

立足臺灣 放眼世界的藝術關照

Artistic Concern Based on Taiwan with a Global Perspective

北市國團長 TCO General Director **陳鄭港** CHEN Cheng-Kang

2022 年臺灣音樂學論壇，由臺灣音樂學會與國立臺灣藝術大學中國音樂學系主辦，不乏以國樂為主題的單篇論文和小組討論，諸如臺灣 1960 年代女子國樂團的女性符號展演、成功高中國樂社的歷史錄音研究，以及馬來西亞的華樂文化、國樂在日本的教學推廣，並從社會關懷的角度，審視國樂創作中的疾病與戰爭題材等等。除了嚴肅的學術討論，由臺北市立國樂團（以下簡稱北市國）榮退團員李慧帶領的土家族打溜子工作坊，和各院校研究生組成的午間音樂沙龍，都為我們增添了豐富的音樂實務經驗；而這些討論，反應出國樂在臺灣學術界與表演藝術展演的大環境中，日益多元且受重視的現象。

北市國作為國內指標型的國樂團，40 多年來致力於音樂實踐，以高品質的音樂會享譽樂壇；但與此同時，我們也坦然面對當前快速變遷的數位科技展演形式、全球化下跨文化與跨領域的美學挑戰、後現代與後殖民主義對音樂文化的反思等等考驗，這些議題都讓我們無法固守過去，需要更廣泛、多層次的對話，才能帶領音樂家面對新時代的觀眾與社會。因此，我們期待透過《新絲路》刊物、舉辦《國樂春秋》國際學術研討會、國樂口述歷史工作坊等學術性工程，定期探討舞台演出活動背後深層的文化意涵與音樂美學議題，同時累積豐富的國樂文史資料，幫助我們在執行節目策劃、委託創作、出版專輯、跨界合作、國際交流等各項樂團肩負的業務時，能提出更具有深度和底蘊的作品與對話內容。

本期的《新絲路》就涵蓋了各個面向，從探討演出方面的《大畫昭君～觀落雁》、「國樂青年演奏家繁星計畫」，到介紹學術推廣類的「響遏行雲·歷史迴聲 — 老琵琶展」，並且持續探訪國樂前輩，在「這些人這一刻」單元呈現黃文亮精彩的國樂人生，更進一步思考口述歷史的精神和方法論，對國樂發展史的啟發。而我們可以從這些主題中，慢慢凝聚出北市國，乃至於臺灣國樂發展的多元面向與縱深，同時呼應本期客座主筆李明晏〈國樂團與華樂團特色營造〉一文。另一方面，將這些理念應用到近期的音樂實踐中，呈現出「精彩 TCO 系列：祈·願 — 簡文彬 & TCO」音樂會，將臺灣歷史上的特色樂器喇叭弦重新活化，在音樂會中展現既傳統又新穎的魅力。

我們希望，北市國的音樂，不僅僅是音樂家的個人實踐，而是能立足臺灣、放眼世界的一種藝術關照。無論是在後疫情時代，還是面對 21 世紀風起雲湧的國際局勢，我們都能讓國樂豐富國人的生活，並讓音樂家在穩定舒適的環境中創作。最後，呼應本次音樂學論壇中針對「全球音樂史」的討論，我們相信國樂百年來的發展，也可以為全球音樂史提供多元的觀點與思維，而我們更應該在這樣的時代脈動中，持續用國樂與世界對話。

The Taiwan Musicology Forum 2022, organized by the Taiwan Music Society and the Department of Chinese Music of the National Taiwan School of the Arts, featured single papers and panel discussions on the theme of Chinese music, such as the Female symbol performance of the Taiwan Women's Chinese Orchestra in the 1960s, the historical recording study of the Chenggong High School's Chinese Music Club, the Chinese music culture of Malaysia and the teaching and promotion of Chinese music in Japan. It also examines the themes of disease and war in the creation of Chinese music from the angle of social concern. In addition to serious academic discussions, the Tujia Daliuzi workshop led by Li Hui, honorably retired member of Taipei Chinese Orchestra (hereinafter referred to TCO), and the lunchtime music salon organized by graduate students from various universities added rich practical experience in music. These discussions reflect the growing diversity and importance of Chinese music in the environment of academia and performing arts exhibitions in Taiwan.

As a leading Chinese orchestra at home, TCO has been committed to music practice for more than 40 years and enjoys a high reputation for its high-quality concerts. However, at the same time, we also need to face the challenges of the rapidly changing form of digital technology performance, the cross-cultural and cross-domain aesthetic challenges under globalization, the reflections on music culture in post-modernism and post-colonialism and so on. All these issues make us unable to hold on to the past, and a broader and multi-level dialogue is needed to lead musicians to face the audience and society in the new era. Therefore, we look forward to regularly discussing the deep cultural implications and music aesthetics behind the stage through academic projects such as the journal New Silk Road, the international symposium on Chinese Music in Spring and Autumn, oral history workshops, etc. At the same time, we will accumulate rich historical materials of Chinese music literature. It helps us to create more in-depth and profound works in the execution of various tasks entrusted to the orchestra, such as program planning, commissioned creation, album publishing, cross-border cooperation and international exchanges.

This issue of New Silk Road covers various aspects, from *WANG ZHAOJUN*, which explores the performance aspect, and the Star Project for Young Musicians of Chinese Music, to the Resounding-Hearing the Sounds of Pipa, which introduces academic promotion, and continues to visit the predecessors of Chinese music. In the The Moment section, we present HUANG Wen-Liang's exciting life in Chinese music, and further consider the spirit and methodology of oral history as an inspiration for the construction of Chinese music history. From these themes, we can slowly coalesce the diversified aspects and depths of the development of TCO and even Taiwan's Chinese music, echoing the article Features of Chinese Orchestra: Interview with General Director of Taipei Chinese Orchestra CHEN Cheng-Kang and Singapore Chinese Orchestra Executive Director Terence HO Wee San by guest columnist session LEE Ming-Yen in this issue. On the other hand, we have applied these concepts to our recent musical practice, presenting the Spectacular of TCO: Invocation CHIEN Wen-Pin & TCO concert, revitalizing Taiwan's historical characteristic instrument, the horn string, and presenting both and novel charms in the concert.

We hope that the music of TCO is not just the personal practice of musicians, but an artistic concern that can be based in Taiwan and look at the world. Whether in the post-epidemic era or in the face of the stormy international situation of the 21st century, we can allow Chinese music to enrich the lives of our people and allow musicians to create in a stable and comfortable environment. Finally, echoing the discussion on "Global Music History" in this musicology forum, we believe that the development of Chinese music over the past century can also provide diverse perspectives and thinking for global music history, and we should continue to use Chinese music to dialogue with the world in the pulse of such times.