

## 探索國樂未來社會實踐的可能性

Exploring the Possibilities of Social Practice in the Future of Chinese Music

3年多來的世紀疫情，蟄伏與思索是當下的最佳抉擇；後疫情時代，復甦曩昔繁華卻是百工百業的衷心期望。近日藝文界一掃陰霾，如繁花似錦般的展演，似乎為即將來臨的新年，帶來新的氣象。

回顧2023年，臺北市立國樂團（下稱北市國）幾檔年度大製作：音樂劇《大畫昭君～觀落雁》、民族舞劇《七夕雨》及「春之祭」音樂會，除了亮麗的票房及上座率表現外，也為國樂的跨文化、跨界合作再現新標竿，尤其是「春之祭」音樂會，在作曲家、指揮及演奏家戮力合作下，一改樂界對「西樂中奏」與國樂團音色協和度的質疑眼光，反而大讚國樂音色之獨特性，為二大經典作品增添民族性與音樂內涵，也為國樂創作配器之豐富性，另闢蹊徑。

去年底的「樂飛揚」論壇，匯集臺灣及海外地區長期致力於地方耕耘的國樂人，分享就各自領域或地方的經營心得，藉此梳理當今臺灣國樂發展的脈絡，讓各地國樂經營者有更多互相參照的經驗及借鑑的可能性。本刊延續論壇，針對不同議題、地區進行系列報導，將於92期完結；其中針對近年愈趨重視的「藝術長照」與「樂齡教育」，透過國樂人的實際經驗分享，探索國樂未來社會實踐的更多可能性。

今年12月底黃安源父子即將為樂迷帶來的「琴源」音樂會，讓多少國樂人的思緒瞬間回到1980年代。那時黃安源胡琴旋風席捲全臺灣，締造一股胡琴傳奇；2023年大師再臨中山堂，樂迷切勿錯失一睹大師舞臺風采的良機。

即將來臨的2024年，適逢龍年及臺北建城140週年，北市國除以「音樂與文學」主題，持續探索國樂表現的藝術性外，在臺北市傳統藝術季系列活動中，以「臺北風采」為核心，透過精緻的創作、名家及優秀團隊的表演，展現當代臺灣多元的文化生態面向。在歲末回顧與展望同時，誠摯邀請市民大眾與北市國一同體驗臺北的藝術美，共創、共享這個屬於您的藝術時光。

Over the past three years, the global pandemic has necessitated a metaphorical hibernation and period of reflection as the best course of action. In the post-pandemic era, all sectors universally long to revive past prosperity. The arts and culture sector has recently emerged from its gloom, unveiling performances as vibrant and colorful as a blossoming garden, signaling a fresh, hopeful atmosphere as we approach the New Year.

Reflecting on 2023, the Taipei Chinese Orchestra (TCO) staged several major annual productions: *WANG ZHAOJUN*, the Musical Concert, the ethnic dance drama *Eternal Love across the Magpie Bridge*, and “The Rite of Spring” concert. Beyond their impressive box office and attendance numbers, these productions set new benchmarks for cross-cultural and boundary-crossing collaborations in Chinese Music. “The Rite of Spring” concert, in particular, significantly altered the music industry’s view on the harmony between Western and Chinese orchestras, turning skepticism into admiration for the unique sound of the Chinese Orchestra. This innovative approach not only added ethnic richness and musical depth to these two classic works but also paved new pathways in the rich and diverse world of Chinese orchestral composition.

Last year’s “Music Soaring” forum brought together Chinese Music professionals from Taiwan and overseas, all deeply engaged in local development, to exchange insights and experiences from their respective areas. This gathering aimed to trace and understand the current developmental trends of Chinese Music in Taiwan, facilitating an exchange of ideas and inspirations among these practitioners. Building on the momentum of the forum, this magazine has featured a series of reports on diverse topics and regions, culminating in this current 92nd issue. Notably, it will delve into the increasingly emphasized areas of “Artistic Long-term Care” and “Music Education for the Elderly,” drawing on the real-life experiences of Chinese musicians to explore broader possibilities for the future social application of Chinese Music.

At the end of December this year, the “Erhu Virtuosi” concert, featuring WONG On Yuen and his son, is set to stir the memories of Chinese Music enthusiasts, taking them back to the 1980s. That era witnessed WONG On Yuen’s erhu phenomenon sweep across Taiwan, establishing an erhu legend. His reappearance at Zhongshan Hall this year presents a golden opportunity for fans to experience the maestro’s captivating stage presence.

The upcoming 2024 marks the Year of the Dragon and the 140th anniversary of Taipei’s founding. The TCO, under the theme of “Music and Literature,” will continue exploring Chinese Music’s artistry. As part of the Taipei Traditional Arts Season, the focus will be on “Taipei’s Elegance,” showcasing Taiwan’s contemporary and diverse cultural ecology through exquisite creations and performances by renowned artists and outstanding teams. As we reminisce about the past year and look forward to the future, we invite the public to join TCO in experiencing and co-creating these moments of artistic splendor, celebrating Taipei’s rich cultural heritage together.