

# 人們對於美的追尋， 是一種遠被自身低估的需求

文、圖／張宇安（指揮家、現為美國波士頓交響樂團助理指揮）



布隆史泰特 (Herbert Blomstedt) 在德國班堡 (Bamberg) 演出

2020年大疫襲來，人與人之間的距離一夕之間被拉開。廣大的藝文工作者像是被大浪拍上岸的魚群般急尋生存的新渠道，在隔離防疫的大環境下，柏林愛樂、大都會歌劇院等頂尖音樂團體紛紛以免費開通線上演出錄影音的方式，試圖在數位的領域開拓或基本維持與聽眾的互動。

然而全球藝文界不只需要面對現下疫情的困境，不少有識之士更已經開始擔憂在挺過疫情高峰的衝擊後，該如何重建大眾返回實體表演廳的習慣。事實上，即便不論當前疫情的衝擊，實體藝文活動在這個網路普

及的世代也早已面臨嚴峻的萎縮，身為表演藝術工作者的我們該如何面對？我們是否能嚴格地自我評價自己的藝術呈現是否有在這個世紀存在下去的價值？

## 對音樂深度的執著與耐心

瑞典指揮大師布隆史泰特 (Herbert Blomstedt) 是世界公認碩果僅存的指揮大師。老大師今年已高齡93歲，在世界舞台上的活躍與受歡迎程度卻只增不減，是當今一流樂團爭相邀請的客座指揮。

筆者與老大師的緣分始於2018年夏天在檀閣邸音樂節接受其指導，同年開始在波士頓交響樂團工作後也擔任其客席時的助理指揮。從初識至今將近兩年的時間，筆者盡一切可能去現場參與老大師所有的排練和演出，體會每個樂團在大師揮灑下激盪出的不同色彩，至今已遍及柏林、萊比錫、班貝格、斯德哥爾摩、波士頓、費城、克里夫蘭、芝加哥和檀閣邸等地，在每個城市筆者都會停留完整一個星期，從老大師的第一個排練開始，紮實地旁聽到最後一場演出結束。

這些經驗中令人印象最深的當屬萊比錫布商大廈管弦樂團，當週布隆史泰特排出的曲目是孟德爾頌第三號交響曲《蘇格蘭》。萊比錫與孟德爾頌的深厚連結不待多言，這首曲目對布商大廈管弦樂團來說自然是保留曲目中的保留曲目。然而布隆史泰特即便是在樂團熟知曲目的情況下，仍是一絲不苟地進行了4、5次排練，那種耐心和一遍一遍的細究，幾乎是在效率至上的當代音樂生活裡不再復見的舊式堅持，這個百年名團與布隆史泰特共同展現對音樂深度的執著與耐性一樣令人感到動容。你感覺到這個樂團的偉大就在這一次次的琢琢磨磨之間，這樣的現場音樂體驗，就算僅是聽到排練，聲音裡都已經散發著永恆的光輝。聽布隆史泰特指揮萊比錫布商大廈管弦樂團實是人生價值的肯定和昇華。

## 「不用心」帶來的隱形傷害

遺憾的是，在這裡要引為對照的另一組經驗，就遠沒有那麼美好了。

儘管同是布隆史泰特指揮的排練與演出，一支曾是世界頂尖但現已遠遠失去其過往榮光的交響樂團，其散漫的態度令人從第一個排練開始就坐立難安。儘管布隆史泰特也安排了極為經典的曲目，但在樂團無心細究的氛圍之下，木管各行其事，銅管乾裂乏力，弦樂音質更是有如過爛麵條般食之無味。或許最令人氣餒的是，這些表現盡是態度而非演奏能力問題，或許正因如此，對於音樂會尚有期待的愛樂者才更難忍受如此的體驗。

儘管在布隆史泰特的調教下，樂曲的深度和水平一度稍有起色，但平心而論，演出成果遠未能及老大師正常的藝術水平。

張宇安指揮波士頓交響樂團參與「2019檀閣邸音樂節」演出



在這兩年追尋布隆史泰特的過程中，我結識了一位同樣景仰老大師的愛樂朋友，他可以為了一場老大師的演出專程開上單趟5、6小時的車程，只為了在音樂廳捕捉那生命裡帶有重量和溫度的一刻。

當晚音樂會他也在場，演出後他語重心長地對我說：「若我第一次聽到老大師的演出是這樣的水準的話，或許就不會有之後10年追著他的過程了。」

一個不用心的樂團和一場不用心的演出，對於愛樂者是辜負，更可能對我們的藝文環境帶來不可抹滅的隱形傷害。

## 美 引領人們走上真實

值此世界籠罩在疫情陰霾之時，去談兩場音樂會的體驗看似不食人間煙火一般，但我更願意相信人們對於美的追尋是一種遠被自身低估的剛性需求，它是一塊誘餌，引領人們走上真實、自由和相互理解的道路。怠惰漫散的終會被時代遺棄在後，留下那些赤誠的藝術，撫慰一代又一代人的心。

# The Pursuit of Pure Beauty is a Seriously Self-Underestimated Requirement

Writer & Photo / CHANG Yu-An (Conductor · BSO Assistant Conductor)



CHANG Yu-An with Herbert Blomstedt

2020, the world is heavily affected by the epidemic, and the distance between human being has forced to a certain length overnight, and the artists worldwide are desperated to find new solutions for survival. Under the isolation policy announced by most governments to protect public health, star organizations such as the Berliner Philharmonic and the Metropolitan Opera have opened their online video recording archives for free, pursuing the development or maintenance of the interactive relationship with their audience in the digital field.

However, arts and cultural quarters globally are not only facing the current epidemic but also begin to worry about how to rebuild the habit of the public of going to the their actual performance hall after the impact of the epidemic passes. In fact, regardless of the impact of the current situation, arts, and cultural activities have already faced a severe impact due to the challenge of internet popularity. How should we as performing artists face this issue? Are we able to objectively self-evaluate whether our artistic presentation retains enough value in this century?

## Persistent and patient to music

Swedish Maestro Herbert Blomstedt is one of the world's most recognized conductors. He is 93 years old yet his activity and popularity on the world stage have only increased more and more, and he is truly a most-welcomed guest conductor of all the best orchestras in the world.

The relationship between the maestro and me began in the summer of 2018 when I received his guidance at the Tanglewood Music Festival. In the same year, I began my job as an assistant conductor to the Boston Symphony Orchestra, I also served as his assistant conductor. During nearly two years, I have gone whenever possible to participate in all the rehearsals and performances of the maestro, experiencing the different colors that each orchestra has under his direction. So far including Berlin, Stockholm, Boston, Philadelphia, Cleveland, Chicago and Tanglewood, I always stay in each city for the entire week, starting from the first rehearsal to the end of the last performance.

The most impressive of these experiences should belong to the Leipzig Gewandhaus Orchestra. The program that week was Mendelssohn's Symphony No. 3, *Scottish*. The deep connection between Leipzig and Mendelssohn does not need to be said. This

piece of music is of course, part of the reserved program to the Gewandhaus Orchestra. However, even though the orchestra is familiar with the piece, Blomstedt still rehearsed meticulously four to five times. This kind of patience and such a detailed rehearsal path seem almost no longer exist in this century when the music industry is being treated with the highest efficiency. One can as well feel the greatness of this orchestra by its patience and approach to the real beauty. This experience shows how a form of art shines the eternal glory, even if you just listen to part of rehearsals.

Observing Blomstedt's music-making with the Leipzig Gewandhaus Orchestra is indeed an affirmation and sublimation of the value of life.

## Careless performance is likely to cause hidden harm

Regrettably speaking, the other experience is to be cited here, is less appealing than the former one.

Despite conducted by the same maestro, an orchestra which was once the world's top nevertheless lost its glory, showed its sloppy attitude that makes people feel uncomfortable sitting in the hall even from the beginning of the first rehearsal. Although what's programmed was also a classic program, due to the inattentive attitude, the woodwinds sounded totally individual, the brass was dry and weak, and the strings' sound tastes like overcooked noodles. Perhaps what makes man sad is the fact that the members totally had the technical ability to achieve a better result, yet what was left us was merely a mediocre night of sounds, making the concert unbearable for music lovers.

Despite the effort of the maestro had brought back some moments, the depth and level of the music-making was far from the normal artistic level of the old master.

During the course of pursuing Blomstedt's paths, I encountered a friend who admired the maestro as much as I do. He often makes a five- or six-hour drive for a performance of the maestro, just to capture a memorable moment in the concert hall.

He was also at the concert that night. But after the performance, he said to me seriously: "If this was the level that I encountered at the first performance of the maestro, I might not be following his concerts for such a long time,"

A soulless orchestra and a careless performance are disappointing to music lovers and are more likely to cause indelible harm to our artistic environment.

## Beauty leads people to the path of truth

At the present meantime, with the world shadowed by the unpredictability of the epidemic, an article talking about two concert experiences seems to be rather useless, but I would rather believe that the pursuit of pure beauty is a far underestimated rigid demand. Beauty leads people to the path of truth, freedom, and compassion. The lazy and scattered will eventually be abandoned over time, when those who are sincere, continue to speak to the hearts of more and more generations.

Herbert Blomstedt conducts Gewandhaus

