

99 年人文教育革新中綱計畫
子計畫三 人文領域人才培育國際交流計畫

【補助類型-密集課程】

【蘭舒 (Thomas Landschoot) 提琴表演藝術課程】

期末成果報告

指導暨補助單位：教育部

指導單位：教育部顧問室人文領域人才培育國際交流計畫辦公室

執行單位：實踐大學音樂學系 (所)

計畫主持人：歐陽慧剛 教授

執行日期： 中華民國 99 年 1 月 20 日

中華民國 99 年 2 月 20 日

國內活動類

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一、 計畫名稱

蘭舒 (Thomas Landschoot) 提琴表演藝術課程

二、 計畫目標

古典音樂源自西方，歷數百年的發展始達到今日的高度成就以及蓬勃發展榮景；古典音樂能完整呈現世界人文發展歷程，實為最精緻而重要的人文藝術，並且表現在音樂演奏方面之領域既深且廣，依其總類，通常概分為聲樂以及器樂兩大範疇。器樂範疇若以使用之樂器分類，則可區分為鍵盤樂器〈包括鋼琴、大鍵琴等〉管樂〈包括木管以及銅管等諸多樂器〉、弦樂〈包括小提琴、中提琴、大提琴、低音提琴、豎琴以及吉他等〉以及擊樂〈包括鍵盤類以及鼓類等多種樂器〉。以上各樂器之發展歷程及其作品寫作皆大不相同，至於演奏方式以及詮釋方法更是各有特色，各有其獨特風格以及呈現。

綜觀台灣目前雖有二十餘所大專院校設有西洋音樂系所，每年共招收千餘名大學部學生以及數百名研究生，皆依其主修樂器，於各校鑽研音樂演奏。經各專業科系多年培育成果所見，現今國內音樂表演市場逐漸擴大成型，北中南等區皆有職業交響樂團之設置，演奏成果足堪與歐美音樂大國並駕齊驅；各縣市更有許多中小學音樂班的蓬勃設立，為專業音樂學習提供更多的機會與管道。然近年來或因經濟層面影響，眾多學生多被迫面臨經費短缺等限制，少有幸運學子能有實際遠赴國外學習，浸淫於歐美豐富人文藝術環境的機會，因此表現於專業領域的進步以及成就亦相對受到不同程度之

限制。音樂起源於歐洲，習樂學子若無法有機會親至其發源地學習，則國內學校單位應善盡規劃以及運用可能資源，邀請國外大師級藝術專家學者至台灣授課，同樣可達到增益音樂學習，促使進步的機會。

本計劃定位於上述音樂表演領域之提琴類，聚焦於提琴家族中的大提琴，希冀於密集授課過程中探討其歷史、曲目、演奏方法以及詮釋技巧等。爰此，本計劃邀請世界樂壇重要比利時裔大提琴家，美國亞利桑那州立大學音樂學院湯瑪士·蘭舒教授 Thomas Landschoot 教授至校擔任短期藝術講座。安排大師在台期間以密集授課、大師講座、公開演講，並有授課學者於國家音樂廳舉行演奏會，以及課程中安排師生共同音樂會等多元教學與展演方式實施。期能成功開拓我國內主修大提琴演奏學生之藝術人文視野，並且能與國際音樂表演藝術領域密切接軌，進而達到人文領域人才培育國際化的目標。

三、 執行情形

(一) 開課情形-講授課程

講授課程 名稱	時數	參與人數									
		校內人數				校外人數				其他	合計
		教師	博 士 生	碩 士 生	大 學 生	教師	博 士 生	碩 士 生	大 學 生		
Cello Master Class	4	1		3	50	1		1			56
Individual Cello Lesson	20	1		2	10	1		1			15
Keep it loose	2	3		3	50	1		1			58
Way to Successful Performance	2	3		3	50	1		1			58
Cello Studio Class	6	1		3	50	1		1			56
Technique Class	6	2		3	50	1		1			57
總計	40	11		17	260	6		6			300

※以上表格不足處可自行增刪

(二) 學術活動舉辦情形

學術活動名稱	時數	參與人數									
		校內人數				校外人數				其他	合計
		教師	博士生	碩士生	大學生	教師	博士生	碩士生	大學生		
密集課程演奏成果發表會	2	5		3	50	2		2	1	70	133
蘭舒教授個人獨奏會	2	5		3	50	2		2	1	200	263
總計	4	10		6	100	4		4	2	270	396

※以上表格不足處可自行增刪

(三) 參與人數統計

	教師	博士生 (含校內外)	碩士生 (含校內外)	大學生 (含校內外)	其他	合計
講授課程	11	0	23	360	0	394
學術活動	14	0	10	102	270	396
總計	25	0	33	462	270	790

(二)自籌款實際執行與支用計畫差異對照表

五、 執行成果分析與檢討

此次密集課程聚焦於音樂演奏人才的培養，所有參加學員均為音樂科系專業主修弦樂演奏的教師以及學生〈包括研究生以及大學部學生〉。學員有此良機跟隨國外知名大提琴演奏大師學習，均能努力以赴，勤奮研習。課程安排受限於授課學者繁忙行程，雖然僅能於短暫期間實施，然而所有參與師生均能感受在藝術視野方面的迅速拓展，以及發現演奏技術提昇的精進之道，進而能充分掌握成功的音樂演奏所需的各項要素。經由完整的課程以及展演計劃，學員亦能從中瞭解到音樂表演藝術的呈現，實為演出者本人對於以下數要點的透徹瞭解與掌控之成果，故將授課學者於課堂中觸及之項目及其重點，整理概述於下：

1. 對於音樂史學以及提琴樂器〈尤其專注於大提琴相關〉演進的瞭解

History of Violoncello

The history of bowed string musical instruments in Europe dates back to the 9th century with the ancient 〈lira〉, the bowed instrument of the Byzantine Empire, equivalent to the 〈rabāb〉 of the Islamic Empires. The Persian geographer Khurradadhbih (d. 911) of the 9th century, in his lexicographical discussion of instruments, cited the Byzantine lira as a typical instrument of the Byzantines along with the urghun (organ), shilyani (probably a type of harp or lyre) and the salandj. The Byzantine lira spread through Europe westward and in the 11th and 12th centuries European writers use the terms fiddle and lira interchangeably when referring to bowed instruments (Encyclopædia Britannica. 2009). In the meantime the Arab rabāb was introduced to the Western Europe possibly through the Iberian Peninsula and both bowed instruments spread widely throughout Europe giving birth to various European bowed instruments.

Over the centuries that followed, Europe continued to have two distinct types of bowed instruments: one, relatively square-shaped, held in the arms, known with the Italian term Lira da braccio (or Viola da braccio, meaning viol for the arm), family of the modern violin; the other, with sloping shoulders and held between the knees, known with the Italian term Lira da gamba (or viola da gamba, meaning viol for the leg), family of the Byzantine lyra and the modern Cello. During the Renaissance the gambas, were important and elegant instruments; they eventually lost ground to the louder (and originally less aristocratic) lira da braccio. However, the a gamba playing position remained popular to larger instruments that could not be played with a braccio position.

The violoncello da spalla (sometimes "violoncello piccolo da spalla" or "violoncello da span") was the first cello referred to in print (by Jambe de Fer in 1556). "Violone" means a larger "viola" (viol), while "-cello" in Italian is a diminutive and spalla means "shoulder" in Italian so that violoncello da spalla suggest a "little big violin" that may be held on the shoulder so that the player could

perform while walking or that the early, short-necked instrument was hung across the shoulder by a strap. Monteverdi referred to the instrument as "basso de viola da braccio" in Orfeo (1607). Although the first bass violin, possibly invented by Amati as early as 1538, was most likely inspired by the viol, it was created to be used in consorts with the violin. The bass violin was actually often referred to as a "violone," or "large viola," as were the viols of the same period. Instruments that share features with both the bass violin and the viola de gamba appear in Italian art of the early 1500s..

The invention of wire-wound strings (fine wire around a thin gut core), around 1660 in Bologna, allowed for a finer bass sound than was possible with purely gut strings on such a short body. Bolognese makers exploited this new technology to create the cello, a somewhat smaller instrument suitable for solo repertoire due to both the timbre of the instrument and the fact that the smaller size made it easier to play virtuosic passages. This instrument had disadvantages as well, however. The cello's light sound was not as suitable for church and ensemble playing, so it had to be doubled by basses or violones.

Around 1700, Italian players popularized the cello in northern Europe, although the bass violin (basse de violon) continued to be used for another two decades in France. Many existing bass violins were literally cut down in size in order to convert them into cellos according to the smaller pattern cello as developed by Stradivarius, who also made a number of old pattern large cellos (the 'Servais').^[8] The bass violin remained the "most used" instrument in England as late as 1740, where the violoncello was still "not common."^[9] The sizes, names, and tunings of the cello varied widely by geography and time.^[8] The size was not standardized until around 1750.

Despite similarities to the viola da gamba, the cello is actually part of the viola da braccio family, meaning "viol of the arm", which includes, among others, the violin and viola. Though paintings like Bruegel's "The Rustic Wedding" and de Fer in his Epitome Musical suggest that the bass violin had alternate playing positions, these were short-lived and the more practical and ergonomic a gamba position eventually replaced them entirely.

A cello strung with gut strings. Note the absence of fine-tuning pins on the tailpiece.

Baroque era cellos differed from the modern instrument in several ways. The neck has a different form and angle which matches the baroque bass-bar and stringing. Modern cellos have an endpin at the bottom to support the instrument (and transmit some of the sound through the floor), while Baroque cellos are held only by the calves of the player. Modern bows curve in and are held at the frog; Baroque bows curve out and are held closer to the bow's point of balance. Modern strings normally have a metal core, although some use a synthetic core; Baroque strings are made of gut, with the G and C strings wire-wound. Modern cellos often have fine-tuners connecting the strings to the tailpiece, which make it much easier to tune the instrument, but such pins are rendered ineffective by the flexibility of the gut strings used on Baroque cellos. Overall, the modern instrument has much higher string tension than the Baroque cello, resulting in a louder, more projecting tone, with fewer overtones.

*No educational works specifically devoted to the cello existed before the 18th century, and those that do exist contain little value to the performer beyond simple accounts of instrumental technique. The earliest cello manual is Michel Corrette's *Méthode, théorique et pratique pour apprendre en peu de temps le violoncelle dans sa perfection* (Paris, 1741).*



2. 演奏技巧的完善〈大提琴演奏技巧的介紹〉

以此次密集課程之主題—“提琴表演藝術課程”而言，修課學生首要需提昇的要項即是演奏技巧的精進。以下即為各種大提琴演奏技巧的介紹：

Introduction to Violoncello playing technique

演奏時的正確身體位置〈Body position for playing Violoncello〉

The cello is played while seated. Therefore, its weight is supported mainly by its endpin or spike, which rests on the floor. Sometimes, an endpin support is needed to prevent the endpin from slipping on smooth surfaces called a rock stop. The cello is steadied on the lower bout between the knees of the seated player, and on the upper bout against the upper chest. The neck of the cello is above the player's left shoulder, and the C-String tuning peg is just behind the left ear. The bow is drawn horizontally across the strings. In early times, female cellists sometimes played side-saddle, since it was considered improper for a lady to part her knees in public. A player's handedness does not alter the way the cello is held or used. In exceedingly rare cases the cello has been played in a mirror-image posture: this is usually because of a physical disability of one of the player's arms or hands which makes the required technique impossible for that side of the body. In such a situation, the player must decide whether or not to reverse the set-up of the cello (the string positions, bass-bar, sound post, fingerboard shape, and bridge carving are all asymmetrical).

左手運指方式及其重要性〈Left hand technique〉

The position of the left hand fingers along the strings determine the pitch of the note. The closer to the bridge that the string is depressed, the higher in pitch will be the resulting sound, because the vibrating string length has been shortened. In the neck positions (which

use just less than half of the fingerboard, nearest the top of the instrument), the thumb rests on the back of the neck; in thumb position (a general name for notes on the remainder of the fingerboard) the thumb usually rests alongside the fingers on the string and the side of the thumb is used to play notes. The fingers are normally held curved with each knuckle bent, with the fingertips in contact with the string. If a finger is required on two (or more) strings at once to play perfect fifths (in double stops or chords) it is used flat. In slower, or more expressive playing, the contact point can move slightly away from the nail to the pad of the finger, allowing a fuller vibrato.

技巧的介紹—抖音 (Vibrato)

Vibrato is a small oscillation in the pitch of a note, usually considered expressive. It is created by a partial rotation of the upper arm at the shoulder joint, which translates into a linear oscillation of the lower arm. The fixed point of contact of the fingertip on the string absorbs this motion by rocking back and forth. It is this change in the attitude of the fingertip to the string which causes the pitch to vary. Since vibrato is usually considered a key expressive device, a well-developed vibrato technique is an essential element of a modern cellist's skill. In some styles of music, such as that of the Romantic period, vibrato may be used on almost every note. However, in other styles, such as Baroque repertoire, vibrato is used only rarely, as an ornament. In any case, the choice of whether to use vibrato, and how much, is normally a stylistic decision on the part of the player. Typically, the lower the pitch of the note played, the wider and slower the vibrato.

技巧的介紹—人工泛音 (Harmonics)

Harmonics played on the cello fall into two classes; natural and artificial. Natural harmonics are produced by lightly touching (but not depressing) the string with the finger at certain places, and then bowing (or, rarely, plucking) the string. For example, the halfway

point of the string will produce a harmonic that is one octave above the unfingered (open) string. Natural harmonics only produce notes that are part of the harmonic series for the string on which they occur. Artificial harmonics (also called False harmonics), in which the player depresses the string fully with one finger while touching the same string lightly with another finger, can produce any notes above middle C. They usually appear with the touching note a perfect fourth above the stopped note, which produces a sound two octaves above the stopped note, although other intervals are available. All harmonics produce a distinctive flute-like sound, and are usually performed without vibrato.

技巧的介紹—滑音 *(Glissando)*

“Glissando ” is an effect played by sliding the finger up or down the fingerboard without releasing the string. This causes the pitch to rise and fall smoothly, without separate, discernible steps.

運弓—右手技巧介紹及其對於演奏效果的影响 *(Right hand technique)*

In cello playing, the bow is much like the breath of a wind instrument player. Arguably, it is the major determinant in the expressiveness of the playing. The right hand holds the bow and controls the duration and character of the notes. The bow is drawn across the strings roughly halfway between the end of the fingerboard and the bridge, in a direction perpendicular to the strings. The bow is held with all five fingers of the right hand, the thumb opposite the fingers and closer to the cellist's body. The shape of the hand should resemble that of its relaxed state, with all fingers curved, including the thumb. The transmission of weight from the arm to the bow happens through the pronation (inward rotation) of the forearm, which pushes the index finger and to a lesser degree the middle finger onto the bow. The necessary counterforce is provided by the thumb. Depending upon the school of training, the other two fingers are used in various degrees to help maintain the angle of the bow to the string and are critical to controlling the bow when it is off the string.

In English, the terminology for bow direction (down and up) can be misleading. A downbow is drawn to the right of the player, and an upbow to the left. A downbow is drawn by first using the upper arm, then the forearm, then the wrist (turning slightly inward)

in order to maintain a straight stroke. An upbow is drawn by moving first the forearm, then the upper arm, then the wrist (pushing slightly upward). The bow is mostly used perpendicular to the string being played. In order to perform string changes the whole arm is either lowered or lifted, with as little wrist movement as possible in order to maintain the angle to the string. However, flexibility of the wrist is necessary when changing the bow direction from up-bow to down-bow and vice versa. For very fast bow movements, the wrist is used to accomplish the horizontal movement of bow. For longer strokes, the arm is used as well as the wrist.

Tone production and volume of sound depend on a combination of several factors. The three most important ones are: bow speed, weight applied to the string, and point of contact of the bow hair with the string. A good player will be capable of a very even tone, and will counter the natural tendency to play with the most force with the part of the bow nearest to the frog or heel, and the least force near the tip. The closer to the bridge the string is bowed, the more projecting and brighter the tone, with the extreme (*sul ponticello*) producing a metallic, shimmery sound. If bowing closer to the fingerboard (*sul tasto*), the sound produced will be softer, more mellow, and less defined.

演奏雙音技巧 (Double stops)

Double stops involve the playing of two notes at the same time. Two strings are fingered simultaneously, and the bow is drawn so as to sound them both at once. Triple and quadruple stops may also be played (in a "broken" fashion), but are difficult to sustain because of the change in slope of the bridge. To extend the technique in this area, Frances-Marie Uitti has invented a two-bow system: one bow plays above the strings and one below, allowing for sustained triple and quadruple stops. However, this technique *is* very rarely seen or used.

撥弦奏法 (Pizzicato)

In pizzicato playing, the string is plucked directly with the fingers or thumb. Position of the hand is slightly over the finger board and away from the bridge. Usually this is done with the right hand, while the bow is held away from the strings by the rest of the hand or (for extended passages) set down. A single string can be played pizzicato, or double, triple, or quadruple stops can be played. Occasionally, a player must bow one string with the right hand and simultaneously pluck another with the left. This is marked by a "+" above the

note. Strumming of chords is also possible, in guitar fashion.

以弓桿奏法 (Col legno)

Col legno is the technique in which the player uses the wood rather than the hair of the bow on the strings; it takes two different forms, col legno battuto and col legno tratto. Col legno battuto is performed as a percussive technique with no sustaining of the sound. The much less common alternative is col legno tratto, wherein the wood is drawn across the string as the hair is in a normal bow stroke. Some players refuse to use this technique because of potential damage to the bow.

跳弓奏法 (Spiccato)

In spiccato playing, the strings are not "drawn" by the bow hair but struck by it, while still retaining some horizontal motion, to generate a more percussive, crisp sound. It may be performed by using the wrist to "dip" the bow into the strings. Spiccato is usually associated with lively playing. On a violin, spiccato bowing comes off the string, but on a cello, the wood of the bow may rise briskly up without the hair actually leaving the string. While playing spiccato, the bow is literally bouncing off the string. Cello players simply "dip" the bow into the string, and touch it very fast, and then lift the bow off the string.

斷奏技巧介紹 (Staccato)

In staccato, the player moves the bow a small distance and stops it on the string, making a short sound, the rest of the written duration being taken up by silence.

圓滑奏技巧 (Legato)

Legato is a technique where the notes are smoothly connected without accents or breaks.

近琴橋奏法/近指板奏法 (Sul ponticello/sul tasto)

Sul ponticello "on the bridge" refers to bowing closer to the bridge, while sul tasto "on the fingerboard" calls for bowing nearer the end of the fingerboard. Ponticello calls for

more bow weight and slower bow speed, and produces a "harder" sound, with strong overtone content. Sul tasto, in extreme cases called "flautando," produces a more flute-like sound, with more emphasis on the fundamental frequency of the note, and softer overtones.

特殊音色：弱音器的使用—裝置/卸下弱音器 (Con/Senza sordino)



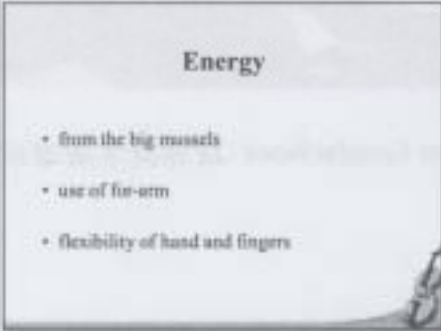
This refers to using a mute, which is placed on the bridge to mellow the tone, or to take it off.



聆聽 Professor Thomas Landschoot 演講提琴演奏以及歷史

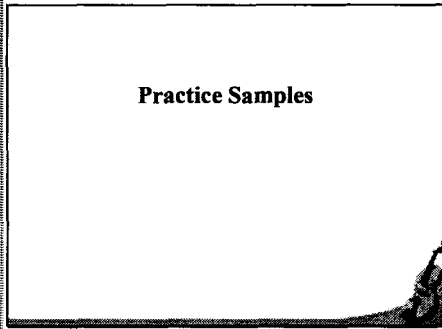
3. 演奏時對於身體各部位的瞭解以及正確使用：

針對以上的探討，講者以下列的專題演講加以介紹分析，並能提供所有學員有效改善演奏方式的各種譜例以及練習方式。

<p>投影片 1</p>		<p>維持身體的放鬆</p> <p>〈提琴演奏進行中的關鍵因素〉</p> <hr/> <hr/> <hr/>
<p>投影片 2</p>		<p>正確的姿勢：</p> <ol style="list-style-type: none"> 1. 手：依循手的自然姿勢 2. 運動方向〈從手臂到身體〉 3. 手腕 4. 手肘〈水平方向；圓週方向〉
<p>投影片 3</p>		<p>能源，運動的能量〈左右手〉</p> <ol style="list-style-type: none"> 1. 來自較大的肌肉 2. 妥善使用前手臂 3. 手以及手指的靈活運用

投影片 4	<p style="text-align: center;">Motion</p> <ul style="list-style-type: none"> • Circle Motions & figure eight • Counter motions (arm – body) • Anticipation 	演奏提琴的動作要點_ <ol style="list-style-type: none"> 1. 圓週的運行與數字〈8〉的概念 2. 運行中的互動關係〈手臂—身體〉__ 3. 預先的動作
投影片 5	<p style="text-align: center;">Arm Weight and transfer</p>	手臂之重量以及轉移 <hr/> <hr/> <hr/>
投影片 6	<p style="text-align: center;">Bow Direction</p>	探討運弓的方向 <hr/> <hr/> <hr/>

投影片 7



練習的範例

投影片 8



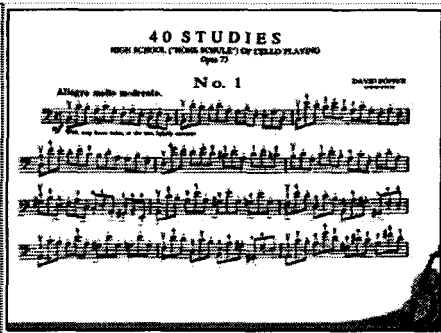
分弓以及跨弦

投影片 9



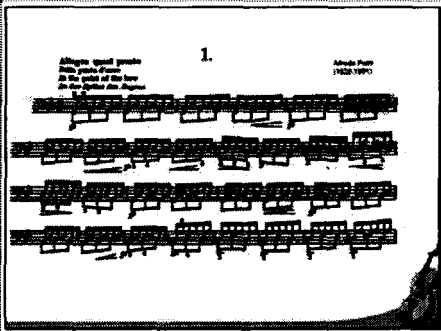
左手的快速轉換以及右手的跨弦

投影片 10



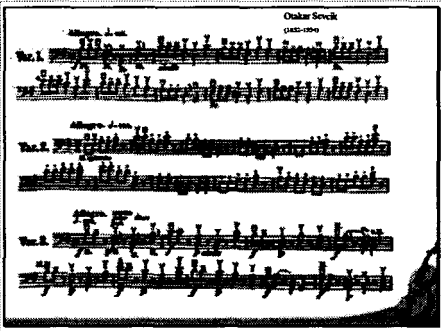
斷奏以及跨弦

投影片 11



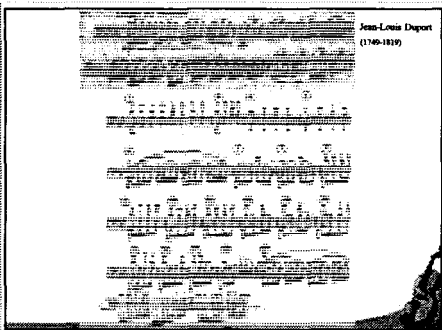
運弓動作的圓週運行練習

投影片 12



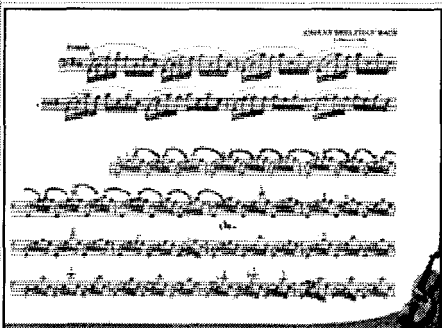
各種運弓部位的決定以及運用

投影片 13



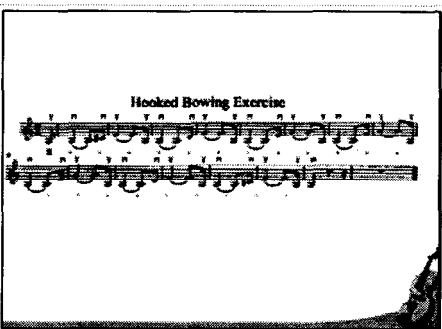
圓滑奏運弓的種類以及運用

投影片 14



圓滑奏加上分弓的綜合練習

投影片 15



清楚短斷奏弓法的運用



歐陽慧剛教授與 Professor Landschoot



歐陽慧剛教授與 Professor Landschoot 共同探討演奏技巧



大師班學員討論時間

4. 充分理解表演〈Performance〉的意涵並能充分掌控

對於音樂表演方面的探討，此次課程中規劃講座教授於國家音樂廳舉行個人獨奏會，標題為〈十九世紀大提琴與鋼琴之歌〉，演出曲目包括德國作曲家舒曼(Robert Schumann,1810-1856)所作 *給大提琴與鋼琴的五首民謠風小品*；孟德爾頌(Felix Mendelssohn,1809-1847)所作 *D大調大提琴與鋼琴奏鳴曲*以及波蘭作曲家蕭邦(Frededic Chopin,1810-1849)所作 *G小調大提琴與鋼琴奏鳴曲*等。所有曲目皆為浪漫樂派重要大提琴經典曲目，此次經由講座教授實際於正式音樂會中完整演出，給予所有參與學員絕佳的觀摩機會，得以完理解此類大提琴樂曲的詮釋方式以及音樂的內涵。此次的教學以及演奏，並承蒙奇美文教基金會贊助提供典藏名琴：

17 世紀意大利製琴大師史特拉第發利〈Antonio Stradivari〉所製之大提琴。該樂器曾為古典時期大提琴大師鮑凱利尼(Luigi Boccherini, 1743-1805)所有，為音樂史上最為重要之提琴之一，無論於國際藝術品市場之天價以及在提琴歷史所代表的至高地位皆無須多加贅述。此次研習成員得以於課程期間不僅得以近距離觀察以及聽聞此重要名琴，多人更得以親自演奏此樂器，所有學員之深層感動以及難以忘懷之印象，絕非日常課堂學習所及。

此外，藉由每日大師班(Master Class)以及團體演奏課程(Group Lesson)等學術活動的舉行，全體學員得以相互聆聽演奏，並有講座教授引導，進行對與演奏技巧以及音樂詮釋方面的熱烈討論，增加學員對於音樂表演方面的許多想法，提昇演出的效果。研習末期並由師生共同規劃於校內音樂廳舉行

「湯瑪士·蘭舒教授(Thomas Landschoot)提琴表演藝術密集課程演奏成果發表會」，學員依序登臺演出於密集課程中接受指導之各類曲目，計有巴哈(J.S. Bach,1685-1750),貝多芬(L.v. Beethoven, 1770-1827),艾爾加(Edward Elgar,1857-1934),德布西(Claude Debussy,1862-1918),蕭士塔高維奇(Dimitri Shostakovich,1906-1975)等作曲家之提琴作品，囊括前後數世紀之巴洛克、古典、浪漫以及近代作品，以樂派以及國籍區分，除屬古典音樂主流之德奧樂派樂曲之外，尚有法國印象樂派、英國國民樂派以及 20 世紀俄羅斯新古典主義樂派樂作，種類繽紛多樣，實為國內相關音樂演出僅見之盛況，對於開拓學員藝術視野，具有相當啟發的意義。

此外，本次成果發表會最為特殊之處，應屬講座教授專為此次研習課程所備，於美國攜至台灣的大提琴合奏樂譜。師生經密集

排練之後，於音樂會中成功演出巴西作曲家魏拉·羅伯斯(Heitor Villa-Lobos,1887-1959)所作**第二號前奏曲**，以及阿根廷作曲家皮耶佐拉(A.Piazzola)所作**天使之歌**(Milonga del Angel)。上述二樂曲均為多聲部大提琴重奏樂曲，除需以個人演奏程度相當的演奏者參與之外，對於合奏(Ensemble)技巧方面的要求亦是一大挑戰。所又參與學員在講座教授以及國內講者的共同引導之下，成功的於音樂廳完整演出全曲，創造此二首樂曲首次在台北演出的全新紀錄。



Professor Thomas Landschoot 於團體演奏課 (group technique class) 指導學員演奏



提琴大師班(Master Class)上課留影



部份學員排練音樂會演出曲目



學員於成果發表會演出實況



學員於成果發表會演出獨奏樂曲實況



師生共同於音樂會前排練合奏曲目



學員於校內成果發表會後合影留念

全體師生共同努力，展現了良好的音樂才華，並獲得社會各界的肯定與支持。未來將繼續努力，為學校爭光。



講座教授與接受指導學員於成果發表會後合影留念

六、 結論與建議

此次「蘭舒(Thomas Landschoot)提琴表演藝術課程」經計劃主持人歐陽慧剛教授用心策劃，加上主辦學校實踐大學校方的全力支持，以及教育部顧問室的經費獎助，不僅成功執行完畢，並且從中創造許多豐碩的成果。全體參與學員得以親炙國外音樂大師風采，近距離隨其學習，並能參與課堂討論、示範演奏、合奏練習、講座教授於國家音樂廳精彩演出、以及師生共同策劃執行音樂演奏成果發表會等多樣化學習模式。於短暫期間即能感受藝術視野的大幅拓展，個人演奏技巧的快速提昇，以及面對音樂展演的合宜準備等，全員皆深感獲益良多。

講座教授與此次赴台教授期間，亦感受到亞洲音樂學生對於探索音樂演奏議題的熱忱以及努力，不僅對於此次參與學員於課間以及音

樂會的表演高度肯定，更計劃未來為傑出學員爭取相關獎學金，提供本校優秀學生未來至國外音樂學府或國際音樂節學習的機會。此外，經由此次課程的成功舉行，更開啟了實踐大學以及講座教授所任教的美國亞歷桑那州立大學(Arizona State University)藝術與設計學院之間的合作契機，未來兩校可望進一步規劃各種型式的國際交流以及合作計劃，以增益雙方師生。

此次計劃雖經完善規劃以及用心執行，然而各項課程以及相關學術活動，校外人士參與情形並無法達到預期盛況。深究其原因，應與以下二點互有關係：1. 專業音樂演奏人才的培育，在國內高等教育環境之中，相較於理、工、農、商學領域，仍屬於量少質精的小型領域，從事之師生人數有限。2. 密集課程舉行期間，適逢本學年第一學期期末，各校師生或因仍然忙碌於期末考試，或因已屆寒假返鄉等因素，無法順利至本校參與課程。爰此，未來執行相關計劃時，合宜的時序安排以及更加完善的宣傳應於規劃時妥善考量設計。

全體參加師生感謝教育部「99年人文教育革新中綱計畫子計畫三：人文領域人才培育國際交流計畫」對於此次密集課程的支持。台灣身為國際社會一員，對於各領域人才培育尤應著重國際視野的開拓；值此現今國內各家庭經濟情況普遍並非最佳的時機，長期支持子弟出國攻讀學位恐非大部份家庭能力所及，此時由國家提供經費推動各項國際教學計劃尤其更顯出重要性及必要性。惟遺憾聽聞教育部「人文教育革新中綱計畫下屬人文領域人才培育國際交流計畫」將於今年之後劃下句點，此實係全國師生無以估算的損失。建請政府相關部門仍能再次審慎評估永續推動此項計劃的可能性。俾能增益青年學子，提昇國家未來在國際間之整體競爭力。

七、 附錄

※ 報名網頁及成果網頁樣式



※ 學員名單

教育部 九十九年度

人文領域人才培育國際交流計畫

湯瑪士·蘭舒教授 (Thomas Landschoot) 提琴表演藝術密集課程

姓名	系級	主修	學號	
陳秋伶	碩音二甲	大提琴	M9789003	
謝佳芳		中提琴	M9789004	
簡錦彬	碩音一甲	小提琴	M9889003	
錢慧倫		大提琴	M9889004	
周寧逸	音五甲	大提琴	A9405015	
周怡君		大提琴	A9405059	
徐惠真	音四甲	吉他	A9505010	
鄭秀慧		吉他	A9505011	
吳玟萱		小提琴	A9505018	
王婉儀		大提琴	A9505024	
王詩惠		中提琴	A9505025	
廖慧苡		低音提琴	A9505028	
李欣樺		低音提琴	A9505035	
戴于倫		小提琴	A9505037	
林盈均		小提琴	A9505038	
胡瑋娟		中提琴	A9505039	
世姪媽		小提琴	A9505040	
王敏姿		中提琴	A9405044	
譚錦婷		小提琴	A9505053	
張皓暉		音三甲	小提琴	A9605007
陳思穎			小提琴	A9605010
劉品學			小提琴	A9605011
余宛蓉	小提琴		A9605026	
林玉婷	豎琴		A9605027	
林育如	低音提琴		A9605029	
關雅琪	中提琴		A9605035	
陳璇韻	大提琴		A9605036	
李浩文	吉他		A9605042	

陳宣穎	音二甲	中提琴	A9705004	
戴源宏		小提琴	A9705015	
黃齡頤		大提琴	A9705019	
鍾純旻		小提琴	A9705024	
陳禹攸		豎琴	A9705028	
陳映仔		大提琴	A9605028	
楊詞羽		大提琴	A9705034	
蘇逸芸		大提琴	A9705035	
黃亦薇		小提琴	A9705036	
溫詩樂		吉他	A9705042	
吳郁芝		大提琴	A9705043	
王怡靜		音一甲	小提琴	A9805012
溫秀慧			小提琴	A9805013
李怡靜	小提琴		A9805014	
鍾紫嵐	小提琴		A9805015	
王芊文	中提琴		A9805016	
劉蕙萱	中提琴		A9805017	
林芳仔	大提琴		A9805018	
林彩婷	大提琴		A9805019	
曾士庭	低音提琴		A9805020	
蘇 蕾	低音提琴		A9805021	
蘇曉玓	小提琴		A9805037	

※ 活動演講海報之一

蘭舒 (Thomas Landschoot) 提琴表演藝術大師班講座
教育部補助 99 年度人文領域人才培育國際交流計畫

提琴獨奏技巧探討

時 間：2010 年 1 月 5 日 (星期二) 下午 13:00 ~ 15:00

地 點：實踐大學 音樂系館 F110 教室

主 講 人：美國亞歷桑那州立大學

音樂學院 湯瑪士·蘭舒 教授

Arizona State University, U.S.A

Professor Thomas Landschoot



※ 管弦樂合奏 - 弦樂同學一律出席！

※ 講座教授於國家音樂廳舉辦大提琴音樂會海報

湯瑪斯蘭舒與王亮予的音樂對話

十九世紀大提琴與鋼琴之歌

Poems for Cello & Piano

2010 / 01 / 08 (五) 19:30
台北國家演奏廳

大提琴 / 湯瑪斯蘭舒 Thomas Landschoot
亞歷桑那州立大學大提琴教授
鋼琴 / 王亮予 Liang-yu Wang
紐約巴德音樂學院專職伴奏

[曲目 / PROGRAM]

舒曼：給大提琴與鋼琴的五首舒曼小品，作品102
R. Schumann: Fünf Stücke im Volkston, Op. 102

孟德爾遜：D大調給鋼琴與大提琴的奏鳴曲，作品55
Mendelssohn: Sonata for Piano and Violoncello in D Major, Op. 55

蕭邦：4小調給鋼琴與大提琴的奏鳴曲，作品81
Chopin: Sonata for Piano and Violoncello in G Minor, Op. 65

*此場演出服務所使用之義大利其琴由南京艾碧基金會贊助提供。

售票：336-300-1030
購票：林雲飛
地址：台北國家演奏廳
年齡：12歲以上成人，10歲以下兒童半價，20歲以上團體8折

主辦單位：國家音樂廳
協辦單位：台北愛樂協會
贊助單位：南京艾碧基金會

※ 講座教授於國家音樂廳舉辦大提琴音樂會演出曲目

演出曲目
PROGRAM

舒曼(1810-1856)：給大提琴與鋼琴的五首民謠風小品·作品102
Robert Schumann: Fünf Stücke im Volkston, Op. 102

帶著幽默	Mit Humor
搖籃曲	Langsam
不趕的	Nicht Schnell
不過急的	Nicht zu rasch
強烈地	Stark und Markiert

孟德爾頌(1809-1847)：D大調給鋼琴與大提琴的奏鳴曲·作品58
Felix Mendelssohn: Sonata for Piano and Violoncello in D Major, Op. 58

活潑的快板	Allegro assai vivace
諷刺的稍快板	Allegretto scherzando
慢板	Adagio
極活潑的快板	Molto allegro e vivace

-中場休息-Intermission-

蕭邦(1810-1849)：G小調給鋼琴與大提琴的奏鳴曲·作品65
Frédéric Chopin: Sonata for Piano and Violoncello in G Minor, Op. 65

中速的快板	Allegro moderato
諷刺曲：華麗的快板	Scherzo: allegro con brio
最緩板	Largo
終曲：快板	Finale: allegro

此場演出蕭邦所使用之義大利名琴由奇美文教基金會贊助提供

※ 講座教授於國家音樂廳舉辦大提琴音樂會入場票券



兩廳院售票
ArtsTicket.com.tw

節目名稱/ 大提琴與鋼琴之歌《湯瑪斯蘭舒與王亮予的音樂對話》
Event/ Cello & Piano Classics from the Nineteenth Century
地點Place/ 國家演奏廳(台北市中山南路21-1號)
時間Time/ 2010年01月08日 週五 19:30
座位Seat/ 地下樓BF-4排-3號
票價Price/ 貴賓席 貴賓席
演出/ 大提琴/Thomas Landschoot 鋼琴/王亮予
主辦單位/ 實踐大學音樂學系(02-25381111*6612)

Price 票價
A09673076

※本場次非親子節目，身高未滿110公分兒童請勿入場
 ※退、換票最遲須於演出10天前洽主辦單位辦理，收票價10%手續費

201001040000383-11

G10201758



兩廳院售票
ArtsTicket.com.tw

節目名稱/ 大提琴與鋼琴之歌《湯瑪斯蘭舒與王亮予的音樂對話》
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時間Time/ 2010年01月08日 週五 19:30
座位Seat/ 地下樓BF-4排-1號
票價Price/ 貴賓席 貴賓席
演出/ 大提琴/Thomas Landschoot 鋼琴/王亮予
主辦單位/ 實踐大學音樂學系(02-25381111*6612)

Price 票價
A09673077

※本場次非親子節目，身高未滿110公分兒童請勿入場
 ※退、換票最遲須於演出10天前洽主辦單位辦理，收票價10%手續費

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※ 於校內舉行課程音樂成果發表會海報

教育部九十九年度

人文領域人才培育國際交流計畫

實踐大學

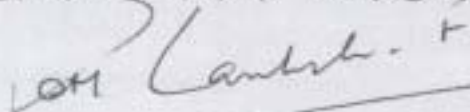
Shih Chien University

美國亞歷桑那州立大學

Arizona State University

湯瑪士·蘭舒教授(Thomas Landschoot)
提琴表演藝術密集課程

計畫主持人：實踐大學音樂系 歐陽慧剛教授



演奏成果發表會

時間：2010年1月12日(二) 晚間 7:30

地點：實踐大學 音樂廳 (台北市大直街 70 號)