

Zheng Tu is a musical testimony of a cross-cultural trajectory for two Asian-American women who have explored new voices on the ancient Chinese 21-string zheng in the last twenty years. The compositions and the performing styles featured in this album document this two-decade process of creating, collaborating, and growing. The composer, Dr. Chihchun Chi-sun Lee, is originally from Taiwan and was trained strictly in classical Western music. She started to explore Chinese traditional instruments in 1991, right before she came to the U.S. In contrast, the zheng virtuoso Dr. Haiqiong Deng grew up in Mainland China, underwent vigorous traditional Chinese music training, and only started to play contemporary pieces when she came to the U.S. Their encounter in the United States has generated a cross-fertilizing music trajectory of discovering ground-breaking sounds and techniques in every collaboration. This album represents the unique combination of East meets West and serves as a role model for bringing the historical impact of the confluences between Chinese traditional zheng and contemporary classical music. The collection of the repertoire also serves as a document to inspire greater understanding and collaboration for future generations of Chinese instrument performers with contemporary composers. This album bridges the understanding of musical cultures, highlights multiculturalism, and brings a fresh voice to contemporary Asian music worldwide.

《箏途》是兩位亞裔美籍女性音樂家在過去二十多年裡探索傳統古箏跨文化新音樂之旅的見證。這張專輯的作品和演奏風格體現了她們在不同時期的合作與創新歷程。來自台灣的作曲家李志純博士，自幼接受嚴格的西方古典音樂以及現代音樂的薰陶。直到1991年來美國之前，志純才開始接觸中國傳統音樂並開啟了深入探索將中國傳統樂器融入現代音樂作品創作的歷程。相較之下，古箏演奏家鄧海瓊博士在中國大陸長大，進行了系統的中國傳統音樂學習，來美國後才開始演奏現代作品。她們在美國的相遇醞育了一條現代古箏音樂的新途徑，在每次合作的碰撞中都產生了突破性的聲音和技術。這張專輯代表了東西方文化的獨特結合，成為了中國傳統古箏與現代音樂交匯的典範。此專輯是一份重要的音樂饗宴，它架起了多元文化融合與碰撞的橋樑，為全世界的亞洲當代音樂帶來了獨特而具創新的聲音。



Haiqiong Deng



Chihchun Chi-sun Lee



Chihchun Chi-sun Lee Biography

Taiwanese American composer Chihchun Chi-Sun LEE's works have been described as "eye-openingly, befittingly, complex, but rather arresting to hear" by Boston Globe, "exploring a variety of offbeat textures and unusual techniques" by Gramophone and "eastern techniques blended with sophisticated modern writing style" by "Amadeus." As winner of the 1st Biennial Brandenburg Symphony International Composition Competition in Germany and 2015 Guggenheim Fellow, LEE originates from Kaohsiung, Taiwan. She has received commissions from the Boston Symphony Orchestra (as the 1st Taiwanese and the 4th Asian composer), the Fromm Music Foundation at Harvard University (2018 & 2001), the Barlow Endowment, the Taiwan National Culture and Arts Foundation, the National Taiwan Symphony Orchestra (NTSO), the National Orchestra of Korea (NOK) and Taiwan National Chinese Orchestra. She also received the Theodore Front Prize from the International Alliance for Women in Music, and won the ISCM/ League of Composers Competition, the International Festival of Women Composers Composition Prize, a Florida Individual Artist Fellowship, a Gugak Fellowship, and the Golden Melody Awards nomination for "best composer" (2019 & 2009) and "Best Crossover Music Album Award" (2022). She was the 1st Taiwanese/Asian composer to serve as a composer-in-residence at NeoArte Syntezator Sztuki, Poland in 2022 with a portrait concert. In 2017, Lee was honored with the Alumni Achievement Award in Music in Recognition of Outstanding Contribution to Music at Ohio University's 100th anniversary of the music department. Lee has written over 50 compositions for traditional Chinese/Korean/Japanese instruments. Her music has been performed at Carnegie Hall, the 2010 Winter Olympics in Vancouver, UNESCO International Rostrum of Composers, ISCM World Music Days, and various international festivals and broadcasts worldwide (around 40 countries in 5 continents).

作曲家李志純博士

英國Gramophone雜誌樂評：「作曲家李志純探索多種另類的織度和不尋常的技巧，為最引人注目的作品」。美國波士頓環球報樂評：「李志純的音樂讓人大開眼界，恰當且複雜，卻又讓人著迷。具有超凡的精確度且優秀的駕馭能力，充滿了新意及全神貫注的聲響」。德國Märkische Allgemeine時報稱其作品為「一個具歷史時日和典故的戲劇」。樂評家Ilia Castellanos 讚道「李志純將其精髓長存於此的深遠重要性已超越目前世人所能評估之外... 但藉此曲強而有力的音樂敘述及豐富的管弦色彩，其作品已喚醒新的領悟。」

取得密西根大學(University of Michigan)音樂系作曲博士學位，為首位榮獲美國波士頓交響樂團委託創作及波蘭新藝術-合成藝術節特邀的台灣作曲家，李志純曾獲得許多國際知名作曲大獎及補助，如第一屆德國布蘭登堡國際作曲大賽首獎、古根漢獎、國際女音樂家聯盟(IAWM) Theodore Front Prize、現代作曲家協會及作曲家聯盟作曲首獎、女作曲家國際音樂作曲獎、ARKO當代管弦樂節作曲獎、美國哈佛大學音樂基金會、巴羅基金會(Barlow Endowment)及國家文化藝術基金會等委託創作。

重要演出包括美國紐約卡內基廳，臺灣國家音樂廳，韓國國家劇院及國立國樂院，中國國家大劇院，2010 冬季奧運及國際許多知名現代音樂節，合作團體包括波士頓交響樂團、首爾愛樂交響樂團、保加利亞交響樂團、烏克蘭基輔愛樂交響樂團、捷克交響樂團、捷克摩拉維亞愛樂樂團、德國布蘭登堡交響樂團、巴西利梅拉交響樂團、韓國交響樂團、韓國國家國樂團、臺灣國家交響樂團、采風樂坊、紐約長風樂團、新加坡鼎藝團、小巨人絲竹樂團、臺灣國家國樂團、國立臺灣交響樂團、臺北市立國樂團、莫斯科現代樂團、維也納的Pacific Quartet Vienna、波蘭的NeoQuartet、Kwartludium、荷蘭的Keuris Quartet、法國的Les Temps Modernes、德國的Ensemble Phorminx、及冰島的Duo Harpverk等等，並於世界各地遍布五大洲近40個國家演出。

Haiqiong Deng Biography

Dr. Haiqiong Deng is a master player of the 21-string Chinese zheng and a veteran practitioner of the 7-string qin. Her many awards include the prestigious 2017 Florida Cultural Heritage Award, the 2013 Florida Individual Artist Fellowship, the 2012 Master Artist of the Florida Folklife Apprenticeship Award, and the winner of the Outstanding Performance Prize at the 1995 Chinese National Zheng Competition in Shanghai. In addition to promoting traditional and new music in the West in the last two decades. Dr. Deng has also expanded her musical expressions by exploring diverse world music traditions. She has learned classical Indian music with Guru sitarist Nalini Vinayak since 2003. They released an album, *Stringing Echoes*, featuring the Chinese zheng, Indian sitar, and tabla in classical Indian Music for the first time in history in 2014. Dr. Deng is the featured artist in the chapter on Chinese music in the widely used university textbook *World Music: Traditions and Transformations* (McGraw-Hill) by Michael B. Bakan. In addition to extensive coverage of her music, life, and career in the text, there are recordings of her performing guzheng in the textbook's accompanying CD released by Sony BMG Music Entertainment. Dr. Deng received her Bachelor of Music in Zheng Performance from the Shanghai Conservatory of Music (1997), Master of Arts in Arts Administration (2004) and Ethnomusicology (2006), and Ph.D. in Musicology (2020) from the Florida State University. Dr. Deng has taught at Florida State University, University of South Florida, and Tallahassee Community College and directed the FSU Chinese Music Ensemble for seventeen years. She also serves on the Executive Board of Directors of the Council on Culture & Arts (COCA) in Tallahassee, Florida, to advocate diversity, equity, and inclusivity of art in local communities.

古箏演奏家鄧海瓊博士

美國佛羅裡達州立大學客座教授，音樂學博士，早年畢業於上海音樂學院。自小先師從唐永祥學習揚琴，從八歲開始先後隨姚怡德，尹群，周延甲，高自成，何寶泉，孫文妍，王蔚，和邱大成教授學習古箏。並先後隨林友仁，龔一先生學習古琴。2000年來美後獲得佛羅裡達州立大學藝術管理和民族音樂系碩士學位和音樂學博士學位。多項大獎包括2017年獲佛羅裡達州“文化傳承大獎”，2014“佛州個人藝術家獎”和2013“佛羅里達傳統藝術家獎”。鄧海瓊博士的學習及音樂經歷亦成為美國 Dr. Michael B. Bakan 教授所寫的北美深獲好評的大學世界音樂教科書 *World Music: Traditions and Transformations* 《世界音樂：傳統與變遷》(McGraw-Hill) 中國音樂一章的主線。其四首樂曲也被收藏在由 Sony BMG 所出版的CD裡發行。她也和印度西塔琴演奏家 Nalinni Vinayak 長期透過言傳身教的方式學習印度古典音樂並在2014年出版了第一張以中國古箏和印度西塔琴一起演繹的傳統印度古典音樂專輯—《弦的回響》。這張專輯和她同年出版的個人專輯《山·水·情—鄧海瓊演繹的中國古箏傳統精曲》同時獲得第十三屆美國獨立藝術家獎/世界傳統音樂提名。鄧海瓊自己也創作了一系列有世界音樂元素的作品。她的學術研究課題涉及音樂和健康福祉，美學與哲學，傳統文化與變遷。

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- 1 Zheng-Tu 《箏途》 5'45"
for zheng solo 古箏獨奏曲
- 2-4 Dots, Lines, Convergence 《點、線、面》 21'01"
Concerto for zheng and chamber ensemble 古箏協奏曲
- 5 Thgirbla .W 《凝》 6'30"
for zheng solo 古箏獨奏曲
- 6 Zusammenflusses (Confluence) 《蚌鶴相爭、棒烙相箏》 8'58"
for zheng and percussion 古箏與打擊二重奏
- 7 ZAS! 《箏風相繼、爭奇鬥艷》 7'05"
for alto saxophone and zheng 中音薩克斯風與古箏二重奏
- 8 Equilibrium 《衡》 6'30"
for violin, zheng and percussion 小提琴、古箏與打擊三重奏
- 9 Mackay 《滬尾階醫館》紮根台灣的主僕 George Leslie Mackay 7'25"
for zheng solo 古箏獨奏曲
- 10-12 Double Concerto for Tuba, Zheng and Percussion Ensemble 13'51"
《由打擊樂團協奏的古箏與低音號雙協奏曲》

Performers and Ensembles 演奏人員及團體：

- 1 Zheng-Tu 《箏途》
Zheng: Haiqiong Deng (USA/China)
古箏：鄧海瓊(美國)
- 2-4 Dots Lines Convergence 《點、線、面》
Zheng: Haiqiong Deng (USA/China); Florida State University New Music Ensemble; Conductor: Fan Tao
古箏：鄧海瓊(美國)；佛羅里達州立大學現代樂團
指揮：范燾
- 5 Thgirbla .W 《凝》
Zheng: Haiqiong Deng (USA/China)
古箏：鄧海瓊(美國)
- 6 Zusammenflusses (Confluence)
《蚌鶴相爭、棒焮相箏》
Zheng: Haiqiong Deng (USA/China); Percussion:
Robert McCormick (USA)
古箏：鄧海瓊；打擊樂：Robert McCormick(美國)
- 7 ZAS! 《箏風相繼、爭奇鬥艷》
Alto Saxophone: Scotty Philip; Zheng: Haiqiong
Deng (USA/China)
中音薩克斯風：Scotty Philip；古箏：鄧海瓊(美國)
- 8 Equilibrium 《衡》
Zheng: Haiqiong Deng (USA/China); Violin:
Carolyn Stuart; Percussion: Ryan Wilson (USA)
古箏：鄧海瓊；小提琴：Carolyn Stuart；打擊：Ryan
Wilson(美國)
- 9 Mackay 《滬尾階醫館》紮根台灣的主僕 George
Leslie Mackay
Zheng: Haiqiong Deng (USA/China)
古箏：鄧海瓊(美國)
- 10-12 Double Concerto for Tuba, Zheng & Percussion
Orchestra 《古箏與低音號雙協奏曲》
Zheng: Haiqiong Deng (USA/China); Tuba: Jay
Hunsberger; McCormick Percussion Group; Con-
ductor: Robert McCormick (USA)
古箏：鄧海瓊；低音號：Jay Hunsberger；McCormick
打擊樂團；指揮：Robert McCormick(美國)

Program Notes 樂曲解說:

1 Zheng Tu

*Gazing through the mist of dawn, the warrior reflected.
Life flashed by, as a day was just relieved;
Struggles, glories, keenly caressed the healed wound.
As the dust of passion fell, then settled, the road lengthened;
A fearless mind, rejuvenated,
Led toward another journey of determination worth living for.*

Zheng-Tu was initially commissioned by Zheng artist Hsing-Hui Chen to celebrate their decades-long friendship. The various pentatonic tunings reflect unwavering determination and passion amidst twists and turns in a musical life journey.

《箏途》

晨霧中，鬥士回首來時路，往事歷程一幕幕重現眼前，心中的感慨、曾經內心交戰的過往，所有的影像清晰如昨般地顯映眼前，在激動慨然的情緒過後，重新拾起曾經破裂而縫癒的心情，無懼昂然地繼續朝選擇的道路前進！

此曲乃是旅美作曲家李志純小姐為多年好友陳幸惠小姐所譜的古箏獨奏曲，為紀念二人多年之情誼而作，全曲以五聲音階為主調，象徵在經歷人生的重要轉折後，依舊堅持在所選擇的箏路上繼續前行，是具有時代意義的一首作品。

“箏途”亦是“征途”，對不同形象之人生，都應以正面意念持之，繼而勤奮不懈，體會卻在各人胸中！

2 Dots, Lines, Convergence: Concerto for Zheng and Chamber Ensemble

This piece has three connected movements: “Dots,” “Lines,” and “Convergence”:

“Dots” brings the zheng into the world of contemporary Western music, using the ideas of Pointillism and Klangfarbenmelodie and focusing on texture rather than melody.

“Lines,” in contrast to the first movement, pulls the orchestra into the zheng’s Eastern traditions. Lyrical in emphasis, its melodic lines involve a strong Asian influence, with antiphonal and homophonic textures used between the soloist and the ensemble.

These two worlds eventually unite in the final movement, “Convergence.” The music integrates the previous materials within complex textures, connecting dots and lines while expanding and developing them into a greater complex.

This composition was commissioned by the Harvard Fromm Music Foundation and dedicated to Haiqiong Deng, who performed the world premiere in Weill Recital Hall at Carnegie Hall, New York, on September 19, 2003....Dots...
—Lines— ...Convergence—

《點、線、面》—為古箏與室內樂的協奏曲

這首古箏與室內樂協奏曲包含了三個既獨立又連結的樂章：

「點」將古箏引導入西方當代音樂，使用了印象派點描繪畫以及色彩音樂的概念，使音樂的焦點集中於織度而非旋律。

「線」與第一樂章相反，將管弦樂帶入古箏的東方傳統意境中。在獨奏者與室內樂之間相互的輪奏與主調穿插中，將抒情，旋律與線條以不同的織度顯現出來。

「面」融合了點和線兩個看似分別相異的世界，錯綜複雜的織度和語言將音樂擴張並發展成為了更高層次的匯流。

這個作品是由美國哈佛大學的佛洛姆音樂基金會 (Harvard Fromm Music Foundation) 委託創作，並獻給鄧海瓊，她於2003年9月19日於紐約卡內基維爾演奏廳 (Weill Recital Hall)，為此曲做世界首演。

3 Thgirbla .W

This piece was written in memoriam of the composer's mentor, William Albright, who suddenly passed away on September 17, 1998 at the age of 54. The piece starts with the East Asian restraint that symbolizes the sadness upon his death, while also alluding to the meditative and mysterious side of the man himself. The middle section reflects his outer personality and his signature compositional style---interesting, spectacular, and unpredictable! The music develops through both smooth and contrasting moments. The ending recapitulates the sadness from the beginning; this represents the shock of suddenly losing someone so important. The title is the retrograde of W. Albright, representing the unpredictability of life!

《凝》

此首作品是為了紀念李志純女士的作曲恩師Professor William Albright而作。Prof. Albright為人坦率，很得學生喜愛。其桃李滿天下，為美國作曲名家，亦是非常有名的管風琴家。李志純女士十分榮幸能成為他名下的學生，接受他的指導及提拔。

不幸地，Prof. Albright於一九九八年九月十七日病逝，為音樂界極大的損失，享年五十四歲。

作品一開始以東方色調表現出失去的哀痛，並隱隱約約地表現出他難以捉摸的一面。中段反映出Prof.

Albright風趣的原始個性及作風，同時持有其獨一不可預測的特色，音樂在反覆與對比上發展。在最後一段音樂，重回到失落的情緒，反映著之前的光采在一瞬間頓時消失的驚愕。是始？是終？

這首作品的標題是W. Albright的倒反拼音，代表的是他不按牌理出牌的一生。

4 Zusammenflusses (Confluence)

Zusammenflusses (Confluence) was commissioned by the National Theatre Concert Hall of Taiwan and premiered by Jing-Mu Kuo on zheng and Esan Chen on percussion in 2013. The work brings together differences and similarities of the zheng with vibraphone and cymbal. Zusammenflusses alternate with slow and fast sections and require several uncharacteristic sounds with bowed and bent notes on the vibes matching the qualities of the zheng and vice-versa. After the world premiere, Zusammenflusses soon received its US premiere, and this studio recording was completed by Dr. Haiqiong Deng (zheng) and Prof. Robert McCormick (percussion) in Tampa, Florida, USA.

《蚌鶴相爭、棒杪相爭》

此曲由兩廳院委託創作，為古箏演奏家郭靖沐所量身寫作的作品。將古箏與顫音鐵琴Vibraphone和鈸之間的對比及相似性逐一解析及發展，並將古箏與打擊帶進彼此的演奏空間，進而達到合流與溶匯的效應。藉由中西樂器的交匯，蘊育出各個樂器既有的特色，並將其帶入彼此的演奏手法中加以發展與發揮。將來自不同國度的樂器做一結合。相互共振與合作融合，締造出多樣的音樂語彙。首演後同年由古箏演奏家鄧海瓊與打擊樂家Robert McCormick 於美國佛羅里達州共同演出並完成錄音。

5 ZAS!

The instrumentation combination of ZAS! was inspired by very good friends and phenomenal musicians, Dr. Richard Scruggs and Dr. Haiqiong Deng, from the USA. Many people associate the saxophone with American culture; however, the saxophone was invented and patented in 1846 in Paris by a Belgian musician, Adolphe Sax, who taught at the Paris Conservatoire. This composition brings back that history and bridges French aspects of saxophone with Chinese zheng.

ZAS! was commissioned by the International Society of Contemporary Music-Taiwan (ISCM-Taiwan) and funded by the Taiwan National Culture and Arts Foundation. This recording was made by Dr. Scotty Philip and Dr. Haiqiong Deng at the Springs Theatre in Tampa, Florida, USA.

《箏風相繼、爭奇鬥艷》

這首作品是為好友美國薩克斯風演奏家Richard Scruggs博士及古箏演奏家鄧海瓊博士而作。大多數人認為薩克斯管純屬美國樂器及風格。少有人知薩克斯風是由比利時裔Adolphe Sax於巴黎所研發。藉此作品以法風為點綴，巧妙的融合了東方樂器古箏與西方樂器中音薩克斯管的音樂特色，為兩個樂器創造了全新的音樂天地。

此作品是由中華民國現代音樂協會委託創作、國家文化藝術基金會創作補助。

此錄音是由美國薩克斯風演奏家 Scotty Philip 及古箏演奏家鄧海瓊擔任演出，於美國Springs Theatre 錄音室完成錄製。

6 Equilibrium

This piece represents a threesome—a balance between father, mother, and baby. This Triangle is the one that needs the most challenging work; each side has to balance out to make it steady—just like the first year after the composer's daughter Mei-Mei was born. It required reshaping their lifestyle: duets no longer work, and the trio is now the only way to equal balance. This piece's instrumentation and material describe the hardship and fun of this new relationship and situation. One concept that dominates the majority of the work is: Daddy (the American) = diatonic; mommy (the Asian) = pentatonic; and the baby (the mix) = 12-tone (go figure!) Another idea used is the identification of timbre: erhu represents baby, zheng represents mommy, and marimba represents daddy.

《衡》

此曲呈現了一個三人家庭的生活狀態。從作曲家女兒冠美初生第一年開始，一家三人開啟了重新調整彼此生活方式，維持平衡，並充滿樂趣的生活。作品的主要概念是：爸爸(美國人)= 自然音階；媽媽(亞洲人)= 五聲音階；小孩(混血)= 12音(相加)。另一個重要元素是以音色代表不同的角色：小提琴表現小孩；古箏表現媽媽；馬林巴琴表現爸爸。此曲的配器和使用素材充分的描述了作者此時生命的全新體驗。

7 Mackay --- A Servant of the Lord Rooted in Taiwan:
George Leslie Mackay

This piece is inspired by a very important Canadian minister George Leslie Mackay and his own design of the very first western hospital “Hobe (Hu-Wei) Mackay Mission Hospital”, a historically significant monument in Tamsui, northern Taiwan in 1873.

The design of Hobe (Hu-Wei) Mackay Mission Hospital is East meets West, an interesting blend of two cultures: main architecture is in Taiwanese Hok-lo residence style while all the windows and doors are in western style. The piece “Mackay” adapts the Chinese traditional instrument zheng for Western music style, to emphasize the new hope brought by Mackay as a Westerner, as well as the fusion of Hok-lo and Western architectural styles represented by the Hobe (Hu-Wei) Mackay Mission Hospital. It also cherishes the life of Dr. G.L. Mackay: a difficult long journey to travel from Canada to Taiwan; challenges with many misconducts and discriminations; localization by learning Taiwanese, developing phonetic romanization system for writing Taiwanese; established churches, hospitals, and schools; married to Tiuⁿ Chhang-miâ (Minnie Mackay) from Taiwanese Kavalan aboriginal tribe; later died and buried in Taiwan. From music aspects, the pentatonic represents East; while whole-tone & atonal imply West. Moreover, two hymns “Hosanna, Loud Hosanna” (in western contrapuntal/figural style) & “Amazing Grace” (jazz) served as references in the piece, to express Mackay’s firm dedication as a Christian missionary to widely distribute God’s grace and become a successful immigrant who lived and breathed for Taiwan,

Mackay is commissioned and premiered by Chai Found Music Workshop, funded by the Taiwan National Arts and Culture Foundation.

滬尾階醫館 (箏獨奏) ---紮根臺灣的主僕 George Leslie Mackay

加拿大牧師馬偕 (1844年3月21日—1901年6月2日)於1873年在台灣成立了滬尾階醫館，免費為民眾義診派藥。當時淡水地區外僑的醫師們也來此協助門診。1877年在此發現了全球第一例肺蛭蟲病例而聞名一時。1879年，一位美籍婦人為紀念亡夫捐了3000美元給馬偕做為醫院擴建的建築經費。此醫館不僅造福民眾，並且在中法戰爭時也因搶救傷兵而名聲大噪。這首作品的靈感來自於馬偕設計的滬尾階醫館。屋體為閩南式民宅，卻有西洋式門窗，極富趣味。雖外貌樸實，卻是全台第一間醫院，是非常有價值的古蹟。本曲運用了中樂西奏來表達出馬偕以一名西方人帶給臺灣民眾新希望，也描繪出滬尾階醫館閩南西式的獨特風格。

此作品由財團法人國家文化藝術基金會創作補助

8 Double Concerto for Tuba, Zheng and Percussion Orchestra

This composition is funded by the Taiwan National Arts and Culture Foundation. It is a unique combination, inspired by the performers Haiqiong Deng, Jay Hunsberger, Robert McCormick and McCormick Percussion Group. It is indeed a fun challenge to compose for completely new instruments and orchestration that has never been done before.

The entire piece has three movements:

Movement I layers between the instruments, to unify the sense of color, timbre, and gesture.

Movement II mainly focuses on tuba and zheng in a slower path. It imitates the Taiwanese Hakka mountain singing of call and response between two lovers.

Movement III is in conclusion combining tuba, zheng, and percussion in a perfect balance. It also humorously turns tuba and zheng into unpitched percussion instruments.

《古箏與低音號雙協奏曲》

此首雙協奏曲共分為三個樂章：

第一樂章，以層疊方式為主，將各個樂器融合為一。帶進各個的世界與空間，相輔相成。

第二樂章以低音號與古箏為主題，以較慢板的方式來描繪抒情及感性的一面。如客家山歌式的你唱我和，互訴情意。

第三樂章為古箏，低音號，及打擊大融合。三足鼎立，三權分立，有其致衡之道，之所謂三思而行也。

此作品由財團法人國家文化藝術基金會創作補助