

鍾玉鳳

# 擺度之外

Chung Yufeng  
*Pendulum*

演出時間 | 2022.4.15 (FRI.) — 4.16 (SAT.) 19:30

演出地點 | 國家音樂廳演奏廳 Recital Hall

主辦單位 |  國家兩廳院  
NATIONAL THEATER & CONCERT HALL

- ◎ 節目全長約100分鐘，含20分鐘中場休息
- ◎ 建議7歲以上觀眾觀賞
- ◎ Approx. 100 minutes with 20-minute intermission
- ◎ Age guidance 7+.

主辦單位保有節目內容異動權 The program is subject to change

## TIFA，我們所看向的未來

全球疫情持續發燙，看來短時間內並沒有要真正的退場，大家「回到正常」的期盼，暫時無望。然而，就在這個令人沮喪的暗黑時刻，我們看到了些許新芽，原本為了生存掙扎而端出的 Plan B 與創意，都成了另一種養分，讓我們找到開創新局的力量。

當觀看的方式不只一種，當觀眾不再只是單純的旁觀者，當過去說故事的方法，現在已行不通，我們在未知之中，需要迎向挑戰並找到定義自己的勇氣。這是我們規劃 2022 年 TIFA 時，給自己的功課。

第 14 屆 TIFA 各類的國內外節目、藝術

計畫與活動，試圖帶來一些可能性與回應，不僅僅有新科技帶來的新想像、新企圖，還有許多我們一直喜愛著的藝術家們，用新的姿態、新的語彙，講著同樣感人的故事。

誰都無法預測疫情完結的時間點，唯一能確定的是生態的轉變無法停止；疫情共存、生態永續、數位轉型不會再只是放入作品中的議題，更需要在表演藝術領域裡行動與實踐。TIFA 嘗試在新的發展中找到表演藝術的當下性，意味著人的溫度、能量，如何透過不同媒介不停發生、不停傳遞。

是的，這正是我們看到的未來。

### 演出曲目

#### 大板風入松

北管傳統曲牌  
改編：李東恆

#### 七拍子

作曲：鍾玉鳳

#### 九拍子—杜鵑徹夜不眠

作曲：鍾玉鳳

#### 中國佬的華爾滋

作曲：鍾玉鳳、陳思銘

#### 夜之城

作曲：鍾玉鳳、陳思銘  
作詞：陳思銘

#### 西瓦

作曲：鍾玉鳳

### Repertoire

#### Wind in the Pines (Daban Version)

Traditional, based on a Beiguan melody  
Arranged by Li Dong Heng

#### 7-Beat Flash

Composed by Chung Yufeng

#### The Sleepless Cuckoo (in 9/8 Time)

Composed by Chung Yufeng

#### Vals de los chinos

Composed by Chung Yufeng and David Chen

#### City of Night

Composed by Chung Yufeng and David Chen  
Lyrics by David Chen

#### Siwa

Composed by Chung Yufeng

—中場休息—

-Intermission-

**Linngisan na rgyax (山靈的呼喚)**

即興：雲力思、謝杰廷

作詞：雲力思

**Hihul Syax (月光)**

即興：雲力思、鍾玉鳳、謝杰廷

**山的下落**

作曲：鍾玉鳳

**簡單擺**

作曲：鍾玉鳳

**海的等待**

作曲：鍾玉鳳

**垂釣太平洋**

作曲：鍾玉鳳

**Call of the Mountains**

Improvised piece by Inka Mbing and Hsieh

Chieh-ting

Lyrics by Inka Mbing

**Moonlight**

Improvised piece by Inka Mbing, Chung

Yufeng and Hsieh Chieh-ting

**Where the Mountain Falls**

Composed by Chung Yufeng

**Simple Gravity**

Composed by Chung Yufeng

**The Sea, Waiting**

Composed by Chung Yufeng

**Angling the Pacific**

Composed by Chung Yufeng

**深度導聆****話說從頭**

文／鍾適芳

《擺度之外》既是鍾玉鳳跨界旅途的中站，也是新的起點。

跨國界與跨樂類路徑的開拓，讓玉鳳成為臺灣少數以傳統樂人之姿，單槍匹馬在歐際、亞際的音樂舞臺間，透過作曲、編曲、即興的展演方法，跨文化對話並持續參與跨國合創。

她的創作專輯《擺》（2018）可說是十數年跨界音樂旅行的「小結」。與她密切合作的國際樂人，在節奏變化、音階調式的多元性上，啟動了她的靈感與繆思，推動她以這些合作過程中的聽聞與實作，轉譯、提煉並再生為個人的創作。這些在國際舞臺上流轉，受到各國音樂節、音樂榜及評論肯定的創作能量，也成為國際觀眾認識「臺灣」的一扇窗。

2022年TIFA的展演，是鍾玉鳳首次以《擺》的完整創作概念「擺回臺灣」。她試圖透過琵琶新創曲「保存」與「背離」，一面保留古典的質樸，那些不被現代國樂交響化制約的，非政治化、非工業化的抒情，同時也拿回即興的自由與當代敘事的能力。

細究琵琶的「混血」血源及身份，其原型源自西亞與中亞，經歷長征後，混種與變形為不同的形制，也才被漢化為今日我們認識的琵琶。漢樂的琵琶傳系，將之定位在近代江南地區漢人的獨奏樂器。一把自臺灣發出聲響的琵琶，接枝自漢文化的人文古典，然在臺灣歷史、地緣與政治的邊陲位置上，又形塑了琵琶與漢樂傳系的距離。這或許是讓琵琶的混血性格更為自在，亦使之自由的優勢。

對於玉鳳而言，地域性（臺灣或亞洲）的音樂風格是建立在回應不同藝術類型的開闊性、能量與能力。如何在古典的意境中建

立新的敘事是她與多數琵琶演奏家不同之處。她既要在現代的表演空間，讓琵琶聲響上的美感被聽見，傳遞漢樂在速度上的哲學性、旋律上的婉轉綿延，又要在此基礎上，串結她在不同音色、不同敘事，不同音響組合上的追求與創新，並非向西方靠攏或模仿。

透過創造不同的音色，理解速度在不同音樂文化的敘寫與意涵，敏銳地運用於作曲與演奏中。她在此體悟中找到獨特的作曲技法，與臺灣在地理上相近的邊陲但又可能開闊的位置——那使其創作風格化的位置，在若即若離中產出精確的自由。

《擺度之外》的啟幕，玉鳳將以琵琶獨奏北管曲牌《風入松》，作為開闢這趟探索自由之旅的另一個起點。將臺灣民間傳統借用性極高的曲牌，某種大家習以為常的音樂句法帶回舞臺上，讓新創與傳統間產生親密，復原古典音樂家處理傳統音樂應有的空間。

長期在歐陸、亞際間「擺度」的玉鳳，首次與多位來自不同音樂文化背景的臺灣樂人合作。音樂家們雖自各異的音樂養成背景出發，但在追尋跨出邊界的共有企圖下，他們彼此相知相惜，從而凝聚為前所未有的共創默契。玉鳳的創作提供了未竟的交界處，讓音樂家們在與多元的文化界面相遇與碰撞後，以各自音樂生命歷程接枝，生成「再雜揉」與「再創造」的活力，也漸離了玉鳳早前《擺》的原生音樂生態。

或許此次音樂會主題《擺度之外》的「之外」，更貼切地標記音樂家們相遇的所在；而「之外」亦賦予了不同的生態及可能繼續開展的自由。

## 關於演出者

### 作曲、琵琶 | 鍾玉鳳

琵琶演奏家、作曲家，致力開拓傳統音樂的當代語彙。早期參與傳統絲竹樂團「忘樂小集」；2004年起與來自歐、亞、非不同文化背景、類型、領域的音樂家合作；2009年受邀德國民謠音樂節「TFF, Rudolstadt」，為「魔力魯特琴」跨域計畫亞洲樂人代表，長期在跨文化衝擊中反思傳統音樂的創作方法，並在類型的束限裡轉譯新語境。2018年創作專輯《擺》榮登歐洲世界音樂榜「年度20最佳專輯」、獲臺灣第9屆金音創作獎「最佳風格類型專輯」及「最佳樂手」、美國音樂獎項GMA單月金牌獎等；2020年與陳思銘合作的「藍。掉」計畫最新作品《垂釣島嶼》獲第12屆金音創作獎「最佳民謠專輯」。

### 特別來賓 | 雲力思

泰雅族，族名因卡美明（Inka Mbing）。921大地震後與「原住民族權益促進會」投入災後重建，組織「飛魚雲豹音樂工團」，進行古調採集、整理與再詮釋，自此以獨特且具爆發力的嗓音漸受矚目。曾獲「烏茲別克世界音樂節」特別獎、臺灣文化薪傳獎。2008年至西德廣播公司（WDR）現場演出錄音，並於德國民謠音樂節「TFF, Rudolstadt」、挪威原住民音樂節「Riddu Riddu Festival」開幕及專場演出。首張專輯《Ga-ga》榮登歐洲世界音樂榜；曾獲第20屆金曲獎「最佳原住民語歌手獎」。第二張專輯《你叫什麼名字？Ima lalu Su》是她長年在泰雅部落耕耘母語傳承的果實。

## 手風琴、鋼琴 | 謝杰廷

音樂舞蹈研究者、藝術家、音樂家。臺灣當代文化實驗場「譯譜者」、「污痕結構學」等研究／藝術計畫主持人。近年發表聲音／音樂藝術作品有《月照無眠》、《山中對話》，曾擔任《日曜日式散步者》紀錄片音樂顧問，參與《物的記憶》等聲音劇場計畫。近年研究興趣為舞蹈與音樂的節奏與身體、記譜／記寫、以及文化技術等，試圖以研究打開藝術的更多可能，並持續試探音樂與文學、歷史、以及傳統與現代的對話。其書寫散見於《劇場閱讀》，論文曾於國際音樂學會（IMS）、德國舞蹈學會（GTF）等學術研討會發表。

## 伊朗手鼓 | 鄭雅心

打擊音樂家，活躍於歐、美、亞各國音樂舞臺，演奏亦橫跨電影配樂、影像藝術聲響、舞樂及實驗劇場。現任國立臺灣師範大學音樂系、國立臺南藝術大學音樂系所、國立中山大學音樂系兼任擊樂助理教授。2009年獲盧森堡國際擊樂二重奏大賽第三名，同年與張育瑛共創「那娜擊樂二重奏」（NanaFormosa），出版專輯《謐光》、《懷月之心》，入圍第31屆傳藝金曲獎，另參與《千年琵琶》、《山與夜鶯》、《多邊蔓延》等跨域專輯。曾參與侯孝賢電影《聶隱娘》瑚姬舞配樂編創演奏、視覺藝術家蘇育賢紀錄片《石膏鑼》及《塔塔加的回憶》聲音創演、南藝大班芝花劇團馮靖評舞作《送報伙》擊樂設計。

## 人聲、共鳴器吉他、十二絃吉他 | 陳思銘

生長於美國俄亥俄州，現定居於臺灣。自幼受美國鄉根音樂啟蒙，著迷於藍調與鄉村歌謠，擅長吉他、曼陀鈴和班鳩琴。在臺北與美國、英國、加拿大的樂人朋友組成「泥灘地浪人」（Muddy Basin Ramblers），曾發表《David Chen and the Muddy Basin Ramblers》、《寶島賣藥秀》、《跳舞時代》、《擒虎記》等專輯，深掘美國及臺灣民間傳說，將錯綜複雜的民間軼事與傳說再現為故事集，歌曲創作以傳遞同理心、靈魂、幽默的方式，回應從種族和移民、到宗教和信仰等議題；他也是「羅思容與孤毛頭樂團」創作成員；與鍾玉鳳組成的「藍。掉」計畫榮獲第12屆金音創作獎「最佳民謠專輯」，個人並獲「最佳樂手」獎。

## 佛朗明哥吉他、擊掌手 | 游柏彥

佛朗明哥吉他手，多次赴西班牙赫雷斯（Jerez）、格拉納達（Granada）、隆達（Ronda）進修。在臺灣師承李思懋（Calixto Lee）、洪暢宜（Carlos Hong），現擔任「小野狂花樂舞合作社」音樂家，2017年與佛朗明哥傳奇長笛大師 Jorge Pardo 於臺中國家歌劇院同臺演出，活躍於臺灣各大音樂節與藝術節。2021年與新加坡 Flamenco Sin Frontera 合作，製作劇場作品《Flamencasian》。

## 擊掌手 | 柯乃馨

專職佛朗明哥藝文工作者、「小野狂花樂舞合作社」常駐表演者、臺灣佛朗明哥情報誌《TW Flamenco》發起人。2019年成立「踏實佛朗明哥工作室」，2020年創立「沃佛朗明哥工作室」，與西班牙、東京等國際知名舞者、音樂家共創演出。曾參與臺北藝穗節、大稻埕國際藝術節、世界音樂節，亦受邀至韓國 Yalla y Ole - Oriental & Flamenco Dance Festival 及第3屆 Asia Flamenco Festival 演出，且不斷創新並嘗試各種跨界合作，包含蔡健雅、查勞·巴西瓦里的專輯錄製、如果兒童劇團戲劇表演、羅德舞蹈劇場「捕夢人」舞展等。

## 擊掌手 | 陳柏因

佛朗明哥歌者，曾旅居西班牙兩年，專攻佛朗明哥吟唱、曲式分析、舞蹈伴奏。致力於推廣佛朗明哥歌曲吟唱與樂舞藝術，也與各地音樂家、舞蹈家演出合作，如西班牙塞維亞、馬德里、新加坡、香港、北京、上海、東京、沖繩等地，持續尋找佛朗明哥歌曲更寬廣的道路。

## 低音提琴 | 劉育嘉

爵士低音提琴演奏家、作曲家。2015年起於兩廳院爵士音樂研習營擔任指導，致力推廣爵士音樂教育及原創音樂。曾參與原創發表、電影配樂錄製、專輯錄製、舞蹈、音樂劇、現代劇場等多媒體跨界演出。2018年起與德籍鋼琴家 Julian Moren 策劃「原創音樂巡迴演出計畫」，負責臺灣及亞洲地區策劃，演出足跡遍及臺灣、馬來西亞、新加坡、德國等。2019年隨 Julian Moren Quartet 受邀於臺中爵士音樂節演出。

## TIFA, This is Our Version of the Future

The global pandemic continued to surge and did not seem to retreat in the near future at all. Our hope of “back to normal” also seems dashed – for the time being at least. At this disheartening moment of darkness, however, we saw new sprouts. The Plan B that we put forward only for survival, on the other hand, seemed to provide different nutrition for us to find the strength to break new grounds.

If there are more than one way of watching, if audiences are no longer simply spectators, and if the old way of storytelling is working no more, we need to discover the courage to face up to the challenges and redefine ourselves in the known. This is the homework that we assign to ourselves while planning the 2022 TIFA.

The various programs, art projects and events in the 14th TIFA try to explore some possibilities and responses. In addition to the new imagination and ambition brought forth by new science and technology, many beloved artists also continue to narrate moving stories with new attitudes and new vocabularies.

Nobody is able to predict when the pandemic will end. The only thing for sure is that the ecological change will never stop. Coexistence with the pandemic, ecological sustainability and digital transformation are not only issues discussed or explored in the works but something that requires actions and practice in the field of performing arts. TIFA tries to find “the moment of now” in the new development and explore how human warmth and energy can take place and pass on ceaselessly by means of different media.

And yes, this is our version of the future.

## Performers

### Composer, Musical Director, Pipa | Chung Yufeng

Pipa performer and composer Chung Yufeng is devoted to developing a contemporary vocabulary for traditional Chinese music. She began her professional career with the traditional sizhu (silk and bamboo) ensemble Wang Le Collective. In 2004, Chung shifted to cross-cultural and cross-genre projects, collaborating with musicians from Europe, Asia, and Africa. This work inspired her ongoing creative approach to traditional music, which is based on finding new interpretive contexts within the constraints of an established genre. One notable event from this period includes the 2009 TFF (“Tanz- und Folkfest”) Rudolstadt folk music festival in Germany, in which Chung represented Asia for a summit performance of lute players from across the world. Her 2018 album “Pendulum,” a collection of her original compositions, was named one of the 20 Best Albums of the Year by World Music Charts Europe and won the Best Genre Album at Taiwan’s Golden Indie Music Awards in 2018. Chung also won the Best Musician Award that year, as well as a Gold Medal from the US-based Global Music Awards. Her most recent work is “Island Catch” by Fade to Blue, a collaboration with Taiwanese-American musician David Chen, which received the Best Folk Album award at the Golden Indie Music Awards in 2021.

### Special Guest Vocalist | Inka Mbing

Inka Mbing is a singer, indigenous peoples’ advocate, and teacher of her native Atayal language. A pivotal event in her musical life came in the wake of the deadly Great Earthquake of September

21, 1999. Mbing was active in helping indigenous communities rebuild after the disaster, and her contact with indigenous musicians across Taiwan inspired her to form the Flying Fish Clouded Leopard Troupe, whose aim was to collect, preserve and reinterpret indigenous music. Her powerful voice quickly captured attention around the world, and she featured in festivals such as Germany's TFF Rudolstadt and Norway's Riddu Riddu Festival, which celebrates indigenous cultures. Mbing was a recipient of the Special Prize at the Uzbekistan World Music Festival and the Taiwan Cultural Heritage Award. Her debut album "Ga-ga" (2008) was well received in Europe and earned her the Best Indigenous Singer prize at the Golden Melody Awards. Her most recent recording, "Ima lalu su (What is Your Name)?" is the culmination of her years of dedication to teaching and preserving the Atayal language.

### **Accordion, Piano | Hsieh Chieh-ting**

Hsieh Chieh-ting is a musician, artist, and researcher focusing on dance. His interests of study are the body's relationship to rhythm, the practice of notation and transcription, and cultural technologies. Through his research, Hsieh seeks new possibilities for his own artistic output, which he describes as a dialogue between music, literature, and history, and the traditional and the contemporary. His recent works include research and art projects titled "Transnotators" and "Reconstruction of Stain," which he directed under the group C-Lab. His sound and music projects include "Full Moon," "Alpine Dialog," and the sound theater project "Matter and

Memory." He was also a consultant for the musical score for "Le Moulin" (2015), a documentary about Taiwan's first modern art collective. Hsieh's written work has been published in *Performing Arts Forum*, and he has presented his academic work at the International Musicological Society (IMS) and the Gesellschaft für Tanzforschung (Society for Dance Research) in Germany.

### **Iranian Daf | Cheng Ya-hsin**

Percussionist Cheng Ya-hsin has performed on stages in Europe, the United States, and Asia, and was a third-place finalist at the 2009 International Percussion Competition in Luxembourg. She is a co-founder of the NanaFormosa Percussion Duo, whose albums "Lueur" and "Moon Inside" were both nominated for Golden Melody Awards. Cheng's oeuvre also includes film scores, audio for video art, dance, and experimental theater. She was a contributor to the cross-genre albums "The Pipa Journey of a Thousand Years," "The Mountain and the Nightingale," and "Fractals," as well as the song "The Whirling Dance of Hu-Ji," from the soundtrack for Hou Hsiao-hsien's film "The Assassin." She participated in the documentary film "Plaster Gong" by visual artist Su Yu-hsien, and served as the percussion designer for the dance piece "Paper Boy" by Feng Chin-pin of the TNNUA Kaboasoa Theatre. Cheng currently serves as assistant professor of percussion music in the music departments of National Taiwan Normal University, Tainan National University of the Arts (TNNUA), and National Sun Yat-sen University.



## **Vocals, Resonator Guitar, 12-String Guitar | David Chen**

Born in St Louis and raised in Appalachian Ohio, David Chen came to Taiwan in 1997 to reconnect with his ancestral roots, and wound up making the island his home. With a group of fellow expats from the US and UK, he co-founded the Muddy Basin Ramblers in 2003, introducing American roots music to Taiwanese audiences. Today he continues to nurture a life-long passion for early 20th century jazz, blues and string band music, and is adept at guitar, mandolin, and banjo. Also a singer-songwriter, Chen regularly collaborates with Taiwanese musicians, including the pipa player and composer Chung Yufeng, and Hakka singer Lo Sirong, for whom he has served as backing musician and co-producer on several Golden Melody Award-winning albums. His collaborative project with Chung Yufeng, *Fade to Blue*, won Best Folk Album Award at Taiwan's 2021 Golden Indie Music Awards for their full-length recording "Island Catch," which also earned him the Best Musician Award.

## **Flamenco Guitar, Palmas | Yu Po-yen**

Flamenco guitarist Yu Po-yen trained in Jerez, Granada, and Ronda, Spain, and studied under Calixto Lee and Carlos Hong in Taiwan. He is active in major music and arts festivals across Taiwan as a member of the Flamenco ensemble La Gitanita. Yu has also performed alongside the legendary flamenco master flutist Jorge Pardo at the National Taichung Theater, and produced the stage work "Flamencasian" in 2021 in collaboration with Singapore Flamenco Sin Frontera.

## **Palmas | Ko Nai-hsin**

As a member of Taipei-based flamenco ensemble La Gitanita, Ko Nai-hsin is highly active in promoting the art in Taiwan as the publisher of TW Flamenco and founder of the Solid Footing Flamenco Workshop and W.O. Flamenco Studio. She has performed with renowned dancers from Spain and Japan, and has appeared at the Yalla y Ole - Oriental & Flamenco Dance Festival in Korea and the Asia Flamenco Festival. Ko has also participated in cross-genre productions, including performances by the Ifkids Theatre Company and the Rondo Ballet Theater, and has featured on albums by Mandopop singer Tanya Chua and indigenous Amis singer Chalaw Basiwali.

## **Palmas | Chen Po-yin**

Vocalist and performer Chen Po-yin spent two years in Spain to study flamenco singing, composition and dance accompaniment. She has shared the stage with musicians and dancers in Sevilla, Madrid, Singapore, Beijing, Tokyo, and Okinawa, among other cities around the world, in an ongoing quest to seek new horizons for flamenco music and dance.

## **Double Bass | Liu Yu-jia**

Bassist and composer Liu Yu-jia has served as the instructor of the National Theater and Concert Hall's annual Summer Jazz Camp since 2015, as part of his desire to encourage jazz music education and original composition in Taiwan. His work spans a wide range of genres and disciplines, from film scoring and session recording to modern stage dramas and dance performances. He started collaborating with German pianist Julian Moreen in 2018, co-producing annual

tours in Taiwan, Malaysia, Singapore and Germany, and as part of the Julian Moreen

Quartet in 2019 at the Taichung Jazz Festival.

## 演出製作 Credits

### 演出人員 Performers

作曲、琵琶 Composer, Pipa | 鍾玉鳳 Chung Yufeng  
特別來賓 Special Guest Vocalist | 雲力思 Inka Mbing  
手風琴、鋼琴 Accordion, Piano | 謝杰廷 Hsieh Chieh-ting  
伊朗手鼓 Iranian Daf | 鄭雅心 Cheng Ya-hsin  
人聲、共鳴器吉他、十二絃吉他 Vocals, Resonator Guitar, 12-String Guitar | 陳思銘 David Chen  
佛朗明哥吉他、擊掌手 Flamenco Guitar, Palmas | 游柏彥 Yu Po-yen  
擊掌手 Palmas | 柯乃馨 Ko Nai-hsin  
擊掌手 Palmas | 陳柏因 Chen Po-yin  
低音提琴 Double Bass | 劉育嘉 Liu Yu-jia

製作團隊 Production | 大大樹音樂圖像 Trees Music & Art  
製作人 Producer | 鍾適芳 Chung Shefong  
音樂總監 Music Director | 鍾玉鳳 Chung Yufeng  
執行統籌 Managing Director | 吳昭緯 Wu Zaoway  
後臺管理 Backstage Manager | 黃書慧 Wong Suhui  
執行協力 Backstage Coordinators | 馬紅綾 Beh Hoongling、黃淑珺 Ng Shujun  
聲音工程 Sound Engineering | 波瓦工作室 POVA Studio  
平面攝影 Photography | 楊文卿 Yang Wen-ching  
樂人經紀 Artist Management | zaoway@treesmusic.com

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