

摘要

旅居加拿大的當代中國作曲家黃安倫是位跨領域創作的傑出作曲家，《中國暢想曲第五號》是他寫給二胡與交響樂團第二部作品，擁有虔誠基督信仰背景的他，如何成功地創作出與農村姑娘小敏《迦南詩歌》做結合且富有信仰內涵的作品，令筆者興起探討之意。

作曲家富有純熟的中西方作曲技法融合，筆者經由訪談對其作品之創作動機、背景進行瞭解；由文獻中歸納作曲家之創作風格及理念；再透過對樂曲結構、素材選用及節奏動機使用之分析，進而掌握更完整及貼近於作曲家原意之詮釋風貌。

最後，此作品為一首兼具旋律性及技巧性的大型炫技性獨奏曲，旋律線條看似簡單卻蘊含著豐沛的情感，技巧及旋律變化上勢必須投入更多練習方能駕馭，對演奏者而言是首極具挑戰之作品。

關鍵詞：黃安倫、中國暢想曲第五號、二胡

Abstract

Huang An Lun, a Chinese contemporary composer who lives in Canada, is a outstanding interdisciplinary composer. 《Chinese Rhapsody No.5》 is Huang's second composition for Erhu and orchestra; how he successfully created this religious masterpiece in combination of his Christian background and 《Canaan Hymns》 by the countryside woman, Hsiao Min, aroused my interest in exploration.

An interview was therefore conducted for understanding Huang's motivation and background of creation with his composing techniques involving Chinese and western integration. The literature review was also applied in order to summarize Huang's composing style and concept. Moreover, for further getting the picture of the composer's interpretation of the composition, the analysis of structure, materials, and rhythm motivation was drawn into discussion.

《Chinese Rhapsody No.5》 is a virtuoso piece, including both melodic and skill. The melody seems simple but rich in feeling. Plenty of practice is needed for acquiring the techniques which should be equipped for the melody variation. This composition is a challenging piece for performers.

Key words: Huang An Lun 、 Chinese Rhapsody No.5 、 Erhu