

李元貞

間奏曲：參 (2005)

為長笛、雙簧管、單簧管、鐵琴、豎琴、鋼琴、鋼片琴、古琴、
小提琴、中提琴、低音提琴之十一人室內樂

YUAN-CHEN LI

Intermezzo: Tsan (2005)

for flute, oboe, clarinet, vibraphone, harp, piano, celesta, qin,
violin, viola and double bass

樂曲解說

曲名引用佛教「參禪」之「參」字，為默想之中追尋（存有）之意。在默想存有的過程中，以聲能表代意念，透過不斷的生滅與反覆閱讀，引發樸白的一音動機與其演化而形成的物質創作。本曲心意不為別的，僅是為聲音運動的聆聽，而使成為觀眾得以想像的媒介，進入其自覺的心靈時空。

本曲音色的處理以戲曲聲韻的理論為本，將人聲「唱字」時轉韻行腔的分析性歷程轉化為室內樂。整曲以 E 音為主要出現的音高，可謂是整部室內樂團的骨幹音，以各種音色和織度圍繞之，承載各種器樂音色的濃淡、音型姿態的頓挫、與室內樂合奏的繁簡等等。本曲書寫上著重節奏鬆緊、與音樂事件的疏密，給予音樂高度的心理時間的性格。

《間奏曲：參》以各樂器性能與音域張力的 E 音來進行音樂本質與資產的參閱，但我們能想像這是一條永無止境的歷程而仍須給予其一個不得已的段落。這首間奏曲，是作者探究音樂呈現的階段之一，其所期盼的，就是聆聽每個頃刻間的聲音，來自於作者的腦海、演奏者的樂音、以及聆聽者的心。

Program Note

The subtitle “Tsan” here refers to its Buddhist meaning of “seeking one’s being through meditation” in Buddhism. Consequently, this piece, through recurrent waxing and waning, employs voices as “will” in the process of meditating existence, evoking a plain motif that beckons the forthcoming material creation. The purpose of this piece, furthermore, is nothing but presenting the movement of sounds, which plays the role of the catalyst of the audience’s imagination, helping the audience enter the self-conscious mind space of their own.

The concepts of timbre in this piece bases on the theory of Chinese phonology in drama, turning the analytical-singing process into chamber music. Pitch E, the major pitch of this piece, is the centerpiece of the entire work. Contributed by various orchestrations and textures, it bears the articulations and the complexities by each instrument. Accordingly, this piece is characterized by the emphasis on the flexibilities of rhythm and musical events, which highly provides the music the quality of musical time.

We may call this piece a reading upon music’s essence and assets, which, as we can imagine, is an endless journey we must relieve it with a reluctant period. This is the first phase of the author’s exploring music presentation; and the expectation within the work is to listen to the sounds of every moment – from the author’s mind, the performers’ tunes, and the listeners’ hearts.

間奏曲：參

Intermezzo: Tsan

♩ = 26

Flute: toneless, poco vib., senza vib., vib. *ppp*, *pp*, *p*, *pp*

Oboe: *pp*, *p*

Clarinet: toneless, poco vib. *pp*, *p*

Vibraphone: *mp*, *mp*, *p*

Harp: (1/3) *mp*

Piano: *mp*, produce the harmonic by damping the string and play simultaneously. *mp* (1/7)

Celesta: *p*

Qin: pluck inward (抹), gliss., pick up with left finger (帶起), gliss., pick outward (挑) *p*, *mp*

Violin: con sord., toneless, poco vib. *ppp*, *mp*, *p*

Viola: con sord., sul tasto, toneless, poco vib. *ppp*, *mp*, *mp*, *p*, *mp*

Contrabass: con sord.