

出國報告（出國類別：國際學術交流）

新加坡國際交流與演出

服務機關：國立臺北藝術大學

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派赴國家：新加坡

出國期間：103 年 11 月 09 日至 103 年 11 月 15 日

報告日期：104 年 08 月 07 日

摘要

國立臺北藝術大學音樂系為期一週的「新加坡楊秀桃音樂院」學術交流活動，內容豐富：不但有馬水龍老師的演講，更有一整場北藝大師生室內樂團在楊秀桃音樂院音樂廳的演出，曲目包含馬水龍老師的琵琶與絃樂四重奏、二首學生的室內樂作品及布拉姆斯的第一號鋼琴三重奏。除此之外，學生亦參與楊秀桃音樂院管弦樂團的演出。在一整個星期兩校的學術交流中，北藝大的參訪老師為楊秀桃音樂院的學生開設大師班，同樣地，楊秀桃音樂院的老師亦為北藝大參訪的學生開設大師班。其他活動如：參觀楊秀桃音樂院的設備、課程、老師間的交流及學生間的交流，再再顯現出這類單一的兩校深度交流，雖然不同於一般巡迴式的交流活動，但對於兩校的老師及學生均有莫大的收穫與成長，這是值得鼓勵的。

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目的

「新加坡國際交流」計畫之目的，由以下四方面說明之：

(一) 提升專業技能，強化國際學識交流，拓展國際視野

鑒於學習不應侷限於校內及書本知識，國際化的知識傳遞與學習、展演活動交流及國際化的學習環境，使學生得以在音樂領域更具國際觀，並拓展國際視野。且經由各項國際性活動與展演交流，提升學生專業藝術水準及建立多元與立體的藝術價值觀，各項音樂會的實務操演，增加了學生之實務經驗，亦驗證各項學習成果。

(二) 體現國際地球村，促進文化融合

呼應教育部聘任大師，提昇教學品質之目的，本系於 2014 年舉辦「2014 新音樂工作坊大師班」、「2014 鋼琴大師工作坊」、「2014 鋼鼓工作坊」，邀請旅美鋼琴家李蓓珊、New England Conservatory 大提琴 Paul Katz 教授、法國鋼琴大師 Eugen Indjic 教授、美國鋼鼓大師 Chris Wabich 教授來校授課。藉由一系列工作坊、大師講座與專題講座等各項專業技能之訓練，增加學生專業素養；進之，藉由本交流計畫，透過各項展演、學術交流，讓學生體驗多元和諧的文化，進而活化音樂的表現；藉由文化交流及參訪，協助學生體認不同文化下思維產生的差異。學習以相互尊重來對待各文化之間差異，經由認知、了解、進而強化「關懷」之面向；在交流中亦可將我國的文化傳遞到其他國家。

(三) 推展國際交流與合作，增加國際競爭

希冀藉由這些國際性的活動與交流，與國際藝文團體發展實質合作關係，強化國際間各項展演、學術交流；建立臺灣新生代演奏者受邀參加國際性大會之契機，參與國際性音樂盛事及國際間學術文化展演交流之基礎，並將臺灣的藝術教育成果推展至國際上，提升臺灣音樂學術之國際地位。

(四) 落實締結姐妹校宗旨

北藝大近年積極開拓國際交流事務，強化與國際知名藝術院校、機構建立互動與連結管道，此次參訪新加坡楊秀桃音樂學院，將藉由實質的學術展演交流，在教師、學生與學術資源上雙向互惠，以提升師生的國際觀，並透過交流共同成長，更上層樓。

過程

此次赴新加坡與新加坡大學楊秀桃音樂院交流之過程，可由一、交流方式；二、交流內容，這兩方面來敘述：

一、 交流方式

1. 本次交流以 5 天為原則，總行程從 11 月 9 日周末開始至下一個星期的周末 11 月 15 日止，含去、回搭飛機時間，約 7 天。
2. 本學系以室內樂展演、大師班、雙方師生經驗分享及參觀訪問等形式與對方交流，所有參與師生共 28 人。
3. 除參訪、經驗分享與大師班外，本系在交流地點共舉辦 1 件學生作品發表，由楊秀桃現代音樂合奏團演出，1 場單一音樂節目內容的室內樂音樂會(詳細節目內容，請參閱節目單)，以及一場由本系學生加入楊秀桃音樂院管絃樂團一同演出的管絃樂音樂會。同時由雙方師、生互相交換，以大師班的方式上課。

二、 交流內容

1. 此次海外學習與交流的內容除參訪楊秀桃音樂院外，本系老師在楊秀桃音樂院的大師班及老師與老師間、學生與該校學生間的專業交流，亦為交流的重要活動之一。
2. 本系師生室內樂音樂會的曲目內容：半場將以本系作曲組師生的作品為主：馬水龍老師的作品（由參與交流訪問的本系老師演出）、兩首學生的作品：大四劉為平及王盈甄（由參與交流訪問的本系學生演出）¹；另外半場則以演奏傳統西方室內樂作品為主，擬由參訪老師演奏一首，參訪學生演奏一首²。
3. 本系參與學生加入楊秀桃音樂院管絃樂團的演出貝多芬柯里奧蘭序曲。

¹ 實際所演出作品的數量當視被演出作品的長短而有增減。

² 實際所演出作品的數量當視被演出作品的長短而有增減。

心得與建議

- 一、藉由學術交流，將本系年輕學子的作品和專業能力推向國際舞台；在本國文化外，並學習、接納世界各國的文化，以開拓宏大的世界觀眼界；並開啟與新加坡大學楊秀桃音樂學院建立合作之可能性。
- 二、經由展演學術交流，在觀摩交流中提高學術水準；提升學生之專業技能，拓展國際展演、學術平台，提升專業能力及演出水準，拓展國際展演、學術平臺並加強國際競爭力，為將來長程職業生涯的規劃累積了寶貴的實務經驗。
- 三、以出國參訪及相互大師班交流學習的方式，提升學生專業藝術水準並建立多元的藝術價值觀。
- 四、學生優秀的表現藉由參與交流之楊秀桃音樂學院的老師宣傳至國際上，對於未來出國深造或就職提供更佳機會；強化學生向海外發展的動機，提高學生參與國際性比賽、學術交流及國際性音樂盛事之意願；建立臺灣新生代演奏者受邀參加國際性大會之契機，奠定了參與國際性音樂盛事及國際間學術文化展演交流之基礎。
- 五、建議往後能多多的申請類似此次「新加坡國際學術文化交流」般較深度的學術交流活動。此次學術交流不但老師有收穫，參與交流的的學生更是受益匪淺。

附錄



北藝大新加坡楊秀桃音樂院參訪團所有師生



北藝大參訪老師與楊秀桃音樂院院長和副院長合影



馬水龍老師演講



北藝大師生室內樂團音樂會的海報



音樂會前的練習 (一)



音樂會前的練習 (二)



北藝大師生室內樂團音樂會演出



北藝大學生參加楊秀桃音樂院管弦團演出後，在後台與指揮合影



本系宗緒嫻老師指導楊秀桃音樂院學生



楊秀桃音樂院老師指導本系學生絃樂四重奏樂團



室內樂之夜

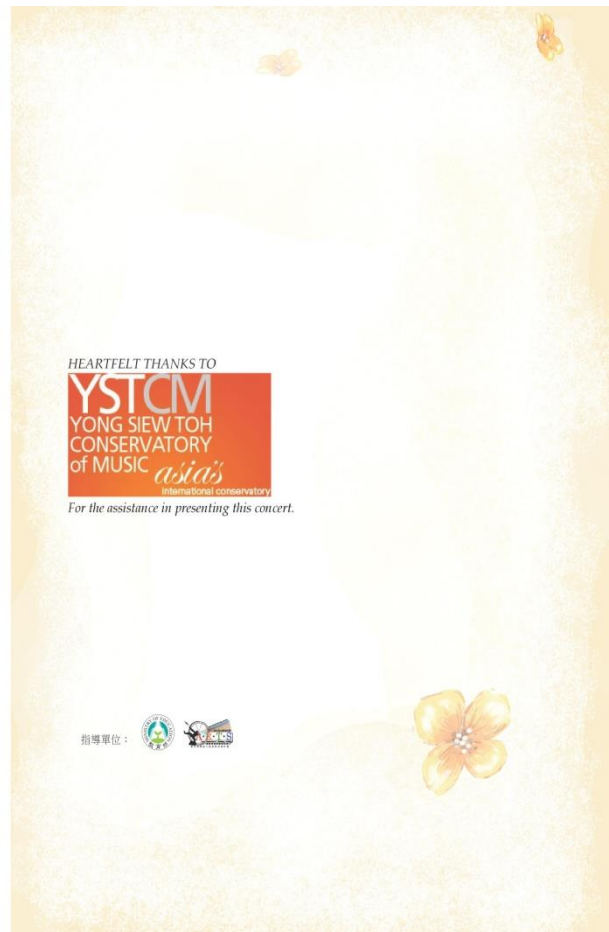
國立臺北藝術大學室內樂合奏團訪問音樂會

An Evening of Chamber Music
Taipei National University of the Arts Ensemble

2014.11.12 7:30pm

楊秀桃音樂學院演奏廳

Concert Hall YONG SIEW TOH CONSERVATORY OF MUSIC



院長的話

臺灣政府於1980年為籌設一所培育藝術創作、展演及學術研究人才之高等學府，於是投入多方資源，集結全國最優秀與年輕的藝術菁英，為臺灣藝術界帶來全新的氣象，並帶動臺灣整體藝術及人才之發展。1980年10月22日國立藝術學院籌備處因應而生，廣邀藝術、教育界人士參與，嗣於1982年7月1日，「國立藝術學院」準准成立，音樂系也在該年成立。

2001年改制為國立臺北藝術大學，成立音樂、美術、戲劇、舞蹈及文化資源五學院，其中音樂學院是國立臺北藝術大學中最大的一個學院。音樂學院專業教師共計129位，學生646人，包括音樂學系(學士班、碩士班、博士班、在職專班)、管絃與擊樂研究所、音樂學研究所及傳統音樂學系(學士班、碩士班)。院含兩系兩所，有完整的高等音樂教育體系，提供學生全方位的學習管道。傳統音樂學系為全國首度將臺灣傳統音樂中的南管樂與北管樂列為主修項目的學系。

國立新加坡大學所屬的楊秀桃音樂學院，與國立臺北藝術大學音樂學院同為2001年成立，14年來以培養音樂演奏、音樂創作與錄音藝術工程為主要發展目標。但由於寰宇世界知名音樂家與學者、優秀的軟硬體設施與精英式的教學，不但已成國際知名的音樂院，也成為亞太地區各國學習音樂學子們首選的對象。

此次國立臺北藝術大學音樂學院的音樂系師生共組一個室內樂演奏訪問團，特別邀請臺灣知名作曲家馬水龍教授(北藝大第二任校長)給予講座，並以馬教授的作品演出為主。我們是抱著學習與互相了解的心情，專程來楊秀桃音樂學院交流，期盼新加坡楊秀桃音樂學院在亞洲當代的音樂專業發展與教學，可以給予國立臺北藝術大學音樂學院更多的啟示和認識。



國立臺北藝術大學音樂學院
院長

吳蓉

曲目 Program

Dean's Words

In 1980, the Taiwanese government decided to establish an institute higher educational for training creative artists, performers, musicians and researchers who could enrich the country's arts development. This project gathered not only various resources together, but also recruited the country's most talented young people to inject a fresh momentum in the world of arts in Taiwan. It first formed a preparatory office for the founding of the National Institute of the Arts on October 22, 1980, with a wide representation from the arts and educational sectors. After two years, the National Institute of the Arts was formally established on July 1, 1982, and its Department of Music was also set up in the same year.

In 2001, the National Institute of the Arts was renamed as the Taipei National University of the Arts with five distinct schools: Music, Fine Arts, Theatre Arts, Dance, and Culture Resources. The School of the Music is the biggest one, currently with 129 full-time and part-time faculties and 646 students, consisting of Department of Music, Department of Traditional Music, Graduate Institute of Orchestral Instruments and Graduate Institute of Musicology. The School of Music, with its two departments and two graduate institutes, offers comprehensive training for music performers and researchers. The Department of Traditional Music was also the first school in Taiwan to incorporate the traditional Taiwanese music of Nanguan and Beiguan as majors in its curriculum.

The Yong Siew Toh Conservatory of Music of the National University of Singapore was founded in 2001, the very same year that saw the birth of the TNUA School of Music. Since then, the Yong Siew Toh Conservatory of Music has been devoted to cultivating performers, composers and recording engineers. It has attracted some of the most talented musicians and scholars from around the world, and it provides state-of-the-art facilities and excellent programs. It is an internationally renowned music conservatory and the number-one choice for many music students from the Asia Pacific area.

During this visit, the chamber ensemble formed by TNUA teachers and students will perform the work of Prof. Ma, Shui-Long, Taiwanese composer and TNUA's second president. We are here to learn and promote mutual understanding. We hope that during this visit, the TNUA School of Music can find inspirations from the crucial role that the Yong Siew Toh Conservatory of Music has been playing in the development of music in contemporary Asia, and from its excellent educational programs.

Dean of the School of Music
Taipei National University of the Art

Wu Rong SL

主任的話

正當我起筆書寫這些文字之時，臺灣才剛經歷了兩起重大災難。而不久之前的台北捷運殺傷事件則記憶猶新。在如此接二連三的公共安全事件中，身為音樂家的我們很容易地會陷入在一種無助的窘境裡。然而雖然無力防止這些災難的發生，我們卻能以自身所從事的藝術去參與在對於集體心靈創傷的撫慰。因為只有災難卻沒有音樂的世界是無法想像且更難以令人去面對的。我們是在這樣的心境下準備著與新加坡楊秀桃音樂學院的交流計劃，並希望能因此讓大家都知道世界各地的音樂家們都努力要讓這個世界更好。因此，為了見證此次兩校交流所要彰顯的信念，請容許我引用，但是誤讀，莎士比亞的「如果音樂是愛之糧食，讓我們繼續下去」。



國立臺北藝術大學音樂系
音樂系主任

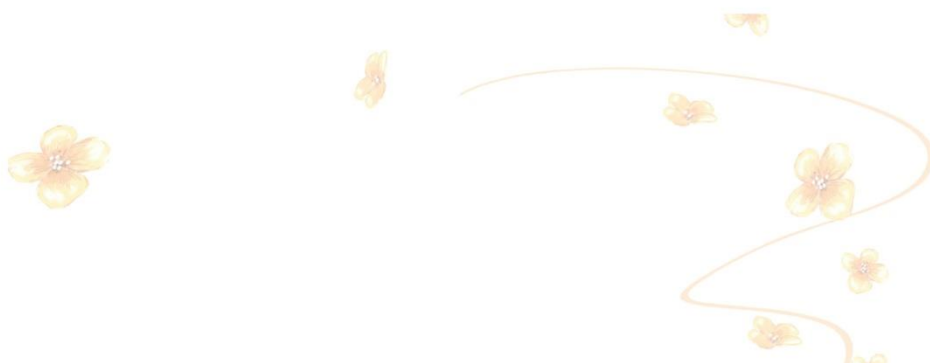
楊聰賢

Chairperson's Words

As I am preparing to write these few words, Taiwan had just experienced two catastrophic events while memories of the earlier Taipei Metro massacre are still vividly alive. As musicians, we usually feel powerless when faced with disasters of this magnitude. Nevertheless, though not being able to prevent them from happening, we can always participate in soothing the traumatic experiences by what we do because a suffering world without music is unthinkable and harder to live in. It is within this context that we not only want to carry on the exchange program between Yong Siew Toh Conservatory of Music in Singapore and Taipei National University of the Arts, but also to show that musicians world wide strive to make the world better. And so now, I beg your pardon for quoting, but intentionally misreading, Shakespeare's "If music be the food of love, play on" as I hope that this week of exchange activities between the two schools can further proof the common theme mentioned above.

Professor and Chairperson
Department of Music
Taipei National University of the Arts

Yang Rongxian



曲目 Program

室內樂之夜

國立臺北藝術大學室內樂合奏團訪問音樂會
In Evening of Chamber Music
Taipei Triennial - Anniversary of the New Ensemble

2014.11.12 7:30pm

楊秀桃音樂學院演奏廳

Concert Hall
YONG SIEWTOH CONSERVATORY OF MUSIC

Thatchatham Silsupan : 《Mystical Aura》

長笛/宓冠玲 雙簧/賴奕成 小提琴/梁鈺函 大提琴/王蕭嫻
低音提琴/吳昇權 擊樂/魯千 鋼琴/方怡婷 指揮/劉為平
Fl/ Guann-Ling Mi Cl/ Yi-Cheng Lai Vn/Yu-Han Liang Vc/ Ning-Hsien Wang
Bass/ Sheng-Yao Wu Perc./ Chien Chien Lu Piano/ Yi-Ting Fang Cond./ Wei-Ping Liu

陳榮盼: 《未及》 Chen Jung-Pan: 《未及》

雙簧/賴奕成 中提琴/陳映蓉 大提琴/陳宜攸 女高音/李師韻 鋼琴/方怡婷
Cl/ Yi-Cheng Lai Va/ Ying-Chen Chen Vc/ Yi-Tzu Chen Sop./ Shih-Yu Lee Piano/ Yi-Ting Fang

王盈甄: 《Déjà vu》 Wang Ying-Chen: 《Déjà vu》

小提琴/梁鈺函 王蕭嫻 中提琴/林宜蓓 大提琴/陳宜攸
Vn/ Yu-Han Liang Yun-Ting Wang Va/ Yi-Pei Lin Vc/ Yi-Tzu Chen

馬水龍: 《琵琶與弦樂四重奏》 Ma Shui-Long 《For Pipa and String Quartet》

琵琶/王世榮 小提琴/宗建勳 王蕭嫻 中提琴/陳映蓉 大提琴/高炳坤
Pipa/ Hsi-Jong Wang Vn/Nancy Tsung Yun-Ting Wang Va/ Ying-Chen Chen Vc/Victor Coo

· 中場休息 Intermission ·

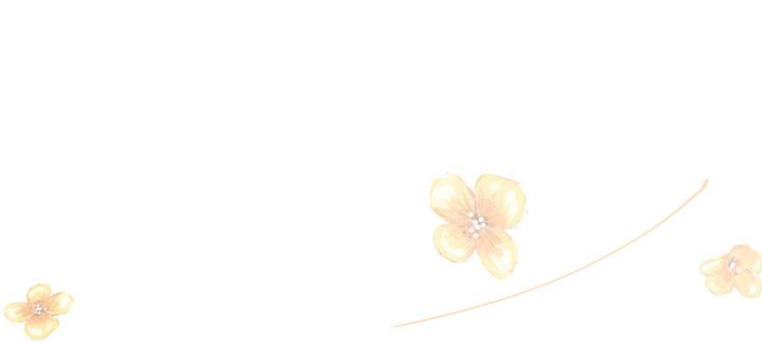
布拉姆斯: 鋼琴三重奏第一號, 作品8 修訂版(1889) Johannes Brahms: Piano Trio No.1, Op.8 in B Major (1889 revised version)

小提琴/宗建勳 大提琴/高炳坤 鋼琴/王美齡
Vn/Nancy Tsung Vc/Victor Coo Piano/ Mei-Ling Wang

Thatchatham Silsupan : 《Mystical Aura》

In his early feature film "Tropical Malady" of Apichatpong Weerasethakul—a Thai independent film director—has been showing somewhat a revelation to the cinematic art-making's world in terms of styles, techniques, structure, and narrativity in which he neglected the Western-Hollywoodian paradigm of cinematic representation, and opt to faithfully represent the relationship of ordinary people and their spiritual existence, based on the essence of the Thai philosophy, Buddhism, Animism, and aesthetics of "life"—and what is being projected, is the reality that often overlooked in the cinemas.

To discover this film of Apichatpong was in fact a life changing to me as an artist. Therefore, the work "Mystical Aura" is a part of my dedication to the art works of Apichatpong. The title is deliberately referring to the "aura" that sudden appear from the death cow after an exhausted wandering of a soldier in a dark forest—in the second part of the film "Tropical Malady". It is truly a magical moment that is left a trace on my memory when experiencing the film.



陳榮盼:《未及》2014 為女高音、中提琴、大提琴及鋼琴

Chen Jung-Pan: 《Wei-Chi》2014 For Soprano · Viola · Cello · Piano

本曲為作品《一段即將應對的記憶》中的第三首曲子，而《一段即將應對的記憶》的三首曲子皆是以台灣現代女詩人夏紅的詩去寫作。

本曲《未及》為筆者的心境及情感隨著時間的流逝而有所轉變後所產生的，也是筆者有意將此曲作為生命中一段情感的終止點，不管是在演奏、演唱的方式，也將此概念融入其中。

《The memory let I hide》Wei-Chi is the third piece of 《The memory let I hide》and there are three pieces in 《The memory let I hide》all of them are based on poet Chiung-Hung. The Wei-Chi describes the elapsing emotion of the composer and the composer try to end the emotion by composing this piece. Therefore the idea is put into practice by the way the players and the singer perform.



王盈甄:《Déjà vu》絃樂四重奏

Wang Ying-Chen: 《Déjà vu》For String Quartet

Déjà vu, 此名詞源自法語，字面意思為既視感，為一種現象指人類在現實環境中，突然感到自己「曾於某處經歷某個畫面或是經歷一些事情」的感覺，不論是否發生過。此首作品為弦樂四重奏，共有五個樂章，每個樂章象徵著不同的記憶與經驗，利用聽覺模仿的手法闡述個人對於既視感的美學見解。

- Mov. I walk on the rope
- Mov. II siren of dental surgeon
- Mov. III dashing in breathlessly
- Mov. IV parallel and crisscross
- Mov. V Déjà vu

Déjà vu, from French, literally "already seen," is the phenomenon of having the strong sensation that an event or experience currently being experienced has been experienced in the past, regardless of whether it has actually happened or not. The present work is a composition for string quartet, and consists of five movements that individually symbolize different memories and experiences. Using the musical technique of aural imitation, the work musically interprets the feeling of Déjà vu.

- Mov. I walk on the rope
- Mov. II siren of dental surgeon
- Mov. III dashing in breathlessly
- Mov. IV parallel and crisscross
- Mov. V Déjà vu



馬水龍:《琵琶與弦樂四重奏》

Ma Shui-Long: 《For Pipa and String Quartet》

琵琶在傳統撥弦樂器中算是表現力最豐富的一種，其特殊的演奏技法如：吟、伏、搖、搶、撇、煞、輪與滾、張力滑音、絞弦...等，可展現獨特的音樂風貌與魅力，是其他樂器所無法取代的。作曲者特意嘗試將剛柔並濟個性鮮明的傳統獨奏樂器與西方弦樂四重奏的編制結合與對話，以期探索另類的音樂風格與內涵。

※本曲2000年財團法人邱再興文教基金會委託創作之作品，2001年於國家音樂廳舉行世界首演。

The pipa is one of the most expressive of the traditional Chinese plucked string instruments. The pipa's irreplaceable versatility and charm can be used to create unique musical features such as glissandos, rolls and harmonies with a wide array of fingering techniques. The composer has specifically coupled the strength and grace found in this distinctive traditional solo instrument to create a composition usually reserved for a western string quartet. This work is unique for its exploration of alternative musical styles and concepts.

Pipa and String Quartet was commissioned by Chew's Culture Foundation in 2000 and premiered at Taiwan's National Theater Concert Hall in 2001.



布拉姆斯:鋼琴三重奏第一號, 作品8 修訂版(1889)

Johannes Brahms: Piano Trio No.1, Op.8 in B Major (1889 revised version)

布拉姆斯的第一號《鋼琴三重奏》，作品第八號，原曲寫於1854年。當年布拉姆斯對出版商表達了延遲出版的意願，因為他覺得日後他一定會重新改寫這首曲子。但是這首鋼琴三重奏是在1854年與他的一間歌曲集一同由Breitkopf & Härtel出版。

西元1889年的夏天，布拉姆斯受出版商希洛克斯的將此第一號《鋼琴三重奏》改寫，並於同年出版。這是布拉姆斯唯一一首作品有兩個不同的版本。現今，常被演出的是1889年版。而1854年版的第一號《鋼琴三重奏》的世界首演，則在1890年3月13日於弗蘭茲·李爾斯特的音樂會中。

第一號《鋼琴三重奏》作品第八號是首四樂章的作品，樂曲開始於B大調，結束於b小調。第一樂章是奏鳴曲式，B大調。樂曲的第一主題首先出現在大提琴和鋼琴上，在建立個小高潮後，由三件樂器彼此分擔演奏主旋律走向第二主題。第二主題由鋼琴和弦樂器共同演奏樂句且富有表現性的升g小調旋律；最後當第一主題再現後，這個樂章來到安靜甜美的時刻；持續性的旋律躍起，逐漸地堆疊樂曲的高潮，在充滿豐富的歡樂和解放中，結束這個樂章。

第二樂章是弦樂曲與中段樂章，由細膩的段落、突發式的強音與錯置的節奏組成。音樂一開始首先由大提琴演奏b小調的弦樂曲段落，接著是鋼琴、小提琴，每一件樂器輪流擔任主奏。B大調的中間段在速度上稍慢，且有著舞曲的風格。在延長的樂句和對比的氛圍、音色中，音樂再回到了弦樂曲的段落後，結束這個樂章。第三樂章是慢板，音樂又回到B大調，首先由鋼琴演奏寬廣的和弦式主題，並與演奏對位旋律的弦樂器對話，接著由大提琴奏出強勁的、使用大量半音的升g小調旋律，音樂自此進入對比的中間段落。在對比中段裡，鋼琴與弦樂器彷彿回到開頭音域寬廣的主題與鋼琴上的三條線性旋律在厚重的編織下交織對話，最後音樂結束在好像進入永恒的意境裡。

最後快板樂章的第一主題是建立在b小調上，由大提琴演奏激烈的點節奏音型與鋼琴演奏的三拍子音型形成一種騷亂、動盪的聲象。接著D大調的第二主題在鋼琴左手聲部與大提琴一起以切分的姿態出現，最後又回到了第一主題。在開展部的段落，音樂由帶有絕望氣氛的升g小調旋律配合著hemiola節奏，強調鋼琴聲部與弦樂聲部間的衝突。在第一主題的伸展之後，第二主題突然在B大調上出現過渡到尾聲的段落，最後音樂又回到了b小調結束全曲。

Piano Trio in B major, op. 8, the first of three piano trios by Johannes Brahms was first published in 1854. The composer expressed the desire to hold back publication of this Trio in 1854, "since I would certainly have made changes in it later,"¹ however, together with a volume of songs, this Trio's First Version was published by Breitkopf & Härtel in 1854. Brahms mentions his performances of this Trio throughout the year of 1854 in letters to Joseph Joachim and Clara Schumann, thoroughly working to produce a revised and final version, for publication in 1889. In the summer of 1889, Brahms responded to an invitation from his publisher Simrock to revise this work; being the only work of Brahms to exist today in two

1 Johannes Brahms, Life and Letters, selected and annotated by Styra Avins, trans. Josef Eisenger & Styra Avins (Oxford University Press, 1997), 47.

published versions. It is scored for piano, violin and cello, and the revised version is almost always the only one that we hear performed today. The revised version of the B major Trio appeared on one of Franz Wüllner's concert programmes, dated March 13, 1890. Wüllner was a good friend of Brahms, and championed Brahms' Symphonic works.²

This Trio is among the few multi-movement works of Brahms to begin in a major key and end in the tonic minor. The first movement is a sonata form in B major, with a broad theme that begins in the piano and cello, building in intensity as the three instruments share the melodic lines. Rhythmic passages and triplet figures interweave throughout, transitioning to a highly expressive (more delicate) anacrastic secondary theme in g sharp minor, stated by the piano and strings. The movement comes to the end with a beautiful moment of repose, as the opening theme undergoes yet another transformation. Sustained lines ensue and tension builds culminating in a final statement of exuberant joy and release.

The second movement is a Scherzo, which combines delicate filigree passages with fortissimo outbursts and displaced rhythms. The cello begins the b minor scherzo, followed by the piano; each instrument taking turns thereafter to take the leading role. The B major trio section is slightly slower in tempo, and dance like in character. Characterized by sweeps of phrases and a contrast of mood, color and sound, the movement then takes the reprise.

The third movement Adagio, returning to B major, opens with a spacious chordal theme, covering the high and low registers of the piano, that dialogues with the contrapuntal line of the string instruments in the middle register. It is then counterpoised by a middle section in which the cello plays a poignant g sharp minor melody making use of chromaticism. The piano and strings then engage in a thicker textured dialogue, but as if in exhaustion returns to the opening spacious theme with an additional triplet thread on the piano weaving through the line of the strings, and finally ending the movement seemingly looking towards eternity.

The principal theme of the final Allegro in b minor is played by the cello having an agitated dotted rhythm with the triplet figure on the piano that gives a sense of turbulence and unrest. A confident and bold D major secondary theme is then announced by the piano, with syncopation on the left hand of the piano and the cello, but is then ultimately returned to the principal theme. A much more desperate development section starting in g sharp minor with hemiola stresses the conflict between the strings and piano is introduced. With what seems to be a long stretch of development of the principal theme, the secondary theme bursts forth now in B major which segues to a coda asserting the triumph of the minor key that plunges into the conclusion of the work.

2 Ibid., 17, 672.

馬水龍

Shui-Long Ma



1964年畢業於國立藝專(今國立台灣藝術大學)主修作曲，師承蕭而化教授；1975年畢業於德國雷根斯堡音樂學院，師事奧斯卡·西格蒙德(Dr. Oskar Sigmund)教授。他的音樂創作作品包括管弦樂、室內樂、器樂獨奏曲、聲樂曲及合唱曲等，經常於國內外發表。

馬水龍先後榮獲兩度金鼎獎、金曲獎特別貢獻獎、中山文藝獎、吳三連文藝獎、國家文藝獎、行政院文化獎等，並獲頒總統府二等景星勳章、國立臺北藝術大學名譽博士、國立臺灣大學名譽博士、國立臺灣大學名譽博士。同時也是國立臺北藝術大學榮譽教授暨國立臺灣藝術大學榮譽教授。

他曾任國立藝術學院(今國立臺北藝術大學)校長、教務長、音樂系創系主任、亞洲作曲家聯盟臺灣總會及臺灣作曲家協會理事長、亞洲作曲家聯盟總會執行委員兼副主席、臺灣政府國策顧問、臺灣音樂者作權人聯合總會董事長、財團法人邱再興文教基金會執行長與「春秋樂集」創辦人，現為該活動之顧問。國立臺北藝術大學暨國立臺灣藝術大學榮譽教授。

Ma Shui-Long graduated from Taiwan College of the Arts (now National Taiwan University of Arts) in 1964, where he studied musical composition as his major with Professor Xiao Er-hua, and graduated with honors from the Regensburg Music Academy in Germany in 1975, studying musical composition with Dr. Oskar Sigmund. His compositions include orchestral music, chamber music, works for solo instruments and for voice, and choral compositions. His works have been performed in Taiwan and abroad frequently.

Ma Shui-Long was the recipient of the Golden Tripod Award (twice), the Golden Melody Awards Lifetime Contribution Award, the Sun Yat-Sen Music Creation, the Wu San-Lien Award, the National Award for Arts in Music, and the Executive Yuan Cultural Award. He was also awarded the Order of Brilliant Star with Grand Cordon by the Taiwan Government. He was awarded honorary doctorate degrees by National Tainan University, National Taipei University of the Arts, and National Taiwan University. He is also a Professor Emeritus of National Taipei University of the Arts and National Taiwan University of Arts.

He served successively as Dean of Academic Affairs and President of National Institute of the Arts (now National Taipei University of the Arts), and was the founding chairman of the Music Department of that University. He also served as Chairman of the Music Department of Taiwan College of the Arts. He served as Director of the Asian Composers' League of Taiwan and the Taiwan Composers' Association, Vice Chairman of the Asian Composers' League, National Policy Adviser to the President, and Chairman of the Music Copyright Association of Taiwan.

He was the Executive Officer of Chew's Culture Foundation, establishing the Spring & Autumn Concert Series, and is now the advisor of that Concert Series. He is also a Professor Emeritus of National Taipei University of the Arts and National Taiwan University of Arts.

Thatchatham Silsupan



Thatchatham Silsupan is a Thai creative music composer, practitioner, academic, and administrator. Currently a PhD candidate at University of California-Berkeley (2010-present), he practices the art of music making with Ken Ueno, Franck Bedrossian, and Edmund Campion. As an artist, his works focus on creating an enigmatic world of sound in which it advocates acoustic phenomenon that is always overlooked in the traditional sonic paradigm beauty. Emphasizing on the narrative nature of aesthetic found in Southeast Asia and the potential use of technology, he is not only interested in the artwork for classical concert setup but also exploring other forms of auditory works that go beyond it, such as sound installations, audio documentary, collective improvisation, audio-socio engagement, and other intermedia works. Up to date, his works have been exhibited in the United States, Russia, Japan, Korea, Hong Kong, Singapore, Philippines, Malaysia, and Thailand.



陳榮盼

Jung-Pan Chen



1992年出生於台北市，自幼學習音樂，先後就讀高雄市鳳山國小音樂班、高雄市私立道明中學音樂班，主修小提琴，在國中二年級時接觸理論作曲。在修習過程中發現自己對於理論作曲的興趣及熱愛，隨即在國中三年級把理論作曲轉為主修，並在南區高中音樂班聯招中以作曲主修最高分進入國立屏東女中，在高中期間除了主修上的創作之外也參與了學校音樂會的編曲相關工作。也在學期及學年音樂會中發表個人創作，師事謝禮德教授。於2010年考取國立臺北藝術大學音樂系作曲組，曾師事賴德和教授、現師事世瑩教授。

Chen Jung-Pan, Chen was born in Taipei in 1992. Chen had been learning music and been taught to be a brilliant musician since Chen was a child. Chen graduated from Feng-Shan Elementary School Music Class, which is located in Kaohsiung City. Then, she entered the Department of Music in St. Dominic Catholic High School to receive a further education. In junior high school, Chen majored in violin. Occasionally, Chen had the chance to learn composition in the second year of junior high. During the study, Chen explored the enthusiasm and the interest in composition. Chen then determined to transfer her major to composition. Moreover, Chen enrolled in the Department of Music in Naton Ping-Tung Girl's Senior High School with the highest score in composition when Chen attended the Joint Department of Music Program Admissions in Southern Taiwan. Chen acknowledged professor Hsieh, Ya-Te as Chen's master. Besides focusing on academic achievement, Chen also participated in school's activities; for instance, Chen composed a piece of music for school music festival. At the same time, several music works were published at the terminal music festivals. 2010 admitted to Taipei National University of the Arts Department of Music Composition and study with Prof. Deh-Ho Lai. Now Chen is taught by Prof. Pan Shyh-ji.

王盈甄

Ying-Chen Wang



王盈甄，1993年生於台灣，先後畢業於雙十國中、清水高中。高中時由李沛德老師啟蒙作曲，目前就讀於國立臺北藝術大學音樂學系，主修理論作曲。作曲師事楊聰賢教授，作品《Déjà vu》曾入選2014三校聯合徵曲，並於葉吳大學松怡廳演出。除了作曲之外也積極參與跨領域合作，曾擔任謝佩琳新媒體錄像作品《Water Dance》音樂設計以及導演吳言瀛戲劇呈現《背叛》音樂設計。

Ying-Chen Wang, born in Taiwan in 1993. She successively graduated from Taichung Municipal Shuang Shih Junior High School and National Cingshuei Senior High School. Her first composition teacher was Pei-Yi Lee in senior high school. Now, she is studying in Taipei National University of the Arts and majors in composition and musicology. Her primary composition teacher is professor Tsung-Hsien Yang. The piece "Déjà vu" was selected to the contest joined three colleges in 2014 and was presented in Song-Yi Hall, Soochow University. She devotes herself to composition. In addition, she also actively participate in interdisciplinary cooperation. She was the music designer of "Water Dance" which is Pei-Shan Heish's video artwork, and also was the music designer of Pinter's "Betrayal" directed by Yen-Ling Wu.



演出者簡介 Performers

王世榮 / 琵琶

Hsi-Jong Wang/ Pipa



現專任於國立臺北藝術大學音樂學院傳統音樂學系。

曾與國立國樂團、台北市立國樂團、中華國樂團、台北市立交響樂團、台灣省立交響樂團、世紀交響樂團、國防部管弦樂團、南瀛交響樂團、當代青少年國樂團、小巨人國樂團、台北樂典之時交響樂團、長榮交響樂團合作琵琶協奏曲：【楓】【祝福】【天籟】【春秋】【秋夕】【花木蘭】【高原魂】【塞上曲】【祁連狂想】【春江花月夜】【西雙版納的晚霞】【草原小姐妹】【怒】【功夫】【春雷】【天祭】【玉簫珠】【武嶺尋龍】【月兒高】【海青桑天鵝】【除毒】【琵琶行】【秋風怨】【樂舞】【樂舞之時】。

自1982年起迄今演奏足跡遍及希臘、義大利、德國、英國、法國、比利時、荷蘭、美國、韓國、日本、越南、蒙古國、印度、香港、新加坡。

1989年獲頒中華文藝協會文藝獎章—琵琶演奏獎。

CD出版品：琵琶與交響樂團《封神榜》、王世榮的琵琶新視界《古苑尋聲》。

Professor Wang teaches full-time in the Department of Traditional Music of TNUA. His has played over 25 Pipa concerti with Taiwan National Chinese Orchestra, Taipei Chinese Orchestra, Chunghua Chinese Orchestra, Taipei Symphony Orchestra, Taiwan Symphony Orchestra, Century Symphony Orchestra, Ministry of Defense Orchestra, Nan-ying Symphony Orchestra, Contemporary Youth Chinese Orchestra, Little Giant Chinese Orchestra, Taipei's Philharmonia Moment Musical, EVA Symphony Orchestra. Since 1982, Professor Wang has performed in Greece, Italy, Germany, Great Britain, France, Belgium, Netherland, USA, Korea, Japan, Vietnam, Mongolia, India, Hong Kong and Singapore.

Professor Wang has published two CDs: "Feng Shen Bang" for Pipa and orchestra, and "Gu Yuan Hsun Sheng" for new pipa music.

宗緒嫻 / 小提琴 Nancy Tsung / Violin

「充滿活力、熱情洋溢的演奏及大匠的琴聲……自信與技巧成熟的樂風，一種毫無隱晦的表現，誠實明快地展現了多種風格之韻味……」（紐約時報，首演獨奏會）
「這位獨奏家，帶給人泰然自若、賞心悅目的演出……」（紐約時報，卡內基音樂廳）



華裔小提琴家宗緒嫻，多次應邀在國內外演出，廣受各界的讚賞及肯定。宗緒嫻畢業於紐約茱麗亞音樂學院 The Juilliard School，在該校獲得每年的獎學金並取得音樂藝術學士、碩士及博士學位。1987年首次回國，應國家音樂廳交響樂團之邀請擔任國家音樂廳交響樂團首席，之後宗緒嫻以獨奏家和室內樂演奏家的身分與來自歐洲、亞洲、澳洲、加拿大和美國等地的樂團，指揮家與音樂家們合作演出。宗緒嫻也數次擔任國際巨星音樂節「節慶管弦樂團」首席以及「海峽和平交響樂團」首席。曾同台演出音樂家包括 Budapest String Quartet Alexander Schneider、傅聰、林昭亮、Gil Shaham、胡乃元、David Kim、Simon Standage、Paul Katz、Thomas Sanderling、林昱傑、Rohan de Silva。興趣廣泛的宗緒嫻也多次應邀擔任現代作曲家首演的作品發表演出，包含小提琴與管弦樂團、小提琴與鋼琴及各種室內樂形式的組合。最近的巡迴演出除北京、上海、深圳，宗緒嫻還應邀回澳洲演出，並講習。自1987年宗緒嫻除了演出也將時間與精神投入培育下一代的音樂家。回國前宗緒嫻也曾經應邀擔任茱麗亞音樂學院先修班教師，成為自己恩師Dorothy DeLay的助教。多位現在活躍於音樂舞台的年輕音樂家們也都屬於宗緒嫻回國後投資的心血。1997年榮獲第三十八屆「中國文藝協會文藝獎章」之傑出音樂演奏獎。宗緒嫻目前擔任國立臺北藝術大學音樂系小提琴教授，同時也稱職地扮演五個小孩的母親。

"Miss Tsung played with energy, enthusiasm and virtuoso technique...secure and musically effective; this was straightforward playing that recreated a variety of styles in a clear and honest way."
(The New York Times, Debut Recital, New York)
".....Nancy Tsung, soloist in a poised, enchanting performance...."(The New York Times, Carnegie Hall, New York)

Acclaimed Chinese violinist, Nancy Tsung has most recently performed concerts in the United States, Taiwan, China, Australia & Europe. Embarking upon the musical scene in Taiwan in the late 1980s, Ms. Tsung was invited by the National Symphony Orchestra of Taiwan to hold the concertmaster position of that orchestra. Making her home now in Taipei, Ms. Tsung continues to collaborate and tour in the multiple roles of an accomplished soloist, recitalist, concertmaster and chamber musician with Artists from Europe, Asia, Canada, Australia and the United States, including Alexander Schneider, Fu T'song, Cho-Liang Lin, Gil Shaham, Nai-Yuan Hu, David Kim, Simon Standage, Paul Katz, Thomas Sanderling, Jaha Ling, Rohan de Silva amongst others.
Ms. Tsung is a graduate of The Juilliard School, where she received the Doctorate of Musical Arts degree, as well as her Master's & Bachelor's degrees in music. Studies at Juilliard were with Dorothy DeLay and Hyo Kang, & chamber music studies with legendary chamber musicians Felix Galimir, Claus

Adam, Lillian Fuchs, Jacob Lateiner and The Juilliard String Quartet. Performances in Carnegie Hall, Avery Fisher Hall, Alice Tully Hall, Town Hall & Kennedy Center, Boston Symphony Hall as soloist and chamber musician.

Well known as an advocate for the voice and music of the past & present, Ms. Tsung has been engaged to present world premiere performances of numerous Contemporary works for Violin & Orchestra, as well as compositions for Violin & Piano. Recent solo performances have taken Ms. Tsung to Hong Kong, Beijing, Shenzhen and Shanghai.

Enjoying teaching since the late 1980's, Ms. Tsung is fully dedicated to nurturing the next generation of young musicians. Many of the graduates of Ms. Tsung's violin performance class are currently well established members of Symphony Orchestras & Music School Faculty members in Taiwan and in the United States.

Summer Music Festivals where Ms. Tsung appears as faculty member and performer include: Interlochen Center for the Arts, the New Arts Festival in Fort Meyers, The Amelia Island Concert Series, Great Wall International Music Academy in Beijing and National Taiwan Symphony Orchestra's International Summer Festival.

Blessed to be the mother of five children, in 1997, Ms. Tsung was awarded the 38th Chinese Cultural Medal for Outstanding Performance in Music, & currently teaches violin performance & chamber music classes at the Taipei National University of the Arts.



高炳坤 / 大提琴 Victor Coo / Cello

高炳坤(Victor Coo)，活躍於國內外樂壇的新生代獨奏家、室內樂演奏家及音樂教育者。演出領域廣泛的他，從古典音樂、現代音樂、民族音樂及另類流行音樂均有涉獵。

出生於菲律賓華裔之音樂世家，十四歲即與馬尼拉愛樂演出海頓C大調大提琴協奏曲。十七歲與美國世界青少年交響樂團演出聖桑第一號大提琴協奏曲，並於紐約卡內基音樂廳和華盛頓特區的甘迺迪中心協奏曲演出，足跡遍及亞洲、北美洲及歐洲。

自青少年時期年年屢獲全額獎學金受邀參與歐美著名音樂節，包括 Interlochen Arts Camp、Masterworks Festival、International Workshops、Ecole d'Art Americaines de Fontainebleau、Sarasota Music Festival及Bowdoin Festival。以室內樂演奏家身分受邀演出於Taiwan Connection、Cello Plus Series、Bowdoin International Music Festival、Premio "Citta di Padova"。合作過的國際級著名音樂家包括：Ilya Kaler、Yuri Gandelman、Yizhak Schotten、Suren Bagratuni、Joseph Robinson、Ralph Votapek、Richard Sherman。華裔中提琴家黃心芸，及小提琴家胡乃元。曾獲獎項：包括菲律賓全國性Young Artist Award、Haydn Concerto 大賽首獎，美國全國性的National Society of Arts and Letters首獎、Boca Arts Competition首獎、音樂院協奏曲冠軍(Lynn University)、Neil Tilken Music Award、Hollander Scholarship、Ulrich Awards Competition首獎、法國Robert Casadesus Prize等。2007年以Con Spirito鋼琴三重奏獲得美國Flowman室內樂大賽評審獎。2011年與台灣鋼琴家吳亞欣組成之二重奏為義大利第九屆International Music Competition Premio "Citta di Padova" 室內樂首獎獲獎者。

畢業於美國密西根州立大學音樂藝術博士學位及馬里蘭州立大學音樂碩士，曾師事Suren Bagratuni及Evelyn Elsing。留美期間，曾在多所學校擔任助教職位，包括美國馬里蘭州立大學及密西根州立大學。基於對音樂教育的熱情，亦曾與許多著名演奏家及學者包括：Orlando Cole、Ronald Leonard、Timothy Eddy、Steven Doane、Peter Wiley、Emilio Colon、Igor Gavrilish、Christopher Henkel、Herre-Jan Stegenga、Henri Demarquette、Diana Ligeti、Marc Drobinsky和Dominique de Williencourt研習。2009年遷居臺灣高雄。曾任教於國立臺灣師範大學音樂系、東吳大學音樂系、中山大學音樂系、嘉義大學音樂系及臺南應用科技大學音樂系等。現為國立臺北藝術大學音樂系專任助理教授。



Since moving to Taiwan in 2009, cellist Victor Coo has established himself as a chamber musician, recitalist, soloist, and educator. Victor Coo has performed with the Manila Symphony Orchestra, Manila Philharmonic Orchestra, Lynn Philharmonia, and MasterWorks Festival Orchestra. This past concert season, he performed at the National Concert Hall in Taipei with Taiwan's National Symphony Orchestra under Wen-Pin Chien, premiering the Triple Concerto of Taiwanese composer, Gordon Chin. As a former principal cellist and soloist of the New England Youth Ensemble, he has performed with the group in Carnegie Hall in New York, The Kennedy Center in Washington DC, and has toured with them in countries such as Jamaica, England, Scotland, Zimbabwe, South Africa, Canada, Mexico, Germany, Austria, Italy, France, Switzerland, and Iceland.

As a chamber music enthusiast, Coo has collaborated with well known artists such as, Nai-Yuan Hu, Ilya Kaler, Yuri Gandelman, Yizhak Schotten, Ralph Votapek, Joseph Robinson, Richard Sherman, and the Diotima String Quartet. He also participated in festivals such as the Taiwan Connection, Cello Plus series in Michigan, Bowdoin International Music Festival in Maine, Sarasota Music Festival in Florida, MasterWorks Festival in Indiana, the International Workshops in Graz, Austria and Ecole d'Art Americaines de Fontainebleau in France.

Victor began playing the cello just before entering the Philippine High School for the Arts. While studying with Amador Tamayo and Wilfredo Pasamba, he won the National Music Competition for Young Artists (NAMCYA) and the Haydn Cello Concerto Competition in Manila. After high school, he continued his musical training with Johanne Perron at the Conservatory of Music at Lynn University in Boca Raton, Florida.

Victor Coo received his Doctor of Musical Arts in Cello Performance graduate at the Michigan State University. He earned his Master of Music at University of Maryland, College Park and a Bachelor of Arts in Music degree and a minor in Philosophy from Columbia Union College (now Washington Adventist University), in Takoma Park, Maryland. Under the guidance of Suren Bagratuni at Michigan, Coo was also taught by Evelyn Elsing in Maryland. In addition, he has worked with and had master classes with Orlando Cole, Ronald Leonard, Timothy Eddy, Steven Doane, Peter Wiley, Emilio Colon, Igor Gavrilish, Leonardo Altino, Marc Drobinsky, Anne Martindale-Williams, Herre-Jan Stegenga, Henri Demarquette, Diana Ligeti, and Dominique de Williencourt.

With a strong interest in education, Coo has held master classes and lectures both in Taiwan and Philippines. He was recently appointed as an assistant cello professor at the Taipei National University of the Arts and also teaches at the National Taiwan Normal University. He has also taught in several other universities and music schools in Taiwan prior to his appointment. He now resides in Kaohsiung, Taiwan with his wife and two children.

王美齡 / 鋼琴

Mei-Ling Wang / Piano

費城詢問報(Philadelphia Inquiry)評其演出：「嚴謹的技巧、瀟灑風格的抒情，是位極具浪漫天賦的音樂家」。

辛辛那提報則讚揚：「在悠游的自在中，顯發出晶瑩的音樂，每一個音符都緊緊牽著每個人的心弦」。

15歲獲得全額鋼琴獎學金進入世界聞名之費城寇蒂斯音樂學院(Curtis Institute of Music)，為台灣第一個畢業於該校的鋼琴家。在校期間接受 Seymour Lipkin 和 Mieczyslaw Horowitz 教授的薰陶，並內樂則教授於 Felix Galimir。隨後受到國際知名鋼琴家同時會擔任費城寇蒂斯音樂學院校長的 Gary Graffman 教授之賞識，而入其私人門下。畢業後獲得全額獎學金到紐約曼哈頓音樂學院(Manhattan School of Music)進修演奏家文憑，之後於紐約 Mannes 音樂學院取得鋼琴演奏碩士。

鋼琴家王美齡屢獲美國及國際大賽獎項，19歲贏得賓州波茨坦(Pottstown)交響樂團比賽總冠軍。同年受法國鋼琴大師 Philippe Entremont 的賞識與親自指導，於歐洲聞名之拉威爾音樂節(Ravel Festival)演出。在獲得 Reginal Stewart 鋼琴特殊才藝獎之後，繼於費城音樂比賽中獲首獎，並得到與費城交響樂團共同演出之殊榮。1982年贏得由全美音樂協會(A.M.S.A)於俄亥俄州辛辛那提市舉行之國際鋼琴大賽中獲得季軍。

在美期間，音樂活動頻繁，演奏足跡遍及東西兩岸。多次與世界知名交響樂團合作，擔任協奏曲演奏，如費城交響樂團、日本大友愛樂交響樂團、及法國首都交響樂團等，並曾應邀於美國電視台演出。1985年於臺北成立台灣三重奏，開場室內樂不遺餘力。1988年應聘於加州州立大學之List-Glenn音樂學院舉辦之夏令營中演出及任教。1993年受邀於總統府音樂會中演出，1994年應邀於瑞典之斯德哥爾摩市，其國際學人中心演出。2001年5月受馬水龍教授之邀於國家音樂廳首演其鋼琴與管弦樂新作：「蘭渡隨想」，隨後赴羅馬尼亞與當地管弦樂團合作演出，受到極大的好評。2008年與來訪的美國樂四重奏合作演出。現為國立臺北藝術大學專任教授。

Mei-Ling Wang received her Bachelor of Music degree from the Curtis Institute of Music and completed her Masters in Music from the Mannes College of Music. Her principal teachers were Seymour Lipkin, Mieczyslaw Horowitz and Gary Graffman. Chamber music studied with Felix Galimir, Misha Schneider and Jascha Brodsky.

As a soloist and chamber musician, she has giving concerts in United States, Sweden, France, Austria, Romania and Asia. As a concerto soloist, Ms Wang has performed with Philadelphia Orchestra, Orchestre du Capitole de Toulouse, Osaka Symphony Orchestra and Taipei Philharmonic Orchestra.

A native of Taiwan, Ms Wang has devoted to native contemporary compositions for solo and chamber works. In 2001, she premiered Ma Shui-Long's piano concerto 'Kuan Du Capriccio' with the Taipei Philharmonic Orchestra.

Currently residing in Taipei, she joined the faculty of the Taipei National University of the Arts since 1984.



演出者簡介 Performers

宓冠伶 / 長笛

Guann-Ling Mi / Flute

目前就讀國立臺北藝術大學管絃與擊樂研究所二年級，主修長笛，師事劉璧謙教授。現為台北愛樂青年管絃樂團、慈韻室內管絃樂團團員。在學期間，獲邀參與國立臺北藝術大學管絃樂團遠赴加拿大、法國、以色列巡迴，更受邀參與：台灣大學交響樂團、幼獅管樂團、台北愛樂青年管絃樂團、新北市交響樂團、音聲室內管絃樂團、台北醫學大學交響樂團等多場巡迴演出。

2014年 榮獲國立臺北藝術大學「蘭渡新聲」比賽獨奏組優等
2014年 榮獲山頂YAMAHA學術獎學金
2013年 榮獲國立臺北藝術大學「蘭渡新聲」比賽最佳器樂伴奏
2012年 榮獲第五屆KHS功學社出國獎勵學金，赴日本參與與韓國國際音樂營，師事倫敦愛樂樂團長笛首席Paul Edmund-Davies教授



Guann-Ling Mi was born in Taipei City. Now she is currently pursuing her Master of Music degree at the Taipei National University of the Arts, where she studies with professor Hwei-Jin Liu. Now she is as the flutist in Taipei Philharmonic Youth Orchestra and the Purely Professional Orchestra.

During the semester, she was as the flutist in the Taipei National University of the Arts Orchestra and Taipei National University of the Arts Wind Orchestra went to Canada, Paris and Israel for circuit performances.

She has also attended some symphony orchestras, including the C.Y.C. Wind Orchestra, National Taiwan University Symphony Orchestra, Taipei Philharmonic Youth Orchestra, the Purely Professional Orchestra, Taipei Medical University Orchestra, Taiwan Pro Arte Orchestra and the Taipei National University of the Arts Orchestra.

In 2012, She won the 5th KHS Music scholarship and went to the 33th Kirishima Music Festival study flute with professor Paul Edmund-Davies (Principal Flute of the London Symphony Orchestra). In 2012, Guann-Ling won the Competition of TNUA Solo and Chamber Music and YAMAHA Music Scholarship.



賴奕成 / 單簧

Yi-Cheng Lai / Clarinet

國立臺北藝術大學音樂學系四年級，主修單簧，曾師事金玉君老師，現師事陳威俊教授；個人特別喜歡19世紀末到20世紀的音樂，除了音樂，也愛好運動，尤其是球類運動。

Born in January 1993 in Taipei, Taiwan, Yi-Cheng Lai began learning clarinet at the age of nine. In 2011, Yi-Cheng was admitted to the Taipei National University of the Arts. Now he studies with professor Wei-Leng Chen. In August 2014, he was selected to participated Jacques Lancelot International Clarinet Competition in Japan. Yi-Cheng is also an active athlete.



演出者簡介 Performers

梁鈺函 / 小提琴

Yu-Han Liang / Violin

現就讀國立臺北藝術大學管絃與擊樂研究所二年級，主修小提琴，師事宗維綱老師。曾接受Julia Fischer、Nai-Yuan Hu、Paul Neubauer、Ani Kavafian、Sherry Kloss、久保博子、Viviane Hagner、Benny Kim和Paul Katz等大師指導。

室內樂經驗豐富，曾連續三年獲得全國音樂比賽特優第一名，並獲邀參加American String Quartet、長城弦樂四重奏、耶路撒冷弦樂四重奏、Diotima String Quartet和Paul Katz等大師指導；近期更受邀前往法國參加由Diotima String Quartet 舉辦的音樂節並於當地演出"Jonathan Harvey String Quartet No.4 with live electronics"。獨奏方面，2008年以榜首成績考上國立臺北藝術大學和國立臺灣師範大學；2012年再獲考上國立臺北藝術大學管絃與擊樂研究所，曾獲名指揮家小澤征爾親自指導，前往日本參加Seiji Ozawa Ongaku-juku Opera Project X "Hansel & Gretel" 與小澤征爾音樂室內樂學習會，並曾多次代表學校前往阿根廷、中國北京、法國、奧地利及以色列等多國進行巡迴演出。2013年參與由胡乃元教授創辦指導的Taiwan Connection (TC) 於全國巡迴。



Miss Liang graduated from Taipei National University of the Arts. At the year 2008 she studied with Prof. Nancy Tsung in the Department of Music in Taipei National University of the Art. In 2012, she enrolls in the graduate college of Taipei National University of the Art, and now she is studying her master's degree and coached by Prof. Nancy Tsung.

2013 Invited to join Taiwan Connection Music Festival with Nai-Yuan Hu
2013 TNUA Orchestra tour to Israel
2012 First Recital in Taipei National University of the Art
2011 Great Wall International Music Academy Student Concert,
2011 TNUA Orchestra tour to French and Austria
2010 Invited to Japan to play String Quartet in Seiji Ozawa Saito Kinen Festival
2010 TNUA Orchestra tour to China
2009 Invited to Japan to play Seiji Ozawa Ongaku-juku Opera Project X "Hansel & Gretel"
2008 TNUA Orchestra tour to Argentina



王韻婷 / 小提琴 Yun-Ting Wang / Violin



現就讀國立臺北藝術大學碩士班一年級，師事蘇正裕老師。八歲學習小提琴，啟蒙於王更雄老師、王彥輝老師，以小提琴為主修專攻西門國小、中興國中、前大附中音樂班及國立臺北藝術大學。2001年受邀與俄羅斯愛樂室內樂團演出，擔任小提琴獨奏；2004年擔任由桃園市國際傑出人會主辦第一屆國際傑出人音樂大賽代言人；2008年受著名音樂家張萬鈞指導；2011年參與台北藝術大學卓越計畫，前往奧地利著名音樂院交流演出；2013年受林允白及Diotima String Quartet指導；2014年Cleveland quartet "Paul Katz" 案台，受其指導。

Currently a freshman postgraduate at Taipei National University of the Arts in Taiwan, Yun-Ting Wang is studying violin with Professor Cheng-Tu Su. Guided by her first two instructors Geng-Xiong Wang and Yan-Hua Wang, She has begun to play the violin since she was eight. Wang majors in Violin, whereby she gained admission to Taipei National University of the Arts, as well as to the music talented classes at Ximen Elementary School, Chung Hsing Junior High School, and the Affiliated Senior High School of National Taiwan Normal University. Wang, as a solo violinist, was invited to perform with Russian Philharmonic Chamber Orchestra in 2001. She also served as the spokesperson for the first National Distinguished-Citizen Cup Music Competition held by the Distinguished Citizens Society of Taoyuan City in 2004. After instructed by Lynn Chang, a renowned violinist, in 2008, Wang participated in TNUA's Program for Promoting Teaching Excellence of Universities, leaving for Austria to perform on the violin in the celebrated College of Music. In 2013, Wang has ever studied violin with Jasmine Lin, a Taiwanese violinist, and Quator Diotima, an internationally acclaimed Paris-based string quartet. And she was also instructed by Paul Katz, one of the members in Cleveland Quartet, when he visited Taiwan in 2014.



陳映蓉 / 中提琴 Ying-Chen Chen / Viola



現就讀國立臺北藝術大學管弦與擊樂研究所，師事趙怡雯老師。

- 2012-2014 赴日參加「小澤征爾音樂節」與「寶壽紀念音樂節」
- 2012&2014 參加日本「霧島國際音樂節」，並接受日本中提琴家店村真積指導
- 2013 接受Diotima Quartet、李捷琦與齊心芸大師班指導考取「NSO樂團學苑」，並多次擔任國家文藝樂團協演人員
- 2012 接受陳則吉大師班指導
- 2011 接受長城四重奏室內樂大師班的指導，並與長城四重奏共同在臺北藝術大學音樂廳演出弦樂六重奏考取亞洲青年管弦樂團，巡迴於香港、日本、新加坡、馬來西亞、中國、越南、台灣等地的各大都市
- 2009 參加韓國Great Mountain Music Festival，並接受Nobuko Imai、Toby Appel、Laurence Dutton 等大師的指導

Ying-Chen Chen is now studying in Institute of Orchestral Instruments of Taipei National University of the Arts, under the guidance of Professor Yi-Wen Chao.

- 2012-1 Japan for "Seiji Ozawa Music Academy" and "Saito Kinen Music festival".
- 2012&2014 Japan for "Kirishima International Music Festival", under the Japanese Violist Mazumi Tanamura's guidance.
- 2013 Under the direction of Diotima Quartet, Scott Lee and Hsin-Yun Huang Master Class, admitted to "NSO Academy" and cooperated with NSO in concerts for several times.
- 2012 Under the instruction of Che-Yen Chen Master Class.
- 2011 Under the guidance of Great Wall Quartet Chamber Music Master Class and performed strings sextet at Taipei National University of the Arts' music hall with the Great Wall Quartet. Went to Asia Youth Orchestra and performed in a concert tour with them including stops in Hong Kong, Japan, Singapore, Malaysia, China, Vietnam and Taiwan.

林宜蓓 / 中提琴 Yi-Pei Lin / Viola



林宜蓓，現就讀國立臺北藝術大學管弦與擊樂研究所二年級，師事於趙怡雯教授。曾師事於林世宗老師、洪千富老師、陳永良老師、陳恆明老師，陳瑞賢教授。

於求學期間累積了許多豐富的演出經驗，包括獨奏、室內樂和樂團。曾接受中提琴家黃心芸、陳則宏、李捷琦、Jay Liu等知名大師指導中提琴大師班。隨學校赴日本東京藝術大學、法國巴黎高等學院、維也納音樂與表演藝術大學、莫札特大學和以色列梅塔音樂院參與國際交流與演出，並擔任國內外樂團之協演人員。參與台北市立交響樂團、國立臺灣交響樂團、臺北愛樂管弦樂團、應屆室內樂管弦樂團和澳門交響樂團、深圳交響樂團多場演出。2011年參加美國Summit Music Festival期間接受中提琴家Roberto Diaz, Dmitri Berlinsky, Boris Slutsky, Michael Koltz和Yoram Youngerman指導。2007-2009年參加高舉法國音樂管，並接受中提琴家Joel Soullian指導。

獲獎經歷如下：
2009年台北市音樂比賽中提琴大專組A組優等
2008年獲得高雄市文化區中提琴A組第一名
分別於2009、2006擔任學校畢業曲之演出

Yi-Pei Lin was born in Taiwan/Kaohsiung and started viola at the age of 9. She Graduated from St. Dominic Catholic High School, National Feng-Hsin Senior High School and Taipei National University of Arts School of music. During the learning period not only did she have many experiences of performances in Taiwan but also in Asia, Macao, Japan, France, Salzburg and Israel. In 2013, Yi-Pei Enrolling the Taipei National University of Arts Graduate Institute of Orchestral Instruments, studied with Prof. Yi-Wen Chao.

Yi-Pei Lin has won many prizes in Taiwan such as: excellence award in the Taipei Competition and first prize in the Taiwan Music Competition. Yi-Pei also participated in performances as the guest member of Taipei Philharmonic Orchestra, Ministry of National Defense Symphony orchestra, Purely Professional Orchestra, National Taiwan Symphony Orchestra, Macao Symphony Orchestra and Shenzhen Symphony Orchestra. In 2006 and 2009, she had performance as a soloist with orchestra in her high school and junior school graduate concert.

陳宜孜 / 大提琴 Yi-Tzu Chen / Cello



10歲開始學習大提琴，現就讀於國立臺北藝術大學管弦與擊樂研究所二年級，師事劉妹琦教授。曾獲全國音樂比賽鋼琴五重奏特優第一名、鋼琴三重奏第三名與大提琴優等第三名，2009年，進入國立臺北藝術大學就讀，師事俄羅斯馬諾教授。大學期間，除了獨奏也參與室內樂和樂團的學習及演出，並接受大師們的指導，如：Marti Roussi(1986年國際傑可夫斯基大獎銀牌得主)、楊文信、Wolfgang Boettcher、Paul Katz、關碧青；室內樂團有來自法國浪流三重奏、中國長城弦樂四重奏、法國Diotima弦樂四重奏等。

樂團方面則參與過台北愛樂、奇美樂團、台南市立交響樂團等。演出足跡於日本、北京、上海、南京、廣州、廈門、香港等地。近年來則常受邀至澳門交響樂團的巡迴演出。2014年七月，參與德國Carl Flesch Academy時，大提琴學員中唯一獲邀參與Baden-Baden Philharmonic Orchestra樂團演出的學生。

Yi-Tzu began studying cello at the age of ten. Now she is a Graduate student of Taipei National University of the Arts and learning with professor Chu-Chuan Liu. Yi-Tzu won the first prize for Piano Quintet in the National Music Competition, third prize for Piano Trio and a third prize for Cello Division in the National competition.

Yi-Tzu entered the Music Department of Taipei National University of the Arts in 2009, and completed the Bachelor Degree of Arts under Professor Mnozhin Sergej Gorgevich. Simultaneously, she joined in chamber music and orchestral playing in addition to her own cello studies, such as Marti Roussi (Silver Medal winner at 1986 Tchaikovsky International Competition), Wen-Shin Yang, Wolfgang Boettcher, Paul Katz, Pi-Chin Chien. She has also studied chamber music with Trio Wanderer, Great Wall String Quartet and Diotima String Quartet.

Yi-Tzu has been joined in Taipei Philharmonic Orchestra, Chi Mei Philharmonic, and Tainan Symphony Orchestra. Meanwhile, has been performing in Japan, Peking, Shanghai, Nanking, Guangzhou, Xiamen, and Hong Kong. She is invited to the performance tours of the Macao Orchestra lately. In July 2014, she attended the Carl Flesch Academy in Germany, and she was the only cello student that was invited to perform in Baden-Baden Philharmonic Orchestra.

王甯嫻 / 大提琴

Ning-Hsien Wang / Cello



現就讀國立臺北藝術大學管弦與擊樂研究所，師事劉味禎教授，出生於桃園縣，九歲習琴，畢業於師大附中與國立臺北藝術大學，曾師事羅淑儀、陳宗慧、萬靜伶、Mnozhin Sergei Sergeevich教授，於2013年赴芬蘭赫爾辛基西貝流士音樂院交換，跟隨1986年柴可夫斯基國際大賽銀牌Prof. Martti Rousi學習，大師班曾接受過Alexander Rudin、Rhonda Rider、楊文信、Martti Rousi、Tsuyoshi Tsutsumi、菊地知也、田中雅弘、Jerome Pinget、Paul Katz、田博年指導。室內樂受Jane Coop、American String Quartet、Great Wall String Quartet、胡乃元、等知名大師指導。在學期間曾與北藝大管弦樂團與奇美管弦樂團赴加拿大、阿根廷、大陸、法國、奧地利巡迴演出，室內樂曾獲選與北藝大教授群與長城弦樂四重奏同台演出，也曾獲選台北市立交響樂團102年度特約協演人員，現為國家交響樂團團學苑學員。

Ning-Hsien started learning cello at the age of nine. At the year 2008 she studied with Prof. Mnozhin Sergei Sergeevich and Chu-Chuan Liu in the Department of Music in Taipei National University of the Arts. Also, she had toured to Canada, Argentina, China, French and Austria with TNUA Orchestra. In 2013, she has exchange studied at Sibelius Academy and coached by Prof. Martti Rousi, who won second prize at the Tchaikovsky International Competition in 1986. She also took part in Master Classes with Alexander Rudin, Wen-Sinn Yang, Tsuyoshi Tsutsumi, Jerome Pinget, Paul Katz, American String Quartet, Great Wall String Quartet, Nai-Yuan Hu. In 2012, she enrolls in the graduate college of Taipei National University of the Arts, and now she is studying her master's degree and coached by Prof. Chu-Chuan Liu.



吳昇耀 / 低音提琴

Sheng-Yao Wu / Bass



現就讀國立臺北藝術大學音樂系三年級，主修低音提琴。2012年以大學全國術科聯招低音提琴組「雙榜首」，同時考取國立臺灣師範大學音樂系及國立臺北藝術大學音樂系。曾經連續2次獲得低音提琴類全國音樂比賽高中組及大學組「特優第一名」，以及獲得伊甸基金會與台灣實業共同舉辦2013「Mercedes-Benz 星夢想·星天賦計畫」第一屆國夢得主。於2014年9月28日在國家演奏廳舉辦「星夢想·吳昇耀低音提琴獨奏會」，並獲選在國家音樂廳接受PAR表演藝術雜誌個人專訪。自2010年起，參加了許多室內樂以及樂團表演等公益演出。2013年獲選上國際瑞士蘇黎世青年交響樂團來台巡演的協演人員。同年獲選為台北市立交響樂團之協演人員至今。曾師事施大綱教授、黃沛文老師。現師事張開文教授。2011年8月隨施大綱教授赴法國參加Saubrigues低音提琴音樂營，期間接受Thierry Barbe & Catalin Rotaru...等多位低音提琴大師指導。

Sheng-Yao Wu is currently a junior student majoring in double bass at the Taipei National University of the Arts (TNUA). As a twice winner of National Music Competition in Taiwan, Sheng-Yao has won the First Prize in double bass performance with the Superior Honor in High School Division in 2012 and College Division in 2014. In 2013, Sheng-Yao was the award winner of Star Talent Project by Eden Social Welfare Foundation and Mercedes-Benz Taiwan. In September 2014, Sheng-Yao gave his recital at the National Recital Hall in Taipei and was invited to an interview by PAR Magazine at the National Concert Hall. He has given solo and chamber performances as well as orchestral performances in benefit concerts since 2010. In 2013, he performed with The Zurich Youth Symphony Orchestra in Taipei. In addition, he has been performed as a free-lance bassist in Taipei Symphony Orchestra since 2013. Sheng-Yao previously studied with Professor Dah-O Rau and Ms. Pei-Wen Huang. Currently, he studies with Dr. Wenting Changhien. He also received coaching from renowned bassists Thierry Barbe and Catalin Rotaru in Saubrigues International Double Bass Music Festival in France in 2011.

魯千千 / 打擊

Chien Chien Lu / Percussion



出生於1989年，6歲開始學習鋼琴，10歲考入桃園縣新勢國小音樂班開始學習打擊樂，後考取新明國中，武陵高中及台北藝術大學音樂系，自幼由賴素平老師啟蒙學習打擊樂，曾師事魯千儀、廖平憲老師，現師事吳佩蓉老師。曾接受Eric Sammut、Keiko Abe、Michael Burritt、Michael Udow、Dave Samuel、Adi Morag多位國際知名擊樂大師指導。2011 朱宗慶打擊樂團 25週年經典音樂會，與朱宗慶教授演出雙倍奏曲《風鼓》。2012發表作曲家林京美教授六棒木琴協奏曲《心浪》於台北藝術大學音樂廳。同年十二月擔任舞蹈家林懷民所創作之《薪傳》現場擊樂伴奏。2013 於台北新舞台舉辦個人擊樂獨奏會《對白》，同年與朱宗慶打擊樂團擊樂劇場《木蘭》演出於台北、北京、上海等地。2014加入台灣爵士樂團體竹空，擔任爵士鼓手。七月至The University of Delaware參加 vibeworkshop 師Tony Mecih, Warren Wolf等爵士鼓琴家學習。目前就讀臺北藝術大學管弦與擊樂研究所三年級。

Chien Chien Lu, a native of Taiwan had her first exposure to music when she started learning the piano at the young age of six. At the age of ten, she developed a passion for percussion. In 2008 Chien Chien entered the Taipei National University of Arts and majored in percussion. At the same year, she joined the JU percussion group, after six years in the percussion group, she gained valuable experience with stage performance. JU percussion group strives to cooperate with cross-over artists to extend the limits of percussion. Chien Chien graduated in 2011 with a Bachelor degree in music. Now Chien Chien continues to further pursue her interest in music by studying her Master in percussion at the same university.

李師語 / 女高音

Shih-Yu Lee / Soprano



現就讀國立臺北藝術大學音樂系研究所二年級，主修聲樂，師事林惠珍教授。出生於台中市豐原，先後畢業於國立臺北藝術大學音樂系、國立暨原高中、私立衛道高級中學國中部，自高中開始修習聲樂，師事楊麗英老師。2014 獲得臺北藝術大學爾雅新聲比賽，獨奏組優異者。2013 考取國立臺北藝術大學音樂系研究所聲樂組榜首。2011 於臺北藝術大學國際藝術節-貝里尼歌劇《夢遊女》中演出，飾演 Lisa，為台中縣音樂發展協會錄製水旱花都之歌。2008 獲得96學年度全國音樂比賽女聲獨唱高中職組優異等。

Now studying in graduate school of Taipei National University of the Arts. Major in vocal and being taught by professor Mewas Lin. Born in Fengyuan, Taichung City and graduated from Department of Music, Taipei National University of the Arts, National Feng-yuan Senior High School and Viator Catholic High School of junior high. Been studied vocal since senior high and was taught by Liy-Ying Yang. 2014 The winner of TNUA Emerging Young Artists Competition in solo group 2013 Admitted into TNUA graduate school as the top candidate 2011 Played "Lisa" in the opera "La Sonnambula" in Kuanda Arts Festival Record "the Song of River Bank Flower City" for Taichung Music Development Association 2008 Won the first place in National Student Competition of Music in senior high vocal group The champion of Asia Pacific Cup Music Competition in senior vocal group

方怡婷 / 鋼琴

Yi Ting Feng / Piano



現就讀國立臺北藝術大學音樂學系碩士班，主修鋼琴，師事王英鈞教授。並先後於2004年與2006年取得國立臺北藝術大學音樂學系之學士暨碩士學位。2012 - Present Doctor of Arts, Taipei National University of the Arts 2004 - 2006 Master of Arts, Taipei National University of the Arts 2000 - 2004 Bachelor of Arts, Taipei National University of the Arts



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本學院以培養優秀音樂人才為宗旨，在專業化、現代化、本土化、國際化與跨領域的理念下，已成為國際一流的音樂學府。音樂學院含兩系兩所，有完整的高等音樂教育體系，提供學生全方位的學習管道，傳統音樂學系為全國首度將臺灣傳統音樂中的南管樂與北管樂列為主修項目的學系。音樂學院教學硬體設施有教學大樓兩棟，內含大小不等的學術科教室與琴房143間、教師研究室65間、練習室23間、與音樂廳、音館；另外擁有一座可容納500位聽眾的專業音樂廳內設大、小管風琴兩部，提供師生多樣化的學習環境與演出場所。音樂學院專兼教師共計129位，學生646人，包括音樂學系(學士班、碩士班、博士班、在職專班)、管絃與打擊研究所、音樂學研究所及傳統音樂學系(學士班、碩士班)。

Currently has 646 students and 129 faculty members, the School of Music aims to provide the best music education by encouraging students to embrace the ideals of localization and globalization, heritage and modernization, and interdisciplinary studies in the Arts.

The School of Music includes two Departments and two Institutes- Department of Music, Department of Traditional Music, Institute of Orchestral Instruments, and the Institute of Musicology. The Department of Traditional Music is the first in Taiwan to offer major studies in the Taiwanese Traditional music of Nanguan and Beiguan.

The School of Music is housed in two buildings; measuring 159,948 square feet in total, offering a diversified environment for learning and performing. In addition to many classrooms of various sizes, there are 143 practice rooms, 65 teacher's studios, 23 study rooms, and a music library. Adjacent to the School of Music is a world class 500-seat Concert Hall and 3092-pipe Pipe organ, which incorporate a second pipe organ.



音樂學院 School of Music

