

1833-1897

## 布拉姆斯

# JOHANNES BRAHMS

E小調第四交響曲，op. 98

Symphony no. 4 in E minor, op. 98

不太快的快板

中庸的行板

詼諧的快板

有活力及熱情的快板

Allegro non troppo

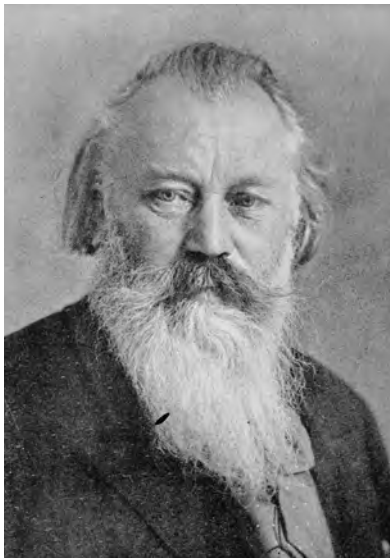
Andante moderato

Allegro giocoso

Allegro energico e passionato

### 作曲家

指揮家畢羅是最早提出「德國三B」的人：他認為史上最偉大的作曲家都生於德意志地區，姓氏巧合地以字母「B」開始。他又將三人奉若神明：「我信音樂的聖父巴赫，聖子貝多芬和聖靈布拉姆斯。」19世紀德意志樂評人形容巴赫是「合唱宗師」、貝多芬是「鋼琴宗師」、布拉姆斯是「樂團宗師」，令「德國三B」這種觀念更穩固。不過布拉姆斯雖然貴為「樂團宗師」，但他一生其實只有十多首原創管弦樂作品，當中包括四首交響曲（從開始寫作「第一」到完成「第四」，前後橫跨約25年時間）。事實上，有不少證據顯示他還



### THE COMPOSER

It was the conductor Hans von Bülow who first suggested that the greatest composers in history were three German-born men whose names, conveniently, begin with the letter B, and ascribed to them almost God-like status: “I believe in Bach the Father, Beethoven the Son, and Brahms the Holy Spirit of music”. German critics of the 19<sup>th</sup> century reinforced that view by describing Bach as the Master of the Choir, Beethoven the Master of the Piano, and Brahms the Master of the Orchestra. Yet despite this, Brahms produced only a dozen original orchestral scores, including four symphonies composed over the course of some 25 years. There is plenty of evidence that he started several more, but ever a harsh critic of his own work, he destroyed most of his preliminary sketches for large-scale orchestral works.

### THE BACKGROUND

The origins of the Fourth Symphony date back to 1880 when Brahms obtained a copy of the manuscript of Bach’s Cantata 150 (a work which had yet to appear in print) and was so impressed by the *Chaconne*

#### 布拉姆斯 Brahms

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有幾首已經動筆的管弦樂曲，不過他對自己的要求非常嚴格，所以這些大型管弦樂曲的草稿，大部分都被他毀掉了。

### 背景

其實布拉姆斯寫作「第四交響曲」的念頭早已萌芽：1880年，他獲得巴赫第150清唱劇手稿副本（當時這首樂曲還沒有印刷本），被全曲最後的樂章〈夏康舞曲〉深深感動，決定有朝一日要以這首〈夏康舞曲〉為基礎，寫作一個交響曲樂章。四年後他坐言起行，但樂章寫出來以後卻與交響曲發展史相違——一般交響曲終樂章都是明亮歡快的，「第四」是第一首反其道而行，以緩慢莊嚴的終樂章作結的交響曲。

### 演出歷史

1884年夏季，布拉姆斯在莫祖舒拉格（維也納以南阿爾卑斯山山區一個度假勝地）度假，期間開始寫作「第四」，翌年完成，1885年10月25日在邁寧根首演，由畢羅指揮。

### 音樂

與布拉姆斯另外三首交響曲相比，第四交響曲花了更長時間才能晉身音樂會常規曲目；時人認為「第四」**「艱深」**和**「複雜」**，而且這種觀點持續多年。然而**第一樂章**開端主題卻十分悠閒，與布拉姆斯其他作品一樣易懂、一樣誘人。可是樂曲規模宏大，充滿各種矛盾的情緒，氣氛變化十分戲劇化，結果開端的悠閒情緒最終還是被躁動不安的氣氛淹沒。**第二樂章**由兩支圓號掀開序幕，氣氛莊嚴肅穆，最終卻讓路予喧鬧的第三樂章。**第三樂章**令布拉姆斯許多支持者大為驚異：這樣

with which that work ends, that he decided to use it as the basis of a symphonic movement sometime in the future. Four years later, he did just that and, as a result, made something of symphonic history by producing the first symphony to end with a slow and solemn movement rather than a bright and cheerful one.

### PERFORMANCE HISTORY

Brahms began work on the Fourth Symphony in the summer months of 1884, whilst taking a holiday in Mürzzuschlag, a popular Alpine resort south of Vienna, and completed it the following year in time for its premiere in Meiningen, conducted by Hans von Bülow on 25 October 1885.

### THE MUSIC

The Fourth Symphony took rather longer to earn itself a place in the repertoire than his previous three symphonies, and for many years it was regarded as “difficult” and “complex”. Yet the leisurely opening theme of the **first movement** would seem to be as straightforward and attractive as anything Brahms composed. However this is a large-scale symphony full of conflicting moods and dramatic changes of character and this leisurely mood is eventually thrown into turmoil. Heralded by a pair of horns, the statuesque and serious **second movement** eventually gives way to the boisterous third. It was this **third movement** which most shocked Brahms’ admirers: here was a composer famed for his seriousness and solidity actually turning out something humorous (you might listen out for the only appearance in the symphony of the triangle).

After such an explosion of jollity, the **fourth movement**, a set of 30 variations on a

一位以認真嚴肅聞名的作曲家，竟然寫出幽默的音樂（大家可留意三角鈴何時響起——因為全曲裡只有一次）。

經過突如其來的歡欣樂章之後，**第四樂章**也如布拉姆斯其他作品一樣深刻。這個樂章取材自巴赫〈夏康舞曲〉，以曲中的低音線條為基礎，寫成30段變奏。為了呼應巴赫清唱劇的宗教氣氛，布拉姆斯採用了長號（因為長號一直與宗教音樂息息相關），而且在前三樂章都沒有用上，直到終樂章才響起。從這樣的安排，可見布拉姆斯對畢羅口中「音樂聖三一」的另一人（也就是貝多芬）多麼忠誠：因為貝多芬鉅作「第五交響曲」同樣把長號留待終樂章才採用。

樂曲剖析中譯：鄭曉彤

bass-line taken from the Bach *Chaconne*, is as profound as any music Brahms was to write. Echoing the religious mood of the Bach Cantata, Brahms uses trombones in this movement – trombones were long associated with church music – and in reserving their use for the final movement Brahms was also showing his allegiance to the third of that musical Holy Trinity proclaimed by von Bülow, Beethoven. In his equally monumental Fifth Symphony, Beethoven, too, had reserved the trombones for the final movement.

All programme notes by Dr Marc Rochester

#### 編制 INSTRUMENTATION

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

Two flutes (one doubling piccolo), two oboes, two clarinets, two bassoons, contrabassoon, four horns, two trumpets, three trombones, timpani, percussion and strings.



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