

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

PROKOFIEV: Symphony No. 3 & Scythian Suite

CD 1

36:51

SERGEI PROKOFIEV (1891-1953) :
Symphony No. 3 in C minor, Op. 44

01	I. Moderato	13:53
02	II. Andante	06:55
03	III. Allegro agitato—Allegretto	08:39
04	IV. Andante mosso—Allegro moderato	07:23

Recorded on June 7, 2013

CD 2

37:48

SERGEI PROKOFIEV (1891-1953) :
Excerpts from Cinderella Suite No. 1, Op. 107

01	I. Introduction	02:48
02	II. Pas de Châle	03:44
03	III. Quarrel	03:34
04	VII. Cinderella's Waltz	02:52
05	VIII. Midnight	02:37

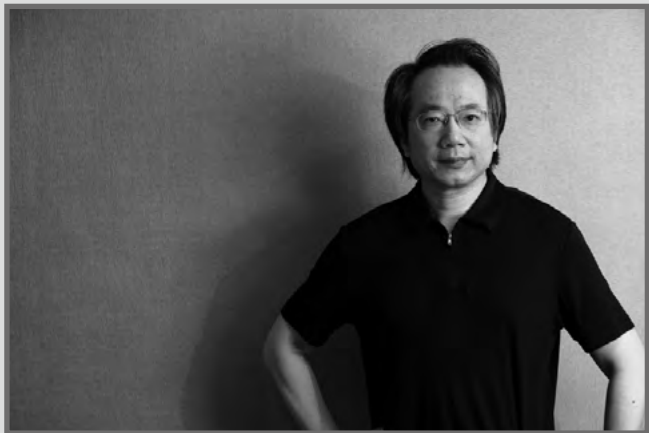
Recorded on June 7, 2013

SERGEI PROKOFIEV (1891-1953) :
Scythian Suite, Op. 20

06	I. Invocation to Veles and Ala	06:45
07	II. The Evil God and Dance of the Pagan Monster	03:13
08	III. Nights	06:11
09	IV. Lolly's Pursuit of the Evil God and the Sunrise	05:59

Recorded on March 17, 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 Zhouban (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).

樂

無
止
境

PROKOFIEV: Symphony No. 3 & Scythian Suite

塞爾基·普羅科菲夫（1908-1992）：第三號交響曲

撰文 | 姚宗亨

俄國作曲家普羅科菲夫創作的樂曲類型眾多，風格也頗具爭議。對於他自己歸類為給鑑賞家的「極富挑戰性的偉大音樂」，常被批評為怪誕詭譎；但給初次接觸音樂的大眾所能了解的「嚴肅的輕音樂」，如《彼得與狼》，便廣受聽眾所喜愛。普羅科菲夫共創作有七首交響曲，都是屬於「極富挑戰性的偉大音樂」，其中較常被演奏的為古典交響曲和第五號交響曲；普羅科菲夫的管絃樂創作除交響曲外，還包含芭蕾舞曲和歌劇，第三號交響曲即有受到歌劇作品的影響。

第三號交響曲完成於 1928 年，由指揮蒙都（Pierre Monteux）在 1929 年 5 月 17 日於巴黎進行首演，直到 1933 年後才在俄國演出。普羅科菲夫最終決定將這部作品題獻給他的同窗老友、同時也是公認的交響樂專家的尼可萊·米亞斯可夫斯基（Nikolay Myaskovsky）。對於第三號交響曲和歌劇《火焰天使》（*The Fiery Angel*）使用同樣素材的情形，普羅科菲夫做了這樣的說明：「我想要指出的是…僅僅因為第三號交響曲含有取自歌劇《火焰天使》的素材，就把它當成標題音樂…，這樣子是不正確的。早在我開始譜寫這部歌劇之前，《火焰天使》的主題就已經譜寫成交響作品了。後來，當我把這些主題用到第三號交響曲的時候，它們只是回復原來的成分，就我所知，這些主題並沒有因為一度用在歌劇中而染上歌劇的色彩。」

第三號交響曲為三管編制，共有四個樂章。第一樂章以傳統的奏鳴曲式構成，開始即以不和諧的樂團總奏營造出一種詭異不安的氛圍，在絃樂第一主題進入後，才稍獲緩和。在發展部的部分，本樂章達到最高潮，隨之進入一段進行曲節奏的樂段之中。再現部第一主題和第二主題結合呈現，沒有樂章開頭時的激昂情緒，但仍保留了那份不安感。

第二樂章為三段體結構，帶有些許的冥思性，表現出普羅科菲夫在對位技巧上獨特的風格。第三樂章則為一個詠諧曲樂章，最特別之處在於將絃樂分成十三部，並用滑音奏出特殊的聲響。中段（Trio）與前段形成對比，是較為平靜的樂段。

第四樂章依然延續了前面樂章所帶有的不安氛圍，以銅管和打擊聲部堆疊出壓迫感，絃樂和高音木管則在較高音域奏出近乎刺耳的旋律。之後，第一樂章的主題又再次出現，使全曲產生強烈的連貫性，最後在沉重激烈的銅管聲響下結束。

SERGEI PROKOFIEV（1908-1992）： Symphony No.3 in C minor, Op. 44

By Robert Markow

- I. Moderato
- II. Andante
- III. Allegro agitato – Allegretto
- IV. Andante mosso – Allegro moderato

In 1927, Prokofiev completed the opera he had been working on for more than five years, variously translated into English as *The Flaming Angel*, *The Fiery Angel* and *The Angel of Fire*. There were plans to have it produced in Paris, Berlin and New York, but in any event it was not seen until 1954, the year after the composer had died. But Prokofiev was not a man to sit around waiting. He fashioned material from the opera into a symphony, which became his Third. Pierre Monteux conducted the Orchestre symphonique de Paris in the first performance on May 17, 1929.

In view of the opera's subject matter, it is surprising that it was not immediately produced. Its plot, derived from a novel by Valery Bryusov and published in 1907, is not unlike that of Joan of Arc: The setting is Medieval Germany. A teenage girl, Renate, begins seeing visions of an angel clothed in fire. She enters a convent, persuades the other nuns there that her visions are real, and is burned at the stake for her heretical beliefs. Along the way we find black magic, hallucinations, hysterics, obsessive behavior, exorcisms, knights-errant, and lurid goings-on in a nunnery.

The composer transferred a number of themes and episodes from this bizarre opera into his Third Symphony. The opening pages, for example, describe Renate's nervous excitability. This material returns to close the movement. The second movement is all serenity and mysticism. This is the music to which Renate retires to the convent seeking temporary relief from the thoughts that trouble her. According to Prokofiev's biographer Israel Nestyev, the third movement was patterned after the finale of Chopin's Piano Sonata No. 2, that amazing blizzard of notes that fly by so fast they are more of a blur than anything else. In the opera, it is the music to which Renate conjures up Count Heinrich, the angel of her imagination in Act II, Scene 1. The music of the finale is taken from the interlude in Act II dealing with Renate's suffering.

Regardless of whether one listens to Prokofiev's Third Symphony as recollections from an operatic storyline or as pure music, one is struck by the sheer range of sounds and effects the composer has incorporated, from the menacing to the comforting, from pounding motor rhythms to ghoulish whispering, from grotesque aggressiveness to soaring lyricism, and from radiant tranquility to terrifying ferocity.

塞爾基·普羅科菲夫：《灰姑娘》第一號組曲

撰文 | 姚宗亨

普羅科菲夫的芭蕾舞劇《灰姑娘》（*Cinderella*）之創作始於 1940 年 5 月，儘管作曲家很早就開始著手譜曲，然而配器卻遲至 1944 年春末才完成。作品 107 的《灰姑娘》組曲第一號（1946 年）是由原來《灰姑娘》三幕五十段音樂中，挑選出其中的八段改編串聯而成，另外還有組曲第二號（op.108）和第三號（op.109），可供芭蕾舞以外的音樂會演出。

這首《灰姑娘》組曲第一號包含了原來《灰姑娘》中各個主要精采樂段；而每段的音樂都直接反映了標題所指稱的情境。普羅科菲夫認為這部《灰姑娘》本身即是一個很適合跳芭蕾舞的「夢」：「我尤其想要在《灰姑娘》的音樂中表達的，是灰姑娘和王子之間如詩一般的愛，這份情愛的誕生和開花，其過程中的曲折險阻，最後夢想成真。音樂有三個基本主題：第一主題—受到虐待欺凌的灰姑娘；第二個主題—貞潔、純淨、哀怨的灰姑娘；第三個主題—戀愛中的灰姑娘，綻放著愛情。」

導奏的音樂帶出了這部童話最基本的性格，鋪陳出一個遙遠而又充滿綺想的情境。第二曲和第三曲的〈披肩之舞〉與〈爭執〉即是普羅科菲夫所指的第一個音樂主題：〈披肩之舞〉指的是灰姑娘批著被姊妹們扯壞的披肩起舞的情景。隨著神仙教母的到來，故事發展出現了轉折，在四季仙子的簇擁下，灰姑娘踏上前往舞會的路途。〈灰姑娘的華爾滋〉直接表現出了作曲家所欲強調的灰姑娘貞潔、純淨和哀怨的性格。儘管灰姑娘與王子的愛情在舞會中迅速的滋長，然而隨著午夜鐘聲的響起，為男女主角心底留下無限的遺憾與嘆息。

SERGEI PROKOFIEV: Excerpts from Cinderella Suite No. 1, Op. 107

By Robert Markow

- I. Introduction
- II. Pas-de-châle
- III. Quarrel
- VII. Cinderella's Waltz
- V. III Midnight

Following the success of Prokofiev's *Romeo and Juliet* at the Kirov in 1940, the company asked the composer for another ballet score. Prokofiev joined forces with Nikolai Volkov, who provided the scenario for Cinderella. Work was begun but laid aside during the German invasion, during which time Prokofiev worked instead on his opera *War and Peace* and the film score for *Ivan the Terrible*. The premiere on November 21, 1945 went not to the Kirov, who had commissioned the score, but to the Bolshoi, since both the choreographer Leonid Lavrovsky and the prima ballerina for whom Prokofiev had conceived *Cinderella*, Galina Ulanova, had in the meantime changed companies.

Some composers have deliberately downplayed or eliminated the fairy tale elements of the story. Prokofiev did the opposite. "A major role in my work on Cinderella," he wrote, "was played by the fairy-tale nature of the subject, which faced me as the composer with a number of interesting problems – the mysteriousness of the good grandmother fairy, the vivid and poetic breath of nature in the figures of the four fairies of the seasons of the year and their attendants, the fantasy of the twelve dwarfs leaping from the clock at midnight and beating out a tap-dance reminding Cinderella to return home, the swift alternation of the countries of the world visited by the prince in search of Cinderella."

When played in its entirety, the three-act score lasts nearly two hours. For concert purposes, Prokofiev created three suites (Opp. 107, 108, 109). From the First we hear five numbers, beginning with the same Introduction as the complete ballet. Two of the three themes associated with Cinderella throughout the score are heard here: first, a haunting, rising theme in the violins to portray the sad, ill-treated girl; and second, Cinderella daydreaming to a radiant violin theme over a shimmering accompaniment. Cinderella's two ugly stepsisters are seen embroidering a shawl ("Pas-de-châle"), whereupon they set to fighting over who will wear it to the ball that evening ("Quarrel"). After the rest of the household departs for that glorious event, Cinderella is left alone and miserable.

The Fairy Godmother appears and works her magic on the ecstatic girl, then sends her off to the ball with a warning about the midnight curfew. As she is leaving in her golden coach, she performs "Cinderella's Waltz." The First Suite ends at "Midnight," where some of Prokofiev's most bizarre music accompanies a scene that includes a darkened stage with a clock face that lights up and disgorges twelve dwarfs, who dance about as the clock chimes the fateful hour.

塞爾基·普羅科菲夫：《塞西亞組曲》

撰文 | 曾士珍

1913年，普羅科菲夫於聖彼得堡音樂院畢業後到西歐去探訪，不久即在倫敦遇到著名的俄國芭蕾舞團經紀人狄亞吉列夫，並接受對方的邀約開始著手創作芭蕾舞劇《阿拉與羅利》。狄亞吉列夫聽到鋼琴版初稿後不太滿意，認為曲風和斯特拉溫斯基的新作《春之祭》太近，建議另寫新劇。普羅科菲夫不甘棄置這部芭蕾舞的音樂，便將它改寫成音樂會形式的管絃樂組曲。1916年，普羅科菲夫於馬林斯基劇院親自指揮首演時，聖彼得堡音樂院院長葛拉朱諾夫因無法忍受曲中暴烈刺耳的音響而中途離席，但聽眾卻反應奇佳。1918年，普羅科菲夫帶著這首組曲到美國獨闖天下，芝加哥的美國首演大獲成功，為他開啟了美國樂壇的大門。可惜的是，《塞西亞組曲》因演奏難度高，加上樂團規模龐大，日後鮮少出在音樂會曲目中出現。

《塞西亞組曲》本身幾乎就是芭蕾舞劇音樂的原形。其配器精采，樂器效果十足，銅管和打擊樂的角色吃重，音響上表現辛辣，作風相當大膽。加上普羅科菲夫特有的動感節奏，全曲充滿衝力和爆發力，充分展現作曲家肆無忌憚的青春能量與自信。這首組曲的背景設在西元前400年驍勇善戰的塞西亞民族所建立的帝國，故事中包括幾個主要的角色：太陽神韋勒斯、太陽神之女阿拉、黑暗之神、月神之女、及凡間英雄羅利。

第一樂章：數支小號在層次複雜的頑固音型伴奏中呼嘯而過，奏出猛烈激昂的第一主題。此段在表現一名鬥士無所不能的力量和塞西亞人對韋勒斯的崇拜。由長笛奏出的第二主題代表阿拉，靜謐中略顯焦躁不安。第二樂章：銅管和打擊樂齊聲震出厚重暴力的音響，驅動式的節奏持續重擊，凶猛殘暴，描繪黑暗之神召喚地底下的異教怪物出來共舞，威勢逼人。第三樂章描述黑暗之神在夜幕中攬走阿拉將她綁在樹上，每當他企圖靠近阿拉時，月神之女就會用月光照耀保護阿拉。前後段晦澀陰暗，中段則猛烈暴力。阿拉的魅力由長笛吹奏的古老旋律伴以催眠式的伴奏和充滿異國情調的和聲來表現。第四樂章描寫鬥士羅利出發去營救阿拉，一開始幾乎被擊潰，但隨著黎明升起，太陽神將光芒照向黑暗之神，終於協助羅利取得勝利。這是一首色彩繽紛的進行曲。銅管樂吹奏的強音明示反抗的決心；積極帶動又逗趣的旋律展現羅利出征時的自信；6/4拍上的小號齊奏刻劃太陽神的光芒照耀；韋勒斯的力量則以持續增厚和漸強的音響來表現，也是全曲的高潮。

SERGEI PROKOFIEV: Scythian Suite, Op. 20

By Robert Markow

- I. Invocation to Veles and Ala (Allegro feroce)
- II. The Evil God and Dance of the Pagan Monsters (Allegro sostenuto)
- III. Night (Andantino)
- IV. Lolli's Pursuit of the Evil God and Sunrise (Tempestuoso – Andante sostenuto)

The *Scythian Suite* was one of Prokofiev's earliest orchestral works. It is an amazing accomplishment in view of the composer's masterly command of the huge orchestra he employed – comparable in size to Stravinsky's *Rite of Spring*, which Prokofiev had heard in Paris in 1913. About this time he also met the famous impresario of the Ballets russes, Sergei Diaghilev, who had the idea of commissioning Prokofiev to write a ballet score, like Stravinsky's, on a "Russian fairy-tale or prehistoric themes." Prokofiev, in collaboration with the poet assigned to him, Sergei Gorodetzky, settled on the Scythians, a fierce, nomadic tribe that lived on the north shore of the Black Sea.

The Scythians were first mentioned by the Greek historian Herodotus, who described them as a fat and flabby people who lived on boiled flesh and mare's milk. The Scythians were probably a mixture of Mongol and Aryan blood; they died out about 100 B.C. Although seemingly disagreeable, they left numerous important artifacts of gold and bronze, of which St. Petersburg's great museum, the Hermitage, possesses an impressive collection.

For reasons not entirely clear, Diaghilev rejected the score, which was originally entitled *Ala and Lolli*. Prokofiev decided to salvage most of it in the form of a suite, to which he assigned the new name it retains today. This was first performed under his direction at the Mariinsky Theater in Petrograd (St. Petersburg) on January 26, 1916. It was greeted with howls of protest.

The suite opens with an "Invocation to Veles and Ala" (the sun-god and his daughter). Raging torrents of notes, coruscating brilliance, harsh dissonances and barbaric splendor characterize the first half of the movement. The immense energy level rises to reach a plateau, then slowly dissipates. The second half of the movement is given over to music of enchanting loveliness, with woodwind solos accompanied by piano, harps and celesta – a musical portrait of Ala.

The "Enemy-God and Dance of the Evil Spirits" is one of the most ferocious and terrifying portrayals of evil ever penned. Seven pagan monsters are summoned from their lair and surround Chuzhbog to do an infernal dance that makes the analogous episode from Stravinsky's *Firebird* sound almost benign.

In "Night," the Evil-God Chuzhbog comes to Ala and causes her harm. When the moon breaks through the clouds, the moon maidens descend to offer her consolation.

In the finale, the hero Lolli challenges Chuzhbog in order to save Ala. Lolli is no match for the Evil-God, but with the dawn of a new day, Veles rises to intervene on Lolli's behalf, saving both him and his daughter. Here is Lawrence Gilman's description, written for the Philadelphia Orchestra's performances in 1925: "The finale limns for us a pagan dawn as seen through the savagely ecstatic eyes and frenzied brains of sun-worshipping barbarians. The piercing, exultant hieratical trumpets, the cumulative radiance of the whole orchestra as the wild men chant their hymn to the dazzling god and the world takes fire, are like nothing else in the literature of music."

監製 Executive Producer 繆斯藝術文化 Muse Art and Culture Management Co., Ltd. .

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

指揮 Conductor 呂紹嘉 Shao-Chia Lü

演出 Perform 國家交響樂團 Taiwan Philharmonic, NSO

錄音·剪接·母帶後期製作 Recording Editing Mastering 尤子澤 Tzu-Tse Yu

企劃執行 Coordinator 孫其芳 Chi-Fang Sun

美術設計 Design 陳文德 Winder Chen

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 / DPA 4022
麥克風前級 : Grace Design M 801
錄音線材 : Audio Reference Technology
數位錄音系統 : RME, Samplitude
監聽系統 : Studer 2706 Monitor

ISRC

CD1 PROKOFIEV : Symphony No. 3 ISRC : TWP811300017- TWP811300020
CD2 PROKOFIEV : Cinderella Suite Excerpts ISRC : TWP811300021- TWP811300025
ROKOFIEV : Scythian Suite ISRC : TWP811300026- TWP811300029

All recorded live at the National Concert Hall in Taipei.

