

白遼士

HECTOR BERLIOZ

《幻想交響曲》，op. 14

Symphonie fantastique, op. 14

白日夢，熱情	Rêveries, Passions
舞會	Un bal
田園景致	Scène aux champs
受刑進行曲	Marche au supplice
女巫安息夜之歌	Songe d'une nuit de sabbat

- 1803年12月11日生於法國拉科特－聖安德烈
- 1869年卒於巴黎
- 樂曲寫於1827至1830年
- 1830年12月5日在巴黎首演
- Born La Côte-St-André, France, 11 December 1803
- Died Paris 8 March 1869
- Composed between 1827 and 1830
- First performed in Paris on 5 December 1830

背景

1827年9月11日，白遼士在巴黎欣賞莎劇《哈姆雷特》。當日的《哈姆雷特》以英語演出，不諳英語的白遼士其實一句也聽不懂，可是莎劇的威力依然令他看得如癡如醉；更令他如癡如醉的，還有飾演奧菲莉亞的愛爾蘭女演員史密夫森。四天後，他再去看史密夫森演出（這次演《羅密歐與茱麗葉》女主角）。白遼士自言，那是「我生命中最戲劇性的時刻」。他對史密夫森癡心一片，頻頻給她寫信送禮，甚至為了可以天天從家中窗戶看看心上人，特意搬到她住處附近居住。然而史密夫森對白遼士追求攻勢完全無動於衷，令白遼士沮喪至極，甚至想過尋死。剛巧他不久前讀過戴昆西的《一個英國癮君子的自白》，

THE BACKGROUND

Hector Berlioz attended a performance of Shakespeare's *Hamlet* in Paris on 11 September 1827. The performance was in English, a language he did not understand, but he was totally captivated by Shakespeare's drama and even more so by the Irish actress Harriet Smithson who played the role of Ophelia. Four days later he went to see her in the title role of *Romeo and Juliet* and described the encounter as "the supreme drama of my life". He was totally infatuated, showered her with gifts and letters, and even took an apartment close to hers so that he could see her from his window every day. Her complete indifference to his advances so disturbed him that he contemplated suicide and, having recently read Thomas De Quincey's *Confessions of an English Opium-Eater*, he imagined himself as De Quincey's young artist, who having been spurned by the woman of his dreams, takes opium and destroys his life. Berlioz set out his feelings in a new work, the "Episode in the Life of an Artist" (of which the *Symphonie fantastique* formed the first part).

THE MUSIC

Berlioz circulated the audience at each of the early performances of the *Symphonie*



就幻想自己就是戴昆西筆下那個年輕藝術家，遭到夢中情人拒絕後吞鴉片，結果自毀一生。白遼士馬上動筆寫作新曲「藝術家生命中的一頁」（《幻想交響曲》正是當中的第一部分）。

音樂

《幻想交響曲》發表初期，每次演出，白遼士都讓觀眾傳閱他親自撰寫的樂曲介紹，將樂曲解釋為「用器樂演出的戲劇。由於沒有台詞輔助，故事大綱先要解釋清楚。」

白日夢，熱情：年輕藝術家想起心儀的完美女子，時而滿懷激情，時而患得患失（心上人由一個重複出現的主題代表，貫穿全曲，白遼士稱之為「固定樂思」。「固定樂思」在樂章緩慢的長篇引子後出現，由小提琴奏出）。

舞會：小提琴和豎琴描繪上流社會五光十色的舞會。玩樂之際，藝術家看見心上人出現（「固定樂思」先由長笛和雙簧管奏出，然後交給單簧管）。他知道，無論自己身在何方，只要見到她、想起她，就會心亂如麻。

弦外之音 EXTRA

白遼士刻意遷就日期，將首演安排在史密夫森回來巴黎的日子，希望能打動佳人，贏得芳心。哪有這麼幸運！她根本不知道有這首作品存在。幾年後，白遼士再為她安排《幻想交響曲》演出——不過這一次，史密夫森真的到場欣賞，樂曲也真的發揮神效：兩人1833年共諧連理。

Berlioz's hope was that Harriet Smithson would attend the first performance which he had deliberately timed to coincide with her return to Paris, and be so touched that her heart would melt and Berlioz's love would be reciprocated. No such luck! She never even knew of the work's existence until Berlioz arranged another performance for her several years later. On this occasion Harriet did attend, the music did the trick, and the two were married in 1833.

fantastique with his own programme notes explaining that it was an "instrumental drama whose outline, lacking the assistance of speech, needs to be explained in advance".

Rêveries, Passions (Day-dreams, Passions).

The young artist recalls the passions and the alternating despair and elation of his love for the ideal woman (represented throughout the work by the recurring theme – Berlioz described it as the *idée fixe* – given out by the violins after the movement's long, slow introduction).

Un bal (A Ball). Violins and harps suggest the glitter of a society ball. The artist is enjoying himself until he sees his beloved (the *idée fixe* appears from the flute and oboe, and later the clarinet). He realises that, wherever he is, he cannot escape the emotional turmoil brought on by seeing or thinking about her.

Scène aux champs (In the Fields). The artist goes out into the countryside and his spirits are raised by the sound of two shepherds playing their pipes to each other in the distance. (One of Berlioz's characteristically unconventional instructions is for an oboe to be placed off-stage while it is answered on-stage by the melancholic cor anglais.)

田園景致：藝術家走到郊外去；聽見兩個牧人吹起風笛，遙遙呼應，心情也愉快起來。（白遼士要求一支雙簧管在舞台以外演奏，由台上的英國管奏出抑鬱的旋律呼應。這種不尋常的要求在他的樂曲屢見不鮮。）但這時他又想起心上人，令他心煩意亂。最後，一個牧人吹起風笛，另一人卻不見影蹤。暴风雨漸漸迫近。

受刑進行曲：現在，藝術家很清楚自己滿腔情意注定枉費，便企圖吞鴉片尋死。但由於分量太少，所以就陷入一連串噩夢般的幻覺中：夢見自己殺死了心上人，被判死刑、被押往刑場，驚慌萬分地看著鋸刀砍下，看著自己身首異處。

女巫安息夜之歌：鴉片誘發的夢境還沒完結。藝術家看見一大群可怕的女巫、靈體和怪物聚在一起要為他送葬。周圍不時傳出怪異的嘈吵聲、呻吟聲、突如其來的笑聲，還有遠處的呼喊聲。就在女巫、怪物歡呼的當兒，心上人出現了——但她馬上到處行樂，舉止古怪。原本古老而高貴的聖詠《震怒之日》，在這裡顯得怪異滑稽。傳統上，《震怒之日》與死亡有關；但現在卻彷彿嘲弄著這個葬禮似的——這個瘋狂藝術家真可憐。

樂曲剖析中譯：鄭曉彤

But thoughts of the woman creep back and disturb him. At the end one shepherd takes up his pipe again but the other has gone. A thunderstorm approaches.

Marche au supplice (March to the Scaffold). The artist now knows beyond doubt that his love is not going to be returned and he takes opium in order to kill himself. But the dosage is too weak and he plunges into a nightmarish series of hallucinations in which he kills the woman and is sentenced to death. He is marched to the scaffold and watches in horror as the blade drops and he is beheaded.

Song d'une nuit de sabbat (Witch's Sabbath Night Song). The opium-induced dream continues and the artist sees a ghastly crowd of witches, spirits and monsters assembled for his own funeral. Strange noises, groans, bursts of laughter and far-off shouts can be heard and, accompanied by a roar of joy from the assembled throng, his beloved arrives and immediately plunges into the grotesque merry-making. A monstrous parody of the noble and ancient *Dies Irae* chant, traditionally associated with death, appears to mock the poor, demented artist's funeral rites.

All programme notes by Dr Marc Rochester

編制 INSTRUMENTATION

兩支長笛（其一兼短笛）、兩支雙簧管（其一兼英國管）、兩支單簧管（其一兼降E單簧管）、四支巴松管、四支圓號、兩支小號、兩支短號、三支長號、兩支大號、兩組定音鼓、敲擊樂器、兩座豎琴及弦樂組。

Two flutes (one doubling piccolo), two oboes (one doubling cor anglais), two clarinets (one doubling E-flat clarinet), four bassoons, four horns, two trumpets, two cornets, three trombones, two tubas, two sets of timpani, percussion, two harps and strings.