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INTERNATIONAL ROSTRUM OF COMPOSERS 2018
14 - 19 May , Budapest Hungary

中華民國台灣參加2018年聯合國教科文組織音樂評議會議



Taiwanese composer

Wei-Chih Liu (b.1985)



Awarded a Bachelor in Composition at Soochow University in 2008 and a Master in Composition at Taipei National University of the Arts in 2011. His composition teachers include Hung Chung-kun, Chang Yu-shu, Christopher Roberts, Yim Fuk-wing and Chen Jou-li. And he has spent 6 months by Taiwan Music Institute in Europe to gain varied professional experience in cooperation with Peter Eötvös Contemporary Music Foundation in 2016.

Liu was also instructed by the composers such as Péter Eötvös, Toshio Hosokawa, Pierluigi Billone, Pan Hwang-long, Chen Hsiao-yong, and

Chong Kee-yong when he attended composition workshops. His works have been performed or he has received commissions by National Symphony Orchestra (Taiwan), the Singapore Chinese Orchestra (Singapore), the National Chinese Orchestra Taiwan (Taiwan), the Golden Melody Awards for Traditional Arts and Music (Taiwan), the KNM Berlin (Germany), the Alea III (USA), the THReNSeMBLE (Hungary), Composit (Italy), duovocutters (Austria), the International Cultural Platform - iKultur (Austria), the Ding Yi Music Company (Singapore), the Ju Percussion Group (Taiwan), the Shakespeare's Wild Sisters Group (Taiwan), Taipei Sinfonietta & Philharmonic Orchestra (Taiwan), 3peoplemusic (Taiwan), Chai Found Music Workshop Ensemble (Taiwan), Forum Music Ensemble (Taiwan), and Yat Po Singers (Hong Kong).

Liu was recognized with the second prize at the 31st ALEA III International Composition Competition in the United States in 2015, the second prize at the Singapore International Competition for Chinese Orchestra Composition in 2015, the second prize at the 2nd Singapore International Competition of Composium 2015. In addition, Liu's piece was selected to be featured in program of the closing concert of the composition

workshop by Peter Eötvös Contemporary Music Foundation in 2016, and during this course, both his skills and works have been positively recognized from the composers Péter Eötvös and Toshio Hosokawa.



劉韋志 (b.1985)

臺灣花蓮作曲家劉韋志，為國立臺北藝術大學音樂系作曲碩士和東吳大學音樂系作曲學士，其作曲先後師事陳州麗、嚴福榮、羅白華(Christopher Roberts)、張玉樹與洪崇焜等老師；曾入選臺灣音樂館與 Péter Eötvös 當代音樂基金會合作的「大師與門徒計畫」赴歐洲培訓，並於國內外作曲課程中，受 Péter Eötvös、Pierluigi Billone、細川俊夫、潘皇龍、陳曉勇和鐘啟榮等作曲家指導。

他曾受臺灣的傳藝金曲獎、兩廳院新點子樂展、國家交響樂團、臺灣國樂團、朱宗慶打擊樂團、春秋樂集、采風樂坊、十方樂集、莎士比亞的姊妹劇團、臺北愛樂室內樂團、臺灣現代音樂協會室內樂團、三個人、對位室內樂團，與德國 KNM Berlin、匈牙利 THReNSEMBLE、美國 Alea III、奧地利 iKultur、奧地利 Ovocutters、義大利 Composit、新加坡華樂團、新加坡鼎藝團、中國撒麗不跳舞音樂節、香港兒童合唱團和香港一舖清唱等，國內外表演藝術相關單位委創或演出作品。

其創作獲 2015 美國 Alea III 國際作曲大賽亞軍、2015 新加坡國際華樂作曲大賽亞軍、2015 新加坡作彈會國際作曲大賽亞軍、2012 臺灣采風樂坊絲竹作曲大賽冠軍、2012 國立臺灣交響樂團音樂創作競賽佳作、2011 臺灣音樂中心國際作曲獎、2009 臺灣采風-五行作曲獎，以及臺灣第 11、12、13 與 16 屆台新藝術獎提名等；此外，劉韋志的作品被選為 2016 匈牙利 Péter Eötvös 當代音樂基金會作曲工作坊閉幕音樂會之曲目，他的作曲技巧和作品，亦讓作曲家 Péter Eötvös 與細川俊夫高度讚賞。

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The Sounds of Primeval (2015)

Duration: 7'59"

Performer: National Chinese Orchestra Taiwan

Conductor: Yan, Hui-Chang

Venue: National Concert Hall, Taipei

Date: 2015.12.12

The core idea of this composition is based on the concept of Zheng Hexagram in the Yi Jing. Zheng Hexagram indicates change, shaking, surprise, and disturbance. Its corresponding natural phenomenon is thunder and lightning. Thunder and lightning frighten, which further signifies that one should remain prudent, cautious, and introspective. That is, one can gain wisdom and improve his or her mind after a shock.

In many traditional cultures, thunder and lightning appear to have a meaning similar to zheng gua. In Chinese mythology, for instance, there are the God and Goddess of Thunder. The leading god Zeus in Greek myth, Indra in the Indian Vedas, and Jehovah in the Bible all use thunder and lightning as a "weapon" to warn the world. Humans past and present share the same feelings about thunder and lightning and ascribe to them an educational function.

From the perspective of science, thunder and lightning are not merely phenomena of the weather. Scientist Stanley Lloyd Miller's experiments in 1953 suggest that it is quite likely that 46 billion years ago the interaction of organic compounds in the ocean, lightning, and ultraviolet rays led to the creation of life. The composer interprets this as a germination and transformation in reaction to a particular disturbance.

Guided by such ideas, this composition attempts to surprise and subvert expectations. Within eight minutes audiences will be transported to the prehistoric era and experience shocks from every direction. So-called musical conventions no longer apply but are reformed in a way the composer believes to be more natural.

This work was commissioned by National Chinese Orchestra Taiwan in 2015 and is scheduled to premiere internationally at National Concert Hall, Taipei, on December 12, 2015.

《洪荒之聲》 (2015)

本曲的核心樂念，來自易經中的震卦。震卦有變動、震動、震驚，以及驚動之意，其相應的自然現象為雷電，也就是藉由因雷電交加之現象，而產生的恐懼之心，引申出當頭棒喝，或體察到問題而不安，進一步避免不思改進之狀態，而能修養其身；換句話說，即是在一次令人震驚的事件後，心靈或智慧得以進步與新生。

而雷電本身，在一些不同的傳統文化中，似乎都有點類似震卦的意涵，譬如中國古典神話有雷公和電母，在希臘神話和印度吠陀經籍裡，各自記載，同時是眾神之首與雷電之神的宙斯和因陀羅，以及聖經中曾使雷電降下的上帝耶和華...等，皆非常一致的，將雷電作為「武器」，以警醒世人；由此可見，從古到今，人類對雷電有著共通感受，甚至不約而同賦予教化和使人改變的功能。

在自然科學層面，雷電除了是我們所熟知的天氣現象，1953年，科學家史丹利·洛伊·米勒（Stanley Lloyd Miller）更藉由實驗證實，非常有可能，在46年億年前，地球形成後，是一連串雷電作用和紫外線照射，使海洋中生成有機物，繼而有了所謂「生命」；作曲者將這看作是具體的驚動後之萌發與變革。

本曲的創作，在以上思維的驅使下，即是企圖帶來震驚與不意之感，聽眾將在限定的8分鐘裡，回到雷電作用的洪荒時代，感受四面八方襲來的衝擊；於是，音樂所謂「傳統」的面貌可能不復存在，而是以一種被作曲者認為更貼近自然現象的形式組成。

本作品2015年由國立傳統藝術中心臺灣國樂團委託創作，2015年12月12日於臺灣國家音樂廳世界首演。

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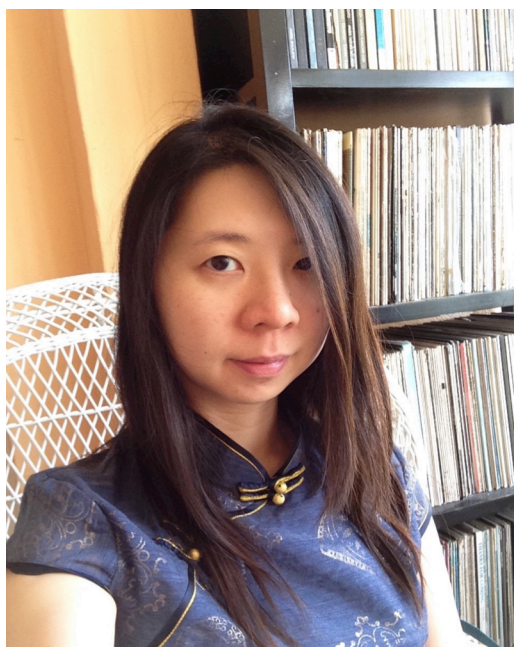
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Taiwanese Composer

Chen-Hui Jen (b.1981)



Chen-Hui Jen is a composer, poet, and pianist, whose music presents an imaginative, spiritual, and poetic space with subtlety and sophistication.

During recent years she has dedicated to integrating time, sound, language, and poetic meaning.

任真慧是旅美臺灣作曲家、詩人與鋼琴家，其音樂作品以獨特的空間感、豐富的想像力、充滿靈性的詩意、與精雕細琢的色彩為特色。近年創作專注於探索時間、聲響、語言、與詩性的整合。



until after the twilight (2017)

Duration: ca.11 minutes

Performer: Ensemble 20 degrés dans le Noir (Flute /Shao-Wei Chou, Accordion /Fanny Vicens, Cello /Lola Malique, Double bass / Florentin Ginot)

Mastering: Jacob Sudol, Chen-Hui Jen

Venue: Paris

Date: 2017.08.30

The work was commissioned by flutist Shao-Wei Chou and premiered by the Ensemble 20° dans le Noir in March.

During recent years I have experimented a multipronged approach to musical time that reflects our perception of life and thoughts. For me, the twilight poetically reflects a universal image of an intangible distance – a space that collects all timeless longing and memories. Following this, I imagined a virtual mirror that reflects moments in my life, and created gradual procedure from the vague, pale twilight to my mind. All the sounds and colors seem still and stretched but, at the same time, keep drifting and changing like an illusion and reality.

《至於微暝》 (2017)

此作品受旅法長笛家周少葳委託創作，並由她與友人組成的 Ensemble 20° dans le Noir 於三月首演。

這些年我在創作上特別潛心於「音樂中的時間」，並在不同作品中嘗試各種切入的角度，以樂音的呈現來反映自身對於人生之感知與思維。對我而言，「微暝」（幽微的暮光）象徵無法觸及的遠方，而此意象延伸為內在的記憶與思念，封存在一個心中構成的時空。這首作品即為試圖探測這片時空，由外而內逐層深入、自幽微的光線而向蒼茫尋求內在的心。全曲以延展的聲音與色彩為基礎，加以配器與漸變，最終四重奏與電子音樂共構成一個如真似幻的聲響空間。

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Taiwanese Composer

Shiuan Chang (b.1989)



Shiuan Chuang's compositions have been described as **“a tapestry of extraordinary sound and idea; not word of painting or sound landscape, but rather a psychological meditation.”**

by Malcolm Peyton, Professor of the New England Conservatory

Winner of the 2013 New England Conservatory Honor competition, 2015 Earplay Donald Aird Composition Competition, and 2016 Nief-Norf Composition Competition, Shiuan believes that music is the map of logical sound being performed lively during the specific time and space by both audiences and the performers. He views that the performance is birth; the following applause is death, and the performers' acknowledge bow is reincarnation.

Shiuan Chang's music have been performed nationally and internationally including Carnegie Hall, Suntory Hall, Jordan Hall, Taiwan National Concert Hall, Merkin Hall, Bartok Hall, ODC theater, Royaumont, Tenso Music Days in Belgium, Boston Early Music Festival, Innovation Series Taipei, and the Bartok festival. He has worked with The TANA Quartet, Atlas Ensemble, Ensemble Multilaterale, Ensemble Musicatreize, Divertimento Ensemble, Earplay Ensemble, signal ensemble, Antico Moderno, Neue Vocalisten Stuttgart, Princeton Singers, Orkest de Ereprijs, and Alter Ego.

As an avid pianist, Shuan has won the first prize Taipei City competition and second prize in the 2003 Taiwan national piano competitions (high school division). He enjoys working as a conductor, he has worked with Ensemble Remix, Divertimento Ensemble, Dedalo Ensemble, and Hai-Dao Ensemble. In addition, Shuan is active in outreach programs. He has produced a full-length show to support the Genesis Social Welfare Foundation, and written documentary film score for the Children Are Us Foundation twentyyears anniversary documentary film.

張玆

曾獲 2013 年新英格蘭榮譽作曲獎，2015 Earplay Donald Air 國際作曲比賽首獎，2016 Nief-Norf 音樂節作曲獎，以及台灣全國鋼琴比賽國中組第二名。其作品曾受邀自中國，日本，香港，義大利，加拿大，法國，比利時，匈牙利，荷蘭，西班牙，美國等各地國際音樂節，於知名音樂廳 Carnegie Hall, Suntory Hall, Lincoln center Merkin Hall, Bartok Hall, Jordan Hal, ODC Theater，國家音樂廳等地演出。合作過的樂團與獨奏家包括 Tana Quartet, Ensemble Musicatreize, Ensemble Multilaterale (法國)，Antico Moderno (波士頓巴洛克樂團)，Alter Ego / Composit Ensemble / Divertimento Ensemble (義大利)，Atlas Ensemble, Orkest de Ereprijs (荷蘭)，Mivos Quartet, Signal Ensemble(紐約現代樂團)，Neue Vocalisten Stuttgart(德國現代室內樂合唱團)，普林斯頓室內合唱團，指揮大師 Peter Eotvos, 帕格尼尼得主 Inmo Yang 等。

張玆除了熱衷於創作外也積極投入現代音樂指揮與慈善公益活動，曾指揮 Divertimento Ensemble, Dedalo Ensemble(義大利)Ensemble Casa da Musica(葡萄牙)，Hai-Dao Ensemble (紐約)演出；2015 年為喜憨兒基金會創作二十週年影片配樂，2015 於松菸誠品演奏廳舉辦創世基金會慈善音樂會。

現為專職作曲家，他自 2016 年創辦音元 Innuan，活躍於紐約在地美術館與畫廊，致力於結合空間/藝術/音樂/與科技，為觀眾創造正向與感動人心的經驗。作曲師從金希文，鋼琴師從程彰，小提琴師從涂鳳玆，張玆自建中畢業後於新英格蘭音樂院就讀，拜入 Malcolm Peyton 門下。



Cleaning the temple (2017)

Composer: Shiuan Chang

Duration: 9 minutes

Performer: TANA Quartet

Venue: Royaumont, France.

Date : 2017.09.10

I imagine cleaning the big ancient Buddhist temple, but in the end I'm cleaning my soul.

This piece is inspired by the two famous poems in China from one thousand year ago.

Shenxiu –

I strive to be a tree of bodhi,
And have a heart of a clear reflecting plane,
Forever polishing it I will be,
To never let it be dusted and vain.

Huineng –

The bodhi did not really the form of a tree possess,
A clear reflector restricted not to a plane;
When not a thing ever really mattered,
Where could dust have gathered and lain?

《灑掃大廟》 (2017)

《灑掃大廟》這首曲子.. 我不只是在灑掃古老，莊嚴的寺廟，更是灑掃我心中的廟堂，更期許這首曲子能夠洗滌聽眾的精氣神。曲子想法來自於神秀與惠能的詩 -

神秀說：「身是菩提樹，心如明鏡台，時時勤拂拭，勿使惹塵埃。」

慧能說：「菩提本無樹，明鏡亦非台，本來無一物，何處惹塵埃。」

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