

台灣當代作曲家

Taiwan Contemporary Composer's Works V

家系列作品

林進祐，台灣彰化人。

現任國立台中教育大學音樂學系音樂理論與作曲專任教授，
台灣師範大學音樂學系音樂理論與作曲兼任教授，亞洲作曲家聯盟中華民國總會理事，
台灣作曲家聯盟【璇音雅集】總幹事，國際現代音樂協會理事。

曾於2005-2009年間兼系主任，

曾於1999年榮獲第一屆台灣省藝術類音樂創作獎赴俄羅斯進修考察。

1984年至今，創作作品豐碩，每年於台灣各地舉辦作品發表會，

大提琴獨奏曲《誰共我，醉明月》

由波蘭籍法國大提琴家Barbara Marcinkowska首演於法國-巴黎，並由ARMIANE公司出版。

並應邀參與海外樂曲創作發表活動，近期創作活動如下：

2011年1月 鋼琴奏鳴曲 發表於國家演奏廳；管絃樂曲《明潭隨想曲》

由孫愛光指揮陽光交響樂團發表於台北市中山堂。

作曲家簡介

林進祐：《竹林中的精靈》為單簧管與鋼琴

樂曲解說

本曲是室內樂《竹林中的秘密》後續劇情發展；前曲描述一亡國的貴族遺孤，
因逃避叛臣的追殺而藏匿於深山的竹林裡，後因事機外洩，終於遇害。
死後亡魂變成精靈徘徊於竹林；終日鬱悶又無法脫困再投胎重生，
又常憶起往事等種種…

作者常認為21世紀的作曲技法，眾家技法五彩繽紛，已發展的到極限，
但演奏家與聽眾也因人而異，有囑之若鶩，有半推半就，更有拒之千里。

所以作者常想如何寫才能親近聽眾，如何寫才能讓演奏家樂於演奏。

本曲為了讓聽眾感受到音樂的情境，用了一些二十一世紀的及傳統作曲技法來表現故事內容。

潘家琳，美國西北大學（Northwestern University, IL.）作曲博士。

曾於國立臺灣交響樂團所舉辦之藝術歌曲作曲比賽與其他比賽中獲獎，作品多次獲選於國際現代音樂協會（ISCM）年會暨世界音樂節（World Music Days）、亞洲作曲家聯盟（ACL）年會暨音樂節以及其他音樂節中演出，演出場合遍及臺灣、美國、加拿大、韓國、日本與澳洲等地，演出發表活躍。

自高雄中學音樂班畢業後，大學與碩士班皆就讀於國立臺灣師範大學音樂學系。

作曲師事M. W. Karlins, Augusta Read Thomas, Alan Stout, Jay A. Yim, 潘皇龍與盧炎等教授。

曾參與國內外多位知名作曲家，如 John Adams, Bernard Rands, Michael Colgrass,

Augusta Read Thomas, Pierre Boulez, Vinko Globokar, Roger Reynolds, 譚盾、盛宗亮

與陳怡等人的大師班及作品研討，並多次與數個演奏團體如Pacifica String Quartet、

The Eighth Blackbird、The Bugallo-Williams Piano Duo、Duo Diorama、臺北市立交響樂團、

臺北十方樂集與國家交響樂團的成員合作發表作品。

潘家琳目前為臺北市立教育大學音樂學系專任副教授，並兼任於國立臺灣藝術大學音樂學系。

出生於1969年，自四歲起進入YAMAHA兒童音樂班、電子琴班與作曲班，陸續學習音樂理論、鋼琴、電子琴、二胡以及理論與作曲，也曾經是臺北基督教兒童合唱團的團員。

1983年考進國立師大附中音樂班，主修理論作曲，曾師事於陳茂萱教授以及盧炎教授。

1986年考進國立臺灣師範大學音樂系，主修理論作曲，曾師事於柯芳隆教授。

1991年以理論作曲組第一名之畢業成績，獲頒藝術學士學位。

1994年進入美國賓州大學（University of Pennsylvania）音樂研究所主修理論作曲，並獲得全額獎學金，以三年半時間完成學業，於1997年12月獲頒理論作曲哲學博士學位。

曾師事二十世紀現代作曲泰斗George Crumb，以及Richard Wernick、Jay Reise、James Primosh等教授。自1998年回國以來曾任職於實踐大學音樂系擔任專任助理教授，

教授理論作曲、和聲學、曲式學、樂曲分析、管弦樂法與鍵盤和聲等課程；

並且在國立臺灣師範大學音樂系、國立台北教育大學音樂研究所擔任兼任助理教授，

教授理論作曲、和聲學與音樂分析等課程。

自2008年二月起轉職為國立臺灣師範大學音樂系專任助理教授，教授理論作曲、和聲學、

對位法與樂曲分析等課程。音樂風格涵蓋了室內樂，管弦樂及聲樂作品，

也經常接受委託編曲或委託創作，除了每年定期於國內發表作品外，

其作品亦應邀至美國、日本以及歐洲等地發表演出。

陳瓊瑜：《夢想之窗》為中音長笛、長笛與短笛的獨奏曲

潘家琳：《落葉·孤寂》為次女高音與鋼琴

樂曲解說

《落葉·孤寂》的詞是取自於美國詩人E. E. Cummings的詩作

"l(a... (a leaf falls on loneliness)"，全詩只有一句話："a leaf falls on loneliness"，藉著斷開子、母音的單字、特殊安排的結構，希望呈現出一片落葉緩緩由樹梢落下之動態與意境。

作曲者藉由鋼琴與聲樂之陌生化音響、音樂素材在曲中之穿插反覆運用，

希望能呈現出落葉盤旋的情境，以及各人心中皆有其最中心且深沉的loneliness的意境。

創作於2008年4月，時序進入春暖花開的季節；經歷了一整個晦暗冷冽的冬季，我的心情也因著溫暖的陽光而一點一滴的快活起來。這首曲子是為一位獨奏者，分別演奏短笛、長笛與中音長笛所寫。為了表達出想要一窺從窗內望出去窗外的綺麗景色，

那種想冒險卻又膽怯的心情，我使用了不同指法所演奏出來的快速泛音群、微分音與實音的快速音群；multiphonics音量漸強的和弦就好像是每一次的往前踏大步，

再度增強自己的信念；而一直出現的whistle tone的優美旋律，則代表了我的心裡面那份最純真的夢想，雖然中間的樂段經過了一些上下振盪的起伏，

最後還是回歸於那 最原始的小小的夢想之窗。

台灣苗栗人。於1988年以融合中國古琴哲學思維以及當代音樂技巧的博士論文獲紐約哥倫比亞大學藝術研究所博士論文獎，隨即展開專業創作及教學的生涯。

強調以融合的美學觀點作為創作的基底，積極創作具有亞洲人文思維的作品，詳見Grove Dictionary（2000版）。

現任國立臺北藝術大學音樂學系專任教授、台加表藝工作坊藝術總監、加台音樂與藝術交流基金會執行長。曾任亞洲作曲家聯盟中華民國總會暨中華民國作曲家協會理事長、亞洲作曲家聯盟執行委員。曾獲美國國家藝術基金會（1985, National Endowment for the Arts, USA）；加拿大國家藝術諮詢會（1980-81, Canada Arts Council, Grant B）；Manitoba Arts Council Grant（1980）等創作獎助；1986年Eugene O' Neill 戲劇中心駐中心作曲家；1991年Composer Conference音樂中心作曲家；1998年國科會甲等論文獎。著有《盧炎》（時報出版，共同作者陳玠如）、《均衡性音高結構》（青潭出版）。曾主持國家文化資料庫的台灣作曲家手稿曲譜及影音資料數位化計畫，完成前輩作曲家郭芝苑的台語藝術歌曲與盧炎的國語藝術歌曲等數位化資料工作，並完成感覺盧炎網站，見<http://nrch.cca.gov.tw/ccahome/website/site12/meet.htm>。

於2000年創辦台加表藝工作坊，致力於推動優秀青年音樂/創作人才的培育工作。至今替文建會辦理過多次室內樂培訓與作曲人才培訓專案計畫：如加台夏季音樂節（2001、2002）、室內樂種子人才培訓（2001-2003）、作曲種子人才培訓等（2003）。近年來，研究興趣主要集中在周文中的音樂與理論。作品主要以室內樂為主，並於台灣、美國、加拿大、法國、韓國、中國、紐西蘭、泰國等國發表作品。

潘世姬：《雙溪之秋》為弦樂四重奏

紀念人的生命歷程與他者（外在）的一段殘折斷捲的感情坎線。

第一樂章〈山色〉透過雙溪山巒靜瑟寧遠的體態與千變萬化的姿態—看似重疊卻又不全然平行，看似如此貼近卻又那般遙遠，遠看是一座山，近看卻是萬重山，看似兩座山的交會，但卻是太陽陰影所造成的幻象—描寫感情生成變化的種種中和氣質。

第二樂章〈晚景〉捕捉從雙溪大崙尾山眺望觀音山的那段追著太陽下山之無數歲月。

作曲家簡介

趙菁文獲史丹佛大學（Stanford University）音樂作曲博士學位，現任教於國立台灣師範大學音樂系。於2010年受邀於美國伊利諾大學香檳分校講學，2002-03年受聘於史丹佛大學擔任客座講師。在美期間師事目前極具歐洲當代音樂影響力之作曲家Jonathan Harvey、Brian Ferneyhough、史丹佛大學電子音樂中心所長Chris Chafe、與電子音樂先鋒大師Jean Claude-Risset；在師大學習期間師事陳茂萱教授。

近年來創作器樂作品之外，也同時致力於電子音樂的創作。曾獲亞洲作曲家聯盟（Asian Composers League）青年作曲比賽第一獎，音樂台北作曲比賽第一獎，教育部文藝獎、兩廳院Fanfare作曲比賽第一獎。

近年來作品曾與歐美著名之新音樂演奏團體Arditti String Quartet、Ensemble On_line Vienna、Klangforum Wien、California EAR Unit、St. Lawrence String Quartet、VOXNOVA、EARPLAY、the Eighth Blackbird等以及國內演出團體如國家交響樂團、台北市立交響樂團、台北市立國樂團、台北市室內合唱團、台灣管樂團、樂興之時等合作演出，近期於德國達姆斯達城音樂節、德勒斯登音樂節、法國38eme Rugissant音樂節、東京2010亞太音樂節、上海電子音樂節、北京當代音樂節、國際電腦音樂節（ICMC）、Festival of the GMem、Colon Electronico電子音樂節、韓國漢城國際電腦音樂節等發表作品。

曾獲洛杉磯週報評：「她的音樂能創造獨特的氛圍，令人驚歎不已...」洛杉磯時報評：「她的音樂像是一連串精緻的、美麗的、不可思議的聲音事件繁繞在空氣中.....」

趙菁文：《天倪》為古箏、小提琴、大提琴與電聲

樂曲解說

「天倪」一詞取自莊子齊物論，意旨「自然的分際」。二元對立似是一永恆的現象，但區分此二元性，如是與非、天與地、黑與白、日出與日落等的「界限」，卻也不斷規律地變化。我試圖將這種不斷變化的二元共存性，表達於創作理念中。

樂曲經由三個階段：地籟、人籟、天籟；似風吹過千萬種自然界的竅孔，使其自然地發出各種不同的聲音，不斷循環，而又使它們自己停止。聲音由寂靜產出，回歸於其，以達「虛靜推及於天地，通達於萬物」、「行動似天之自然循環」的境界。電聲的製作，則是使用史丹佛大學電子音樂與音響研究中心（CCRMA）的程式應用軟體，尤其是粒狀聲訊合成（granular synthesis）技術。

此曲為奧地利新音樂演奏團體Ensemble Online Vienna委託創作，2006年4月20日於德國達姆城首演。

ABOUT COMPOSER

Taiwanese-born composer Chin-Yow Lin's music has been commissioned and performed widely in concerts throughout Taiwan, France, Austria, U.S.A., Korea, China and Thailand. His most recent commissions include *Uni-verse* piano concerto and *Praise Taiwan* for orchestra to celebrate the founding one hundred years of Republic of China in 2011 for the Nation Taiwan Symphony Orchestra. The *Capriccio Sun Moon Lake* was commissioned by Sun Taipei Philharmonic and premiered in Taipei in 2010. *Who Would Get Drunk Under the Moon with Me?* for solo cello, was commissioned and premiered by Barbara Marcinkowska, the Polish-French cellist. *Taiwan Fantasia* for violin and piano was commissioned and premiered in Boston and Washington D.C., USA. His symphonic poem *Nostalgia* was taken to make for *Totem de Taipei* collage visual art. His compositions include orchestral music, chamber music, choral, vocal music, solo pieces for various instruments, piano concertos, as well as stop-motion film music.

He won the First Taiwan Music Creation Award in the art category in 1999, and thus had the opportunity to go to Russia for research and observation. In 2002, his quintet *Coming Home* won the Initiating the Sounds of Taiwan nomination. He was invited as the delegate of Taiwan to the International Society for Contemporary Music--World New Music Days in Sweden in 2009.

Lin not only devotes himself to composition but also to music education. He has been commissioned to write a series of piano teaching materials by the Kawai Piano Company. From 2006 through 2009, he served as the chairman of the Music Department of the National Taichung University. Currently, he is the professor of composition and music theory at the Music Department of National Taichung University and National Taiwan Normal University. He is the council member of ISCM-Taiwan Section and Asian Composers' League-Taiwan.

Chin-Yow LIN:

The Spirit in the Bamboo Forest, for clarinet and piano

PROGRAM NOTE

The story of The Spirit in the Bamboo Forest is subsequent to A Secret in the Bamboo." An orphan of the nobility from a subjugated nation hid in the bamboo forest to escape the murder from the betrayed courtiers. However, he was still murdered because of the disclosure of confidential. After death, his soul became spirit wandering through the woods. He was depressed all day and often recalled what went before. He could not come out the plight to get into the cycle of reincarnation.

In order to let the audience to feel the music of the scenarios, composer used the combination of the contemporary and traditional composition techniques to express the story. Prof. Lin believes that the contemporary composition techniques have already developed to the limit, but the performers and audience are varied. Therefore, he often thinks about how to compose pieces which can not only close to the audience but also performers are willing to play.

ABOUT COMPOSER

Chialin Pan received her Doctor of Music degree in Music Composition from Northwestern University. Born in Kaohsiung, Taiwan, Dr. Pan holds both her Bachelor and Master degrees from National Taiwan Normal University, Taipei, Taiwan. During her student life, Dr. Pan studied composition with Prof. M. Williams Karlins, Yen Lu, Alan Stout, Augusta Read Thomas, Hwang-long Pan and Jay Alan Yim.

Chia-Lin is an active composer and her works have been performed in various music festivals, including Asian Composers' League Music Festivals and the International Society of Contemporary Music World Music Days. She is one of the prize winners of the National Taiwan Symphony Orchestra Composition Competition of Lieder and the finalist of various composition competitions. Her pieces were performed by the well-known new-music ensembles such as the Pacifica String Quartet, The Eighth Blackbird, The Bugallo-Williams Piano Duo, Duo Diorama, NU Contemporary Music Ensemble, Taipei Symphony Orchestra, National Symphony Orchestra (Taiwan), Taipei Music Forum Ensemble, Succession Percussion Ensemble and NEO Chamber Orchestra. Dr. Pan is currently a fulltime Associate Professor at the Taipei Municipal University of Education, and also teaches part time at the National Taiwan University of Arts.

Chia-Lin PAN: *A Leaf Falls on Loneliness, for mezzo soprano and piano*

PROGRAM NOTE

Lyrics base on the poem "I(a... (a leaf falls on loneliness)" by American poet E. E. Cummings, which the whole poem is actually only one sentence "a leaf falls on loneliness." With the unique syllabus break-down and the reconstruction of the sentence, the poem build up the image of a leaf falls down from the treetop to the ground and the atmosphere of "loneliness" and "emptiness". The composer tends to rebuild the spiral movement of the falling leaf by repeating the main musical objects or fragments in the structural design of this composition. In the meantime, the composer also try to establish the impression of "loneliness" by applying the timbral color of the abnormal (extended) techniques such as Sprechstimme, humming, or playing inside the piano, in this piece.

I(a... (a leaf falls on loneliness) By: E.E. Cummings

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ABOUT COMPOSER

Chiung-Yu Chen was born in 1969. In 1984, she entered the Music Experimental Class of The Affiliated Senior High School of National Taiwan Normal University and studied under Mao-Shuen Chen and Yen Lu. Starting from 1987, she studied at the National Taiwan Normal University under Fan-Long Ko and received the Bachelor degree of Music in 1991. Thereafter she continued to pursue her PhD degree at the University of Pennsylvania, USA where she studied with George Crumb, James Primosch, Richard Wernick and Jay Reise. She received her PhD degree in December 1997. Since 1998 Ms. Chen has served on the faculty of the Shi-Chien University in Taipei Taiwan. She currently holds the assistant professorship at the National Taiwan Normal University, where she teaches music theory and composition.

She has composed numerous solo, chamber, and orchestral works, as well as vocal and choral compositions that have been widely performed and has been commissioned by many of the prestigious performers and ensembles.

Chiung-Yu CHEN: Window of Dreams, for piccolo, flute and alto flute solo

PROGRAM NOTE

I completed this piece in April 2008 as my gloomy mood finally started to cheer up by the warm sunshine and spring blooming flowers after a long cold chilly winter. This piece is for a soloist who plays various instruments including piccolo, flute, and alto flute. I applied alternative fingerings to play groups of rapid harmonics, microtone, and absolute semitone in expressing the indecisive adventure emotion of wanting to explore the fascinating scenery outside the window. As the dynamic of multiphonics chords accelerates, the eager of going outside of the window becomes stronger and stronger. Still, the constant appearance of the wonderful whistle tone reminds of the purest dream deep inside my mind. Going through the up and down variations in the middle movement, my mind finally comes back into the original Window of Dreams.

ABOUT COMPOSER

Shyhji Pan-Chew, born in Taiwan, 1957. She studied composition with Hsu Tsang-Houei in 1974. Between 1976 and 1980, she studied composition with Dr. Robert Turner at the University of Manitoba, Canada. In 1980 she won Manitoba Arts Council Awards and received grants from Canada Arts Council to study at Columbia University, New York where she received her Master of Arts (MA) degree in 1982 and Doctor of Musical Arts (DMA) degree with distinction in 1988. Her teachers include Fred Lerdahl, Vladimir Ussachevsky, Jack Beeson, Jacque Louise Monod, and Chou Wen-chung. In 1985, she received a grant from National Endowment for the Arts (USA) to collaborate with Ruth Malecheck and Carolyn Forché in the creation of experimental theatrical works, Fire Work. Between 1985 and 1986 she was the resident-composer of Eugene O'Neill Theatre Center, Connecticut. Her compositions have been played throughout USA, Canada, Taiwan and other Asian countries. She was the Chairman of Asian Composers' League, Taiwan; the Executive Committee member and Treasurer of Asian Composers' League. Currently, she is a professor of music composition at National Taipei University of the Arts in Taipei, Taiwan.

She established the Canada-Taiwan Music and Arts Exchange (Cantai Music Group) in 2000, with a mission of providing a podium for talented young composers and chamber music players in experimenting their new creative works in Taiwan. The Cantai Music Group encourages young composers to re-examine their own heritage to find new insight for expression in the contemporary world; as this is an age of continuous interaction, cultural traditions have become less localized and less impervious. Cantai has organized many national levels of training programs since its establishment like the National Composer Seeds Projects and the National Chamber Music Seeds Projects. Cantai has released a Chou Wen-chung Music Festival Special Album with a book, a CD and a DVD including highlights from the Chou Wen-chung Music Festival which took place in Taipei in 2003.

Shyhji PAN-CHEW: *The Autumn of ShuangXi, for string quartet*

PROGRAM NOTE

This composition is written in memory of a memorable encounter of a person's life journey and is written in two movements. The first movement, Landscape of Mountains, depicts the variety of forms and various shapes of mountains in ShuangXi area. The second movement, Landscape at Dust, captures days where endless moments were spent to overlook mount. Guanyin from mount. Daluanwei. The phenomenon of mingling and melting twilight colors in extremely slow process of transformation, aggregation and dispersion is the compositional impetus in the movement. The essence of beauty that is central to Chinese aesthetics – the process of transformation – is vividly seen through such phenomenon in nature.

ABOUT COMPOSER

Ching-Wen Chao is Associate Professor of Composition in the Department of Music at National Taiwan Normal University. She guest lectured at the University of Illinois, Urbana-Champaign in Fall 2010 and at Stanford University in 2002-03.

She received her DMA in composition at Stanford, where she studied with Jonathan Harvey, Brian Ferneyhough, Chris Chafe and Jean Claude-Risset. She was also committed to her research and composition in electro-acoustic music at the Center for Computer Research in Music and Acoustics (CCRMA).

Recent activities include discussion of her compositions in the Neue Zeitschrift für Musik published by Schott and in the Editions L'Harmattan Paris, performance of her new choral work at Asian Music Festival 2010 in Tokyo, and lectures/performances at the International Contemporary Music Week in November 2010 in Shanghai and at the Beijing Modern Music Festival in May 2011.

Recent awards include the First Prize of the Young Composers Competition of the Asian Composers League, and the First Prize of the Music Taipei Composition Competition, Arts Award in Taiwan, the First Prize of the Fanfare Composition Competition, and the fellowship recipient of the Chiang Ching-Kuo Foundation Fellowship in Humanities.

Her works have been premiered in music festivals including the Electroacoustic Music Society Conference, Institut fuer Neue Musik und Musikerziehung in Darmstadt, Dresdner Tage Fuer Zeitgenoessische Musik, International Computer Music Conference(ICMC), Shanghai International Electroacoustic Music Festival, Beijing International Electroacoustic Music Festival, Festival des 38ème Rugissants, Festival of the GEMM, Colon Electronico Festival, Contemporary Clarinet Music Festival, Seoul International Computer Music Festival, etc. She has collaborated with world-renowned new music ensembles such as the Arditti String Quartet, Klangforum Wien, Ensemble On_line Vienna, California EAR Unit, St. Lawrence String Quartet, the Eighth Blackbird, VOXNOVA, Vox Humana, EARPLAY, Taiwan National Symphony Orchestra, Taipei Symphony Orchestra, Taiwan Wind Ensemble, Taipei Chamber Singers, etc.

Ching-Wen CHAO: *Natural Boundary, for zheng, violin, violoncello and electronics*

PROGRAM NOTE

Natural Boundary, inspired by a term drawn from one of Chuang-Tzyy's doctrines, denotes the naturally but constantly varying line which distinguishes the positive from negative, white from black, sunrise from sunset, and so forth.

The piece goes through 3 stages. The first unfolds sounds which seem to come from nowhere- silence, harmonics and percussive points, like noises in nature, circulate the space. The wind brings the song chanted in the second stage, in which heterophonic techniques rule the lines in respiratory continuity. This continuity leads to the final stage, in which the constantly 3-dimensional sonic events interweave, exchange, shift or derive in sudden moments, and the waves of sound speed up and down in time, and comfortably grow wide and narrow in space.

The making of electronics is based on the granular synthesis techniques developed by Fernando Lopez-Lezcano at CCRMA-Stanford. The piece was commissioned by Ensemble_Online Vienna and premiered on April 20, 2006 in Darmstadt, Germany.