

2022 TimeArt Academy 時間藝術學院

# 傳統與現在

“Forgotten Voices” 從我開始

青年作曲家作品首演音樂會  
Premiere Concert for Young Composers



# 演出曲目

## Program

卓越 《艷陽之下...》 給短笛、笙、琵琶、中提琴與擊樂

ZHUO Yue, *under the Sun...* for Piccolo, Sheng, Pipa, Viola and Percussion

盧長劍 《漫步柳川》 給笙、箏與琵琶

George Holloway, *Walking by Willow Creek* for Sheng, Zheng and Pipa

彭振町 《絳》 給單簧管、擊樂、鋼琴、中提琴、大提琴、笙與箏

PANG Chun-Ting, *Gong* for Clarinet, Percussion, Piano, Viola, Cello, Sheng and Zheng

林宜徵 《來自異次元的聲音地圖》 給長笛、單簧管、擊樂、箏與電聲

LIN Yi-Cheng, *OWt's World* for Flute, Clarinet, Percussion Zheng and electronics

中場休息

Intermission

簡宇君 《interTwined》 給箏與擊樂（部分首演）

CHIEN Yu-Chun, *interTwined* for two players playing the Zheng and Percussion  
(partial premiere)

尹恩惠 《痕跡》 給長笛、小提琴、大提琴與鋼琴

Eunhye Yoon, *Sillage* for Flute, Violin, Cello and Piano

戴向謙 《文盲的自在》 給笙、長笛、單簧管、小提琴、中提琴、大提琴與擊樂

Immanuel Dannenbring, *Illiterate Comfort* for Sheng, Flute, Clarinet, Violin, Viola,  
Cello and Percussion

# 卓越 《艷陽之下》

ZHUO Yue, *under the Sun...*

「在我的記憶中，  
祖父母所居住的村莊總是披著亮金色的陽光。  
在那個靜謐的小村子裡，  
每一天都是恰到好處的晴天。  
艷陽之下，悄然無聲。  
而那些偶爾打破寂靜的聲音則好似出自一個年代久遠、嘶啞低沉的樂器：  
田地裡筋疲力盡的拖拉機馬達，  
鄰家後院裡餓昏了頭的土狗，  
鳥兒，  
鞭炮，  
又或是老阿伯的收音機中的閩南戲……  
艷陽之下，皆是熟悉的聲響。」

All my memories of the village where my grandparents live are cast with bright golden sunshine. The day seems to be always sunny, which works perfectly with the village's quietness. Under the sun, there is no sound. And when the silence must be broken, the village turns to its old, muffled instrument: the struggling farm trucks, hungry dogs in the backyards, the birds, firecrackers, and the Minnanese operatic music from an elder's radio... Under the Sun, there is no new sound.



## 卓越 ZHUO Yue

卓越，來自福建廈門，現旅居英國，積極投身於作曲、即興表演和指揮事業。在中國後現代文化中成長的他，經常通過創作思考如何表達一個「真實」的自我。

卓越善於從哲學思索中獲得組織音樂材料的靈感，並結合他在各類音樂活動中獲得的啟發，在作品中加入包括電子原聲音樂、即興表演和觀眾參與等元素。

卓越的創作常被觀眾認為是「富有感染力」和「極具個人情感」的。近年來，他獲選參與了多個音樂節、學術會議以及作曲企劃活動，包括Tŷ Cerdd、格拉摩根音樂節、巴倫西亞國際表演藝術節、impuls，以及陳其鋼作曲大師班。

他現為英國卡迪夫大學作曲講師（助理教授），同時兼任廈門外國語學校管弦樂團助理指揮及廈門三影堂攝影藝術中心合作藝術家。

Jerry Yue Zhuo (卓越) is a composer, improviser and conductor with a rising reputation in the UK and his hometown Xiamen. Having grown up in an increasingly postmodern society of China, he produces works that question the authenticity of personal identity. Jerry often employs a philosophical approach in organising musical materials, taking inspirations from his experience in electroacoustic music, improvisation, and audience engagement.

Jerry's compositional outcomes have been described as 'evocative' and 'deeply personal' by audiences. He has been selected to participate music festivals, conferences, and composition projects worldwide, including Tŷ Cerdd, Vale of Glamorgan Festival, Valencia International Performance Festival, impuls and Chen Qigang Music Academy. He is currently a lecturer in composition at Cardiff University, the co-conductor of the award-winning Xiamen Foreign Language School Orchestra and a resident artist of Three Shadows Xiamen Photography Art Centre.

# 盧長劍 《漫步柳川》

## George Holloway, *Walking by Willow Creek*

《漫步柳川》旨在成為一首令人愉悅且相對「輕」的曲子，為古箏、琵琶和笙而作。

在技術方面，它探討了在五聲音階和自然音階旋律中的有量卡農、多節奏、多調式和定位音級集合的應用。

在想像方面，當本人創作該部作品時，我回憶了兩個不同的場合，當時我和我的女朋友在台中市中心的柳川邊散步。

很難說這些記憶中的任何情感、畫面或氛圍的味道是否融入了作品的聲音（這將是一個只有我能證明的問題）。

這件作品是獻給邱杏慈的。

*Walking by Willow Creek* is intended to be a pleasant and relatively "light" piece, scored for guzheng, pipa and sheng.

In technical terms, it explores the application of prolation

canons, polyrhythms, polymodality and vertical sets to pentatonic and diatonic melodies.

In imaginative terms, as I was wrote the piece I was recollecting two different occasions when I and my girlfriend walked beside the Willow Creek in the centre of Taichung.

It is hard to say whether or not any of the emotional, pictorial or atmospheric flavour of those memories made it into the sound of the piece (that would be a question to which only I could attest).

The piece is dedicated to Chiu Hsing Tzu.





## 盧長劍 George Holloway

盧長劍 (George Holloway) 為英國作曲家和指揮家，現任台灣南華大學民族音樂學系的專任助理教授。

從2015年5月至2018年4月是天津市青年千人計畫入選者、同時擔任天津音樂學院作曲系系主任。2014年至2018年是天津大劇院木蘭童聲合唱團高級班的指揮。2018年創立霍洛韋童聲合唱團。也曾在英國南安普敦大學以及中央音樂學院任教。2001年，在牛津大學學習古文（拉丁文，希臘文，哲學），以榮耀學士學位畢業，同時為聲樂及器樂兩個獎學金的獲得者。在牛津時，師從作曲家Robert Saxton。2012年於英國南安普敦大學取得博士學位，師從作曲家Michael Finnissy。2013年至2014年在中央音樂學院指揮系為高級進修生，師從陳琳教授。

Composer and conductor George Holloway is assistant professor of composition in the department of ethnomusicology at Nanhua University, Taiwan. He was formerly Dean of Composition at Tianjin Conservatory of Music in China, the first Westerner to be head of department in a Chinese conservatory. George has also taught at the Central Conservatory of Music (Beijing), the University of Southampton, and Qingshui High School in Taichung.

George studied Classics at Oxford University, where he held both instrumental and choral scholarships, and studied composition with Robert Saxton. He completed both an MMus (Distinction) and a PhD (Richard Newitt Scholarship recipient) in composition at the University of Southampton, supervised by Michael Finnissy. As recipient of a Chinese Government Scholarship, George studied conducting at the Central Conservatory of Music from 2012-14.

近期的活動包括：

擬：2023年台北國際現代音樂節即將首演古箏獨奏作品《鉤》

擬：2022年十一月台北國際現代音樂節即將首演四重奏作品《月》（中華民國現代音樂協會徵曲入選作品）。

- 2022年五月舉辦第二屆「當代作曲家新創作交流會」（由南華大學補助）
- 2021年九月，論文“有關全音符的非二的冪次方劃分之節奏記譜及其實踐與美學探究”由南華大學的《藝術與設計期刊》發表。
- 2021年七月，盧長劍舉辦了南華大學民族音樂學系的「當代作曲家新創作交流會」。
- 2021年五月，南華大學的合唱團、國樂團和管弦樂隊演奏《慶祝佛誕節的兩首歌曲》之首演。
- 2021年，大提琴與鋼琴二重奏《空城故事（第一篇）》，由紐約唱片公司Parma Records發表。紐約首演於2019年11月。
- 2020年，論文“《亞穩態》的創作過程：如何運用音樂創造力來輔助（並超越）數據的聽覺化”由南華大學的《藝術與設計期刊》發表。
- 2019年為童聲與弦樂隊而作的《斑駁之美》的英國首演，在威爾士卡迪根Rhosygilwen演奏廳由Cor Teifi合唱團與樂團演出。
- 2019年7月由盧長劍帶領的霍洛韋童聲合唱團，曾受英國威爾士蘭戈倫(Llangollen)國際藝術節邀請參賽，並在英國巡演首演盧長劍為童聲合唱團而作的《赤壁》。
- 2019年5月與布里斯托爾大學化學系以及Jean Golding研究所協作舉辦了跨學科項“Metastable Impressions”，弦樂四重奏作品《Metastable Impressions》由著名的Ligeti Quartet首演。
- 2019年4月，Metier唱片公司錄製了由英國著名吉他演奏家Sam Cave演奏的包括盧長劍兩部吉他奏鳴曲的專輯。
- 2018年，木管四重奏《神秘的未來》在第一屆Witold Szalonek國際作曲比賽中獲得了第二名，於波蘭克維首演，由Naxos唱片公司發表。
- 2018年7月，盧長劍被選上參加美國的大西洋音樂節。
- 2018年6月，美國紐約國際現代音樂節“Misc-En”委約盧長劍創作新作品《晶影（二）》。

Recent news includes:

1. George was commissioned by TimeArt Academy to compose a trio for sheng, pipa and guzheng, *Walking by Willow Creek*, to be premiered at Tunghai University in September 2022.
2. George's solo for guzheng, *Hook*, was recently selected for inclusion in the 2023 Taipei International New Music Festival.
3. George's quartet for Chinese and Western instruments *Moon* was recently selected for inclusion in the 2022 Taipei International New Music Festival.
4. George's academic article on practical and aesthetic considerations of rhythmic notation, written in Mandarin, was recently published by the *Journal of Arts and Design*.
5. George's large-scale arrangements of two Buddhist songs were premiered by the choir and Western and Chinese orchestras of Nanhua University in Chiayi County Arts Centre Concert Hall in May 2021.
6. George's duo for 'cello and piano, *Novella*, was released on Parma Records in October 2021, recorded by 'cellist Thomas Mesa and pianist Yoon Lee. They gave the New York premiere of the work in November 2019.
7. George's prize-winning work in the Witold Szalonek International Composition Competition was released on CD by Phasma Music in 2019, and in the same year Sam Cave's recording of George's two guitar sonatas was released on Metier to enthusiastic reviews.
8. In May 2019, as part of the *Metastable Impressions* project funded by the Jean Golding Institute at Bristol University, George's string quartet *Metastable* was premiered by the Ligeti Quartet, with live video made by scientist Robert Arbon. George subsequently published an academic article reporting on the project in the *Journal of Arts and Design*.

As a conductor and educator, George founded the Holloway Children's Choir in 2018, which was invited to compete at the 2019 Llangollen International Musical Eisteddfod, where they premiered George's work for choir and piano *Red Cliff*. Under George's artistic and organisational leadership, the choir made a tour of the UK, performing 13 times in two weeks at venues in Llangollen, Chester, Oxford and London.

From 2014 to 2018 George was conductor of the Mulan Children's Choir at the Tianjin Grand Theatre. The choir commissioned and premiered his opera for children's choir, *Cao Chong Weighs the Elephant*, which was staged in Tianjin Conservatory of Music in January 2018, funded by the prestigious Thousand Young Talents' Scheme. George has also directed the contemporary music groups of Oxford and Southampton Universities, and the Southampton University String Orchestra.

George has won a number of composition awards and calls for works. In 2013 George won third prize in the Beijing Contemporary Music Festival Orchestral Composition Grand Prix; the winning work was premiered by Qingdao Symphony Orchestra. From 2006-2009 George was selected for the prestigious Composer Shortlist of the Society Promoting New Music (UK), and in 2009 was accepted onto the Adopt-a-Composer Scheme, of which the resulting work for choir and orchestra *Meltwater* was broadcast on BBC Radio 3.

Performers of George's music have included: Qingdao Symphony Orchestra, the Kreutzer and Ligeti quartets, Ensemble Mise-En, St Christopher Chamber Orchestra, Ensemble Synaesthesia, the Asian American New Music Institute, Finchley Chamber Choir and Orchestra, Peter Sheppard Skærved, Thomas Mesa, Yoon Lee, Sam Cave and David Owen Norris.



# 彭振町 《絳》

PANG Chun-Ting, *Gong*

「青生於藍，絳生於蒨，雖逾本色，不能復化。」

「故練青濯絳，必歸藍蒨；矯訛翻淺，還宗經誥。」

斯斟酌乎質文之間，而隱括乎雅俗之際，可與言通變矣。」

作曲家對劉勰《文心雕龍》通變篇中的幾句有感，

以音樂書寫那尋找華美與本色的過程。

The composer reflects on sentences from Tung Pien of The Literary Mind and the Carving of Dragons by Liu Xie.

The piece is a search for richness and purity.



## 彭振町 PANG Chun-Ting

彭振町（1983）是香港作曲家，其音樂曾被諸多重要音樂家和樂團所演出，包括 Vertixe Sonora、Ensemble Linea、以色列當代演奏家、Quatuor Makrokosmos 和 Ensemble Ascolta 等。他的音樂探索脆弱性，以及音樂典故背後的邏輯和張力。

從香港演藝學院畢業後，他在新英格蘭音樂學院、紐約州立大學水牛城分校繼續深造，師事 David Felder 博士、Malcolm Peyton 教授和羅永暉教授。

在 Dian Red Kechil 國際青年作曲家組織、Royaumont Voix Nouvelles、Sävellyspaja 和韋爾斯利學院的作曲家會議期間。他亦接受 Chaya Czernowin、Brian Ferneyhough、Jukka Tiensuu 和 Augusta Read Thomas 等著名作曲家的指導。

PANG Chun-ting (1983) is a Hong Kong composer whose music has been performed by a number of foremost musicians and ensembles including Vertixe Sonora, Ensemble Linea, Israel Contemporary Players, Quatuor Makrokosmos and Ensemble Ascolta. His music explores fragility, and the logic and tension behind musical allusions.

After graduating from the Hong Kong Academy for Performing Arts, he furthered his studies at New England Conservatory and University at Buffalo. His primary composition teachers include Dr. David Felder, Prof. Malcolm Peyton and Prof. Law Wing-fai.

Pang has also received additional training from renowned composers including Chaya Czernowin, Brian Ferneyhough, Jukka Tiensuu and Augusta Read Thomas during his residencies at Dian Red Kechil International Young Composers Residency, Royaumont Voix Nouvelles, Sävellyspaja and Composers Conference at Wellesley College.

# 林宜徵 《來自異次元的聲音地圖》

## LIN Yi-Cheng, *Owt's World*

時間藝術工作室收到來自異次元世界的居民 OWt 的來信，  
說要和地球的音樂家合作一首樂曲，雖然他無法聽得到地球人的音樂，  
但他可以用某種方式感知的到音樂。  
OWt 請音樂家根據四種音樂情感演奏一些音樂片段，  
並請好友電腦協助將音樂紀錄並轉譯給他，  
再透過 Zoe 寫成音樂，  
而這樣的音樂，會呈現出他居住的環境。  
也許他的居住環境某種程度上，  
是人類的心靈情感世界所構成的物質化世界吧！

TimeArt Studio received a letter from an alien, called OWt, from other dimensional world. OWt wants to cooperate with musicians on earth to compose a musical work. Although OWt cannot hear music generated by human-beings, but he/she can sense music in some ways.

OWt asked musicians to perform music based on four different types of emotions, and have a good friend, the computer, to record and translate the music to him/her, and then asked Zoe to compose the music, which will present his/her living environment. Maybe, in a way, his/her living environment is formed by human's inner feelings?

## 創作流程

此作品創作之初，先給予演奏家四個情緒指示，分別是：1. happy, content 2. vivid, exciting 3. negative feeling (sad, angry, ..) , 4. calm and tranquil。

而演奏家們分別對峙個情緒指示演奏對應的音樂片段（可即興也可以自既有曲目演奏，長度不限），並以手機或簡單錄音設備錄音下來，回傳給 Zoe。為了模擬外星人無法正確聆聽人類的音樂，這些音樂片段的音訊檔直接由 AI 讀取，由電腦透過音頻辨識轉換成 MIDI 檔，再由 Logic Pro 基本內建取樣音源（長笛、豎笛、馬林巴木琴、和古箏），過帶 MIDI 的檔案至音訊檔。由於電腦對於音高的辨識和音樂家的解讀會有很大的不同，電腦對於音頻的變化解讀非常靈敏，通常單一長音會被電腦解讀為許多上下浮動的短音，又如人類特殊演奏技法也會被解讀成不同的音頻（取決於該聲響的泛音狀態），因此 AI 解讀後的音樂會有相當程度的扭曲。之後 Zoe 再聆聽『轉譯』後的音樂，透過聆聽轉譯的音樂，歸納內心浮現的場景心象，作為分別的四個場景，並完成音樂和電聲部分初稿。之後初稿完成後，各取其中四個場景的一分鐘音樂（不記片段名稱），回傳給演奏家，再請演奏家根據這四個片段演奏四個相對應的音樂，錄音並回傳給 Zoe，而 Zoe 再次將音樂片段過 AI 系統和過帶，轉譯成新的音樂片段後聆聽之，並對於新的轉譯後之音樂片對作為最後音樂色調調整的方向。

四個場景描繪如下：

一、彷彿置身於一個金黃色陽光包圍的花園，但是可以感覺到如海潮般的流動，也許是金黃光波粒子所組成的波浪？溫暖而天真的感覺。音樂上採用了崑曲的韻律，給予優雅溫和的感受。

二、彷彿看到如日本浮世繪的鄉野場景，有遠山、稻田，略微潮濕的空氣中透出一種原始的蟲類、生物的朝氣與活力。

三、一個由人類的未能消化掉的負面能量所蓄積的池，包含怨恨、恐懼、害怕等無法分離的情緒。充滿著如火熱的動能，人類所製造出的負能越多，OWt 的世界的負能池區塊越大，也許 OWt 世界的居民也在想應該如何分解這樣的區塊吧？此段音樂上採用京劇或北管的緊拉慢唱，帶出戲劇的張力。

四、一個如浮世繪中雪景般的地區，冷靜而沈著。彷彿所有的活力和能量往另一個溫度的方向移動，凝結成雪和霜。



# 林宜徵

## LIN Yi-Cheng

林宜徵，作曲博士，電子音樂作曲與軟體工程師，專注於數位音樂領域與相關音樂創作，特別針對未來音樂產業科技化轉型之相關領域，包括音樂 AI 創作、3D 沉浸式創作。近年作品入選 SICMF2022（首爾國際電腦音樂節）、2022 Atemporánea Festival（阿根廷）、ICMC 2022（愛爾蘭）、IRCAM-Forum 2022（New York）；合作之XR 電影『潛入西拉雅』（作曲、音效、3D 沉浸式混音部分）展演於韓國富川影展、美國 ACM SIGGRAPH 國際影展、高雄電影節；自身的 VR App 音樂遊戲作品『次元穿梭』演出於世界薩克管年會、英國、德國、日本、香港、芬蘭等國；3D 遊戲作品『時空雕塑』、『森之生』WebXR 線上音樂裝置；實體裝置藝術包含臺灣音樂館「煦樂韶光」科技藝術裝置作品『光譜印象』音樂設計與音樂演算部分等；其他當代器樂作品曾演出於捷克、美國和馬來西亞；此外，曾開發 AI 音樂生成工具含四部和聲產生器與十六世紀對位法二聲部產生器。

曾任人工智慧音樂公司音樂研發長，研究開發 AI 系統並帶領團隊做 AI 與商用音樂的創作結合。目前專職創作，兼職任教於台灣師範大學，指導音樂與程式跨域通識課程、輔仁大學音樂系指導作曲。

A tech-savvy composer, Zoe (Yi-Cheng) Lin earned her DMA degree in music composition from the University of Wisconsin-Madison, and had worked as Chief Music Officer at AMPai Music in charge of the AI music composition system. Currently is working as full-time composer and an adjunct assistant professor at National Taiwan Normal University.



# 簡宇君 《interTwined》

CHIEN Yu-Chun, interTwined

「酒」在文學、音樂、藝術等領域創作中的應用，古今中外，不勝枚舉；抑或為靈感，抑或為譬喻。「酒」，也是此作品的發源與中心；將各國的飲酒文化，轉化為音樂演奏以及創作手法。

曾嘗試以玻璃酒瓶來演奏樂器，進而發覺它潛在的可能性與魅力，欲作進一步的實驗與探索。因此，在這個作品中，使用不同材質、形狀、重量的酒瓶、酒罐、酒杯等等作為媒材，或附加於樂器上以重建樂器，或以其作為演奏的媒介，以取代原有的義甲與鼓棒，或其也可單獨被視為樂器來演奏；透過以上所述的手法，來建立互動、交流與關係：在音符之間，在樂器與酒瓶之間，在樂器與演奏者之間，在作曲者、演奏者與聽眾之間，在傳統與當代之間等等；這些酒瓶、酒罐與酒杯將不淪於標新立異，但具意義與藝術性。且，音樂本身就是最令人陶醉的酒。

另外，作品標題也隱藏著多重意涵（請參閱英文樂曲解說）。

從「我」開始，重建樂器、重塑演奏者、重置聽覺與觀感，喚起「被遺忘的聲音」。

“Alcohol” has been widely used in literature, music, arts, and other disciplines, as an inspiration, a metaphor, and so forth. “Alcohol” serves as the origin and center of this composition. A variety of drinking cultures in different countries would be transformed into playing approaches and compositional thoughts.

Having tried to play instruments with glass beer or wine bottles, I realized there was so much potential that I desired to further experiment and explore. Accordingly, I utilize bottles, cans, and glasses of various materials, sizes, and weights; rebuilding the instruments by adding the objects, substituting the nails, mallets, or sticks with the objects to play the instruments, or those objects could be regarded as individual instruments to be played. Through the above manners, interactions, communications, and relationships would be established among the musical notes, between instruments and those objects, between instruments and players, among the composer, performers, and listeners, and last but not least, between the tradition and the contemporary. Those bottles, cans, and glasses would not be simply exotic but meaningful and aesthetical. And music itself, is the best intoxicant.

Additionally, there are several meanings and interpretations hidden behind the title “interTwined”:

**interTwined:** “intertwine” means to link closely.

**interTwined:** “inter” means between.

**interTwined:** “wine” can be alcohol or gyratory movements.

**interTwined:** “wind” implies air and breath as well as something fast.

**interTmined:** “m” is the upside-down of “w”. “mind”, as a noun, means memory and attention. “mind”, as a verb, means to be cautious.

**interTwined:** “twin” implies a pair, two, and duet.

**interTwined:** “T” as the letter in the center divides the word into three parts: 5, 1, 5. It also implies the proportion of 5:1:5.

**interTwined:** The pitch of “D” is the center note in the piece.

I, rebuilding instruments, reshaping players, and re-establishing listening and perspectives arouse “forgotten voices.”



# 簡宇君

## CHIEN Yu-Chun

簡宇君的作品曾於台灣、美國、德國、法國、瑞士、芬蘭、荷蘭、義大利以及加拿大被演出與出版；曾參與各地音樂節與大師班，舉凡Time of Music (Musiikin aika)、ilSUONO Contemporary Music Week、June in Buffalo、NUNC4! New Music Conference and Festival、Internationales Musikinstitut Darmstadt、impuls International Ensembles and Composers Academy for Contemporary Music、Etchings Festival、Loretto Project以及亞洲作曲家聯盟音樂節；亦與當代知名的樂團與音樂家合作，例如the Radio-Sinfonieorchester Stuttgart des SWR、Arditti Quartet、Ensemble Signal、Decoda Ensemble、loadbang、Mivos Quartet、Ensemble Suono Giallo、Uunsinta Ensemble、Longleash Piano Trio、國立台灣交響樂團、台北室內合唱團、David Gilbert、Brad Lubman、Pablo Rus Broseta、Fusao Kajima等等。

簡宇君曾獲多個獎項、獎學金與補助，包括IRC國際作曲家廣播會議台灣代表作品、國立台灣交響樂團音樂創作競賽與委託創作、兩廳院合唱作品與二重奏作品創作競賽、美國 113 Call For Scores獲選作品、教育部留學獎學金以及國家藝術文化基金會補助等。

簡宇君於美國曼哈頓音樂院 (Manhattan School of Music) 取得音樂藝術博士與碩士學位，於國立台北藝術大學取得學士學位；作曲曾師事Reiko Fütting、Susan Botti、洪崇焜、楊聰賢、黃婉真。自2022年八月起，專任於紐約曼哈頓音樂院，並擔任Head of Aural Skills一職；曾為美國西維吉尼亞大學 (West Virginia University) 音樂系專任助理教授；亦曾擔任美國俄亥俄州藝術委員會優秀獎之評審委員。

Yu-Chun Chien is a Taiwanese composer based in the United States and Taiwan. Her compositions and arrangements have been published and performed in Taiwan, the United States, Germany, France, Switzerland, Finland, Italy, the Netherlands, and Canada. She has appeared at festivals and residencies such as Time of Music (Musiikin aika), ilSUONO Contemporary Music Week, June in Buffalo, NUNC4! New Music Conference and Festival, Internationales Musikinstitut Darmstadt, impuls International Ensembles and Composers Academy for Contemporary Music, Asian Composers League Conference and Festival, Etchings Festival, and the Loretto Project. She has collaborated with some of the world's prestigious orchestras, ensembles and musicians, including the Radio-Sinfonieorchester Stuttgart des SWR, the National Taiwan Symphony Orchestra, Arditti Quartet, Ensemble Signal, Decoda Ensemble, loadbang, Mivos Quartet, Ensemble Suono Giallo, Uunsinta Ensemble, Longleash Piano Trio, David Gilbert, Brad Lubman, Pablo Rus Broseta, Fusao Kajima, and many others.

Yu-Chun Chien has received several prizes, awards, scholarships, grants, and commissions, including the selected work in the 113 Call For Scores, the Second Prize, the Orchestra's Choice, and the Audience's Choice in the Orchestra Composition Competitions held by the National Taiwan Symphony Orchestra, the Distinction Awards in the Solo/Duet Composition Competition and Choral Composition Competition organized by the National Chiang Kai-Shek Cultural Center, the Representative Piece of Taiwan in the International Rostrum of Composers, the Representative Piece of Taiwan in the Asian Composers League Conference and Festival, the "Call for Score" Commission Awards from the National Taiwan Symphony Orchestra, the Scholarship for Overseas Study from the Ministry of Education in Taiwan, the Grants from the National Culture and Arts Foundation, and many others.

Yu-Chun Chien is a full-time faculty and the Head of Aural Skills at Manhattan School of Music. Previously, she was a Teaching Assistant Professor at West Virginia University. She also served on the panel of the Ohio Arts Council Individual Excellence Award.

Yu-Chun Chien received her Doctor of Musical Arts and Master of Music degrees from Manhattan School of Music in New York, and her Bachelor of Music degree from Taipei National University of the Arts in Taiwan. Some of her most influential teachers have been Reiko Fütting, Susan Botti, Chung-Kun Hung, Tsung-Hsien Yang, and Wan-Jen Huang.

# 尹恩惠 《痕跡》

## Eunhye Yoon, *Sillage*

此曲的靈感來自於「竹篋」（죽비, Jukbi），

一種佛教徒打坐時所使用的木棍。

它有時表示冥想或儀式的開始和結束，

或是用它擊打某人（佛教信徒）的背部

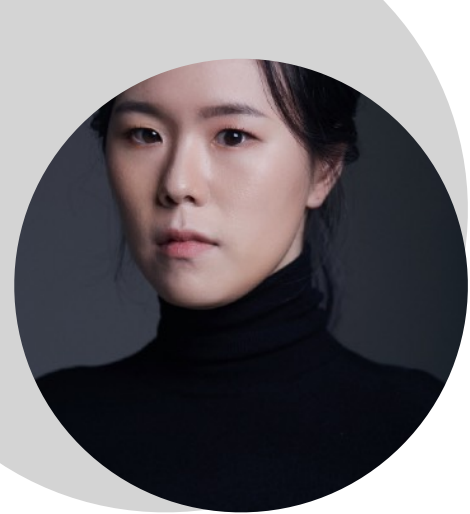
以保持他們的注意力並幫助他們尋求啟蒙。

這首曲子以擊打的聲音開始，

然後長成一個巨大的東西，象徵著啟蒙的時刻。

This piece gets its inspiration from 죽비 (Jukbi), which is a wooden stick that is used by Buddhists. Buddhists usually use this stick when they are meditating. It sometimes indicates the beginning and the end of meditation or ritual, or the Buddhist use it to slap someone's back (a believer in Buddhism) to keep them focused and help them to seek their enlightenment. This piece is starting with its slapping sound, and it grows into something big, which is symbolizing the moment of enlightenment.





## 尹恩惠 Eunhye Yoon

尹恩惠，韓國作曲家，5歲開始學習音樂，包括鋼琴、大提琴和作曲。她畢業於梨花女子大學，師從 Seunghyun Yun 和 Hyunmi Won，學習作曲和音樂理論。在韓國獲得 BM 學位後，她移居美國，在印第安納大學雅各布斯音樂學院攻讀 MM（音樂碩士）學位，師從 P.Q.潘。Yoon 還在 Joshua Fineberg 的指導下獲得了波士頓大學的 DMA（音樂藝術博士）學位。

Yoon 曾獲得多個獎項，包括 ARKO 當代管弦樂節、EumYoun 作曲比賽、韓國鋼琴二重奏協會比賽、Josuninbo 首演音樂會和首爾作曲音樂節。她最近的演出包括與大師鄭志勇、米沃斯四重奏、Sound Icon 和 Ensemble Blank 合作的韓國交響樂團，並曾參與 Jennifer Walshe、Klaus Lang、Kee Yong Chong、Zechariah Goh 和 Younghi Pagh-Paan 等作曲家的大師班。

Eunhye Yoon is a Korean composer and began her musical studies at the age of five - including piano, cello, and composition. Yoon graduated from Ewha Womans University, where she studied composition and music theory with Seunghyun Yun and Hyunmi Won. After earning a BM degree in Korea, she moved to the US to pursue her MM (Master of Music) degree at Indiana University Jacobs School of Music where she studied with P.Q. Phan. Yoon also achieved her DMA (Doctor of Musical Arts) degree from Boston University under the supervision of Joshua Fineberg.

Yoon has been awarded several prizes include ARKO contemporary orchestral festival, EumYoun Competition for Composition, Competition for Piano Duo Association of Korea, Josuninbo Debut Concert, and Seoul Composition Music Festival. Her recent performances include Korean Symphony Orchestra with Maestro Jung Chiyong, Mivos Quartet, Sound Icon, and Ensemble Blank and she had several masterclasses with Jennifer Walshe, Klaus Lang, Kee Yong Chong, Zechariah Goh, and Younghi Pagh-Paan.

# 戴向謙 《文盲的自在》

## Immanuel Dannenbring, *Illiterate Comfort*

《文盲的自在》旨在探索身為一位混血兒不斷經歷的模糊文化認同。

外表看起來像是外國人，心態上卻與在地緊緊相連。

以中文母語較能溝通，然而說英語卻顯得更有文化。

在自己的國家被視為外來者，但在一個感到陌生的國家卻更容易被接受。

此作品將西方音樂的精緻技術

與非西方聲音實踐中的音色質感、即興性質並列。

其中沒有一種形式比另一種更占主導地位，

兩極的對立於此共存，

進而形成了身份。

*Illiterate Comfort* explores the constant ambiguity in the cultural identity of a half-breed. Having a foreign exterior but the cultural mindset of a local.

More communicable with one's mother tongue but is more literate in another. Viewed as foreign to one's homeland but is more accepted in a nation one feels alien to.

The piece juxtaposes the technical precision of western music with the timbral qualities and improvisatory nature of non-western sound practices. Not one form is more dominant than the other, the coexistence of the polar opposites forms the identity.



# 戴向謙

## Immanuel Dannenbring

戴向謙，作曲家、聲音藝術家，專注於電子音樂和器樂領域。他試著尋求一種方法來平衡或模糊學術和流行音樂世界之間的界限，並通過表演、作曲、聲音設計和策展來證明這一點。

他在就讀紐西蘭音樂學院時因其 7.1 聲道電聲作品《Distant》獲得 Lilburn Trust 作曲獎。2021 年，他在台北數位藝術中心完成了 Mothra Productions 的藝術駐村計畫，並於 2022 年獲得紐西蘭金字塔俱樂部-托馬斯金天文台創意聲音駐村。

從 2017 年到 2019 年，他擔任 Little Play 中表演藝術和教育空間的項目組織者，曾接待多位國際實驗藝術家，目前是跨學科集體 Confluence Experience 的一員，後者主持了實驗性俱樂部系列 Meta Flexing。2022 年，他們在 TheCube Project Space 舉辦了個展。

Immanuel Dannenbring is a composer and sound artist focusing in the domains of both electronic and instrumental music. He is interested in seeking a means to strike a balance or obscure the boundaries between academic and popular music worlds and demonstrates this through performance, composition/sound design, and curation.

He was awarded a Lilburn Trust Composition Award as an undergraduate at the New Zealand School of Music for his 7.1 Channel electroacoustic composition “Distant”. In 2021 he completed an arts residency with Mothra Productions at the Taipei Digital Art Center and is the 2022 recipient of New Zealand’s Pyramid Club-Thomas King Observatory Creative Sound Residency.

From 2017 - 2019 he was the program organizer for performing arts and educational space Little Play, who has hosted a variety of international experimental artists and is currently part of the interdisciplinary collective Confluence Experience whom host the experimental clubbing series Meta Flexing. In 2022 they presented their solo exhibition at TheCube Project Space.

# 演出人員

## Performers

指揮 Conductor / 張顥巖 CHANG Hao-Yen

長笛 Flute / 吳正宇 WU Cheng-Yu

單簧管 Clarinet / 王冠傑 WANG Kuan-Chieh

小提琴 Violin / 張庭碩 CHANG Ting-Shuo

中提琴 Viola / 郭珮容 KUO Pei-Rong

大提琴 Cello / 吳昱嫻 WU Yu-Hsien

鋼琴 Piano / 王庭悅 WANG Ting-Yue

擊樂 Percussion / 孫名箴 SUEN Ming-Jen

擊樂 Percussion / 張瑜蓁 CHANG Yu-Chen

笙 Sheng / 鍾佳霖 CHUNG Chia-Lin

箏 Zheng / 郭靖沐 KUO Ching-Mu

琵琶 Pipa / 趙怡然 Delia Chao

# 工作團隊

## Team

團長 Artist Director / 吳正宇 WU Cheng-Yu

駐團作曲家 Composer in Residence / 許德彰 Tak Cheung Hui

行政專員 Administrator / 王冠傑 WANG Kuan-Chieh

行政專員 Administrator / 黃雨農 HUANG Yu-Nung

行政專員 Administrator / 吳佩玲 WU Pei-Ling

錄音 Sound Recording / 許德彰 Tak Cheung Hui

錄影 Video Recording / 葉俊 Chon Ip

攝影 Photographer / 李禔 Madis Lee

場務 Stage Staff / 林傑森 Jason Lin



# 特別感謝

## Special Thanks

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陳士惠 CHEN Shih-Hui

潘皇龍 PAN Hwang-Long



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# 關於時間藝術工作室

## TimeArt Studio

在藝術的分類上，音樂被歸為時間的藝術。『時間藝術』的奇妙之處就在於，這種藝術形式可以帶人脫離以空間為參考點而時間為事件發生順序的世界；進入一種與現實生活倒置，以時間為參考點，空間為事件發生順序的世界。在這樣的世界裡，莫札特可以遇上電子音樂、古提琴可以現身現代藝廊、巴哈可以與麥可傑克森同台較勁… 在我們的世紀，音樂做為時間藝術的特質最為彰顯。

時間藝術工作室由長笛演奏家吳正宇成立，除了演奏家團隊以外，成員更包含音樂企劃團隊、作曲家、以及跨界劇場顧問團隊，更進一步尋求「跨域合作」的可能性，曾製作企劃包含：長笛獨奏與當代攝影企劃《聽·見》（2013）、古詩詞與當代音樂的結合《十絕句》

（2014）、融合傳統建築文化與長笛+電聲+影像的多媒體企劃《新庄 24-1》（2018）、互動裝置音樂劇場《渾天說》（2019）等，並於 2019 年籌劃台南藝術節閉幕製作《聽海日記》，以原創的大型音樂劇場喚醒在地意識，獲得各界好評。

於 2017 年開始，時間藝術工作室籌劃《Parallaxis 平行交錯》音樂節，廣邀世界各地的音樂家與藝術家共製企劃，目前兩屆的

《Parallaxis 平行交錯》已先後於波士頓、台北、上海、廈門展演，並吸引了來自台灣、美國、冰島、希臘、智利、巴西、香港、中國等地的藝術家參與。「時間藝術工作室」合作過的藝術家包含：協同創作音樂家 Artyom Kim、劇場導演黃鼎云、視覺藝術家 Joshua Tecklin 與 Jorge Garrido、電聲藝術家 Rodrigo Castellanos、攝影藝術家汪正翔、新媒體藝術團隊 Motion Factory、阿姆斯特丹協創組織（Co-Composers Amsterdam）等。

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