

浦羅哥菲夫

SERGEI PROKOFIEV

降B大調第五交響曲，op. 100

Symphony no. 5 in B flat, op. 100

行板	Andante
有力的快板	Allegro marcato
慢板	Adagio
諧謔的快板	Allegro giocoso

- 1891年4月23日生於烏克蘭桑索夫卡
- 1953年3月5日卒於莫斯科
- 樂曲寫於1944年
- 1945年1月13日在莫斯科音樂學院大禮堂首演，由作曲家親自指揮蘇聯國家交響樂團
- Born Sontsovka, Ukraine 23 April 1891
- Died Moscow 5 March 1953
- Composed during 1944
- Premiered 13 January 1945 in the Great Hall of the Moscow Conservatory by the USSR State Symphony Orchestra conducted by the composer

背景

1917年俄羅斯爆發布爾什維克革命之後，浦羅哥菲夫先取道日本到達美國，最後定居巴黎，但1936年卻決定回流祖國。他說：「從前我不明白在蘇聯發生的事情有多麼重要，不明白國家需要所有國民共同努力——不單是政治人物，還有藝術家。」他返國時享盡禮遇，既受到熱烈歡迎，又獲譽為蘇聯最受人景仰的作曲家，更破例獲准出國演奏和指揮自己的作品。第二次世界大戰爆發時，他與其他藝術家一同撤退，到南方幾個較安全的共和國暫避。在南方期間，他寫下多首愛國作品，歌頌蘇聯力抗德軍侵略。他的第七鋼琴奏鳴曲1943年獲頒史

THE BACKGROUND

With the Bolshevik Revolution of 1917 Prokofiev left Russia, first for Japan and next to the US before finally settling in Paris. But in 1936 he decided to return permanently to his native land; “I had not grasped the significance of what was happening in the USSR. I did not realise that the events there demanded the collaboration of all citizens – not only men of politics but men of art as well.” He was welcomed back with open arms, hailed as the State’s most respected composer and allowed, unlike most, to travel overseas to perform and direct his music. With the outbreak of the Second World War, Prokofiev, along with other artists, was evacuated to the relative safety of the southern republics. From there he wrote patriotic works which celebrated the struggle of the Soviet State against German aggression. His Seventh Piano Sonata was awarded the Stalin Prize in 1943 and the following year he worked on another composition designed to inspire the Russian people in time of war, his Fifth Symphony. Written at a time when the German army was, at long last, beginning to be driven back from Russian soil, Prokofiev declared that in the symphony he was attempting to “sing the praises of the free and happy man – his



弦外之音 EXTRA

自貝多芬後，沒有作曲家能完全擺脫貝多芬第五交響曲的影響，浦羅哥菲夫也不例外：浦羅哥菲夫「第五」由黑暗走向光明，正好與貝多芬「第五」異曲同工。

No composer since Beethoven has ever been able completely to shake off the spectre of his Fifth Symphony, and Prokofiev was no exception; we find the spirit of Beethoven's work in this symphony's journey from darkness into light.

浦羅哥菲夫 Sergei Prokofiev

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太林獎，翌年便動筆寫作另一首抗戰作品——第五交響曲——希望激勵俄人抵禦外侮。之前俄羅斯人抗戰多年，到了浦羅哥菲夫寫作「第五」期間，德軍終於開始撤退；浦羅哥菲夫說他一心「唱出對自由快樂人的讚頌——頌讚其力量、寬宏和純潔的靈魂。」可是戰爭結束後，蘇聯當權者卻希望借樂曲歌頌國家輝煌戰功，不久作曲家就因此得罪了當權者，惹上麻煩——當權者要將樂曲說成「事實上」是頌揚史太林的凱歌，但浦羅哥菲夫不允。

第五交響曲首演十分成功——可惜那已是浦羅哥菲夫一生中最後幾段快樂時光之一。三星期後他心臟病發，滾下樓梯，令腦部受創；心臟病是挺過來了，但餘生都受腦傷困擾——他再也不能彈琴、指揮自己的樂曲、抽菸、喝酒、駕駛、打排球（他最喜歡的運動之一）和出國了，對作曲也興趣缺缺。1948年，有人指控浦羅哥菲夫的作品「反蘇聯」，於是他被蘇聯中央委員會召見，要求他就有關指控答辯；雖然他堅定對抗（或者說，拒絕對抗——他全程背向一眾委員）。儘管如此，他後來

strength, his generosity and the purity of his soul". However, with the end of the war the Soviet authorities saw it more as a celebration of the State's glorious victory and soon Prokofiev was getting into trouble with them for refusing to accept that the symphony was really a paean of praise for Stalin.

The Fifth Symphony's triumphant premiere was one of his last real moments of personal happiness. Three weeks later he had a heart attack, fell down a flight of stairs and was severely concussed. He recovered from the heart-attack, but head injuries affected him for the rest of his life and he never again was able to play the piano, conduct his music, smoke, drink, drive, play volleyball (one of his most favoured sports) or travel. His interest in composition waned, and while he robustly confronted (or, rather, refused to confront – he spent the entire time with his back turned) the Soviet Central Committee when called before them in 1948 to answer accusations that his music was "anti-Soviet", he subsequently bowed to pressure and confessed that his music had been tainted with an "infection caught from contact with some Western ideas".

還是向壓力低頭，承認他「與西方音樂接觸時受感染」，污染了自己的作品。

音樂

「第五」以慢速的**第一樂章**掀開序幕，開端主題由長笛和巴松管以八度音奏出，充滿睿智，屬典型的浦羅哥菲夫風格。樂章漸趨雄偉，最後壯麗地結束——套用作曲家本人的說法，那是「偉大的人類精神」。

第二樂章既神經質又跳脫，動感強得近乎機械化。有人認為樂章描繪「戰爭的慘狀」，又有人認為那是「軍事衝突和砰砰的槍炮聲」——但其實兩者都不會是正確解讀：作曲家不過是襲用了自己的芭蕾舞劇《灰姑娘》而已（不過「第五」首演時，《灰姑娘》還沒有正式公演）。

俄羅斯人付出沉重的代價，英勇抵禦納粹德軍的侵略，很可能正因如此，作曲家才寫出氣氛悲傷、旋律哀愁的**第三樂章**；然而他再次從另一戲劇作品取材——樂章部分素材出自他的電影配樂《亞歷山大·涅夫斯基》。可是悲觀的氣氛在**第四樂章**一掃而空。發人深省的開端過後，就帶著銳不可擋的衝勁和豪邁氣概直奔到尾。

樂曲剖析中譯：鄭曉彤
（《狂人日記》除外）

THE MUSIC

The symphony begins with a slow **first movement**, the opening theme played in octaves by flute and bassoon a typical touch of Prokofiev wit, which gradually assumes a more majestic character to conclude with a magnificent celebration implying the “greatness of the human spirit”, to echo Prokofiev’s own words.

The nervous and abrupt **second movement**, with its almost mechanical momentum, has been likened by some to the “horrors of war”, while others see in it “military skirmishes and the rattle of gunfire”. Neither comment can be correct; it is actually a reworking of music from Prokofiev’s ballet, *Cinderella*, which had yet to be publicly performed at the time of the symphony’s premiere.

The sorrowful **third movement** with its plaintive melody may well have been prompted by the terrible price the Russian people had to pay for their heroic resistance to the Nazi invaders, although, once again, some of the material is actually derived from another of Prokofiev’s dramatic works, the film-score *Alexander Nevsky*. However, the pessimistic mood is brushed aside in the **fourth movement** which, after a reflective opening, bustles along with unstoppable energy and a certain amount of impudence.

All programme notes by Dr Marc Rochester,
except *A Madman’s Diary’s*

編制 INSTRUMENTATION

兩支長笛、短笛、兩支雙簧管、英國管、兩支單簧管、降E調單簧管、低音單簧管、兩支巴松管、低音巴松管、四支圓號、三支小號、三支長號、大號、定音鼓、敲擊樂器、豎琴、鋼琴及弦樂組。

Two flutes, piccolo, two oboes, cor anglais, two clarinets, E-flat clarinet, bass clarinet, two bassoons, contra bassoon, four horns, three trumpets, three trombones, tuba, timpani, percussion, harp, piano and strings.