

# 打造「臺北之聲」 — 鄭立彬專訪

文／洪子薇 圖／臺北市立國樂團

2021年4月30日，北市國團長鄭立彬將卸下兩任為期6年的團長職務，歸建原借調學校—中國文化大學中國音樂學系。對於6年來的團務工作，鄭立彬將之視為人生中最美麗的意外。他說：「最初參加團長遴選，乃是在系上師友的鼓勵下，想試著將自己對國樂界的觀察與想法傳遞給樂團，沒想到最後竟真的獲得機會。」能為樂團貢獻自己的指揮專業，與北市國攜手一起打造國樂新風貌，他也倍感榮幸。



團長：鄭立彬



2021傳藝季開幕音樂會—臺北禮讚演出。

## 鍛造臺北之聲

身為指揮，鄭立彬的國西樂跨域背景，讓他能離開國樂既定的聆聽慣性，為北市國調整新的聲響結構。他以「和諧融合」的概念來調和各樂器聲部，樂團座位上將二胡拉至指揮右側，讓琴筒能朝外傳音；嗩吶以略側的角度發聲；體現國樂最大特色的彈撥聲部居中並墊高其位置，使彈撥樂音更加明顯；至於打擊聲部，北市國也有別於其他國樂團，直接將定音鼓放在中央位置，在其兩側擺置其他打擊樂器。

「無論在國樂團或交響樂團，定音鼓都是重要的核心，其低音的聲響與節奏可以讓全團樂音更穩固，是以也有人將定音鼓視為樂團的第二個指揮。」而北市國的樂音，也確實在定音鼓的牽動組合下，更加協調穩定。

## 名家雲集 豐富音樂視野

除了調整聲響結構外，鄭立彬也積極邀請樂壇名家至北市國擔任客席指揮，其中有海外重要樂團的領導者，如香港中樂團音樂總監閻惠昌、新加坡華樂團音樂總監葉聰、中央民族樂團常任指揮劉沙、蘇州民族管弦樂團藝術總監兼首席指揮彭家鵬、廣州民族樂團音樂總監兼首席指揮張列；有臺灣重要中生代指揮家，如顧寶文、葉和中、劉江濱、于興義、黃光佑；亦有在國際大賽嶄露頭角的臺灣新秀，如曾獲多項國際指揮大賽獎項的莊東杰、布加勒斯特國際指揮大賽首獎得主張宇安、費特伯格國際指揮大賽首獎得主楊書涵。透過不同地域、不同經歷、不同世代客席指揮的協作指導，讓樂團視野得到進一步提升。

鄭立彬表示，北市國辨識度鮮明的「臺北之聲」，便是在樂隊擺位、聲響平衡度、樂團合奏觀念等方面的打磨中建構而成。在這個過程中，經過試驗並不斷翻新的聲響呈現，也漸漸取得團員、樂迷乃至於樂界師長的認可，這是令他最感滿足的收穫。

## 全年樂季 迎接多元挑戰

北市國風格鮮明的演奏聲響，也在各式各樣的豐富演出中大放異彩。

鄭立彬說，鍾耀光團長8年的磨練積累，讓類型豐富、風格多元的演出節目，成為北市國對外的金字招牌。自己是在這樣的碩果下，延伸了國際樂壇全年樂季規劃的慣例，並將一整年的演出節目區分為8-10系列，不僅有利於分眾行銷，也能更直觀地展現多元豐富的品牌形象。

此外，在鄭立彬的規劃下，北市國也於2017年起推出飽受大眾歡迎的「TCO劇院」，以「一年歌劇、一年音樂劇」的時序，每年推出大型跨界表演作品。「這類大型製作，對北市國的音樂家、行政團隊，都是巨大挑戰，但我認為我們已經準備好了。」

從2017年《李天祿的四個女人》，到2021年描述馬偕夫人張聰明女士生平故事的《蔥仔開花》，「TCO劇院」不僅成為普羅大眾，親近國樂的最佳路徑，其飽具臺灣精神的原創劇本與樂曲，也為臺灣樂界與戲劇界累積重要的藝術文本。



2017年《李天祿的四個女人》



2021年《蔥仔開花》講述馬偕夫人張聰明的故事



2020年9月7日成立了「企業之友會」

## 虛實行銷 締造票房佳績

與豐富樂季節目相應的，是行銷方式與受眾的開拓。鄭立彬笑言：「我可能是歷來最重視票房的團長了！」他將北市國近年來的行銷策略分為「空戰」與「陸戰」兩線，「空戰」顧名思義，就是強化網路社群媒體的經營，在facebook、line、IG等平台與年輕觀眾互動；「陸戰」則是積極接觸各種實體組織，培養國樂觀眾，除了國樂社團及學校外，更成立了「企業之友會」，透過大宗認購演出票券，提供給企業友人與員工觀賞，或轉贈給社福團體，讓弱勢族群也有機會來欣賞國樂之美。

這樣的多角經營，讓北市國票房逐年成長，在疫情前的2019年，票房收入達1,400多萬，當年票房歲入也高達120%執行率，是創團40年來票房最好的一年。

## 玩轉國樂品牌 活化後繼之路

不過，漂亮的票房數字並不是鄭立彬追逐的終點，他強調這是「產業的價值而不是價格」，而透過企業家的支持，將國樂音樂會塑造成新型社交場合，讓國樂的環境與品牌形象更加提升。

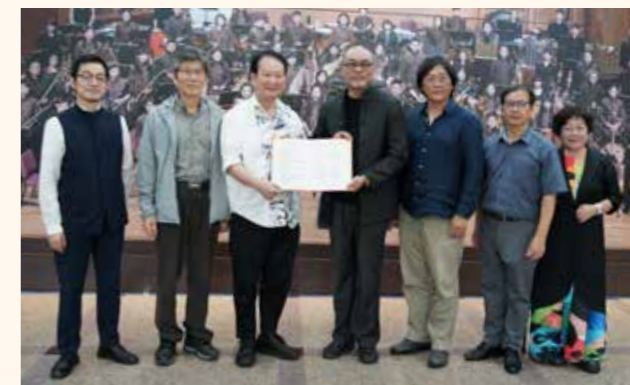
這種對行銷與市場的執著，源於鄭立彬過往在民間樂團的歷練。他表示，民間樂團的年度預算，有1/3來自公部門補助、1/3來自企業贊助、1/3來自票房收入。公部門樂團的預算則100%由政府支持，雖相對較無票房壓力，但更應該帶頭炒熱市場、提升產業價值。同時，隨著政策調整，公部門樂團的經營模式，未來亦有可能調整為行政法人，目前累積的票房經營能力，勢必成為將來應對變數的有力籌碼。

## 承擔公共責任 培養樂界棟樑

這樣的公共責任意識，也體現於鄭立彬在北市國推動的種種育才與薪傳計畫上。在幕前，他積極邀請曾維庸、廖元鈺等臺灣新生代音樂家至樂團擔任客席指揮；在幕後，則是不間斷地推動指揮與作曲人才的培育工作。

2016年起推出了「青年作曲家培育計畫」，包含兩個子計畫，其一的「國樂作品Try一下」，由年輕作曲家創作一首10分鐘左右的作品，由樂團現場試演後，再由樂團團員與作曲前輩給予回饋與指導；其二的「作曲工作坊」，邀請團員示範各種樂器的演奏，讓年輕作曲家更深入瞭解每個樂器的特性，提升創作上對不同樂器的掌握能力。

2018年，北市國更協同海外多個職業國樂團，共同發起成立了「中華國樂合作發展聯盟」，讓各團推薦年輕音樂家與他團合作演出，增加青年人才交流的機會。2020年，北市國也與高雄市國樂團、臺南市民族管絃樂團、桃園市國樂團等3個公部門職業樂團，以及中國文化大學、國立臺灣藝術大學、國立臺南藝術大學共3校國樂系，共同發起「誰來接班—國樂青年演奏家繁星計畫」，每年推薦35歲以下的青年音樂家參與職業樂團的合作演出，為臺灣樂界培養未來的棟樑。



2020年10月「誰來接班—青年音樂家育成計畫」



2020年12月，「國樂作品Try一下」



2018年6月，「中華國樂合作發展聯盟」正式成立

## 編整經典曲目 委創臺灣新聲

在演奏之外，北市國也懷抱著為國樂累積資源的使命感，不遺餘力地為國樂曲目進行深耕與發展工作。

在2018年，北市國出版全球第一套國樂樂團困難片段曲譜「國樂秘笈捌佰式—樂團片段精選」，提供學子在進入職業樂團前打磨自身技藝；2019年以後，北市國更有意識地出版臺灣作曲家相關的器樂獨奏曲譜，如「琵琶、阮咸作品精選」，2020年的「笛、簫作品精選」、「胡琴作品精選」等，系統性地為國樂曲譜資源，進行積累與保存的工作。

除了既有曲譜的整理，北市國也於2018年啟動為期3年的「跨樂季協奏曲委創計畫」，廣邀作曲家為各項國樂器創作，不僅留下了專屬的協奏曲，也為樂壇注入源源不絕的活水。



2019年出版「琵琶、阮咸作品精選」

2018年，北市國與旅美琵琶名家吳蠻(前排左二)合作，前往美國卡內基音樂廳演出，成為臺灣第一個登上卡內基音樂廳的職業樂團。



2016年10月 北京文化周

## 走向國際樂壇 落實文化外交

6年來的種種積累，讓北市國的國際知名度大幅提升，也為臺灣進行了許多精彩的文化外交。

2015年，北市國前往日本加賀市演出，獲得市長親自接待，完成了成功的城市外交；2016年間，北市國陸續參與「兩岸城市藝術節—北京文化週」、「上海國際藝術節」活動，促成了兩岸國樂界的持續交流；2018年，北市國與旅美琵琶名家吳蠻合作，前往美國卡內基音樂廳演出，成為臺灣第一個登上卡內基音樂廳的職業樂團。

在動態演出外，2020年，北市國也邀請小提琴家林昭亮合作錄製作曲家關迺忠與喬爾·霍夫曼 (Joel HOFFMAN) 的作品，由德國古典樂知名大廠「拿索斯唱片公司」(Naxos Records) 全球發行《山地印象》音樂專輯，獲得許多國外樂評的矚目。

鄭立彬說，臺北市政府「世界走進來，臺灣走出去」的概念，文化藝術便是最可行的交流方式，國樂鮮明的文化辨識度，更是北市國走向世界的最大優勢。他以2020年因疫情而舉辦的4場網路直播音樂會為例，除了吸引數以萬計的線上觀眾收看外，更有近兩百家國外媒體報導，不僅將國樂推向全球，更向世界展現了臺灣優異的防疫成果。



2016年10月 上海國際藝術節

## 臨別在即 無盡期許

從樂團內在的打磨到走向世界的推展，北市國6年來的種種工作，已然鎔鑄於鄭立彬心中，道來纏纏如珠，條理分明。

鄭立彬吐露，當年接獲任命時，家中幼子因惡性腫瘤而開始化療，他回憶當時的自己，一方面在專業理念與行政事務間摸索平衡，一方面在繁瑣的團務中掛心孩子的病況，種種艱難，彷彿要將人百煉成鋼。

但或許因為如此，鄭立彬投注了百般心力的北市國，彷彿也成了掌上明珠，回憶過去6年，或有因自己的急躁而與團員及行政同仁關係緊張，但其實初衷只是「只想把音樂會演好」。在歸建中國文化大學教職前夕，他感恩所有師長與工作同仁的陪伴，同時也希望樂界與社會能繼續給予北市國愛顧與支持，讓這道明亮的「臺北之聲」，不斷綻放時代新貌。

## Fine - Tuning the Sound of Taipei — CHENG Li-Pin Interview

Writer/HONG Tzu-Wei Photo/Taipei Chinese Orchestra



General Director of TCO : Cheng Li-Pin

CHENG Li-Pin, a mainstay of Taipei Chinese Orchestra (TCO), will be leaving the position as general director on April 30th, 2021 and return to the Department of Chinese Music at Chinese Culture University after 6 years of outstanding service. CHENG Li-Pin saw the past 6 years as the most wonderful surprise in his life. He told us that, "I had originally applied to the position because teachers and colleagues at the department urged me to share my observation and understanding of Chinese orchestra music with the ensemble. I was wholly unexpected to be accepted." He was greatly honored for the opportunity to contribute as a conductor and help creating something new and amazing for Chinese orchestra with TCO.

### Fine-Tuning the Sound of Taipei

As a conductor experienced in both Eastern and Western music, CHENG Li-Pin was able to listen, identify and come up with a new seating arrangement on stage for TCO to find the ideal blend of sounds.

He believed in the harmonious integration of all instrument sections for optimal acoustic results. To this effect, he rearranged Huqin to the right of the conductor so that the resonance box will be facing outward. Suona section slightly to the side. The plucked string section situated in the middle on a slightly elevated platform for it housed the most used instruments in Chinese orchestra. As for the percussion section, TCO decided to go against tradition and place the Timpani in the middle, surrounded by the other percussion instruments.

"Timpani is critical to Chinese orchestras and symphony orchestras. The deep powerful sound anchors the entire performance. Therefore, some say that Timpani is the second conductor in the orchestra." The music of TCO has in fact become more coordinated and stable under the lead of Timpani.

### Outstanding Musicians to Broaden Your Mind

CHENG Li-Pin didn't stop at rearranging seating position on stage. He also invited many guest conductors to become a part of the TCO family. Amongst which were leaders from distinguished overseas orchestras like YAN Hui-Chang, Music Director of Hong Kong Chinese Orchestra, YEH Tsung, music director of Singaporean Chinese Orchestra, LIU Sha, director of China National Traditional Orchestra, PENG Jia-Peng, principal conductor of Suzhou Chinese Orchestra, and ZHANG Lie, music director and principal conductor of Guangzhou National Orchestra. There were also established veteran Taiwanese conductors like KU Pao-Wen, YEH Ho-Chung, LIU Chiang-Pi, YU Hsin-Yi, and HUANG Guang-You. The presence of emerging Taiwanese conductors who dazzled the world in international competitions including multiple international conductor competition winner CHUANG Tung-Chieh, winner of Bucharest International Conducting Competition CHANG, Yu-An, and winner of Fitelberg Conducting Competition, Poland YANG Su-Han were also seen. These conductors from different countries, backgrounds and generations achieved great synergy and elevated the work and skill of TCO by strides.

To CHENG Li-Pin, the Sound of Taipei meant the perfect balance between seating arrangement on stage, the level of harmony achieved and how ensembles were conducted. New ideas were tested, revised and improved constantly. However, they would not be adopted until the entire orchestra, the audience, and the experts within the industry all approve of the new form. That was the most gratifying experience of all.



General Director of TCO : Cheng Li-Pin and Taipei Chinese Orchestra

## Whole New Season and Whole New Challenges

TCO had vivid character, quality and charm. They shined in all types of performances played. CHENG Li-Pin said that director CHUNG Yiu-Kwong spent 8 years accumulating repertoires across a wide spectrum, setting TCO apart from other orchestras with the foresight of nurturing creativity and encouraging production. CHENG Li-Pin benefitted from the process and got into the habit of planning the entire music season ahead like the other internationally acclaimed orchestras. The programs of the year fell under 8 to 10 respective series, targeting different audiences and gave people a better idea of what TCO was and what TCO was capable of doing.

CHENG Li-Pin established the popular TCO theater in 2017 and started putting on an opera and a musical by turn each year. Meaning that every year a large cross-sector production was made. "These large productions are a huge challenge to the musicians and the administrative team of TCO. But we are ready. From *The Four Women in Puppet Master* LEE Tien-Lu's *Life in 2017* to *Formosa Bloom*, the story of the extraordinary Tiunn Tshong-Bing who married Rev. MacKay and made something of herself, TCO Theater allowed the general public to appreciate the beauty of Chinese orchestra in a brand-new way. The script and music were packed with elements near and dear to people in Taiwan. It also left a deep mark in Taiwan's music and theater world.



TCO Theater is amusing and relatable to daily lives.



In 2015, the mayor of Kaga personally greeted musicians when TCO toured the city.

## Virtual and Physical Marketing Leads to Record Breaking Success

Having a wide variety of programs was not the only answer. TCO also shifted their marketing strategy and looked to expand their audience base.

CHENG Li-Pin laughingly said that, "No director before me has put that much attention on ticket sales." He came up with two main marketing directions - space and land. Space focuses on reinforcing the role of social medias. TCO interacted with the young generation on Facebook, Line and IG. Land meant actively cultivating audiences by establishing relationships with clubs, schools and companies. Taipei Chinese Orchestra Enterprises Friendship Association was established to handle large transactions such as discount group tickets for company employees and their friends and families or giving out free tickets to NGOs so that the underprivileged would have a chance to immerse in the beauty of Chinese music as well. Prior to the outbreak of covid-19, TCO has already achieved 1.4 million in ticket sales in 2019, reaching 120% of the expected total revenue, making it the best year since the establishment of the orchestra.



The 2016 Youth Composer Cultivation Project

## Rebranding Chinese Orchestra and Opening Up More Opportunities

The escalation in ticket sales wasn't the ultimate pursuit of CHENG Li-Pin. He had eyes on the increase of value instead of price. Through the support of enterprises, TCO concerts became a new social occasion or meeting point. This greatly improved or changed the brand image and allowed Chinese orchestra more room to breathe and grow.

The attention to marketing and audience outreach originated from CHENG Li-Pin's days in private orchestras. For private orchestras, 1/3 of the annual budget came from government subsidies, 1/3 came from contribution from enterprises and 1/3 from earned income. Public orchestras were supported 100% by the government. They were under less pressure to sell tickets. The privilege should mean that they have the responsibility to improve market dynamic and value. In the future, the government orchestras may become administrative corporation. The ability to drive ticket sales will become a huge advantage for them.

## Shoulder Public Responsibly and Cultivate Music Talents

CHENG Li-Pin understood the importance of public responsibility and proceeded to establish a great variety of talent cultivation projects and legacy programs. He invited aspiring Taiwanese musicians such as TSENG Wei-Yung and LIAO Yuan-Yu to join as guest conductors. Off stage he continued to scout and train potential conductors and composers.

The 2016 Youth Composer Cultivation Project comprised 2 programs. One was Test Perform New Works. Young composers would compose a 10-minute music piece to be played on site by the orchestra and then the members of the orchestra or veteran composers would give their feedbacks and insights. The other was the Composer Workshop. Members of the orchestra would play each instrument individually for the young composers so as to give them perspective and enhance their understanding of the instruments. This might in turn help adding sophistication when composing.

In 2018, TCO founded International Chinese Orchestra League (ICOL) together with many other overseas professional Chinese orchestras. Selected young musicians would perform with other aspiring musicians from member ensembles, giving them a chance to interact and exchange ideas. In 2020, TCO and three other public orchestras, Kaohsiung Chinese Orchestra, Taoyuan Chinese Orchestra and Tainan City Traditional Orchestra initiated 2020 Who Will Be the Successors - The Young Multi-Star Project, giving young musicians under age 35 a chance to perform onstage with professional orchestras and exploit their potential.

## Compile Classic Repertoire and Commission New Works

Beside putting on performances, TCO also strived to add more repertoire to the existing collection, further enriching and developing the industry.

TCO published the very first challenging scores collection for Chinese orchestra, 800 Tips for Chinese Orchestra—Excerpts in 2018 to prepare the students for a career in the music profession. Later TCO again published scores for instrument solos by Taiwanese composers like The Best of Pipa and Ruan in 2019 and The Best of Dizi and Xiao and The Best of Huqin in 2020. These complete collections of classic works were preserved and passed on to the next generation.

Aside from compiling existing scores, TCO also initiated a 3-year project, the Cross - Season Concerto Commission Program starting 2018, inviting composers to create concertos for individual Chinese instruments and help to keep the industry alive with new concertos.

## Reach Out to The World and Build Cultural Relationships

Through the past 6 years, TCO raised their profile in the world and conducted many exquisite cultural exchanges for Taiwan.

In 2015, the mayor of Kaga personally greeted the musicians when TCO toured the city. It was a truly successful testament to city diplomacy. In 2016 TCO participated in Cross Strait City Arts Festival-Beijing and China Shanghai International Arts Festival. This promoted the exchange between cross Strait Chinese music world. They also worked together with pipa artist Wu Man and performed at Carnegie Hall in the US in 2018. TCO was the 1st Taiwanese professional orchestra to perform there.

Aside from onstage performances, TCO also invited violinist LIN Cho-Liang to put together an album on the works of composer KUAN Naichung and Joel HOFFMAN in the name of *Memory of Mountain*. The album was released worldwide by major classic music company Naxos Records and captured the attention of many foreign music critics.

CHENG Li-Pin believed that cultural and art exchange programs proved to be most productive and influential in helping Taiwan reach out and open the door to the world. The distinct characteristics of Chinese orchestra left deep impression on people, giving TCO a great advantage on world stage. Take the 4 live concerts online due to the outbreak of the pandemic in 2020 for example, they attracted thousands and thousands of audiences and obtained close to 200 overseas media coverage. This not only increased the exposure of Chinese music on international stage, but also showed the world Taiwan's success in keeping the disease at bay.



*Memory of Mountain* was the first album recorded by Taipei Chinese Orchestra (TCO) and leading European record label, Naxos Records. It was released in 2020 around the world.



TCO is the 1st Taiwanese professional music assemble to perform at Carnegie Hall in the US in 2018

## Goodbye Is Not the End and The Future Has No Limits

From fine-tuning the structure of the orchestra to reaching out to the world, CHENG Li-Pin related in detail on what has happened in the past 6 years. He told us that he found out his son had cancer and needed to undergo chemotherapy at the same time he took the position as general director. He was struggling to find a balance between administrative need and the love for music at work and suffering great pain and heartache because of the malignant disease trying to steal his child away at home. The exhaustion, pain and strain pushed him to his limit every minute of the day.

Maybe that was why TCO has, in a sense, become like a child to him as well. He had fought with the crew because of his short temper and the pressing need to make sure everything was perfect. As he is about to retire from the position and return to the arms of his other family, Chinese Culture University, he was truly grateful for the love and support the crew, the staff members and his teachers showed him. It is his most sincere wish that the music world and the community will continue to show TCO their support so that the Sound of Taipei will never stop to inspire and grow.