

# 台灣：由古· 至今· 到未來

采風樂坊駐團作曲家

## 李志純

作品音樂會

# TAIWAN: Past, Present and Future

*Music of Chihchun Chi-sun Lee*

*Chai Found Music Workshop Composer-in-Residence*

演出地點：采風 101    演出時間：100 年 12 月 17 日（星期六 PM:19:30）    演出單位：采風樂坊

## 作曲家 李志純簡介

一位來自於台灣高雄的作曲家，取得密西根大學 (University of Michigan) 音樂系作曲博士學位。目前為采風樂坊駐團作曲家，並任教於梨花女子大學 (Ewha Womans University) 及祥明大學 (Sangmyung University) 音樂系。李志純博士也曾獲得許多知名國際作曲大獎及補助，包括有：第一屆德國布蘭登堡國際作曲大賽首獎、美國哈佛大學音樂基金會委託創作、台灣國家文化藝術基金會、美國作曲家協會 (SCI/ASCAP) 第二屆委託創作作曲獎、國際女音樂家聯盟 IAWMTheodore Front Prize、現代作曲家協會及作曲家聯盟作曲首獎、女作曲家國際音樂作曲獎、其個人專輯《柳絮》入圍金曲獎傳統藝術音樂類《最佳作曲人獎》。

重要演出包括美國紐約卡內基廳，台灣國家音樂廳，中國國家大劇院，2010 冬季奧運及國際許多知名現代音樂節，合作團體包括保加利亞交響樂團、烏克蘭基輔愛樂交響樂團、捷克交響樂團、德國布蘭登堡交響樂團、台灣國家交響樂團、采風樂坊、紐約長風樂團、台灣國家國樂團、台北市立國樂團。並於世界各地演出。

## Chihchun Chi-sun Lee - Composer

Chihchun Chi-sun Lee, winner of the 1st Brandenburg Biennial Composers Competition, is originally from Kaohsiung, Taiwan, serves as composer-in-residence with Chai Found Music Workshop and is on the composition/theory faculty at the Ewha Womans University and Sangmyung University in Seoul, Korea.

She has received numerous honors; these include the Harvard Fromm Music Fellowship, Taiwan National Culture and Arts Foundation commissions, Taiwan National Symphony Orchestra (NSO) commission, National Taiwan Symphony Orchestra (NTSO) commission, Theodore Front Prize from International Alliance for Women in Music, ISCM/League of Composers Competition, International Festival of Women Composers Composition Prize, Florida Individual Artist Fellowship, and the Golden Melody Awards nomination.

Some of her most significant performances have included Carnegie Hall and 2010 Winter Olympics in Vancouver. In addition, her music has had numerous performances and broadcasts worldwide in Australia, Austria, Bulgaria, Canada, Croatia, the Czech Republic, France, Germany, Hawaii, Korea, the Netherlands, the Philippines, Poland, Singapore, Taiwan, Costa Rica, Ukraine, China, Hong Kong, and around the continental United States.



## 曲目 / Program

**瀾濃東門樓** (笛 / 吳宗憲、琵琶 / 林慧寬)  
**Minùng** (Dizi/Chung-Hsien Wu, Pipa/ Hui-Kuan Lin)

**滬尾階醫館** (簫 / 葉娟祜)  
**Mackay** (Zheng/Jiuan-Reng Yeh)

**聖多明哥 ~ 紅毛城 多采多姿的歷史軌跡** (笛、簫 / 蔡佩芸、二胡 / 胥敦庭、揚琴 / 鄭雅方、琵琶 / 蘇美諭、中阮 / 李柔萱、簫 / 林易嫻)

**Santo Domingo - Âng-mn̄g-siâ<sup>a</sup>** (Dizi, Xiao/Pei-Yun Tsai, Erhu/Hsiao-Ting Hsu, Yangqin/Ya-Fang Cheng, Pipa/Mei-Yu Sue, Zhongruan/Jou-Hsuan Lee, Zheng/I-Hsien Lin)

## 中場休息 / Intermission

**全臺首學** (二胡 / 胥敦庭、簫 / 林易嫻、柳琴 / 李柔萱)  
**Quan Tai Shou Xue** (Erhu/Hsiao-Ting Hsu, Zheng/I-Hsien Lin, Liuqin/Jou-Hsuan Lee)

**赤崁夕照** (二胡 / 黃正銘)  
**Provintia - Sunset of Chihkan Tower** (Erhu/Chen-Ming Huang)

**大坌坑與十三行 ~ 埋在地底下的聲音** (大笛 / 蔡佩芸、二胡 / 胥敦庭、揚琴 / 鄭雅方、柳琴 / 李柔萱、琵琶 / 蘇美諭、簫 / 林易嫻、打擊 / 戴韻恬)

**Typenkeng & Shihsanhang - Neolithic & Iron Ages in Taiwan**  
(Dadi/Pei-Yun Tsai, Erhu/Hsiao-Ting Hsu, Yangqin/Ya-Fang Cheng, Liuqin/Jou-Hsuan Lee, Pipa/Mei-Yu Sue, Zheng/I-Hsien Lin, Percussion/Yun-Tian Dai)

## 樂曲解說 / Program notes

### 瀾濃東門樓（笛、琵琶）

典雅的瀾濃東門樓建於1755，代表著美濃開庄的歷史意義與客家族群於山區開墾之艱難，創建以來至今已重建兩次，分別於日治昭和二十年（1937）及民國四十六年（1957）。樂曲表現出整個歷史背景，描述瀾濃東門樓帶給客家民族期待與希望。

### Mìnùng (for Dizi, Pipa)

The elegant Mìnùng East Gate was built in 1755. It commemorates the historical significance of Mìnùng village's establishment and challenges Hakka people had overcome when reclaiming the mountain area. It has been rebuilt twice, respectively, in Japanese Showa Year 20 (1937) and 1957. The piece captures the history of Mìnùng East Gate by musically explaining the expectation and hope it signifies to the Hakka Taiwanese.

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### 滬尾階醫館（箏獨奏）

--- 紮根臺灣的主僕 George Leslie Mackay

馬偕曾於1873年在此租屋為醫館，免費為民眾義診派藥，當時淡水地區外僑的醫師，也來此協助門診，1877年時，在此發現全球第一件「肺蛭蟲」病例，而聞名一時，1879年，馬偕為拓展醫療工作，改建此一醫館在9月14日落成啟用，一位美籍婦人，捐了3000美元給馬偕做為建築經費，以紀念其亡夫馬偕船長，醫館因而名為「滬尾階醫館」此醫館不僅因造福民眾而享聲譽，中法戰爭時也因搶救傷兵有功，而受劉銘傳獎賞，馬偕過逝後，後人因應時局需要，於1912年移往台北新建的現代化院舍，即今「馬偕醫院」，此醫館為馬偕所設計，屋體為閩南式民宅，卻有西洋式門窗，極富趣味，雖外貌樸實，卻是全台第一間醫院，是非常有價值的古蹟。

本曲延用中樂西奏來表達出馬偕以一名西方人帶給臺灣新希望，也描繪出滬尾階醫館閩南西式的獨特風格。

### Mackay (for Zheng solo)

--- A Servant of the Lord Rooted in Taiwan: George Leslie Mackay

Mackay rented a house at the location to provide free medical care for members in Tamsui in 1873; many foreign medical professionals in the district

also participated in the mission. In 1877, the clinic became world renowned via the World's first reported case of Paragonimiasis. With a donation of US\$3,000 from an US widow to commemorate her late husband Captain Mackay, Mackay was able to expand and renovate the medical clinic, reopening on September 14, 1879, named Hu-Wei (Mandarin name of Tamsui in 19th century) Mackay Mission Hospital. Members of Tamsui were not the only beneficiaries of the hospital; it was medaled by Liu Ming-chuan (the governor of Taiwan in Ching Dynasty) for its efforts in rescuing the wounded soldiers during the Sino-French War/Battle of Tamsui (1884-85). After Mackay's decease, the hospital was moved to Taipei, now known Mackay Memorial Hospital. The Mackay Mission Hospital, designed by George Leslie Mackay, is in the style of Hok-lo residence with western-style doors and windows, an interesting blend of two cultures. Although simple in appearance, as the first Western medical hospital, it is a historically significant monuments.

This piece adapts the Chinese instruments for western musical performance to emphasize the new hope brought by Mackay as a Westerner as well as the fusion of Hok-lo and Western architectural style represented by the Tamsui (Hu-Wei) Mackay Mission Hospital.

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### 聖多明哥~紅毛城 多采多姿的歷史軌跡（笛/簫、二胡、揚琴、琵琶、中阮、箏）

"Âng-mn̂g-siâ" 紅毛城 充滿著許多不同的異國風味。1628年啟建於西班牙人，始稱「聖多明哥城」Santo Domingo，但由於遭原住民焚毀，幾度重建，其中爾後所保留乃為荷蘭人在1644年所重建完成，因而被民間稱為「紅毛城」。之後歷經鄭成功，並遭受荒廢184年，於1867年成為英國領事館。日據時代由日本管轄直到1945年日本投降。翌年3月，英人重新復館直至1972年，由於外交斷交的緣故，紅毛城歷經澳洲大使館及美國大使館，台美斷交後再移交「美國在台協會」代管。終於在1980年，歸還台灣政府管轄。

不僅是在歷史上多元化，紅毛城及領事館在建築上且具多國色彩，領事館洋房採英式但取材於台灣，部分地磚來自於爪哇，其迴廊之弧券拱與半圓拱乃為19世紀非常新穎與科學的設計，兼具遮陽擋雨的功能。為台灣建築史上非常重要的研究。

此作品描述紅毛城多采多姿的歷史軌跡，以主題與變奏曲為架構。

**Santo Domingo - Âng-mn̄g-siâ**" (for Dizi/Xiao, Erhu, Yangqin, Pipa, Zhongruan and Zheng)

‘Âng-mn̄g-siâ’ Fort San Domingo is filled with many exotic architectural flavor. It was originally built by Spanish in 1628, known ‘Santo Domingo City’ (Santo Domingo) and rebuilt several times after fires set by the aborigines burned. The preserved Fort was completed by the Dutch in 1644; therefore, it is generally referred to as ‘Âng-mn̄g-siâ’ (the Castle of the Red Hair/Dutch). Since the occupation of Zheng Chenggong, Fort San Domingo was completely unattended for 184 years. In 1867 it became the British consulate. It was later under the jurisdiction of the Japanese occupation until 1945. March the following year, the British Embassy reopened at the same location until 1972 when its diplomatic relation with Taiwan broke. Since then Fort San Domingo housed the Australian Embassy and the U.S. Embassy, and later became a property under the American Institute in Taiwan’s escrow due to the shift of diplomatic relations with the aforementioned countries. It finally returned to the jurisdiction of Taiwanese government in 1980.

In addition to its historical diversity, Fort San Domingo and other buildings on campus that used to house former consulates reflect multiculturalism in their architectures. The British-style consulate building is primarily built by local constructional materials with the exception of some floor tiles from Java. The corridors consisting of Gothic Equilateral Arches and half circular arches were very innovative and highly engineered 19th-century design for blocking sun and rain. These characteristics are significant in documenting the history of Taiwanese architectural research.

This piece is crafted based on the vibrant historical tracks of Fort San Domingo via theme and variations.

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### 全臺首學（二胡、箏、柳琴）

本曲以台南孔廟流傳下來的祭孔音樂與雅樂十三音為首要，並參與此建築的特色。開始和結尾仿效古代宮廷樂器的柷和敔分別代表樂曲的開始和結束。“柷”是在音樂要起奏之前敲打的代表“起樂”。“敔”則是在音樂結束的時候敲打，代表的是“止樂”。

第一部分由“起樂”開始，應用二胡、柳琴、古箏模擬祭孔音樂中的檀板、柷、鼗鼓、搏拊等，鑼、鐘則由大鑼替代。

第二部分則以孔子語錄及明倫堂、禮門、義路、四座無角龍頭、泮宮石坊新象為主。

第三部分則以台南孔廟之雅樂十三音為代表。樂音多由採集而來，全音階喻為孔子與弟子們眼中健全完美的社會。

結尾以“止樂”收尾，應用二胡、柳琴、古箏模擬祭孔音樂中“止樂”所採用的樂器，如敔、檀板、鼗鼓及其他止樂的打擊樂器。

### Quan Tai Shou Xue (for Erhu, Zheng, Liuqin)

The development of this piece is based on the principles of ceremonial music for Confucius and the Thirteen-Instrument Chinese Court Music originated at Confucius Temple in Tainan, and how they correspond with the architectural characteristics of the temple. The beginning and ending of this piece imitate the rituals performed by Zhu and Yu in the ancient court music: ‘Zhu’ is an ancient box-shaped percussive instrument to provide for the 3-beat percussive prelude before the musical beginning of a piece known as the ‘Starting Music’; ‘Yu’ is another ancient court instrument with 27 washboard-like discords on top to provide for a percussive postlude (3 beats then 3 brooms across the top) after the musical ending, which is known as the ‘Ending Music.’

Part 1 of this piece begins with the ‘Starting Music.’ Erhu, Liuqin and Zheng are orchestrated to simulate Tan Ban, zhu, large brass drum, stroke pat, etc., in the Confucius ceremonial music. Yong Zhong is replaced by a gong.

Part 2 musically emphasizes the architectural significances of the Confucius Temple, such as the Minglun Chapel, Gate of Rituals, Road of Justice, 4 sculptures of hornless dragon heads, and Pan-Kong Monument and how they reflect the spirit of the Quotations of Confucius.

Part 3 represents the Thirteen-Instrument Court Music, the musical signature of the Tainan Confucius Temple. The adopted musical references are carefully collected from known compositions. The whole tone scale implicates the healthy and perfect society in the eyes of Confucius and his pupils.

The ‘Ending Music’ completes the piece, in which Erhu, Liuqin and Zheng are orchestrated to simulate sounds of instruments in the traditional ‘Ending Music’ such as Yu, Tanban, large brass drum and other percussive instrument.



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### 赤崁夕照 (二胡獨奏)

這首作品描述了赤崁樓這座深具意義的建築物以及其中的歷史事件；此曲的素材主要來自台灣西拉雅族的音樂與荷蘭的音樂，作品開頭處所呈現的是普羅民遮城 350 年的長遠歷史，中間段主要是表現普羅民遮城最初的意義、用途，並已處場持續進行的戰爭貫穿整樂段；樂曲中段則描寫了普羅民遮城迷人的夕陽景色，不但是台灣相當重要的景點，更撫平了過去戰爭的殘酷。

作品裡利用了幾個特別的二胡技巧，包括模仿馬鳴、馬奔跑的大擊弓，還有利用弓桿和弓毛同時拉奏以產生和聲的效果，樂曲中段還需要用吉他彈片撥奏，已產生阮弦的效果，各種不同的技巧也使的整首樂曲更加的具像、豐富。

### Provintia - Sunset of Chihkan Tower (for Erhu solo)

‘Provintia’ (also called Fort Provintia, Chihkan Tower) is one of the Taiwan’s ancient monuments, which is located in Tainan City. Provintia was built by the Dutch in 1653, on the ground of the Taiwanese Siraya indigenous people. The fort was originally used for protecting the Dutch people during their colonization of Taiwan. Later in 1668, the Ming pirate Zheng Jing took over the Provintia, and then rebuilt the building on top of the old one that was destroyed during the war. The new building incorporated some traditional Chinese design and was used as a school and hospital during World War I and II. In recent years, the Taiwanese government has recognized Provintia as one of the most important historical monuments in Taiwan.

‘Provintia’ goes through the time tunnel, which describes the historical events of this significant architecture. The main musical materials are extracted from the Taiwanese Siraya aboriginal people’s music, as well as Dutch music. The beginning of the piece signifies the 350 years history of this building. The original purpose of Fort Provintia has been the focal point for the middle section of the piece, throughout the several wars that it lasted. The ending describes the view of the Provintia, which is one of the most beautiful sunset locations in all of Taiwan, with the soft touch of the sunset brightening and softening over its past violence of war.

There are couple interesting erhu techniques that are used in this composition. The traditional techniques such as imitating horse screaming, horse running (da ji gong 大擊弓), bow hits the sound board, bow and pizzicato at the same time, use thighs to mute erhu, and “九”(拋弓) technique. In addition, different ways of bowing to create special sound effects such as brush bow

up and down the strings; and use the wood stick part of bow to hit open string to create harmonics, etc. Middle section uses guitar pick to pluck the strings, which creates Juan (阮咸) feel.

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### 大坌坑與十三行 ~ 埋在地底下的聲音 (大笛、二胡、揚琴、柳琴、琵琶、箏、打擊)

--- 台灣寶貴的史前時代：新石器與鐵器時代

新石器時代的文化遺址「大坌坑文化」及金屬器時代的「十三行文化」

「大坌坑文化」為台灣新石器時代最早期的一層文化。該文化不但是最早可以辨認出來的南島語系祖先（台灣原住民祖先）型文化，同時也是台灣農業最早的起源地。年代推測在距今七千年至四千七百年之間，從比較研究推測大坌坑文化可能是整個南島語系民族的祖先型文化，自最西邊非洲馬達加斯加島，自最西東邊 到南美洲復活島，最南邊至紐西蘭，最北邊則是台灣。

音樂揣摩早期大坌坑人類的生活，也象徵著整個南島語系民族始由台灣延展到世界各地。同時意味著「大坌坑文化」是埋在最深地底層下的文化遺址。

「十三行文化」顯示出較活絡的生活型態，除了固有的農漁業及狩獵，十三行更懂得自製鐵器並進行貿易買賣。音樂隨著文化背景而有所改變，隱喻著狩獵、製鐵等多元化的生態。

### Typenkeng & Shihshanhang - Neolithic & Iron Ages in Taiwan (for Dadi, Erhu, Yangqin, Liuqin, Pipa, Zheng and Percussion)

--- The precious prehistoric era of Taiwan: the Neolithic ‘Typenkeng’ and Iron Age ‘Shihshanhang’ cultural sites.

‘Typenkeng’ preserves the artifacts of the most ancient Neolithic culture in Taiwan. It does not only provide the furthest dated recognizable evidences in Austronesian culture, from which Taiwanese aboriginal tribes are derived, but also demonstrate the origins of Formosan into an agricultural society. Based on numerous comparative studies, it is hypothesized that between 7000 to 4700 years ago, Typenkeng was a part of Pan Austronesians Culture, ranging westward to Madagascar of Africa, eastward to Rapa Nui of South America, southward to New Zealand, and Taiwan as its furthest north.

The composition is first to capture the early life of people in Typenkeng, which also symbolizes the fact that Pan Austronesians Culture, originated in Taiwan, expanded onward to the rest included continents in the globe. It also

implies Typenkeng as the deepest buried culture.

The residents of Shihshanhang had lived in the prehistoric Iron Age, between 1800-500 years ago. This in turn makes Shihshanhang people the only confirmed example of prehistoric people possessing iron-smelting technology in Taiwan to date. The inhabitants of the 'Shihshanhang' site are a society that expanded from farming into hunting and fishing as well. This archeological discovery also showed, they also exemplified knowledge of trade. Here the music explores the changes and advancements of this culture, including the creation of iron tools, hunting, and the diverse ecology of Taiwan.

## 采風樂坊簡介

采風樂坊成立於一九九一年，為目前臺灣重要的傳統音樂演奏團體之一，目前是世界上唯一投入現代音樂演奏的專業絲竹樂團，許多來自海內外的作曲家皆為采風作曲、編曲，以及創作與西方樂器結合的作品，采風樂坊的足跡已遍及臺灣各角落、亞洲、以及歐美許多國家。

采風樂坊受邀參加的國際藝術節包括：「Hörgänge」現代音樂節（維也納）、科隆音樂節（德國）、現代音樂雙年祭（克羅埃西亞）、Gaida 現代音樂節（立陶宛）、柏林三月藝術節（德國）、Huddersfield 現代音樂節（英國）與首爾現代音樂節（韓國）。

采風樂坊與許多西方現代音樂團體共同合作的演出計畫有："Crossings" (2004) 與維也納 Klangforum 樂團、"New Horizons" (2005) 與奧地利 Exxj 20 世紀樂團、"Alike-Unlike" (2008/2011) 與法國 2e2m 樂團、Gene Coleman's "Future City" (2009) 與紐約 JACK 弦樂四重奏樂團、"一期一會" (2010/2011) 與維也納 Music lab，現代樂團共同合作、"譚盾 - 鬼戲" (2011) 與多倫多 Accordes 弦樂四重奏樂團。

## Chai Found Music Workshop

Chai Found music Workshop was found in 1991. The group is one of the major players on the traditional music scene of Taiwan, and the only professional Sizhu music (Chinese chamber music) ensemble in the world dedicated to contemporary music. Many composers from Taiwan and overseas have written and arranged music for the group alone or for combinations with western instruments. Chai Found Music Workshop has performed countless concerts in every corner of Taiwan, all over Asia, and in quite a few countries of Europe and the Americas.

The group's invitations to international festivals include: Hörgänge (Austria), Cologne Music Festival (Germany), Music Biennale Zagreb (Croatia), Gaida Contemporary Music Festival (Lithuania), Berliner Festspiele (Germany), Huddersfield Contemporary Music Festival (UK), Festival Dimension (Korea).

Chai Found music Workshop has teamed up with Contemporary Music ensembles from the West for joint projects: "Crossings" (2004) with Klangforum Vienna, "New Horizons" (2005) with Ensemble XX. Jahrhundert (Australia) "Alike-Unlike" (2008) with Ensemble 2e2m (France), Gene Coleman's "Future City" (2009) with JACK String Quartet (New York), and "The Unique Moment" (2010) with Vienna Music lab. (Vienna) and "Tan Dun's Ghost Opera" (2011) with the Accordes String Quartet (Toronto).

## 黃正銘 - 團長 / 藝術總監

采風樂坊創團者。畢業於中國文化大學以及佛光大學藝術學研究所。現任教於中國文化大學國樂系，曾赴大陸進修，致力推廣現代國樂作品，且舉辦多次個人獨奏會，曾隨多位老師學習胡琴與指揮，曾任中廣國樂團首席，著有二胡基礎教材、輔助教材共六冊。2005 年帶領采風樂坊製作「東方器樂劇場 I - 十面埋伏」、2007 年將音樂注入搖滾與電子的風格創作「東方傳奇 - 搖滾國樂」、2009 年親自作曲打造「東方器樂劇場 II - 西遊記」、2011 年創作「東方器樂劇場 III - 無極」。他豐富的音樂素養與遠見，屢次帶領采風樂坊赴國際知名的各項藝術節演出，深獲國際人士讚許。

## Chen-Ming Huang – Conductor / Artist Director

Chen-Ming Huang is a co-founder and the artistic director of Chai Found Music Workshop. He studied at the Chinese Culture University in Taipei and the Art Institute of Fo-Guang University in Yilan. Through his personal recitals and countless concerts with Chai Found, Huang is well-known in Taiwan's traditional and contemporary music circles. He has authored 6 volumes of Fundamental Training and Auxiliary Training books for erhu. As the artistic director of the group, he is dedicated to the promotion of Chinese and Taiwanese Music. Huang has written the scores for Chai Found's 2005 Eastern Instrumental Theater productions 'Ambush' (2005), 'The Journey of the Monkey King' (2009) and 'Limitless' (also known as 'Wuji', 2011). His compositions are also featured in 'Eastern Legends' (2007), a program of instrumental Chinese music classics in Rock and Techno style.

## 陳順德 - 攝影

中山大學政治學研究所碩士 (95~98)

雲林科技大學科技法律所兼任講師 (05~10)

斗六市志編輯委員 (07~08)

澎湖時報「菊島觀點」專欄撰述 (08~09)

「百世教育雜誌」資深撰寫與攝影記者 (06~11)

• 2009 年臺北忠義文學獎第二名

• 2010 年臺北忠義文學獎第三名



## Shun-De Chen - Photographer

1995-1998 - Master of the NSYSU Institute of Political Science

2005-2010 - Part-time lecturer of the Graduate School of Science and Technology Law, the National Yunlin University of Science & Technology

2007-2008 - Editing committee member of the Chronicle of the Douliou City

2008-2009 - Columnist for Point of Chrysanthemum Island, Penghu Times

2006-2011 - Senior writer and press photographer for Paishih Education Monthly

• The 2nd prize of the Jhongyi Literature Award, 2009

• The 3rd prize of the Jhongyi Literature Award, 2010

## 演出人員 / Musicians

指揮 / 黃正銘

二胡 / 黃正銘、胥敦庭

笛子、簫 / 吳宗憲、蔡佩芸

琵琶 / 林慧寬、蘇美諭

古箏 / 林易嫻、葉娟祜

揚琴 / 鄭雅方

柳、阮 / 李柔萱

打擊 / 戴韻恬

Conductor / **Chen-Ming Huang**

Erhu / **Chen-Ming Huang, Hsiao-Ting Hsu**

Di, Xiao / **Chung-Hsien Wu, Pei-Yun Tsai**

Pipa / **Hui-Kuan Lin, Mei-Yu Sue**

Guzheng / **I-Hsien Lin, Jiu-an-Reng Yeh**

Yangqin / **Ya-Fang Cheng**

Liuqin, Ruan / **Jou-Hsuan Lee**

Percussion / **Yun-Tian Dai**

## 行政團隊 / Staff

製作人、藝術總監：黃正銘

副團長：林慧寬

音樂總監：吳宗憲

行政經理：戴雅雯

行銷經理：王正馨

樂團秘書：林易嫻

會計：朱誼嫻

藝術行政：胥敦庭、蔡佩芸、李柔萱、蘇美諭

執行編輯：王正馨

President/Artistic Director : **Chen-Ming Huang**

Vice President : **Hui-Kuan Lin**

Music Director : **Chung-Hsien Wu**

Administrative Manager : **Ivana Dai**

Marketing Manager : **Mabel Wang**

Ensemble Secretary : **I-Hsien Lin**

Accountant : **I-Pei Chu**

Arts Administrator : **Hsiao-Ting Hsu, Pei-Yun Tsai,  
Jou-Hsuan Lee, Mei-Yu Sue**

Executive Editor : **Mabel Wang**

## 節目預告 / Upcoming Events

### 采風樂坊 2012 管弦之夜

采風民族管弦樂團將帶來一系列國樂經典之作，和臺灣作曲家潘皇龍、蔡凌蕙、董昭民全新創作之合奏樂曲，一新耳目；並首推臺灣深具潛力的年輕音樂家林易嫻（古箏）、蔡佩芸（笛子）和李柔萱（阮）擔任協奏，特邀長期與國內外職業西樂團體合作的邱君強，與采風樂坊團長黃正銘共同擔任指揮，攜手激盪出東西方藝術的火花！



演出地點：國家音樂廳

演出時間：101 年 3 月 5 日（一）19:30

票價：300,1000（兩廳院售票系統）

票價優惠：兩廳院之友、采風之友、新舞臺之友、團體票 10 張（含）以上、持台北富邦信用卡、持國泰世華信用卡享 9 折；更多優惠請洽采風樂坊

演出：

指揮一／黃正銘 指揮二／邱君強

協演：古箏／林易嫻 笛子／蔡佩芸 阮／李柔萱

采風民族管弦樂團

曲目：

1. 愁空山 / 郭文景 作曲 蔡佩芸 協奏
2. 土地歌 / 張儷瓊 作曲 黃新財 編曲 林易嫻 協奏
3. 雲南回憶 / 劉星 作曲 李柔萱 協奏
4. 沙迪爾傳奇 / 劉湊 作曲
5. 國樂協奏曲 / 潘皇龍 作曲
6. 委託創作 / 蔡凌蕙 作曲
7. 運 / 董昭民 作曲



指導單位：

主辦 / 演出單位：



贊助單位：財團法人|國家文化藝術基金會

攝影：陳順德

英文曲解翻譯：李志真

特別感謝：台灣宏觀電視、新北市立十三行博物館、智慧藏學習科技公司、中華民國僑務委員會

Directed by : Council for Cultural Affairs

Presenter : Chai Found Music Workshop

Performer : Chai Found Music Workshop

Sponsor : National Culture Arts Foundation

Photographer : Shun-De Chen

Translator for English program notes : ChihChen Sophia Lee

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Wordpedia, Overseas Compatriot Affairs Commission, R.O.C. Taiwan

<http://www.cfmw.com.tw>