

欠栽培的「臺灣歌劇」？ —TCO劇院的實驗與願景

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2010年代，是臺灣音樂劇爆發的10年，歷經了1990年代的初創時期、2000年代大型製作的陸續崛起，到了2010年代，在文創產業全球化的風潮下，進入了百家爭鳴的勃發時期。音樂劇與歌劇這種在舞台上以音樂演唱結合戲劇呈現的展演方式，以華格納「總體藝術」的概念來定義，除了狹義認定的音樂、歌詞文本之外，凡一切舞台上的呈現要素，都涵蓋在廣義的定義之中，而音樂劇的製作、管理及行銷策略等產業面向元素，近年來更佔有極為重要的樞紐地位。

臺灣音樂劇近20年來的發展，其產業化逐漸成形，促使與其相近的古典歌劇及傳統戲曲領域，也開始關注並涉入這種廣義的音樂劇場創新模式，藉此思考突破傳統領域框架的各種可能，並嚐試多方跨域合作的演出創新實驗，一步步探索與開發出臺灣音樂劇場多元發展的前景。

北市國於2017年開始進行的「TCO劇院」，即是在這樣蓬勃的展演環境中受到啟發，團長鄭立彬規劃以「一年歌劇、一年音樂劇」的期程，每年推出一部原創音樂劇場作品，以具體的作品實踐投注於臺灣的表演藝術市場，並期許在繁花盛開的展演場域中，引發更多的關注以及深化論述。

跨度創新的嘗試

從2017年首先推出的「閩南語國樂歌劇」《李天祿的四個女人》，以及2018年的「古裝音樂劇」《賽貂蟬》，即可以看TCO劇院在作品類型上的跨度，以及對於「創新」的廣闊視界。

《李天祿的四個女人》首次嘗試國樂歌劇的概念，邀請錢南章作曲，賴美貞編劇，在音樂形式上結合了閩南語、國樂及歌劇3種元素類型，戲劇內容則涵蓋了布袋戲與臺灣早期常民生活。《賽貂蟬》則是與全民大劇團合作的音樂劇，這是一部是以製作為導向的作品，結合張大春、王偉忠、謝念祖、陳怡靜等劇場人士，作曲周華健以他在流行樂界及與當代傳奇劇場合作的京劇經驗，為這部新編的歷史音樂劇創作樂曲，並結合多位編曲家共同完成。



2017年《李天祿的四個女人》



左／2018年《賽貂蟬》與全民大劇團合作的音樂劇

右／左起導演/鄭嘉音、作曲家/顏名秀、編劇及導演/游源鏗、團長/鄭立彬、資深演員/呂雪鳳、音樂學教授/顏綠芬、導演/曾慧誠、聲樂/李增銘、原著/楊富閔

「臺灣」與「藝術」的結合

經過兩年的跨界嘗試，鄭立彬在2019年推出歌劇《我的媽媽欠栽培》時，拋出了「臺灣歌劇」這個想法，其目的是希望作品能在歌劇的既有概念下，於音樂形式與題材內容中展現出「臺灣」與「傳統藝術」的元素。

作曲家顏名秀以歌仔戲為底蘊，從當代音樂的創作視角，將歌劇美聲、歌仔戲唱腔及傳統國樂，融合於這部講述臺灣鄉村女性故事的戲劇場景中，配合聲樂、戲曲及劇場界人士的跨界合作，促成這部如編導游源鏗所稱的「庄腳歌劇」。

在連續3年3部口碑絕佳的音樂劇場作品後，2020年受到全球疫情的影響，原定6月演出的音樂劇《當金蓮成熟時》延期至2021年1月，這部由瘋戲樂工作室製作的古裝音樂劇，由王希文作曲，延續其成名作《木蘭少女》以及TCO《賽貂蟬》翻轉歷史故事女性的主題設定。而即將於2021年6月推出的歌劇《蔥仔開花》則講述馬偕夫人張蔥仔的故事，邀請跨越古典、流行、音樂劇等領域的李哲藝作曲、尚和歌仔戲團梁越玲編劇、躍演劇團曾慧誠導演。這兩部皆帶有實驗性質的原創作品，預期將為後疫情時代的臺灣表演藝術環境，注入一股嶄新的力量。

翻轉既定 走出臺灣歌劇新道路

TCO劇院從2017年至今的5部作品，在音樂與戲劇類型、傳統與當代風格，甚至在製作方式上，皆秉持著多元跨域的理念，尋求各種未來發展的可能性；戲劇主題上，5部皆以女性為作品，也巧合地反映出TCO劇院最初的發想理念。

《我的媽媽欠栽培》編導游源鏗認為歌仔戲很適合用來述說女人的故事；《當金蓮成熟時》則是要藉由對於女性社會權力地位的翻轉來反思個人的自我認同；而《蔥仔開花》導演曾慧誠則是驚艷於在偉大的馬偕歷史之下，作為臺灣首位具有國際地位的女性張蔥仔，那鮮為人知的迷人故事。他們皆試圖在劇作中，翻轉傳統歷史與社會結構中以男性論述為主的視角，進而尋求另一種更為基礎但長期被隱蔽的女性視角的新詮釋。

TCO劇院的發想初衷，即是帶著翻轉既有歌劇或音樂劇型態的理念，藉由開放的多元嘗試，以及深掘臺灣本土元素，發展出一條「臺灣歌劇」的新道路。在一次次實驗性的作品實踐中，我們看到了音樂、劇場、傳統、文學等各種不同領域跨界組合的無限可能。就如同團長鄭立彬所期許的，這些不同創作風格的作品，都是臺灣音樂發展一顆顆的實驗種子，而這些努力付出的過程，終將會成長為臺灣音樂的未來樣貌。

Is the Potential of Taiwan Opera Endless If Fulfilled?

—The Trials and Prospect of TCO Theater

Writer/HUANG Yu-Jen Photo/TCO

The Taiwan musical world went into an explosive growth since 2010. The trend was first introduced in 1990. In the 2000, large scale productions were gradually seen. A decade later, as the cultural and creative industry thrived and bloomed, musicals also attracted more attention and popularity amongst artists and audience. Musical and operas comprise music and theater. To be more specific, they represent, as defined by Richard Wagner in Total Work of Art, everything that is presented on stage including but not restricted to music scores, lyrics, and scripts. In recent years, the production, management and marketing strategy of musicals have become ever more important.

The musical industry in Taiwan has matured over the past 20 years. Artists interested in similar art forms such as classic opera or Taiwanese and Chinese opera began to take interest in this new creative form of music theater. The attempts brought countless possibilities and freedom which pushed the limits of traditional thinking and practice. Throughout countless interdisciplinary performing arts experiments made to explore and exploit this versatile art form, Taiwan musical begins to take shape.

Driven by the exciting dynamic in the flourishing musical industry, Taipei Chinese Orchestra (TCO) initiated TCO Theater project in 2017. General director CHENG Li-Pin aims to put on an opera and a musical by turn each year in the hope that these original works will inspire the Taiwan performing arts market, attracting more attention and interest in turn.



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New Interdisciplinary Experiments

In 2017, TCO presented the Chinese orchestra opera in Taiwanese-- *The Four Woman in Puppet Master Lee Tien-Lu's Life* and in 2018 the period musical *My Farewell Lady* as a testament to the new methods and ideas TCO Theater explored and exploited in their interdisciplinary attempt.

The Four Woman in Puppet Master Lee Tien-Lu's Life is TCO Theater's first attempt to create an opera with Chinese orchestra. Composer CHIEN Nan-Chang and Librettist LAI Mei-Zhen incorporated the Taiwanese language, Chinese orchestra and opera to tell the life of common people in Taiwan back in the early days and peak into the behind the scene stories of the famous Taiwanese puppet show. *My Farewell Lady* is a musical TCO co-produced with All People Theater. The production was made by CHANG Ta-Chun, WANG Wei-Chung, HSIEN Nien-Tsu, and CHEN Yi-Ching. For this original period musical, Emil Wakin Chau made good use of his expertise in pop music and his experience with Contemporary Legend Theatre (CLT) in Chinese opera to compose the music required. Many arrangers also contributed to the success of the wonderful notes.

Adding Taiwan into Arts

After two years of trial and error, CHENG Li-Pin presented *My Mom Needs An Education* in the new form of Taiwan Opera, a rather vague and controversial style. The goal is to incorporate Taiwan and Traditional Arts into the music and script of opera.

Aspiring composer YEN Ming-Hsiu added a contemporary touch to Taiwanese opera, fusing bel canto, music for voices and Chinese orchestra into this production that talked about a female character who lived and thrived in a village in Taiwan. This Village Opera by director YU Yuan-Keng brimmed with the brilliance of vocal music, opera and theater.

TCO produced three very successful musicals in three consecutive years. Unfortunately, hindered by the outbreak of COVID-19, *When the Lotus Blooms*, originally scheduled to debut in June 2020, was postponed until January 2021. Composed by musician Owen Wang, this period musical produced by Studio M, like its predecessors *Mu Lan: the Musical* and *My Farewell Lady*, also takes on a whole new interpretation of a famous female character in history. *Formosa Bloom*, scheduled to debut in June 2021, speaks of Tiunn Tshong-Bing, the formidable woman who married into the Mackay family. Composer LEE Che-Yi has a deep understanding in pop music, classic music, and musicals. Librettist LIANG Yue-Ling is an experienced writer from Sunhope Taiwanese Opera Troupe and Director TSENG Hui-Cheng a seasoned professional from VMTheatre Company. Both experimental works are expected to breathe new life into the post-covid 19 performing arts industry in Taiwan.



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New Page, New Outlook, New Taiwan Opera

The five TCO Operas produced since 2017 are all valuable interdisciplinary works in form, style, and production, expressing creativity and potential in ways that have never been imagined. As for the theme, all five works feature the life story of heroines which, in a way, reflects the original goal of TCO Theater.

YU Yuan-Keng, director of *My Mom Needs an Education*, believes that Taiwanese opera is a great way to tell the adventures of heroines. *When the Lotus Blooms* talks about the growing social power of the female race and its impact on personal identity. Director TSENG Hui-Cheng of *Formosa Bloom* was fascinated by the untold story of the Mackay family and Tiunn Tshong-Bing, the first Taiwanese female who won international acclaim. Both directors chose not to narrate the story from the male perspective as was traditional seen in other works. They instead opted for a brand-new interpretation that was way more basic but often overlooked from the female point of view.

The mission statement of TCO is to redefine opera or musical in Taiwan through various attempts to explore local Taiwan elements and establish Taiwan Opera as a new art form. Through multiple experiments and productions, we discover the infinite possibility interdisciplinary approaches can bring as music, theater, traditional arts, and literature make a connection and eventually transfer skills to facilitate true integration. Just like what director CHENG Li-Pin pointed out, all these different types of work will become seeds in a brand-new Taiwan musical industry and all the effort, the sweat or the prices paid will eventually form the future of Taiwan musical when the time comes.