

樂 無止境

呂紹嘉 與 國家交響樂團
經典現場重現

Highlights of

Shao-Chia Lü &
Taiwan Philharmonic, NSO Live

Taiwan Philharmonic, NSO
Shao-Chia Lü, conductor

BEETHOVEN: Symphony No. 7

54:00

RICHARD STRAUSS (1864-1949) :

01 Till Eulenspiegels lustige Streiche, 15:47
TrV 171, Op. 28

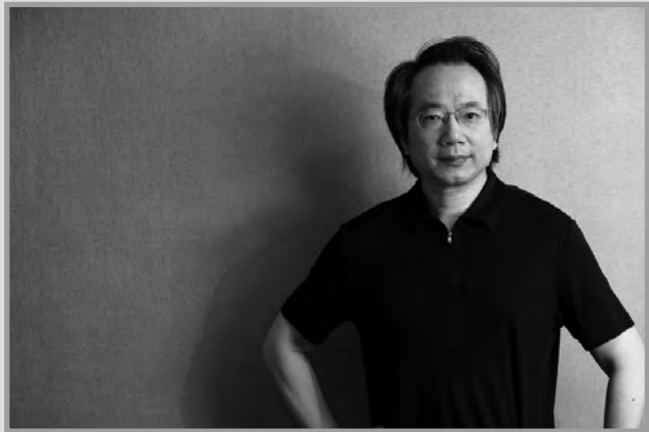
Recorded on March 24, 2013

LUDWIG VAN BEETHOVEN (1770-1827) :
Symphony No. 7 in A major, Op. 92

02 I. Poco sostenuto-Vivace 14:24
03 II. Allegretto 07:45
04 III. Scherzo: Presto 08:31
05 IV. Allegro con brio 07:31

Recorded on September 27, 2013





指揮 | 呂紹嘉

呂紹嘉是表達音樂意境之大師，也是一位才華卓越的指揮。——《南德意志報》

呂紹嘉的音樂有極高的專注力與靈敏度，指揮時展現出的旺盛精力將音樂中的戲劇性轉移發揮地淋漓盡致。他的節奏感非常精確，透過完整的詮釋，準確無誤地掌握速度上的細膩變化。——《雪梨前峰報》

呂紹嘉出生台灣新竹縣，自幼學習鋼琴。就讀台大心理系期間，受陳秋盛先生之啟發開始鑽研指揮藝術。先後赴美國印第安那大學及維也納國立音樂院主修鋼琴與指揮。曾入義大利 Accademia Musicale Chigiana di Siena 指揮班，隨大師 G. Rozhdestvensky 學習。

在連續贏得法國貝桑頌、義大利佩卓地和荷蘭孔德拉辛三大國際指揮大賽首獎後，呂紹嘉展開他在歐洲璀璨的指揮生涯。他先後獲聘擔任柏林喜歌劇院首席駐團指揮、德國萊茵愛樂交響樂團暨科布倫茲市立歌劇院音樂總監、德國漢諾威國家歌劇院音樂總監，並受邀在英國國家歌劇院、挪威皇家歌劇院、布魯塞爾皇家歌劇院、澳洲雪梨歌劇院、瑞典哥特堡歌劇院、德國司徒加特、柏林德意志、漢堡、法蘭克福歌劇院及維也納夏季音樂節（Klangbogen）擔任客席指揮。此外，他也曾率領柏林喜歌劇院於挪威貝爾根國際音樂節和日本東京及名古屋演出《霍夫曼的故事》。

在出任德國國家萊茵愛樂交響樂團與柯布倫茲市立歌劇院音樂總監期間，呂紹嘉以無數精采深刻的音樂詮釋，獲得了團員及愛樂者的愛戴，他並曾帶領該團於北京、上海、義大利米蘭等地巡迴演奏。呂紹嘉於 2004 年五月獲德國文化部長頒贈象徵該省文化最高榮譽的 Peter Cornelius 獎章。

在出任德國漢諾威國家歌劇院音樂總監期間，呂紹嘉大力拓寬劇院劇碼。除了傳統的德奧及義大利歌劇外，他成功的推出了楊納傑克及德布西的作品，使得劇院的名聲更推展至國際化的層次。他所指揮的德布西歌劇《佩利亞與梅麗桑》，於 2004 年獲選在舉世聞名的維也納音樂節及愛丁堡藝術季演出多場，獲得極高讚譽。

除了歌劇領域外，呂紹嘉在音樂會上的表現也同樣耀眼，至今合作的主要交響樂團有：慕尼黑愛樂、柏林、西南德、中德、巴伐利亞、維也納廣播樂團、法國國家、里昂、杜魯士、史特拉斯堡交響樂團、英國利物浦愛樂、奧斯陸愛樂、貝爾根（Bergen）愛樂、赫爾辛基愛樂、瑞典廣播、挪威廣播、哥特堡交響樂團、羅馬聖西里亞樂團…20 等。2011 年底呂紹嘉首度在阿姆斯特丹指揮了世界聞名的荷蘭皇家音樂大會堂管絃樂團，以史特拉汶斯基的《春之祭》博得滿堂彩。2012 年底首度在東京指揮新日本愛樂，演出多場貝多芬第九交響曲，2013 及 2014 年將陸續赴日指揮東京大都會及 NHK 交響樂團。

睽睽台灣多年後，呂紹嘉於 2010 年秋返鄉接任國家交響樂團（NSO）音樂總監，期盼以「精緻·深刻·悸動」之信念，深耕台灣樂壇。

Shao-Chia Lü, conductor

Refined taste and inherent lyricism are at the heart of Lü's approach (to Suor Angelica), not sentimentality or a heavy handed dose of rubato. — *American Record Guide*

Under Lü, (NSO) made the fin-de-siecle sound world idiomatic. He coaxed from them a burnished, glowing sound that showed off Strauss' (Elektra's) luscious orchestration. — *OPERA*

Taiwan-born conductor Shao-Chia Lü studied music in Taipei, later at the Indiana University in Bloomington, USA, and also at the College of Music Vienna. His training was topped off with three important first prizes at renowned international conductor competitions: Besancon, Trento and Amsterdam.

In 1995, he began his opera career as Erster Kapellmeister at the Komische Oper Berlin. Numerous guest performances followed, including the Australian Opera Sydney and the English National Opera, the Theatre de la Monnaie in Brussels, the opera houses of Frankfurt, Hamburg and Stuttgart as well as the Deutsche Oper Berlin. In 1998, Shao-Chia Lü took over the position of General Music Director of both the Staatsorchester Rheinische Philharmonie Koblenz and the Koblenz Theatre.

Shao-Chia Lü, as General Music Director of the Staatsoper Hannover between 2001 and 2006, has established himself firmly as an excellent opera conductor through numerous outstanding performances during this period of such repertoire as: *Aida*, *Ernani*, *Le nozze di Figaro*, *Jenufa*, *Vec Makropulos*, *Fidelio*, *Turandot*, *Madama Butterfly*, *Tosca*, *Tristan und Isolde*, *Der fliegende Holländer*, *Wozzeck*, *Der Rosenkavalier*, *Elektra* and *Salome*.... In the summer 2004, Shao-Chia Lü and the Staatsoper Hannover earned international acknowledgement by performing *Pelléas et Mélisande* at the renowned Vienna and Edinburgh Festivals.

Shao-Chia Lü's recent opera engagements include: *Parsifal*, *Katja Kabanowa* and *Tosca* in Goteborg, Sweden, *La fanciulla del West* in Stuttgart, *Eugene Onegin* at the Komische Oper Berlin, *Madama Butterfly*, *Tosca* and *La Bobème* in Sydney and Melbourne.

Alongside his opera activities, Shao-Chia Lü is equally at home on concert podiums. In 1994, he had his debut with the Münchner Philharmoniker by replacing Sergiu Celibidache at the last moment for two unchanged programmes (including Bruckner's Symphony No. 8). The triumph of these concerts brought him several further invitations from this orchestra. Apart from the Münchner Philharmoniker, Lü has worked repeatedly with many leading European orchestras, such as the Oslo Philharmonic, the Orchestra Sinfonica di Santa Cecilia in Rome, the Norwegian and Swedish Radio Orchestra, the Helsinki Philharmonic Orchestra, the Royal

Liverpool Philharmonic, the Bournemouth Symphony Orchestra, the Goteborg Symphonics, the Orchestre National de France, the SWR Stuttgart, the Rundfunksinfonieorchester Berlin, the Staatskapelle Weimar and the Frankfurter Museumsorchester. In November 2011, Shao-Chia Lü made his much acclaimed debut with the Royal Concertgebouw Orchestra in Amsterdam. In Asia, after his debut with New Japan Philharmonic in December 2012, Shao-Chia Lü was invited to conduct the Tokyo Metropolitan Symphony Orchestra and the NHK Symphony Orchestra, among others, during the 2013/2014 season.

Shao-Chia Lü has been Music Director of the Taiwan Philharmonic (the National Symphony Orchestra of Taiwan) since August 2010.



國家交響樂團

……在呂紹嘉的指揮下，我聽到令人信服的演出，《修女安潔莉卡》令人陶醉的甜美，煥發內在的力量和強韌的信念，絃樂有著閃耀如陽光般的光芒，木管樂器合唱著如管風琴般和諧的樂音，而銅管圓潤毫不刺耳。——奧地利《新標點》2012/04

樂團一直以飽滿的融和、精緻的質感演奏，似乎全然自在的悠遊於惡魔般困難的音樂裡。
——《美國唱片指南》雜誌 2011/07

馬勒第五的第二和第三樂章處理得特別細膩，波濤澎湃之中韻律感十足，呂紹嘉和樂手們的互動幾乎到了水乳交融的境界。(他與)台灣愛樂在廣州的演出，散發出來的吸引力，是一種對藝術美好的追求。
——《亞洲週刊》2010/12

馬勒第十號交響曲的慢板是很棒的演出，呂紹嘉精準的演出捕捉了樂曲中的憂鬱元素…。NSO 的荀貝格改編自布拉姆斯 G 小調絃樂四重奏的管絃樂演奏則是光芒四射，叫人嘆為觀止。
——英國《留聲機》雜誌 2009/09

交響樂團在每個國家有不同的形成背景，在沒有西方管絃樂傳統的台灣，過去樂團都以文化教育體系營運。經過二十多年耕耘，我們可以驕傲的說，國家交響樂團（NSO），從交響樂、室內樂到歌劇，是一自信、精銳，有文化意識的台灣藝術代表團隊。

國家交響樂團的前身「聯合實驗管絃樂團」，是教育部於 1986 年集合優秀新生代音樂家，以打造頂尖交響樂團為目標所成立。2005 年成為國立中正文化中心附設團隊，以「台灣愛樂」立足國際。歷任常任指揮為 Gerad Akoka、Urs Schneider 及音樂總監包括許常惠、張大勝、林望傑、簡文彬等人。近十年來 NSO 銳意求變，大步朝專業、開放、勇於創新的職業樂團發展，2010 年八月，旅德知名指揮呂紹嘉接任 NSO 音樂總監，更將樂團打造為亞洲地區最具指標性樂團之一。

樂團現有 96 名團員，每年樂季演出約 80 場次。在前任總監簡文彬任內（2001～2007）以演出作曲家全套交響樂的「發現系列」為系統拓展曲目，更以歌劇、「永遠的童話」等跨界製作與國內外劇場菁英合作，開創多項國內先例。2006 年全本《尼貝龍指環》製作，更寫下亞洲歌劇演出里程碑。2008～2010 樂季，前底特律及多倫多交響樂團音樂總監赫比希（Günther Herbig）成為 NSO 藝術顧問暨首席客座指揮，持續為 NSO 訓練出堅實的演奏實力與動人音樂性；其任內之駐團作曲家及「NSO Call For Score」計畫，提供國人作品更多發表空間，並進一步提升 NSO 的國際樂壇聲望。

自 2010 年起，在音樂總監呂紹嘉擊劃，以多元化主題貫穿樂季，呈現給聽眾智性與感性兼具，整合與對比並存的廣博曲目，本著「精緻、深刻、悸動」的信念琢磨出樂團多變細膩的音色與深刻撼人的音樂表現。不僅積極拓展 NSO 演奏近代管絃樂作品的的能力，從新維也納樂派、20 世紀法國到俄國近代皆有斐然成績，在致力於鞏固精鍊古典經典名作之同時，也持續委託國人管絃樂創作之演出、錄音。

20 多年來與 NSO 合作過的客席指揮家：馬捷爾、巴夏、潘德瑞茨基、史拉特金、羅斯楚波維奇、柯米希奧納、羅許德茲特溫斯基、霍格伍德、譚盾等；及聲樂家芙雷妮、柯楚芭絲、帕瓦洛帝、多明哥、卡瑞拉斯、庫拉、特菲爾、波伽利、吉他大師耶佩斯、鋼琴家傅聰、拉羅嘉、提博德、魯迪、賀夫、巴弗傑、寇瓦謝維契、齊柏絲坦、洛堤、歐森、白健宇、拉貝克姐妹、鄧泰山等；大提琴家馬友友、顧德曼、麥斯基、卡普頌、王健、伊瑟利斯、穆勒-修特、嘉碧姐；小提琴家林昭亮、胡乃元、夏漢、明茲、列賓、希拉蕊・韓、宓多里、絲凱德、林以信、哈格納；擊樂家葛蘭妮、葛魯賓格及其他器樂家莎賓・梅耶、巴伯羅柯、弗黎崔希等逾七百倍音樂家。

Taiwan Philharmonic, NSO

Under the Viennese-trained Lü, (NSO) made the fin de siecle sound world idiomatic. He coaxed from them a burnished, glowing sound that showed off Strauss' (*Elektra*'s) luscious orchestration: the strings rippled with menace and the brass and woodwind relished their angst-filled discords. — *OPERA* 2011/05

Lü has an innate gift for flow and pulse. His tight, buoyant rhythms are the perfect match for this orchestra's incisive rhythms and astounding ensemble-sine qua non qualities. ... — *American Record Guide* 2011/01

Shao-Chia Lü handled the second and third movements of Mahler's No. 5 with tremendous finesse; conductor and musicians interacted in perfect synthesis, fusing rhythmic and melodic sense, rendering a powerful delivery... Lü and Taiwan Philharmonic's concert in Guangzhou epitomized the pursuit of artistic perfection." — *Yazhou Zboukan (Asia Week)* 2010/12

There was also a convincing performance of the Adagio from Mahler's Tenth Symphony, Lü's carefully calibrated rendering capturing the angst...The second programme [featured] an utterly dazzling performance of Brahms' Piano Quartet in G minor arranged by Schoenberg. — *Gramophone* 2009/09

Founded in 1986, the National Symphony Orchestra (NSO), also known as Taiwan Philharmonic, is hailed as one of the best orchestras in the Asian Region and became an artistic affiliate of the National Chiang Kai-Shek Cultural Center, the nation's center for the performing arts, in 2005. Led by renowned conductor Shao-Chia Lü as its 5th music director starting August 2010, the NSO has increased the country's cultural richness and music educational strength throughout Taiwan.

The NSO with 96 members presents a 40-week musical season of approximately 70 concerts/chamber recitals and one to two operas each year. It also launched educational programs and outreach projects mostly at its resident venue, the National Concert Hall in Taipei. Tour performances are regularly offered throughout Taiwan and overseas. It has toured to Vienna, Paris, Berlin, Singapore, Kuala Lumpur, Sapporo, Tokyo, Yokohama, Hong Kong and major cities in China.

The NSO works regularly with internationally acclaimed conductors, such as Lorin Maazel, Krzysztof Penderecki, Rudolf Barshai, Leonard Slatkin, Christopher Hogwood, Oleg Caetani, Gennady Rozhdestvensky and soloists, including Midori, Vadim Repin, Hilary Hahn, Baiba Skride, Viviane Hagner, Yo-Yo Ma, Gautier Capuçon, Alban Gerhardt, Mischa Maisky, Sol Gabetta, Evelyn Glennie, Martin Grubinger, Louis Lortie, Kun-Woo Paik, Stephen Hough, Stephen Kovacevich, Katia & Marielle Labèque, Sabine Meyer, Reinhold Friedrich and many others.

The NSO has extended its artistic reach, involving in theater and opera productions, such as working with Lin Hwai-min, the world-renowned choreographer and founder of Taiwan's Cloud Gate Dance Theatre, Austrian digital artist Klaus Obermaier, and opera stage directors Tobias Richter, Moffatt Oxenbould, and Hans-Peter Lehmann. In addition to its record-breaking semi-stage concert operas *Der Ring des Nibelungen*, and *Elektra*, the NSO has collaborated with world-class opera houses for its multinational productions, such as *Der Rosenkavalier* (Deutsche Oper am Rhein, 2007), *Carmen* (Royal Opera House Covent Garden, Norwegian National Opera and Opera Australia, 2009), and *Madama Butterfly* (Opera Australia, 2012) as well as in-house production *Die Walküre* (2013).

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BEETHOVEN: Symphony No. 7

理查·史特勞斯：《狄爾愉快的惡作劇》

撰文 | 陳怡文

Till Eulenspiegel 這名字承載了許多流行於中世紀的故事，他是位傳說中的人物，是個傲慢不恭的搗蛋者。後來，「狄爾」從傳說人物成為文學角色。故事裡，狄爾是中下階層的人民，個性狡獪詼諧、不畏權勢，上至達官貴人、下至平庸百姓，都是他惡作劇的對象。儘管他惡作劇的後果，總是讓他遭逮捕判刑，但他的聰慧及善辯，卻總讓他能在千鈞一髮之際，順利脫逃。

理查·史特勞斯於 1886 年決定改變方向，棄交響曲，開始創作「交響詩」，並自創 Tondichtung（音詩）一詞，來稱呼他的交響詩作品。其交響詩的「寫實」風格，迥異於前輩李斯特之「寫意」境界。《狄爾愉快的惡作劇》完成於 1895 年，在音樂的曲式、語法上，已比他先前創作的三部音詩更有所突破。

作曲家親自將作品標明為「輪旋曲」（Rondeau），堪謂別出心裁的創意：「輪旋曲」非指音樂曲式，係採其多段的特色，意念上，正適合用來描繪狄爾一個又一個的玩笑把戲。此外，史特勞斯擅長表現器樂作品中的「寫實」戲劇性，故於各個樂段可聽見栩栩如生的「衝向市場人群」、「道貌岸然的說教」、「調情」與「審判」等等惡作劇場面。然而，《狄爾》曲式上卻非古典時期傳統的「輪旋曲」，史特勞斯乃以極自由的手法處理之。作品中有兩個代表狄爾的主題（I、II，譜例 1、2），係以各種變形外貌貫串全曲，並配合各描述場景而有不同的變形手法，時而獨立發展、時而同時出現。《狄爾》可謂整合了「輪旋曲、交響式發展及變奏」的手法，足見新興樂類「交響詩」的曲式與「文字戲劇」之間的牽扯。

譜例 1：《狄爾》主題 I。



譜例 2：《狄爾》主題 II



RICHARD STRAUSS: Till Eulenspiegels lustige Streiche, TrV 171, Op. 28

By Robert Markow

"I am unable to write without a program to guide me," Richard Strauss famously declared. Whether there was any truth to the composer's words is open to question, of course, but in any case, *Till Eulenspiegels lustige Streiche* stands as one of the most famous and successful examples of program music ever written. Composed in the winter of 1894-95, and premiered on November 5, 1895 in Cologne, it displays the phenomenal ability of the young Strauss to convey in tone just about anything he wished.

The character of Till Eulenspiegel exists in stories and legends dating back to the fourteenth century. Various accounts designate him as Belgian, French or German in origin; the Renaissance imagination being what it was, it is difficult to determine if Till was a real historical character or whether he simply evolved through writers' imaginations about the numerous rogues, pranksters and jesters common to the age. The earliest surviving account of his adventures appeared about 1515 in German and was translated soon thereafter into more than half a dozen languages. Such was the popularity of Till that twenty editions recounting his shenanigans had been published in France alone by the beginning of the eighteenth century. Eulenspiegel became Ulenspiegel, and voila!, a new word: *espigle* is now the French term for "mischievous rogue."

Strauss's immediate inspiration probably came from a nineteenth-century Belgian account by Charles de Coster, *Legende de Thyl Uylenspiegel et la Lamme Goedzak*, republished in 1893. Strauss at first contemplated writing an opera on the subject, having seen an earlier opera about Till by the Bavarian composer Cyrill Kistler. Identifying closely with the rascal who resists authority, Strauss felt impelled to put his own version of Till on the stage. He prepared a libretto sketch, but soon abandoned it. He was soon at work again on an entirely new form, the succinct, seventeen-minute symphonic poem to which he gave the long, cumbersome title *Till Eulenspiegels lustige Streiche nach alter Schelmenweise in Rondeau form für grosses Orchester gesetzt* (Till Eulenspiegel's Merry Pranks, after the Old Rogue's Tale, set for large orchestra).

Two principal themes are associated with the character, the first played by violins and clarinets at the outset to establish the "once-upon-a-time" flavor, and the second initially by the solo horn – a sprightly, syncopated tune covering nearly three octaves. These two musical ideas are ingeniously transformed and adapted in numerous ways to describe the various pranks of the anti-hero: After riding about for a bit in search of adventure, Till creates chaos in the marketplace, then impersonates a monk, attempts to play the gay blade, and argues with a group of decrepit scholars. After various other episodes comes his trial, at which his squeaky attempts to defend himself are comically portrayed in the highest range

of the clarinet. He is sentenced to death, the hangman does his work, Till's soul flies from his body and then descends – all graphically portrayed by the orchestra. The epilogue returns with the theme of "once-upon-a-time," and a final flourish reminds us of Till's enduring spirit.

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BEETHOVEN: Symphony No. 7

路得維希·凡·貝多芬：第七號交響曲

撰文 | 顏綠芬

1811年，貝多芬於波希米亞小鎮特普利采（Teplice）療養身體時，開始了他第七號交響曲的創作。作品完成於1812年4月13日，並題獻給弗里斯伯爵（Moritz Reichsgraf von Fries，1777-1826）。

1813年12月8日，第七號交響曲於維也納一場為傷兵募款的慈善音樂會上，由貝多芬指揮首演。貝多芬的管絃作品《威靈頓的勝利》（*Wellingtons Sieg*, op. 91）亦首演於同一場音樂會。根據貝多芬日記上的記載，首演當天的大編制管絃樂團裡，包含多位知名音樂家，如：史波爾（Louis Spohr，1784-1859）、胡麥爾（Johann Nepomuk Hummel，1778-1837）、梅耶貝爾（Giacomo Meyerbeer，1791-1864）、薩里耶利（Antonio Salieri，1750-1825）等；此外，據說知名吉他演奏家朱利亞尼（Mauro Giuliani，1781-1829）當天亦在臺上拉奏大提琴。首演極為成功，第二樂章更在聽眾熱情的要求下，一連奏了兩次。

透過第七號交響曲，貝多芬再次將交響曲的創作提升至新的境界。作品最大的特色，在於舞曲般的節奏設計，及其所帶來的活力與動能。第七號或許不如《英雄》（*Eroica*, op. 55）或第五號（op. 67）那麼容易感染聽者的情緒，然在貝多芬對音樂各個層面的純熟掌握之下，第七號展現的簡潔與流暢，超越他先前任何一部交響曲創作。

第一樂章以長達六十二個小節的慢速導奏開啟。開始於A大調的導奏，透過連串上行音階的運用，先後轉至C大調和F大調，最後則以不斷重複的E音（A大調屬音），為進入A大調的樂章主部做準備。甚快板（vivace）的奏鳴曲式主部，以帶有附點的活潑節奏型、突然的力度變換及令人意外的轉調為特色。樂章最後篇幅相當長的尾聲（coda）裡，有一個相當著名的樂段：以跨越數個八度的長音E為背景，中低音絃樂連續十次頑固地奏著由半音進行構成的兩小節動機，創造令人難忘的氛圍與張力。

標示為稍快板（allegretto）的第二樂章，採複合曲式寫成，既是「主題與變奏」，也是「三段體」。中低音絃樂在a小調上奏出葬禮進行曲似的主題，隨後是越來越豐富激昂的變奏一至三；至此是三段體的A段。接著，調性轉向了A大調，相當於三段體B段的變奏四，呈現完全不同於前的柔美氛圍。調性轉回a小調後，是織體繁複的變奏五、六和綿長的尾聲，其中，變奏六是一個精彩的賦格風樂段（fugato）。

詠諧曲第三樂章的中段共呈現兩次，像這樣將ABA三段體擴充成ABABA五個段落的做法，在貝多芬此時期的作品中相當常見。

第四樂章採奏鳴曲式。在不斷旋轉的舞曲驅動之下，整個樂章一氣呵成，展現酒神式的狂喜；樂章的尾聲，譜上甚至兩度出現貝多芬

很少用到的m的力度。樂章的第一主題，和貝多芬隔年譜寫的蘇格蘭民謠編曲〈從死亡和明智中拯救我〉（Save Me from the Grave and Wise, WoO 154, No. 8）頗為相似。

LUDWIG VAN BEETHOVEN: Symphony No. 7 in A major, Op. 92

By Robert Markow

- I. Introduction
- I. Poco sostenuto – Vivace
- II. Allegretto
- III. Scherzo
- IV. Allegro con brio

So extraordinary in its impact, so intoxicating and imbued with powerful rhythmic energy is Beethoven's Seventh Symphony that it is difficult to imagine it as a "companion piece" to anything. Yet that is precisely how the critic of the *Wiener Zeitung* described it following its premiere, for the real showstopper at the concert was *Wellington's Victory* (or the "Battle" Symphony), now generally regarded as one of Beethoven's worst pieces.

The occasion was a gala benefit concert for wounded Austrian and Bavarian soldiers on December 8, 1813 in the Great Hall of the University of Vienna. Giacomo Meyerbeer and Antonio Salieri manned the drums to simulate cannonades. Two marches played by a mechanical trumpeter (another of the new gadgets by the inventor of the metronome, Johann Nepomuk Maelzel) with orchestral accompaniment added to the spirit of festive jubilation and wild excitement. The professional musicians in the affair regarded the whole thing as a vast musical joke. Yet in spite of the circus-like atmosphere in which it was introduced, Beethoven's new symphony was also well received. In fact, the second movement was encored, an unprecedented occasion for a "slow" movement.

For sheer visceral excitement, there are few works in the orchestral repertory to match Beethoven's Seventh, and all manner of descriptive comments have been invented to explain this phenomenon. Beethoven's contemporary, one Dr. Iken, saw the symphony as depicting a political revolution (a not unlikely interpretation in those heady Napoleonic days). Alexander Oulibischoff regarded it as a *gay* masquerade, while A. B. Marx saw in it a story of Moorish knighthood. Even such serious composers as Berlioz and Schumann saw fit to attach programmatic interpretations. Berlioz described the first movement as a peasant round dance, and Schumann left a detailed account of the symphony as portraying a rustic wedding. But unlike the Sixth Symphony, in which the composer had deliberately incorporated the expression of feelings of

nature, Beethoven attached no "meanings" to the Seventh beyond the sounds themselves. Wagner accurately described the essence of the music by dubbing it "the Apotheosis of the Dance," though it is doubtful he expected it actually to be choreographed, as has been done on several occasions.

The introduction to the first movement is the longest such passage Beethoven, or anyone else up to that time, had ever written for a symphony, amounting almost to a whole movement in itself and lasting a third of the movement's approximately twelve minutes. In addition to having its own pair of themes, the introduction defines the harmonic regions that will have reverberations throughout the rest of the symphony. The tonic key of A major is emphatically established in the opening "call to attention"; excursions then follow to C major (the lyrical oboe theme that arrives after the succession of rising scales in the strings) and F major (the lyrical theme later in the flute). So important to the symphony's grand structural design are these three keys that Robert Simpson has deemed them "more like dimensions than keys."

The transition to the movement's main *vivace* section is scarcely less imaginative and extraordinary, consisting as it does of 61 repetitions of the same note (E) to varied rhythms; these eventually settle into the rhythmic pattern that pervades the entire *vivace*. From here Beethoven propels us through a sonata-form movement of enormous energy, bold harmonic changes, startling alternation of loud and soft, and obsessive rhythmic activity.

The second movement (*Allegretto*) is hardly a "slow" one, but it is more restrained and soothing than the frenetic first movement. Again, an underlying rhythmic pattern pervades. The virtually melody-less principal subject in A minor is heard in constantly changing orchestral garb. There is also a lyrical episode of surpassing beauty in A major (woodwinds) and a stormy *fugato* built from the principal theme.

The third movement is a double Scherzo and Trio in F major (one of the harmonic pillars of the symphony). The slower Trio section, with its accordion-like swells and strange, low growls from the second horn, is believed by some to have been based on an old Austrian pilgrims' hymn. Following the customary Scherzo-Trio-Scherzo format, the Trio is presented complete a second time, and then again the complete Scherzo. With characteristic humor, Beethoven threatens to present the Trio still a third time ("What, again?" is the expected reaction from the listener), but suddenly he dismisses it with five brusque chords from the full orchestra, and we are ready for the next movement.

The whirlwind finale, like the previous movements, is built from a single rhythmic cell. The Dionysian energy that infuses this movement has caused many listeners, in the words of Klaus G. Roy, to "come away from a hearing of this symphony in a stage of being punch-drunk. Yet it is an intoxication without a hangover, a dope-like exhilaration without decadence."

樂

無止境

BEETHOVEN: Symphony No. 7

監製
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Muse Art Culture Management Co., Ltd.

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錄音器材

Microphone : DPA 4006-AE / DPA 4010/ DPA 4006-TL / DPA 4015 / DPA 4022
On-Stage Microphone Preamplifiers : Grace Design M 801
Interconnecting Cables : Audio Reference Technology
Digital Recording System : RME, Samplitude
Monitored through : Studer 2706 Monitor
Dynaudio AIR
STAX SRM 006t SRS-404

麥克風 : DPA 4006-AE / DPA 4010/ DPA 4006-TL / DPA 4015
麥克風前級 : Grace Design M 801
錄音線材 : Audio Reference Technology
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