



# 呂紹嘉與 NSO LIVE

■ 指揮 | 呂紹嘉 Shao-Chia Lü, conductor ■ 台灣愛樂 Taiwan Philharmonic, the National Symphony Orchestra (NSO)

安東·布魯克納：降E大調第四號交響曲 Anton BRUCKNER: Symphony No. 4

尚·西貝流士：圖奈拉之天鵝 Jean SIBELIUS: *The Swan of Tuonela*

阿諾·荀貝格：佩利亞與梅麗桑 Arnold SCHOENBERG: *Pelléas und Mélisande*

## CD1

Total time: 67:13

安東·布魯克納  
降E大調第四號交響曲《浪漫》（1878-80年諾華克修訂版）  
Anton BRUCKNER (1824-1896)  
Symphony No. 4 (1878/80, L. Nowak edition) E-flat major (*Romantic*)

- 01** 第一樂章：不操之過急地 *Bewegt, nicht zu schnell* 18:25
- 02** 第二樂章：接近小快板的行板 *Andante quasi allegretto* 15:10
- 03** 第三樂章：詼諧曲－從容不迫的中段 *Scherzo (Bewegt)–Trio (Nicht zu schnell, keinesfalls schleppend)* 11:12
- 04** 第四樂章：終曲，不操之過急地 *Finale (Bewegt, doch nicht zu schnell)* 22:24

Recorded live at the National Concert Hall, Taipei on September 25, 2010

## CD2

Total time: 51:55

**01** 尚·西貝流士  
圖奈拉之天鵝，選自《雷敏凱寧組曲》  
Jean SIBELIUS (1865-1957)  
*The Swan of Tuonela*, from *Lemminkäinen Suite*, op. 22 09:02  
英國管獨奏 李明怡 Ming-I Lee, solo English horn

Recorded live at the National Concert Hall, Taipei on February 27, 2011

阿諾·荷貝格  
《佩利亞與梅麗桑》，作品第5號  
Arnold SCHOENBERG (1874-1951)  
*Pelléas und Mélisande*, op. 5

- 02** 1.開頭 *Anfang* 03:48
- 03** 2.劇烈的 *Hefig* 03:15
- 04** 3.活潑的 *Lebhaft* 04:00
- 05** 4.很快的 *Sehr rasch* 03:24
- 06** 5.很慢的 *Sehr langsam* 03:27
- 07** 6.稍流動的 *Ein wenig bewegt* 01:17
- 08** 7.慢的 *Langsam* 01:23
- 09** 8.稍流動的 *Ein wenig bewegter* 05:21
- 10** 9.很慢的 *Sehr langsam* 04:29
- 11** 10.稍流動的 *Etwas bewegt* 02:19
- 12** 11.行走般的 *In gehender Bewegung* 01:43
- 13** 12.寬廣的 *Breit* 08:20

Recorded live at the National Concert Hall, Taipei on March 6, 2011

# NSO LIVE

與 呂紹嘉

指揮 | 呂紹嘉 Shao-Chia Lü, conductor

台灣愛樂 Taiwan Philharmonic, the National Symphony Orchestra (NSO)



## 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各戲劇性轉移發揮地淋漓盡致。他的節奏感非常精準，透過完整的詮釋，準確無誤地掌握速度上的細緻變化。」—《雪梨前鋒報》

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、德國斯圖加特、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 5 月獲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，他成功的推出了雅納捷克及德布西的作品，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 年獲邀赴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……等。2011 年底，呂紹嘉首度在阿姆斯特丹指揮荷蘭皇家音樂大會堂管絃樂團，以斯特拉溫斯基的《春之祭》博得滿堂彩。在亞洲，他近期將在東京指揮新日本愛樂演出貝多芬第九交響曲。

在睽違台灣多年後，呂紹嘉於 2010 年秋返鄉接任台灣愛樂 (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

“The conductor Shao-Chia Lü is a master of nuance – and an exceptionally gifted conductor.” — *Suddeutsche Zeitung*

“... Lü’s musical watchfulness is terrier-like in its intensity. He pounces on the dramatic shifts in the score with a seemingly feverish energy. His sense of rhythm is exact and he knows how to signal unerringly each of the many small changes of pace in a thoroughly studied interpretation... he is, an deserves to be, the star of this evening.” — *The Sydney Morning Herald*

Taiwan-born 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 Opera Australia 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*, *osenkavalier*, *Elektra*, *Salome*, to name a few. In 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* and *Katja Kabanowa* in Goteborg, Sweden, *La fanciulla del west* in Stuttgart, *Eugene Onegin* at the Komische Oper, Berlin, *Madama Butterfly* and *Tosca* 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 Munchner Philharmoniker by replacing Sergiu Celibidache at the last moment for 2 unchanged programmes (including Bruckner Symphony No. 8). The triumph of these concerts brought him several further invitations from this orchestra. Apart from the Munchner Philharmoniker, Lü has worked repeatedly

with many leading European orchestras, such as the Oslo Philharmonic, the Orchestra Sinfonica di Santa Cecilia 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.

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



## 自信而精銳 台灣愛樂

「在呂紹嘉指揮下，NSO 將 19 世紀末的音樂傳神地演繹！呂不僅引導出團員的光與熱，更將史特勞斯（艾蕾克特拉）引人入勝的樂曲發揮地淋漓盡致：絃樂擴散性的逼近，銅管與木管則浸淫在不安的不和諧音中。」— 英國《歌劇》雜誌 2011/05

「呂紹嘉有種天賦異稟的流動性節奏，他歡愉、緊湊的節奏與 NSO 堪稱絕配，樂團節奏敏銳、展現出的動人音質令人刮目相看，特別是馬勒第五的第三樂章，彷彿是用宗教儀式將折磨著前兩章的靈魂昇華了。」—《美國唱片指南》雜誌 2011/01

「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。（呂紹嘉與）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，台灣愛樂 (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。

台灣愛樂的前身「聯合實驗管弦樂團」，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 8 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 70 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，樂團由前底特律及多倫多交響樂團音樂總監赫比希（Günther Herbig）擔任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

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, Yo-Yo Ma, Gautier Capuçon, Alban Gerhardt, Misha Maisky, Evelyn Glennie, Martin Grubinger, Louis Lortie, Kin-Woo Paik, Stephen Hough, Stephen Kovacevich, and many others.

The NSO has extended its artistic reach, involving in theater and opera productions, such as working with Lin Hwai-Min, the worldrenowned 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 semistage 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).

## Taiwan Philharmonic, the National Symphony Orchestra (NSO)

“Under the Viennese-trained Lü, (NSO) made the fine de siècle sound world idiomatic. He coaxed from them a burnished, glowing sound that showed off Strauss's (*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 Zhoukan (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's

國人作品更多發表空間，並進一步提升 NSO 的國際樂壇聲望。

在現任音樂總監呂紹嘉擘劃下，NSO 循著既有基礎，以多元化的主題貫穿樂季，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，同時並致力於鞏固精鍊古典經典名作，也持續推動國人管弦樂創作之演出、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、波哥雷里奇、薇莎拉絲、賀夫、巴弗傑、寇瓦謝維契、齊柏絲坦、洛堤、歐森等；大提琴家馬友友、顧德曼、麥斯基、朱利安·洛伊韋伯、卡普頌、王健、伊瑟利斯、穆勒-修特；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；擊樂家葛蘭妮、葛魯賓格等逾六百位音樂家。

Piano Quartet in G minor arranged by Schoenberg.” — *Gramophone* 2009/09

Founded in 1986, Taiwan Philharmonic, 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.

布魯克納第四號交響曲，別名「浪漫」，襯托其動人之處。

這首題為《浪漫》的交響曲，是布魯克納最受歡迎的作品，但他心中的「浪漫」可非現在一般所想的愛情，而是中世紀的浪漫故事與場景。布魯克納曾如此描述：「中世紀小鎮—清晨—塔樓傳來早安號角—城門開啓—騎士騎著駿馬進入原野—大自然魔法向他們開展—森林絮語—雀鳥歌唱…」，隨著第一樂章號角喚醒黑夜，醉人旋律伴隨破曉晨光而出，第二樂章村民歌唱與祈禱，第三樂章森林狩獵，到第四樂章璀璨奪目的光輝終曲，在布魯克納的明朗音響與流暢旋律中，《浪漫》交響曲打開時光隧道，娓娓道來那充滿豪傑史詩與仙子傳說的中世紀。

—知名樂評人 焦元溥

## 安東·布魯克納：降 E 大調第四號交響曲《浪漫》 (1878-80 年諾華克修訂版)

撰文 | 顏綠芬 (國立台北藝術大學音樂學研究所 / 音樂系教授)

安東·布魯克納 (Anton Bruckner, 1824-1896)，這位 19 世紀的偉大作曲家，在宗教音樂、交響曲史上都佔有重要的地位，一生卻遭遇無數困境。他出生於奧地利的安斯菲登 (Ansfelden)，6 歲開始音樂課，學習鋼琴、管風琴和小提琴。父親不幸在他 13 歲時過世，他不得不半工半讀，擔任學校的教學助理，分攤家中經濟。1840 年，他前往林茲 (Linz)，有系統的學習和聲學等音樂理論，於 1843-1849 年間，完成了兩部彌撒曲、一部安魂曲和兩部世俗合唱作品。1855 年，他前往維也納，繼續拜師學習音樂理論與管風琴演奏。

維也納這個音樂古都，幾乎是歐洲所有音樂家嚮往的城市，但是布魯克納對這座外貌華麗高貴、卻瀟灑著不可一世傲氣的城市，實在是又愛又恨。對帝國之都的人而言，布魯克納是個來自鄉下的鄉巴佬樂師；對那些手持利筆、尖酸刻薄的樂評家而言，布魯克納是個保守迂腐、退縮笨拙的宗教音樂家；尤其是，他對華格納的崇拜，更遭到莫名奇妙的排擠。

布魯克納在數次遭受無情打擊後的感嘆：

我從 1868 年移居到維也納，是如此的悽慘，因為我既未受到支持、肯定，也缺乏經濟來源。由於我在大學獲聘為和

聲學和對位法的不支薪講師，漢斯利克博士竟成了我一個惡毒的敵對者。… 而且，身為宮廷管風琴師，我也尚未能獲得酬勞。

布魯克納是虔誠的天主教徒，更是個傑出的管風琴師，時常受邀到各城市旅行演奏。在器樂曲的創作上，他可以說是大器晚成。他的交響曲嘗試，是在 38 歲之後，曲中處處充滿管風琴聲響，以及濃厚的宗教氣息，與他的成長環境和信仰有很深厚的淵源。第一號至第三號交響曲，不管是首演的安排或是演出的反應，一切都不甚理想，一直到第四號交響曲《浪漫》(*Die Romantische*) 才獲得成功。這首《浪漫》也是布魯克納最有名、最常被演出的交響曲。

布魯克納時常修改他的作品，這首創作於 1874 年的樂曲，也不例外，數度作修改。原本是沒有標題的，只寫上「交響曲，Eb 大調」(Sinfonie, Es-Dur)，完成沒多久，布魯克納就作了修改，並加了「浪漫的」(romantische) 字眼。1877 年，布魯克納在他的第三號交響曲首演後，決定要修改他的第四號。1878 年，他花了幾乎整年的時間，修改了第一、二、四樂章，第三樂章 (談諧曲) 甚至重新譜曲；至 1880 年 6 月，第四樂章又作了修改。首演在 1881 年 2 月 20 日，由李希特 (Hans Richter) 指揮維也納愛樂管絃樂團演出，反應熱烈，

佳評如潮，連對他有敵意的樂評家也不得不讚賞幾句。即使如此，布魯克納還是又作了小幅修改，他對配器作了一些補充，並將第二樂章縮短了一些。

布魯克納的傳記作者奧爾 (Max Auer) 敘述了布魯克納對這首交響曲第一樂章的解說：中世紀的城市—晨靄—騎士向城門疾駛而出—森林陰影環繞著—鳥鳴歌聲—如此而發展出一連串的浪漫景象 (Mittelalterliche Stadt – Morgengrauen – Ritter reiten zum Tor hinaus – der Schatten des Waldes umfaßt sie – Vogelsang – und so entwickelt sich das romantische Bild weiter)。這個樂章長約 20 分鐘，奏鳴曲式。樂章一開始，絃樂微弱的震音彷彿森林中枝葉的啼索聲，而悠揚的號角聲則引出了寬廣無涯的大自然景緻。接著，大地甦醒了，激奮的 2+3 的節奏音型無拘無束的向前奔跑。田園風的第二主題在不同的調性上游走，並沒有佔掉太多篇幅；在發展部中，號角主題和激奮音型仍不時出來搶鋒頭。

第二樂章〈接近小快板的行板〉(Andante quasi Allegretto) c 小調，歌謠體，形式為 A-B-A-A'-B-A。首先，A 段主旋律由大提琴唱出，木管再次反覆。B 段的主題則交給中提琴。

奧爾形容這個樂章是布魯克納在遭受諸多痛苦後，尋求內心平靜的渴望，此樂章最後則結束在大調上。

第三樂章在修改後，被冠上〈打獵〉(Jagd)，傾向標題音樂的性質，這是典型的談諧曲 (scherzo) 加上中段 (trio)，再回到談諧曲反覆的三段體：Scherzo – Trio – Scherzo，談諧曲是獵人舞蹈，中段則是衍自上奧地利的農民舞曲。其主題的動機音型和第一樂章相關聯，號角音型和 2+3 的節奏型都變裝出現，這裡還不時出現了半音階，是個燦爛多彩的樂章。

如同第一樂章，第四樂章的導奏也以弱聲的絃樂開始，然後法國號在第三小節出現，導奏的低音在 Eb 大調的屬音 Bb 上持續了 42 小節，音樂漸次提升，至輝煌的總奏衝上高音的 Eb，呈示部的第一主題就此呈現，以 Eb 小調開始；第二主題在第一、第二小提琴和中提琴的對位交織中悠悠唱出。這是又長大又燦爛的奏鳴曲式，迷人的對位手法和三連音、六連音節奏貫穿了前後。在尾奏 (Koda) 中，布魯克納穿插了一段明亮的、歌唱般的聖詠 (Choral)，再次呈現他與宗教不可分割的情懷。



Anton BRUCKNER (1824-1896):

## Symphony No. 4 E-flat major (*Romantic*) (1878/80, L. Nowak edition)

Not even Bruckner's Eighth Symphony underwent such radical changes as No. 4. Written in 1874, the composer revised it substantially in 1877-78. While the thematic substance of the first two movements remained identical there are great differences in their details. Bruckner totally discarded the Scherzo and Trio and replaced the third movement with the celebrated "Hunting" Scherzo and its adorable Trio; the Finale, now called the Volksfest, was substantially rewritten. In 1880 he composed yet another Finale, and this is the version that is usually played. It is considered by some to be too sombre for the rest of the work, but others think that it is the crowning glory of this wonderful symphony. There is definitely a place, however, for the much lighter Volksfest. At the same time there is also the first printed score (the Loewe edition) of 1889. This contains savage cuts, destroying the formal balance, and a complete re-orchestration of nearly every bar.

These distortions were perpetrated by some of Bruckner's well-meaning but misguided pupils in order to make this enormous work more acceptable to contemporary audiences. It must be recorded that the insecure composer, in his desire to be performed, not only sanctioned these 'improvements' but, alas, became an accomplice, taking part in these cruel distortions. A gentle string tremolo at the beginning of the work awakens

in the sympathetic listener a 'cosmic feeling' even before the magical horn calls.

These are taken up by the woodwind and soon the orchestra intones Bruckner's favourite rhythmical pattern: two duplets followed by three triplets. The full orchestra resumes this rhythm in great strength, then stops after repeating one remote major chord several times. Another remote key introduces the charming dance-like second theme. The first two quavers (eighth-notes) have staccato dots over them, while the second pair has not, although most conductors play the second pair also staccato. Therefore we use the following unusual bowing: The exposition ends mysteriously, very softly. Now the horn tune is magnificently embroidered by the wind instruments. A proud chorale in the brass is followed by a soft section which leads to the recapitulation, decorated by the flute and cellos. The ensuing coda, like the coda in the last movement, is among Bruckner's greatest. The second movement is a gentle funeral march. The cellos introduce a noble melody, developed by the rest of the orchestra. The second theme is an enormous song for the violas; it is accompanied by the plucked notes of the other strings.

This viola melody, which, later in the movement, is repeated a tone higher, is of great dynamic and rhythmical complexity.

After a great crescendo in the whole orchestra the music comes to rest in the very remote key of C flat major. Without much ado Bruckner moves up a semitone to the main key of the movement, this time in the major. A sad, rather austere Trio for clarinet, horn and violas concludes this movement, with a long note in the violas. Bruckner wrote over this note a trill sign in parentheses. Did he mean the trill was optional?

The "Hunting" Scherzo is a virtuosic study of Bruckner's favourite rhythmical pattern, starting as softly as possible. It is interesting that the composer begins the crescendo earlier when the beginning is repeated later in the movement. Also noteworthy in this harmonically brilliant movement is a cello passage accompanied by three trombones. Bruckner is supposed to have said that the quite wonderful Trio represents the hunters unpacking and eating their cheese.

The lovely tune at the beginning of the Trio was originally played by oboe and clarinet in unison but was later changed (by others?) to the far less characterful unison of flute and clarinet. After a throbbing crotchet (quarter-note) rhythm in the lower strings, horn and clarinet play in long notes a big step (an octave) down, followed by a smaller one (a third), again downwards. This leads to the slow main tune in the

full orchestra. Its development finishes in the main key of the symphony with a quotation of the horn call of the first movement. The tempo slows down for a most beautiful passage in the strings in the relative minor key. A charming 'innocent' melody in the major follows, answered by yet another happy melody. After these lyrical passages we are confronted by most powerful sections developing the various themes. At the end of the coda Bruckner in the earlier versions let the horns play their first-movement call again, but later discarded the idea; however it was put back (by others?), as in the Nowak edition. Some think the composer rightly thought that the tune had already been heard often enough.

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## 尚·西貝流士：圖奈拉之天鵝，選自《雷敏凱寧組曲》

撰文 | 陳威仰（國立台北藝術大學音樂學博士、輔仁大學音樂系兼任助理教授）

尚·西貝流士（Jean Sibelius, 1865-1957）是芬蘭最偉大的音樂家，他的音樂是他對北歐風光景色的深切熱愛和對北歐各民族傳說、神話專注神往的佐證，也是他民族精神的集中體現，許多創作題材得自芬蘭民間詩歌和神話編成的史詩《卡勒瓦拉》（*Kalevala*）。在1890年代初，西貝流士曾試圖創作音樂戲劇《方舟建造》（*Veneen luominen*），即便這個計劃後來放棄了，但有些音樂啓發西貝流士建立新的方向，創作了《雷敏凱寧組曲》（*Lemminkäinen Suite*，作於1893-6年），包含四首傳奇：〈雷敏凱寧和少女們〉（*Lemminkäinen and the Maidens of the Island*）、〈在圖奧內拉的雷敏凱寧〉（*Lemminkäinen in Tuonela*）、〈圖奈拉之天鵝〉（*The Swan of Tuonela*）、〈雷敏凱寧的歸來〉（*Lemminkäinen's Return*）。

〈圖奈拉之天鵝〉是《雷敏凱寧組曲》音樂風格最爲突出的部分。圖奧內拉是芬蘭神話中的冥府，它被一條黑水河環繞，河上遊蕩一隻美麗的天鵝。樂曲在加了弱音器的絃樂背景上開始，英國管演奏出的旋律悠長、哀怨，猶如天鵝悲淒的歌聲，意境幽深。音樂勾畫出飄渺而超越意象的境界，主角「雷敏凱寧」是傳說中類似唐·璜生活放蕩的人物，他被賦予殺死這隻天鵝並加以獻祭的任務，但是在路途上他卻被一支有毒的箭所射殺。

在〈圖奈拉之天鵝〉總譜的開頭處有一段話：「圖奧內拉，死亡之地，芬蘭神話的地獄，被一條黑水河所圍繞。」陰暗的水流由深沈的樂器表現出來，而此時天鵝的哀怨歌曲由英國管加以吹奏。該首組曲於1896年4月13日首演，但當時並不成功。而西貝流士原本無意出版〈雷敏凱寧和少女們〉、〈在圖奧內拉的雷敏凱寧〉，一直到1954年西貝流士過世前三年才得以出版。另兩首樂曲只是做了一些修訂的工作，而〈圖奈拉之天鵝〉原本是放在第二首的位置，但現在所有版本是安置於第三首的位置上。

Jean SIBELIUS (1865-1957):

### *The Swan of Tuonela*, from *Lemminkäinen Suite*, op. 22

For Sibelius, 1894 and 1895 marked a quiet period during which he worked on the *Lemminkäinen Suite*. When it was first performed, in 1896, it was panned by music critic Karl Flodin. After the second performance, Flodin wrote a scathing review, and Sibelius reacted by banning two of the movements from public performance, only allowing *The Swan of Tuonela* and *Lemminkäinen's Return* to be published. Even these two he revised. The suite was forgotten for a long time and it was not performed in its entirety until the Kalevala centenary in 1935. Sibelius later exchanged the places of the second and third movements, making *The Swan of Tuonela* the second movement.

*Lemminkäinen and the Maidens of Saari*, the title movement, as it were, is melodic and memorable. Sibelius wrote to his publisher to explain its background: 'Lemminkäinen, the Don Juan of Finnish mythology, abandons his young wife and goes to Saari, where he sports with the young maidens; the men chase him off.' *Lemminkäinen in Tuonela* is a sombre, anguished depiction of the journey of Lemminkäinen to the black river of Tuonela (land of the dead), where he is killed. Life triumphs, however, since Lemminkäinen's mother brings her son back to life. This event is aptly set in a touching and subdued lullaby.

The third and most important movement, *The Swan of Tuonela*, is like a dream vision - enchanting, full of pathos and mysticism. '*The Swan of Tuonela*, with its English horn melody and wonderful melancholy harmonies, in the vision of a great poet.' was the verdict in France after a concert performance in 1900. *The Swan of Tuonela* has been described as Sibelius's first true masterpiece. The final movement of the suite, *Lemminkäinen's Return*, is heroic music at its best: Lemminkäinen returns home triumphantly to lucid and powerful music that is filled with dramatic tension. The *Lemminkäinen Suite* was a step further along the road on which Sibelius had embarked with *Kullervo* and *En Saga*. In many ways, it paved the way for the symphonies, the first of which Sibelius began to write soon afterwards.

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## 阿諾·荀貝格：《佩利亞與梅麗桑》，作品第 5 號

撰文 | 顏綠芬（國立台北藝術大學音樂學研究所／音樂系教授）

交響詩《佩利亞與梅麗桑》（*Pelléas et Mélisande*）是荀貝格（Arnold Schoenberg, 1874-1951）早期的大型作品，與《古惹之歌》（*Gurrelieder*）、《昇華之夜》（*Verklärte Nacht*）並列他後浪漫主義風格的代表作。完成於 1903 年二月，首演於 1905 年一月，由荀貝格親自指揮。

《佩利亞與梅麗桑》原是象徵主義文學家梅特林克（Maurice Maeterlinck, 1862-1949）的劇作，1893 年首演以來，已有多位音樂家為之譜曲，像佛瑞（Gabriel Fauré, 1845-1924）在 1898 為這部作品的倫敦演出寫配樂，後來選出四曲，成為交響組曲；德布西（Claude Debussy, 1862-1918）的同名歌劇（1902 年 4 月首演）更是膾炙人口，成為 20 世紀的重要歌劇劇碼。

1902 年荀貝格從維也納到柏林，原簽約的樂團工作無預警停擺，荀貝格陷入經濟困頓，女兒剛出生，小家庭開銷不小，他靠著抄譜、編曲維生。他與正任職於柏林的名作曲家理查·史特勞斯相識，得其幫忙，獲得兩年李斯特獎學金。荀貝格想寫歌劇，徵求史特勞斯有關劇本的意見，史特勞斯推薦《佩利亞與梅麗桑》給他，荀貝格欣然接受，並擬定計畫。但是他後來改變主意，作成交響詩。荀貝格在寫作時，對德布西的歌劇則毫無所悉。這首作品單樂章，d 小調，是四管編制的大型管絃樂，深受華格納和理查·史

特勞斯的影響，運用引導動機、半音和聲等手法。

《佩利亞與梅麗桑》劇情大意：中世紀的阿拉曼國王郭洛（Golo）在森林中迷路，遇見一位謎樣的金髮少女梅麗桑，將她帶回城堡，並娶她為妻。梅麗桑卻與郭洛的弟弟佩利亞發生戀情，他們在花園泉水邊嬉戲時，梅麗桑遺落了婚戒；佩利亞自知無法斷此戀情，決定一走了之，離開前一晚，在城堡下，卻情不自禁撫弄梅麗桑自上方垂下的長髮。國王發現他們的戀情後，妒火中燒，殺死了佩利亞。梅麗桑則在產下一嬰後身亡。郭洛悔恨不已。

荀貝格的學生魏本（Anton von Webern, 1883-1945）認為這部交響詩的形式很自由；而另一位學生貝爾格（Alban Berg, 1885-1935）在 1920 年寫了一篇較詳盡的分析，認為這首單樂章作品的形式和奏鳴曲有關，整首曲子可以和交響曲四樂章的結構相對應。荀貝格在晚年時特別強調，樂曲的進行是隨著原作劇情的鋪陳的。原劇有十五景，荀貝格的交響詩呈現了其中八景。

雖然在總譜上，並沒有標示出跟場景有關的字眼，但綜合貝爾格的分析和荀貝格的自述，其中有慢板、有詠諧曲，也有終曲，段落與劇情的的確可以相呼應，舉例如下（參閱 Universal 總譜版）：交響詩的第一部份，一開始是序奏

（場景「在森林裡」），先奏出〈梅麗桑動機 I〉（英國管吹出）、〈命運動機〉（低單簧管吹出），之後陸續有〈梅麗桑動機 II〉、〈郭洛動機〉。進入主部（總譜 5），第一主題是結合〈郭洛動機〉和〈命運動機〉的長旋律；第二主題建立在〈佩利亞動機〉（總譜 9）。交響詩的第二部份「非常急促」（*Sehr rasch*，總譜 16）相當於詠諧曲（*Scherzo*），場景是「花園裡泉水邊」，婚戒的掉落，作曲家以半音皆下行的豎琴來呈現。第三部份「稍流動」（*ein wenig bewegt*，總譜 33）接「緩慢的」（*Langsam*）…等段落，相當於慢板樂章，是「告別場景」與「愛情場景」，最後則是「梅麗桑之死」等。荀貝格在此曲中首先使用了長號的滑奏（*glissando*），是在郭洛將佩利亞拖進地底警告時。

這首作品可以說是典型的標題音樂，風格強烈，對位手法與和聲變化複雜。荀貝格既能描述各個人物的性格，也能刻畫那些嬉戲、嫉妒與憤怒的情節；一方面他充份利用大型樂團的雄偉壯闊，呈現排山倒海的情境，另一方面，他更擅長譜寫優雅的獨奏片段；有時，他也運用室內樂形式，展現此起彼伏的聲響效果。荀貝格晚年時曾表示，他實在應該依照原計畫寫成歌劇，那絕對和德布西的很不一樣。不管如何，這首交響詩已成為國際級管絃樂團的不朽曲目，也是荀貝格的重要代表作。

Arnold SCHOENBERG (1874-1951):  
*Pelléas und Mélisande*, op. 5

Schoenberg began the composition of his polyphonic tone poem *Pelléas und Mélisande* in Berlin in 1902 and completed it in Vienna the following year. According to Schoenberg, "The first performance, 1905, in Vienna, under my own direction, provoked riots among the audience and even the critics. Reviews were unusually violent and one of the critics suggested putting me in an asylum and keeping music paper out of my reach. Only six years later, under Oscar Fried's direction, it became a great success, and since that time has not caused the anger of the audience." However, the piece was highly praised when performed in Prague in February 1912, in Amsterdam in November, and in St. Petersburg in December. Stravinsky, who had just met the Viennese composer in Berlin, wrote to musician friends in his native city extolling the genius of Schoenberg, though he himself had not yet heard *Pelléas und Mélisande*.

The music is often compared to Debussy's opera based on the same text by Maurice Maeterlinck, and the distinction has been widely accepted that Schoenberg succeeded in elevating the same material from the particular to the general. Thus he does not attempt to evoke the sounds and atmosphere of the first scene in the forest in Brittany, in which Golaud and his future wife, Mélisande, find each other, but instead mixes

motives in sombre harmonies and instrumental colors that unmistakably convey a sense of tragic fate. The deep bass register and the dense harmony at the beginning are followed by a solo oboe playing a tender theme beginning on a high note and characterizing Mélisande. This theme is developed polyphonically, as are all of the other themes. Neither before nor since has any music for large orchestra offered so many layers of intertwined counterpoint. The scene in the death chamber of Mélisande coincidentally employs the whole-tone scale for the first time in the world of German music, whether or not Schoenberg borrowed it from Debussy. This most gorgeous quiet climax in the work is made beatific by the funereal brass-instrument chorale in the middle and lower ranges of the orchestra.

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Dynaudio AIR  
STAX SRM 006t SRS-404  
Recording / Editing / Mastering: TZU-TSE YU

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  
數位錄音系統：RME, Samplitude  
監聽系統：Studer 2706 Monitor  
Dynaudio AIR  
STAX SRM 006t SRS-404  
錄音 / 編輯 / 母帶處理：尤子澤

呂紹嘉 與 NSO LIVE：安東·布魯克納 降 E 大調第四號交響曲《浪漫》ISRC：TWP811200007  
呂紹嘉 與 NSO LIVE：尚·西貝流士《圖奈拉之天鵝》ISRC：TWP811200008  
呂紹嘉 與 NSO LIVE：阿諾·荀貝格《佩利亞與梅麗桑》ISRC：TWP811200009



