

TCO 作曲計畫 鏗而不捨的委託創作之路

The TCO's Compositional Vision:
The Unwavering Journey of Commissioned Creations

從創團之初以徵曲方式到1984年，陳澄雄團長委託董榕森創作《華夏之光序曲》，於臺北市藝術季首演，從此開啟了臺北市立國樂團（下稱北市國、TCO）委約作品之先河。1987年，國家音樂廳落成，盧亮輝受邀為啟幕音樂會創作的《慶典序曲》，迄今仍膾炙人口。「委託創作」自創團之初，便是北市國的核心業務之一，開發好作品永遠是引領國樂蓬勃發展的動力，在邁入2023/24樂季的今天，我們依然秉持著相同理念，並與時俱進的推行「TCO作曲計畫」。

面對臺灣多元的社會文化，2021年底推出的TCO作曲計畫共有三個子方向：「原舞曲」、「聽見福爾摩沙」，以及「臺北城的故事」。原舞曲系列，以臺灣的原住民族相關素材為主體進行創作，新樂季將有李元貞的新作《徑頭—記砂卡噹採集》、林岑陵的《海祭》登場。隨著時代思潮轉變，原住民族的傳統智慧財產權不容忽視，當代音樂創作者更需嚴肅以對，透過縝密的規劃，進行采風、學習、體驗，在相互理解與尊重之下完成作品。原舞曲作曲計畫，或許比我們想像的更為艱鉅，因為這不能只是一種主觀的二度創作，而是一種跨文化的轉譯（Cultural translation）和共作（Cultural cooperation）。

聽見福爾摩沙與臺北城的故事系列，則是以臺灣、臺北的自然人文地景為題材，透過音樂作品讓國人更加認識這塊土地，同時也將臺灣特色帶到國外演出，為臺灣「發聲」！2022年由簡文彬指揮的「祈願」音樂會，獲得「台新藝術獎」第21屆第4季提名，便是此二系列近期取得的豐碩成果。提名觀察人陳宜貞特別說明：「祈願」音樂會中，幾首從民間信仰汲取養分的委託創作，如林岑陵《炸寒單》、顏名秀《義民傳奇》、任重《浪漫的月下老人》等，融合了傳統音樂語彙與當代思維。其中為「喇叭弦」所創作的曲目，將這原本已被逐漸淡忘的奇特樂器，蓬勃生動地重新展現在大眾音樂視野之中。

如何創作出更具有臺灣特色的國樂作品，因頻繁的國際交流和主體意識的強化，成為近10年來續存於樂界的重要課題，為此北市國進行了諸多嘗試。從鍾耀光團長2013年製作《臺北地圖》，邀請12位作曲家與導演創作臺北12個行政區的音樂與微電影；到鄭立彬團長於2017年推出的「TCO劇院」，集結編導、作曲、演員等「Made in Taiwan」的優秀藝術人才；以及2022年陳鄭港團長重新發掘具有臺灣特色的傳統樂器——喇叭弦，讓臺灣國樂在歷史源流、器樂聲響上，都獲得了新詮釋。

荀子云：「鏗而不捨，金石可鏤。」在委託創作這條漫漫長路上，北市國可謂鏗而不捨。40多年來在歷任團長、音樂總監及首席指揮的帶領，以及歷任團員不懈的努力之下，已成功首演上百首以上國樂新創作品；另一方面，也成為「地表上演奏最多臺灣作曲家的樂團」。而今，國樂仍創作不輟，新樂季正等您來嚐鮮。

From its inception up to 1984, the Taipei Chinese Orchestra (TCO) gathered compositions through a call-for-entries approach. In 1984, Director CHEN Tscheng-Hsiung entrusted TUNG Yung-Shen with composing *The Overture of Huaxia's Radiance*. This piece debuted at the Taipei Arts Festival, and became the pioneering event in what has become the long tradition of commissioned works for the orchestra. In 1987, with the inauguration of the National Concert Hall, LO Leung-Fai was invited to craft *The Festivity Overture*, which remains a celebrated classic to this day. Since the founding of TCO, commissioning new compositions has been one of its core endeavors, as it continually strives to foster innovation in Chinese music. As we enter the 2023/24 season, we continue to embrace our enduring philosophy and actively advance the TCO Composition Project.

Given Taiwan's diverse socio-cultural landscape, the TCO Composition Project launched at the end of 2021 is divided into three distinct sub-themes: Original Dance Music, Sounds of Formosa, and Stories of Taipei City. The Original Dance Music series draws primary inspiration from materials related to Taiwan's indigenous peoples. The upcoming season will debut LI Yuan-Chen's new piece, *The Trail Head a Note to a Fieldtrip in Shakadang*, and LIN Tsen-Ling's *Sea Offering*. With changing societal perspectives, the intellectual property rights associated with the traditional wisdom of indigenous peoples cannot be overlooked. Modern-day composers must approach this with gravity, engaging in meticulous fieldwork, learning, and firsthand experiences, ensuring creations are birthed from mutual respect and understanding. Crafting Original Dance Music might be more daunting than anticipated, being that it is not merely a derivative work but an intricate cultural translation and cooperative act.

Sounds of Formosa and Stories of Taipei City illuminate Taiwan and Taipei's natural landscapes and rich cultural tapestry. Through these musical narratives, the Taiwanese are drawn closer to their homeland's essence, and the orchestra also showcases Taiwan's distinctiveness on global platforms, amplifying Taiwan's voice. In 2022, the "Invocation" concert, led by CHIEN Wen-Pin, garnered a nomination in the 21st Taishin Arts Award's fourth season. The nominator, CHEN Yi-Chen, highlighted several pieces inspired by local beliefs and traditions, such as LIN Tsen-Ling's *The Blasting of Master Handan*, YEN Ming-Hsiu's *The Legend of Yimin for Labaxian and Chinese Orchestra*, and Ryan Zen's *Romantic God of Love*. These compositions seamlessly meld traditional musical elements with modern sensibilities. Particularly remarkable is a piece crafted for the labaxian—an almost forgotten instrument, now vivaciously revived and presented to the broader musical audience.

Crafting Chinese musical compositions that truly capture Taiwan's unique essence has become a significant topic in the music community over the past decade, influenced by increased international exchanges and a heightened sense of identity. To this end, the TCO has undertaken several initiatives. In 2013, under the leadership of Director ZHONG Yao-Guang, the *Taipei Map* project was initiated. He invited 12 composers and directors to create music and micro-films for each of Taipei's 12 administrative districts. Then, in 2017, Director CHENG Li-Pin introduced the "TCO Theater", assembling a team of directors, composers, and actors, all proudly "Made in Taiwan." Fast forward to 2022, Director CHEN Cheng-Kang led the rediscovery of the traditional Taiwanese instrument, the labaxian. This instrument further provided a fresh interpretation of Taiwanese Chinese Music in terms of its historical roots and instrumental resonance.

The ancient Chinese philosopher Xunzi once said, "With persistence, even metal and stone can be carved." The TCO has certainly embodied such persistence in the long journey of commissioning compositions. Over the past 40 years, under the leadership of various group leaders, music directors and principal conductors and the unyielding efforts of its members, they have successfully premiered over a hundred new Chinese music compositions. They are also recognized as "the orchestra that performed the most Taiwanese compositions." As the journey of Chinese music creation continues, the new season beckons your exploration.