

用身體聆聽·用音樂溝通—— 打擊樂家葛蘭妮

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說到20世紀西方第一位全職打擊樂家伊芙琳·葛蘭妮，臺灣的樂迷應該不陌生，2009年臺灣舉辦的「聽障奧運」開幕音樂會中，她演奏作曲家鍾耀光的《打擊樂協奏曲》，舞台上熱力四射的她，讓人完全忘記她其實也是一位聽障者。

用身體，也可以聆聽音樂

葛蘭妮在12歲時，因意外而幾乎完全失聰，但是卻因此對自己喜歡的音樂有了更深刻的理解和聯繫。在某個偶然的音樂課中，她雙手倚靠牆面，發現手指、手腕、手臂竟能隨著教室裡的音樂變化而有不同的振動感受，她興奮極了，於是開始每天練習「聽音樂」。

「大部分的人用耳朵聆聽，我透過皮膚、頭顱、顱骨、手腕、手指等部位聆聽。」葛蘭妮說，每個人都有能力透過身體感知到震動，她把身體看作是一隻巨大的耳朵，就像一個共鳴器般，可以讓聲音進入、穿透。如此一來，樂曲的流動和重音可以分布得更好，而不會使耳朵負荷過重。聆聽的秘訣在於專心，專注在當下發生什麼，而不是想著你在練習時學會什麼。

「聽力，可以經由醫學測量；聆聽，則是所有人都可以自己決定參與其中的活動，無關乎聽力好壞。」她說。

臺灣經驗，有樂也有熱

葛蘭妮多次來臺灣演出，她喜愛臺灣的活力，尤其聽眾對藝術抱持極大的熱情，在音樂廳裡可以感受到他們的能量與專注。不過臺灣的潮濕和炎熱，對她這位蘇格蘭人來說有些難以適應。「我記得鍾耀光的《打擊樂協奏曲》首演，下台後我整個人都在冒煙！你可以看得到蒸氣從我整個身體冒出來！我從來沒有覺得那麼熱過！」葛蘭妮笑道。

與臺北市立國樂團也一直有著密切的合作關係的葛蘭妮，很喜愛傳統國樂的音色、頻率和起音，還有它的表現力，以及控制微分音的能力，能夠傳達出脆弱與力量、柔軟與深度、喜悅與悲傷，極致的情緒表現力非常精彩。2010年，葛蘭妮還曾與北市國共同錄製唱片《擊境》發行全球。

原本為了4月的《AI創世紀》演出，葛蘭妮特別改編了韋瓦第的C大調短笛協奏曲，用打擊樂來演繹，可惜因為疫情的關係而取消演出，不過仍不影響她對此曲的熱情。葛蘭妮說，這首韋瓦第的C大調短笛協奏曲非常適合顫音鐵琴，尤其第二樂章抖音鐵琴可以演奏得比豎笛緩慢得多，因為不需要換氣；此外，頭尾兩個樂章的跳音彈奏相當流暢，並且仍然和豎笛一樣輕快，她幾乎認為韋瓦第是為顫音鐵琴而作了這部協奏曲！

音樂，是一條不斷流動的長河

葛蘭妮認為，到目前為止，自己的演奏生涯都在開發打擊樂的獨奏曲目，近年來，她也與許多不拘一格的演奏家合作演出或即興演奏，她發現不同音樂風格之間，具備適合搭建橋樑的開放性，而不是作為孤島各自獨立。借助網路，人們現在更容易發展自己的音樂理念，讓音樂家得以實驗、探索，最終贏得自己的聽眾，也能獲得他們的反饋。

對葛蘭妮來說，身在音樂產業，就像是在一條不斷流動的長河上划著獨木舟，沿路的風景、水流和浪潮都一直在變化。在音樂產業中，沒有站在原地不動這回事！



[credit Jim Callaghan]

Listen Through the Body, Communicate Through Music— Percussionist Evelyn GLENNIE

Writer / LU Jia-Chen Photo / Jim Callaghan · Philipp Rathmer · James Wilson

Evelyn Glennie, the first full-time solo percussionist in the west in the 20th century, is not an unfamiliar name to Taiwanese audience. At the Opening Ceremony of the Taipei 2009 Deaflympics, she performed Yiu-Kwong Chung's percussion concerto. From the passionate performance, no one could tell that she is actually hearing-impaired.

Listening to the Music through the Body

Glennie nearly lost her hearing completely at the age of twelve due to an accident. But the loss of hearing made her understand and connect more deeply with music, which she has always loved. In a music class session, she leaned her hands on the walls and felt the vibration change with the music through her fingers, wrists and arms. She was very excited and started practicing "listening to music" every day.

[credit James Wilson]



"Most people listen with their ears, whereas I listen through my skin, skull, cheekbones, wrists and fingers," said Glennie. Everyone has the ability to perceive vibration throughout their body. Glennie regards her body as a huge ear – like a resonator – whereby she feeds sound through. This allows better distribution of dynamics and attacks rather than overloading her ears. Listening is about concentration, paying attention and being present – listening to what is happening in the present rather than what one learns in the practice room.

"Hearing can be measured medically but listening is an activity we can all decide to participate in no matter what our hearing ability is," said Glennie.

[credit Philipp Rathmer]



Ecstatic Drumbeat (2012)

Taiwan Impression, both Fun and Hot

Glennie has been to Taiwan many times. She loves the vibrancy of Taiwan. She thinks the audiences are extremely passionate about the arts and she feels their energy and attentiveness in the concert halls. Being from Scotland, the humidity and heat is something she is not used to. "I do remember coming off stage after having premiered Yiu-Kwong CHUNG's Concerto for Percussion and Chinese Orchestra concerto and I was literally steaming! You could see the steam rise from my whole body! Never had I felt so hot!" recalled the musician.

Glennie has close relations with the TCO. She expressed her love of the sound colors, frequencies and attacks from traditional Chinese instruments as well as the expression and the ability to manipulate micro-intervals. "There is a sense of fragility and strength, tenderness and depth, joy and sadness; the emotional extremes are so wonderful." In collaboration with the TCO, Glennie recorded the album *Ecstatic Drumbeat*, which was released worldwide.

For *AI Genesis*, which was scheduled to premiere in April but cancelled because of the COVID-19 outbreak, Glennie adapted Vivaldi's Flautino Concerto In C Major (RV443) and interpreted it with percussion. She feels strongly that this concerto is suitable for the vibraphone. The 2nd movement can be played much more slowly on a vibraphone than a recorder due to not having to breathe in quite the same way. Also, the outer 2 movements can skip along really well and still be light as on a recorder. She almost believes that Vivaldi wrote this concerto for vibraphone!

Music as an Ever-Flowing River

All of Glennie's performing life has been about developing the solo percussion repertoire. In the recent years, she has been collaborating and improvising with eclectic musicians. She discovered that there is much more openness between musical genres to build bridges rather than be islands. Due to the internet one can become a better driver of one's musical ideas; the internet has given us permission to experiment and be curious and ultimately gain an audience as well as audience feedback.

For Glennie, being in the music business is like riding a canoe along a huge river – forever flowing - the landscape, flow and currents always changing. "There is no such thing as standing still in this business!"