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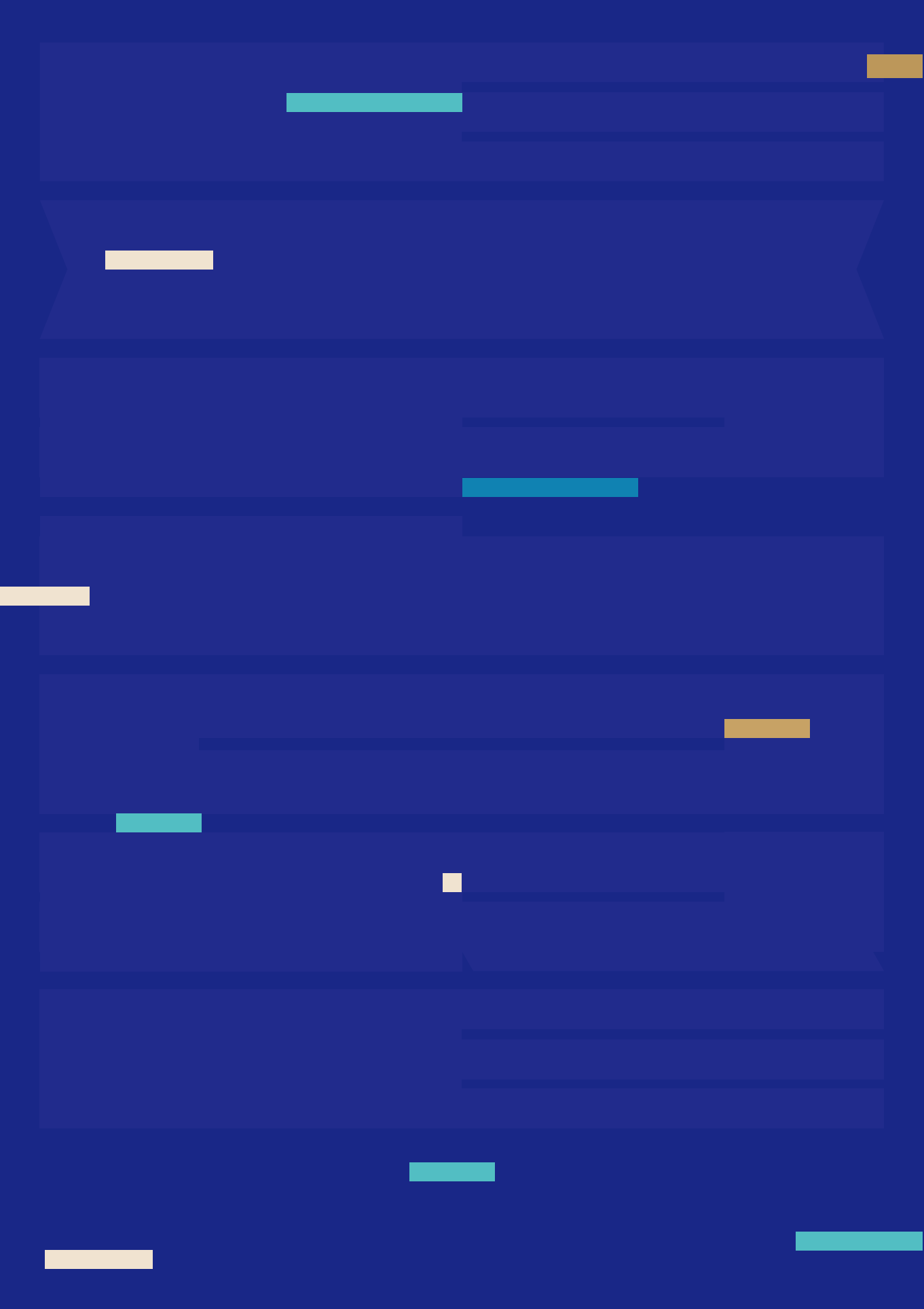
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CUBE BAND



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【世界首演 World Premiere】



《EXPLORE》CUBE BAND 當代作曲家專場，邀請三位臺灣作曲家：廖琳妮、陸標、高愷怡，為樂團量身打造曲目，探索樂器聲響的多變與極致，又或是展現如中國書畫中墨色的濃淡雅緻。同場也將演奏作曲家：林煒傑及任真慧之作品，分別呈現獨樹一幟及詩意別緻的多樣音樂風格，引領觀眾沉浸於當代音樂次元。



"**EXPLORE:** CUBE BAND with Taiwanese contemporary music composers" invites three Taiwanese composers, Liao Lin-ni, Lu Yun, and Kao Kai-yi, to tailor exclusive compositions for the CUBE BAND. This special event aims to explore the diverse and exquisite sonic possibilities of musical instruments, reminiscent of the subtle and elegant gradation of ink shades in Chinese calligraphy and painting. The concert will also feature works by composers Lin Wei-chieh and Jen Chen-hui, each presenting a unique and poetic musical style, guiding the audience into the dimensions of contemporary music.



捌號會所 Studio Acht

捌號會所是臺灣第一個以整合國際網絡資源、建立音樂家支持系統為核心的民間團隊，並由此建立涵蓋人才培力、藝術創發、演出製作、獨立樂團等兩傘組織，透過行政統籌和資源整合，協助且引導藝術家們開創新的可能性、充分發揮優異的專業能力和強大的創作展演能量。挖掘更多臺灣優秀的人才，為藝術家們規劃展演，透過國際網絡及全球巡演計畫，鋪設踏上國際舞台的路徑。旗下單位「大聲藝術」為具國際發展潛力之藝術家，建立完善的職涯計畫，結合藝術經紀、委託創作與出版發行，配合捌號會所跨域製作與國際網絡，共同打造完善的音樂與藝術生態。

近年，捌號會所邀請國際作曲家為 CUBE BAND 量身譜曲，堆疊獨特燦爛的音樂色彩，激發精彩炫技的重奏對話，也透過三人之間的激盪與即興，將各自擅長的器樂語彙嘗試從傳統底蘊中走出新道路。CUBE BAND 能在當代音樂創作的紋理中，找尋音樂語彙的全新理解，極富創造力的三人也能遊走於自由即興，以全新組合面貌大膽玩樂，用音樂譜寫臺灣新時代之聲。

Studio Acht is the first non-governmental organization who integrates the international network and establishes artists and musicians support system in Taiwan, and promotes umbrella organization such as talent training, artistic creation, performance production, and ensemble. Studio Acht assists and guides artists and musicians through its administrative coordination, to create new possibilities, exert their professional ability and creative performance. Studio Acht organizes exhibitions and performances for artists to showcase the talents of Taiwan, while international collaborations and tours allow artists to shine under the international spotlight. The affiliated Taiwan Musicians and Artists Promotion (TMAP) establishes comprehensive plans and international development for the artists, which includes art agency, commission projects, and publishing and distribution. The different efforts work together with the production and performance plans of Studio Acht to create an all-inclusive music and art ecology.

In recent years, Studio Acht has commissioned world-renowned composers to compose specifically for CUBE BAND. These works are not only brilliant in their own right, but they also inspire a masterly ensemble where the three artists individually and jointly explore new possibilities for traditional music. The three creative musicians of CUBE BAND are charting new territories in the contemporary music scene of Taiwan: their bold performance and improvisation will be the voice of the new generation.

CUBE BAND

由琵琶蘇筠涵、古箏吳妍萱、打擊方馨三位志同道合的音樂家，組成三重奏大膽競奏玩。三位樂手各自具有鮮明的獨奏家風範，音樂性格強烈，又具有重奏合作的思維，相容互補，進退得宜。可聽到音樂家精湛又細膩的演奏中，利用不同基調的音色搭配變換，展現時而濃烈時而溫潤的層次，迸發器樂彼此對話的火花。三位音樂家對音樂也有共同的熱情與韌性，同為點狀音色樂器發聲方式，他們取材古曲共同創作，融合各自獨有的美學經驗，巧妙拋接樂思成線，創造出以傳統音樂為基礎，翻玩當代聲響的立方重奏。

CUBE BAND is the trio of pipa artist Su Yun-han, guzheng artist Wu Yen-hsuan, and percussionist Fang Hsin. The three young Taiwanese musicians gathered by Studio Acht complement each other with their extraordinary skills, distinctive styles, and a strong sense of ensemble. CUBE BAND's combination of traditional instruments is uncommon in Taiwan; it is an excellent showcase of the musicians' skills and mastery. In their performance, the audience can appreciate the varying timbre of basic tones and witness the sparks of conversation between the instruments. The three creative musicians of CUBE BAND are charting new territories in the contemporary music scene of Taiwan: their bold performance and improvisation will be the voice of the new generation.



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琵琶 Pipa / 蘇筠涵 SU, Yun-han

她的彈奏細膩質樸、沉穩內斂，在琵琶音樂的文化脈絡與紋理中，逐漸積累出個人的音樂厚度與文化視角，演研並進地耕耘於琵琶傳統音樂的整理與傳承，投入當代語彙的開拓與實踐，持續探索並樂在其中。國立臺灣藝術大學國樂系碩士，國立臺灣師範大學音樂系音樂學博士，現為國立臺北藝術大學傳統音樂學系專任助理教授、CUBE BAND 團員，並同時任教於國立臺灣師範大學音樂系。

Yun-Han Su focuses on the natural and dynamic expressions of pipa language, and actively engages in performing and exploring a variety of pipa works. Through collaborations involving different music genres and improvisations, Sue has gradually developed her own unique musical depth and cultural perspectives. She was appointed as a full-time faculty member by the Department of Traditional Music at Taipei National University of the Arts in 2021.



古箏 Guzheng / 吳妍萱 WU, Yen-hsuan

活躍於各種跨領域舞台，演奏風格新穎穩健、細膩真摯，充滿張力且富有畫面感，保留古箏音樂之傳統韻味的同時，又賦予創新的音樂脈絡，獨特的詮釋手法成為眾多作曲家或跨界藝術家喜愛合作的古箏演奏者。中央音樂學院民樂系藝術碩士、民樂系學士。師從博士生導師周望教授。

與金音獎最佳樂手蘇玠亘（蛋）學習電子音樂，近年嘗試將傳統、當代、即興、實驗電子相結合，創作出另類且有機的音樂型態。現為 CUBE BAND 團員。

Yen Hsuan Wu is active in various cross-domain stages. Her performance style is novel and stable, delicate and sincere, full of tension and full of sense of picture. While retaining the traditional rhyme of Gu-Zheng music, she also gives innovative musical context and unique interpretation techniques. Therefore, she has become a Gu-Zheng performer that many composers or crossover artists love to collaborate.

On the other hand, she also learns electronic music in recent years. She tries to create the new sound or alternative music type by combining traditional music and electronic music.



打擊 Percussion / 方馨 FANG, Hsin

以獨奏、室內樂和樂團演奏者的身份活躍於各種音樂形態的表演，演奏風格乾淨俐落、音色豐富多變、優雅中蘊藏爆發力，擅長將中西打擊樂器融合運用。英國倫敦皇家音樂學院畢業，以特優的成績取得藝術家文憑，同年獲得義大利 PAS 第十二屆國際擊樂大賽定音鼓首獎。現為臺北市立國樂團定音鼓演奏團員、CUBE BAND 團員。

Hsin Fang is performing across musical genres such as contemporary, classical, and traditional Chinese music. She combines Western and Chinese traditional beats and rhythms through her improvisation.

Hsin achieved Artist Diploma in Performance at Royal College of Music in London. She won 1st Prize for Timpani in the Italy PAS International Percussion Competition in 2014. She was appointed Timpanist of Taipei Chinese Orchestra in 2015.



陸檉 LU, Yun

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




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





《墨·跡》之二 給古箏、琵琶與擊樂的三重奏 (2023–24) *Ink Trace II* For Zheng, Pipa and Percussion (2023–24)

《墨·跡》為 2017 年開啟的系列作品，為室內樂所作。本曲為此系列的第二首，以中國書畫為靈感來源，意圖以不同樂器的音色組合展現墨色的濃淡雅緻。本作品由財團法人國家文化藝術基金會贊助，捌號會所委託創作，於 2024 年 2 月 22、24 日由 CUBE BAND 首演。在創作的過程中，感謝三位演奏者提供想法，並持續地給予建議並一同試圖探索演奏上與聲音上的各種可能性。



Ink Trace is the series of ensembles composed in 2017, inspired by Chinese painting and calligraphy. The intention is to present the color progressions of many shades by adapting different musical instruments of integration. This second piece of this series is sponsored by National Culture and Arts Foundation, and commissioned by Studio Acht. It will be performed by CUBE BAND debuting trio on the 22nd and 24th of February in 2024. During the music production, it is highly appreciated for the thoughts sharing of 3 instrumentalists as well as their continuous feedback and the at temptation in the exploration of every possibility in performance and sonorities.



任真慧 JEN, Chen-hui



旅美臺灣作曲家、詩人與鋼琴家，美國加州大學聖地牙哥分校 (University of California, San Diego) 音樂博士，其音樂作品以獨特的空間感、豐富的想像力、充滿靈性的詩意、與精雕細琢的色彩為特色。近年創作專注於探索時間、聲響、語言、與詩性的整合，並同時以鋼琴家身份活躍於台美新音樂舞台，專注於電子音樂與當代實驗性藝術音樂作品。目前為佛羅里達國際大學 NODUS Ensemble 新音樂團鋼琴演奏家，並與作曲家暨電腦音樂家 Jacob David Sudol 以 Misty Shore Duo 之名合作，持續演出並推廣亞洲與美洲當代實驗音樂。任真慧曾獲美國 League of American Orchestras 女性作曲家委託創作計劃、Copland House Residency 駐村藝術家等殊榮，其音樂作品曾在 ISCM 世界現代音樂節、法國 Acanthes 音樂節、美國 SEAMUS 電腦音樂節、ICMC 國際電腦音樂節、墨西哥 Visiones Sonoras 電子音樂節、亞洲作曲家聯盟大會暨音樂節、EarShot San Diego 工作坊、New Music Miami Season 邁阿密新音樂季、洛杉磯 People Inside Electronics 系列、WOCMAT 電腦音樂節、ACDA 美國合唱年會、合唱無設限、台灣當代絲竹樂展、台北國際現代音樂節等展演發表。近年接受 Accordant Commons、The Living Earth Show、Aurora Borealis Duo、Astralis Duo、Ensemble 20° dans le Noir、Palimpsest Ensemble、台灣現代音協室內樂團、台北室內合唱團、小巨人絲竹樂團、青韻合唱團、高雄室內合唱團、及木樓合唱團等委託創作，並屢獲文化局及國藝會等創作補助。

Chen-Hui Jen is a composer, poet, and pianist, whose music presents an imaginative, spiritual, and poetic space with subtlety and sophistication. She writes concert music for diverse instrumentation, including orchestra, chorus, solo and chamber music for western and Asian instruments, as well as electronics. Chen-Hui Jen's musical works reflect an angle of contemporary art music and often evoke a captivating atmosphere that integrates time, sound, color, and poetry. Holding a Ph.D. degree in music at the University of California, San Diego, she was also one of the awardees of League of American Orchestras Women Composers' Reading and Commission Project and the Copland House Residency. She currently works as the pianist in the NODUS New Music Ensemble at Florida International University.

電聲執行 / 林雨儂

Electronic Operator/ LIN, Chloe Yu-Nong



林雨儂是台灣的琵琶演奏家及實驗性作曲家，此次音樂會協助電聲執行。她的創作專注於琵琶個人即興演奏與實驗性作曲；現場演出醉心於演奏肢體與樂器的協調的交互關係，企圖透過即興演出挖掘更多琵琶聲音不同的樣貌。雨儂畢業於芝加哥藝術學院聲音藝術碩士，自 2017 年開始廣泛在美國芝加哥、柏林和台灣與聲音藝術家、音樂家進行即興演出，積極參與各種跨領域藝術計畫與演出。於 2021 年 3 月 1 日由美國實驗廠牌 *Monastral* 發行第一張個人數位琵琶電聲專輯《Pi Sound 琵琶聲》。

LIN Yu Nong is a Pipa musician and experimental composer from Taiwan. She is helping with electronic operations for this concert. Her sound projects mainly focus on pipa improvisation and experimental composition. Lin's live performance centers on the relationship between the performing body and the instrument. Through improvisation, Lin would like to discover more innovative sounds of pipa. To live out her various creativities, Lin is also interested in transforming any sound material into an instrument for improvised performance.

Lin graduated from the School of the Art Institute of Chicago in Sound. Since 2017, she has been playing with many sound artists and improvisers around Chicago, Berlin, and Taiwan and is very interested in various interdisciplinary art projects and performances. Lin's debut pipa electroacoustic album was released by Chicago experimental label *Monastral* on March 1st, 2021.

《歸山》為琵琶與電子音樂 (2015/2017)

Drifting Mountainwards for pipa and live electronics (2015/2017)

「……景翳翳以將入，撫孤松而盤桓。」——（晉）陶淵明《歸去來辭》此曲標題呼應 2010 年所寫之古箏獨奏作品《謁山》，以琵琶重新詮釋「深秋之山」之意象。「深秋之山」於我是一段不可磨滅的記憶，追溯到十多年前我與家妹最後一次健康同遊上山賞芒，其後我便旅居美國至今，家妹也已於 09 年深秋辭世。此趟短暫歸國完成全曲，便借陶淵明《歸去來辭》詩句抒發「歸去而今是昨非」之志。全曲以「孤松」為中心，充斥著簡單而細微的聲響，如同貼近聆聽般展開詩人（演奏家）與自然（整體）共構共存的對話空間。包含青春不再的感傷。

"Darkly then fall the shadows and, ready to come home, I yet fondle the lonely pines and loiter around." (Tao Yuanming, Song for Returning Homewards / Translated by Dr. Lin, Yutang)

Drifting Mountainwards (2017) for pipa and live electronics reflects a distant response to a previous work of mine, *Mountainwards* (2010) for zheng solo. In this work, I use pipa to reinterpret the symbol of late-autumn mountains. To me, late-autumn mountains recall a deep memory from several years ago when my only sister and I last time visited the mountains to see the silver-grass. The next year I moved to the US, and a couple of years later my sister passed away. With this regret, when I finished *Drifting Mountainwards* during my temporary return to my home country, I quoted the poem from Tao Yuanming's Song for Returning Homewards to express my mind of "returning home, feeling everything has changed and no longer like that was yesterday." The entire work primarily develops based on my imagination of "lonely pines" and is filled with simple but subtle sounds that one can only be aware of though close listening in order to create an interactive space evoked by the poet (the performer) and the nature (the whole).

高愷怡 KAO, Kai-yi



先後取得維也納舒伯特音樂院作曲家、鋼琴演奏家雙文憑，及國立維也納音樂暨表演藝術大學作曲藝術碩士(師事 Prof. Jarrell)。

作品為列支敦斯登 2007 瓦都茲國際大師班指定曲，2011 年與國立維也納音樂暨表演藝術大學音樂理論系師生共同出版《教學成果集》。參與國立傳藝中心 2016 大師門徒與夥伴計畫；入選 Gender-Projekt 2017-2019 委創作曲家。曾獲希臘 2009 國際音樂獎、德國第 14 屆奧登堡、馬爾他 2016 Hearing Orpheus Today、國立臺灣交響樂團 2017 青年音樂創作競賽、義大利 2019 Augusto Massari、AMAT FemFestival 2021 與 2022，並入圍美國 ICEBERG's New 2019-20 及西班牙 IX SBALZ 2022 等作曲比賽。

參與多項國際音樂節，如：re:construction 2014 Japan|Austria、15th Auftakt 2015、Viva Music 2016、2017 TIMF、aNOther festival 2018、MiniFestival Cameristico 2019、FMMN 2020、NottFAR-Symposium、Neue Musik und Folklore、Gagaku x Contemporary 2021、KUNST-KULTUR-NATUR FESTIVAL、衛武營 TIFA、再壹波藝術節 2020-22、Anaeresis-meeting 2022、2023 衛武營國際音樂節、AMAT FemFestival、51st NFA、L'Engagement 展覽、韋瓦笛年度公演及 CUBE BAND 2024 當代作曲家專場等。作品由歐美 Universal Edition、Doblinger、Diaphonia、Redshift 等音樂出版社出版。作品演出遍及全球，曾與 Lux、Platypus、N、KNM、Joseph Haydn、大聲、對位、韋瓦笛、CUBE BAND、衛武營、國立臺灣交響樂團及知名演奏家等合作。

除委託創作、參與國際交流、跨領域展演與出版計畫外，也致力於音樂教育。旅奧期間曾任教於維也納舒伯特音樂學院 (2011-2022)；2019 年起參與捌號會所「藝術陪伴計畫」，拓展國際網絡與多項製作計畫。

Kaiyi Kao graduated with distinction– Artist Diploma for piano and composition from the Vienna's Franz Schubert Conservatory (FSK), as well as master degree for composition (with prof. Jarrell) from the University of Music and Performing Arts Vienna (MDW).

She has been awarded numerous prizes such as International Music Prize for Excellence 2009, 14th Carl von Ossietzky Oldenburg 2014, Hearing Orpheus Today 2016. She was selected as a composer for Vaduz international masterclass 2007, program TMI 2016 and Gender-Projekt Holz-Blech-Schlag 2017-2019, also a finalist of ICEBERG's New 2019-20 and IX SBALZ 2022. Her composition was also awarded Voice of the New and Brilliant 2017 NTSO, Augusto Massari 2019 and AMAT FemFestival Composition Competition 2021/ 2022. And have been performed in international Festivals such as re:construction 2014 Japan | Austria, 15th Auftakt 2015, Viva Music 2016, TIMF 2017, aNOther festival 2018, MiniFestival Cameristico 2019, FMMN 2020, NottFAR, Neue Musik und Folklore, Gagaku x Contemporary 2021, KUNST-KULTUR-NATUR, TIFA, One More Festival 2020-22, Anaeresis-meeting 2022, Osmose, Weiwuying International Music Festival 2023, AMAT FemFestival, 51st NFA, Pledge L'Engagement NYCU and EXPLORE- CUBE BAND 2024. Her composition was released by Redshift in "Lutalica" 2019, and was recorded by NTSO in "Voice of the New and Brilliant- 2017 Collection of Music Composition Competition Awardees", another compositions have been also published by Diaphonia(2019), Doblinger(2019/20) and Universal Edition(2023). Her music has been performed worldwide by ensembles and orchestras such as Ensemble KNM, Lux, Platypus, N, Sforzando, Viva Flauti, Counterpoint, Weiwuying, CUBE BAND, Joseph Haydn Chamber Orchestra and NTSO.

She works as a composer and musician in Vienna and Taiwan. She was lecturer at the FSK from 2011 to 2022. Since 2019, she has participated in the We Art Together project of the Taiwanese music group Studio Acht.

《探索》琵琶、古箏、打擊三重奏 (2023)

Explore for Pipa, Guzheng and Percussion

【世界首演 World Premiere】

《探索》為作曲家首次以琵琶、古箏、打擊為組合的三重奏創作作品，同時也是作曲家首度與 CUBE BAND 的合作。作品以結合三種樂器的各種音色及音響實驗為基礎，運用樂器間不同音色及音域，透過樂器所發出聲音的繚繞反響、音色的強烈對比及節奏的多樣變化等，創造充滿絢爛色彩的音響效果。

作曲家在作品中，欲嘗試並激發三種不同樂器其潛在的表現性，經由三位演奏家活靈活現的演繹和詮釋，除了充分表達樂曲音響給人的神秘感、不同類型節奏組合的詼諧感以及音域聲部相互穿插的交織感之外，其中亦使用樂器帶有穿透性的音色，呈現出被多重聲響所包圍的空間感。

此為單一樂章的作品，由數個不同的段落串連而成，全曲游移徘徊在飄渺靜謐與繁雜喧鬧的情境間，彷彿作品的創作過程，總有無數的靈感和心境的轉變等，最終匯集成一個完整作品並呈現。希望透過此作品，猶如沉浸在音樂的深海裡，藉立體聲響和空間感的交錯環繞，帶領聽眾進入音樂創作——深入未知的旅程。

Explore is the composer's first work for trio with pipa, guzheng and percussion. This work is also the composer's first collaboration with CUBE BAND. The work is based on a combination of various timbres of the three instruments and sound experiments. The different timbres and ranges of the instruments are used to create a colorful sound effect through the dazzling reverberation of the instruments, the strong contrast of the timbres, and the varied changes of the rhythm.

In this work, the composer tries to experiment and stimulate the expressive potential of the three different instruments.

Through the vivid and dynamic interpretation of the three performers, the work not only expresses the mysterious sense of sound, the harmony of different rhythmic combinations, and the interweaving of registers, also uses the penetrating timbres of the instruments to present a sense of space surrounded by multiple sounds.

This is a single-movement work, but it consists of several different passages. The whole work wanders between misty and intense as well as tranquil and noisy. It is as if the process of composing a work. There are always countless inspirations and changes of mind, etc. Finally, a complete work is assembled and presented. With this work, the composer hopes to immerse the audience in the deep sea of music. Through the interplay of stereo sound and spatiality, the audience is led into the creation of this work — diving deep into the unknown adventure.

林煒傑 LIN, Wei-chieh



出生於臺灣臺中市。他的作品曾受國內外團體發表演出，如國立臺灣交響樂團、三個人、琵琶雅集、台北中央 C 室內樂團、福爾摩沙弦樂四重奏、法國現代音樂團 (Ensemble Intercontemporain)、法國廣播愛樂團 (Orchestre Philharmonique de Radio France)、澳洲 ELISION、瑞典 Curious Chamber Players、法國 Multilaterale、義大利 mdi、加拿大 Le Nouvel Ensemble Moderne、荷蘭 Insomnio、美國 Alarm Will Sound、瑞士 Phoenix Basel、以色列 Meitar、希臘 dissonART、德國 BlauerReiter、法國 20° dans le noir、韓國 TIMF 等。作品歷年來曾在許多國際當代音樂節發表，如臺灣聲響藝術節、法國 Ircam Manifeste、美國 Mizzou、西班牙 Mixtur、奧地利 Impuls、韓國統營 (Tongyeong)、德國斯圖加特 ECLAT 現代音樂節、及法國國家廣播電台 Création Mondiale 節目等。2022 年曾擔任兩廳院製作秋天藝術節《先行：無框的靈魂》構作。2021 年參與一公聲藝術《共振計畫：木魚》跟 2024 TIFA《共振計畫：拍頻》之創作發表。

Wei-Chieh Lin was born in Taichung, Taiwan, and his music has been performed by ensembles such as Ensemble Intercontemporain (Paris), Orchestre Philharmonique de Radio France, 3people (Taiwan), Pipa-ensemble (Taiwan), C-Camerata (Taiwan), National Taiwan Symphony Orchestra, Curious Chamber Players (Sweden), ELISION (Australia), Multilaterale (Paris), Mdi (Milano), Insomnio (Netherlands), Alarm Will Sound (New York), Phoenix Basel (Switzerland), Meitar (Tel Aviv), dissonART (Greece), BlauerReiter (Germany), and TIMF (South Korea).

His music has been featured in festivals including Manifeste at Ircam (Paris), Mizzou (US), Mixtur (Barcelona), Impuls (Austria), Tongyeong (South Korea), and Eclat (Stuttgart). His music was featured on the **Création Mondiale** program on Radio France. In 2022 he served as Dramaturgy for **Beyond: the Spirits of the Visionaries** for the NTCH Autumn Festival. In recently years he has collaborated with One Litre Sound in creating **Reverberation: MuYu** in 2021 and **Reverberation: Pulsating** in 2024 for TIFA.

《鈺錚》給預置 21 絃鋼絃箏與打擊 (2020)

Zheng Zheng for prepared 21–steel string Zheng and Percussion (2020)

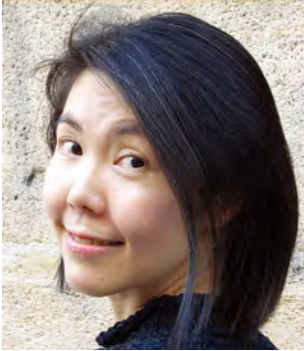
《鈺錚》以 2018 年給預置 21 絃鋼絃箏的獨奏曲《錚鏜》為根基，加上擊樂擴張鋼絃箏的獨特聲響。「鈺」是一種古代行軍用的打擊樂器，通常為銅製，形狀似鐘一樣狹長；「錚」則形容金屬相撞的擊聲。「鈺錚」代表的不只是擊樂本身的碰擊聲，也代表箏與擊樂的互撞聲響。此曲並不以傳統的二重奏對話為出發點，兩者反而像是同一個樂器，像是可分辨但不可分開的一體：有時由擊樂來擴大箏的振動，有時卻由箏來延伸擊樂的殘響。舞台上的擺置也是為了強調他們可融但獨特的自主性，讓兩者創造出截然不同的關係。擊樂器由兩個金屬中空長柱與一塊木板組成。長柱模仿古代編鐘或編磬，一方面呼應古箏的鋼製琴絃，另一方面延伸古箏預置後產生如鐘聲般的聲響。木板則以古早希臘修道院所運用的樂器 (Sematron) 為發想，此樂器原為召喚修道士禱告或準備儀式與行走所用 (類似寺廟所用的魚板)，在本作品中，則同時是為了模擬古箏的木製琴身。演奏箏意味著什麼？更具體地提問，當演奏者將手放在樂器上，樂器與演奏者之間的關係是什麼？當然，箏充滿了無限的可能，而《鈺錚》是作曲家對「縮短演奏者與樂器之間的距離」這單一面向所做的探索。把箏作為演奏者的延伸，而演奏者也成為箏的延伸，使演奏者的身體也成為箏共振的載體。此作品也會深入探討樂器與樂器中發展出的聲響空間：如何透過兩種不同聲音的振動，使兩者成為一個無限共振的循環，也希望這些振動可以從演奏者的手延續到樂器裡，並延伸到聆聽者的身體內。

Zheng Zheng is a continuation from **Zheng Tsung**, a 2018 work for solo prepared 21–string steel string Zheng, with an added percussion part to expand the unique sonic qualities of the zheng. The first word of the title, “Zheng”, in Mandarin it refers to an ancient marching percussion instrument, typically made out of copper, and shaped like a long and narrow bell; the second word of the title, “Zheng”, in Mandarin it refers to the sound of striking percussion instruments, and in this piece specifically, refers to the sonic collision between the zheng and the percussion.

This piece is not a traditional duo dialogue between the two instruments, instead, the two are the same instrument, distinguishable but inseparable; at times the percussion amplifies the vibration of the zheng, and at times the zheng extends the resonance of the percussion. The setting on the stage also emphasizes their compatible and unique autonomy, allowing the two to create unique relationships. The percussion setup consists of two long hollow and narrow metal tubes and a wooden plank. The metal tubes imitate ancient Chinese bell chimes or stone chimes, on the one hand echo the steel string of the zheng, and on the other, prolong the preparation on the zheng which produces a bell-like sound. The wooden plank is inspired by Sematron, a musical and liturgical instrument typically used in Greek monasteries to summon monks to pray or to prepare for rituals and walks, similar to wooden fish boards in temples. In this piece, the wooden plank imitates the body of the zheng which is made out of wood.

What does it mean to play the Zheng? More specifically, when the performer puts hands on the instrument, what is the relationship between them? Of course, zheng is full of infinite possibilities, but in **Zheng Zheng** I am only interested in exploring the path of dissolving the distance between the performer and the instrument. The zheng becomes an extension of the performer, the performer also becomes an extension of the instrument, and further serves as the resonant body of the resonance. This work will explore the sonic space created by the two instruments, and through different ways of vibrations, the two form a cycle of infinite resonance and reverberation, and hopefully these vibrations can continue from the performers' hands to the instruments, and to the bodies of the listeners.

廖琳妮 LIAO, Lin-ni



作曲，Sorbonne Université 音樂學博士，現任法國音樂學研究中心研究員。

作曲曾受教於陳玖琪、呂文慈和曾興魁老師，畢業於國立台灣師範大學音樂系，2001年赴法學習作曲與音樂學。在器樂作曲主要師事 Yoshihisa Taira, Allain Gaussin, Philippe Leroux; 電子音樂作曲則啟蒙與受教於 Philippe Leroux 與 Gilles Racot。受到光影聯覺 (synesthesia light-sound) 的影響，作品多在探索聽覺與視覺、肢體與呼吸、空間與時間的緊密關聯，對於演奏家和聽 / 觀眾對於聲音內在的感知。作品於法國國家文化與音樂電台現代音樂節目中多次播出與委託，並由多個現代樂團：十方樂集，台北人室內樂團，Ensembles Cairn, Multilatérale, Proxima Centauri, L'instant donné, Arsenal, Quatuor de Saxophone Osmose, Meitar Ensemble, Vertixe Sonora, Synchronos, Cepromusic, ... 演出。2019年獲選為法國二十與二十一世紀 53 位當代音樂女性作曲家之一，其音樂作品由巴黎 Maison ONA 出版。第一張個人音樂專輯 « LIAO Lin-ni – Bagatelles » 將由德國 NEOS 於 2024 年出版。

廖琳妮於 2011 年獲得巴黎索邦大學音樂學博士，專攻於當代音樂作品分析，主持主要研究計畫有：二胡當代作品委託 – 發表 – 巡迴 – 錄音 (2012–2017)，笙 – 研究與創作計畫：聲學 – 音樂分析 – seminars – 委託 – 展演 (2019–2026)，著有約二十篇當代音樂分析出版專文，並有四本專書出版，現為 Institut de Recherche en Musicologie 法國音樂學研究中心研究員，同時為 TPMC 巴黎現代音樂協會音樂總監。

Composer, Research Fellow of Institut de Recherche en Musicologie (Sorbonne Université, CNRS-UMR 8223)

Born in Taipei, Taiwan, Liao Lin-Ni began her training in piano at the age of 4. In 2000, she obtained her degree in composition at the National Taiwan Normal University. During her post-graduate work, she studied with Yoshihisa Taira at the Ecole Normale de Musique de Paris and received in 2003 her Diplôme Supérieur in composition before becoming the disciple of Allain Gaussin and Philippe Leroux. In 2019, she was selected by the CDMC (Centre Documentation de Musique Contemporaine) as one of 53 women composers representing 21st century music in the book "*Compositrice - l'Egalité en Act* (Ed. MF)".

Liao Lin-Ni received a doctorate in musicology from Sorbonne Université and is currently a chercheuse associée at the Institut de Recherche en musicologie (Sorbonne Université – Ministère de la Culture – Bibliothèque Nationale de France – Centre National de la Recherche Scientifique). Since 2011, she has been the artistic director of TPMC (Tout pour la Musique Contemporaine). The breadth of all her activities in creating new works gives her a depth of perspective which is reflected in her compositions.

Her music is the result of synesthesia with light, which evokes the nobility of breathing and silence. Her works summon nature in symbiosis with time and space. They exist between physical and musical gestures, between the visual and the auditory — particularly in **TTy** for large Tam-Tam, **Time of Trees I & II** for gestures by two pianists and shadows, **Look back on time with kindly eyes** and in **one bird, one tree...** for ensemble.

A great Hope built. You heard no noise. Trio for Guzheng, Pipa and Percussion (2023)

【世界首演 World Premiere】

這是我第一次嘗試為琵琶、古箏和打擊樂創作三重奏。早在我創作這部作品之前，多年前在不同因緣際會下開始認識琵琶和古箏，我很幸運地得到了兩位琵琶演奏家俞玲玲和連珮如的幫助，在古箏方面則得到了葉娟初和郭靖沐的許多建議，向我介紹了他們的樂器，並為我上了第一堂課。捌號會所 Studio Acht 和 CUBE BAND 發起的這項創作計畫，在 CUBE BAND 三位音樂家方馨、吳妍萱和蘇筠涵的支持陪伴下，最終完成堪比密集學習兩種新語言的全新境界。我很難用幾句話來描述這種介於學習和虛擬加速消化之間的全新體驗，也很難描述這些器樂語言的特徵和我自己音樂語言特徵的磨合與成型。不過，我必須說，在創作這首作品的過程中，我擁有無窮盡的樂趣；這種樂趣來自於學習、對聲音的想像力到最終下筆在書寫聲音的記譜和演奏現實中的定義和詮釋。每時每刻都存在的無限挑戰，它迫使我放棄某些定性的思維和寫作習慣。

原標題來自艾米莉 – 狄金森 (Emily Dickinson) 的詩 — *A great Hope fell. You heard no noise.*

My music is often like the door of a house that is always open for others to enter and share. My work leaves room for all the others and other arts, and it is also a space for reflection and imagination.

These works can be easily broken down, expanded, recomposed, moved, regrouped, superimposed and can cohabit with other (pieces).

We have a thousand facets. Music also offers a thousand possibilities. My music is an element among all the phenomena of nature. An element without limit in time or space, capable of harmonizing a moment of life, in the right circumstances.

By proposing the same piece in different circumstances, it often generates a new perception of listening.

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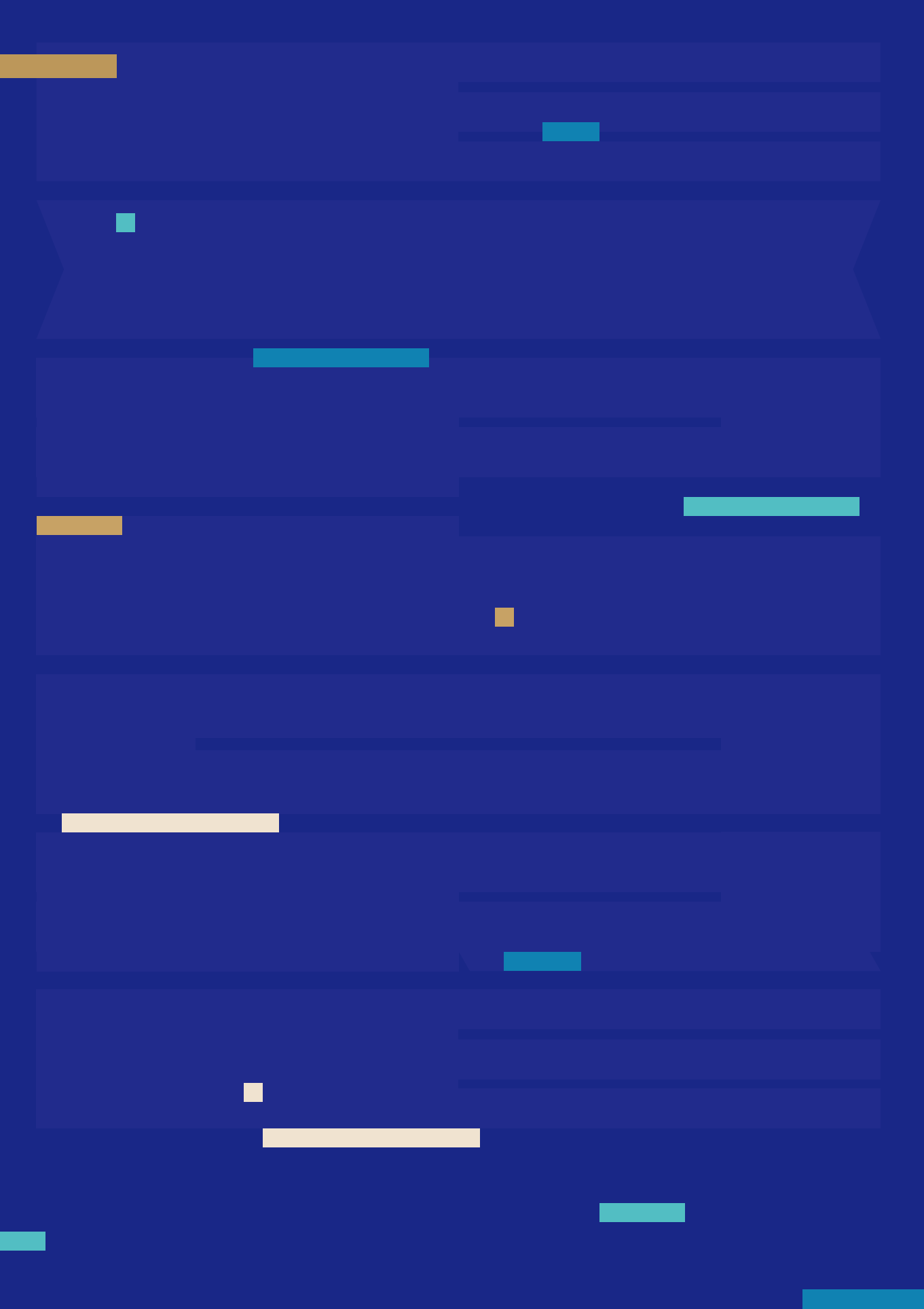
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