

打擊樂

與他的

好朋友們

2024 朱宗慶打擊樂團 第二季音樂會



節目冊

Program Note



不同領域的頂尖音樂家齊聚演出

邀請你一同享受這場

「多個願望，一次滿足」 的音樂會！

繼 2008、2011 年獲得熱烈好評後，隆重呈獻第三度特別企劃《打擊樂與他的好朋友們》音樂會，邀請音樂家們攜手合作，共譜精彩火花。

今年邀請到好朋友，包括小提琴家吳庭毓、聲樂家林慈音、翁若珮、林健吉、羅俊穎、單簧管演奏家楊元碩、琵琶演奏家黃立騰以及米特薩克斯風重奏團。這將是一場融合西洋與傳統元素的音樂盛宴，為觀眾帶來更多層次的聆賞體驗。

本次特別委託作曲家櫻井弘二和陸標創作全新曲目，並由洪千惠、高瀚諺改編現有作品的擊樂合奏版本。

不同領域的頂尖音樂家齊聚演出，邀請你一同享受這場「多個願望，一次滿足」的音樂會！

臺北

05	05
Sat. 19:30	Sun. 14:30
11	12
國家音樂廳	

臺中

05
Sat. 19:30
25
臺中國家歌劇院 大劇院

高雄

05
Sun. 14:30
26
衛武營國家藝術文化中心 音樂廳

2024 朱宗慶打擊樂團第二季音樂會《打擊樂與他的好朋友們》

藝術總監 | 朱宗慶

演出者 | 吳庭毓、林慈音、翁若珮、林健吉、羅俊穎、楊元碩、黃立騰、米特薩克斯風重奏團、朱宗慶打擊樂團

委託創作 | 櫻井弘二、陸標 音樂改編 | 洪千惠、櫻井弘二、高瀚諺

舞台監督 | 李忠俊 音響工程 | 唐宋音響 樂器與物資搬運 | 大和國際有限公司

執行製作 | 彭霽維 行銷專案 | 林孜昱 文字編輯 | 林孜昱

視覺設計與編排 | 吳姿儀 平面攝影 | 陳韓誌 錄影 | 狼主流多媒體有限公司

指導單位 | 文化部 主辦單位 | 財團法人擊樂文教基金會 協辦單位 | 高雄市政府文化局

贊助單位 | 國藝會 金料科技 KHS 雙燕樂器 HAOSSEN 豪聲樂器 interplan 特別感謝 | 上海商業儲蓄銀行 文教基金會 Howard 場地夥伴 | 國家兩廳院




Percussion and Friends

Following rave reviews in 2008 and 2011, Ju Percussion Group is once again holding its “Percussion and Friends”—a special concert series that features an international cast of musicians in a musical collaboration.

This year's guests include violinist Wu, Ting-Yu, vocalists Grace Lin, Weng, Jo-Pei, Claude Lin, and Julian Lo, clarinetist Yang, Yuen-Suo, pipa musician Neal Huang, and MIT Saxophone Ensemble. The result is a musical feast set to feature both Western and traditional musical elements for the ultimate in a multi-layered listening experience. For this performance, composers Koji Sakurai and Lu, Yun have been commissioned to write several new compositions, while Hung, Chien-Hui and Kao, Han-Yen have arranged existing compositions to a percussion ensemble format.

You are invited to enjoy a night of musical highlights and top talent in what is sure to be a “many directions serving one goal” musical experience.



藝術總監的話

打擊樂是個具有包容力與多樣性的樂種，在世界各地、不同類型的音樂裡，常見到各式各樣的打擊樂器，以不同的形式參與其中。或許因為這樣，擊樂人似乎也有一種特別愛交朋友的性情，習慣並樂於和不同的器樂一起合奏，由此日漸「交遊廣闊」，而不斷「跨界」也就成了打擊樂的 DNA。

還記得 1989 年，我和幾位與我同世代、專長不同器樂的演奏家們，共同組成了「台北獨奏家室內樂團」，一起玩音樂。那段有志一同、熱血逐夢的經驗，時至今日回想起來，仍是十分美好的回憶。打擊樂團成立後，延續年輕時的理想與衝勁，分別在 2008 年和 2011 年二度策劃了「打擊樂與他的好朋友們」音樂會，曾邀請弦樂、管樂、聲樂等多位演奏家來與打擊樂團共同演出，同時也邀請作曲家為演出量身打造作品。

對藝術工作者來說，能夠和好朋友們一起同台，並在音樂中體現、見證彼此的情誼，真的是倍感幸福的時刻。相隔一段時日後，我們在今年再次策劃《打擊樂與他的好朋友們》音樂會，心情上，有著重溫美好經驗的期待與感懷，也有全新搭檔、首度合作的緊張和興奮。

這次，打擊樂團邀請共同演繹的演奏家和作曲家，不但跨足不同世代，並涵蓋西洋和傳統樂器，皆是一時之選。包括：小提琴家吳庭毓加上作曲家 Koji Sakurai（櫻井弘二）的新作，由女高音林慈音、次女高音翁若珮、男高音林健吉、男低音羅俊穎四位聲樂家組成的四重唱組合，加上 Koji Sakurai（櫻井弘二）的選粹改編，單簧管演奏家楊元碩加上駐團作曲家洪千惠的編曲，琵琶演奏家黃立騰加上作曲家陸櫟的新作，以及由陳冠文所領軍的米特薩克斯風重奏團加上新生代團員高瀚諺的編曲，集結了老朋友與新朋友，要再次展現打擊樂與不同樂器之間的融合與對話。

在追求藝術專業的道路上，有朋自舞台上來，實不亦樂乎！我始終覺得自己非常幸運，能有機會以打擊樂為媒介，和這麼多傑出的音樂家乃至各行各業的朋友們互動、交流、共事，一起追求、累積、成長。透過這場《打擊樂與他的好朋友們》音樂會，但願能將這樣的喜悅和感激之情，與所有的好朋友們分享！

朱宗慶打擊樂團
藝術總監



1.

能量之旅 TOUR DE FORCE

朱宗慶打擊樂團 Ju Percussion Group

| 作曲 馬修·艾倫·坎貝爾 Mathew “Mat” Aaron Campbell

2.

嗩笛狂想 SUORINET FANTASY

楊元碩 Yang, Yuen-Suo X 朱宗慶打擊樂團 Ju Percussion Group

| 作曲 楊元碩 Yang, Yuen-Suo | 改編 洪千惠 Hung, Chien-Hui

3.

當愛在歌聲裡飛翔 在樂音中徜徉 IN LOVE, WE SING, WE PLAY

林慈音 Grace Lin、翁若珮 Weng, Jo-Pei、林健吉 Claude Lin、羅俊穎 Julian Lo

X 朱宗慶打擊樂團 Ju Percussion Group

| 改編 櫻井弘二 Koji Sakurai

中場休息

4.

色彩大熔爐 UNITED COLORS

米特薩克斯風重奏團 MIT Saxophone Ensemble

(陳力鋒 Chen, Li-Fong、張志宇 Chang, Chih-Yu、郭宇浩 Kuo, Yu-Hao、張柏方 Chang, Po-Fang)

X 朱宗慶打擊樂團 Ju Percussion Group

| 作曲 菲利浦 蓋斯 Philippe Geiss | 改編 高瀚諺 Kao, Han-Yen

5.

拉達克 LADAKH

黃立騰 Neal Huang X 朱宗慶打擊樂團 Ju Percussion Group

| 作曲 陸櫻 Lu, Yun

6.

凜者 UNDAUNTED SPIRIT

吳庭毓 Wu, Ting-Yu X 朱宗慶打擊樂團 Ju Percussion Group

| 作曲 櫻井弘二 Koji Sakurai

能量之旅

1.

作曲 馬修·艾倫·坎貝爾

近年來，我的許多音樂作品皆是採用專屬結構所創作，而〈能量之旅〉卻恰好相反，是一場精心編排的鋼琴即興創作，帶有隨性、刺耳、甚至有點粗魯的風格。創作本曲時，我發現過去慣用的創作結構，其實已不自覺滲透到我的即興創作中，即使我有意識的排除也難以避免，也許我的大腦正試圖不斷重塑各種流派「音樂主義」的結構框架，讓它們每次都以全新的方式出現。

這在整部作品中以插入段的形式出現，以溫弱、柔和樂音展現新的音樂流派的開啟，其後則是共鳴金屬樂器和擊鼓等十分具有張力的演奏，整首曲目長度八分十五秒，到處充滿這類對比鮮明的拉鋸戰。作品接近尾聲時，插入段素材才與誇張手法素材結合，打造出一個令人印象深刻、但甚是膚淺的最終章。本曲從最根本的層面而言，其實並沒有實質內容或敘事，只是為了堆疊出複雜樂音而創作。

事實證明，〈能量之旅〉不僅是一首需要優雅技巧和音樂性的作品，也是對演奏者樂團經驗、演奏時機掌握與耐力的一大考驗。我最大的心願是創作一首能夠為打擊樂合奏曲目做出貢獻的作品，一首風格大膽、實至名歸的作品。〈能量之旅〉由德州大學里奧格蘭德河谷打擊樂團委託創作，並於2023年德州音樂教育家大會中展示表演。

嗩笛狂想

2.

作曲 楊元碩

改編 洪千惠

〈嗩笛狂想〉(三部曲)的概念，來自於作曲家嘗試將單簧管的技巧與嗩吶的特性結合，從小接觸的民俗活動中，逢年過節、婚喪喜慶都少不了技藝高超的嗩吶師傅們的影子。當然，單簧管的音色與嗩吶相差甚遠，卻在音域與速度的變化上具有更多的彈性。單簧管在中國民樂表現上的味道肯定還差嗩吶一截；然而，在傳統音色與西洋樂器本身的特性上卻有著極大的變化與張力。透過這樣的合璧手法，嗩吶與單簧管的底蘊在對比中各自彰顯，「嗩笛」的概念就此成形。第一部嗩笛狂想於2018年問世以來，特意製造出來的反差效果出奇地成功。2019年改編給管樂團以及獨奏家的版本，於嘉義管樂節首演。

嗩笛狂想第二部——銀鷗南遷

顧名思義即是延續第一部作品，作曲家試圖從一隻銀鷗在南遷過冬的旅途中，加入更多民間的元素，包括蒙古傳統曲風、東北山歌、江南節慶等，再結合當代單簧管演奏技巧，帶出新意境。第二樂章分為三個短小段落，分別是：裝飾奏序曲、勞動歌、節慶輪旋曲，原曲定案為獨奏、打擊與單簧管重奏團，2022年再改編給管樂團與獨奏家版本。此作品除了開拓單簧管在表現上的可能性之外，也是為了獨奏者自己能更加精進演奏能力而創作出來的炫技曲。

嗩笛狂想第三部——陳禱取經

經過了民俗禮儀、地域性的描繪，《陳禱取經》的概念來自於中國傳統「半神文化」中流傳下來的《西遊記》。這次重點不再是強調如何以不同形式挑戰單簧管的獨奏技巧，而是藉由不同主題動機的形式來跟觀眾講述一個偉大的故事。華格納在他許多經典的創作中以主題動機的自然運用出名，在冗長的時間內，每個角色的介紹帶著觀眾目不轉睛地沈浸在古老的神話中。這種手法傳承到現在無論音樂劇、電影配樂，都是作曲家們常用的技巧。

朝廷的興盛、唐僧莊重守規的虔誠精神、金猴輕快的頑皮舞步、受弟子們頂禮膜拜的觀音，甚至歷經充滿血淚的九九八十一難，在曲子中都清楚表達出來。作曲家以類極簡主義的手法，一層層寫出逐漸綿密繁複的艱辛路途。僅以神話故事的莊嚴，將〈嗩笛狂想〉系列劃上句點。

本場節目結合第一與第二部曲之精華，改編給打擊樂團之後用新的面貌重現。

3.

當愛在歌聲裡飛翔 在樂音中徜徉

編曲 櫻井弘二

如何讓打擊樂手在與四位優秀演唱者同台時能產生更多音樂上的互動與共鳴，是我在構思這次編曲時的主要方向。第一段結合四首名作的組曲，將以不同的打擊樂器擔任主奏來與演唱者的歌聲呼應，襯托情緒的抒發與風格的轉換。第二段的歌劇《弄臣》著名選段則是嘗試將劇情融入樂手的表現當中，在演唱者情感豐沛的歌聲引領下，樂手將透過演奏及走位來詮釋並展現劇中人物的心境，期望讓打擊樂與好朋友們有更密切有趣的合作嘗試。

1. 演出者 次女高音 / 翁若珮

〈愛情像自由的小鳥〉

- 選自《卡門》- 作曲 比才

愛情是隻任性的小鳥
誰也馴服不了，
呼喚它也徒勞，
如果它執意不來！

毫無辦法，威脅或祈求，
這個人口若懸河，那個人沉默無言；
我喜歡的是另一個，
他什麼也不說，但討我喜歡。

愛情，愛情……

愛情是個流浪兒，
它從來就自由自在；
如果你不愛我，我就愛你，
如果我愛你，你可要當心！

如果你不愛我，我就愛你，
但如果我愛你，你可要當心！

2. 演出者 男高音 / 林健吉

〈朋友，生命值得去好好享受〉

- 選自《茱蒂塔》- 作曲 雷哈爾

朋友們，生活是非常值得的！
每一天都可能給我們帶來美好、
每一天都是新的冒險、
每時每刻讓世界都青春洋溢！
奇妙的世界！

願夕陽西下，
清晨再現輝煌
投射在湛藍的天空中！

朋友們，生活是值得的！
在幽靜的小路上
目光灼熱如火，
誘發無數冒險
神秘的甜美。

哦，夫人……哦，小姐！
你聽到甜美的蜜語，
從古老的宮殿窗口
飄落暗紅色的玫瑰！

哦，夫人，小姐，
誘人的 Cavatina 唱起，
最可愛的女人
今晚或許將屬於你！
生活是美好的，如此美好！

3.

3. 演出者 男低音 / 羅俊穎

〈深情的吻〉

- 作曲 / 作詞 康蘇爾洛 薇拉斯柯絲

吻我，深情地親吻我吧，
彷彿像是今晚是最後一夜。
吻我，深情地親吻我吧，
我好怕今後會失去你，失去你。

我想緊緊近近地擁有你，
在你的眼裡看見我，看見你和我守在一起。

如是想一想也許明天
我將已經在遠方，遠遠地離開此地。

吻我，深情地親吻我吧，
彷彿像是今晚是最後一夜。
吻我，深情地親吻我吧，
我好怕今後會失去你，失去你。
我好怕今後會失去你，失去你。

版權單位：台灣琦雅有限公司

4. 演出者 女高音 / 林慈音

〈某位守護我的人〉

- 作曲 喬治·蓋希文 作詞 艾拉·蓋希文

古有名言：愛情是盲目的
但也常有人說：尋找必尋見
所以我要尋找我心中特別的那一位
我想將他的姓氏加在我的姓名徽章
告訴我，這迷途羔羊的牧人在何方？
我期待見到那個「某位」
我希望他，會是
「某位」守護我的人

我如同一隻迷途林中的小羊
我知道我可以一直都很乖
對那位守護我的人

也許他不曾像是那種許多
女孩覺得英俊的男人
但他握有開啟我心門的鑰匙

請你叫他加快腳步
跟隨我的導引，我真的需要
某位守護我的人

我期待見到那個「某位」
我希望他，會是
「某位」守護我的人

3.

5. 演出者 林慈音、翁若珮、林健吉、羅俊穎

〈美麗的愛之女〉選自《弄臣》-作曲 朱塞佩·威爾第

愛神的美麗女兒，
我已經被你的魅力征服；
只要你一句話
就能撫慰我的痛苦。
快到我這裡
來感受我的心跳加速。

哈！哈！我打從心裡覺得好笑，
這樣的讚美太不值錢；
相信我，我絕對估得出
您的諂媚有多麼低賤。
漂亮的先生，這類玩笑
我早已見慣。

啊，這個負心漢
也對我說過一樣的綿綿情話！
被拋棄的不幸的心啊，
千萬別破碎於猝然痛傷。
我的心竟如此輕信，
向著這樣一個人投降？

別作聲，你流淚也是枉然；
你總算明白他滿口謊言。

別作聲，我就要著手
報仇雪恨。
是的，我知道該怎麼辦，
馬上就致他於死命。

聽著，立刻回家……
帶著錢、備好馬，
穿上我為你準備的男裝，
趕快前往維羅那……
明天我會去和你相聚。

現在就和我一起走吧……

我不能。

我害怕。

走吧！

色彩大熔爐

4.

第二、三樂章

作曲 菲利浦·蓋斯 編曲 高瀚諺

這首作品於 2009 年由「Diastema」薩克斯風四重奏委託創作，最初是為薩克斯風四重奏和管樂團所創作。

本次挑選第二、三樂章由朱宗慶打擊樂團團員高瀚諺改編，專為米特薩克斯風重奏團和朱宗慶打擊樂團製作。

〈色彩大熔爐〉是一部由三個樂章組成的多元文化作品，延續菲利浦·蓋斯作品一貫的「跨領域」風格。

第二樂章〈靜謐〉（Tranquillo）以中音薩克斯風吹奏的懷舊旋律為基調，溫暖的音色帶出最深沉的情感，接下來，此旋律透過不同薩克斯風的演奏，展現出時而有力，時而柔和的樂音，營造出的氛圍令人聯想到一些動人澎湃的探戈樂曲。而樂曲中薩克斯風與打擊樂團的交替演奏，創造出音樂的親密對話，給予此時的獨奏旋律細膩的伴奏。第二樂章描繪著家庭的美好，以及我們對至親好友的回憶。

第三樂章〈熱烈〉（Vivace）的靈感來自於生活中的歡樂與節慶，取材自爵士樂、巴爾幹半島音樂和騷沙舞曲。本樂章旋律優美、演奏方式豐富，薩克斯風與打擊樂團不斷對話互動，同時展現精湛的薩克斯風演奏技巧，堪稱是一場華麗炫目的煙火秀。

拉達克

5.

作曲 陸標

 委託創作  世界首演

本作品受朱宗慶打擊樂團委託、為琵琶與四位打擊樂手所創作，由青年琵琶演奏家黃立騰擔任琵琶獨奏，於 2024 年 5 月在台北、台中、高雄首演。作品分為三部分，依序為寺廟、星空、舞蹈。

拉達克為印度最高的高原，其中最大部分超過三千公尺，從喜馬拉雅山脈延伸到喀喇崑崙山脈，並包含印度河上游。是印度人口最稀少的地區之一，主要居民為藏族人，其文化及歷史與西藏密切相關。

創作者於 2023 年暑期遊歷該地區，深受該地區的風土民情吸引，故創作本作品紀念該次旅行。

凜者

6.

作曲 櫻井弘二

 委託創作  世界首演

無畏艱難、無懼挑戰之人，我稱之為「凜者」。

2024 年的第二季，我以台灣為家正好滿三十年。看似漫長實則如梭的三十年間，我何其幸運結識了許多位令我欽佩的前輩與合作夥伴，他們總是勇敢地直面各種困境，用智慧與毅力解決各種難題，在不斷挑戰自我的可能性之際，還不忘提攜後輩，帶領著更多人一起翻越一座又一座的險峰。然而凜者勇往直前卻難免有疲憊之時，緩下腳步重新檢視一下自己的初心，會發現那個單純執著的自己，永遠不曾離開，而令人敬佩的凜者身旁，總會圍繞著志同道合的好夥伴，為成果同喜，為挫折同嘆。

時間不會為誰而停止，新的一波磨練總是接踵而來，幸而每個時代都有這樣的人物帶領著眾人撥開迷霧向前邁進，如朱宗慶老師、吳庭毓老師，甚至是我過去的音樂夥伴張雨生，我想追隨這樣的精神，想與他們比肩同行，更期望有一天，我也能成為他人眼中的凜者。

這首作品希望能展現朱宗慶打擊樂團與吳庭毓老師多年深厚的情誼，因此我以「雙協奏曲」的形式來構思，除小提琴之外，擊樂部分則以「派代表」的方式透過馬林巴木琴加上幾種節奏樂器的組合來擔任獨奏者之一，使兩者之間的對話、交融、較勁的層次更加清晰，讓這首作品的詮釋更加爽利帥氣。另外「雙協奏曲」想法的誕生還有一個重要的考量，就是小提琴在沒有麥克風收音、擴音的條件下，也能在音樂廳中突破眾多打擊樂器的包圍而被清楚聽到，當然優秀的打擊樂手會善用技巧讓演奏悅耳，但如何找到理想的音量平衡，對我來說是這首作品最大的嘗試與挑戰。

這首作品在最初構想是分為三個樂章，除了敘事的起伏之外，我還想一步步展現三種擊樂特色：鍵盤、節奏樂器與手鼓，但實際進行譜寫時就變成了幾乎連貫的一首，可能這種一氣呵成更能痛快地抒發〈凜者〉的心境吧。

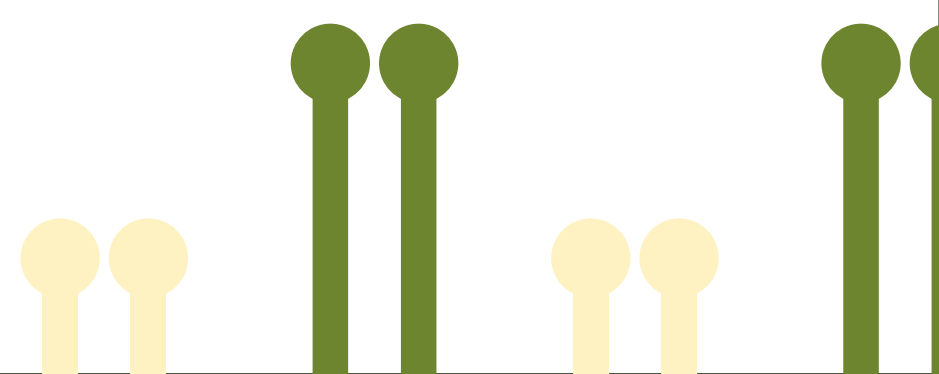
TOUR DE FORCE

composer
Mathew “Mat” Aaron Campbell



I've been focusing on writing a lot of music with a dedicated architecture in recent years. Tour de Force is not that kind of piece. It is an orchestrated piano improvisation that is haphazard, jarring, and abrasive at times. Through composing this piece, I learned that these structures that I've written for so long have started to permeate my improvisations even when I'm trying to avoid them. Perhaps my mind is trying to constantly reinvent the framing of these “-isms” so that they come out in fresh new ways every time. This has taken on the form of episodes throughout the piece, all of which reflect a softer and subdued start to a new musical process. These episodes are followed by bombastic sections of resonant metals and pounding drums. This battle of contrasting sections exists through the entire eight minute and fifteen second duration of the piece. Nearing the end of the work, the episodic material starts to coalesce with the bombastic material to create an impressive, albeit entirely superficial ending. This piece, at its most fundamental level, music with no substance or narrative composed for the mere sake of sounding sophisticated.

Tour de Force turned out to be not only a piece that requires elegant technique and musicality but also a relentless mental exercise of ensemble awareness, timing, and endurance. My biggest goal was to compose a piece that would contribute to the percussion ensemble repertoire, and to create one so bold that it would truly live up to its name. Tour de Force was commissioned by the University of Texas Rio Grande Valley Percussion Ensemble for their 2023 Texas Music Educators Association Showcase Performance.



SUORINET FANTASY

composer Yang, Yuen-Suo
arranger Hung, Chien-Hui

2.

The concept behind Suorinet Fantasy (Three Movements) comes from the composer's attempt to combine the techniques of the clarinet with the musical characteristics of the suona. The unmistakable high-pitched sound of the suona in the hands of a skilled player has long been an indispensable part of traditional Chinese festivities, weddings or funerals. While the timbre of the clarinet cannot match that of the suona, the clarinet excels in the flexibility of its performance range and speed. And while it remains true that the suona is superior to the clarinet in the scope of traditional Chinese music performances, the mixing of the suona's timbre with the Western musical instrument offers abundant opportunities for exciting, new musical changes and tension—all of which help to reveal the heritage of each instrument in contrast. It is from here the concept of "suorinet" was born. Since its premier in 2018, Suorinet Fantasy's deliberately constructed contrasting effects have been widely praised and enjoyed. In 2019, the composition was adapted as a solo and wind ensemble work, both premiering at the Chiayi City International Band Festival that same year.

Suorinet Fantasy Second Movement: "Southern Migration of a Herring Gull"

As its name suggests, the second movement is a continuation of the first. To the initial concept of a gull migrating south for the winter, the composer has added further folk elements, including traditional Mongolian musical styles, folk songs from China's northeastern mountain ranges, and songs drawn from the traditional festivals of China's Jiangnan region—all of which find new artistic rendition through the contemporary playing techniques of the clarinet. The second movement is divided into three smaller sections, these being: "Ornamental Overture" "Songs of Labor" and "Festive Rondo." The movement was initially written for a solo performance as well as percussion and clarinet ensembles, before later being adapted for a solo performance and a wind ensemble in 2022. In addition to expanding the performance possibilities of the clarinet, this composition can aid soloists in refining their individual performance capabilities.

Suorinet Fantasy Third Movement: "Chen Yi's Journey for Buddhist Scripture"

The concept behind this third movement comes from the well-known Chinese traditional folktale Journey to the West. In this third movement, with its depiction of folk customs and local cultures, the focus is no longer on challenging the playing skills of the solo clarinetist, but utilizing different motifs as a medium through which to share this magnificent tale with the audience. Wagner is perhaps the most famous for the use of motifs which freely appear in many of his major works, with the introduction of each new character immersing the audience further in the story. This technique has been passed down to this day and is commonly used in both musicals and film scores.

The prosperity of the imperial court, the solemnity and piety of the Tang dynasty monk, the brisk, playful dance of the golden monkey, the worship of Guanyin Bodhisattva, and even the difficulty of the 81 tribulations, all are clearly expressed in the music of this composition. The composer of Suorinet Fantasy uses a quasi-minimalist approach to record the increasingly complex and arduous adventure, and it is the dignified, grand nature of this folktale that brings Suorinet Fantasy to its overall conclusion.

This performance brings together sections from the first and second movements which have been arranged for a percussion ensemble and given an overall new look.

IN LOVE, WE SING, WE PLAY

3.

arranger Koji Sakurai

My main direction when conceiving this arrangement was to ask how to give percussionists, those sharing the stage with four outstanding singers, more interaction and resonance in their musicality. The first movement, therefore, features a suite that blends four well-known songs. As varying percussive instruments take the lead in playing off the vocals, a musical expression full of emotion and transformation is created. The second movement features passages from the famous opera Rigoletto, integrating the opera's plot into the movement's music. Taking their cues from the emotion-filled vocals, the percussionists look to use both playing and positioning to offer a musical interpretation of the opera's characters. In sum, I hope that this piece can give percussionists a more intimate and interesting collaborative experience with their musical counterparts.

1.

Weng, Jo-Pei / Mezzo Soprano

L'amour est un oiseau rebelle
from "Carmen" - Composer: Bizet

L'amour est un oiseau rebelle
Que nul ne peut apprivoiser,
Et c'est bien en vain qu'on l'appelle,
S'il lui convient de refuser!

Rien n'y fait, menace ou prière,
L'un parle bien, l'autre se tait;
Et c'est l'autre que je préfère,
Il n'a rien dit, mais il me plaît.

L'amour, l'amour...

L'amour est enfant de Bohême,
Il n'a jamais connu de loi;
Si tu ne m'aimes pas, je t'aime,
Si je t'aime, prends garde à toi

Si tu ne m'aimes pas, je t'aime,
Mais si je t'aime, prends garde à toi!

2.

Claude Lin / Tenor

Freunde, das Leben ist lebenswert!
from "Giuditta" - Composer: F. Lehár

Freunde, das Leben ist lebenswert!
Jeder Tag kann Schönes uns geben,
Jeder Tag ein neues Erleben,
Jede Stunde verjüngt sich die Welt!
Die herrliche Welt!

Sinkt die Sonne abends nieder,
Strahlend steht sie morgen wieder
Auf dem blauen Himmelszelt!

Freunde, das Leben ist lebenswert!
Aus dem Dunkel stiller Gassen
Leuchten Augen, heiß wie Feuer,
Locken tausend Abenteuer
Heimlich süß!

O Signora - o Signorina!
Hört man flüstern und liebkosen,
Dort vom Fenster des Palazzo
Fallen dunkelrote Rosen!

O Signora, Signorina,
Zärtlich klingt die Cavatina,
Und die Schönste aller Frauen
Wird vielleicht noch heute dein!
das Leben ist Schön, so Schön!

3.

3.

Julian Lo / Bass

Bésame Mucho

- Composer/Lyricist:Consuelo Velazquez

Bésame, bésame mucho,
Como si fuera esta noche la última vez.
Bésame, bésame mucho,
Que tengo miedo a
perderte, perderte después.

Quiero tenerte muy cerca,
Mirarme en tus ojos, verte junto a mí.
Piensa que tal vez mañana
Yo ya estaré lejos, muy lejos de ti.

Bésame, bésame mucho,
Como si fuera esta noche la última vez.
Bésame, bésame mucho,
Que tengo miedo a
perderte, perderte después.
Que tengo miedo a perderte, perderte
después.

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4.

Grace Lin / Soprano

Someone To Watch Over Me

- Composer George Gershwin

- Lyricist:Ira Gershwin

There's a saying old Says that love is blind
Still we're often told, Seek and ye shall find
So I'm going to seek a certain lad I've had
in mind
I'd like to add his initial to my monogram
Tell me, where is the shepherd for this lost
lamb?

Theres a somebody I'm longing to see
I hope that he turns out to be
Someone to watch over me

I'm a little lamb who's lost in the wood
I know I could, always be good
To one who'll watch over me

Although he may not be the man some
Girls think of as handsome
To my heart he carries the key

Won't you tell him please to put on
some speed
Follow my lead, oh, how I need
Someone to watch over me

There's a somebody I'm longin' to see
I hope that he, turns out to be
Someone who'll watch over me

5.

Grace Lin / Soprano

Weng, Jo-Pei / Mezzo Soprano

Claude Lin / Tenor

Julian Lo / Bass

Bella figlia dell'amore from "Rigoletto" -Compser Giuseppe Verdi

Rigoletto Bella figlia dell'amore,
Schiavo son dei vezzi tuoi;
Con un detto sol tu puoi
Le mie pene consolar.
Vieni e senti del mio core
Il frequente palpitar.

Ah! Ah! Rido ben di core,
Che tai baie costan poco,
Quanto valga il vostro gioco,
Mel credete, so apprezzar.
Son avvezza, bel signore,
Ad un simile scherzar.

Ah! così parlar d'amore
A me pur l'infame ho udito!

Infelice cor tradito,
Per angoscia non scoppiar.
Perché, o credulo mio core,
Un tal uom dovevi amar?

(a Gilda)

Taci, il piangere non vale;
Ch'ei mentiva or sei sicura.

Taci, e mia sarà la cura
La vendetta d'affrettar.
Sì, pronta fia, sarà fatale,
Io saprollo fulminar.

M'odi, ritorna a casa...
Oro prendi, un destriero
Una veste viril che t'apprestai,
E per Verona parti...
Sarovvi io pur doman.

Or venite...

Impossibil.

Tremo.

Va!

2nd & 3rd mov.

UNITED COLORS

composer Philippe Geiss
arranger Kao, Han-Yen

4.

"United colors of saxophones" is a multicultural composition in two movements, in keeping with the "crossover" continuity of Philippe Geiss's works.

The 2nd mov., "Tranquillo", is built around a nostalgic melody entrusted to the baritone saxophone, whose warm tone brings out the deepest feelings. This melody then develops in strength and gentleness through the expressive colors of the different saxophones. The overall atmosphere is reminiscent of certain moving, powerful tangos. The dialogue with the orchestral parts is very intimate, designed to accompany the soloists with delicacy. This movement is based on the idea of family and the memory of those we miss every day.

The 3rd mov., "Vivace", is inspired by life's joyous and festive moments. It draws its inspiration from jazz, Balkan music and salsa. With its danceable melody, multi-colored playing modes and saxophone virtuosity in constant dialogue with the orchestra, this movement is a veritable firework display.

Commissioned in 2009 by "Diastema" saxophone quartet this piece is originally composed for saxophone quartet and orchestra.

This new version, arranged by Kao, Han-Yen is specially made for MIT Saxophone Ensemble & Ju Percussion Group.

LADAKH

composer Lu, Yun

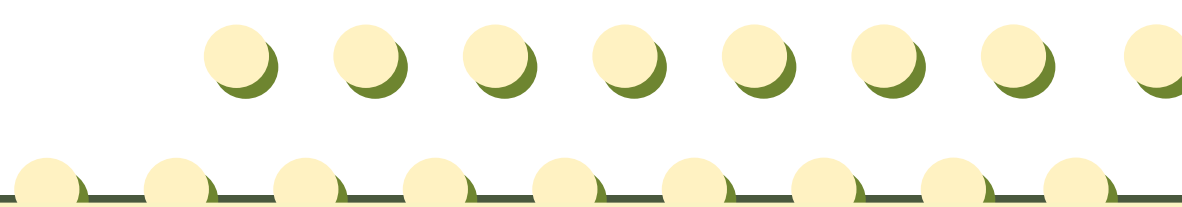
 Commissioned Work
 World Premiere

5.

This composition, commissioned by the Ju Percussion Group, was written for the pipa and four percussionists. The pipa and its solo sections will be played by pipa musician Neal Huang. Ladakh is set to premiere in May of 2024, and will be performed in Taipei, Taichung, and Kaohsiung.

Ladakh is the name of India's highest plateau. At its largest point, it stretches for 3,000 meters, extending from the Himalayas to the Karakoram Mountains and includes portions of the upper reaches of the Indus River. It is one of the most sparsely populated areas of India and is mainly inhabited by Tibetans. The area's culture and history are closely entwined with Tibet.

The composer traveled to the Ladakh in summer of 2023 and was deeply attracted by the region's local customs and atmosphere. This work includes three parts : Temple, Stars, Dance, that is an attempt to remember and commemorate those travels.



UNDAUNTED SPIRIT

 Commissioned Work
 World Premiere

composer Koji Sakurai



Those unafraid of hardship and challenges, I call “Undaunted Spirit”

Spring of 2024 marks the 30th year that I have lived in Taiwan. In those three decades, I have had the good fortune to know many musical “elders” and collaborators. I have grown in my admiration regarding their ability to bravely face various difficulties and in their use of wisdom and perseverance to resolve problems. Furthermore, while constantly striving to better themselves, they have not forgotten to take the time to support new and upcoming musicians, guiding them as they scale the successively steeper peaks of this demanding profession. However, despite their bravery in constantly moving forward and pushing the boundaries of what is possible, such individuals eventually tire. While slowing their footsteps, they take time to reexamine their initial goals and find that their pure and committed self has never been left behind. These intrepid souls, having aroused admiration in so many, find themselves surrounded by like-minded collaborators, all of whom collectively rejoice at their achievements and sigh at their setbacks.

Time stops for no one, and a new set of challenges always await on the horizon. Fortunately, in every era, there are those who can lead others through the fog of uncertainty, people such as Professors Ju Tzong-ching and Wu Ting-yu, or my former musical collaborator Zhang Yu-sheng. Their indomitable spirit is something that I myself strive for. I hope to walk shoulder-to-shoulder with these musical giants in the possibility that I may also be a source of inspiration for others.

This composition looks to highlight the deep and long friendship between Ju Tzong-ching and Wu Ting-yu; as such, it takes the form of a “double concerto.” Outside of the violin, the second soloist role is taken up by the marimba with the backing of several rhythm instruments: a musical choice that further highlights the dialogue, blending, and competition possible and introduces a fresh and powerful feeling to the composition’s interpretation. Another consideration behind this idea of a “double concerto” is that the violin, without the aid of microphones or outside amplification, can be clearly heard amid the playing of the percussion ensemble. It is a given that the percussionists will use their abundant skills to achieve a pleasing sound, but how to find the right balance in volume between the violin on one hand and percussive instruments on the other will be one of the more interesting challenges.

This piece was originally conceived to have three movements. In addition to the ups and downs of the narrative, I additionally wanted to highlight the features of three different types of percussive instruments: keyboards, rhythm, and hand drums. However, while composing this piece, it unexpectedly melded together into one unbroken whole. In the end, perhaps this sort of arrangement can better express the state of mind of those we acclaim for their intrepidity.



吳庭毓

小提琴

生於高雄，1982年畢業於國立藝專音樂科（現國立臺灣藝術大學），曾任國防部示範樂隊、臺北市立交響樂團首席，1988年赴法國馬爾梅頌國立音樂院最高級班留學，隨教授布里儂學琴。1989年畢業返國後，擔任國家交響樂團樂團首席直至2021年8月退休，9月起擔任國立臺灣藝術大學音樂系客座教授。

累積三十五年豐富的舞臺經驗，經常獲邀至國內外演出。2002年應法國在台協會之邀錄製法國三百年繪畫展音樂CD以及音樂會演出，並與俄羅斯愛樂室內樂團錄製韋瓦第的《四季》專輯；2007年起擔任「Salut Taiwan 夏綠台灣」國際音樂節的音樂總監，2008年創立「NSO 首席絃樂團」，演奏技術備受肯定。除各項音樂活動及指揮演出，吳庭毓也積極致力於教學，任教於輔仁大學、國立臺北藝術大學、國立臺灣師範大學以及國立臺灣藝術大學。

Wu, Ting-Yu / Violin

Born in Kaohsiung, Wu Ting-yu graduated in 1982 from the Department of Music at the National Taiwan Academy of Arts (now National Taiwan University of Arts). He later served as concertmaster for the National Defense Symphony Orchestra and the Taipei Symphony Orchestra. In 1988, he entered the Ville de Rueil-Malmaison Conservatoire in France under the guidance of Prof. Melle Brignon. After graduating in 1989, he returned to Taiwan where he served as concertmaster for the National Symphony Orchestra until his retirement in August 2021. In September of that same year, he was invited to serve as a visiting professor for the Department of Music at National Taiwan University of Arts.

With over 35 years of on-stage experience, Wu Ting-yu is often asked to perform both at home and overseas. In 2002, he was invited by the French Office in Taipei to perform and record at the Three-Hundred Years Art Exhibition in Taipei. That same year, he also recorded Vivaldi's The Four Seasons with the Philharmonic Chamber Orchestra of Moscow. Since 2007, he has served as the musical director of the international music festival Salut Taiwan and, in 2008, founded the NSO String Ensemble whose performances techniques have been met with great acclaim. In addition to various musical activities and performances, Wu Ting-yu is actively committed to teaching, with positions at Fu Jen Catholic University, Taipei National University of the Arts, National Taiwan Normal University, and National Taiwan University of Arts.



林慈音

女高音

英國皇家音樂院特優演唱文憑，英國皇家音樂院音樂學士學位，國立藝專音樂科畢業。返臺以來，活躍於國內外歌劇、神劇、藝術歌曲等演唱領域，經常受邀與各大主要樂團和主辦單位演出，大型演出之外，同時對藝術歌曲推廣不遺餘力，除了舉辦個人獨唱會，並參與室內樂與講座音樂會，備受好評。2016年獲頒國立臺灣藝術大學傑出校友，2022年獲頒英國皇家音樂院副院士（ARAM）。

Grace Lin / Soprano

Grace Lin graduated from the Royal Academy of Music in London with performance diploma with distinction. She was awarded Distinguished Alumni by National Taiwan University of Arts in 2016. Most recently, she was elected Associate of Royal Academy of Music in 2022. She has performed operas and concerts with major orchestras and music organizations in Taiwan. Apart from orchestral works, she also sings in song recitals and dedicates herself in promoting art songs.



翁若珮

次女高音

次女高音翁若珮，美國約翰霍普金斯大學琵琶蒂音樂院碩士。2005年獲得第四屆建華愛樂古典菁英聲樂首獎。2007年獲日本橫須賀第十二屆新聲歌唱大賽亞洲區優勝。2009年獲選為高雄世運會主場開幕音樂會該場唯一台灣獨唱，與匹茲堡交響樂團和維也納歌劇院合唱團演出貝多芬第九號交響曲《快樂頌》。2010年出版個人第一張聖樂專輯《遇見祢》。2012年她獲國立臺北藝術大學頒發傑出校友獎。2014年2月受北京國家大劇院邀請，參與大劇院與馬林斯基歌劇院共同製作歌劇《尤金·奧涅金》，飾演奧爾嘉。並獲葛濟夫大師邀請前往馬林斯基歌劇院演出該劇。近幾年更多次受邀前往新加坡、香港、日本等地演出，皆大獲好評。目前任教於國立臺北藝術大學及國立臺北教育大學。

Weng, Jo-Pei / Mezzo Soprano

Mezzo-soprano, Jo-Pei Weng, received her Master of Music degree from the Peabody Institute of the Johns Hopkins University. She won the vocal first prize of the Young Artists Show Case from Bank SinoPac in 2005. In 2007, Weng was also the voice winner of the 12th New Voice competition (Asia region) in Yokosuka. She was the only one soloist of Taiwan invited by Pittsburgh Symphony Orchestra to perform Ode to Joy of Beethoven's Symphony No.9 at the opening concert of Kaohsiung World Game in 2009. She was awarded the Outstanding Alumni Award by National Taipei University of the Arts in 2012. In March of 2014, Weng was invited to play the role as Olga in Tchaikovsky's Eugene Onegin at Beijing's National Centre for the Performing Arts. In July of 2014 renowned conductor Valery Gergiev invited Weng to perform at the Mariinsky Theatre in Russia, making her the first Taiwanese vocalist to perform in St. Petersburg's White Nights Festival. In recent years, she has been invited to perform in Singapore, Hong Kong, and Japan several times, receiving critical acclaim. Currently teaching at National Taipei University of the Arts and National Taipei University of Education.



男
高
音

林 健 吉

林健吉音色柔美時而張力澎湃，維持優質高貴的音色，歌劇與藝術歌曲兼容。重要演出包括與指揮大師水藍演出旅美華人周龍獲普立茲獎的歌劇作品《白蛇傳》飾許仙，與對位室內樂團合作現代室內樂歌劇《江文也與兩位夫人》飾江文也，由作曲家李子聲創作且獲得台新藝術獎提名。

曾主演歌劇《指環》《波西米亞人》《唐喬望尼》《魔笛》《蝙蝠》《後宮誘逃》《魔彈射手》《莎芙》，並與新古典室內樂團合作文學音樂劇場《築詩·逐詩》巡演。

參與衛武營文化中心的開幕季，演唱輕歌劇《憨第德》、歌劇《杜蘭朵公主》《諾瑪》，以及主演歌劇《茶花女》飾男主角阿佛烈德。

出版專輯《唱歌吧！》入圍2020年第31屆傳統藝術金曲獎《最佳演唱獎》。

Claude Lin / Tenor

With his soft and sometimes powerful voice, Lin maintains a high quality and noble timbre that is both opera and art songs compatible.

In recent years, the most important performances include the Pulitzer Prize-winning opera "The Madame White Snake" as Xu Xien was written by Zhou Long with conductor Shui Lan, and the modern chamber opera "Bunya Koh and the His Two Wives" as Bunya Koh with the Counterpoint Ensemble, which was written by composer Li Tzu-sheng and nominated for the Taishin Arts Award Arts Award.

He has starred in the operas such as "Der Ring des Nibelungen", "La Bohème", "Don Giovanni", "The Magic Flute", "Die Fledermaus", "Die Entführung aus dem Serail",

"Die Zauberflöte", "Der Freischütz", "Sapho", and has collaborated with Neo-Classical Chamber Ensemble in the literary musical theatre tour "Building Poetry, Pursuing Poetry."

Participated in the opening season of the National Kaohsiung for the Arts-Weiwaying, singing operetta "Candide", opera "Turandot", "Norma", and starred in the opera "La Traviata" as the leading role of Alfredo.

Published the album "Hiya O Haiyan Sing!" has been nominated for the "Best Vocal Performance" in the 31st Golden Melody Awards of Traditional Arts and Music in 2020

男
低
音羅
俊
穎

曾獲樂評盛讚「深沉濃郁的歌聲及超群的存在感」的男低音羅俊穎，於日本「歌劇詠嘆調大賽」中獲得首獎後，考入日本「藤原歌劇團」成為正式團員，並以歌劇《魔笛》登上日本歌劇舞台，多年來陸續在國內外三十多部歌劇製作中擔任主角，備受推崇。合作過的樂團包括國家交響樂團、臺北市立交響樂團、國立台灣交響樂團、高雄市交響樂團、長榮交響樂團、東京都交響樂團、靜岡交響樂團、東京荒川市交響樂團等，並曾與陳秋盛、呂紹嘉、簡文彬、廖國敏、飯森範親、大勝秀也、Jun Märkl、Niksa Bareza、Stefan Soltesz、Helmut Winschermann、András Ligeti、Roberto Gabbiani等指揮家合作。近年受邀於國內外舉辦講座與大師班，現任教於東吳大學。出版作品有個人專輯《醉入拉赫曼尼諾夫》及CD書《樂讀普希金》。

Julian Lo / Bass

Bass Julian Lo studied and obtained his M. Music at Soo-Chow University in Taiwan. He was the first-prize winner of "Japan Performers Association's" Operatic Aria Competition, and was awarded "Best Young Singer of the Year" at the same time. He was then immediately accepted as a member of the Fujiwara Opera Company & The Japan Opera Foundation and made his Japanese stage debut as Sarastro in Die Zauberflöte. Since then, he has been offered more than 30 principle roles in many opera productions, and is recognized the best bass singers in the country. Julian Lo was highly praised for his deep velvety voice and strong presence on stage. He was invited to perform with by orchestras such as National Taiwan Symphony Orchestra, Taipei Symphony Orchestra, the National Symphony Orchestra, Evergreen Symphony Orchestra, Tokyo City Symphony Orchestra Tokyo Arakawa City Symphony Orchestra, Japan Shizuoka Symphony Orchestra etc., and under the baton of Chiu-Sheng Chen, Shao-Chia Lü, Darell Ang, Lio Kuokman, N.Imori, M.Osaki, S.Okatsu, F. Miyamoto, F. Tokito, Stefan Soltesz, Helmut Winschermann, AndrásLigeti, NiksaBareza, Roberto Gabbiani, Wolfgang Wengenroth etc. In 2022/23 season, He is going to appear in some operas in Taiwan, and also continue his songs recital Asia tour."

楊元碩

單簧管



曾以單簧管首席的身份多次於美國卡內基、林肯、甘迺迪等藝術中心參與演出。旅美期間曾造訪過中、日、韓、英、德、法、奧、比利時、荷蘭、西班牙、義大利、墨西哥、阿根廷、捷克、波蘭等國，各種形式演出經歷已千場有餘。出版作品包含《第一號單簧管奏鳴曲》由魔笛四重奏世界首演；《哨笛狂想三部曲》與巴迪重奏團、台北青年、民生社區、淡江大學、齊格飛、台北市民等樂團，分別於嘉義國際管樂節、台北國家音樂廳、與台北市中山堂協奏演出；《黑板上的字》由 2:1 三重奏錄製、並於 2023 年榮獲五大洲國際影展《有一天我會回家》紀錄片最佳原創音樂獎。

畢業於美國印第安納與德州大學，楊元碩目前以獨奏者身份為法國 Selmer 單簧管、與 Marca 簧片代言，現任台北實踐大學音樂系講師、雲門與新匯流藝術講堂特約策展人、嘉義市傑出演藝團隊嘉頌重奏團執行總監。

Yang, Yuen-Suo / Clarinet

Currently serving as a faculty member at Shih Chien University, National Taiwan Normal University Affiliated High School, Kinmen County Music Development Project, and the Republic of China Navy Band; concurrently serving as a contracted curator for Cloud Gate Theater and New Confluence Arts, operational consultant for Chiasong Ensemble, and co-producer for 2:1 Limited.

Published works include the world premiere of "Clarinet Sonata No. 1" performed by the Magic Clarinet Quartet; "Suorinet Fantasy" performed with the Buddy Clarinet, Taipei Youth, Minsheng Community, Tamkang University, Sigfrid Philharmonic, and Taipei Civic Wind Ensembles at the Chiayi Wind Band Festivals, National Concert Hall in Taipei, and Taipei Zhongshan Hall; "In Memorandum" recorded by the Trio 2:1, winning the Best Original Music Award at the 2023 Five Continents International Film Festival for the documentary "One Day I Will Return Home."

Having performed as principal clarinet at venues like Carnegie Hall, Lincoln Center, and the Kennedy Center in the United States, Yuensuo Yang has accumulated over 1,500 performances in various forms across countries such as China, Japan, South Korea, the United Kingdom, Germany, France, Austria, Belgium, the Netherlands, Spain, Italy, Mexico, Argentina, Czech Republic, Poland, and more.

A graduate of Indiana University and the University of Texas, Yuensuo Yang is currently representing Selmer Clarinets, and Marca Reeds as an international soloist.

黃立騰
琵琶



「天才型演奏者，期待他演、教、寫全方位發展」——琵琶一代大家王範地琵琶一代大家王範地最後的關門弟子；現執教於臺北藝術大學及母校臺灣藝術大學，同時就讀於臺灣大學音樂學研究所博士班，師從沈冬教授。9歲由吳明信啟蒙學習琵琶，先後師事鍾佩玲與賴秀綢；在學期間多次進修與請益於海內外琵琶名家，學習各家琵琶藝術脈絡及其美學精神。

作為一名演奏者的黃立騰，曾於卡內基音樂廳、維也納金色大廳、兩廳院音樂廳、衛武營音樂廳……擔綱琵琶獨奏。曾先後與臺北市立國樂團、朱宗慶打擊樂團、新竹青年國樂團、TCO 學院樂團、琵琶雅集等團合作演出，並先後由指揮家陳泳心、瞿春泉、鍾耀光、張列、劉江濱、周展、劉沙、江振豪、張宇安執棒多部琵琶協奏曲。

多年來製作不同系列獨奏音樂會及推廣性質講座，與作曲家有密切合作，委約及首演近百首新作品，企圖為琵琶的傳統與創新營造一個對話橋樑。盼與聽者產生共感，細緻地感知琵琶之美的流轉與裂變，再尋藝術風華。

更多訊息請搜索 Instagram or Facebook : Neal Huang

Neal Huang / Pipa

Freelance pipa musician and musical composer Neal Huang is known for working with a broad spectrum of traditional and contemporary influences. Neal studied under many teachers, before becoming a disciple of the great pipa master Wang Fandi. With his musical path also taking him into the field of music education, Neal boasts an extensive research background in many traditional and contemporary issues of pipa culture. As a musician, Neal has accumulated copious on-stage experience with solo and chamber music performances at Carnegie Hall, Vienna Musikverein, Shibuya Concert Hall, Hangzhou Grand Theater, and the Kyoto Metropolitan Museum of Art. Having worked closely with many contemporary composers, he has also premiered over 80 new pipa works in Taiwan. Neal currently teaches at the Department of Traditional Music at Taipei National University of the Arts and the Department of Chinese Music at National Taiwan University of Arts, while also studying in the doctoral program in musicology at National Taiwan University under Professor Shen Dong.

米特薩克斯風重奏團



鄭達敬 攝

MIT 米特薩克斯風重奏團成立於 2013 年，由陳冠文團長召集自世界各地留學歸國的年輕音樂家組成，為唯一連續獲選為國家文化藝術基金會「TAIWAN TOP」的薩克斯風團隊，風格多元，至今已累積超過 200 演出場次。

米特成立逾十年，演奏足跡遍及臺灣、港澳、新加坡等地，更於 2018 年代表臺灣至克羅埃西亞國家劇院參加世界薩克斯風年會。

而為提升薩克斯風學生視野及能力，2015 年創立「米特菁英培訓計畫」，現累積超過 30 所學校、100 位青年演奏家加入，已成為臺灣薩克斯風科班學習者最積極參與的校外平台。

米特亦多次受邀與各樂團演出協奏曲，包含 2019 年臺北市立交響樂團管樂團、2022 年高雄市交響樂團，以及 2024 年龍潭愛樂管弦樂團等。

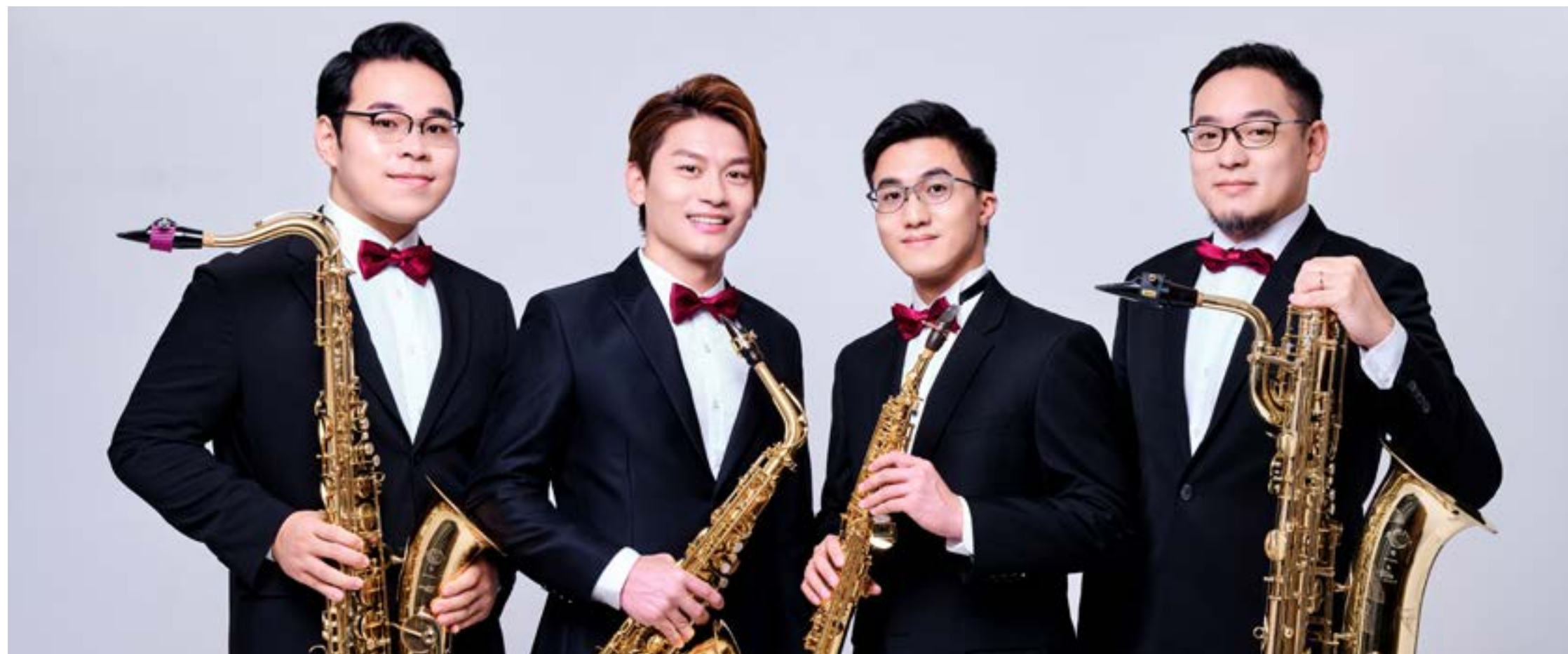
MIT Saxophone Ensemble

Founded in 2013, the MIT Saxophone Ensemble is led by Chen Guan-Wen, who has gathered a group of young musicians returning from studies abroad. It is one of the most active saxophone groups in Taiwan and has been consecutively selected as the "TAIWAN TOP Performing Arts Group" by the National Culture and Arts Foundation.

Established for more than a decade, the MIT has performed in concert halls all over Taiwan and has been invited to tour in Hong Kong, Macau, Singapore, and other locations. In 2018, they represented Taiwan at the World Saxophone Congress and performed at the Croatian National Theatre. To date, they have accumulated over 200 performances.

To enhance the skills and broaden the perspectives of saxophone students, the "MIT Arising Musicians Project" was established in 2015. It has since grown to include over 30 schools and 100 young musicians, becoming the most actively participated extracurricular platform for saxophone players in Taiwan.

The MIT has also been invited to perform concertos with various orchestras, including the TSO Wind Orchestra in 2019, the Kaohsiung Symphony Orchestra in 2022, and the Longtan Philharmonic Orchestra in 2024.



本次為四重奏編制 (由左至右)：郭宇浩、張志宇、陳力鋒、張柏方

Performer : Kuo, Yu-Hao Chang, Chih-Yu Chen, Li-Fong Chang, Po-Fang

高音
&
中音

薩克斯風
陳力鋒

• 荷蘭阿姆斯特丹音樂院音樂碩士 • MIT 米特薩克斯風重奏團樂團首席 •
陳力鋒為國內外多項大獎得主，演奏足跡遍及世界各地，曾入選馬爾他國際大賽決賽、波蘭國際薩克斯風大賽準決賽。曾與高雄市交響樂團、衛武營當代樂團、臺北市立交響樂團管樂團、台北青年管樂團、國防部示範樂隊等樂團演出協奏曲。近期受邀至澳門文化中心演出《梁祝》協奏曲，佳評如潮。現為 Yamaha 代言音樂家、D'Addario 代言藝術家，並擔任國家交響樂團、臺北市立交響樂團協演人員。

Chen, Li-Fong/ Soprano & Alto Saxophone

• Master of Music, Amsterdam Conservatory • Principal, MIT Saxophone Ensemble •

Li-Fong Chen is a highly active saxophonist in Taiwan, with a global presence marked by performances in various international competitions such as the Malta International Competition (finalist), the Poland International Saxophone Competition (semi-finalist).

He has performed concertos with various orchestras, including the Kaohsiung City Symphony Orchestra, Wei-Wu-Ying Contemporary Music Ensemble, TSO Wind Orchestra, Taipei Wind Orchestra and Symphonic Band, and the National Defense Ministry Orchestra. Recently, he was invited to perform the Butterfly Lovers' Concerto at the Macau Cultural Center, where he received favorable reviews.

He is currently a Yamaha endorsed artist, D'Addario brand ambassador, and a featured performer with the National Symphony Orchestra and Taipei Symphony Orchestra.

高音
&
中音

薩克斯風
張志宇

• 法國國立史特拉斯堡音樂院最高演奏文憑 • MIT 米特薩克斯風重奏團團員 •
演奏足跡遍及世界各地，曾參與過國內外多項賽事，皆廣受好評，如國際阿道夫薩克斯風大賽與國際馬爾他大賽等。並曾受邀與臺北市立交響樂團管樂團、莊敬高職交響樂團、樂一大提琴重奏團，以及第三屆臺灣長笛嘉年華等樂團演出協奏曲！

現任教於醒吾科技大學、莊敬高職音樂班，近年時常受邀演出協奏曲與舉辦個人音樂會，並定期委託國內作曲家創作薩克斯風獨奏作品，亦經常擔任多項音樂比賽評審。

Chang, Chih-Yu / Soprano & Alto Saxophone

• Highest Performance Diploma, Strasbourg Conservatory • Member, MIT Saxophone Ensemble •

Chih-Yu Chang is a member of the MIT Saxophone Ensemble, with performance experience spanning across the globe. He has participated in numerous competitions both domestically and internationally, receiving widespread acclaim, such as in the International Adolphe Sax Competition and the Malta International Competition. He has also been invited to perform concertos various orchestras, including TSO Wind Orchestra, Juang Jing Vocational High School Symphony Orchestra, MusicFirst Cello Ensemble, and the 3rd Taiwan Flute Carnival.

Currently, he teaches at Hsing Wu University and Music Gifted Classe of Juang Jing Vocational High School. In recent years, he frequently holds recitals and regularly commissions domestic composers to compose saxophone pieces. Additionally, he often serves as a judge in various music competitions.

次中音薩克斯風
郭宇浩

• 日本東京音樂大學音樂碩士 • MIT 米特薩克斯風重奏團團員 •
曾與貴陽交響樂團、師大交響樂團、幼獅管樂團、師大管樂隊以及師大爵士大樂隊演出協奏曲。留學期間贏得首屆日本關西薩克斯風大賽第一名、日本 K 薩克斯風大賽大學及一般部門第一名，並曾受日本現代音樂協會邀請發表《赤石直哉：Sonatina for Two Soprano Saxophone》，錄製 YAMADA 樂譜公司樂譜示範帶。

Kuo, Yu-Hao / Tenor Saxophone

• Master of Music, Tokyo College of Music • Member, MIT Saxophone Ensemble •

Yu-Hao Kuo is a member of the MIT Saxophone Ensemble. He had collaborated with the Guiyang Symphony Orchestra, NTNU Symphony Orchestra, C.Y.C. Wind Orchestra, NTNU Wind Band, and NTNU Jazz Band, performing concertos.

During the study abroad period, achieved first place in the inaugural Japan Kansai Saxophone Competition, first place of the Japan K-Saxophone Competition, and was invited by the Japan Contemporary Music Association to present "Sonatina for Two Soprano Saxophones" by Naoya Akaishi, recording a demo tape for YAMADA Music Publishing.

上低音薩克斯風
張柏方

• 美國柏林格州立大學音樂碩士 • 美國南卡羅萊納大學音樂藝術博士 •
• MIT 特薩克斯風重奏團副團長 •

回台後積極參與演出，演奏足跡遍及香港、澳門、新加坡、克羅埃西亞以及臺灣各地。曾與高雄市立交響樂團、台北市立交響樂團附設管樂團、台北青年管樂團、以及建中校友管樂團演出協奏曲。

現為 D'Addario Woodwinds 代言藝術家、第七樂章薩克斯風四重奏團員，並任教於國立高雄師範大學、東吳大學、國立清華大學音樂系。

Chang, Po-Fang / Baritone Saxophone

• DMA, University of South Carolina • Master of Music, Bowling Green State University •

• Vice Director, MIT Saxophone Ensemble •

Dr. Po-Fang Chang is a passionate champion for the diverse canon of art music as well as music education. He performed as a soloist with the Kaohsiung Symphonic Orchestra, TSO Wind Orchestra, Taipei Wind Orchestra and Symphonic Band, and Chien Kuo High School Alumni Wind Band.

Chang is an Assistant Professor at Soochow University, National Kaohsiung Normal University, and National Tsing Hua University. He is a member of the MIT Saxophone Ensemble, the Composition VII Saxophone Quartet, and a D'Addario Woodwinds artist and performs exclusively on D'Addario reeds.



櫻井弘二
作曲／編曲

1993 年開始扎根臺灣。作品橫跨流行音樂與表演藝術領域，擅長結合跨界素材之創作。曾擔任「高雄世運」與「台北世大運」開幕式音樂總監。2006 年為《吳珮菁獨奏會 - 美 · 擊》改編〈Libertango〉為打擊樂版本，自此開啟與朱宗慶打擊樂團的長期合作。至今為朱團創作了〈銀河鐵道的另一夜〉、〈O.W.〉、〈Origin〉、〈Re · Birth- 為什麼幸運草有四片葉子〉、〈伊邪那岐〉、〈唉〉、〈Starry Night〉、〈Tap the Beat〉、〈熱帶振盪效應 M.J.O.E.F.X.〉、〈潘朵拉之匣〉、〈尋聲之境〉、〈將進酒蒙太奇〉、〈北港溪底的奇遇〉、〈俠飛春光〉、〈狂鷹之舞〉、〈何來何往〉、〈騰空而起〉等作品，並改編多首打擊樂版曲目。曾應邀擔任 2012 年小巨蛋超級音樂會《擊度震撼》、2018 年音樂會《有一種嚮往あこがれ》及 2023 年新北美術園區開幕大秀《響動新生地》之音樂統籌、作曲與編曲。

Koji Sakurai

Began his creative work in Taiwan in 1993. His works span the fields of pop music and performing arts, excelling in integrating cross-disciplinary materials in his creations. He served as the music director for the opening ceremonies of the "Kaohsiung World Games" and the "Taipei Universiade".

In 2006, he adapted "Libertango" into a percussion version for Wu Pei-Ching's concert "Magic", beginning of a long-term collaboration with Ju Percussion Group. Since then, he has composed numerous pieces for the Ju Percussion Group, including "The Night Train to the Star", "O.W.", "Origin", "Re Birth -Why Clover Has Four Leaves", "Izanagi", "Saki", "Starry Night", "Tap the Beat", "M.J.O.E.F.X.", "Pandora's Box", "Searching beyond the Scenery", "Montage de Cheers", "A Chance Encounter at Beigang's Xidi", "A Hero's Radiance", "Dance of the Falcon", "Whence and Whither" and "Soaring Upward" among others, as well as arranging several pieces into percussion versions. He was invited to serve as the music coordinator, composer, and arranger for the 2012 "Got my Beat" concert at Taipei Arena, the 2018 concert "Longing for..." and the 2023 New Taipei City arts Festival's opening show "NEW ART LAND".



陸 雲 作曲

自幼習樂，2000年起向洪崇焜老師學習作曲。2003-2005年以作品《西秦王爺》（二胡與國樂團）、《弄獅》（嗩吶與國樂團）與《臉譜集》（琵琶與國樂團）連續三屆榮獲文建會民族音樂創作比賽協奏曲組最高獎項。2004年進入國立臺北藝術大學音樂系碩士班，主修理論與作曲。2009年起於美國密蘇里大學堪薩斯分校（University of Missouri- Kansas City）攻讀作曲博士，師承周龍、陳怡夫婦，於2014年5月取得博士學位（D.M.A.）。2015年由顧寶文指揮臺灣愛樂民族管絃樂團演出個人大型國樂作品專場音樂會〈臺灣意象〉。2016年國樂合奏作品《陣》獲得第27屆傳藝金曲獎最佳創作獎。近年來受國家藝文基金會、臺灣音樂館贊助創作，以及美國Kronos Quartet、臺灣國樂團、臺北市立國樂團委託創作作品並在美國、葡萄牙、奧地利、新加坡及兩岸三地三十多個城市演出。2006-2021年擔任臺南藝術大學七年一貫制中國音樂學系專任助理教授。2022年2月起擔任臺灣藝術大學中國音樂學系客座助理教授。

Lu, Yun

Lu, Yun has studied music at the age of four. From 2000, she began to study composition with Professor Hung Chung-Kun. Her work Lord Xinqin for erhu and Chinese orchestra was awarded first prize at the Chinese Music Composition Competition organized by Taiwan's Council for Cultural Affairs (CCA), and she was shortlisted for the Best Composer Award at the 16th Golden Melody Awards for Traditional Arts and Music. Lu went on to win the top award for two consecutive years at CCA's Chinese Music Composition Competition in 2004 and 2005 with Lang Sai (for suona and Chinese orchestra) and The Collection of Masks (for pipa and Chinese orchestra). She enrolled at the National Taipei University of Arts in 2004, where she obtained a master's degree in music theory and composition. She pursued her Ph.D. studying at the University of Missouri-Kansas City in 2009 and received her DMA in May, 2014 under the tutelage of composers Zhou Long and Chen Yi. In 2015, composition concert called "Images of Taiwan" represented by Taiwan Philharmonic Chinese Orchestra under the conducting of Dr. Ku Pao-Wen. One of her latest compositions is Folk Parade for orchestra, with which she obtained the 27th Golden Melody Awards for Traditional Arts and Music. She was an assistant professor at Department of Chinese Music of Tainan National University of the Arts in 2016-2021. Recently she is a visiting Assistant Professor of Department of Chinese Music at National Taiwan University of Arts.



菲利浦·蓋斯

作曲

菲利浦·蓋斯 (Philippe Geiss) 是知名薩克斯風演奏家、作曲家，也是史特拉斯堡音樂學院和萊茵藝術高等藝術學院的教授，在巴黎國立高等音樂學院混合音樂系擔任講師，在東京洗足學園音樂大學和拉脫維亞音樂學院擔任客座教授，同時也是史特拉斯堡大學藝術行為研究與實驗中心 (ITI CREA) 的副研究員。菲利浦·蓋斯是享譽國際的音樂家，曾在世界各地舉辦音樂會和大師班，他悠遊於各類多元音樂類型，從古典音樂到即興音樂的曲目都相當游刃有餘。他曾獲得阿維尼翁音樂節和法國音樂學院最佳戲劇音樂獎，以及雷納學院音樂獎。除了演奏技巧備受肯定外，他的作曲作品也廣受歡迎，從獨奏樂曲到交響樂曲皆涵蓋在內，Robert Martin、Billaudot 和 Leduc 等出版商都發行過他的作品。菲利浦·蓋斯於 2015 年在史特拉斯堡策劃了第 17 屆薩克斯風大會暨世界薩克斯風節 (SaxOpen)，擔綱該音樂節的藝術指導，而自 2013 年以來，他也一直是國際薩克斯風委員會的成員。菲利浦·蓋斯的興趣廣泛，對於太空領域、樂器和數位科學領域的創新充滿熱忱。菲利浦·蓋斯擔任 Selmer、D'Addario、JLV、Roland、doozzoo by C.Bechstein 等音樂相關公司的代言人。

Philippe Geiss

Philippe Geiss, saxophonist, composer, professor at the Strasbourg Conservatory and Superior Academy of Music / HEAR. Lecturer at the Paris National Superior Conservatory of Music for Hybrid learning. Guest Professor at the Senzoku Gakuen College of Tokyo and at the Jāzeps Vītols Latvian Academy of Music. Associate researcher at the University of Strasbourg's Center for Research and Experimentation on the Artistic Act (ITI CREA). A musician of international fame, he gives concerts and master classes all over the world. Excelling in very diverse disciplines, he has mastered a repertoire that extends from classical to improvised music. He has been awarded prizes for Best Music for Drama at the Festival d'Avignon and the Académie du disque français, as well as the Music Prize of the Académie Rhénane. Besides his performance skills, he is also in great demand as a composer, with a catalogue ranging from solo to symphonic repertoire and published by Billaudot, Robert Martin and Leduc. He masterminded the artistic direction of SaxOpen – the 17th Congress and World Festival of the Saxophone – in Strasbourg in 2015. He has been a member of the International Saxophone Committee since 2013. His passionate about innovations in space domain, musical instruments & digital sciences. Philippe Geiss is a Selmer, D'Addario, JLV, Roland & doozoo by C.Bechstein artist.



馬修·艾倫·坎貝爾

作曲

馬修·艾倫·坎貝爾 (Mathew “Mat” Aaron Campbell) 來自美國德州南部聖貝尼托的拉赫莫薩巴里奧，該地區的大部分居民都相當貧困，但他努力學習充分利用有限資源，用自己獨特、甚至帶有語言障礙的聲音，替來自里奧格蘭德河谷的拉丁裔音樂家和共同創作者的作品發聲。

畢業於德州大學里奧格蘭德河谷分校，取得教育學士學位，並師從 Joe Moore III 博士，學習打擊樂和作曲。爾後在俄克拉荷馬城大學攻讀碩士，並在 Edward Knight 博士和 Matthew Mailman 博士的指導下，獲得作曲和管樂指揮雙碩士學位。他在作曲界屢獲殊榮，經常與全美各地的音樂家合作，他對作曲和指揮充滿熱情，經常在州級與國家級舞台中跟各校樂團進行世界首演。他曾在全美長笛大會、單簧管音樂節和德州音樂教育家大會上指揮個人作品。他的作品在各大城市與音樂節中演出，包含：洛杉磯、奧斯汀、奧克拉荷馬市、全美打擊樂教學法大會、路易斯安那州河口新音樂節以及芝加哥中西部音樂教育展。其中《Into the Void: A Study in Disembodied Consciousness》榮獲 2015 年打擊藝術協會作曲大賽 SATB 合唱和打擊樂 (3-5 人) 項目的一等獎。

馬修·坎貝爾也是非常活躍的媒體作曲家，致力為影音遊戲和電影創作音樂，包括：《阿里的旅程 Ari's Journey》和《失落王國 Stolen Realm》原創電玩原聲帶。

Mathew “Mat” Aaron Campbell

Mathew “Mat” Aaron Campbell (b. 1992) is originally from the La Hermosa barrio in San Benito, a small town found in the Rio Grande Valley in Deep South Texas. Much of the population in this region is underprivileged and Mathew’s family was no exception. After learning how to make the most of limited resources, he has turned to using his unique, speech-impered voice to uplift the work of other underrepresented Latinx artists and collaborators from the Rio Grande Valley.

He is an alumnus of The University of Texas Rio Grande Valley where he earned his BM in Education as well as studied percussion and composition with Dr. Joe Moore III. Campbell graduated with High Honors from Oklahoma City University earning a double MM in Music Composition and Wind Conducting under the tutelage of Dr. Edward Knight and Dr. Matthew Mailman, respectively.

As an award-winning composer, Mat has collaborated with various educators and musicians throughout the nation. His passion for composing and conducting led to conducting world premieres with various student ensembles at the state and national levels. He has conducted his works at The National Flute Convention, ClarinetFest, and the Texas Music Educator’s Conference. His music has been celebrated by conductors and ensembles at various events in Los Angeles, Austin, Oklahoma City, the National Conference of Percussion Pedagogy, New Music on the Bayou, and at The Midwest Clinic in Chicago.

His piece Into the Void: A Study in Disembodied Consciousness was awarded first prize in the SATB Chorus and Percussion (3-5 Players) Category of the 2015 Percussive Arts Society Composition Contest. Mat is an aspiring media composer where he focuses on writing music primarily for video games and films. Notable projects include the Ari’s Journey and Stolen Realm Original Video Game Soundtracks, available for streaming and purchasing on various platforms.



洪千惠

編曲

洪千惠為朱宗慶打擊樂團創團團員之一，現任朱宗慶打擊樂團駐團作曲家。曾隨馬水龍教授、盧炎教授修習理論作曲，隨朱宗慶教授、郭光遠教授學習打擊樂，後赴法國巴黎師範音樂學院、法國國立巴黎音樂院作曲班深造，皆獲作曲家文憑，師事日裔作曲家平義久教授，並隨亞蘭·邦卡教授、保羅·梅凡諾教授學習理論作曲。洪千惠的創作類型豐富，作品廣及親子音樂會、音樂與戲劇、古典與流行的跨界融合，並深受過內外好評。創作作品曾多次入圍「金曲獎」、「傳藝金曲獎」，並獲第 23 屆「金曲獎傳統暨藝術音樂類最佳編曲人獎」、第 25 屆傳藝金曲獎「最佳藝術音樂專輯獎」肯定。身為駐團作曲家，洪千惠歷年來累積為數眾多由朱宗慶打擊樂團擔任首演及多次演出之作品，在豐富擊樂曲目多樣性、拓展擊樂演奏可能性，以及形塑樂團特色藝術語彙等面向上貢獻卓著。2010 年，洪千惠擔任朱宗慶打擊樂團擊樂劇場《木蘭》全場音樂創作，融合傳統與現代的全新跨界演出型態，廣受各界好評。2013 年再度投入《木蘭—新版》音樂創作，使打擊樂與京劇藝術之融合臻至完美；2017 年，該作受邀莫斯科契訶夫國際劇場藝術節演出，成功跨越文化藩籬，迴響熱烈。2019 年，洪千惠擔任取材台灣在地故事的擊樂劇場《泥巴》全場音樂創作，大量運用陶製樂器、器具，塑造富含特色與鄉土情懷聽覺感受，並於 2021 年做為樂團 35 週年代表作品巡迴演出，數度引發深情共鳴。

Hung, Chien-Hui

Hung, Chien-Hui is a founding member and the current composer in residence for the Ju Percussion Group. She pursued her studies in theory composition with Professors Ma, Shiu-Long and Lu, Yen, and in percussion with Professors Ju, Tzong-Ching and Kuo, Kwang-Yuan. Hung furthered her education in France, earning her diplomas in composition under the guidance of Yoshihisa Taira, and also studied theoretical composition with Alain Bancquart and Paul Méfano. Hung's repertoire spans a wide range of genres, including children's concerts, musical and theatrical collaborations, and blends of classical and popular music. Her works have received critical acclaim both domestically and internationally, earning her nominations for the Golden Melody Awards and the Traditional Arts Golden Melody Awards. She won the Best Arranger Award in the Traditional and Art Music category at the 23rd Golden Melody Awards and the Best Art Music Album at the 25th Traditional Arts Golden Melody Awards. As the Ju Percussion Group's composer in residence, Hung has made significant contributions to diversifying percussion repertoire, expanding the possibilities of percussion performance, and developing the group's unique artistic expression. In 2010, Hung took on the complete musical creation of the percussion theatre production "Mulan," which received widespread acclaim for its innovative integration of traditional and modern elements. She continued to evolve this work in 2013 with "Mulan - New Edition," achieving a perfect fusion of percussion and Peking Opera. In 2017, this work was performed at the Chekhov International Theatre Festival in Moscow, breaking cultural boundaries and receiving enthusiastic responses. In 2019, Hung composed the music for "A Tale of Clay," a percussion theatre piece based on a Taiwanese local story, incorporating a large number of ceramic instruments to create a distinctive and deeply resonant auditory experience. This piece was part of the Ju Percussion Group's 35th anniversary tour in 2021, touching audiences profoundly on multiple occasions.



高瀚諺

編曲

曾師事鄭翔夫、許正信、吳珮菁與吳思珊老師，現就讀國立臺北藝術大學音樂系博士班，師事朱宗慶教授。2013年榮獲「比利時國際木琴大賽」第一名與最佳觀眾票選獎，同年於台北、屏東舉辦個人首場獨奏會《夢想啟程》，2016再獲「義大利打擊樂大賽」木琴獨奏第一名與「義大利打擊樂網路重奏比賽」第二名，並於2017年再度舉辦個人獨奏會《QIN》。2019年於第10屆TIPC臺灣國際打擊樂節《擊樂i世代》演出協奏曲；2019至2020年入選第三屆「JPG擊樂實驗室」育成計畫，於華山烏梅劇場演出跨界音樂會《一起來吃飯》。2022年於國家兩廳院演奏廳第三度舉辦個人獨奏會《Once曾經愛是唯一》，優異表現深受好評與觀眾喜愛。

現任朱宗慶打擊樂團專任團員，並兼任教於傑優青少年打擊樂團。

Kao, Han-Yen

Kao, Han-Yen graduated with the master's degree from the Graduate Institute of Orchestral Instruments of the Taipei National University of the Arts (TNUA). He has previously studied under Professors Cheng Shiang-Fu, Hsu Cheng-Hsin, Wu Pei-Ching, and Wu Shih-San. In 2013, Kao participated in the Universal Marimba Competition & Festival in Belgium where he won the first prize and the best audience favorite vote award. The same year, Kao held his recital *Dream Departure* in Taipei and Pingtung, and his excellent performance was well received and loved by the audience. In 2016, Kao won the first prize in the Solo Marimba Category of the Italy Percussive Arts Society and the second prize in the Italy Percussive Arts Web Contest. In 2017, Kao held another solo performance entitled *QIN*. In 2019-2020, he was selected for the third "JPG Laboratory" incubator program. In 2022, Kao held another solo performance entitled *ONCE*. At present, Kao is the member of Ju Percussion Group and a teacher of Juvenile Percussion Ensemble.

朱宗慶打擊樂團



1986年，朱宗慶打擊樂團以圍爐象徵團結，宣告臺灣第一支職業打擊樂團成立，致力結合演奏、教學、研究、推廣，帶動打擊樂在臺灣的發展。

1991年，朱宗慶打擊樂教學系統誕生，目前全球共有24家教學中心。1993年首度舉辦臺灣國際打擊樂節（TIPC），邀請國際名家好手來臺演出，至2023年舉辦第11屆，已是樂壇一大盛事。自1999年起，每年舉辦台北國際打擊樂夏令營（TIPSC），延聘國際級演奏家來臺授課，嘉惠年輕學子。2017年，首屆臺灣國際打擊樂節大賽（TIPCC）與第九屆TIPC同時舉行，以重量級規格挖掘樂壇新秀，再次為臺灣作為世界打擊樂的發展重鎮，奠下重要里程碑。

朱宗慶打擊樂團每年透過大型公演、全新製作及持續的委託創作發表，具體展現「融合傳統與現代」的風格特色，以及精益求精、跨界創新的累積成果。曾受邀參與法國巴黎夏日藝術節、匈牙利布達佩斯春季藝術節、日本世界博覽會、俄國莫斯科契訶夫國際劇場藝術節、印尼薩里哈拉國際表演藝術節、新加坡華藝節、曼谷國際舞蹈音樂節、丹麥擊樂脈動藝術節、紐西蘭奧克蘭藝術節等，也曾在美國華府雙橡園、加拿大伊莉莎白女王劇院等地演奏，並多次赴中國大陸西安、北京、上海、廣州、廈門、南京、杭州等地演出，皆獲熱烈迴響。

自2013年起，朱宗慶打擊樂團連續獲選文化部「臺灣品牌團隊」。2014年展開歐洲巡演，赴奧地利、德國、匈牙利舉辦音樂會，並首登維也納音樂廳演出；2016年適逢成立三十週年，樂團再度征服比利時布魯塞爾、荷蘭阿姆斯特丹、德國柏林、英國倫敦等歐洲藝術殿堂，讓世界聽見台灣。2017年，樂團第三度受契訶夫國際劇場藝術節之邀，赴莫斯科演出擊樂劇場《木蘭》，獲海內外高度矚目，並成功跨越文化藩籬，引發深度共鳴。

經過逾三十年的開拓與深耕，打擊樂在臺灣已從陌生名詞蛻變為熱門樂種，而朱宗慶打擊樂團隊也開枝散葉，陸續成立「朱宗慶打擊樂團2」、「躍動打擊樂團」、「傑優青少年打擊樂團」、「JUT打擊樂團-傑優教師打擊樂團」等屬性各異的團體。至今，樂團足跡遍及全球35個國家及地區，演出超過3,500場次，委託創作曲目累積至268首，並透過教學系統培育出超過15萬學習人口。

懷著始終如一的熱情、未曾稍歇的步伐，朱宗慶打擊樂團將持續與樂迷分享生生不息的擊緻感動。

ABOUT _____ JU PERCUSSION GROUP

Rooted in Taiwan and shining on the world stage, the Ju Percussion Group has continued to maintain its "Moving On" spirit and unique approach to "Blending tradition and modern, balancing East and West." To date, the group has played in 35 different countries around the world, and cultivated more than 150,000 percussion learners by means of its instruction system. The growth of the Ju Percussion Group is a reflection of the development of contemporary percussion on the island of Taiwan.

In 1986, the Ju Percussion Group met at a hot pot restaurant in Taipei and announced to the world that Taiwan's very first professional percussion band had been born. When the Ju Percussion Group was first established, most people in Taiwan were unfamiliar with its percussion music genre. Thanks to the group's activities, however, the Ju Percussion Group soon became a household name throughout the island. In 1991, the Ju Percussion Group introduced its instruction system, which swept the country with its absorbing and authentic teaching format. At present, there are 24 existing percussion music schools around the world.

To lend its performances further variety, the Ju Percussion Group holds three grand concerts every year, and these events serve to demonstrate its creativity, showcase its inherited cultural legacy, and fuse Western and Asian culture. Apart from its concert performances, another feature of the group is its composition of original musical pieces. The Ju Percussion Group is one of the few ensembles with its own exclusive composers, and the group has commissioned the creation of as many as 268 pieces. It invests massive resources in domestic and overseas creation to develop and treasure the voice of this era.

Meanwhile, the Ju Percussion Group is widely recognized and has been invited to various international events and has served as a cross-Strait cultural ambassador by performing in such different parts of China as Xian, Beijing, Shanghai, Guangzhou, Xiamen, Nanjing, and Hangzhou.

Since 2013, the Ju Percussion Group has been chosen as a "Taiwan Brand Performing Arts Group". In 2014, the Ju Percussion Group conducted a European tour in Linz, Vienna, Germany, and Hungary, and also performed in the Wiener Konzerthaus for the first time. Throughout this tour, the group received enthusiastic responses from audiences and favorable comments from critics. The unique professional performances of the Ju Percussion Group have successfully captured the heights of the performing arts world and let the world hear the sound of Taiwan.

Based on the vision of bringing the world to Taiwan, and taking Taiwan to the world, JPG has hosted the triennial Taiwan International Percussion Convention (TIPC) since 1993. Over the past two-plus decades, the successful events which were supported by world-renowned percussion ensembles and musicians, the TIPC has become an important venue exploring global percussion trends. To further the spirit of the TIPC, the Taipei International Percussion Summer Camp (TIPSC) was held every year since 1999. And in 2017, the first Taiwan International Percussion Convention Competition (TIPCC) was held in conjunction with the 9th TIPC.

In 2016, the founder and artistic director of the Ju Percussion Group, Mr. Ju Tzong-Ching, has been inducted by the Percussive Arts Society (PAS) into its Hall of Fame, which is considered the highest honor, representing the international percussion world's recognition of Taiwan's achievements in the development of percussion music.

The Ju Percussion Group has grown and developed since its establishment. In recognition of the creativity of youth, the Ju Percussion Group 2 devotes itself to holding concerts for children. The Jumping Percussion Group performs at schools in order to foster the development of future performing talent. The Juvenile Percussion Ensemble recruits learners primarily from the group's instruction system. Both of these groups display the vitality of percussion music among the younger generations in Taiwan. To date, the Juvenile Percussion Ensemble has established 100 groups throughout Taiwan, and the groups are instructed by members of Ju Percussion Group and members of the JUT percussion instructors' group.

朱宗慶

創辦人暨藝術總監



畢業於國立臺灣藝術專科學校（現國立臺灣藝術大學）音樂科，隨後至奧地利國立維也納音樂院深造，師事華特·懷格（Walter Veigl）教授及維也納愛樂前打擊樂首席理查·霍賀萊納（Richard Hochrainer）教授。1982年獲打擊樂演奏家文憑，為華人世界獲得該項文憑之第一人。2005年獲得國立臺灣大學管理學院高階公共管理碩士學位；2017年獲國立臺北藝術大學頒授名譽博士學位。

回國後擔任臺灣省立交響樂團打擊樂首席，積極活躍於音樂舞臺。1986年1月成立朱宗慶打擊樂團，是臺灣第一支專業打擊樂團，並數度赴歐、美、亞、澳等多國演出。1989年成立財團法人擊樂文教基金會，專司樂團行政事務。1991年創辦朱宗慶打擊樂教學系統，自基礎教育來推廣打擊樂。1993年創辦「TIPC 臺灣國際打擊樂節」，至今共舉辦11屆，是引領國際擊樂發展之重要平台。1998年創辦《藝類》雜誌，1999年起每年舉辦「TIPSC 台北國際打擊樂夏令營」，提供打擊樂年輕學子多元豐富的學習管道。2016年成立「JPG 擊樂實驗室」創新育成計畫，支持陪伴新銳擊樂家跨界創新，期為打擊樂開創不同的視野和發展。

曾任國立臺北藝術大學校長、音樂系教授兼主任暨研究所所長、藝術行政與管理研究所教授兼所長、2009高雄世界運動會開閉幕式總導演，以及國立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月擔任國家表演藝術中心董事長。

獲獎無數，曾獲頒「金鼎獎」、「金曲獎」、「國家文藝獎」、「總統府二等景星勳章」，並由國際打擊樂藝術協會（Percussive Arts Society, PAS）頒授「傑出貢獻獎」、「終身教育成就獎」。2016年以其對擊樂藝術的貢獻與成就獲選PAS名人堂，是華人世界獲此殊榮之第一人；2020年以其在打擊樂、藝術教育、劇場管理等領域之卓越貢獻獲頒「行政院文化獎」。

現任朱宗慶打擊樂團藝術總監、國立臺北藝術大學講座教授、國立臺灣藝術大學榮譽教授。

ABOUT --- JU, TZONG-CHING

Founder and Artistic Director of
Ju Percussion Group

The well-known percussionist, who has played a significant role in enhancing the wide interest in percussion music in Taiwan over the last three decades, owes much of the popularity of percussion music in Taiwan to Ju for his pioneering efforts in music education.

Upon graduating from the National Taiwan Academy of the Arts (now known as National Taiwan University of the Arts), he continued his percussion studies at the Hochschule für Musik und Darstellende Kunst in Vienna with Walter Veigl and Richard Hochrainer, the former principal percussionist of the Wiener Philharmoniker. He was the first Chinese to receive the diploma of Music Performer in percussion in 1982. In 2005, Ju received his Executive Master of Business Administration degree from National Taiwan University.

Upon returning to Taiwan, he served as the principal percussionist of the Taiwan Symphony Orchestra. He founded Taiwan's first percussion ensemble, the Ju Percussion Group (JPG), in 1986. Three years later, the Ju Percussion Group Foundation was formed to manage JPG's administrative affairs. In 1991, he established the Ju Percussion Music School, the first domestically developed percussion education system to promote the percussive arts in Taiwan.

In 1993, he initiated the Taiwan International Percussion Convention (TIPC), which has been held 11 times to date, serving as an important platform for leading international percussion development. In 1998, he founded "Percussion" magazine, and since 1999, he has annually organized the Taipei International Percussion Summer Camp (TIPSC), offering young percussion students a variety of learning opportunities. In 2016, he established the "Ju Percussion Group Laboratory" innovation and incubation project to support emerging percussionists in cross-disciplinary innovation, aiming to create a new vision and development for percussion music.

He has served as the Director of the National Taiwan Symphony Orchestra, the General and Artistic Director and the Chairman of the Board of the National Theatre and National Concert Hall (NTCH), the Principal of Taipei National University of the Arts (TNUA), and the General Director of the Opening/Closing Ceremony for the 2009 World Games in Kaohsiung. From January 2017 to April 2022, he served as the Chairman of the National Performing Arts Center.

For his artistic excellence, he has received numerous honors including the National Award for Arts, the Presidential Order of Brilliant Star with Violet Grand Cordon, and National Cultural Awards. The Percussive Arts Society (PAS) has bestowed upon him the Outstanding Contribution Award and the Lifetime Achievement in Education Award. In 2016, for his contributions and achievements in the art of percussion, he was inducted into the PAS Hall of Fame, becoming the first person from the Chinese-speaking world to receive this honor. In 2020, he was awarded the 39th National Cultural Award for his exceptional contributions in the fields of percussion music, art education, and theater management.

At present, he is the Artistic Director of the Ju Percussion Group, Chair Professor at Taipei National University of the Arts (TNUA), and Emeritus Professor at the National Taiwan University of Arts (NTUA).



吳思珊 團長

擅長音樂劇場，1993年榮獲法國馬爾梅森音樂院第一演奏家文憑，並二次獲得「卓越評賞獎演奏文憑」以及「精湛技藝獎」；2008年獲國立臺北藝術大學音樂藝術博士學位。曾師事朱宗慶教授，並曾與佳斯棟·席勒維斯特教授學習音樂劇場，曾於法國與臺灣兩地舉辦個人獨奏會。1989年加入朱宗慶打擊樂團，至今致力於「音樂劇場」的研究與創新發表。

現任國立臺北藝術大學音樂系教授兼系主任暨研究所所長、朱宗慶打擊樂團團長。

Wu, Shih-San Director

Wu, Shih-San joined the group in 1989. Graduated from the Taipei National University of the Arts (TNUA) where she studied percussion with professor Ju, Tzong-Ching, and received her Ph.D. Wu learned percussion and theatre music from professor Gaston Sylvestre and received the "Medaille d'Or a l'Unanimite", "Prix d'Excellence a l'Unanimite Felicitations" and "Prix de Virtuosite a l'Unanimite Felicitations" at the Conservatoire National de Region Ville de RueilMalmaison in France. Her recitals are held in not only Taiwan, but also in France. She devotes herself to researching theatre music for years. Moreover, her works innovate the percussive style in the field.

At present, Wu is the director of Ju Percussion Group, the Chair of the Music Department, the Director of Orchestral Percussion Music Research Institute and Music Research Institute at the TNUA.



黃堃儼 資深團員兼副團長

擅長理論研究、作曲、演奏。1998年取得美國南加州大學打擊樂碩士學位，2011年獲國立臺北藝術大學音樂藝術博士學位。曾師事朱宗慶教授、郭光遠教授，及艾利克·弗利斯特教授。1992年加入朱宗慶打擊樂團。除演奏之外，亦常為朱宗慶打擊樂團編寫擊樂合奏的作品，2002年起為朱宗慶打擊樂教學系統有聲教材擔任編曲。1995年受日本打擊樂協會委託，為「日本'95打擊樂節」創作〈福爾摩莎〉於東京首演。1998年的作品〈印象·太平洋〉，在1999年第三屆台北國際打擊樂節(TIPC)中，由韓國漢城打擊樂團演出。

現任朱宗慶打擊樂團資深團員兼副團長、國際打擊樂藝術協會(PAS)台灣分會會長、國立臺北藝術大學兼任助理教授。

Hwang, Kuen-Yean Senior Member / Associate Director

Hwang, Kuen-Yean joined the group in 1992, graduated from the Taipei National University of the Arts (TNUA) and received his master's degree in percussion and jazz performance at the University of Southern California (USA) in 1998, and received his Ph.D in percussion from the TNUA in 2011. Hwang studied percussion with professor Ju, Tzong-Ching, Kuo, Kwang-Yuan, and Erik Forrester. Besides being a great performer, Hwang has outstanding ability as an arranger and composer. In June, 1995, he was commissioned by the Japan Percussion Society to compose "Formosa" which premiered at the Japan Percussion Festival in 1995. "Pacific Image", composed in 1998, was premiered by Seoul Percussion Group at the 1999 Taipei International Percussion Convention (TIPC). In 1999, Hwang hold recitals in Taipei, Taichung and Kaohsiung.

At present, Hwang is the senior member and vice director of Ju Percussion Group, the President of Taiwan Chapter of Percussive Arts Society (PAS), and an Adjunct Assistant Professor of Music at the TNUA.

何鴻棋 資深團員兼傑優團長



擅長傳統鼓樂、世界打擊樂研究。1999 年獲國立臺北藝術大學藝術碩士學位。由朱宗慶教授啟蒙學習打擊樂，曾師事理查·何利及羅伯·崔伯，擅長拉丁樂器演奏。1987 年加入朱宗慶打擊樂團，曾赴美國北伊利諾大學進修打擊樂及拉丁樂器，並至德國研習木縫鼓之教學與演奏，於臺灣積極從事節奏訓練與音樂教學工作。其創作樂曲〈舞動的節奏〉、〈鑼鼓慶〉，為朱宗慶打擊樂團經常演出的曲目。

現任朱宗慶打擊樂團資深團員兼傑優團長，並兼任教於國立臺北藝術大學、國立臺灣藝術大學、光仁高級中學、極光打擊樂團。

Ho, Hong-Chi Senior Member / Director of Juvenile Percussion Ensemble

Ho, Hong-Chi joined the group in 1987, graduated from the Taipei National University of the Arts (TNUA) and received his master's degree at the TNUA in 1999. Ho was enlightened the ability of percussion by professor Ju, Tzong-Ching and later learned more skills from Richard Holly and Robert Chappell to specialize in Latin percussion instruments. In 1992, Ho went to Northern Illinois University in USA to pursue advanced study in percussion and Latin percussion instruments; two years later, he continued to study log drum pedagogy in Germany. His achievement in rhythm training and music education is well-known in Taiwan. In addition, his works, such as "Dancing Rhythm" and "Drumming Fest", have been performed on international stages.

At present, Ho is the senior member of Ju Percussion Group, director of Juvenile Percussion Ensemble and the lecturer of the TNUA, NTUA, Kuang Jen Catholic High School, and the Polar-Light Percussion Group.

吳珮菁 資深團員



擅長木琴演奏。2005 年獲美國西維吉尼亞大學打擊樂博士，1994 年獲美國北伊利諾大學打擊樂碩士。由朱宗慶教授啟蒙，曾師事安倍圭子、理查·何利、羅伯·崔伯及提姆·彼德曼等教授。十八歲即擔任樂團首席，為創始團員之一，並經常在國內外舉辦獨奏會。1999 年應邀「布達佩斯春季藝術節」，由阿瑪丁達打擊樂團協奏演出；2001 年與鋼琴巨星阿格麗希合作演出；2009 年《琴逢擊手》入圍台新藝術獎；2010 年受邀參加美國「國際馬林巴木琴高峰會」演出。

現任國立臺北藝術大學音樂系專任教授、朱宗慶打擊樂團資深團員，並擔任 Bravo 電台及台中古典音樂台《珮菁的擊樂世界》節目主持人。

Wu, Pei-Ching Senior Member

Wu, Pei-Ching, internationally renowned marimbist, obtained her master's degree in Percussion Performance from Northern Illinois University in 1994. With dissertation entitled Extended Multiple Mallet Performance in Keyboard Percussion, which illustrates six-mallet techniques through two Taiwanese compositions, Wu earned her doctorate from West Virginia University in 2005. Her teachers include Ju, Tzong-Ching, Keiko Abe, Robert Chappell, Richard Holly and Tim Peterman. As a founding member, Wu has served as Principal of the Ju Percussion Group since she was 18 and gives recitals regularly. In 1999, she was invited to perform with the Amadinda Percussion Group in Budapest Spring Festival. She also performed with Martha Argerich in Taipei in 2001. In 2009, Wu was nominated for the 8th Taishin Arts Award with "The Glamorous Match". She was invited to perform at Marimba 2010 I.F.C to critical acclaim. Presently,

At present, Wu is an Professor of Music at the Taipei National University of the Arts, senior member of Ju Percussion Group and the host of radio show "Pei-Ching's Percussion World".



盧煥韋 團員兼助理藝術總監

除演奏之外，亦常為朱宗慶打擊樂團編寫打擊樂合奏的作品。曾師事朱宗慶教授、郭光遠教授，及徐伯年、吳思珊等老師，2001年受邀赴德國參加「世界青年文化聚會」，2002年隨台北青年管樂團赴美演出。2013年獲國立臺北藝術大學音樂藝術博士學位，並於同年在台北、高雄舉辦獨奏會《絕對》，演奏多首自創曲，深獲好評。

現任中國文化大學國樂系專任助理教授、朱宗慶打擊樂團團員兼助理藝術總監，並兼任於中國文化大學西樂系、國立臺北藝術大學舞蹈系、新北高中音樂班、傑優青少年打擊樂團。

Lu, Huan-Wei Member / Assistant Artistic Director

Lu, Huan Wei received his Ph.D. at the Taipei National University of the Arts (TNUA) in 2013. Lu learned percussion with professor Ju, Tzong-Ching, Kuo, Kuang-Yuen, Hsu, Bor-Nien and Wu, Shih-San. Lu joined Ju Percussion Group since 1998. In 2002, Lu performed with the Taipei Wind Orchestra and Symphonic Band in America. In 2013, Lu held his first recital "Absolute" at Taipei, Kaohsiung. He also composed for the group.

At present, Lu is an Assistant Professor of Chinese Culture University, the member and assistant artistic director of Ju Percussion Group, and a teacher of TNUA, New Taipei Senior High School and Juvenile Percussion Ensemble.



陳宏岳 團員兼 2 團助理藝術總監

於跨界展演有出色表現，2004年受邀與匈牙利布達佩斯交響樂團合作演出；2012年獲選為台灣工銀堤頂之星，並於台灣工銀音樂廳舉辦個人獨奏會。除音樂會的演出外，也嘗試音樂會的劇本創作，擔任2015、2016年豆莢寶寶兒童音樂會劇本創作。曾師事周有宏、蔡哲明、吳珮菁等老師，2008年獲國立臺北藝術大學藝術碩士學位。

現任朱宗慶打擊樂團專任團員、朱宗慶打擊樂團 2 助理藝術總監，並兼任教於國立臺中教育大學、光仁高級中學音樂班、南崁高中音樂班、敦化國小音樂班、傑優青少年打擊樂團。

Chen, Hong-Yueh Member / Assistant Artistic Director of Ju Percussion Group 2

Chen, Hong-Yueh received his master's degree at the Taipei National University of the Arts (TNUA), and he is pursuing his Ph.D. at the TNUA. Chen studied percussion with professor Ju, Tzong-Ching, Chou, Yu-Hung, Tsai, Che-Ming and Wu, Pei-Ching. In 2004, he was invited to collaborate with the Budapest Symphony Orchestra.

At present, Chen is the member of Ju Percussion Group, assistant artistic director of Ju Percussion Group and a teacher of National Taichung University of Education, Kuang Jen Catholic High School, Nankan Junior High School, Dun-Hua Elementary school and Juvenile Percussion Ensemble.



李佩洵 團員

喜愛跨界演出的佩洵，曾於 1999 年獲「關渡新聲」木琴獨奏組優勝，並於 2000 年赴美隨爵士鐵琴演奏家亞瑟·利普諾進修。曾隨台北青年管樂團、國立臺北藝術大學赴美、日、中國大陸演出。由黃錦祥老師啟蒙學習打擊樂，曾師事朱宗慶教授，及吳珮菁老師、黃堃儼老師，2004 年獲國立臺北藝術大學藝術碩士學位。

現任朱宗慶打擊樂團專任團員，並兼任教於國立臺中教育大學、復興高中舞蹈班、光復國小音樂班、傑優青少年打擊樂團。

Lee, Pei-Hsun Member

Lee, Pei-Hsun graduated from the Taipei National University of the Arts and received her master's degree in 2004. Lee studied percussion with professor Ju, Tzong-Ching, Wu, Pei-Ching and Hwang, Kuen-Yean. She won the solo competition of the Kuan-Du Arts Festival in 1999, and performed in the concert; in the same year, she performed percussion in Cloud Gate 2's production Legacy. In 2003, Lee collaborated with Cloud Gate Dance Theatre's 30th and 50th anniversary performance.

At present, Lee is the member of Ju Percussion Group and a teacher of National Taichung University of Education, Taipei Municipal Fuxing Senior High School, Taichung Guang Fu Elementary school and Juvenile Percussion Ensemble.



陳妙妃 團員

演奏之外致力於擊樂教學，2000 年加入朱宗慶打擊樂團。曾師事黃錦祥、吳思珊老師，2008 年獲國立臺北藝術大學藝術碩士學位。2009 年至 2011 年間，曾由朱宗慶打擊團隊派駐上海虹橋教學中心任教，期間兼任教於上海市實驗學校東校。

現任朱宗慶打擊樂團專任團員、並兼任教於傑優青少年打擊樂團、薇閣中學打擊樂社團。

Chen, Miao-Fei Member

Chen, Miao-Fei graduated from and received her master's degree at the Taipei National University of the Arts (TNUA). She has studied with Hwang, Chin-Hsiang, Wu, Pei-Ching, and professor Ju, Tzong-Ching. And now she is pursuing her Ph.D. at TNUA. Chen joined in Ju Percussion Group in 2000, and she was commissioned to teach at Shang-Hai branch of Ju Percussion Music School in China during 2009-2011.

At present, Chen is the member of Ju Percussion Group, and a teacher of Juvenile Percussion Ensemble, Taipei Wego Private Senior High School.

戴含芝 團員



自幼由鄭翔夫老師啟蒙學習打擊樂，曾師事朱宗慶教授，與吳珮菁、吳思珊、鄞惠敏老師，2009年獲「關渡新聲獨奏及室內樂比賽」優勝，2012年獲國立臺北藝術大學藝術碩士學位，2021年獲博士學位。在學期間曾隨北藝大赴北京中央音樂院、法國巴黎、日本交流演出，2013年與袁曉彤組成「Double Shot」擊樂二重奏，於台北新舞臺公演。2016年入選第一屆「JPG擊樂實驗室」育成計畫，2017年榮獲臺灣國際打擊樂節大賽（TIPCC）四重奏組第一名，於國家音樂廳舉行優勝者音樂會。2018年於誠品表演廳舉辦首度獨奏會《Moi》，2022年於國家兩廳院演奏廳再度舉辦獨奏會《Momento》，優異表現獲一致佳評。

現任朱宗慶打擊樂團專任團員，兼任教於傑優青少年打擊樂團。

Tai, Han-Chih Member

Tai, Han-Chih received her master's degree at the Taipei National University of the Arts (TNUA), and received her Ph.D in percussion from TNUA in 2021. In 2016, she was selected for the first "JPG Laboratory" incubator program. She and her group "Fource" (Percussion Quartet) won the first prize of "TIPC Competition" in 2017, and performed in the winner's concert in the National Concert Hall. In September 2018, in the Eslite Performance Hall, her first solo recital "Moi" was held, which was an excellent performance. In 2022, Tai held another solo performance entitled "Momento".

At present, Tai is the member of Ju Percussion Group, and a teacher of Juvenile Percussion Ensemble.



彭瀨瑩 團員

自幼進入朱宗慶打擊樂教學系統學習，先後畢業於台北市立中正高中、國立臺北藝術大學，曾師事韓立恩、吳珮菁、吳思珊老師，2017年獲國立臺北藝術大學管絃與擊樂藝術碩士學位。2019年於誠品表演廳舉辦個人首度獨奏會《讓我說個故事好嗎》，動人表演獲得佳評。2022至2023年入選第五屆「JPG擊樂實驗室」育成計畫。

現任朱宗慶打擊樂團專任團員，兼任教於傑優青少年打擊樂團。

Peng, Ching-Ying Member

Peng, Ching-Ying received her master's degree at the Taipei National University of the Arts. She was previously studied under Professors Han Li-En, Wu Pei-Ching, and Wu Shih-San. In 2019, Peng held her recital "One Last Story and That's It" at the Eslite Performance Hall, and her moving performance was well received. In 2022 to 2023 she has selected for the fifth "JPG Laboratory" incubator program.

At present, Peng is the member of Ju Percussion Group, and a teacher of Juvenile Percussion Ensemble.

高瀚諺 團員



曾師事鄭翔夫、許正信、吳珮菁與吳思珊老師，現就讀國立臺北藝術大學音樂系博士班，師事朱宗慶教授。2013年榮獲「比利時國際木琴大賽」第一名與最佳觀眾票選獎，同年於台北、屏東舉辦個人首場獨奏會《夢想啟程》，2016再獲「義大利打擊樂大賽」木琴獨奏第一名與「義大利打擊樂網路重奏比賽」第二名，並於2017年再度舉辦個人獨奏會《QIN》。

2019年於第10屆TIPC臺灣國際打擊樂節《擊樂i世代》演出協奏曲；2019至2020年入選第三屆「JPG擊樂實驗室」育成計畫，於華山烏梅劇場演出跨界音樂會《一起來吃飯》。2022年於國家兩廳院演奏廳第三度舉辦個人獨奏會《Once 曾經 愛是唯一》，優異表現深受好評與觀眾喜愛。

現任朱宗慶打擊樂團專任團員，兼任教於傑優青少年打擊樂團。

Kao, Han-Yen Member

Kao, Han-Yen graduated with the master's degree from the Graduate Institute of Orchestral Instruments of the Taipei National University of the Arts (TNUA). He has previously studied under Professors Cheng Shiang-Fu, Hsu Cheng-Hsin, Wu Pei-Ching, and Wu Shih-San.

In 2013, Kao participated in the Universal Marimba Competition & Festival in Belgium where he won the first prize and the best audience favorite vote award. The same year, Kao held his recital "Dream Departure" in Taipei and Pingtung, and his excellent performance was well received and loved by the audience. In 2016, Kao won the first prize in the Solo Marimba Category of the Italy Percussive Arts Society and the second prize in the Italy Percussive Arts Web Contest. In 2017, Kao held another solo performance entitled "QIN". In 2019-2020, he was selected for the third "JPG Laboratory" incubator program. In 2022, Kao held another solo performance entitled "ONCE".

At present, Kao is the member of Ju Percussion Group and a teacher of Juvenile Percussion Ensemble.



李翠芸 團員

現就讀國立臺北藝術大學音樂系博士班，師事朱宗慶教授。自幼進入朱宗慶打擊樂教學系統學習，先後畢業於華岡藝校西樂科、國立嘉義大學音樂系與國立臺北藝術大學管絃與擊樂研究所。曾師事廖文森、陸涓姿、陳廷銓、葉靜怡、吳思珊、吳珮菁等老師。2021至2022年入選第四屆「JPG擊樂實驗室」育成計畫，於南村劇場演出跨界作品《Perfashion 打扮得剛剛好》，後受邀參與2023臺北表演藝術中心 x JPG擊樂實驗室共創計畫，於臺北藝術中心藍盒子演出，亮麗表現深受好評。

現任朱宗慶打擊樂團專任團員，兼任教於傑優青少年打擊樂團、南湖國小打擊樂團、光明國小打擊樂團、麗山國中打擊樂團。

Lee, Tsui-Yun Member

Lee, Tsui-Yun is now studying her Ph.D. programs under professor Ju, Tzong-Ching in the Department of Music, Taipei National University of the Arts (TNUA). She had been in Ju Percussion Music School since her early age, and graduated from Dept. of Chinese and Western Music in Taipei Hwa Kang Arts School, Department of Music, National Chiayi University and Graduate Institute of Orchestral Instruments, Taipei National University of the Arts. She has previously studied under Vincent Liao, Yu-Tzu Lu, Ting-Chuan Chen, Jing-Yi Yeh, Shih-San Wu and PeiChing Wu. In 2021 to 2022 she was selected for the fourth "JPG Laboratory" incubator program. In October 2022, the crossover work Perfashion was performed at the PLAYground, which is highly praised by its riveting contents.

At present, Lee is now the member of Ju Percussion Group and also a teacher at Nan Hu Elementary School, Guangming Elementary School and Lishan Junior High School and a teacher of Juvenile Percussion Ensemble.

陳致欽 見習團員



曾於 2012 年、2015 年、2016 年三度獲得馬來西亞全國春蕾打擊樂合奏賽金獎，並於 2015 年、2016 年連續獲得馬來西亞國際音樂藝術節打擊合奏賽金獎、榮譽金獎。曾師事 Sarah Barnes 老師，現就讀國立臺北藝術大學管絃與擊樂研究所，師事吳思珊、吳珮菁老師。

擔任朱宗慶打擊樂團 2 團員期間，2021 年參與擊樂新秀「5,4,3,2,1」系列音樂會，於國家兩廳院演奏廳演出《我們在一起》；2022 年參與「玩樂」系列音樂會，於誠品表演廳演出《青春展擊》；2023 年參與「知己知彼」系列音樂會，於誠品表演廳演出《破繭》。

現任朱宗慶打擊樂團見習團員，兼任教於傑優青少年打擊樂團。

Tan, Chi-Khim Intern

Gold medalist in the percussion ensemble category at Festival Kesenian Muzik Malaysia 2012, 2015, and 2016. Honorary gold medal winner and gold medalist in the percussion ensemble category at Malaysia International Music Festival 2015 and 2016. Formally studying under Sarah Barnes, Tan now studies under Professors Wu, Shih-San and Wu, Pei-Ching as a student of the Graduate Institute of Orchestral Instruments at Taipei National University of the Arts.

As a member of Ju Percussion Group 2, Tan took part in the 2021 Post-Millennial Percussion 5, 4, 3, 2, 1 concert series, performing “We are Together” at Taiwan’s National Recital Hall. In 2022, as part of the Post-Millennial Percussion musical concert series, he performed “Youth Percussion” at Eslite Performance Hall. The year following, in 2023, he performed “Breakthrough” at Eslite Performance Hall as part of the Heart to Heart concert series.

At present, Tan is an intern of Ju Percussion Group, and a teacher of the Juvenile Percussion Ensemble.



王倚軒 見習團員

曾於 2014 年獲全國音樂比賽擊樂合奏高中組第一名。曾師事徐啟浩、何鴻棋、黃堃儼老師，現就讀國立臺北藝術大學管絃與擊樂研究所，師事吳思珊、吳珮菁老師。

擔任朱宗慶打擊樂團 2 團員期間，2021 年參與擊樂新秀「5,4,3,2,1」系列音樂會，於國家兩廳院演奏廳演出《我們在一起》；2022 年參與「玩樂」系列音樂會，於誠品表演廳演出《青春展擊》；2023 年參與「知己知彼」系列音樂會，於誠品表演廳演出《火花》。

現任朱宗慶打擊樂團見習團員，兼任教於傑優青少年打擊樂團。

Wang, Yi-Hsuan Intern

Awarded first place in the percussion ensemble high-school category at the 2014 National Percussion Competition, Wang formerly studied under Hsu, Chi-Hao, Ho, Hong-Chi, and Hwang, Kuen-Yean. He is currently a student at Taipei National University of the Arts Graduate Institute of Orchestral Instruments where he studies under Professors Wu, Shih-San and Wu, Pei-Ching.

As a member of Ju Percussion Group 2, Wang took part in the 2021 Post-Millennial Percussion 5, 4, 3, 2, 1 concert series, performing “We are Together” at Taiwan’s National Recital Hall. In 2022, as part of the Post-Millennial Percussion musical concert series, he performed “Youth Percussion” at Eslite Performance Hall. The year following, in 2023, he performed “Spark” at Eslite Performance Hall as part of the Heart to Heart concert series.

At present, Wang is an intern of Ju Percussion Group, and a teacher of the Juvenile Percussion Ensemble.

陳珮駁 見習團員



自幼進入朱宗慶打擊樂教學系統學習，曾於 2016 年獲台北國際擊樂錦標大賽馬林巴木琴青少年專業 A 組評審大獎金牌獎。現就讀國立臺北藝術大學管絃與擊樂研究所，曾師事鄭翔耀、陳思廷、葉靜怡、何鴻棋、孫名箴等老師，現師事吳思珊與吳珮菁老師。

擔任朱宗慶打擊樂團 2 團員期間，2021 年參與擊樂新秀「5,4,3,2,1」系列音樂會，於國家兩廳院演奏廳演出《我們在一起》；2022 年參與「玩樂」系列音樂會，於誠品表演廳演出《擊樂旅伴》；2023 年參與「知己知彼」系列音樂會，於誠品表演廳演出《破繭》。

現任朱宗慶打擊樂團見習團員，兼任教於傑優青少年打擊樂團。

Chen, Pei-Wen Intern

After studying at Ju Percussion Music School from an early age, Chen went on to win the Jury Grand Prize in the Marimba Professional Youth A Category at the 2016 Taipei World Percussion Championship. She has studied under Cheng, Hsiang-Yao, Chen, Su-Ting, Yeh, Chin-Yi, Ho, Hong-Chi, and Suen, Ming-Jen. As a current student of the Graduate Institute of Orchestral Instruments at Taipei National University of the Arts, she now studies under Professors Wu, Shih-San and Wu, Pei-Ching.

As a member of Ju Percussion Group 2, Chen took part in the 2021 Post-Millennial Percussion 5, 4, 3, 2, 1 series, performing “We are Together” at Taiwan’s National Recital Hall. In 2022, as part of the Post-Millennial Percussion concert series, she performed “Travel Percussion” at Eslite Performance Hall. The year following, in 2023, she performed “Breakthrough” at Eslite Performance Hall as part of the Heart to Heart concert series.

At present, Chen is an intern of Ju Percussion Group, and a teacher of the Juvenile Percussion Ensemble.

何欣蓉 見習團員



自幼進入朱宗慶打擊樂教學系統學習，現就讀國立臺北藝術大學管絃與擊樂研究所，師事黃堃儼老師。曾師事何鴻棋、鄭雅心老師。2021 年獲得北藝大「種子室內樂菁英培育計畫」第一名。

擔任朱宗慶打擊樂團 2 團員期間，2021 年參與擊樂新秀「5,4,3,2,1」系列音樂會，於國家兩廳院演奏廳演出《大二這一班》；2022 年參與「玩樂」系列音樂會，於誠品表演廳演出《青春展擊》；2023 年參與「知己知彼」系列音樂會，於誠品表演廳演出《破繭》。

現任朱宗慶打擊樂團見習團員，兼任教於傑優青少年打擊樂團。

Ho, Shin-Rong Intern

Ho began her study of percussion from an early age at Ju Percussion Music School. She formerly studied under teachers Ho, Hong-Chi and Cheng, Ya-Hsin, and now studies under Professor Hwang, Kuen-Yean as a student of the Taipei National University of the Arts (TNUA) Graduate Institute of Orchestral Instruments. In 2021, she was awarded first place at the TNUA Emerging Young Artists Cultivation Project.

As a member of Ju Percussion Group 2, Ho took part in the 2021 Post-Millennial Percussion 5, 4, 3, 2, 1 concert series, performing “Sophomore Year” at Taiwan’s National Recital Hall. In 2022, as part of the Post-Millennial Percussion musical concert series, she performed “Youth Percussion” at Eslite Performance Hall. The year following, in 2023, she performed “Breakthrough” at Eslite Performance Hall as part of the Heart to Heart concert series.

At present, Ho is an intern of Ju Percussion Group, and a teacher of the Juvenile Percussion Ensemble.



劉昕宜 見習團員

現就讀國立臺北藝術大學管絃與擊樂研究所，曾師事黃錦祥、林育珊、陳姿伶等老師，現師事吳珮菁老師。2021年獲北藝大「種子室內樂菁英培育計畫」第一名。

擔任朱宗慶打擊樂團2團員期間，2021年參與擊樂新秀「5,4,3,2,1」系列音樂會，於國家兩廳院演奏廳演出《大二這一班》；2022年參與「玩樂」系列音樂會，於誠品表演廳演出《青春展擊》；2023年參與「知己知彼」系列音樂會，於誠品表演廳演出《火花》。

現任朱宗慶打擊樂團見習團員，兼任教於傑優青少年打擊樂團。

Liu, Hsin-Yi Intern

Formerly a student of Huang, Chin-Hsiang, Lin, Yu-Shan, and Chen, Tzu-Ling, today Liu studies under Professor Wu, Pei-Ching at Taipei National University of the Arts (TNUA) Graduate Institute of Orchestral Instruments. In 2021, she was awarded first place at the TNUA Emerging Young Artists Cultivation Project.

As a member of Ju Percussion Group 2, Liu took part in the 2021 Post-Millennial Percussion 5, 4, 3, 2, 1 concert series, performing “Sophomore Year” at Taiwan’s National Recital Hall. In 2022, as part of the Post-Millennial Percussion musical concert series, she performed “Youth Percussion” at Eslite Performance Hall. The year following, in 2023, she performed “Spark” at Eslite Performance Hall as part of the Heart to Heart concert series.

At present, Liu is an intern of Ju Percussion Group, and a teacher of the Juvenile Percussion Ensemble.

黃心妤 見習團員



曾師事吳國瑄、蕭曉鈴老師，現就讀國立臺北藝術大學管絃與擊樂研究所，師事吳思珊老師。2018年參加 American Protégé 國際協奏曲大賽獲 13-18 歲木琴組第一名。2021年獲得北藝大「種子室內樂菁英培育計畫」第一名。

2020年入選第四屆「JPG 擊樂實驗室」育成計畫，2022年於臺灣戲曲中心多功能廳演出《FORCE 擊樂 x 跆拳道》。擔任朱宗慶打擊樂團2團員期間，2021年參與擊樂新秀「5,4,3,2,1」系列音樂會，於國家兩廳院演奏廳演出《大二這一班》；2022年參與「玩樂」系列音樂會，於誠品表演廳演出《青春展擊》；2023年參與「知己知彼」系列音樂會，於誠品表演廳演出《火花》。

現任朱宗慶打擊樂團見習團員，兼任教於傑優青少年打擊樂團。

Huang, Allison Intern

Huang previously studied under Wu, Kuo-Hsuan and Hsiao, Hsiao-Ling. She is currently a student of the Graduate Institute of Orchestral Instruments at Taipei National University of the Arts (TNUA) under the tutelage of Professor Wu, Shih-San. She placed first in the xylophone category (13-18 age group) at the 2018 American Protégé International Concerto Competition. In 2021, she placed first in the TNUA Emerging Young Artists Cultivation Project.

In 2020, Huang joined the 4th Ju Percussion Group Laboratory Incubation Project. In 2022, at Taiwan Traditional Theatre Center Multi-function Hall, she performed “FORCE Percussion x Taekwondo.” Huang is also a member of Ju Percussion Group 2. In that capacity, in 2021, she performed “Sophomore Year” at Taiwan’s National Recital Hall as part of the Post-Millennial Percussion 5, 4, 3, 2, 1 concert series. In 2022, as part of the Post-Millennial Percussion concert series, she performed “Youth Percussion” at Eslite Performance Hall. The year following, in 2023, she performed “Spark” at Eslite Performance Hall as part of the Heart to Heart concert series.

At present, Huang is an intern of Ju Percussion Group, and a teacher of the Juvenile Percussion Ensemble.



張倚珮 見習團員

自幼進入朱宗慶打擊樂教學系統學習。曾師事巫欣璇、陳思廷、鄭翔耀、何鴻棋等老師，現就讀國立臺北藝術大學管絃與擊樂研究所，師事吳思珊老師。2021 年獲得北藝大「種子室內樂菁英培育計畫」第一名。

擔任朱宗慶打擊樂團 2 團員期間，2021 年參與擊樂新秀「5,4,3,2,1」系列音樂會，於國家兩廳院演奏廳演出《大二這一班》；2022 年參與「玩樂」系列音樂會，於誠品表演廳演出《青春展擊》；2023 年參與「知己知彼」系列音樂會，於誠品表演廳演出《破繭》。

現任朱宗慶打擊樂團見習團員，兼任教於傑優青少年打擊樂團。

Chang, Yi-Pei Intern

Chang began her study of percussion from an early age at Ju Percussion Music School. She formerly studied under teachers Wu, Hsin-Hsuan, Chen, Su-Ting, Cheng, Hsiang-Yao, and Ho, Hong-Chi. She now studies under Professor Wu, Shih-San as a student of the Taipei National University of the Arts (TNUA) Graduate Institute of Orchestral Instruments. In 2021, she was awarded first place at the TNUA Emerging Young Artists Cultivation Project.

As a member of Ju Percussion Group 2, Chang took part in the 2021 Post-Millennial Percussion 5, 4, 3, 2, 1 series, performing “Sophomore Year” at Taiwan’s National Recital Hall. In 2022, as part of the Post-Millennial Percussion concert series, she performed “Youth Percussion” at Eslite Performance Hall. The year following, in 2023, she performed “Breakthrough” at Eslite Performance Hall as part of the Heart to Heart concert series.

At present, Chang is an intern of Ju Percussion Group, and a teacher of the Juvenile Percussion Ensemble.



陳煥梧 見習團員

自幼進入朱宗慶打擊樂教學系統學習，目前就讀國立臺北藝術大學管絃與擊樂研究所，曾師事黃馨慧、陳蕙如及盧煥韋老師，現師事黃堃儼老師。

擔任朱宗慶打擊樂團 2 團員期間，2021 年參與擊樂新秀「5,4,3,2,1」系列音樂會，於國家兩廳院演奏廳演出《我們在一起》；2022 年參與「玩樂」系列音樂會，於誠品表演廳演出《擊樂旅伴》；2023 年參與「知己知彼」系列音樂會，於誠品表演廳演出《火花》。

現任朱宗慶打擊樂團見習團員，兼任教於傑優青少年打擊樂團。

Chen, Huan-Wu Intern

Chen began his study of percussion from an early age at Ju Percussion Music School. He formerly studied under Huang, Xin-Hui, Chen, I-Ju, and Lu, Huan-Wei and now studies under Professor Hwang, Kuen-Yean as a student of the Taipei National University of the Arts Graduate Institute of Orchestral Instruments.

As a member of Ju Percussion Group 2, Chen took part in the 2021 Post-Millennial Percussion 5, 4, 3, 2, 1 concert series, performing “We are Together” at Taiwan’s National Recital Hall. In 2022, as part of the Post-Millennial Percussion musical concert series, he performed “Travel Percussion” at Eslite Performance Hall.

The year following, in 2023, he performed “Spark” at Eslite Performance Hall as part of the Heart to Heart concert series.

At present, Chen is an intern of Ju Percussion Group, and a teacher of the Juvenile Percussion Ensemble.

財團法人擊樂文教基金會

「財團法人擊樂文教基金會」係由朱宗慶先生號召一群熱心文化教育人士，於1989年共同創立，專司朱宗慶打擊樂團相關行政事務，以嚴謹的活動規劃與堅強的團隊精神，成功地樹立專業藝術行政的形象。基金會的成立，確立了樂團專業化的步伐，並結合政府、企業界與文化界的力量，一起為帶動、提升台灣文化藝術在展演、創作與研究上的發展而努力。多年來，基金會推廣打擊樂的不遺餘力，儼然已成台灣與國際打擊樂壇上一個重要的交流平台。

基金會現由劉叔康先生出任董事長，陳絲綸小姐擔任執行長，下設企劃、行銷、行政、秘書、財務、資訊等部門，共二十多位專職行政人員。於基金會的隸屬單位中，除了朱宗慶打擊樂團外，還包括朱宗慶打擊樂團 2、躍動打擊樂團、傑優青少年打擊樂團，以及 JUT 傑優教師打擊樂團；在基金會的策劃下，每年平均於國內外的演出共約一百六十場。除樂團的演出事務外，基金會自1993年起舉辦「TIPC 臺灣國際打擊樂節」，2023年為第十一屆；自1999年起，基金會每年舉辦「TIPSC 台北國際打擊樂夏令研習營」，提供學習打擊樂的年輕學子另一個學習管道，受到國內外專業社群的高度重視；自2016年10月正式成立「JPG 擊樂實驗室」，啟發創意、發掘並培育創意人才，在打擊樂與創意的領域中，一同開創下一個世代需要的新局面。

ABOUT _____ JU PERCUSSION GROUP

In July 1989, the Ju Percussion Group Foundation (the Foundation) was established to take charge of the administration of the Group. The Foundation's mission is to make music universal and readily accessible to the public, and to enhance the role of the percussive arts in performances, composition and research in Taiwan. In addition to administration of the Ju Percussion Group, the Foundation also organizes numerous cultural and educational events, including national and international arts festivals. Over the years, the Foundation has contributed the continuous efforts of the percussion promotion, and it has become an important platform for interaction between Taiwan and the international percussion community.

Currently, the Foundation headed by President Liu, Shu-Kan and Chief Executive Officer Chen, Szu-Lun. The foundation has several departments including Programming, Marketing, Administration, Secretarial, Finance, and Information. Not only Ju Percussion Group but also include Ju Percussion Group 2, Jumping Percussion Group, Juvenile Percussion Ensemble and JUT Percussion Group. The Foundation has arranged in an average about 160 performances in domestic and abroad each year. The Foundation has held the Taiwan International Percussion Convention (TIPC) since 1993. The success of the TIPC has established a new milestone for percussion music in Taiwan. In 2023, the Foundation will be conducted the 11th TIPC. To further the spirit of the TIPC, the Taipei International Percussion Summer Camp (TIPSC) was held every year since 1999. Also, the Ju Percussion Group Laboratory plan was started from 2016 in order to initiate, explore and nurture innovative talents, and jointly opened up a new phase needed by the next generation in the field of percussion and innovation. In addition, the foundation also set up various percussion seminars and research programs to advance the ideal. The Foundation also devotes itself to encouraging music talent by commissioning composers to create new percussion works, and as many as 267 pieces have been created so far, arranging recitals for gifted young musicians, organizing music camps for budding percussionists, and encouraging the Group's musicians to perform further research. On the other hands, the foundation also releases albums to preserve the rhythm of contemporary percussion, and let it go deep into the life through transmission. Since 2013, the Ju Percussion Group has been chosen as a "Taiwan Brand Performing Arts Group". In the future, the foundation will continue to combine performances, teaching, researching and promotion, using percussion as a medium for the world to see Taiwan.

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團隊組織表

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2024年國內演出活動

02-03月 2024 朱宗慶打擊樂團第一季音樂會 《駱駝·獅子·嬰兒》

02/29(四) 臺中國家歌劇院 大劇院
03/04(一) 國家音樂廳
03/29(五) 衛武營國家藝術文化中心 音樂廳

03-05月 2024 傑優青少年打擊樂團年度音樂會 《傑優們！集合！》

03/23(六)-05/05(日) 全臺巡演

05月 2024 朱宗慶打擊樂團第二季音樂會 《打擊樂與他的好朋友們》

05/11(六)、05/12(日) 國家音樂廳
05/25(六) 臺中國家歌劇院 大劇院
05/26(日) 衛武營國家藝術文化中心 音樂廳

07月 2024 TIPSC 台北國際打擊樂夏令研習營

07/20(六)-07/27(六) 國立臺北藝術大學

08月 第五屆 JPG 實驗室成果發表

08月 2024 JUT 傑優教師打擊樂團音樂會 《心·蒔》

08/21(三) 臺北市政府親子劇場

08-10月 2024 朱宗慶打擊樂團 2 豆莢寶寶兒童音樂會 《敲敲戰隊總動員，出擊！》

08/03(六)-10/27(日) 全臺巡演

10-11月 2024 朱宗慶打擊樂團第三季擊樂劇場

10/03(四)、10/04(五)、10/05(六)、10/06(日) 國家戲劇院
11/02(六)、11/03(日) 衛武營國家藝術文化中心 歌劇院
11/23(六)、11/24(日) 臺中國家歌劇院 大劇院

12月 吳珮菁打擊樂獨奏會

12/03(二) 臺中國家歌劇院 大劇院
12/11(三) 國家音樂廳
12/13(五) 衛武營國家藝術文化中心 音樂廳

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