

寂靜是唯一的音樂

創作靈感來自於徐志摩 (1896-1913) 《再別康橋》的其中一段：「悄悄是別離的笙簫」。對我而言，徐志摩揮別摯愛的地方不僅僅為短暫的離別而已，其中更流露出一股秋意，或是說「人生的秋天」。因此，作品的感覺和馬勒《大地之歌》中的〈告別〉有點類似，表達了永恆的別離。對於聽者而言，「暴風雨」的橋段可以有兩種解讀方式。其一為字面上的意義，也就是秋天的暴風雨，充滿了冰雹摧毀的果實、樹枝及枯葉，其二為象徵上的意義，也就是透過輕緩的節奏所表達的死亡意象。這不是一個戲劇化的激情作品，取而代之的為更深沈，冥想式的超然宗教情懷。

為了調合古老中國傳統，我創造了一個特別的音階，將之命名為「秋天音階」。另外，我想說的是，我的作品既歐洲又不歐洲，儘管我已試著找出最正確的方法呈現中國音調，其中，仍不免帶有西方作曲家的色彩。

Silence is the only music

“Silence is the only music” was inspired by one of Xu Zhimo's (1896-1931) poems. The full sentence in the poem “Second farewell to Cambridge” reads as follows:

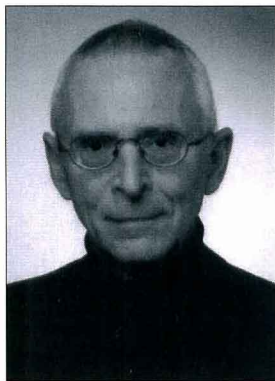
I say nothing, silence is the only music to be heard when one departs

I interpreted the words into something more than a momentary departure. Zhimo's departure from a beloved place in my opinion has a more general meaning of autumn and, furthermore, of the autumn of life. So my piece is a little bit like Gustav Mahler's last song from “The Song of the Earth” — ‘Farewell’, a music for someone departing forever. So the listener may either take the “stormy” passage in my piece literally as a description of autumn storms with hailing ripe fruits, branches and dead leaves, or in a more figurative sense as a death scene with light moments. But it is by no means a dramatic piece. More contemplative or meditative, my piece reflects upon something religious or transcendental.

In accordance to old Chinese traditions I gave my piece a scale, which is a special one and which I invented and which I call an “Autumn-Scale”. Furthermore I would like to say that my music is as much European as it is not. I tried to find the right approach to Chinese “intonation”, and yet my music bears the signature of a Western composer.

作曲家 Composers

按姓名筆劃排列 arranged in order of the stroke of name



Klaus Hinrich Stahmer

1941年出生於德國茲傑辛城（第二次世界大戰後歸屬波蘭）。五歲時音樂啓蒙於父母，於求學期間學習鋼琴、大提琴及並獲得許多的室內樂經驗。求學經歷包括英國達汀頓藝術學院（1959），德國漢堡音樂學院（1960-1965），德國漢堡大學（1960-1965），德國科爾大學（1965-1969），並獲得音樂理論文憑、教師資格、大提琴教學資格以及博士學位。早期創作（14歲起）多為私人場合而寫，靈感來自於本身生活經驗，1963年起轉而朝向20世紀式的創作風格。亨德密特、巴爾托克及顧爾德為仿效的對象。1965年後，有了更多的革新的想法，開始持續與法蘭哥尼亞地區的畫家及雕刻家合作。Stahmer的任教生涯即始於法蘭哥尼亞地區的維爾茲堡音樂大學。2004年之後離開教職，目前以作曲為主。

Born in 1941 in the town of Szczecin/Stettin. Stahmer had his first musical training from his parents when 5 years old. During school years he had piano and violoncello lessons and manifold experiences in chamber music. His musical studies at Dartington College of Arts (1959/England), Musikhochschule Hamburg (1960-1965/Germany), Universities of Hamburg (1960-1965/Germany) and Kiel (1965-1969/Germany) ended up with diplomas in music theory, school teaching, and violoncello teaching plus Dr. phil. Early compositions for private occasions, which he wrote since the age of fourteen, were more or less inspired by his own range of experience, and only since 1963 a change towards the language of the 20th century can be discovered. Hindemith, Bartok, and Berg were models for imitation, but since 1965 more progressive ideas became predominant, leading to a continuous collaboration with painters and sculptors of the Franconian region, where Stahmer had started his career as Professor at Wuerzburg Musikhochschule in 1969. In 2004 he stopped teaching and is mainly working as a composer now.