

# 思弦繫情 樂現古今

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圖 / 臺北市立國樂團



「琴·情」音樂會特邀新加坡華樂團二胡演奏家趙劍華  
Sentiments of Qin & Qing" Concert Featuring Erhu Artist ZHAO Jianhua from the Singapore Chinese Orchestra

國樂的脈動，如涓涓細流，匯聚於今冬的舞臺。二胡的琴音，從閔惠芬到趙劍華，延續的是一份對藝術執著的守候與傳承；譚盾的旋律，穿越時空與文化的邊界，迴盪著東西交融的共鳴。在這一系列音樂會中，經典與創新彼此交映，胡琴的千古風韻與國樂的時代新聲交織，既致敬前輩，又探索未來。

## 時光對話，琴弦即心弦

在國樂樂隊裡的弦樂器中，二胡可以說是國樂團的代表樂器之一，也是國樂發展中較早開始發展獨奏、協奏作品的樂器。提到二胡演奏家，不能不提到的便是大師閔惠芬。閔惠芬是二胡演奏史上的里程碑，她以「聲腔化」的方式來融合、發展二胡的技法與內涵，創造出獨到的演奏風格，往往能將音樂裡的內在情感恰到好處的表現在音樂聲中，讓聽者為之動容也影響了許多後繼的演奏家。對二胡真誠的愛與努力不懈的鑽研，成為演奏家在舞臺上開創一席之地的根本。除了演奏，閔惠芬孜孜不倦為二胡音樂發展付出，提攜後進、積極參與各種有益國樂推廣的演出與活動，在待人處世上盡顯大師敦厚風範，也因此贏得無數國樂人的敬重。2014年閔惠芬逝世，為我們留下無限念想。時值大師逝世十週年，我輩國樂人如何承襲前人的精神持續將人間真善美透過國樂表現？如何讓國樂藝術與時俱進繼續蓬勃發展？

二胡演奏家趙劍華是新加坡華樂團二胡一部首席，出生於中國上海，自幼隨其叔叔、著名二胡演奏家兼教育家李樑學習二胡。1978年以優異的成績考入上海音樂學院民族樂團，並成為演奏家閔惠芬所收的學生。閔惠芬對趙劍華細心栽培，除了自行授課，也將趙劍華引薦至不同名家處上課學習，加之個人的天份與努力，最終成就了趙劍華今日的地位。1996年趙劍華加入新加坡華樂團，走過世界許多角落的他最終在此落地生根。1999年應臺北市立國樂團（下稱北市國）邀請，趙劍華前來臺灣與臺灣音樂家進行了約半年的交流，締結美好緣分的開端。在今年年末12月28日，北市國再次邀請了這位當代二胡泰斗來到臺灣，為聽眾帶來二胡經典之聲——劉文金作曲《長城隨想》二胡協奏曲。這個作品大師閔惠芬也曾多次在臺灣演奏過，至今也是許多國樂樂迷心中的經典詮釋。此次北市國與趙劍華合璧，必然能為這首標竿作品再度帶來新的里程，實是難得的欣賞機會。此外，知名作曲家陸棧本身也是二胡演奏家，所作《西秦王爺》二胡協奏曲響徹世界，而她的胡琴啟蒙恩師也恰為趙劍華。在這次演出中，陸棧以閔惠芬、趙劍華師徒情為題全新創作《琴·情》二胡協奏曲，為我們紀錄這份真摯的情感。

在「琴·情—趙劍華& TCO」音樂會中，以趙劍華的二胡音樂與生命出發，北市國也同時為聽眾安排了《瑤族舞曲》及《十面埋伏》兩首與《長城隨想》二胡協奏曲年代相近的經典作品，展現時代風華韻味。除此，也特別安排TCO胡琴小組演出劉卓夫《戲花鼓》四重奏國樂團協奏版本，並以十二把胡琴編制演出何娜《胡中越影》胡琴四重奏。這兩個作品都是由當代青年作曲家所創作，與經典作品並陳，呈現出當代胡琴音樂繽紛多彩能量。透過TCO胡琴小組，北市國演奏家們精湛的胡琴技藝與多年來風雨同舟磨鍊出的默契，將透過這兩首作曲淋漓展現，致敬前輩也讓觀眾感受年輕音樂家克紹箕裘、孜孜不倦的美好。



「琴·情—趙劍華&TCO」音樂會  
Sentiments of Qin & Qing" Concert



「臥虎藏龍」音樂會  
Crouching Tiger, Hidden Dragon" Concert



「臥虎藏龍」音樂會北市國胡琴演奏家蕭奕飛、北市國大提琴演奏家張心維（由左至右）  
Crouching Tiger, Hidden Dragon" Concert: TCO Huqin Artist SIAO Yi-Fei and TCO Cellist CHANG Hsin-Wei (from left to right)



## 從古老到當代、從在地到世界，譜寫雄渾詩意篇章

如果說「琴·情」音樂會，展現了某一種形塑當代國樂面貌的經典風格，另一場將在2025年1月10日登場的音樂會「臥虎藏龍—譚盾的電影與國樂世界」則將帶來另一種國樂團的聲響盛會。

作曲家譚盾在大眾目光中，以1991年李安電影《臥虎藏龍》配樂聞名，然而在古典音樂樂壇上，譚盾早在此之前就已蜚聲國際。1957年譚盾出生於湖南長沙，從未受過任何正規音樂教育卻在1978年考入北京中央音樂學院，1986年獲得獎學金赴美國哥倫比亞大學就讀。在多元繽紛的紐約大蘋果之中，譚盾以極具東方色彩及西方前衛風格的音樂站穩了腳跟。譚盾的東方色彩很大成分來自於他童年在鄉間的「道士」記憶以及求學時的田野調查經驗，以此為養分、為靈感，將來自中國民間、民俗的儀式音聲融入作品。

談及譚盾與國樂創作的淵源，至少可追溯至1985年，當時還在中央音樂學院攻讀碩士學位的譚盾舉行了「譚盾民族器樂專場音樂會」，發表了《雙關》（為二胡和揚琴而作）、《鼓詩》（為中國鼓而作）、《天影》（為四十二把胡琴而作）《金》、《木》、《水》、《火》、《土》（以上五首為中國彈撥樂而作的組曲）等國樂器樂作品。1990年譚盾接受北市國陳澄雄團長的邀稿，寫作《西北組曲》，這是他第一部為國樂團編制所寫作的獨立作品，樂曲在後續也受到各地國樂團的喜愛，除了廣泛被演出，北市國、香港中樂團、上海民族樂團、華夏民族樂團都曾灌錄發行。除了動人的旋律、讓人血脈噴張的節奏張力、極具畫面感的音樂情節，《西北組曲》透過傑出的樂器運用、配器手法，發揮了國樂團編制的極佳效能，因此成為一首重要的國樂合奏曲。

除了這首與北市國淵源極深的《西北組曲》，本次音樂會還將演出譚盾廣受歡迎的兩首樂曲：大提琴協奏曲《臥虎藏龍》及胡琴協奏曲《火祭》。大提琴協奏曲《臥虎藏龍》由譚盾自其為同名電影所作配樂擷取精華，重新編配成一首雅俗共賞的樂曲。無獨有偶，胡琴協奏曲《火祭》也是從作曲家本人為電影《南京1937》配樂出發，但不同的是《火祭》並不表現電影情節，而是以其素材重新寫成一首描述戰爭、人與自然的作品。兩首樂曲都具有強烈的畫面感，《火祭》更是將祭祀祭儀的形式融合在演出空間中。本次演出，前者由北市國大提琴演奏家張心維、後者由北市國二胡演奏家蕭奕飛擔任獨奏，在首席指揮張宇安富有爆發力、生命力的能量引導下，充滿畫面感、動聽而跌宕的國樂之聲令人期待。音樂會同時邀請作曲家李哲藝呼應本場濃厚的電影配樂風格，為北市國量身打造委託創作新曲《微光纖夢幻影流轉》。李哲藝創作內容豐富多元，不但橫跨古典與流行、西方與國樂，也為許多團隊創作大量的配樂作品，此次新創讓人期待。

國樂的傳承與創新，在這個冬季舞臺上展現出豐富的面貌與深遠的意義。「琴·情」音樂會呈現了二胡藝術的傳承與創新，經典與當代作品並行，不僅彰顯演奏者的深厚技藝，也體現出胡琴音樂多元的表現力。而「臥虎藏龍」音樂會則展現國樂與電影音樂的交匯，顯示國樂充滿「畫面感」的一面，透過譚盾的創作，國樂融入了豐富的藝術語境。這些音樂會不僅是藝術家們的舞臺，也是國樂傳統與當代精神的對話空間。再提醒我們，在保留經典精髓的同時，國樂也應勇於面對時代的需求，探索新的可能性，以穩健的步伐走向更具多樣性與國際化的未來，帶來更多深刻的文化體驗與共鳴。

# Strings of Emotions: Music Connecting the Past and Present

Text / LIAO Shi-Yun

Image / Taipei Chinese Orchestra



「琴·情」音樂會特邀新加坡華樂團二胡演奏家趙劍華  
Sentiments of Qin & Qing" Concert Featuring Erhu Artist ZHAO Jianhua from the Singapore Chinese Orchestra

The lifeblood of Chinese Music flows like a gentle stream, converging on this winter's stage. The sound of the erhu, from MIN Huifen to ZHAO Jianhua, embodies a steadfast commitment and legacy of artistic inheritance. TAN Dun's melodies transcend the boundaries of time and culture, resonating with the harmony of East and West. Tradition and innovation resonate in this series of concerts, where the timeless charm of the huqin harmonizes with the modern voices of Chinese Music, bridging the past and future while paying tribute to the pioneers.

## A Dialogue Through Time: Strings that Touch the Heart

The erhu is a particularly notable string instrument in a Chinese Orchestra. It was among the first to be featured in solo and concerto compositions within Chinese Music.

It is impossible to discuss the erhu without mentioning MIN Huifen, a monumental figure in its history. She pioneered the use of "vocalization" to integrate and refine the techniques and expressive potential of the erhu. She forged a unique playing style that perfectly captures and communicates the music's emotional depth, resonating deeply with audiences and shaping future generations of players. Her profound love for the erhu and tireless dedication to mastering it laid the foundation for her remarkable presence and success on stage.

MIN Huifen's legacy extends beyond her performances. She dedicated herself to the growth of erhu music, mentoring younger talents and actively participating in events promoting Chinese Music. Her kindness and humility earned immense respect within the Chinese musical community. Even after her passing in 2014, her legacy continues to inspire us. On the tenth anniversary of her departure, we in the Chinese Music community reflect on how to perpetuate her spirit, continually expressing the virtues of truth, goodness, and beauty through our music.

ZHAO Jianhua is the Principal Erhu I of the Singapore Chinese Orchestra. Born in Shanghai, China, he began studying the erhu under his uncle, the esteemed erhu performer and educator LI Liang. In 1978, ZHAO Jianhua achieved outstanding admission results and was accepted into the Chinese Orchestra of the Shanghai Conservatory, where he became a student of MIN Huifen. Under the guidance of MIN Huifen and other renowned masters, ZHAO Jianhua honed his erhu skills, combining innate talent with persistent dedication to attain his esteemed position.

In 1996, after performing worldwide, he joined the Singapore Chinese Orchestra, where he flourished and made a lasting impact. In 1999, the TCO invited him to Taiwan for a six-month cultural exchange, during which he formed enduring connections with local musicians. On December 28 this year, the TCO will once again welcome this esteemed erhu master to Taiwan for a performance of LIU Wenjin's *The Great Wall Capriccio* Erhu Concerto. This iconic piece, a hallmark work frequently performed by MIN Huifen, remains a cherished classic among Chinese Music enthusiasts. The collaboration between ZHAO Jianhua and the TCO promises to breathe new life into this benchmark composition, offering audiences a rare opportunity to experience its brilliance anew.

Additionally, renowned composer and erhu virtuoso LU Yun—celebrated worldwide for her *King of Western Qin* for Erhu and Chinese Orchestra—studied under ZHAO Jianhua as her first huqin mentor. For this performance, LU Yun will debut *In Memoriam of Maestro MIN Huifen* for Erhu and Chinese Orchestra, inspired by the profound bond between Min Huifen and ZHAO Jianhua. This piece captures and preserves their heartfelt teacher-student connection.

The concert "The Sentiments of Qin & Qing ZHAO Jianhua & TCO" will showcase iconic erhu works such as *Dance of the Yao Tribe* and *Ambush from All Sides*, which are contemporary with *The Great Wall Capriccio* Erhu Concerto. The TCO's huqin ensemble will perform LIU Zhuofu's *Playing the Flower Drum* arranged for a huqin quartet and HE Na's *Sounds of Huqin* for Huqin Quartet featuring 12 huqins. Through these performances, the ensemble's musicians will display their exquisite huqin skills and the deep camaraderie forged through years of collaboration. Presenting 2 notable compositions, they not only pay homage to past masters but also vividly demonstrate the relentless dedication and emerging talent of the new generation of musicians.



「臥虎藏龍」音樂會北市國胡琴演奏家蕭奕飛  
Crouching Tiger, Hidden Dragon" Concert: TCO Huqin Artist SIAO Yi-Fei

## From Ancient to Contemporary, Local to Global: Crafting a Grand and Poetic Saga

While “The Sentiments of Qin & Qing” showcases a classic style that shapes contemporary Chinese Music, the upcoming concert “Crouching Tiger, Hidden Dragon: The Soundtracks by TAN Dun and The World of Chinese Music,” scheduled for January 10 in 2025, introduces a contrasting auditory experience.

Composer TAN Dun, renowned for his soundtrack to Ang LEE’s 2000 film *Crouching Tiger, Hidden Dragon*, had already established his international reputation in classical music circles before this acclaim. Born in 1957 in Changsha, Hunan, TAN Dun was admitted to the Central Conservatory of Music in 1978 despite lacking formal musical training and later earned a scholarship to Columbia University in 1986. In New York’s dynamic cultural landscape, TAN Dun developed a distinctive style, merging Eastern traditions with Western avant-garde techniques. His works draw deeply on his childhood memories of Taoist practices and his ethnographic research, incorporating Chinese folk sounds and rituals into his compositions.

TAN Dun’s journey into composing for Chinese Orchestral Music began in 1985. During his master's degree studies at the Central Conservatory of Music, he presented a feature concert showcasing his compositions for traditional Chinese instruments. This concert included compositions such as *Poem in Two Parts* (for erhu and yangqin), *Drum Poem* (for Chinese drums), *Shadow of Heaven* (for 42 huqins), and a suite composed of *Metal, Wood, Water, Fire, and Earth* (for various plucked Chinese instruments). In 1990, TAN Dun was commissioned by David CHEN, the conductor of the TCO, to compose *Northwest Suite*, his first independent work orchestrated for a Chinese Orchestra. This composition quickly became a favorite within Chinese Orchestras worldwide, extensively performed and recorded by groups such as the TCO, Hong Kong Chinese Orchestra, Shanghai Chinese Orchestra, and Huaxia Chinese Orchestra. Celebrated for its emotive melodies, vigorous rhythms, and vivid musical narratives, *Northwest Suite* stands out for its masterful instrumentation and orchestration, enhancing the ensemble's performance capabilities and securing its place as a staple in Chinese orchestral music.



「臥虎藏龍」音樂會北市國大提琴演奏家張心維  
Crouching Tiger, Hidden Dragon" Concert: TCO Cellist CHANG Hsin-Wei

The program includes 2 other remarkable works by TAN Dun. The *Crouching Tiger Concerto* for Violoncello Solo and Chinese Orchestra is derived from his Oscar-winning score for the film *Crouching Tiger, Hidden Dragon*. Praised for its emotive depth and intricate orchestration, the piece has gained widespread acclaim. Meanwhile, the *Fire Ritual* Huqin Concerto, inspired by the film *Nanjing 1937*, explores profound themes of war, humanity, and nature. The work incorporates ceremonial elements that heighten its dramatic impact. Cellist CHANG Hsin-Wei and erhu soloist SIAO Yi-Fei will bring these compositions to life under the dynamic and expressive baton of Principal Conductor CHANG Yu-An, exemplifying the innovative and vibrant spirit of Chinese orchestral music.

Adding to the lineup is the premiere of *Micro Light Weaving Dreams*, a new composition by LEE Che-Yi, specially commissioned to align with the cinematic theme. LEE Che-Yi's compositions are rich and diverse, spanning classical and popular music, as well as Western and Chinese traditions. He has also composed numerous music scores for various ensembles, making this new piece highly anticipated.

This winter, the concert series highlights the enduring heritage and innovative spirit of Chinese Music. The “Sentiments of Qin & Qing” concert emphasizes the erhu's historical roots and its evolution, seamlessly merging classical and modern works that showcase the performers' exceptional artistry and the huqin's versatile expression. In contrast, the “Crouching Tiger, Hidden Dragon” concert intertwines Chinese Music with cinematic scores, revealing its vivid imagery and narrative power. TAN Dun's compositions further expand Chinese Music into a vibrant artistic landscape. Through these concerts, Chinese Music is celebrated as both a timeless cultural treasure and a dynamic, globally resonant art form. These performances remind us that preserving heritage is not about clinging to the past but about advancing purposefully, ensuring a vibrant and internationally connected future for Chinese Music.