

潘皇龍

Hwang-Long PAN

《音樂頌》管弦樂曲 (2022/23)

“Ode ad Musicam” for Orchestra

(2022/23)

I. Andante – Adagio – Moderato

II. Lento – Lento assai

III. Allegro – Adagio – Andante

All Instruments noted in C in the Score

Duration: ca. 13'

World Premiere:

台北愛樂管弦樂團 2022 委託創作
Commissioned work of The Taipei Philharmonic Orchestra 2022

本作品由財團法人國家文化藝術基金會贊助

Dedicated to
 Director Wen-Fu LAI and the Taipei Philharmonic Orchestra

Hwang-Long PAN: “Ode ad Musicam”

Instrumentation:

2 Flutes
 2 Oboes
 2 Clarinets in B^b
 2 Bassoons

4 Horns in F
 2 Trumpets in C
 3 Trombones (2 TB. & 1 BT.)
 1 Tuba

4 Percussion Players

1.	2.	3.	4.
Bass Drum (1.)	3 Timpani (1.2.3.)	2 Timpani (4.5.)	Bass Drum (2.)
Tam-tam (M)	3 磬(1.2.3. on Timp.)	2 磬(4.5. on Timp.)	Tam-tam (L)
凸心鑼 (M, f. No.2)	凸心鑼 (M)	凸心鑼 (L)	凸心鑼 (L, f. No.3)
Bird Whistle (1)	Cymbal (on Timp.)	Bird Whistle (2.)	Vibraphone(w.elect.)
5 Temple Blocks	3 Susp. Cymbals	5 Cow Bells	5 Tom-toms
Wind Chime (Met.)	Glockenspiel	Tubular Chimes	Wind Chime (Bam.)

1 Harp

10 I. Violins
 8 II. Violins
 8 Violas
 6 Violoncellos
 4 Double Basses.

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「台北愛樂管弦樂團」賴團長委託筆者創作一首歌詠「東亞樂派」的管弦樂曲，引發我在「北管協奏曲」系列五部曲，與「台灣新映象」系列三部曲兩套協奏曲創作首演後所面臨嶄新的挑戰。我再三思考如何能在創新的理念間，緬懷東亞各民族原本在儒家與道家哲學思想蘊育裡，各自發展出不同的傳統音樂語彙，卻也廣泛地吸取了西方古典音樂的影響，融會東西雙重美學觀於音樂生態環境中；筆者堅持溶入東西方的傳統音樂元素，體證台灣多元社會的人文景觀，讓東西音樂兼容並蓄，古今文化水乳交融。所以，我選擇了“Taipei · Ode ad Musicam”中有音高意涵的“A-E-D-E-A-D-E^b(S)-C-A”等九個音的獨特五聲音階作為核心骨幹旋律貫穿全曲，參酌「支聲異音(Heterophony)」傳統語法，並經過潤飾與轉化，建構五彩繽紛的管弦樂曲。

《音樂頌》管弦樂曲分成三個樂章八個段落，它們分別是：
第一樂章：行板(Andante)-慢板(Adagio)-中板(Moderato)

賦予色澤變遷的骨幹音主題尚佯在各樂器組群間，締造光鮮亮麗的音響層面。緊接著法國號的阻塞音和弦、豎琴陌生化的色澤音響、以及弦樂團與敲擊樂器金屬聲響輪番上陣與重疊，並重新排列組合，呈現萬世昇平的幽情雅致。爾後在管弦交織的音響層面間，隱隱約約地喚醒了歌曲之王舒伯特“An die Musik”的隻字片語，揭示了東方與西方、往昔與現代的對話與融合。

第二樂章：緩板(Lento)-極緩板(Lento assai)

台灣代表性的傳統音樂旋律舒緩地貫穿在清澈飄逸的層層疊疊間，含蓄而樸實。歷經弦樂器的再分部，擦弦與撥奏重疊使用，虛與實交叉搭配，蘊涵著古往今來的聯結，將樸素的歌謠與當今五光十色的音響色彩巧妙的融會貫通，編織起那五花八門的奇幻旅程。

第三樂章：快板(Allegro)-慢板(Adagio)-行板(Andante)

骨幹和弦縱向重疊與橫向擴充，在輪番追逐的快速更迭間相互輝映成趣。緊接著台灣傳統音樂曲調的密集接應，峰迴路轉讓人目不暇給。爾後在核心主題旋律的密集呼應間，將先前的眾多體裁相互拼貼重疊，構築光輝璀璨卻撲朔迷離的多元音響意境，禮讚那抽象卻莊嚴肅穆的音樂底蘊。

Hwang-Long PAN : “Ode ad Musicam” for Orchestra (2022/23)

This orchestral piece was commissioned by the director Lai of the Taipei Philharmonic Orchestra and reflects the new challenges that I encountered after finishing two sets of concertos - the five pieces of the “Bei-guan concerto series” and the trilogy of the “New Images of Taiwan”. I have repeatedly thought about how I can commemorate the diverse traditional music languages developed upon the Confucius and Taoist philosophies of the East Asian culture while extensively absorb the influence of the Western Classical music to merge the Eastern and Western aesthetics into the musical ecology. I persistently combined the Eastern and Western traditional musical elements to reflect the diverse culture of Taiwan, so that the music displays the synthesis of the Eastern and the Western, the ancient and the modern. I chose nine pitches of “A-E-D-E-A-D- E^b(S)-C-A” as the core skeleton tones of the piece. These pitches are taken from the spelling of “Taipei • Ode ad Musicam” and form a unique pentatonic scale. I also transformed the heterophonic tradition to construct a colorful orchestral music.

“Ode ad Musicam” for orchestra is divided into three movements and eight sections, as the following:

The first movement: Andante-Adagio-Moderato

The skeleton tones are orchestrated and performed among different instrumental groups to create spectacular acoustic layers. Followed by the juxtapositions of the gestopft (hand-stopping) chords of the French horn, the alienated sound color of the harp, the strings and the metallic percussion sounds, a delicate eternal peace is presented. Later, fragments from Schubert’s “*An die Musik*” are embedded in the orchestral layers to reveal the dialogues between the Eastern and the Western, the past and the present.

The second movement: Lento-Lento assai

Symbolic traditional melodies of Taiwan are penetrated smoothly among the clear and elegant sound layers, subtly and sincerely. Strings are divided and play overlaps of arco and pizzicato which symbolizes the connection of the ancient and the present. Simple songs and the avant-garde dazzling sound colors are woven into a fascinating journey.

The third movement: Allegro-Adagio-Andante

The skeleton chords are overlapped vertically and expanded horizontally, reflecting each other playfully through rapid changes. It’s followed immediately by the dense responses of the Taiwanese traditional tunes which twists and turns luminously. Then, the core thematic melodies echo immensely, and the previous fragments are overlapped and collaged, constructing a brilliant yet mysterious sonic world to praise the abstract and glorifying musical heritage.

音樂頌 管弦樂曲 (2022/23)

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I

Hwang-Long PAN

Andante (♩ ca. 78)

◡ : 以寬而圓的口型，直接覆蓋吹口，如暖管身般用力吹奏，產生類似泛音效果。

Andante (♩ ca. 78)

Andante (♩ ca. 78)

Andante (♩ ca. 78)

Andante (♩ ca. 78)

⊕ : 當一手滑奏時，以另一隻手的手掌輕輕覆蓋琴弦周圍，並隨滑奏方向移動，減少琴弦震動，消除餘音。