



山之聲

VOICE FROM THE MOUNTAINS
THREE SONGS FOR MIXED CHORUS
(2008)

作詞、作曲 | 任真慧

TEXT & MUSIC : CHEN-HUI JEN

一九八一年生於高雄市，四歲起學習鋼琴，就讀信義國小音樂班及道明中學音樂班時，主修鋼琴、副修小提琴，亦曾修習二胡。進入高雄中學音樂班開始主修作曲，先後畢業於國立中山大學音樂系 (1999~2003)，師事李子聲老師；以及台北藝術大學音樂系碩士班 (2003~2005)，師事潘皇龍教授。自 2004 年起加入成為亞洲作曲家聯盟暨中華民國作曲家協會，以及國際現代音樂協會台灣分會會員。2006 年考取教育部留學獎學金，翌年赴美進修，目前為加州大學聖地牙哥分校 (University of California, San Diego) 音樂系博士候選人，主修作曲，師事於 Prof. Cinary Ung。

Chen-Hui Jen (born 1981, Kaohsiung, Taiwan) began studying piano when four years old. From her second year in the music class at Kaohsiung Senior High School (1996-1999) until graduating from the Music Department of the National Sun Yet-San University (1999-2003), she majored in composition and studied with Professor Tzzy-Sheng Lee. Under the instruction of Professor Hwang-Long Pan, she later earned a Master's degree in Summer 2005 from the Graduate School of Music at the Taipei National University of the Arts. Jen has been also been an active member of the Asian Composers' League National Committee (ACL) Taiwan and the International Society of Contemporary Music (ISCM) Taiwan section since 2004. In 2006, Jen obtained a scholarship from Taiwanese Ministry of Education to study in the United States of America. Since then she has studied with Professor Chinary Ung at the University of California, San Diego, where she is a PhD candidate in Music Composition.

基於對中國古典及現代詩學的喜好以及大學時代獲得若干文藝獎的經驗，任真慧的音樂作品以富於想像力、充滿靈性的詩意與精緻的色彩見稱。任氏之作品曾獲關渡新聲（2004）、教育部文藝創作獎（2004, 2008, 2009）、采風樂坊傳統樂器創作獎（2004）、福爾摩沙作曲比賽協奏曲獎項（2004-05）、許常惠音樂作曲獎（2006）等，並曾在台灣各地、ISCM 2006 年世界現代音樂節（德國）、2009 年 Acanthes 音樂節（法國）及美國等地演出。近年並接受青韵合唱團、台北室內合唱團及小巨人絲竹樂團等委託創作。

Following a deep interest in Chinese classical and modern poetry, as well as having won multiple literature awards during her undergraduate studies, Chen-Hui Jen's music features an imaginative and spiritual poeticism. Jen's works have won prizes in the Kuan-Du Arts Festival Competition, the Literature and Fine Arts Composition Competition, the Formosa Composition Competition, and the Tsang-Houei Hsu International Music Composition Competition. Her works have been performed in the 2006 ISCM World New Music Festival (Germany), the 2009 Acanthes Music Festival (France), as well as multiple locations in Taiwan and the United States. In recent years, she has also received commissions by Ching-Yun Chorus, Acanthes Music Festival, Taipei Chamber Singers, and Little Giant Chinese Chamber Orchestra.



此系列作品為紀念年中某次旅行而作，所有文字皆由作曲者親自執筆。曲中三首連續樂章分別由不同編制之混聲合唱組成，以「思念」為貫串全曲之核心，展開並轉化地呈現峽谷、懸崖及森林等山中意象。然而作以樂念表徵的詩與音樂本身，又各自通往無盡的空間……。

在〈我向山谷歌唱〉中，合唱主要分為六個聲部，間或疊上獨唱、口哨及氣聲等，演唱層次繁複的旋律：時而高亢、時而低迴，如同谷中回音般繚繞。全曲和聲步調極長，充斥著無詞歌的母音變化、抖音及滑音等流動色彩，與拉長的歌詞音韻相結合，成為連綿不絕的音樂織度——在詮釋情感上亦如綿延的思念，直到曲末之「沉寂」為止。

而〈深谷空間〉則是首深沉、內斂的樂曲，合唱以單純的混聲四部為主，曲調主要來自於歌詞本身之吟詠及描繪，旋律在各聲部間輪替出現：開端以 Bass 象徵「孤獨的我」，重覆數次後轉入 Tenor 以及其他聲部，最終再回到以男聲為主之吟哦。以不同形態出現之無詞歌聲部佔著音樂絕大部分的比例，如深谷中幽遠的回聲或是嗚咽的澗水，一遍遍地反覆、層疊、交織在深沉的歌聲中。

終章〈再訪森林〉在六部混聲合唱之外，另加上鋼琴聲部，成為龐大織度的一部分。全曲由一個單一方向之長句構成：開頭僅為節奏化的氣音，接著逐層加入花舌的氣音、花舌的單音、旋律片段等，歌唱的樂句漸次拉長、增強，直至「啊，又是融雪的季節」一句達到頂峰。與第一首〈我向山谷歌唱〉相呼應，曲中亦維持著極長的和聲，以及豐富多彩的聲響層次，但音樂的姿態不盡相同——情感或許似曾相識，時間不斷輪轉，這世界始終生生不息。（歌詞中之「闊大」一詞在曲中佚失，僅以意象方式表現。）

I was inspired by a trip in 2008 and wrote the work "Voice from the Mountains" that contains three successive pieces. The mixed choral parts split differently in each piece but all center an idea of longing, transferred and developed in a musical aura that reflects various mountain images such as canyon, cliff, and forest. However, as a reflection of my central idea, the poems and the music also transcend themselves to eternity.

In "I Sing Toward the Canyon", I add solo lines, whistle, and air sounds to the six-part choral texture, playing melodies in multiple layers like endless echoes in the canyon. The harmony flows in a slow, colorful pace that contains various phonic changes, vibratos and glissandos. This timbral flow combines with the prolonged phoneme from the poems and creates a continuous musical texture – also a symbol of endless longing that lasts until the "silent" at the end.

"Space in the Gorge" is simple four-part mixed chorus but emotionally more deep and reserved. The melodic lines primarily come from the poem's intoning and text-painting: the bass in the beginning symbolizes "myself in solitude" and leads the first-person's phrases. Later the lines spread into different parts and finally end as male voices' chanting. Vocalise in various textures occupies a large proportion in the whole piece, repeating, layering and interlacing with each other, like remote echoes or weeping streams in the gorge.

A piano part is added to the six-part mixed chorus in the final piece "Returning to the Forest" and becomes part of the large texture. The entire piece contains a long phrase in a clear direction. The beginning has only rhythmic air sounds; then the breaths and dynamics become longer when flutter tongue sounds and melodic fragments gradually join. These elements keep expanding until the peak "Ah, it's the season when the snow melts again". The piece's long harmonic pace and colorful sound layers certainly respond to the first piece "I Sing Towards the Canyon" but in a different musical reflection – maybe the longing feels familiar, but the world always keeps moving as the time passes. (The "vast" in the poem is missing in music but represented as a musical aura.)



之一 我向山谷歌唱

我向山谷歌唱
我的思念

我傾聽這山澗
汨汨流出的憂傷
是谷應 抑是自己
深凜的心？

我將思念投入深嶺
於是沉寂

PART I: I SING TOWARD THE CANYON

I sing towards the canyon
about my yearning

I listen to the stream
with its flowing grief
Is it the response of the canyon, or of my
deeply bleak mind?

I throw yearning into the canyon
and everything turns silent

之二 深谷空間

我走向無盡
走向黑夜
走向荒原
走向時間的沙丘

心是支無言歌
當月光冉冉升起
照入深谷
思念的碎片如灰
飄散往無邊的角落
孤獨如我
在沉默的時空裡
吟哦

PART II: SPACE IN THE GORGE

I walk towards the endlessness
towards the dark night
towards the wasteland
towards the dune of time

The mind is a text-less song
when the moonlight slowly rises,
illuminating the deep canyon
my longing is like ashes
floating towards a boundless corner
Alone as I am
in this silent space-time
chanting...

之三 再訪森林

傾聽山泉
呼吸回憶
當我再訪這森林
啊 又是融雪的季節

熟悉的日光染滿闊大天際
思念在薄霧中隱隱
而今已非昔

PART III: RETURNING TO THE FOREST

Listening to the mountain springs
breathing the memories
when I return to this forest
Ah, it's the season when the snow melts again

Familiar sunshine dyes the vast sky
with my yearning gleaming in the haze
yet today is no longer the past

我向山谷歌唱

wǒ xiàng shān gǔ gē chàng

I Sing Toward the Canyon

曲 | 任真慧

Music: Chen-Hui Jen

Lyrical ♩ = 60-66

The musical score is written for Soprano, Alto, Tenor, and Bass. The tempo is marked 'Lyrical ♩ = 60-66'. The score is divided into two systems. The first system includes measures 1 through 5, with time signatures of 4/4, 5/4, 4/4, 5/4, and 3/4. The lyrics are 'a a ha a a'. The second system includes measures 6 through 10, with time signatures of 3/4, 4/4, 5/4, 4/4, and 5/4. The lyrics are '思 念 山 谷 (n) a a ha 思 念 (n) a a ha 思 念'. The score includes various musical notations such as dynamics (mp, p, mf, poco cresc., diminuendo), articulation (accents, slurs), and phrasing (trills, triplets). The Soprano and Alto parts have lyrics in Chinese and English. The Tenor and Bass parts have lyrics in Chinese and English. The score is written in G major and 4/4 time.

Soprano
Alto
Tenor
Bass

S / A
T / B