

衛武營×春藝 線上音樂廳
Weiwuying × KSAF Digital Concert Hall

高雄市國樂團 戀戀高雄

Kaohsiung Chinese Orchestra *A Yearning for Kaohsiung*

指揮 Conductor

殼仔弦、大廣弦 K'o-t sai hsuan & Daguangxian

樂團 Orchestra

郭哲誠 KUO Che-chen

蔡佩怡 TSAI Pei-i

高雄市國樂團 Kaohsiung Chinese Orchestra



5.23 Sat. 19:30


WEI WU YING
衛武營 國家藝術文化中心


高雄春天
藝術節
KSAF 2020

演出全長約 54 分鐘
Duration is approx. 54 mins .

演出曲目 Program

一、《馬卡道狂想曲》 *A Rhapsody of Makatao*

作曲 Composed by — 李哲藝 LEE Che-yi

二、《戀戀鹽埕》 *In Love with lâm-tiann*

作曲 Composed by — 孫沛元 SUN Pei-yuan

三、《那瑪夏·我的山林我的家》 *Namasia: My homeland*

作曲 Composed by — 郭哲誠 KUO Che-chen

四、《金蕉滿平原》 *Golden Banana Field*

作曲 Composed by — 何立仁 HO Lee-ren

五、《歌仔風情畫》 *Taiwanese Opera Glamour*

作曲 Composed by — 周以謙 CHOU Yi-chien

殼仔弦、大廣弦 K'o-tsai hsuan & Daguangxian — 蔡佩怡 TSAI Pei-i

六、《阿美·阿美》 *Amis, Amis*

作曲 Composed by — 朱雲嵩 CHU Yun-song

一、《馬卡道狂想曲》 *A Rhapsody of Makatao*

臺灣的原住民屬於南島語系，依來臺先後有「高山族」及「平埔族」的分別；高山族多居住於高山地區或丘陵，而平埔族則居住於平地及丘陵地，接受漢化的程度也不同，於是早期有「生番」及「熟番」的區別。平埔族則眾說紛紜，未能有比較肯定的族群分類，尤其是音樂更是獨具一格，大多由族中長老以口耳相傳的方式傳承。本曲之創作取材自臺灣平埔族的兩段傳統旋律，分別是用於祈禱及祭祀，在作曲手法上除了保留原有的旋律美感並加以管弦樂化之外，更加入世界音樂的節奏。

The languages of Taiwan indigenous people are of Austronesian languages. Depending on their arrivals in Taiwan, Taiwan indigenous people are divided into Mountains Indigenous people (Gaoshan tribes) and Plain Indigenous people (Pingpu tribes). Mountains indigenous people settle down mostly in the mountains or hills while plains indigenous people stay mostly in plains or indigenous tribes, there are many versions, but there is no agreed categorization so far. However, each tribe has its language and culture, especially music. Most of their music has been passed down orally by elders in the tribes. This rhapsody is based on two traditional Pingpu tunes for praying and ritual purposes. As for the composition, in addition to obtaining the original rhythms adapted for orchestras, elements of world music are added.

二、《戀戀鹽埕》 *In Love with lâm-tiânn*

此曲採用了以南部民謠「牛馬調」為本的《鹽埕區長》為素材編寫成，共分為四段：

1. 鹽埕區長：旋律輕快，逗趣而詼諧。藉由鹽埕區長浪漫韻事的描繪，帶領我們進入了 60 年代的氛圍。
2. 打狗鹽埕：以慢板旋律描繪了古早的海濱風光，富漁鹽之利、擁舟楫之便，正是此地的寫照。
3. 繁華鹽埕：輕快的 3/4 拍，彷彿置身全盛時期的鹽埕區。商家門庭若市，街市熙熙攘攘，好不熱鬧！
4. 再造鹽埕：旋律再現，最後以充滿力量的尾段，象徵著鹽埕區以全新的氣象，再次出發！

曲目解說 Program Notes

Adapted from the Niuma-styled folk song *The Chief of Yancheng District* widely known in southern Taiwan, the song includes the following four parts:

1. The Chief of Yancheng District: playful music with a fun and hilarious touch, the depiction of the chief's love affair takes us back to the 60s.
2. Yancheng District in Takao: slow-paced music depicts the coastal scenery in the early days: rich seafood resources from its coastal water and a busy shipping route are what best describe the area.
3. The prosperous Yancheng District: playful music of 3/4-beats brings us back to the heyday of the Yancheng District. Both stores and streets were packed with visitors. Such a scene of hustle and bustle!
4. The Rebuilt Yancheng District: the audience hears the music once again. The powerful ending part symbolizes the brand new Yancheng District. It is ready to start afresh.

三、《那瑪夏·我的山林我的家》 *Namasia: My Homeland*

那瑪夏，位處高雄市東北部山嶽地帶，全境處於中海拔的群山綠嶺之中。

樂曲從高胡領奏開始進入兩段優美的慢板樂段，就像是歌唱這美麗的山林一般。接著由笙用一段名為《天使歌聲》的童謠，在遠處與弦樂相互呼應，象徵了純樸無邪的心情。之後弦樂將布農族的歌謠《誰在山上放槍》，以分部形式模仿布農族粗獷又豪邁的四部合唱。緊接著透過一個 8 小節反覆又連續轉調的旋律，充分展現了大提琴、中胡、二胡、高胡的演奏技巧，也體現心中無限的澎湃情緒。最後再現第一段的引子，並在高胡、二胡優美的重奏中完結。

全曲藉由各部落素材，充分呈現原民部落的優美與純真，雖然生活較為簡樸，卻不失樂天又充滿美麗想像。

曲目解說 Program Notes

Situated in the mountains north eastern Kaohsiung City, Namasia sits comfortably in the medium-altitude mountain.

The song begins with two beautiful slow-paced phrases played by gaohu, as if people singing about the beautiful forest in Namasia. The sound of sheng comes from afar and it's a part excerpted from a nursery rhythm (author unknown), referred to as the angle's voice by the composer. Sheng and the string music complete each other, and together, they symbolize a state of mind that is pure and innocent. Four different types of string instruments then mimic the chorus of *Sima Tisbung Bav* (Who is Shooting in the Mountain), a rugged and bold song sung in the Bunun tribe.

This piece is the embodiment of the elegance and innocence unique to the indigenous people of Taiwan. Their lives may be simple, yet it is full of optimistic and beautiful imaginations.

四、《金蕉滿平原》 *Golden Banana Field*

客家族群向來給大家勤勞的印象，若是與客家族群的朋友親近相處，更是能感受到他們內在的熱情，還有一種能跟土地親切共融的情懷……

藉由旗山地區豐盛的香蕉園為創作題材，描寫了客家族群勤勞與充滿活力的一面。全曲以兩首客家山歌的旋律為主題，分別代表了「勤勞」與「活力」，並做為一二段的對比，而在第三段時讓兩個主題片段融合一起呈現！讓人感受到客家人外在含蓄，內在充滿了熱情……

When I think of Hakka people, I think of frugality. When spending time with Hakka friends, besides being touched by their hospitality, I also feel their special closeness to the mother earth...

The inspiration of this music piece is the many banana plantations in Qishan area, and it depicts the industrious and energetic traits of Hakka people. The tune of this piece is based on two Hakka songs that represent respectively "industriousness" and "energy", and are used as a contrast in the first and the second parts; these two themes are combined as one in the third part which is like the Hakka people I know... demure on the outside and passionate on the inside.

五、《歌仔風情畫》 *Taiwanese Opera Glamour*

本曲集結歌仔戲傳統曲調「七字調」、「艋舺哭」、「台南哭」及「留傘調」等素材施以旋律發展，並試圖發揮殼子弦及大廣弦兩項歌仔戲主要弦樂器的器樂演奏特性，例如：裝飾音及特殊的打指等演奏技法加以應用而寫成。旋律進行中大量使用調式轉換，亦是歌仔戲傳統曲調的旋律特色之一。和聲部分則應用中國傳統四度疊置和聲搭配西洋功能和聲為主要手法。

The rhythm of the song is developed based on the traditional tunes in Taiwanese Opera that include Qi-Zi tune (seven-word tune), Mengjia crying tune, Tainan crying tune, and Liushan tune (leaving the umbrella tune). It highlights the features unique to Ke-ze-xian and Dagungxian (both major musical instruments in Taiwanese Opera), such as ornaments and special fingering. Lots of modal changes are in the song which is one of the traditional characteristics of rhythm for Taiwan Opera. Its chorus part is mainly the fourth cord and western functional harmony.

六、《阿美·阿美》 *Amis, Amis*

臺灣原住民歌謠不僅是純真而優美，同時也能讓我們理解在生命的歷程中，你、我、他都不是單獨的存在，而是一個整體。即使是日月星辰、山川河谷，那些看似外在於你我而自然運行的一切，其實都是一個相互依存的整體。然而，每當我們的生活與意識中充滿了個體性與差異性時，人與人之間、人與天地之間的聯繫，是否已不自覺的出現斷裂和分歧？每當我們忙著思索如何獨善其身或追尋成功時，我們是否已經在有意無意間將對方推向遠方，而使得那個普遍存在於彼此間的內在聯繫難以作用？我想，答案或許早已在動人的阿美族歌謠中浮現。

本樂曲以一種隨想式的情境，透過阿美族的《勇士歌》、《深夜裡的呼喚》、《思念》三首傳統古調，表達出一種對於生命意義的思索。一種來自於原住民歌謠的體悟。這些歌謠表面上看來，雖然是訴說著臺灣原住民青年男女間的相互寄情，但卻彷彿透露出一種普遍存在於天、地、人之間的內在聯繫。因為，他們不僅唱出了一種相互寄託的思念，更唱出了一種為群體共榮的勇敢奉獻，以及追尋生命圓滿的熱情期待。

Taiwanese aboriginal music is pure and melodic; it also makes us realize that we don't exist alone in the course of our lives. Even the sun, the moon, stars and streams & mountains that seem to run their own courses are actually a whole that depend on each other. Nevertheless, when our lives and consciousness are filled with individualities and differences, does it mean the connections between us / us and the world start to break down, and have differences when we are not consciously aware? When we are busy thinking about how to seek betterment for ourselves or pursue success, are we unconsciously pushing people around us so far away that prevents the internal connections existing commonly among us from doing what they are supposed to do? I think the answers are already in those beautiful Amis songs.

This music piece searches for meanings in life through the traditional classic tunes of *The Fighters' Song*, *Calling in the Middle of the Night* and *Missing*; it is a kind of realization originated in the aboriginal music. On the surface, it's about the young Taiwanese indigenous men and women confessing their love to each other but underneath it, it reveals the spiritual connections that exist universally among heaven, earth and people because it's about the love for each other, as well as about the unwavering determination to achieve greatness for all and passions to pursue completeness in lives.

高雄市國樂團

蘊含深刻「傳統」風格且領銜創新「現代」兼蓄，是高市國樂團立團以來的發展理念，既期許能夠保有民族音樂的傳統精華，又能兼具新銳的國際宏觀。1989年轉型專業樂團，初名為「高雄市實驗國樂團」；2000年正式更名為「高雄市國樂團」；2009年高雄市國樂團與高雄市交響樂團整併為「財團法人高雄市愛樂文化藝術基金會」；現任董事長為高雄市政府副市長葉匡時先生、執行長朱宏昌先生、副執行長兼指揮郭哲誠先生。

在歷任團長蕭青杉、賴錫中、林朝號、吳宏璋、林一鳳及駐團指揮陳能濟、關迺忠、閻惠昌、黃曉飛與全體團職員的齊心努力下，秉持著發揚傳統音樂藝術為目標，無論是主動參與或應邀表演，每年都會舉辦廳堂、戶外、專題、社區、校園等不同類型音樂會；不斷的迎接來自華人地區國際性的名家一起合作琢磨，與國內外名家聯演的不同樂器主題，讓樂團演出水準更臻極致；是南臺灣最活躍與最具影響力的演藝團體。

除了致力於演奏經典的傳統曲目外，更以豐富樣貌、多元形式與各個藝術領域跨界結合，如：戲劇、舞蹈及文學等結合演出，呈現出國樂生動與現代感的另一個面相，拉進更多年輕族群與國樂間的距離、迷戀國樂。

近年來更以臺灣風土民情、人文色彩、景緻風光為題材，廣徵新曲，鼓勵創作具有臺灣風情的國樂新曲，藉由樂曲描繪出臺灣的風景、民俗、四季、人文、在地印象……以在地出發點，更進一步與世界樂壇接軌，將精緻的傳統音樂推展上國際舞台，寬闊了國樂團以音樂交流的文化外交版圖。高雄市國樂團亦委託或自製許多影音出版品，深受粉絲樂迷們的喜愛珍藏，與香港雨果及中國龍唱片合作錄製《管弦絲竹知多少》、《龜茲古韻》、《春夏秋冬》、《長城隨想》及《新疆情調組曲》等十餘張CD；近期自製出版25週年紀念專輯「臺灣暢想」、30週年紀念專輯「節慶臺灣」CD等豐富的有聲資料庫。

Kaohsiung Chinese Orchestra

Kaohsiung Chinese Orchestra is southern Taiwan's first professional Chinese orchestra. It was founded on March 1st, 1989, under the auspices of Kaohsiung City's Education Bureau and was initially regarded as "experimental". However, in November 2000, the ensemble was formally transferred to the Kaohsiung Music Hall where it is now officially recognized as the Kaohsiung Chinese Orchestra (KCO).

XIAO Ching-shan, the orchestra's first Chief, and LAI Xi-zhong, the current Chief, have established the orchestra as a first-class performance group. Furthermore, they have raised local awareness and appreciation for Chinese classical music through regular concerts and activities that are specifically designed to introduce the art form. Audiences island-wide and overseas have been most receptive.

The efforts of Chiefs XIAO and LAI have ensured that the legacy of classical Chinese music is appreciated today and will continue in future generations. Under their direction, the Kaohsiung Chinese Orchestra has become the most influential cultural group in south Taiwan.

The Chinese Orchestra can be divided into four instrument sections based on methods by which they are played: "blown", "bowed", "struck" and "plucked". Musicians perform as a group or as soloists, playing both contemporary compositions and traditional folk ballads. The orchestra also accompanies staged dramas, dance troupes and other theatrical events. Off stage, the Kaohsiung Chinese Orchestra holds seminars that explore trends and traditions in classical Chinese music; specific topics have included variations in regional styles. Their performances and seminars contribute to music education and also to the development of the classical Chinese music genre. The achievements of the Kaohsiung Chinese Orchestra, together with many more accomplishments to come, inspire the cultural climate and overall quality of life in southern Taiwan.

指揮 郭哲誠

國立藝專(現為國立臺灣藝術大學)國樂科，主修胡琴、笛子，師承董榕森、江永生。1982年獲頒臺灣教育部文藝創作小型團體舞曲佳作獎；1987年以《荷塘春曉》榮獲國軍第二十三屆文藝金像獎最佳作曲獎。

郭哲誠自高雄市國樂團創團以來，即擔任副指揮與樂隊訓練之工作。2010年，接任「財團法人高雄市愛樂文化藝術基金會」副執行長，負責國樂團行政與指揮業務。

其重要作品有《被遺忘的山中貴族》、《北管聯奏》、《歡慶》、《玉山歌詩》、絲竹室內樂《楊柳》、《排灣風情四幅》、《山林我的家》(揚琴合奏)、《台灣風采集》、四幕舞劇音樂《猴王鬧龍宮》、《結綵人間》、《將軍令》等作品，並為大量的歌曲、器樂曲編寫伴奏或改編。

Conductor **KUO Che-chen**

KUO Che-chen majored in huqin (spike fiddles) and flute, and was an apprentice of DONG Rong-sen and CHIANG Yung-sheng. In 1982, he won a dancing award from the Ministry of Education, R.O.C. In 1987, he won the Best Music Composition of the 23rd Armed Forces Golden Statues with his work *Spring Dawn at the Lotus Pond*.

Mr. KUO has devoted himself to conducting and training for the Kaohsiung Chinese Orchestra (KCO) since it was founded. In 2010, he was appointed as the Deputy Executive Chief of the Kaohsiung Philharmonic Cultural & Arts Foundation (KPCAF) for his skillful and precise style in many important concerts. He has also been in charge of making seasonal plans for music events.

Other than committing himself to conducting for the KCO, Mr. KUO is devoted to promoting Taiwanese music and composing music that expresses Taiwanese culture. His important publications include: *The Forgotten Noble in the Mountain*, *Bei-Guan Ensemble*, *Festivities*, *Poems of Yushan*, *Willow Tree (in cooperation with Bamboo Chamber Music)*, *Paiwan Scenery*, *The Mountain is My Home*, *Formosa's Look*, *Four Acts of Musical Dance: The King of Monkeys Stirs the Palace of the Dragon*, *Garland Sphere*, *The General's Order*, etc. He has also arranged many instrumental pieces and songs.

主辦 Presenter

衛武營國家藝術文化中心
高雄市政府文化局
財團法人高雄市愛樂文化藝術基金會

National Kaohsiung Center for the Arts (Weiwuying)
Bureau of Cultural Affairs, Kaohsiung City Government
Kaohsiung Philharmonic Cultural & Arts Foundation

演出 Performers

高雄國樂團 KCO

執行長 CEO

朱宏昌 CHU Hung-chang

副執行長 Deputy CEO

白佩蕾 Angela PAI

指揮 Conductor

郭哲誠 KUO Che-chen

笛子 Flute

李育慈 LEE Yu-tze ●
莊喜淑 CHUANG Hsi-shu
古聖儀 KU Sheng-yi
張桓誠 CHANG Huan-cheng

高音笙 Soprano Sheng

洪菱憶 HUNG Ling-yi

中音笙 Alto Sheng

林奈靜 LIN Nai-chin ●

低音笙 Bass Sheng

羅啟瑞 LO Chi-Juey

高音嗩吶 Soprano Suona

郭進財 KWOK Chin-chye

中音嗩吶 Alto Suona

孫沛元 SUN Pei-yuan ◎
周昭憲 CHOU Chao-hsien

揚琴 Yangqin

林佩娟 LIN Pei-Chuan ●
郭彤彤 KUO Jung-jung

古箏 Guzheng

楊玉芳 YANG Yu-fang

柳琴 Liuqin

林宸妍 LIN Chen-hsin
徐士嫻 HSU Shih-ying

琵琶 Pipa

趙怡然 CHAO I-Jan ◎
莊雪曼 CHUANG Hsueh-man

中阮 Zhongruan

于惠蘭 YU Hui-lan ●
王文傑 WANG Wen-chieh

大阮 Daruan

吳惠琴 WU Hui-chin
黃相勳 HUANG Hsiang-hsun

高胡 Gao hu

彭苙樞 PENG Li-ting ★
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二胡 I Erhu I

蔡佩怡 TSAI Pei-i ◎
薛青麗 HSUEH Ching-li
陳思濂 CHEN Szu-hui
趙韋群 CHAO Wei-chun
蔡侑良 TSAI Yu-liang

二胡 II Erhu II

周庭甄 CHOU Ting-chen
蔣明坤 CHIANG Ming-kun
曾孟飢 TSENG Meng-fan
薛靜慧 HSUEH Ching-hui
謝孟諭 HSIEH Meng-yu

中胡 Zhonghu

王依琳 WANG I-lin ●
黃振南 HUANG Chen-nan
王舜弘 WANG Shun-hung

大提琴 Cello

徐名慧 HSU Ming-hui
蘇逸凌 SU I-ling
張雅涵 CHANG Ya-han

低音提琴 Bass

方怡惠 FANG Yi-hui
黃珮榕 HUANG Pei-jung

擊樂 Percussion

陳珧芬 CHEN Yao-fen ◎
王盈智 WANG Yin-chih ●
楊鈞雯 YANG Hsuan-wen
楊千儀 YANG Chien-i
陳錫輝 CHEN Hsi-hui

樂團首席 Concertmaster ★

聲部長 Section Leader ◎

副聲部長 Vice Section Leader ●

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