

# 藝術實踐與社會參與相輔相成， 迎向後疫情挑戰

Artistic Practice and Social Engagement:  
Navigating the Post-Pandemic Challenges

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臺北市立國樂團（下稱北市國）一年執行120至150場音樂會。除了由樂團為主體擔任演奏的專場音樂會之外，也有許多節目與民間自發性的團隊、組織進行連結。身為公部門藝文的成員、政府藝文施政的執行者，「公設專職樂團」必須比一般樂團想得更多、走得更前，除了演奏思維，還要能發揮更強大、更多元的功能，才能為臺灣國樂點起引路的火炬。

從政府組織的立場來看，公設職業樂團提供了演奏家穩健的環境，從而使整體藝術的表現水準能持續累進，也促使民眾能得到高水準的聆賞審美體驗、社會能累積藝術文化資本。國樂作為一個立基於傳統的新型態樂種，積聚多年的臺灣的發展經驗，已然成爲一種獨特的文化載體，將臺灣豐富而多元的人文能量內化其中。因此除了精進演奏，北市國身為公部門組織必須負擔起更多研究、推廣的責任，才能將當下、過往的文化軌跡轉化爲未來永續發展的資源與能量。這樣的探索與努力，正呼應了當代藝文活動中對於策展思維的重視，力求使聆賞音樂演出不只是視聽的感官饗宴，還能藉由豐富的人文思考，創造出多層次的審美趣味。

藝文工作者必得思考疫情後的共同挑戰。誠如眾人所知，全球藝文界在新冠肆虐之下，表演藝術曾被迫中止並改變呈現方式，如今眾人雖已從封鎖走出，風暴卻未曾止息。後疫情時代，臺灣的音樂家們除了原有的少子化社會發展趨勢的挑戰，同時還需面對視聽習慣改變造成的衝擊，國樂音樂家們亦無法豁免於此。回顧觀眾無法實體步入音樂廳的這段期間，北市國以線上音樂會方式來維持樂團的演奏能量、提供民眾持續欣賞國樂的管道，同時也將製作線上演出的資源分享給許多民間團隊，除了作爲領頭示範也對更多藝文團體提供實質幫助、共度寒冬。此時此刻，面對新的藝文消費型態與樣貌，北市國透過學術研討會、論壇、座談等等活動邀請各界提出自身經驗與觀點，藉由更多實例的研究與分享，凝聚向心力、互相鼓勵、共同迎向未來的挑戰。

「挑戰」乍聽令人擔憂，卻能充分激發新能量，過程不免挫折，但總有些軌跡能成爲引領後人前行的經典。本次樂季壓軸爲民族舞劇《七夕雨》，作品在1980年代開啓了臺灣民族創作舞劇之先河，其作曲家鄭思森先生更是臺灣國樂界發展的關鍵前輩。1984年作品首演爲臺灣表演藝術界投下震撼彈，至1995年「臺北國際舞蹈季」重演依然一票難求。此次再現經典除了重建舞譜，也依據現行國樂團編制進行配器整理，在舞臺技術方面結合了當代思維與技術進行設計再創。如何繼承文化裡前人的精神、賦予新能量，北市國持續將意念與使命實踐於行動之中，期盼爲眾人點燃靈光，也爲臺灣國樂帶來前行的力量。

The Taipei Chinese Orchestra (TCO) holds 120 to 150 concerts annually. Alongside orchestra-centric performances, several programs are carried out in collaboration with self-organized local teams and groups. As a public sector representative in arts and culture and a participant in government arts policy, the TCO's role goes beyond that of a typical orchestra. Its mission is to lead the way for Chinese music in Taiwan, achieved through advancement in performance and the demonstration of strong, diverse functions.

As a government organization, a publicly funded professional orchestra such as the TCO provides a stable environment for performers and, in turn, helps elevate the overall artistic standards. It allows the public to engage in high-quality aesthetic experiences, which contribute to the accumulation of cultural capital in society. Meanwhile, Chinese music in Taiwan, though firmly rooted in tradition, has embraced new formats. This unique blend of old and new has turned Chinese music into a vessel for Taiwan's diverse cultural spirit. Therefore, the TCO is tasked with enhancing performance and shouldering more responsibility in research and promotion. It transforms present and past culture into resources for future sustainable development. This mission aligns with contemporary curatorial thinking, aiming to make music appreciation an immersive, multi-dimensional aesthetic experience enriched by humanistic thought.

Arts and culture professionals must address shared challenges in the post-pandemic era. As we all know, COVID-19 forced the global art sector to pause and reassess its forms of presentation. While lockdowns may be behind us, the tumultuous period is not over. Amidst the recovery from the pandemic, Taiwanese musicians face not only the ongoing challenge of a declining birth rate but also the impact caused by changing audio-visual consumption habits. Traditional Chinese music performers are not exempt from these challenges. During times when audiences could not physically attend concerts, the TCO kept its momentum, offering continuous public access to traditional music through online performances. They also pooled resources for online performances with local teams, providing a vital lifeline for many arts groups. As art consumption patterns and forms evolved, the TCO facilitated events such as academic seminars, forums, and round-table discussions to encourage different perspectives and experiences, fostering unity and mutual support in preparation for future challenges.

The word "challenge" can elicit feelings of anxiety, but it can also ignite innovation. The journey may encounter setbacks, yet certain paths might transform into enduring masterpieces that could inspire future generations. The traditional dance drama *Eternal Love Across the Magpie Bridge* is the season's grand finale. As a trailblazer in Taiwanese creative dance drama in the 1980s, its composer, Mr. CHEN Si-Sum, played a crucial role in the evolution of Taiwan's Chinese music. The original performance in 1984 left a significant mark in the Taiwanese performing arts community, and its re-performance during the 1995 Taipei International Dance Season was an unmitigated box office success. The current revival not only reconstructs the choreography but also rearranges the orchestration based on the current setup of the Chinese orchestra. It blends contemporary ideas and techniques into its stage design. By honoring cultural traditions and infusing them with new energy, the TCO is transforming its vision and mission into actions, kindling its spark within everyone, and propelling Chinese music in Taiwan ever forward.