

經典之間，相映成趣——關於北市國新樂季

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圖 / 臺北市立國樂團

彈撥樂器 & 水的意象——開季音樂會「樂·極致」

國樂的新創曲，為當代音樂創作的泉源，更持續朝各種藝術面向滲透、擴充，如今，早已水到渠成，國樂作品質與量也持續成長，新作不斷。新作與流傳千年的古曲，隔著世代，相映成趣。

臺北市立國樂團（以下簡稱「北市國」）開季音樂會「樂·極致」，在首席指揮張宇安的帶領下，於 9 月 9 日隆重揭開序幕。這場音樂會的架構，是以創新啟發為經，傳承經典為緯，再以彈撥樂器勾勒出水的意象，佐以劉湓音詩《沙迪爾傳奇》、趙季平《第二琵琶協奏曲》、劉至軒《春樹暮雲幻想曲》表現出國樂創作的歷時性，在作品的演繹上輒見專注與專業，讓我們看見國樂近 40 年來的全景。



「樂·極致」開季音樂會琵琶演奏家吳蠻帶來精湛演出

令人印象深刻之處，除了琵琶名家吳蠻演奏古曲《敦煌琵琶譜》與國樂合奏曲《將軍令》之外，還有李元貞《徑頭—記砂卡噹採集》的世界首演，以及何啓榮《水龍吟》寫給中阮與國樂團的二度演出，兩位作曲家靈巧的將實相世界的感知轉化成器樂演奏，從而探究出許多新的聲響。

李元貞《徑頭—記砂卡噹採集》，猶如以「砂卡噹步道」溪谷為基底的聲景，描摹水聲、鳥聲、行走時的心靈狀態，不斷衍生出新的樂思，再重新組合，猶如陶淵明的筆下聲韻，「初極狹，纔通人，復行數十步，豁然開朗」，以音符為鏡頭，勾勒出一副秘境天啓的徑頭，渲染出有機的、璀璨繽紛的「神秘谷」。

當鑼聲響起時，劃開了《水龍吟》之中水龍的形象，神秘而幽遠，由馬欣好再次擔任中阮獨奏，一登場就石破天驚而強勁的拂掃所有琴弦，運用了大量自由節奏，描繪海浪的波動，也使用六連音與切分音交織出層次分明的律動感，上窮碧落下黃泉，拉扯出一股無形的力量，也帶出些許的異國風味。《水龍吟》創作靈感來自何啓榮龍年出生的女兒，而那一年剛好在五行當中是屬水。但亦可從另一個視角觀之，《水龍吟》原為詞牌名，最有名為蘇軾的詞作，在樂曲輕柔黯淡之處，似乎也體悟到「春色三分，二分塵土，一分流水」，拓增時間流逝的定義，讓自由節奏所產生出的空間性，與規律的時間性交錯運用，樂曲中的每一項音樂元素與每一件樂器的音色，都被充分的發揮。曲畢，竟有一種時光流逝的頓悟。

吳蠻為享譽國際的琵琶名家，亦與北市國多次合作，她演繹由陳應時譯譜《敦煌琵琶譜》，其精湛的技術性與藝術性自然是不在話下。這套曲譜原本是存放於敦煌莫高窟中的「藏經洞」的曲項琵琶樂譜，是中國迄今所見最早的曲譜，目前收藏於法國巴黎國立國家圖書館。早在 1937 年就開啓多次的討論，透過吳蠻的演奏，似乎就是從琵琶弦上的至細之倪，佐以謝從馨用磬（鉢）、中東鼓的伴奏，讓我們當下感受到宇宙的至大之域，讓時間在隱而不彰的境界裡，找到藝術與性靈的永在性。

趙季平《第二琵琶協奏曲》是以流行於江、浙、滬一帶的「蘇州評彈」做為主要旋律元素，鑲嵌進豐沛聲響的脈絡，此曲無疑是為吳蠻量身訂做，吳蠻出生於蘇杭，她所詮釋的「蘇州評彈」，不但韻味十足，更顯得豁達暢行、超凡脫俗，無疑是整場音樂會亮點。

今年也是張宇安擔任首席指揮的第二年，與北市國的默契更為緊密，不論是曲目安排與音樂的處理，他們已然用音樂，精確的共構出深刻的共鳴。



「樂·極致」開季音樂會 TCO 中阮演奏家馬欣好再度演繹《水龍吟》中阮協奏曲



9.24「樂緣—TCO & 灣聲」音樂會由李哲藝指揮 TCO 與灣聲樂團

樂緣—TCO & 灣聲，中西方的競奏與和鳴

三場不同的音樂會，猶如建構「三聯作」(Triptych) 的概念，北市國與灣聲樂團在 9 月 22 日、23 日、24 日通力合作，連續三天推出三場具關聯性，但曲目與編制截然不同的音樂會，以跨文化的音樂風格，產生出異質性的聲響，帶領大家用耳去探索臺灣在地文化，共同為城市舞臺開幕系列進行演出。

第一場由于興義指揮北市國，灣聲樂團首席們擔任獨奏，第二場由曾維庸指揮灣聲樂團，並由北市國首席們擔任獨奏，第三場則由灣聲樂團音樂總監李哲藝指揮北市國與灣聲樂團，用不同的編制與形式，讓傳統與創新彼此激盪，中西音樂互相輝映，給予聽者嶄新的聆賞經驗。

這三場音樂會曲目，除了陳樹熙《眾神出巡》與關迺忠《臺北調》之外，所有作品皆出於李哲藝之手。李哲藝是相當多產的作曲家，不論是編曲或是全新的創作，皆顧及到音樂本身的美感、樂器聲響的獨特性、合奏的整體性，因此在作品中看出對於旋律節奏的敏銳性。他根據原有的曲調，融合西洋音樂語法，用弦樂擴充了原曲的格局，收雅俗共賞之效。

對於李哲藝而言，編曲就是創作，講求的是創意。先撇開「文化原真性」不說，關於《十面埋伏》這首經典的琵琶傳統大套武曲，其節奏多變、複雜，戲劇性與技術性十足。原本表現的是楚漢相爭中，以漢軍為視角，描寫垓下之戰的情景，隨著時空轉變，仍歷久彌新。《十面埋伏》一曲，除琵琶獨奏外，也有樂隊合奏、琵琶協奏及合奏版本，也有琵琶或小提琴獨奏、交響樂團伴奏等……版本，但以琵琶獨奏最為常見也最為人熟悉，對琵琶演奏的聲響特質早已根深蒂固。因此，要將一首如此經典作品改編為西洋樂器弦樂團合奏，是相當具實驗性的，也是值得鼓勵的創舉。西樂合奏的同質性，倒也能更彰顯《十面埋伏》每一個段落之間的環環相扣、前後呼應、漲落起伏，讓人們更理解整首作品的演繹脈絡。另外，也可讓聽者反思原本琵琶獨奏的版本，是如何處理運音上 (articulation) 的「墨分五色」音色變化。

如此更表現出絲竹樂與西方古典音樂聲響上的異同，絲竹樂除了音高變化的加速減速，在聲響上相當強調「韻味」，以及聲響「虛」與「實」的過渡。而西樂講求的是「實」，所有細節都可在樂譜上找到，演奏家只需依循樂譜上所寫出的指示，即可以很精確地傳達作曲家的想法。

盱衡三場音樂會曲目的編制與體裁，或許可用「不以規矩，不成方圓」一言以蔽之，換言之，不論是西樂或國樂，在共同經歷一連串的探尋與嘗試後，走在「規矩」裡，勾勒出超然脫俗的「方圓」。因此，當國樂團遇上西方的樂團，彼此激盪出精彩的異質對話，展現「樂緣」三場音樂會對於藝術創新的理念。

隨遇而安，動靜皆自在——「無極限」音樂會

「無極限」音樂會即將在 10 月 28 日於臺北市中山堂中正廳演出。光就這場音樂會的標題，就可感受到跨越時空的創意，賦予時間更宏觀的定義，也驅使空間能量無極限的延續與探索，從禪思、太極，到詩、書、畫，用音樂表現出隨遇而安，且動靜皆自在的意境。

古琴，在傳統文人士大夫心目中地位崇高，居「四藝」琴棋書畫之首，其中的「琴」指的就是「古琴」，幾乎所有的文人皆通曉音律，這場音樂會曲目的安排，就是以人文的修為與信仰當作核心概念去構思的內容。此次特別邀請古琴演奏家石冰擔綱演出，這位非物質文化遺產古琴廣陵琴派第十二代傳承人，必能引領觀眾去探尋「一味妙悟」的真諦，宏觀的探測宇宙的奧秘，進而產生對生命的頓悟。

指揮家邱君強，擔任這場音樂會的客席指揮，提到這場音樂會的發想：「當初是以傳統、前衛、跨界來構想的。」而兩首委託新作也分別以不同的音樂語彙，產生出不同的鳴響。「潘家琳的《雲手》是代表當代音樂中較為前衛風格的曲子；范揚景的《無極》則是有些跨界、旋律較為平易近人的當代音樂。」在多元化的藝術脈絡與複雜的美學觀點之中，讓傳統與流行在同一時空有了適度的解放與釋然。

綜觀整場音樂會，將會讓我們更理解「隨遇而安」的真理，音樂是跑在時間裡的介質，藉由音樂的思辨，讓我們用各種想像力去各自解讀抽象的事物，彷彿宇宙間所有因子都存在於時間的轉輪裡，俯仰於天地之悠然，更無拘無束。



「無極限」音樂會指揮邱君強將與 TCO 帶來別具禪意的音樂饗宴

「無極限」音樂會古琴演奏家石冰將引領觀眾去探尋「一味妙悟」的真諦



以傳統、前衛、跨界來構想、規劃的「無極限」音樂會讓傳統與流行在同一時空有了適度的解放與釋然

Echoes Amidst Classics: Introducing the New Season of Taipei Chinese Orchestra

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Image / Taipei Chinese Orchestra

Plucked Instruments and the Essence of Water – Extreme · Music Opening Concert

New compositions in Chinese Music have become the primary source of inspiration for contemporary musical creativity, consistently permeating and expanding in various artistic directions. Today, they have seamlessly integrated and grown both in quality and quantity. New compositions, alongside ancient songs passed down for thousands of years, juxtapose and reflect across generations, creating intriguing contrasts.

The Taipei Chinese Orchestra (TCO) inaugurated its season with Extreme · Music Opening Concert on September 9th, under the baton of its principal conductor, CHANG Yu-An. The thematic foundation of the concert is built upon innovation as its guiding principle and the preservation of classics as its core. It employs plucked instruments to depict images of water. Showcased within are works such as LIU Yuan's *Symphonic Poem The Legend of Shadi-er*, ZHAO Jiping's *Pipa Concerto No. 2*, and LIU Chih-Hsuan's *Spring Trees Under Twilight Clouds Fantasia*, which illuminate the evolving journey of Chinese music compositions. With evident dedication and expertise in the renditions, the concert offers a panoramic view of the evolution of Chinese Music over the past three decades.



"Extreme · Music Opening Concert" - Pipa performer WU Man delivers a superb performance.



"Extreme · Music Opening Concert" -
TCO Zhongruan performer MA Hsin-Yu once again presents *The Water Dragon* Concerto for Zhongruan and Chinese Orchestra.

Noteworthy performances include renowned pipa maestro WU Man's rendition of the classic pieces *Dunhuang Pipa Scores* and Chinese Music Ensemble *The General's Command*. LI Yuan-Chen's *The Trail Head, a Note to a Fieldtrip in Shakadang* made its world debut. Vincent HO's *The Water Dragon* Concerto for Zhongruan and Chinese Orchestra marked its second performance. Both composers skillfully transform real-world perceptions into instrumental pieces, unveiling a spectrum of novel sonic experiences.

LI Yuan-Chen's piece paints a sonic landscape inspired by the gorge along the Shakadang Trail, evoking the sounds of water, birdsong, and the emotional journey undertaken during a walk. New musical ideas consistently emerge and are skillfully recombined, echoing the prose of TAO Yuanming, a revered ancient Chinese poet. The piece beautifully encapsulates the sentiment, "At first, the path is so narrow it barely fits a single person. Yet, after a few dozen steps, it suddenly opens to a bright and expansive space." Such an illustration presents a revelation set against the backdrop of the "Mysterious Valley."

When the gong resonates in *The Water Dragon* Concerto, an ethereal and distant image of the mystic creature is unveiled. MA Hsin-Yu returns as the Zhongruan soloist, beginning with a dramatic and forceful strum across all strings. She employs numerous free rhythms to depict the undulations of the sea waves, intertwining sextuplets, and demi-semi quavers to create a distinct sense of rhythm. The music reaches the heavens and delves into the underworld, pulling forth an intangible force while hinting at exotic undertones. The composer Vincent HO drew inspiration for the piece from his daughter, born in the Year of the Dragon, a sign linked with water in the Five Elements cycle. Viewed from a different angle, *The Water Dragon* Concerto shares its name with a traditional *ci pái* (a specific tune used for *ci* poetry), most notably associated with a piece written by the renowned Chinese poet SU Shi. The music's softer and more reflective moments echo SU Shi's sentiment: "Of spring's beauty, two-thirds is dust, one-third flowing water." Such realization adds depth to understanding the passage of time, interweaving the spatial dimensions brought forth by free rhythms with a systematic temporal feel. Each instrument's musical element and timbre are fully utilized, culminating in an epiphany of time's fleeting nature as the piece concludes.



On Sept. 23 "Destiny of Music TCO & OneSong Orchestra" concert, conducted by TSENG Wei-Yung, features TCO Erhu performer LIN Chia-Hui and OneSong violinist YEN Yu-Heng presenting the *Water, Ripples* Concerto for Erhu and Violin.

WU Man is an internationally acclaimed pipa virtuoso who has frequently collaborated with the TCO. Her exceptional technical and artistic prowess is evident in her rendition of the *Dunhuang Pipa Scores*, transcribed by CHEN Ying-Shi. This set of scores was originally found in the "Scripture Cave" of the Mogao Grottoes in Dunhuang. It is recognized as the earliest musical notation in China and is currently preserved in the National Library of France in Paris. Discussions about this score date back to as early as 1937. Through WU Man's performance, and with the subtle accompaniment of HSIEH Tsung-Hsin using a bowl and Middle Eastern drum, listeners are transported across the vast expanse of the cosmos, feeling a profound connection between art and the eternal spirit in moments of understated yet poignant brilliance.

ZHAO Jiping's Pipa Concerto NO.2 integrates melodies from "Suzhou Pingtan" — traditional musical storytelling from Suzhou — within a rich sonic tapestry. This piece was undoubtedly tailored for WU Man. Born in Suzhou-Hangzhou, her rendition of the "Suzhou Pingtan" is captivating and transcends the ordinary, emerging as a concert highlight. This year also marks CHANG Yu-An's second year as the principal conductor. The bond between him and the TCO has strengthened, resulting in a harmonious and profound resonance in their musical selections and interpretations.

Destiny of Music_TCO & OneSong Orchestra, A Symphony of East and West

The TCO and the OneSong Orchestra collaborate to present a "Triptych" – three concerts spread across consecutive days, from September 22nd to 24th. Exploring cross-cultural musical styles, these concerts generate unique sounds that guide the audience in exploring Taiwan's local culture. Additionally, they are part of The Metropolitan Hall Opening Series Performances.

For the first concert, YU Hsing-Yi conducts the TCO, featuring principal members from the OneSong Orchestra as soloists. The second sees TSENG Wei-Yung at the helm of the OneSong Orchestra, with the TCO's principal members taking the soloist roles. The third performance is under the baton of LEE Che-Yi, the music director of the OneSong Orchestra, uniting both ensembles. Through varied compositions and formats, these concerts juxtapose tradition with innovation, letting Chinese and Western music illuminate each other, presenting audiences with a fresh listening experience.

Beyond CHEN Shu-Si's *The Parade of Gods* and KUAN Nai-Chung's *Taipei Melody*, from *Charm of Formosa, Mov. I*, the entirety of the concert repertoire is composed by LEE Che-Yi. A prolific composer, LEE delves deeply into the music's aesthetic beauty, the instruments' distinct resonance, and the cohesive integrity of ensemble performances. His acute sensitivity to melodic rhythm is evident in his works. Incorporating Western musical conventions, he employs string instruments to augment and reshape the scope of the original pieces, ensuring both aficionados and casual listeners appreciate them.

For LEE Che-Yi, arranging holds the same creative weight as composing. Without dwelling on "cultural authenticity," the classic pipa piece *Ambush from All Sides* is renowned for its diverse rhythms, drama, and technical intricacies. While it paints the battle scenes from the Han army's perspective during the Chu-Han contention, it continues to resonate today. Although numerous versions of *Ambush from All Sides* exist, including pipa solos, ensemble pieces, and even violin solos with orchestral accompaniment, the pipa solo remains the most iconic and has left an indelible mark on the listener's psyche. Transitioning this classic to a Western string orchestra format is both experimental and commendable. The unified sound of a Western ensemble can bring out the interconnected sections, echoes, and dynamic changes within *Ambush from All Sides*, offering listeners a deeper grasp of its narrative. Furthermore, this adaptation prompts reflection on the sonic nuances and articulation of the traditional pipa solo.

The contrast between Chinese and Western classical music becomes evident in their approach to sound. Chinese Music emphasizes a unique character and navigates the transition between sparse and rich tones. Meanwhile, Western Music prioritizes detailed richness. Every nuance is delineated in the score, guiding musicians to convey the composer's intentions with precision.

Reviewing the composition and genre of the three concert programs, the saying "Without standards, there is no harmony" aptly describes the essence. In another light, Western and Chinese Music find harmony within set standards after a series of explorations and experiments. Thus, when a Chinese orchestra encounters a Western orchestra, they spark a brilliant dialogue of diverse elements, exemplifying the "Destiny of Music" concert series' commitment to artistic innovation.



On Sept. 22 "Destiny of Music TCO & OneSong Orchestra" concert, conducted by YU Hsing-Yi, TCO's Erhu principal LIANG Wen-Hsuan and OneSong cellist LEE Chien-Hua perform the *Romantic Encounter in Kaohsiung Harbor* Concerto for Erhu and Cello.

Embracing Serendipity: Motion and Stillness in Harmony – "Infinity" Concert

Scheduled for October 28th in Zhongshan Hall at Taipei's Zhongzheng Auditorium, the "Infinity" concert embodies a creativity that transcends time and space. Its name alone suggests a vast perspective on time, promoting endless exploration and the continuous energy of space. It draws from a tapestry of inspirations: Zen meditation, Tai Chi, poetry, calligraphy, and painting. The music captures the essence of serenity, harmoniously blending movement and stillness.

The guqin, a traditional zither, holds a prestigious place in the eyes of traditional scholars, ranking first among the "Four Arts" of qin (zither), qi (strategy game), shu (calligraphy), and hua (painting). The "qin" here refers to the "guqin." Almost all scholars are well-versed in musical notes. The arrangement of this concert's pieces is conceived with humanistic cultivation and faith at its core. The performance will feature guqin player SHI Bing, a non-material cultural heritage holder of the Guangling School of Guqin, the twelfth-generation inheritor. She will undoubtedly lead the audience to explore the essence of "profound enlightenment," probing the mysteries of the universe, leading to epiphanies about life.

Guest conductor CHIU Chun-Chiang shares his initial concept for this concert: "It was conceived with tradition, avant-garde, and crossover in mind." The two newly commissioned works employ diverse musical languages, with *Yun Shou (Cloud Hands)* by PAN Chia-Lin leaning towards an avant-garde style and *Infinity* by FAN Yang-Jing presenting a more accessible crossover melody. Traditional and popular styles find a harmonious balance in this diverse artistic context, reflecting a range of aesthetic perspectives.

Reflecting on the concert brings to light the philosophy of "embracing serendipity." Music, running through the fabric of time, challenges us to tap into our imagination and interpret the abstract. It is as if every facet of the universe spins within time's wheel, urging us to behold the vast expanse of the heavens and earth with boundless freedom.



"Infinity" concert - FAN Yang-Jing will combine piano and synthesizer to tailor-make the piece *Infinity* for the traditional orchestra.

"Infinity" concert vocalist Elaine CHANG.