

淬鍊「現代」— 從《賴德和檔案》初探作曲家賴德和 於 1970-1980 年代音樂創作之 歷程與思考

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摘要

本文從檔案學研究的角度入手，運用於臺灣作曲家賴德和的文獻檔案之中，經過邏輯性的分類、編排與保存等步驟，最終選定作曲家於 1970-1980 年代的音樂創作為對象，梳理其史料脈絡，映照當時臺灣社會的環境變遷與思潮，以形成研究論點。賴德和於 1970-1980 年代創作的近 30 首作品，有多達半數曾於當時重要的現代音樂活動中首演或發表，一方面見證了當代嚴肅音樂的發展，也成為形塑臺灣「現代音樂」樣貌的推手之一。本文將以此為起點，透過檢視《賴德和檔案》之內容，嘗試探析作曲家對於臺灣現代音樂發展的探索與思考。

關鍵詞：賴德和、音樂檔案、音樂創作、檔案典藏、現代音樂

Refining “Modernism” — A Study on the Musical Compositions from the 1970s to 1980s by Deh-Ho Lai from an Archival Perspective

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Abstract

This article approaches the music works of Deh-Ho Lai, a renown Taiwanese composer, from the perspective of archival studies. Through the procedures of logical classification, compilation and preservation, the author focuses on works composed between 1970s and 1980s for the study. By contextualizing the works within the social environment and the ideological thoughts in Taiwan, the historical background is to be reconstructed and juxtaposed with these works. Lai composed some 30 pieces of musical works during this period of time, with more than half of them premiered or performed in important contemporary music activities at that time. These works not only witnessed the blossoming of serious contemporary music, but also steered the development of “modern” music in Taiwan. This article begins with the archives of Deh-Ho Lai and probes into how he conceptualized the different ways the seeds of “modern music” were planted and harvested from the 1970s to 1980s in Taiwan.

Keywords: Deh-Ho Lai, music archive, music composition, archives preservation, modern music

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Refining “Modernism” — A Study on the Musical Compositions from the 1970s to 1980s by Deh-Ho Lai from an Archival Perspective

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Summary

In the second half of the twentieth century, Taiwan struggled to recover from the devastations of the Second World War. After the end of the island’s relative cultural isolation during the Japanese occupation, 20th-century thought and a new national consciousness began to thrive. Born and raised in an ambiance of resurging Chinese nationalism, the Taiwanese composer Deh-Ho Lai (b. 1943) absorbed a range of unique cultural and artistic stimuli which were appropriated and eventually influenced his musical compositions.

During most of his life, Deh-Ho Lai has been a prolific composer. Throughout his career, he has meticulously preserved his own manuscripts, his printed scores, the concert programs of his work and various related documents, which form the bulk of the collection of his archive. In 2019, Lai donated his collection to the Taiwan Music Institute (National Center for Traditional Arts), which in turn entrusted the Digital Archive Center for Music (National Taiwan Normal University) with the project of cataloguing and digitization, thus creating the *Lai Deh-Ho Collection*. The entire archive consists of 511 items which include Lai’s musical works from 1969 to 2021. The collection is divided into five categories; the first category (“manuscripts”) contains the autographs of 77 musical compositions by Lai. The archival material encompasses Lai’s autograph manuscripts, non-autograph copies of his manuscripts, his published scores, a few musical sketches, arrangements for various instruments and program notes. As many as half of the composer’s works

written during the 1970s and 1980s were premiered or presented at contemporary music events in Taiwan. These works not only reflect the development of contemporary music in Taiwan, but also became part of the driving forces which shaped the development of contemporary music in Taiwan. The music manuscripts and scores from *Lai Deh-Ho Collection* will be analyzed from the perspective of archival research which reflects the social and cultural changes in Taiwan during the second half of the 20th century.

The first part of the article discusses the secondary literature on Lai and gives a brief overview of *Lai Deh-Ho Collection* with particular attention to the condition of the archival material. The second part offers a biographical sketch of the composer and discusses how his education at National Taiwan Academy of Arts (today National Taiwan University of Arts), especially the formation of the “Sunflower Music Assembly” with his professors and fellow classmates inspired his commitment to introducing contemporary music to Taiwan. During this period of his life, Lai Deh-Ho devoted himself to the composition and publicization of contemporary music. After his graduation, he started his professional career as the Director of the Research Division at the National Taiwan Symphony Orchestra and participated in the “Chinese Modern Yuefu” (樂府) which aimed at promoting the works written by native composers of Taiwan. His interest in folk music brought him to conduct research at the Research Center for Folk Music and Church Music at the Music Department of Tunghai University. He carefully transcribed, compiled, and recorded music collected by the Folk Music Movement. He also participated in the Peking Opera seminars organized by Prof. Ta-Kang Yu (1908-1977), a renowned specialist in traditional Chinese theatre, from which he absorbed his knowledge of Peking Opera, integrating its elements into his own musical style. About the same time, Lai Deh-Ho formed a close friendship with Hwai-Min Lin (b. 1947), the founder of the Cloud Gate Dance Theatre. His contacts with contemporary artists were to significantly influence his mature works.

The third part of the article focuses on the composer’s ambivalent response to the musical style of the international avant-garde which characterized Taiwanese music during the 1980s. The scores of Deh-Ho Lai reflect his ambivalent position

towards the aesthetics of the international musical avant-garde. His dedication to preserve the traditional musical heritage of Taiwan and his self-identification with this tradition made him recur to compositional technique which had been used during the 1920s in European art music (Bartók, Veress, Kodály). During the decade of his collaboration with the Cloud Gate Dance Theatre (1973-1983), Lai collaborated with the choreographer Hwai-Min Lin; he used classical works of Chinese literature as subject matter for his ballet scores, therefore enriching his musical language. Deh-Ho Lai's ballet score *The Dream of the Red Chamber*, premiered in 1983 to the choreography by Hwai-Min Lin, may be seen as a good example for the fusion of contemporary choreography with his moderately modern musical language, in which pentatonic interval configurations derived from traditional Chinese music were used as musical material for a full-blown symphonic score.

Archival research in musicology provides a window into the processes which shape the historical development of musical styles over a designated period of time. It is equally important to point out that the evidences retrieved from archival material can provide new insights into the political, historical and cultural aspects of the musical works of their time. Thanks to the existence of the *Lai Deh-Ho Collection*, a better understanding of the gradual process which led to the modernization of Taiwanese art music during the 1970s and 1980s can be achieved. Deh-Ho Lai's development from a neophyte to a master, from mere imitation to artistic invention, from local composition studies to a global career, shows the composer's creative itinerary towards a mildly modernist musical style which appears to be rooted in his exploration of traditional culture in Taiwan. These archives, which offer researchers a view behind the scenes, do not only facilitate a correct historical understanding of the composer's identification with Taiwanese culture, but also shed light on the evolution of contemporary music in Taiwan. The *Lai Deh-Ho Collection* will help to unlock the keys to a better understanding of the history of contemporary music in Taiwan during the 1970s and 1980s and its wider cultural and social background.

Keywords: Deh-Ho Lai, music archive, music composition, archives preservation, modern music

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