

飛天 為古箏與弦樂團之協奏曲 (2011) 李元貞

定風波

蘇軾

三月七日沙湖道中遇雨。
雨具先去，同行皆狼狽，餘獨不覺。已而遂晴，故作此。

莫聽穿林打葉聲
何妨吟嘯且徐行
竹杖芒鞋輕勝馬
誰怕？
一蓑煙雨任平生

料峭春風吹酒醒
微冷
山頭斜照卻相迎
回首向來蕭瑟處
歸去
也無風雨也無晴

古箏與弦樂團之協奏曲《飛天》分源於2007年譜寫的管弦樂曲 *Like A Dream, An Illusion* (如夢如幻)。作品的技巧和風格以華美的和聲、緩慢的步調、以及流動的前背景為主。《飛天》延用複聲部層疊的管弦樂織體；並在古箏的寫作上，採用較多傳統音韻相關的樂器法。音樂進行中，古箏獨奏是以中介者的姿態，催使弦樂團推展出不同的情與境 — 相互成就、揖讓、與併列 — 宛若詩人的思慮迴游於自我辯證與自然現象的更替之間，終而遁入自省而又釋然的心靈狀態：歸去，也無風雨也無晴。

完成於芝加哥2011年春夏之交，《飛天》是應指揮江靖波之邀請，寫給樂興之時管弦樂團的委託創作，於同年9月27日假東吳大學首演，由葉娟初協演古箏。在此特別感謝樂興之時管弦樂團與樂興圓桌武士室內樂團自2008年起的合作無間，亦感激 Civic Orchestra of Chicago 首席指揮 Cliff Colnot，慷慨撥空督導配器法，以及國家文化藝術基金會補助。

Hovering in the Air Concerto for Guzheng and String Orchestra (2011) Yuan-Chen LI

TO THE TUNE OF “CALMING WIND AND WAVES”

*March 7th, on the way to Sandy Lake, we're caught in the rain. No umbrellas.
Everyone runs helter-skelter except me. Soon the sun shines.*

Never mind how rain beats the forest leaves,
just walk at ease, chanting,
bamboo staff in hand, straw sandals
better than a horse.
What's to fear?
Mist and rain,
one straw raincape enough for a lifetime.

Chill spring wind blows the wine off,
brisk and sobering,
on the hilltop a welcome slant of sunlight.
One glance at the cold threshing of the trees
then head home,
no wind, no rain, no sun.

..-Su Dong Po (Su Shi, 1037-1101, Song Dynasty)
(translated by Mei Shenyu, Diana Shi, and George O'Connell)

Hovering in the Air, a concerto for guzheng and string orchestra, is based partly upon the composer's 2007 orchestral work *Like a Dream, an Illusion*. The concerto's style is characterized by luxuriant harmonies, relaxed tempo, and a sense of wandering viewpoint. Against a texture of intricately interwoven voices in the strings, the guzheng speaks in a musical language evoking its traditional style, using idiomatic playing techniques. Throughout the piece, the guzheng plays the role of intermediary, leading or impelling the orchestra into different emotional spaces-fulfillment and deference, mutual coexistence-just like the poet, whose imagination travels back and forth between the natural world and his own internal world, and finally enters a space of simultaneous self-awareness and liberation: *then head home, / no wind, no rain, no sun.*

Completed in the early summer of 2011, *Hovering in the Air* was commissioned by conductor Paul Ching Po Chiang of the Philharmonia Moments Musicaux and premiered on September 27 of the same year at Soochow University in Taiwan, with Yeh Jiuan-Reng on the guzheng. Special thanks go to the PMM and the PMM Camelot Players for their close cooperation since 2008; to Cliff Colnot, conductor of the Civic Orchestra of Chicago, for his kind help with the orchestration; and to the National Culture and Arts Foundation of Taiwan for their generous support.

(program note translated by Austin Woerner)