

# 瑞典音樂藝術教育初探— 以瑞典海納桑德高等學院為例

江淑君\*

## 摘 要

瑞典地處北歐，高素質的文明社會與教育水準，成就其多元文化藝術與時尚設計的世界級評價。筆者 2011 年季秋季受邀至瑞典中部的「海納桑德高等學院音樂學院」講學展演研究，進行國際音樂文化交流並展現台灣音樂特色與個人演奏專業。

本文藉由實地探訪的國際交流活動，初探瑞典高等音樂教育制度與其精神。此次計劃中，筆者先行參訪該校，與音樂學院院長進行訪談紀錄，請教校務、校史與教育目標及學生發展，並進行對音樂設備及教育環境之巡禮，藉以深入認識該校教育傳統與學風。

關於講學展演計畫部分，筆者分別進行一場專題演講「長笛現代音樂技巧—以武滿徹《聲音》為例」及「個人獨奏會—長笛亞洲現代音樂」一場，並與該校優秀學生合作長笛、雙簧管、鋼琴三重奏之室內樂演出。在筆者的演出中，得並呈現東、西方音樂藝術，且傳達出東方演奏家之音樂情感與獨創性。

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此次講學展演研究，除深化筆者之專業國際化，並就該校自由啟發之學風，並融合不同向度之藝術教育理念，深感將可運用在教學上，並給予與引導學生更大的啟發與自由之空間，促進演奏情感內涵與認知實踐的完整體系，希冀對台灣音樂藝術教育提供多元視野的內涵。

**關鍵詞：**音樂表演藝術、長笛亞洲現代音樂、長笛現代音樂技巧

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## 壹、前言

音樂藝術之內涵，除在表達展現內心思想世界，亦為情感交流之語言。筆者 2011 年秋季受邀至瑞典「海納桑德高等學院音樂學院」<sup>1</sup>講學展演，進行國際音樂文化交流並展現台灣音樂特色與個人演奏專業。

瑞典「海納桑德高等學院」為瑞典中部重要的高等學院，1976 年由原各自獨立之音樂學院、戲劇與舞蹈學院、社會服務與諮商學院、語言與口譯學院等共同整併組成。其中音樂學院早於 1961 年即成立，已達 50 年歷史。超過 50 年的校史中，自然開放的學風傳統，培養與孕育出的音樂家，從國際音樂家至地區管弦樂團團員，聲樂家之水準亦得橫跨古典至音樂劇等多元音樂，享譽國際之音樂演奏家眾多。

此次計劃中，筆者先行參訪該校，與音樂學院院長進行訪談紀錄，請教校務、校史與教育目標及學生發展，並進行對音樂設備及教育環境之巡禮，藉以深入認識該校教育傳統與學風。

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<sup>1</sup> 瑞典海納桑德高等學院音樂學院全名為：Härnösands Folkhögskola-Musiklinjen Kapellsberg，Härnösands Folkhögskola 為「海納桑德高等學院」，Musiklinjen Kapellsberg 則是保留合併前的音樂學院之原有校名。

關於講學展演計畫部分，筆者分別進行一場專題演講「長笛現代音樂技巧——以武滿徹<sup>2</sup>《聲音》為例」及「個人獨奏會——長笛亞洲現代音樂」一場，並與該校優秀學生合作長笛、雙簧管、鋼琴三重奏之室內樂演出。在筆者的演出中，除呈現東、西方音樂藝術，並得傳達出東方演奏家之音樂情感與獨創性。而在音樂藝術交流中，演出時與觀眾間所獲得的共鳴，是為最珍貴的瑰寶。

此次講學展演研究，除深化筆者之專業國際化，並就該校自由啟發之學風，並融合不同向度之藝術教育理念，深感將可運用在教學上，並給予與引導學生更大的啟發與自由之空間，促進演奏情感內涵與認知實踐的完整體系。

## 貳、受邀講學展演之緣由與計劃

### 一、講學展演動機

筆者多次造訪瑞典，對其社會高水準發展，國民人文素養深厚，留存深厚之印象。在幾次參與當地音樂會之經驗，對其音樂曲目的內容與安排，皆呈現出濃厚的演出者個人風格與特質，更是引發筆者對瑞典音樂制度之好奇。

因對其音樂教育制度深感興趣，而在 2011 年春天，筆者有有一機緣獲邀請函至瑞典中部之海納桑德高等學院音樂學院展演與講學，此乃源自 2009 年夏天，筆者曾赴該校參觀，結識音樂學院主任彼德·萊恩 (Mr. Peter Lynn)，為英國籍作曲教授，在此校任職已逾 20 年，故邀請筆者進行音樂文化交流與該校進行合作展演，增進學術文化交流，故促成本次講學展演之計劃。

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<sup>2</sup> 武滿徹 (1930-1996)，日本二十世紀古典音樂作曲家。他幾乎沒有接受過正規的音樂教育，幾乎全靠自學作曲。

## 二、邀約與目的

此校音樂院長彼德·萊恩先生，除擔任院長，並為作曲教授，教授該校理論作曲課程，他的室內樂作品，如小提琴奏鳴曲、木管五重奏等，已由唱片公司—Bis<sup>3</sup>出版發行。以他對創作的專業性，希望筆者能提供「長笛音樂會」與「長笛演奏實務相關內容」，提供學生豐富與多元之音樂藝術內容，開展學生創作、演出之新視野。於筆者之音樂藝術專業研究，藉以實地參訪瑞典高等音樂學院的環境，深入理解其藝術教育的目的與方針，並與師長及同學展開溝通與對談，實為探究瑞典音樂藝術教育最佳之實務研究。

## 三、講學展演實施計劃

經由筆者與彼德·萊恩先生溝通後，將由筆者進行一場專題演講「長笛現代音樂技巧—以武滿徹《聲音》為例」，主要以作曲學生為對象，再輔以其他主修樂器學生：如雙簧管、單簧管等。

演展部分，由筆者演出「個人獨奏會」，曲目包含台灣作曲家：張己任《笛韻》(Chi-Jen Chang (1945-) 《Poem for Flute Solo》); 法國作曲家：費何《三首小品》(Pierre-Octave Ferroud (1900-1936) 《Three Pieces for Solo Flute》); 日本作曲家：武滿徹《聲音》(Toru Takemitsu (1930-1996) 《Voice》)，並與其優秀學生，共同演出英國女性作曲家：德琳《長笛、雙簧管、鋼琴三重奏》(Madeleine Dring (1923-1977) 《Trio (1968) for Flute, Oboe and Piano》)。

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<sup>3</sup> BIS Records AB, 成立於 1973 年的全球性古典音樂唱片出版公司。創始人為瑞典籍 Robert von Bahr 先生。

2012 年二月，由筆者先行造訪，就學校歷史及現況等進行訪談紀錄，並再就專題講座與獨奏會之細節確認。於 2011 年 5 月 3 日（四）進行專題演講，2011 年 5 月 10 日（四）進行個人獨奏會與室內樂演出。

## 參、瑞典海納桑德高等學院音樂學院介紹

### 一、學校歷史

瑞典海納桑德高等學院音樂學院，位於瑞典中部沿海城市海納桑德市（Härnösand），為一沿海城市，面對著波羅地海。自 1600 世紀已發展成一個商業海港都市。音樂學院起源於 1961 年，由音樂愛好者 Anna Hwass 女士所成立，她不僅提供財力支持，並捐出一座莊園，做為校舍，第一屆學生招生 15 人。到現今，每年招生 35 人，為一精緻發展之專業音樂學校。

此音樂學院最初校名為 Kapellsberg，取自一座山丘之名。1976 年，學校與海納桑德市（Härnösand）其他各自獨立的大專學校：戲劇與舞蹈學院、社會服務與諮商學院、語言語口譯學院合併，整併為「海納桑德高等學院」（Härnösand Folkhögskola）。1980 年，新校舍的落成，整合音樂、口譯、藝術（舞蹈、繪畫）、瑞典語教學<sup>4</sup>（主要針對外籍移民）、手語等各項專業項目，成為瑞典中部人文學科的重鎮學校。

### 二、學校現況

現今音樂部門每年招收 35 - 40 名學生，學生研習 2 - 3 年，依據學生選課需求而定。目前設有音樂院長一人，以及秘書，並有老師協助行政。設備上：

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<sup>4</sup> SFI（Swedish for immigrants）瑞典語教學的官方學校，主要提供外籍移民學習瑞典語，分設在全國城市。採取分級制度，並有定期級數考試。修業通過後，可進入更程度的成人教育機構就讀。

有大型演奏廳一間，可容納約 300 人。中型演奏廳一間，可容納約 150 人，並設置管風琴一座；兩者均為活動式座位，均可作戲劇演出製作排練用，大型演奏廳亦得兼為舞蹈排練場。

學生專屬琴房 18 間，教師使用之雙鋼琴教室有 5 間，其他還有單獨練習之琴房，以利非鋼琴學生使用。

緊鄰著音樂學院的為圖書館，有專人管理；採開放式閱讀方式，為學生學習提供極為便捷的使用。

課程上包含：主修、和聲、視唱、聽寫、音樂史等基礎課程，在合唱與合奏上，採時段集中方式來上，在校際演出之前，：以密集排練方式來上課。

經費來源：最初由私人所資助，後因辦學良好，整併擴大。目前經費來自當地政府及教會經費。學生完全不需支付學、雜費，僅需支付住宿費及餐費。在制度上，提供學生最無慮的學習。

### 三、學生發展與目標

此校招收學生之年齡為高中畢業自 18 歲以上，為有志從事音樂專業演奏之青年學子，每年招收的樂器不定，依學生程度來取決。此校招生還有個特色，除統一考試外，在甄選中，還提供未來主修樂器之老師，對學生進行一堂課的實驗教學，以深入了解未來學生與教師雙向交流與學生潛力特色的發揮。學校教育方針為鼓勵學生在學期間盡量多方嘗試各種音樂藝術演出形式，如：製作歌劇及重唱組合、器樂與聲樂之結合、學生與當地職業團體之合作演出。

課程上，主要為音樂專業課程，使學生有很大的空間，得有充分的個人專業練習與思考時間，賦與學生個人獨創性養成的空間。

學生畢業後，大多直接進入職業音樂領域，如：管弦樂團、合唱團、管樂團等。亦有進入其他音樂學院之研究班，發展多元。

## 肆、講學與展演

### 一、專題演講：長笛現代音樂技巧—以武滿徹《聲音》為例

筆者進行講學計劃「專題演講：長笛現代音樂技巧—以武滿徹《聲音》為例」，時間為：2012年5月3日，15：00。以院長彼德·萊恩先生暨其作曲學生為主，輔以其他樂器主修或聲樂學生共同上課討論，筆者就長笛現代音樂之技巧，如：花舌、打鍵、微分音、塞舌音、哨音、汽笛音、泛音、彈舌音、吹唱等，以日本作曲家武滿徹之作品作為探討實例，並進行「空間記譜法」之認知與詮釋。

經分項分析現代專業技巧後，筆者並示範演奏樂曲片段，呈現演奏實務之詮釋。此次演講獲得熱烈迴響，並有作曲學生提問多次。演講由1小時延長至1小時40分，也激勵學生運用此種技巧融合創作，達到國際藝術交流之目標。

### 二、個人獨奏會暨室內樂展演

筆者進行第二場講學活動—「個人獨奏會—長笛亞洲現代音樂」暨室內樂演出。時間：2012年5月10日，12：45-14：00。筆者決定演出三首作品，分別為台灣、法國、日本作曲家之作品，來呈現長笛音樂之不同風貌。在法國作曲家費何之作品，其中蘊含了中國元素，曲名如：第二樂章《玉》(Jade)；



第三樂章《端午節》(Toan - Yan)，描繪端午龍舟的節慶氣氛。

台灣作品：張己任的《笛韻》，則融合中國笛風格的抒情與人文優雅氣質。

日本作品：武滿徹《聲音》，則展現了現代音樂之對比與衝擊。

二月參訪時，與院長彼德·萊恩先生討論後，決定由其優秀學生與筆者共同演出室內樂，演出曲目為英國女性作曲家：德琳之三重奏，分別為長笛、雙簧管與鋼琴之三重奏。筆者與演出同學進行多次排練與討論，對英國旋律風格、明快曲風取得共識，得以進行交流與教學之目標。

整場音樂會帶來不同的亞洲素材音樂，帶給觀眾新的音樂題材與感受，深獲師生高度的評價。

## 五、結論

瑞典音樂藝術之發展，不僅限於學院中的古典音樂課程，在學生專業養成與特色塑型中，校內環境氛圍以：開放、創意、溝通為中心，意旨在發掘學生之個人特質，藉以拓展學子專長發展重要目的。此為其藝術教育最重要的教育方針。筆者經由此次講學研究，達到下列目標：

### 一、藉由展演與講座，拓展本校國際學術活動與介紹台灣音樂及教育體制。該

校對筆者此次造訪講學，實質上拓展國際學術活動與加深了解台灣音樂內涵，為音樂文化交流之佳例，並進而洽談未來合作之計劃。

### 二、了解瑞典高等音樂教育體制與實施情形。瑞典高等音樂教育包含音樂學院

與綜合大學等不同體系，藉由此次機會得以更深入了解如何整合與運用適當資源，供最適性之環境給音樂學生發揮所長，並實地感受體驗其學風與

環境，以深化教育核心之精神。

三、**室內樂共同合作展演，促進音樂學術與文化交流。**本人已曾於2年前赴該校參觀，促成此次進行之講學活動，進而進行合作展演，增進學術文化交流，對促進本校與筆者之國際學術活動，有所助益，亦促進教學互動之良好模式。

四、**收集北歐音樂資料內容，增進教學教材多元性。**北歐素以工業設計藝術為人稱道，惟其音樂文化亦極為豐富。此次機會，筆者得以收集彙整相關北歐音樂環境與資料，在未來教學上，得帶給學生更多元之音樂內容，增進學習之廣度。

音樂為國際語言，藉由學術交流平台，更體認到「音樂無國界」之意涵。藉由此次筆者專業拓展與交流，希冀本文能對現近音樂藝術教育，注入更寬闊的國際視野，挹注於音樂藝術之多元發展，進而為本校之國際化注入新頁。

## 附錄

### 附件一：專題演講介紹資料



Musiklinjen Kapellsberg

## Flute Contemporary Technique - as sample of Toru Takemitsu: Voice

15:00-16:00, 2012/May/03

Toru Takemitsu: Voice

武滿 徹：聲

Toru Takemitsu (武滿 徹, Oct. 8, 1930 - Feb. 20, 1996) was Japanese composer and writer on aesthetics and music theory. Basically self-taught, Takemitsu possessed a natural skill of subtle manipulation of instrumental and orchestral timbre. He drew from a wide range of influences, including jazz, popular music, avant-garde procedures and last but not least traditional Japanese music, in a harmonic style largely derived and fused from the impressionistic music of Claude Debussy and the atonal idiom of Olivier Messiaen.

In 1958, his *Requiem* for strings (1957) gained international attention:

*"The NHK had organised opportunities for Stravinsky to listen to some of the latest Japanese music; when Takemitsu's work was put on by mistake, Stravinsky insisted on hearing it to the end. At a press conference later, Stravinsky expressed his admiration for the work, praising its "sincerity" and "passionate" writing. Stravinsky*

*subsequently invited Takemitsu to lunch*"

For Takemitsu this was an "unforgettable" experience. After having been accidentally discovered by Igor Stravinsky who was then visiting Japan, leading to several commissions from across the world and firmly settled his reputation as one of the leading Japanese composers of the 20th century.

He was the recipient of numerous awards, commissions and honours; he composed over 100 film scores and about 130 concert works for ensembles of various sizes and combinations. He also found time to write a detective novel and appeared frequently on Japanese television as a celebrity chef.

In the foreword to a selection of Takemitsu's writings in English, conductor Seiji Ozawa writes: "I am very proud of my friend Toru Takemitsu. He is the first Japanese composer to write for a world audience and to achieve international recognition."

[VOICE for flute solo ] was written in 1971, dedicated to Aurèle Nicolet( Swiss flute master) and premiered in Festival of Hawaii, July 1971. It was inspired by a haiku poem of Japanese poet : Shuzo Takiguchi. In the composition it is translated to both French and English :

*"Qui va là? Qui que tu sois, parle transparence!" = Who goes there? Speak, transparence, whoever you are!*

It combines many flute contemporary techniques such as multiphony, harmonics, quarter-tone, pizzicato, flutter-tongue, sing with the tune etc. It has been recognized as one of the most important flute solo works of the 20th century and is very often the appointed piece in international flute competitions.



Toru Takemitsu (武滿 徹, Oct. 8, 1930 - Feb. 20, 1996)

附件二：個人獨奏會節目單



Musiklinjen Kapellsberg

Flute Contemporary Music of Asia -

Sabina Shu-Chun Chiang Flute

Recital

12:45pm 2012/May/10

Programme

1. Chi-Jen Chang (1945-) : Poem for Flute Solo 張己任：笛韻  
I Freely, espressivo I：山光悅鳥性，潭影空人心  
II Presto II：唯有笛聲攔不住，飛滿江天
  2. Toru Takemitsu (1930-1996) : Voice 武滿 徹：聲
  3. Pierre-Octave Ferroud (1900-1936) : Three Pieces for solo flute  
I Bergère captive  
II Jade  
III Toan - Yan (La Fête du Double Cinq)
  4. Madeleine Dring (1923-1977) : Trio (1968) for flute, oboe and piano  
I Allegro con brio  
II Andante semplice
- Martin Törnqvist , OBOE  
III Allegro giocoso  
Thomas Stenborg , PIANO

~~~~~ Thank You! ~~~~~

Sabina Shu-Chun Chiang, flautist



Sabina Shu-Chun Chiang is one of the leading flautists and teachers in Taiwan. After completing her music education at National Taiwan Normal University in Taipei, she was appointed Co-Principal Flute in Taipei Municipal Symphony Orchestra and stayed there for a few years before going to Royal Academy of Music, London, for further studies with worldwide-known flute professor William Bennett. In Taiwan, she studied with flute teachers Prof. Huei-Jin Liu, Shiao-Hua Niu and

Mario Bonzagni.

Prof. Sabina Chiang is highly acclaimed for her sincere musicality, warm tone colors and well-control of pitch. Because of her curiosity to discover new music, she plays a lot of contemporary music, both Taiwanese and foreign flute music. Not only to deliver the new music to audience but also contribute the responsibility of artists to present the art of the time.

She is the founder and leader of Golden Woodwind Quintet in Taipei, in this capacity she has commissioned 15 quintet works from Taiwanese composers through the past fifteen years.

Since she was teenager, she has won many prizes in Taiwan. Abroad, she was finalist of Japan Flutists Association solo competition in 1991, and was awarded the Audience Prize. She also has played as soloist with many orchestras: National Symphony Orchestra of Taiwan, Moment Musicaux Orchestra, Taipei Municipal Symphony Orchestra, I Musici De Montreal, Symphony Orchestra of Taipei Municipal University of Education, Symphony Orchestra of National Taiwan Normal University, Symphony Orchestra of Senior High School of National Taiwan Normal University. She has performed solo at many venues worldwide, such as New York, London, Paris, Berlin, Munich, Seattle.

Currently she is flute professor of Music Department of Taipei Municipal University of Education and Leader of Golden Woodwind Quintet. She has many hobbies: history, sewing and growing orchids are her favorites.

PROGRAMME:

1/ Prof. Dr. Chang, Chi-Jen, Poem for flute solo

Born in 1945, Canton, China. Dr. Chang began piano lesson at the age of nine and won first place in piano competition at fifteen. He received his professional training at The Mannes College of Music in New York where he graduated ' *with distinction*' in orchestral conducting. After graduation, he further studied at the International Institute of Orchestral Conducting and Symphonic Performance under Swedish Maestro Herbert Blomstedt in Dresden.

Among his other eminent teachers are Carl Bamberger, Paul Berl, Richard Lert, for conducting; Felix Salzer, Carl Schachter, Saul Novak for "Schenkerian Analysis"; Hsu Tsang-Hwei, David Loeb, Peter Stern for composition; Chou Wen-chung, and George Perl for 20th century analysis. Dr. Chang received his doctorate in 1983 from Columbia University in New York, with his celebrated study of Russian composer Alexander Tcherepnin and his relation to the modern Chinese musical development around the 1930's.

Dr. Chang served eight years as Chairman of the Music Department and executive officer of the Master's Program in Music at the Soochow University in Taipei. He has been the conductor of the University Orchestra Since 1990. Currently Dr. Chang is The Dean of Student Affairs of Soochow University. He is the author of several books and essays: "Music, Man and Ideas", "Musical Questions," "Musical Anecdotes", "A History of Western Musical Style" and "A Short History of Latin Requiem".



The [Poem for Flute Solo] was written in 1980 at New York, and premiered in Hunter college in New York the same year. It was inspired by Chinese bamboo flute music, especially in the first movement, revealing traditional Chinese lyric melodies, describing man enjoying nature, green forests accompanied by birds songs, and sitting aside the lake which resembles a mirror where you can gaze at yourself at the surface.

In the Second movement Dr Chang adopts European flute technique combined with Chinese ornaments, the tunes of the flute sound all over the valley with great pleasure.

2/Toru Takemitsu: Voice 武滿 徹:聲

Toru Takemitsu (武滿 徹, Oct. 8, 1930 - Feb. 20, 1996) was Japanese composer and writer on aesthetics and music theory. Basically self-taught, Takemitsu possessed a natural skill of subtle manipulation of instrumental and orchestral timbre. He drew from a wide range of influences, including jazz, popular music, avant-garde procedures and last but not least traditional Japanese music, in a harmonic style largely derived and fused from the impressionistic music of Claude Debussy and the atonal idiom of Olivier Messiaen.

In 1958, his *Requiem* for strings (1957) gained international attention:

*"The NHK had organised opportunities for Stravinsky to listen to some of the latest Japanese music; when Takemitsu's work was put on by mistake, Stravinsky insisted on hearing it to the end. At a press conference later, Stravinsky expressed his admiration for the work, praising its "sincerity" and "passionate" writing. Stravinsky subsequently invited Takemitsu to lunch"*

For Takemitsu this was an "unforgettable" experience. After having been accidentally discovered by Igor Stravinsky who was then visiting Japan, leading

to several commissions from across the world and firmly settled his reputation as one of the leading Japanese composers of the 20th century.

He was the recipient of numerous awards, commissions and honours; he composed over 100 film scores and about 130 concert works for ensembles of various sizes and combinations. He also found time to write a detective novel and appeared frequently on Japanese television as a celebrity chef.

In the foreword to a selection of Takemitsu's writings in English, conductor Seiji Ozawa writes: "I am very proud of my friend Toru Takemitsu. He is the first Japanese composer to write for a world audience and to achieve international recognition."

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3/Pierre-Octave Ferroud: Trois pieces for flute solo

French composer and a critic. Born in Chasseley, a town nearby Lyon on the 6th of January 1900. From his early childhood, he initially studied piano by his mother. Although he entered University of Lyon and majoring in natural science at first, he also studied harmony with Edouard Commette, an organist. In 1920, he moved to Strasbourg to study with Joseph Guy Ropartz. Later on in 1922, he moved back to Lyon and then studied with Florent Schmitt also. After the graduation, he became a well known concert promoter around Lyon first

for his "Salon d' Automne Lyonnais". He also founded an association of chamber-music lovers named 'Le Triton' in 1932, the same year of his emigration to Paris. Moreover, he was active as a critic such that he was a full-time critic of the journals such as 'Paris-Soir', 'Musique et Théâtre' and 'Chantecler'.

As a composer, he left a handful of elaborative compositions. His compositional diction can be described as full of brilliance. His rhythmic expression is flowing with boldly applied irregular meters, while the melodic and contrapuntal construction is highly realistic applying atonality, diatonicity and polytonality.

[Three Pieces for flute solo ] was written 1921-22 when still a student at Strasbourg Conservatory, and is dedicated to three friends , delicately mixing French and Chinese music styles.

On the 17th of September in 1936, he was tragically killed in a car accident when he was walking on a road in Debrecen, Hungary. His death is truly regrettable. In fact, Francis Poulenc (his best friend yet best rival) sorrowed deeply over the news and made him write his later religious works, like Stabat Mater, as a requiem lament.

#### 4/ Madeleine Dring : Trio for flute, oboe and piano

Received early education at London' s Royal College of Music and played piano and violin as a junior before taking composition as her major. She also sang, danced, acted, wrote and painted, all with great expertise. In 1947 she married to the famous oboist Roger Lord, who worked in London Symphony Orchestra for 30 years, hence a lot of her music is written for oboe. Tonight' s joyful and humorous Trio from 1968 is scored for exactly this combination of flute, oboe and piano, showing clear signs of her admiration of Francis Poulenc.

You won' t find symphonies among her manuscripts, but instead a wealth of smaller compositions that are witty, clever, entertaining, challenging, and very often plain fun!



Prof. Dr. Chang, Chi-Jen  
(1945- )



Pierre-Octave Ferroud (1900-1936)



Toru Takemitsu (武満 徹, Oct. 8,  
1930 - Feb. 20, 1996)



Maldeleine Dring (1923-1977)

### 附件三：瑞典海納桑德學院設備相關照片

【圖 1】校區入口(冬景)



【圖 2】校區入口(春景)



【圖 3】創辦人 Anna Hwass 女士肖像



【圖 4】琴房



【圖 5】琴房



【圖 6】琴房



【圖 7】理論教室



【圖 8】教師研究室



【圖 9】中型演奏廳



【圖 10】中型演奏廳中之管風琴



【圖 11】與院長彼德·萊恩合影



【圖 12】開放式圖書館



【圖 13】大型演奏廳，可作為舞蹈練習使用



【圖 14】學生交誼室



【圖 15】學生交誼室



### 附件四：專題演講相關照片

【圖 1】專題演講



【圖 2】三重奏排練



【圖 3】



【圖 4】合影





## 附件五：獨奏會演出照片

【圖 1】演出照片



【圖 2】



【圖 3】



【圖 4】演出合影



【圖 5】與院長及聲樂教授合影



### 附件六：瑞典地圖



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# Preview of Music Education in Sweden—As Sample of Härnösands Folkhögskola–Musiklinjen Kapellsberg.

Sabina, Shu-Chun Chiang\*

## Abstract

Located in northern Europe, Sweden's high quality standards of civilized society and education and its multicultural art and fashion design achievements are recognized all around the world. The author was invited to the fall 2011 season in "Härnösands Folkhögskola–Musiklinjen Kapellsberg" in central Sweden, to give lecture and performances research, by cultural exchange and international musical presentation of both Taiwanese music as well as professional and personal characteristics.

This project contents international exchange activities and previewing higher music education system in Sweden. The author first visited the school interviewing the Dean about school history with the educational goals and student development, and conduct educational environment for music equipment and the pilgrimage, in order to achieve an in-depth understanding of school education tradition and style of

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\*Professor of Music Department Taipei Municipal University of Education

study.

About the lecture and recital performances plan, the author conducted speeches such as 「modern music flute techniques — as example of Toru Takemitsu" Voice "」 and 「Solo Recital of Asian flute modern music"」 and cooperation with a trio of the school's outstanding student of oboe and piano. In the author's performances may reveal the Eastern and Western musical art and convey the emotion of performer's originality.

This lecture and performances research project, in addition to deepening the author's professional internationalization and freedom but also integrates of the different dimensions of arts education philosophy, broadly used in teaching, to give students greater inspiration by the space and freedom to promote the emotional content and cognitive performance practice of the complete system, hoping to Taiwan Arts Education provides diverse musical horizons connotations.

**Keywords:** music performing Arts, Asian flute modern music, flute modern music techniques

