

# 壯麗山水 音符相伴

## Beautiful Music for Magnificent Landscapes

### 國家公園歌之饗宴

#### Songs of National Parks

特別感謝 Special thanks to / 花蓮交響樂團林恆毅先生 Heng-yi Lin, Music Director of Hualien Symphony Orchestra、雲力思小姐 Ms. Inka Mbing、大大樹音樂圖像吳昭緯先生 Mr. Zhao-wei Wu from Trees Music & Art、太魯閣國家公園管理處林茂耀先生 Mr. Mao-yao Lin from TNP、墾丁國家公園管理處林瓊瑤小姐 Ms. Cyong-yao Lin from KTNP  
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#### 山水之歌——傾聽 來自峽谷的樂章

「太魯閣，我失散天涯的兄弟，別說你不認得我，第一眼我就明白……」知名作詞家陳克華強忍心中的激動，在太魯閣峽谷前朗誦著第一次為家鄉所作的樂曲配詞。這天，陳克華為家鄉釋出了無保留的情感；這天，太魯閣國家公園有了專屬的詩歌……

「我還記得那天，指揮時我望向舞臺透明的帷幕，遠方峽谷間層層的雲霧，就像是我們所演奏的重疊交響曲，真是美極了！」擔任花蓮交響樂團的音樂總監林恆毅緩緩說著，訪談間溫雅的氣質就像是股輕柔的音樂，讓人十分舒服而放鬆。

每年秋天，在太魯閣國家公園所舉辦的峽谷音樂節已是花東地區的音樂盛事，蕩氣迴腸的樂音瀰漫於太魯閣台地、布洛灣、長春祠、甚或是合歡山，數千位來自國內外的旅客，在雲霧繚繞的山谷間享受著自然與音樂的融合饗宴。

2008年10月，林恆毅所在的花蓮交響樂團受邀於峽谷音樂節演出，這場別開生面的音樂演奏，對雙方而言，都是深具意義的收穫。

「那次合作可以說，完全一改我對公務員既定的刻板印象。」演奏會的執行期間，時值太管處林永發與許文龍處長的交替，前後兩位處長對音樂節的重視，留給林恆毅難以忘懷的回憶。

初始開始，林處長為啟發創作靈感，便親力親為地在園區中帶訪解說，交任時亦審慎地交辦詳細事宜；接任

#### Music of Landscapes: Listen to the Tunes from the Gorge

“I know, Taroko, that you are my separated brother the very first time I saw you” Renowned lyricist Ke-hua Chen held back his excitement as he read the lyrics he composed for the first time for his hometown at Taroko Gorge. On this very day, Chen's attachment to his hometown gave rise to a poem exclusively for Taroko National Park(TNP)

“I still recall that on the day when I was on stage looking over the clouds and mist over the gorges, I felt they were just as gorgeous as the symphony we were playing then,” said Heng-yi Lin, Music Director of Hualien Symphony Orchestra. His gentleness was just like a piece of soft music, so relaxing and pleasant.

The Taroko Gorge Music Festival held in TNP each autumn is a great event in the Hualien and Taitung area. During the time resounding music fills the air throughout Taroko Terrace, Buluowan, Changchun Shrine and even reaches Mt. Hehuan. This feast of Nature and music is enjoyed by thousands of tourists from Taiwan and abroad.

In October 2008, the organizer of the festival invited Hualien Symphony Orchestra to perform in the Taroko Gorge Music Festival, which proved fulfilling for both parties.

“My stereotypic impression towards public servants has totally changed since then,” said Lin. The festival coincided with the handover between TNP director Wen-lung Hsu and his predecessor, Yong-fa Lin. Both directors made much of the festival and left Heng-yi Lin a lasting impression.

In order to get inspired, Director Lin himself offered guided tours in the Park, and he was careful when he handed over his duty to Hsu, who also took his job seriously, for he saw





的許處長更是將此事時時掛念於心，因為他認為不去重視自己的東西，就無以為繼；太管處的工作人員則從運輸交通，到文宣的配合，都有著極高的效率與尊重。林恆毅回憶，演奏會當天，看到兩位處長皆到場聆聽，當時心中感動是無以形容的。

能為在地家鄉服務，讓林恆毅與樂團演奏起來的情感更為投入。當天的節目設計為上下午各一場，是為讓遠道而來的遊客皆能不虛此行的貼心安排。除了應景的西洋古典樂外，節目的高潮，即是專為太魯閣量身製作的〈太魯閣交響詩〉。

〈太魯閣交響詩〉由林恆毅的父親林道生作曲。林道生是國內知名的作曲家，除了音樂表現的專才，對原住民文學也有深入的研究。〈太魯閣交響詩〉共分為〈遠山〉、〈神話〉、〈月光〉與〈祭神〉等四個樂章，林道生並在每樂章的最後合入人聲，以加深當地族人對太魯閣的感受。四首詩文皆由知名作詞家陳克華所寫，同為花蓮人的他，其實已許久未曾如此深入太魯閣，他將自己的情感深刻寫入詩中，或許是近鄉情怯的心，讓他在朗誦詩文時，幾乎潸然淚下。

開場樂章〈遠山〉，以表現田野風味不可少的雙簧管，拉奏出近似女高音引吭高歌的優美聲音，呈現旅人剛到太魯閣時眺望遠山，驚嘆於太魯閣美景的心情。

this as the key to a successful career. Besides, the staff at TNP Headquarters gave their full support in every aspect possible. H. Lin recalls that on the day of the concert, both directors were present, which he found deeply moving.

Lin's fondness for his hometown allowed him to plunge deeper into the performance. The show was divided into the morning and the afternoon sessions so as to allow visitors from afar to enjoy themselves. In addition to Western classical music to fit the occasion, the highlight of the show was the *Taroko Symphonic Poem*.

*Taroko Symphonic Poem* was composed by Lin's father, Dao-sheng Lin, a famous Taiwanese composer who also knows well about aboriginal literature. The poem is divided into four movements—"Distant mountains," "Myth," "Moon light" and "Worship," all written by Ke-hua Chen and human vocals were added by Lin in the end of each movement to reinforce the impact on the locals for Taroko. Though born in Hualien, Chen himself had not been so deep into Taroko. He wrote his feelings into the poems and almost burst into tears as he recited them.

In the first movement "Distant mountains," oboe, which sounds like the beautiful voice of a soprano, is played to describe how travelers are astonished by the majesty of Taroko.

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1. 對林恆毅來說，這場以大自然為席的演出，是永難忘懷的紀念之一 / 林恆毅提供  
To Lin, the performance which was showed in front of Nature is one of his unforgettable memories. / Photo provided by Heng-yi Lin
2. 時任的太管處處長許文龍，對峽谷音樂節的重視令林恆毅深受感動 / 林恆毅提供  
The then Director of TNP, Mr. Wen-lung Hsu has touched Lin because he paid much attention to Taroko Gorge Music Festival. / Photo provided by Heng-yi Lin
3. 與大自然相伴的峽谷音樂會，總是在太管處與觀眾的心中，留下難忘的回憶 / 太管處提供  
Taroko Gorge Music Festival that accompanies the wild nature always left extraordinary memories in TNP and audience's heart. / Photo provided by TNP



「鏗！」宛如巨石爆裂般的大鑼聲，震撼了山谷，也代表第二樂章〈神話〉所欲表達、太魯閣祖先誕生傳說。氣勢磅礴的合奏就像是萬物同慶的歡愉。接著，樂曲進入慢板，低音的弦樂悠哉吟唱著，宛如立霧溪的水聲，再用短笛吹出鳥兒的啼叫，此刻樂章象徵著太魯閣族平靜、無憂無慮的山中生活。

第三章〈月光〉的開頭旋律引出輕快的主題，此刻的立霧溪水聲是用弦樂的琶音來表現，涼涼的聲音緩緩流動著，把疲憊的旅人輕輕催入銀白的夢鄉。第四樂章〈祭神〉則以強而有力的低音，表現頭目與族人間互相呼應聚會的時刻，接著用輕快的節奏、活潑的旋律，呈現大自然對美景創造的謝意，最後在管弦樂的合奏中，呈現歡樂歌舞充滿感謝的意境。

這場迴盪在天地間的音樂會，沒有舒適柔軟的座椅，沒有金碧輝煌的穹頂能遮風避雨，然而這淋漓盡致的演奏，卻在太管處、林恆毅與觀眾的心中，贏得了滿堂的喝采。

叫好叫座的峽谷音樂節已然成為太魯閣國家公園年度盛會，為了讓峽谷音樂節更上層樓，每年太管處都費盡心思、安排節目內容。

The sound of a gong then opens the second movement “Myth,” which describes the legend about the birth of the ancestors of Taroko. Then the majestic ensemble is played to represent the joy of all beings, followed by the *lento* as the low-pitched string music to describe the water of Liwu River, and then the piccolo to depict the peaceful and carefree life up in the mountains of Taroko.

In “Moonlight,” the arpeggio of string music shows the splash of Liwu River and takes exhausted travelers to the land of dreams. In “Worship,” powerful base tone was used to depict the gathering between the chief and his clansmen. Then brisk and lively melody then sets in to appreciate Nature for its creation of natural wonders. In the end the orchestral ensemble is performed to show the tribe's gratitude to Nature.

The concert was held in wild nature, where no comfortable seating or luxurious dome is available. But to the TNP Headquarters, Lin and the audience, the brilliant performance truly deserved a fine round of applause.

The well-received Taroko Gorge Music Festival has become the major event for TNP each year. In order to make it better, the park staff has to rack their brains to make the programs more appealing.

2009年的峽谷音樂節，則由樂興之時管絃樂團繼續延續了更動人的精采。如由阿美族尙互樂團以最貼近土地的方式，用竹筒、排笛、口笛等打擊樂器所演奏出的〈太魯閣之戀〉，堪稱是歷年來最令人難忘的一次原民音樂演出；國內知名音樂家陳樹熙更打破古典交響樂的界線，由「俠骨」與「柔情」的武俠音樂風格意象，表現出太魯閣峽谷堅毅山石與細柔流水之美。

太管處游登良處長曾表示，音樂就如同立霧溪水般，看似柔軟，卻又擁有著能切穿大理石形成太魯閣峽谷的堅韌力量，以無比的感染力帶給人內心的平和與安慰。下次走進太魯閣請仔細聆聽，那些無法於文中一一呈現、更多細緻動人的音樂饗宴。

### 原民之歌——響徹 互古的天籟之音

「我一直認為，不是只有上街抗爭才叫原住民運動，文化的流傳保存以及歌謠的蒐集，才是真正有力量的內在運動。」國際知名泰雅族歌手雲力思，以其溫和內斂的力量突破了各種衝擊挑戰。其渾厚的聲音不僅曾撼動雪霸國家公園，截稿之時，正在曼谷參加「地球節奏」世界音樂節的她，更要將屬於台灣的高山聲音傳揚至全世界。

「發祥村的平原，是泰雅的发源地，是我們的祖居地，是大家的根源……」高亢清亮的聲音由大石碑上響起，這首險些失傳的〈泰雅古訓〉，在這夜重重敲醒每個坐在台部落老者的記憶，他們拭著淚，望向雲力思清瘦的身影，感受由她口中所吟唱出來的震撼力。

In 2009, Philharmonia Moment Musical continued to impress the audience. In particular, the Aamis Kakeng Musical Group used takans, pipes, and whistles to perform *Love of Taroko*. Their performance was praised as one of the most unforgettable aboriginal music performances over the years. Also, famed musician Shu-si Chen broke the boundaries of classical symphonies and performed martial arts music that illustrated both the force and the delicacy of Taroko Gorge.

TNP director Teng-lang Yu likens music to the water of Liwu River — seemingly soft but powerful enough to cut through marble and form Taroko Gorge, and with its unique charm, brings peace of mind for people. Next time when you visit Taroko Gorge, don't forget to indulge yourself in the splendid music extravaganza that will touch you so deeply.

### Music of Aborigines: Spread the Eternal Sound of Nature

“I've always believed that aboriginal movement doesn't necessarily take the form of street protests. The preservation of culture and the collection of songs are what is truly powerful,” said well-known Atayal singer Inka Mbing, who once impressed her audience at Shei-Pa National Park with her resonant voice. Currently she is about to perform at the Rhythm of the Earth World Music Festival in Bangkok to spread the unique Taiwanese mountain music to the entire world.

“The plain of Fasiang Village is the birthplace of the Atayal as well as our ancestral home” This almost lost *Ancient Morals of Atayal* aroused the memory of each tribe elder attending the concert as they wiped their tears and felt the power delivered through the powerful voice of the slender Inka Mbing.





演唱結束，老者們簇擁上前激動地握著雲力思的手：「這是小時候我父親唱的，為什麼妳會知道？」

雲力思回手緊握著長者並報以微笑。對她來說，這些發自內心的反應，是她所努力堅持多年來的最大回饋。

雲力思是目前台灣唯一一位蒐集泰雅歌謠並重新詮釋的女性歌手，支持原民運動的方式一如她永遠溫文得宜的態度，沉穩、內斂又有爆發力。九二一地震的那年，在一次偶然的機會下，聽到一個長者吟唱著泰雅古調，那曲子的旋律、語氣與氛圍深深打動雲力思的心，像是祖先的召喚，促使著她的尋根之旅。

泰雅族的歌曲表現方式多以吟唱為主，沒有邊歌邊舞的習慣，因此對於古調的流傳保存，雲力思更為重視，只是，蒐集古調的路途多是辛苦而寂寞的。這十年來，雲力思常常執起錄音機，隨時隨地往各部落跑去，即使不被諒解、不被認同，她仍舊用著自己的堅持，突破女性不能演唱古調的禁忌，勇敢投入整編演唱的工作，並成為第一位在族人面前演唱泰雅古調的女性。

At the end of the concert, the elders rushed in excitement to hold the singer's hands and asked why she could sing a song sung by the ancestors generations before. She smiled back at them and for her, this heartfelt response was what carries her through the work over the years.

Inka Mbing is currently the only female singer who collects Atayal songs and reinterprets them. She also supports aboriginal movement in her own way — moderate, restrained and yet explosive. In the year of the 921 Earthquake, she happened to hear a tribe elder singing an old tune. Deeply touched by the melody, tone and atmosphere and as if called upon by the ancestors, she started to embark on her music career.

Atayal ballads are mostly performed through singing without complementary dancing, so Inka Mbing is more focused on the difficult and underappreciated task of preserving the old tunes. She insisted on breaking the taboo where women cannot sing old tunes and threw herself into the work of rearranging the songs and has finally become the first woman singing the old Atayal songs in front of her fellow clansmen.

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1. 雲力思渾厚又充滿智慧的嗓音被喻為「台灣的國寶之音」 / 大大樹音樂圖像提供  
Inka Mbing's simple and brilliant voice acclaimed as one of Taiwan's national treasure. / Photo provided by Trees Music & Art
2. 雲力思將屬於台灣的高山聲音傳遍全世界 / 大大樹音樂圖像提供  
Inka Mbing spreads the characteristic Taiwanese mountain music to the whole world. / Photo provided by Trees Music & Art
3. 對雲力思來說，文化的流傳保存、以及歌謠的蒐集，才是真正有力量的原住民內在運動。圖為太魯閣鄒族的儀式表演 / 凌鈺惠攝(榮獲2009年「發現玉山攝影比賽」入選獎)  
The preservation of culture and the collection of songs are the truly powerful aboriginal movements to Inka Mbing. This photo is the ceremony of Tso in Taroko. / by Yu-hui Ling (Excellence Award of 2009 Discover Yushan Photography Contest)

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雲力思以自然為創作力量，對故鄉有著濃厚情感的她，藉由與土地的親近接觸來感受大自然所給予的養份能量，故創造出來的曲調皆動人心弦，也為雪霸國家公園錄製過多首經典歌曲。

雲力思的努力，讓泰雅古調從祖先所站的巨石上傳至世界各地，不但榮登歐洲世界音樂排行榜第18名，她渾厚又充滿智慧的嗓音更被喻為「台灣的國寶之音」，多次受邀於國際演出。然而，功成名就對她而言，只是不小心擁有的「舞台」，雲力思仍將大多的時間放在部落的孩子身上，期望經由傳唱與教育，告訴孩子們不要忘了自己的歌、自己的語言與文化。

### 保育之歌—啟動 羽翼的守候樂章

「鳥兒輕輕地飛，鳥兒高高的飛，飛過重重的高山，飛過遼闊的大海，要去那遙遠的地方」2006年10月，墾丁國家公園的蔡乙榮技士在屏東縣滿州鄉所舉行的「滿州賞鷹博覽會」會場，演唱了這首〈候鳥之歌〉。

沒有專業的歌喉，沒有樂器的加持，甚至有幾個地方還破了音，然而站在台上的蔡乙榮仍帶著那一點也不為忤的滿足笑意，因為，他是在為最愛的候鳥唱歌。

一首歌究竟能承載著多少環境教育能量？對墾丁國家公園來說，〈候鳥之歌〉要說是他們的「園歌」，一點也不為過。

候鳥的保護計畫行動起始於1978年6月，台中鳥會會長吳森雄先生參加「日本鳥類保護聯盟會議」時，在會中遭日人責問，披露台灣猛禽每年送達日本的鷹鷲標本，竟達5萬隻之多。吳會長返國後進行全面調查，發現灰面鵟在滿州遭大量獵捕。同年10月，第一篇有關

Inka Mbing, who is deeply attached to her home town, is inspired by Nature. Through getting close to the earth to appreciate the energy provided by Nature, she is able to compose many moving songs and has recorded many classics for Shei-Pa National Park.

Her efforts lifted the Atayal old songs onto the world stage and her record won the 18th place on the World Music Charts Europe. With her resonant voice acclaimed as one of Taiwan's national treasure, she was invited to perform on many international festivals. Despite this serendipity, she still wants to spend time with her tribe kids and hopes that through songs and education, the children will not forget about their own songs, language and culture.

### Music of Conservation: Chant the Song of Migratory Birds

“The birds fly pass through the sky, the mountains and the sea, to a place far far away .” In October 2006, Yi-rong Cai of Kenting National Park (KTNP) sang a song entitled *The Song of Migratory Birds* at Manchou Eagle-gazing Fair in Pingtung County.

Though without a beautiful singing voice or musical instrument, the unaffected Cai still stood on the stage singing for his beloved migratory birds.

Many would doubt the environmental impact that a song bears, but to KTNP, *The Song of Migratory Birds* may just well be called “the song of the Park.”

Protection of migratory birds dated back to June 1978, when Sen-xiong Wu of the Taichung Bird Business Association attended a convention held by the Japan Bird Protection Union and was told that as many as 50,000 eagle specimens were sent from Taiwan to Japan each year. Wu then started to look into this and realized that a great number of Gray-faced Buzzards (*Butastur indicus*) were hunted in





灰面鷲面臨絕境的報導，刊登於《漢聲雜誌》，保護灰面鷲的火炬，就此點燃。

於此當時，恆春半島的居民捕捉紅尾伯勞與灰面鷲已至少有相傳7代以上的歷史，當地鄉民相信一隻能遠渡重洋的鳥必定有其精壯的能力，吃了能使人強壯；另在日方商人的利誘下，更加速灰面鷲的死亡悲劇。在那消費野生動物的年代裡，推展保育工作艱鉅的難以想像。

因此1980年起，開始為紅尾伯勞與灰面鷲努力抗衡的保育活動，成為台灣鳥類保育史之濫觴。1981年迄今，營建署國家公園組與墾丁國家公園，一直是護鳥行動的主力，無論從行政的取締、護鳥保育觀念的紮根、賞鳥活動的生態教育，將近30年來的努力，終讓候鳥生生不息的展翅景象呈現於國人眼前，用望遠鏡取代獵槍，用心守候著牠們的到來。

當峽谷也能譜出柔情、古調在渾厚的嗓音中傳頌，候鳥在朗朗的歌聲中展翅高飛，親近國家公園，你會發現山光水色不再是國家公園的唯一代表物，

在從業人員從未畫地自限的努力下，美妙動人的音符亦化成了最自然的教科書，讓人們在清新雋永的旋律裡，體會大自然裡永恆無價的智慧與收穫。而這些撼動人心的樂章，未來，仍會持續創作下去。🎧

Manchou. In Oct. 1978, an article about the bird facing extinction was published in Echo Magazine, initiating the protection of the buzzard.

Back then the locals in Henchun Peninsula had been making a living by hunting Brown Shrikes (*Lanius cristatus*) and Gray-faced Buzzards over a hundred years, as they believed that eating a migratory bird which travels all the way from afar helps boost one's stamina. Moreover, Japanese merchants also offer strong incentives to capture the birds, making the protection even more arduous.

Hence conservation efforts for these two birds were regarded as the beginning of the bird conservation in Taiwan. From 1981 to date, the National Parks Division of CPAMI and KTNP have been in the forefront of bird conservation in terms of law enforcement, protection and ecological education. With 30 years of their dedication finally paying off, the public now wait patiently for the birds with telescopes rather than rifles.

Music festivals held in the mountains, old tunes sung with resonant voices and migratory birds flying high in human singing mean that it's not just the beautiful landscapes that epitomize national parks. Thanks to the unrelenting efforts of those aspiring people, the enchanting melodies have allowed us to appreciate Nature's invaluable wisdom from a different perspective. And more of this touching music surely will continue. 🎧

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1. 1995年的世界候鳥日活動 / 翻攝自《台灣國家公園史》，內政部營建署提供  
The activities of International Migratory Bird Day in 1995. / Photo provided by CPAMI, from *The History of Taiwan National Parks*
2. 環境教育宣導亦為候鳥保育重要的方向之一 / 翻攝自《台灣國家公園史》，內政部營建署提供  
The promotion of environmental education is one of the important aspects of migratory bird conservation. / Photo provided by CPAMI, from *The History of Taiwan National Parks*
3. 讓候鳥回到屬於牠們的天空是墾管處成立以來所努力守護的目標 / 墾管處提供，蔡乙榮攝  
Let migratory birds fly in the sky where they belong is the goal that KTNP has tried to achieve since its establishment. / Photo provided by KTNP, taken by Yi-rong Cai

欲聆賞美麗動人的峽谷之音，請上國家公園季刊部落格 (<http://sky1111.pixnet.net/blog>)。

To listen to the touching sounds of gorge, please visit National Park Quarterly's blog: <http://sky1111.pixnet.net/blog>