

一個「兼容並蓄」風格的嘗試—— 從《梅花操》的創作探尋繼承與發展 許常惠先生音樂遺產的可能方向

An eclectic style of the composition—
How I continue and develop the musical
heritage of Hsu Tsang-Houei by the
creation of *Jeux des fleurs du prunier* for
violin and piano

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- 一、創作緣起與基本構思
- 二、當代音樂的「現代」與「後現代」傾向與多樣風格
- 三、許常惠先生與當代台灣與亞洲作曲家融攝傳統與現代的若干創作實例
- 四、一個「兼容並蓄」風格的嘗試：《梅花操—為小提琴與鋼琴》的分析與討論
- 五、結語 — 繼承與發展許常惠先生音樂遺產的一個可能方向

摘要

《梅花操—爲小提琴和鋼琴》(2001)是個人爲追悼 許常惠先生而作的樂曲。常惠師生前曾經拿《梅花操》這首南管樂曲來說明他的《葬花吟》和南管音樂的關係。個人在這首曲子除了保留《梅花操》的時間結構，並以其各個段落的標題另加上古琴曲《梅花三弄》裡的兩個小標題，組成一個由七首小曲連接而成的樂曲，來嘗試用簡約、多樣的形式描繪常惠師畢生出入「傳統」與「現代」的音樂志業。這七個小曲依次是：

1. 溪山月夜：俳句般的簡短序曲，呈示全曲的主幹音：A。
2. 釀雪爭春：德布西與梅湘風格的鋼琴語法，小提琴呈示出《梅花操》主題。
3. 臨風妍笑：以升F音爲主幹，奏出福佬民謠《六月田水》的熟悉音調。
4. 點水流香：以各種調式的疊置來表現梅花的飄落與漂浮水上，主幹音爲C。
5. 風蕩梅花：小提琴主奏，主幹音回到A。作曲者並從常惠師的《盲》裡截取了一個小片段來呼應《梅花操》主題。
6. 聯珠破萼：以細微的敲擊音響來表現標題的詩意形象，主幹音在降E。
7. 萬花競放：以炫麗多彩的技巧與音響來表現繁花競放，並繼續發展第五曲《風蕩梅花》結尾處的半音旋轉音型，主幹音回到A。

本文首先從二十世紀「現代」與「後現代」書寫風格的對比呈現當代音樂的多樣風貌，再從許常惠先生與若干亞洲作曲家的代表作品例證當代亞洲作曲家融攝「傳統」與「現代」的創作努力，最後並以個人寫作《梅花操》的經驗，提出繼承與發展許常惠先生音樂遺產的一個「兼容並蓄」可能。

關鍵字：南管 許常惠 二十世紀 現代性 後現代 當代亞洲音樂

Abstract

Jeux des fleurs du prunier (Plays of the flowers of plum) was first conceived in Taiwan in memory of my teacher, Hsu Tsang-Houei, who passed away at the beginning of 2001. It was then finished in Paris at the end of July. The work is composed of seven “miniatures”:

1. *Stream from the mountain, beneath the moonlight*
2. *Melting of the snow, which announces the arrival of the spring*
3. *Smiling in face of the wind*
4. *Perfumes falling down and floating on the water*
5. *Flowers of plum trembling in the wind*
6. *Stamens breaking hurriedly the calyx*
7. *And now thousands of flowers in full blossom*

The poetic titles of each piece are extracted mainly from those of the sections of the « *Mei Hua Cao* » (Plays of the flowers of plum), a famous piece of *Nanguan* - the traditional chamber music in southern China. Professor Hsu had been, during his early years, deeply inspired by this piece of music, reflected in some of his compositions. In this work, I divide it and give each piece a different character and style that remind us of Debussy, Messiaen, the music of *Nanguan* and Taiwanese folksongs. The circulation of the pivot notes (*A*, *F sharp*, *E flat*, *C*,) within these pieces and the omnipresence of the note *A* in the whole work also remind us of Bartok and the « *Songs of burying flowers* » composed by Professor Hsu Tsang-Houei.

After introducing the different characters and styles of music between the composers who pursue the “modernity” in the twentieth century and those whose styles can be defined as “post-modern”, I will cite some works of professor Hsu and the other Asian composers to demonstrate their effort of combining the “tradition” and the “modernity” in their music. Finally, I will present, by my own experience in creating *Jeux des fleurs du prunier*, an eclectic way to continue and develop the musical heritage of professor Hsu Tsang-Houei.

Key words: *Nanguan*, Hsu Tsang-Houei, twenty century, modernity, post-modernity, contemporary Asian music