

## 顏名秀：管弦樂曲《鑿貫》（2013）

撰文 | 顏名秀

《鑿貫》的創作靈感來自於雪山隧道這項與大自然角力搏鬥的現代工程奇蹟。雪山隧道為台灣北宜高速公路的一部分，貫穿雪山山脈北翼，連接新北市坪林區與宜蘭縣頭城鎮。由於當地地質結構複雜，加上來自地下水層的大量湧泉，使得工程耗時十五年（1991-2006）才得以完工，雪山隧道也因此被形容為「在水中成長的隧道」。施工期間，不僅鑿穿隧道的大型機具「全斷面隧道鑽掘機（Tunnel Boring Machine）」曾多次遭埋，多位工作人員也不幸殉職。完工時，這座全長將近十三公里的隧道，乃是世界第五長及東南亞第一長的公路隧道。

《鑿貫》的樂曲開頭是以多種鼓類樂器演奏「短一長」的節奏動機，來描述大型隧道鑽掘機不斷地進行挖掘工作。此段同時使用向上交疊及不和諧的音響，來象徵雪山嚴峻的地形與工程的艱巨。

第二大段為一哀傷的慢板，先由低音絃樂器帶出緩慢且沈重的五度音程，並伴隨木管哀傷的旋律，其後，木管的旋律進一步轉化為半音階的形態，並持續作發展與擴張，藉以描述工程中山泉不斷湧入隧道中的情景。突然間，所有的聲部同時靜止下來，獨留小提琴於高音域的微弱長音，就如同一絲光線躡足走入黑暗。

第三大段使用鐘琴與風鈴的金屬音色，加上絃樂極高與極低音域的五度音程，跳脫先前負面的情緒，將樂曲帶入完全不同的神祕世界。木管演奏由五聲音階轉化而來的旋律，漸漸發展成重覆出現的快速琶音，此時光線化作溫暖波光，一陣陣湧入長年被黑暗吞噬的世界，接著，在鑽掘機「短一長」的動機不斷地推進下，燦爛耀眼的光芒終於完全征服黑暗。在多種素材持續發展下，樂曲在鳥瞰這一壯麗的現代奇景中結束。

《鑿貫》是由 NSO 國家交響樂團委託創作，並於 2013 年 9 月的開季音樂會中首演。

## MING-HSIU YEN: *Breaking Through* (2013)

By Ming-Hsiu Yen

*“Breaking Through”* is inspired by the modern marvel, Hsuehshan (or Snow Mountain) Tunnel. Built on the Taipei-Yilan Freeway in Taiwan, the tunnel is a symbol of human ingenuity overcoming great challenges of nature. Construction lasted from 1991 to 2006 and was plagued by complications from fractured rock and massive inflows of water. As a result, the Tunnel Boring Machine (TBM), which formed the tunnel, was buried several times and the project became known as “the tunnel that grew up in water.” Even more tragic, several workers lost their lives during construction. When completed, the nearly thirteen kilometer-long tunnel, bored through the Hsuehshan Range, was the longest road tunnel in East Asia and the fifth longest road tunnel in the world.

*“Breaking Through”* begins with a strong, “short-long” rhythmic motive performed by various drums, symbolizing the gigantic TBM continuously breaking through rock. In the first section, dissonant chords, piled up and performed by various instruments, represent the high altitude of the steep Snow Mountain.

The beginning of the second section, marked *Dolente* (sorrowful) and *Adagio*, conveys a mournful tone with low strings playing in fifths and woodwinds playing weeping, chromatic melodic lines. Through development, these chromatic melodic lines transform into chromatic scales, representing the water ceaselessly flowing into the tunnel. Suddenly, the action comes to an abrupt halt, except for the sound of high-pitched, sustained notes in the violins, like a thin beam of light peering through the darkness.

The timbres of the glockenspiel and wind chimes, combined with strings playing in fifths in extreme high and low registers, transcend the frustration of the previous sections. Woodwinds join with melodic lines transformed from pentatonic scales, which later transform into repetitive, arpeggio-like patterns to depict the light as it begins to perpetually flow into the tunnel. Finally, with the development of the TBM’s “short-long” rhythmic motive, the light overtakes the darkness. The music ends as if overlooking this modern marvel from the sky.

*“Breaking Through”* was commissioned by the Taiwan Philharmonic, the National Symphony Orchestra, for its season opening concert in September 2013.