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Weiwuying
International Music Festival
衛武營國際音樂節

衛武營國際音樂節藝術總監 陳銀淑 | 藝術顧問 馬里斯·戈托尼
Artistic Director of Weiwuying International Music Festival UnsuK CHIN
Artistic Advisor Maris GOTHONI

金善昱 & 魏靖儀 《琴競 · 奏鳴曲》

Sunwook KIM & William WEI
Soulful Duets from BEETHOVEN to JANÁČEK

2024.4.20 Sat. 14:30

衛武營音樂廳
Weiwuying Concert Hall

演出約 105 分鐘，中場休息 20 分鐘。
Duration is 105 minutes with a 20-minute intermission.



National Kaohsiung
CENTER FOR THE ARTS

WEI WUYING

衛武營 國家藝術文化中心
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演出曲目

盧托斯瓦夫斯基：《即刻》給小提琴與鋼琴

貝多芬：c 小調第七號小提琴奏鳴曲，作品三十之二，《英雄》

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樂曲解說

盧托斯瓦夫斯基：《即刻》給小提琴與鋼琴

撰文 | 黃郁婷（臺北市立大學小提琴助理教授）

波蘭作曲家盧托斯瓦夫斯基，成長背景跨越兩次世界大戰，身處於政治壓力的時代。自幼學習鋼琴、小提琴與作曲，作品在不同階段受傳統、民族音樂以及 20 世紀當代音樂技法的影響，讓其作品擁有層次豐富的效果。

《即刻》創作於 1992 年，為盧托斯瓦夫斯基最後的作品之一，亦為 1994 年美國印第納波里斯國際小提琴大賽之委託創作。該比賽於準決賽階段，會安排一首全新的委託創作，做為參賽者的試煉。此曲以義大利文「subito」為題，意為即刻、突然之意。標題反應曲風的「快速轉變」，及作曲家於生命歷程後期，被診斷罹患癌症的心情寫照。

樂曲以急迫有力的主題段落貫串整首作品，依主題出現分為四個段落；主題逐次縮短，並發展至不同個性、節奏、力度之樂段。難以捉摸的音樂變化中，富有著飽滿的能量、詼諧靈巧的趣味以及歌唱性的展現；而快速的技巧轉換，更加緊湊地呈現出小提琴精湛絢麗的多變樣貌。

貝多芬：c 小調第七號小提琴奏鳴曲，作品三十之二，《英雄》

- I. 有活力的快板
- II. 如歌的慢板
- III. 詼諧曲：快板—中段
- IV. 終章：快板

撰文 | 吳毓庭

在啟蒙運動的薰陶下，出生於十八世紀末的貝多芬，始終對民主自由充滿嚮往。早期的拿破崙為百姓奮戰，自然成為作曲家崇拜的對象，而在 1801 年繼任沙皇的亞歷山大一世，也因為在國內推行了一系列改革，讓貝多芬頗為景仰。

1802 年，貝多芬為這位新領導人一口氣寫了三首「給鋼琴與小提琴」的奏鳴曲；它們沿用了古典時期的典型標題，而非「給小提琴與鋼琴」，但充滿理性主義氛圍。樂曲不僅洋溢「人能戰勝苦難」的力量，同時也透過樂思、形式上的顛覆，成為新時代的產物。

這三首中，尤以第七號最具原創性。作品共有四個樂章，如同交響曲規格。第一樂章由鋼琴率先帶出肅殺短句，隨後又與小提琴交織出如鼓聲、踏步聲的場景，令人想起當時歐陸不斷上演的戰事。第二主題則是熱烈的進行曲，充滿樂觀與積極。發展部除了持續將第一主題轉調，形成不明朗的局勢，還會聽見小提琴在高音處盤旋，好似意志不屈不撓追尋著。整段最終會在「喘息」般的和弦上稍作停留，才接進再現部。

第二樂章慢板為 ABA' 三段體。A 段銜接了第一樂章的「喘息」，帶出充滿感情的樂段。B 段轉為小調，小提琴徐緩的旋律和流動的鋼琴斷奏琶音，形成空蕩、孤寂的心境。再現 A 是原始 A 的變奏，作曲家透過更密集的音群與半音和聲變化，表現豐富的內心戲。不過在樂曲尾聲，會突然出現意料外的 C 大調音階，彷彿前樂章的砲火響起。

第三樂章詼諧曲風格輕快，小提琴與鋼琴應答得像是在玩遊戲，除了洋溢童趣，也帶有一種「彼此齊心靠近」的喜悅。第四樂章終曲採用奏鳴曲式鋪陳，樂曲的兩個主題都藏有首樂章的影子，此時遠方的戰事來到聽眾面前，但勝利也更加靠近。值得注意的是，貝多芬在本該逐漸穩定的再現部，又增加曲折的轉調，讓樂思緊張到最後一秒。

楊納傑克：給小提琴與鋼琴的奏鳴曲

- I. 活躍地
- II. 敘事曲
- III. 稍快板
- IV. 慢板

撰文 | 許佳穎（鋼琴家）

在德國浪漫主義的陰影下，19 世紀末的捷克藝術家們熱切地尋找創作的方向，當時國家意識與民俗主義的崛起，使東歐文化價值重新受到重視，作曲家楊納傑克一生受摩拉維亞及東歐民族音樂影響，是繼史麥塔納及德佛札克之後，最受喜愛也最具原創性的捷克作曲家。

不同於許多人將民謠直接引用在作品中，楊納傑克選擇活用民謠調式，及地方語言的音樂性，將其腔調、抑揚頓挫等要素，使用在創作動機上，此「語音旋律」的技法，使他的音樂添加了獨特的戲劇性及神秘色彩。前半生專注於教學及研究摩拉維亞民歌，楊納傑克一直到五十歲才鞏固個人音樂風格。他在 1914 年至 1915 年間，完成了寫給小提琴與鋼琴的奏鳴曲，此作品是他唯一遺留的小提琴奏鳴曲，其他於學生時期創作的兩首小提琴奏鳴曲皆已遺失。

這部內容相當緊湊，一共有四個樂章，突顯了楊納傑克標誌性的簡短旋律主題，及豐富生動的節奏與速度，是他晚期非常成熟的作品。當時正值第一次世界大戰初期，充滿生命力的第一樂章以小提琴強烈的宣言性獨奏開始，隨後伴著鋼琴焦慮的顫音，表現出作曲家對戰爭的複雜情緒。

抒情的第二樂章「敘事曲」則如同一首民謠，先前熱情奔放的性格轉化成溫暖、撫慰心靈的旋律，楊納傑克並展現了他在鋼琴織度上的創意，表現出細膩、多變的色彩。一樣帶有民俗風情的第三樂章是全曲結構最明確的，以傳統的詼諧曲形式呈現兩個對比鮮明的個性。

緩慢的末樂章帶有輓歌哀戚的氣息。一開始鋼琴平靜、富有感情的旋律，會不斷被小提琴短促急迫的低音動機打斷，兩個樂器的對話逐漸凝聚到慷慨激昂的最高點，抒情的旋律令人回想到第二樂章。樂曲末段，原先的主題再現，小提琴喃喃自語地一再重複一開始的主題，神秘並黯淡地懸浮在最後的尾聲。

雷史畢基：給小提琴與鋼琴的 b 小調奏鳴曲，P. 110

- I. 中板
- II. 充滿感情的行板
- III. 帕薩加里亞舞曲

撰文 | 許佳穎 (鋼琴家)

出生於波隆納的雷史畢基，是 20 世紀初最出色的義大利作曲家之一，成長於充滿藝術氣息的家庭，自幼與父親學習鋼琴及小提琴。他在 20 歲時遠赴俄國聖彼得堡皇家劇院樂團擔任中提琴首席，結識了當時著名的俄國作曲家林姆斯基·高沙可夫，並與他學習作曲。不同於同時期大多以歌劇創作為主的義大利作曲家，雷史畢基以華麗多元的管絃樂色彩編制而聞名，最膾炙人口的作品是「羅馬三部曲」交響詩。一生創作種類繁多，此首小提琴與鋼琴的 B 小調奏鳴曲，可以讓樂迷一窺雷史畢基如何將他對聲響的敏銳度，濃縮在兩個樂器中。

創作於 1917 年，雷史畢基也同時在寫作兩首大型管絃樂作品《羅馬之泉》及《古代歌調與舞曲》，風格廣泛的他，將這三首作品以截然不同的面貌呈現，乍聽之下甚至不能相信是同一人所寫。此奏鳴曲一共有三個樂章，第一樂章以小提琴熱切、曲折的優美主題開始，隨後與鋼琴壯麗的和聲，互相激盪出濃厚的戲劇感。除了展示作曲家非凡的旋律天賦之外，令人印象最深刻的，或許是充斥在整個樂章中一種果斷的方向感，與同時涵蓋熱情及內斂的音樂性。

富有情感的行板是這首奏鳴曲的靈魂核心，鋼琴以平靜的五連音帶出印象派式的主題，兩個樂器的對話經過種種奇幻的調性轉換後，達到激動的最高潮，整個樂章充滿了柔情與激情。

第三樂章是變奏曲式的帕薩加里亞舞曲，鋼琴首先以沉重的附點音符呈現頑固低音的主題，小提琴則帶出急切、憤慨的旋律。雷史畢基雖然使用了古老的巴洛克變奏結構，但在不尋常的樂句長度（十小節取代常見的八小節）及主題發展過程中，都有精湛表現。他以節奏及速度的變化，提升了音樂的戲劇性，同時也展現出他對兩個樂器的精通，和對音色無邊際的想像力。

鋼琴 | 金善昱



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2006 年，鋼琴家金善昱以 18 歲之齡在利茲國際鋼琴大賽勝出，成為該比賽 40 年以來最年輕的首獎得主，並是首位亞洲人贏得此獎項。

金善昱曾與無數頂尖樂團合作，包括倫敦交響樂團、皇家大會堂管絃樂團、德勒斯登國家管絃樂團、芝加哥交響樂團、洛杉磯愛樂樂團、柏林愛樂樂團、北德廣播易北愛樂樂團、倫敦愛樂樂團、BBC 威爾斯國家管絃樂團、法國廣播愛樂樂團、NHK 交響樂團，2014 年與波茅斯交響樂團合作首次於 BBC Proms 逍遙音樂節演出。他曾合作過的知名指揮家包括卡內拉基斯、桑德加德、索契耶夫、哈丁、賈維、加德納、鄭明勳、阿胥肯納吉、亞諾夫斯基、歐拉莫、辛奈斯基、桑德林等。

金善昱迄今重要的獨奏音樂會，包括定期在威格莫音樂廳、伊莉莎白女王音樂廳、巴黎愛樂廳和香榭麗舍劇院的《鋼琴四星》系列、艾克斯音樂節、法國拉羅克當泰龍國際鋼琴音樂節，以及在貝多芬波昂故居、魯爾鋼琴音樂節、梅克倫堡 - 前波美拉尼亞音樂節、布宜諾斯艾利斯哥倫布劇院、東京的紀尾井音樂廳、大阪交響音樂廳和首爾藝術中心等地演出。金善昱也熱衷於室內樂演出。

2022/23 樂季，金善昱以獨奏家身份與洛杉磯愛樂、倫敦交響樂團合作，與歐洲室內樂團前往韓國巡演，擔任首爾愛樂歐洲巡演的獨奏家；並以指揮及鋼琴家身份參與波茅斯交響樂團演出。2022 年 8 月，他受邀指揮首爾愛樂，慶祝韓國光復節 77 週年，同年 12 月再次指揮三場貝多芬第九號交響曲音樂會。下個樂季，金善昱將以指揮家身分與亞特蘭大交響樂團、荷蘭廣播愛樂樂團、英國皇家北方交響樂團及李斯特室內樂團合作。

鋼琴 | 魏靖儀



魏靖儀為新生代備受國際矚目的臺灣小提琴家，2015 年摘下伊莉莎白女王國際音樂大賽桂冠殊榮。擁有天然靈動的音樂性、游刃有餘的演奏技巧、真摯細膩的情感與哲思，散發著光芒四溢的音樂爆發力，西德日報曾讚賞其「具有極其細微的音樂顏色變化。」

曾與世界頂尖樂團與藝術家如比利時國家管絃樂團、國家交響樂團、臺北市立交響樂團、倫敦愛樂樂團、殷巴爾、吉博瓦格、瑪琳艾索普，艾德華加德納、吉爾夏漢、胡乃元、林昭亮、陳銳、王佩瑤、歐拉夫森、約格·魏德曼，一同於全球重要音樂殿堂演出。目前使用由奇美基金會贊助提供的 1722 年史特拉底瓦里「姚阿幸 - 艾爾曼」名琴。

Program

Witold LUTOSLAWSKI: *Subito* for Violin and Piano

L. v. BEETHOVEN: Violin Sonata No. 7 in c minor, Op. 30 No. 2, *Eroica*

----- Intermission -----

L. JANÁČEK: Sonata for Violin and Piano

O. RESPIGHI: Sonata for Violin and Piano in b minor, P. 11

Program Notes

Witold LUTOSLAWSKI: *Subito* for Violin and Piano

Written by HUANG Yu-ting (Assistant Professor of Violin, Department of Music, University of Taipei)

Witold LUTOSLAWSKI, the Polish composer, navigated through the tumult of two world wars and the political pressures of his time. He studied piano, violin, and composition from a young age, and his compositions reflect influences from different phases of his life, encompassing classical, ethnic music, and contemporary techniques of the 20th century. The result is a deeply textured and multi-dimensional body of work.

Subito, composed in 1992, stands as one of LUTOSLAWSKI's last masterpieces. Commissioned for the 1994 Indianapolis International Violin Competition in the United States, it holds significance as a previously-unperformed test piece for contestants in the semi-finals. The word "subito" in Italian means "immediate" or "sudden," and the composition embodies the rapid shifts in music style and the tumultuous emotions experienced by the composer upon his late-life diagnosis of cancer.

The rapid and powerful theme permeates the entire piece, which can be divided into four sections based on where the theme appears. The length of the theme gradually shortens,

undergoing transformations into sections characterized by varying personalities, rhythms, and dynamics. The elusive musical shifts brim with vibrant energy, clever playfulness, and lyrical performance. Rapid transitions between different articulations further enhance the violin's exquisite and vivid presence in a colorful display.

L. v. BEETHOVEN: Violin Sonata No. 7 in c minor, Op. 30 No. 2, *Eroica*

- I. Allegro con brio
- II. Adagio cantabile
- III. Scherzo: Allegro - Trio
- IV. Finale: Allegro

Written by WU Yu-ting

Influenced by the Enlightenment, BEETHOVEN, born at the end of the 18th century, had a deep longing for democracy and freedom. In his early years, he admired Napoleon for championing the cause of the people. Similarly, he held Alexander I in high regard for implementing a series of reforms after assuming the throne in 1801.

In 1802, BEETHOVEN composed three sonatas for piano and violin in one continuous burst as a dedication to Alexander I. These compositions, rich in ideology, adhered to the typical titles of the Classical period rather than simply being labeled "for piano and violin." The music conveyed the theme of human resilience in the face of suffering. It emerged as the product of a new era by challenging conventional musical ideas and forms.

Among these three sonatas, No. 7 stands out as the most innovative. This composition comprises four movements, resembling the structure of a symphony. In the first movement, the piano takes the lead, introducing solemn and abrupt phrases that intertwine with the violin, evoking imagery of drums and footsteps reminiscent of the ongoing European wars of that era. The second motif exudes a vibrant march, overflowing with hope and positivity. Throughout the development section, there is a continuous modulation of the key from the initial theme, creating a sense of ambiguity. The violin rises to higher notes, symbolizing unwavering determination. This section ultimately comes to a pause, marked by a chord that seems to catch one's breath, before transitioning into the recapitulation.

The second movement, Adagio, follows an ABA' structure. Section A continues the "breath-

catching" motif from the first movement, delivering an emotional and confiding passage. Section B shifts to a minor key, where the slow violin melody and the flowing staccato arpeggios of the piano evoke a sense of emptiness and loneliness. The recapitulated A' is a variation of the original A section; the composer conveys a wealth of inner dialogue through denser clusters of notes and chromatic harmonic progressions. However, at the conclusion of the movement, an unexpected C major scale suddenly emerges, resembling the sound of gunfire from the preceding movement.

The third movement, a scherzo, exudes a lively and spirited style. The violin and piano engage in a playful exchange, conveying a sense of childlike innocence while also expressing the joy of growing closer to each other. The final movement, presented in sonata form, echoes themes from the first movement throughout its two sections. The distant wars draw nearer to the audience, yet victory also approaches. Notably, BEETHOVEN introduces unexpected twists and turns in the recapitulation, which would typically bring a sense of stability. This creative choice keeps the music tense and engaging until the very last moment.

L. JANÁČEK: Sonata for Violin and Piano

- I. Con moto
- II. Ballada
- III. Allegretto
- IV. Adagio

Written by Julia HSU (Pianist)

In the late 19th century, while German Romanticism held a significant influence, Czech artists were actively venturing into new creative territories. This era saw a resurgence of nationalism and a renewed fascination with folklore, shining a spotlight on Eastern European cultural values. Leoš JANÁČEK, a composer deeply influenced by his native Moravia and other Eastern European folk music, stands as one of the most cherished and innovative Czech composers, following in the footsteps of Bedřich SMETANA and Antonín DVOŘÁK.

JANÁČEK's approach differs from that of many composers who directly quote folk songs. Instead, he skillfully incorporates the modes of the folk tunes, along with the musicality

inherent in one language, including its accents and cadences, into his motif composition. This "speech melody" technique infuses his music with a distinct sense of drama and mystery. JANÁČEK spent half his life teaching and researching Moravian folk songs, not developing his personal style until he turned fifty. He completed his only extant violin sonata in 1914-1915; the two from his student years are lost.

This composition is concise, featuring four movements that emphasize JANÁČEK's characteristic short melodic motifs, along with intricate and lively rhythms and tempos. It is a mature work from his later period. Set during the early days of the First World War, the opening movement begins with a declarative violin solo infused with the energy of life. This is followed by the piano's anxious trill, conveying the composer's complex emotions regarding the war.

The second movement, "Balada," exhibits the lyrical quality of a ballad. It takes the previously passionate and unrestrained character and transforms it into a warm, soul-soothing melody. JANÁČEK's creative prowess shines through in the piano texture, showcasing delicacy and a diverse range of colors. In the folk-imbued third movement, the composition assumes its clearest structural form, presenting two contrasting personalities within a traditional scherzo.

The concluding adagio movement carries an elegiac quality. It begins with the piano delivering a serene and emotional melody, persistently interrupted by short, urgent bass motifs from the violin. The interaction between these two instruments intensifies gradually, culminating in a passionate climax reminiscent of the lyrical melody from the second movement. Towards the conclusion of the piece, the initial theme resurfaces, with the violin softly repeating the opening motif, and the whole work concludes in a mysterious and dimly suspended manner.

O. RESPIGHI: Sonata for Violin and Piano in b minor, P. 110

- I. Moderato
- II. Andante espressivo
- III. Passacaglia

Written by Julia HSU (Pianist)

Born in Bologna, RESPIGHI emerged as one of the most distinguished Italian composers

in the early 20th century. Growing up in an artistic family, at a young age he received instruction in piano and violin from his father. At 20 years old, RESPIGHI embarked on a journey to Russia, where he assumed the role of principal violist in the Russian Imperial Theatre in St. Petersburg. During this time, he had the opportunity to meet the renowned Russian composer RIMSKY-KORSAKOV and study composition under his tutelage.

In contrast to many Italian composers of his era, who predominantly focused on opera, RESPIGHI gained fame for his opulent and diverse orchestral works. His most celebrated compositions are the "Rome Trilogy" of tone poems. Over the course of his career, RESPIGHI ventured into various musical genres. The Sonata for Violin and Piano in b minor offers music enthusiasts a glimpse of how RESPIGHI condensed his acute sensitivity to sound into two musical instruments.

This sonata was composed in 1917, while RESPIGHI was concurrently working on two extensive orchestral compositions, namely *Fountains of Rome and Ancient Airs and Dances*. With his remarkable versatility, he presented these three works in entirely different ways, making it almost unbelievable that they were crafted by the same composer.

This sonata comprises three movements. The first begins with the violin's passionate, meandering, and exquisite theme, which is then complemented by the grand harmonies of the piano, creating a compelling sense of drama. Beyond showcasing the composer's exceptional melodic talent, what is perhaps most striking is the resolute sense of direction that permeates the entire movement, managing to encompass both fervor and restrained musicality in the work.

The Andante Espressivo serves as the core of this sonata. The piano introduces an Impressionistic-style theme with tranquil quintuplets. The dialogue between the two instruments escalates to an exhilarating climax, accompanied by various whimsical tonal shifts. The entire movement is a blend of tenderness and passionate intensity.

The third movement takes the form of a passacaglia with variations. Initially, the piano introduces a heavy dotted-note basso ostinato theme, while the violin contributes an urgent and indignant melody. RESPIGHI employs the ancient Baroque variation structure but deviates from the conventional eight bars, opting for ten bars instead. The development of the theme is exceptional, and his mastery shines through in his treatment of rhythm and tempo changes, intensifying the music's dramatic impact. In this movement, RESPIGHI showcases his prowess with both instruments and his boundless imagination in timbral exploration.

Piano
Sunwook KIM



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Sunwook KIM won the Leeds International Piano Competition in 2006, aged just 18, becoming the competition's youngest winner for 40 years, as well as its first Asian winner. He has established a reputation as one of the finest pianists of his generation, appearing as a concerto soloist in the subscription series of some of the world's leading orchestras including the London Symphony Orchestra, Royal Concertgebouw Orchestra, Staatskapelle Dresden, Chicago Symphony, Los Angeles Philharmonic, Berliner Philharmoniker, NDR Elbphilharmonie Orchester, London Philharmonic, BBC National Orchestra of Wales, Orchestre Philharmonique de Radio France, NHK Symphony Orchestra, and the Bournemouth Symphony Orchestra for his BBC Proms debut in Summer 2014. Conductor collaborations include with Karina CANELLAKIS, Thomas SONDERGARD, Tugan SOKHIEV, Daniel HARDING, Paavo JÄRVI, Edward GARDNER, CHUNG Myung-whun, Vl a dim ir ASHKENAZY, Marek JANOWSKI, Sakari ORAMO, Vassily SINAISKY and Michael SANDERLING.

Recital highlights to date include regular appearances at the Wigmore Hall, Queen Elizabeth Hall, in the *Piano 4 Etoiles* series at the Philharmonie de Paris and Théâtre des Champs-Élysées, Aix Festival, La Roque d'Antheron International Piano Festival (France) as well as at the BEETHOVEN- Haus Bonn, Klavier-Festival Ruhr, Mecklenburg-Vorpommern Festspiele, Teatro Colon Buenos Aires, Kioi Hall in Tokyo, Symphony Hall Osaka and Seoul Arts Centre. Sunwook is also a keen chamber musician and has collaborated with singers.

As soloist in the 2022/23 season, KIM returned to the Los Angeles Philharmonic, London Symphony Orchestra, Chamber Orchestra of Europe to tour South Korea as well as to the Seoul Philharmonic in their tour of Europe. KIM also returned to Bournemouth Symphony both as soloist and to conduct DVORAK's Cello Concerto alongside Brahms Symphony No. 2. KIM's return to the Bournemouth Symphony as conductor follows his instant success having made his play-direct debut with the orchestra and international conducting debut with the KBS Symphony only last season. In August 2022, KIM also had the honor to conduct the Seoul Philharmonic in their National Liberation Day Concert marking the 77th anniversary of South Korea's National Liberation Day and in December 2022 returned to conduct three performances of BEETHOVEN's Symphony No.9.

Next season, KIM will make his debut with Atlanta Symphony, Netherlands Radio Philharmonic, Royal Northern Sinfonia and Gävle Symfoniorkester as well as his conducting debuts with the Franz LISZT Chamber.

Violin William WEI



Laureate of the prestigious 2015 Queen Elisabeth International Violin Competition, Taiwanese violinist William WEI is quickly building an international career as a soloist. With inherent musicality, liberated virtuosity, refined sensibility and shimmering dynamism, he has been expressing his unique voice to the world. *Westdeutsche Zeitung* described WEI as "proved to be a virtuoso, but a special and sensitive interpreter at the same time."

WEI has collaborated as a soloist with leading conductors and orchestra such as Belgium National Orchestra, Cleveland Orchestra, Taipei Symphony Orchestra, London Philharmonic Orchestra, Eliahu INBAL, Gilbert VARGA, Marin ALSOP, Gil SHAHAM, HU Nai-yuan, LIN Cho-liang, Ray CHEN, WANG Pei-yao, Vikingur ÓLAFSSON and Jörg WIDMANN. WEI plays on a Stradivari, 1722 ex "Joachim-Elman," kindly loaned to him by the Chimei Foundation in Taiwan.

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