

在臺北建城140年的滄海桑田中 感受時光的痕跡與溫度

Feeling the Traces and Warmth of Time
in the Vicissitudes of Taipei's 140-Year History

1884年臺北城竣工，臺北正式登上臺灣歷史的華麗舞臺，從石牆磚瓦到玻璃帷幕，從田連仞佰到車水馬龍，雖有滄海桑田之感，但歲月的足跡卻依舊隱藏在街頭巷尾間，讓這座城市始終兼容並蓄，既有創新能量又保有傳統底蘊。

由臺北市立國樂團（TCO）主辦的「臺北市傳統藝術季」（下稱傳藝季），便是這樣一場隨著城市脈動而生的藝術季，反映了臺北城藝術文化的過去、現在與未來，呈現出你我生活之地的聲音景觀與音樂美學。今年適逢臺北建城140週年，傳藝季以「臺北風彩」為主題，從3月9日至6月8日，共計推出30場節目，邀請您體驗臺北豐富多彩的人文風華。

本期《新絲路》除了介紹2024傳藝季精彩的節目內容，也對國樂的過去、現在與未來進行了深度多元的探討，與臺北城的歷史相對照，我們一樣可以在滄海桑田中，感受國樂時光的痕跡與溫度。1970年代臺灣國樂人的耕耘記述，以謝義弘老師的口述歷史為本，帶領讀者回憶漢聲國樂團、漢聲國樂社、臺東縣國樂團、郵光國樂團，甚至琴聲女子國樂社的草創與茁壯。就如同謝義弘老師念念不忘的16弦鋼弦箏，那些塵封的聲音，值得我們再次傾聽，那些過往的來時路，值得我們細細回首。

當代國樂人的耕耘，則可參考李俐錦近年旅居歐美的經驗〈跨身體的界，也跨出國樂器的界線〉。在紐約和巴黎西鐵國際藝術村（Cité Internationale des Arts）的日子，讓李俐錦接觸到來自世界各地、不同領域的藝術家，她從動作演員、視覺藝術家身上，調整與擴充了作為一位「笙」演奏者的「個人設定，期待能發展出器樂演奏者身體表演的無限可能。當「國樂是國樂，也可以不只是國樂」時，當代的演奏者們，才擁有無限的可能性。

如果我們想探討國樂的各種可能性，那麼嚴肅的學術討論實為必要，沈雕龍教授〈行外人看「臺灣樂派」的「假議題」和「真議題」〉一文，無疑是關乎國樂未來的專文。沈教授從青年旅歐學者王敏而發表的〈「臺灣樂派」？21世紀臺灣國樂創作的回顧與展望〉論文出發，思考1990年代以來臺灣國樂的本土化現象，提出「實際問題」到「研究問題」再到「回答問題」三階段研究層次的混淆現象，試圖論述一個關於「臺灣樂派」的「真議題」。誠如王敏而的補述：「徹底將『臺灣樂派』屏除於學術討論之外的這種態度，是否也應該被更入的辯論其背後所隱藏的政治意識形態？」確實值得吾人深思。

在回顧過往與展望未來之時，也別忘了把握當下，2024年春季，請精心挑選幾場臺北市傳統藝術季裡最適合您的節目，體驗現場演出不可取代的迷人魅力，感受臺北城140週年最美的風彩吧！

With the completion of Taipei City in 1884, Taipei has formally ascended to the magnificent stage of Taiwan's history. From stone walls and bricks to glass curtains, from vast fields to the bustling traffic, although there is a sense of vicissitudes, the footprints of the passing years are still hidden in the streets and alleys, making this city always inclusive, with both innovative energy and traditional heritage.

The Taipei Traditional Arts Festival (hereinafter referred to as the TTAF), organized by the Taipei Chinese Orchestra (TCO), is an art festival that has emerged with the pulse of the city. It reflects the past, present, and future of Taipei City's art and culture, presenting the sound landscape and music aesthetics of the place we've been living in. This year marks the 140th anniversary of Taipei's founding, and the TTA is themed around "Charms of Taipei". From March 9th to June 8th, a total of 30 programs will be launched, inviting you to experience the rich and colorful cultural atmosphere of Taipei.

In addition to introducing the exciting program content of the 2024 TTA, this issue of *NEW SILK ROAD* also delves into the past, present, and future of traditional Chinese music. Compared with the history of Taipei City, we can also experience the traces and warmth of traditional Chinese music in the vicissitudes of time. The narrative of the cultivation of Taiwanese national musicians in the 1970s, based on the storytelling of Mr. Hsieh Yi-hung, leads readers to recall the establishment and growth of the HanSheng Chinese Instruments Orchestra, HanSheng Chinese Instruments Club, Taitung Chinese Instruments Orchestra, Youguang Chinese Instruments Orchestra, and even the Qin Sheng Ladies' Chinese Instruments Orchestra. Just like the 16-string zheng that Mr. Hsieh Yi-hung never forgets, those dust-covered sounds are worth listening to again, and the way of the past is worth looking back on in detail.

The efforts of contemporary Chinese musicians can be seen in LI Li-Chin's recent experience of traveling to Europe and the United States (both crossing the boundaries of nation and the musical instrument). Her stay in New York and the Cité Internationale des Arts in Paris brought her into contact with artists from all over the world and from different fields. From movement actors and visual artists, she adjusted and expanded her "personal setup" as a "sheng" player, in anticipation of developing the infinite possibilities of instrumentalist's physical performances. When "traditional Chinese music can be traditional, but also can be beyond being traditional", contemporary performers will have unlimited possibilities.

If we want to explore the various possibilities of Chinese music, some serious academic discussions are necessary. Professor SHEN Diao-Long's article on "False Issues" and "True Issues" of the "Taiwan School of Music" as seen by outsiders is undoubtedly a special article on the future of traditional Chinese music. Starting from the paper "The Taiwan School of Music: Retrospect and Prospect of Traditional Chinese Music Creation in Taiwan in the 21st Century" published by WONG Man-Yee, a young scholar travels in Europe, Professor Shen contemplates the phenomenon of localization of traditional Chinese music in Taiwan since the 1990s, and puts forward the phenomenon of confusion of the three stages of research, from the "actual problem" to the "research problem" to the "answering problem", in an attempt to discuss the "real issues" of the "Taiwan School of Music". As WONG Man-Yee adds, "Should the attitude of completely excluding the 'Taiwan Music School' from academic discussions also be subjected to a more in-depth debate on the hidden political ideology behind it? It is indeed worthwhile for us to ponder on this.

While looking back to the past and looking forward to the future, don't forget to grasp the present, and in the spring of 2024, please carefully choose the program that best suits you in the Taipei Traditional Arts Festival, experience the irreplaceable charm of live performances, and witness the most wonderful style of the 140th anniversary of the city of Taipei!