

拉赫曼尼諾夫

SERGEI RACHMANINOV

E小調第二交響曲，op. 27

Symphony no. 2 in E minor, op. 27

緩板—中庸的快板

極快板—稍慢—速度—

慢板

活潑的快板—慢板—速度如前

Largo - Allegro moderato

Allegro molto - Meno mosso - Tempo 1

Adagio

Allegro vivace - Adagio - Tempo precedente

作曲家

雖然拉赫曼尼諾夫的父親沉迷賭博，敗壞祖業，跟往日相比算是家道中落；可是後來布爾什維克上台後，開始有計劃地迫害俄羅斯所有貴族，拉赫曼尼諾夫仍屬明顯的對象，因此一家人顯然必須逃亡。他們1918年抵達美國，拉赫曼尼諾夫也在當地終老。在家鄉俄羅斯，國人視他為柴可夫斯基之後最偉大的本國作曲家；但在美國，人人都認為他主要是鋼琴家，至於拉赫曼尼諾夫的作品，卻則被評為老套過時，會令人聯想起另一個年代——一個早被遺忘又飽受抨擊的音樂史年代。

背景

然而即使在家鄉，詆毀拉赫曼尼諾夫的人也有不少。他的第一交響曲1897年在聖彼得堡首演時，就曾遭樂評大肆鞭撻。無論是因為當日指揮帶醉上場、樂團排練不足，還是因為樂曲本身真的寫得不夠好，樂評人都非常尖酸刻薄。整整十年後，拉赫曼尼諾夫才鼓起勇氣再度寫作

THE COMPOSER

Although his father had gambled away his inherited fortune, and the family had fallen on comparatively hard times, Sergei Rachmaninov was still an obvious target once the Bolsheviks came to power. With their systematic persecution of all Russia's aristocratic families, it was clear that Rachmaninov and his family had to flee, and in 1918 they arrived in the US, where he was to live for the remainder of his life. Having been regarded in his native Russia as the country's greatest composer since Tchaikovsky, in America he was seen primarily as a pianist whose music was both out of fashion and redolent of a long-forgotten and much maligned era in musical history.

THE BACKGROUND

But even in his homeland, Rachmaninov had his detractors, and his first symphony was met with an extremely hostile critical reaction at its 1897 premiere in St Petersburg. Whether the conductor had been drunk, the orchestra under-rehearsed or the work simply not well enough written, critics heaped vitriol onto Rachmaninov's work. It was another 10 years before he dared approach the composition of a symphony again, and keen to exorcise the ghosts of the first symphony, he moved with his family to Dresden where, as he wrote, "We live here like hermits: we see nobody, we know nobody and we go nowhere." In that secretive environment, he set about composing his second symphony.

交響曲，而且為了要擺脫第一交響曲的夢魘，就舉家搬到德累斯頓暫住。他寫道：「我們像隱士一樣生活：誰也不見、誰也不認識，哪裡也不去。」他就是在這種隱居似的環境裡寫作第二交響曲。

演出歷史

事實證明，拉赫曼尼諾夫自我放逐到德國寫作是值得的。1908年2月8日，作曲家親自指揮第二交響曲在聖彼得堡首演時非常成功；往後幾星期再到莫斯科和華沙演出，同樣是親自指揮。樂曲不但很快就在常規曲目裡穩佔一席，而且本身也好評如潮。雖然大部分樂評都注意到第二交響曲篇幅特長，但另一個常見的評論卻是：觀眾聆賞時要對樂曲保持專注毫無困難。有樂評寫道：「一直全神貫注地聽完四個樂章，才驚覺手錶上的指針已經走了65分鐘。」

音樂

第一樂章先以大提琴和低音大提琴奏出陰沉的樂思。樂思由六個音符組成，不斷演變，貫串全樂章。樂章剛開始便逐步鋪陳，營造那很久以後才來臨的高潮：小提琴彷彿在飛來飛去似的，劃出優雅的大弧形線條（包括一個飛躍似的主題。這個主題在第三樂章重現時更感人肺腑），其他樂器則一直保持張力。樂章最後突然結束，也就是拉赫曼尼諾夫的慣常寫法——僅由大提琴和低音大提琴奏出單一樂音。

第二樂章由忙亂的小提琴和法國號激動人心的主題開始。這個主題源自古老素歌《震怒之日》的開端，是全樂章的旋律基礎。《震怒之日》幾乎出現在拉赫曼尼諾夫所有作品裡，面貌多樣，可說是他音樂上的

PERFORMANCE HISTORY

Writing the work in exile in Germany certainly paid off, and the symphony's premiere in St Petersburg on 8 February 1908 conducted by the composer was a great success. He directed performances of it over the following weeks in Moscow and Warsaw, and it quickly gained a foothold in the repertory. It received much critical praise, and while most observed that it was unusually long for a symphony, a recurrent comment made was that audiences had no difficulty maintaining their concentration. One critic wrote how, "After listening with unflagging attention to its four movements, one notes with surprise that the hands of the watch have moved 65 minutes forward."

THE MUSIC

The **first movement** begins darkly with the cellos and basses announcing a simple six-note idea which evolves organically throughout the movement. The sense of gradual growth to some long-distant climax is present almost from the start with the violins tracing large, graceful arcs (including a soaring theme which is to return with incredible emotional impact in the third movement) while the rest of the orchestra is in a state of continual tension, the movement eventually closing with one of Rachmaninov's typically abrupt endings; just a single note from the cellos and basses.

The **second movement** opens with frantic violins and a stirring theme from the horns which forms the melodic basis of the entire movement. This theme is derived from the opening notes of the ancient plainchant associated with death, the *Dies Irae*. It was a theme Rachmaninov used in almost all his music in one form or another and it became something of his musical calling-card. Quite why he used it so extensively is not known; it was not part of the Russian funeral rite and it appears that only in 1931 did he learn its true

「名片」；至於為何他不斷使用，大家還是毫無頭緒。這首素歌並非俄羅斯式葬禮的一部分，而且似乎作曲家遲至1931年才知道其重要性和出處。有人認為這反映了死亡令拉赫曼尼諾夫著迷；但他用這個主題寫作的卻是《諧謔曲》（或曰「音樂玩笑」），看來他只是對這個主題的音樂特色感興趣。

第三樂章是全曲情感最深刻的。在流動的中提琴上方，小提琴回到第一樂章的主題，引入單簧管美不勝收、妙不可言的旋律（也隱約與《震怒之日》相似）；整個樂章皆根據這個旋律發展而成。旋律徐徐開展，彷彿徘徊在永恆邊緣，迂迴曲折地走過婉約動人的片片樂音，之後才交給樂團。音樂一度令人以為激情樂段將至，但不久，旋律便先後落在獨奏小提琴和長笛身上，最後還是回到單簧管。

終樂章以興高采烈，喜氣洋洋為主。儘管第一至第三樂章痛不欲生，此刻作曲家彷彿明白自己所寫的無疑是首傑作。他沒有忘掉前三樂章的哀愁——幾個樂章的素材都在此重現，宛如湧現的回憶，然後終樂章的歡樂氣氛把這些痛苦回憶一一推開，變得興奮熱烈；最後還是按照拉赫曼尼諾夫的慣常做法，戛然而止。

樂曲剖析中譯：鄭曉彤

significance and origins. It has given rise to the perception that Rachmaninov was obsessed with death, but the fact that he built a *scherzo* (or musical joke) around this theme suggests that his interest in it was purely for its musical properties.

Above flowing violas, the violins return to a theme first heard in the opening movement to introduce the unspeakably lovely clarinet melody (which is itself also loosely related to the *Dies Irae*) around which the **third movement** – and the emotional core of the symphony – is centred. Seeming to hover on the very brink of eternity it winds its leisurely way through soundscapes of immense beauty before being taken up by the rest of the orchestra. For a time, it seems as if it is going to work itself up into something passionate, but it soon finds its way to a solo violin which passes it onto a flute and eventually back to the clarinet.

For most of its length the **fourth movement** is exuberantly celebratory as if Rachmaninov realises that, despite the anguishes of the previous movements, he has penned a real symphonic masterpiece. He does not forget the pain and sorrow we have already experienced, and ideas from the earlier movements reappear in a kind of moment of reminiscence before the pure joy of the movement firmly pushes aside such memories to bring the movement to a rousing and, again typical of Rachmaninov, abrupt conclusion.

Programme notes by Dr Marc Rochester

編制 INSTRUMENTATION

三支長笛（其一兼短笛）、三支雙簧管（其一兼英國號）、兩支單簧管、低音單簧管、兩支巴松管、四支圓號、三支小號、三支長號、大號、定音鼓、敲擊樂器及弦樂組。

Three flutes (one doubling piccolo), three oboes (one doubling cor anglais), two clarinets, bass clarinet, two bassoons, four horns, three trumpets, three trombones, tuba, timpani, percussion and strings.