

新古典舞團 劉鳳學作品103號

布蘭詩歌

Carmina Burana

演出時間 | 2022.9.16-17 (FRI.-SAT.) 19:30
2022.9.18 (SUN.) 14:30

演出地點 | 國家戲劇院 National Theater

主辦單位 |  國家兩廳院
NATIONAL THEATER & CONCERT HALL

演出 | 新古典舞團

共同演出 | 國立臺灣體育運動大學舞蹈學系

樂團 | 國立臺灣交響樂團

合唱團 | 台中藝術家室內合唱團、台中藝術家兒童合唱團、星光兒童少年合唱團

◎節目全長約70分鐘，無中場休息。

◎演前導聆：每場演出前30分鐘於國家戲劇院大廳。

◎演後座談：9.18 (SUN.)演後於國家戲劇院大廳。

◎錄影場次：9.16 (FRI.)。

◎ Approx. 70 mins without an intermission.

◎ Pre-show talk: 30 minutes before every performance at the lobby of the National Theater Hall.

◎ Post-show talk: 9.18 (SUN.) at the lobby of the National Theater Hall.

◎ This performance will be recorded on 9.16 (FRI.).

主辦單位保有節目內容異動權 The program is subject to change.



《布蘭詩歌》的古往今來

文／郭書吟（曾為新古典舞團舞者，現為記者）

劉鳳學作品 103 號《布蘭詩歌》是我進舞團後參與的第一支大型舞作，當時團裡正籌備「2006 新古典舞團 30 週年精華再現」，可想見一年內密集排練旁觀學，將我等小菜鳥對表演藝術的認知迅速提升。訪談後才知，此作也是現任藝術總監盧怡全（小牛）對現代舞改觀的啟蒙，決定入劉鳳學門下，自此踏上舞蹈路。

《布蘭詩歌》陸續為臺灣表演藝術留下不凡的紀錄：首演聯合臺北市立交響樂團、臺北愛樂合唱團等與指揮杜黑共演後，1992 至 2007 年間走過國內外劇場和校園巡演；2022 年北、中、南巡演創下歷來舞者樂者人數最多，不論你今日看到的是資深舞者、舞團版、臺灣體育運動大學舞蹈系「年輕版」，都是極好，你已和表演者共構此舞的歷史切片。

距離卡爾·沃夫實踐「完全劇場」已九十寒暑，距劉鳳學編創相隔 30 年，它依然在你我和未來觀眾的人生記憶，留下長長的影子。

其實，劉鳳學並不喜歡看自己的舊作，主因她都是為當時團員量身造舞，時過人異，心境也有所變化，《布蘭詩歌》是少數的例外。首先是它「易懂」，樂曲廣傳於世，第二是「宜小宜大」，二十五曲能依據場地靈活調動，成為劉鳳學最受歡迎經典作之一。盧怡全說：「時逢《布蘭詩歌》30 年，1992、2006 年資深舞者回來參與，傳承意味濃厚。對舞者而言，它是非常可以練身體的舞作。透過這次製作，讓觀眾感受劉鳳學的

編創功力。」

相較混合揉雜、著重個人表現的當代舞，劉鳳學《布蘭詩歌》融合瑪莎葛萊姆技巧 and 「劉氏」現代舞風格，講求拉拔軀幹、控制當中又要奮力蹦跳的爆發性，「群舞」體現空間編排的大氣，動態中錯落有致、毫無冷場的層次堆疊——劉鳳學的群舞是最難練的，可謂舞者集體夢魘——一個頂戴桂冠的夢魘，是編舞家給年輕舞者的激勵，有能耐選入群舞，代表身體能力夠格，至於跳少跳多，便是看個人不放過自己的程度了。

劉鳳學是擁抱著世界寰宇創作的人，舞耕臺灣，研究路徑橫跨日本、德、英、韓、中國，為重建唐樂舞轉譯古譜，用來記舞的拉邦舞譜，正進行之《劉鳳學舞蹈全集》編纂等等，時空國籍邊界語言都不構成她的藩籬，「符號，是人類最高的智慧。」她說。卡爾·沃夫以此作立名，劉鳳學續以人體擴而大之，讓生命力再開出一個向度。

猶記得 2006 巡演那年的臺北藝術節，《布蘭詩歌》選址大安森林公園戶外音樂臺演出，午後彩排，秋季日光熾烈，序曲後不過數段我等汗流浹背，緊巴著鄰近小飲泉不離，旁人頻勸年屆 81 歲的編舞家到樹下歇息。她如常選了正中位置，熾光下就這麼靜定坐著，陪完全場沒有離席。後來從學長姐口中，聽老師在臺下淡定地說：「你們是糖做的呀？太陽一曬你們就融化了啊！」現在想來還真是心酸的幽默。

不管劇院林間，《布蘭詩歌》都是一齣讓舞者練啊跳啊淋漓痛快的舞作。看三代舞者排練，盧怡全提及故事雖是描述修士掙脫灰袍、世間大轉一圈後回歸本心，舞在其

中者又何嘗不是？希望這齣舞作能啟發更多「盧小牛」出現，一如他當年的領受。

對比碎片式訊息一發即逝的現下，還能聽一齣 1930 年的詩歌，看一場歷經 30 年的傑作，分外感懷。潮流將變，風口浪尖終會沒入深海，《布蘭詩歌》震盪人心依舊，回看經典，尋找何謂本心，何謂能跨越時空的向度，讓今人後人念想不忘？

舞碼簡介

舞蹈《布蘭詩歌》是劉鳳學取材自德國現代作曲家卡爾·沃夫的 *Carmina Burana* 清唱劇。該劇歌詞係由 13 及 14 世紀時，一些未具名的修士或吟唱詩人們所寫的詩歌（多屬情歌）。歌詞內容反應他們內心的感情，謳歌世俗生活、宗教意識及對時代的批判。

該清唱劇於 1937 年發表之後，廣為世人所傳誦，主要是因為樂曲充滿了節奏的魅力與生命的躍動。《布蘭詩歌》舞蹈結構為（一）序（二）初春（三）酒店（四）愛情的宮殿。

該舞表現一群具有高度理想的青年修士們，為世人建立精神殿堂時的心路歷程。但他（她）們打破戒規，掙脫束縛，解放人格，漫游於世俗生活之後，卻又回到他（她）們的原點——堅持與修持。

藝術家介紹

總監製、編舞者 | 劉鳳學

新古典舞團／唐樂舞創辦人、財團法人新古典表演藝術基金會創辦人、紅樹林劇場創辦人、國立臺灣師範大學名譽教授。

首倡中國現代舞，致力於發揚現代舞蹈創作、唐樂舞重建、儒家舞蹈以及原住民舞蹈四大面向。

藝術總監 | 盧怡全

臺北市立大學舞蹈碩士、新古典舞團藝術總監、化踊舞輯創辦人。除秉持新古典精神外，也從客家創作了屬於世界客家文化的舞蹈。

指揮 | 簡文彬

國家文藝獎得主。現為國家表演藝術中心衛武營國家藝術文化中心藝術總監。簡文彬於德國萊茵歌劇院駐院指揮經歷長達 22 年，成為第一位亞洲籍的終身駐院指揮。

男高音 | 王典

畢業於中國文化大學及國立盧森堡音樂院，致力於德法藝術歌曲鑽研及美聲劇碼拓展。王典旅居德國十餘年，任法蘭克福歌劇院專職團員；近年返國定居，目前任教於中國文化大學、國立海洋大學。

女高音 | 黃莉錦

臺灣目前唯一由法國國立巴黎高等音樂院 (Conservatoire National Supérieur de Musique et de Danse de Paris, CNSMD-Paris) 藝術文憑 (DFS) 第一獎畢業的聲樂家，臺灣第一位考進並於 2008 年取得該校專業演奏家文憑 (Diplôme de Perfectionnement et de Spécialisation) 的聲樂家。自 2018 年起應聘專任於東吳大學音樂學系。

男中音 | 趙方豪

任教於東海大學音樂系、國立臺灣師範大學音樂系、中國文化大學音樂系。德國威瑪李斯特音樂學院最高演奏家演唱文憑及藝術家演唱文憑。國立臺灣師範大學音樂系畢業。2017-2020 年多次參與 NSO、臺中國家歌劇院主辦之音樂講座。

演出團隊介紹

新古典舞團

1976 年劉鳳學博士懷抱「化身體為春秋筆、寫盡人間情與理」創「新古典舞團」，秉承「尊重傳統、創造現代」的精神，將歷史春秋之情化成天下之舞。2019 年起正式交棒子弟兵盧怡全，從編創身分退居幕後繼續執著於寫作與研究。

國立臺灣交響樂團

創立於 1945 年，為臺灣歷史最悠久的交響樂團。2019 年起，音樂家水藍先生再度

受邀擔任本團首席客席指揮，與劉玄詠團長共同合作，推動國立臺灣交響樂團「精進技藝、傳統創新、教育扎根、美學推廣」。

台中藝術家室內合唱團

成立於 2009 年，是由藝術總監暨指揮莊璧華博士學成歸國後創立之混聲合唱團，以「深耕地方，培育合唱種子」為目標，提升音樂涵養、培養對美感的認知，進一步能自然內化為個人優雅沉靜的氣質。

國立臺灣體育運動大學舞蹈學系

成立歷史悠久的舞蹈學系，針對當代社會的舞蹈表現藝術家、舞蹈推廣的教育與研究人員、以及表演行政籌劃人才，進行專業訓練，配合例行年度公演、重大慶典與節日表演、及巡迴世界、國內各地演出，落實課程教學與實務工作之聯結。

台中藝術家兒童合唱團

台中藝術家兒童合唱團由台中藝術家室內合唱團藝術總監莊璧華博士，為落實「合唱種子紮根」，於 2017 年 9 月成立，為中部第一個使用「柯大宜教學法」及「達克羅士音樂律動教學法」之兒童合唱團。

星光兒童少年合唱團

星光兒童少年合唱團團員由臺中市跨校、跨年齡、跨國籍的學童組成。合唱團成立的核心目標是期盼透過表演藝術，提供孩子一個與世界各地的國際級音樂人及專業藝文團體，進行音樂素養交流的平臺。

The Past and the Present of *Carmina Burana*

By Kuo Shu-yin, journalist and former member of the Neo-Classic Dance Company

Carmina Burana, the 103th choreographic piece of Liu Feng-shueh, was the first major dance piece that I participated after joining the dance company. At that time in 2006, the company was busy preparing for the performance of "The 30th Anniversary Highlight Selection of The Neo-Classic Dance Company." It can be imagined that after one year of intensive rehearsal and observation, all the new company members, including myself, had improved greatly in their understanding of performing arts. After the interview, I realized that this piece is also what has initiated Lu Yi-chuan, the current artistic director of the company, into the field of modern dance. Years ago, after having watched this piece, Mr. Lu made a decision to join Madame Liu's company and started his dance career.

Carmina Burana has set several records for the performing arts in Taiwan. The premiere was in collaboration with Taipei Symphony Orchestra, Taipei Philharmonic Chorus, and the conductor Du Hei. After that, from 1992 to 2007, the piece had toured around many theatres and campuses in Taiwan and abroad. In 2022, the tour in the north, middle, and south of Taiwan will involve the most dancers and musicians among the dance piece's own history of performance. The version of dance you are watching today may be the veteran dancers' version, the dance company version, or the youth version with dancers from the Dance Department of the National Taiwan University of Sport. They are all excellent. You have participated in the creation of the slice of history of this dance

with our performers.

It has been almost 90 years since Carl Orff put his concept of "total theater" into practice. The premiere of Liu Feng-shueh's dance was 30 years ago. Yet the piece still remains in the memory of you and me and the future audience members with a long-lasting impression.

In fact, Liu Feng-shueh does not like to watch her old dance works again, since the dance pieces were usually tailor-made for her company members. When the time changes, the mind also changes. But *Carmina Burana* was a rare exception. First, the piece was easy to understand. The music is already widely popular. Second, the size of the production is flexible. The total of 25 numbers of music can be adaptable according to each location. It has become one of the most favorite dances by Liu Feng-shueh. "It is the 30th anniversary of *Carmina Burana*," said Lu Yi-chuan. "Many veteran dancers from the 1992 and 2006 versions are coming back and participate in the performance. It is a clear gesture of passing our tradition to the next generation. For dancers, this is a rigorous piece for their stamina. Through this production, the audience can experience Liu Feng-shueh's mastery of choreography.

Compared with the hybrid and often personal styles of contemporary dance, the style of Liu's *Carmina Burana* combines Martha Graham techniques and Liu's personal style of modern dance. The torso should be stretched. The body should be in control, but should be ready to jump with powerful strength. The arrangement of space for the group dance is grandiose, dynamic, moving simultaneously in different levels with order, yet remaining interesting. Liu's group dances are perhaps the most

difficult for dancers. It can be called a collective nightmare – a nightmare with laurels. It is a challenge for young dancers from the choreographer. If you are selected into the group dances, it means that your body is capable of it. Then it is up to the dancers to do their best in the performance.

Liu Feng-shueh creates her dances with the world and the universe in mind. Her dance works are rooted in Taiwan, but her path of research has spanned over areas like Japan, Germany, England, South Korea, and China. She reconstructed Tang Dynasty music and dance from transcribed ancient scores. She learned Labanotation for recording dance steps. She is currently working on the compilation of the book *Liu Feng-shueh Complete Works*. No matter it's time, geography, nationality, borders, or languages, nothing can be a barrier for her. Liu said, "Signs are the highest form of wisdom." Carl Orff became famous with this piece of music. Liu Feng-shueh expanded the music with human bodies and created another dimension for the human vitality.

I still remember during the 2006 tour of this piece as part of the Taipei Arts Festival, *Carmina Burana* was to be performed in the outdoor amphitheatre in Daan Forest Park. It was an afternoon rehearsal. The autumn sun was still scorching. After having rehearsed several music numbers after the Prologue, the dancers were all drenched in sweat and were gathering around a small drinking fountain nearby. Someone tried to lead the 81-year-old choreographer into a tree shade for a rest. But she remained steady in the middle of the outdoor auditorium under the scorching sunlight and watched us until the rehearsal finished. Later, my fellow dancers told me that Teacher Liu commented peacefully from the

auditorium: "Are you made of sugar? Under the sun, you guys are melted!" It was the bitter-sweet humor of her.

No matter dancing inside the theatre or outdoors, *Carmina Burana* is rigorous, challenging, and yet rewarding for dancers. Three generations of dancers were rehearsing together. Lu Yi-chuan mentioned that, although the story is about a group of monks throwing away their monastery grey robes, making a long journey wandering in the mundane world, and then returning to where they have started. It is also the same journey for dancers. I hope that this dance can inspire more dance lovers the future, just like what Mr. Lu had experienced with this dance piece when he was young.

In the current time we live, information is fragmented and ephemeral. How fortunate it is that we can still enjoy a piece of music with poetry composed in 1930, and a dance masterpiece with 30 years of history. Tides come and go. The popular trends of today will eventually become silent and disappear. Yet *Carmina Burana* still strikes people's heart. In front of this classic masterpiece, I start to wonder: what does it mean to return to where it all started? What does it mean to be able to cross the dimension of time and space? What makes a work unforgettable even after generations?

About *Carmina Burana*

The dance *Carmina Burana*, choreographed by Liu Feng-shueh, is based on the cantata *Carmina Burana* composed by Carl Orff, a modern German Composer. The lyrics of the cantata is based on medieval poems, mostly love songs, by anonymous monks or bards in the 13th and 14th centuries. The

lyrics reflected what people feel at the time, including odes of secular life, religious thoughts, and social satire. First performed in 1937, the cantata became very popular since the work is rhythmically catchy and full of vivacity of life. The structure of the dance *Carmina Burana* consists of four parts: (1) Prologue, (2) The Face of Spring, (3) In the Tavern, and (4) The Court of Love. The dance portrays the spiritual journey of a group of highly idealistic young priests who were building a spiritual palace for the world. After breaking the rules, escaping from bondages, releasing their inhibitions, and indulging in secular life, they return to where it all started – persistence and spirituality.

About the Artists

Producer, Choreographer | Liu Feng-shueh

Dr. Liu is founder of the Neo-Classic Dance Company and Tang Music and Dance, founder of the Neo-Classic Performing Arts Foundation and the Hongshulin Theatre, and Professor Emeritus of National Taiwan Normal University. Liu was the first person to promote the concept of Chinese modern dance. She has been dedicated to the creation of modern dance, reconstruction of Tang music and dance, Confucian dance and aboriginal dance in Taiwan.

Artistic Director | Lu Yi-chuan

LU holds a master degree in dance from University of Taipei. He is the artistic director of the Neo-Classic Dance Company and founder of the Hua-Yung dance studio. His choreography has preserved the spirits

of the Neo-Classic dance company. He also creates dances for the world Hakka culture.

Conductor | Chien Wen-pin

Chien is a recipient of the National Award for Arts. He is currently the General and Artistic Director of the National Kaohsiung Center for the Arts (Weiwuying). Chien served as the Kapellmeister of the Deutsche Oper am Rhein for 22 years and is the first Asian resident conductor of the opera house.

Tenor | Fernando Wang

Wang graduated from Chinese Cultural University and Luxembourg Conservatory of Music. He specializes in lieds, French art songs, and bel canto opera. Wang lived in Germany for more than 10 years and was a professional singer at Oper Frankfurt.

Wang lives in Taiwan now and teaches in Chinese Cultural University and National Taiwan Ocean University

Soprano | Huang Li-chin

Huang is the only Taiwanese who holds a DFS from Conservatoire National Supérieur de Musique et de Danse de Paris, CNSMD-Paris, and is the first Taiwanese to obtain the Diplôme de Perfectionnement et de Spécialisation from the school in 2008. Huang has been teaching in the department of music at Soochow University since 2018.

Baritone | Chao Fang-hao

Chao teaches in Tunghai University, National Taiwan Normal University, and Chinese Cultural University. He is an alumni of National Taiwan Normal University and obtained his Konzertexamen at the Hochschule für Musik Franz Liszt

Weimar in Germany. From 2017 to 2020, he performed frequently in the lecture concert series hosted by NSO and National Taichung Theater.

About the Performing Groups

Neo-Classic Dance Company

The Neo-Classic Dance Company was established in 1976 by Dr. Liu Feng-shueh with the artistic ideal of “transforming the body into a pen of annals, and writing all sentiments and senses in the world of men.” Based on the spirit of “creating modern innovations while respecting traditions”, Liu has transformed numerous historical themes and stories into her dance works. Since 2019, Liu’s student Lu Yi-chuan has become the artistic director of the company. While Liu has retired from choreographing, she continues to devote herself to writing and research.

National Taiwan Symphony Orchestra

Established in 1945, National Taiwan Symphony Orchestra (NTSO) is the oldest symphony orchestra in Taiwan. Since 2019, the renowned conductor Lan Shui has been appointed Principal Guest Conductor of NTSO to collaborate with the director Liu Suan-yung. NTSO is dedicated to promote the betterment of musical artistry, the innovation of tradition, the building of a solid foundation for education, and the arts education for the general public.

Taichung Artist Chamber Choir

Taichung Artist Chamber Choir was a mixed choir established in 2009 by Dr. Chuang Pi-hua, who just finished her graduate study and returned from abroad.

The aim of the choir is to “cultivate choir music lovers in local communities”, to elevate people’s appreciation of music and arts, and to bring elegance and grace to people’s life.

Department of Dance, National Taiwan University of Sport

The Department of Dance of National Taiwan University of Sport is a dance program with a long history. The department offers professional dance training for contemporary dance artists, dance educators and researchers, and performing arts management professionals. The department holds annual dance concerts and participates in special performances in major ceremonies and festivals both in Taiwan and abroad in order to provide a solid link between dance pedagogy and performance practice.

Taichung Artist Children Choir

Taichung Artist Children Choir was established in September 2017 by Dr. Chuang Pi-hua, the artistic director of the Taichung Artist Choir under the idea that choir education should start at a young age. It is the first children’s choir in central Taiwan to use Kodaly method and Dalcroze Eurhythmics in its approach.

Starlight Children’s Choir

Starlight Children’s Choir consists of mixed-age students coming from different schools and different nationalities who live in Taichung City. The aim of the choir is to provide a music exchange platform for children to perform with international professional musicians and groups.

演職人員總表 Credits

製作群

舞蹈創作 Choreographer | 劉鳳學 Liu Feng-shueh
 音樂作曲 Composer | 卡爾·沃夫 Carl Orff
 燈光設計 Lighting Design | 安東尼·鮑恩 Anthony Bowne
 服裝設計 Costume Design | 靳萍萍 Chin Ping-ping
 指揮 Conductor | 簡文彬 Chien Wen-pin
 藝術總監 Artistic Director | 盧怡全 Lu Yi-chuan
 行政總監 Chief Executive Officer | 陳勝美 Chen Sheng-mei
 團長／執行製作 Executive Producer | 張惠純 Chang Hui-chuen
 舞蹈顧問 Dance Consultant | 張麗珠 Chang Li-chu、羅雅柔 Lo Ya-jo
 音樂顧問 Music Consultant | 李和菁 Lee Ho-pe、黃鈞偉 Huang Chun-wei
 燈光復刻顧問 Lighting Revival Consultant | 李俊餘 Lee Chung-yu
 服裝重建 Costume Revival | 翁孟晴 Weng Meng-ching
 舞臺監督 Stage Manager | 陳百彥 Chen Bai-yan
 燈光技術指導 Master Electrician | 王墉 Wang Yong
 舞蹈排練指導 Rehearsal Director | 林威玲 Lin Wei-ling、陳逸民 Chen I-min
 舞蹈排練 Rehearsal Assistant | 林韋岑 Lin Wei-chen、陳乃綺 Chen Nai-chi
 特別行政助理 Secretary | 林韋岑 Lin Wei-chen
 藝術行政 Administrator | 陳璽安 Chen Hsi-an
 行政助理 Administrative Assistant | 曹筱涵 Chao Hsiao-han

演出群


獨唱 Vocal Solo | 黃莉錦 Huang Li-chin、王典 Fernando Wang、
 趙方豪 Chao Fang-hao
 演出 Performer | 新古典舞團 Neo-Classic Dance Company
 共同演出 Co-Performer | 國立臺灣體育運動大學舞蹈學系 Department of Dance,
 National Taiwan University of Sport
 樂團 Orchestra | 國立臺灣交響樂團 National Taiwan Symphony Orchestra
 合唱團 Chorus | 台中藝術家室內合唱團 Taichung Artist Chamber Choir、
 台中藝術家兒童合唱團 Taichung Artist Children's Choir、
 星光兒童少年合唱團 Starlight Children's Choir

[持本場館當日節目票觀眾，請至廳內折抵機辦理停車優惠](#)

歡迎掃描 QR Code
 線上填寫
 「觀眾意見調查表」



感謝您
 費心填寫！

友善環境 | 國家兩廳院印刷品皆選擇使用大豆油墨物料。 

共融場館 | 國家兩廳院與綠藤生機「低敏潔膚產品」及台灣康匠「透明友善口罩」
 跨界共好合作，歡迎大家成為共融·平權的一份子。