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2019 K.C.P.F.
高雄現代擊樂節



收鄉音之擊手

當代擊樂獨奏及重奏 新曲發表與經典饗宴
 來自比利時、台灣、日本、韓國等多位擊樂
 作曲大師與新銳的深情對話

節目冊

第一場 6/28 - 第二場 6/29

演出地點 高雄市文化中心至善廳

第一場

新創之夜 6月28日(五) pm7:30

- ◆ 李愛蓮《夢》
給鋼琴獨奏(韓國)
- ◆ 崔正勛《風之語》
給鋼琴及兩位擊樂演奏者(韓國)
- ◆ 鄭炫淵《情話》
給馬林巴琴與鋼琴二重奏(韓國)
- ◆ 邱妍菁《俚語》
馬林巴獨奏(台灣)
- ◆ Ludvig Albert《Feel the sunlight》
給馬林巴琴獨奏(比利時)
- ◆ 譚倉大《Repetition / Recollection》
給馬林巴琴獨奏(日本)
- ◆ 林芝良《邂逅》
給馬林巴琴與鋼琴二重奏(台灣)

第二場

選粹之夜 6月29日(六) pm7:30

- ◆ 鍾耀光《位移》
給琵琶與一位擊樂演奏者(台灣)
- ◆ 曾毓忠《琵琶慣習二》
給琵琶、擊樂、預錄電子音樂(台灣)
- ◆ 桑磊拓《霧》
給鋼琴三位擊樂演奏者(美國)
- ◆ 二宮毅《紗》
鋼琴獨奏(日本)
- ◆ 潘星隆《綠·角色·萬花筒》
給鋼琴與兩位擊樂演奏者(台灣)
- ◆ 金真洙《蓮香》
給竹笛與兩位擊樂演奏者(韓國)

主辦、演出單位 / 薪傳打擊樂團

贊助單位 / 國家文化藝術基金會、豪聲樂器公司、凱德森樂器公司、譜集樂器高雄譜集分公司、本活動展演樂器由豪聲樂器獨家贊助、指定住宿 統茂旅館集團



薪傳打擊樂團



2019 K.C.P.F.
高雄現代擊樂節




演 出曲目

6/28 新創之夜

李愛蓮 (韓國) 《夢》給顫音琴獨奏
Lee, Ae-Lyun (Korea)
“Dream” for Vibraphone Solo

崔正勛 (韓國) 《風之語》給顫音琴二重奏
Choi, Jeong-Hun(Korea)
“Phrase of wind” Duet for 2 Vibraphones


鄭鉉澍 (韓國) 《情話》給馬林巴琴與顫音琴二重奏
Chung, Hyun-Sue (Korea)
“Dialogue in affection” Duet for Marimba and Vibraphone

邱妍甯 (台灣) 《蝶緣》給馬林巴琴獨奏
Chiu, Yen-Ning(Taiwan)
“Traumwelt” for Marimba solo

艾伯特 (比利時) 《馬林巴之魂》給馬林巴琴獨奏
Albert, Ludwig (Belgium)
“Marimba Moods” for Marimba solo

藤倉大 (日本) 《重複/回憶》給馬林巴琴獨奏
Fujikura, Dai (Japan)
“Repetition / Recollection” for Marimba solo

林芝良 (台灣) 《邂逅》給馬林巴琴與顫音琴二重奏
Lin, Chih-Liang Lin (Taiwan)
“Encounter” Duet for Marimba and Vibraphone





演出曲目

6/29 選粹之夜

鍾耀光 (台灣) 《位移》給琵琶與一位擊樂演奏者
Chung, Yiu-Kwong (Taiwan)
“Displacement” Duet for Pipa and Percussion

曾毓忠 (台灣) 《琵琶懷舊二》給琵琶、擊樂、預錄電子音樂
Tseng, Yu-chung (Taiwan)
“A Reminiscence of Pipa II” for Pipa , Percussionist and Electronics

桑磊栢 (美國) 《霧》給箏與三位擊樂演奏者
SanGregory, Paul (USA)
“Mist” for Zheng and Three Percussionists

二宮毅 (日本) 《渺》給顫音琴獨奏 (2012)
Ninomiya Tsuyoshi (Japan)
“Riverscape” for Vibraphone Solo

潘皇龍 (台灣) 《綠·角色·萬花筒》給箏與兩位擊樂演奏者
Pan, Hwang-Long (Taiwan)
“Kaleidoscope” for Zheng and Two Percussionists

金真洙 (韓國) 《蓮香》給竹笛與兩位擊樂演奏者
Kim, Jin-Soo (Korea)
“The scents of Lotus blossom” for Dizi and Two Percussionists.



呂文慈

以樂會友 強棒聚擊



薪傳打擊樂團在團長鄭翔夫的帶領下已經走過24年：曲目回顧傳統經典，開發創新佳作。團隊呼朋引伴，提攜後進。成果豐碩斐然，屢獲殊榮。自2016年起，打造「高雄現代擊樂節」，邀請國內外作曲家於高雄發表當代擊樂新作，為更具國際視角的擊樂舞台開創新局。

這是一個以樂會友的音樂交流平台，源起於本人2006年起參與的當代音樂交流活動，包含亞洲作曲家聯盟年會(A.C.L)、韓國東方樂會(sound of East)以及日本廣島東亞音樂節(East-Asian Music Festival in Hiroshima)，這些活動聯結了韓國作曲家陳圭英(Chen Kei Ying)、李愛蓮(Lee, Aelyun)、金真洙(Kim, Jinsoo)，日本伴谷晃二(Tomotani Koji)等作曲家。非常感謝薪傳打擊樂團自2016年起擔負起持續進行並主辦上述三個現代音樂作品發表交流盛會的重責大任：「高雄現代音樂節」油然而生，至今已累計發表逾五十首精彩擊樂相關作品，邀請超過二十位作曲家來訪高雄。

今年更廣邀台灣、韓國、日本、美國以及比利時作曲家共同探索聲音的極限，實踐擊樂的無限。祝福第四屆高雄現代擊樂音樂節以樂會友強棒聚擊圓滿成功！

亞洲作曲家聯盟台灣總會理事長（2013-2018）

台灣作曲家協會理事長（2013-2018）

中國文化大學音樂學系主任（2013-迄今）

呂文慈 敬賀

Lu, Wen-Tse

For the gathering of a rdent friends of music

Under the leadership of Hsiang-Fu Cheng, the Succession Percussion Group has already been performing both classic and modern works as well as commissioning excellent new compositions for over twenty-four years. The group has also been a place for nurturing music and giving guidance to members who may have lacked experience. The results have been impressive, with many honors and awards. In 2016 the group created the annual “Kaohsiung Contemporary Percussion Festival”, inviting both international and Taiwanese composers to create new music to be premiered in Kaohsiung, bringing our local stage an important international perspective.

This festival grew out of a congenial group of composers from different countries. Together we have been creating a platform for new music exchanges since 2006. Some of our activities have included the Asian Composers’ League’s (ACL) annual festivals, the “Sounds of the East” festival in Korea, and the “East-Asian Music Festival” in Hiroshima, Japan. Some of the people instrumental in creating these exchanges are the composers Kei Ying Chen, Aelyun Lee and Jinsoo Kim of Korea, as well as the Japanese composer Koji Tomotani. I am very grateful that the Succession Percussion Group has taken on the responsibility of hosting such exchanges in Kaohsiung since 2016 and we are all happy that the “Kaohsiung Contemporary Percussion Festival” is alive and well. To date, it has commissioned and performed more than 50 wonderful new works and has invited more than 20 composers to take part in our Kaohsiung activities.

This year’s festival expands even more to invite composers from Taiwan, Korea, Japan, the United States and a composer/performer from Belgium who’s works explore the limits of percussion techniques. I wish the Fourth Annual Kaohsiung Contemporary Percussion Festival and all of its participating musical friends a resounding success during this year’s musical gathering!

Wen-Tze Lu

Asian Composers League, Taiwan Section, Chair (2013-2018)

Taiwan Composers Association, Chair (2013-2018)

Chinese Culture University Department of Music, Chair (since 2013)



藝術總監

鄭翔夫

悅響之擊

關於2019高雄現代擊樂節

高雄現代擊樂節，自2016年開始創立，四年來不斷促成作曲家為打擊樂器創作出更多擊樂作品，發表了逾五十首的擊樂作品，成果令人雀躍欣喜！更讓南台灣的愛樂者們增添了許多接近當代音樂藝術的機會。

常有愛樂的朋友問我，現代音樂如此抽象，要怎樣去聆聽？因為他們很難理解如此陌生化的音樂語法，解構了的音樂和聲、旋律線條以及怪異的音色，聽眾們幾乎無所適從！因此，2019高雄現代擊樂節特以『悅響之擊』為策展核心概念，呼籲各國作曲家們以觀眾的心靈出發，用豐富的感情語法釀造音樂，溫暖彼此的心靈世界！

從2019年起，高雄現代擊樂節除了持續邀請國際作曲家創作發表新作之外，更是導入擊樂大師的演出及講座，讓高雄及具潛力的擊樂新生代能夠透過擊樂大師的指導及精妙演出，提高國際視野及演奏詮釋的能力。

以「立足在地傳統、接軌國際舞台」的觀念下，更是希冀音樂無國界、時代、族群的事實能夠真實呈現，如同大樹結滿了各式各樣的甜美果實以饗觀眾！

高雄，我們可以更好！



Cheng, Hsiang-Fu

“Cheerfully Percussive”

About the 2019 Kaohsiung Contemporary Percussion Festival:

Established in 2016, during the past four years the annual Kaohsiung Contemporary Percussion Festival has invited international composers to create more than 50 new works for percussion instruments with very exciting results. We have also provided opportunities for audiences in Southern Taiwanese to become intimate with contemporary art music and its creators.

Friends often ask me “because contemporary music is so abstract, how should I listen to it ? ” But it is only because they aren’t familiar with the exotic musical phrases, new harmonies, melodic lines and novel sounds of new music that they sometimes feel lost. For this reason, the 2019 Kaohsiung Contemporary Percussion Festival is called “Cheerfully Percussive” and it is based a core concept that starts from connecting with the audience members’ hearts, then brews music with rich emotional content that can warm their spiritual world!

In addition to inviting international composers to create new works, with our 2019 festival we also begin introducing an outstanding master percussionist, thus allowing a new generation of Kaohsiung percussionists to learn directly from him. He will help give them an international perspective and new abilities for interpreting music. Finally, with the concept “based on both local tradition and the international arena”, we hope to show that music has no borders of time or ethnicity. It is like the sweet fruits of many different types of trees that are all brought together for the audience to savor and enjoy.

Together we can make Kaohsiung even better!

作曲家簡介 及 曲目解說

李愛蓮



生於韓國首爾。在Sook-Myung女子大學取得作曲碩士學位，在中國中央音樂院取得音樂博士學位。

她的作品在許多音樂節中演出：2008年第36屆的Pan音樂節；2009年大邱音樂節；韓國音樂博覽會（2008、2010及2015）；創樂會東方紀元韓國－中國交流現代音樂節（1999、2002、2007、2013、2014及2016）；北京現代音樂節（2005及2008）；台灣當代音樂節（2014）；在日本廣島舉辦的東亞音樂節（2014及2015）；及2016韓國的亞洲作家聯盟國際音樂節；高雄現代音樂節(2016)；創樂會東方紀元韓國-臺灣交流現代音樂節（2017）。

她目前為基督音樂藝術院教授，淑明女子大學、木浦大學校兼任教授，同時任教於明知大學、首爾神學大學、及武漢音樂院客座教授。

並身為創樂會、韓國女子作曲家協會、東西音樂協會、亞洲作曲聯盟及現代音樂協會的成員。

曲解

《夢》給顫音琴獨奏(2019)

幽冥的夢幻世界,可與思念的人相見是個與陌生的世界相遇的靈魂通道...在這世上無法完成的,淒婉思念的愛情...今晚在夢裡再能相遇嗎.....!

「夢」之二

依聲入夢尋伊境，芷韻悠迴玉蕊嬌。蝶吻吟哦如翹羽，春風酣醉似琴簫。
雲眸笑賞雙鴛戲，山膀柔懷儷影搖。莫云相見猶遲晚，蜜守情緣一誓昭。

Lee, Ae-Lyun

Aelyun Lee Was born in Seoul, Korea. She graduated in composition from College of Music, Sook-Myung Women's University and graduate school of Sook-Myung Women's University. She obtained Doctor of Music at China central conservatory of Music.

1966, born in Seoul. Guest professor of Wuhan Conservatory of Music. She is currently teaching at the Chonnam National University, Myong-Ji University and Sahm-Yook University. And member of a 'Chang-Ak' society ,the Korean Society of Women composer , The Society for East-West Music, Composers' Alliance of New Music, the Asian Composers League(ACL) and ISCM

Her works was performed in various music festival, in 2008 36th Pan Music Festival ; the Daegu Contemporary Music Festival in 2009 ; the Korean Music EXPO in 2008 , 2010,2015; Experience Korean Contemporary Music in China (1999.2002,2007,2013,2014) ; 2005 &2008 Beijing Modern Music Festival in China ; the Taiwan Contemporary Music Festival in 2014 ; East-Asian Music Festival(EAMF) 2014 and 2015 in Japan Hiroshima; 2016 ACL-Korea International Festival.She is currently teaching at the Sook-Myung Women's University and currently teaching at Seoul Theological University,Christian Music Conservatory and Guest professor of Wuhan Conservatory of Music. And member of a 'Chang-Ak' society ,the Korean Society of Women composer, The Society for East-West Music, the Asian Composers League(ACL) and ISCM.

“Dream” for Vibraphone Solo(2019)

a dim and distant world of dreamThe passage of the soul to the strange world where the sorely missed ones are encountered...The sorrowful and missed love that was not fulfilled in this world,Can I meet you tonight in my dreams....

作曲家簡介  曲目解說

崔正勛



崔正勛於1972年出生於韓國首爾。年輕時，Jeonghun-Choi學會了拉小提琴。在韓國軍隊任職期間，他演奏了各種樂器，如低音號，薩克斯管，小號和單簧管。他曾與Jungsun-Park和Bongho-Kim教授一起學習作曲，並在首爾的Dan-Kook 大學與Joongsuk-Kim 教授一同學習指導。

之後，他前往德國並與Guenter Steinke教授一起學習作曲，並於2006年畢業於文憑，2008年畢業於埃森的Folkwang Hochschule的Aufbaustudium。Jeonghun Choi在韓國和德國贏得了許多獎項。他在第41屆東亞音樂比賽中獲得一等獎，並在Folkwangprise 獲得一等獎。他的作品入選德國Donauersinger Musiktage 的“下一代”青年作曲家。

崔正勳是一位活躍的作曲家，目前正在為打擊樂獨奏和合奏，歌劇，管弦樂隊以及在韓國幾所大學教授音樂創作和音樂理論的講師工作。他專門為濟州特別自治省藝術管弦樂團擔任作曲家/協調人。

曲解

《風之語》給顫音琴二重奏

我居住的濟州島是韓國南部一個非常美麗的島嶼。

該島被稱為韓國的Samandado（三多都）。他們是風，水和女人。

我把濟州島的風和水描繪成一種音樂形式。介紹描述了神秘的水滴和風。

在開始時緩慢描繪神秘的水和風，被描繪的旋律變得越來越快，各種動態和變化的短語進展。風和水是一種性質！

Choi, Jeong-Hun

Choi Jeonghun was born in Seoul, Korea in 1972. In his youth Jeonghun-Choi learned to play the violin. During his service at the Korea Military he played various instruments, such as euphonium, saxophone, trumpet and clarinet.


He studied Composition with Prof. Jungsun-Park and Bongho-Kim and also studied Conducting with Prof. Joongsuk-Kim at Dan-Kook University in Seoul. Thereafter, he went to Germany and studied Composition with Prof. Guenter Steinke and graduated in 2006 with Diploma and in 2008 with Aufbaustudium at the Folkwang Hochschule in Essen. Jeonghun Choi has won many prizes in Korea and Germany.

He won 1st prize at the 41th Dong-Ah Music Competition, also won 1st prize at the Folkwangprize. His works selected as a Young Composer for “The next generation” in Donaueschinger Musiktage in Germany. Choi Jeonghun is an active composer currently working on a number of pieces for percussion solo and ensemble, opera, orchestra and a lecturer teaching music composition and music theories at several universities in Korea.

He works as a composer/orchestrator exclusively for Jeju Special Self-Governing Provincial Arts Orchestra.

“Phrase of wind” Duet for 2 Vibraphones

Jeju I live in is a very beautiful island in the south of Korea. The island is called Samandado(三多都) in Korean. They are wind, water and woman. I pictured the wind and water in Jeju as a musical form. The introduction described the mysterious water droplets and wind. In the beginning was slow depicting the mysterious water and wind, as depicted melody becomes more and faster progress in various dynamics and change of the phrase. Wind and water are one nature!



作曲家簡介 **及** 曲目解說

鄭鉉澍



出生於韓國。自就讀首爾國立大學時期跟隨 Byung-Dong Paik 學習作曲。之後轉往英國倫敦大學國王學院的作曲系在Harrison Birtwistle爵士的監督下，她完成了博士學位。

她的作品曾在切爾滕納姆音樂節、英國國王學院大廳音樂會、愛爾蘭戈爾韋音樂節、歐洲室內樂音樂節、大邱國際當代音樂表演節日、泛音樂節、ACL- 韓國國際音樂節、韓國室內樂音樂節、2010年韓國作曲家稜鏡、日本東亞音樂節和高雄當代打擊樂藝術節等藝術節發表。

她也曾獲頒了第35屆首爾當代作曲節獎，其中包括吉他獨奏作品，Time Song和第23屆韓國作曲家獎，其中包括女歌手和七位選手，這是Emily Dickinson的六首作品。她的作品“Ancient Wind”也獲選並在瑞典的ISCM世界新音樂日2009上演出。

目前，她任教於韓國光州的全南國立大學的教授，兼任樂團Luminasia的音樂總監和Music Nomad 的總裁。她的作品不僅包括器樂，還包括藝術歌曲，合唱歌曲和韓國傳統音樂形式的韓國傳統詩歌等聲樂作品。通過不斷尋找各種創造性的方式來傳播她的領域和能力，鄭鉉澍使自己成為獨特的韓國作曲家。

曲解

《情話》給馬林巴琴與顫音琴二重奏

“好的。”

“它過去了。”

“它再次綻放。”

深情的話語，像孩子一樣受到稱讚，迅速爬上樹枝，舒展嫩芽。

如同，當你說綠色的話語時，鮮花在某人的心裡整天跳舞。

你成為他愉快的園丁。

他也像你一樣，給你深情的話語。

在你的心中，一朵閃亮的黃色花朵綻放。

Chung, Hyun-Sue

Born in Korea, Hyun-Sue Chung received B.Mus. and M.Mus in composition from Seoul National University, having studied with Byung-Dong Paik. She completed her Ph.D. in composition at King's College, University of London under the supervision of Sir Harrison Birtwistle, and her works were performed at Cheltenham Festival, King's College Great Hall Concert in U.K., Music for Galway Season in Ireland, EuroAsia Chamber Music Festival, Daegu International Contemporary Music Festival, Pan Music Festival, ACL-Korea International Music Festival, Korean Chamber Music EXPO, 2010 Composer Prism in Korea, East-Asian Music Festival in Japan and Kaoshiung Contemporary Percussion Art Festival. She was awarded the 35th Seoul Contemporary Composition Festival Award with guitar solo piece, Time Song and the 23rd Korean Composer's Award with Beads for female singer and seven players which is six settings on Emily Dickinson's. Also her Ancient Wind was selected and performed at ISCM World New Music Days 2009 in Sweden. At the present time, she is a professor at Chonnam National University, which is located at Gwangju in Korea, in an action as a music director of Ensemble Luminasia and as the president of MusicNomad. Her works include not only instrumental music but voice works such as art songs, chorus songs, and Korean traditional poem songs with the form of Korean traditional music. By always searching various creative ways to spread her fields and abilities, Hyun-Sue Chung made herself a unique composer of Korea.

“Dialogue in affection” Duet for Marimba and Vibraphone

“Okay.”

“It passes.”

“It blooms again.”

Affectionate words, like a child to be praised, quickly climb branches and bloom small leaves.

Saying that, when you say green words, flowers dance all day long in someone's heart.

You become his pleasant gardener.

He also resembles you and gives you affectionate words.

In your heart, a shiny yellow flower blooms.

作曲家簡介  曲目解說

邱妍霏



德國國立烏茲堡音樂大學 (Musikhochschule für Musik Würzburg) 作曲系最高文憑 (Meisterklasse)、奧地利國立薩爾茲堡莫札特音樂暨表演藝術大學 (Universität Mozarteum Salzburg) 作曲系最高文憑 (Postgraduate) 及碩士學位 (Master of arts)、國立臺灣師範大學音樂學系學士。師事 Prof. Andreas Dohmen、Prof. Reinhard Febel、蕭慶瑜、陳茂萱、鄭雅芬、嚴琲玟、呂玲英老師。近年來作品於台灣、日本、奧地利、斯洛維尼亞、德國與大陸等地演出，旅歐期間並接受 Pascal Dusapin, Oliver Schneller, Marc Andre, Misato Mochizuki 和 Fabien Levy 指導。曾接受奧地利廣播第一電台 (OE1, ORF.at) Zeit-Ton 為新生代作曲家專訪訪問與榮獲 Armin Knab-Wettbewerb Hochschule für Musik Würzburg 作曲比賽第二名。曾任教於福建三明市三明學院教育與音樂學院。

現為亞洲作曲家聯盟暨中華民國現代音樂協會會員，並任教於福建泉州師範學院音樂與舞蹈學院副教授。

曲解

《蝶緣》給馬林巴琴獨奏

昔者莊周夢為蝴蝶，栩栩然蝴蝶也，自喻適志與，不知周也。俄然覺，則蘧蘧然周也。

不知周之夢為蝴蝶與，蝴蝶之夢為周與？周與蝴蝶，則必有分矣。此之謂物化。

(《莊子·齊物論》)

人生如夢，若無法確切地區分真實與虛幻，不如知天樂命吧。

Chiu, Yen-Ning

Born at Taipei, Taiwan, Yen-Ning Chiu was awarded the Meisterklasse Degree in Music Composition from the University of Musikhochschule für Musik Würzburg. The Master of Arts was awarded from the University Mozarteum of Salzburg in 2014, in addition to the Bachelor of Fine Arts from the National Taiwan Normal University in 2011.

Yen-Ning maintains a well-developed profile in the relevant area with solid training and education from the senior and successful peers, for examples, Professor Mao-Shuen Chen, Professor Ching-Yu Hsiao in Taiwan, Professor Reinhard Febel in Salzburg, Professor Andreas Dohmen in Würzburg, as well as Pascal Dusapin, Oliver Schneller, Marc Andre, Misato Mochizuki and Fabien Levy around the Europe.

Yen-Ning is a member of ACL (Asian Composers League) and ISCM (International Society for Contemporary Music, Taiwan Section). She recently resumed the career in China by taking an academic position at the Faculty of Music and Dance, Quanzhou Normal University.

“Traumwelt” for Marimba solo

Once upon a time there lived a philosopher named Chuang Chou who dreamed vividly that he was a butterfly. He thought he was indeed a butterfly, and he totally forgot that he had been so-called Chuang Chou. Later when he woke up, he found himself turning into Chuang Chou again. His body, hands and legs, was none other than himself. Thus he wondered, “Which one is real me? Am I the man, Chuang Chou, who dreamed of turning into a butterfly, or the butterfly becoming to a man in a dream?” Life is like a dream. If you can’t distinguish between reality and illusion, it’s better to keep optimistic nature and on the rails.

作曲家簡介  曲目解說

艾伯特



是世界上備受讚譽的馬林巴木琴藝術家，並被譽為這一代最成功的木琴演奏家及教育家。

他醉心鑽研馬林巴木琴並赴日本與當代木琴大師－安倍圭子學習，並多次與她合作演出。他曾任 YAMAHA 代言藝術家，現在為荷蘭 ADAMS 代言藝術家，並與之合作設計出專屬馬林巴木琴；同時美國 Innovative 公司也為他製作了專屬簽名系列琴槌。

他是歐洲第一位馬林巴木琴演奏家並首創了木琴科系，並且也是第一位使用八隻琴槌演奏木琴的藝術家。他目前任教於比利時安特衛普皇家音樂院及魯汶藝術大學，同時也是比利時世界木琴大賽的藝術總監及創辦人並為比利時打擊樂藝術協會 (Percussive Arts Society, PAS) 的主席兼創辦人。2012年起他同時擔任俄羅斯國際馬林巴藝術節的藝術總監及韓國濟州銅管及打擊樂大賽的常任評審。

他的演奏遍及世界各地，經常受邀至西班牙、法國、阿根廷、墨西哥、俄羅斯、日本、奧地利、克羅埃西亞、匈牙利、德國、義大利、美國、中國、南韓、香港、台灣... 等地演出，並常在世界各大打擊樂藝術節擔任評審。

曲解

《馬林巴之魂》給馬林巴獨奏

馬林巴獨奏是世界上第一首寫給八隻琴槌的馬林巴琴獨奏曲，由比利時木琴演奏家 Ludwig Albert 所創作。本曲原是由即興創作衍生而成，並充分利用了八隻琴槌的演奏效果。全曲由一個簡單的重複節奏貫穿全曲，起初可在低音域聽見片段的旋律主題，並在充滿節奏性的裝飾奏之後由八隻琴槌具體呈現。最後透過加強重音、有力的停頓及特殊的技巧重複主題片段來形成對比，並創造出強大的聲響效果，使這件作品令人印象深刻。

Albert, Ludwig

Internationally highly acclaimed as a virtuoso and devoted pedagogue, Ludwig Albert belongs throughout the world as Belgian leading marimbist and pioneer with the absolute topflight and is profiled as one of the most successful marimbists and pedagogues of his generation. After obtaining a first prize percussion, the superior Diploma percussion and his master-degree specialisation marimba, he shaped his talent as first Belgian marimbist with Keiko Abe in Tokyo-Japan, and performed with her starting 1996 several concert productions. From 2011 he's related as Adams endorser and assisted in the construction of the signature Ludwig Albert concert model released by the Adams Company from January 2011. This honour is for the first time presented to a European marimbist. He astonished his audience by playing in première the marimba with 8 mallets and is using as first marimbist special designed decors and light-direction during his audio-visual productions to attract a larger audience. He's related as titular professor of the marimba department at the Royal Conservatoire of Music Antwerp and at the Leuven University College of Arts. He's guest professor of the "Universidad Nac. del Artes" in Chiapas, doctorandus at the University Antwerp and serves as president and founder of the Percussive Arts Society- chapter Belgium. From 2012, he's appointed as artistic director of the international marimba festival Russia and as advisory of the committee and charger in the percussion division of the international Brass competition in Je-ju, Korea.

“Marimba Moods” for Marimba solo

The solo playing of 8 mallets is a World-premiere developed by Ludwig Albert. This basic improvisation grows into a true composition and fully exploits the effectiveness of using 8 mallets. A simply repeated rhythmic figure supports this entire piece to the end. At first you can hear fragments of a melodic theme in the lower register. After a short rhythmical cadenza the theme is played in full, 8 part chorale style. To the end repeated fragments with the adding of accents, powerful pauses and special techniques are contrasting and creates a powerful musical effect making this piece very impressive.

作曲家簡介 及 曲目解說

藤倉大



藤倉大於1977年出生於日本大阪。在大二那年，他贏得了Serocki國際作曲家比賽。之後也獲得許多重要獎項，包括皇家愛樂協會獎，Otaka獎，芥川作曲獎，WIRED 奧迪創新獎，Paul Hindemith獎和2017年威尼斯雙年展的銀獅獎。他的作品包括歌劇，管弦樂作品，合奏作品，室內樂和電影配樂。

他的音樂在歐洲，亞洲，北美和南美演出。亦在名古屋愛樂樂團擔任作曲家駐地。受到兩個英國廣播公司逍遙音樂會的委託。他的“雙低音協奏曲”由倫敦小交響樂團首演，並在2013年BBC交響樂團在英國首演“原子”。2012年在三得利音樂廳舉辦管弦樂音樂會。“Tocar y Luchar”於2011年在委內瑞拉與委內瑞拉的Simón Bolívar青年交響樂團一起在Gustavo Dudamel的指揮下首演。

參與演出的知名樂團有：班貝格交響樂團、慕尼黑室內樂團、法國電台愛樂樂團、愛樂樂團、東京愛樂樂團、芝加哥交響樂團、新日本愛樂樂團和墨爾本交響樂團等。他曾與Ensemble Modern，Arditti Quartet，Ensemble Intercontemporain，International Contemporary Ensemble (ICE)，Oslo Sinfonietta，Asko Ensemble，Klangforum Wien和Bit20 Ensemble合作。參與柏林的Ultraschall、盧塞恩音樂節、薩爾茨堡音樂節、Punkt音樂節、斯波萊托音樂節、HK交響樂團、讀賣新日本交響樂團、哈德斯菲爾德當代音樂節和Tanglewood音樂節都有他的音樂編曲。他的第一部歌劇Solaris，由香榭麗舍大劇院，OpéradeLille劇院，洛桑歌劇院，Ircam-Centre Pompidou和Ensemble Intercontemporain共同委員會在2015年巴黎舉行了全球首演。多媒體製作包括舞蹈，電子和3D電影由Saburo Teshigawara執導，同時參與劇本創作。這部歌劇以斯坦尼斯瓦夫·萊姆的著名科幻同名小說為基礎。奧古斯堡劇院於2018年為德國首映式推出新的Solaris製作。藤倉也與實驗流行/爵士/即興創作，與國際密切結合。

曲解

《重複/回憶》給馬林巴琴獨奏

“重複和回憶是相同的運動，除了相反的方向，因為重新收集的東西已經向後重複。因此，重複，如果有可能使一個人快樂，而回憶使他不開心 - 當然，假設他讓自己有時間生活，並且不會在出生時立即找到藉口再次偷偷溜出生活，例如，他已經忘記了什麼。

“- Soren Kierkegaard，來自Repetition當被要求為丹麥哲學家Soren Kierkegaard誕辰200週年寫作時，我開始深入研究他的作品。我發現了他的書“重複”，它堅持認為“重複”的方式是克爾凱郭爾哲學中最重要的關鍵點之一。因此，我決定根據他的哲學來標題重複/回憶。

我通常不喜歡音樂中的“重複”，例如莫扎特，貝多芬，古典維也納音樂，甚至是簡約音樂。因此，我通常避免在我自己的作品中使用重複。然而，我重新考慮並認為這篇文章對我來說是一個很好的機會來探索重複的使用，而不是在重複的音符模式的意義上，而是在深層的結構和功能層面。從表面上看，人們可能認為這是一個非常簡單的部分，但實際上有5到6層不同長度的節奏模式，形成了構圖的重複和主幹。

Fujikura, Dai

Dai Fujikura was born in 1977 in Osaka, Japan. He was fifteen when he moved to UK to complete his secondary education. His studies continued in college, where, during his sophomore year, he won the Serocki International Composers Competition. Since then, he has been awarded many other important prizes including the Royal Philharmonic Society Award, Otaka Prize, Akutagawa Composition Award, WIRED Audi Innovation Award, the Paul Hindemith Prize, and The Silver Lion Award from Venice Biennale 2017. His works include operas, orchestral pieces, ensemble works, chamber music, and film scores.

Having received numerous international co-commissions, Dai Fujikura's music has been performed in Europe, Asia, and North and South America. He recently held the composer-in-residence position at Nagoya Philharmonic

Orchestra. He has received two BBC Proms commissions, his "Double Bass Concerto" was premiered by the London Sinfonietta, and in 2013 the BBC Symphony Orchestra gave the UK premiere of his "Atom". Suntory Hall

hosted a portrait concert of his orchestral music in 2012. Fujikura's "Tocar y Luchar" was premiered under the baton of Gustavo Dudamel with the Simón Bolívar Youth Orchestra in Venezuela in 2011.

Fujikura has also received performances and commissions from Bamberg Symphony, Munich Chamber Orchestra,

Orchestre Philharmonique de Radio France, Philharmonia Orchestra, Tokyo Philharmonic, Chicago Symphony Orchestra, New Japan Philharmonic, and Melbourne Symphony Orchestra, among many others. He has collaborated with Ensemble Modern, Arditti Quartet, Ensemble Intercontemporain, International Contemporary Ensemble (ICE), Oslo Sinfonietta, Asko Ensemble, Klangforum Wien, and Bit20 Ensemble. Ultraschall Berlin, Lucerne Festival, Salzburg Festival, Punkt Festival, Spoleto Festival, NHK Symphony Orchestra, Yomiuri Nippon Symphony Orchestra, Huddersfield Contemporary Music Festival, and Tanglewood Festival have all programmed his music, and his works have been conducted by many conductors including Pierre Boulez, Peter Eötvös, Jonathan Nott, Kazuki Yamada, Martyn Brabbins, Peter Rundel, and Alexander Liebreich.

Dai Fujikura's first opera *Solaris*, a co-commission by Théâtre des Champs-Élysées, Opéra de Lille, Opéra de Lausanne, Ircam-Centre Pompidou, and Ensemble Intercontemporain, had its world premiere in Paris 2015. The multimedia production which included dance, electronics, and 3D film was directed by Saburo Teshigawara who also wrote the libretto. The opera is based Stanisław Lem's famous science fiction novel of the same name. Theatre Augsburg will present a new production of *Solaris* for the German premiere in May 2018.

Fujikura also has strong connections to the experimental pop/jazz/improvisation world. His co-composition with Ryuichi Sakamoto, *peripheral movement for electronics*, premiered in Hakuju Hall in Japan in 2013, and his collaborative works with David Sylvian were recorded for Sylvian's album *Died in the Wool*. Jan Bang released an album on Jazzland records, which featured Fujikura's collaborations with Jan Bang and Sidsel Endresen. Dai Fujikura is published by Ricordi Berlin.

“Repetition / Recollection” for Marimba solo

"Repetition and recollection are the same movement, except in opposite directions, for what is recollected has been, is repeated backward. Repetition, therefore, if it is possible makes a person happy, whereas recollection makes him unhappy—assuming of course, that he gives himself time to live and does not promptly at birth find an excuse to sneak out of life again, for example, that he has forgotten something." - Soren Kierkegaard, from *Repetition* When asked to write a piece for the 200th anniversary of the birth of Danish philosopher, Soren Kierkegaard, I began to delve deeply into his work. I came upon his book, *Repetition*, which insists that the way of 'repetition' is one of the most important key points in Kierkegaard's philosophy. Therefore, I decided to title the piece repetition/recollection, based on his philosophy.

I am usually not a big fan of 'repetition' in music, such as in compositions by Mozart, Beethoven, classical Viennese music, or even minimalistic music. Therefore, I generally avoid using repeats in my own compositions. However, I reconsidered and thought that this piece would be a good opportunity for me to explore the use of repetition, not in the sense of recurring note pattern, but in a deep structural and functional level. On the surface, one might think it is a very simple piece, but there are actually 5 to 6 layers of different length rhythmic patterns that forms the repetition and backbone of the composition. Dai Fujikura (edited by Eriko Daimo)

作曲家簡介  及 曲目解說

林芝良



林芝良，台灣現代音樂作曲家，1987年生，高雄市人。其音樂創作著重於表現聲音的張力、噪音美學的應用。作品歷年來已於亞洲、美洲、歐洲各地音樂節演出，包括：法國 Académie de composition Philippe Manoury-Festival Musica (2017), 法國 Université D'Altitude (2017), 德國達姆施塔特音樂節 (2016), 台灣 Joint WOCMAT-IRCAM Four Conference (2016), 美國大西洋音樂節 (2015), 美國夏綠蒂現代音樂節 (2015), 美國紐約 Mise-En 音樂節 (2015)。合作過的知名現代音樂樂團包括：法國樂團 L'INSTANT DONNÉ, Ensemble Multilatérale, 澳洲樂團 Elision Ensemble, 美國 Beo String Quartet, 紐約 Ensemble Mise-En。

2009年獲國立台灣師範大學作曲學士學位，師事莊文達與蕭慶瑜教授；2011年畢業於美國波士頓大學作曲碩士班，師事 Joshua Fineberg 與 Richard Cornell 教授；2015獲美國俄亥俄州立大學作曲博士學位，作曲師事 Dr. Jan Radzynski，電子音樂師事 Dr. Marc Angin 與 Dr. Tomas Wells。目前任教於台南應用科技大學音樂系與高雄市立新莊高中音樂班。

曲解

《邂逅》給馬林巴琴與顫音琴二重奏

此作品發想是由「邂逅」此主題衍生出線條不斷流動、交錯的意象。藉由不同的媒介，包括：一般的軟、硬棒、玩具車、高爾夫球，在木琴與顫音琴鍵盤上不斷滑動，再透過木質、與金屬材質之琴鍵，相互堆疊出不同的音響色彩。待聽眾漸熟悉此聲響色彩後，開始將線性素材結構化，產生具節奏感之詼諧效果。

全曲作品概念意將無意義之聲響素材，經由結構化方式轉化成有意義之素材。更意圖打破聽眾對木琴與顫音琴合奏作品的印象，與一般聆聽音樂的習慣。

Lin, Chih-Liang

Taiwanese composer Chih-Liang Lin (b.1987) creates music that involves acoustic instruments, multimedia, and electroacoustic works. Her music emphasizes on the expressive power of sound derived through the extended techniques of acoustic instruments as well as the application of noise.

Chih-Liang's music has been performed at Festival Musica, Université d'altitude, Joint WOCAM –IRCAM Forum Conference, Darmstadt Music Festival, Mise-En Music Festival, Atlantic Music Festival, and Charlotte Music Festival. She has worked with Ensemble Multi-latérale, L'Instant Donné, Elision Ensemble, Mise-En Ensemble, Beo String Quartet.

Chih-Liang received her DMA degree from the Ohio State University, where she studied with Jan Radzynski. She was the resident composer with the OSU Symphony in 2014 and awarded the Marilyn and Donald Harris Scholarship Fund and Ministry of Education of Taiwan Scholarship Fund. Ms. Lin received her MM degree from Boston University, where she studied with Joshua Fineberg and Richard Cornell. She received her Bachelor of Music from National Taiwan Normal University, where she

worked with Ching-Yu Hsiau.

“Encounter” Duet for Marimba and Vibraphone

The inspiration of this piece comes from the assigned title “Encounter,” which developed into a main image in the whole work that is flowing lines. The flowing lines play an important role throughout the whole piece by different media to play a variety of glissando motions, including soft mallets, hard mallets, toy cars, and golf balls. Because of the difference of wooden and metal properties, these media slide the keys of marimba and vibraphone to produce rich and brand-new synthesis of sounds. Also, the second half of the piece, transforming the linear materials into a lively and rhythmic passage.

The concept of the whole piece intends to let the meaningless sound material become a meaning material through a structured way. More intended to break the audience's impression of duet for marimba and vibraphone, and the general habit of listening to music.

作曲家簡介  曲目解說

鍾耀光



國立臺灣藝術大學音樂系教授，曾任臺北市立國樂團團長。曾為國際著名打擊樂家 Evelyn Glennie, 長號名家 Christian Lindberg, 薩克斯風名家 Claude Delangle, 大提琴家 Mischa Maisky 與 Anssi Karttunen, 長笛名家 Pierre-Yves Artaud 與 Sharon Bezaly、美國知名弦樂四重奏 Kronos Quartet 創作協奏曲，由臺北市立國樂團作世界首演。此外，在2009到2015六年內，為樂團製作六張CD由瑞典BIS唱片公司錄音並全球發行。

曾榮獲2013年第24屆金曲獎最佳作曲人獎和2008年第19屆金曲獎最佳編曲人獎。2010年為世博臺灣館4D電影《自然城市》創作配樂。2000年3月，大型國樂團作品《永恆之城》在香港奪得香港中樂團21世紀國際作曲比賽原創組冠軍。二首具創意與充滿活力的小品《大地之舞》與《草螟弄雞公》由馬友友擔任大提琴獨奏，收錄在臺灣SONY唱片公司發行的《超魅力馬友友》專輯中。

曲解

《位移》給琵琶與一位擊樂演奏者（2004）

《位移》是以絲路音樂為藍本，大量利用節奏的移位，創造出緊湊且新穎節奏對位。同時為了增加音樂的厚度，二位演奏家偶爾交錯彈奏對方的樂器。

因此，作品標題《位移》事實上有三種含義：二位演奏家角色的位移、節奏重音的位移、和二位演奏家演奏空間的位移。打擊樂器包括鐵琴、定音鼓、西洋大鼓、中國大鼓、排鼓、和搖響器。此作品是由謝從馨與陳麗晶委託創作，完成於2006年11月台北市，並在2006年12月21日新竹市立演藝廳作世界首演。

Chung, Yiu-Kwong

Yiu-kwong Chung is Taiwan's best known and most often performed composer and was the General Director of the Taipei Chinese Orchestra (TCO) from 2007 to 2015. During his tenure with TCO, he has written concerti for numerous top-class soloists including percussionist Evelyn Glennie, trombonist Christian Lindberg, saxophonist Claude Delangle, cellists Mischa Maisky and Anssi Kartunen, flutists Pierre-Yves Artaud and Sharon Bezaly, in addition to renowned Kronos Quartet; all were world-premiered by the TCO. From 2009 to 2015, he has produced six CD's released worldwide by Swedish BIS Records.

He wrote music for the 4D movie displayed in the Taiwan Pavilion at 2010 World Expo. In March 2000, The Eternal City for Chinese Orchestra captured the 1st prize of the 21st Century International Composition Competition held by the Hong Kong Chinese Orchestra. His two bold and energetic pieces Dance of the Earth and Taiwanese Children Song, performed by cellist Yo-Yo Ma, are recorded on SONY-Taiwan's Super Charme Yo-Yo MA Album.

“Displacement” Duet for Pipa and Percussionist

“Displacement” is a piece based on music of the Silk Road, which creates compact and novel counterpoint by using the displacement of rhythms. In order to enrich music's thickness, two performers plays each other's instruments from time to time during the piece playing. Therefore, there are three accents, and the performing space. The percussion instruments include Vibraphone, Timpani, Bass Drum, Chinese Bass Drum, Paige, and Rattle. This is a piece commissioned by Tsung-Hsin Hsieh and Li-Chin Chen, Completed in November, 2006 in Taipei city and premiered on December 12th, 2006 at Hsin-chu Performing Art Center.

作曲家簡介 及 曲目解說

曾毓忠



美國北德大學 (UNT) 音樂藝術博士 (D.M.A.)，現為交通大學音樂研究所電子音樂專任教授、聲音與音樂創意科技 Master Program 召集人，音樂科技實驗室 (MTLab) 主持人，同時兼任於台北藝術大學音樂系。目前為現代音樂協會、台灣作曲家聯盟，以及科技藝術協會理事。

曾受德國舒曼藝術節、薪傳打擊樂團、光環舞團、舞蹈空間舞團、行政院客委會、中正文化中心、現代音樂協會、台北市立國樂團、台灣電腦音樂協會等組織或單位之委託創作、並多次接受國家文藝基金會之創作補助。

電腦音樂作品曾獲義大利 Pierre Schaeffer 國際電腦音樂創作大賽2004首獎與2007三獎、捷克Musica Nova國際電腦音樂創作大賽2010首獎與2012榮譽獎(並列第二)、以及國際電腦音樂協會(ICMA)2012、2015年度亞太區域最佳音樂獎(best music submission award)。

作品曾發表於北京Musicacoustica國際電子音樂節、加拿大EuCuE音樂節、首爾SICMF國際電腦音樂節、ICMC國際電腦音樂學會、美國SEAMUS電子原音音樂學會、台北現代音樂節、美國New Genre Festival音樂節、音樂台灣、美國UCM-NMF新音樂節、德國杜塞朵夫Schumannfest舒曼音樂節、ACL亞太音樂節、上海EMW國際電子音樂節、以及美國休士頓國際華人音樂節。音樂作品收錄出版於Discontact、KECD2、Metamorphoses、Contemporanea、ICMA、SEAMUS等十三張國外電腦音樂相關合輯當中。

曲解

《琵琶懷舊二》給琵琶、擊樂、預錄電子音樂 (2017)

作品的創作靈感來自唐朝詩人白居易的琵琶行，作品的結構鋪陳與詩之內涵流程並不完全一致，反倒是創作者個人對該詩某一些情境、物境、及意境片段式之回憶與懷舊，樂曲段落之安排常應音樂展開之需求而以較開放之形式來處理重組詩的內涵。

此曲約略分為六個主要段落：1.序奏-楓葉荻花秋瑟瑟，2.送別--江頭夜送客..始出來，3.寂寞與鳥-門前冷落車馬稀..守空船，4.傷痛及苦楚-夢啼.淚闌干..，5.酒後狂舞..銀箏擊節碎..翻酒污，6.尾奏--青衫濕..天涯淪落人。

然而，這個作品除了具有外在層次上之敘述性 (narrative) 本質外，作者更想從心理層次上表達出對該故事的一種懷舊嘆息 (reminiscent sigh)。作品中的琵琶分別前後地代表了詩中的詩人與女主角，而打擊樂、電子音樂則扮演著此作品演進過程中節奏的支撐角色、氛圍的營造者。為反應詩的特質，在作品中援用了一些東方的音樂元素與樂器語法，諸如透過多音裝飾之刺繡音語法、音色及振音修飾、某些特定中國打擊樂器的使用、以及東方音樂片段數位採樣等，個人作品對此一東方音樂元素之創作應用受到恩師馬水龍教授作品之深切啟發與影響。《琵琶懷舊 II》於高雄市立文化中心2017高雄現代擊樂節。

Tseng, Yu-Chung

Yu-Chung Tseng, D.M.A., serves as a professor of electronic music composition and division chair of Music Technology Master Program at National Chiao Tung University. His music has been recognized with selection/awards from Bourges Competition (2005), Pierre Schaeffer Competition (1st Prize/2003, 3rd Prize/2007), Città di Udine Competition (2006), Musica Nova Competition (1st Prize/2010, Mention award/2012), Metamorphoses Competition (2006/08/10), and ICMA Asia-Oceania Regional Composition Award (2011/2015). Mr. Tseng's works have also received many performances at festivals and conferences at ICMC (15 times selected), Beijing, Seoul, Shanghai, Dusseldorf, Tokyo, Brussels, Prague, Bordeaux, Paris.

His music can be heard on labels including CDCM (U.S.A.), Discontact iii (Canada), Pescara (It.), Contemporanea (It.), Metamorphoses (Belgium), SEAMUS (USA), KECD2 (Denmark), Musica Nova (Czech), and ICMC2011 DVD.

“A Reminiscence of Pipa II” for Pipa, Percussionist and Electronics

A Reminiscence of Pipa II, in duration about 9 minutes 30 seconds, was composed for Chinese plucked instrument-Pipa, multiple percussions and electronics. The poetic background of the work was drawn from Song of Pipa, a poem by Po Chu-I, a poet from Tang Dynasty. The work was divided into several sections: I. Introduction, II. Farewell of River Band, III. Loneliness and Birds, IV. Sadness and Painfulness, V. Dance after Drunk, IV. Coda.

Though with a narrative quality of the work, the main idea of work is to express the reminiscent sigh of the pipa player, which, in fact, reflects the life of poet himself.

Plucked instrument –Pipa presents in certain degree the female pipa player and poet himself, percussion and electronics both play the role and function of supporting and creating the needed atmosphere of the work. To reflect the oriental quality of the poem, some musical elements drawn from Chinese Music, including the embellishing technique of single tone, specific rhythmic patterns from Beijing Opera, molto vibrato of a tone...etc were employed.

Motives employed in the work were taken from “I Am”, a song with mixed instruments by Professor Ma Shui-Long, with whom I studied with

作曲家簡介 曲目解說

桑磊栢



桑磊栢 (Paul SanGregory) 的作品曾多次在台灣、北美、歐洲、中國、韓國、日本與許多其他地區發表，而且多次在美國、台灣、香港、紐西蘭、歐洲電台、電視、發表與探討過。桑先生的音樂獲得財團法人國家文化藝術基金會贊助，也常受邀委託創作與編曲。他的作品收錄於美國與台灣的樂團與CD公司製出版之CD中。來台前，桑先生教授於美國 University of Toledo 及 University of Indianapolis；現定居高雄市，多年來任教於高雄師範大學、中山大學、屏東大學，教授作曲、樂理、指導與指揮現代室內樂團，目前專任於高雄師範大學；除此，也是亞洲作曲家聯盟台灣總會與台灣作曲家協會的理事與為薪傳打擊樂團駐團作曲家。

曲解

《霧》給箏與三位擊樂演奏者（2017）

霧

為了想清楚要使用的形象與氣氛，開始創作這首樂曲之前我先記下簡單的詩，詩描述的環境很平靜，有濃的霧，類似人在山上的雲海中。音樂方面，兩台木琴演出小聲與快速的音型描述霧，另外木琴與鐵琴輕輕地演出散開與顆粒的音描述水滴偶爾從天空裡或是樹葉掉到地上。在這些音樂氣氛與質地裡古箏彈奏的旋律象徵欣賞山上大自然環境的人。

無聲的霧
如時光緩緩流動
緩慢堆積
輕柔
落入土中

（翻譯周兆儀）


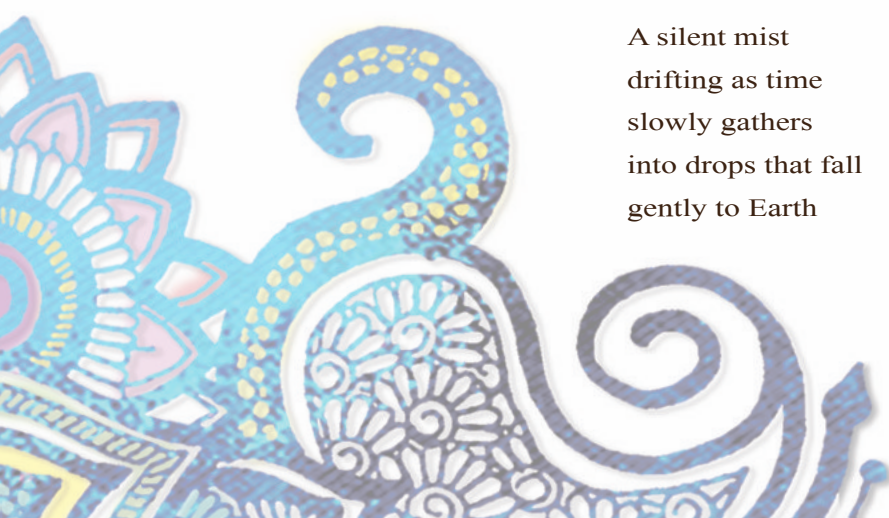
SanGregory, Paul

Paul SanGregory's music has been performed extensively internationally. It has also been broadcast and discussed on radio in the US, Europe, Hong Kong, Taiwan and New Zealand. He graduated from Indiana University Jacobs School of Music, then taught composition and theory at the University of Indianapolis and the University of Toledo before moving to Taiwan. He taught composition and theory for many years at National Kaohsiung Normal University, National Sun Yat-Sen University, and National Pingtung University. He also coached, conducted and composed for NKNU's Contemporary Chamber Music Ensemble. He is currently an Associate Professor at National Kaohsiung Normal University, is Succession Percussion's resident composer, and serves on the board of directors for the Asian Composers League Taiwan Section and The Taiwan Composers Association.

“Mist” for Zheng and Three Percussionists

Mist

Before composing this piece, I wrote a simple poem to help me clarify the atmosphere, or mood I wanted to portray. It is a still and quiet place with the sort of heavy fog, or even clouds that one might experience while in a mountainside forest. In the music, marimbas play quiet, fast and blurry note patterns to evoke the image of fog, represent water drops falling from the air and dripping from tree leaves down to the ground. Guzheng melodies are then played in and around these textures and images as if they represent a person witnessing this precious natural space.



A silent mist
drifting as time
slowly gathers
into drops that fall
gently to Earth

作曲家簡介 及 曲目解說

二宮毅



生於1972年。是Sasakawa、名古屋創意獎，及EACA國際作曲比賽等獎項的得主。作品在海內外各地的音樂節中廣為演出。同時，他出版的許多作品中，都反映了日本傳統及古典文學的情感特色與思想。目前為日本作曲家聯盟及日本現代音樂協會會員，北海道作曲家聯盟主席。駐波爾多音樂學院的作曲家及福岡教育大學教授。

曲解

《渺》給顫音琴獨奏(2012)

我曾創作過兩首顫音琴獨奏曲，標題分別為《在河流中》及《黯淡的河流》，在這些作品中，我企圖從微觀的角度來表現春天的流水及河流表面。但在這首作品中，我所要表現的是河流的全貌。然而，相同的是，樂曲的動機來自於我個人在河邊成長歲月的回憶。

Ninomiya, Tsuyoshi

IBorn in 1972. Recipient of the Sasakawa Prize, Nagoya City Art Creation Prize and EACA International Composition Competition prize. Works were staged and broadcast widely in music festivals at home and abroad, especially in Asia. To overseas activities based in South Korea Daegu also, to life based in Fukuoka and Sapporo, and has published many works that reflects the emotional aspect that dwells in traditional arts and classical literature of Japan. Member of Asian Composers League and International Society for Contemporary Music. Chairman of Hokkaido Composers Association, International Rostrum of Composers Fukuoka, Japan Society for Creation Songs, Composer Group KALEIDISM. Residence composer of Bordeaux Conservatory. Professor at Fukuoka University of Education.

“Reverscape” for Vibraphone Solo

Once I composed 2 works for Vibraphone solo; their titles were "In the River" and "Faint River". In its works, I was expressing spring water and river surface in the microscopic point of view. But in this one, I was expressing the river's overall view. However, it is not different that the motive of composing is my own recollection who grew up playing on the riverside of the gorge from previous works.



作曲家簡介  及 曲目解說

潘皇龍



畢業於台灣師範大學與瑞士蘇黎世音樂學院；爾後前往德國漢諾威音樂戲劇學院、柏林藝術大學專攻二十世紀作曲法。1982年應「國立藝術學院」邀請返國服務。他曾擔任「國立臺北藝術大學」學務長、音樂學院院長。創辦「國際現代音樂協會台灣總會」2010年膺聘為該會名譽理事長。他曾經應邀擔任奧地利「國際莫札特作曲比賽」、波蘭「國際陸透斯拉夫斯基作曲比賽」、「國際譚斯曼作曲比賽」、北京「現代音樂作曲比賽」評審。2012年在以色列膺選「亞洲作曲家聯盟」主席。2014年應聘「台灣作曲家協會」暨「亞洲作曲家聯盟台灣總會」名譽理事長。

潘皇龍教授曾獲德國「尤根龐德作曲獎」，台灣「吳三連先生文藝獎」、「國家文藝獎」等國內外獎項。作品曾由國際著名樂團，諸如德國「柏林愛樂管弦樂團」、法國「龐畢度文化中心現代音樂室內樂團」、英國「阿笛梯弦樂四重奏團」、奧地利「音響論壇室內樂團」、荷蘭「新室內樂團」…等；以及荷蘭「國際高德阿姆斯特新音樂節」、巴黎「現代音樂節」、維也納「現代音樂節」、「柏林藝術節」、美國阿拉斯加「當代音樂節」等，在歐洲、非洲、美洲與亞洲各地演出。

曲解

《緣·角色·萬花筒》給箏與兩位擊樂演奏者（2017）

緣、角色、萬花筒的演出，可以不拘任何形態，戶內、戶外、演奏廳、玄關或公園廣場悉聽尊便；舉凡獨奏(唱)、室內樂或大小型管絃樂均宜。而大型的室內樂或管絃樂演出，則以設置指揮，統籌提示樂曲之起始或終止、決定演奏位置之變化，並以雙手示意結構圖之順序與搭配，以及樂曲之抑揚頓挫…等等。而且，更為了結構音響層面之多樣變化，樂曲進行中，允許將演奏者區分成若干小組，並各以演奏者一人權充助理指揮，獨立指揮該組演奏之，而與其他組群交相輝映或相互抗衡，造就出「形式中另有形式，組群中另有組群」的「多重層次，多重意義」的美感。

緣、角色、萬花筒的演奏素材，可以區分成兩大類：

第一類型：分屬八種圖案形式，用以揭示

- 1、音的形成與消失
- 2、親屬關係
- 3、轉移作用
- 4、獨特性與共通性
- 5、色澤旋律或色澤節奏
- 6、陌生化
- 7、定影法
- 8、音響終止式
- 9、層面的連續與重疊
- 10、音群的分割與組合
- 11、高潮的再商確
- 12、瞬息或意向與
- 13、小宇宙與大宇宙的時空觀念等「音響意境音樂創作理念」的音樂語法。

第二類型：分屬五種五線譜形式，用以揭示骨幹音的選擇，並以旋律（水平）或和聲（垂直）處理之。

Pan, Hwang-Long

Hwang-long PAN, two time Taiwan National arts award, born in Taiwan in 1945 and graduated from National Taiwan Normal University in 1971 with a Bachelor of Arts in music. In 1974 Pan entered the Musikhochschule und Musikakademie in Zurich and study composition with Hans Ulrich Lehmann and theory and counterpoint with Robert Blum. After graduating in 1976, he studied composition with Helmut Lachenmann at the Staatliche Hochschule fuer Musik und Theater in Hannover and from 1978 to 1982 with Isang Yun at the Universitaet der Kuenste Berlin. In 1982 he returned to Taiwan and became associate professor at the National Institute of the Arts in Taipei. He has been a professor of composition since 1991, He was elected to be Dean of School of Music from year 2002 to 2008 at the Taipei National University of the Arts (TNUA). Pan is the founding president of the International Society for Contemporary Music (ISCM)-Taiwan Section and also is currently honorary president of ISCM-Taiwan Section. He was elected to be Chairman of Asian Composers League (ACL) in Israel. In 2014, He was elected to be honorary chairman of Taiwan Association of Composers and Asian Composers League-Taiwan National Committee. Pan was the winner of the Foerderpreis des Juergen Ponto Kompositions-Wettbewerbs, the Wu San-lien Award and Taiwan's National Arts Award. His compositions have been performed by numerous Orchestras and ensembles including the Berlin Philharmonic Orchestra, the Ensemble InterContemporain, Taiwan National Symphony Orchestra, the Arditti String Quartet, the New Japan Philharmonic Orchestra, the Kroumata Ensemble, ALEA III, Boston Modern Orchestra Project, Klangforum, Singapore Chinese Orchestra, Neu Ensemble, The Zurich Ensemble and International Gaudeamus Music Week, ACL/APMF, ISCM/WNMD, Presences Paris, Hoergaenge Wien, Berliner Festspiele, Alaska Crosssound Music Festival, A. Tansman Music Festival in Poland, Beijing International Composers Workshop and China – ASEAN Music Week...

"Kaleidoscope" for Zheng and Two Percussionists

"Kaleidoscope" for Zheng and Two Percussionists are not confined to any form. It could be played indoor, outdoor, in concert hall, hallway, or park; also could be performed by solo, chamber music group or orchestra. For bigger chamber music group or orchestra, there should be a conductor to indicate the beginning or the end, decide different performing position and suggest the order of the diagram, the dynamics, and so forth. Further more, in order to structure the variety of sounds, performers could be grouped and conducted by different people, the music will merge and counterbalance between groups. This will create the forms in forms; groups in groups, the beauty of multi-layers and different meanings

There are two types of materials in "Kaleidoscope" for Zheng and Two Percussionists. For the first type, There are eight pattern forms to indicate: 1. The formation of sound till its disappearance 2. Relationship 3. Transfer effect 4. Individual and Commonness 5. The color of melodies or rhythms 6. Alienation 7. Image Fixation 8. Sonic Cadence 9. The consistency and overlapping of layers 10. combine and separate the clusters 11. Reconfirm the climax 12. instant and intention and 13. concept of time for the microcosm and universe, and the music grammars for "Sonic Imagery's composition concepts." The second type is: Use the five different pitch sets to indicate the choice of Skeleton tones and interpret with melodies (horizontal) and harmonies (vertical).

作曲家簡介  曲目解說

金真珠



韓國人，畢業於韓國首爾大學、琵琶第音樂學院、紐約州立大學石溪分校。有多次獲獎經驗，第十八屆首爾中央音樂大賽，1993年交響樂作品 *Gui-Chun* 於第一屆摩爾多瓦國際作曲大賽首獎，該首作品曾多次演出，由韓國首爾交響樂團（2001年）、韓國釜山交響樂團（2003年）、韓國晉州交響樂團（2006年）、泰國國家交響樂團（2006年）、韓國KBS交響樂團（2007年）。作品多次在國際音樂節中發表演出，於俄羅斯聖彼得堡國際音樂節，韃靼斯坦共和國現代音樂節、北京當代音樂節、泰國ACL作曲家聯盟、Kishiko國際鋼琴音樂節、日本東亞藝術節、美國印第安納大學音樂會、德國Randspiele音樂節、德國國際音樂節、香港音樂節中演出。現任Eclat樂團總監以及韓國首爾淑明女子大學教授。

曲解

《蓮香》給竹笛與兩位擊樂演奏者(2017)

蓮花，純淨且香氣遠傳 惆悵絕望在繁複地選擇裂痕中流竄長遠珍愛的樂念在內心深處迴盪著 而縈迴的香韻在憂鬱的心靈中則更顯醇厚。

Kim, Jin-Soo

Kim, Jin-Soo (b.1969, KOREA) Dr. Kim graduated the College of Music, Seoul National University(BM), Peabody Conservatory of Music(M.M.), and the State University of New York at Stony Brook(Ph.D.). He took a prize the 18th Jungang Music Competition in Seoul, Korea, and won a prize at the 1st Moldova international Composition Competition, Republic of Moldova, in 1993. His orchestral work, "Gui- Chun" was performed by Korean Symphony Orchestra at the Seoul Arts Center(2001), Pusan Philharmonic(2003). Jinju Philharmonic(2006), Thailand National orchestra(2006) and KBS Symphonic Orchestra(2007). Also, his ensemble music was performed at St. Petersburg Spring Music Festival(Russia), Tatarstan Contemporary Music Festival(Tatarstan), Beijing Contemporary Music Festival(China), Thailand ACL Composers League(Thailand). Kishiko International Piano Music Festival, East-Asia Music festival(Japan), Indiana University Concert.(U.S.A), Randspielle Music Festival(Germany), Intersonanzen Music Festival(Germany). Musicrama Music festival(HongKong) Currently, he is a director of Ensemble Eclat and a professor at Sookmyung Women's University, Seoul, Korea.

“The scents of Lotus blossom” for Dizi and Two Percussionists

The scents of Lotus blossom, for Dizi and Two Percussionists.

The lotus blossoms are pure and their rich fragrance far away

The hopeless despair through into a complicated chasm of choices.

The long-cherished longing songs are ringing in the deep space of mind

The scents of longing are more rich in sorrowful mind

演出者

吳國瑄

Wu, Kuo-Hsuan

啟蒙於郭光遠教授、朱宗慶教授、連雅文教授等國內著名擊樂大師。曾加入台北打擊樂團、台灣省立交響樂團附屬管樂團，並經常應邀台北市立交響樂團、台灣交響樂團、國家交響樂團及台北愛樂管絃樂團協演。

1997年進入美國紐約大學音樂系攻讀碩士學位，在校期間，除了多次舉行個人演奏會，並與紐約大學打擊樂團及紐約大學節慶管樂團合作演出協奏曲。同時，在紐約大學室內樂主任 Dr. Gregory Haimovsky，新音樂組主任 Dr. Esther Lamneck，及作曲組主任 Dr. Dino Gezzo 的大力推薦下，於1999年美國現代作曲協會年會中首演多首優秀新作。

獲得美國打擊樂協會的高度肯定，頒發 YAMAHA 獎。以傑出的成績獲得碩士學位，並同時榮獲以紐約大學室內樂主任 Dr. Gregory Haimovsky 為名的室內樂傑出優良獎。於1999年獲得美國馬里蘭大學 College Park 分校音樂系獎學金繼續攻讀博士學位。2000年，獲得學校推薦，於美國華府甘迺迪音樂中心獨奏演出，並參與國際擊樂大師 Evelyn Glennie 大師班。2002年，於 Montpelier Culture Art Center Recital Series Competition 獲得首獎並應邀演出。



演 出者

王盈智

Wang, Yin-Chih

高雄市人，先後就讀光武國小、新興國中音樂班、高雄中學音樂班，主修打擊樂，師事徐伯年老師。1995年赴法國國立馬爾梅森音樂院

(Conservatoire National de Région de Rueil-Malmaison)進修現代打擊樂與音樂劇場，師事：Gaston Sylvestre教授，並隨Francois Bedel教授學習伊朗手鼓。



1977年獲得高級演奏文憑，並同時得到全體裁判一致通過特別卓越獎。1998年獲得該校最高級卓越演奏文憑。2000年返國後積極參與音樂演出，並參與十方樂集製作臺灣現代音樂集系列錄音工程。現任高雄市國樂團打擊專任演奏員，並任教於高雄市各音樂班。

顏婉清

Yen, Wan-Ching

畢業於國立交通大學音樂研究所、東吳大學音樂系，主修打擊樂，師承徐伯年教授。2010年加入十方樂集打擊樂團，隨樂團參與多場商演、基層巡演、定期公演。

2011年受邀亞洲作曲家聯盟，於國家音樂廳參與演出。2012年於東吳大學松怡廳舉辦個人打擊樂獨奏會—「小確幸」。2015年於交通大學演藝廳及高雄市勝利國小視聽中心，舉辦個人打擊樂音樂會。2016年受邀玉米雞劇團擔任打擊樂演奏，隨台灣弦樂團於台中市立屯區藝術中心參與演出。2018年隨薪傳打擊樂團受邀參與韓國 ACL 現代音樂節中演出。

擔任新北市私立惠文領袖幼兒園音樂才藝課打擊樂老師、新北市私立康橋小學打擊樂社團老師、新竹市私立曙光女中鼓隊社團老師等。現為薪傳打擊樂團團員、高雄市交響樂團協演團員、高雄市民權國小打擊樂社團課指導老師、高雄市英明國中分部老師等。



演 出者

陳郡毓

Chen, Chun-Yu

1994年進入仁愛國小音樂資優班師承鄭翔夫老師開始接觸打擊樂與樂團演出、鳳西國中音樂班師承王盈智老師、台南女子技術學院音樂系師承高正賢老師、Universität für Musik und darstellende kunst Graz. Schlazzeug (國立葛拉茲音樂大學 打擊樂) 師承 Gerald Fromme、目前進修於台南應用科技大學碩士，師承吳國瑄老師，於2017年舉辦個人打擊音樂會。

曾任十鼓擊樂團教師，指導於大東國小、林園國小、龍肚國小、杉林國小與姊妹打擊樂團等。

現為薪傳打擊樂團團員，擔任各職業樂團協演人員與爵士鼓老師。



濮杰妤

Pu, Jie-Yu

畢業於國立中山大學音樂系，現就讀於國立高雄師範大學音樂學系研究所，主修打擊樂。曾師承林雅鈴、陸涪姿，現師事吳國瑄老師。2015年受邀參與 104全國運動會開幕演出，同年舉辦「譚琇云濮杰妤聯合音樂會」並獲國立中山大學音樂系術科優異獎；2016年舉辦「濮杰妤擊樂獨奏會」，且受邀參與「當代作曲家作品發表與對談XII」，首演應廣儀作品《融合III》，同年獲高雄市音樂比賽大專A組優等，並考取國立高雄師範大學音樂系研究所；2017年 6月受邀「2017高雄現代打擊樂節」於高雄至善廳之演出。

曾多次擔任高雄市立交響樂團、高雄市立國樂團、臺南市立國樂團、臺南市立交響樂團等協演人員。現為薪傳打擊樂團團員。





演出者

馬友容

You-Jung

高雄市人，畢業於鳳山國小音樂班、新興國中音樂班、高雄中學音樂班、現就讀於高雄師範大學音樂系二年級。主修敲擊樂，曾師事王盈智老師，現師事張育瑛老師。2015年赴美參加The Great Plains International Marimba Competition並榮獲第三名、2016年赴美參加International Percussion Competition at Northwestern University、2017年參與「安倍圭子大師與Yamaha合作五十週年音樂會」與日本國寶級馬林巴琴大師安倍圭子Keiko Abe、德國擊樂大師Isao Nakaruma與瑞典美國鐵琴大師Anders Åstrand合作演出。求學過程中曾接受Keiko Abe、Christopher S. Lamb、Eriko Daimo、Nanae Mimura、Wei-Chen Lin、Isao Nakamura、Anders Åstrand、Theodor Milkov等大師班指導。

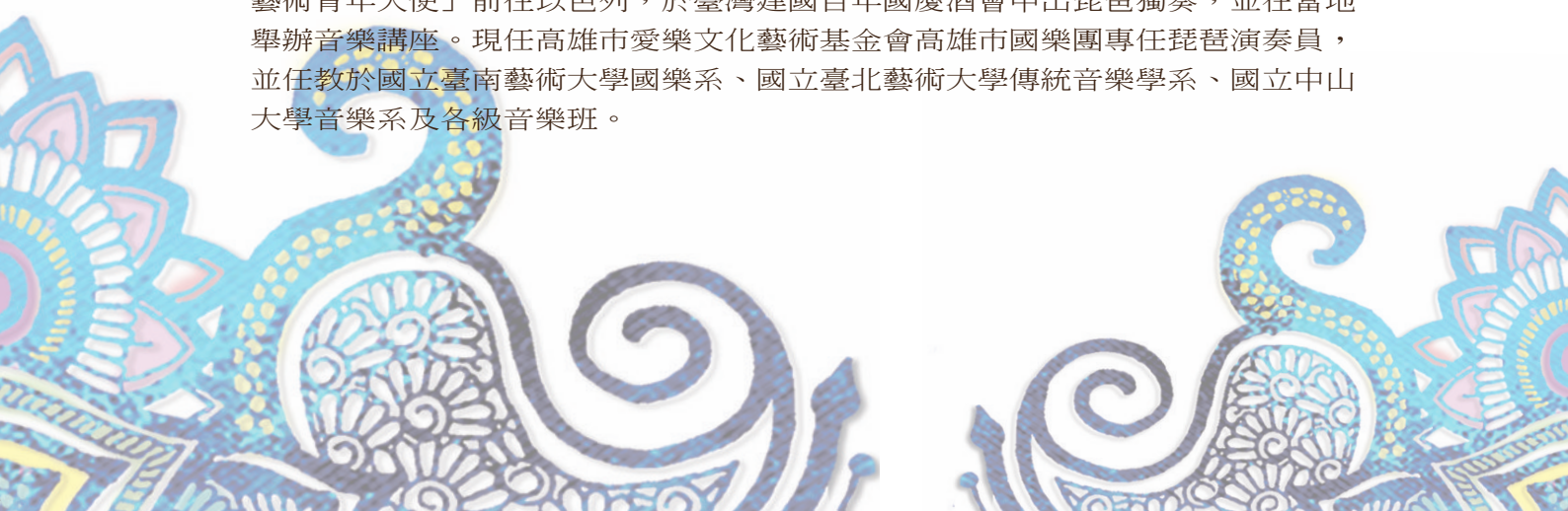


趙怡然 / 琵琶

Chao, I-Jan

生於高雄市，畢業於國立臺北藝術大學傳統音樂學系與碩士班，主修琵琶，師事：盧梅端、湯良興、杜潔明、王世榮老師。從小即多次榮獲音樂比賽琵琶組第一名，並多次與樂團協奏演出；怡然除了對於傳統琵琶作品駕輕就熟以外，亦熱衷於亞洲的傳統音樂，近年來也積極參與現代作品發表與展演。

曾於2007年、2009年、2011年、2012年四度於臺北國立藝術大學音樂廳舉辦個人琵琶獨奏會，並曾赴泰國(2010)、韓國(2009)、峇里島(2008)等地的音樂節演出琵琶獨奏；2011年擔任「臺灣外交部亞西地區藝術青年大使」前往以色列，於臺灣建國百年國慶酒會中出琵琶獨奏，並在當地舉辦音樂講座。現任高雄市愛樂文化藝術基金會高雄市國樂團專任琵琶演奏員，並任教於國立臺南藝術大學國樂系、國立臺北藝術大學傳統音樂學系、國立中山大學音樂系及各級音樂班。



演 出 者

葉娟初 / 箏

Yeh, Chuan-Jeng

自幼先後隨陳士孝、黃裕玉、陳伊瑜、張儷瓊、魏德棟、丁永慶等教授習箏，曾兩度榮獲臺灣音樂比賽箏獨奏第一名、中華國樂學會彈撥大賽箏獨奏冠軍、兩廳院中正文化中心「樂壇新秀」；2010年與國家交響樂團合作演出王怡雯《臺灣雙連畫》雙協奏曲，收錄於《樂典09》專輯，榮獲2014年傳藝金曲「最佳藝術音樂專輯獎」。在音樂學家許瑞坤教授指導下，於2015年獲得國立臺灣師範大學音樂學博士學位。目前擔任國立傳統藝術中心臺灣音樂館助理研究員，以及國立臺灣藝術大學中國音樂學系兼任助理教授。

她能掌握與詮釋傳統樂曲的多樣性與生命力，也長期接觸現代音樂，對複雜的變化與結構予以演奏實踐。自1998年加入采風樂坊，曾受邀至德國、法國、波蘭、中國、奧地利、英國、以色列、匈牙利、捷克、立陶宛、克羅埃西亞、加拿大、美國、馬來西亞、新加坡、印度、韓國、日本等地參與音樂會演出。曾以獨奏家身份，與維也納新音樂樂團、荷蘭新音樂樂團、國家交響樂團（臺灣愛樂）、以色列貝爾謝巴交響樂團、韓國安山市立國樂團、臺灣現代音協樂團、南瀛管弦樂團、樂興之時管弦樂團、采風民族管絃樂團、臺北市立國樂團、臺灣國樂團、臺灣愛樂民族管絃樂團、響纓國樂團、小巨人絲竹樂團、藝專國樂團合作演出協奏曲。並曾與維也納音響論壇(Klangforum)、多倫多Soundstreams、科隆E-MEX樂團、亞太弦樂四重奏、對位弦樂四重奏、當代傳奇劇場、二分之一Q劇場、臺北愛樂室內合唱團、臺北室內合唱團等合作演出。



李育慈 / 笛

Li yu-tze

高雄市人，畢業自國立臺北藝術大學音樂學研究所與國立臺南藝術大學中國音樂學系。大學主修中國笛，由莊喜淑老師啟蒙，曾受古聖儀、葉紅旗、潘柏安等老師悉心指導，另短期師事中國著名竹笛演奏家俞遜發、李鎮與臺灣笛簫演奏家陳中申。研究所主修音樂學，由留德臺灣音樂學者王美珠教授指導，畢業論文為《Igor Stravinsky 新古典主義作品《管樂八重奏》之研究》。

於2006, 2008, 2010年舉辦笛簫音樂會，並曾與台灣作曲家協會暨亞洲作曲家聯盟台灣總會（ACL）、現代音樂協會（ISCM-Taiwan）、十方樂集、璇音雅集、當代藝林樂集等團體合作演出，獲各方好評。

演出臺灣當代音樂之創作，並獲各方好評。現為高雄市國樂團專任笛簫演奏員，並任教於高雄市各級音樂班。



幕後人員

方惠美

行政企劃經理

現為薪傳打擊樂團行政企劃經理、南台灣表演藝術發展協會常務理事、大象群多媒體傳播有限公司製作人。

策畫/專案

2017 村落文史劇場計畫-福滿門林園計畫/六八劇團

2017 非洲感恩之旅台灣巡演計畫/阿彌陀佛關懷協會委託製作

花開放青春-台中世界花卉博覽會表演藝術總體規劃計畫/紅色藝術公關

2016 來去街仔頭-屏東社區駐點計畫/屏東縣政府文化處

2008-2015 文化部媒合演藝團隊進駐演藝場所計畫

2010-2013 教育部全國高中職性別與生命議題劇場全國巡演及工作坊

導演·編劇

2017 台灣歌劇《浪子回頭》群眾導演/高雄天主教教區、雅歌歌劇團主辦

2106 歌劇《走上斷頭台上的修女》/高雄天主教教區、雅歌歌劇團主辦

2015 《伊骷嘶》導演/南風劇團

2012 《台灣文學劇場 跳舞不要一個人》編劇/南風劇團

2011 《台灣文學劇場 山火》編劇/南風劇團

2010 《新天使》/國立台灣文學館文學劇場巡演導演/南風劇團

2008 《台灣文學劇場 簡先生》編劇導演/南風劇團



林原立

執行製作

正港高雄人，畢業於義守大學大眾傳播學系，曾任職於高雄海洋科技大學及劇場工作者，專攻戲劇及影像，現為薪傳打擊樂團執行製作。

戲劇類：於2004至2019陸續擔任劇場幕後工作人員，另於2001至2011年陸續擔任「臺灣豫劇團」、「臺灣戲劇表演家」、「豆子劇團」演出人員，2012年擔任「痞子英雄首部曲全面開戰」演員，2018年擔任「薪傳打擊樂團」庄頭藝穗節演員。

影像類：2006年成立老地方影像工作室，2007年製作影片入圍時報廣告金犢獎，2009年和2010年參加經濟部商業司「鏡圈商圈」分別拿下金獎與銅獎，2014年以微電影「活著」前往香港參展。



Sunny

美術設計

只為興趣與熱情而生低調的 *design* 混種人，用心對待經手的每一部作品，所創作過的作品數量已遠遠超越了體重，無法一一細數。



劉元經

影像剪輯紀錄

維汀映像工作室負責人/薪傳專案攝影影像
以往拍攝專案：

- 2016 高雄市鋼雕藝術節專案攝影
- 2016 高雄市庄頭藝穗節活動拍攝
- 2014 高雄市鋼雕藝術節專案攝影
- 2016 高雄市國稅局全年度名人講座拍攝
- 2015 高雄市國稅局全年度名人講座拍攝
- 高雄市衛生局反毒宣導短片拍攝
- 高雄市衛生局關懷精神病患宣導短片拍攝
- 高雄市室內合唱團
- 薪傳打擊樂團
- 高雄吉他室內樂團
- 輝煌國樂團 攝影
- 關貿網路
- 陽明海運物流系統影片拍攝





薪傳打擊樂團

薪傳打擊樂團成立於1995年。

團名「薪傳」，乃展望音樂藝術能夠達到薪火相傳、生生不息的目的。希冀將傳統擊樂藝術允以保留繼而加以創新，使之能在現代生活中保有原本旺盛之生命力。二十餘年的時光，在團長鄭翔夫的領導下，朝著專業打擊樂演奏的領域邁進。開創當代擊樂的各種可能性，並帶著國內優秀演奏者推廣擊樂演出。

每年固定展演全新的年度製作，以創新演出曲目及演出方式，推動「高雄現代擊樂節」以一年一會的耕耘創作，為現代擊樂建立更為豐富生機盎然的音樂世界。當然膾炙人口的經典曲目演出更是演出製作的常態選項，近年的「生活擊樂」深入學校、社區，以輕鬆幽默的擊樂樣貌，吸引觀眾親近擊樂。獲得觀眾肯定，成功的把精緻的表演藝術帶入生活之中。

薪傳打擊樂團自2009年開始獲得七次文化部演藝團隊分級獎助，三次高雄市傑出演藝團隊。這是莫大的殊榮，更是薪傳打擊樂團責無旁貸的責任。

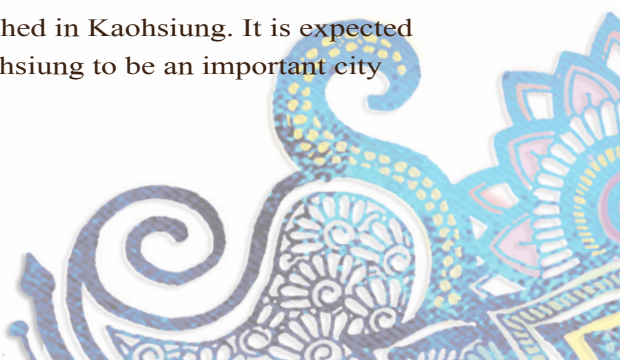
Succession Percussion Group

Succession Percussion Group was established in 1995 by Parisian trained percussionist Mr. Shiang-Fu Cheng. The first of its kind in southern Taiwan, it is a group of young percussionists actively involved in southern Taiwan's music culture. The group conducts percussion concerts, premieres new music, performs with cross-domain media, organizes percussion symposiums and works with the local city culture center's educational projects. Promoting southern Taiwan's music culture is always the primary focus of this group. The name Succession was chosen for this group because it is hoped that it can successively pass on the musical art tradition to future generations. It is also hoped that, by doing so, the group may create new percussion music while preserving the lively, traditional art of percussion music in the modern society.

Succession Percussion Group was invited to participate the 7th International Percussion Festival "Sources and Inspirations" in Krakow, Poland. The performance is well received by Krakow audience.

Since 2009, Succession Percussion Group is selected as the Ministry of Culture Awards. Create more percussive theater productions. Promote contemporary music and Contemporary Art Education. And develop new performance forms.

In order to allow contemporary percussion music to smoothly develop in Kaohsiung. K.C.P.F.(Kaohsiung Contemporary Percussion Festival) was established in June 2016. So far, more than 20 percussion creations have been published in Kaohsiung. It is expected that such power can be continuously possessed. Make Kaohsiung to be an important city for the development of percussion.





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