

2024 C-Camerata Taipei International Contemporary Music Festival  
2024 台北中央C 國際當代音樂節

# 跨響

Crossing Sound

2024  
0330  
十方樂集  
演奏廳

- ▶ 韓國當代樂團Geori
- ▶ 奧地利當代樂團Gunnar Berg
- ▶ 台北中央C室內樂團

# 2024台北中央C國際當代音樂節

2024 C-Camerata Taipei International Contemporary Music Festival

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演出地點：台北十方樂集

演出時間：2024年3月30日

15:00 韓國當代樂團Geori + 台北中央C室內樂團

17:00 作曲家、演奏家座談

19:30 奧地利當代樂團Gunnar Berg + 台北中央C室內樂團

主辦單位 | C-CAMERATA (台北中央C室內樂團)

贊助單位 |



財團法人  
國家文化藝術基金會  
National Culture and Arts Foundation

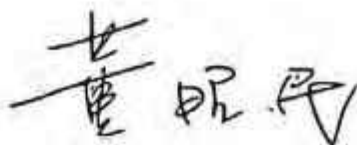


感謝您多年來的支持，台北中央C室內樂團於去年(2023)舉辦10週年團慶音樂會後，決定整合過去10年的國際交流經驗，擴大交流層面，邀請國內外知名的當代樂團及作曲家一起共同合作演出當代音樂作品，除了促進國內音樂創作及演奏國際化外，更希望藉由世界各地樂團精湛獨特的表演，打開台灣聽眾聆聽的面向，讓台灣的聽眾聽見世界最頂尖的原創音樂，也讓台灣獨特的音樂演奏及創作被世界聽見，「台北中央C國際當代音樂節」儼然而生！

「跨響」作為這次音樂節的主題，在概念上，整合演奏與創作兩個層面：這次經由不同的國際音樂節策展人推薦的兩個團體：韓國Geori樂團和奧地利薩爾茨堡Gunnar Berg 樂團，都有著與台北中央C室內樂團的共同特色：傳統與現代的器樂編制結合。韓國Geori樂團由韓國的傳統樂器大琴、玄琴、奚琴與鋼琴共同築出穿越地理的聲音橋樑，而 Gunnar Berg 樂團則由彈撥樂器吉他領銜，結合人聲與大提琴，將音樂的時空帶回到最具民間音樂色彩的單純靜謐！加上東西混合編制的中央C室內樂團一起競奏，期待將會有超乎想像的音樂「跨響」出現。這次音樂節也邀請到四位國內外頂尖的作曲家李秀妍(韓國)、George Holloway(英國)、蔡凌蕙(台灣)和董昭民(台灣)為這音樂節量身打造樂團競奏之首演作品，言之跨越聲響，實則回歸心韻，在傳統與當代之間，期待未來之美好！



台北中央C室內樂團團長



藝術總監

指揮 | 盧長劍

演出 | Geori + C-Camerata(台北中央C室內樂團)

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《愛》(2021)

大箏、玄琴和鋼琴 | 朴貞恩(1986)

Sijo\_020517 [GEORI](2017)

大箏和電子弓的鋼琴二重奏 | 金世炯(1987)

《無大內宜區域》(2023-4)

大箏、奚琴和玄琴 | 李重賢(2000)

《葡萄園墓地 II》(2024) (世界首演)

奚琴、玄琴 和鋼琴 | 賈里德·雷德蒙(1986)

----- (中場休息) -----

《琴想XIII-風雨晴》(2024) (世界首演)

大箏、玄琴、奚琴、鋼琴、小提琴、大提琴、笙和打擊 | 蔡凌焄(1973)

《內部波》(2024) (世界首演)

大箏、玄琴、奚琴、鋼琴、小提琴、大提琴、笙和打擊 | 李秀妍(1981)

# 1 《愛》 大琴、玄琴和鋼琴 (2021)

這首作品靈感來自於菲利克斯·岡薩雷斯-託雷斯的作品《Untitled [Perfect Lovers]》(1988)，其中兩個相同的時鐘懸掛在牆上，一開始同步地滴答作響，但隨著時間的流逝，它們的秒針開始偏離。這兩個時鐘，曾經一起指向完全相同的時間，漸漸地脫離與時間的流動同步。同時啟動，這兩個時鐘並不會同時停止。

愛情也如此。在某個時刻，它開始偏離，突然間，一方停止了。無論是身體上還是心理上，分離的時刻是不可避免的。我們可能認為自己是“在一起”的，並參與“同一種愛情”，但最終，就像那兩個牆上的時鐘一樣，我們每個人都在愛著自己獨特的愛。

我只愛我的愛，而你只愛你的。

我曾經經歷過的往事總是存在著穩定的時刻和一觸即破的不安瞬間。我試圖參與一個創作行為，其中作曲的行為、手勢和內心激烈的情感本身導致了作品的結果。我將以音樂的形式留下對2020年的非常個人的記錄。



## 朴貞恩 | Jungeun Park (1986)

朴貞恩的音樂作品曾在奧地利的Impuls competition、Wittener Tagen für neue Kammermusik、Forum Neuer Music (2014年、2015年)、柏林巴克劇院、魏瑪的弗朗茨·李斯特獎學金、ISCM世界音樂日、漢諾威的Langen Nacht der Kirchen音樂會、阿根廷的索利斯劇院Sala Delmira Agustini、以及在烏拉圭、舊金山、英國伯明翰、Pan音樂節、首爾創意音樂節等音樂節上演出。朴貞恩畢業於韓國秋溪藝術大學(學士)和漢陽大學(碩士)，並在德國漢諾威國立音樂學院和杜塞多夫國立音樂學院取得碩士學位。曾在慶熙大學和漢陽大學任教，目前在秋溪藝術大學、淑明女子大學和檀國大學任教。

## 2 《Sijo\_020517 [GEORI]》 大箏和電子弓的鋼琴二重奏作品 (2017)

Sijo\_020517 [GEORI] 是由韓國合奏團體Geori委託的二重奏作品。遵循傳統韓國詩歌sijo的三句格式，音樂中的每個短語對應到詩歌框架的特定元素。這些句子各由15小節組成，與詩歌中的每行15個字元相呼應：主題以大箏裝飾音開始，接著是寧靜和反思的氛圍，通過三層獨特的編織。隨著音樂的發展，材料變得更加密集，從簡單的聲音材料逐漸轉變為複雜的材料。在一個簡短的對位主題後，基於不同音高材料的，這首曲子以一個類似初始動作的大箏裝飾音結尾。

雖然這首曲子原本是設想為雙人演奏，但通過使用帶電子弓產生的持續音效，創造了一種額外的第三位看不見的表演者的幻覺。這個元素在鋼琴家和大箏演奏者之間的動態互動中增加了另一層，使得這個雙人組合超越了它的形式，更像是一個三重奏在共鳴。



### 金世炯 | Sehyung Kim (1987)

1987年出生於阿拉木圖(哈薩克斯坦)。畢業於莫斯科音樂學院阿加芬尼科夫的作曲班，並於2013-2019年在格拉茨音樂與表演藝術大學跟隨Beat Furrer、Pierluigi Billone和Bernhard Lang攻讀碩士學位。其作品涵蓋了獨奏、音樂劇等類型，且在國際比賽中屢獲殊榮。

2013年，金世炯成為莫斯科的GAM合奏團的駐團作曲家。同年，應邀在阿拉木圖的哈薩克國立音樂學院進行客座培訓。2015年，獲得格拉茨市音樂促進獎。2019年，獲得德國銀行基金會贊助「今日音樂劇學院」為期兩年的獎學金。2020年，獲得奧地利聯邦政府總理府的“Startstipendium”獎學金。2021年，獲得Theodor von Körner獎和奧地利聯邦藝術、文化、公共服務和體育部的國家獎學金。

合作樂團包括莫斯科當代音樂合奏團(MCME)、dissonArt、維也納Klangforum、Schallfeld合奏團、PHACE合奏團、Szene Instrumental合奏團、Batida、ensembleSpektrum和Geori。他曾與Sergej Tchirkov、Valentin Garvie、Marco Blaauw、Krassimir Sterev等獨奏家合作。

# 3 《無大內宣區域》

大笏、奚琴和玄琴 (2023-4)

思想和心靈被精通大眾操控技巧的人引向災難；毫無疑問，我們都生活在充斥著宣傳的世界中。然而，任何有志挑戰這種宣傳的人都必須具備一定程度的了解才行。

我發起了這個系列，以諷刺像《阿里郎》這樣的歌曲，這首韓國歌曲被錯誤地用來支持“民族精神”，卻在調式、節奏和形式方面缺乏成為“韓國傳統歌曲”的真正資格。然而，當我深入研究時，我意識到自己對於韓國傳統音樂的理解有限。這阻礙了我對這些所謂宣傳歌曲的虛偽進行可信的批評或指責，使我冒著成為一個選擇性地選擇證據以符合我的偏好的偽君子的風險。

這段文字不僅代表了我對於韓國傳統樂器和音樂更深入了解的旅程，也是一種自我批評的行為。認識自己的無知至關重要，同樣重要的是從我們之前的作曲家所犯的錯誤中學習。



## 李重賢 | Joonghyun Lee (2000)

自2019年以來，李重賢一直在首爾國立大學學習作曲。師從崔裕宗，後來得到Sebastian Claren和Jared Redmond的指導。儘管他是一名大學生，但他的音樂作品已被多次選中參加不同的徵曲活動，並且每年都在眾多音樂會上演出。他的作品曾由知名樂團演奏，包括Intercontemporain合奏團、Eins合奏團、黑合奏團、首爾國立大學合奏學院、Dillis Trio和Project tHinG。2021年參與TIMF Academy的Unsuik Chin和2023年Darmstädter Ferienkurse的Mark Andre、Dai Fujikura和Malin Bång的大師班。

李重賢的音樂之旅始於小提琴和中提琴。他後來將他的熱情轉移到電子舞曲音樂--這種連結在他現在的古典器樂作品中仍然有所影響。他的音樂明顯偏向於充滿刺激性的音色和節奏的混合，以及對身體感官的生動、暴力的表現，並提供一種逃避令人沮喪現實的聲景。通過這種方式，他確保他音樂中的內在真正為自己說話。除了作曲，他還是一名活躍的中提琴手，與Dillis Trio和Project Ensemble O等樂團合作演出。



## 4 《葡萄園墓地 II》 奚琴、玄琴和鋼琴 (2024)

我與韓國傳統樂器的合作已有將近十年之久。我搬到韓國，開始尋找一種有意義的方式來深入了解這些樂器，它們的歷史和音響可能性。作為一位西方傳統音樂的作曲家，自然而然地，我早期的嘗試都是使用西方的五線譜。在這些早期作品中，有一部名為《閉上我的黑眼睛》(2017)的作品，這是我為在2016年與大笛演奏家白多琛合作成立的Geori樂團所譜寫的一部長達20分鐘的作品。這個標題取自於偉大的現代韓國詩人奇亨道的詩作《葡萄園墓地 I》，他在1989年年輕時辭世。

近期我為韓國傳統演奏者創作的作品以樂譜為介入點。我使用了歷史悠久的韓國樂譜元素（15至19世紀），經過改編並結合了指法樂譜和全新的樂譜形式。因此，我試圖將一些西方節奏和音高樂譜所限制的節奏靈活性、微音表現自由度和合奏動態回歸給演奏者。此外，我試圖質疑作曲者的角色，不盲目地強迫這些傳統樂器遵循歷史殖民者的音樂標準和書面語言。

這首作品以奇亨道的詩作《葡萄園墓地 II》為基礎，是我在這種“韓國”樂譜中首次加入鋼琴的作品。鋼琴是殖民主義的音樂象徵：它是以平均律調音（與韓國樂器的音準完全不同）並形狀像一艘巨型戰艦。但在這部作品中，鋼琴的角色是被壓制的，像一種追憶或鬼魂。演奏這首樂曲需要演奏者細心聆聽彼此，專注於音高和音色的極微細細節。此外，演奏者有時會吟唱奇亨道詩作的片段，為一種儀式性、安魂曲般的氛圍做出貢獻。



### 賈里德·雷德蒙 | Jared Redmond (1986)

Jared Redmond居住在首爾的鋼琴家和作曲家，特別為韓國傳統樂器表演者創作實驗性的當代作品而聞名，創作過抽象音樂劇、室內樂、電子樂、現代舞和動畫電影等各種新型態作品。Redmond與大琴演奏家Dasom Baek 共同成立Geori 樂團，並擔任聯合藝術總監。除了推動當代音樂獨奏和室內樂的工作外，Redmond還在自由即興二重奏 Beheaded 和實驗音樂團體 Ehnahre 中擔綱表演。除了在美國正式學習音樂作曲和理論（文學學士、藝術碩士、博士學位）外，他還在韓國的研究機構研究了數年的韓國傳統音樂和記譜系統。他目前在首爾國立大學和漢陽大學教授作曲和音樂理論。

## 5 《琴想XIII-風雨晴》 大箏、玄琴、奚琴、鋼琴、小提琴、大提琴、笙和打擊 (2024)

此曲發想自台北盆地多變的天氣，以及不同海拔處的氣溫，是為大箏、笙、擊樂、玄琴、鋼琴、小提琴、奚琴、與大提琴的八重奏而寫，由Geori樂團與中央C室內樂團首演。由於兩個樂團本身，皆已是東西方樂器混合編制，我在寫作時便著重跨樂團的互動，但仍然保留樂器原來的語彙。在音高上，著重在一個變形自五聲音階的和聲，此原始音階僅在高音域才顯現。此曲由國家文化藝術基金會贊助創作。



蔡凌蕙 | Ling-Huei Tsai (1973)

蔡凌蕙為臺灣作曲家，曾獲臺灣教育部、國臺交、音樂台北、美國壇格塢、耶魯大學、賓夕凡尼亞大學作曲獎。2001年返台後任教於台南女子技術學院，2003年起任教於國立臺北藝術大學傳統音樂學系。曾以「海翁繪」獲第三十屆傳藝金曲獎之「最佳編曲」獎，並多次與臺南人劇團、臺北人室內樂團、臺北市立交響樂團、樂興之時管絃樂團合作。近年作品包括琵琶獨奏曲「佛跳牆」、「南管足鼓協奏曲」、音樂劇場「昭君出閣」、合唱曲「倒旗-四門子與刮地風」、室內樂「毀壞的城市」與「琴想」系列13首、小提琴協奏曲「海翁樂繪」等。

# 6 《內部波》 大琴、玄琴、奚琴、鋼琴、小提琴、大提琴、笙和打擊 (2024)

觀眾在聆聽音樂時可以發現各種聲音隨著方向性的移動而變化。這些聲音具有方向感。持續的運動和穩定象徵著改變和不穩定，與重複運動形成對比。在這裡，“內部波動”開始，透過改變、痕跡和空間感知等濾波器，轉變並分支成不同形式。

在對比聽到的來自遠處或附近的聲音，以及強烈攻擊和輕聲細語之間的情況下，內在衝突加劇。休息和聲音反轉的時刻讓聽眾沉浸在氛圍中。儘管人們有差異，理解和擁抱這些差異可以促進和諧。“內部波動”旨在通過具有相反或相似流動的元素在音樂中表達和諧。



## 李秀妍 | Sooyoun Lee (1981)

畢業於漢陽大學作曲系，並在奧地利格拉茨音樂與表演藝術大學獲得作曲碩士學位和首個作曲教育學位。師從Gerd Kühr, Beat Furrer, Klaus Lang, Pierluigi Billone, Raphaël Cendo, Brian Ferneyhough, Georges Aperghis, Peter Ablinger, Georg Friedrich Haas and Rebecca Saunders。曾參與各國當代音樂節和研討會，包括2012年達姆施塔特新音樂國際夏季課程、2011年和2017年的Impuls以及2010年、2011年和2013年的Donaueschinger Musiktage

目前擔任漢陽大學、善和藝術中學、高中的講師，並積極參與韓國當地個協會組織活動「韓國作曲家協會」、「MusiCon」、「New Music-DA」、「ISCM韓國」。她也曾擔任韓國現代歌劇團總監、MBC「音樂音樂會」音樂總監、負責首爾國際音樂節和Ensemble Opus的海外演出團隊經理，目前在ISCM韓國擔任財務、策劃和營運總監。以及PAN音樂節海外演出團隊管理。

指揮 | 盧長劍

演出 | Gunnar Berg + C-Camerata(台北中央C室內樂團)

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《夏夜》op. 101.2 (2014)

大提琴和吉他變奏曲 | 克勞斯·阿格(1946)

四首瑪莎·卡萊科詩詞歌曲 (2022)

女高音和吉他

《田園風光》| 威廉·安德森(1962)

《我和你》| 安德烈·賈德克(1957)

《在長椅上、沒有兒歌》| 維多利亞·邦德(1945)

《根據K S》(2024)(世界首演) | 伊馮·澤納(1977)

女高音、大提琴、吉他和錄音帶

----- (中場休息) -----

《仙鶴和陽光》(2024)

吉他、琵琶 | 阿古斯丁·卡斯蒂亞-阿維拉(1974)

《城南荒原》(2024)(世界首演)

大提琴、吉他、聲樂、琵琶和笙 | 盧長劍(1983)

《關II》(2024)(世界首演)

大提琴、吉他、聲樂、琵琶、笙、古箏、竹笛、鋼琴和打擊 | 董昭民(1969)

# 1 《夏夜》 op.101.2 大提琴和吉他變奏曲 (2014)

這部作品由一個主題和3個變奏組成，其中主題是我多年前(1969年)根據 F. G. Klopstock 的一首詩譜寫的一首歌曲的改編，我最近在羅馬和其他意大利城市的發表歌曲音樂會上再次重新審視了這首歌得到的靈感。

起初 - 即變奏的主題部分 - 吉他通常接管鋼琴部分(經過移調和適應樂器的技術可能性)，大部分大提琴接管了聲部(儘管這裡也進行了移調和適應)，然後變奏自然地越來越遠離原作。"主題"實際上可以理解為實際原作(歌曲)的第一個變奏。

夏夜/弗里德里希·戈特利布·克洛普斯托克

當月光的光輝從天上流下  
灑向森林，和氣味  
與檜樹的芬芳  
在涼風中飄蕩：

這時我被亡者的墳墓所籠罩  
心愛的人，我在森林中只能看到  
它黎明，我只能感受到  
不是從花香而來。

我曾經享受過，哦，你們已故的人：  
我們被香氣和涼爽所環繞，  
你哦美麗的大自然，被月光點綴。



## 克勞斯·阿格 | Klaus Ager (1946)

1946年出生於薩爾茨堡，曾在莫札特大學學習音樂(作曲和指揮)，在薩爾茨堡大學學習音樂(音樂學)，並在巴黎國立高等音樂學院師從奧利維爾·梅湘和皮耶謝弗。1973年至2015年在薩爾斯堡莫札特大學任教，自1978年起擔任音樂系系主任，1991年至95年擔任薩爾茲堡莫札特大學副校長，並於1995年至2000年擔任該校的校長。

1975年創立奧地利新音樂樂團並擔任其藝術總監直至1986年，從而在整個歐洲開展了廣泛的音樂會活動。1977年，他創立了薩爾茨堡當代音樂節“ASPEKTE SALZBURG”，並擔任藝術總監直至2006年。1994年

，他創立並帶領“ASPEKTE New Music Ensemble”，在世界各地舉辦音樂會。

1981 - 1992 歐洲新音樂組織者會議主席，歐洲新音樂節協會，總部設在阿姆斯特丹。2004 - 2014 奧地利作曲家協會主席。2006年「歐洲作曲家論壇」創辦人並直至2013年擔任主席2007年成為「歐洲作曲家和詞曲作者聯盟」ECSA聯合創始人，並自2017年擔任名譽主席。2016年，「薩爾斯堡音樂協會」成立，並在薩爾斯堡舉辦了各種音樂會包括“Bloomsday”年度音樂會(6月16日)。近年來，他經常在北美和南美多所大學擔任客座作曲家和講師。

## 2 《四首瑪莎·卡萊科後歌曲》 女高音和吉他 (2022)

自2022年初以來，美國的羅傑·夏皮羅基金會一直在向全球作曲家提供委託，以探索瑪莎·卡萊科的文學作品。其中，安德烈·迪亞德克(Andrzej Dziadek)、維多利亞·邦德(Victoria Bond)和構思者威廉·安德森(William Anderson)等人創作了歌曲。

瑪莎·卡萊科是一位極其坦率和直接的德國詩人，善於使用韻律和格律。她於1907年出生於加利西亞(現在的波蘭)，父母都是猶太血統：他們於1918年移居德國，定居於柏林。她嫁給了索爾·亞倫·卡萊科(Saul Aaron Kaléko)，成為一位著名的通俗詩人，由羅沃出版社出版。再婚後，她從1938年到1956年居住在美國，大部分時間都在格林尼治村，從1959年起居住在西耶路撒冷。她於1975年在蘇黎世去世。

### 《田園風光》



#### 威廉·安德森 | William K. Anderson (1962)

威廉·安德森(William Anderson) 吉他手兼作曲家威廉·安德森(William Anderson) 19歲時開始在坦格伍德(Tanglewood)音樂節中演出。目前巡演於歐洲、美國、拉丁美洲和日本的吉他音樂節和新音樂節。在紐約，安德森經常與許多樂團演出，包括他於1985年創立的Sequitur和Cygnus合奏團。在華盛頓特區參與由里昂·弗萊舍爾(Leon Fleisher)和迪娜·科斯特頓(Dina Koston)指揮的劇場室內樂團(Theater Chamber Players)中擔任成員長達十年。並曾與由詹姆斯·萊文(James Levine)指揮的大都會歌劇室內樂團、林肯中心室內樂協會(Chamber Music Society of Lincoln Center)、Da Capo室內樂團、Speculum Musicae和約克愛樂(York Philharmonic)等知名樂團合作演出。Anderson出版許多CD錄音，由自己製作了四張專輯：《The Guitar Music of Meyer Kupferman》(發行於Soundspells)、《Diary of a Seducer》(發行於CRi)、《Hausmusik》(發行於Furious Artisans)、以及《Music of J.K. Mertz》(發行於Titanic Records)。除此之外，也出版了其他許多唱片專輯，這些專輯由不同的唱片公司發行，包括Koch、Bridge Records和Open Space。Anderson的作曲作品曾在丹麥國家廣播電臺、波蘭國家廣播電臺等媒體上播放，並在包括Kazan的歐亞音樂節、Catskills的周末室內樂音樂節、德國北部的Rotenburg 音樂節，以及西班牙和意大利的各種音樂節上演出過。並在莎拉劍斯學院(Sarah Lawrence College)和皇后學院(Queens College)教授吉他。

## 《我和你》



### 安德烈·賈德克 | Andrzej Dziadek (1957)

安德烈·賈德克出生於1957年10月20日，出生在亞西尼察（Jasienica），是一位波蘭作曲家。

賈德克在卡托維茨音樂學院跟隨約瑟夫·斯維德（Józef Świder）學習作曲，並於1986年以優異成績畢業。作為奧地利政府和阿爾巴尼·伯格基金會的獎學金持有者，1990-1992年在維也納音樂與表演藝術大學師從弗朗西斯·伯特（Francis Burt）學習作曲。1983年其鋼琴曲《前奏曲和托卡塔》（Prelude and Toccata）獲得格但斯克作曲家比賽的第二名，1986年以交響小品《小交響曲》（Sinfonietta）獲得格澤戈日·菲特爾伯格作曲家比賽的第二名，並以其大鍵琴協奏曲獲得第三名。其第一交響曲是1999年菲特爾伯格指揮家比賽的指定曲。其作品曾在多個新音樂節演出（包括華沙秋季音樂節、新澤西州第十一屆首都音樂節、埃德蒙頓新音樂節、布加勒斯特當代音樂節）。賈德克自1983年起在錫萊西亞大學擔任教職，自1993年起擔任卡托維茨波蘭作曲家協會主席，並自1994年起擔任錫萊西亞當代國際音樂節的藝術總監。

## 《在長椅上、沒有兒歌》



### 維多利亞·邦德 | Viktoria Bond (1945)

維多利亞·邦德是一位作曲家、指揮家、講師，以及《尖端音樂會》（Cutting Edge Concerts）的藝術總監，擁有多元化的職業生涯。其作品被《紐約時報》讚譽為「強而有力、風格多樣以及高度技巧要求」，其指揮被《華爾街日報》稱為「充滿激情」，而《紐約時報》則認為她的指揮充滿了「能量和熱情」。邦德的歌劇《Clara》，以作曲家兼鋼琴家克拉拉·舒曼的生平為基礎，於2019年在德國巴登-巴登的柏林愛樂復活節音樂節上首演。

最近的作品包括：《安妮·法蘭克的樹》，由印第安納波利斯室內樂團委託創作；《格列佛的冒險》，由美國歌劇項目通過歌劇美國的委託補助委託創作；《藍與綠的音樂》，由美國室內樂協會委託給卡薩特弦樂四重奏；《拜占庭聖歌的啟示》，由內布拉斯加大學和索利·德·格洛麗亞委託給鋼琴家保羅·巴恩斯；《空氣的聲音》，由密蘇里大學UMKC音樂學院委託給長號演奏家喬迪·戴維斯；《光之奇蹟》，一部光明節歌劇，由紐約市青年合唱團委託並由芝加哥室內歌劇首演；《不情願的摩西》，由漢普頓合唱協會委託；《音樂總是圍繞著我》，由曼哈頓合唱團委託。

邦德的錄音包括：《藍與綠的音樂》（Albany Records, 2022）；《啟示》（Albany Records, 2021）；《啟示樂器》（Naxos American Classics, 2019）；《國家之魂：總統性格肖像》（Albany Records, 2018）；《空氣的聲音》（Albany Records 2021）；《Yes》（Albany Records 2003）；《上海現場》（Protone Records 1995）。她的音樂也被Koch International、GEGA、Protone和Family Classic等唱片公司錄製，並由G. Schirmer、Theodore Presser、C.F. Peters、Subito Music和Protone Music出版，由Theodore Front Musical Literature發行。

## 《紀念K.S.》 女高音、大提琴、吉他和錄音帶 (2024)

《紀念KS》是對梅茨藝術家庫爾特·施維特斯的致敬。音樂素材是通過庫爾特·施維特斯的一首詩《烏鴉花》產生的：「Rabenblüte」。詩中單詞的數字和字母形成了一系列音符，定義了作品的基本風格。音樂元素以拼貼的方式加工 - 以向庫爾特·施維特斯的拼貼作品致敬。

### 《烏鴉花》

一個波瀾起伏的13春月光下倒影  
淚水滴入其中  
那個女孩低下了頭  
淚水反映出了一個溫和的波浪  
哦，如果我是一個波浪！  
一個波浪，在兩端被抓住，  
一個波浪被拆成兩半，  
一個波浪在沙灘上沉沒。  
時鐘在塔樓裡滾動。  
哦，如果我可以轉動時鐘的齒輪！  
時鐘機械是一條美麗的內在繩索。  
裂縫使我的靈魂流失  
懦弱的露水  
血液滲透到內部的手中  
脈搏百萬次流淌  
軌道  
星辰綻放。



### 伊馮娜·策納 | Yvonne Zehner (1977)

伊馮娜·策納 (Yvonne Zehner) 2001年畢業於薩爾茨堡莫扎特大學，師從馬布亞斯·賽德爾 (Mabhias Seidel)、華金·克萊奇 (Joaquin Clerch) 和艾略特·菲斯克 (Eliot Fisk)，並在瑞士巴塞爾音樂學院師從奧斯卡·吉格利亞 (Oscar Ghiglia)，以及在巴西里約熱內盧聯邦大學師從尼古拉斯·德·蘇扎·巴羅斯 (Nicolas de Souza Barros)。自2007年起，她與Christina Schorn一起擔任哈萊恩國際吉他音樂節的藝術總監。2008 - 2012年間，擔任Musik im Museum系列

音樂會的主席，每月舉行音樂會發表當代音樂，並支持年輕的樂團和表演者參與發表演出。並與Jürgen Schwenkglens共同創辦了以吉他為主的Passauer Saiten音樂節。

2008年與奧地利作曲家克勞斯·阿格爾(Klaus Ager)和丹麥文化經理延斯·羅塞爾特(Jens Rossel)共同創立了薩爾茨堡辜那·貝爾格樂團(Gunnar Berg Ensemble Salzburg)，此後多次在中國、台灣和歐洲進行音樂會巡演。經由與當代作曲家的密切合作，首演了索菲亞·古拜杜麗娜、克勞斯·阿格爾、康斯坦·古爾齊、威廉·安德森、丹尼爾·阿基瓦、本傑明·朗和馬里奧·喬努·埃利亞等知名作曲家的作品。音樂會足跡遍及歐洲、亞洲、美國和南美洲。許多CD製作人收錄了她的演出錄音。



# 3 《仙鶴與陽光》 吉他和琵琶 (2024)

為吉他和琵琶而作的《仙鶴與陽光》是由德國帕紹吉他音樂節委託創作，獻給伊馮·澤納和林慧寬，其靈感來自於丁紹光的同名畫作。在這首曲子中，兩種樂器都使用一根弦降到升G，透過和聲創造出強烈而富有共鳴的共鳴背景。在這種引起陽光共鳴的背景上，也出現了由低沉乾燥的聲音所代表的陰影。這鏗鏘有力的景觀通往結尾處的顫音部分，其穩定的節奏和彎曲的旋律線可能仍然是鶴向陽光飛翔的痕跡。



## 阿古斯丁·卡斯蒂亞-阿維拉 | Agustín Castilla-Ávila (1974)

阿古斯丁·卡斯蒂亞-阿維拉是一位作曲家、吉他手、即興演奏者、平面藝術家、作者和藝術研究者。曾在歐洲、亞洲和美國擔任作曲家。其作品曾由D. Russell-Davies、J. Kalitzke、T. Ceccherini、A. Soriano、H. Lintu和H. Schellenberger等人指揮。作品包含獨奏、室內樂、管弦樂、劇院劇本、舞蹈劇目和歌劇。作品並由Doblinger Verlag、Bergmann Edition、Mackinger Verlag、Da Vinci Edition、Verlag Neue Musik和Joachim Trekel出版。其音樂已被錄製在十六張CD和三張DVD上。並且獲得薩爾茨堡地區2013年音樂獎（Jahresstipendium）。

阿古斯丁·卡斯蒂亞-阿維拉是奧地利國際埃克梅利克音樂協會的主席，並擔任薩爾茨堡“微調音：小而美”座談會的主席。並曾在三十個國家進行過一百多次演講，包括在紐約茱莉亞音樂學院、薩爾茨堡莫扎特音樂學院、新加坡楊秀桃音樂學院、波士頓大學等。曾在西班牙卡塔琳娜·古爾斯卡藝術研究所和盧塞納音樂學院、美國亞利桑那州立大學以及奧地利薩爾茨堡歐福研究所教學。

作為一名平面藝術家，其作品“寂靜之靈”曾在日本、烏克蘭、拉脫維亞、愛沙尼亞、立陶宛、丹麥、奧地利、意大利、法國、西班牙、葡萄牙、美國和墨西哥的畫廊和博物館展出。

# 4 《城南荒原》 大提琴、吉他、聲樂、琵琶和笙 (2024) (世界首演)

《城南荒原》為傳統笙、琵琶、吉他、女高音和大提琴而作，是作曲家根據自己的英文譯本創作的兩首樂曲，該譯本翻譯自李白(701-762)所作的「樂府詩」。「樂府」一詞本來是指起源於秦朝，負責收集普通百姓所傳唱民間歌曲的機構，這在當時也是作為監控民情的手段之一。後來，「樂府」一詞逐漸地演變成一種文學體裁，在這種體裁的詩歌中，詩人經常會透過演繹一個虛構人物的心聲，來抒發對某種狀況的不滿。

第一首(《戰城南》)的敘事者是一名士兵，他埋怨著將軍實行著無情且最終徒勞無功的長途軍旅和戰爭。為了喚起詩歌各部分的情感和意象，作曲家轉錄了當代各種不同中國進行曲的速度、節奏型和旋律線條，儘管很多旋律材料都在暗示劉天華1931年的獨奏二胡作品《光明行》。音樂先是多愁善感繼而走向信心十足的，再轉變為對戰爭噩夢般的恐懼和恐怖之中。最後一段音樂模仿自雅樂的陰沉節奏和織體，則是代表著陣亡士兵的葬禮進行曲。

第二首(《長干行》)的敘事者是一位新婚的少女，她講述自己與兒時玩伴被強迫結成連理並逐漸相愛、信任，結果丈夫卻揚河而去，一去不復返的故事。她一方面描述著自己的孤獨與悲傷，另一方面卻也表達出對丈夫最終會返家的飄渺希望。音樂最初由一首簡單的兒歌或民歌所喚起，隨後演變成一首激情的愛情歌和一首悲涼的苦情歌。最終，當丈夫歸來的可能性幾近渺茫時，她仍然樂觀地相信，或許有一天他會回來。在結構上，這首音樂類似於一個雙變奏，B主題像一個副歌，重新演奏詩歌的第五和第六個詩行。A主題是福佬曲調《五更鼓》的極度遙遠之變形(這首歌曲也以一位被遺棄在家中的女性作結尾)；該主體透過七種不同的自然和「人工」調式之「鏡頭」來過濾，並以一系列投射到定位序列上的倒影卡農方式所呈現。

《城南荒原》是致敬於董昭民教授，由台北中央C室內樂團委託創作，在2024年3月3日在帕紹國際吉他音樂節上首演了三重奏版本(傳統笙、琵琶和大提琴)。完整的五重奏版本隨後在2024年3月30日於「跨響」-台北中央C國際當代音樂節中由台北中央C室內樂團和奧地利當代室內樂團Gunnar Berg Ensemble在十方樂集音樂廳首演。

《城南荒原》詩詞（李白原文及作曲家的翻譯）

（一）戰城南

去年戰桑乾源，今年戰蔥河道。  
洗兵條支海上波，放馬天山雪中草。

里長征戰，三軍盡衰老。  
匈奴以殺戰為耕作，古來唯見白骨黃沙田。

秦家築城避胡處，漢家還有烽火然。  
烽火然不息，征戰無已時。

野戰格鬥死，敗馬號鳴向天悲。  
烏鴉啄人腦，銜飛上掛枯樹枝。

士卒塗草莽，將軍空爾為。  
【乃知兵者是兇器，聖人不得已而用之。】

（二）《長干行》

妾發初覆額，折花門前劇。  
郎騎竹馬來，繞床弄青梅。

同居長干裡，兩小無嫌猜。

十四為君婦，羞顏未嘗開。  
低頭向暗壁，千喚不一回。

十五始展眉，願同塵與灰。  
常存抱柱信，豈上望夫台。

十六君遠行，瞿塘滙漲堆。  
五月不可觸，猿聲天上哀。

門前遲行跡，一一生綠苔。  
苔深不能掃，落葉秋風早。

八月蝴蝶黃，雙飛西園草。  
感此傷妾心，坐愁紅顏老。

早晚下三巴，預將書報家。  
相迎不道遠，直至長風沙。



## 盧長劍 | George Holloway (1983)

盧長劍 (George Holloway) 是一位英國作曲家和指揮家，其音樂融合現代主義、新複雜主義、聖公會、國樂、雅樂等許多種音樂創痛。曾演奏他的音樂的演奏者包括：台北中央C室內樂團、時間藝術工作室、青島交響樂團、Kreutzer和Ligeti弦樂四重奏、郭靖沐、Peter Sheppard-Skaerved 和 Sam Cave。盧長劍曾指揮牛津和南安普敦大學的現代音樂團、北京中央歌劇院合唱團、台北中央C、時間藝術、台中室內合唱團、天津大劇院的木蘭童聲合唱團以及由他本人建立的霍洛威童聲合唱團。他的作品曾獲得兩個國際獎項，並在中國、德國、立陶宛、波蘭、臺灣、英國和

美國的十三個音樂節中演出。喬治的樂錄音由Metier、Parma和Phasma等廠牌發行。

2024年的活動包括：時間藝術工作室在台北國家演奏廳舉辦的《機械中的幽靈》作曲家肖像音樂會、倫敦當代教堂音樂節的演出以及德國帕紹國際吉他節和《跨響》國際當代音樂節上的演出。盧長劍入圍了2024年衛武營國際音樂節的陳銀淑作曲工作坊，並獲2025年音樂節的委託創作。

盧長劍在牛津大學學習歐洲古文，並在南安普敦大學學習作曲，師承Michael Finnissy和Robert Saxton。他在北京中央音樂學院師從俞潞和陳琳學習指揮。盧長劍現任南華大學民族音樂學系的助理教授，曾擔任天津音樂學院作曲系主任，是中國的音樂院首位擔任該職位的西方人。

# 5 《闇II》 大提琴、吉他、聲樂、琵琶、笙、古箏、竹笛、鋼琴和打擊 (2024)(世界首演)

董昭民這次為台北中央C音樂節所創作的樂曲《闇II》是為奧地利Gunnar Berg當代樂團和台北中央C室內樂團一起合奏的大型室內樂作品。闇(ㄇˋ)是閉門、遮蔽、淹沒的意思，以音樂的語言詮釋就是把“聲音遮蔽”起來。想到Mussorgsky展覽會之畫，漫步者在敞開的基輔城門下被陽光照耀，而敞開封閉的心房所閃耀的“漫步”主題，讓我想以佛教的萬字圖案作為心門的符號，希望藉由符號的輪轉與變化來發展音樂，突破人們對於當代音樂的戒心，進而達到“萬韻皆善”的原性。此曲由國家文化藝術基金會贊助創作。



## 董昭民 | Chao-Ming Tung (1969)

董昭民1969年出生於台北，作曲師事錢南章、Johannes Fritsch、Mauricio Kagel 以及 Nicolaus A. Huber。1999年畢業於德國國立愛森音樂院，獲得最高作曲文憑。他的音樂創作涵蓋了中西樂器的獨奏、室內樂、管絃樂、輕歌劇、音樂劇場等。1999年輕歌劇“蕾黛”(Leda)在德國科隆共演出26場；同年獲頒德國科隆市政府作曲獎及獎學金。2001年獲台灣國家文藝基金會的作曲贊助。2004年在柏林愛樂廳發表大型中西混編室內樂曲“X”；同年獲美國洛杉磯Villa Aurora 藝術家獎學金。2006年獲許常惠作曲比賽民族樂器類第二名。2008年獲教育部文藝創作獎教師組音樂作曲特優；同年獲國藝會補助，製作

他的第一張個人原創作品集“音之旅”，2016年再度獲得國藝會補助，制作他第二張古箏創作專輯“動琴”。2007年起，任教於國立交通大學音樂研究所，教授作曲、多媒體新音樂及新音樂劇場。2008年與交大應用藝術研究所陳一平教授、賴雯淑教授和建築研究所侯君昊教授成立國立交通大學跨領域藝術團隊(transArt NCTU)，與國際藝術團隊進行科技藝術的展演交流。2013年獲頒台北西區扶輪社「台灣文化獎」。自2015~2018年起擔任中華民國電腦音樂學會理事長，建立台灣數位及電腦音樂創作的國際交流平台。2014擔任台北中央C室內樂團藝術總監迄今，推動當代音樂發展不遺餘力。

## Geori



Geori為韓國首爾的當代音樂團體，以韓國實驗詩人李尚(1910-1937)的一首詩命名，由鋼琴家、作曲家和藝術總監 Jared Redmond 和大琴演奏家 Baek Dasom 於 2016 年成立。Geori 結合韓國傳統音樂藝術與當代實驗美學，並且融合了新音樂、跨媒體藝術和即興表演，成為該團的主要演出特色。

Geori 發表過來自韓國、美國、法國、德國、日本和哈薩克斯坦等世界各地作曲家的作品，並與噪音藝術家、裝置藝術、聲音雕塑和視覺藝術家展開了許多實驗性的合作。

Geori 最近發行了兩張音樂製作：Geum(金)和 Mok(木)，其中一張將在美國實驗音樂出版商 Tone Glow 唱片公司發行。而Ancient Future 唱片公司也於 2022年在首爾發行了Geori現場即興創作的數位鋼琴、大琴和實驗性電子音樂磁帶。

## Gunnar Berg Ensemble



The Gunnar Berg Ensemble Salzburg 2008 年於薩爾茨堡與“辜那貝爾格哥本哈根基金會”合作所成立的當代樂團。辜那·貝爾格(Gunnar Berg, 1909-1959)是第一位使用十二音列的丹麥作曲家,在20世紀50年代曾多次到過薩爾茨堡,並在利奧波德斯克隆宮創作了長笛獨奏作品。2008年8月,該樂團在薩爾茨堡博物館舉辦的 MiM(Musik im Museum)音樂會系列中首次亮相,演奏了 Gunnar Berg 及其奧地利同時代 Kurt Anton Hueber和 Franz Richter Herf 的作品。

樂團由作曲家兼指揮家克勞斯·阿格爾(Klaus Ager)、吉他手伊馮·澤納(Yvonne Zehner)和大提琴家張智惠(Chih-Hui Chang)在薩爾茨堡成立,演員陣容多樣,並根據曲目擴展不同的樂器編制。樂團的巡迴演出遍及歐洲、美洲和亞洲。薩爾茨堡辜那貝爾格樂團專門首演當代最新的作品,自2013年每年6月16日的Bloomsday 布魯姆日與薩爾茲堡文學館(Salzburg Literaturhaus)合作委託六位文學作家和六位作曲家以詹姆士喬伊斯的代表作“尤里西斯”為題材創作,固定由古納貝爾格樂團擔任世界首演。

## 台北中央C室內樂團(C-Camerata)



成立於2012年，2014年由作曲家董昭民、鋼琴家江滢，以及琵琶演奏家林慧寬將原鋼琴三重奏(鋼琴/江滢、小提琴/江蕙和大提琴張智惠)的編制擴充為東西樂器混編的「台北中央C室內樂團」，並開始致力推廣東方傳統樂器與西方樂器的合奏曲目，提升東方傳統樂器詮釋現代音樂的水準為主要目標。目前樂團的編制為笛簫/吳宗憲，古箏/郭靖沐，琵琶/林慧寬，笙/黃騰逸，鋼琴/簡美玲，小提琴/張家倫，大提琴/張智惠，打擊/陳玟玓、陳彥廷，指揮/陳泰吉以及作曲/藝術總監董昭民。團員皆為目前國內演奏者一時之選，熟諳傳統與現代語彙，詮釋面相多元而豐富。

2014年台北中央C室內樂團推出「經典系列I—傳新」，2016年臺北市傳統藝術季「經典系列II—同窗知音」，2018年「社區校園巡演系列」、「經典系列 III—洞悉東西」，2020年「經典系列IV—大風起C韻飛揚～」，2022年「經典系列 V—迴絃」以及同年於台北國家演奏廳製作「五人行 (The Mighty Five)—聽見臺灣五位女性作曲家」。等當代經典曲目及世界首演曲目，獲得樂界及愛樂人士的肯定。2021年受奧地利薩爾斯堡「觀點」新音樂節及韓國ISCM第49屆「泛」現代音樂節之邀舉辦線上音樂會，2022年再度受韓國ISCM第50屆「泛」現代音樂節之邀，赴韓國首演出深獲好評。2023年三月於國家演奏廳舉辦「創典」十週年團慶音樂會，同年五月受台北傳統藝術季之邀製作「作醮觀新」音樂劇場，深獲觀眾喜愛。2024三月受德國Passauer Saiten之邀參加國際音樂節演出。

官網：



Facebook：



## 白多絮 (Dasom Baek) / 大琴



Dasom Baek 是韓國傳統樂器大琴(daegeum)演奏家, 本身也是一位作曲家, 喜愛即興演奏, 追求奠基於韓國傳統器樂演奏的現代音樂表演手法, 並已成為韓國重要無形文化財產大師第45號。她在韓國國立藝術大學獲得學士和碩士學位, 目前正在首爾國立大學攻讀博士學位。

她入選為紐約 OMI 音樂項目的研究員, 與來自世界各地不同國家的各種演奏流派之音樂家合作。她也被選為SXSU音樂節、韓國爵士音樂節、Rewire音樂節等演奏家。

## 姜仁雅 (Ina Kang) / 玄琴

Ina Kang於韓國國立藝術大學接受了韓國傳統音樂的學習與訓練。2015她被提名為韓國“2015樂壇新秀”, 並在韓國廣播公司主辦的國樂比賽中獲得銀獎。她融合各種情感和音樂流派, 並以韓國傳統樂器為基礎創作原創音樂, 並親自演出了自創的舞劇、韓國傳統音樂劇、木偶戲等多種風格的音樂作品。她熱衷於將身體和聲音的運動表達並轉化為玄琴的旋律和節奏, 從而廣泛擴展了對玄琴的欣賞。



## 韓秀智 (Sooji Han) / 奚琴



韓秀智(haegeum奚琴)是釜山國立國樂中心樂團的成員。她曾獲得翁納拉國樂比賽奚琴金獎和器樂表演大獎。她曾就讀於韓國國立藝術大學, 並在釜山國立大學完成博士學位。2017年, 在釜山國立國樂院舉辦個人獨奏會《Made By Weaving》。她最近在釜山和首爾國立國樂中心以及伽耶古爾藝術廳等地進行了演出。她目前在慶北國立大學、韓國藝術大學天才教育計畫和釜山藝術高中任教。



**賈里德·雷德蒙 (Jared Redmond) / 鋼琴**

演奏家簡介詳見頁06。

**亞歷山德拉·蘭伯特·拉斯克 (Alexandra Lampert-Raschké) / 女高音**

亞歷山德拉·蘭伯特·拉斯克是一位身兼女高音、小提琴家和指揮家的藝術家。她是2017年國際音樂比賽Virtuoso大獎得主。她在薩爾茨堡莫扎特大學(歌劇和音樂劇)和卡托維茲音樂學院獲得文學碩士以及歌唱和指揮博士。她曾與作曲家J. Kalitzke、H. Graf、M. Formen、A. Parrob、M. Trojahn、Kl. Ager、T. Murail、Ch. Ofenbauer、R. Goebel、H. Kurosaki、H. Graf、J Wallnig、K. Röhrig M. Pörzgen工作並發表作品，音樂會足跡遍布歐洲。

她獲得了著名的波蘭弗里德里克獎 (2020年)、文化和國家遺產部獎、國家教育部獎和學術優異校長獎。2016年受邀在Royaumont Abbaye的國際音樂學會議上演講(由巴黎索邦大學修辭系和Schola Cantorum Basiliensis主辦)。2019年，擔任西里西亞室內樂團的助理指揮，自2016年起，擔任波蘭卡托維茲音樂學院歌唱和表演系的獨唱老師。

**伊馮娜·策納 (Yvonne Zehner) / 吉他**

演奏家簡介詳見頁13。



## 林慧寬 (Hui-Kuan Lin) / 琵琶

畢業佛光人文社會學院藝術學研究所。琵琶師事林谷芳、賴秀綢、郝貽凡、王範地。1991年與音樂家黃正銘、吳宗憲共創采風樂坊，於采風樂坊演奏期間，多次參與現代音樂首演，曾受邀於世界著名的國際音樂節中演出，其中包括了波蘭「世界青年作曲家夏令營」(Warsaw Contemporary Music Festival 1992)、奧地利維也納「Hörgänge」現代音樂節(Hörgänge contemporary music festival in Austria 2000)、德國科隆音樂節(Cologne Music Festival 2001)、克羅埃西亞現代音樂雙年祭(Bieennale Zagreb, 2001)、立陶宛現代音樂節(Gaida Contemporary Music Festival in Lithuania 2002)、柏



林三月音樂節(MaerzMusik festival in Berlin 2003)、多倫多Soundstreams現代音樂節(Soundstreams 2011)和法國科諾博爾音樂節(Grenoble Festival 2011)，更曾受邀至法國參議院博達廳演出(2004)，帕紹國際音樂節(Passauer Saiten 2024)海外演出成果豐碩。現任中國文化大學中國音樂學系專任副教授。

## 吳宗憲 (Chung-Hsien Wu) / 笛、簫



1961花蓮人，自幼隨林道生老師學習聲樂與鋼琴。1980年考入中國文化大學音樂系國樂組，主修笛與二胡，師事呂武恭、白台生與李鎮東老師。經常於國家音樂廳舉辦個人作品發表與音樂會，同時為優人神鼓與無垢舞蹈團合作藝術家，並長期獲邀發表首演作品及海內外藝術節活動。足跡遍及日本、韓國、香港、印度、泰國、新加坡、馬來西亞、菲律賓、英國、德國、荷蘭、奧地利、法國、義大利、西班牙、立陶宛、波蘭、克羅埃西亞、美國、加拿大、哥斯大黎加、南非等國近五十餘城市。

1991年與二胡演奏家黃正銘及琵琶演奏家林慧寬共創「采風樂坊」室內絲竹樂團，並自1995年起成為文建會(現為文化部)國家級扶植團隊；並為首度進入總統府介壽館與柏林愛樂室內樂廳的國樂團體。

現任：中國文化大學中國音樂學系專任教授、采風樂坊音樂總監、台北中央c室內樂團演奏家、中華民國國樂學會常務理事、臺灣笛簫協會副理事長、華岡藝術學校董事。

## 黃隴逸 (Lung-Yi Huang) / 笙



畢業於佛光大學藝術學研究所，現為台北和樂集團長暨藝術總監並任教於中國文化大學中國音樂學系、臺灣戲曲學院戲曲音樂系等系所。

曾二度獲得台灣音樂比賽笙獨奏第一名。1998年獲選為兩廳院樂壇新秀，於國家演奏廳舉辦獨奏會。2003年獲邀於維也納舉辦笙獨奏會。2009年受文建會推薦代表台灣赴美國德州參加手風琴藝術節。黃君擅長傳統樂曲之演繹，並長期接觸現代音樂，演奏風格明亮流暢，極具音樂性。多次參與國際現代音樂節首演。近年來創辦台灣第一個笙樂團，2019年赴法國巴黎龐畢度中心IRCAM音樂

與聲學研究中心發表論文，是第一位在IRCAM發表論文的台灣音樂人。多年來亦從事笙的樂器改良研究並創作及改編多首樂曲作品，經常為國內外作曲家首演當代作品。

## 郭靖沐 (Jing-Mu Kuo) / 古箏



臺灣宜蘭人。2013年畢業於臺灣藝術大學中國音樂學系碩士班，主修古箏，師從張儷瓊教授。現為臺灣藝術大學中國音樂學系講師、三個人3peoplemusic團長及中央C室內樂團團員。自青少年起便摘下國內多項箏比賽桂冠的他，近年致力於箏樂的探索，投身於當代音樂演奏，摸索自身、箏樂與這個時代的關係。於2017至2019年間，策劃三場以新音樂為主題的箏樂音樂會《箏新視野》。在精進新音樂以及傳統音樂以外，以作曲家的身分發表了多首創作。其中，作品給國樂團《藏》於2019年獲選IRC國際作曲家廣播會議，管絃樂曲作品《原來還有這世界》於2018年獲臺灣交響樂團「2018青年創作競賽」

佳作。給國樂團《悲歌》2016年獲臺北市立國樂團「思無涯—2016 TCO國際作曲大賽」第一名。2015年獨立發行製作專輯《自然—給七聲絃制箏》，入圍了傳藝金曲獎的最佳跨界音樂專輯獎。2020年再度獨立製作發行了第二張專輯《山》。於2022年集結出版當代箏樂作品集《箏新視野》。2023年製作《瀑布》郭靖沐古箏獨奏會，並委託首演五首當代箏樂獨奏及重奏作品。

## 簡美玲 (Mei-Ling Chien) / 鋼琴

於德國科隆音樂院取得藝術家及演奏家文憑，1998年至2001年受聘為科隆及杜伊斯堡音樂院器樂伴奏。曾獲選「樂壇新秀」及受邀於「亞藝首席獨奏家系列」在臺北國家演奏廳舉辦獨奏會，並與多位訪台國外音樂家合作演出。現為國立臺北藝術大學音樂系專任副教授。



## 張家倫 (Chia-Lun Chang) / 小提琴



英國皇家音樂院演奏碩士、英國伯明罕音樂院演奏文憑、台北藝術大學學士，曾任職於北京國家大劇院管弦樂團。目前為台北中央C室內樂團、台灣絃樂團以及得音樂集小提琴。

## 張智惠 (Chih-Hui Chang) / 大提琴

於奧地利薩爾茨堡莫札特大學跟隨D.Gahl、西班牙加泰隆尼亞音樂院跟隨Lluís Claret、美國印第安納大學跟隨Janos Starker，分別完成碩士學位和演奏文憑。現任台北中央C室內樂團、和台灣弦樂團大提琴手。張智惠擅長艱難的現代音樂作品演奏及新作首演，於奧地利新音樂室內樂團Aspekte Ensemble工作八年，維也納IX Jahrhundert Ensemble三年，每年6/16固定受邀奧地利Bloomsday音樂節首演六首世界新作，同時現任Gunnar Berg Ensemble大提琴手，獲諸多國際樂壇上的肯定。專輯錄音經驗豐富，例如：2016年與希臘作曲家Marios Joannou Elia於奧地利國家廣播電台ORF製作的staubzucker專輯獲得美國加州「Global music awards」2016 WINNER獎。2023年由風潮發行，彭靖製作專輯CHIH HUI CHANG solo。



## 陳玟玳 (Wen-Ting Chen) / 打擊



法國國立凡爾賽音樂院擊樂演奏文憑

(Conservatoire national de Region de Versailles Percussion Prix de Perfectionnement)

法國普羅旺斯狂歡節之友獎 (le prix des Amis du Festival 2000)

第40屆德國丹姆市現代音樂節獲得詮釋卓越演出獎 (Kranichsteiner Musikpreis)

返國後多次參與樂興之時、國立臺灣交響樂團、台北人室內樂團、采風樂坊、大台中愛樂管樂團等樂團之演出，並於德國、法國亞維儂藝術節、澳洲、日本、香港、澳門管樂節...等國家演出。

現任玳西擊樂團長、NTSO臺灣管樂團擊樂聲部首席、台北中央C室內樂團團員。

## 陳彥廷 (Yen-Ting Chen) / 打擊

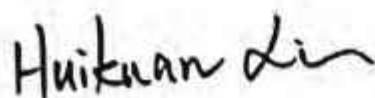


國立交通大學音樂研究所碩士；打擊樂師承徐伯年教授，音樂劇場師承王小尹教授。2016至2018年於澳門文化局澳門中樂團任專職樂師。曾參與台北中央C室內樂團、澳門樂團、采風樂坊、十方樂集、優人神鼓、莫比斯圓環創作公社等演出。於澳門任職期間，多次隨團出訪各地演出。

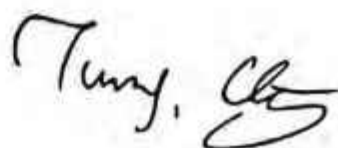
## PREFACE

After hosting an anniversary concert to celebrate its 10th anniversary last year in 2023, the C-Camerata decided to integrate its past 10 years of international exchange experience to expand the exchange scope. They are inviting renowned contemporary music ensembles and composers from both domestic and international scenes to collaborate on performing contemporary music works. The aim is not only to promote the internationalization of music creation and performance in Taiwan but also to open up new horizons for Taiwanese audiences by showcasing the exceptional performances of music groups from around the world and introducing Taiwan to the finest original music. Thus, the "C-Camerata Taipei International Contemporary Music Festival" was born!

Under the theme of "Crossing Sound", this music festival integrates two aspects: performance and composition. Two ensembles recommended by different international music festival curators, the Korean Geori and the Austrian Salzburg The Gunnar Berg Ensemble share a common trait with the C-Camerata : the fusion of traditional and modern instrumental arrangements. The Geori ensemble from Korea combines traditional instruments such as Daegeum, Geomungo, Haegeum, and piano to create a sonic bridge transcending geographical boundaries. On the other hand, The Gunnar Berg Ensemble, led by the plucked string instrument guitar, combines vocals and cello to bring music back to its most folkloric and serene roots. With the collaboration of C-Camerata featuring a blend of Eastern and Western instruments, it is anticipated that a truly extraordinary musical " Crossing Sound " will be created. The festival also features four top composers from both domestic and international scenes, including Soo-yeon Lee (South Korea), George Holloway (UK), Ling-Huei Tsai (Taiwan), and Chao-Ming Tung (Taiwan), who have tailored premiere pieces for the ensemble competition of this music festival, spanning across sounds and rhythms while delving into the essence of tradition and modernity, envisioning a beautiful future!



C-Camerata Leader



Artistic Curator

Conductor | George Holloway  
Performance | Geori + C-Camerata

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《Liebe》(2021)

for daegeum, geomungo, and piano | Jungeun Park (1986)

《Sijo\_020517 [GEORI]》(2017)

for daegeum and piano with e-bow | Sehyung Kim (1987)

《Misinformed Anti-Propaganda Movement》(2023-4)

for daegeum, haegeum, and geomungo | Joonghyun Lee (2000)

《Vineyard Cemetery II》(2024) (WP)

for haegeum, geomungo, and piano | Jared Redmond (1986)

----- (intermission) -----

《Chin Thoughts XIII - Rain or Shine》(2024) (Octet for Geori and C-Camerata) (WP)

for daegeum, haegeum, sheng, geomungo, percussion, piano, violin, and violoncello |  
Ling-Huei Tsai (1973)

《Internal Waves》(2024) (Octet for Geori and C-Camerata) (WP)

for daegeum, haegeum, sheng, geomungo, percussion, piano, violin, and violoncello |  
Sooyoun Lee (1981)

# 1 《Liebe》 for daegeum, geomungo, and piano (2021) ---

This composition was inspired by Félix González-Torres' "Untitled [Perfect Lovers]," (1988) where two identical clocks hang on the wall, ticking in sync initially, but as time passes, their second hands start to deviate. The clocks, once pointing to the exact time together, gradually fall out of sync with the flow of time. Simultaneously initiated, the two clocks do not stop simultaneously.

Love is like that too. At some point, it begins to deviate, and abruptly, one comes to a halt. Whether physically or mentally, the moment of separation is inevitable. We may think we are 'together' and engaged in 'one love,' but ultimately, like the two wall clocks, we are each in love with our own, different love.

I love only my love,  
And you love only yours.

The past loves I have experienced have always coexisted with points of stability and uneasy moments that seemed ready to shatter with the slightest touch. I attempted to engage in an act of creation, where the act of composing, gestures, and intense internal emotions themselves lead to the outcome of the composition. I leave behind, in the form of music, a very personal record of the year 2020.



## Jungeun Park (1986)

Park Jung-eun's music has been performed at the Austrian Impuls competition, Wittener Tagen für neue Kammermusik, Forum Neuer Music (2014, 2015), Berlin-Bak Theater Berlin, Weimar's Franz Liszt Stipend Weimar, the ISCM World Music Days, Langen Nacht der Kirchen in Hannover, Argentina's Sala Delmira Agustini del Teatro Solis, and in Uruguay, San Francisco, Birmingham U.K, Pan-Music Festival, Seoul Creative Music Festival, and other festivals including the Tongyeong International Music Festival.

She graduated from Korea's Chugye Arts University (B.A.) and Hanyang University (M.A.), and also from the master's program of Hanover National University of Music, and the Konzertexamen program of Düsseldorf National University of Music in Germany.

She has lectured at Kyung Hee University and Hanyang University, and current teaches at Chugye Arts University, Sookmyung Women's University, and Dankook University.



## 2 《Sijo\_020517 [GEORI]》 for daegeum and piano with e-bow (2017)

Sijo\_020517 [GEORI] is a duo piece commissioned by Korean ensemble Geori. Following the three-sentence format of a traditional Korean sijo poem, each phrase in the music corresponds to a specific element of the poetic framework. These lines are composed of 15 bars each, mirroring the 15 characters in each line of the poetry: the theme opens with a daegeum ornamentation followed by the tranquil and reflective ambiance, woven through three distinct layers. As the music develops, the material becomes denser, which results in a gradual transformation from a simple sound material to a more complicated one. After a brief counter-theme, based on a different pitch material, the piece concludes with a completion, which, much like the initial gesture, concludes with a daegeum ornament.

While the piece is conceived as a duo, it creates the illusion of an additional third invisible performer through the use of an E-bow producing a drone sound. This element adds another layer in the dynamic interplay between the pianist and flutist, where the duo transcends its form, resonating more like a trio.



### Sehyung Kim (1987)

Sehyung Kim was born in 1987 in Almaty (Kazakhstan). He graduated from Vladislav Agafonnikov's composition class at the Moscow Conservatory and from 2013 to 2019 undertook his master's degree in composition at the University of Music and Performing Arts Graz with Beat Furrer, Pierluigi Billone and Bernhard Lang.

Sehyung has won numerous prizes in international competitions for his works, which range from solo compositions to music theatre.

In 2013 he was composer-in-residence of the GAM ensemble in Moscow. In the same year he was invited to a guest apprenticeship at the Kazakh National Conservatory in Almaty. In 2015 he was awarded the City of Graz Music Promotion Prize. In 2019 he received a two-year scholarship from the Deutsche Bank Foundation as part of the "Akademie Musiktheater heute". In 2020 he received "Startstipendium" scholarship from the Federal Chancellery of the Government of Austria. In 2021 he received Theodor von Körner Prize and State scholarship from the Austrian Federal Ministry for the Arts, Culture, Public Service and Sport.

The ensembles that have performed his works include the Moscow Contemporary Music Ensemble (MCME), dissonArt, Klangforum Wien, Schallfeld Ensemble, ensemble PHACE, Ensemble Szene Instrumental, Batida, ensembleSpektrum, and Geori. He has worked with soloists such as Sergej Tchirkov, Valentin Garvie, Marco Blaauw, Krassimir Strev and others.

# 3 《Misinformed Anti-Propaganda Movement》

for daegeum, haegeum, and geomungo(2023-4)

Thoughts and minds are steered towards disaster by those adept in the craft of mass manipulation; there is no doubt that we are all living in a world filled with propaganda. However, anyone aspiring to challenge this propaganda must possess a certain level of understanding of it.

I initiated this series to satirize songs like 'Arirang,' a Korean song wrongfully used to bolster 'national spirit' or whatever, despite lacking any genuine claim to being a 'Korean traditional song' in terms of modes, rhythms, and forms. Yet, as I delved deeper, I realized my own limitations in understanding Korean traditional music. This hindered my ability to credibly criticize or accuse these so-called propaganda songs of hypocrisy, risking myself becoming a hypocrite who selectively chooses evidence to suit my preferences, and a victim of propaganda too.

This piece represents not only my journey to better understand Korean traditional instruments and music but also serves as an act of self-critique. Recognizing one's ignorance is essential, but so is learning from the mistakes made by composers who preceded us. But take caution: all of these explanations might mislead you to somewhere else. As the title too, is a propaganda of a sort too.



## Joonghyun Lee (2000)

Since 2019, Joonghyun Lee has been studying composition at Seoul National University. He initially studied under Uzong Choe, and has more recently been mentored by Sebastian Claren and Jared Redmond. Despite his status as an undergraduate student, his music has been chosen in multiple calls for scores, and has appeared on numerous concerts each year. His compositions have been performed by renowned groups such as Ensemble Intercontemporain, Ensemble Eins, Ensemble Black, SNU Ensemble Academy, Dillis Trio, and Project tHinG.

He also participated in masterclasses from Unsuk Chin at TIMF Academy in 2021, and from Mark Andre, Dai Fujikura, and Malin Bång at Darmstädter Ferienkurse 2023.

Joonghyun Lee's musical journey began with the violin and viola. However, he later shifted his passion to electronic dance music—a connection that still resonates in his current classical-instrumental compositions. His music distinctively leans towards a stimulating mixture of timbres and rhythms, a visceral, violent expression of physicality, and soundscapes that offer an escape from the frustrating reality. In this manner, he ensures that the intrinsic world within his music genuinely speaks for itself. Beyond composition, he is also an active violist, performing with groups such as the Dillis Trio and Project Ensemble O.

## 4 《Vineyard Cemetery II》 for haegeum, geomungo, and piano (2024)

My work with Korean traditional instruments now goes back nearly 10 years. I moved to Korea and began searching for a way to meaningfully learn about these instruments, their history, and their sonic possibilities. As a composer in the Western tradition, naturally my early attempts all used Western 5-line staff notation. Among these earlier pieces is closed my dark eyes (2017), a 20-minute piece I wrote for Geori after founding the group with daegeum player Baek Dasom in 2016. The title comes from the poem Vineyard Cemetery I by great modernist Korean poet Gi Hyeong-do, who died at a young age in 1989.

My more recent pieces for Korean traditional performers take notation as their point of intervention. I use elements of historical Korean notation (15th-19th centuries), adapted and combined with tablature and new original notation. I thus attempt to return to the players some of the rhythmic flexibility, freedom of microtonal expression, and ensemble performance dynamic which is inhibited by the use of Western rhythmic and pitch notation. In addition, I attempt to problematize the role of the composer who uncritically forces these traditional instruments to follow the musical standards and written language of the historical colonizer.

This piece, based on Gi Hyeong-do's poem Vineyard Cemetery II, is my first work with this "Korean" notation in which I have included the piano. The piano is the very musical symbol of colonialism: it is tuned in equal temperament (totally foreign to the intonation of Korean instruments) and shaped like a great battleship. But in this work, the piano's role is subdued, like a remembrance, or a ghost. Interpreting the score requires the players to listen intently to each other, focusing on extremely minute details of pitch and timbre. In addition, the players sometimes vocalize fragments of Gi's poem, contributing to a ritual, requiem-like atmosphere.



### Jared Redmond (1986)

Jared Redmond (piano) is a pianist and composer based in Seoul. As a composer, he is especially known for experimental works for Korean traditional performers. He has composed abstract music theatre, compositions for chamber ensemble, electronics, modern dance, and animated film. He is pianist and co-artistic director of Geori, which he formed with daegeum performer Dasom Baek. Jared also performs in free improvisation duo Beheaded, and experimental music collective Ehnahre, in addition to extensive work as a soloist and chamber musician for contemporary music. He studied Korean traditional music and notation systems for several years at research institutes in Korea, in addition to his formal studies of music composition and theory (B.A., M.F.A., Ph.D.) in the US. He currently teaches composition and music theory at Seoul National University and Hanyang University.

# 5 《Chin Thoughts XIII – Rain or Shine》

for daegeum, haegeum, sheng, geomungo, percussion, piano, violin, and violoncello (2024)

This work is inspired by the changeable weather in Taipei Basin, and temperatures at different altitudes. It is written for an octet of Daegeum, Sheng, Percussion, Geomungo, Piano, Violin, Haegeum and Cello, a collaboration by Geori and C-Camerata, both consisting of mixed instrumentation from the east and west. Therefore I emphasize on the interaction between the two ensembles, but still cherish the original vocabulary of the instruments. The pitch material is focused on a harmony transformed from a pentatonic scale, which only appears in higher registers.

The composition is supported by National Culture and Arts Foundation Taiwan.



## Ling-Huei Tsai (1973)

Ling-Huei Tsai is a Taiwanese composer. She has been awarded prizes from Tanglewood Music Center, University of Pennsylvania and Yale University, Taiwan's Bureau of Education, National Taiwan Symphony Orchestra, and Music Taipei. After returning to Taiwan in 2001, she taught at Tainan Woman's College of Arts and Technology, and since 2003 she serves in the faculty of Department of Traditional Music at the Taipei National University of the Arts. She won the "Best Arrangement" award at the 30th Golden Melody Awards for the album "Hai-ang Paints". She has also collaborated with the Tainan-jen

Theater, Contemporary Chamber Orchestra Taipei, Taipei Symphony Orchestra, and the Philharmonia Moments Musicaux many times. Recent works include pipa solo "Buddha's Delights", "Concerto for Foot-pressed Drums", music theater "Wang Chaojun of Our Time", chorus "Tokhi - Four Gates and the Ground Wind", chamber music "Ruined City", "Chin Thoughts" series of 13 different instrumentations, and "Hai-ang Paint Concerto" for violin and orchestra.

# 6 《Internal Waves》

for daegeum, haegeum, sheng, geomungo, percussion, piano, violin, and violoncello (2024)

Audiences can discover a variety of sounds with directional movements while listening to music. These sounds possess a sense of direction. Continuous movement and stability signify change and instability, contrasted by repetitive movements. Here, "internal waves" begin, transforming and branching into different forms through filters such as alteration, traces, and spatial perception.

In situations contrasting sounds heard from nearby or afar, and between strong attacks and whispering sounds, internal conflicts intensify. Moments of rest and sound reversals immerse listeners in the atmosphere. While people have differences, understanding and embracing these differences allow for harmony. "Internal waves" aim to express harmony within music through elements with opposing or similar flows.



## Sooyoun Lee (1981)

She graduated from the Composition Department at Hanyang University and also received a Master's degree in Composition and the first-ever Composition Education from the University of Music and Performing Arts Graz in Austria. Her supervisors include Gerd Kühr, Beat Furrer, Klaus Lang, Pierluigi Billone, Raphaël Cendo, Brian Ferneyhough, Georges Aperghis, Peter Ablinger, Georg Friedrich Haas and Rebecca Saunders. She was selected to attend various contemporary music festivals and seminars including International Summer Course for New Music in

Darmstadt 2012, Impuls in 2011 and 2017, and Donaueschinger Musiktage in the years 2010, 2011, 2013. Currently, she is a lecturer at Hanyang University, Sunhwa Arts Middle and High School, and actively involved as a composer affiliated with "Korean Composers Association," "MusiCon," "New Music-DA," "ISCM Korea," "Sub." and "Noraedang (어떤 노래당)." She also worked as a Director of the Korean Contemporary Opera Ensemble, Music Director for MBC's "Music Concert", Overseas performance team manager responsible for Seoul International Music Festival and Ensemble Opus, and currently works for ISCM Korea as Director of Finance, Planning, and Overseas Performance Team management for PAN Music Festival.

Conductor | George Holloway

Performance | The Gunnar Berg Ensemble + C-Camerata

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《Sommernacht Variationen》op. 101.2 (2014 - Salzburg)

Variations for cello and guitar | Klaus Ager (1946)

4 Songs after Mascha Kaleko (2022)

for soprano and guitar

《Pastoral》| William K. Anderson (1962)

《Ich und Du》| Andrzej Dziadek (1957)

《On a Bench, No Children's Song》| Viktoria Bond (1945)

《Nach K S》(2024) (WP) | Yvonne Zehner (1977)

for soprano, cello, guitar and tape

----- (Intermission) -----

《Crane and Sunlight》(2024)

for guitar and pipa | Agustín Castilla-Ávila (1974)

《South of the Great Wall》(2024) (WP)

for soprano, cello, guitar, pipa, and sheng | George Holloway (1983)

《Behind the Sounds II》(2024) (WP)

for cello, guitar, soprano, pipa, sheng, zheng, di, piano, and percussion | Chao-Ming Tung (1969)

# 1 «Sommernacht Variationen» op.101.2 for cello and guitar (2014)

The work consists of a theme and 3 variations, whereby the theme is an arrangement of a song based on a poem by F. G. Klopstock, which I composed many years ago (1969) and with which I once again occupied myself on the basis of a song recital in Rome and other Italian cities.

While at the beginning - the theme of the variations - the guitar generally takes over the piano part (transposed and adapted to the technical possibilities of the instrument), the cello largely takes over the voice part (although here too transposed and adapted to the possibilities), the variations then naturally move further and further away from the original. The "theme" could actually be understood as the first variation of the actual original (the song).

## Friedrich Gottlieb Klopstock

### *Die Sommernacht*

*Wenn der Schimmer von dem Monde nun herab  
In die Wälder sich ergießt, und Gerüche  
Mit den Düften von der Linde  
In den Kühlungen wehn:*

*So umschatten mich Gedanken an das Grab  
Der Geliebten, und ich seh in dem Walde  
Nur es dämmern, und es weht mir  
von der Blüte nicht her.*

*Ich genoss einst, o ihr Toten es mit euch:  
Wie umwehten uns der Duft und die Kühlung,  
Wie verschönt warst von dem Monde  
Du o schöne Natur!*



## Klaus Ager (1946)

Born in 1946 in Salzburg, studied music (composition and conducting) at the Mozarteum University and (musicology) at the University of Salzburg, as well as at the Conservatoire National et Supérieur in Paris with Olivier Messiaen and Pierre Schaeffer. 1973 - 2015 teaching at the Mozarteum University in Salzburg, from 1978 as head of the chair for music analysis, and from 1986 as a university professor for this subject. 1991 - 95 deputy rector of the Mozarteum University in Salzburg and from 1995 - 2000 rector of this institution.

1975 founder and until 1986 artistic director of the AUSTRIAN ENSEMBLE FOR NEW MUSIC and thus extensive concert activity throughout Europe. In 1977 he founded and until 2006 was artistic director of the festival for contemporary music "ASPEKTE SALZBURG" in Salzburg, in 1994 he founded and directed the "ASPEKTE New Music Ensemble" and gave concerts all over the world.

1981 - 1992 President of the European Conference of New Music Organizers, the association of European new music festivals, based in Amsterdam. 2004 - 2014 President of the Austrian Composers' Association. 2006 founder and until 2013 president of the "European Composers Forum" In 2007, co-founder of the "European composers and songwriters alliance" ECSA and its honorary president since 2017.

In 2016, the "Salzburger Gesellschaft für Musik" was founded and various concerts were organized in Salzburg, including annual concerts on "Bloomsday" (June 16th). In recent years, he has frequently worked as Guest composer and lecturer at various North and South American universities.

## 2 «4 Songs after Mascha Kaleko» for soprano and guitar (2022)

Since the beginning of 2022, the US-based Roger Shapiro Fund has been awarding commissions to composers worldwide to explore the literary work of Masha Kaleko. Among others Andrzej Dziadek, Victoria Bond and idea generator William Anderson wrote songs.

Mascha Kaléko is a delightfully frank and direct German poet, using rhyme and metre. She was born Golda Malka Aufen in 1907 in Galicia (now in Poland) to parents of Jewish descent: they moved to Germany, settling in Berlin in 1918. She married Saul Aaron Kaléko, and became a noted popular poet, published by Rowohlt. Remarried, she lived from 1938 to 1956 in the USA, mostly in Greenwich Village, and from 1959 in West Jerusalem. She died in Zürich in 1975.

### «Pastoral»



#### William k. Anderson (1962)

William Anderson began performing chamber music at Tanglewood at age 19. He now performs in guitar festivals and new music festivals in Europe, the U.S., Latin America and in Japan. In New York Anderson performs regularly with many ensembles including Sequitur, and the Cygnus Ensemble, which he founded in 1985. For ten years he was a member of the Theater Chamber Players in Washington D.C., under the direction of Leon Fleisher and Dina Koston. He has performed with the Metropolitan Opera Chamber Players, under James Levine, the Chamber Music Society of Lincoln Center, Da Capo Chamber Players, Speculum

Musicae and the York Philharmonic.

Anderson appears on many CD recordings, and he has made four CDs that feature him: *The Guitar Music of Meyer Kupferman*, on Soundspells; *Diary of a Seducer*, on CRi; and *Hausmusik*, on Furious Artisans; and *Music of J.K. Mertz* on Titanic Records.

He appears on numerous other CDs on various labels including Koch, Bridge Records, and Open Space. Anderson's compositions have been heard on Danish National Radio, Polish National Radio, and at festivals including the Europe/Asia Festival in Kazan, the Weekend of Chamber Music in the Catskills, the Rotenburg Festival in Northern Germany, and various music festivals in Spain and Italy. He teaches guitar at Sarah Lawrence College, and at Queens College.



## 《Ich und Du》



### Andrzej Dziadek (1957)

Andrzej Dziadek (born October 20, 1957 in Jasienica) is a Polish composer. Dziadek studied composition with Józef Świder at the Katowice Academy of Music, where he graduated with honors in 1986. As a scholarship holder of the Austrian government and the Alban Berg Foundation, he continued his composition studies with Francis Burt at the University of Music and Performing Arts Vienna from 1990 to 1992. In 1983 he won second prize at the composers' competition in Gdansk with Prelude and Toccata for piano,

in 1986 second prize at the Gzregorz Fitelberg Competition for Composers with his Sinfonietta and third prize with his Harpsichord Concerto. His First Symphony was a compulsory work at the Fitelberg Competition for Conductors in 1999. His compositions have been performed at several festivals for new music (including Warsaw Autumn, Capital Music Festival XI in New Jersey, Edmonton New Music Festival, Festival for Contemporary Music in Bucharest). Dziadek has been teaching at the Silesian University in Cieszyn since 1983. He has been President of the Katowice Association of the Polish Composers' Union since 1993 and Artistic Director of the International Festival of Silesian Days of Contemporary Music since 1994.

## 《On a Bench \ No Children's Song》



### Viktoria Bond (1945)

Victoria Bond leads a multifaceted career as composer, conductor, lecturer, and artistic director of Cutting Edge Concerts. Her compositions have been praised by The New York Times as "powerful, stylistically varied and technically demanding," and her conducting has been called "impassioned" by the Wall Street Journal and "full of energy and fervor" by The New York Times.

Bond's opera, Clara, based on the life of composer and pianist Clara Schumann, premiered at the Berlin Philharmonic Easter Festival in Baden-Baden, Germany in 2019. Recent compositions include: Anne Franks's Tree, commissioned by

The Indianapolis Chamber Orchestra; The Adventures of Gulliver, commissioned by American Opera Projects through a commissioning grant from Opera America; Blue and Green Music commissioned by Chamber Music America for the Cassatt String Quartet; Illuminations on Byzantine Chant commissioned by the University of Nebraska and Soli Deo Gloria for pianist Paul Barnes; The Voices of Air, commissioned by The University of Missouri UMKC Conservatory for trombonist JoDee Davis; The Miracle of Light, a Hanukkah opera, commissioned by The Young Peoples Chorus of NYC and premiered by Chamber Opera Chicago; The Reluctant Moses, commissioned by The Choral Society of the Hamptons; That Music Always Round Me, commissioned by The Manhattan Choral Ensemble.

Bond's recordings include: Blue and Green Music (Albany Records, 2022); Illumination (Albany Records, 2021); Instruments of Revelation (Naxos American Classics, 2019); Soul of a Nation: Portraits of Presidential Character (Albany Records, 2018); The Voices of Air (Albany Records 2021); Yes (Albany Records 2003); Live from Shanghai (Protone Records 1995). Her music has also been recorded on the Koch International, GEGA, Protone, and Family Classic labels, and her works are published by G. Schirmer, Theodore Presser, C.F. Peters, Subito Music and Protone Music, and is distributed by Theodore Front Musical Literature.

## «Nach K. S.» for soprano, cello, guitar and tape (2024)

Nach K.S. is a tribute to the Mertz Artist Kurt Schwitters. The musical material is generated through a poem by Kurt Schwitters: "Rabenblüte". The numbers and letters of the words form a series of notes that define the basic style of the piece. The musical elements were processed in collage style - in homage to the collage works of Kurt Schwitters.

### Rabenblüte

*Eine plätschernde 13 spiegelte sich  
In einem gleissen Monde  
Tränen fielen hinein  
Das duckte das Mädchen  
Tränen spiegelten eine Welle mildet Gram  
O wenn ich eine Welle wäre!*

*Eine Welle, an beiden Enden gefasst,  
Eine Welle emporgeteilt,  
Eine Welle am Sande versandet.  
Am Turm kochen die Uhren.  
O wenn ich die Uhr rädern könnte!  
Ein Uhrwerk ist ein schönes Tau zu innen.  
Den Riss entsaftet meine Seele  
Zages Tau  
Das Blut wächst die innere Hand  
Und Pulse fließen Millionen  
Die Bahnen  
Sternen das Blühen.*



### Yvonne Zehner (1977)

Yvonne Zehner was born 1977 in Salzburg. She studied with Mathias Seidl, Eliot Fisk and Joaquin Clerch at the University "Mozarteum", with Oscar Ghiglia at the "Accademia Musicale Chigiana" in Siena and the "Musikakademie" in Basel and with Nicolas de Souza Barros at the "UNIRIO" in Rio de Janeiro. In October 2001 she finished her musical studies at the Mozarteum achieving a Masters degree "with distinction". Since April 2001 Yvonne Zehner has enjoyed working as a guitar teacher at the Music Department of the University of

Passau. She has performed as a soloist in various international festivals such as the "Internationales Gitarrenfestival", Hallein, the "Festival Europäische Wochen Passau" and the "Aspekte Internationales Festival für Musik unserer Zeit". Salzburg and the "Incontri Chitarristici di Gargnano". Chamber Music is a special passion – she performs regularly with the Gunnar Berg Ensemble Salzburg (contemporarian music), with the Ensemble Mobile (including a CD, published in 2010 with Works by Sofia Gubaidulina and Klaus Ager) and with Trio Collage. She has performed together with the Japanese singer Yumi Nara and the American flautist Linda Wetherill. She also was a member of the Yehudin Menuhin foundation "Live Music Now". Yvonne Zehner's close collaboration with contemporary composers has led to the dedication of several works to her; these include Agustin Castilla-Avila's "Strings – A play" for guitarist and actor, and Julia Deppert's solo work "Sand". She has worked with Sofia Gubaidulina, Konstantia Gourzi, Benjamin Lang, Greg Caffrey, Siegfried Steinkogler, Niels Rasmussen, Eirik Moland, Klaus Ager and Andor Losconzy on premieres of their works. During her career she has appeared in concerts in South America, China, Taiwan and various European countries such as the Czech Republic, Italy, Switzerland, Denmark, Germany and Austria. In October 2007 she founded together with Silvan Wagner the periodical "phoibos" which treats aesthetical, didactic and interpretation questions of plucked instruments ([www.phoibos-zfz.de](http://www.phoibos-zfz.de)). From 2008 till 2013 she was president of the concert series "Musik im Museum" in Salzburg. Since 2015 she is president of the Salzburger Gesellschaft für Musik (Salzburg Society for music). She is artistic Co-Director of the "Internationales Halleiner Gitarrenfestival" and founded together with Jürgen Schwenkglens the Festival "Passauer Saiten" ([www.passauersaiten.de](http://www.passauersaiten.de)).

# 3 《Crane and Sunlight》 for Guitar and pipa (2024)

“Crane and Sunlight” for Guitar and Pipa, commissioned by the Passauer Saiten Festival and dedicated to Yvonne Zehner and Hui Kuan Lin, is inspired by a painting with the same title by Ting Shao Kuang. In the piece, both instruments use one of their strings lowered to G sharp, which through harmonics creates a strong and empathetic resonance background. On this background of resonance evoking the sunlight appear also the shadows represented by muffled dry sounds. This sonorous landscape leads to a tremolando section towards the end, which, for its both its steady tempo and curvy melody lines, may remain of the fly of the cranes towards the sunlight.



## Agustín Castilla-Ávila (1974)

Agustín Castilla-Ávila is a composer, guitarist, improviser, graphic artist, author and artistic researcher. He worked as a composer in Europe, Asia and USA. His music was conducted by D. Russell-Davies, J. Kalitzke, T. Ceccherini, A. Soriano, H. Lintu and H. Schellenberger among others. He has written solo and chamber music, orchestral, theater plays, choreographies and opera. He has published for Doblinger Verlag, Bergmann Edition, Mackingerverlag, Da Vinci Edition, Verlag Neue Musik and Joachin Trekel. His music has been recorded on sixteen CDs and three DVDs. He has been awarded with the Music Prize

2013 (Jahresstipendium) from the Region of Salzburg. He is the president of the Internationale Gesellschaft für Ekmelische Musik in Austria and director of the symposium “Mikrotöne: Small is Beautiful” in Salzburg. He has lectured more than a hundred times in thirty countries, including at universities such as Juilliard School in New York, Mozarteum in Salzburg, Yong Siew To Conservatory in Singapore, Boston University, etc. He has taught at the Instituto de Investigaciones Artísticas Katarina Gurska and Conservatorio de Lucena (Spain), Arizona State University (USA) or Orff Institute in Salzburg (Austria). As a graphic artist, he has exhibited his works “Still Life with Silence” in galleries and museums in Japan, Ukraine, Latvia, Estonia, Lithuania, Denmark, Austria, Italy, France, Spain, Portugal, USA and Mexico.

# 4 《South of the Great Wall 》

for soprano, cello, guitar, pipa, sheng (2024)

South of the Great Wall for sheng, pipa, guitar, soprano and cello is a pair of settings, in the composer's own English translations, of "music bureau" poems by Li Bai (701-762). The original "music bureau" was an office during the Qin dynasty that collected the songs sung by the common folk, as a means of monitoring popular sentiment. This later crystallised into a literary genre in which the poet assumes the voice of a fictional individual who usually expresses dissatisfaction with a certain state of affairs.

The narrative voice of the first song, "War South of the Great Wall", is a soldier complaining of the relentless and ultimately futile marches and battles to which the generals subject him. With a view to evoking the sentiment and imagery of the various sections of the poem, the composer transcribed the tempi, rhythmic figures and melodic shapes of different contemporary Chinese military marches, although much of the melodic material alludes to Liu Tian-Hua's 1931 solo erhu piece Enlightened (or Glorious) Journey. The music moves from sentimentality through self-confidence to terror and abject horror at the nightmarish melee of battle. The music of the final stanza mimics the tempo and texture of a sombre ceremonial yayue (gagaku), as a substitute funeral march for the slain soldiers.

The narrative voice of the second song, "Letter from Changgan Village", is a teenage bride who relates marrying and gradually falling in love with her childhood playmate, only for him to depart on a long river journey, never to return. She describes her solitude and grief, but also the vain hope that he will eventually come home. The music initially evokes a simple children's song or a folk song, subsequently evolving into a passionate love song and a forlorn complaint, before finally achieving a meagre hint of hope at her husband's return. Structurally the music resembles a double variation, with the B theme functioning like a refrain that reprises the fifth and sixth lines of the poem. The A theme is a very distant derivation of the Hokkien song "The Drums of the Fifth Watch" (a song which also ends in the abandonment of a house-bound women), filtered through seven different natural and "artificial" modal lenses, and presented as a series of inverted canons projected onto vertical sets.

South of the Great Wall is dedicated to Chaoming Tung, and was commissioned by the C-Camerata Taipei, who premiered it in a trio version for sheng, pipa and 'cello at the Passauer Saiten Guitar Festival on March 3rd 2024. The full quintet version was subsequently premiered in the C-Camerata Taipei "Crossing Sounds" Contemporary Music Festival, at the Forum Music Auditorium in Taipei, on March 30th 2024.

## I. War South of the Great Wall

*War last year, near the source of the Mulberry,  
War this year, on the banks of the Onion,  
The troops got drenched by sea-waves of the Tiaozhi,  
And pastured their horses on the snowy grass of Tianshan.*

*War last year, near the source of the Mulberry,  
War this year, on the banks of the Onion,  
The troops got drenched by sea-waves of the Tiaozhi,  
And pastured their horses on the snowy grass of Tianshan.*

*Marches and battles across five thousand miles,  
Left the three armies all worn-out and old.  
The Xiongnu made "kill! kill!" their "art of the till",  
Only white bones to be seen on their barren yellow fields.*

*The Qin built this wall to keep out the Huns,  
And yet in Han the fires of the beacons still burn.  
The beacon fires blaze without quenching once,  
We deploy again with no hope of return.*

*You fight in the savage battle and die,  
A vanquished horse howls its pain at the sky,  
Ravens and kites tear at a man's bowels,  
Flying off with beaks stuffed. Guts snag on dead branches of trees.*

*The thick grass is smeared with troops,  
But the generals gain nothing at all,  
[So know that soldiers are a deadly tool,  
Which sage men deploy only when all else fails.]*

## II. Letter from Changgan Village

*Back when your wife's bangs just reached her brow,  
She played on the doorstep, twisting flowers.  
My husband came on his bamboo hobby-horse,  
Chucking unripe plums round the well-wall.*

*We lived together in Changgan village,  
Two little ones without suspicion or grudge.*

*At thirteen, I became wife to my lord,  
But in my shyness I never let my joy be told.  
I dipped my head towards the dark wall-nook,  
A thousand pleas wouldn't make me turn and look.*

*By fourteen, the scowl on my brows had slowly smoothed out,  
I wished my ashes to be one with your dust.  
In my heart resided a pillar-like trust:  
No waiting for my man, nor climbing the look-out!*

*At fifteen my lord travelled far away  
To Billows Rock at Dreaded Strait.  
The late June torrent would not be braved,  
And gibbons waited in the canopy above.*

*The footprints you left as you tarried at the gate  
Have all become overgrown with green moss.  
The moss is thick and will not scrub away,  
The leaves fall on an Autumn wind come early.*

*In mid-September the butterflies are golden,  
Flying in pairs through the grass of the west garden.  
Your wife feels their bliss: it hurts her soul.  
I sit in sorrow over beauty's bloom growing dull.*

*Sooner or later, when you're downstream of Three Snakes,  
Send a letter ahead, telling your clan.  
Two hundred miles would not seem too far to traipse,  
To reunite at Long Windy Sands.*



## George Holloway (1983)

English composer-conductor George Holloway's music has roots in the Modernist, Anglican and Asian art and folk music traditions. Performers of George's music have included: C-Camerata Taipei, TimeArt, Qingdao Symphony Orchestra, the Kreutzer and Ligeti string quartets, Jing-Mu Kuo and Peter Sheppard Skærved. George has conducted the Oxford and Southampton Contemporary Music Groups, the chorus of the Central Opera House (Beijing) and the Taichung Chamber Choir. George's compositions have won two international prizes, and been featured in thirteen music festivals in China, Germany, Lithuania, Poland, Taiwan, the UK and

the US. Recordings of George's music have been released on the Metier, Parma and Phasma labels.

Events for 2024 include TimeArt Studio's composer portrait concert, "Ghost in the Machine", at the National Recital Hall in Taipei, curated and performed by TimeArt, and performances at the 2024 London Festival of Contemporary Church Music, the Passauer Saiten International Guitar Festival in Passau, Germany, and at the "Crossing Sound" International Contemporary Music Festival in Taipei. George has been selected to participate in the 2024 Weiwuying International Music Festival's Composition Workshop with Unsuk Chin, and has been commissioned to compose a work for their 2025 season.

George studied Classics at Oxford University and composition at the University of Southampton. His composition teachers include Michael Finnissy and Robert Saxton. George studied conducting at the Central Conservatory of Music in Beijing with Yu Lu and Chen Lin. George is currently assistant (soon to be associate) professor in Nanhua University's department of ethnomusicology, and was formerly Dean of Composition at Tianjin Conservatory of Music, the first Westerner to hold such a position in a Chinese conservatoire.

# 5 《Behind the Sounds II 》

for di, sheng, pipa, guzheng, percussions, piano, soprano, guitar and violoncello (2024)

The composition "Behind the Sounds II " is commissioned by the 2024 C-Camerata Taipei International Contemporary Music Festival to a large chamber music work for the Ensemble Gunnar Berg from Salzburg and C-Camerata from Taipei. The Chinese character 闔 (An) means to close a door, cover up, or submerge, musically interpreted as "shielded sounds". In Mussorgsky's "Pictures at an Exhibition", the rambler was lit by the sunlight under the Gate of Kiev, and meanwhile the theme of "rambling" shined into his heart. It makes me to use the Buddhist swastika (卐) as a musical theme symbolizing the door of the heart, opened through rotating and altering the melodious symbol to dispel the prejudice against the contemporary music, achieving the original nature of all sounds in themself.

The composition is supported by National Culture and Arts Foundation Taiwan.



## Chao-Ming Tung (1969)

Chao-Ming Tung is a Taiwanese-born composer. His music encompasses stage, instrumental, vocal, electro-acoustic works and multimedia-performances with visual arts and dance. He studied composition with Chien Nan-Chang, Johannes Fritsch, Mauricio Kagel, and Nicolaus A. Huber and graduated his composition studies in 1999 at the Folkwang-Hochschule Ess. He was awarded the Bernd Alois Zimmermann Scholarship for Composers from the City of Cologne in 1999, the Scholarship of National Culture and Arts Foundation Taiwan in 2001

and Stipendium of Villa Aurora Los Angeles in 2004. From 2006 – 2007, he was composer in residence of Chai Found Music Workshop Taipei. His collection of works "Voyage of Sounds" for traditional instruments with Chai Found Music Workshop Taipei is released as CD in 2008 and "Touching Guzheng" for Guzhengs in 2017. In 2013, he was awarded the Taiwanese Cultural Prize from International Rotary Club Taipei West of Taiwan. In 2014, he founded the mixed chamber ensemble "C-Camerata Taipei" with famous musicians from Taiwan and serves as curator. Since 2007, he teaches composition at the National Yang Ming Chiao Tung University in Taiwan.

## Geori



Geori is a contemporary music collective based in Seoul. Formed in 2016 by pianist, composer, and artistic director Jared Redmond and daegeum performer Baek Dasom, they intend to combine characteristics of traditional Korean music and art with experimental aesthetics of modernity. Taking their name from a poem by Korean experimental poet Yi Sang (1910-1937), Geori mixes traditional Korean and Western classical instruments in performance of new music, collaborative media art, and improvisation. Since then, Geori has broadened to include a rotating roster of musicians and artists. Geori has performed music by composers from Korea, America, France, Germany, Japan, and Kazakhstan. They have performed recitals of composed music, as well as many collaborations with noise artists, installation art, sound sculpture, and video artists.

Geori has recently recorded two studio albums, *Geum* (金) and *Mok* (木). One will soon be released on US experimental music label Tone Glow records. A cassette of experimental live improvisation for digital piano, daegeum, and electronics, was released in 2022 by Ancient Future record label in Seoul.

## Gunnar Berg Ensemble



The Gunnar Berg Ensemble was founded in Salzburg in 2008 in cooperation with the Gunnar Berg Foundation in Copenhagen. Gunnar Berg (1909-1959) was the first dodecaphonic Danish composer and lived most of the time in Switzerland, but was in Salzburg a few times in the 1950s and wrote a small piece for flute solo here at Schloss Leopoldskron.

The ensemble made its debut in August of the same year with works by Gunnar Berg and his Austrian contemporaries Kurt Anton Hueber and Franz Richter Herf as part of the MiM (Musik im Museum) concert series in the Salzburg Museum.

The ensemble consists of a variable cast, founded by the composer and conductor Klaus Ager and the guitarist Yvonne Zehner. Depending on the project, it is expanded to include various instruments. It has been based in Salzburg since it was founded.

Concert tours have taken the ensemble through Europe and Asia. The Gunnar Berg Ensemble Salzburg specializes in premieres of the latest works, but tries to include some of these works in its concert repertoire. In their artistic work, the musicians attach great importance to collaborating with the individual composers.



## C-Camerata



Founded in 2012, the C-Camerata was expanded in 2014 by composer Chao-Ming Tung, pianist Jiang Ying, and pipa performer Hui-Kuan Lin from its original piano trio formation (piano/Jiang Ying, violin/Jiang Hui, and cello/Chih-Hui Chang) to include a blend of Eastern and Western instruments. The ensemble began its mission to promote collaborative repertoire between Eastern traditional instruments and Western instruments, with the primary goal of elevating the interpretation of modern music by Eastern traditional instruments. The current lineup of the ensemble consists of Di/Chung-Hsien Wu, Zheng/Jing-Mu Kuo, Pipa/Hui-Kuan Lin, Sheng/Lung-Yi Huang, Piano/Mei-Ling Chien, Violin/Chia-Lun Chang, Cello/ Chih-Hui Chang , Percussion/Wen-Ting Chen, Yen-Ting Chen ,Conductor Tai-chih Chen, and composer/artistic director Chao-Ming Tung . The members are all prominent performers in the country, well-versed in both traditional and modern vocabularies, offering diverse and rich interpretations.

In 2014, the C-Camerata launched the "Classic Series I - Transmission & Innovation", followed by the 2016 Taipei Traditional Arts Festival "Classic Series II - Kindred Spirits", 2018 "Community Campus Tour Series", "Classic Series III - Insights into East and West", 2020 "Classic Series IV - Rising Winds C Harmony Soaring", 2022 "Classic Series V - Resonance", and in the same year, produced "The Mighty Five - Listening to Five Taiwanese Female Composers" at the National Concert Hall in Taipei, featuring contemporary classic works and world premieres, receiving acclaim from the music community and enthusiasts alike.

Website:



Facebook:



## Dasom Baek / Daegeum



Dasom Baek is a composer, improviser, lecturer, collaborator and performer of traditional Korean instruments, including daegeum and sogeum. Dasom pursues ground-breaking and modern music rooted in traditional Korean instrumental performance. She is a Certified Master of Important Intangible Cultural Asset, no.45. She has achieved Bachelor's and Master's degrees from the Korea National University of Arts, and is currently undertaking a PhD course at Seoul National University.

She was selected as a fellow for the OMI Music program in New York, collaborating with various genres of musicians from different countries. She was also selected as a showcase artist at SXSW Festival, Jazz Korea Festival, Rewire Festival etc.

## Ina Kang / Geomungo

Ina Kang studied Korean traditional music in Korea National University of Arts. She was nominated as a "2015 Promising Artist" and won a silver prize in the Gugak contest hosted by the Korean Broadcasting System. She is an expert in converging various feelings and genres to produce creative and inventive music based on Korean traditional instruments. She has produced and played many musical pieces for many genres such as dance play, Korean traditional musical, and puppet show. She is interested in expressing and translating movement of body and sound into melody and rhythm of the geomungo, extending an appreciation of geomungo widely.



## Sooji Han / Haegeum



Sooji Han is a member of the Busan National Gugak Center Instrumental Ensemble. She was the recipient of the Onnara Gugak Concours Gold Prize for haegeum and the Grand Prize for instrumental performance. She studied at the Korea National University of Arts, and completed PhD studies at Busan National University. In 2017, her full-concert solo performance "Made By Weaving" was held by Busan National Gugak Center. She has recently performed at the Busan and Seoul National Gugak Centers, and at Art Hall Gayatgoeul, among others. She currently teaches at Gyeongbuk National University, the Gifted Education Program of Korea National University of Arts, and Busan Arts High School.

## Jared Redmond / Piano

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## Alexandra Lampert-Raschké / Soprano



Alexandra Lampert-Raschké is a soprano, violinist and conductor. She is the winner of the International Music Competition Grand Prize Virtuoso 2017. She completed her studies at the Mozarteum University Salzburg (opera and musical theater) and the Katowice University of Music (PhD, Master of Arts in singing and conducting).

She worked with, among others, J. Kalitzke, H. Graf, M. Formenti, A. Parrob, M. Trojahn, Kl. Ager, T. Murail, Ch. Ofenbauer, R. Goebel, H. Kurosaki, H. Graf, J. Wallnig, K. Röhrig and others M. Pörzgen. Her concerts took her all over Europe. Her repertoire includes pieces written and composed with her vocal versatility and flexibility in mind.

She received the prestigious Polish Fryderyk Prize (2020), the Ministry of Culture and National Heritage Prize, the Ministry of National Education Prize and the Rector's Prize for Academic Merit. In 2016 she was invited to give a lecture during the International Musicology Conference in Royaumont Abbaye (organizers: University of Paris-Sorbonne – Rhetoric Department and Schola Cantorum Basiliensis). In 2019 she was assistant conductor of Camerata Silesia and since 2016 she has been solo singing teacher in the singing and acting department of the Music Academy in Katowice (Poland).

## Yvonne Zehner / Guitar

See Page 39.



## Hui-Kuan Lin / Pipa

Hui-Kuan Lin, a pipa musician received her M.A. from the Art Institute of Fo-Guang University in Taiwan, founder and President of Chai-Found Music Workshop since 1991. From 2014, she becomes an professor of Department of Chinese music in Chinese Culture University in Taiwan.

Hui-Kuan Lin, with her superb pipa skill, specializes in cross-over performance cooperating with different styles of composers and performance groups including renowned international orchestras in the United States, Germany, France, the Netherlands, Austria and Canada, some of which like Klangforum, Music Lab, EXXJ-Ensemble of the 20 Century, Nieuw Ensemble Amsterdam, NDR Symphony Orchestra,

Ensemble 2e2m, Jack String Quartet, Toronto Accordes String Quartet. Also, she has involved in several music festival including Contemporary Music Festival in Grenoble (France), Huddersfield Contemporary Music Festival (UK), Berlin Music Festival in March (Germany), Vienna Viktring Modern Music Festival (Austria), Avignon Art Festival (France). and Passauer Saiten (Germany).



## Chung-Hsien Wu / Di, Xiao



Born in Hualien in 1961, he began studying vocal and piano at a young age under the guidance of Teacher Daosheng Lin. In 1980, he entered the Chinese Culture University's Department of Music, specializing in traditional Chinese music instruments such as the flute and erhu, studying under teachers Wugong Lv, Taisheng Bai, and Zhendong Li. He frequently held solo recitals and concerts at the National Concert Hall, while also collaborating as an artist with renowned groups such as U-Theatre and Cloud Gate Dance Theatre. Additionally, he has been invited to premiere works and participate in arts festivals both domestically and internationally. His performances have taken him to nearly fifty cities across countries including Japan, South Korea, Hong

Kong, India, Thailand, Singapore, Malaysia, the Philippines, the United Kingdom, Germany, the Netherlands, Austria, France, Italy, Spain, Lithuania, Poland, Croatia, the United States, Canada, Costa Rica, and South Africa. In 1991, he co-founded the "Chai Found Music workshop" chamber ensemble with erhu player Chenming Huang and pipa player Huikuan Lin, which has since been recognized as a national-level supported group by the National Culture and Arts Foundation (now the Ministry of Culture). This ensemble was the first traditional Chinese music group to perform at both the Presidential Office Building's Jubilee Hall and the Berlin Philharmonic.

Currently, he serves as a full-time professor in the Department of Chinese Music at the Chinese Culture University, music director of the Cai Feng Music Studio, performer with the Taipei Central C Chamber Ensemble, executive director of the Chinese Music Society of the Republic of China, vice-chairman of the Taiwan Flute and Xiao Association, and director of the Huagang Arts School.

## Lung-Yi Huang / Sheng



Graduating from the Graduate Institute of Arts Studies at Fo Guang University, Huang currently serves as the leader and artistic director of the Taipei He Yue Ensemble. Additionally, he teaches at the Department of Chinese Music at the Chinese Culture University and the Department of Music in Taiwanese Opera at the Taiwan Traditional Theatre Institute. Having twice won first place in Taiwan's music competitions for sheng solo, Huang was selected as a rising star by the National Theater & Concert Hall in 1998, where he held a solo concert. In 2003, he was invited to hold a sheng solo concert in Vienna. In 2009, he was recommended by the Ministry of Culture to represent Taiwan at the accordion festival in Texas, USA.

Huang is adept at interpreting traditional music and has been extensively involved in contemporary music, with a bright and smooth playing style that is highly musical. He has participated in numerous premieres at international contemporary music festivals. In recent years, he founded Taiwan's first sheng ensemble. In 2019, he presented a paper at the IRCAM (Institute for Research and Coordination in Acoustics/Music) in Paris, France, making him the first Taiwanese musician to do so. Over the years, he has also engaged in research on sheng instrument improvement and has composed and adapted numerous musical works, frequently premiering contemporary pieces for composers both domestically and internationally.

## Jing-Mu Kuo / Zheng



KUO Jing-mu hails from Yilan in Taiwan. He graduated from National Taiwan University of Arts (NTUA) with an MA in Chinese Music, studying Zheng (plucked zither) under Professor CHANG Li-Chiung. He is a lecturer in the Department of Chinese Music at NTUA, the leader of 3peoplemusic, and a member of the C-Camerata. He has won numerous national Zheng competitions since a young age and has dedicated the last few years to further exploration of the Zheng repertoire, immersing himself in contemporary music performance to probe the relationship between himself, Zheng music, and today's world.

Between 2017 and 2019, he organized three Zheng concerts on the theme of new music entitled *New Perspectives on the Zheng*. Jing-mu has also

published a number of compositions including *Fern*, a piece for Chinese orchestra that was selected for the IRC International Composers' Broadcasting Conference in 2019, and the orchestral work *So This World Is Still Here*, which won an award at the National Taiwan Symphony Orchestra's 2018 Youth Composition Competition. His composition for Chinese orchestra *Elegy* won first place at the Taipei Chinese Orchestra's *Boundless Thoughts - 2016 Taipei Chinese Orchestra (TCO) International Composition Competition* in 2016. In 2015, he independently released and produced the album *Nature - For Seven-String Zheng*, which was nominated for Best Crossover Music Album at the Golden Melody Awards, and was followed by his second album *The Mountain* in 2020. In 2022, he compiled a collection of contemporary works for guzheng entitled *New Perspectives on the Zheng*. In 2023, he produced the *Waterfall*, a concert for solo guzheng, as well as commissioning and premiering five contemporary pieces for solo Zheng and ensembles.

## Mei-Ling Chien / Piano

She obtained artist and performer's diplomas from the Hochschule for Music Cologne in Germany and served as an instrumental accompanist at the Hochschule for Music Cologne and Duisburgthe from 1998 to 2001. She was selected as a "rising star" and was invited to perform solo concerts in the "Principal Soloist Series from Asiamusicarts" at the National Recital Hall in Taipei. She has also collaborated with numerous visiting foreign musicians in Taiwan. Currently, she serves as a full-time associate professor in the Department of Music at the Taipei National University of the Arts.



## Chia-Lun Chang / Violin



Chia-Lun Chang is a violinist with a Master of Arts from the Royal Academy of Music in London, a Performance Diploma from the Birmingham Conservatoire, and a Bachelor's degree from Taipei National University of the Arts. He has previously worked with the National Centre for the Performing Arts Orchestra in Beijing. Currently, he is a member of the C-Camerata Taipei, the Academy of Taiwan Strings, and the Der Ton Ensemble.

## Chih-Hui Chang / Cello

At the Mozarteum University Salzburg in Austria, she pursued studies under D. Gahl, at the Catalonia College of Music in Spain under Lluís Claret, and at Indiana University in the United States under Janos Starker, earning master's degrees and performance diplomas respectively. She currently serves as a cellist for the Taipei C-Camerata and Academy of Taiwan String Orchestra. Chih Hui Chang excels in performing challenging contemporary music pieces and premiering new works. She worked for eight years with the Aspekte new music Ensemble in Austria and three years with the Vienna XXI. Jahrhundert Ensemble. She is annually invited to premiere six new world works at the Bloomsday Music Festival in Austria on June 16th. Additionally, she currently serves as a cellist for the Gunnar Berg Ensemble, receiving recognition from the international music community. With extensive experience in album recordings, for instance, in 2016, her collaboration with Greek composer Marios Joannou Elia on the "staubzucker" album produced at the Austrian Broadcasting Corporation ORF won the "Global Music Awards" 2016 WINNER award in California, USA. 2023 published album CHIH HUI CHANG solo.



## Wen-Ting Chen / Percussion



She holds a Percussion Diploma from the Conservatoire National de Region de Versailles (Prix de Perfectionnement). In 2000, she was awarded the Friends of the Festival Prize at the Provence Carnival Festival in France. That same year, she received the Outstanding Interpretation Award at the 40th International Modern Music Festival in Darmstadt, Germany (Kranichsteiner Musikpreis). Upon returning to Taiwan, she has participated in numerous performances with various ensembles, including the National Taiwan Symphony Orchestra, Taipei People Chamber Ensemble, C-Camerata Taipei International Contemporary Music Festival Ensemble, and the Taichung Philharmonic Wind Ensemble. She has also performed in countries such as Germany, France (Avignon Arts Festival), Australia, Japan, Hong Kong, and Macau.

Currently, she serves as the leader of the T.U. Percussion Ensemble, the principal percussionist of the Taiwan Wind Ensemble, and a member of the C-Camerata Taipei.

## Yen-Ting Chen / Percussion



He holds a Master's degree in Music from National Chiao Tung University. He studied percussion under Professor Bo-Nian Xu and musical theater under Professor Xiao-Yin Wang. From 2016 to 2018, he served as a full-time musician at the Macao Chinese Orchestra under the Cultural Bureau of Macao. He has participated in performances with various ensembles such as the Taipei Central C Chamber Ensemble, the Macao Orchestra, the C-Camerata Taipei International Contemporary Music Festival Ensemble, the Ten Directions Ensemble, U-Theatre, and the Mobius Circle Creative Society. During his tenure in Macao, he frequently toured with the orchestra to perform in various locations.

作曲家

盧長劍

George Holloway

肖像音樂會

Composer Portrait Concert

2024

04/09 (二) 07:30PM

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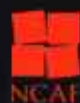






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