Ms. Wang is currently a member of Forum Music Percussion Ensembles, and associate professor at the Department of Early Childhood Educare, Wu-Feng University of Technology.

打擊／吳哲陞



1986 年出生，花蓮人，畢業於花蓮高中普通班、實踐大學音樂系。17 歲開始學習擊樂，曾師事林希哲老師、陳玟玳老師、王寶燦老師、黃雅綾老師。

2008 年加入十方樂集打擊樂團，並參與台北愛樂管弦樂團、樂興之時管弦樂團、Praxis Wind Players、聲子樂集等演出。目前任教於大有國中管樂班。

Percussion／Che-Sheng Wu

Born in 1986 in Hualien, Che-Sheng graduated from Hualien Senior High School, and got his bachelor degree of Music from Shih Chien University. He started learning percussion at the age of 17, studying with Che-Xi Lin, Wen-Ding Chen, Bao-Tsain Wang and Ya-Ling Huang.

In 2008, Che-Sheng became a member of Forum Music Percussion Ensembles, participating in the performances with Taipei Philharmonic Orchestra, Moment Musical, Praxis Wind Players and Phonon. He now teaches in the musical class of Da-Yo Junior High School.