

Erhu and violin double concerto

## 二胡與小提琴雙吟唱和

新年度北市國  
委創作曲家  
Taipei Chinese Orchestra  
featured composer  
of the year

## COVER STORY

## 賴德和 《追憶似水年華》

## Deh-Ho Lai's "In Search of Lost Time"

獨夜無伴守燈下，春風對面吹，十七八歲未出嫁，看著少年家，果然漂嫩面肉白，誰人家子弟，想欲問伊驚歹勢，心內彈琵琶。  
想欲郎君做紅婿，意愛在心內，等待何時君來採，青春花當開，聽見外面有人來，開門該看覓，月娘笑阮愁大狀，被風騙不知。

《望春風》鄧雨賢作曲 李臨秋作詞

She sits alone under the lamp, with the cool breeze in her face. Sixteen or seventeen, and still unwed, she waits for a young man. Just as she had hoped, he is handsome and of fair complexion, what family is he from? She longs to ask but is too shy and her heart beats so fast. She wants the gentleman to be her husband, loves him in her heart, waiting until he come to pluck the flower of her youth, about to bloom. She hears outside that someone has come, opens the door to see. The moon laughs at us for being so foolish, to be fooled by the wind.

Composed by Yu-Hsien Deng, Lyrics by Lin-Chiu Lee, "Awaiting the Spring Breeze"

文／華幼青  
圖／賴德和  
Written／Yu-Ching Hua  
Photo／Deh-Ho Lai

來自土地的聲音，有些已成歷史，卻依舊令人回味。還記得鄧雨賢的「四、月、望、雨」四首膾炙人口的作品，記錄了臺灣日治時代的生活寫照，也唱出了臺灣人的心情。如今這些歷史記憶，都成了作曲家的素材，在臺北市立國樂團力邀之下，國家文藝獎得主賴德和將以此為題材，將二胡與小提琴融為一體，呈現新作《追憶似水年華》。

## 北市國和長榮交響樂團攜手演出

曾在十年前應臺北市立國樂團之邀，賴德和創作了《楚漢》琵琶協奏曲，成功結合維也納史特勞斯節慶管絃樂團和北市國加起來百人的編制，帶來行雲流水的現場演出。相隔十年，再受北市國傳統藝術季委託創作，要為其量身打造新曲《追憶似水年華》，以「四、月、望、雨」為素材，有大家朗朗上口的《四季紅》、《月夜愁》、《望春

The most unforgettable voices are always the inspiration for composers. The late Taiwanese Hakka musician Teng Yu-hsien is noted for composing many well-known Taiwanese ballads including "Red Four Seasons," "Moon Night Melancholy," "Awaiting the Spring Breeze" and "Flowers in the Rainy Night". His musical composition is not only a portrayal of the life of Taiwanese people during the Japanese colonial period, but also a loyal documentation of how the locals felt and endured in the old days. The great music by Teng also influenced many other composers and musical groups. At the invitation of Taipei Chinese Orchestra, the recipient of National Literary Award Deh-Ho Lai has written a new piece inspired by Teng's music. Lai gave a beautiful name to his latest outing—"In Search of Lost Time", an erhu and violin double concerto.



## TCO to perform with Evergreen Symphony Orchestra

Deh-Ho Lai composed the pipa concerto "The War of Chu and Han" under the invitation of the TCO 10 years ago. The composition had successfully brought more than 100 musicians from the Vienna Strauss Festival Orchestra and the TCO in a single performance. 10 years from now, Lai, taking TCO's invitation again, will

風》、《雨夜花》等歌謠，融合成為二胡和小提琴的雙協奏曲，此曲目將在明年的傳統藝術節中由臺北市立國樂團和長榮交響樂團合作演出。

賴德和創作過的作品，涵蓋兒童音樂、鋼琴曲、獨唱曲、合唱曲、室內樂、打擊樂、管絃樂、舞劇音樂等等，其中舞劇音樂有膾炙人口的雲門舞集著名舞碼「白蛇傳」、「紅樓夢」，1984年他獲頒吳三連文藝獎，2010年得到國家文藝獎音樂類獎項，他善於運用現代

這次的創作，賴德和將再次運用中西樂器，計劃將打擊合併，將樂器分成七個聲部巧妙運用，發出繽紛多彩的音色。

西方作曲法，不落於俗套而又能並用綿延相生的東方樂句法，成功地把中國傳統戲曲音樂精神，用現代技巧再生，是國內重量級的作曲家。

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### 雅俗共賞 追憶幸福

身為一個音樂工作者，最重要的是能用聲音來反應感覺，賴德和在生命歷程中，持續不斷地接受傳統音樂的刺激，自然形成了在中國傳統中尋找作曲素材的根由，從生活中取材，呈現出中國的、人文的情感。這次創作曲目《追憶似水年華》的由來，來自作曲家普魯斯特的《追憶似水年華》同名小說。賴

present *"In Search of Lost Time"* for the Taipei audiences. Drawing inspiration from Teng's most famous four songs—*"Red Four Seasons," "Moon Night Melancholy," "Awaiting the Spring Breeze"* and *"Flowers in the Rainy Night"*, Lai sophisticatedly blends the characteristics of erhu and violin in the composition. The TCO and the Evergreen Symphony Orchestra will perform the double concerto in Taipei Traditional Arts Festival next year.

Lai is known for writing a variety of diverse music styles. He's dedicated to composing children's music, chamber music, solo vocal, percussion, orchestral music and creating music for dance performances. Among the acclaimed music for dances are *"The White Serpent"* and *"Dream of the Red Chamber"*. He was awarded the Wu San-lien Award in 1984 and decorated with the prestigious National Literary Award in the music category in 2010. Lai is noted for incorporating the modern composition techniques into

Chinese music and breathing new life into traditional Chinese operatic music. He is generally considered one of the heavyweight composers of Taiwan.

In the new outing, *"In Search of Lost Time"*, Lai will again make good use of Chinese and Classical instruments and bring out the best in each musician. He's expected to divide all instruments into seven vocal parts and merge percussion instruments in the composition. The double concerto is a highly anticipated one—especially with the participation of a Chinese music orchestra and a classical orchestra.

### Memory and Happiness

Musicians write music to reflect how they feel, and Lai is no exception. Trained in traditional Chinese music, he often finds inspiration from the aesthetics of Chinese arts and also from daily life. The influences are reflected in his creation. The new work, *"In Search of Lost Time"*, is derived from the book of the same title, written by the great French writer Marcel Proust. Lai has spent some time immersed in the book, and felt enchanted by the upper-class life of French

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elites in the late 19th century and early 20th century. "Proust holds the view that what is happening is often placed within the memory or in the inner contemplation of what is described," "Sometimes memory of life is more real than life itself," Lai said. Proust' words have cast a spell on the composer and have made him devoted to his new composition whole-heartedly. "You will certainly find the influences behind the melodies," he added.

### A digital music database

In Lai's view, the TCO has presented a great many good concerts. It will be even better if the orchestra managers try set up a digital music database in the near future. "It's very inspiring for us to see TCO keep pushing Chinese music to a new level. If possible, all the concerts should be recorded and kept on a digital music database, so that fans and new talents can benefit from the performances," he advised. Lai said he has always been missing the concert of *"The War of Chu and Han"* that the orchestra debuted 10 years ago. "It's a real pity that only 1,000 or 2,000 people get to enjoy a great concert. We really need to preserve good music," he urged

德和表示，最近進入細膩刻畫出19世紀末、二十世紀初的法國上流社會和文人雅士的法國同名小說《追憶似水年華》的世界，「作者普魯斯特認為，人的生活只有在回憶中才形成真實的生活」，「回憶中的生活比當時當地的現實生活更為現實」；這些都讓賴德和深深著迷，也讓他投注創作當中，「到時候來聽吧！就可以知道音符之後的意義。」

### 音樂數位化 保存好音樂

賴德和表示，北市國除了許多動人的音樂會之外，其實還可以多發展數位音樂資料庫，「北市國不停地開闢國樂新風貌的企圖心，令外界驚嘆，但如果可以，這些實驗都應該留下音樂痕跡，讓後輩與樂迷不但可以回味，還可以從這個實驗的基礎上更上層樓。」賴德和說，他一直十分懷念十年前北市國對《楚漢》的演繹，「希望這些好的音樂都能妥善保存，不然就只有現場一、兩千位觀眾有福欣賞，實在可惜。」



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在臺北市立國樂團力邀之下，賴德和將以「四、月、望、雨」為材，呈現新作《追憶似水年華》。



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