

# 約莫四十載，三見喜鵲橋—— 經典再現，大型民族舞劇《七夕雨》

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圖 / 許梨美、臺北市立國樂團



2023 年最新《七夕雨》劇照

1995 年《七夕雨》演出紀錄

時間，是讓藝術再次醞釀醇香的重要因子，在新的世代再現傳統，是對光陰最大膽的辯證。神話，代表文化的體現，也是一個民族的文化命脈，猶如走在時間軸線上來回更迭、明古喻今。

一部好的藝術作品，是一個漫長美學傳統源遠流長的總結，再加上藝術家的巧思，透過一連串的展演與觀賞，在舞臺上有了典範，產生共同感知。國內第一齣三幕創作舞劇《七夕雨》，曾在 39 年前於表演藝術的跨界領域中開啓了新的里程碑。正如宋代詞人秦觀筆下的《鵲橋仙》：「纖雲弄巧，飛星傳恨，銀漢迢迢暗度……」，秦觀以斑斕的雲彩變化及浩瀚的銀河，突顯牛郎與織女相隔遙遠兩地以及別恨離愁之幽苦，而《七夕雨》正是以思古幽情與現代風華的意象撐起了這部作品，這也正是《七夕雨》至今仍如此令人著迷、忘神的原因。

舞蹈家許惠美、作曲家鄭思森，一位是民族舞蹈界的重要推手，一位是國樂界創作能量豐沛的才子，都曾為臺灣藝文界努力不懈、貢獻心力，兩人合作無間，共同創作了《七夕雨》。在 1984 年「臺北市傳統藝術季」於臺北市立社會教育館舉行首演，1995 年由文建會（今「文化部」）籌辦「臺北國際舞蹈季—許惠美紀念舞展」，於國家戲劇院二度演繹，而在 28 年後的盛夏，為「臺北市傳統藝術季」於臺北表演藝術中心閉幕壓軸，三敘舊雨。



民族舞劇《七夕雨》音樂原創作曲家鄭思森 民族舞劇《七夕雨》舞蹈重建、編排總監許梨美

## 音樂與舞蹈做為兩條座標

鄭思森，一位活躍於 70 年代港、臺與新加坡的國樂指揮家與作曲家，他的音樂在聲響上非常的豐富、別具特色，頗獲好評，其中《松》、《竹》、《梅》與《七夕雨》是其代表作，《七夕雨》更曾於 1986 年獲得國家文藝獎，只可惜最終不敵病魔，來不及享受這份榮耀，於 43 歲之年溘然長逝。

許惠美，在臺灣藝文界是永遠的經典人物，幾乎可與民族舞蹈畫上了等號，從 50 年代之前就為舞蹈教育的推廣付出了青春歲月，創作出大量經典舞作，也為舞蹈界作育英才無數，曾獲頒第 19 屆國家文藝獎章，代表作除了有《七夕雨》，早年的作品《採蓮謠舞》、《國花呈祥》、《梁紅玉教戰》、《浣紗溪》，到《天女散花》、《四季春》等等，都極受歡迎。只可惜在 55 歲那年因病離世。

要細細品味兩位大師的這份珍貴禮物《七夕雨》，就如同走進時間的長河，需揭開歷史文化的韓幕，開啓古老的神話故事書，以音樂與舞蹈為座標，將民族舞劇的思維還原至情感表現與夢想追求。

首先，為舞劇創作音樂是所有作曲家的一大挑戰，當年許惠美邀請鄭思森創作舞蹈音樂，兩人曾多次討論每一個細節。此次擔任舞蹈重建與編排總監，也是許惠美的胞妹許梨美，回憶起那段時光。「當初在音樂創作上，鄭老師在作曲上受到諸多限制，主要是我姐姐已經將舞編好了，譬如說某些地方要收水袖，某些地方的舞步要走幾步，牛郎與織女要有什麼舞臺動作，甚至把秒數都算好了，所以鄭老師是照這樣的模式，一段一段的揣摩、創作。尤其是下腰的動作，速度怎麼拿捏，牽扯到音樂如何設計，這些細節真的很需要一再確認，他們甚至就一邊喝啤酒一邊討論……」

林亞婷在〈雲淡風清，期待一場七夕雨 許惠美紀念舞展〉一文中也曾提到。「在〈喜雀〉的群舞中，鄭思森以一首三拍的邊疆曲子為主旋律，但是許惠美認為三拍子的節奏不適合跳躍……，兩人一再溝通的結果是，鄭思森決定在一小段大跳躍中改為兩拍的曲子，但除此之外，主旋律仍保持原有的三拍。」由於鄭思森本身藝術涵養深厚，也與許惠美有一定程度的默契，因此他深諳每個舞步的輕重緩急，這些都可做為他在音樂設計上的重要參考。





舞衣渲染為彩虹顏色，薄翼飄紗，翩翩起舞貌，仿若仙女下凡

配器與聲響固然是音樂不可或缺的一環，但節奏與速度的掌控更是舞劇音樂的關鍵，也是現場演出最有可變性的因子。首演是由陳澄雄指揮臺北市立國樂團（下稱北市國）現場演出，可以讓音樂在現場更機動性的配合舞者的動作，但第二次演出卻是用錄音的方式。許梨美說：「主要是當時北市國已有其他的安排，因此就用錄音的方式，是由當時的團長王正平指揮整個樂團，當時還用了兩間錄音室，可見得編制之大，王老師就站在兩個房間中間，真的很辛苦，之後王老師也因此心力交瘁，但那次的錄音品質非常好，幾乎所有國樂的演奏名家齊聚一堂……」但當時所有人也都覺得如能現場一起演出會更好，心中難免略感遺憾。

或許這一切彷彿是冥冥中的註定，這個遺憾終於有機會彌補了，今年就是由鄭立彬指揮北市國現場演出，許梨美提到「今年是鄭思森老師80歲冥誕，我姐姐也逝世剛好30週年了，今年能再續前緣，讓一切更圓滿。」

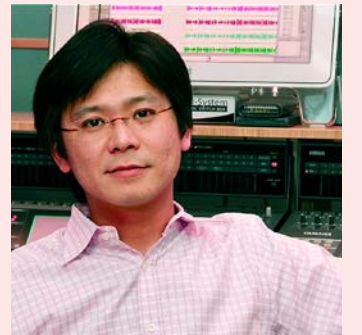
視覺，是舞蹈必備的藝術感知。張素真在《現代藝術家的故事》一書中描述許惠美對於藝術的完美要求，是舞蹈界的表率，也成功的讓《七夕雨》的呈現更迷人、煥然一新。「許惠美本身亦精通美術，對於視覺的完美要求，除了舞者的表演之外，也充分表現在舞衣、配飾、道具的搭配，是設計的重點，七位仙女的穿著，與霍榮齡多次討論，決定渲染成彩虹的顏色，薄翼飄紗，翩翩起舞，宛如九天仙女下凡。就連劇照都要求極致完美，許惠美與攝影師王信與七仙女遠赴淡水，隨著天光不斷的變化，拍出兩百張不同的照片，但只選取一兩張。」

許梨美也回憶到聶光炎的《七夕雨》舞臺設計頗具古典的唯美視覺，與許惠美的美學觀有志一同，今年的演出加上多媒體輔助，其實就是古典美學的延伸。「場景分為天上人間，包括仙女下凡，天池戲水，舞臺設計做的真漂亮，會希望多媒體能有更多的輔助，但又不要太現代，因為還是要回歸於傳統，因為這齣劇的主軸是神話故事。」

《七夕雨》三度再現，相隔近 40 年的經典，如同一顆閃亮的彗星，現場演出稍縱即逝，華麗的彗尾拓染在星圖上，有著耀眼的共時性，但如何能為不同世代提供更為立體與折射的面向，這就是歷時性的思維了。本次演出除了加上多媒體輔助、邀請許梨美重建舞譜，朱雲嵩配器重整，其實就是用 21 世紀的手法，提煉古老神話的精髓，尋找《七夕雨》歷久彌新的意義。

經典再現，既要保留原創的雋永滋味，又必須要有煥然一新之效，恐怕也跟挑戰金氏世界紀錄一樣的困難了吧？

朱雲嵩期許能為 21 世紀的《七夕雨》找到更篤定的立錐之地：「與其糾結在經典作品再現的挑戰性和爭議性中，不如找出自己所能為這部作品、甚至為國樂的發展與傳承做出貢獻的位置與方式，因此這次僅將配器重新調整，使其符合現代聲響美學。」的確，《七夕雨》本來就是一齣擺盪於中華文化傳統與 21 世紀主體意識的鉅作，藝術要能跨越時代，才得以傳承，才能成為經典。



民族舞劇《七夕雨》配器重整朱雲嵩

## 敦煌飛天的具體想像，重現古老神話的複數視野

蔡文怡在〈天空的一片雲 紀念台灣的民族舞蹈家許惠美冥誕〉一文提到，「《七夕雨》是從敦煌舞姿出發，是以敦煌壁畫中仕女身段、手勢為主要參考，她想重現兒時幻想中輕淡、飄逸的仙境，透過這作品實現她對民族舞蹈的藝術理想。」

敦煌，是一個歷史古城，為絲綢之路上的重鎮，橫跨兩千五百年，為東西文化交會之處。敦煌飛天，本身就具有多元文化色彩，然而《七夕雨》仕女們的身段、手勢，也融合了「敦煌飛天」的形象，佛性與仙氣兼具，蘊含了印度文化、西域文化、中原文化。因此，更賦予了人們對於《七夕雨》產生更多的幻想。

神話故事最迷人之處，就是因為藝術的抽象美感，因此就算是老生常談，也還是可讓渡出無限的空間，供人們以各種不同角度自由詮釋，浸潤於文學或繪畫所勾勒出的意境。「敦煌飛天」就是許惠美為舞蹈藝術所賦予的巧思，點石成金，因此《七夕雨》同時觀照了中國古典文學與繪畫中廣袤而幽微的意境。



由新一代仙女演繹經典民族舞劇《七夕雨》





牛郎由許瑋博飾演

## 從時代精神的轉角處，窺見臺灣民族舞蹈與國樂的發展進程

神話故事之所以源遠流長，就是能夠在時間的長河裡，循著既有的軌跡，穿越時空、重述生命、超然虛實、因時制宜。《七夕雨》承襲了古典民族舞的含蓄、精緻、唯美、典雅的精神，動靜皆自在，藉由藝術的構成，鑲嵌出劇中的各種情感交流，有堅定的愛情與親情，使得織女擱淺於人世間的眷戀，每一個旋轉舞步都像是對生命的螺旋式潛探，實際上是在挖掘藝術的內涵，在透過舞劇體現外化。

《七夕雨》距離上次演出相隔 28 年的光陰，不論是臺前或幕後，幾乎是全新的組合。「其實這就是藝術精神的傳承」許梨美說道。這場演出的藝術總監曾照薰，是許惠美的學生，在 1995 年擔綱演出織女，這次她與許梨美通力合作，將藝術的時間性、用音樂、用肢體、用科技，以傳統為基石，再加以探詢、思辯、實驗、延伸，在世代之間的轉角處，建立藝術的傳承樞紐。

「跳我們自己的舞！」一直是許惠美對於民族舞蹈的願景，這種深厚的文化內蘊，既親切又令人神往，具有足可平視西洋芭蕾與現代藝術的深度與向度。誠如 39 年前許惠美在《七夕雨》公演前所言：「一條寂寞的路展向兩頭，心底的溫馨卻來自無盡遼闊的前瞻與後顧。我深信，只要一直走下去，這條路不會永遠寂寞。」

「這條路」，在 39 年後的 6 月，北市國將搭起了另一座喜鵲橋，是回望、是感激、也是致敬，更是藝術生命歷久彌新的最佳力證。

# The Third Magpie Bridge Production in Forty Years, Revisiting Classics:

## Large-Scale Traditional Dance Drama *Eternal Love across the Magpie Bridge*

**Text & Interviewer** / LIU Ma-Li (Assistant Professor of Fu Jen Catholic University, and Department of Music of Donghua University, Host of Taipei's Great Chinese Music, and Destiny Brought Us Together and Music Will Seal Our Bond Forever at Taipei Broadcasting Station)

**Image** / HUA Li-Mei, Taipei Chinese Orchestra

The still of 2023 *Eternal Love across the Magpie Bridge*.The 1995 *Eternal Love across the Magpie Bridge* archive.

The passage of time can make art more appreciated, but to attempt to reproduce something traditional for a new generation is a daring act to define and defy time. Mythology is the embodiment of a culture and the archive of the evolution of a race. Reenacting a mythological production is like traveling back and forth on the axis of time, learning from the past while understanding the present.

A good work of art is typically the culmination of a long aesthetic tradition coupled with the ingenuity of an artist. After several performances and viewings, people begin to identify with the good art, setting an example for the entire genre. Thirty-nine years ago, the first three-act creative dance drama, *Eternal Love across the Magpie Bridge*, marked a significant milestone in cross-art collaboration. As expressed in the *Fairy of the Magpie Bridge* by QIN Guan, poet of the Song Dynasty, "The fine clouds form different images and shapes; The traveling stars speak of regret and loss; The Milky Way may be dark and diffuse, but ..." the colorful changing clouds and the vast Milky Way were used to accentuate the heart wrenching separation between the Cowherd and the Weaver Girl as they were kept apart. *Eternal Love across the Magpie Bridge* evokes nostalgia with a dash of modern elegance. The work fascinates and intrigues.

HSU Hui-Mei, an important promoter of traditional dance, and CHENG Si-Sum, a talented Chinese music composer brimming with creative energy, set the benchmark for dance drama. They worked together to create *Eternal Love across the Magpie Bridge* which was premiered during the 1984 Taipei Traditional Arts Festival at Taipei Cultural Center. In 1995, the Council for Cultural Affairs (now the Ministry of Culture) organized the showcase, Taipei International Dance Festival in memory of HSU Hui-Mei. The work was performed at the National Theatre for the second time. And now, 28 years later, it will greet the audience for the third time during the Taipei Traditional Arts Festival at the Taipei Performing Arts Center in midsummer.

## Using Music and Dance as Coordinates

CHENG Si-Sum was a conductor and Chinese music composer active in Hong Kong, Taiwan, and Singapore in the 1970s. His music was rich and unique, very well received amongst the audience. Among his signature works were *Pine, Bamboo, Plum Blossom* and *Eternal Love across the Magpie Bridge*. *Eternal Love across the Magpie Bridge* even won the National Award for Arts in 1986. Unfortunately, CHENG died of an illness at the age of 43 before receiving the honor.

HSU Hui-Mei was an exemplary figure in Taiwan's arts and culture circle. She was synonymous with traditional dance. Starting in the 1950s, she devoted her youth to the promotion of dance education, creating a large number of classic dance works, and nurturing numerous talents for the dance world. She was the 19<sup>th</sup> winner of the National Arts Award. In addition to *Eternal Love across the Magpie Bridge*, her earlier works include *Lotus-Picking Ballad Dance*, *National Flower for Prosperity*, *Combat Commander Liang Hongyu*, *Huanshaxi*, *The Flower Deity Throwing Petals*, and *Spring All Year Round*. Unfortunately, she passed away due to illness at the age of 55.

To savor *Eternal Love across the Magpie Bridge*, a precious legacy of the two masters, one must travel back in time to draw back the curtain of history and culture and open up the book of ancient mythology. The work uses music and dance as points of reference with which to locate the fundamental pursuit of traditional dance works—ultimate emotional expression and fulfillment of dreams.

Creating music for dance dramas is a major challenge for any composer. When HSU Hui-Mei asked CHENG Si-Sum to compose the music for this artwork and the two went over every detail multiple times before CHENG could even begin. HUA Li-Mei, the younger sister of HSU Hui-Mei and the director responsible for reconstructing the dance and arrangement this time, recalled what happened, "The creation of music was subjected to many restrictions mainly because my sister had already completed the choreography. She was very precise about timing. Everything had to be right on point, including when to put down the water sleeves, how many steps were required in a movement, or how the Cowherd and Weaver Girl should move around. She had everything scrupulously planned down to the second. Mr. CHENG had to pour over the entire choreography and break it down bit by bit to ensure the music was adapted to the movements, particularly the backbends. He was very concerned with how fast the performer should move so that music and choreography became a synchronized composition and dancers could move as one with the rhythm of music. These were all details that had to be examined and confirmed. They often discussed this over beer."

LIN Ya-Ting also mentioned in *The Sky Is Clear and The Wind Is Light, Looking Forward to Rain On Chinese Valentine's Day—In Memory of HSU Hui-Mei* that CHENG Si-Sum preferred to use triple meter traditional music as the main melody for the group dance in *Magpie*, but HSU Hui-Mei disagreed with the idea, stating that triple meter music was not suitable for jumps in dances. After careful deliberation and communication, CHENG decided to change the composition to duple meter for the big jumps and the rest of the main melody would remain in triple meter. "CHENG had a deep understanding of arts and movement and he knew how HSU Hui-Mei worked. The dynamics of dance movements served as an important reference for the music design. Adapting one art form to another is always challenging. You always need to look for a balance, to modify your work, and be even more critical in terms of what's working or not.



Composer CHEN Si-Sum.



Dance Director HUA Li-Mei.

Orchestration and harmony might be an integral part of music composition, but rhythm and tempo were critical in music for dance dramas. They were usually the factor that made the difference in live performances. At the premiere, the Taipei Chinese Orchestra (TCO) performed live with CHEN Tscheng-Hsiung as the conductor. Live music was by nature more flexible and accommodating to dancers' movements in the moment. The second performance used a prerecorded soundtrack. HUA Li-Mei said, "The main reason was that TCO had other engagements at the time. WANG Cheng-Ping, the director of TCO back then organized the recording. Two recording rooms were packed with musicians to complete the feat. It was a massive operation. Mr. WANG stood in between two rooms throughout the entire process. He was absolutely exhausted after the task was done. The quality of the recording was phenomenal. Almost all Chinese music virtuosos were gathered for the occasion." But even so, everyone agreed that live performances were unsurpassable. Sadly, it could not be done.

Destiny works in mysterious ways. We now have the opportunity to make up for this loss. This year, CHENG Li-Pin will lead TCO in the live performance. HUA Li-Mei commented, "This year is the 80th birthday of Mr. CHENG, and the 30<sup>th</sup> anniversary of my sister's death. We are happy to continue the good work and make everything more perfect this time."



The dancers' costumes are of rainbow-colored fabric that is flowy and fairy like.

Visual appeal is a requirement of dance. CHANG Su-Zhen mentioned the extremely high standards upheld by HSU Hui-Mei when it comes to arts in her book—*The Story of Modern Artists*. The dance world should adhere to the principles set by this outstanding artist, which gave *Eternal Love across the Magpie Bridge* its alluring charm and refreshing feel. "HSU Hui-Mei was also proficient in fine art. She was meticulous when it came to enhancing the visual appeal of dancers. Dancing dress, accessories, and props were all crucial to the final success on stage. After repeated communication with HUO Rong-Ling, the final design was a series of rainbow-colored dresses with thin and flowy fabric. When performers extended their body and started dancing, the flow of the dress made them look like real fairies descending from heaven to earth. Even the stills were of extremely high quality. HSU Hui-Mei and photographer WANG Xin took the seven fairies to Danshui for the photo shoot. They took over two hundred pictures and ended up using only one or two."





A new generation of fairies performed the traditional dance drama *Eternal Love across the Magpie Bridge*.

The stage, designed this time by NIE Guang-Yan, is of classic magnificence and quite lovely, very similar to the HSU Hui-Mei version. With the help of multimedia, this year's performance is an elevation of classic aesthetics. "The scenes are divided into heaven and earth, including fairies descending from heaven, and water play at the lake of heaven. The stage design is truly amazing. I do hope multimedia will add to the special effect without making the overall result too modern. In the end, it is a play based on mythology. A sense of tradition and a realistic fantasy world that portrays historical figures in a dramatized and romantic way is key to greatness."

The third production of *Eternal Love across the Magpie Bridge*, made after nearly 40 years, is a shining comet shooting across the landscape of performing arts. The stunningly brilliant tail of the comet sweeping through the sky is like a fixed point in time, but the addition of a sophisticated, fathomless dimension reflecting and refracting its dazzling light shifts it into timelessness. HUA Li-Mei is in charge of recreating the dance score, and CHU Yun-Song the new orchestration. The key is to use the techniques of the 21st century to extract and refine the essence of ancient mythology. *Eternal Love across the Magpie Bridge* will stand the test of time with the help of advanced technology. When presenting a classic, it is important to retain the characteristics of the original, but also make people feel refreshed and intrigued. It is akin to challenging a Guinness World Record.

CHU Yun-Song hopes to find a firmer foothold for *Eternal Love across the Magpie Bridge* in the 21<sup>st</sup> century. "Rather than being trapped in the challenges and controversies that may rise when reproducing classic works, it is better to think about what we can do for this work, or even for the development and sustainability of Chinese music. With the right goal in mind, we can then strive to accomplish the task. That is a more constructive approach." Indeed, *Eternal Love across the Magpie Bridge* has always been a magnificent piece of work celebrating Chinese cultural traditions and the modern consciousness of the 21<sup>st</sup> century. An artwork must stand the test of time to become a true classic that is loved by generations.

## Dunhuang Flying Apsaras Coming to Live—The Horizons of Ancient Mythology

CAI Wen-Yi mentioned in the article *A Cloud in the Sky, in Memory of the Birth of Taiwan's Traditional Dancer HSU Hui-Mei*, the choreography of *Eternal Love across the Magpie Bridge* was inspired by the postures and gestures of female Dunhuang dancers in Dunhuang murals. She wished to build an ethereal fairyland like the one in her childhood fantasy. The work was her understanding and aesthetic of traditional dance."

Dunhuang is a historical city, an important town on the Silk Road. For 2,500 years, this was the place where Eastern and Western cultures met. *Eternal Love across the Magpie Bridge* incorporated the image, posture, and gesture of Flying Apsaras of Dunhuang. It was the manifestation of Buddha nature and celestial beauty influenced by Indian culture, Western Region culture, and Central Plains culture. The rich culture context provided a fertile ground for more and wilder imagination.

The most fascinating thing about fairy tales is the abstract nature of art. Even clichés can be up for interpretation. People are free to run wild with their imagination with what they have read in books or seen in paintings. From Dunhuang Flying Apsaras HSU Hui-Mei saw a new way to express traditional dance art. *Eternal Love across the Magpie Bridge* is the manifestation of grand Chinese classic literature and paintings.



TCO will restage the classic traditional dance drama *Eternal Love across the Magpie Bridge* on June 16<sup>th</sup> -18<sup>th</sup>, 2023.

## The Turn of Time and a Glimpse of the Future Development of Taiwan's Traditional Dance and Chinese Music

Mythology never dies because it follows a predestined trajectory, traveling through time and space, retelling a story of life that transcends reality and imagination with modern adaptations. *Eternal Love across the Magpie Bridge* inherits the implicit, delicate, beautiful, and elegant spirit of the classics. Every movement and every pause is an embodiment of the arts. With them, the emotional exchanges in the play are formed. The Weaver Girl was bound to the secular world by her love for her husband and family. Every swirl and turn is an attempt to dig deeper and dive further into the true nature of the arts, through dramatic dance, the director and performers share their findings and insight with the audience.

It has been 28 years since the last performance of *Eternal Love across the Magpie Bridge*. On stage or off stage, a brand-new team is ready to shine. "In fact, this is how the artistic spirit lives on," HUA Li-Mei said. The artistic director of this performance, Emily TSENG, is the student of HSU Hui-Mei. She played the role of the Weaver Girl in 1995. This time, she cooperated with HUA Li-Mei and CHU Yun-Song in an attempt to explore the timeliness of art using music, body language, technology, and tradition. They inquire, speculate, experiment, and elaborate to establish an art hub for preserving and passing on the legacy of arts through time.

"Dancing our own dance!" has always been HSU Hui-Mei's philosophy of folk dance. This kind of profound cultural connotation is both intimate and fascinating. It has the depth and dimension of Western ballet and modern art. As she said before the premiere of *Eternal Love across the Magpie Bridge* 39 years ago, "It is a lonely road that extends in both directions. The warmth in my heart comes from the endless past and vast future. I firmly believe that as long as I keep walking, it will not lead me to an eternity of forlorn solitude."

Along this road, another Magpie Bridge is to be built this June, 39 years later. It is a review of the past, a way of saying thank you, and paying tribute. It is the strongest proof of the immortality of classic artwork.