

走入大眾的藝術：從「布瑞頓-皮爾斯基金會」的成功經驗

探究

陳威仰

國立臺北藝術大學音樂學博士

國立臺南大學音樂學系專任助理教授

摘要

位於英國奧德堡的布瑞頓-皮爾斯基金會（Britten-Pears Foundation, BPF）延續了當代作曲家布瑞頓（Lord Benjamin Britten, 1913-1976）與男高音皮爾斯（Sir Peter Pears, 1910-1986）對音樂推廣的理想，以布瑞頓的作品與每年舉辦的奧德堡音樂節（Aldeburgh Festival）為軸心，建立一個蒐集、典藏、研究推廣與應用英國當代音樂史料的永續經營模式，其成功經驗可供建立臺灣當代音樂史學研究與未來的應用推廣之相關計畫參考學習。

奧德堡音樂節的節目與活動內容顯示出布瑞頓為大眾創作的藝術信念，許多舞台作品安排當地居民與專業音樂工作者共同演出，並邀請作曲家的音樂、藝文界朋友共襄盛舉，提供室內歌劇、室內樂、獨奏、文學戲劇講座、繪畫雕塑品展覽等多元藝文活動。今日奧德堡音樂節已成為國際知名當代音樂活動的代名詞，具有都會概念的英國城鄉文化節慶，不僅開發出新的觀眾群體，也帶動當地的文化觀光產業。

布瑞頓與皮爾斯在奧德堡的故居由 BPF 信託管理，漸漸轉型為收藏豐富當代音樂史料的公共圖書館，從作曲家的手稿、書信、日記與個人藏書等文獻保存與整理，提供世界各地的音樂學研究者申請使用，並時常舉辦展覽或藝文講座。BPF 另外一個重要使命是推廣布瑞頓作品與支持相關研究，並培育青年音樂家與鼓勵當代音樂的創作。

奧德堡音樂節繼續實現布瑞頓讓藝術貼近聆賞者的心願，除了不斷將作曲家的作品搬上世界舞台，也配合文化政策、經濟觀光活動與教育計畫將藝術資產活化應用。BPF 經由行政管理、社區再造、資源分享與培育人才，讓當代音樂融入大眾生活中。

關鍵詞

布瑞頓、奧德堡音樂節、布瑞頓-皮爾斯基金會、當代音樂、大眾文化

The Art Applied into the Masses: Exploration of the Successful Experiences from the Britten-Pears Foundation

Dr. CHEN, Wei-Yang

Assistant Professor, Music dept., National University of Tainan

Abstract

The Britten-Pears Foundation (BPF), sited in Aldeburgh England, has sustained the works of contemporary composer Lord Benjamin Britten (1913-1976). With popularising and disseminating the ideal of musical apprehension, Britten and his civil partner Sir Peter Pears (1910-1986), incorporating the themes of the works of Britten and the annual Aldeburgh Festival since 1948, have managed with an aim to become a perpetual going-concern basis in collecting, studying, promoting and applying the historical data of contemporary British music. The successful experience provided by BPF may well be established the relevant project for study and application as the historical source of information in the contemporary music of Taiwan.

The programmes and events at Aldeburgh Festival could appeal to the general public, that stage productions were arranged for the performance in concert with local residents and professional musicians. And the Festival became a popular rendezvous for the artists of celebrities invited by Britten and Pears, which offered multi-cultural activities for chamber opera, chamber music, literature and drama lectures, painting and sculpture exhibitions. Today Aldeburgh Festival has stood for renowned contemporary music activities, with the concept of rural culture away from metropolitan centre, not only for new group of audiences, but for the local cultural industry.

The Red House that Britten and Pears ever lived has been managed now by BPF, and been gradually a mode of a public library for the transformation of resource in historical data of contemporary music, the documents from the compositional sketches, manuscripts, letters, diaries and personal collections and so forth that is offered for anyone who is interested in them. In the meanwhile, Exhibitions or arts lectures often take place. Another important commission on BPF is to promote Britten's works, to support related researches, and to encourage young musicians and the contemporary music composed.

BPF has proceeded to fulfil Britten's desire by way of the Aldeburgh Festival,

that is closer to the listeners. In addition to the composer's works staged in the world, the preservation of artistic heritages are also achieved in adaptive reuse by coordinating with cultural policies, economic activities and educational programmes. The contemporary music is applied into the Masses through music administration, comprehensive community development, share in resource, cultivation of talents via BPF.

Keywords

Benjamin Britten, Aldeburgh Festival, Britten-Pears Foundation, Contemporary music, Mass culture