

臺灣管樂先驅

薛耀武紀念音樂會

樂耕單簧管合奏團



節目單

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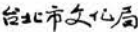
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臺灣木管樂之父—薛耀武

薛耀武教授是我國管樂的推手，如果沒有他，我國的木管音樂現況恐怕要倒退數十年。在臺灣早期的音樂教育之中，雖然他主要所教授的是單簧管，但是，因為師資嚴重缺乏，他事實上指導了幾乎每一種木管樂器，包括長笛、低音管、雙簧管等等。不論在直接的指導、間接的啓發、師資的轉介，現在我國的許多音樂家都曾經受教於他，因此，稱他為臺灣木管樂之父實在當之無愧！

薛老師是中國河南省確山縣人，身分證上記載是民國18年8月25日出生，但是根據他的自述，其實在前一年(民國17年)就已出生。但是由於中國早年夭折率高，晚報戶口是常見的習俗，因此薛老師的家人遲至第二年才申報。他自己記得家人曾告訴他是在大約農曆的三、四月間生的，因此推測他真正的生日應該為民國17年4月至5月之間。

10歲，還是天真無憂的年紀，薛老師卻遭逢人生最大的轉折點：當時是對日抗戰期間，薛老師在學校上課時突然發生戰事，緊急時刻無法回家與家人會合，而被迫隨著人潮從學校倉皇的逃難，與家人失去了聯繫。沒有想到這一離家，就是半個世紀之久。從黃毛稚兒到銀髮長者，家人的身影已在記憶中逐漸模糊。而後由於開放探親，薛老師苦心費了很大的功夫輾轉尋獲親人的消息，終於在民國75年返鄉探親，與兄長親人再見面，拼回生命中缺損的一塊記憶。

當年與家人失散之後，薛老師在蔣宋美齡女士所興辦的保育院之中長大，18歲在從湖南省私立廣益中學(現改名湖南師大附中)畢業，進入陸軍軍樂學校就讀。在這裡薛老師開始了他的音樂生涯，第一位老師名為穆志清。穆教授在曾向八國聯軍時留在大陸的外籍音樂家學單簧管，後來在北大傳習所得到學位，與著名的戴逸青教授為同時期的音樂家，之後任教於陸軍軍樂學校。第二位老師則是俄國人蘇部列夫(A. Soubulaiiff)，他也是俄國聖彼得堡皇家音樂院教授，由於是白俄的貴族，在蘇俄革命時逃到英國，後來被延請到重慶軍樂學校授課，他當時的月俸是300美金，薛老師在學校時也向他學習吹奏單簧管。而後學校因戰亂陸續遷到上海、廈門，薛老師則隨之轉向施鼎瑩老師學習。

根據薛老師在陸軍軍樂學校時的同班同學，自屏東教育大學音樂系退休的劉天林教授敘述，薛老師是一位生性非常幽默的好同學，是

同學中的開心果，大家都十分喜歡和他往來，人緣相當的好。他回憶當年的學校生活時特別提到一件趣事：就是薛老師曾經騎腳踏車在鎮上曾撞到一位十多歲的小姑娘，對方的家長執意要薛老師娶她為妻，但是薛老師抵死不從，最後還是賠錢了事！薛老師的親戚也補充說明在此事件發生後，也許是心有餘悸，薛老師足足有大約三個月的時間足不出戶，放假時也大都留在學校，因此就有很多的時間練習吹單簧管，也是在此時加強了吹奏的興趣與技巧，專業突飛猛進的結果，當然造就了日後終生的職志。

薛老師是陸軍軍樂學校軍樂專修班第五期，學校在抗戰勝利之後從重慶搬到上海，並且改制為聯勤總部特種勤務學校，薛老師便成為第一期的學員。民國37年由於國共戰爭，學校又遷到廈門。薛老師民國38年學成畢業之後進入教導團，而後在同年8月隨軍隊到了臺灣，之後約民國39年開始在樊燮華先生的示範樂隊服役。

民國41年4月至43年4月，薛老師任職於國防部總政治部康樂總隊康樂車第一隊僱支同中尉薪隊員以及音樂審查官。而後在民國43年5月1日至民國58年7月1日於臺灣省立交響樂團擔任第一部單簧管演奏家，也在此時與終生的伴侶王麗仙女士結識，兩人相識近十年之後才產生火花，結為連理，並且在民國49年6月、50年7月分別生下一子一女：薛和璧和薛紺珠。

民國61年薛老師獲得美國洛氏基金會獎學金，至美國印第安那大學、費城等地短期學習一年，跟隨當時的單簧管大師：Mitchell Lurie，Bernard Portnoy，Anthony Gigliotti學習。與其他十幾二十歲的年輕學生相較，當時這幾位大師面對來自臺灣，已四十好幾的中年男士登門求教時，也不覺特別，但是薛老師誠懇的向這幾位教授說：「你們教我不是教我一個人，而是在教一個國家！」這簡單的一句話感動了這些世界知名的大師，於是這些教授們不但在個別課時傾囊相授，還特許他旁聽每一堂課，這樣的收穫相當驚人，返國後薛老師將這些最新的管樂演奏與教學技術帶回灌溉國內這塊貧瘠的管樂園地，對國內的木管教學幫助極大。後來薛老師在臺師大、東吳、輔大、臺藝專、文化等校音樂系任教，盡力培養新生代的管樂人才，奠定了臺灣單簧管日後迅速成長的基礎。

民國58年7月至民國59年7月，薛老師從臺灣省立交響樂團離職，轉而進入臺北市立交響樂團擔任演奏主任暨單簧管演奏家。之後在民國59年8月起於私立中國文化大學音樂系擔任專任副教授直至民

國83年8月退休，期間除了有豐富的演出經歷之外，還在民國63年與張寬容、陳秋盛一起成立「華興交響樂團」，並且在華興的架構下成立「木管五重奏」，這也是日後於民國68年成立的「臺北木管五重奏」的前身。

在民國60年前的臺灣學習環境還是相當的辛苦，不但是資訊貧乏，樂譜、有聲資料少，連國外的音樂家都鮮少來到這個太平洋上的小島，因此與國際樂壇可說是嚴重脫軌。薛老師除了會不斷發明新的教學方法之外，還會積極把握每一個與外國音樂家交流的機會，建立臺灣管樂界與國際樂壇交流的管道。據現任臺北市立交響樂團徐家駒團長的回憶，當年班貝格(Banberg)交響樂團來臺演出，薛老師帶著包含徐團長在內的一群年輕人去找這一些演奏家，經由其中一位低音管演奏家的輾轉介紹，促成了徐團長去德國留學，也為臺灣低音管的發展開啓扉頁。

教學與演出是薛老師生活的寫照，他對於學生的視若親人常常讓學生感動，師母更是常常下廚請學生們一起吃飯，對於學生的親切，讓所有學生都感受到老師的關愛與貼心。現任臺北藝術大學音樂系教授劉慧謹女士從光仁中學初二起就向薛老師學習，後來進入臺灣藝術專科學校仍然繼續做薛老師的學生。她表示薛老師不但在教學的方法上相當正確，即使她後來繼續出國留學時都無需更改原來的嘴型或是基本技巧；而最可貴的，是她與薛老師以及師母建立起如家人一般的情誼。在平時會三不五時的在老師家吃飯、更會與老師以及師母一起出外遊玩，這一種關係與古時的「學徒制」非常相似。而事實上，劉慧謹老師並非個案，還有多不勝數的學生都在老師家吃過師母的一手好菜，家裡有經濟困難者，更是得到薛老師長期免收學費的幫助，這也許與薛老師年幼時在保育院長大有關，所以能夠將心比心，把大愛傳遞給每一位有需要的學生。

薛老師對臺灣的貢獻除了作育無數管樂英才外，他自己在音樂專業的領域：臺灣省立交響樂團任職長達17年、在臺北市立交響樂團一年，在學校的專任時間長達24年，也參加過無數的各型室內樂、協奏曲表演，在將近半世紀對於臺灣樂界的付出，對於木管樂的欣賞與教學推動不遺餘力，是我國木管樂界無出其右的重要推手。此外，學生要出國留學或是從國外學成歸國，他更會安排出國與返國後在學校任教事宜，這一種不藏私與奉獻的精神，是留給我們這一群學生們最敬佩的典範，直至今日，我們在教學時都常常想到薛老師的精神，也不由得跟隨著老師的腳步，繼續將專業知識與敬業倫理分享給下一代的學生！。

薛老師在退休後即搬往高雄與兒子薛和璧同住，此時和璧與在日本武藏野音樂院求學時認識的夫人富澤直子早已於民國80年3月完婚；和璧侍雙親至孝，不論工作多忙，每天早上一定隨薛老師一起吃早餐，一家人居住在天氣怡人的高雄，同享天倫之樂。

鶴鶩情深的薛老師夫婦一直是音樂界模範的神仙眷侶，但師母在民國86年12月癌症過世之後，痛失愛侶的薛老師就較少外出，也長期身受病痛之苦，幸好還有孝順的兒子能陪伴撫慰薛老師孤寂的身影。但意外的，和璧卻在94年1月先一步辭世，也許是太甜蜜與不捨的親情吧，同年7月薛老師也與她們在另一個世界會合。記得師母常常當著我們的面告訴薛老師說：「下輩子你還要來找到我喔！」我們這一群作學生的，更是感謝上天能夠在我們有限的生命中給了我們這一位良師益友，讓我們在學習的過程之中如此的幸福。我們在薛老師身上不只學到了專業的演奏技術、創意與多元化的教學法，認真的研究與教學精神，影響大家最甚的，還有他的人生哲學和對音樂專業的執著。我們由衷的想對薛老師說一句：「老師，我們下輩子還要吃師母著的菜，還要作您的學生！」

親愛的薛老師，我們永遠仰望您！

The Father of Taiwanese Woodwind Music

SHIEH Yao-Wu

If it hadn't been for the nourishing hand of SHIEH Yao-Wu, Taiwan's woodwind music scene would likely be a decade behind its current state. During the early era of Taiwan's musical education, SHIEH mainly taught the clarinet, but due to a severe lack of teachers in the field, he in fact taught almost every type of woodwind instrument, including flute, bassoon, and the oboe. Whether through direct instruction, indirect inspiration, or referral of teachers, many Taiwanese musicians have received instruction from SHIEH, who truly deserves the title —“**The Father of Taiwanese Woodwind Music.**”

SHIEH Yao-Wu is from Queshan xian in Henan province, China. While his national I.D. states his birth date as August 25th, 1929, according to Mr. SHIEH, he was born in 1928. Due to the high infant death rate in early Chinese history, it was a common practice to report newborns late, hence Mr. SHIEH's family did not report his birth until his second year. He remembered his family telling him that he was born around March or April in the Chinese lunar calendar, so his real birth date should be between April and May 1928.

At the innocent age of ten, Mr. SHIEH encountered the biggest turning point in his life: it was the anti-Japanese war, and warfare broke out while Mr. SHIEH was in school. He was forced along with the crowd at school to flee and did not have a chance to find or contact his family. Little did he know it would be half a century before he found them again. Mr. SHIEH's childhood memory of his family faded as his own hair turned silver. When Mainland China finally opened its doors to residents of Taiwan seeking their relatives in China, Mr. SHIEH spent a great deal of effort searching for news of his family, and finally was able to return to his hometown in 1988 to meet with his brothers and family, putting in place the missing puzzle piece to his memories.

After young Mr. SHIEH lost contact with his family, he grew up in an orphanage established by Madame CHIANG Kai-shek. He graduated from Henan private St. Lioba's Middle School (now renamed Henan University Affiliated Middle School) at 18 and later attended the Military Music Academy. Here Mr. SHIEH began his musical career with his first teacher, MU Ze-Chin. Professor Mu, who taught at the Military Music Academy, studied the clarinet under a foreign musician who stayed in China during the eight-country allied forces, later received a degree from Peking University, and was a contemporary of Professor DAI Yi-Chin. Mr. SHIEH's second teacher, A. Soubulaiff, was a Russian professor from St. Petersburg State Conservatory who fled to England during the Russian revolution due to his status as Belarus royalty, and was hired to teach at Chongqing Military Music Academy for \$300 a month. Mr. SHIEH studied the clarinet under A. Soubulaiff, but when the academy moved due to warfare, Mr. SHIEH moved along to Shanghai, Xiamen, and studied under Professor SE Din-Ying

According to Mr. SHIEH's classmates at the Military Music Academy and retired.

professor from Pingtung University of Education Mr. LIU Tien-Lin, Mr. SHIEH was a humorous, good natured classmate, always cheering everyone up; he was popular and everyone enjoyed spending time with him. He remembered an interesting anecdote from their school years: Mr. SHIEH once ran into a teenage girl while riding a bike, and the girl's parents insisted that Mr. SHIEH took her as his bride, which Mr. SHIEH stubbornly refused, and in the end he had to pay them off financially. Mr. SHIEH's relatives supplemented the story by recounting that after the incident, perhaps due to lingering fear, Mr. SHIEH stayed indoors for about three months, and he even stayed at school during the vacation. During this period he spent a lot of time practicing the clarinet, and this enhanced his interest and technique, and with the fast improvement of his professional abilities, his future musical ambitions were cemented.

Mr. SHIEH was in the fifth class of the Military Music Academy, which moved from Chongqing to Shanghai after victory in the anti-Japanese war. The school was restructured to become The Combined Services Force General Headquarters Special Tasks Academy, and Mr. SHIEH was a member of the first class. In 1948, because of the KMT-CCP civil war, the school moved to Xiamen. After Mr. SHIEH graduated in 1949 he entered the training regiment, and August the same year he followed the military to Taiwan, and began serving in Mr. FAN Sieh-Hwa's Military Band in 1950.

From April 1952 to April 1954, Mr. SHIEH was first lieutenant and music inspector of the First Team of the Ministry of Defense's Political Department Recreation Band. May 1st, 1954 to July 1st, 1969, he was 1st clarinet in the Taiwan Province Symphony Orchestra, where he met his life partner Ms. WANG Li-Sien. Ten years after their acquaintance the couple married and had one son and one daughter in June 1960 and July 1961 respectively: SHIEH Huh-Bi and SHIEH Gan-Zu.

In 1972 Mr. SHIEH received the Rockefeller Foundation Scholarship from America and studied for nine months at Indiana University and Philadelphia, learning from contemporary clarinet masters Mitchell Lurie, Bernard Portnoy and Anthony Gigliotti. These masters saw this forty-five-year-old man who came from Taiwan for an education as no different from other students in their teens or twenties, but Mr. SHIEH said earnestly to these professors, "When you teach me you are not just teaching me individually, but you are teaching an entire country!" These simple words moved many famous international masters, and these professors not only taught him generously during private lessons, but also invited him to listen in during every master class. After such extraordinary experiences, Mr. SHIEH brought the newest wind instrument performance and teaching techniques back to Taiwan to quench the thirst for knowledge in Taiwan's wind instrument field. Mr. SHIEH later taught at the music departments of National Taiwan Normal University, Soochow University, Fu Jen Catholic University, National Taiwan University of Arts and Chinese Cultural University, working hard to educate a new generation of talented wind instrument musicians and establish the basis for the rapid growth of clarinet education in Taiwan.

July 1969 to July 1970, Mr. SHIEH left Taiwan Province Symphony Orchestra and entered Taipei Symphony Orchestra to take on the position of performing manager and clarinet player. Later he was assistant professor at private Chinese Culture University from August 1970 until his retirement in August 1994. During this period, in addition to his plentiful performance experiences, Mr. SHIEH also started Hwa Shin Symphony in 1974 together with ZHANG Kwan-Jong, CHEN Chiu-Shen, and within the structure of Hwa Shin started the “Woodwind Quintet,” predecessor to “Taipei Woodwind Quintet,” founded in 1979.

The educational environment in Taiwan before 1971 was still extremely difficult, not only due to the lack of available information, but music scores and recorded material were limited, and international musicians rarely visited this small Pacific Ocean island; one could say that Taiwan's music environment was very isolated from the international music scene. Mr. SHIEH was always inventing new methods of teaching and taking advantage of every opportunity to connect with foreign musicians to create platforms on which Taiwan's wind instrument scene can have exchanges with the international music scene. Head of Taipei Symphony Orchestra HSU Chia-Chu reminisces that when Banberg Symphony performed in Taiwan, Mr. SHIEH brought a group of youngsters to visit these performers, and through the recommendations of one of the bassoon players, Mr. HSU came to study abroad in Germany, adding a new page in the history of Taiwan's bassoon music development.

Teaching and performance comprise the portrait of Mr. SHIEH's life. His treatment of students as family was often moving, and his wife also frequently cooked meals for students. Their kindness made students feel their care and consideration. Professor LIU Hwei-Jin, who teaches at Taipei National University of the Arts, had been Mr. SHIEH's student since her second year of junior high at Kuang Jen High School and continued to study under him at National Taiwan University of the Arts. She said that not only was Mr. SHIEH's instruction very correct so that even when she studied abroad she never had to change her lip formation and basic technique, but the most valuable experience of all for her was the family-like relationship she had with Mr. and Mrs. SHIEH. She regularly ate at the SHIEH home, and even traveled with Mr. and Mrs. SHIEH this relationship was much like “apprenticeships” of old days. In fact, Professor LIU Hwei-Jin is not an isolated case; countless students have tasted Mrs. SHIEH's excellent cooking, and those with economic difficulties at home received long term free lessons from Mr. SHIEH. This may all have to do with Mr. SHIEH's growing up in an orphanage, which prepared him to provide compassionate care to every student in need.

Besides educating countless talented wind musicians, Mr. SHIEH's contributions to Taiwan also include his own professional activities in the music field: he performed in the Taiwan Province Symphony Orchestra for 17 years, was part of the Taipei Symphony Orchestra for one year, taught at schools for 24 years, and participated in countless

chamber music and concerto performances. He contributed to the Taiwan music scene for half a century, putting great effort into teaching and inspiring appreciation for woodwind music, and was the important proponent for Taiwan's woodwind music field. In addition, whether students were applying to study abroad or had returned after attending school abroad, he would arrange for teaching posts for them abroad and upon their return. His spirit of complete giving without holding back provides us students the most respectable model. Even today we often think of Mr. SHIEH's giving spirit when we teach, and try to follow in our teacher's footsteps to share technical knowledge and professional ethics with the next generation of students.

After Mr. SHIEH retired he moved to Kaohsiung to live with his married son SHIEH Huh-Bi. Huh Bi met his wife while studying at Musashino University in Japan, and they were married in March 1991. Regardless of how busy he was, filial Huh-Bi always made a point of eating breakfast with Mr. SHIEH; they enjoyed a happy familial life in the pleasant climate of Kaohsiung.

Mr. and Mrs. SHIEH were always the model loving couple in the music world, but Mrs. SHIEH died of cancer in December 1997. Bereft Mr. SHIEH seldom left the house and was ill himself; luckily, his filial son Huh Bi was with him to console him and keep him company. Unexpectedly, Huh-Bi passed away in January 2005, and Mr. SHIEH soon passed on in July, perhaps to join his dearly missed, beloved family. We remember that Mrs. SHIEH used to tell Mr. SHIEH in front of us, "Our next lifetimes, come find me again!" We students are grateful that God gave us such a wonderful teacher and friend in our brief lives to give us such happiness in the process of learning. We not only learned professional performance technique and creative and multidimensional teaching methods from him, but also were impressed with his dedication to research and teaching as well as his philosophy of life and devotion to music. From the bottom of our hearts we want to say these words to Mr. SHIEH, "Teacher, in our next lifetimes we still want to taste your wife's cooking and be your students again!"

Dear Mr. SHIEH, we will forever look up to you!

協奏曲：

日期	地點	曲目	樂團	指揮
46.02.20	中山堂	莫札特協奏曲	臺灣省立交響樂團	王錫奇
49.06.14	中興新村禮堂	韋伯協奏曲	臺灣省立交響樂團	王錫奇
52.03.23	國際學舍	莫札特協奏曲	臺灣省立交響樂團	戴粹倫
52.05.07	東吳大學	莫札特協奏曲	臺灣省立交響樂團	戴粹倫
55.02.19	國際學舍	祈瑪羅紗協奏曲 (Oboe改編)	臺灣省立交響樂團	戴粹倫
57.06.20	國際學舍	莫札特協奏曲	臺灣省立交響樂團	帕哈洛博士
61.03.04	臺大體育館	莫札特降E大調 交響協奏曲	臺灣省立交響樂團	席柏博士
62.06.25	國軍文藝中心	莫札特協奏曲	光仁管弦樂團	席柏博士
62.12.08	國父紀念館	德步西狂想曲	藝專管弦樂團	陳澄雄
64.06.06	臺中中興堂	莫札特協奏曲	臺灣省立交響樂團	伯托利
65.11.11	臺中中興堂	莫札特降E大調 交響協奏曲	臺灣省立交響樂團	張己任
69.02.13	國父紀念館	莫札特降E大調 交響協奏曲	世紀管弦樂團	廖年賦
69.06.13	國父紀念館	德步西狂想曲	藝專管弦樂團	廖年賦
72.09.03	國父紀念館	貝多芬降E大調 七重奏	世紀管弦樂團	廖年賦
75.10.03	國父紀念館	貝多芬降E大調 七重奏	臺灣省立交響樂團	羅徹特
76.05.18	社教館	德步西狂想曲	臺北市立交響樂團	陳秋盛
78.08.21	社教館	薛耀武六十歲 慶生音樂會	臺北市立交響樂團	陳秋盛
82.11.18	國家音樂廳	莫札特降E大調 交響協奏曲	東吳大學管弦樂團	張己任

室內樂：

日期	地點	名稱	演出人
46.10.06	國立藝術館	室內樂演奏會	司徒興城、薛耀武、章飛利
47.01.04	國際學舍	室內樂演奏會	鄧昌國、司徒興城、薛耀武、章飛利
48.04.04	長榮中學禮堂	古典音樂演奏會	薛耀武、張寬容、章飛利
55.12.03	國際學舍	室內音樂會 (七重奏)	鄧昌國、潘鵬、張寬容、李芳育
56.12.19	國立藝術館	鋼琴木管五重奏	薛耀武、廖崇吉、李子敬
58.11.23	國軍文藝中心	布拉姆斯之夜	藤田梓、鄧昌國、張寬容、薛耀武
59.10.29	文化學院禮堂	室內樂演奏會 (三重奏)	薛耀武、吉永禎三、李智惠

日期	地點	名稱	演出人
60.04.14	文化學院禮堂	布拉姆斯室內樂演奏會	陳秋盛、李芳思、薛耀武、申洪鈞
60.06.16	國立藝術館	單簧管三重奏 (布拉姆斯)	薛耀武、李芳思、王青雲
60.09.12	香港大會堂音樂廳	中國藝術歌曲	華南管絃樂團
61.08.08	實踐堂	木管樂演奏會 (五重奏)	柯捷禮、薛耀武、何得臻、申洪鈞、王愛梅
62.11.13	香港大會堂音樂廳	二重奏、三重奏	陳秋盛、薛耀武、王青雲
64.05.15	實踐堂	室內樂演奏會	指揮:陳秋盛 指導:薛耀武、張寬容
65.02.17	華南音樂協會	學術演講及示範演出指導	
66.12.09	國立藝術館	室內樂演奏會 (三重奏)	薛耀武、阮虹惠、許明馨
67.10.12	第一屆東南亞吹奏樂指導者會議		代表團: 張大勝、薛耀武、陳茂萱
67.12.03	國父紀念館	單簧管與鋼琴奏鳴曲	薛耀武、彭淑惠
69.08.31	社教館	室內樂演奏會 (北市音樂季)	陳藍谷、薛耀武、福田真幸、樊曼儂、莊思遠、阮虹惠、陳紅綺、張永和、楊昭惠
72.01.15	國父紀念館	教授聯合音樂會 (管樂四重奏)	劉廷宏、薛耀武、徐家駒、莊思遠
72.01.23	高雄至德堂	教授聯合音樂會 (管樂四重奏)	劉廷宏、薛耀武、徐家駒、莊思遠
73.09.26	美國新聞處	室內樂演奏會 (五重奏)	陳藍谷、鄭俊騰、吉永禎三、劉冠群、薛耀武
73.11.06	中山堂	單簧管三重奏	薛耀武、曾素芝、陳蓉慧
74.10.29	社教館	室內樂演奏會 (五重奏)	謝中平、陳幼媛、陳永清、曾素芝、薛耀武
75.08.27	社教館	室內樂演奏會 (三重奏)	薛耀武、楊明慧、陳蓉慧
75.09.06	市交演奏廳	布拉姆斯之夜	薛耀武、曾素芝、呂紹嘉
75.12.05	新象藝術中心	薛耀武單簧管獨奏會	鋼琴伴奏:吳季札
78.05.22	國家音樂廳	室內樂精品的再現 (靜謐之美)	蘇顯達、陳恆明、張美玲、饒大鷗、牛效華、薛耀武、莊思遠、陳郁秀、蔡佩真
79.01.17	國家音樂廳	管樂的新紀元	指揮:陳澄雄 樂團首席:薛耀武
80.01.03	中山堂	豎笛狂歡節	
80.01.04	臺南文化中心	豎笛狂歡節	
80.01.05	高雄至德堂	豎笛狂歡節	
80.01.06	國家音樂廳	豎笛狂歡節	

1st Half

戶田 顯/ 單簧管街頭藝人

Akira Toda/ *Clarinet Buskers*

1st Bb Cl. | 林佩筠、2nd Bb Cl. | 張文馨、3rd Bb Cl. | 楊蕙祺
4th Bb Cl. | 黃貞華、Bass Cl. | 朱偉誼

皮亞佐拉/ 賦格與神秘

Astor Piazzolla arr. by Masayuki Kato/ *Fugue and Mystery*

葛立格/ 三首抒情小品

Edvard Grieg arr. by Masayuki Kato/ *Three Lyric Pieces*

I. 在Troidhaugen婚禮之日 *Wedding day at Troidhaugen*

II. 鄉愁 *Homesickness*

III. 侏儒進行曲 *March of the Trolls*

Eb Cl. | 孫正茸、1st Bb Cl. | 林佩筠、2nd Bb Cl. | 張文馨、
3rd Bb Cl. | 楊蕙祺、4th Bb Cl. | 黃貞華、
Basset horn | 鄭哲男、Bass Cl. | 朱偉誼、Cb. Alto Cl. | 何康國

皮亞佐拉/ 二首探戈

Astor Piazzolla arr. by Masayuki Kato/ *Two Tangos*

I. 愛的探戈 *Libertango*

II. 一位天使之死 *The Death of an Angel*

Eb Cl. | 孫正茸、1st Bb Cl. | 朱玟玲、2nd Bb Cl. | 黃貞華
3rd Bb Cl. | 孫靜玉、4th Bb Cl. | 楊蕙祺
Basset horn | 黃奕明、Bass Cl. | 宋威德、Cb. Alto Cl. | 何康國

2nd Half

森田一浩/ 晨歌

Kazuhiro Morita/ *Aubade*

E♭ Cl. | 孫正茸、 1st B♭ Cl. | 林佩筠、 2nd B♭ Cl. | 張文馨
3rd B♭ Cl. | 黃貞華、 4th B♭ Cl. | 楊蕙祺
Basset horn | 鄭哲男、 Bass Cl. | 朱偉誼、 Cb. Alto Cl. | 何康國

葛爾登/ 隨想曲

Philip Gordon/ *Capriccio*

E♭ Cl. | 孫正茸、 1st B♭ Cl. | 孫靜玉、楊蕙祺
2nd B♭ Cl. | 張文馨、 3rd B♭ Cl. | 朱玫玲、 4th B♭ Cl. | 黃貞華
Basset horn | 黃奕明、 Bass Cl. | 宋威德、 Cb. Alto Cl. | 何康國

海姆/ 悲歌

Norman Heim/ *Elegy*

1st B♭ Cl. | 孫靜玉、楊蕙祺、 2nd B♭ Cl. | 林佩筠、張文馨
3rd B♭ Cl. | 朱玫玲、黃貞華、 Basset horn | 鄭哲男、黃奕明
Bass Cl. | 宋威德、朱偉誼、 Cb. Alto Cl. | 何康國

魯斯特/ 四首以色列舞曲

Jan Van der Roost arr. by **Maarten Jense/ *Rikudim (Four Israeli Folkdances)***

I. 中庸的行板 *Andante moderato*

II. 高雅的稍快板 *Allegretto con eleganza*

II. 行板 *Andante con coldezza*

IV. 流的 *Con moto e follemento*

E♭ Cl. | 孫正茸、 1st B♭ Cl. | 楊蕙祺、孫靜玉
2nd B♭ Cl. | 林佩筠、張文馨、 3rd B♭ Cl. | 朱玫玲、 4th B♭ Cl. | 黃貞華
Basset horn | 鄭哲男、 Bass Cl. | 宋威德、朱偉誼、 Cb. Alto Cl. | 何康國

倪爾貝爾/ 歌頌與舞曲

Vaclav Nelhybel/ *Chorale and Danza*

E♭ Cl. | 孫正茸、 1st B♭ Cl. | 朱玫玲、黃貞華
2nd B♭ Cl. | 林佩筠、張文馨、 3rd B♭ Cl. | 孫靜玉、楊蕙祺
Basset horn | 鄭哲男、黃奕明、 Bass Cl. | 宋威德、朱偉誼、 Cb. Alto Cl. | 何康國



朱玟玲

現任國家音樂廳交響樂團首席單簧管。師承 Henri DRUART, Guy DEPLUS, 薛耀武及賴勇等教授，法國國立瑪爾美松音樂院卓越演奏獎及金牌演奏獎。



朱偉誼

自民國七十五年任職國家交響樂團至今。



何康國

紐約市立大學音樂藝術博士、台灣大學政治學公共行政碩士。

歷任國立臺灣交響樂團、國家交響樂團、臺北市立交響樂團副團長，現任臺灣師範大學表演藝術研究所專任副教授。



宋威德

目前為國立台灣師範大學音樂系專任副教授、國立台北藝術大學兼任副教授。畢業於國立藝術學院音樂系，獲法國國立FRESNES音樂院室內樂及單簧管高級演奏文憑。2007年3月成立「黑種籽單簧管合奏團」。



林佩筠

曾就讀東吳大學及美國新英格蘭音樂院，師事陳威稜及 Michael Webster 教授。現在為國立台北教育大學、東吳大學、輔仁大學、文化大學音樂系兼任副教授。



孫正茸

北市人。畢業於國立藝術學院（現國立台北藝術大學）音樂系，1994年11月以藝術家文憑第一獎畢業於德國德特摩 (Detmold) 音樂院，曾師事陳威稜、張新霓、傅建華、費恆立、貝威霖、羅徹特及柯勞斯 (Hans Klaus) 等教授。現為國家交響樂團團員、“閃亮木管五重奏團”成員，並任教於台北市立教育大學、文化大學、師大附中等音樂科系。



孫靜玉

北德州立大學音樂系單簧管演奏碩士，師承James Gillespie、Eric Mandat、薛耀武及賴勇老師。現任國立臺灣交響樂團單簧管首席，並兼任於國立臺中教育大學、東海大學等校音樂系。



張文馨

台北藝術大學音樂系單簧管演奏碩士，曾師事沈信一、何琇如、賴勇及陳威稜教授。與同好成立「魔笛單簧管四重奏」、「大都會木管五重奏」，累積了上百場室內樂演出經驗，並與魔笛成員共同舉辦兩場大型的國際單簧管音樂節，廣受好評。目前除任職臺北市立交響樂團外，並參與各類型的演出及教育工作。



黃奕明

國立藝術學院(北藝大前身)第一屆音樂系畢業，曾隨沈信一、費恆立、貝威霖、羅徹特習單簧管、一九九〇年考取教育部公費留法音樂獎學金，以首獎畢業於法國立巴黎高等音樂院指揮班並取得指揮及管弦樂法碩士。



黃貞華

1991年法國巴黎布隆尼音樂院全體評審一致通過並加恭賀之最高文憑、1992年法國瑪爾梅松音樂院卓越演奏獎文憑。

現任國立台灣藝術大學音樂系專任講師，並兼任於復興高中音樂班及東山高中。



楊蕙祺

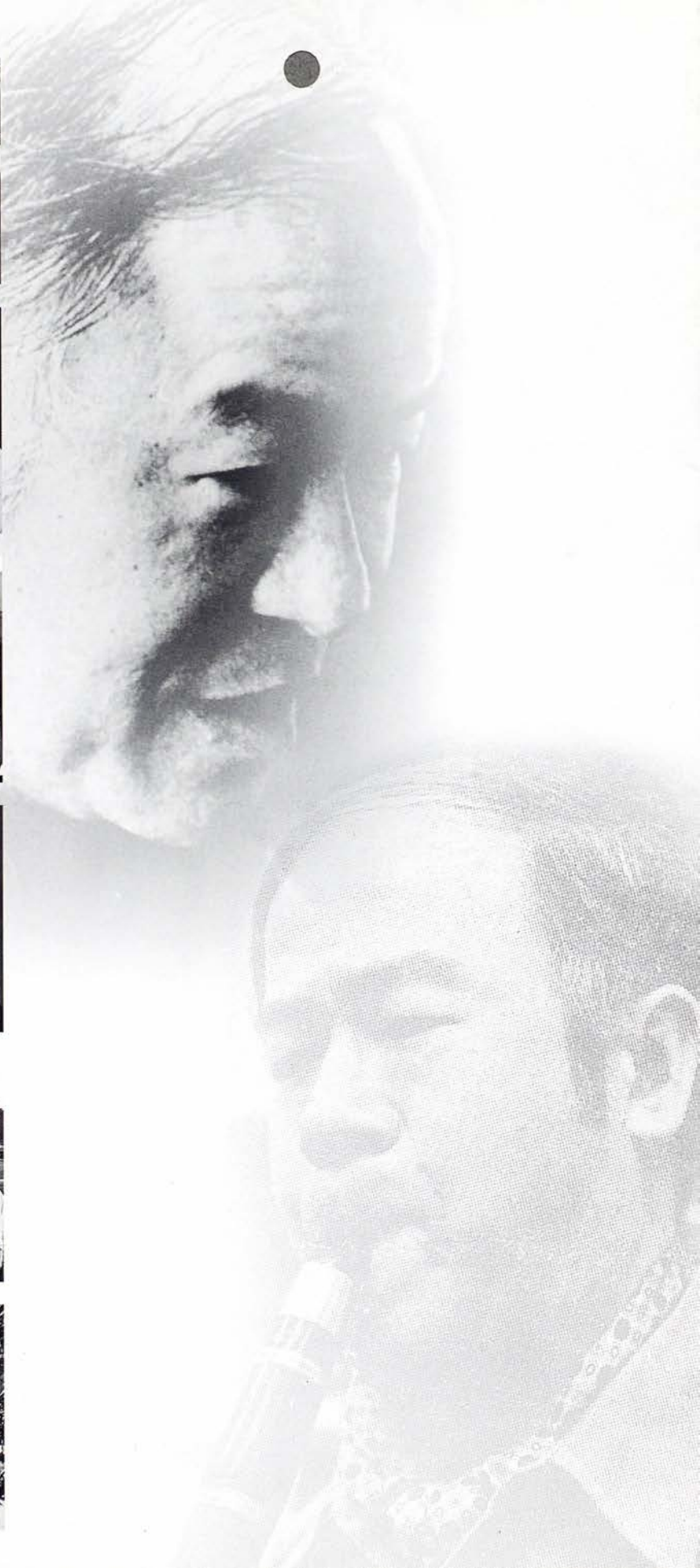
畢業於國立藝專、德國德特摩音樂院藝術家文憑。目前為台南科技大學音樂系專任副教授、中山大學兼任副教授。



鄭哲男

德國柏林國立藝術大學音樂系，主修德式單簧管，師事Peter Rieckhoff教授，室內樂師事Ewald Koch教授。

目前任教於國立新竹教育大學音樂學系。



臺灣管樂先驅

薛耀武紀念音樂會

樂耕單簧管合奏團

臺灣管樂先驅

薛耀武紀念音樂會

2014年11月15日