

《帕西法爾》前奏曲，WVV111

華格納（1813至1883年）

華格納最後一部樂劇《帕西法爾》中，曾盛載耶穌受難所流之血的聖杯，保存於聖杯王國，惟其守護者的罪孽使王國陷於頹敗，終須由主角帕西法爾這個「因慈悲而得智慧的純潔愚者」打救。作品充滿基督教、佛教和叔本華思想元素，華格納在別處表達的想法，人們也經常將之與作品一併思考，故此對作品的詮釋各異，其引起的爭議亦多。例如它被指歧視女性、種族主義等，無論我們的看法如何，忘記作品要旨便不好了：它說的是我們皆會犯罪和受苦，然而我們須要的救贖，還是可以得到的。華格納在1882年寫畢此樂劇，可是他早在1878年已經完成了第一幕的前奏曲，並於該年耶誕日指揮其首演。

緩慢的前奏曲起首的旋律並無伴奏，旋律的音也避免落在每一拍之上，教人想起中世紀的素歌。旋律重奏一遍，這次有了和聲，更在微光閃爍下漂浮，營造出虔敬或神聖的氣氛。中段的聖詠似有堅定的信心，往往由不同的樂器組一唱一和般交替奏出。開頭素歌似的旋律再現，但是斷成一截一截的，忽強忽弱的弦樂顫音與之對抗，音樂不停轉調，益發痛苦——這一切都顯示聖杯王國的情況岌岌可危。

Prelude to *Parsifal*, WWV111

Richard Wagner (1813–1883)

Parsifal, Wagner's last music drama, tells of how, corrupted by sins, the Kingdom of the Grail, with its guardians of the chalice used to collect Jesus' sacrificial blood, is saved by the title character, a "pure fool made wise through compassion". Filled with elements of Christian, Buddhist and Schopenhauerian thought, and often considered in connection with ideas Wagner expressed elsewhere, the work has been variously interpreted and remains highly controversial. Whatever our views on such accusations brought against it as misogyny and racism, it would do us good to bear in mind its central message, to wit, that we all sin and suffer but our need for redemption can be satisfied. Wagner completed the music drama in 1882, but he scored the Prelude to Act 1 as early as 1878 and conducted its premiere that year on Christmas Day.

The slow-moving Prelude begins with an unaccompanied melody whose notes avoid falling on the beat, an evocation of mediaeval plainchant. The melody is repeated, this time harmonised and floating against a shimmering backdrop emanating piety or sanctity. A chorale exudes confidence in the middle section, often with different instrumental groups alternating in call and response. But the opening chant-like melody returns fragmented, confronted with string tremolos with constant changes in dynamics, the music modulating restlessly, growing increasingly anguished — all suggesting that the Kingdom of the Grail is in serious trouble.

《死與變容》，作品二十四

理察·史特勞斯（1864至1949年）

理察·史特勞斯二十來歲時，於作曲上取得突破，寫下他最早的幾首交響詩，曲式取決於作品所探討的、音樂以外的主題。史特勞斯這些作品，生動描繪其中發生的各種戲劇事件，華格納樂劇的影響隨處可見。事實上，1889年的交響詩《死與變容》（*Tod und Verklärung*）的標題本身，已經令人想起《崔斯坦與伊索德》：華格納談及此樂劇時用上Verklärung一詞，所指的正是劇終時呈現於女主角身上的變化。她只有在死亡中才得到圓滿；史特勞斯這首交響詩的意念也差不多。

情景是作曲家原創的。藝術家臥病在牀，弦樂切分音顯示其睡眠時呼吸不大穩定，豎琴則為其夢見的快樂往事伴奏。但他不久便醒來了，要在一個「快速且非常激動」的樂節裏，忍痛與死亡搏鬥。精疲力竭的他，憶起自己的童年和青年時代，音樂分別多了幾分溫柔和活力。「熱情的」樂段引向一個高貴而宏偉的上行主題，代表他畢生對藝術理想的追求。這個主題三度響起，但其實它在上述激動搏鬥即將結束時，已經以低音首次奏出了。起初切分音的音樂短暫重現，接着便是垂死掙扎，大鑼敲響，靈魂便離開了肉體。音樂繼而逐漸從最低到最高音前進，然後那代表理想的主題「寧靜地」再次出現。這主題以往都只是旋律片段，現在則開展成為一個完完整整的旋律，把音樂推往光芒萬丈的高潮。最後，主題又再三度響起，可是它到了第三次才抵達此曲的和聲目標。用作曲家自己的話說，靈魂終於「在永恆的宇宙中（找到）最輝煌地圓滿了的、在這下面無法實現的東西」。

Death and Transfiguration (Tod und Verklärung), Op. 24

Richard Strauss (1864–1949)

Richard Strauss' breakthrough as a composer came in his mid-twenties, when he produced his first symphonic, or tone, poems, where musical form is dictated by the extramusical subject matter being treated. These works are characterised by their remarkably vivid depiction of dramatic events, and betray the influence of Wagner's music dramas. Indeed, the very title of the 1889 work *Death and Transfiguration (Tod und Verklärung)* echoes *Tristan und Isolde*, where Wagner uses the word *Verklärung* to denote the change that at the end comes over the heroine, who finds fulfilment only in death. The idea is similar in Strauss' tone poem.

In a scenario devised by the composer himself, a sick artist, while asleep, breathes irregularly, as the syncopated strings suggest, and dreams of pleasant things of the past, to harp accompaniment. But he soon awakens and has a painful struggle with death, in a section marked *allegro molto agitato* (fast and very agitated). Exhausted, he flashes back to his childhood and youth, the music becoming respectively tender and vigorous. His lifelong striving for the artistic Ideal is represented by an *appassionato* passage leading to a noble, rising theme, thrice stated but in fact first presented in a low register near the end of the aforementioned agitated struggle. A brief reappearance of the syncopated opening music is followed by death throes, and the soul leaves the body at a stroke of the tam-tam. The music then gradually proceeds from the lowest sounds to the highest, before the theme of the Ideal is reiterated, *tranquillo*. Hitherto a mere melodic fragment, this theme now blossoms into a full-fledged melody, and with it the music builds up to a refulgent climax. At the end there is another threefold presentation of the theme, but it settles into the work's harmonic goal only the third time round. The soul, in the composer's own words, has finally "[found] consummated in the most glorious form in the eternal cosmos that which could not be fulfilled here below".

G大調第八交響曲，作品八十八

德伏扎克（1841至1904年）

- I. 富有精力的快板
- II. 慢板
- III. 優美的小快板
- IV. 快板，但不太快

德伏扎克把他的《第八交響曲》交給倫敦的諾維羅公司，而非如常交給柏林的陝洛克出版。另外，他在劍橋獲頒榮譽博士學位時，指揮了此曲的演出。但這作品曾被稱為《「英格蘭」交響曲》，則不僅奇怪，更屬誤導。畢竟他的《第七》雖獲倫敦愛樂協會委約而作，且於該市首演，也從未得過這樣的副題。與德伏扎克大部分的交響曲一樣，《第八》首演於布拉格。他在當地於1889年底完成作品（即跟史特勞斯的《死與變容》同年），儘管那年早前他已在其位於維蘇卡村的避暑別墅寫了一大半。他近歲到訪英格蘭的活動收入，倒使他能夠在幾年前買下該村那塊土地。

這首G大調的交響曲，公認是德伏扎克最開朗活潑的一首，但它裏頭也不乏幽暗的小調音樂。的確，它以G小調開場：像嚴肅聖詠般、類似引子的音樂過後，長笛才發出大調的雀躍鳥鳴。聖詠似的音樂在樂章中兩度重現，第一次用來耍弄聽者，令其以為呈示部將要多奏一遍，第二次則刮起凜凜雄風。風暴平息後，一如所料，鳥聲響起，其先由英國管以低音奏出，則出乎意外——這樂器在整首作品中僅出現於此。慢板樂章令人意外之處尤多。起頭的弦樂旋律，似乎以降E大調抒情地開始，卻以C小調如葬禮進行曲般結束。接下來的音樂，叫聽者不停猜想這究竟是個大調還是小調樂章，直至無憂無慮的中段明確地以C大調展開，把困惑一掃而空。然而，作曲家尚有其他攻其無備之妙着在後頭：兩個充滿戲劇性的高潮，第一個奏凱，第二個則近乎悲痛，以及安寧的結尾前不久的情感爆發。在第三樂章，淒美的G小調圓舞曲與可愛的G大調鄉村舞曲形成對比，後者在尾聲轉化作快速的二拍子舞曲。小號以最強音宣布G大調終樂章開始，其旋律亦預示隨後出現的柔和大提琴主題，接着便是一連串該主題的變奏。中段為C小調，節奏有如跺足，音樂越發激盪，終回到開頭的號角和大提琴旋律。然後又有一系列變奏，這次前進彷彿漫無目的，且愈趨疲軟乏力。可是早前的變奏中，最熱鬧的一個歸來，把曲子推向爆炸似的煞尾。

Symphony No. 8 in G, Op. 88

Antonín Dvořák (1841–1904)

- I. *Allegro con brio*
- II. *Adagio*
- III. *Allegretto grazioso*
- IV. *Allegro, ma non troppo*

Dvořák had his Eighth Symphony published by the London firm Novello rather than by Simrock in Berlin as usual, and conducted a performance of it in Cambridge upon receiving there an honorary doctorate. It is nevertheless strange and misleading that it used to be known as the “English”, especially considering that his Seventh never acquired such a subtitle even though it was commissioned by the Philharmonic Society of London and premiered in that city. Like the majority of Dvořák’s symphonies, the Eighth was first performed in Prague. There he completed the work in late 1889 (the same year Strauss did his *Tod und Verklärung*), although much of it was written earlier that year in his summer residence in the village of Vysoká, a plot of land that his profitable engagements in England had enabled him to purchase several years ago.

This symphony, in G major, is widely regarded as Dvořák’s sunniest and liveliest, but there is no shortage of dark, minor-key music in it. Indeed, it opens with a serious, hymn-like introduction of sorts in G minor before the flute plays a bouncy birdsong in the major. The hymn-like music returns twice in the movement, the first time to fool the listener into thinking that there is an exposition repeat, the second time to turn into an awesome storm. Amazingly, when the storm has subsided, the expected birdsong is first played in a low register by the cor anglais — the instrument’s only appearance in the entire work. The *Adagio* abounds with surprises. At the start, a melody in the strings begins lyrically and apparently in E-flat major, but ends funereally in C minor. The following music keeps the listener guessing whether the movement is in major or minor, until a carefree middle section dispels any such uncertainty in unequivocal C major. Nothing prepares the listener, however, for the dramatic climaxes later in the movement, the first triumphant, the second almost agonised, nor for the final emotional outburst shortly before the serene conclusion. In the third movement, a haunting waltz in G minor contrasts with a charming country dance in G major. The latter is transformed into a brisk duple-time dance in the coda. The G major finale is announced by a *fortissimo* trumpet fanfare that prefigures the ensuing gentle cello theme, numerous variations on which are then presented. A central section in C minor with a stomping rhythm grows turbulent, and eventually leads to a return of the fanfare and the cello music. A further series of variations follows, seemingly aimless and increasingly lethargic. But the most boisterous of the earlier variations comes back and drives the symphony to its explosive close.

《悲劇序曲》，作品八十一

布拉姆斯（1833至1897年）

布拉姆斯有些管弦樂作品是成雙成對地面世的，而且每一對中的兩曲性格迥然不同。至於如何不同，看看作品是大調抑或小調，已可窺見一斑：緊接1876年C小調《第一交響曲》之後的，是1877年的D大調《第二》；1883年的F大調《第三》之後，則有1885年的E小調《第四》。1880年夏天，恰恰就在這兩對大型作品的中間，一雙小型作品誕生了：先是《大學節慶序曲》，後有《悲劇序曲》。前者以C小調開始，但此後絕大部分時間都屬大調；後者則為D小調，其中大調的音樂不多。布拉姆斯說前者是「一首十分快活的蘇佩風格學生歌曲組合曲」，乃為了答謝大學頒授榮譽博士學位而作。他創作後者有否任何音樂以外的原因，則難以稽考了。總之，他這樣形容此兩曲：「一哭，一笑。」

《悲劇序曲》甫開始已令人深感不安，亦已確立了全曲氣氛：兩個和弦，有如閃電劃破長空；隆隆鼓聲，有如雷鳴；旋律輕柔流暢地展開，但附點節奏力度加強，末尾的音比起首的高出兩個八度；調性一直模糊不明，要待樂譜翻過數頁方才清楚。曲子冷峻凌厲，那附點節奏的素材在其中央發展，彷彿變成了葬禮進行曲。另一主題於別處出現，帶來安慰甚至鼓勵，可是音樂只在大調停留了片刻，像陰霾密布的天空裏轉瞬即逝的陽光，像無可挽回的情勢下霎時幻滅的希望。

Tragic Overture, Op. 81

Johannes Brahms (1833–1897)

Some of Brahms' orchestral works come in pairs of highly contrasting characters, and such contrast may be detected simply by noting whether the work is in a major or a minor key. Thus, his First Symphony in C minor of 1876 was followed by the Second in D major of 1877, and the Third in F major of 1883 by the Fourth in E minor of 1885. In the summer of 1880, right between these pairs of big works came a pair of small ones, the *Academic Festival Overture*, which opens in C minor yet stays in the major for most of its remainder, succeeded by the *Tragic Overture*, which is in D minor and contains little music in the major. Brahms composed the former, "a very jolly potpourri of student songs à la Suppé" as he put it, in acknowledgement of an honorary doctorate conferred on him, but it is unclear whether he produced the latter out of any extramusical motivation. In any event, he wrote of the pair, "The one weeps, the other laughs."

The deeply unsettling start of the *Tragic Overture* sets its tone, with two heaven-rending chords like flashes of lightning; a thunderous drum roll; a melody that begins softly and smoothly but crescendoes in dotted rhythm and ends two octaves above its starting pitch; and a tonality that remains ambiguous until a few pages into the score. In the middle of this implacably dour piece, the dotted-rhythm material develops into what sounds like a funeral march. Elsewhere appears a subsidiary theme that is comforting, even heartening, but the music stays in the major mode only briefly, like a rare moment of sunlight in an overcast sky, a hope summarily dashed in an impossible situation.

F大調第三交響曲，作品九十

布拉姆斯（1833至1897年）

- I. 富有精力的快板
- II. 行板
- III. 稍快板
- IV. 快板

布拉姆斯的《第二》和《第三交響曲》皆很快寫成，同屬大調，開始時也都用上了三個音的音型，而這音型後來都會在作品中重複出現。但是，前者寬暢從容，後者則精練緊湊；前者的那個音型衍生出各樣主題素材，後者的則是個前導樂念，基本上維持不變，由三個長音組成。

F大調《第三交響曲》以管樂起頭，其奏出的三個由低至高的音，F、降A和F，卻似在暗示F小調。這些音隨即重現於低音聲部，承托着小提琴剛勁有力、勢不可當的第一主題。到了此旋律結束時，這三個音的前導樂念已經再多奏了三次，而且還陸續有來。第二主題的「優美」單簧管旋律頗有田野風味，卻在發展部變成「激動」的音樂；剛勁的第一主題，則於尾聲收起了鋒芒。中間兩個樂章的第一主題，均勾勒出前導樂念的輪廓：行板樂章的第一主題，乃另一單簧管鄉郊旋律；稍快板樂章的旋律則纏綿悱惻，奏了好幾次，每次配器都不同。第三樂章的對比部分是一段精緻的間奏；第二樂章的則意味深長得多。此部分如沉思般開始，依次出現的是兩個重複的音，一短一長，接着是兩個重複的和弦，節奏與之相同，然後是三連音。樂章完結前不久，這些重複的音與和弦盤桓多時，神秘且有不祥之感。的確，這沉思的素材在終樂章回來了，而今化作不神聖的聖詠，初時陰鬱，後來變得狠惡。樂章為黑暗的F小調：那三個音的前導樂念所暗示的，現在彷彿噩夢成真。樂章開頭的旋律像凶險的蛇一般，悄悄蜿蜒滑行。音樂繼而以生死搏鬥的力量推進；即使大調的第二主題如何樂觀地對抗命運，也很快便轉成了小調，被暴烈的音樂橫掃消滅。雖然尾聲以令人迷惘的、遙遠的B小調開始，可是一切終於都在此得到平安與和解。蜿蜒的旋律、三個音的前導樂念、聖詠、首樂章勢若摧枯的主題——一切都歸還了，只是變得更輕柔、更緩慢，如同做夢一樣，把全曲帶到熹微的F大調結尾。

Symphony No. 3 in F, Op. 90

Johannes Brahms (1833–1897)

- I. *Allegro con brio*
- II. *Andante*
- III. *Poco allegretto*
- IV. *Allegro*

Both the Second and the Third Symphonies of Brahms were written quickly, are in a major key, and begin with a three-note figure that recurs later in the work. But whereas the former is expansive and easygoing, the latter is terse and tense; and whereas the three-note figure of the former spawns diverse thematic materials, that of the latter basically remains unchanged as a motto with long rhythmic values.

Wind instruments usher in the Symphony No. 3 in F major with three rising notes, F, A-flat and F, suggesting F minor rather. These notes immediately reappear in the bassline that supports the muscular, sweeping first theme in the violins. By the end of this melody, the three-note motto has already sounded three more times, and it will return often. Brahms turns the “graceful”, idyllic clarinet tune of the second theme into “agitated” music in the development, and subdues the powerful first theme in the coda. The contour of the motto resurfaces in the principal theme of both middle movements. That of the *Andante* is another idyllic clarinet melody; that of the *Poco allegretto*, a yearning tune played several times, each time differently orchestrated. The contrasting section of the third movement serves as a delicate interlude, but that of the second is of far greater consequence. It starts pensively with two repeated notes, short, then long, followed by two repeated chords of the same rhythm, and a triplet. Towards the end of the movement, the music dwells on such repeated notes and chords, mysterious and portentous. Indeed, this pensive material comes back as a chorale, initially sinister and subsequently vicious, in the finale, which is dark F minor, a full expression of what is suggested by the three-note motto. The movement begins with a melody slithering quietly like a dangerous snake, and proceeds with the force of a life-and-death struggle; even the major-key subordinate theme, striving optimistically against fate, soon turns minor and is swept away by music of tremendous ferocity. It is not until the coda, its disorienting start in distant B minor notwithstanding, that peace and reconciliation are at last found, with the slithering melody, the three-note motto, the chorale and the opening movement’s sweeping theme all recollected, now softer and slower as in a dream, bringing the symphony to its luminous F major conclusion.

《查拉圖斯特拉如是說》，作品三十

理查·史特勞斯（1864至1949年）

（無題）—
後世的人 —
大渴望 —
樂與苦的熱情 —
墳墓之歌 —
學問 —
康復者 —
舞蹈之歌 —
夜遊者之歌

理查·史特勞斯在1889年寫成《死與變容》後的五年半內，沒有創作任何其他交響詩。到了他再寫這類曲子的時候，他已經拋棄了叔本華的形上學，並擯斥了華格納的音樂：前者的形上學主張禁慾和否定意志，而後者救贖及超越的音樂，正正顯示了其對叔本華的認同。史特勞斯與這些前人分道揚鑣，乃跟隨尼采而對他們改觀。尼采《查拉圖斯特拉如是說》裏歡暢的自我肯定和實現，以及反叛的文化批判，尤合史特勞斯的心意，更啟發了他於1896年寫下一首同名的交響詩。然而，作曲家解釋道：「我並非要寫哲學音樂，或者要把尼采的鉅著用音樂描繪出來。我倒是要以音樂表達人類從其起源開始，經過宗教和科學等各個發展階段，一直到尼采所謂之超人的演化，這樣的一個想法。」

查拉圖斯特拉即瑣羅亞斯德，據稱是瑣羅亞斯德教，即祆教的創始人；尼采在書中借他的口來表達自己的思想。史特勞斯的交響詩以C大調展開，描寫旭日初升：智者查拉圖斯特拉於山中隱居十年後，對太陽說過一番話才下山。小號奏出的三個上升的音，C、G和C，代表大自然或宇宙，將在作品中多次重現（遠多於布拉姆斯《第三交響曲》開頭那三個音呢）。史特勞斯選取尼采書中數章的標題，用作各樂節的標題。在〈後世的人〉裏，聖詠似的音樂出現，表示盲目的宗教信仰；撥奏大提琴及低音提琴的B小調樂句，則代表人類的渴望。這兩個元素都在下一樂節〈大渴望〉中加以發展。〈樂與苦的熱情〉中，情感洶湧澎湃，卻都在哀怨的〈墳墓之歌〉裏化為泡影。〈學問〉以那最「學究」的曲式——賦格沉鬱地開展，但這半途被打斷，到了〈康復者〉才繼續。在這個樂節裏，查拉圖斯特拉豁然大悟，隨即墮入神志迷糊的狀態，七天後才醒了過來。持續亢奮的樂段引向〈舞蹈之歌〉，乃一首快活的圓舞曲，益趨狂喜。高潮之際，敲下了十二響夜半鐘聲的第一響，來到〈夜遊者之歌〉。最後，代表「人」的B大調音樂飛昇九重天，C調的「大自然」樂念則在最低音處與之對立。天道人道究竟兩不相容，交響詩的收尾不圓滿但切當。

Thus Spoke Zarathustra (Also sprach Zarathustra), Op. 30

Richard Strauss (1864–1949)

(untitled) —

Von den Hinterweltlern (Of the Afterworldsmen) —

Von der großen Sehnsucht (Of the Great Longing) —

Von den Freuden- und Leidenschaften (Of the Passions of Pleasure and Pain) —

Das Grablied (The Grave Song) —

Von der Wissenschaft (Of Science) —

Der Genesende (The Convalescent) —

Das Tanzlied (The Dance Song) —

Nachtwandlerlied (Night-Wanderer's Song)

After *Death and Transfiguration (Tod und Verklärung)* of 1889, Richard Strauss wrote no more tone poem for five and a half years. By the time he returned to the genre, he had rejected Schopenhauer's metaphysics, which encourages denial of the will and asceticism, as well as Wagner's music of redemption and transcendence, which espouses it. Strauss' break with these predecessors was prompted by Nietzsche's. The gleeful self-assertion and rebellious cultural criticism of the latter's *Thus Spoke Zarathustra (Also sprach Zarathustra)*, in particular, were congenial enough to inspire a tone poem of the same title in 1896. Yet, as the composer explained, "I did not intend to write philosophical music or portray Nietzsche's great work musically. I meant rather to convey in music an idea of the evolution of the human race from its origin, through the various phases of development, religious as well as scientific, up to Nietzsche's idea of the Superman."

In his book, Nietzsche uses Zarathustra, or Zoroaster, reputed founder of the religious movement Zoroastrianism, as a mouthpiece for his own thoughts. Strauss' tone poem opens in C major with a depiction of the rising sun, which the wise title character addresses before descending from the mountains where he has lived as a hermit for a decade. The three rising notes in the trumpets, C, G and C, representing Nature or the Universe, will be restated frequently throughout the work (much more so than those that launch Brahms' Third Symphony!). Strauss employs a few of Nietzsche's chapter titles to head his musical sections. "Of the Afterworldsmen" introduces hymn-like music suggesting blind religious faith and, in *pizzicato* cellos and basses, a B minor phrase suggesting Man's longing; both of these elements are developed in "Of the Great Longing", the next section. "Of the Passions of Pleasure and Pain" conjures up a tempestuous sea of emotions, which evaporates in the plaintive "Grave Song". A dreary fugue, that most "learned" of musical forms, begins "Of Science", but is interrupted before resuming in "The Convalescent", where Zarathustra has an epiphany, falls into a trance, and rouses after seven days. A passage of sustained euphoria leads to "The Dance Song", a jolly waltz that grows manic. The climax coincides with the first of twelve bell strokes that ring in midnight and the "Night-Wanderer's Song". In the final moments, B major music, which represents Man, ascends into the stratosphere, counterposed by the Nature motif in C in the lowest register. Man and Nature being irreconcilable after all, the tone poem comes to a suitably unsatisfying stop.

Programme notes of both concerts by Ernest Wan

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