

# 海內外名家與創作新星齊聚 打造北市國極致樂聲

World-Renowned Maestros and Emerging Composers Converge to Create  
the Ultimate Performance at the Taipei Chinese Orchestra

韶光飛逝，轉瞬間2023/24樂季即將迎來尾聲，揮別了新冠疫情陰霾，這個樂季滿盈著熱鬧且國際的氛圍，臺北市立國樂團（下稱北市國）邀請了多位國際名家合作演出，展現迷人的音樂風采；此外在4月辦理2024臺北市民族器樂大賽「TCO國際作曲大賽」，廣徵海內外作品，展現青年作曲家對於國樂無限的熱情與想像，本期《新絲路》將帶領讀者們一起揭開作曲比賽的神秘面紗。

顏采騰分別從作曲家及獲獎者之角度進行深度訪談，在〈2024 TCO國際作曲大賽4月底圓滿落幕——整體創作水平提升，評審團精闢點評〉一文，訪談多位評審委員，整理評選標準以及整體建議，亦提供未獲獎作曲人意見與支持，並反應評審對於大賽的肯定與期許，希冀藉由國樂作曲大賽鼓勵投入創作，為現代國樂注入綿延不絕的活水；〈一屆大賽，三種美學，無限的國樂想望：專訪2024「TCO國際作曲大賽」得獎者劉德奕、葉瀟陽、卓綺柔〉一文，則深度專訪三位獲獎者，從學習經歷、創作背景與美學及未來展望等，不同的學習歷程與生長背景，帶來風格迥異的樂曲，讓讀者看見璀璨的作曲新星即將發光閃耀。

近期北市國喜迎新團員加入，劉馬利〈江山代有才人出，繼續下一段春秋大業，三位北市國新血輪替〉一文，介紹三位青年演奏家——蕭奕飛、陳廷宇及王子齊等習樂歷程以及進入北市國後的期望，令人期待三位演奏家未來與北市國激盪的藝術火花；而郭沛青〈北市國的多元風貌——當代國樂跨界濫觴與影響〉一文，帶領讀者回顧及爬梳北市國「跨界」展演脈絡，在北市國多元跨界的合作嘗試，影響了臺灣國樂生態更多元的激盪與發展。

孔子云：「工欲善其事，必先利其器。」李巧昱〈二胡的製作與修護〉整理了二胡的製作工法與日常維護，讓讀者不僅認識胡琴的製作材料與工藝，亦能學習二胡維護及保養方式；萬智懿〈王瑞裕老師與國樂的二、三事〉一文，回溯王瑞裕老師在1960-1970年間的國樂交遊歷史，以及近年仍戮力推廣國樂，促進提升臺灣音樂生態，期盼打造良好永續的國樂就業環境。

北市國2023/24以「樂·極致」為樂季核心，由海內外名家與演藝團隊聯手打造極致國樂與精彩的傳統藝術演出，是否有哪一場演出深刻地觸動您的心弦呢？回顧之際，又將迎來2024/25新樂季，北市國會帶來什麼樣的精彩節目？讓我們一起拭目以待！

As time swiftly passes, the 2023/24 music season is quickly drawing to a close. As we emerge from the pandemic's shadow, this season has been marked by a vibrant and international flair. The Taipei Chinese Orchestra (TCO) has collaborated with renowned international maestros, exhibiting diverse and captivating musical styles. In April, the TCO International Composition Competition, formerly the Taipei Chinese Instrumental Competition, attracted global submissions, featuring young composers' boundless passion and creativity for Chinese Music. In this issue of The Silk Road, we unveil the behind-the-scenes stories of the competition.

In his article, "2024 TCO International Composition Competition Concludes with Enhanced Creativity and Expert Insights," YEN Tsai-Teng presents an in-depth exploration of the competition, providing insights from the perspectives of both composers and award-winners. The article discusses selection criteria and offers general guidance. It features interviews with several judges who also encourage and constructively give feedback to composers who were not selected for awards. The article underscores how the judges' recognition and high expectations align with the competition's aim to foster greater engagement in Chinese Music composition and revitalize the modern Chinese Music scene.

Another feature, "A Single Competition, Three Aesthetics, Infinite Aspirations for Chinese Music: Interviews with 2024 TCO International Composition Competition Winners LIU De-Yi, YE Xiaoyang, and CHO Chi-Jou," delves into the personal and educational journeys of the 3 winners, discussing their unique creative processes and visions for the future. Their varied backgrounds have influenced distinctive compositional styles, illuminating the potential of these emerging composers. Recently, TCO has warmly embraced a trio of new talents. In her article "A New Era of Talent Ushers in a Fresh Chapter for TCO," LIU Ma-Li profiles three young musicians—SIAO Yi-Fei, CHEN Ting-Yu, and WANG Tzu-Chi. She explores their musical journeys and the fresh aspirations they bring to the orchestra, heralding a new era of artistic collaboration within TCO.

In another insightful piece, "The Versatile TCO—The Birth and Impact of Contemporary Chinese Music Crossovers," KUO Pei-Ching offers a retrospective analysis of TCO's interdisciplinary engagements, which significantly shaped Taiwan's vibrant Chinese Music landscape.

Confucius famously stated, "To do a good job, one must first sharpen one's tools." In line with this wisdom, LEE Chiao-Yu's article, "The Crafting and Maintenance of Erhu," provides an in-depth look at the art of crafting and the daily care required for the erhu. This guide introduces readers to the materials and techniques used in creating this Chinese stringed instrument and details how to maintain and preserve it. Additionally, WAN Chih-Yi's article, "Teacher WANG Rui-Yu and His Contributions to Chinese Music," revisits WANG Rui-Yu's influential role in Chinese Music during the 1960s and 1970s. It also highlights his continued efforts to promote the genre, thereby nurturing a sustainable and thriving musical landscape for musicians in Taiwan.

For the 2023/24 season, TCO centered its theme around "Extreme Music," partnering with world-renowned maestros and performance groups to deliver exceptional Chinese Music and captivating traditional art performances. Was there a particular show that struck a chord with you? As we reflect on the season and look to the future, what thrilling new offerings can we expect from TCO in the 2024/25 season? Let's keep our eyes peeled for what's coming next!