

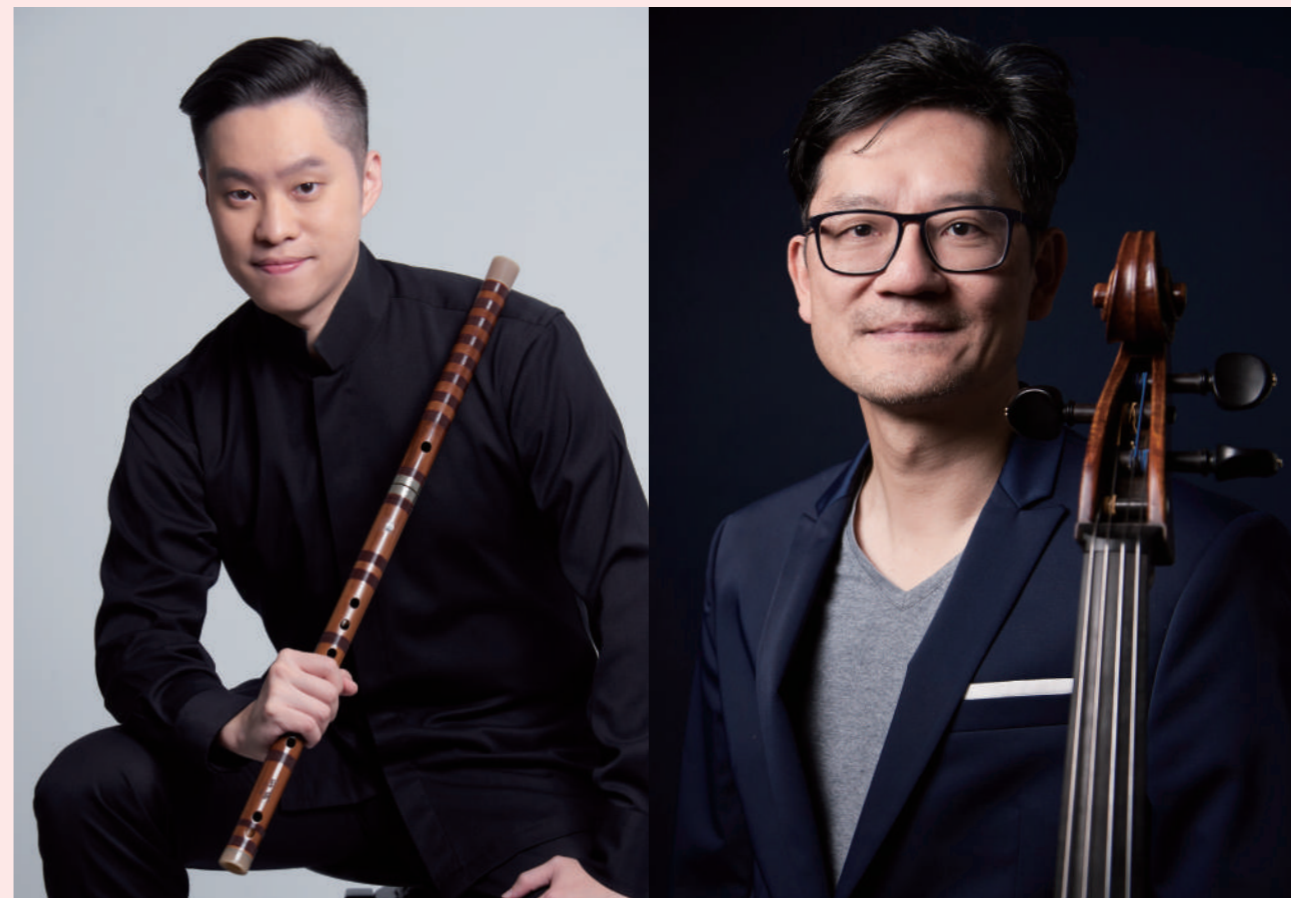
璀璨臺北、多元藝響 — 對「傳統」的反思與再創造

文 / 廖詩昀 圖 / 臺北市立國樂團



2023 年臺北市立國樂團（以下簡稱北市國）「臺北市傳統藝術季」系列節目於 3 月 12 日開幕，除了將好聽又好看的節目呈現，更希望能透過豐富的藝術體驗，帶領大家重新思考「傳統」一詞的意義與內涵。「傳統」通常指稱的是一個特定族群基於某種環境及社會生活所產生的特定文化現象，而要拆解「傳統藝術季」一詞，首先應叩問如何定義「臺北的傳統」。北市國鍾永宏組長說明：「我們應當有意識的去思考這是誰的傳統？臺北本來就是一個世界性、國際性的城市。」隨著時代更迭，臺北的住民亦趨多元，也因此今日在討論「臺北的傳統」時，除了從本地發展較長的文化來思考之外，更應放眼世界、不囿於固有的想像；從另一個角度來觀察，「傳統」一詞，也可以是任何一個人、地方或是某個團體養成過程的延伸。

第 36 屆臺北市傳統藝術季於 3 月熱鬧開場，將帶來 34 場精彩節目。



左：北市國笛子演奏家林克威 / 右：臺裔瑞士籍大提琴家楊文信。

從國樂裡聽見臺灣的自然風土、先人足跡，見證人類的普世情感

我們對「臺灣國樂」內涵的理解與認知，其實是整個臺灣社會過往的積累表現。這片土地上的人如何感受、生活，透過國樂做為載體表現，便漸漸建構出今日我們所認知的臺灣國樂。依循此脈絡，北市國在此次傳統藝術季上對於自製與外製兩大類節目的安排巧思便呼之欲出。首先擔任破題重責的即是開季音樂會「繽紛島戀」，這場音樂會由首席指揮張宇安與特邀大提琴演奏家楊文信、北市國笛子演奏家林克威揭開序幕。整場節目 4 首作品：江賜良《風颯》、陸樑《山·樂》、關迺忠《豐年祭》以及蕭泰然《C 調大提琴協奏曲》，皆與臺灣的自然風土、原民文化、庶民記憶多有關聯。其中蕭泰然的作品運用恆春民謠《思想起》、合唱曲《遊子回鄉》與阿美族音樂元素，呈現出當時他人在異鄉對臺灣的思念之情。雖然時代環境不同，但人對故鄉的依戀卻是相同的。對臺裔瑞士籍大提琴家楊文信來說，臺灣並非他成長的地方，卻是他父母的故鄉。2021 年楊文信在雲林的演出中，在英文解說樂曲的過程中，曾以臺語的「草地人」一詞來形容音樂粗獷豪邁的特質，顯現臺灣文化對他的隱性影響以及他雖長於臺灣之外但卻無形中繼承了臺灣文化的事實。身為國際演奏家的他「離家」是常態，但在疫情的影響下，也被迫與許多珍愛的人、事、物在無預警的狀況下分離。「今人不見古時月，今月曾經照古人。古人今人若流水，共看明月皆如此」，這首作品與其他 3 首作品並列，臺灣的山川地景、人文民情、過往故事遂隨著音符湧現，也喚醒我們對美好的期盼與嚮往，療癒人心。



左：大提琴詩人王健。/ 右：旅德笙演奏家吳巍。

國際名家再聚首，各展絕技

隨著疫情趨緩，本次傳統藝術季也增加了更多國外音樂家來到臺北、加入演出陣容。在獨奏家部分，除了前述提到的開季演出楊文信，還有大提琴詩人王健（「涿鹿·夢蝶」音樂會演出《莊周夢》大提琴協奏曲）、旅德笙演奏家吳巍（「皇天后土」音樂會首演《魔鬼與靈魂的秘密》）；指揮家部分邀請了葉聰、郭勇德與黃佳俊。隨著他們到來，他們也將自身所蘊含的地區傳統或個人傳統帶到臺北，如：郭勇德將在「獅城樂韻」中演繹 6 首呈現 6 種新加坡面向及多種族多文化現象的作品，以及吳巍將帶來多年來在德國與作曲家好友恩爵·史奈德發展出的「新笙音」作品。此外，曾獲馬勒指揮大賽首獎黃佳俊將帶領北市國挑戰以國樂演出西方古典音樂作品，曲目包括由指揮本人移植的穆索斯基作品《展覽會之畫》以及委託王辰威新配器的史特拉汶斯基名作《春之祭》。西樂中奏並不少見，但這兩個作品的難度極高，《春之祭》更有非常特殊的音響特色與音樂技巧，此次高難度任務讓人期待。此外隨著胡琴器樂大賽展開，多位享譽國際的胡琴名家也將連袂來到臺北擔任評審，並在「弦悅 — 二胡名家之夜」中與大賽得獎者為聽眾帶來豐富的傳統與新創曲目。

梳理臺北當代住民生活樣態，為不同族群多元傳統發聲

北市國從 1988 年開始專責辦理「臺北市傳統藝術季」迄今，在節目除了有樂團主辦的自製專場節目，同時也包含了徵件節目，藉由甄選民間團隊自製傳統音樂、戲劇成果，提供各團隊演出平台也豐富市民藝文生活與涵養。外製節目為整體藝術季帶來了更多想像，靈活而生動地呈現出臺北當代生活。此次在「繽紛臺北」的主題引導下，北市國特別強調「世界音樂、身障族群、原住民」3 個議題，企圖帶領更多藝術家、市民對臺北生活進行多方位探索，營造出一個與過往不同、別有新意的傳統藝術季。北市國一直以來持續探討國樂在世界音樂脈絡上的角色，希望除了大眾所熟悉的漢文化基因外，亦能呈現國樂與周邊多種亞洲文化的關聯。外製節目中，兼具日本邦樂與國樂背景的華之和音推出的「相遇 × 融合」音樂會及李宛儒中東文化藝術團所帶來的中東舞劇《壯麗世紀》，讓觀眾有機會親身感受兩位國樂遠親的魅力。在身障族群與原住民兩主題上，有兩場演出特別值得關注。其一是「看見妙音，藝起颯樂」，演出團隊妙音樂集是一群熱愛國樂的明盲音樂人，他們的演出充滿熱情同時也喚起社會對弱勢族群更多關注；其二為「林下情歌 ~ 隨遇而歌」，由來自屏東的古謠傳唱團隊艾秧樂集演出，融匯了原民古調、日本演歌與西洋民歌、流行音樂的「林班歌曲」，反應了原民的當代生活。原民文化在當代的藝文發展中是藝術家重要的靈感來源，傳統原民歌謠也對當代臺灣國樂多有啟發。在借鏡原民音樂的同時，這場演出讓人更深入去思考音樂藝術如何反應社會變化與人們生活的處境。

臺北城市擁有多彩的族群與歷史文化，無論是草山樂坊以臺灣歌謠主題製作的「多元文化藝術 — 多樣情」、群藝民族管弦樂團精選 6 首展現臺北多元面貌作品為骨幹的「群音薈萃」、廣場演出的歌仔戲與客家戲等節目，都從不同的藝術視角探索臺北的住民。北市國「搖擺國樂」邀請了近年極具話題性的演奏團「行草 Grass Walkers」，樂團團長刁鵬身兼國樂竹笛與鋼琴兩項長才，他的音樂融合了國樂、戲曲、爵士、拉丁、Disco 與 J-Pop，展現出當代音樂生活的流行樣態，也讓我們聽見了一個當代青年如何在複雜多變的聲響中成長。除了藉由「行草」探索臺北當代音樂元素，同場亦安排了融合不同地域、不同時代流行曲風格的國樂曲目，新舊內外並陳交織、趣味盎然。



行草樂團將於 2023 年 4 月 8 日在臺北市中山堂中正廳與北市國帶來「搖擺國樂」。



《七夕雨》民族舞劇首演將近 40 年後，將以嶄新思維及舞台技術，融合作品之藝術性與獨特性，再創經典。

劇場型態開拓國樂世界，結合視覺、文學豐富現場體驗，臺灣近年來音樂會製作已開始大量結合舞蹈或戲劇，各式劇場元素、當代科技應用也為國樂演出製作帶來啟發。民族舞劇經典作品《七夕雨》由國樂前輩作曲家鄭思森與編舞家許惠美共同創作，1984 年由北市國首演。此作除開臺灣民族舞劇之先河，驚人的舞台魅力也震撼了當時的表演藝術界。即將登場的民族舞劇 — 2023 經典《七夕雨》，除了重建舞譜也因應當代樂團風貌重新配器，以新的創作思維與舞台技術將臺灣國樂、舞蹈、劇場及多媒體領域的精華重新吸納整合，期能再創高峰。而徵選節目中也有許多團隊加入了這個行列：「城市萬象 — 臺北味」由台灣室內樂藝術推廣協會製作，以中西樂器、結合煙影像與影片帶領觀眾共同體驗臺北的一天；大墩國樂團「擊響雙城」結合多媒體影像與眾多臺灣作曲家創作，別出心裁地連結起臺北、臺中的國樂城市之聲；當代樂坊「從故鄉的心弦響起」以適量的劇場與舞蹈元素，拉近臺灣傳統音樂與觀眾之間的距離；「作醜觀新」由 C-CAMERTA（台北中央 C 室內樂團）與蔡晴丞's 動作劇場以代表市民傳統的臺北六大廟宇為題，融合中西樂器、舞蹈與戲劇，全新創作打造當代音樂劇場。此外無論是古典文學、古典詩詞、現代詩與當代文學，向來與傳統音樂及國樂不可分，國立臺灣藝術大學中國音樂學系國樂團推出的「華年松風」與上弦樂集「詩情樂意畫古今」都是展現文學與音樂結合之美的製作。在北市國「獅城樂韻」、「涿鹿·夢蝶」所要演出的詩樂《天網》與《莊周夢》兩個作品，也是透過音符將文字乘載的內涵進行審美的轉化，音樂因文學有了新的靈感，同時音樂也為觀眾帶來文本閱讀之外聽覺感動。

包羅中外繆思奇想、融合古今創新氣象

對比原民音樂或早期漢人音樂，國樂在臺灣雖是較年輕的音樂載體，但卻擁有強大的吸納能力，將古今中外世界文化也如「海納百川」一般轉化為養分，由此誕生出許多讓人喜愛的作品。「傳統藝術」承載了群體的共同記憶與思想，為大眾帶來審美的趣味與情感的寄託，也讓我們能覺察自身的文化基因。何為傳統、如何才是臺北市傳統藝術季？期待更多人親身觀察、實際體驗，願台上演出繽紛，攜手共譜臺北璀璨！

Glorious Arts Taipei — Redefining Tradition and Daring to Create

Text / LIAO Shi-Yun Image / Taipei Chinese Orchestra



TCO hosted the 2023 Taipei Traditional Arts Festival press conference at Guangfu Auditorium, Taipei Zhongshan Hall on March 7th, 2023.

The 2023 Taipei Traditional Arts Festival organized by Taipei Chinese Orchestra (TCO) began welcoming visitors on March 12th. The festival this year is more than just a collection of gratifying auditory and visual experiences. On a deeper level, the selected program is meant to make audiences rethink and redefine the meaning of the word “tradition”. Tradition generally refers to a certain way of thinking or acting in a specific situation or context within a given society. So, to understand the Traditional Arts Festival, one must first define “the tradition of Taipei”. Supervisor ZHONG Yong-Hong of TCO explains, “We should ask ourselves whose tradition is in question as Taipei is, in essence, an international city.” As time has passed, the inhabitants of Taipei have grown more and more diverse. Traditions of Taipei have evolved as the demographic of its residents has become more complex. Here, the term tradition should refer to those of both local culture and international influence. There cannot be a fixed explanation, because tradition can be the result of the ever-changing development of a person, a place, or a group over time.



2023 Taipei Traditional Arts Festival will see many conductors from abroad co-creating excellence with TCO. From left to right are YE Tsung, Kahchun WONG, and QUEK Ling-Kiong.

Chinese Music Speaks of the Landscape, the Footprint of Ancestors, and the Emotions of People in Taiwan

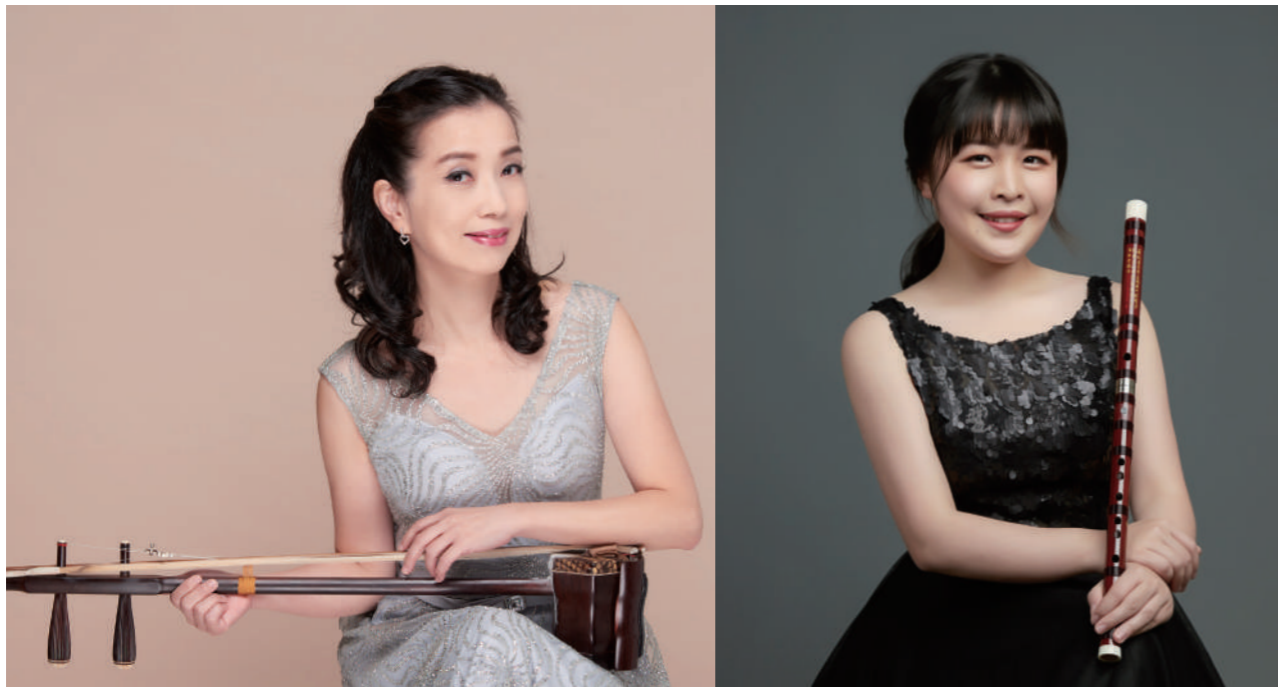
What we know and understand as Chinese music is actually a collective term for the past memories of people in Taiwan. As a medium of expression, Chinese music speaks of how people live and feel here on this island. Little by little, Chinese music in Taiwan has gained depth and volume. The program of this year's Traditional Arts Festival was designed accordingly. It comprises TCO original productions and productions by other artists or arts troupes. Florid Romances, the opening concert – featuring conductor CHANG Yu-An, guest cellist YANG Wen-Sinn, and TCO flute virtuoso LIN Ko-Wei – was chosen to make a statement. The repertoire includes four songs – *Typhoon* by Simon KONG Su Leong, *Music from the Mountain* by LU Yun, *Harvest Festival* by KUAN Nai-Chung, and *Concerto in C* by HSIAO Ty-Zen. These works all celebrate the natural landscape, indigenous culture, and common memories of the ordinary people of Taiwan. HSIAO Ty-Zen's *Concerto in C* marries components taken from *Remembrance* – a Hengchun folk song – *Returning to Homeland* – a choral work – and the music of the Amis. The work speaks of the composer's longing for their homeland, Taiwan, when away. Though it was written in a different time and place, one's love for home never falters. For Swiss-Taiwanese cellist YANG Wen-Sinn, Taiwan may not be where he grew up, but it was the beloved homeland of his parents. In a 2021 performance, YANG used the term “country bumpkin” in Taiwanese to describe the rustic quality of music in his English introduction. This shows how Taiwanese culture has an impact on him though he did not grow up on the island. As an international musician, touring abroad is part of his job description. Covid-19 deprived him the opportunity of being with the people or doing the things he loves. “People today cannot see the moon of ancient times, though the moon today once shone on the people back then. Generation upon generation of people come and go, but moon is a reliable constant.” The song, along with three others, tell of the landscape, culture, and story of Taiwan. As the music begins to rise, it evokes our yearning for beauty and happiness to soothe and heal.



Erhu artist SHAO Lin and GAO Yang will dazzle the audience with classic erhu repertoire in *Ecstasy on Strings-A Soiree of Erhu Virtuosi* on April 22nd.

A Reunion of Internationally Acclaimed Virtuosi and a Display of Excellence

As the spread of the pandemic abated, many foreign musicians accepted the invitation to join the Traditional Arts Festival. Aside from YANG Wen-Sinn, who is responsible for the opening performance, cello poet WANG Jian is set to play *ZHUANG Zhou's Dream Cello Concerto* from Zhuolu & Dreaming of Butterflies, and WU Wei, who presently resides in Germany, will premiere *The Secret of Demons & Spirits* from Majestic Heaven and Sovereign Earth. Conductor Tsung YEH, QUEK Ling Kiong, and Kahchun WONG will also dazzle audiences in Taipei with their distinctive personal style as they display their own folk culture roots. QUEK Ling Kiong picked out six songs for his performance, each representing a phenomenon from the melting pot culture of Singapore. WU Wei will present his latest work celebrating the next generation of Sheng music, which he developed with his friend composer Enjott Schneider. Kahchun WONG, winner of the Gustav Mahler Conducting Competition, will work with TCO to interpret classic Western works through the lens of Chinese music. WONG's repertoire includes his version of *Pictures at an Exhibition* and a new orchestration of Igor Stravinsky's *The Rite of Spring*. Even though reinterpreting Western music through Chinese music is not a novel concept, these two songs are of extremely high caliber. To master *The Rite of Spring* requires finesse, as the song features experimental twists in tonality, meter, rhythm, stress, and dissonance. Such a level of expertise and artistic excellence will have the hearts of the audience pounding with excitement. Many internationally renowned erhu artists were invited to sit at the judge's table for this year's Taipei Chinese Instrumental Competition – Erhu Competition. To make the most of their visit to Taiwan, the acclaimed virtuosi will perform with the winner of the erhu competition in *Ecstasy on Strings – A Soiree of Erhu Virtuosi*. Fans and audiences are promised a magnificent night of traditional and original music.



TCO erhu artist CHEN Hui-Chun (left) and dizi artist HAN Hsin-Lin (right) are the stars of Music from the Lion City.

Understanding the Environment of Taipei Residents and Spotlighting their Voice

TCO has been the organizer of Taipei Traditional Arts Festival since its establishment in 1988. The program of the festival historically includes original productions and productions from open call. These music and theatre productions from private troupes and artists not only enchant and dazzle the citizens of Taipei, but also broaden their horizons. Open call productions give the festival more depth and impart the program a thrilling creative energy through their portrayal of life in Taipei. This year's theme Vibrant Taipei will emphasize three important contributors to music diversity, "World Music, Mentally or Physically Challenged People, and Indigenous People", in an attempt to explore life in Taipei from different perspectives, ultimately building an unprecedented festival that both surprises and fascinates. TCO has been tracking the evolution of Chinese music in world music. The orchestra believes that this music genre has more to offer than just its Han roots. The other cultures of the Asian continent have, in one way or another, left their mark on the trajectory of Chinese music, and vice versa. Open call productions like *Meeting and Fusion*, co-created by Musical Serendipity of Japan and Hana No Waon, and *A Middle Eastern Dance Play – A Magnificent Century* by Violet Lee Arabesque Arts Troupe are testaments to this assertion. The program further presents *Sound of Joy* by Sound of Joy Ensemble, an assembly of visually impaired talents eager to voice their love for Chinese music. Their presence also helps bring attention to underprivileged groups of Taipei. The influence of indigenous culture can also be felt in the program through *Singing with The Flow Under the Tree* by Aiyanga from Pingtung. This repertoire incorporates the best of indigenous folk songs, Japanese enka, and indigenous valley songs which reflect the lives of indigenous groups. Indigenous culture has long been a source of inspiration for many contemporary artists including Chinese music composers. These performances invite audiences to dig deeper into the significance of music and how it reflects changes in society and people's lives.

Taipei is a city packed with a great variety of ethnic groups and cultures. *Multiplicity of Diversified Art* by Mountain Folk Orchestra features Taiwan folk songs. *Sound of Fusion* by Arteam Chinese Orchestra showcases six songs describing grand Taipei from different perspectives. There are also Taiwanese operas and Hakka plays performed in public outdoor space that, through their artistic excellence, give us a peak into the lives of the residents of Taipei. The popular Grass Walkers' contribution to TCO – *Pulsation of the Swing Music* – is another influence worth mentioning. Director DIAO Peng excels in the art of bamboo dizi and piano. The audience will detect traces of Chinese music, traditional Chinese opera, jazz, Latin music, disco, and j-pop in his interpretation of contemporary pop music. Through it, we are able to witness the growth of young talent today in a complex and fast changing world. Aside from Grass Walkers' performance, many other Chinese music repertoire are included in the festival to explore the pop Chinese music preferred in different regions and times. Music is never dull for it is the fruit of the past and the future, the local and the exotic.

Theatric elements and techniques add substantial depth and sophistication to Chinese music performances. Over the past few years, concerts in Taiwan have been experimenting with dance, drama, theatric elements, and modern technology. In 1984, TCO organized the premier of *Eternal Love Across the Magpie Bridge* by Folk Dance Theatre, an artwork co-created by experienced Chinese music composer ZHENG Si-Sen and choreographer SHIU Huei-Mei. It was the very first folk-dance theatre attempt in Taiwan. Its overwhelming beauty captivated the performing arts world at the time. The 2023 *Eternal Love Across the Magpie Bridge* adopts new choreography and orchestration, hoping to ascend to next-level greatness through creative thinking and innovative stage design. The performance will reexamine elements of Chinese music, dance, theatre, and multimedia blended into an enhanced form. Many open call productions also mean to explore the possibility of fusion. *Taipei, The City of Polychrome* by Chamber Music Society of Taiwan walks the audience through a day in the life of Taipei with Chinese and Western instruments, images of smoke, and video clips. *Rhythm of Twin Cities* by Dadun Chinese Orchestra is the collective work of multiple Taiwanese composers. Multimedia is employed to unite Chinese music elements reflecting both the characteristics of Taipei and Taichung, respectively. *The Sound from Heartstring of Homeland* by The Formosa Melody Music Center speaks to the audience with theatric elements and dance. *Blessing Rituals in Temples* by C-CAMERTA and TASI Ching-Cheng's Movement Theatre showcases six popular temples in Taipei. This innovative contemporary music theatre production pays tribute to Chinese and Western instruments, dance, and theatre as well. Classic literature, classic poetry, modern poetry, and contemporary literature have all had a great influence on traditional music and Chinese music. *Pine Winds in Prime Time* by National Taiwan University of Arts and *Poetry and Music of Ancient and Modern Times* by Shangxuan Orchetra Collection are examples of perfect marriages between the written word and music. *The Celestial Web in Music* from the Lion City and *ZHUANG Zhou's Dream Cello Concerto* from Zhuolu & Dreaming of Butterflies are both works from TCO that transform the content of written text into music. Music takes inspiration from literature and adds an alluring acoustic experience to the living text.



Percussion artist HO Hong-Chi will lead in Zhuolu & Dreaming of Butterflie on June 3rd.

Giving Rise to Eastern and Western Fantasies and Innovations

Compared with indigenous music or Han music from the early days, Chinese music is a relatively young music form with great potential and possibility. Fantasies and cultures of the East and the West can all be incorporated into this genre, and so it has given birth to many great works. Productions of traditional arts embody the collective memories of groups of people. We look to it for excitement and consolation, reaffirming the cultural DNA imprinted on our souls and nurturing a sense of belonging. What is tradition? What does a proper Taipei Traditional Art Festival entail? We hope that you are willing to come in person and experience it for yourselves. May all of the performances on stage be gratifying and successful as the beauty of the arts lights up the Taipei sky.