

樂融萬象迎韶華 用全方位的角度推展國樂

Celebrate the Passing of Time with All-Encompassing Sounds and Promote Chinese Music by All Means Possible

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

暮春三月，樂融萬象迎韶華，臺北市立國樂團將迎來更加多元豐富的節目與活動。精彩 TCO 系列音樂會，由多位國際級音樂家領軍，在後疫情時代，讓臺灣與世界重新接軌。從美國來臺的指揮家葉聰、來自新加坡的指揮家郭勇德、青年指揮黃佳俊，以及縱橫國際的演奏家楊文信、吳巍、王健，將踏上久違的臺灣舞台，與臺北市立國樂團攜手，並與樂迷們重逢。他們的音樂悠遊中西，從《莊周夢》到《春之祭》，從《涿鹿幻想》到《展覽會之畫》，在東方與西方交織的互古議題中，融構並開創出音樂上的新疆界。這樣的嘗試其實並不容易，因為跨文化、跨樂種的交融，需要長時間浸淫、深入理解並相互尊重，所以無論是雙重演奏能力（Bi-musicality）的培養，或是跨界音樂（Crossover）的呈現，都有一連串挑戰需要克服；我們需要膽大心細的作曲家和指揮、訓練有素的樂團和製作團隊，更需要一群志同道合、遊目騁懷的樂友觀眾，才能打造一場又一場精彩的音樂會，為國樂的當代樣態開啓一個又一個新的可能性。而我們堅信，這些看似吃力不討好的嘗試與努力，將為國樂帶來新的刺激，會讓這個音樂文化愈發展現生命力。

以開放的態度面對多元發展的世代，因此我們不僅勇於挑戰中西合璧，也樂於接受各種音樂、表演藝術與傳統的連結，更致力於針對國樂創作的學術性探討。在今年的臺北市傳統藝術季中，節目涵蓋原住民「林班歌」、中東舞劇《壯麗世紀》、日本邦樂與國樂之「相遇 × 融合」，以及觀眾熟悉的明華園日字戲劇團、繡花園戲劇團的歌仔戲，紫玄居戲劇坊的客家戲，更邀請到明盲國樂人超越先天障礙組成的「妙音樂集」，為藝術季更添公益性。在樂學 TCO 系列活動中，也持續不斷的以臺北市民族器樂大賽、臺灣國樂青年音樂家繁星計畫，培育國樂人才；更特別召開國樂創作國際學術研討會，集結中國大陸、東南亞、歐美、澳洲各地的學者和創作者，探討近年來社會環境的改變對國樂創作的影響。最後，我們也期待《新絲路》的樂友讀者們，在聆賞之餘，亦能共同思索這些對國樂創作和發展至關重要的議題，讓我們一起用全方位的角度來推展珍愛的國樂。

Spring is coming to an end and what could be more apt than celebrating it with an all-encompassing music programme by Taipei Chinese orchestra (TCO). TCO is ready to wow the audience once again with a rich and versatile programme and activities. Many world-class virtuosi will lead in the up-coming TCO concerts as a show of reconnecting with the rest of the world since covid-19 almost brought a halt to regional and global communication. Conductor YE Tsung flew in from the United States and QUEK Ling-Kiong from Singapore. Young conductor Kahchun WONG also joins the fun. Other internationally acclaimed musicians partaking in the festival are YANG Wen-Sinn, WU Wei, and WANG Jian. Together with TCO, the virtuosi are ready to raise their game. TCO's late spring programme covers a wide spectrum of music from East to West – *ZHUANG Zhou's Dream* Cello Concerto and *The Rite of Spring; Zhuolu & Dreaming of Butterflie* and *Pictures at an Exhibition* – the clash and fusion of Eastern and Western music continues to push boundaries and gain new perspectives. It is most certainly not an easy feat to achieve. The interaction and fusion across cultures and genres require time, in-depth understanding, and mutual respect. Bi-musicality and Crossover production are still relatively new concepts waiting to be explored. To fight the battle and win the war, we need meticulous but bold composers and conductors, highly skilled orchestras, and professional production teams. Not to mention encouragement and appreciation from kindred spirits and like-minded souls in the audience seats. This is what a successful performance makes and a hopeful and aspiring future for contemporary Chinese music needs. We believe that all the seemingly naive and foolhardy attempts will act as catalysts to revitalize the Chinese music world and facilitate the growth and advancement of the music culture that is near and dear to our hearts.

To thrive in a generation brimming with diversity and change requires an open mind. We must not be afraid to incorporate the best from the West and the East, seeking connections among music, performing arts, and traditional arts. Needless to say, related academic research and discussions of Chinese music composition also plays an important role. This year, the programme of Taipei Traditional Arts Festival includes indigenous folk songs, a middle eastern dance play – *A Magnificent Century*, the collaborative work of Musical Serendipity of Japanese and Hana No Waon – Meeting and Fusion, Taiwanese opera from the well-known Troupe Ming Hwa Yuan – The Ri Theatrical Troupe and Siou Hua Yuan Taiwanese Opera Troupe, and Hakka plays from Tzu Hsuan Chu Opera Troupe. Sound of Joy Ensemble, a group of extremely talented visually impaired musicians also takes part in the celebration. The music season really speaks to and for all groups of the public in love with music. As for the TCO music education plan, Taipei Chinese instrumental Competition and Who Will Take Over – The Star Project for Young Musicians of Chinese Music are the cradle for aspiring Chinese music talents. In addition, a series of Chinese music international seminars are hosted for enthusiastic professors and composers from China, Southeast Asia, Europe, the United States and Australia. They congregate in Taiwan to discuss the impact on Chinese music composition as the society and environment changes over the years. Finally, it is our most sincere hope that the fans and readers of New Silk Road will take a minute or two to visit the issues crucial to the composition and development of Chinese music whilst appreciating the wonderous music we present. Let us value, cherish, and promote the Chinese music we love from every angle possible.