

年末氣氛漸濃 回顧與紀念一代風華 多方向綻放國樂豐富風采

Honoring Legends, Exploring New Dimensions

近日氣溫驟降，年末氣氛漸濃，也許又到了回顧過往、緬懷人事的時刻。此期的「封面故事」規畫了二胡傳奇閔惠芬的人物專題，介紹她戲曲聲腔化的獨特演奏風格、觀照生命的詮釋思維以及一生坎坷而作育英才無數的生命旅程。除了呼應年末的《弓弦人生——閔惠芬的二胡傳奇》音樂會，也謹以此文紀念這位國樂傳奇人物的80歲冥誕。

本期「國樂新生活」專欄以妝髮造型為主題，一窺舞臺妝造的「銜角」，以及和音樂演奏的關係。三位受訪者徐禾霖、林承鋒與謝從馨將分別從妝髮設計師、男性以及女性演奏家的不同角度，分享他們如何各自從零開始摸索，找到「好看」、「適合演奏」、「符合樂曲」以及「像自己」的平衡點。

「國樂新視界」這次邀請了具嗩吶演奏專業，亦多元跨界、積極展演創作的藝術家黃雅農，介紹嗩吶此一樂器的前世今生，以及在不同歷史文化中作為傳聲、節慶、行軍、勞動等社會功能的多元樣貌。「這些人這一刻」則再度連載作者萬智懿對於1960-70年代臺灣國樂人的歷史記述，這一期聚焦於魏德棟、魏德樑兩位古箏國樂家，呈現其國樂學習以及在地耕耘推廣的精彩人生。兩篇文章皆是作者進行田野計畫與歷史研究的部分精彩成果，對於希望深入了解國樂文化的讀者而言，絕對不可錯過。

團長鄭立彬表示，本期《新絲路》整體持續以活潑多元的方向，展現北市國團隊與書寫者的自由熱情及深刻思考。《新絲路》作為承續自早期《北市國樂》雜誌而來的刊物，一方面順應電子化及無紙化的潮流而改變形式、一方面也希望在閱聽習慣快速變化的今日，保持文字形式而觸及至國際的廣大樂友。同時，《新絲路》也希望與臺北市立國樂團的近期活動與規劃相輔相成，例如閔惠芬專欄與紀念音樂會、「國樂新生活」與近期新設立YouTube頻道「TCO Channel」的多媒介結合等等。這些多元的規劃，皆是希望探索並深化國樂文化，將國樂的不同面貌推向廣大受眾，也打造北市國的品牌形象。

回顧2025年，北市國在推廣教育、國樂展演等面向有豐富成果。團長鄭立彬進一步表示，其自2024年回任以來，便致力推動北市國節目與活動的豐富化，包含2025/26樂季的「聽見盧亮輝」系列、今年度起與臺北市小學合作的「一校一樂團」計畫、以專業訓練為導向的「明日之星國樂團」等，這些或看得見或看不見的成果，皆回應了當前音樂科班招生的變化以及大眾音樂會欣賞習慣的改變，同時也表現對於國樂在臺灣脈絡的重視。而在新的一年，除了25/26樂季的精彩下半場，北市國將於6月舉行的歐洲巡迴，也將代表臺灣國樂走向世界，提升國際能見度。精彩未來，豐富可期。

As the temperature drops and the year winds down, we turn once again to reflection and remembrance. This issue's cover story features the legendary erhu virtuoso MIN Huifen, exploring the operatic vocal qualities in her erhu performance, the interpretive philosophy through which she contemplates life, and an artistic journey marked by hardship yet devoted to supporting and developing many younger musicians. Beyond complementing the year-end concert, Living on the Strings: MIN Huifen, the Erhu Legend, the article also serves as a tribute marking the 80th anniversary of this pioneering figure in Chinese music.

In this issue of "Chinese Music as Daily Practice," makeup and hairstyling come into focus, showcasing the finer details of stage appearance and its connection to musical performance. The three interviewees, HSU Penny, LIN Chen Feng, and HSIEH Tsung-Hsin, speak respectively as a makeup and hair designer, a male performer, and a female performer. Each describes how they experimented and gradually found a balance between stage appearance and musical performance that still feels true to themselves.

"New Vision of Chinese Music" this time invites HUANG Ya-Nung, a suona artist who actively engages in cross-disciplinary collaboration and creative expression, to present the evolution of the suona. HUANG traces the past and present of the suona, showing how this instrument has journeyed through history and culture, and explores its many social roles in communication, festive occasions, military processions, and labor. The column "The Moment" continues WAN Chih-Yi's historical account of Chinese music practitioners in Taiwan during the 1960s and 1970s. This installment focuses on two guzheng artists, WEI De-Dong and WEI De-Liang, tracing their paths of study and their long-term commitment to teaching and promoting Chinese music in their local communities. Both articles present highlights from broader fieldwork and historical research and are essential reading for anyone seeking a deeper understanding of Chinese music culture.

According to Director CHENG Li-Pin, this issue of Silkroad remains lively and diverse in its overall approach, showcasing the freedom, passion, and depth of thought of both the Taipei Chinese Orchestra (TCO) team and the contributing writers. Silkroad continues the legacy of its predecessor, Beishi Guoyue. It has adjusted its format to align with the current trend toward digitization and paperless media. On the other hand, it strives to preserve written forms that connect with a broader international audience for Chinese music, while reading and listening habits continue to change. Meanwhile, Silkroad aims to complement the TCO's recent projects and plans, for example, the feature on MIN Huifen alongside the commemorative concert, and how "Chinese Music as Daily Practice" connects with the newly established YouTube channel, TCO Channel, across multiple media. All of these diverse initiatives seek to explore and deepen the culture of Chinese music, present its many facets to a wide audience, and strengthen the TCO's brand identity.

Looking back on 2025, the TCO has achieved fruitful results in both educational outreach and the performance and promotion of Chinese music. Director CHENG Li-Pin notes that since resuming his post in 2024, he has been committed to enriching the orchestra's programs and activities. These efforts include The Music of LO Leung-Fai series in the 2025/26 season, the One School One Orchestra project that began this year in partnership with elementary schools in Taipei, and TCO Rising Stars Chinese Orchestra, which takes professional training as its guiding objective. These initiatives respond to changes in music program enrollments and concert-going habits, while demonstrating a strong commitment to grounding Chinese music in the Taiwanese context. In the coming year, in addition to the exciting second half of the 2025/26 season, the TCO will undertake a European tour in June, representing Chinese music from Taiwan on the world stage and further raising its international profile. The year ahead is brimming with energy and promise.