

演出人員介紹

一、III Z+樂團簡介

III Z+ (Three zee plus) 樂團編制的特色是由三種 (III) 獨特的亞洲齊特琴 (zither) — 中國箏、韓國箏、日本箏，再加上 (plus) 打擊樂器所組成，演奏家來自不同的國家及文化背景，挑戰自身傳統音樂的界線，打破各國音樂文化之間的隔閡，融合蛻變出一種新的音樂聲響。III Z+所使用的樂器彼此間擁有共通之處卻又各具特色，皆為有橋的齊特琴，但分屬亞洲不同國家的音樂體系，如此新穎、獨特的音樂編制，創造出一種全新的、有活力的、生動的跨國際聲響組合，為國際性的室內樂注入一股新的文化的潮流。

樂團成立的緣起來自於 1998 年美國哈佛大學新亞洲中心 (new Asia Center) 的開幕典禮，趙世麟 (Jocelyn Clark) 接觸德國作曲家史帝分·哈根貝爾格 (Stefan Hakenberg) 和華裔美籍作曲家梁雷 (Lei Liang)，委託他們創作融合多元文化風格的音樂，於是為新亞洲中心開幕所創作的二首作品：《三把齊特琴的拼貼藝術》 (Three Zithers and a Pair of Scissors) 與《八號花園》 (Garden 8)，遂成為樂團的核心曲目。樂團目前致力拓展新的音樂曲目，除上述作曲家外，合作的作曲家還有鄭逸鍊 (II-Ryun Chung)、伊藤弘子 (Hiroko Ito)、侯維翰 (Fred Ho) 等人。

III Z+ 經常性受邀於歐亞美地區音樂節演出，頗受好評，38e Rugissants 音樂節總監 Benoit Thiebergien 曾評論道：「III Z+ 帶領我們尋找中國、日本、韓國和西方藝術語匯的交集，讓人經歷一場驚奇的旅程，聆賞者歷經一場時間之旅，劃過古老的傳統到現代，被精緻流暢的演奏藝術所吸引。」

III Z+ 曾於世界著名的國際音樂節中演出，其中包括了：台灣的台北市傳統藝術季、德國柏林的 Musica Vitale 音樂節、法國巴黎世界文化館 (Maison des Cultures du Monde) 所舉辦的幻想藝術節 (Le Festival de l'Imaginaire)，法國格勒諾伯的 38e Rugissants 音樂節；此外，曾赴許多城市巡迴演出，如：美國的紐約、波士頓、費城、華盛頓 D.C.、德國的達姆斯塔特 (Darmstadt) 和紐倫堡 (Nürnberg)、法國的吐魯斯 (Toulouse)、比利時的安特衛普 (Antwerp)、尼德蘭的 Utrecht 等地。該團曾為美國畢巴帝艾塞克斯博物館 (PEM) 駐館藝術家。

“IIIZ+ takes us on an astonishing journey searching for an artistic vocabulary common to China, Japan, Korea, and the West. The listening traveller, whatever his origin, is moved by the delicate, flowing virtuosic playing, smoothly moving from age-old traditions to sensitive modernity.”

— Benoit Thiebergien, Director, 38e Rugissants, Grenoble

IIIZ+: Officially formed in Darmstadt, Germany in 2001, IIIZ+ ("three zee plus," in English), a quartet born out of musical interests and experiences of Jocelyn Clark, and nurtured with Il-Ryun Chung's artistic input, features a unique combination of the three bridged east Asian zithers: Korean kayagum, Japanese koto, and Chinese zheng--"plus" Korean percussion.

Increasingly known for performances that defy the conventional boundaries of their instruments, IIIZ+ continues to break new ground, offering surprising insights into musical and cultural interactions between China, Korea, and Japan in the context of America and Europe (indeed each player—originally from Alaska, Japan, Taiwan, and Germany respectively—speaks with a different native tongue). IIIZ+'s focus on the large-bridged zither instrument family brings into sharp relief both the archetypical similarities and differences among East Asia's individual living music traditions.

IIIZ+ has been featured in festivals such as Musica Vitale in Berlin (Germany), Le Festival de l'Imaginaire at the Maison des Cultures du Monde in Paris (France), 38e Rugissants in Grenoble (France), Tokyo Summer Festival in Tokyo (Japan) and Taipei Traditional Arts Festival in Taipei (Taiwan). The ensemble has toured Toulouse (France), Utrecht (The Netherlands), Antwerp (Belgium), Nürnberg (Germany), Darmstadt (Germany), New York, Boston, Philadelphia, Washington D.C., Berea (KY), and Middletown (CT) in the US. Recent grants include a Commissioning Music/USA grant from Meet the Composer for a new work from Chinese-American composer Fred Ho, and a Chamber Music America Residency Grant to work at the Peabody Essex Museum in Salem, MA.

IIIZ+'s website: www.threezeeplus.com

二、團員簡介

伽倻琴 / 賈瑟琳·克拉克 (Jocelyn Clark)

2001 年與鄭逸鍊共同成立 IIIZ+、三度獲得韓國藝能大賽特優獎及優等獎的美籍演奏家賈瑟琳·克拉克博士，伽倻琴專業師承國寶級大師姜貞淑 (Kang Jeongsuk) 及池愛利 (Ji Aeri)，多次受邀於中、日、韓、美、德、法、荷、比等國演出，演出經驗豐富且多樣化，曾任王昌元箏樂團中國箏演奏員、沢井箏樂團日本箏演奏員。現為美國 CrossSound 現代音樂節總監，經常製作亞洲樂器專題系列音樂會。

克氏學術兼備的音樂能力獲得國際上的高度肯定，曾榮獲哈佛韓國學會、Fulbright、Seonam、韓國傳統表演藝術學會等獎學金，於美國哈佛大學 (Harvard University) 取得博士及碩士學位，其博士論文《伽倻琴並唱研究：歷史、演奏及語言》是第一部論述此議題的完整學術著作。研究領域為：民族音樂學、亞洲音樂研究、前近代韓國文獻、韓國歷史研究等。曾於美國哈佛大學、賓州大學、阿拉斯加大學、衛斯聯大學及韓國秋溪藝術大學等學校演講授課。

中國箏 / 賴宜絮 (Yi-Chieh Lai)

國立臺灣藝術大學學士，國立臺北藝術大學碩士。古箏師事張儷瓊、王瑞裕、陳伊瑜、林慧媚、周望、饒寧新、趙曼琴教授。現任跨國箏樂團 IIIZ+ (2006-) 古箏演奏員，曾任采風樂坊 (2002-2005) 古箏演奏員。自 2002 年起，多次受邀於臺、中、日、韓、美、德、法等地演出，並受到上海廣播電視台、美國 KTOO、德國 WDR 和 SWR 廣播電臺的訪問。2006 年，她曾擔任美國畢巴帝艾塞克斯博物館 (PEM) 駐館藝術家，並於美國哈佛大學、麻省理工學院、賓州大學、衛斯聯大學、費城藝術博物館、泰國曼谷皇家大學等地舉行音樂會及講座。她的演奏講究聲音色彩的細微變化及張力，除了善於演奏傳統樂曲之外，她更積極地與當代音樂家合作，致力於拓展古箏音樂的新風格。其所出版的個人首張專輯【變—臺灣當代箏樂演奏】，入圍第 20 屆金曲獎最佳民族樂曲專輯獎。

日本箏 / 菊地奈緒子 (Naoko Kikuchi)

日籍演奏家菊地奈緒子畢業於日本 NHK 學校，隨國際知名演奏家沢井忠夫 (Sawai Tadao) 及沢井一惠 (Sawai Kazue) 學習古箏演奏。2007-2008 年榮獲日本政府之藝術家海外研究計畫獎金，赴德國與當代樂團 IEMA (International Ensemble Modern Academie) 合作。

身為日本箏演奏家，菊地委託當代作曲家創作信作品，並對實驗及即興音樂極具興趣，經常與當代音樂家、藝術家（如舞蹈、戲劇、美術等）的合作，積極拓展古箏音樂的新可能性。

杖鼓 / 鄭逸鍊 (Il-Ryun Chung)

2001 年與克拉克博士共同成立 IIIZ+ 的韓裔德籍作曲家兼演奏家鄭逸鍊，畢業於德國柏林藝術大學(HdK Berlin)，隨 Jolyon Brettingham-Smith 修習作曲。鄭的音樂作品巧妙地融合東西方精神，將韓國傳統音樂及東方文化元素置入其創作中，曾獲得【柏林音樂節－吉他與室內樂】作曲最高榮譽獎。

其作品由國際著名樂團，諸如：「柏林 ARTett」、「Blue Noise」、「IIIZ+」、「Contemporary Music Ensemble Seoul」、「CrossSound Sinfonietta」、「Ensemble Phorminx」、「Kammerensemble Neue Musik」、「Modern Art Sextet」、「Schöneberger Sinfonie Orchester」、「Trio Neuklang」、「UnitedBerlin」，及演奏家，諸如：Matthias Leopold、Wolfgang Lessing、Ulrich Maiß、Matias de Oliveira Pinto、Janet Underhill、吳巍等，在歐洲、美洲與亞洲等各地演出。目前已錄製出版「Movement in Circles」音樂專輯，及「Zukunftsmusik」、「Guitarra Poetica」、「Promenade」單曲。

杖鼓演奏師承韓國杖鼓大師金德洙 (Kim Duk-Soo)。身為杖鼓演奏家，曾受邀至德、法、美、荷、比、日、臺等國家演出。

Jocelyn Clark (Korea/Alaska) – kayagŭm (gayageum) | Korean 12-string zither

Jocelyn Clark grew up in Juneau, Alaska, playing piano, clarinet, and oboe. She started studying koto at age 18 at the Sawai Koto Academy under Yagi Michiyo, and later Maruta Miki at Wesleyan University (CT). In 1990 and 1991, she studied zheng at the Nanjing Academy of Arts in China, and then in New York with master Wang Changyuan. From 1992 to 1994 she received a scholarship to study traditional Korean music at the National Classical Music Institute in Seoul, Korea, where she worked with Yi Jiyeong, and then with Ji Aeri and Kang Jeongsuk, the “National Intangible Human Cultural Asset.” In 2001, in collaboration with percussionist Il-Ryun Chung, she founded the ensemble IIIZ+, with whom she has toured in Western Europe, East Asia, and North America. Having premiered more than 20 new works for kayagŭm and koto, she has appeared as a soloist at the Jeonju Sanjo Festival, Opera Latenight in Nürnberg, and the Global Ear Series in Dresden, to name a few. Clark holds a 2005 Ph.D. in East Asian Languages and Civilizations from Harvard University. She was named by the Anchorage Chamber of Commerce among “Alaska’s Top 40 Under 40” in 2008 for her work directing the CrossSound new music festival. Since 2008 she is assistant professor at Pai Chai University’s Appenzeller School in Daejeon, Korea.

Yi-Chieh Lai (Taiwan) – zheng (guzheng) | Chinese 21-string zither

Yi-Chieh Lai grew up in Taiwan playing piano from a young age. At 12, she started studying zheng under I-Yü Ch’en and Hwei-Mei Lin. From 1998 to 2002, she studied with Jui-Yü Wang and Li-Ch’iung Chang at the National Taiwan University of Arts. She also studied zheng in Mainland China with Wang Zhou (Beijing), Ningxin Rao (Guangdong), and Manqin Zhao (Henan). Lai has devoted herself to both traditional and contemporary music as a soloist and as a member of the China Found Music Workshop (2002-2005). In 2008, she finished her master’s degree in musicology at the Taipei National University of the Arts. Her first album “Transformation—Contemporary Taiwanese Zheng Music” was nominated for The Golden Melody Award. She has been a member of IIIZ+ since 2006.

Naoko Kikuchi (Japan) – koto | Japanese 13-string zither

Born in Sendai, Japan, as a child, Naoko studied koto with her grandmother and mother. Starting in 1989, she took lessons from Tadao Sawai and Kazue Sawai. At Sophia University, Tokyo, she joined the Sawai Kazue Koto Ensemble world tour and participated in recordings by d’c records. Naoko graduated from the NHK

(Japanese National Broadcasting Company) School for Performance of Traditional Japanese Instruments. She has been active as a musician, commissioning new works for koto from composers and collaborating widely with artists in other fields (dance, drama, art). In 2007, she received a year-long fellowship from the Japanese Government's Overseas Study Program for Artists to work in Frankfurt, Germany, where she currently is a member of IEMA (International Ensemble Modern Academie). Naoko performs and teaches regularly in Japan and Germany. She has been a member of IIZ+ since 2009.

Il-Ryun Chung (Germany/Korea) – Korean percussion (changgu, ching, etc.)

Il-Ryun Chung was born in Frankfurt in 1964. From 1967 to 1971, he lived in Seoul, Korea. Chung began learning music rather late, at the age of 16, when he taught himself to play the guitar. In 1984, he began studying with Carlo Domeniconi in Berlin. From 1989 to 1995, he completed his studies in composition at Berlin University of Arts with Prof. Jolyon Brettingham-Smith. An encounter with the acquaintance of Korean master drummer Kim Duk-Soo, who introduced Chung to Korean percussion music, made a lasting impression upon Chung's rhythmic perception. The collaboration between composer and interpreter has been central to his compositions, which always place the highest technical demands upon the performers. Concertizing as solo guitarist, chamber musician, and drummer for traditional Korean music remains an integral part of Chung's musical life. He received a composition stipend (1992) and several composition commissions (1993, 1994, 1997, 2003, and 2007) from the Berlin Senate. In 1994, he received an award at the Berlin Festival for Guitar and Chamber Music for his "Movement in Circles II" for flute and Guitar. In 1999, he wrote his first opera, "An diesem Ort." Chung's works are performed worldwide by orchestras and ensembles such as the Seoul Philharmonic Orchestra, KBS Orchestra, Nieuw Ensemble, Contemporary Music Ensemble Seoul, Kammerensemble Neue Musik, and UnitedBerlin. His CDs are available from Kreuzberg Records.