

# 用好的作品 寫下我們的經典

Through Well-Crafted Musical Works, We Write Our Own Classics

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好的作品經得起時間的淬煉，從錄製盧亮輝的《春、夏、秋、冬》，到重製鄭思森的舞劇《七夕雨》，這些誕生於 1980 年代的國樂作品，至今魅力不減，用豐富的旋律線條，營造獨特的民族器樂藝術品味，滿足了不同層次的藝術需求。40 年後的今天，我們在擁抱經典的同時也開創未來，用更多元的藝術創作能量，賦予作品新生命，2023 年臺北市傳統藝術季的壓軸演出「精彩 TCO：民族舞劇—2023 經典《七夕雨》」，便邀請舞蹈家許梨美重建舞譜、鄭立彬擔任指揮，以嶄新思維及舞臺技術，結合音樂、舞蹈、劇場、多媒體等領域菁英，帶領觀眾重溫牛郎織女的經典愛情故事。

從「弦悅—二胡名家之夜」音樂會的演出人員及曲目安排，也可以看出 TCO 兼容傳統與創新的理念，二胡名家之夜由 2023 年臺北市民族器樂大賽的評審團及優勝者同臺演出，具有世代傳承的象徵意涵。曲目方面也以胡琴歷史發展的脈絡為本，從早期 1920 年代劉天華的十大名曲，到 1950 年代孫文明的《流波曲》、何占豪、陳鋼的《梁山伯與祝英台》，再到 1980 年代劉文金的《長城隨想》，向經典致敬並再現經典。新創作品方面，則以臺灣作曲家劉學軒 2000 年後創作的《第二二胡協奏曲》為引，展現國樂在臺灣落地生根的成果；音樂會中還將首演 2023 年委託新加坡作曲家王辰威創作的《臺北風華》，代表了臺北作為一個國際城市、TCO 作為一個以臺灣品牌立足國際的樂團，在讓臺灣聽見世界、世界聽見臺灣的願景裡不懈的努力。

經典作品需要時間的淬煉，也需要時間的沉澱，但經典化的過程卻不只是抽象的時間觀可一言蔽之，歷史的縱深、人文的交織，成就了經典，卻也定義了什麼是經典。文化資本與話語權的歸屬從來都是知識份子正視的議題，音樂家亦有無法迴避的責任，因此 TCO 在履行展演職責之餘，也盡心籌劃研討平臺、開啓對話空間。「TCO 2023 國樂創作國際學術研討會」集結了專題演講、論文發表、圓桌會議、專場音樂會、音樂雅集等活動，研討主題包括李明晏與王辰威展開的「民族音樂學者與作曲家的對話」、國際級學者 Dr. Donald Reid WOMACK 針對「東、西方的碰撞與交融——東方器樂的當代創作」觀察成果等。相信透過縝密的梳理與反覆的論證後，或許如同新生代學者王敏而提出的開創性假說，我們在 21 世紀已迎來「臺灣樂派」，奠定臺灣國樂創作的基石，用好的作品，寫下我們的經典。

Good art withstands the test of time. From the recording of LO Leung-Fai's *Spring, Summer, Autumn, and Winter* to the re-staging of CHENG Si-Sum's dance drama *Eternal Love across the Magpie Bridge*, these Chinese musical works, which were born in the 1980s, are still charming today. With rich melody lines, they create a unique flavor of traditional music and are artistically appealing on multiple levels. Today, 40 years later, we are embracing the classics to help create our future, giving new life to our works with more diverse artistic creative energy. In the final performance of the 2023 Taipei Traditional Arts Festival—Spectacular of TCO: The Traditional Dance Drama 2023—dancer HSU Li-Mei is invited to reconstruct the dance score and conductor CHENG Li-Pin to re-orchestrate *Eternal Love across the Magpie Bridge*. With new thinking and stage technology, combined with the talents of music, dance, theater, multimedia, and other fields, the audience will be led to experience again the classic love story of the Cowhand and the Weaver Maiden.

The TCO's philosophy of tradition with innovation can also be seen in the performers and repertoire of the concert "Ecstatic on Strings—A Soirée of Erhu Virtuosi". The jury and winners of the 2023 Taipei Chinese Instrumental Competition will all perform on the same stage, symbolizing the passing down to a new generation. The repertoire also recalls the historical development of the huqin—from LIU Tianhua's Ten Greatest Hits from the early 1920s to SUN Wenming's *Flowing Waves* from the 1950s, from HE Zhanhao and CHEN Gang's *Liang Shanbo and Zhu Yingtai* to LIU Wenjin's *The Great Wall Capriccio* from the 1980s—performers pay tribute to the classics by reproducing them. In terms of new works, the *Second Erhu Concerto*, composed by Taiwanese composer LIU Shueh-Shuan in the 21<sup>st</sup> century, is cited as a demonstration of the achievements of Chinese music rooted in Taiwan. The concert will also include the premiere of *Taipei Style*, commissioned in 2023 from Singaporean composer WANG Chenwei, representing Taipei as an international city and TCO as an orchestra based internationally on the Taiwanese brand, in its tireless efforts to fulfill its vision of making Taiwan hear the world and the world hear Taiwan.

Classic works need time to become refined and to become settled, but becoming a classic takes more than just the passage of time. The thread of the humanities weaving through the depths of time produce the classics, but also they define what a classic is. The conferment of cultural capital and the application of discourse's power have always been taken seriously by intellectuals, and in the same way musicians also have inherent responsibilities. Therefore, in addition to performing the duties of exhibition, TCO also makes efforts to plan a platform for discussion and dialogue. The TCO 2023 International Symposium on the Creation of Chinese Music is a collection of keynote speeches, paper presentations, roundtable discussions, special concerts, music collection, and other activities. Topics of discussion include "Dialogue between Ethnomusicologists and Composers" by LEE Ming-Yen and WANG Chenwei, and international scholar Dr. Donald Reid WOMACK's observations on "The Collision and Integration of East and West—Contemporary Creation of Eastern Instrumental Music". It seems that through meticulous classification and discussion, as was suggested by next-generation scholar WANG Min-Erh's groundbreaking hypothesis, we have ushered in the "Taiwan School of Music" of the 21<sup>st</sup> century, laying a cornerstone for Taiwan's traditional music creation and through well-crafted musical works, we write our own classics.