

西貝遼士

JEAN SIBELIUS

C大調第七交響曲，op. 105

Symphony no. 7 in C, op. 105

西貝遼士的第七交響曲寫於艾菲斯《沒有答覆的問題》(音樂會的第一首樂曲)後的十多年，但兩者可說是截然不同。事實上，西貝遼士當時自覺與20世紀的音樂風格脫節了，在1940年代，他把所有第七交響曲以後的創作都撕毀了，甚至放棄作曲。

1917年12月西貝遼士動筆創作這首交響曲之際，他的祖國芬蘭正經歷政局動盪的日子，在俄國的帝國主義下掙扎著。作為一位滿腔熱血的愛國者，西貝遼士決定透過這首第七交響曲記下芬蘭爭取獨立自由時所經荊棘滿途的痛苦路途。

一記鼓聲過後，弦樂器奏起上行音階——第七交響曲開始了。樂章雖然只有一個，但全曲分為四部分。第一部分(慢板)恍如一片汪洋，深不可測，栩栩如生勾勒出變幻莫測的海面景緻。大約在寫作第七交響曲的時候，西貝遼士正鍾情於十六世紀意大利複調音樂，一個西貝遼士自言是「讚美詩」的主題在弦樂浮現，而且靈感明顯來自帕勒斯替拿。欣喜若狂的高潮來臨，長號奏起富麗堂皇的主題：仿如日光映照下，遠處地平線上若隱若現的山巔。主題漸漸消退，如果繼續以大海作比喻，那麼唧唧有聲的木管似乎暗示樂章行將靠岸了。

Although it was written over a decade after the Charles Ives work we heard at the start of the programme, Jean Sibelius' Seventh Symphony seems to belong to a wholly different world. Indeed, Sibelius felt so completely out of touch with the trends of 20th century music, that in the 1940s he destroyed just about everything written after his Seventh Symphony and gave up composing altogether.

In December 1917 when Sibelius started work on the Symphony, his native Finland was in a state of political turmoil, going through the throes of casting off the long-imposed shackles of Russian Imperialism. A fervent nationalist, Sibelius celebrated Finland's often painful path to independence in his Seventh Symphony.

A single drumbeat, a scale rising through the strings, and the Symphony gets underway. Although in one continuous movement, it actually falls into four sections. The first section (marked "Adagio") seems to represent a vast ocean, vividly evoking a constantly changing seascape above great, dark depths. Sibelius was, around this time, much taken by the music of the 16th century Italian polyphonists, and at one point a string theme emerges which he described as a "hymn" and is clearly inspired by Palestrina. This reaches an ecstatic climax out of which a



西貝遼士 Sibelius

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小提琴率先在第二部分（盡可能地快）奏出急快的樂段，氣氛緊張兮兮，低音弦樂奏出巧妙的漸強音型，銅管響起前一部分的長號主題，彷彿烏雲密布。然而暴風雨很快過去，第三部分（很溫和的快板）描繪間適的田園景緻，弦樂和木管奏出清新可喜的音型。

張力漸強，樂曲也進入第四部分（急板，漸漸減慢至慢板至結尾為止）。小提琴和低音大提琴分別高音區和低音區奏出持續的長音，樂團屢次嘗試隨著音階攀升，張力漸次增強，直至長號主題在高潮來臨時響起。宏亮的高潮過後，小提琴開始下降，節節後退。山嶺彷彿在夕陽的紅光斜照下重現眼前，之後再也不復見——最後弦樂兩個悠長的漸強音符為樂曲劃上句號。

樂曲剖析中譯：鄭曉彤

trombone produces a theme of great grandeur and majesty, somewhat like a mountain peak glimpsed gleaming in the sunlight on the far horizon. It fades away, and chirping woodwind seems to hint that the movement is, to continue the sea analogy, approaching the shore.

The second section (marked “Vivacissimo” – “as fast as possible”) comprises rapid bursts of nervous energy from the violins and great swelling figures from the lower strings over which the brass sound out the earlier trombone theme as, it seems, storm clouds gather. But the storm fades away quickly and, with the third section (“Allegro molto moderato”), the mood is transformed to a more gentle, pastoral landscape, with delightful figures from strings and woodwind.

Tension begins to build and the Symphony enters its fourth stage (“Presto, poco a poco rallentando al adagio” – “Fast, then little by little slowing down to finish slowly”). Framed by sustained notes from violins and double basses, the orchestra makes several attempts to climb a scale, each attempt screwing up the tension still further until, as we approach the climax, the trombone theme blasts out again. Massive waves of sound surround the climax, following which the violins begin the gradual process of descent and retreat. We have a final view of the mountain – as if seen in the red light of evening – and with a final crescendo, two long drawn-out notes from the strings complete the work.

All programme notes by Dr Marc Rochester

編制 INSTRUMENTATION

兩支長笛（全兼短笛）、兩支雙簧管、兩支單簧管、兩支巴松管、四支圓號、三支小號、三支長號、定音鼓及弦樂組。

Two flutes (both doubling piccolos), two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, timpani, and strings.