

音樂學：歐洲音樂史 1700-1945
(史料與史學)

國科會圖書補助計畫 2008/12-2010/11
NSC 97-2420-H-009 -005 -2E2, 經費：9,066,000
主持人：國立交通大學音樂研究所金立群博士

Sources & Historiographies of
European Music 1700-1945

National Science Council Library Acquisition Grant
2008/12-2010/11, Budget: 9,066,000
Director: Dr. Lap-Kwan Kam, Institute of Music
National Chiao Tung University, Taiwan

文化史學家 Carl Schorske 曾怨道：「音樂，如此容易讓人喜愛，卻又如此難以理解」；即便是專業的「古典」音樂家，尤其是那些並非生活在歐洲者，也會承認：懂得彈音弄樂 (make music) 不等於弄懂音樂 (make sense of music)。這需要歷代記譜與演奏實務的訓誥研究，以及觀念與意義的哲學思辨。但二者都難以超越歷史的制約，必須透過史料以及史學研究去理解其發展與變化。而這理解本身在西方學界也在不斷變動中——繼 1985 年 Joseph Kerman 的《沉思音樂》(*Contemplating Music*, Harvard UP 1985) 暨其所引發之有關音樂研究從實證回歸人文的討論之後，在世紀之交又出現《再思音樂》(*Rethinking Music*, Cook & Everist eds., OUP 1999) 的呼聲。

為此，這一項兩年九百萬的補助研究圖書計畫，將按國科會年度規劃主題蒐集 1700-1945 年歐洲音樂相關重要史料以及史學研究書籍（這基本上涵蓋了西方從巴洛克全盛期一直到現代樂派的所有曲目），以服務台灣方興未艾的音樂相關研究。但為了館際互借的方便，本計畫並未包含視聽資料，而是著重在樂譜與文獻方面：前者除了小量手稿複印本（從 Bach 的 B 小調彌撒曲到 Elgar 的大提琴協奏曲等），主要是 36 位作曲家（從 Couperin 到 Rachmaninoff 等）的全集版本；後者則包括一手與二手資料，著重在音樂史學（從 Martini 到 Handschin 等）並與其相關的辭書學（從 Walther 到 Apel 等）、音樂理論（從 Rameau 到 Tovey 等）以及音樂哲學（從 Mattheson 到 Lissa 等）。

本計畫蒐集約三千本書譜（其中與台灣其他館藏複本率控制在 30% 之內），加上交通大學圖書館既有約七千筆（並持斷增購中）的相關資料，透過其現代化的設備與廣泛的館際合作如「全國文獻傳遞服務系統」(NDDS) 以及免費的「台灣聯合大學系統」(UST) 圖書服務，能提供國內人社學群優質的資源與服務，從而促進對音樂的歷史性理解。

關鍵詞：樂譜版本，音樂史學，音樂辭書學，音樂理論，音樂哲學

The cultural historian Carl Schorske has once grumbled that music is “so easy to love, so hard to grasp.” But even professional musicians, especially for those outside Europe, would confess that it’s one thing to *make music*, it’s quite another to *make sense of music*: philologically, of notation and performance practice, and philosophically, of concept and meaning. Yet practice and concept are not timeless but only historically conditioned, one must study their development and change in the historical sources and the historiography. And it’s a never-ending enterprise: even in the Western world after the call to battle against positivism in *Contemplating Music* (Joseph Kerman, Harvard UP 1985), there’s a strong directive to *Rethinking Music* (Nicholas Cook & Mark Everist eds., OUP 1999) already at the turn of the century.

For this purpose, this 2-year 9-million library acquisition project will collect major sources and historiography of European music 1700-1945—covering practically the lion’s share of the Western repertoire from high baroque to modernism—at the disposal of the late but fast growing musicological research community in Taiwan. And to facilitate inter-library loan, this collection does not include audio-visual materials but concentrates on musical and literary sources. Under musical sources are a small amount of high quality facsimiles from Bach’s B-minor Mass to Elgar’s Cello Concerto and 36 multi-volume single-composer complete editions from Couperin to Rachmaninoff. Under literary sources are selected primary (mainly in reprints) and secondary literature on historiography (from Martini to Handschin and beyond) and the closely related fields of lexicography (Walther to Apel etc.), music theory (Rameau to Tovey etc.) and the philosophy of music (Mattheson to Lissa etc.).

Keeping the rate of duplicates with other collections in Taiwan under 30%, this addition of ca. 3000 items to the over 7000 related books and scores already available at the National Chiao Tung University Library will gather under one roof a significant repertory of research resources. Together with its new building, modern facilities and wide inter-library loan networks such as the Nationwide Document Delivery Service and University System of Taiwan Library etc., the NCTU Library will provide excellent service to the academic community both locally and nation-wide, and thus greatly enhance the business of making music and making sense of music in Taiwan.

Keywords: music editions, music historiography, music lexicography, music theory, philosophy of music