

## 馬勒

# GUSTAV MAHLER

### 第七交響曲

### Symphony no. 7

慢板—火熱的快板

夜之樂一：中庸的快板

諧謔曲：幽暗地

夜之樂二：溫柔的行板

輪旋曲—終曲：平常的快板

Langsam (Adagio) – Allegro con fuoco

Nachtmusik [Night Music]:

Allegro moderato

Scherzo: Schattenhaft [Shadowy]

Nachtmusik: Andante amoroso

Rondo-Finale: Allegro ordinario

長久以來，馬勒「第七」都是他交響曲裡的「灰姑娘」，恍如家中一個被忽視、被誤解的可憐成員。但近年情況卻有所不同：演出與錄音的機會增多，現在更成了馬勒迷談論得最起勁、爭論得最激烈的一首，甚至冠絕他全部九首完整交響曲。不過，「第七」對初接觸的人來說始終是個考驗。比起引人入勝、結構勻稱的馬勒「第六」，或者欣喜若狂又難得直截了當的「第八」，要在初次聆賞「第七」時就能好好理解實在難得多。的確，1909年（也就是樂曲首演後一年），年輕的現代派作曲家荀伯格聽過馬勒「第七」後，曾以熱情的口吻寫道：「完美的和聲，帶來完美的從容」；不過很少人會用「完美的從容」這類字眼形容馬勒「第七」。第二、三、四樂章彷彿自成天地一樣：氣氛有如夜曲，卻又荒誕不經，時而詭異隱晦，時而極盡陰險之能事。第一、

For a long time Mahler's Seventh was the "Cinderella" of his symphonic output – the neglected, sadly misunderstood member of the family. In recent times that has changed significantly: performances and recordings have increased, and amongst Mahler-devotees it is now one of the most enthusiastically discussed and argued-over of the nine complete symphonies. And yet it remains a challenge for the newcomer. Mahler's Seventh is far less easy to grasp on one hearing than the instantly compelling and clearly proportioned Sixth, or the ecstatic and unusually direct Eighth. Granted, when the young modernist composer Arnold Schoenberg heard the symphony in 1909 (the year after the first performance), he wrote enthusiastically of its "perfect repose based on perfect harmony". But few others have used phrases like "perfect repose" to describe the Seventh Symphony. The middle three movements can seem to belong to a world of their own: nocturnal, fantastic, sometimes weirdly ambiguous, sometimes vividly sinister. They project a world (or is it worlds?) from which the outer movements, impressive as they are, can appear radically divergent. The Finale in particular has caused some musicians and listeners problems. Apparently when Mahler rehearsed the Seventh Symphony, he would introduce the final movement by shouting, "And now comes the day!" But that sudden burst of daylight, after so many long shadows and moments of pitch darkness, can come as a shock.



馬勒 Mahler

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五樂章雖然令人讚歎不已，但與中間三個樂章展現的世界（還是「幾個世界」？）相比，卻顯得風馬牛不相及。終樂章尤其令不少音樂家和聽眾摸不著頭腦。馬勒即將排練到「第七」的終樂章時，顯然會高呼「現在天亮了！」然而走過這許多長長的陰影、經歷過許多漆黑的時刻之後，突然迸發的陽光也實在會令人吃驚。

馬勒1910年在給太太愛瑪的信中，提過寫作「第七」的艱辛過程。有些作者參考這篇書信後，希望藉此解釋「第七」內部的明顯分歧：

「我本來打算去年夏天（1905年）完成『第七』，兩個行板樂章〈夜之樂〉都寫好了。然而整整兩週都在瞎折騰，弄得心神不定，你也記得吧——直至我跑到多羅米提山脈為止！到了那裡我還是苦苦掙扎，最終決定不寫了，回家去吧，深知這個夏天是白白浪費了。到了克倫彭多夫……我登上小艇，讓人載我到湖的對岸。船槳下水一划，我就想出第一樂章引子的主題（說確實點是主題的節奏和格調）……四星期之內，第一、三、五樂章已完完整整地寫好了！」

Some writers, looking to explain the apparent dividedness of the Seventh Symphony, refer to a letter Mahler wrote to his wife, Alma, in 1910, describing the work's difficult birth:

"In the summer before [1905], I had planned to finish the Seventh, of which the two Andante [Nachtmusik] movements were already completed. Two weeks long I tortured myself to distraction, as you'll well remember – until I ran away to the Dolomites! There the same struggle, until finally I gave up and went home convinced that the summer had been wasted. At Krumpendorf... I climbed into the boat to be rowed across the lake. At the first stroke of the oars I found the theme (or rather the rhythm and the character) of the introduction to the first movement... and in four week's time the first, third and fifth movements were absolutely complete!"

But the story a piece of music tells in itself is often very different from the story of how it came into being. Many of the finest works in the symphonic repertoire have had difficult births. Sibelius's magnificent Fifth Symphony took nearly seven years to arrive at its final familiar form; and yet the music feels so organic in its growth that it's hard to believe it wasn't conceived in a single flash of inspiration. Mahler's Seventh Symphony may be enigmatic, but performed with conviction it can also be uniquely fascinating – uncomfortable sometimes, but far more compelling than many more conventionally "perfect" symphonies. As Beethoven wrote, on the manuscript of one of his songs, "Sometimes the opposite is also true"; and of no composer is that truer than Gustav Mahler.

### IMAGINATIVE ORCHESTRATION

But there are other reasons to be fascinated by Mahler's Seventh. There is no work of Mahler's in which the orchestral imagination is more highly charged. It isn't simply that

可是樂曲本身所說的故事，與有關樂曲來歷的故事卻往往截然不同。古今不少最優秀的交響曲都險些難產。西貝遼士壯麗不凡的第五交響曲幾乎寫了七年，才變成現在大家熟悉的樣子。然而樂曲發展手法聽起來卻渾然天成，很難相信樂曲並非出自剎那間的靈感。馬勒「第七」也許令人費解，但要是演奏得有說服力的話，實在非常獨特迷人——雖然有時會令人感覺不自在，但比起許多傳統的「完美」交響曲卻引人入勝得多。貝多芬在一首歌曲的手稿寫道：「有時相反的一面也是實情。」這句說話套用在任何作曲家身上，都不及馬勒那麼貼切。

### 配器天馬行空

不過馬勒「第七」之所以迷人，還是有其他原因的。論配器的想像力，馬勒沒有一首作品比得上「第七」。那不單是因為作曲家在交響樂團用上了極罕見的樂器——次中音號（類似上低音號）、曼陀羅琴、結他、牛鈴和低音管鐘；即使是常見的樂器，也要有出人意表的新色彩與新效果：例如邪惡地尖叫的單簧管；大提琴與低音大提琴在〈諧謔曲〉裡奏出咄咄有聲的敲擊樂式撥奏（靠的是猛力撥動弦線，令弦線反彈撞到指板上）；〈夜之樂一〉開始後不久，木管樂的震音及花俏音型交織成密麻麻的複調合唱，這種壁毯一樣的效果實在前所未見。豎琴在〈夜之樂二〉奏出管鐘似的聲音，既陰沉又不祥；終樂章則以獨奏定音鼓奏出迅猛的號角曲掀開序幕。至於演奏，「第七」也是非常困難的，每個樂器組別都有成為焦點的時刻。如果說馬勒哪首交響曲堪稱「樂隊協奏曲」的話，肯定非「第七」莫屬。

the score includes instruments rarely seen in the symphony orchestra – tenor horn (a relative of the euphonium), mandolin, guitar, cowbells and deep-pitched bells; even the familiar instruments are made to produce surprising new colours and effects: the clarinets shriek demonically, cello and bass produce percussive “snap” pizzicatos (the strings are plucked so hard that they spring back and hit the fingerboard) in the Scherzo, while the dense polyphonic chorus of woodwind trills and arabesques near the start of the first *Nachtmusik* (“Night Music”) produces a sound tapestry like nothing created in music before. Then there are the deep, ominous bell-like harp tones in the second *Nachtmusik*, and the headlong fanfare for solo timpani that sets the Finale in motion. The Seventh is also extremely challenging to play, with every section of the orchestra given its moment in the spotlight. If any of Mahler’s symphonies deserves to be described as a “Concerto for Orchestra”, it is the Seventh.

### GRIPPING SOUND PICTURE

The **first movement** begins with one of Mahler’s most unforgettable sound-pictures: a slow, dragging rhythm (the “stroke of the oars” in the letter quoted above) for low strings, wind and bass drum, then the shout of the tenor horn –

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“...if you dig into movement  
by movement, you see that  
[Mahler Symphony no. 7]  
there is some absolutely beauty  
to discover in this piece.”

Jaap van Zweden

## 引人入勝的音畫

第一樂章伊始，就是馬勒最令人難忘的音畫之一：低音弦樂、木管、大鼓奏出緩慢拖曳的節奏（也就是「划動的船槳」，上述信件中提及過的），然後是嘹亮的次中音號——馬勒形容這是「大自然的咆哮！」這幅引人入勝的音畫速度非常緩慢，帶點葬禮進行曲的韻味。音樂越來越強烈，終於加速至「火熱的快板」。「火熱的快板」昂首闊步似的第一主題充滿活力；進行曲性質的樂段又來了，但現在卻堅決得像發了瘋似的。小提琴奏起優美如歌的第二主題，既與第一主題形成鮮明對比，也與「第六交響曲」的「愛瑪主題」遙相呼應。「第六」的「愛瑪主題」明顯是作曲家為愛妻所繪的音樂肖像畫；但「第七」的「愛瑪主題」卻猶豫不決，心緒不寧。樂章中央的平靜樂段對比更強烈。這類「阿爾卑斯山插曲」經常出現在馬勒的音樂裡：夏天他休假時經常到山上走走，特別喜歡山上寧靜超脫的氣氛，以及美得令人眼花撩亂的景致，「第七」正好將這種氛圍刻劃得活靈活現，是所有「阿爾卑斯山插曲」中的佼佼者。但隨著開端的葬禮進行曲響起，像回憶一般湧現，阿爾卑斯山景象被硬生生撕破。結果，第一樂章聽起來還是激烈而活力充沛，最後更奮力衝向以大調寫成的喧鬧尾聲，耀武揚威似的。

## 夜樂之誘惑

〈夜之樂一〉開始時沉醉在晚間寂靜無聲的世界裡。漸漸，隨著奇特的鳥語響起，音樂越來越強勁響亮，但到頭來速度竟然像首慢速進行曲。音樂搖擺不定，一時是詭異的列隊行進，一時是首悠然自得

“Nature roars!” was how Mahler described it. It is a gripping sound picture, with something of the character of a very slow funeral march. A steady build-up in intensity follows, eventually accelerating into the *Allegro con fuoco*, with its energetically striding first theme – more march music, but now with an almost crazily determined character. A contrasting song-like second theme led by violins echoes the “Alma” theme in the Sixth Symphony, apparently a portrait of the composer’s adored wife; but this Alma theme is more hesitant and troubled. Still more strikingly contrasted is the magical still section at the heart of the movement: this is one of Mahler’s most vivid “Alpine interludes”, evoking the ethereal stillness and dizzying views Mahler loved on his mountain walks during his summer holidays. But this Alpine vision is suddenly, tragically cut off by memories of the funeral music from the start of the symphony. In the end, the impression left by the first movement is of fierce, driving energy, ultimately powering its way through to raucous major-key triumph.

## SEDUCTIVE NIGHT MUSIC

The **first *Nachtmusik*** begins in rapt nocturnal stillness. Gradually strange bird-calls mix in a powerful *crescendo*, but eventually a slow march tempo emerges. The music swings from ghostly processional to cosy, folksy songs and back-again, haunted by distant fanfares and memories of the woodwind birdcalls. Mahler claimed that this music was inspired partly by Rembrandt’s painting *The Night Watch*, in which the assembled human figures are surrounded by a background of impenetrable darkness. Next, the compact central **Scherzo** passes through still more disturbing territory. This is unmistakably a dance of death, with schmaltzy Viennese waltz-figures bizarrely or horrifically distorted: these, one senses,





的民歌，然後還是回到詭異的列隊行進；遠處的號角曲聲，還有木管樂所奏的鳥鳴聲，始終縈繞不散。馬勒聲稱這個樂章的靈感來源包括林布蘭的畫作《夜巡》：畫面上聚集的人物眾多，但背景卻漆黑一片。往下就是位處全曲中央的〈諧謔曲〉，但仍然令人不安，無疑是首死神之舞；維也納圓舞曲的音型在這裡不但極為傷感，更扭曲變形，變得既怪異又可怕，令人覺得舞者都是邪魔所變。〈諧謔曲〉充滿對死亡的迷戀，〈夜之樂二〉初時似乎反其道而行，散發出從容不迫的魅力。曼陀羅琴和結他的聲音，令人想到在溫暖月夜裡響起的地中海小夜曲；然而微笑的面具下卻潛藏著惡意。如果說這裡語帶誘惑，那麼這種「誘惑」就是獵食者所佈的陷阱，一如古老童謠的歌詞：「『你要到我的客廳來嗎？』蜘蛛對蒼蠅說。」

馬勒聲稱〈夜之樂一〉的靈感來源包括林布蘭的畫作《夜巡》。

Mahler claimed that the first *Nachtmusik* was inspired partly by Rembrandt's painting *The Night Watch*.

(Wikimedia Commons)

are demonic dancers. At first the **second** *Nachtmusik* seems utterly removed from all this mortality-fixated thinking. It radiates easy charm, the sound of mandolin and guitar suggesting a warmly moonlit Mediterranean serenade; but there are hints of malice lurking behind the smiling mask. If there is an element of seduction in this music, it is the allure of the predator. One may be reminded of the words of the old nursery rhyme, "'Will you walk into my parlour?' said the spider to the fly."

The **Finale** then strives to banish all these shadows. As Mahler himself strove to explain, this is the glare of day after the disquieting dreams of night. But this is perhaps the most divided movement in the whole symphony. One moment it seems determined to rejoice

「……當你細聽每一個樂章，  
你會發現此曲〔馬勒第七交響曲〕一些美絕的地方。」

梵志登

隨後的終樂章極力驅散這些陰影。馬勒本人也用心解釋，說經過了不安的夜夢過後，這就是大白天的耀目陽光。但終樂章大概是全曲分歧最大的樂章。這一刻下定決心盡情慶祝，下一刻舞曲曲調卻似乎變得俗艷，也許還帶點嘲弄的口吻——或許歡欣有點過頭了吧：黑暗真的已經絕跡了嗎？樂章結束時，第一樂章的「快板」主題再度響起：現在變成大調調性，氣魄恢弘，聲音嘹亮；經過鏗鏘的管鐘聲、牛鈴聲和閃爍的敲擊樂，「第七」的最後幾頁更與第五交響曲歡騰的結束遙相呼應。然而，樂曲也不無神秘莫測的餘韻，尤其樂曲結束前的一剎那，一切突然沉寂下來，之後才奏出堅定的結束和弦。有時相反的一面也是實情？樂曲結束的一刻，正是馬勒「第七」全曲最令人費解的地方。

樂曲剖析由史提芬·莊遜撰寫，鄭曉彤翻譯

energetically, the next the dance tunes seem to take on a lurid, possibly mocking quality. Perhaps too there is something manic about all this elation: has darkness really been banished after all? At the end the first movement's *Allegro* theme returns in brassy major key splendour, through a clangour of bells, cowbells and glittering percussion, and the final pages echo the jubilant conclusion of the Fifth Symphony. And yet it can leave a curiously ambiguous aftertaste, not least in the sudden hush just before the emphatic final chord. Sometimes the opposite is also true? Mahler's Seventh Symphony is never more inscrutable than in its close.

Programme note by Stephen Johnson

#### 編制 INSTRUMENTATION

四支長笛（其一兼短笛）、短笛、三支雙簧管、英國號、三支單簧管、降E調單簧管、低音單簧管、三支巴松管、低音巴松管、四支圓號、三支小號、三支長號、大號、中音號、定音鼓、敲擊樂器、兩座豎琴、結他、曼陀羅琴及弦樂組。  
Four flutes (one doubling piccolo), piccolo, three oboes, cor anglais, three clarinets, E flat clarinet, bass clarinet, three bassoons, contra bassoon, four horns, three trumpets, three trombones, tuba, tenor horn, timpani, percussion, two harps, guitar, mandolin and strings.