

## 樂曲介紹

《荷樂集》
這段表演將由管絃樂及特殊音效伴奏，一一呈現伯恩斯坦、瑞佛丹斯、彼得·佛普霍特、卡瑪洛、比才及史特拉溫斯基的改編曲。它不僅提供聽覺的享受，亦是繽紛的視覺饗宴。

### “特大號”炫技曲

這段鼓槌表演目的在介紹 Majestic 新製造的敲擊樂器。分別由馬林巴木琴及顫音鐵琴展開炫技的二重奏。

### 《霧出口》

這首樂曲來自美國，原本為由八位擊樂演奏者組成的打擊樂團所譜。彼得·佛普霍特將它改編成給使用馬林巴木琴暨特備擊樂器的兩位演奏者演出，這是一項艱鉅的任務。樂曲意旨由曲名就可略見端倪，音樂的主題似乎無法演變為不同的風格，亦無法轉返原點。

### 《燃燒的列車》

原曲由史汀創作，彼得·佛普霍特將它改編成給馬林巴木琴暨顫音鐵琴的二重奏。

透過擊樂器生動的樂音，此曲帶給聽眾一種全然放鬆的自在感。聆聽這首樂曲，並享受一段浪漫及感性回憶的時刻。

### 《擊樂叢林》

本曲由彼得·佛普霍特根據這場特殊的音樂會【非洲印象】的主題而譜，是為演奏兩種特備擊樂器的演奏者所作的二重奏。曲中充滿非洲的傳統民歌元素，彼得及馬汀藉著它們帶領聽眾經歷叢林之旅。

### 《甜美巴哈》

藉著研究巴哈的音樂，我們對他的音樂語彙及智慧有深入的認識。本首作品試圖帶領巴哈的樂迷從不同的角度去瞭解他—將他的作品與當代的語彙及媒介（此處是以擊樂合奏團）結合。

第一樂章的標題為〈復格島〉。作曲家對復格曲式中的對位法感到著迷，因而決定擷用巴哈的主題（G大調大提琴組曲的前奏曲部分的頑固音及郭德堡變奏曲的抒情曲），以不同的速度同步演奏，使這些主題代表的澄靜及堂皇的感覺作對照，有點像萬花筒般。

第二樂章嘉禾舞曲與騷莎都是快速的民族舞蹈，前者源自於 17 世紀的法國，後者來自今日的古巴，在一個樂章中同時聽到這兩種舞曲，給予觀眾雙重的感受。

第三樂章巴哈第一號管絃樂組曲中的詠諧風舞曲廣為流傳，它的原意為“嬉笑”，當它與〈神怒之日〉的曲調結合時，創造出一種骷髏之舞的氣氛，全曲亦在這段音樂中畫上句點。

本曲題獻給好友—圖像設計師 Sam Lee。

## 樂曲介紹

### Notes

**Prophonic Masterpieces**
In this show they will be accompanied by orchestral sounds and special effects.

Arrangements of Bernstein, Riverdance, Peter Vulperhorst, Kamalot, Bizet and Stravinsky will pass through the program. Not only for listening but also for visual performance a dazzling show.

### Dazzling Mallets “BIG MESS”

This mallet performing is all about the introduction of the new Majestic mallet instruments. A duet of challenges for performing on the Marimba and the Vibraphone.

**No Exit**
This piece has especially been flown over from the US and was originally written for a percussion ensemble consisting of 8 percussionists. Peter arranged it to a composition for 2 players, almost an impossible job. The title explains a little bit of the message. Musical themes which seem not to be able to escape and return in different styles. This duet is for marimba and set-up percussion.

**Saint Anges and the Burning Train**
Written by Sting and arranged for mallet duo by Peter Vulperhorst
Through the dazzling sounds of percussion this piece will cause a sense of utter relaxation. Experience this musical piece and enjoy a moment of romance and sentimental memories. Played on Marimba and Vibraphone.

**Jungle Trough Percussion**
Written by Peter Vulperhorst with the musical theme of this special concert “African impressions”
A duet written for two percussion set-ups. Full of traditional sounds from Africa. Peter and Maarten will take you on a journey to the jungle.

**Sweet Bach**
We come to know a great deal about Bach’s musical language and wisdom by learning his music. This piece is an attempt to bring Bach lovers to a different angle of understanding of Bach – by fusing his works with contemporary language and medium (in this case, percussion ensemble)
The first movement is called *Fugue Islands*. I was fascinated by the contrapuntal writing in the form of fugue and decided to take themes from Bach (the ostinati in the prelude of the *G major Cello Suite* and the *Aria from the Goldberg Variations*) in different tempi, played simultaneously to contrast the tranquil and majestic feelings that these themes represent - a kaleidoscope so-to-speak.

*Gavotte* and *Salsa* are both folk dances in a fast tempo. The former came from seventeenth-century France, the latter from modern day Cuba. To have both in the same movement is truly a buy-one-get-one-free deal.

*Badinerie* from Bach’s Orchestral Suite No.1 is widely known, and it originally means “to jest.” When combined with the *Dies Irae* chant, it marks the creation of the Skeleton Dance, bringing the piece to an end.

This piece is dedicated to graphic designer and my friend, Sam Lee.

## 樂曲介紹

《印象》
生活中偶而會出現有趣的節奏或畫面。《印象》的節奏動機來自台北「頂好商圈地下街」清潔車及行人拉著旅行皮箱翻過地磚的聲音所引發的音樂聯想。似乎只有對從事聲音創作的人才會對如此無趣的街頭聲響產生意義。取名《印象》是因當時這樣的節奏與聲響突然勾起許多思緒與回憶，聯想間；浮現東西方文化藝術併入的當下環境氛圍與模糊的生活畫面，在沉默的印象中仍然可以嗅覺。此曲沒有複雜的結構，也沒有刻意表達的意涵，純粹是擊樂的「隨心所欲」，隨意放肆、放空、放逐，自由自在為所欲為，讓六組不同性格打擊樂器在多變的節奏中合一、相融、對話與競技。
正逢樂團成立三週年，特將此曲獻給連雅文打擊樂團所有努力不懈的打擊樂家們與行政團隊。
本作品由財團法人國家文化藝術基金會贊助。

### 《永恒的嬰孩》

這首組曲是美國爵士鋼琴大師 Chick Corea 在 1990 年代為融合爵士（Fusion Jazz）所譜寫公認最經典的鉅作，我選取其中最具代表性的三段作編曲串聯：

- 宇宙之家（Home Universe）：描述宇宙萬物從空虛混沌裏有計劃的被創造，以低沉大鼓、響棒和中國鈸的反覆節奏（Loop）敲出宇宙無盡的奧祕，合成器和管鐘交錯的旋律蘊藏生命無限的能量。
- 永恒的嬰孩（Main Theme）：描述傳說中永生的嬰孩如何影響人類歷史的發展，由馬林巴木琴唱出感性的旋律，長笛和顫音鐵琴加以回應，然後進入即興片段，最後仍以馬林巴木琴訴說永生嬰孩的榮耀。
- 新眼光（Eye of the Beholder）：新眼光引導我們進入更有盼望的人生，鋼琴強而有力的舞蹈節奏主導全曲進入高潮，在打擊樂熱情的即興演奏當中，進與退充分展現樂手之間合作的風範。

### 《非洲的天空下》

第一樂章：動物樂園（Paradise for Animal）
這是結合爵士音樂的 F 大調樂章，一開始由長笛與鋼琴緩緩的演出描述在非洲無盡的大草原上，太陽緩緩地從地平線升起，一日的動物草原生活即將開始，土撥鼠紛紛從地面冒出來，狐獴開始玩起蟲蟲，羚羊群聚在覓食，拂拂在樹林間飛越穿梭，斑馬也在奔跑著，這裡是動物樂園，開心的動物 party 已經開始了！

### 第二樂章：非洲的苦難（Sorrow for Africa）

飢餓、飢荒、貧窮、疾病這些是我們常常看到有關一些非洲地區的新聞畫面，天災、戰禍、種族和宗教迫害等因素流離失所的難民與兒童，讓我們心生憐憫，對於這些生命的沉重我使用 Dm 小調慢板來表達內心的悲憫。

### 第三樂章：乘著駱駝的沙漠探險（Adventure by Riding Camel in Desert）

遠離了悲傷前往埃及去探險，我想像我跟電影印地安瓊斯一樣乘著駱駝穿過荒野無際的沙漠，有刺激、驚悚與興奮的探險心情，最後抵達那壯闊的金字塔寶藏，由於埃及受中東文化音樂影響，在此樂章我使用中東的音階元素，大量的非洲手鼓節奏，想要展現的是融合世界音樂的爵士風格。

## 2008 連雅文打擊樂團

# 10/18 古典 非洲 印象

國家音樂廳 六
7:30PM
非洲鼓、手鼓、拉丁樂風、
世界音樂盡在這場音樂盛宴
The work is sponsored by the National Culture and Arts Foundation.

### The Eternal Child

This suite combines three of the most representative sections from American jazz-piano master Chick Corea’s jazz fusion masterpiece of the 1990s. *Home Universe* tells of the wondrous creation of all universe from void nothingness, pounded out with bass drums, claves, and China cymbals, the intertwined melodies of the synthesizer and tubular bell conveying the boundless vigor of life. The sentimental melody of the main theme *Eternal Child* is then sung by the marimba xylophone, echoed by the flute and vibraphone, praising the glories of the legendary eternal child and his influence on the developments of human history. The powerful, dance-like rhythms of the piano next leads *Eye of the Beholder* to its climax; in the display of accomplished cooperation between the artists in passionate improvisation, we see how new perspectives guide us to a life worth looking forward to.

## CLASSIC·AFRICA·IMPRESSIONS

**Sorrow for Africa**
For the humans, however, the Adagio in D minor, *Sorrow for Africa*, expresses sympathy to all the grievances in life—hunger, famine, poverty, sickness, natural disasters, wars, refugees and children deprived of their homes by racial and religious oppressions, which appeal to our deepest compassion.

**Adventure by Riding Camel in Desert**
An attempt to display a jazz style incorporating world music, *Adventure by Riding Camel in Desert* employs scales of Middle-East elements and rhythms of the African hand drum djembe, leading an exciting exploration away from sorrows, through the bleak, immense desert on the back of a camel, and arriving at last to the treasures of the magnificent Egyptian pyramids.

演出地點 | 國家音樂廳
主辦單位 | 國立中正文化中心
演 出 者 | 連雅文打擊樂團、Maarten Smit & Peter Vulperhorst
爵士鋼琴 / 何真真、長笛 / 簡雅琳、低音提琴 / 程杰
特別感謝 | KHS 双燕樂器

演出長度 | 上下半場各約 40 分鐘，中場休息 20 分鐘
英譯 | 張郁希、邱筱涵



## 曲目

<b>曲目</b>	<b>Program</b>
<b>彼得·佛普霍特：《荷樂集》</b>	<b>PETER VULPERHORST: Prophonic Masterpieces</b>
<b>彼得·佛普霍特：“特大號”炫技曲</b>	<b>PETER VULPERHORST: Dazzling Mallets “BIG MESS”</b>
<b>李恩·葛雷薩克：《零出口》</b>	<b>LYNN GLASSOCK: No Exit</b>
<b>史汀：《燃燒的列車》</b>	<b>STING: Saint Anges and the Burning Train</b>
<b>彼得·佛普霍特：《擊樂叢林》</b>	<b>PETER VULPERHORST: Jungle Trough Percussion</b>

### ～中場休息～

<b>陳廣揚：《甜美巴哈》</b>	<b>ALAN CHAN: Sweet Bach</b>
<b>連雅文：《印象》</b>	<b>YA-WEN LIEN: Impression</b>
<b>凌國周：《永恆的嬰孩》</b>	<b>KOU-CHOU LING: The Eternal Child</b>
<b>何真真：《非洲的天空下》</b>	<b>CHEN-CHEN HO: In the Sky of Africa</b>

## 演出者簡介

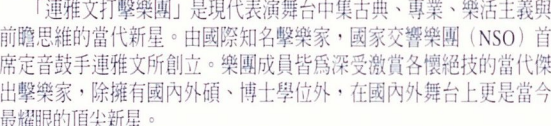
**心靈跨界－當代藝術新明星－連雅文打擊樂團**

當代藝術中最讓人百思不解的跨界藝術，隨著鼓韻迴響，無形旋律劃破人心與藝術的藩籬。打擊樂成就了當代凡人藝術的跨界思潮。不分年齡、身分、富貴、國界；不需拆解，「牆」卻已消失於無形，這便是21世紀人們重新認識的全新音樂世界。有思想、有語彙，需世界級音樂素養，卻能散佈於一般社群大眾，這便是你需要認識的，「連雅文打擊樂團」。

「連雅文打擊樂團」是現代表演舞台中集古典、專業、樂活主義與前瞻思維的當代新星。由國際知名擊樂家，國家交響樂團（NSO）首席定音鼓手連雅文所創立。樂團成員皆為深受激賞各懷絕技的當代傑出擊樂家，除擁有國內外碩、博士學位外，在國內外舞台上更是當今最矚目的頂尖新星。

「連雅文打擊樂團」自成立以來，便活躍於企業、機關、校園、社區等文藝活動，撼動人心的鼓聲和優美旋律，確實已成為傳遞人際樂活、生態永續的全新語彙。

今後將積極結合政府、民間、企業力量與各型活動結合，以创新的展演形式邁向國際，以期傳遞來自台灣；矚眼世界的「心靈鼓典－台灣新擊樂」。



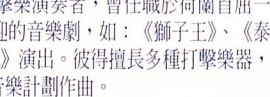
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<b>馬騰•史密特暨彼得•佛普霍特</b>	<b>馬騰•史密特</b>
馬騰與彼得兩人相識已久，他們原本是阿姆斯特丹史維林克音樂院的同窗，兩人合組成「漂泊的荷蘭人合奏團」。他們只接受邀約及為特別場合現場或錄音演出。荷蘭專門製造打擊樂器的Majestic Holland BV就經常邀請他們演出。	

**馬騰•史密特**

馬騰被公認為國際樂壇最傑出的定音鼓演奏者之一。自學校畢業後，他曾任職於歐洲數個頂尖的合奏團及樂團，目前他為荷蘭廣播室內愛樂暨廣播愛樂管絃樂團的定音鼓首席。

<b>彼得•佛普霍特</b>	<b>彼得•佛普霍特</b>
彼得是一位深具聲譽及經驗的擊樂演奏者，曾任職於荷蘭首屈一指的樂團，並參與荷蘭當地廣受歡迎的音樂劇，如：《獅子王》、《泰山》、《Copacabana》及《The WIZZ》演出。彼得擅長多種打擊樂器，創辦自己的擊樂學校，同時為許多音樂計劃作曲。	

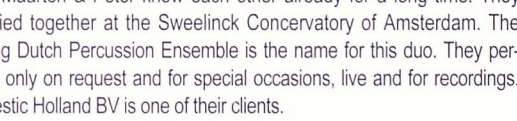
## Profiles of Performers

**Bridge of mind and arts**  
**Rising star in Modern Arts—Lien Percussion**

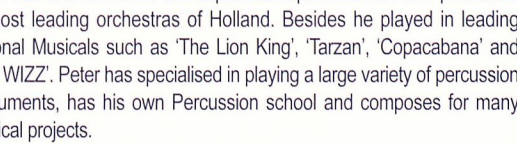
By creating amazing crossover works, percussion knocks down the hedge existing between people and arts. With echoing drumbeats, the invisible melody penetrates the barriers of age, social background, and even personal identity. Lien Percussion thus rises up—redefining the boundary of music genres in the 21st century, bringing new perspectives and vocabulary as well as the high quality of performance and the power to touch the audience.

Founded by the principal timpanist of NSO, Ya-Wen Lien, Lien Percussion is comprised of several excellent percussionists who not only own Ph. D. or master’s degrees but also are experienced players, shining on both domestic and international stage. Regarded as a rising star in modern arts, Lien Percussion is devoted to unique principles: classics, profession, LOHAS, and vision. To illustrate, the LOHAS ideas, presented by the sensational drumbeats of the ensemble and the beautiful melody, convey the sustainability of interpersonal relationships and environments.

Lien Percussion has actively participated in various cultural activities in enterprises, institutes, schools, and communities; its next goal will be the dedication to promoting “the Pounding of Heart—New Taiwanese Percussion” to the world.

<b>Maarten Smit &amp; Peter Vulperhorst</b>	<b>Maarten Smit</b>
Maarten & Peter know each other already for a long time. They studied together at the Sweelinck Conservatory of Amsterdam. The Flying Dutch Percussion Ensemble is the name for this duo. They perform only on request and for special occasions, live and for recordings. Majestic Holland BV is one of their clients.	

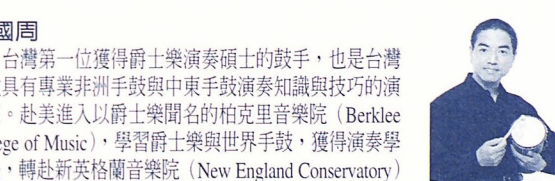
<b>Maarten Smit</b>	<b>Maarten Smit</b>
Maarten is regarded as one of the best Timpanists in the World. After his studies Maarten played in several well known leading ensembles and orchestras in Europe. Maarten is currently the principal timpanist of the Holland Radio Chamber Philharmonic and Radio Philharmonic Orchestra.	

<b>Peter Vulperhorst</b>	<b>Peter Vulperhorst</b>
Peter is a renowned and experienced percussionist who performed in most leading orchestras of Holland. Besides he played in leading national Musicals such as 'The Lion King', 'Tarzan', 'Copacabana' and 'The WIZZ'. Peter has specialised in playing a large variety of percussion instruments, has his own Percussion school and composes for many musical projects.	

## 作曲家簡介

<b>陳廣揚</b>	<b>陳廣揚</b>
生於香港，1997年赴美國深造作曲。2001年以優異成績畢業於邁阿密大學，之後獲香港作曲家及作詞家協會（CASH）海外獎金到美國密蘇里大學深造，師事旅美作曲家陳怡，並取得碩士學位。除音樂創作外，並曾擔任密蘇里州立大學當代樂團助理指揮三年，及於2007年夏天為作曲家李泰祥大師新作大型音樂劇《情奔》指揮世界首演。現為美國南加州大學音樂藝術博士候選人，並榮獲2008年P.A.S.擊樂作曲競賽首獎。	

<b>連雅文</b>	<b>連雅文</b>
連雅文打擊樂團藝術總監、國家交響樂團首席定音鼓手。	
奧地利國立維也納音樂院畢業。於1986年創立台北打擊樂團、2003年創辦連雅文打擊樂教學系統，2005年創立連雅文打擊樂團。打擊樂創作：《打擊樂隨想曲》、《魔鬼的喪禮》、《金木革組曲》、《新、欣、馨》、《鼓的序》、《創世紀》、《一粒麥子的事》、《1999序曲》、《擊樂池》、《被丟棄的寶貝》、《不能不管》、《給托來打》、《乞丐皇帝》、《十六個太陽一把傘》、《光影、璀璨、擊樂的三角戀情》、《老鼓手定音鼓協奏曲》並改編多首古典擊樂作品及兒童打擊樂教學音樂。所製作錄音的打擊樂專輯【起鼓】及【被丟棄的寶貝】分別榮獲第九屆及十三屆金曲獎最佳古典音樂專輯。	

<b>凌國周</b>	<b>凌國周</b>
台灣第一位獲得爵士樂演奏碩士的鼓手，也是台灣少數具有專業非洲手鼓與中東手鼓演奏知識與技巧的演奏家。赴美進入以爵士樂聞名的柏克里音樂院（Berklee College of Music），學習爵士樂與世界手鼓，獲得演奏學位後，轉赴新英格蘭音樂院（New England Conservatory）進修爵士樂演奏，取得音樂碩士文憑。返國後積極推廣手鼓演奏與教學，並在國家音樂廳演奏廳舉行個人獨奏會。現為連雅文打擊樂團、台北市立交響樂團打擊樂演奏團員。	

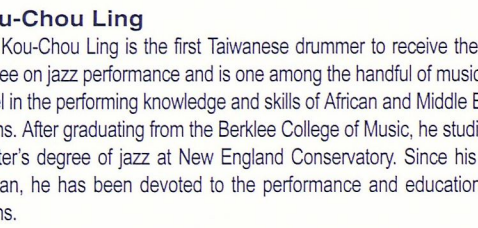
<b>何真真</b>	<b>何真真</b>
現任高雄中山大學音樂系應用音樂組與實踐大學兼任講師。美國柏克里音樂學院爵士作曲碩士畢業，並獲學院最高榮譽「昆西•瓊斯獎」。並由教師委員會提名國際榮譽音樂組織Pi Kappa Lambda音樂成就獎。1997年回台灣後從事電視劇、廣告、舞台劇配樂、流行音樂編曲、作曲、演奏…等工作，近年重要作品為：2004年個人演奏創作專輯【三顆貓餅乾】、2006年個人演奏專輯【記憶裡的美好】（風潮唱片發行）；曾於澳門《安徒生童話音樂劇》擔任音樂總監與音樂創作與製作人；2008年為《永恆的原鄉》舞台劇作曲、電視劇配樂金鐘劇電視配樂《逆女》等；書籍著作有【爵士和聲樂理】、【陪伴鋼琴系列】等。	

<b>客席演奏家</b>	<b>客席演奏家</b>
爵士鋼琴 / 何真真 長笛 / 簡雅嫻 低音提琴 / 程杰	

## Profiles of Composers

<b>Alan Chan</b>	<b>Alan Chan</b>
Alan Chan, born in Hong Kong, headed towards the U.S. to study composition, in 1997 and in 2001 graduated from the University of Miami with excellent grades. Then he received CASH Music Scholarship to study for his master’s degree in the University of Missouri, learning under the composer Yi Chen. Besides composition, he was the assistant conductor in the orchestra at the University of Missouri. In 2007, he conducted the premier of <i>Running for Love</i> , a musical by Tai-Hsiang Li.	

<b>Ya-Wen Lien</b>	<b>Ya-Wen Lien</b>
Ya-Wen Lien, graduating from Hochschule für Musik und Darstellende Kunst Wien, is the founder and art director of Lien Percussion and the principal timpanist of NSO. In 1986 and 2003, he founded Taipei Percussion and Ya-Wen Lien Music Education of Percussion respectively. Lien is also a dedicated composer with numerous works, for example, <i>Suite for Metal, Wood, Rawhide, Devil’s Funeral, Capriccio, New, Joy, Mild, Genesis, A Grain of Wheat, Overture for Drums, Percussion Lagoon, Overture 1999, Sound of Articles, Down &amp; Out in China Empire, Menage de Trois, and Timpani</i> (Concerto for Timpani, Strings & Percussion Ensemble). He also arranged several classical and children percussion works. His albums, <i>Ki-Go</i> and <i>Sounds of Articles</i> , earned the Best Classical Album in the ninth and thirteenth Golden Melody Award respectively.	

<b>Kou-Chou Ling</b>	<b>Kou-Chou Ling</b>
Kou-Chou Ling is the first Taiwanese drummer to receive the master’s degree on jazz performance and is one among the handful of musicians who excel in the performing knowledge and skills of African and Middle East hand drums. After graduating from the Berklee College of Music, he studied for his master’s degree of jazz at New England Conservatory. Since his return to Taiwan, he has been devoted to the performance and education of hand drums.	

<b>Chen-Chen Ho</b>	<b>Chen-Chen Ho</b>
Chen-Chen Ho received the master’s degree of jazz composition at Berklee College of Music, at the same time earning Quincy Jones Award, the top honor at the college, and the PKL Composition Commission by recommendation of the committee of professors. After returning to Taiwan in 1997, she has been dedicated to the arrangements, composition, performance of pop music, and accompaniment for TV programs, musicals, and ads. Her album <i>Three Cat Cookies</i> was released in 2004 and <i>All the Best in Memories</i> in 2006. In 2008, she composed for the musical <i>Immortal Homeland</i> . Now she also teaches at National Sun Yat-Sen University and at Shih Chien University.	