

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

FRENCH WORKS

CD 1

39:55

CLAUDE DEBUSSY (1826-1918) :

La mer

- | | | |
|----|------------------------------------|-------|
| 01 | I. De l'aube à midi sur la mer | 09:02 |
| 02 | II. Jeux de vagues | 07:03 |
| 03 | III. Dialogue du vent et de la mer | 09:53 |

Recorded on June 14, 2013

MAURICE RAVEL (1875-1937) :

- | | | |
|----|--------------------------------|-------|
| 04 | La Valse, poème chorégraphique | 13:56 |
|----|--------------------------------|-------|

Recorded on June 8, 2012

CD 2

42:00

CÉSAR FRANCK (1822-1890) :

Psyché

- | | | |
|----|------------------------------------|-------|
| 01 | I. Sommeil de Psyché | 09:22 |
| 02 | II. Psyché enlevée par les zéphirs | 03:05 |
| 03 | III. Les jardins d'Éros | 04:01 |
| 04 | IV. Psyché et Éros | 09:03 |

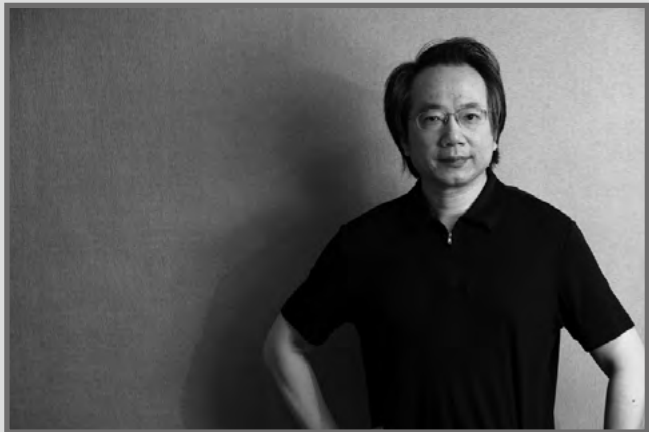
Recorded on September 29, 2012

MAURICE RAVEL (1875-1937) :

- | | | |
|----|------------------------------|-------|
| 05 | Daphnis et Chloé Suite No. 2 | 16:28 |
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Recorded on September 29, 2012





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，在音樂總監呂紹嘉擘劃，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、伊瑟里斯、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).

克勞德·德布西（1862-1918）：《海》

撰文 | 陳威仰

法國作曲家德布西（Achille-Claude Debussy，1862-1918）可謂二十世紀的音樂先鋒者之一，他的音樂常具有印象主義的風格，不只影響了青年一輩法國作曲家，同時對歐洲其他主要作曲家亦有深刻的影響力。

德布西的音樂創作大致可分為三個時期：1890 年以前為創作初期，中間的二十年為創作成熟期，1910 年以後的幾年是摸索與衰退時期。在創作成熟時期他的歌曲呈現一種音畫的描繪，而鋼琴作品往往帶有靜態的聲響手法，而非浪漫主義音樂所給人的清晰分明的旋律輪廓，《海》則是印象主義最具代表性的管絃樂曲之一。

《海》（*La mer*）於 1903 年開始創作，1905 年完成，同年的 10 月 15 日在巴黎舉行首演。德布西本身非常熱愛海洋，他將一般人對海的聲音、海空分隔的線條、吹過樹蔭的風、或小鳥的叫聲等具體景象，轉化為心中的印象，再以音樂形式表達出來。德布西的靈感來自日本的浮世繪，他將畫作的印象譜寫成音樂，給予副標題《三首交響素描》，樂曲沒有明顯的音樂動機，而是將作品的結構放置在「絕對音樂」與「標題音樂」之外的開放想像之中。德布西從大自然直接取得創作素材，以對比的主題作為發展基礎，使用描述地手法暗示著風、海浪以及大海周圍的環境。

這首作品一共分為三個樂章，並有各自的標題，分別是〈海上的黎明到中午〉（De l'aube à midi sur la mer）、〈海浪的嬉戲〉（Jeux de vagues）以及〈風與海的對話〉（Dialogue du vent et de la mer）。在第一樂章裡，德布西運用了豐富的管絃樂配器法，生動活潑地描繪海浪波濤洶湧的樣子。到了第二樂章，樂曲聽起來很像是清晨海面的情景，德布西特別運用了雙簧管和豎琴等幾種樂器的特性，創造出一種朦朧、飄渺的氛圍。不同音色的空間散佈，形式割裂為對等部分，在此能夠感受到「聲音的有機性」。第三樂章〈風與海的對話〉輪旋曲由三段副歌與兩段插入樂段所構成，以定音鼓和大鼓製造出波濤洶湧的感覺，而風與海的對話可不平靜！管樂器、絃樂器互不相讓，不時加入的敲擊樂器更襯托出雙方對話激烈的情況，讓人感受到海的詭譎、多變、暗潮洶湧，結尾時鈸的敲擊聲，更彰顯了海的力與美。德布西的「海」，就在這樣磅礴的氣勢中結束了。

近代音樂學者傾向於把德布西視為寫實主義者，他的創作有別於自然主義，十分忠於眼、耳、鼻的感官感受。德布西的描寫方式超越實體，辨別出精微變化的主題，並加以描寫其細微感受。大自然素材本身的原創力超越形式的束縛，聲音中的真實有機物自我衍生，展現在樂曲織度內，遵循某種有機物成長的法則。德布西是法國音樂史上最富創造性的作曲家之一，他用自己的勤奮和天份向人們展示了一個新穎的音樂天地，與當代其他作曲家一起為現代音樂的產生和發展奠定了基礎。

CLAUDE DEBUSSY（1862-1918）：La mer

By Robert Markow

- I. De l'aube à midi sur la mer
(From dawn to noon on the sea)
- II. Jeux de vagues
(The play of the waves)
- III. Dialogue du vent et de la mer
(Dialogue of the wind and the sea)

An irresistible fascination with the sea has impelled almost countless composers and songwriters to evoke it in their music. Debussy's *La Mer* is surely the best known work of this title, and few works so richly and evocatively portray the sea as Debussy has done. Oddly enough, however, this composition was not written anywhere near the sea, but rather in various inland locations, including the Burgundian mountains and Paris. In *La Mer*, Debussy portrays the sea in its varied moods but does not attempt explicit images in sound; rather, through sonorities he seeks to stir the memories, emotions and imagination, permitting each listener a personal perception of the sea. The first performance took place on October 15, 1905 at the Concerts Lamoureux in Paris, Camille Chevillard conducting.

The first part, "From dawn to noon on the sea," begins very quietly with slow, mysterious murmuring. Through sonority itself, Debussy evokes the sensation of peering into the very depths of the dark, mysterious sea. As the sea awakens, the orchestral colors brighten and motion quickens. Eventually a noble, chorale-like passage, appears and slowly grows to paint a majestic picture of the sea under the blazing noonday sun.

The Play of the waves" is full of sparkle and animation. The range and delicacy of Debussy's scoring fascinate at every turn - even the 'ping' of the triangle has evocative power. Biographer Oscar Thompson describes this music as "a world of sheer fantasy, of strange visions and eerie voices, a mirage of sight and equally a mirage of sound."

"Dialogue of the wind and the sea" opens restless, gray and stormy, the music suggesting the mighty surging and swelling of the water. Melodic fragments from the first movement return. The activity subsides, and out of the mists comes a haunting, distant call, like that of the sirens, high in the woodwinds. The music again gathers energy. Finally we hear once more the grandiose chorale motif from the first sketch, and *La Mer* concludes in a frenzy of whipping wind and dashing waves.

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莫里斯·拉威爾（1875–1937）：《圓舞曲》

撰文 | 賴彥陵

親身經歷過第一次世界大戰的拉威爾

拉威爾在第一次世界大戰中（1916年起）加入法軍，擔任醫院副官及駕駛，親眼所見戰爭的殘酷，反而讓他反思這場戰爭的意義。因此，當法國國內興起了一股反德聲浪，這股勢力甚至波及到音樂，企圖禁止德國音樂在法國演出，要求拉威爾響應，他斷然拒絕。事實上，他對於德、法兩國在戰場上互相殘殺一事，深惡痛絕。

在退役後，他深受失眠之苦，導致健康狀況開始變差、情緒低落，連帶影響到創作。當他創作了《庫普蘭之墓》，一首為悼念大戰中那些為國捐軀的士兵的作品之後，他便移居到法國鄉下，期望能恢復健康。

隱含著反戰意義的《圓舞曲》

1919年，當戴雅吉列夫（Sergei Diaghilev）再次委託他創作芭蕾舞音樂時，拉威爾便決定以他在1914年創作的一首未完成的交響詩作品為這次創作的樂思，在《圓舞曲》中再次強調那個交響詩中的「維也納」主題。於是，他從1919年2月開始寫作，到1920年便完成了這一首隱含著拉威爾厭戰意義的《圓舞曲》。作品完成後，戴雅吉列夫卻以芭蕾舞無法配合演出為理由，拒絕接受。這樣一來，造成兩人無法化解的隔閡，從此不再往來。

後來，在1920年12月12日，由謝維亞德（Camille Chevillard）指揮拉幕德管絃樂團（Lamoureux Orchestre），以音樂會的形式首演。除了管絃樂版本，拉威爾還編有鋼琴獨奏版及雙鋼琴版本。事實上，後來這首作品在1928年，以芭蕾舞形式公開演出過，打破先前被戴雅吉列夫對這首作品無法配合舞蹈的批評。

在《圓舞曲》的總譜上，拉威爾寫下他的樂思：「在層層的雲層縫隙中，隱約可見，一群若隱若現，跳著圓舞曲的人們。當雲層漸漸散去，天空漸漸晴朗，清晰可見大廳裡旋轉著跳舞的人群。畫面越來越清晰，從吊燈上照下的燈光燦爛，發出光芒，令人想起1855年的皇家宮殿。」

全曲可以分為三大段：

1. 序奏開始是由低音部，製造混沌不清的煙霧迷茫感；主題片段地出現。漸漸旋律與節奏明朗了，優美、夢幻般演奏著華爾茲的節奏，彷彿看見了許多成雙成對的男男女女跳著華爾茲。

2. 主題群被以倒影、逆行的手法變形。時而強烈的切分音，或是具衝擊性的強音，打斷了音樂的連貫。宛如描繪出在19世紀中葉，華爾茲盛行的維也納，但是那些華麗的華爾茲旋律卻始終無法連貫，被一種不安、怪異的氣氛籠罩。

3. 主題群後來沒有依序完整的再現，卻有再發展的趨勢，好像是不想要結束這場華麗的舞會一樣。尾奏在所有樂器漸漸加強至最強的力量後，接著一小節的靜止，再度加強力度，顯現最後高潮的緊湊。最後的音樂高潮，點出拉威爾在樂譜上所說的時空背景，那個他心目中所幻想的，19世紀中葉的維也納。就像是一種使人著迷，不停旋轉的華爾茲節奏，使人們入迷到無可救藥的年代。

這首作品所表現的狂亂、神秘、不安的氛圍中卻帶有華麗感，是戰後拉威爾才呈現的音樂特質，是否暗示拉威爾對戰爭的嘲諷；用華爾茲象徵19世紀中後還是太平盛世的歐陸，但是卻將該旋律扭曲，象徵現在20世紀初期因歐戰而支離破碎的歐洲。

MAURICE RAVEL (1875–1937) : La Valse, poème chorégraphique

By Robert Markow

The waltz is as much a part of Viennese life as whipped cream, Sachertorte, operetta and strolls in the Prater. Small wonder, then, that Maurice Ravel's poème chorégraphique was initially called *Wien* (Vienna), which he conceived as "a sort of apotheosis of the Viennese waltz, with which is mingled in my mind the fantastic whirl of destiny."

Ravel first thought of writing a work based on Viennese waltzes, a kind of homage to Johann Strauss, in 1906, but not until 1920 did he actually get around to doing so. In the meantime, a World War had passed, and the glitter and opulence of Old Vienna had faded. Hence, Ravel's homage to the waltz became something of a bittersweet memory of shattered dreams, often steeped in threatening, forbidding and even frightening images.

La Valse was written as a commission from the famous impresario Sergei Diaghilev for his Ballets russes. Diaghilev wanted a short ballet as a companion piece to go with Stravinsky's new ballet *Pulcinella*. Ravel played the original solo piano version for Diaghilev in the spring of 1920, but the impresario declared it too abstract, too objectified and undanceable: "a masterpiece," he declared, "but not a ballet. It's only the portrait of a ballet." Ravel was furious and never met with Diaghilev again. The first performance of *La Valse* in any form was the two-piano version, played by Ravel and Alfredo Casella in Vienna on October 23, 1920. On December 12, Camille Chevillard conducted the orchestral score with the Lamoureux Orchestra. The first staged production as a ballet waited until 1926, when it was given in Antwerp by the Royal Flemish Ballet. Paris waited to see *La Valse* on stage until November 20, 1928, when Ida Rubinstein produced it at the Opéra.

Ravel furnished the following description of the music's opening pages: "Drifting clouds allow hazy glimpses of waltzing couples. The clouds gradually disperse and we see an immense ballroom filled with a whirling crowd. The blaze of chandeliers comes to full splendor. An Imperial Court ball about 1855." A waltz theme struggles to life against a surreal background. The disorienting effect is dispelled as several waltz tunes are played clearly and with confidence. The music reels on, eventually becoming frenzied, swirling out of control, approaching a "fatal sort of dervishes' dance," in Ravel's words. Grinding dissonances pile up, grotesque masses of sound collide, and wildly erratic rhythms rip apart the world of gay Vienna as it crumbles into dust and ruin.

塞扎爾·法朗克 (1822-1890) : 《賽姬》

撰文 | 蔡永凱

法朗克出生於列日 (Liège, 現屬比利時, 當時屬荷蘭), 後歸入法國籍。以管風琴演奏聞名的他, 從管風琴作品的傳統語言出發, 終於走出自己的路, 1888 年完成的《賽姬》反映出作曲家的轉變歷程。

作曲家標示《賽姬》為一首「為管絃樂團與合唱團的交響詩」。根據神話故事, 作品分成三個部份: 第一部份描繪沈睡中的賽姬, 耳邊出現了異響, 西風之神將它帶到愛神艾洛斯 (Eros) 的花園。第二部份裡, 賽姬身在愛神繽紛的花園裡, 神秘的聲響提醒她, 別問由愛神假扮的陌生人究竟是誰。賽姬終究承受不住好奇心的煎熬, 違背不詢問的誓約, 而被愛神拋棄。她不停哭泣, 直到愛神原諒了她。最後一部分, 也是第三部分, 則由合唱團主導, 描述賽姬所受的處罰與眼淚。最後, 她戲劇化地被天神封為神祇。

目前演出這部作品時, 多半取無合唱團的〈賽姬的沈睡〉、〈賽姬被西風之神帶走〉、〈艾洛斯的花園〉與〈賽姬與艾洛斯〉四個樂章成為一個組曲, 或甚至僅演奏最後一曲。整部作品題材中的「愛與慾」、音樂中頻繁的轉調與主題重述的方式, 不難讓人發現法朗克在走出傳統路徑時, 對於華格納的著迷與狂熱。

CÉSAR FRANK (1822-1890) : Psyché

By Robert Markow

We usually think of César Franck as a French composer, but he was actually born in Belgium of German parents. In fact, he did not attain French citizenship until 1873, by which time he had been living in France for 38 years. Franck is often portrayed as a mild-mannered, serene "angel in piety" seated at the organ, giving "glowing utterance" in sound to his visions. He was very much at home with organized religion in the great churches and cathedrals of Paris, and religious faith infuses much of the music of this devout Catholic. However, this did not prevent him from recreating in music the erotic pagan legend, derived from Greek mythology, about Psyche and Eros. Eros (Cupid in Latin), the god of love, fell in love with a mortal of surpassing beauty, Psyche, but demanded of her that she never look upon the creature who so loved her. Of course, she couldn't resist the temptation to disobey, and her punishment was severe.

In its complete form, the ravishingly beautiful score lasts 45 minutes and includes chorus. A four-movement, purely instrumental suite makes an occasional appearance in the concert hall. Its best-known number is the extended love scene called "Psyche and Eros." Psyche has been borne by the zephyrs (breezes) to the garden of Eros' palatial palace, where she is laid on a bed of flowers. Here, Body (Eros) and Soul (Psyché) commingle in a symphonic meditation that on one level depicts the rapture of the lovers in music that recalls Wagner's opera *Tristan und Isolde* in its passionate intensity, and, on another level, spiritual eroticism as seen in the allegory of Christ and the Christian soul. "All is passion, all is light, all is happiness," reads the score. The themes of Eros (violas and cellos) and Psyché (violins) are heard at first individually, then intertwined.

The first performance of *Psyché* was given on March 10, 1888 in Paris. Franck's wife did not attend; she thought the music too sensuous for her taste.

莫里斯·拉威爾 (1875-1937) : 《達夫尼與克蘿伊》第二號組曲

撰文 | 黃于真

1909年，知名芭蕾舞劇製作人迪亞基烈夫 (Sergei Diaghilev, 1872-1929) 計畫製作芭蕾舞劇《達夫尼與克蘿伊》，取材自三世紀希臘詩人朗高斯 (Longus) 的同名小說，由佛金 (Mikhail Fokine, 1880-1942) 編舞，並邀請當時已經頗有名氣的拉威爾作曲。時至今日，舞劇本身已被大多數人遺忘，音樂卻仍持續受到歡迎。

這部作品可稱是拉威爾規模最大的創作，除三管編制樂團外，還包含了一個混聲四部合唱團。拉威爾運用主題動機發展的手法，將全曲串連在緊密的動機結構中，並附加了一個極具音樂性的副標題：「舞蹈交響曲」。作曲家於 1911 及 1913 年分別選取其中樂段，編為第一及第二號組曲出版。第二號組曲取自舞劇的第三景，包含〈破曉〉 (*Lever du jour*)、〈默劇〉 (*Pantomime*)、〈團體舞〉 (*Danse generale*) 三個樂段。在〈破曉〉中，拉威爾展現精湛的管絃樂手法，以極為細密的音響織度，展現出天色漸亮的情景，是非常受聽眾喜愛的樂段。〈默劇〉為該劇的「劇中劇」，以炫技的長笛演奏，模擬牧神潘吹奏蘆笛的曲調。全劇的最終曲〈團體舞〉為節奏強烈的五拍子舞曲，最後在堆砌成快速的三拍節奏中，熱烈結束。

MAURICE RAVEL (1875-1937) : Daphnis et Chloé Suite No. 2

By Robert Markow

For sheer opulence of orchestral color, for orgiastic rhythms and for ravishingly sensuous harmonies, Ravel's ballet score *Daphnis and Chloé* remains one of the glories of twentieth-century music. The work was commissioned by Sergei Diaghilev for the 1912 Paris season of his Ballets russes. The choreography was by Michel Fokine, the sets by Leon Bakst, and musical direction by Pierre Monteux. Nijinsky and Karsavina danced the title roles at the premiere on June 8, 1912. The revolutionary element of this "Symphonie chorégraphique" lay in its perfect fusion of music and the poetry of motion, so that the whole meaning of the story was expressed visually as well as aurally. Fokine's inspiration came from his reading of the pastoral romance *Daphnis and Chloé* by the third-century Greek sophist Longus.

The Second Suite is really not a "suite" at all, but simply the final scene intact – about fifteen minutes – of the hour-long ballet. (The far less-often heard First Suite is a similar extended episode.) Dawn breaks over the sleeping Daphnis, estranged from his beloved Chloe, who has been abducted by pirates. Rippling woodwinds, cascading glissandos in the harps and celesta, and a slowly rising melody in the strings combine in one of the richest, most sumptuous and magical sounds ever drawn from an orchestra. Birds are singing, shepherds are piping, brooks are bubbling, dew is glistening in the pristine morning air. Daphnis searches for and, aided by the god Pan, finds Chloé. Daphnis and Chloé then mime the love story of Pan and the nymph Syrinx as a tribute to Pan's help in reuniting them. The languorous flute solos portray Pan's courtship of Syrinx. Daphnis and Chloé declare their love, and everyone joins in a sensuous dance that grows to almost unbearable intensity and frenzy.

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製作人
Producer 呂紹嘉 尤子澤
Shao-Chia Lü Tzu-Tse Yu

指揮
Conductor 呂紹嘉
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CD2 FRANCK: Psyché ISRC : TWP811300034- TWP811300037
RAVEL: Daphnis et Chloé ISRC : TWP811300038

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