



2021/9/2/Thu.

# 風起·時詠

*Harmony of the Wind*



鋼琴合作 陳爾謙 陳韋琳

陳昀均小提琴獨奏會  
Sylvia Yunjun Chen Violin Recital

國家兩廳院演奏廳  
National Recital Hall



《風起·吟詠》陳昀均小提琴獨奏會

演出時間 2021年9月2日(星期四)19:30

演出地點 國家兩廳院演奏廳

演出者 小提琴 | 陳昀均

鋼琴 | 陳爾謙 陳韋琳


《Harmony of the Wind》Sylvia Yunjun Chen Violin Recital

Sep. 2, 2021 / Thu. / 19:30


National Recital Hall (Taipei, Taiwan)

Violin | Sylvia Yunjun Chen


Piano | Phyllis Erchien Chen Wei-Lin Chen

指導  雪霸國家公園

Consulted by Shei-Pa National Park Headquarters

主辦  理性知識文化藝術有限公司

Organized by AFA-Nature Cultural & Art Co., Ltd.

承辦 AFA  Nature 生態藝術中心

Contracted by AFA-Nature Eco-Art Center





## 【演出曲目】

巴赫

E大調第三號無伴奏小提琴組曲，作品1006

前奏曲

路爾舞曲

嘉禾舞曲與輪旋曲

小步舞曲 I

小步舞曲 II

布雷舞曲

基格舞曲

韋瓦第

f小調第四號協奏曲，作品8, RV297, 《冬》

第一樂章 不太快的快板

第二樂章 緩板

第三樂章 快板

韋尼奧夫斯基

原創主題變奏曲，作品15

～ 中場休息 ～

柴可夫斯基

D大調小提琴協奏曲，作品35

第一樂章 中庸的快板

第二樂章 短歌—行板

第三樂章 終曲—活潑的快板



## 【Program】

J. S. Bach (1685-1750)

Partita for Solo Violin No.3 in E Major, BWV 1006

Preludio

Loure

Gavotte en Rondeau

Menuet I

Menuet II

Bourrée

Gigue

A. Vivaldi (1678-1741)

Violin Concerto No.4 in f minor, Op.8, RV 297, "L'inverno"

I. Allegro non molto

II. Largo

III. Allegro

H. Wieniawski (1835-1880)

Variations on an Original Theme, Op.15

~ Intermission ~

P. I. Tchaikovsky (1840-1893)

Violin Concerto in D Major Op.35

I. Allegro moderato

II. Canzonetta – Andante

III. Finale – Allegro vivacissimo



大自然是藝術的啟蒙，是藝術家靈感的泉源，也是生活的養分；然而大自然的精彩與變化，如果沒有藝術家去發現、去創作，往往稍縱即逝。

自2018年起，雪霸國家公園管理處委託曾榮獲自然文學報導獎影片組首獎、金穗獎首獎與最佳攝影獎、休士頓國際影展白金牌獎等多項國際大獎的陳進發導演，利用三年的時間，深入記錄觀霧的自然生態，透過雲與霧的對話，於2020年底完成《映像觀霧》紀錄片，深獲好評。本片已入圍多項國際影展，亦受邀於2021年11月在丹麥哥本哈根映演。

影片中運用韋瓦第的四季協奏曲和布魯赫第一號小提琴協奏曲，以小提琴獨奏作為配樂，在靜謐的森林中，訴說著生命的張力。很難想像這沉穩內斂的琴聲，是出自當時年僅十四歲的臺灣新生代小提琴家陳昀均對自然的體悟。從小在大自然成長的她，運弓按絃之際，純粹的樂音融入天地萬物，與自然合而為一，表現令人驚豔。

藝術家源於對自然的敬畏與欣賞，用他們的鏡頭、文采、畫筆，乃至於樂器，透過情感的流露，昇華成一件件感動人心的藝術作品，進而讓人得以新的視野認識自然，達到與生態環境和諧共存的理念。

因此本場音樂會，將結合自然影像與古典音樂呈現，讓觀霧的雲霧繚繞於國家音樂的最高殿堂，讓國家公園的保育與教育朝向一種創新的思維發展，著實令人期待。尤其從今年五月至今，臺灣面臨三個多月疫情升級警戒衝擊後逐漸解封的此刻，心靈的陶冶與充實更為需要，希望這場音樂會的展演，能為臺灣社會帶來一股新氣象。

雪霸國家公園管理處處長

張維鈺



Nature is the enlightenment of art, the source of inspiration for artists, and the foundation for life. But if there weren't artists to realize and praise the beauty of nature, it would have been ephemeral.

Since 2018, Sheipa National Park has entrusted Director Chin-Fa Chen, who has won first place in the film category of Natural Literature Reporting Awards, first place and best photography of the Golden Harvest Awards, platinum prize of the Houston International Film Festival and many more to capture Guanwu's beauty over the span of three years. Through the whispers of mist and clouds, Director Chen has completed the documentary film *Images of Guanwu* at the end of 2020. *Images of Guanwu* has been nominated for several international film festivals and has been invited to be screened in Copenhagen, Denmark in November, 2021.

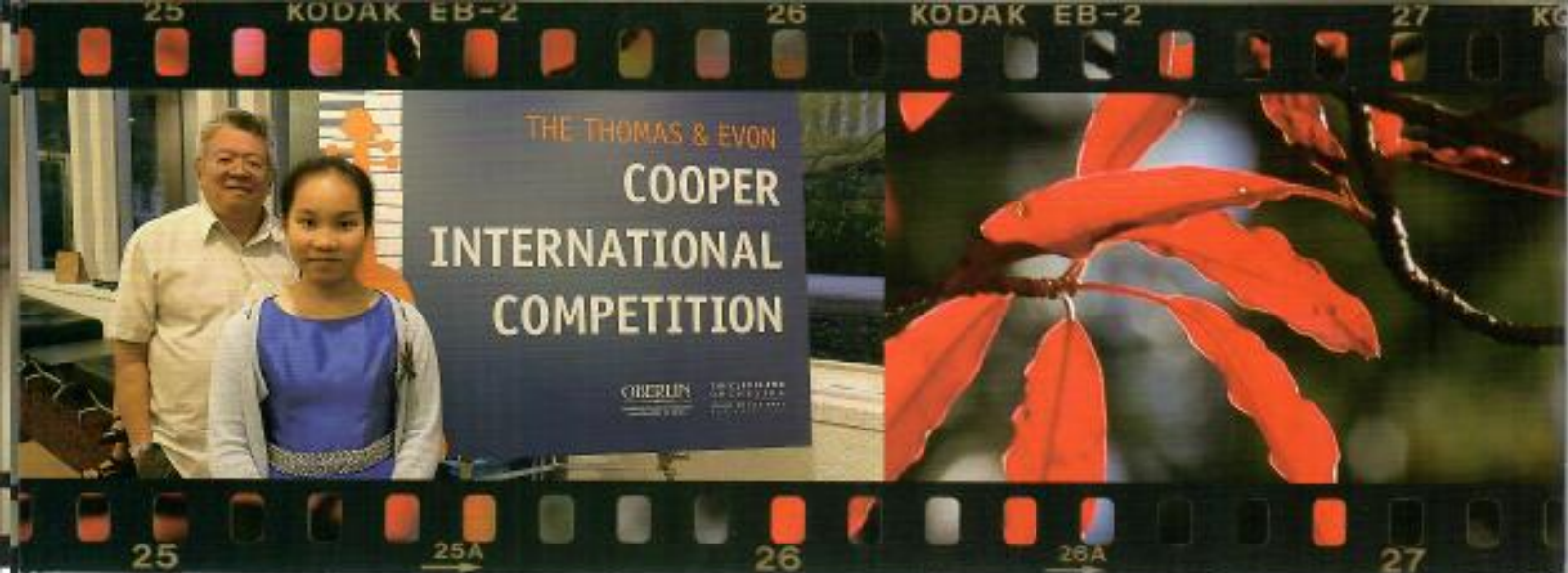
The film uses the violin solos of Vivaldi's *Violin Concerto "Four Seasons"* and Bruch's *Violin Concerto No.1 Op. 26* to narrate the tension of life within the forests. It is hard to imagine that such calm and restrained music came from the contemplative understanding of nature from Sylvia, who was fourteen years old at that time. Sylvia, who has grown up in nature, has merged nature with her music, leaving us with a stunning impression of her.

Artists use their cameras, words, paintbrushes, or instruments to convey their respect and admiration towards nature. Their emotions sublime into pieces of artwork, allowing people to understand nature through their eyes and coexist with nature.

This recital takes on the form of collaborating natural images with classical music, presenting Guanwu's mist in front of everyone in this National Recital Hall, showing another innovative way of promoting the national park's preservations and educations of nature. Since the start of May, 2021, Taiwan has been facing the three-month Level III alert due to COVID-19. The realization of the soul is even more important during these hard times, and I sincerely wish that this recital may bring a new atmosphere to Taiwan.

Director of Shei-Pa National Park Headquarters

*Wei-chuan Chang*



2017年6月，我在一場音樂會聽到昀均演奏的帕格尼尼第一號協奏曲，當時還是國小學生的她，詮釋樂曲時流露豐沛真摯的情感，具有超齡的成熟度，如此振奮人心的演出，當下令我印象深刻！

本人旅美19年，於茱莉亞音樂學院取得碩士學位後，先後擔任恩師葛拉米安及馬可夫兩位教授之教學助理多年。自1986年應馬水龍教授力邀返臺任教，致力於新生代小提琴家的培育工作，希望能為臺灣培育優秀的下一代種子盡一份心力，所謂為師最樂乃是得天下英才而教之，於是因緣際會下，昀均就成了我的學生。

昀均對音樂有著完整概念及獨立思考的能力，也常常會與我討論，這是作為成功古典音樂家所必備的條件。基本功和技巧與日俱增的她，更連續獲得數個臺灣重要音樂比賽的佳績肯定。13歲時獲台灣絃樂團小提琴大賽少年組第一名，2019年7月更入圍了美國庫柏國際小提琴大賽半決賽，是24位入圍者裡年紀最小的。在準備比賽的過程中，我看到她對音樂的熱忱與執著，我相信這不僅僅是因為她擁有獨特的天賦，而是有著不懈的努力與認真的態度。

在這場音樂會演出中所投影的影像，是昀均父親陳進發導演多年來深入臺灣山林所紀錄的作品，他對臺灣生態紀錄和環境保護的努力與貢獻令人敬佩；也讓我更加瞭解，昀均在自然與藝術背景下的成長過程，這些能量讓她在詮釋樂曲時，有更深一層的體悟與昇華。我相當期待這場別開生面的音樂饗宴，這是昀均的第一場個人獨奏會，也是重要的一個里程碑，而在此時疫情後的現場音樂會更彌足珍貴，祝福有緣參與這場盛會的各位貴賓，都能有一個心靈豐富而滿足的夜晚。

國立臺北藝術大學音樂系教授

簡名彥





In June 2017, I first heard Sylvia perform the *Paganini Violin Concerto No.1 in D major*. At that time she was just an elementary school student, she played so exquisitely, conveying such a strong and sincere emotion. I was deeply impressed.

I have been in America for 19 years. After receiving my master's degree at the Juilliard School, I became teaching assistant of my mentors Prof. Ivan Galamian and Albert Markov. In 1986 I accepted the invitation from the late Prof. Shui-Long Ma to teach at the Taipei National University of the Arts. I've been cultivating young violinists ever since, trying to inspiring more and more young generations. I am so thrilled to see such a talented musician like Sylvia, and most pleased to have her join my class.

Sylvia has a very clear concept of music and the ability to reflect on the pieces she plays. She often discusses with me, which is very essential to be a successful violinist. Sylvia has established her recognition from prestigious violin competitions in Taiwan and abroad. At age 13, Sylvia was the junior category winner of the 2019 Academy of Taiwan Strings violin competition. She was also the youngest participant among the 24 semifinalists in the 2019 Cooper International Competition. While she prepared for the competition, I saw her passion and perseverance for music, and I know that she will be a successful musician not only because of her skills but also her unremitting efforts.

The images shown in this recital are presented by Sylvia's father, Director Chin-Fa Chen, who has devoted himself to the environmental protection of Taiwan for many years, which explains how Sylvia was brought up, and guiding her to think deeper and clearer when she interprets the music. I anticipate this music feast, Sylvia's first ever recital, an important step forward for her. It is also precious for this recital to be held in such a difficult time of pandemic, and I sincerely wish everyone an enriching and satisfying night.

Professor of Violin  
Taipei National University of the Arts

*Min Yan Chien*



昀均在師大附中國中時開始跟我上課，當時的她已具備相當優秀的演奏能力。她有獨特的專注力與理解力，對音樂有極高的敏銳度，總是能很快地掌握曲子的特性；她的學習態度十分認真，對樂句的處理精緻細膩，她的音樂總是能讓人感動。

這幾年昀均的努力，更是在一些重要比賽獲得優異成就，她對音樂的熱情與堅持值得大家的期待。

Sylvia started taking lessons with me in junior high school. She was already an outstanding performer at that time. She has a special sense of determination and comprehension, and has a keen understanding of music, allowing her to grasp the piece quickly. She is focused on her studies and handles her music exquisitely. Her music can always touch others.

Sylvia's efforts these years have taken her further, capturing prizes in various prestigious competitions. Her passion and persistence for music will definitely enchant all.

國立臺灣師範大學附屬高級中學音樂班教授  
Professor of Violin  
The Affiliated Senior High School of National Taiwan Normal University

徐錫隆 *hsleng*



All the elements of nature meet as one in harmony and joy when I hear, see, and feel Sylvia Yunjun Chen bond with her violin. Is Sylvia playing the violin? Or is the violin playing Sylvia? It is both.

Accomplished mutually with true emotion and devotion to one another, and to their audience. Sylvia's music with youthful determination helps to heal us in body and soul, giving hope for the future to a world dearly in need of health, peace, and love.

當我聽見、看見並感覺昀均和她的小提琴產生連結時，大自然的所有元素都歌詠著和諧愉悅的旋律。是昀均在演奏小提琴？還是小提琴為昀均所演奏呢？兩者皆是。

透過真摯的情感與傾訴，昀均、小提琴與觀眾互相產生共鳴。她的音樂帶著獨屬於青春的堅持，撫慰我們的身體與心靈，並且為這個亟需健康、和平與愛的未來世界帶來希望。

Co-Chair of Oceania Region,  
IUCN/SSC Marine Turtle Specialist Group.  
國際自然保護聯盟/物種保存組織 海龜專家小組  
太平洋島區域副主席

Prof. George H. Balazs



當弓在絃上飛快地穿梭  
好似陽光透過樹葉間的光芒閃爍  
與巴赫和韋尼奧夫斯基共舞

*The sunlight prances upon the leaves  
Dancing with Bach and Wieniawski  
Like the flitter of a bow on strings*



當音符在空氣中激昂地流動  
彷彿迴盪在山谷間的雲霧洶湧  
與恢宏大氣的柴可夫斯基恣意對話

*The mist surges within the valleys  
Echoing alongside the magnificent Tchaikovsky  
Like the powerful flow of music notes in the air*



25

25A

26

26A

27

當風起時

灼灼就像一隻歷經不斷蛻變的蝴蝶幼蟲

最後掙脫蛹殼 幻化成蝶

如韋瓦第歌詠四季的真情流露

在陽光下展翅飛翔 詠嘆自然

*When the wind rises,*

*Sylvia emerges out of her cocoon*

*Like a butterfly larva transformed*

*Like the genuine chant of Vivaldi's Four Seasons*

*Spreading her wings and exploring the*

*World under the sun*









## 小提琴 陳昀均

四歲半學小提琴、五歲學鋼琴、六歲半進入世紀兒童管絃樂團，首次隨樂團於國家音樂廳公演。以優異的成績畢業於臺北古亭國小音樂班、師大附中國中部音樂班，2020年以主修小提琴第一名成績考進師大附中高中部音樂班。主修小提琴師事張端成老師、李瑄、徐錫隆與簡名彥等教授，副修鋼琴師事陳乃瑜、毛凱妮老師、蔡青蓉與楊舒婷等教授；並經教育局鑑定為音樂及英語學術性向資賦優異學生。

曾接受王逸超、趙恆振、林昭亮、陳沁紅、關文輝、Gilles Millet、Vesselin Paraschkevov、Sebastian See-Schierenberg、Almita Vamos、Gérard Poulet、Kyung Sun Lee和曾耿元等教授大師班指導。2017年3月於一場音樂會演出中，獲國立臺北藝術大學簡名彥教授賞識與拔擢，並親自指導。

曾隨父母親及姐姐環島臺灣海岸線，並擔任2012年「情深大地」、2014年「還島」、2017年「海島逐夢」、2020年「映像觀霧」紀錄片之電影配樂小提琴演奏。

- 2012年經甄選參與如果兒童劇團「破廟裡的莫札特」音樂舞台劇小提琴演員演出
- 2016年獲遴選為第四屆臺灣國際客家文化藝術季林昭亮大師班講座公開指導學生
- 2019年獲第13屆台灣絃樂團小提琴比賽少年組第一名，同年3月23日於國家演奏廳舉行聯合獨奏會演出；並於4月4日與台灣絃樂團於國家音樂廳合作演出《莫札特第三號小提琴協奏曲》。
- 2019年13歲時獲選進入美國庫柏國際小提琴大賽半決賽，至美國克里夫蘭歐柏林音樂院進行為期九天賽程與大師班課程，為來自全球24位選手中年紀最小的。
- 2019年獲臺北市學生音樂比賽小提琴獨奏國中A組特優第一名
- 2020年獲全國學生音樂比賽小提琴獨奏國中A組特優第二名
- 2020年獲臺北市學生音樂比賽弦樂四重奏高中A組特優第一名
- 2021年獲第14屆台灣絃樂團小提琴比賽青少年組第三名，於3月31日與台灣絃樂團於國家音樂廳合作演出複協奏曲，並於4月19日國家演奏廳舉行聯合獨奏會
- 2021年獲行天宮長期資優生培育獎學金(特殊才能組表演藝術類)



## Violin Sylvia Yunjun Chen

Starting her violin journey at the age of four and piano at five, Sylvia entered the Taipei Century Symphony Orchestra for Kids at six and made her first performance with the orchestra at the National Concert Hall. Sylvia has graduated with flying colors from the music class of the Taipei Gu-Ting Elementary School and the Junior High School Division of The Affiliated Senior High School of National Taiwan Normal University (HSNU), and was admitted to the music class of the senior division of HSNU with first place in violin majors. She has studied violin with teachers Mr. Duan-Cheng Chang, Prof. Hsuan Li, Prof. Hsi-Lung Hsu, and Prof. Min Yen Chien; she has studied piano with teachers Ms. Nai-Yu Chen, Ms. Kai-Ni Mao, Prof. Ching-Jung Tsai, and Prof. Shu-Ting Yang. She has been appraised by the Ministry of Education as being gifted in both music and language.

Sylvia has attended master classes by Prof. Yi-Tsao Wang, Prof. Vincent Chao, Prof. Cho-Liang Lin, Prof. Nanette Chen, Prof. Wen-Hui Kuan, Prof. Gilles Millet, Prof. Vesselin Paraschkevov, Prof. Sebastian See-Schrienenberg, Prof. Almita Vamos, Prof. Gerard Poulet, Prof. Kyung Sun Lee and Prof. Keng-Yuen Tseng. She was discovered by Prof. Min Yen Chien of the National Taipei University of Arts during a concert in June 2017, and has been studying with him ever since.

Sylvia has circled the Taiwan coastline with her family and performed the violin in the documentary film *Passion for Nature* (2012), *Back Home* (2014), *Ocean Dream* (2017), and *Images of Guanwu* (2020).

- 2012/ Actor and violinist of the stage drama *Mozart in the Temple* with If Kids Theatre
- 2016/ Student of the Cho-Liang Lin public master class of the 4<sup>th</sup> International Taiwan Hakka Arts and Cultural Festival.
- 2019/ 1<sup>st</sup> place, junior category of the 13<sup>th</sup> violin competition of the Academy of Taiwan Strings (ATS), performed in the National Recital Hall in Mar. 23<sup>rd</sup> and Mozart Concerto No. 3 with ATS in the National Concert Hall on Apr. 4<sup>th</sup>.
- 2019/ Participated in the Thomas and Evon Cooper International Competition as a semifinalist at the age of 13 and attended master classes and competitions for 9 days at the Oberlin Conservatory of Music in Cleveland, America. She was the youngest of all contestants.
- 2019/ 1<sup>st</sup> place, Taipei Student Competition of Music junior high music class violin division
- 2020/ 2<sup>nd</sup> place, Taiwan National Student Competition of Music junior high music class violin division
- 2020/ 1<sup>st</sup> place in the Taipei Student Competition of Music high school music class quartet division
- 2021/ 3<sup>rd</sup> place, senior category of the 14<sup>th</sup> ATS violin competition, performed a duet concerto at the National Concert Hall on Mar. 31, and performed at the laureate concert on Apr. 19.
- 2021/ Receiver of the Hsing Tian Kong Scholarship for Gifted Students (Performance Art Group)





## 鋼琴 陳爾謙

四歲半開始學鋼琴，八歲考進臺北龍安國小資優班，九歲考進古亭國小音樂班主修鋼琴、副修中提琴；十二歲考進仁愛國中音樂班及數理資優班，主修理論作曲、副修鋼琴；十五歲考進政大附中國際英語特色班，2020年甫以特殊選才保送國立臺灣師範大學英語學系，近年開始從事專業鋼琴伴奏，鋼琴師事毛凱妮老師、鄭怡君與陳曉蘭教授；中提琴師事朱玉玲老師；理論作曲師事黎國鋒、林思貝老師。

- 2012年 獲巴洛克全國鋼琴大賽全國總決賽國小四年級音樂班組第一名
- 2012年經甄選參與如果兒童劇團「破廟裡的莫札特」音樂舞台劇小提琴演員演出
- 2014年獲古亭國小畢業生特殊才藝「傑出表現市長獎」
- 2014年獲臺北文化盃音樂大賽中提琴國小六年級音樂班組第二名
- 2014年起隨父母親及妹妹環島臺灣海岸線，並擔任2014年「還島」、2017年「海島逐夢」紀錄片作曲與鋼琴配樂
- 2014年獲臺北市學生音樂比賽樂曲創作國中音樂班組第一名
- 2016年獲選仁愛國中新秀音樂會鋼琴獨奏演出
- 2018年獲教育部甄選參加以色列國際環境青年領袖會議，赴以色列進行為期十天國民外交
- 2018年獲臺北市學生音樂比賽樂曲創作或歌曲創作高中B組第二名
- 2020年擔任雪霸國家公園《映像觀霧》紀錄片配樂鋼琴演奏
- 2020年獲臺北市學生音樂比賽樂曲創作或歌曲創作大專B組第一名



## Piano Phyllis Erchien Chen

Phyllis started learning the piano at the age of four. She got into the gifted program of Longan Elementary School and transferred to the music class of Taipei Gu-Ting Elementary at 9, majoring in piano and minoring in viola. She was accepted to the music class of Ren-Ai Junior High School and math gifted program, majoring in composing and minoring in piano. In 2016, she got into the International English Program of the Affiliated High School of National Chengchi University and later on got accepted into the English Department of National Taiwan Normal University on recommendation. Phyllis has started her career as a professional accompanist in recent years. She has studied the piano with Ms. Kai-Ni Mao, Prof. Jeannie Cheng, Ms. Hsiao-Lan Chen; the viola with Ms. Yu-Ling Chu; and composing with Mr. Guo-Feng Li and Ms. Szu-Pei Lin.

2012/ 1<sup>st</sup> place, Baroque National Piano Competition Grade 4 music class

2012/ Actor and violinist of the stage drama *Mozart in the Temple* with If Kids Theatre

2014/ Graduated with the Mayor's Award Merit from Taipei Gu-Ting Elementary School

2014/ 2<sup>nd</sup> place, Taiwan Music Competition Grade 6 music class viola division

2014/ Circled the Taiwan coastline with family and composed music for the documentary film *Back Home* (2014) and *Ocean Dream* (2017)

2014/ 1<sup>st</sup> place, Taipei Student Competition of Music junior high music class composing division

2016/ Piano performer in the Ren-Ai Junior High School Rising Star Concert

2018/ Representative of Taiwan in the 2018 International Congress in Israel, auditioned by the Ministry of Education

2018/ 2<sup>nd</sup> place, Taipei Student Competition of Music high school composing division

2020/ Piano accompanist in documentary film *Images of Guanwu*

2020/ 1<sup>st</sup> place, Taipei Student Competition of Music university and college composition division



## 鋼琴 陳韋琳

高雄市人，先後畢業於高雄市鹽埕國小、新興國中、省立屏東女中、國立臺灣師範大學音樂系、國立臺灣師範大學音樂研究所演奏組。主修鋼琴，曾師事張春惠、許淑君、吳玉貞、陳加恩、葉乃菁、許明馨、鄭怡君、陳郁秀、葉綠娜、鍾家瑋等教授。

- 1999年於國家演奏廳鄭斯鈞教授小提琴獨奏會擔任鋼琴合作
- 2002年4月於國立臺灣師範大學舉辦陳韋琳鋼琴獨奏會
- 2002年5月同時錄取國立臺灣師範大學及國立臺北藝術大學音樂研究所演奏組
- 2005年6月舉辦碩士學位鋼琴獨奏會
- 2009年10月於臺科大與陳怡婷教授、胡志瑋舉辦雙長笛音樂會擔任鋼琴合作
- 2010年4月於北科大藝文中心與隨想室內樂團舉辦室內樂之夜擔任鋼琴合作
- 2010年6月於中山堂陳彥豪法國號獨奏會擔任鋼琴合作
- 2011年11月於臺東藝文中心及國家音樂廳擔任台絃浦利葉小提琴音樂會鋼琴合作
- 2011年12月於高雄市立文化中心及蘆洲功學社擔任台絃室內樂音樂會鋼琴合作
- 2014年2月與NSO國家交響樂團小提琴首席李宜錦及低音大提琴首席傅永和於水田藝術節合作演出
- 2014年2月擔任小提琴家李宜錦獨奏會鋼琴合作
- 2015年11月受台新金控邀約與豎笛演奏家林慶俊教授、中提琴演奏家趙怡雯教授舉辦午間音樂會
- 2016 & 2017年7月於蘭陽國際低音提琴夏令營任駐團鋼琴家
- 2016年7月於宜蘭演藝廳與低音提琴家Thierry Barbé、Thomas Martin、小提琴家李宜錦演出低音提琴大師音樂會
- 2017年7月於國家音樂廳「低音群雄之世紀詠嘆」Thomas Martin、Thierry Barbé、Catalin Rotaru、Giuseppe Ettore、傅永和音樂會中擔任鋼琴合作
- 2018年5月於北藝大音樂廳趙怡雯教授中提琴獨奏會《聽，中提琴在歌唱～三首1919年之作》擔任鋼琴合作



## Piano Wei-Lin Chen

Having graduated from Kaohsiung Yencheng Elementary School, Hsin Hsing Junior High School, National Pingtung Girls' Senior High School, the department and institute of music of National Taiwan Normal University (NTNU), Wei-Lin has studied the piano with professors Chun-Hui Chang, Hsu-Jun Hsu, Yu-Jen Wu, Jia-En Chen, Nai-Jing Yeh, Ming-Hsin Hsu, Jeannie Cheng, Yu-Xiu Chen, Lina Yeh, and Chia-Wei Chung.

- 1999/ Piano accompanist for Prof. Sy-Joun Cheng's violin recital at the National Recital Hall
- 2002.04/ Held Wei-Lin Chen Piano Recital at NTNU
- 2002.05/ Was admitted to the music institute of both NTNU and National Taipei University of Arts (NTUA)
- 2005.06/ Held Wei-Lin Chen master's degree concert
- 2009.10/ Piano accompanist for Prof. Yi-Ting Chen and Chi-Wei Hu's flute duet concert at National Taiwan University of Science and Technology (NTUST)
- 2010.04/ Piano accompanist for the Chamber Music Night with Capriccio Chamber Ensemble at National Taipei University of Technology (NTUT)
- 2010.06/ Piano accompanist for Yen-Hao Chen's French Horn Recital at Taipei Zhongshan Hall
- 2011.11/ Piano accompanist for Christophe Boulier Violin Recital with ATS at the National Concert Hall and Taitung Art and Cultural Center
- 2011.12/ Piano accompanist for ATS Chamber Music Concert at Kaohsiung Cultural Center & Luchou K.H.S. Hall
- 2014.02/ Piano accompanist for National Symphony Orchestra concert master I-Ching Li and lead double bass Yung-Ho Fu at Hsui-Tien Performance Arts Festival
- 2014.02/ Piano accompanist for I-Ching Li Violin Recital
- 2015.11/ Invited by Taishin Holding to perform with clarinetist Prof. Ching-Chun Lin and violist Prof. Yi-Wen Chao
- 2016 & 2017.7/ Residence pianist for Lan Yang International Double Bass Summer Camp
- 2016.07/ Double Bass Master Concert with double bassists Thierry Barbe, Thomas Martin, violinist I-Ching Li at Performance Art Theatre in Yulan City.
- 2017.07/ Piano accompanist for Thomas Martin, Thierry Barbé, Catalin Rotaru, Giuseppe Ettore and Yung-Ho Fu Joint Concert at National Concert Hall
- 2018.05/ Piano accompanist for Prof. Yi-Wen Chao's Viola Recital The Voice of the Viola- Three Compositions in 1919 at NTUA



## 【曲目解說】

### 巴赫 E大調第三號無伴奏小提琴組曲, 作品 1006

巴赫的無伴奏小提琴奏鳴曲與組曲是小提琴最著名的作品之一，且被譽為「小提琴聖經」。

今天要演奏的第三號組曲，分別由前奏曲(Preludio)、路爾舞曲(Loure)、嘉禾舞曲與輪旋曲(Gavotte en Rondeau)、小步舞曲一和二(Menuet I & II)、布雷舞曲(Bourrée)，和基格舞曲(Gigue)。相較於巴赫的其他首無伴奏小提琴組曲，這首更為活潑、明朗。

前奏曲速度偏快，充滿生機，輕快活躍。

路爾舞曲平靜又唯美，彷彿身處清晨杳無人煙的海邊，靜靜地欣賞太陽劃破天際、從海平面緩緩升起，照映在海面上，隨著浪花飄動。

嘉禾舞曲與輪旋曲神聖、莊嚴，卻又不失風趣，每次主題出現都賦予不同的意境，層層疊進直至樂曲終了。

第一首小步舞曲較多斷音，而第二首小步舞曲相對來說有更多的連音和圓滑線，所以兩首的演奏方式並不相同。

布雷舞曲為法國的鄉村舞曲，舞步輕快愉悅，既悠閒又愜意。

基格舞曲速度較快，是一首饒富節奏感又俏皮可愛、輕鬆自在的舞曲。





## 【Program Note】

### **J. S. Bach Partita for Solo Violin No.3 in E Major, BWV 1006**

Bach's Sonatas and Partitas for Solo Violin, given the name "the violin bible," are the most famous works for the violin.

The Third Partita is made up of *Preludio*, *Loure*, *Gavotte en Rondeau*, *Menuet I & II*, *Bourrée*, and *Gigue*. This piece is more lively in contrast with Bach's other partitas.

*Preludio* is faster and vigorous, brisk and vivid.

*Loure* is calm and beautiful, like watching the sun rise from sea level, dancing and reflecting on the waves.

*Gavotte en Rondeau* is majestic but witty, with every theme appearing with a different concept, building up towards the end of the movement.

*Menuet I* and *II* are drastically different, with *Menuet I* consisting more staccatos in comparison to *Menuet II*, which has more ties and legatos.

*Bourrée* is a dance-form movement originated from rural France; it's lively and joyful, relaxing and pleasant.

*Gigue* has a faster tempo and is a playful and cheerful dance-form movement with a strong sense of rhythm.



## 韋瓦第 f小調第四號協奏曲, 作品8, RV297, 《冬》

此曲出自韋瓦第的小提琴協奏曲《四季》，創作於1723年。

據說韋瓦第創作此作品的靈感來自於四首分別代表不同季節的十四行詩，但其作者不詳，也有人認為這十四行詩為韋瓦第本人所撰。

這首作品裡藏有各種情緒與景色，時而平靜、時而激昂。在冰雪寒風中瑟瑟發抖、在滂沱大雨的日子和家人依偎在火爐邊，溫馨又安逸、小心翼翼地的冰上前進、最後是南風與北風交替，準備迎接春天的到來。

當我在詮釋這首作品時，除了這些畫面以外，有時我也會想到冬天的樹林。

冬天的樹林就聲音上來說，格外寧靜，幾乎所有的動物都會冬眠。安靜的樹林不論是在童話故事或是電影中，聽起來都有點詭譎，但其實不然。

我覺得它是一種單純的寧靜，甚至能夠洗滌心靈、讓你暫時脫離現實生活。偶爾會有一點風聲、水流聲，或是腳下落葉的沙沙聲，點綴靜謐，亦像是冬天中仍不畏風寒的一些小小生命力。





## **A. Vivaldi Violin Concerto No.4 in f minor, Op.8, RV 297, "L'inverno"**

This piece is from Vivaldi's 1723 Violin Concerto Four Seasons.

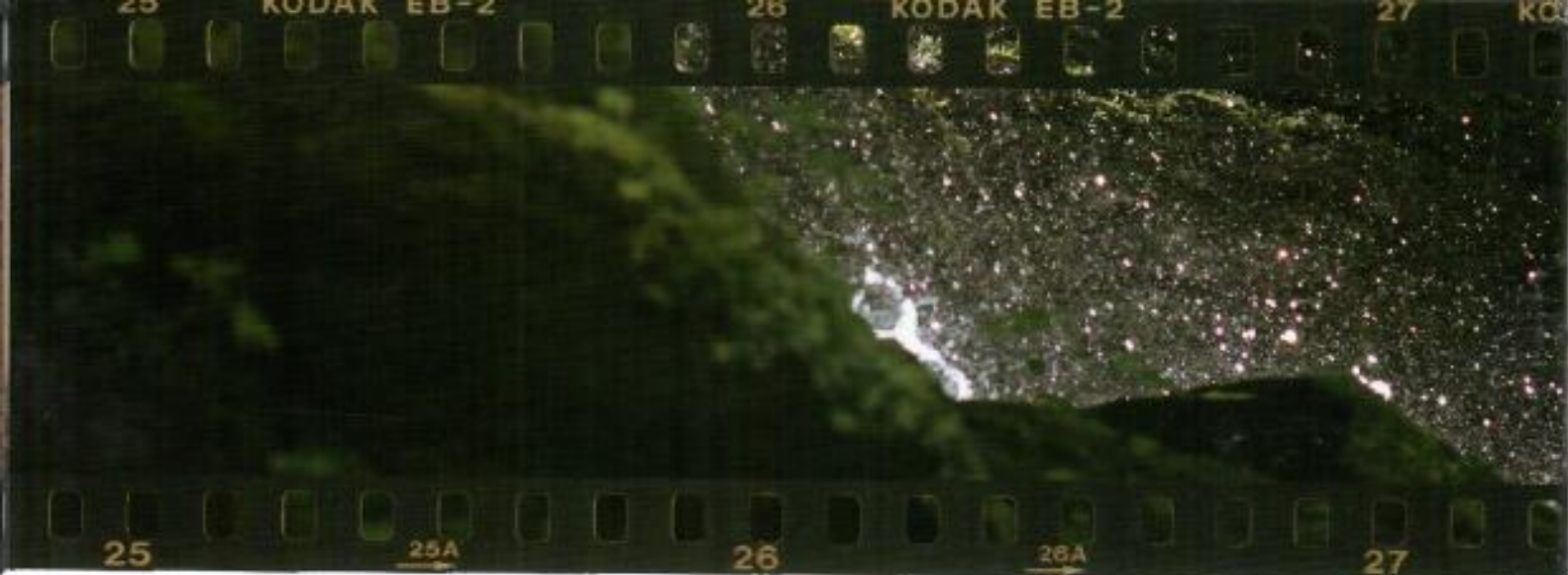
It is said that Vivaldi's inspiration came from four sonnets that depicted the four seasons. But the author of the sonnets remained anonymous, and some others say that the sonnets were written by Vivaldi himself.

There are different emotions hidden in this piece. Sometimes we feel calm, sometimes we feel passionate. One feels shivering in the freezing blizzard; snuggling with loved ones beside the warm fire, cozy and relaxed; sliding carefully forwards on the frozen ice, measuring every step; and at last the warm southern wind breezes in, welcoming the presence of spring.

Sometimes I think of the forest in winter when I'm playing this piece.

In respect to sound, the forest is especially quiet in winter—almost all the animals are hibernating. The silent woods are often portrayed as eerie or scary in fairy tales and movies, but in fact, the silence is pure.

It is the kind of purity that cleanses one's soul, gives one a refuge from one's daily life. There are some occasional sounds, like the wind, the creeks, or even the crunch of fallen leaves. These sounds adorn the silence, small bursts of the vitality of winter.



## 韋尼奧夫斯基 原創主題變奏曲, 作品 15

第一次在YouTube上聽到這首曲子時，就對它印象深刻。維尼奧夫斯基巧妙的在短短十多分鐘裡融合各種技巧，並創造出一首有柔有剛、很有挑戰性的曲子。

此曲以強而有力的和弦開場，在一段充滿強烈情緒的序奏中，同時展現了小提琴渾厚的低音和細膩的高音，淒涼優美的旋律彷彿訴說著無限的哀傷。

緊接著進入主題，主題為A大調，簡短單純、俏皮有趣。

而後共有三段變奏，第一變奏以跨弦呈現，比起主題繁複許多；第二變奏則非常考驗左手的靈活度，加入左手撥弦以及泛音；第三變奏則綜合雙音、和弦、泛音、跨弦等，是我覺得最不容易演奏的一段。

在所有變奏結束後，樂曲從A大調轉到其關係小調(♯小調)重現序奏旋律，接著轉到其平行大調(F#大調)——以鋼琴為主、小提琴為輔的銜接樂段。鋼琴演奏轉調後的主題旋律，小提琴運用大量的換把位與跨弦為旋律增添色彩。此段最後又轉入了E大調，進入華爾滋般的終曲。

終曲回到A大調，以主題旋律作改變，並以頓弓呈現。尾奏和終曲不間斷，以華麗的快速音群做結尾。整首曲子以各種炫技的手法呈現，是許多小提琴學子挑戰的目標。



## H. Wieniawski Variations on an Original Theme, Op.15

I had a strong impression of this piece when I heard it on YouTube. Wieniawski combined various skills in this work, creating a challenging piece.

It starts powerfully, showcasing the vigorous low notes and exquisite high notes in the emotional introduction, telling a tale of endless sorrow and beauty.

Next is the theme in A major. It is shorter and cuter, more interesting.

After that is three variations. The first variation consists of string crossing and is more complicated than the theme. The second variation is a big challenge for the left hand, consisting of pizzicatos and overtones. The third variation is the most difficult one in my opinion, because it combines double stops, chords, overtones and string crossings.

After all the variations, the theme replays itself in f# minor, then continues to the F# major bridge with the piano playing the theme and the violin playing string crossings and position changings to add color to the music. At last the melody leads to the waltz-like finale in E major.

The finale goes back to A major and uses staccatos to reprise the theme again. There is no stop between the finale and coda, ending the piece in magnificent blasts of fast double stops. This is a most virtuosic and brilliant piece and the ultimate goal of many young violinists.



## 柴可夫斯基 D大調小提琴協奏曲, 作品 35

此曲於1878年完成，是柴可夫斯基的代表作，也是他唯一的小提琴協奏曲。

柴可夫斯基在和好朋友——小提琴家約瑟夫·柯泰克(Iosif Kotek)合作演出拉羅的《西班牙交響曲》後，激發了他的創作靈感。在柯泰克的協助下，他在短短幾天內，就完成了初稿。後來，兩人演奏此曲後，覺得第二樂章不如預期，於是就重寫了一個新的樂章(也就是現在我們所知道的版本)，並將原本的第二樂章保留下來，成為《回憶佳地》(Souvenir d'un lieu cher Op. 42)中的《冥想曲》(Méditation)。

柴可夫斯基將這部作品獻給了俄國著名小提琴家雷奧波德·奧爾(Leopold Auer)，但由於部分內容難以用小提琴演奏，所以被奧爾擱置一旁，且拒絕演出。後來，柴可夫斯基找到萊比錫音樂學院的小提琴教授阿道夫·布羅茲基(Adolf Brodsky)，邀請他擔任獨奏首演。雖然這次的演出並沒有得到大眾的認可，但是布羅茲基仍不放棄繼續演奏此曲。慢慢的，觀眾開始認同、發現這首曲子的好，也給出很高的評價。與此同時，奧爾也將這首曲子較不易演奏的部分作了一些修改，成為我們現在所知的「奧爾版」，並將此曲發揚光大。

這部作品在歷經了這麼多的挫敗與波折後，終於被世人肯定和喜愛，成為一部無人不知、無人不曉的曠世巨作。除了經常被小提琴家們拿來演出之外，在許多的影視作品中都能看見其影子，像是《交響人生》(Le concert)、《和你在一起》等。

我第一次接觸這部協奏曲時，就是透過《和你在一起》這部電影。當時，我被男主角所演奏的第三樂章所感動，就一直夢想著能夠演奏此曲。國小五年級時，我終於有機會學習第三樂章。當時在技巧的部分下了不少功夫，以至於我並沒有非常投入在樂曲本身。國中一年級時，我學習了第一樂章，或許是長了兩歲，所以對曲子有更多的想法，技巧也比五年級的我好了許多，但仍有諸多不足。

經過一段時間的沉澱後，我所演奏出的柴可夫斯基更為成熟、穩重。如今，我終於有能力也有機會能夠完整演奏這首協奏曲。希望我可以用我的音樂去感動觀眾，也希望觀眾從我的演奏當中聽到的不只是音樂，而是我對音樂的熱愛。



## P. I. Tchaikovsky Violin Concerto in D Major Op.35

Tchaikovsky's Violin Concerto in D Major was composed in 1878. It is his masterpiece and his only violin concerto.

The inspiration came from a collaboration performance of Lalo's *Symphonie Espagnole* with his friend, violinist Iosif Kotek. With Kotek's help, he finished the draft within a matter of days. When they were going through it later on, they thought that the second movement didn't meet their expectations, so he composed a new version (which is what we usually see now.) The original second movement was kept, though, it later became *Méditation in Souvenir d'un lieu cher* Op. 42.

Tchaikovsky dedicated this piece to the famous Russian violinist Leopold Auer, but Auer put it aside and refused to play, because some of the parts were too difficult to play. Later on, Tchaikovsky invited violin professor Adolf Brodsky from Hochschule für Musik und Theater Felix Mendelssohn Bartholdy Leipzig (HMT Leipzig) to premier this piece. The reaction from the audience was far from flattering, but Brodsky refused to give up. Gradually, the audience started to see the beauty in this piece and crowned it the title it deserved. At the same time, Auer made some changes to some sections, thus the "Auer edition" helped carry forward the piece.

The Violin Concerto in D Major finally gained affirmation from the world and became the greatest masterpiece. Besides being performed onstage, it has made its appearance in various works of film, including *Le Concert* (2009) and *Together* (2004).

I first knew this piece because of the movie *Together*. I was so touched by how the protagonist played the third movement that I vowed to perform this piece someday. I finally got the chance to learn the third movement when I was eleven years old. But I was too focused on getting the notes right that I didn't pay attention to the emotions within. When I was thirteen, I learned the first movement. I was two years older, I understood more about the piece, and my skills were definitely better than before. But it was still not enough.

After years of recollecting and practicing, my music has become more mature and solid. I can finally play this concerto as a whole. I hope that I can touch the hearts of the audience, and I hope that everyone hears not only music, but also my passion for music.



## 【後 記】

三十多年來，我們以對這塊土地的感情為基礎，經過一次又一次的思考和生命的歷練，一步一腳印地紀錄著自然的演化與消長，期許自己能以全球化的思維製作深度與內涵兼具的作品，並且在作品中表現人文關懷、科學研究與藝術美學的融合。

這樣的理念在三十年後的《映像觀霧》裡，得到了印證。

《映像觀霧》結合了自然美學、生態影像、文學創作與自然音樂，透過影像紀錄，讓土地的生態觀念與藝術的生活態度，潛移默化地走進我們的生命世界裡，這就是「生態藝術」的表現形式。

我們一直相信，唯有能詮釋自我生命中所潛藏的美感，才能創造出令人感動的未來，這不僅僅是「生態藝術」的一個方向，更是一種境界。因此，如何培養出一個善於適應環境、具有美學涵養和豐富創造能力的種子，是生態藝術教育的核心價值。

大自然可以讓人的心靈得到慰藉，同時也是孩子創造力啟蒙的根源，爾謙和昀均從小與我徜徉在荒野中，那些大自然教她們的事，在生命中留下了不可抹滅的印記，也是她們成長茁壯的養分。今天每個樂音的呈現，都讓我們可以感受到那生命中最原始的呼喚。

期待在這場音樂會後，我們能透過「生態島嶼·藝術臺灣」種子培訓計劃的推動，讓「生態、藝術、人文」得以向下扎根，更加地茁壯與成長，落實「生態島嶼·藝術臺灣」的終極目標！

AFa-Nature 生態藝術中心導演





## 【Epilogue】

For thirty years, we have recorded the growth and decline of nature through numerous reflects and experiences on life. We hope to create projects that include international cogitation and connotation and simultaneously show humanistic care, scientific researches and artistic beauty.

This concept has been realized in *Images of Guanwu* after thirty years.

*Images of Guanwu* combined nature aesthetics, ecological portraits, literature and music; through the recording of images, we hope to express “ecological art”—the attitude of art and nature combined.

We’ve always believed that only through interpreting the beauty that is hidden in our lives can we create touching futures. This is not only what ecological art is, it is another realm we look forward to. The core value of ecological art education is, in fact, how to nurture seedlings that can adapt to different environments, understand aesthetic culture and have the ability to create different things.

Nature heals people’s souls, and it is also the root of children’s creativity. Phyllis and Sylvia have been roaming with me in nature since they were young. Their experiences in nature have left indelible marks in their lives and are the nutrients for them to grow. The most primitive calls of nature can be heard in every note of today’s music.

We hope that after this recital, we can further promote the junior docent project of 《Natural Island & Artistic Taiwan》, allowing the ecological, artistic and humanistic concepts to flourish and carry out the ultimate goal of a natural island and an artistic Taiwan.

Director of AFa-Nature Eco-Art Center

Chinfa Chen



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# Images of Guanwu 觀霧 映像 盡在不言中

Located in Taiwan, Guanwu has a unique cloud forest landscape, which allows a variety of extraordinary species to prosper within. Through the combination of cloud, mist, rain, and water, we introduce people to a more aesthetic way of thinking and encourage people to respect and rethink about life.

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