



臺北
表演
藝術
中心

TAIPEI
PERFORMING ARTS CENTER

— 擊思藍盒子 —

《模擬遊戲》

Wu Hsin-Hsuan

Jeu Blanc

巫欣璇



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演出日期 / 時間
Date / Time

2026.7.25 Sat. 14:30

2026.7.26 Sun. 14:30 * 錄影場 Video Recording

演出場地
Venue

臺北表演藝術中心 藍盒子
Blue Box,
Taipei Performing Arts Center

演出注意事項
Notice

- ◎ 節目全長約 60 分鐘，無中場休息。演出結束後設有問答環節。
- ◎ 建議 6 歲以上觀眾欣賞。
- ◎ 遲到、中途離席觀眾請依循現場工作人員指示入場。
- ◎ **The program lasts approximately 60 minutes with no intermission. The performance will be followed by a post-show Q&A session.**
- ◎ **Age guidance is above six years old.**
- ◎ **Latecomers and re-entry subject to discretion.**

總策畫的話

藝術的發展，需要傳承，需要創新，更需要願意支持與等待的環境。以臺灣的打擊樂發展來說，現階段，臺灣已公認成為世界打擊樂的重要重鎮，然這樣蓬勃發展的景況，是許多人長年努力、累積與堅持所共同形成的成果，並非一蹴可幾，也絕非理所當然。在此過程中，我認為時間、機會的給予以及相關資源的協助，扮演著非常關鍵的角色。

我始終相信：只要願意給年輕人機會，臺灣表演藝術的未來，就會一直充滿可能。回想自己作為「青年打擊樂家」的時候，也曾受到許多前輩的鼓勵與提拔，才有機會一步一步走到今天。因而，這四十多年來，我在不同階段、不同單位策畫過許多創新育成行動，目的皆是希望能打造一個平臺，讓更多有潛力的年輕創作者與表演者，可以勇敢嘗試、持續探索，並且讓他們有機會站上更大的舞臺，真正面對觀眾。

2026 年是朱宗慶打擊樂團成立 40 週年，非常榮幸，能在這個具有里程碑意義的時刻，與臺北表演藝術中心合作。本次由我擔任「擊思藍盒子」系列的總策畫，結合打擊樂團隊與北藝中心兩者的能量與資源，提供展演所需的資源與協助，讓兩個擊樂跨界作品能夠呈現在觀眾面前，進而持續為臺灣打擊樂的發展注入活水源頭。

我要特別感謝主辦單位－臺北表演藝術中心王文儀董事長，給予打擊樂這樣一個專業呈現的舞台機會，從委託製作到檔期、排練和正式演出等各項規劃，每一個環節，北藝中心團隊皆給足支持，極力促成最好的結果。對我來說，北藝中心的「藍盒子」，是一個具有實驗性與創造力的劇場空間，可以讓好的創意有機會被孵育、被實踐、被觀眾看見。

這次策畫北藝中心「擊思藍盒子」系列，我特別邀請兩位年輕打擊樂家－巫欣璇與謝孟甫，分別帶來《模擬遊戲》與《房間裡的大象》兩部作品。欣璇與孟甫都曾在臺灣與歐洲吸收大量養分，也都正站在從「優秀年輕演奏家」邁向「成熟創作者」的重要階段。很高興，看到他們不只是演奏得好，更開始思考劇場、身體、影像、敘事，以及跨領域之間的可能性；對於打擊樂的未來展望而言，我認為這樣的思考與對話相當重要，也是該系列命名為「擊思藍盒子」的用意。

在此預祝欣璇的《模擬遊戲》以及孟甫的《房間裡的大象》演出順利，也期待各位能一起走進劇場，在藍盒子裡「擊思廣益」，透過打擊樂的語彙激盪出更多的創意靈感，感受年輕世代力求突破與深掘而出的能量。

朱宗慶
總策劃

朱宗慶

主創者的話

首先感謝朱老師的邀請，讓我能將《模擬遊戲》帶回台灣演出，也感謝臺北表演藝術中心的主辦，使這個作品得以與更多觀眾見面。

《Jeu Blanc》是 2020 至 2022 年間由史特拉斯堡打擊樂團委託創作的作品，由作曲兼雜耍家丹尼·法傑同（Denis Fargeton）所創作，並由我與他兩人在歐洲巡迴演出至今。由於法傑同有兼具作曲與雜耍的背景，使作品在創作初期即直接融合音樂與馬戲兩種語言。兩者不僅緊密交織，同時也各自保持其獨立性與重要性。

這次台灣版的演出，我邀請導演方意如與馬戲表演者葉時廷共同參與製作，在原作基礎上進行延伸與改編，發展出專屬於臺灣版本的《模擬遊戲》。

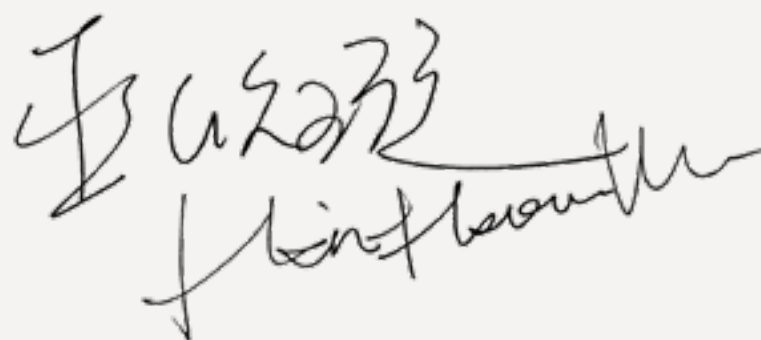
法傑同的創作風格精密且細緻，無論在時間或空間的設定上皆具有高度明確性，作品的成立則建立在這些精準條件之上，這也使得台灣版本在執行上極具挑戰性。意如的再詮釋，在原本的精準結構中融合法傑同的創作語彙與她自身的觀點；時廷的角色則需完整消化樂譜與節奏，並將其轉化並融合於馬戲動作之中。

這個作品中有許多我非常喜歡的部分：音樂與馬戲透過自然且有機的方式結合，使馬戲帶有音樂的內在節奏，同時也讓音樂展現出空間的延展性。雖然整體並非線性敘事，但純粹的聽覺與視覺經驗在各段落中透過不同元素，如同遊戲般不斷展開，讓熟悉的素材在不同組合與觀看方式中產生新的趣味與驚喜。

這次的《模擬遊戲》台灣版中，導演意如在原有的法式語境上增添了臺灣在地的文化層次與趣味性；時廷也結合其傳統雜技訓練背景與表演經驗，為此版本注入更具本土性的能量。

身為擊樂家，我一直在尋找音樂更多的可能性。《模擬遊戲》是我認為擊樂劇場中一種嶄新的形式，以非常簡單的方式探索聽覺與視覺之間多樣且細緻的結合。我也非常期待觀眾的反應與回饋。

欣璇

A handwritten signature in black ink, appearing to read 'Denis Fargeton', with a stylized, flowing script.

節目介紹

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雜耍與音樂的邂逅，從刻意極簡化的形式開始。

球上下起落，擁有自己的節奏，重複的音群與之呼應。隨後，演出者的身體也隨之流動，琴槌的揮動與球的運動逐漸融為一體。用極簡的肢體動作和目光凝視編排，演出者間或整齊或交錯的互動，開啟了音樂與馬戲以外的舞蹈與戲劇空間。以詩意的手法，串連起各個或幽默、或驚奇的短小篇章。

舞台意象讓人聯想到經典馬戲團的表演場地，《模擬遊戲》在精準細膩的極簡編排與馬戲式的華麗張揚之間擺盪，結合音樂創作，在簡潔純粹的結構中孕育出細膩的技藝與表現力。在這些融合多元藝術形式、塑造出難以定義的美學情境中，裝置人偶作為第三者，透過特殊機關精準地與兩位演出者相互結合，為這個充滿詩意的舞台添上幾分魔幻氣息。

— Denis Fargeton

曲目

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0. 遊戲模擬
1. 演奏開始
2. 找找我在哪
3. 回聲
4. 漂浮著
5. 轉個不停
6. 上下遊戲
7. 追逐節奏
8. 遊樂園

曲目介紹

《模擬遊戲》由多個不同的段落組成，各段落之間以不同方式相互連接。

每個段落各自發展出不同的音樂動機，與雜耍相互呼應，使兩者如同遊戲般，有時彼此對應，有時錯位分離，有時看似無關卻仍在同一結構中運作。兩位演出者的狀態隨聲響與物件變化持續調整，在各段之間形成不同的互動與回應。

《遊戲模擬》

遊戲即將開始，視覺 check ！聲響 check ！視覺開始發聲，聲響走入眼簾。Ready? Go!

《演奏開始》

透過特殊搭配的棒槌，鐵琴呈現出近似電子聲響的冷調音色，為《模擬遊戲》建立起初始的聲響色調。

《找找我在哪》

球的顯現與隱沒與音樂同時發生，注意焦點不斷被轉換。球如魔術般出現與消失，與和弦的上下行動如光的明滅一般交錯。

《回聲》

聲響在寬廣的音域中展開，呈現漂移與延展的狀態。鐵琴搭配馬達的嗡鳴，使時間感被拉長並鬆動，詩意的雜耍在被包覆的空間中獨自展開。

《漂浮著》

節奏以間斷與重複的方式出現，呈現不穩定的循環結構。漂浮的球與鼓棒上下動作產生對應，並與演出者的動作在不同層次中反覆交錯。

《轉個不停》

鐵琴動機以高度重複的方式持續出現，快速音群與重音交替進行，並以音量變化造成回音或多聲部的效果。雜耍與音樂同時流動與停頓，與人偶的動作形成有趣的畫面，三者在不間斷的音樂中轉個不停。

《上下遊戲》

本段以垂直向度為主要結構。音高升降與身體上下動作形成直接關聯，球也在同一軸線中移動，使聲音、身體與球共同構成一個垂直空間。

《追逐節奏》

透過身體打擊，節奏、動作與球體之間持續產生同步與錯位的轉換。

《遊樂園》

童趣的音樂語彙與雜耍動作相互呼應並持續變化，並搭配人偶營造出雙生子般的效果，為《模擬遊戲》劃下一個精巧的句點。

主創者介紹

總策畫 | 朱宗慶

臺灣最具代表性的打擊樂家、藝術及教育行政工作者。1982 年獲奧地利國立維也納音樂院打擊樂演奏家文憑，為華人世界第一人。1986 年成立朱宗慶打擊樂團，是臺灣第一支專業打擊樂團，結合演奏、教學、研究、推廣工作全面推動打擊樂發展。2016 年獲選國際打擊樂藝術協會（Percussive Arts Society, PAS）名人堂，為華人世界獲此殊榮的第一人。



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曾任臺北藝術大學校長，中正文化中心主任暨改制行政法人首任藝術總監與第四屆董事長、國家交響樂團團長；2017 年 1 月至 2022 年 4 月擔任表演藝術中心董事長。現任朱宗慶打擊樂團藝術總監、臺北藝術大學講座教授、臺灣藝術大學榮譽教授。

擊樂 | 巫欣璇

巫欣璇，旅歐擊樂家，現任法國史特拉斯堡打擊樂團 (Les Percussions de Strasbourg) 團員，並任教於德國曼海姆音樂與表演藝術大學 (Staatliche Hochschule für Musik und Darstellende Kunst Mannheim)。畢業於國立臺北藝術大學音樂藝術博士，並取得法國里昂高等音樂學院 (CNSMD de Lyon) 藝術家文憑。



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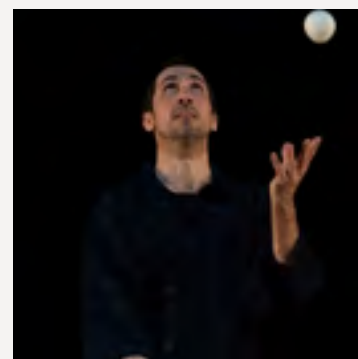
2005 至 2016 年間為朱宗慶打擊樂團團隊成員。2016 年赴法深造，翌年加入史特拉斯堡打擊樂團，活躍於當代音樂與擊樂創作領域，與作曲家密切合作，參與多部新作首演與錄音計畫，並隨團於歐洲及世界各地巡演，致力推動當代音樂之演出與發展。

作為獨奏家與教育者，巫欣璇常受邀於國際各地演出與大師班。曾任教於法國國立里昂高等音樂學院 (CNSMD de Lyon) 及法國康城音樂學院 (Conservatoire de Caen)。巫欣璇現為歐洲 Yamaha 及法國 Resta-Jay 代言藝術家，並與後者合作發表同名系列琴槌。

主創者介紹

原創 / 作曲 | 丹尼·法傑同

丹尼·法傑同兼具作曲家與雜耍藝術家雙重身分。他曾於尚貝里國家馬戲學校等校專攻雜耍，並師從名家，共同創作的雜耍作品於全球演出逾 200 場。18 歲起，他於圖盧茲及里昂音樂學院研習作曲，後畢業於里昂國立高等音樂舞蹈學院（CNSMDL）並於法國音響協調與研究中心（IRCAM）深造，師從 Michele Tadini 與 Philippe Hurel。

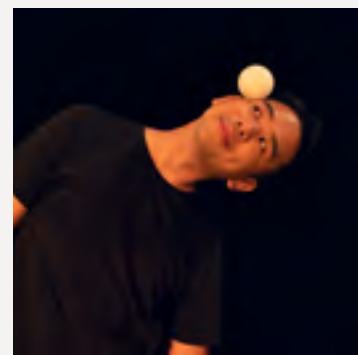


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他曾獲 Pierre Jean Jouve 作曲大賽獎項，並參與多位大師的進修班。2014 年受邀至博洛尼亞指揮自身作品，並參與德國「Opus XXI」夏季學院。他曾與里昂鍵盤打擊樂團、柏林 KNM 樂團及巴黎 L'instant Donné 樂團、史特拉斯堡打擊樂團等知名團隊合作。

馬戲 | 葉時廷 (Yeh Shih-Ting)

葉時廷畢業於國立台灣戲曲學院民俗技藝學系，接受十二年傳統雜技訓練，並赴法進修交流，將馬戲、雜耍、小丑與肢體喜劇融入創作。他曾任 Mr. YES 小丑劇團團長（2013–2023），自 2014 年起擔任母校兼任教師。其創作多結合生活與親子題材，風格溫馨幽默。



作為導演，作品包括《三隻青蛙》、《葉爸爸與葉霏霏》，並曾獲台北兒童藝術節劇本補助與國藝會補助。作為演員，他活躍於國內外舞台，曾隨福爾摩沙馬戲團（FOCA）赴法巡演，並參與阮劇團草草戲劇節、采風樂坊及兩廳院等製作。近年他於 FOCASA 馬戲藝術節等活動主持《無敵快手》工作坊，持續推廣並傳承馬戲與雜耍藝術。

主創者介紹

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導演（台灣版） | 方意如

方意如畢業於國立臺北藝術大學戲劇系，後赴法國 Philippe Gaulier 國際表演學校深造，並曾獲文化部補助於巴黎西帖國際藝術村駐村。2015 年創辦「方式馬戲」並擔任藝術總監，致力將當代馬戲與詩、音樂、偶戲等多元領域跨界融合。她曾多次以導演及演員身份攜作品至法國外亞維農藝術節演出。



作為演員，她橫跨影視與劇場，曾參與影視《我們與惡的距離 2》、《天橋上的魔術師》、《親愛的房客》，及果陀劇團、法國巴黎市立劇院等舞台演出。現任北藝大戲劇及電影學院兼任講師，為台灣當代新馬戲的重要推手。

燈光設計 | 高至謙

國立臺北藝術大學劇場設計系碩士班畢業，主修燈光設計，師事簡立人教授。專長：燈光設計、劇場技術、燈光技術及舞台技術；從 2001 年即在台灣從事劇場燈光設計及技術等相關工作；曾多次參與亞維儂藝術季及愛丁堡藝術季；現為國立戲曲學院藝文中心技術組組長以及劇場藝術學系專任教師及兼任講師。



主創者介紹

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舞監 | 藍靖婷

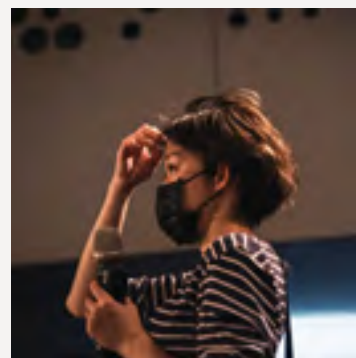
率禾製作設計有限公司 負責人

畢業於國立臺北藝術大學 劇場設計學系，主修燈光設計

2017 年以《六個尋找作者的劇中人》獲選世界劇場設計展 (World Stage Design) 新銳燈光設計金獎。

常任燈光設計、舞台監督、活動規劃、製作策展等，致力於表演藝術相關之設計與推廣教育，設計作品涵蓋現代戲劇、傳統戲曲及舞蹈，並多次以技術統籌暨燈光執行的身分隨台灣舞團出國巡演。

近年合作劇團：同黨劇團、窮劇場、江之翠劇場、臺北海鷗劇場、貪食德工作室、盜火劇團、頑劇場、C MUSICAL、信誼基金會故事劇場、漂鳥演劇社、夾腳拖劇團、不二容戲劇工作室、不二擊聲音製造所、EX- 亞洲劇團、狂想劇場、阮劇團、微光製造、長弓舞蹈劇場、壞鞋子舞蹈劇場、翊舞製作等。

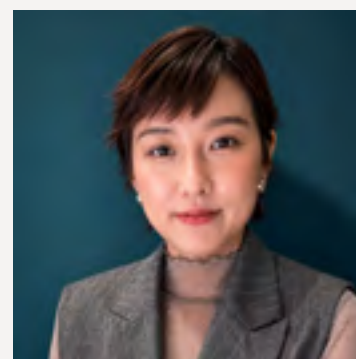


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主創者介紹

妝髮設計 | 周乃滇

現任彩之臉譜品牌總經理。2010 年以參與電影《痞子英雄》造型製作正式入行，至今深耕幕後彩妝與造型領域十六年。乃滇活躍於影視、時尚與企業形象領域，曾協力製作多部指標性歌手 MV 與知名企業廣告。其細膩且具張力的風格，使她成為藝人與眾多職人的指定造型師，並受邀擔任中華航空、中華職棒啦啦隊指定造型。在時尚與音樂圈，她亦是設計師品牌 APUJAN 秀場後台妝髮統籌，並跨界為金曲爵士鋼琴家許郁瑛打造專屬舞台形象。



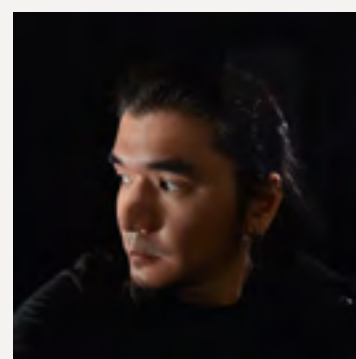
12

她同時擁有日本 JPCA 色彩協會講師與法國 IPF 天然香氛調香師認證，善於進行色彩能量分析，藉由色彩幫助人物氣場與能量提升。透過融合五官、膚色與個人的內在特質，由內而外為每位人物塑造出獨一無二的專屬造型。

劇照師 | 邱蔚中

文化大學資訊傳播系畢業，現為專職攝影師

2011 許芳宜 < 不怕我和世界不一樣 > 計畫 平面攝影
2012- 至今 體相舞蹈劇場 合作攝影
2013- 至今 台北市立科博館 科學舞台劇 合作攝影
2014 林文中舞團 < 慢搖 . 滾 >
2014 亞維儂藝術節 巴文中心 特約攝影
2014- 至今 方式馬戲 合作攝影
2015- 至今 戲曲學院 合作攝影
2017 Cleveland Verb Ballet 台灣交流攝影師
2017 愛丁堡藝術節 台灣街頭藝人攝影師
2017- 至今 台灣街頭藝術文化發展協會 平面攝影
2019-20 台北時裝週 舞台攝影師
2020 第 55 屆金鐘獎 舞蹈攝影師
2021- 至今 天馬戲創作劇團 合作攝影



演出製作團隊

13

總策畫 | 朱宗慶

作品概念及原創 | 丹尼·法傑同 (Denis Fargeton)、史特拉斯堡打擊樂團 (Les Percussions de Strasbourg)

演出 | 巫欣璇 (擊樂)、葉時廷 (馬戲)

導演 (台灣版) | 方意如

燈光設計 | 高至謙

舞監 | 藍靖婷

音響技術 | 小野社長

妝髮設計 | 周乃渢 Kelly Chou

演出攝影紀錄 | 邱蔚中

執行製作 | 邱敬淳

演出錄影紀錄 | 日商專業映像股份有限公司台灣分公司

製作單位 | 財團法人擊樂文教基金會

贊助單位 | 益響空間

特別感謝 | 小野社長、日商專業映像股份有限公司台灣分公司、台南人劇團、印花樂邱董事長瓊玉、印花樂蔡董事長玟卉、周乃渢 Kelly Chou、高至謙、豪聲樂器、歌神吳國工作室 (依筆畫順序排列)

A Message from the General Planner

14

The development of art requires inheritance, innovation, and, above all, an environment willing to support and wait. Take the development of percussion in Taiwan as an example. Today, Taiwan is recognized as a major global hub for percussion music. However, this flourishing scene is a collective result of many people's long-term dedication, accumulation, and persistence. It did not happen overnight, nor should it be taken for granted. In this process, I believe that the granting of time and opportunities, along with the assistance of relevant resources, plays an incredibly critical role.

I have always believed that as long as we are willing to give young people opportunities, the future of performing arts in Taiwan will always be full of possibilities. Reflecting on my own days as a "young percussionist," I also received encouragement and promotion from many pioneers, which allowed me to progress step by step to where I am today. Therefore, over the past forty-plus years, I have curated numerous innovative incubation initiatives at different stages and within various organizations. The goal has always been to build a platform where more young creators and performers with potential can bravely try, continuously explore, and have the opportunity to stand on larger stages to truly face the audience.

The year 2026 marks the 40th anniversary of the Ju Percussion Group. It is a great honor, at this milestone moment, to collaborate with the Taipei Performing Arts Center (TPAC). Serving as the general planner for the "[1.1]Percussion Meets Blue Box" series, I aim to combine the resources of both the JPG and TPAC to provide the necessary support and assistance for the performances. This will allow two percussion crossover works to be presented to the audience, thereby continuing to inject fresh vitality into the development of percussion in Taiwan.

A Message from the General Planner

I would like to express my special gratitude to Ms. Victoria Wang, Chairman of TPAC, for providing such a wonderful opportunity. From commissioned production to scheduling, rehearsals, and official performances, the TPAC team has provided full support at every stage, striving for the best possible results. To me, TPAC's "Blue Box" is an experimental and creative theater space where great ideas can be nurtured, realized, and seen by the audience.

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For this curation of the TPAC "Percussion Meets Blue Box" series, I have specially invited two young percussionists, Hsin-Hsuan Wu and Meng-Fu Hsieh, to present their respective works, "*Percussion Meets Blue Box : Jeu Blanc*" and "*Elephant in the Room*." Both Hsin-Hsuan and Meng-Fu have absorbed vast amounts of nourishment in Taiwan and Europe, and both are currently at a critical stage of transitioning from "excellent young musicians" to "mature performers." I am delighted to see that they do not just play well, but have also begun to contemplate the possibilities of theater, body, imagery, narrative, and cross-disciplinary collaboration. For the future outlook of percussive arts, I believe this kind of thinking and dialogue is crucial, which is also the meaning behind naming the series "Percussion Meets Blue Box."

I would like to wish Hsin-Hsuan's "*Percussion Meets Blue Box : Jeu Blanc*" and Meng-Fu's "*Elephant in the Room*" successful performances. I also look forward to everyone stepping into the theater together to brain-storm in the Blue Box. Through the vocabulary of percussion music, may we spark more creative inspiration and feel the energy unearthed by the young generation, striving for breakthroughs and deep exploration.

Ju Tzong-Ching
General Planner



Artist's Statement

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I would first like to thank Mr. Ju for the invitation, which has allowed me to present *Jeu Blanc* in Taiwan, as well as the Taipei Performing Arts Center for its support, through which this work can reach a wider audience.

“Jeu Blanc” is a work commissioned by Les Percussions de Strasbourg between 2020 and 2022, composed by the composer and juggler Denis Fargeton, and performed in European touring by him and myself up to the present. One of the particularities of this work lies in the fact that Denis Fargeton is trained both in juggling and in composition, which allowed, from the outset, a direct fusion between the languages of music and juggling. These two dimensions are both closely intertwined while also retaining their independence and intrinsic importance.

For this Taiwanese version, I invited the director Fang Yi-Ju and the circus performer Yeh Shih-Ting to join the project. Together, we developed an adaptation and extension of the original work, resulting in a version of *“Jeu Blanc”* specifically conceived for Taiwan.

Fargeton’s work is characterised by extremely precise and detailed writing. His temporal and spatial structures are defined with great clarity, and the realisation of the work depends entirely on the strict adherence to these conditions of precision. This makes the Taiwanese version particularly demanding in its execution. FANG YI-Ju’s reinterpretation operates within this precise framework while integrating both Fargeton’s artistic language and her own sensibility; Yeh Shih-Ting’s role consists of fully absorbing the score and rhythmic structures, then transforming and merging them into the juggling gesture.

Artist's Statement

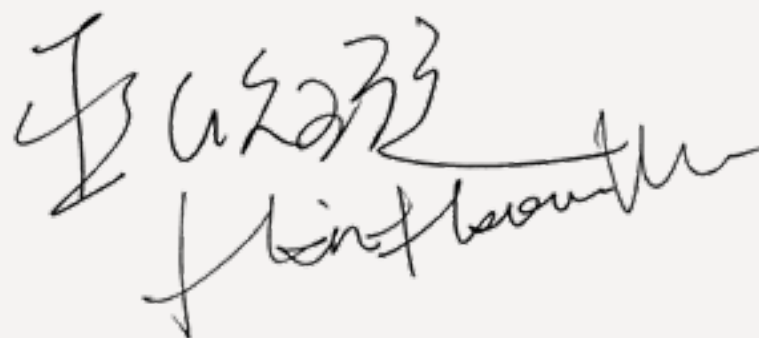
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In this work, I particularly appreciate many aspects: the way music and circus merge in a natural and organic manner, giving the circus an internal musical pulse while granting sound a genuine spatial dimension. Although the work does not follow a linear narrative, it unfolds as a purely auditory and visual experience, where each section explores different elements as evolving forms of play. Simple materials thus become sources of new surprises and perspectives through their combinations and modes of perception.

In this Taiwanese version, director Fang Yi-Ju enriches the French aesthetic universe with a local cultural dimension and a sensitivity specific to Taiwan; Yeh Shih-Ting, in turn, combines his training in traditional Taiwanese acrobatics with his stage experience, bringing a deeply rooted local energy to this version.

As a percussionist, I am constantly seeking new possibilities for musical art. “*Jeu Blanc*” represents for me a renewed form of percussion theatre, exploring in a simple yet demanding way the multiple articulations between sound and image. I also very much look forward to the audience’s reactions and responses.

Hsin-Hsuan

A handwritten signature in black ink, appearing to read 'Hsin-Hsuan' in a stylized, cursive script.

Introduction

18

An encounter between juggling and music begins within a deliberately minimalist form.

Balls rise and fall, possessing a rhythm of their own, echoed by repetitive musical clusters. Soon, the performers' bodies join the flow; the swing of the mallets and the motion of the balls gradually merge into one. Through a choreography of minimalist physical movement and focused gazes, the performers interact in patterns—sometimes synchronized, sometimes interlaced—opening a space for dance and drama that transcends mere music and circus. With a poetic touch, a series of short chapters, ranging from humorous to wondrous, are woven together.

The stage imagery evokes the atmosphere of a classic circus ring. “Jeu Blanc” oscillates between precise, delicate minimalist arrangement and the flamboyant grandiosity of the circus. Combined with original musical composition, the piece nurtures exquisite skill and expressive power within a clean, pure structure. In these aesthetic scenarios that blend diverse art forms and defy simple definition, a puppet installation acts as a third party. Through specialized mechanisms, it integrates precisely with the two performers, adding a touch of magic to this poetic.

— Denis Fargeton

Program

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- 0. Ready? Go!
- 1. Press Start
- 2. Find Me If You Can
- 3. Echoes
- 4. Floating Game
- 5. Endless Spin
- 6. Up, Down
- 7. Rhythm Battle
- 8. Playground

Program Notes

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“Jeu Blanc” consists of several distinct sections, connected through different ways of linking them.

Each section develops its own musical ideas in dialogue with juggling, forming a game-like relationship in which they sometimes align, sometimes diverge, and sometimes appear unrelated while still operating within the same structure. The two performers continuously adjust their states in response to sound and objects, creating varying forms of interaction across the piece.

Ready? Go! : The game is about to begin. Visuals, check! Sound, check! The visuals find their voice, and the sounds step into sight. Ready? Go!

Press Start : Through specially paired mallets, the vibraphone produces a cold, electronic-like timbre, establishing the initial sonic palette of *“Jeu Blanc”*.

Find Me If You Can: The appearance and disappearance of the ball occur alongside the music, constantly shifting the listener’s focus. The ball emerges and vanishes like a magic trick, intertwined with ascending and descending chords like the flicker of light.

Echoes: Sound unfolds across a wide register, drifting and expanding. The vibraphone, combined with motorized hum, stretches and loosens the sense of time, while poetic juggling unfolds within an enveloping sonic space.

Floating Game: Rhythm appears in fragmented and repetitive patterns, forming an unstable cyclical structure. The floating ball corresponds with the up-and-down motion of the drumsticks, interweaving with the performers’ actions across multiple layers.

Program Notes

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Endless Spin: The vibraphone motif appears in highly repetitive patterns, with alternating fast passages and accents, creating echoes and polyphonic illusions through dynamic variation. Juggling and music flow and pause simultaneously, forming an engaging scene together with the puppet. The three elements remain in continuous motion within an unbroken musical continuum.

Up, Down: This section is structured around a vertical axis. Pitch movements and bodily up-and-down actions are directly linked, while the ball moves along the same axis, forming a shared vertical space between sound, body, and ball.

Rhythm Battle: Through body percussion, rhythm, movement, and the ball continuously shift between synchrony and misalignment.

Playground: Childlike musical gestures and juggling movements interact and continuously transform, together with a puppet forming a twin-like relationship, bringing “*Jeu Blanc*” to a delicate close.

Artist

22

General Planner: Ju Tzong-Ching

A renowned percussionist, arts educator, and arts administrator, Ju Tzong-Ching is one of Taiwan's most influential figures in percussion music. In 1982, he became the first musician from the Chinese-speaking world to receive a Performer's Diploma in percussion from the University of Music and Performing Arts Vienna. In 1986, he founded Ju Percussion Group (JPG), Taiwan's first professional percussion ensemble, integrating performance, education, research, and outreach to advance the development of percussion music in Taiwan. In 2016, he was inducted into the Percussive Arts Society (PAS) Hall of Fame, becoming the first recipient from the Chinese-speaking world to receive this honor.

Ju currently serves as Artistic Director of Ju Percussion Group, Chair Professor at Taipei National University of the Arts (TNUA), and Emeritus Professor at National Taiwan University of Arts (NTUA).



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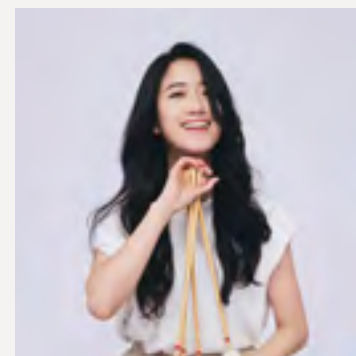
Artist

23

Percussion: Wu Hsin-Hsuan

Denis Fargeton is a unique contemporary artist balancing careers as both a composer and a juggler. He trained in juggling at the National School of Chambéry and other institutions, studying under master artists, and co-authored pieces that have been performed over 200 times worldwide. He studied composition at the Toulouse and Lyon conservatories, later completing advanced studies at CNSMDL and IRCAM under Michele Tadini and Philippe Hurel.

He won the Pierre Jean Jouve competition and participated in masterclasses with numerous renowned masters. In 2014, he was invited to Bologna to conduct his own work and attended the "Opus XXI" summer academy in Germany. He has collaborated closely with prestigious ensembles including Les Percussions Clavier de Lyon, KNM (Berlin), and L'instant Donné (Paris), Les Percussions de Strasbourg.



© Gaby Chang

Artist

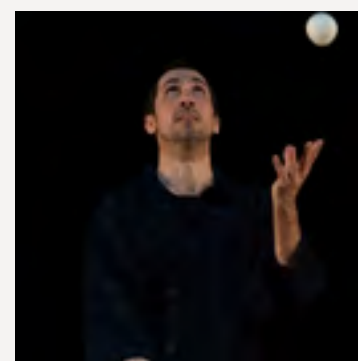
Original Concept/ Composer: Denis Fargeton

Hsin-Hsuan Wu is a percussionist based in Europe. She is currently a member of Les Percussions de Strasbourg and serves on the faculty of the Staatliche Hochschule für Musik und Darstellende Kunst Mannheim in Germany. She holds a Doctor of Musical Arts degree from the Taipei National University of the Arts and an Artist Diploma from the Conservatoire National Supérieur de Musique et de Danse de Lyon (CNSMD de Lyon).

From 2005 to 2016, she was a member of the Ju Percussion Group. In 2016, she moved to France for further studies and joined Les Percussions de Strasbourg the following year. Since then, she has been actively engaged in contemporary music and percussion performance. She has worked closely with composers, participating in numerous world premieres and recording projects, and has toured extensively across Europe and internationally with the ensemble, contributing to the promotion and development of contemporary music.

As a soloist and educator, Wu is frequently invited to perform recitals, concertos, and give masterclasses worldwide. She has previously taught at the Conservatoire National Supérieur de Musique et de Danse de Lyon (CNSMD de Lyon) and the Conservatoire de Caen.

Hsin-Hsuan Wu is currently a Yamaha Artist in Europe and a Resta-Jay artist in France. She has also collaborated with Resta-Jay to launch a signature mallet series.



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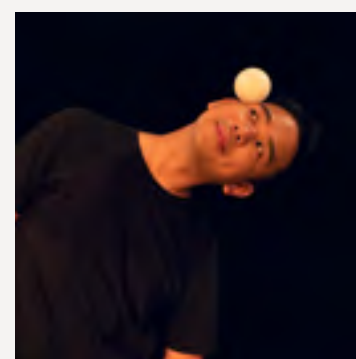
Artist

25

Juggler: Yeh Shih-Ting

Yeh Shih-Ting, a graduate of the National Taiwan College of Performing Arts, underwent 12 years of traditional acrobatic training and later studied in France, integrating circus, juggling, clowning, and physical comedy into his work. He was the director of Mr.YES Clown Theatre (2013–2023) and has taught at his alma mater since 2014. His creative style infuses circus techniques with warm, family-oriented themes.

As a director, his credits include *Three Frogs* and *The Grasshopper and the Rooster*, alongside grants from the NCAF and Taipei Children's Arts Festival. An active performer, Yeh has toured France with Formosa Circus Art (FOCA) and collaborated with the Our Theatre and Chien-Hui Percussion Ensemble. Dedicated to education, he frequently hosts "Invincible Juggler" workshops at major events like the FOCASA Circus Festival.



Artist

26

Director (Taiwan Production): FANG YI-JU

Fang Yi-Ju, a graduate of TNUA, furthered her theater studies at France's L' École Philippe Gaulier and held a residency at the Cité Internationale des Arts in Paris. In 2015, she founded "Circus P.S." serving as artistic director to innovate Taiwanese contemporary circus by merging it with poetry, music, and puppetry. She has frequently performed and directed at the Festival OFF d'Avignon.



As a versatile actress, her screen credits include “*The World Between Us 2*”, “*The Magician on the Skywalk*”, and “*Dear Tenant*”, alongside stage productions with Godot Theatre Company and Théâtre de la Ville in Paris. Also an educator, she directs youth arts projects and currently serves as an adjunct lecturer at TNUA, driving the development of contemporary circus.

Artist

27

Lighting Design: Kao Chih-Chien

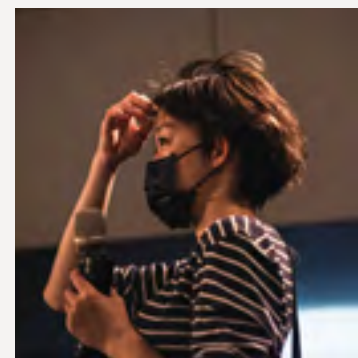
Holds an MFA in Theatre Design from Taipei National University of the Arts, majoring in Lighting Design under the mentorship of Professor Chien Li-Jen. His/Her expertise spans lighting design, theater technology, lighting technology, and stage technology. Active in Taiwan's theater scene since 2001, he/she has been involved in lighting design and technical production for numerous projects, with his/her work showcased multiple times at the Festival d'Avignon and the Edinburgh Festival Fringe. He/She currently serves as the Chief of the Technical Section at the Arts Center of the National Taiwan College of Performing Arts, as well as a full-time instructor and adjunct lecturer in the Department of Theater Arts.



Stage Manager: Chinting LAN

Director of GreenRoom Studio. Graduated from Taipei National University of the Arts (TNUA), in Taiwan with major in Lighting Design. Awarded the Emerging Lighting Designer Gold Award at the 2017 World Stage Design (WSD) for "Six Characters in Search of an Author".

Regular work includes lighting design, stage management, and technical direction for diverse events and productions across Taiwan. Dedicated to design and educational outreach in performing arts, with works spans contemporary drama, traditional opera, and dance, often touring internationally with Taiwanese dance troupes.



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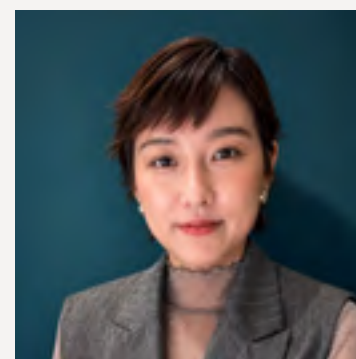
Artist

Kelly Chou

Kelly Chou is the General Manager of Color's Profile. Entering the industry in 2010 through her styling work for the film Black & White, she has dedicated 16 years to behind-the-scenes makeup and styling.

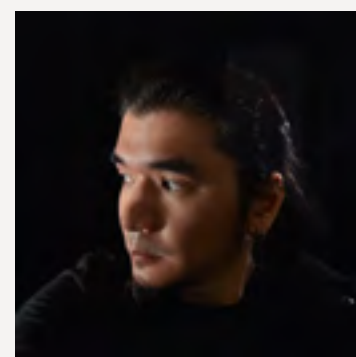
Active across film, fashion, and corporate branding, Kelly has contributed to iconic music videos and major commercials. Her detailed yet expressive style makes her a go-to stylist for celebrities and professionals alike. Notably, she has styled for China Airlines and the CPBL cheerleaders, served as the backstage hair and makeup coordinator for fashion brand APUJAN, and crafted the stage image for Golden Melody-winning jazz pianist Yuying Hsu.

Certified as a Japan JPCA color instructor and a French IPF natural perfumer, Kelly excels in analyzing color energy to enhance personal aura. By blending features, skin tone, and inner traits, she creates unique, personalized styles from the inside out.



Performance Photography: Jason Chiu

Graduated from the Department of Information Communication, Chinese Culture University, currently working as a full-time photographer.



Production Team

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General Planner: Ju Tzong-Ching

Original Work: Denis Fargeton, Les Percussions de Strasbourg

Performers: Wu Hsin-Hsuan (Percussion), Yeh Shih-Ting (Circus)

Assistant Director: Fang Yi-Ju

Lighting Design: Kao Chih-Chien

Stage Manager: Lan Chinting

Sound Technician: Yoshinori Onodera

Hair and Makeup Styling: Kelly Chou

Performance Photography: Jason Chiu

Executive Producer: Jean Chiou

Performance Videography: Japan Pro Video Taiwan Branch

Production Team : Ju Percussion Group Foundation

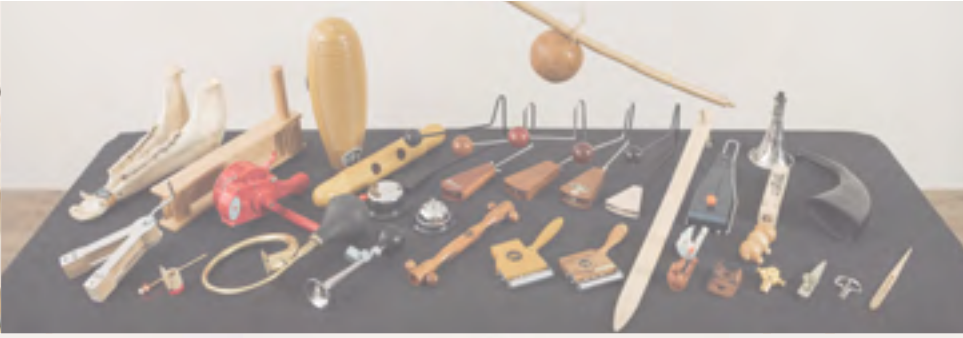
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Special Thanks: Mr. Yoshinori Onodera, Japan Pro Video Taiwan Branch, Tainaner Ensemble, inBloom - CHIU Chung-yu, inBloom - TSAI Wen-hui, Kelly Chou, Haosen, KAO Chih-Chien (Listed in stroke order)



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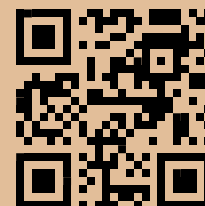
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