

# 傳藝開幕，碩果延續與 新計劃開創，兼容傳統與 現代的北市國樂之道

Where Tradition Meets Modernity: The Traditional Arts Festival Opens, Achievements Continue, and a New Direction Emerges

2026年春末，邁入第39屆的臺北市傳統藝術季開幕在即，將再次帶來內容豐富、技藝頂尖的一系列節目。本期封面故事由劉馬利執筆，帶領讀者概覽本年度傳藝季的重點規劃與核心亮點。在作者氣韻生動的筆法下，開幕音樂會「關公」中傳統與現代的融合、「指上乾坤」的世代傳承、「一代宗師」的緬懷大師與兩團合璧、閉幕音樂會「臺灣風情畫」的歐陸巡演等節目巧思與理念，皆清晰呈現一覽無遺。傳藝季將於本年度3月至6月舉行，讓我們在中山堂、在國家音樂廳、在柏林、萊比錫與維也納、在悠揚國樂中相會！

輕鬆日常的「國樂新生活」專欄，這次談到「壓力」和「放鬆」這個你我相關的主題。藉助作者顏采騰的訪問及整理，臺北市立國樂團的古箏首席劉虹好與定音鼓演奏員方馨各自分享了面對舞臺高壓、調適身心以及日常放鬆的種種秘訣。除了一窺咖啡、動漫等兩位團員私下的放鬆消遣，她們分享的規律準備、身心覺察等心法，也值得所有音樂人及愛樂者參考。

由黃若瑤執筆的「國樂新視界」專欄，則回顧2025年臺北市立國樂團新推動的兩項人才培育計劃：「一校一樂團」與「TCO明日之星國樂團夏令營」。內容包含了實際執行上的種種細節、教學現場的挑戰、參與師生的回饋等。在「一校一樂團」首度實行的西園國小這裡，小小的15人社團，卻洋溢著滿滿的國樂熱忱與感人時刻，令人相當期待計畫的往後發展。文章也特別收錄了「明日之星國樂團」其中3位學員的參與心得，他們真摯且細膩的分享，顯示了首屆夏令營的圓滿及高度成效。

作者萬智懿連載多時的「1960-70年代臺灣國樂人的耕耘記述」，這次將帶領我們認識中部地區國樂創作的先行人物——林聰地校長。林校長最早從臺中師專國樂社開始，便以社長身份設立創作小組，於1970年代打開了中部地區國樂創作的風氣；之後則為臺中市國樂團量身編作40餘首作品，耕耘成果聚沙成塔，為中部地區國樂創作發展奠定重要基礎。

冬去春來，北市國將在新的年度延續過往碩果，持續開創嶄新企劃、深化演奏表現。在回顧經典創作與歷史人物的同時，也不忘栽培新血、注入活水。國樂作為傳統與現代兼容的音樂藝術，道理在此。

The 39<sup>th</sup> Taipei Traditional Arts Festival will open in late spring 2026 with another season of ambitious programs. Ma-Li Liu's cover story surveys the festival's highlights and vision, taking readers from the opening concert Guan Gong, where old and new converge, through Plucking the Strings of the Cosmos, centered on intergenerational mentorship, and The Grand Master, a tribute that brings 2 orchestras together, to the closing concert Taiwan Panorama, bound for Berlin, Leipzig, and Vienna on a European tour. Running from March through June, the festival takes audiences from Zhongshan Hall and the National Concert Hall to stages across Europe, all in the company of Chinese Music.

What do musicians do when the pressure builds? This issue's Chinese Music as Daily Practice column turns to stress and relaxation. Writer Tsai-Teng Yen sits down with Hong-Yu Liu, principal guzheng of the Taipei Chinese Orchestra, and Hsin Fang, the orchestra's timpanist. From coffee rituals to anime, the 2 musicians reveal their personal escapes alongside hard-won insights on disciplined preparation and staying physically and mentally grounded.

In New Vision of Chinese Music, Jo-Yao Huang reports on 2 talent-development programs the TCO launched in 2025: One School One Orchestra and the TCO Rising Stars Chinese Orchestra Summer Camp, taking us through the logistics, classroom challenges, and teacher and student feedback. At Xiyuan Elementary School, where One School One Orchestra made its debut, a club of just 15 students overflowed with enthusiasm for Chinese Music, producing moments no one in the room is likely to forget. 3 Rising Stars campers also share candid reflections that speak to the camp's successful first year.

The latest installment of Chih-Yi Wan's series, Chinese Music Practitioners in Taiwan, 1960s to 1970s, profiles Principal Tsung-Ti Lin, a trailblazing figure from central Taiwan. As president of the Chinese Music club at Taiwan Provincial Taichung Teachers College, Lin organized a composition workshop that advanced the creation of original Chinese Music in the region during the 1970s. He later composed over 40 works for the Taichung City Chinese Orchestra, a body of work that laid an important foundation for the development of Chinese Music composition in central Taiwan.

As winter turns into spring, the TCO carries last year's achievements forward, pressing ahead with new initiatives and sharpening its artistry. The orchestra looks back at landmark works and historical figures while continuing to cultivate emerging talent. Chinese Music, an art that holds tradition and modernity in the same breath, finds its purpose here.