

TAIWAN

KOREA

屏東風潮藝術節 2018 Pingtung Music Arts Festival

한국 초점

2018

10/28 — 11/11

韓國
狂潮

KOREAN
FOCUS

演出地點

屏東演藝廳音樂廳

屏東市民生路4-17號

10/28 新創盤索里《雍女傳》
Pansori "Ong-Nyeo"
Lee Na-rae × Contemporary

李翼 Lee Na-rae / 李化寧 Lee Hwa-young / 黃真娥 Hwang Gina / 李時文 Lee Si-mun

11/04 臺韓傳統樂器樂團【跨界·無限】
Crossover × Infinity

Korean and Taiwanese Traditional Music Group

DUO BUD / 三個人樂團

11/11 韓國大師及臺灣演奏家【激盪·融合】
Inspiration × Fusion

Korean Masters and Taiwanese Friends

朴在千 Park Je-chun / 美研 Miyeon / 王滢絜 / 吳欣澤 / 郭岷勤 / 任重 / 潘宜彤

韓國狂潮

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FOCUS

韓國狂潮 Korean Focus

「韓國狂潮 Korean Focus」是臺韓攜手為優秀音樂人才搭建國際發展的合作。透過雙方互相邀演與共製，擴展藝術文化交流的深度與廣度，並且以製作優秀的節目、培養人才的同時，連結表演場館，讓優秀的專業表演場地，成為本土音樂家的後盾，更透過邀演的國際團隊，打開場館國際能見度。「韓國狂潮」不僅是精心策畫的音樂會，更有展現臺灣場館建築硬實力與音樂文化軟實力的規劃策略，期待透過這樣的國際合作，讓本土音樂家與優異的表演場館都能踏上國際舞台。

Korean Focus is a partnership programme between Korea and Taiwan, designed to provide an international platform for excellent musical talents. Through bilateral invitations and collaboration projects, the scheme expands and deepens cultural exchanges between the two countries. While producing outstanding content and nurturing talents, it also connects performance venues, fostering high-quality, professional stages to provide a supporting framework for local musicians. In the meantime, international performance exchanges also increase global visibility of the venues. Korean Focus is more than a meticulously planned series of concerts, it is also an arena for Taiwan to showcase both its hardware of professional venues, and its soft power of musical culture. It is thus that this international collaboration pushes both local talents and loci onto the global scene.

10/28
(Sun.) 14:30

新創盤索里 雍女傳

Lee Na-rae × Contemporary Pansori

Ong-Nyeo



節目介紹 About Performance

在古代思想保守的傳統社會裡，雍女是一位人稱帶著詛咒且不守婦道的女子，若在現今社會，以同理心的角度去闡述她，大眾給予的評價是否會變得不一樣？本節目《雍女傳》將以新型態的盤索里形式，唱出這位美貌出眾女子的生命故事。

韓國民俗樂「盤索里」(판소리、pan-so-ri)是在朝鮮王朝時期(1392-1897)發展出的特有說唱藝術，並於2003年被聯合國教科文組織指定為人類非物質文化遺產。盤索里演唱時僅一名唱者(소리꾼、so-ri-ggun)，如同說書人般一人分飾多角，透過聲音與肢體動作向觀眾傳達其故事內容，並搭配一名鼓手(고수、go-su)，應和唱者所演唱之劇情發展，敲擊出不同韓國特有的節奏形態「長短」(장단、jang-dan)，呈現出盤索里剛柔並濟的說唱藝術特色。

有別於全本流傳至今的盤索里五部唱本，《雍女傳》原著《橫負歌》，又稱《邊江鐵歌》(Byeon-gang-seo-ga)，以雍女的夫君邊江鐵為主角，但因內容有過多荒淫與怪誕劇情，遭當時風氣保守的官方禁演而失傳。在思想開放的現今，李翼(Lee Na-rae)一反原著內容改編《雍女傳》，改以雍女的角度出發，描述這位奇女子如何面對命途多舛的一生，打破眾人對於原著的刻板印象。全劇分為十一個主要場景，充分利用盤索里說唱特色，時而帶著反諷語調，時而說著勸世警語，沉浸於歌者的精湛表演之外，劇中的寓意也令人值得深思體會。本次演出捨棄盤索里傳統表演形式，沒有鼓手，改由黃真娥(Hwang Gina)所演奏的玄琴(거문고、geo-mun-go)擔任此項角色，並加入李化寧(Lee Hwa-young)的伽倻琴(가야금、ga-ya-geum)和李時文(Lee Si-mun)的木吉他，讓原本沒有樂器伴奏的盤索里，賦予更多重的旋律與合聲貫穿全劇，呈現新型態的盤索里聽覺享受。

In traditional, conservative society, Ong-nyeo was regarded as a cursed, immoral woman. Yet, if we were to look at her story with a little bit more empathy, and through today's social values, might we see her in a different light?

The programme of *Ong-nyeo* seeks to retell the story of this extraordinary woman in a brand new style of pan-so-ri.

Pan-so-ri is a Korean folk music style that developed during the Korean Dynasty (1392-1897), and was declared an Intangible Cultural Heritage of Humanity by UNESCO in 2003. Pan-so-ri is performed by one single singer, called a "so-ri-ggun", who acts as a kind of storyteller and performs many roles at the same time, conveying the narrative to the audience through voice and body movements. This performer is accompanied by a drummer, called a "go-su", who echoes the singer with a series of typically Korean rhythms called "jang-dan", changing the pace and force of the rhythm as the story slowly unfolds.

Unlike the five libretto versions that were passed down through history, the original *Ong-nyeo* was called *Byeon-gang-seo-ga*, as it was centered around her husband, Byeon-gang-seo. However, this original version was considered too degenerate and grotesque under the conservative climate of the time, and was banned by the government and subsequently lost. In the open-minded world we live in today, Lee Na-rae decided to subvert the original storyline and rewrite it from the perspective of *Ong-nyeo*. It takes us through the eventful life of this legendary lady and shows us how she fought the tough hand of cards she was dealt in life, turning all the stereotypes that were associated with this play on their heads. The piece is divided into eleven scenes and makes full use of the characteristics of pan-so-ri. It moves between sarcasm and moral teaching with remarkable ease, as the viewer is absorbed by the artists' outstanding performances. This particular interpretation of the story also subverts the traditional performance style of pan-so-ri, as the drum is replaced with the geo-mun-go performed by Hwang Gina, accompanied by the ga-ya-geum performed by Lee Hwa-young, and the wood guitar performed by Lee Si-mun. This multitude gives the piece layers of melodies not seen in traditional pan-so-ri, making it an extraordinary audio enjoyment.

一個被詛咒的女人 大膽走上隨心所「慾」的反骨命途

創新風格席捲韓國傳統樂壇 《雍女傳》臺灣首演

劇情概要

《雍女傳》的故事將描述有位出眾容貌的雍女，自十五歲開始就經歷多段婚姻，但每段婚姻都因丈夫不幸離世而早早結束，因此被眾人認定雍女是受詛咒之女、紅顏禍水、為村落帶來厄運、注定一生守寡等謾罵。不敵輿論壓力的雍女，決定離開從小長大的村莊，遠離這些如同滾雪球般的是是非非。離開原本居住地的雍女，冥冥之中，命運讓她遇見了鰥夫邊江鐵（Byeon-gang-seo），邊江鐵是全羅道人（韓國西南方），因為聽說北方的好女人多，就也離開自己的家鄉北上，偶然與雍女相遇，孤鸞寡鵠，兩人不介意對方的過往，很快就決定要一起生活。好景不常，邊江鐵好賭成性，在家只顧睡跟吃，不然就是出門花錢賭博，家裡的錢都讓邊江鐵拿去賭光了。邊江鐵是雍女第一位相伴超過一年的丈夫，雍女沒有因此變得幸福，反而需要每天四處奔走借錢、打零工等，只為了填飽肚子，苦不堪言。

某日，邊江鐵喝得酩酊大醉，遊蕩到長丞神木（Totem Pole）旁，為了天空的星星爬上神木，還在上頭抽菸欣賞夜景，因飲酒過多產生幻覺的邊江鐵，誤以為神木正在瞪他，因此對著神木破口大罵，甚至想將神木砍下做為木材帶回家做紀念，此舉激怒了長丞神木而遭致死亡詛咒。過幾天邊江鐵開始像是被下蠱一樣，沒來由的全身不自在，此段歌詞內容的主要運用佛教淨口業真言「Soo-Ri-Soo-Ri Ma-Ha-Soo-Ri」為主，原經文為消災解厄之用途，演出中不斷反覆唱誦，完美呈現對神木不敬後招來的惡運與詛咒，邊江鐵知道自己時日不長，還特別交代雍女死後要如何隆重的處理自己的後事，並要求雍女自我了結作為陪葬。此段劇情隱蘊含了許多諷刺與勸說的意味。

邊江鐵死後，一位覬覦雍女的美色、不懷好意和尚立即出現，他聲稱若雍女隨他一同修行，可以清除不祥的屍骸與冤魂，也可破解雍女身上所背負的詛咒。此段音樂融入韓國佛教音樂「梵唄」（범패, beom-pae），搭配韓國傳統節奏「長短」多樣的節奏變化，表現出和尚表面看似認真為雍女念經消災，內心偽善意圖的兩種情緒，同時也展現出人面對未知領域時的焦慮心境。

心術不正的和尚也慘遭厄運報應。邊江鐵跟和尚的死訊快速傳遍整個村落，即使如此，還是有很多虧窺覷雍女美色的登徒子蓄勢待發。此時又出現了一位足智多謀的驅魔人，他向雍女承諾可清除邊江鐵與和尚的屍骸。此段會以較強悍的音樂風格與演唱，呈現驅魔人充滿虛張聲勢及狂妄自大的矛盾性格。

故事的最後，雍女身邊的男人都一一死了，雍女絕望地結束自己的生命。不斷地抖動的她，呼喚著死者的名字，仿若一面驅趕失落的魂魄，同時卻也像召回逝去的靈魂，這一幕讓世人對於受詛咒之女——雍女，以及與她命運交織的男人們感到無限感慨與憐憫。爾後，人們開始討論雍女近況，有人說她前往新的村莊勾引到新的男人展開新生活，又有人說她已經回轉故鄉，決定安分守寡一生，也有人說看到她死後，隨著其他男人的屍體一同被埋葬了，雍女的故事就在眾多謠傳中結束。

演出者簡介

李翼（Lee Na-rae）為韓國盤索里傳統曲藝女唱者，演出內容經常以女性議題為題材，挑戰儒家文化建立父權體制基礎。《雍女傳》故事內容為講述雍女命途多舛的一生，劇目含許多淫穢與怪誕情節，曾因官方審查制度一度消逝。李翼透過自身的女性視角，將此劇目重新演繹，賦予當代意義。李翼利用許多盤索里說唱技術，並將人聲結合彈撥樂器伽倻琴（李化寧 Lee Hwa-yeong）、玄琴（黃真娥 Hwang Gina）與木吉他（李時文 Lee Si-mun），展現新的演出形式。李翼承接盤索里原本的藝術性，同時注入當代創作的能量，賦予盤索里全新意義，以她為主角的作品曾經獲選 2015 韓國國樂實驗劇目傑出獎與 2017 JISF 韓國全州國際音樂節優勝。



When Ong-nyeo was 15 years old, her first husband died with no cause. From then on, every man she became involved with passed away within a year, one way or another. Eventually, rumors started to spread around the village that she was to blame for their deaths, that she was cursed, and her husbands doomed by her energy. Unable to bear the insults and accusations any longer, Ong-nyeo decides to leave her village in Pyeongan Province in search for a new life. She arrives in Jeolla Province, and meets a famous libertine called Byeon-gang-seo. A widower himself, the two do not mind each other's pasts and soon move in together, dreaming to live happily ever after.

Alas, her new husband turns out to be a violent gambler and alcoholic. Even though he is the first husband she had for longer than a year, happiness did not find her. Instead, she has to make-do with borrowed money and odd jobs. One night, heavily drunk again, Byeon wandered to the sacred totem pole tree, and climbed up to smoke and gaze at the stars. In his drunkenness, he hallucinates that the tree glared at him, and he starts cursing the totem pole, even threatening to chop it down for firewood. This enrages the sacred spirits and Byeon soon gets his comeuppance and suffers the plague for days. In this section, the lyrics repeat the cleansing Buddhist mantra "Soo-Ri-Soo-Ri Ma-Ha-Soo-Ri" over and over, perfectly echoing the retribution that he suffers. On his deathbed, Byeon gives Ong-nyeo meticulous instructions of his pompous funeral-to-be, and demands her to end her own life to accompany him in death. This segment is full of sarcasm and moral teachings.

After the death of Byeon-gang-seo, a monk soon turns up with no good intentions. With his eyes set on Ong-nyeo's beauty, he claims that if she practices religion with him, he will be sure to rid her of all her curses and bad luck. This section plays the Korean Buddhist "beom-pae" against the traditional jang-dan, to illustrate the contrasting sentiments of the monk's ulterior motives, while unfolding the human anxiety of being faced with the unknown.

The calculating monk soon meets his fate, too. The news of the two deaths quickly spreads throughout the village; yet even so, there remains no lack of suitors. A cunning exorcist showers Ong-nyeo with promises that he will be able to eradicate the remains of both Byeon and the monk. This segment is sung and played in a much more forceful style, to convey the exorcist's delusory bluffing and hubris.

At the end of the story, all the men that have passed through Ong-nyeo's life have died. In despair, she ends her own life. As she trembles, she calls the names of the dead, both as though warding off lost spirits, and calling back the souls of the past. The scene evokes tremendous sorrow and pity for the misfortune of the protagonist and her men. Thereafter, people begin to gossip about her whereabouts; some say she found a new man in another village and started a new life; some say she had returned to her hometown to live out her life as a quiet widow; others yet, claim to have seen her be buried alongside her men. Thus ends the life of Ong-nyeo, in rumor and trifle.

Performers

Lee Na-rae is a traditional singer ("so-ri-ggun") who has constantly reflected on, and problematized, the representation of women in traditional pan-so-ri, an art form that developed under the influence of Confucian culture. As part of this inquiry, she casts a new light on "Byeon-gang-seo-ga", a narrative that is a particularly strong example of patriarchal values in the genre of pan-so-ri, by focusing on the perspective of the ill-fated female character Ong-nyeo, and recreates this work in a variety of artistic styles. She combines a wide range of sounds with the spoken word and reuses them in music, and freely incorporates various musical influences. In "The Story of Ong-nyeo," Lee Na-rae's powerful vocal is joined by Lee Hwa-young on the ga-ya-geum, Hwang Gina on the geo-mun-go, and Lee Si-mun on guitar. She thus inherits the tradition of pan-so-ri while recharging it with contemporary creative energy. She won several awards at the 2015 New Gugak Experimental Performance, and was the Grand prize (KB Sori Prize) winner at the 2017 Jeonju International Sori Festival.





臺韓傳統樂器樂團 跨界·無限

Korean and Taiwanese Traditional Music Group

Crossover



節目介紹 About Performance

韓國 DUO BUD 樂團和三個人樂團都是由演奏功力深厚且紮實的青年音樂家所組成，且勇於嘗試多重跨界合作與創新音樂，曲風橫跨傳統與前衛。兩團在 2016 年的青年演奏家工作坊第一次合作，隔年三個人樂團赴韓，與 DUO BUD 樂團聯手登上全州國際音樂節（Jeonju International Sori Festival）舞台演出，大獲全場好評。今年 DUO BUD 再次訪臺，帶來 9 首經典之作，讓臺灣的聽眾們不用親飛韓國，就能體會到 DUO BUD 以傳統樂器所呈現的新創音樂。音樂會的最後，也將與三個人樂團一同呈現跨國音樂的合作演出，有了 2016 至 2017 的合作經驗，這次兩團又會帶給聽眾什麼樣的驚喜，值得拭目以待。

Both the Korean band DUO BUD and the Taiwanese band 3PEOPLEMUSIC are highly skilled, young ensembles who are not afraid to challenge boundaries, proudly presenting an innovative repertoire that spans across tradition and avant-garde. The two first collaborated during the 2016 Young Performers' Workshop. Three years later, 3PEOPLEMUSIC travelled to Korea, where their joint performance with DUO BUD at the Jeonju International Sori Festival won great acclaim. This year, DUO BUD is once again visiting Taiwan with nine epic pieces, so the Taiwanese audience can enjoy their innovative music on their home turf. At the end of the concert, the two bands will once again play together. After the previous experiences of 2016 and 2017, it is greatly anticipated what they will bring to the audience this time.

臺韓兩大國樂新生代「人氣擔當」同台飆樂

Infinity

11/04
(Sun.) 14:30

當 DUO BUD 遇見三個人樂團

臺韓跨界新創如是說

曲目 Program

DUO BUD

1. Blue Bird 青鳥
2. Rain Forest 雨林
3. And Let It Be 那就隨它去吧
4. Don't Tell Me It Was a Dream 不願夢醒
5. Bridgewater 橋
6. Cloud 雲朵
7. The Star 星空
8. We:Up 一起：向上
9. Ro: Consolation 慰藉
(1-4 作曲 composed by / 美妍 Miyeon)
(5-9 作曲 composed by / DUO BUD)

DUOBUD × 三個人 3PEOPLEMUSIC

10. Sanjo Duet 伽耶琴散調竝奏
(作曲 composed by / DUO BUD)
11. Dark Sky 黑天
(作曲 composed by / 三個人 3PEOPLEMUSIC)
12. Dark Silence 闇黑的沉默
(作曲 composed by / DUO BUD)

演出者簡介 Performers

DUO BUD

2015年成軍的DUO BUD樂團讓一台伽倻琴跟一個杖鼓的相遇，再也不是只有散調的呈現，由伽倻琴演奏家林智慧（Lim Jih-ye）和杖鼓演奏者金素羅（Kim So-ra）兩位一同，將熟悉的傳統樂器聲音，延續散調的合奏特性，充分活用韓國傳統節奏「長短」，多以三拍子為基礎，衍生6拍、9拍、12拍等多重組合變化，透過作曲家梁美智（Yang Mi-ji）賦予流水般的旋律更多表現張力，搭配顆粒分明的節奏，創造出新的聽覺體驗。DUO BUD在創團當年便獲選韓國全州國際音樂節優勝的榮耀，同時也時常受邀到世界各地演出。

Established in 2015, DUO BUD has conducted various musical collaborations led by the jang-gu (Kim So-ra), a traditional Korean drum, alongside the ga-ya-geum (Lim Jih-ye), traditional Korean zither, to present experimental and independent spirits with a youthful and contemporary perspective. Mysterious, profound, and pure; through the music of DUO BUD, every performance brings spring back like the germination of a new bud, each bud growing into a different flower, beyond any limitation. After DUO BUD won an award (KB Sori Prize) at the 2015 Jeonju International Sori Festival, they have been invited to perform all around the world from 2016 to 2017.



三個人 3PEOPLEMUSIC

由古箏音樂家郭岷勤、中阮音樂家潘宜彤及笛簫音樂家任重集結而成的「三個人」，是一支同時具備古典底蘊與當代思維的創作型室內樂團。自 2013 年創立以來便從表演類型、創作風格、樂團品牌等面向，找尋臺灣現今樂壇定位，傳統樂器發展的未來。三位音樂家演奏技巧出眾，音色變化豐富且精緻，作品類型橫跨多種樂風，並掌握多元演出型態，從即興演奏到跨界演出、當代音樂到世界音樂，展現出傳統樂器跨越文化世代的絕妙新樣。2016 年除了自創曲目外，開始委託作曲家為三個人量身譜曲，是臺灣少數以固定編制的傳統器樂室內樂為長遠發展的音樂團隊。現已走訪日本、韓國、印度、德國等國家，奏響來自臺灣新生代的聲音。

3PEOPLEMUSIC, a creative trio of three traditional Chinese instrument musicians—zheng artist Kuo Min-chin, zhongruan player Pan I-tung, and di-zi/xiao performer Jen Chung—is a unique chamber music ensemble that combines expertise in classical Chinese music with contemporary perspectives. Since its founding in 2013, 3PEOPLEMUSIC has been striving to foster a brighter future for the development of traditional Chinese music on Taiwan's current music scene. Their focuses include performance and composition style, as well as the group's image and branding. With their exquisite performance skills, richly diverse and refined notes, and a repertoire encompassing a variety of styles and genres, the trio freely roams from improvisation to cross-genre performances, and from contemporary works to world music. Their performances transcend generation gaps and borders in their demonstration of the bountiful versatility of traditional music and instruments. 2016 was a landmark year on several fronts for this innovative group. The trio started to commission tailor-made compositions for their repertoire in addition to their own works, making them one of the few local groups of the younger generation with a long-term focus on fixed format classical Chinese chamber music. The trio has toured Japan, South Korea, India, and Germany among other countries, and represents the voice of Taiwan's new generation.





節目介紹 About Performance

Miyeon & Park 狂野即興的演奏特性創作出獨樹一格，他們的表演總是採用大量活用 3 拍子的韓國傳統節奏「長短」來做為曲子的基本節拍，且融合東西方、古典與現代風格，在這樣的拍子變化中，可乘載更多更跳躍的即興旋律。今年邀請到臺灣五位音樂家與 Miyeon & Park 同台飆樂：二胡名家王滢潔，臺灣首位印度西塔琴音樂創作人及噶瑪蘭族裔吟遊歌者吳欣澤，傳統樂界新世代「三個人」樂團——郭岷勤（古箏）、潘宜彤（中阮）、任重（笛簫）。當以節奏為主導的 Miyeon & Park，遇上以旋律為主導的臺灣音樂家，兩者之間會擦出什麼樣的火花，就讓聽眾們來體驗一場跳脫語言、以樂會友的臺韓傳統樂器跨界演出。

Miyeon & Park's wild impromptu performances set them apart from the crowds. They often build their pieces around the traditional Korean rhythm "jang-dan", while integrating Eastern and Western, classical and modern elements. Such diversity gives their music great space for maneuver in terms of impromptu melodies. This year, we have invited five Taiwanese musicians to share the stage with Miyeon & Park, including the renowned er-hu player Wang Ying-chieh, the first Indian zither composer and ethnic Kavalan singer Uz AZeR, and the new generation of traditional music, 3PEOPLEMUSIC—with Kuo Min-chin on zheng, Pan I-tung on zhong-ruan, and Jen Chung on bamboo flute and vertical bamboo flute (di-zi/xiao). What ingenious music will spark from this extraordinary collaboration? That's for you to go and find out!

11/11
(Sun.) 14:30

韓國大師及臺灣演奏家

激盪
·
融合

Korean Masters and Taiwanese Friends

Inspiration Fusion

韓國音樂傳奇與臺灣跨界高手的巔峰競技

讓演奏在各自表述中極致展現

聽聲響在激盪中交融出音樂新景

演出者簡介 Performers

Miyeon & Park

朴在千 (Park Je-chun) 1986 年畢業於中央大學 (Chung Ang University) 音樂學部創作系後，開始學習韓國傳統音樂，如盤索里、薩滿音樂、四物擊樂，同時亦精進當代音樂創作技法。他的打擊樂器編制相當多元，不拘泥於傳統形式，橫跨東西方配置，融合西方爵士樂及傳統韓國傳統音樂。朴在千積極與不同樂器、樂種的樂手合作，組成各式不同形制的樂團，錄製許多專輯及電視音樂專輯。現為韓國全州國際音樂節 (Jeonju International Sori Festival) 藝術總監暨執行統籌，致力推廣韓國傳統音樂，並與當代社會及國際社群接軌，打造共享表演藝術平台。

美妍 (Miyeon) 自幼修習古典鋼琴，在 Satoh Masahiko 的教導，開始學習二十世紀以現代音樂及爵士樂，啟發她對於當代音樂的探索。美妍不僅是一位詮釋細膩及技巧紮實的鋼琴家，演出經歷橫跨各大州，在作曲與編曲的領域也有優異的表現，她曾與許多創作朋友合作，製作電影或電視劇的主題曲。

朴在千與美妍畢業於同一個大學，兩人於 2001 年組成「Miyeon & Park」雙重奏，被視為跨界演奏自由爵士樂及韓國傳統音樂的先驅。音樂專輯榮獲許多韓國國家級音樂獎項，也曾被 Jazz People 雜誌票選為十大 21 世紀韓國爵士樂之一。

Traditional Korean rhythms and beat patterns form the basis for Miyeon and Park's compositions. The duo has been surprising and impressing audiences for more than ten years with their innovative mix of free and structured improvisations based on jazz, contemporary classical, and traditional Korean music.

Miyeon's delicate piano melodies are complemented remarkably by Park Je-chun's percussion that comprises both time-honored instruments from his home country as well as a Western drum set. He is the General commissioner of Jeonju International Sori Festival, the most prestigious traditional and world music festival of Korea.

Miyeon & Park, the critically-acclaimed duo has performed since 1999 and released their first album *Queen & King* in 2005. They play both free and structured improvisation based on jazz, contemporary classical, and Korean traditional music. Since 1996, Park Je-chun, the percussionist, has been playing free jazz and world fusion with notable artists from around the world.

He uses a unique set of percussions, both of Asian and Western origins. The pianist of the duo, Miyeon, contributes with a sensuous and delicate touch, is highly accomplished in composition and arrangement. Miyeon & Park have released several solo albums and participated in numerous outstanding works by world-renowned music masters.

Miyeon & Park released their second album *Dreams from the Ancestor* in 2008, which was awarded Best Crossover Album and Best Instrumental Album in the 6th Korean Music Award of the following year. In this splendid work, Miyeon & Park developed new lines of melodies and structures that are amazingly innovative and refreshing in Korean music history.



王滢絮 Wang Ying-chieh / 二胡 ER-HU

二胡藝術家，雲樹雅集團長。畢業於中國文化大學藝術研究所音樂演奏組，是臺灣第一位二胡演奏碩士。曾任職臺北市立國樂團，擔任二胡首席，2012 年開啟獨立演奏家之路，並製作具有主題性、融合不同藝術元素之二胡獨奏會，2018 年開始擴大推廣精緻二胡音樂藝術。

王滢絮以西洋古典音樂及中國民族音樂為底蘊，跨足當代傳統、前衛創作、世界融合實驗電聲、即興跨域等音樂類型，並積極從事國際藝術交流工作，多次以獨奏家身份受邀於國內外藝術節擔綱演出，足跡遍及英、美、德、法、比、中、日、韓等國。

王滢絮積極參與各類跨領域與國際合作計畫，曾擔任巴黎國現代音樂協會 TPMC、MAFIA 即興跨域藝術、PAN Project 東亞民族音樂計畫、臺灣音樂館、高雄衛武營國家藝術中心及文化部等各類音樂及藝術計畫之成員。2017 年 11 月出版首張個人二胡當代作品專輯《雲樹 Arbre Nuage》，獲得法國世界報 Le Monde 樂評之關注。2018 年受邀至維也納舉行當代二胡音樂交流計畫之演出暨工作坊、美國馬友友絲綢之路樂團之世界音樂家工作坊，以及受邀至韓國全州國際音樂節擔任開幕音樂會獨奏嘉賓與演出專場節目《臺灣焦點 Taiwan Focus》。

Er-hu artist and artistic director of the Yun-shu-ya-chi Ensemble. Wang graduated from the performance section of the Graduate Music Institute of the Chinese Culture University with the first MA in er-hu in the history of Taiwan. She was er-hu Principal of the Taipei Chinese Orchestra until 2012, when she embarked on her career of a soloist. She produces thematic er-hu performances that integrate a diversity of artistic elements and started promoting er-hu as a sophisticated artform in 2018.

Wang's art amalgamates classical Western music and Chinese folk music, and straddles contemporary tradition, avant-garde, world electro-acoustic fusion experiments, and impromptu cross-disciplinary music. She is also active on the international exchange scene and is often invited to perform as soloist both locally and globally. So far, she has performed in the UK, US, Germany, France, Belgium, China, Japan, and Korea.

Wang is an active member of many cross-disciplinary and international collaborations, as well as art and music programmes, including TPMC (Tout Pour la Musique Contemporaine), Paris; the improvisational music ensemble MAFIA; the PAN Transnational Performance Plan of South-East Asia; the Taiwan Music Institute; the National Kaohsiung Centre of the Arts; and the Ministry of Culture, Taiwan. In November 2017, she released her first personal album *Arbre Nuage*, attracting the attention of music critics at La Monde. In 2018, she was invited to perform and lead workshops at the contemporary erhu exchange programme in Vienna, the world musician workshop of Yo-Yo Ma's Silk Road Ensemble in the US, and as opening solo artist and special performer for the "Taiwan Focus" section at the Jeonju International Sori Festival in Korea.



演出者簡介 Performers

吳欣澤 Uz AZeR

／西塔琴暨人聲吟唱 SITAR & VOCAL

臺灣噶瑪蘭族裔吟遊歌者，也是臺灣首位印度西塔琴音樂創作人，現為「西尤島融合樂團」西塔琴手兼主唱。吳欣澤多以神話與傳說作為主要創作靈感來源，並致力於世界音樂融合的研究以及傳統人聲的傳承與開發，曾多次前往印度學習西塔琴奏唱與世界音樂融合。所獨立或參與製作的作品受到眾多藝文獎項的提名與獲獎，包括金曲獎、金鐘獎、金穗獎、華語學院影視獎以及台新藝術獎等等，經常代表臺灣參與國際級展演活動。曾任德國柏林新音樂室內樂團（Ensemble KNM Berlin）臺灣專場主唱，以及圖瓦共和國超級女聲珊寇·娜赤婭克（Sainkho Namtchylak）現場音樂總監。

Sporting long hair, bohemian clothes, and sandals, he looks the part. His music, however, is hard to categorize. In the SiyuLand, he plays with a drummer and electric bass player, creating sounds that are at times brooding and reminiscent of the sitar's Indian origin, and at other times full of electronic noises and riffs. Some tunes sound like they are the result of freestyle jazz sessions, while others are carefully arranged around strong melodies.



郭岷勤 Kuo Min-chin

／箏 ZHENG

臺灣宜蘭人。現為臺灣藝術大學中國音樂學系講師、三個人團長及中央 C 室內樂團團員。2016 年起與周久渝博士學習作曲。

2018 年受臺北市立國樂團委託，為三月 8 日臺北傳統藝術季的開幕音樂會量身創作民族管弦樂團作品《蕨》；受高雄國樂團邀請，九月 16 日於大東文化藝術中心首演，臺灣青年作曲家蔡欣微新作古箏協奏曲《穩妥之地》。

Born in Yilan, Taiwan, Kuo graduated from the Chinese Music Department of the National Taiwan University of Arts with a Master's Degree, after completing his education at the Chinese Music Department of the Tainan National University of the Arts. Kuo is currently head of 3PEOPLEMUSIC, member of C-Camerata Taipei, and lecturer at the Chinese Music Department of the Tainan National University of the Arts. He is also studying composition under Dr. Chou Chiu-yu.

Kuo has won a number of awards, including First Prize of the "2016 TCO (The Taipei Chinese Orchestra) International Composition Competition", winner of the 2014 "New Artists" award sponsored by the Ministry of Culture, and the NTCH's "Young Stars" series both in 2011 and 2013.

More recently, Kuo has received commissions from various Taiwanese music groups, and has been collaborating with a number of performers, composers, and cross-field artists. *Nature in Heptatonic Scale Zheng* was published in 2014, and was released as album under the same title in 2015. The album was nominated best world fusion album in the 27th Golden Melody Awards for Traditional Arts and Music.



任重 Jen Chung

／笛簫 DI-ZI & XIAO

臺灣臺北人，現任國立臺灣戲曲專科學校兼任老師。受邀至阿根廷巡演之表現獲得 Bahia Blanca 市議會決議文「Jen Chung 在竹笛上的造詣完全無關乎其年齡，已是毫無疑義的佼佼者。」近年來積極參與跨領域演出：臺灣音樂館製作《無境入聲》、王心心南管新編《心心·唸唸—普門品》、李哲藝《一路走過來·我們在這裡》、尚和歌仔戲跨界年度大戲《情定化城寺》。

Jen Chung is from Taipei, Taiwan, and graduated from the Chinese Music Department of Tainan National University of the Arts, before earning his Master's degree at the Chinese Music Department of the National Taiwan University of Arts. He is currently the musical director of 3PEOPLEMUSIC, member of Vita Eterna, and adjunct teacher at the National Taiwan College of Performing Arts. As a student, Jen won the 2012 "New Talent" award of the Chiuko Traditional Orchestra; he was also champion of the New Art's "Star Show" competition in 2007. Santa Fe's Minister of Culture described his performance as "crossing the boundaries between East and West through music. His performance was very touching." More recently, he has been invited for various commissions by Taiwanese music groups and performers. Arrangements and musical works he created for 3PEOPLEMUSIC include *Slowly Rowing on Jasmine Waves*, *Two Pieces—Amoeba and Spray*, *Whispering Hope*, and *Cloudy Day*.



潘宜彤 Pan I-tung

／中阮 ZHONG-RUAN

臺灣基隆人。畢業於上海音樂學院民族管絃樂表演藝術方向中阮碩士，國立臺南藝術大學七年一貫制中國音樂學系。2012 年入選兩廳院傳統器樂樂壇新秀。曾與大型民族管絃樂團和不同型態之樂隊合作，演奏足跡遍佈歐美亞三洲，廣納不同地域與音樂類行，擅長將世界音樂、爵士音樂、搖滾音樂的風格加入，豐富其演奏的色彩。

Born in Keelung, Taiwan, Pan I-tung graduated from the Chinese Music Department of Tainan National University of the Arts, before earning his MA at the Shanghai Conservatory of Music. She is currently the executive music producer of 3PEOPLEMUSIC. Pan was the winner of NTCH's 2012 "Young Stars", "Star of TNNUA" in 2007, and performed *Memory of Yunnan Zhong-ruan Concerto*, of which the video went viral on YouTube. She was also the 2007 champion of the National Music College Student Competition—Ruan Xian section. In addition to playing zhong-ruan with 3PEOPLEMUSIC, Pan also tried her hand at composition with oeuvres such as *The Sensation of the Pentatonic Scale* and *The Dream of Jiangnan*. She also collaborates with ensembles of diverse artistic styles. Pan has toured around Europe, America, and Asia, and was highly acclaimed as the "Asian Eddie Van Halen".



屏東風潮

2018 Pingtung Music Arts Festival

藝術節

聽見世界的聲音 7-12



世界聲音日 就愛風情日
流行阿卡日 土地樂章日

- | | | | | | |
|--|--|--|--|--|--|
| 6.29
ⓐ 19:30
日本金澤
管弦樂團訪台音樂會
音樂廳 票 300.500.800 | | 9.16
ⓐ 14:30
丹奈爾四重奏
音樂廳 票 400.600.800 | | 11.4
ⓐ 14:30
【跨界·無限】
臺韓新生代傳統樂器樂團
音樂廳 票 400 《韓國狂潮-3場演出套票600元》 | |
| 7.1
ⓐ 14:30
土地樂章
音樂廳 票 索票入場 | | 9.21
ⓐ 19:00
管風琴講座音樂會
探索、遊藝
音樂廳 票 300 | | 11.11
ⓐ 14:30
【激進·融合】
韓國大師及臺灣青年演奏家
音樂廳 票 400 《韓國狂潮-3場演出套票600元》 | |
| 7.7
ⓐ 19:30
TCO少年樂團 2018巡迴音樂會
屏東藝遊
音樂廳 票 100 | | 9.29
ⓐ 19:00
聽·見 管風琴推廣音樂會
陪女高音走鋼索
音樂廳 票 300 | | 11.18
ⓐ 14:30
2018鋼琴獨奏會
列夫席茲
音樂廳 票 400.600.800 | |
| 7.8
ⓐ 19:30
NTSO德奧經典六
【深沉與純真的交會】
霍內克與國畫交 Profound Innocence
音樂廳 票 300.500.800 | | 9.29
ⓐ 19:00
中國信託文教基金會
2018新興藝術節
風神寶寶兒童劇團
【晴空小侍郎】
屏東藝術館 票 | | 11.23
ⓐ 19:30
史汀補遺金曲之夜
德國純淨人聲音樂會
音樂廳 票 300.400.500.600 | |
| 7.29
ⓐ 19:30
TICF18台北國際合唱音樂節
奧地利 LALÁ 人聲樂團
音樂廳 票 200.300.500 | | 9.30
ⓐ 14:30
左涵瀛 歌劇音樂會
音樂廳 票 400.600.800 | | 11.25
ⓐ 14:30
管風琴大師音樂會
沃夫岡·盧布森
音樂廳 票 400.500.600 | |
| 8.4
ⓐ 19:30
國泰金控第23年支持
免費欣賞雲門戶外公演
雲門舞集-林懷民【關於島嶼】
屏東縣立田徑場 票 | | 10.6
ⓐ 14:30
西非曼丁鼓舞劇工作坊
空空把西非擊鼓樂團
2F實驗劇場 票 300 / 19:00 戶外廣場 票 | | 12.1
ⓐ 19:30
聽·見 管風琴推廣音樂會
雙長笛與管風琴三重奏
巴哈與吹笛人皇帝
音樂廳 票 300 | |
| 9.1
ⓐ 14:30
相聲互會
【快了!快了!】
屏東藝術館 票 350.500 | | 10.7
ⓐ 14:30
挪威奧勒松交響樂團首席指揮×對位室內樂團
冰與火之聲
音樂廳 票 400.500.600 | | 12.2
ⓐ 14:30
2018鋼琴獨奏會
羅塞爾
音樂廳 票 400.600.800 | |
| 9.1
ⓐ 19:30
阿卡音樂劇
【守候·驛站】
音樂廳 票 200.250 | | 10.21
ⓐ 15:00
Uriel Herman Quartet
四重奏爵士音樂會
JustArt秋日爵士饗宴
音樂廳 票 400 | | 12.9
ⓐ 14:30
2018鋼琴獨奏會
薛巴柯夫
音樂廳 票 400.600.800 | |
| 9.2
ⓐ 15:00
TC室內樂團巡迴演
田園 Pastorale
音樂廳 票 200.400.600 | | 10.27
ⓐ 15:00
2018屏東聯合管樂團進駐
屏東演藝廳系列活動
【兒時記憶】親子音樂會
音樂廳 票 300 | | 12.16
ⓐ 14:30
寇柏林×高雄市交響樂團
【超樂浪漫】音樂會
音樂廳 票 400.600.800 | |
| 9.7-8
ⓐ 19:30
ⓑ 14:30
音樂劇表演
分手快樂
2F實驗劇場 票 400 | | 10.28
ⓐ 14:30
2017 JISF 優勝節目
【雍女傳】
音樂廳 票 400 《韓國狂潮-3場演出套票600元》 | | 12.21
ⓐ 19:30
莫札特喜歌劇
【女人皆如此】音樂會
音樂廳 票 400.600.800 | |
| 9.8
ⓐ 19:30
Symphojazz 古典交響
融合爵士跨界音樂會
音樂廳 票 300.400.500.600 | | 10.28
ⓐ 19:30
國際重唱藝術節
義大利 ALTI & BASSI 人聲樂團
2F實驗劇場 票 400.600 | | 12.23
ⓐ 19:30
PTSO屏東縣交響樂團×國原鋼琴大師陳瑞斌
紀念作曲家葛利格誕辰175周年音樂會
音樂廳 票 500.800.1000 | |
| 9.14
ⓐ 19:30
神韻交響樂團
音樂廳 票 800.1200.1600.2000.2500.3000.3600 | | 11.2
ⓐ 19:30
2018無伴奏大提琴之夜
穆勒修特
音樂廳 票 400.600.800 | | | |

演出地點 屏東藝術館 (屏東市和平路427號) 屏東演藝廳 (屏東市民生路4-17號)

免 免費入場 索票入場 兩廳院售票 年代售票

優惠折扣 5折 65歲以上、身心障礙人士憑手冊陪同者一名可享相同折扣
 8折 設籍於屏東縣之縣民、屏東工作者、學生證及持屏東縣藝術存摺

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