

樂自山中來—— 北市國的三場音樂會

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圖 / 臺北市立國樂團

進入 21 世紀，國樂的演繹吸納了不同世代、國族的多元文化，傳統與創新互為表裡，承先啓後，東西共融，展開精彩的異質對話。不論是國樂交響化、抑或是現代化、在地化，當西洋弦樂碰上了金石絲竹，就能不斷的激盪出嶄新的國樂新思路。

臺北市立國樂團（下稱「北市國」）在今年 5 月與 6 月，不到一個月之中的三場音樂會，都各安排了一首小提琴與國樂團的協奏曲，皆邀請享譽國際的小提琴名家擔綱獨奏，同時也結合了國內外名家的聯袂演出，相當令人期盼。



「山地印象」音樂會海報
"Impressions of Upland" concert



「愛的三部曲」音樂會客席指揮湯沐海
TANG Muhai, guest conductor, will perform at "A Triptych of Love" concert.



「愛的三部曲」音樂會小提琴演奏家湯蘇珊
Susan TANG, violinist, will perform at
"A Triptych of Love" concert.

異質共融！當國樂團遇上小提琴

在聲響上，國樂講求寫意作風，而小提琴則是旋律性表現力極佳的樂器，東西樂器要如何共融？又如何較勁呢？西方樂器與國樂團的合作，早已是習以為常的演繹方式，從國樂器的特殊聲響，經由作曲家的巧思，表現出細膩而豐富的變化，再結合西方樂器的異質音色，從而研探出許多前所未聞的效果，也成為眾多當代作曲家樂於嘗試與挑戰的樂器組合。

協奏曲的存在本身就有異質共融的特點，拉丁文"Concertare"意味著「競爭」或「合作」，它描述了獨奏者與樂團之間的一種音樂對話。17世紀的作曲家常將不同的樂器結合起來，在獨奏者與樂團之間，音色不斷的撞擊與和諧，以達成音樂上的和諧與統一。這是一種既競爭又合作的關係，因此協奏曲一直是音樂會相當受歡迎的樂曲種類，不但可以看見獨奏家的個人技術，也可聽見聲響上異質性、層次感，以及整體的合奏默契。

5月4日「愛的三部曲」邀請到新生代小提琴家湯蘇珊擔任獨奏，與她的父親湯沐海共同合作，演奏趙季平《第一小提琴協奏曲》。湯沐海是知名的指揮家，在國際間獲獎無數，譬如2004年美國葛萊美獎、2006年德國「古典回聲獎」（Echo-Klassik）、2017年義大利奧斯卡國際金歌劇獎，2020年第3屆德國「古典音樂獎」（OPUS KLASSIK）。趙季平《第一小提琴協奏曲》是2017年由中國國家大劇院委託創作的單樂章作品，是作曲家耗時十年創作的心血之作，有別於一般國樂作品是以標題音樂(Program Music)為主，這首樂曲是絕對音樂(Absolute Music)。一如趙季平的風格，擅用優美細膩的旋律為動機，以奏鳴曲式為架構，持續的開展、延續，拓增音樂的織度，小提琴奏出如泣如訴的主題旋律，這部作品於2017年由小提琴家寧峰與中國國家大劇院管弦樂團聯袂首演；2022年由新加坡作曲家羅偉倫移植，並由寧峰與新加坡華樂團進行國樂版的世界首演。



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William WEI, violinist, will perform at the
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而5月19日「山地印象」音樂會，則是邀請2015年摘下「伊莉莎白女王國際音樂大賽」桂冠的小提琴家魏靖儀，與指揮家鄭立彬合作演奏關迺忠《山地印象》，此曲原本是一首雙千斤板胡協奏曲，之後改編為小提琴協奏曲。鄭立彬曾於2020年與林昭亮合作，在Naxos國際發行專輯，頗受好評。全曲分為三個樂章，以原住民民歌的元素，再用各種不同的風格，勾勒出阿里山的多樣面貌。譬如第一樂章〈霧中神木〉使用高音弦樂器、簫和木琴奏出一連串不協和的和弦，營造出山中雲霧繚繞的氛圍；第二樂章〈山林火車〉小提琴獨奏模仿了遠處傳來的汽笛聲，彷彿開啓了一個愉快的旅程，非常有趣；第三樂章〈歡慶豐年〉則勾勒出一幅民俗畫，用流暢的旋律與生猛豪邁的節奏，象徵原住民對神的感謝。

6月1日「再續琴緣IV」即將呈現的是何占豪、陳鋼在1959年所寫的《梁山伯與祝英台》小提琴協奏曲（下稱《梁祝》），可謂經典中的經典，幾乎所有華人小提琴家的必備曲目，也是最受青睞的小提琴協奏曲之一。此次邀請與北市國多次合作的小提琴名家呂思清，是當今樂壇最活躍的傑出中國小提琴家，更是第一位奪得義大利帕格尼尼國際小提琴大賽金獎的東方人。筆者有幸在多年前曾專訪他，他當時表示《梁祝》已演奏過上百次，但每次演奏感覺都不同。

說到呂思清與北市國的合作，可以從15年前開始說起，在2009年4月25日，他們合作演出了「魔弓傳奇」；而在2014年3月，更是與北市國及瑞典BIS唱片公司合作錄製《梁祝》小提琴專輯。在往後2014、2015、2016年陸續合作了「再續琴緣」系列，而今（2024）年6月1日，則是「再續琴緣」系列之四。從這段長時間的合作，見證了呂思清與北市國樂團之間的深厚的情誼。

《梁祝》雖為標題音樂，整部作品分為「相愛」、「抗婚」、「化蝶」三個部份，並運用越劇的素材寫成，但盱衡全曲，實為一首單樂章標題協奏曲，猶如奏鳴曲式的三個部份—呈示、發展、再現，將越劇的旋律片段做為動機音型，在織度、旋律、和聲上不斷發展，皆依循西洋的形式與風格。本場音樂會演奏的版本是由鍾耀光配器，是為小提琴與國樂團量身訂做，更能體現剛柔並濟、中西合璧的多重聲響美學，相信很多北市國的樂迷對這個版本絕對不陌生。



「再續琴緣IV」音樂會 TCO 首席指揮張宇安
CHANG Yu-An, TCO Principal Conductor,
will perform at "The Everlasting



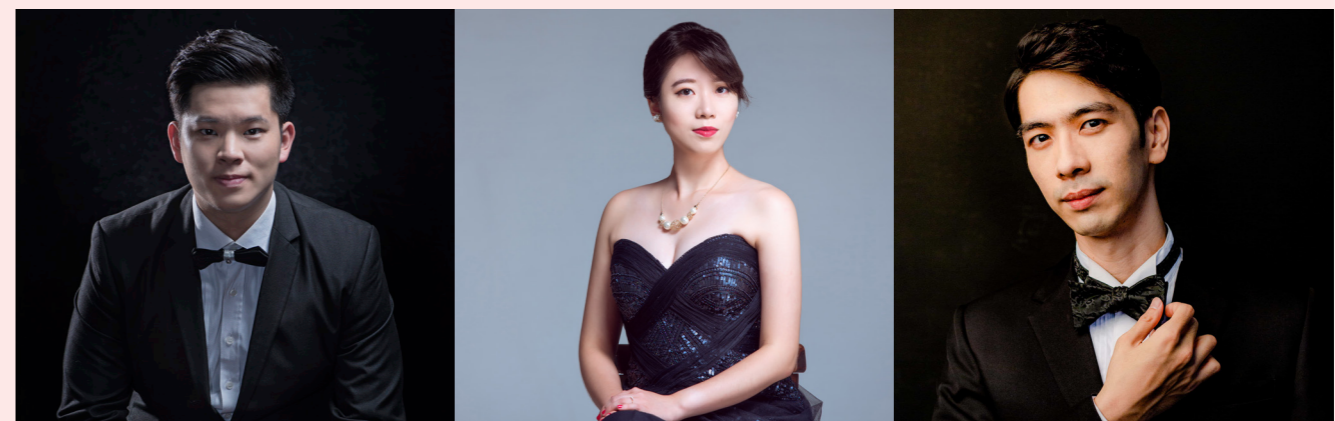
「再續琴緣IV」音樂會小提琴演奏家呂思清
LU Siqin, violinist, will perform at
"The Everlasting Romance IV" concert.

國樂竟可以這麼潮！

在音樂會正式開始前，相信大家對於以下這段話絕對不陌生「請將手邊的3C產品關機或轉為靜音」或是「禁止使用3C產品」之類的宣導廣播，而在「愛的三部曲」音樂會，竟然鼓勵大家在音樂進行時公然使用，這豈不是顛覆傳統嗎？

譚盾，一位知名的華人作曲家、指揮家，目前仍活躍於國際舞臺，不僅注重音樂中的跨越文化要素，常借鑑中國傳統音樂風格，並運用非常規樂器進行實驗音樂的探索。他創作的著名作品包括電影配樂《臥虎藏龍》、《英雄》、2008年北京奧運會頒獎儀式音樂，以及2020年聯合國生物多樣性大會主題曲《和光同春》等，這些作品除了具有聽覺上的美感，也兼顧了空間與時間、視覺與聽覺的關係。

譚盾於2015年為小提琴與西洋管弦樂創作了《帕薩卡利亞：風與鳥的密語》。觀眾在入場時可透過手機下載「鳥叫聲」的音樂檔案，並於管弦樂團演出開始前進行播放，而演奏過程中管弦樂團的演奏家也會停下來用手機播放這個音檔，這個音檔是使用笛子、笙、嗩吶、二胡、古箏及琵琶等樂器模仿鳥聲所錄製。透過觀眾與演奏家的「手機齊奏」，讓在音樂廳的聽眾與演奏家們，彷彿置身於一個奇幻的「電子森林」。之後由擊樂引導，各聲部陸續出現六音同音音型，再用反覆於減五度與增四度，試圖用音樂描摹出大自然那種天人合一的神秘與幽冥。在5月4日即將由北市國演奏《風與鳥》手機與國樂交響詩，勢必又會產生不同的聲景。



（左至右）「山地印象」音樂會男中音演唱家陳翰威、女高音演唱家梁又中、男高音演唱家宮天平
CHEN Han-Wei, baritone, LIANG You-Jhong, soprano, Kingston KUNG, tenor, will perform at the "Impressions of Upland" concert.



「愛的三部曲」音樂會 TCO 中胡演奏員何佩庭與香港中樂團笛子演奏家巫致廷聯手演出
HO Pei-Ting, TCO Zhonghu Player, and WU Chih-Ting, Hong Kong Chinese Orchestra Dizi Player, will perform together at "A Triptych of Love" concert.

時間流轉，音樂醞釀醇香

北市國經常委託優秀的作曲家為其創作，在上述三場的音樂會中，我們恭逢其盛，得以親身見證作曲家們的新作的世界首演或在臺首演，委託創作首演作品如馬來西亞作曲家江賜良《愛的三部曲》為竹笛、二胡與國樂團而作、臺灣首演的作品有余忠元《走馬、飛馬》南管主題狂想曲、李博《悟空七章》嗩吶協奏曲。

國樂樂器在演繹上，著眼點是在於聲音的流轉，以韻補聲，其實就是聲音累積與消逝的過程，是用音樂描繪出寫意與意象。北市國從1979年成立以來，曲目就不斷的創新、與時俱進，力圖讓國樂現代化與在地化兼具，期許成就出那無以名狀，又經久不滅的真與美。

就時間性來看，音樂根植於時間的藝術，國樂與西樂的演繹都是隨著時間往前推移，但東方音樂更講求空間性，著眼於形、聲、韻的表現，形成立體的空間感。除了國樂器之外，北市國多年來亦不辭涓滴的與合唱團、聲樂家合作，完成了一次次艱鉅的挑戰，譬如錢南章的《馬蘭姑娘》則是一次文化的交融，將原住民的聲響、國樂與合唱團完美結合，運用東西音樂元素的結合，鑲嵌出不同的脈絡，將傳統聲響注入新的活水，用現代的音樂語彙，講述那千年前的古老傳說。

Music from the Mountains: Three Concerts by the Taipei Chinese Orchestra

Text / LIU Ma-Li
(Adjunct Assistant Professor at Fu Jen Catholic University and National Dong Hwa University)

Image / Taipei Chinese Orchestra

In the 21st century, Chinese Music has embraced diverse cultures across generations and nations. It has seamlessly integrated tradition and innovation, creating a dialogue that melds East and West. Whether through symphonization, modernization, or localization, the fusion of Western strings with traditional Chinese instruments continues to inspire fresh perspectives in Chinese Music.

This May and June, the Taipei Chinese Orchestra (TCO) is hosting 3 concerts, each featuring a violin concerto with the Chinese Orchestra. These performances showcase internationally acclaimed violinists as soloists, alongside collaborations with renowned artists from around the world, promising an extraordinary musical experience.



「山地印象」音樂會海報
"Impressions of Upland" concert

Harmony in Diversity: The Chinese Orchestra Meets the Violin

Chinese Music values a freehand style, while the violin excels in melodic expression. In this fusion of East and West, we ponder: can this vast musical terrain embrace the richness of both worlds?

Collaboration between Western instruments and Chinese Orchestras is a common approach to musical interpretation. Through the unique sounds of Chinese instruments and the composer's ingenuity, nuanced and rich variations are brought to life. When combined with the distinct timbres of Western instruments, such exploration leads to innovative effects, making it an instrumental combination that contemporary composers are eager to explore and push the boundaries of.

A concerto, as a form, inherently embodies the integration of diverse elements. Its Latin root "concertare" signifies "to compete" or "to cooperate," capturing the essence of a musical dialogue between the soloist and the orchestra. Since the 17th century, composers have blended various instruments in concertos, achieving a harmonious and unified musical expression. This dynamic interplay of competition and cooperation makes concertos a beloved genre in concerts, highlighting not only the soloist's virtuosity but also the rich variety of sounds, the depth of musical layers, and the harmonious collaboration of the ensemble.

On May 4th, *A Triptych of Love* will showcase the talents of emerging violinist Susan TANG as the soloist. She will collaborate with her father, TANG Muhai, a renowned conductor with numerous accolades such as the 2004 Grammy Award, the 2006 Echo-Klassik Award in Germany, the 2017 Oscar International Golden Opera Award in Italy, and the 3rd OPUS KLASSIK Award in Germany in 2020. Together, they will perform ZHAO Jiping's Violin Concerto No. 1.

Commissioned by the China National Center for the Performing Arts in 2017, ZHAO Jiping's *Violin Concerto No. 1* is a single-movement masterpiece that took the composer ten years to complete. Unlike typical Chinese Music compositions that are often programmatic, this piece is an example of absolute music. In line with ZHAO Jiping's signature style, the concerto features beautifully delicate melodies as its motifs, structured in sonata form to gradually develop and expand the musical texture. The violin expresses a deeply moving and evocative main theme. The work was first premiered in 2017 by violinist NING Feng and the China National Center for the Performing Arts Orchestra. In 2022, it was adapted by Singaporean composer LAW Wailun and premiered in its Chinese Music version by NING Feng and the Singapore Chinese Orchestra.



「愛的三部曲」音樂會客席指揮湯沐海
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On May 19th, the concert "Impressions of Upland" will feature violinist William WEI, winner of the Queen Elisabeth Music Competition in 2015. He joins forces with conductor CHENG Li-Pin to perform KUAN Nai-Chung's *Impressions of Upland*. Originally a double qianjin banhu concerto, this piece has been adapted into a violin concerto. CHENG Li-Pin has previously collaborated with Lin Cho-Liang on an album that was well-received and released by Naxos International in 2020. He brings his expertise to this performance. The composition consists of 3 movements, each using elements of indigenous folk songs to capture the varied landscapes of Alishan in distinct styles. The first movement, *The Sacred Tree in the Fog*, employs high string instruments, xiao, and marimba to create a series of dissonant chords, evoking the misty ambiance of the mountains. The second movement, *The Train in the Mountain Forest*, features a violin solo that imitates the sound of a distant steam whistle, suggesting the start of a delightful journey. The final movement, *Celebrating a Good Harvest Year*, paints a vibrant picture of a folk celebration, using flowing melodies and robust rhythms to express the indigenous people's gratitude to the gods.

On June 1st, the concert *The Everlasting Romance IV* will showcase *The Butterfly Lovers Violin Concerto*, a masterpiece composed in 1959 by HO Zhanhao and CHEN Gang. This concerto is not only a classic in its own right but also a must-play for nearly every Chinese violinist and one of the most beloved violin concertos. For this occasion, renowned violinist LU Siqin, who has collaborated with the TCO multiple times, has been invited. He is one of the most active and distinguished Chinese violinists in today's music scene and is the first Asian to win the gold medal at the Paganini International Violin Competition in Italy. The author had the honor of interviewing him years ago, during which he shared that he had performed *The Butterfly Lovers* over a hundred times, yet each performance brought a unique experience.

The partnership between violinist LU Siqin and the TCO has a history that spans over 15 years. Their first joint performance was "Lu's Magic Bow" on April 25, 2009. In March 2014, they took their cooperation a step further by recording *The Butterfly Lovers* violin album with the Swedish BIS record label. This alliance continued with the "The Everlasting Romance" series in the years 2014, 2015, and 2016. The upcoming concert on June 1st marks the fourth installment of this series. Over this extended period, the collaboration has forged a deep bond between LU Siqin and the TCO.

The Butterfly Lovers is a programmatic concerto that unfolds in 3 sections: "Fall in Love," "Defiance," and "Transformation," drawing on elements from Shaoxing Opera. Despite its thematic nature, the piece follows a single-movement structure akin to sonata form—exposition, development, and recapitulation. The Yue Opera's melodic fragments serve as motifs, evolving in texture, melody, and harmony, all while maintaining a Western form and style. The version performed at this concert, arranged by CHUNG Yiu-Kwong, is specifically tailored for violin and Chinese Orchestra. This arrangement beautifully balances strength and gentleness, merging Eastern and Western soundscapes, making it a familiar favorite among TCO fans.



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「再續琴緣 IV」音樂會小提琴演奏家呂思清
LU Siqin, violinist, will perform at "The Everlasting Romance IV" concert.

Chinese Music Redefining Cool!

Before the concert starts, we are all used to hearing announcements like "Please turn off or silence your electronic devices" or "The use of electronic devices is prohibited." However, at the A Triptych of Love concert, attendees are actually encouraged to openly use their devices during the performance. Isn't this a radical departure from tradition?

Tan Dun, a celebrated Chinese composer and conductor, remains active on the international stage. He is renowned for blending cross-cultural elements in his music, often drawing on traditional Chinese musical styles and experimenting with unconventional instruments. His notable works include the film scores for *Crouching Tiger, Hidden Dragon*, *Hero*, the music for the award ceremony of the 2008 Beijing Olympics, and the theme song for the 2020 United Nations Biodiversity Conference, *One Earth One Spring*. These compositions are not only pleasing to the ear but also explore the interplay between space and time, as well as between sight and sound.

In 2015, Tan Dun composed *Passacaglia: Secret of Wind and Birds* for violin and Western symphony orchestra. Upon entering the concert hall, the audience can download a "bird calls" music file onto their phones to play before the orchestra starts. During the performance, the orchestra musicians will pause to play this file on their phones as well. The file features bird sounds imitated by instruments such as the dizi, sheng, suona, erhu, guzheng, and pipa. This "phone ensemble" between the audience and musicians creates a sense of being in a magical "electronic forest." The piece unfolds with percussion leading, and all parts gradually introduce a hexatonic motif. By employing repetition with diminished fifths and augmented fourths, it seeks to musically depict the mystical and ethereal harmony between nature and humanity. On May 4th, the TCO will perform *Secret of Wind and Birds* Symphonic Poem for cellphone and Chinese Orchestra, promising to create another distinctive soundscape.



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CHEN Han-Wei, baritone, LIANG You-Jhong, soprano, Kingston KUNG, tenor, will perform at the "Impressions of Upland" concert.

As Time Unfolds, Music Ripens

The TCO frequently commissions esteemed composers to create new works. In the 3 concerts mentioned, we are fortunate to witness the world premieres or Taiwan premieres of these composers' latest pieces. Commissioned works include the world premiere of Malaysian composer Simon KONG Su-Leong's A Triptych of Love Concerto for Dizi and Erhu. Taiwan premieres feature YU Chung-Yuan's *Trotting Horses Fantasia* for Nanguan and Chinese Orchestra and LI Bo's *Seven Chapters of SUN Wukong Suona* Concerto.

In Chinese Music, the focus is on the flow of sound, with melody enhancing tone. This reflects the build-up and fading of sound, using music to depict abstract imagery. Since its founding in 1979, the TCO has continuously innovated its repertoire to keep pace with the times. It aims to modernize and localize Chinese Music, striving to achieve a timeless and indescribable blend of truth and beauty.

From a temporal perspective, music is an art rooted in time, with both Chinese and Western Music evolving over time. However, Eastern music places more emphasis on spatiality, focusing on the expression of form, sound, and rhyme to create a sense of three-dimensional space. Beyond Chinese musical instruments, the TCO has also collaborated with choirs and vocalists over the years, taking on challenging projects. For example, CHIEN Nan-Chang's *The Maiden of Malana* is a fusion of cultures, combining the sounds of indigenous people with the Chinese Orchestra and choir. By blending Eastern and Western musical elements, it creates a unique mosaic, infusing traditional sounds with new vitality. Using modern musical vocabulary, it tells the ancient legend from a thousand years ago.



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「愛的三部曲」音樂會 TCO 中胡演奏員何佩庭與香港中樂團笛子演奏家巫致廷聯手演出
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