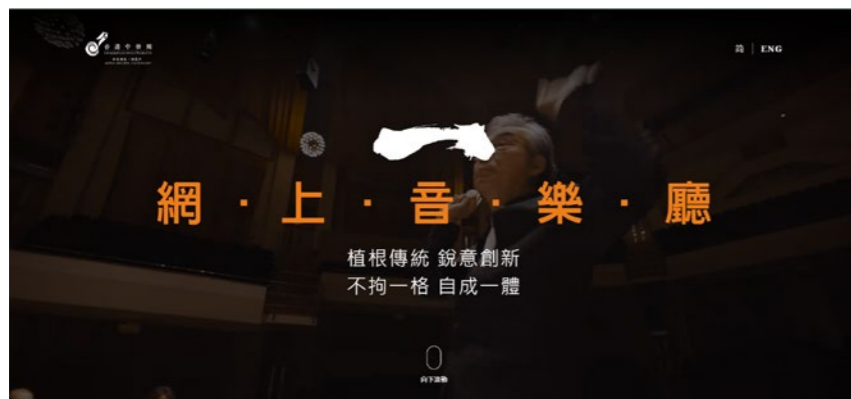


國樂指揮的智慧與傳承： 專訪香港中樂團藝術總監閻惠昌（下）

文 / 李明晏（新加坡南洋藝術學院高級講師）

圖 / 閻惠昌、香港中樂團



香港中樂團十六字方針（資料來源：香港中樂團）

李：請問老師，您目前所任職樂團最大的特色是什麼？

閻：香港中樂團這麼多年來，不斷地去積累，音樂的創作形式是多種多樣。我們樂團是為香港市民提供而存在，以大型中樂為主，不同形式高水準演出之外，各種藝術節如：鼓樂節、笛簫節、古箏節、作曲家節、指揮家節等等。然後還有我們的教育、研究、國際學術研討會、樂器改革，我們成爲一個以演出爲主的多元化專業團體，我們樂團未來就是這樣一個大方向。而且現在我們加強在網際網絡，比如說我們在疫情期間，創造了 MV 這種形式，香港中樂團的排練廳變成舞劇音樂廳。我們也做了很多直播，跟現代網絡經營商進行結合，成爲戰略合作夥伴，這樣子在 E 時代我們不會落後。我們結成一個聯盟，去討論現在科技到底是什麼樣的，它跟音樂可以結合，然後我們投入資源，將資料電子化、系統化，然後最後把它變成香港中樂團網上音樂廳，Net Concert Hall。你註冊後就可以免費看視頻，聽到音頻，享受這些資料，對於研究者來說、學生、指揮家、作曲家、或者對於觀眾來講，都是一個巨大的資料庫，這個是向觀眾完全公開的，在西樂裡面走得最早就是柏林愛樂。Net Concert Hall 是中樂，或者國樂、華樂、民樂這 4 個地方，香港中樂團是第一，在網絡上建立網路音樂廳。我們知道，建構一個網絡音樂廳，是相當不簡單，需要一定資金來支持，從而把它組建起來，這個高樓大廈建起來，把資料搬進去，然後不停地去更新，這都是需要很多心思去做的。

在我們的使命宣言裡，提到緊貼時代脈搏。如果我們不緊貼時代脈搏，我們不能利用最現代、最新的、最潮的這些東西，我們就跟現代脫離了。我們在緊守傳統，就是剛才我有說，一種對中國音樂的傳統，要有深入的認識和了解。你守住這個傳統，就像我們練功夫的人來說，就是把你自己的內氣練好和守住，守住你的氣，你才可能在外面有自如的表現。我們在這方面不斷地利用新的高科技，把我們的音樂推廣到世界各個角落，特別是不分國界的網路技術，並呈現音樂廳裡面實際的感受。所以在這裡面，我們要把它做到最好，始終如一地做到最好。

我們一直在講音樂做到最好，就是你能不能看到細節，一看到細節就知道那是贗品，你看到真品，細節再放大多少，它都是非常精美。這就是我們對音樂在今天的、明天的都是要始終如一地，追求音樂的至高境界。

李：香港中樂團的樂器改革，達到音色共性的成果，是大家有目共睹的成功範例。請教老師，您理想中的中樂團音色，應該是如何？進一步請教老師，您認為，「中樂交響化」發展到現在，還有什麼可以做？或有什麼值得省思的嗎？

閻：我覺得樂器改革部分是大家能看到的，我們一直在宣傳環保樂器，環保樂器我們還在不斷優化的過程中，一直調整到團員們很滿意，指揮家也很滿意。我在第 2 屆國際中樂論壇裡面，有一個講座「中樂指揮必須關注的八大課題」，其中第一個系統叫做聲音系統。爲什麼我在第一階段說聲音系統，就是樂團是做什麼？音樂是做什麼？音樂就是做聲音。如果聲音都不對，這個樂團是什麼？你發出的聲音，是不是有理想的那種聲音？

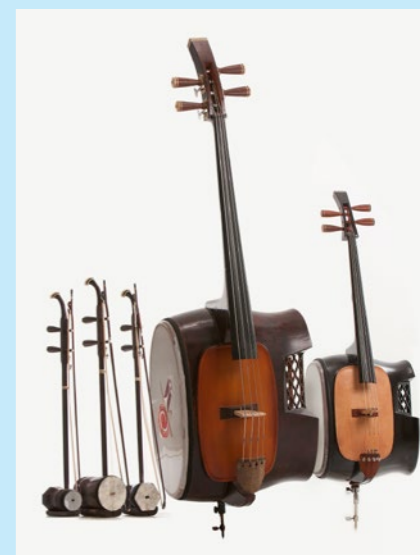
我們現在使用的胡琴是比傳統胡琴好很多，香港中樂團把蟒蛇皮改成了環保皮，讓蟒蛇皮不統一的物理現象改變了，讓所有振動的頻率完全一致，而完全一致的情形下，它的共振達到最大效率。只有香港中樂團環保胡琴採用統一的皮膜，它的振動完全是一致的情況下，它的共鳴才達到最大，達到了一加一大於二。所以它的結論就是傳統胡琴一加一不等於二，而香港中樂團是一加一大於二，這個就是樂器改革。那麼其他樂器，高音笙、中音笙、低音笙，管子就不用說了，低音管呢，這些都是很多問題需要解決。所以樂器改革是一條很長的路，需要樂器改革，必須要指揮家、作曲家一同合作，特別是指揮家，必須要進去。所以香港中樂團樂器改革，不是我一個人在外面搞個人的改革，它必須是一個樂團音樂總監帶領從樂團的建設裡面，在高度和宏觀的角度上，來決定的樂器改革。

李：請問老師，未來環保胡琴在市場買得到嗎？我曾聽很多人說想要買來演奏。香港中樂團會有這個計畫銷售這些樂器嗎？

閻：少量的可以。我們現在只供少量，全部是一把一把的做出來。我們要把它成爲一個量產的產品，需要很長的時間，奮鬥這幾年，到現在還沒有成功，我們還在繼續努力。



香港中樂團樂器改革（資料來源：香港中樂團）



香港中樂團環保胡琴系列（資料來源：香港中樂團）



中華國樂合作發展聯盟（資料來源：香港中樂團）

李：請問老師香港中樂團與其他的職業樂團，還可以有哪些互動與合作，可以開拓國樂的新視野？

閻：這裡我跟大家介紹，臺北市立國樂團（以下簡稱北市國）、新加坡華樂團、香港中樂團，起碼這幾個團都在裡面。這個叫做中華國樂合作發展聯盟，這個聯盟是大家都簽了約，今年將會召開新一屆的中華國樂合作發展聯盟年會，這個年會會擴充，希望在未來把所有的國樂、中樂、民樂、華樂都聯合起來。有些大牌的作曲家，我們共同委任，有些項目我們大家一起來做。比如我們大家簽一個北市國的比賽，只要在這個比賽獲獎，就能有一次在我們的樂季裡演奏。第4屆指揮大賽後，參加決賽的三位指揮，各個中華國樂合作發展聯盟的成員，都會來參與最後的決賽，他們也選出最喜歡的指揮家，你們自己未來樂季，想把誰放進去都可以，大家互相合作。

李：請老師談談，您如何凝聚團員的向心力，讓團員可以在您的帶領下，可以不斷地追求音樂的精緻及完美度，而不至於感到厭倦或疲乏，特別是當團員們在面對非常熟悉或非常不熟悉的曲目時？

閻：第一點，就是身為指揮家，不管同一個作品演奏了多少遍，你都要像第一次指揮一樣。所以你要發現這次演奏跟上次不足的地方。像《紅樓夢》我從1988年到現在演出很多次，但今天我又有新的解釋。就是說指揮家，把你演過多少次作品，要當新的作品來準備，要好好讀總譜。指揮家做到這一點，讓每一個團員覺得，這個作品演過好多遍，但指揮還能給予新的，有「新的東西可以給團員」這個信念，這是指揮家一種嚴格對自己要求，才能達到這樣的境界。



香港中樂團新加坡巡演財神爺賀賀人日（資料來源：香港中樂團）



香港中樂團「樂旅中國」（資料來源：香港中樂團）

第二點，就是對樂團團員的一種訓練，團風的一種訓練，你要求團員對每一次的演奏，都要達到追求音樂的至高境界。所以我常常在細部打磨上，去要求團員你要分得清楚，什麼是膺品？什麼是真品？我們樂團，演奏出來的東西就是奢侈品，你不能是膺品。所以每演奏一次，你需要做到哪些地方，《西北組曲》的那些琶音，要像似那種非常女性化、很柔美的，呼吸不能是很粗糙，而是一種很柔美的感覺，不但是要聽得到，也要看到的。正如美國的樂評家說，看香港中樂團，聽和看一樣的精彩，你要做到這個才行。這樣其實指揮不但耳朵要非常靈敏，眼睛要看得很清楚，眼睛看到裡面不斷地發覺。就像賀新年的新年曲，在新年音樂會演出中，團員都說，指揮怎麼會想到財神爺，每個團員都覺得相當好玩。所以這個就是要指揮不斷地有新的東西給團員，讓團員覺得付出更多的時間在裡面磨練打磨的時候，不會浪費時間。這樣子，每一次的辛苦換來那種成功，樂團團員產生出來對樂團的那種自豪感，它就形成一種凝聚，凝聚就是說，我為自己的樂團，也為我自己感到自豪，感覺到驕傲，它就凝聚了。

李：請問老師，您認為怎麼做可以讓觀眾能夠接受更多元的曲目？

閻：從我們的「心樂集」¹和「樂旅中國」²，這兩個節目推出是非常重要的，我們對團員要求是，不管作曲家寫出多難的作品，只要是樂器不違反物理的現象，你必須先奏出來，然後再去評論，這個作曲家寫得好，這是一種專業精神。而不是自己還沒做得很好，評論這個作曲家寫得好不好，這是一種樂團的團風。

對觀眾來說也是如此，有如我們進入一個餐廳，餐廳的東西你嚐過了，所以你知道什麼，你就會進去吃什麼。但是在音樂裡面有很多首演的作品，是你沒聽過的，你要放膽去聽一聽，可能是不喜歡的，也可能是聽完以後，整個晚上音樂都在你腦中。這樣一個作品，也可能是給你造成一種巨大衝擊，可能是不喜歡，就好像你去嚐一個新的菜，你辣著了，對吧！但是你有這樣一個經歷，你敢於嘗試，你是個了不起的人。所以，我們給觀眾的是，你敢去嘗試新的作品，新的表現方式，你就是一個很了不起的人。我們鼓勵這種精神，慢慢地形成聽新作品，慢慢地去形成一個習慣。香港中樂團「心樂集」超過20年，是在1999年我開創的。這些部分也是慢慢不斷地發展，慢慢地培養，培養我們的作曲家、觀眾、演奏家，形成一個良性互動的過程。

¹「心樂集」為香港中樂團邀請粵港澳大灣區的作曲家參與作曲比賽、論壇與演出，從1999年至今，已培育出許多本地作曲家。

²「樂旅中國」為香港中樂團與香港藝術節共創的系列節目，此節目主要為首演大中華地區以及海外作曲家的優秀作品，發展16年至今，已累積許多中樂經典作品。

李：今天最後想要問老師，您認為目前的國樂教育，應該加強哪些部份？

閻：國樂教育方面，我經常在內地，只要有講座我就講，並且向臺南藝術大學學習，把它當成樣板，向香港演藝學院學習，也把它當成樣板。臺南藝術大學學生，也正因為這樣閉塞的環境，學生只有練習，純粹在藝術裡面，沒有那麼多環境去購物、享受美食等等，只有沉浸在藝術裡面。我覺得鄭校長的理念非常好，要學江南絲竹，就帶學生去上海學習江南絲竹；學習蒙古音樂，就去到大草原領略大草原的風光，去知道馬頭琴是怎麼拉的，蒙古人是怎麼生活的，暑假就給學生做這些采風學習。

為什麼我要在全國的專業院校舉行民樂指揮合奏課，並且出版教材，書出來以後可以看到中國音樂學院他們的合奏課進度，傳統音樂的教材，選擇哪些曲子？現代音樂選擇哪些作品？臺灣的又是怎麼樣選曲？香港又是怎麼選曲？新加坡又是怎麼選曲？我們內地各個地方、各個學校又是怎麼選曲？當這樣的資料一出來後，大家就可以知道裡面的東西，我們彼此的差距在哪裡？從這裡面可以學到什麼東西？如果可以交流的話，我們共同出版一個專業院校合奏課教材大綱。我要說的是，總譜的出版很複雜，但起碼有個大綱，大家一翻這個大綱，我今年在這個大綱裡面有多少作品，臺灣演了多少作品，但是我們才演了五個作品，我們就找到差距。

我要表揚內地的音樂學，現在中國的音樂學有很大的進步，他們稱做「文化遺產進校園」，所以他們有一個非遺中心，中央音樂學院、上海音樂學院都有，讓專家進校園，每年帶新的同學去認識傳統音樂。這方面目前其他音樂學院可能還有一些差距，但是我覺得非常好。展望未來教育的願景，是傳統與現代並行，我非常樂觀看待中國音樂教育的未來。



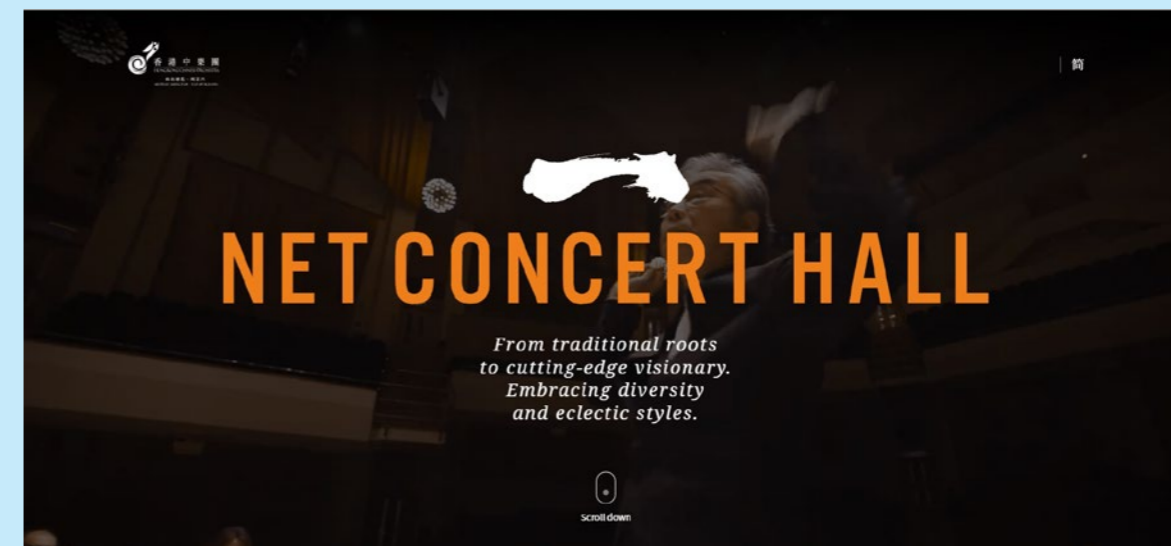
藝術總監閻惠昌與大專院校學生互動

The Wisdom and Legacy of Chinese Orchestra Conductors (2)

Interview with YAN Huichang, Artistic Director of the Hong Kong Chinese Orchestra

Interview and Article / LEE Ming-Yen (Senior Lecturer, Nanyang Academy of Fine Arts)

Images / Hong Kong Chinese Orchestra



Net Concert Hall

LEE: Maestro, what is the biggest highlight of the orchestra you are currently leading?

YAN: The Hong Kong Chinese Orchestra has continuously accumulated compositions over the years, and there are various forms of music creation. Our orchestra exists for the citizens of Hong Kong, we present mainly large-scale Chinese music, in addition to different forms of high-level performances, various arts festivals such as: Drum Festival, Dixiao Festival, Guzheng Festival, Composer Festival, Conductor Festival and so on. Also, with our education, research, international academic seminars, and musical instrument reform, we have become a diversified professional group with a focus on performance. This is the future direction of our orchestra. And now we are strengthening our internet connectivity. For example, during the pandemic, we created the form of MV, and the rehearsal hall of the Hong Kong Chinese Orchestra became a dance-music theatre. We have also done many broadcasts and collaborated strategically with modern network operators, so that we will not be left behind in the E era. We formed an alliance to discuss what today's technology is all about; technology can fuse with music. Then we invested resources to digitize and systematize the materials, and finally turned it into the Hong Kong Chinese Orchestra Online Concert Hall: Net Concert Hall. Upon registration, you can watch videos, listen to audio, and enjoy these materials for free. It is a huge database for researchers, students, conductors, composers, or for audiences. This is freely available to audiences; the Berliner Philharmoniker was the first in the Western music world to do the same. Net Concert Hall encompasses Chinese orchestral music. Among the four different Greater China regions, the Hong Kong Chinese Orchestra is the first to establish a concert hall on the Internet. We know that it is not easy to build an online concert hall, and it needs a certain amount of supporting funds to set it up. It takes a lot to build this skyscraper, upload the information, and then keep updating it. It is a demanding task.

In our mission statement, keeping abreast of the pulse of the times is mentioned. If we don't keep up with the times, we will not be able to make use of the most modern, latest, and trendiest ideas, and we will become obsolete. We are keeping the tradition faithfully, that is, as I said just now, by having a deep knowledge and understanding of the tradition of Chinese music. You uphold this tradition, just like us Kungfu practitioners, you have to train and preserve your own internal energy, and only by guarding your energy can you excel in the external world. We will continue to use state-of-the-art technology to promote our music to every corner of the world, especially through the internet that knows no national boundaries, and replicate the authentic experience in the concert hall. So in this, we want to excel, and to excel consistently.

We have been talking about making music excellent. We are not counterfeit. What is counterfeit? When you zoom in, you know a fake when you see it. When you look at the real thing, it is very beautiful no matter how you zoom in. This is why, today and tomorrow, we must be consistent in pursuit of the supreme state of music.

LEE: The reform of the musical instruments of the Hong Kong Chinese Orchestra has achieved the achievement of good timbre, which is a success for all to see. Maestro, what is the ideal timbre of your Chinese orchestra? In addition, what more do you think can be done for the symphonic Chinese orchestral music? Or is there anything worth reflecting about?

YAN: I think the reformation of musical instruments is something that everyone can see. We have been promoting environmentally-friendly musical instruments. We are still in the process of continuously optimizing environmentally friendly musical instruments. We have been making adjustments to the satisfaction of the members and the conductor. In the 2nd International Chinese Music Forum, I gave a lecture "Eight Major Issues that Chinese Music Conductors Must Pay Attention To", and the first system was called the sound system. Why did I mention the sound system in the first segment, that is, what does the orchestra do? What does music do? Music is about making sound. If the sounds are wrong, what is this orchestra? Is the sound you make the ideal sound you have in mind?

We are now doing much better than the traditional huqin. The Hong Kong Chinese Orchestra has replaced the python skin with an environmentally-friendly skin, thus substituted the heterogeneity of the python skin for a unified vibrational frequency, thereby achieving optimal synergistic resonance. The moral of the story is, the traditional huqin's one plus one falls short of two, while the Hong Kong Chinese Orchestra has achieved one plus one equates to greater than two; this is musical instrument reform. As for other musical instruments, such as soprano sheng, tenor sheng, bass sheng, and guans, there are many problems that need to be solved. Therefore, musical instrument reform is a long journey. Musical instrument reform requires the cooperation of conductors and composers, particularly conductors. Therefore, the reform of the musical instruments of the Hong Kong Chinese Orchestra is not my personal agenda. It must be led by the music director of the orchestra from a high-level and macro perspective.

LEE: May I ask, maestro, will the eco-hugins be available in the market in the future? I've heard a lot of people say they want to buy it and play it. Will the Hong Kong Chinese Orchestra have this plan to sell these instruments?

YAN: A small quantity is fine. We only supply a limited number now, and all of them are made one by one. It will take a long time for us to mass-produce them. We have been striving these years without success, and we are still working hard on it.

LEE: What do you think, maestro, how can the Hong Kong Chinese Orchestra and other professional Chinese orchestras cooperate, to open up new horizons for Chinese music?

YAN: Here I would like to introduce to everyone to the International Chinese Orchestra League; Taipei Chinese Orchestra, the Singapore Chinese Orchestra, the Hong Kong Chinese Orchestra, at least these groups signed on to this alliance. This year, a new annual meeting of the International Chinese Orchestra League will be held. This annual meeting will expand. I hope that in the future, all Chinese orchestral music will unite. We jointly appoint a few big-name composers, and we all work on some projects together. For example, if we all sign up for a competition in Taipei Chinese Orchestra, as long as the conductor win the competition, the conductor can play once in our music season. After the 4th Conductor Competition, the three conductors who participated in the finals, members of the International Chinese Orchestra League, will come to participate in the finals. They will also choose their favorite conductors. For your future music seasons, anyone can join, and everyone works in harmony.



Figure 2 International Chinese Orchestra League

LEE: Maestro, please talk about how you can harness the centripetal force of the members so that under your leadership, the members can constantly aspire to the exquisiteness and perfection of music, without feeling weary or burnt-out, especially when faced with very familiar or very unfamiliar repertoire?

YAN: Firstly, as a conductor, no matter how many times you have performed the same work, you must act as if you were conducting it for the first time. So you have to find out where this performance falls short compared to the last performance. For example, *Dream of the Red Chamber*, I have performed it many times since 1988, but today I have a new interpretation. That is to say as a conductor, no matter how many times you have performed the same piece, you should prepare anew, and you must read the score carefully. The conductor does this, making each member feel that [even when] the work has been performed many times, but the conductor can still offer something new; there is the belief that "new things can be gifted to the members". This is a strict requirement of the conductor for himself, in order to level up.

Secondly, it is a kind of training for the orchestra members, a kind of training for the group's style. You require the members to reach the highest musical level every time they perform. So, when polishing the details, I often ask the team members to distinguish clearly what is counterfeit and what is a genuine product. For our orchestra, what we play is a luxury product; you cannot be a fake. So every time you play, what do you need to achieve? Are there those arpeggios in the *Northwest Suite* that are very feminine and soft? The breath cannot be very rough, but a very soft feeling, something not just heard, but also seen. As American music critics said, watching the Hong Kong Chinese Orchestra is just as exciting as listening to it. You have to do it this way. The conductor not only needs to have very sensitive ears, but also needs to see very clearly, and the eyes must constantly discover. Just like the celebratory New Year song, during the performance of the New Year's concert, the members all said, how could the conductor think of the God of Wealth? They thought it was quite fun. So the conductor has to always present something new to the members, so that they feel that when they spend more time honing and polishing, they will not see it as a waste of time. In this way, hard work yields success, and the sense of pride of the orchestra generated by the orchestra members, a kind of cohesion is formed; I am proud of my orchestra, and myself, and I feel proud of it. This bonds.



Figure 3 Music from the Heart

LEE: Maestro, what do you think can be done to increase the audience's acceptance of more diverse repertoires?

YAN: From our "Music from the Heart"¹ and "Music about China Series"², the launch of these two programs is very important. Our requirement for the members is that no matter how difficult the composer writes, as long as the laws of physics allow, you have to play it, and then comment whether this composer wrote well; this is a kind of professionalism. It is not the case of me not doing a good job and I critique the composer's work. This is the kind of style of the orchestra.

The same is true for the audience, just like when we enter a restaurant, you have tasted the food in the restaurant, so you will go in and eat what you know. But there are many premiere works in music that you haven't heard before. You have to be bold

and listen to them. You might don't like them, or maybe after listening, the music will be in your head all night. It might have a huge impact on you, and maybe you won't like it. It's like trying a new dish, and it's too spicy, right? But you experienced it, you dared to try; you are amazing. Therefore, we offer to the audience this: if you dare to try new works and new ways of expression, you are an amazing human being. We encourage this kind of spirit, slowly forming a habit of listening to new works. The Hong Kong Chinese Orchestra's "Music from the Heart" has been in existence for more than 20 years. I created it in 1999. These parts are also gradually and continuously developing, slowly cultivating, grooming our composers, audiences, and performers, forming a process of positive interaction.

LEE: The last question I would like to ask, maestro, is: in the current Chinese music education, which parts do you think should be strengthened?

YAN: In terms of Chinese music education, I often give lectures at the Central Conservatory of Music in the Mainland, I always talk about it in the lectures. And learn from Tainan University of the Arts, take it as a model, learn from Hong Kong Academy for Performing Arts, also take it as a model. Students of Tainan University of the Arts, because of such a insulated environment, students can only practise and soak in the arts; the environment is lacking in terms of shopping, dining, etc., they can only immerse themselves in the arts. I think Principal ZHENG's idea is very good. If you want to learn Jiangnan Sizhu ensemble, you should take your students to Shanghai to learn Jiangnan Sizhu, and to learn Mongolian music, take your students to the great grasslands to learn how to play the morin khuur, and to know how the Mongolians live. Students should do these field studies during their summer vacation.



Figure 4 Music about China

Why do I want to hold folk music conducting ensemble classes in professional colleges and universities across the country? And publish teaching materials? After publication, you can see the progress of their ensemble classes at the China Conservatory of Music, traditional music textbooks, and which pieces to choose? Which works are chosen for modern music? How about Taiwan's compositions selection? How does Hong Kong choose compositions? How does Singapore choose compositions? How do we choose songs in various places and schools in the Mainland? Once such information is in the open, everyone can know about it. Where is the gap between us? What can be learned from this? If it is possible to have an exchange, we can jointly publish a textbook outline for ensemble courses in professional colleges. What I want to say is that the publication of the score is very complicated, but at least there is an outline. If you look through this outline, how many works I have in this outline this year, and how many works have been performed in Taiwan, but we have only performed five works. We will find the gap.

I would like to compliment the musicology in the Mainland. Now China's musicology has made great progress. They call it "Cultural Heritage (Comes) into Campus", so they have an Intangible Cultural Heritage Centre, both in the Central Conservatory of Music, and the Shanghai Conservatory of Music. New students are brought to know traditional music every year. There may still be some gaps in this respect among other conservatories, but I think it is very good. My outlook of the future of education is that tradition and modernity will go hand in hand. I am very optimistic about the future of Chinese music education.

¹ "Music from the Heart" invites composers from the Guangdong-Hong Kong-Macao Greater Bay Area to collaborate with the Hong Kong Chinese Orchestra through composition competitions, forums, and performances. Since 1999, this initiative has nurtured numerous local composers.

² "Music About China" is a series of programs co-created by the Hong Kong Chinese Orchestra and the Hong Kong Arts Festival. This program primarily features the premieres of exceptional compositions by composers from Greater China and around the world. It has been in development for 16 years and has amassed a wealth of classic Chinese orchestral compositions.