

1906-1975

蕭斯達高維契

DMITRI SHOSTAKOVICH

降E大調第九交響曲，op. 70

Symphony no. 9 in E flat, op. 70

快板
中板
急板
廣板
小快板

Allegro
Moderato
Presto
Largo
Allegretto

作曲家

蕭斯達高維契的母親也同樣鼓勵兒子追求音樂。蕭斯達高維契12歲考進聖彼得堡音樂學院鋼琴系，看來會繼承母親衣鉢當專業鋼琴家，1927年更獲選派到華沙參加蕭邦國際鋼琴大賽；但結果卻令所有人大跌眼鏡——他連名次都沒得到。這個賽果令蕭斯達高維契大失所望，決定放棄當鋼琴演奏家，轉攻作曲，並提交了一首交響曲作為畢業習作。這首交響曲1926年首次公演時反應極佳，令蕭斯達高維契相信他作曲比彈鋼琴更有前途。

背景

蕭斯達高維契合共創作了15首交響曲，但在很多人眼中，寫作超過九首交響曲實在極為冒險。貝多芬第九交響曲曠古鑠今，是巨作中的佼佼者，此後沒幾位作曲家敢寫作超過九首交響曲，也沒幾位作曲家寫作自己的「第九」時不想寫成宏篇鉅著。蕭斯達高維契寫作「第九」時也曾透露風聲，讓人以為樂曲將是宏篇鉅著——他跟莫斯科一位記者說：「我不但想採用完整樂團，還想用上合唱團和獨唱。」有些同僚甚至聽過第一樂章的幾個初稿，形容那是「得意洋洋、英雄式的大調，充滿活力。」可是到頭來，1945年9月3日在聖彼得堡（當時稱為「列寧格

THE COMPOSER

Dmitri Shostakovich was encouraged in his musical endeavours by a supportive mother. At the age of 12 he was admitted to the piano class at the St Petersburg Conservatory and looked set to follow in his mother's footsteps and become a professional pianist. He was selected to compete in the International Chopin Competition in Warsaw in 1927, but much to everyone's surprise, he was not even placed. That disappointment effectively ended Shostakovich's aspirations to become a concert pianist. He took up composition studies and submitted a symphony as his graduation exercise. So well was it received at its first public performance in 1926, that Shostakovich was persuaded that his musical future lay in composing rather than playing the piano.

THE BACKGROUND

Shostakovich went on to write 15 symphonies, but for many he was seen to be tempting fate by writing more than nine. Beethoven's Ninth was one of the most monumental works ever written and few composers since had dared either to exceed that number or approach their own Ninths with anything less than some grand plan. While working on the symphony he let it be known that it was going to be something grand, commenting to a Moscow reporter that "I would like to employ not only full orchestra but a choir and soloists." Some colleagues even heard Shostakovich's early drafts for the symphony's first movements,

勒)首演的「第九」竟是輕盈愉快的作品。

音樂

第一樂章處處效法海頓，連秀麗地舞動的開端主題也是；當然樂章裡不乏突如其來、迂迴曲折的和聲，更不用說長號、短笛等都不是海頓會採用的樂器，但這兩件樂器現在卻奏起得意洋洋的二重奏來。蕭斯達高維契的音樂本來就以富於幽默感見稱，可見幽默感對這個樂章的影響不比海頓小。**第二樂章**以較凝重的單簧管獨奏掀開序幕，氣氛陰冷淒涼。

餘下三個樂章一氣呵成，毫無間斷。**第三樂章**恍如狂亂的追逐，由單簧管帶領；還有令人目眩的小號獨奏，底下以飛奔似的弦樂作陪襯。**第四樂章**由長號和大號的莊嚴音型掀開序幕，然後是巴松管真誠的哀歌；但這一段重現時，巴松管卻突然拋開悲壯的哀歌，反而舞動著進入第五樂章。**第五樂章**引用了作曲家兩首交響曲舊作的選段，結尾的旋律既討人喜歡又易記，由全樂團嘹亮地奏出，熱鬧非常；這樣一來，就可以確保首演時受觀眾歡迎——讓觀眾即使因為樂曲與預期出入太大而感到震驚，但一曲既終仍不忘熱烈鼓掌。

樂曲剖析中譯：鄭曉彤

and described them as “a triumphal heroic major which surged with energy”. But in the event Shostakovich’s Ninth, premiered in St Petersburg (then Leningrad) on 3 November 1945, was both lightweight and light-hearted.

THE MUSIC

The **first movement** follows the model of Haydn to an extraordinary degree even down to the delicate, dancing theme with which it begins. Of course the abrupt harmonic twists and turns, not to mention the use of such un-Haydnesque instruments as trombones and piccolo in a jaunty duet, show it to be equally strongly influenced by Shostakovich’s renowned sense of musical humour. In a more serious vein a solo clarinet opens the **second movement**, the mood here is bleak and desolate.

The next three movements run without a break, the **third movement** taking the form of a frantic chase led by the clarinet and including a dazzling trumpet solo above galloping strings. The **fourth movement** is heralded by a solemn figure from the trombones and tuba, followed by a heart-felt lament from the bassoon. But on its second appearance, the bassoon suddenly gives up its tragic lamentation to dance into the **fifth movement** with which, complete with quotations from two of his earlier symphonies and a delightfully catchy tune boisterously belted out by the full orchestra at the end, ensured the symphony received warm applause from its first audience, despite their shock with what it was not.

All programme notes by Dr Marc Rochester

編制 INSTRUMENTATION

兩支長笛、短笛、兩支雙簧管、兩支單簧管、兩支巴松管、四支圓號、兩支小號、三支長號、大號、定音鼓、敲擊樂器及弦樂組。
Two flutes, piccolo, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, percussion and strings.