

相伴 · 共進

Together, We Move Forward

在今年 5 月本土疫情加遽、全國演藝活動幾近停擺的衝擊下，北市國戮力完成了 2021/22 樂季的演出計畫，希望能克盡公部門樂團的社會責任，陪伴藝術家與社會大眾一起走過艱難時刻。

新樂季以「聲動·臺北」為主題，規劃了 8 種系列節目。過程中，北市國於 2020 年疫情興起後陸續推行的各種緊急應變策略，也成了策劃新樂季的良好基石。我們願將這一年多來的心得與社會各界分享，盼能拋磚引玉，推動臺灣藝文界的疫後新貌。

新樂季的節目，將分為實體演出與網路節目雙線並行。在實體演出上，疫情的阻隔，讓我們有機會更多地聚焦於臺灣文化與傑出藝術家。如「首席指揮系列」的《點染戲畫——瞿春泉與柯銘峰的歌仔話境》，便能在大眾喜愛的新編歌仔戲音樂中，欣賞編曲家對不同器樂質性、不同演奏流派的巧妙融合。

網路節目則能跨越時空的侷限，向更多民眾推廣國樂、並與國際樂壇持續交流。如「主題精選系列」中分作 4 週推出的《聚敘——Online TCO 2021 寰宇音樂嘉年華》系列節目，便邀請了西班牙、法國、葡萄牙、印尼四國之知名樂團，利用線上演出的方式，與 5 個臺灣音樂團隊同場競技，讓《望春風》、《丟丟銅》等傳統臺灣調，在法朵音樂、爵士樂等異國音樂演奏技巧中迸發新的風情。

但在收穫熱烈迴響的同時，我們也必須承認，網路節目的推行，仍存在諸多探討空間。首先，大眾習慣的平板、手機等觀看載具，會大幅減損聲響效果；其次，線上音樂會的製作費用更是外界難以想像的高昂，從錄製時的多機拍攝、網路頻寬等軟硬體要求之外，節目的重製權、網路公播費用亦是難以跨越的大山。北市國作為公部門樂團尚且要辛苦撐持，盈虧自負的民間樂團又怎有底氣使用網路媒介來演出？箇中種種議題，仍需仰賴公部門、藝文團體、相關業者等各方賢達合作思考，一同為後疫情時代的演藝環境鋪墊新階。

除了幕前演出之外，在幕後，北市國亦同時開始啟動國樂史料的蒐集與整理工作。在本期的「這些人這一刻」單元中，我們採訪了高齡 97 歲的國樂耆老陳劍亭，藉由他進入中廣國樂團，成為琵琶名家孫培章在臺灣的第一位弟子，晚年成立「八閩樂府」等種種豐富經歷，窺見臺灣國樂傳承與演化的脈絡。老前輩以一生映照國樂跨時代風貌的傳奇性，更是值得所有樂壇後進細細品讀，不容錯過。

When the spread of covid-19 escalated in May 2021, performing arts related activities almost came to a screeching halt throughout the island. TCO managed to put together a program for the 2021/22 music season in the hope of fulfilling the social responsibility of a public orchestra and guide the artists and the public through this disastrous time together.

The new season, Sounds in Taipei, consists of eight series. TCO has been coming up with contingency plans since the outbreak of the pandemic in 2020. Little by little, the effort set a great foundation for the new music season. We are glad to offer some insights from our fight over the past year and hope to receive positive feedbacks from all of you. Only when we work together can we build a brand-new landscape for the arts and cultural industry after the pandemic releases its tight grip.

The programs of the new season will be divided into physical performances and online performances. For physical performances, quarantines and close downs due to the pandemic give us the opportunity to focus more on Taiwanese culture and outstanding local artists. For example, the Transfiguration of Pictorial Drama-A Musical Dialog between QU Chunquan & KO Ming-Feng of the Principal Conductor Series teaches us to appreciate the ingenious fusion of different instruments and schools of thought in playing techniques with newly arranged Taiwanese opera music.

Online programs are not limited by either time or space. This way, TCO can promote Chinese music and continue to network with the international music world. TCO Principal Conductor Series consists of four online meeting - TCO 2021 Global Music Carnival sessions spread out over the period of four weeks. The carnival invited well-known music ensembles from Spain, France, Portugal and Indonesia to play with five local ensembles in Taiwan and hope to breathe new life and exotic elements such as Fado music and jazz into traditional Taiwanese folk songs such as *Spring Breeze* and *Dieu Dieu Dang*.

Though we have received critical acclaim, we must also admit that there is still a lot of room left for discussion on the implementation of online programs. First, mobile devices such as tablets and mobile phones are not the best choice when it comes to watching concerts. They are not designed for professional music performances and simply cannot deliver. Second, the production cost of online concerts is exorbitantly high. From shooting with multiple cameras to network bandwidth, there are a great many software and hardware requirements involved. Not to mention the rights to reproduce programs and the cost of broadcasting online also add to the heavy burden. As a public orchestra, TCO is already struggling to get by. It is hard to imagine private ensembles that are already quite desperate can even consider staging a performance online. The government, performing arts troupes, and related industries need to work together to troubleshoot and find a way for the troupes and ensembles to get back on their feet once the threat of covid-19 is removed.

In addition to on stage performances, TCO also started collecting and sorting historical materials on Chinese music. This edition, People of The Moment features an interviewed of CHEN Jian-Ting, a 97-year-old Chinese music maestro who became the first disciple of pipa master SUN Pei-Zhang in Taiwan when he got into Broadcasting Corporation of China Chinese Orchestra. Later He founded the Bamin Music Conservatory and had an eventful life. Following his path, we can get a glimpse of the inheritance and evolution of Chinese music in Taiwan. His life is a testament to the transformative changes in Chinese music across generations. We shall read carefully into the life events of CHEN and learn from the precious gift.