



WAGNER 瓦格纳

3 Overtures

Tristan and Isolde, Lohengrin, Tannhäuser



三首序曲

《特里斯坦与伊索尔德》（前奏曲）

《罗恩格林》（前奏曲）

《唐豪塞》（序曲）



EULENBURG

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Richard Wagner

3 Overtures

Tristan and Isolde (Prelude) / (Vorspiel)

Lohengrine (Prelude) / (Vorspiel)

Tannhäuser (Overture) / (Ouverture)

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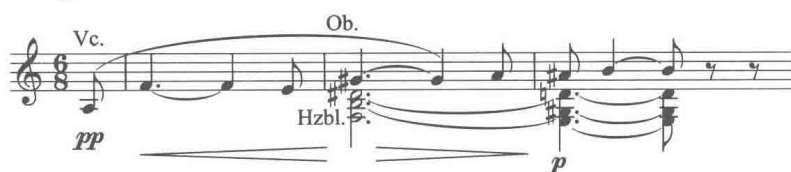
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I. Tristan and Isolde – Prelude
Langsam und schmachkend

1 Track [1]



II. Lohengrin – Prelude
Langsam

13 Track [2]

Excerpt from the beginning of the Lohengrin Prelude. The score is written for three staves. The top staff is for Strings/Horns (Str./Hzbl.) and features a series of chords with a *pp* (pianissimo) dynamic, followed by a crescendo leading to a *p* (piano) dynamic. The middle staff is for Violins (Vl.) and features a series of chords with a *pp* dynamic, followed by a crescendo leading to a *p* dynamic. The bottom staff is for the right hand of the piano and features a series of chords with a *p* dynamic, followed by a crescendo leading to a *p* dynamic. The music is characterized by a slow, steady tempo and a rich, harmonic texture. The score includes various musical notations such as dynamics (*pp*, *p*, *dim.*), articulation marks, and fingerings (e.g., 3, 8).

III.

Tannhäuser – Overture
Andante maestoso

24 Track 3

Klar./Fg./Hrn.

p

p

ppp

Allegro

Va.

pp

Preface

Prelude: Tristan and Isolde

Composed: 1856–1859

First performance: 10 June 1865 in Munich

conducted by Hans von Bülow

Original publisher: Breitkopf & Härtel, Leipzig, 1860

**Instrumentation: 3 Flutes, 2 Oboes, Cor anglais, 2 Clarinets, Bass Clarinet,
3 Bassoons – 4 Horns, 3 Trumpets, 3 Trombones, Bass Tuba – Timpani –
Harp – Strings**

Duration: ca. 12 minutes

The *Tristan* material was first of topical interest to Wagner in autumn 1854, though the work – as far as can be gathered from Wagner's few statements of that time – at first looked entirely different from what would later be executed. Wagner wanted 'to leave a memorial' to love as the 'most beautiful of all dreams', as he wrote Franz Liszt in December 1854. It is not known when the concept changed. In any case, in August 1856 Wagner suddenly described the subject of the work as 'love as a terrible anguish', and he then also implemented it accordingly. The first dated sketch stemmed from December 1856. At the same time typically enough it was not a sketch of the text, but a music sketch, concurring with Wagner's oft-quoted later statement that with *Tristan* he had had the urge 'to break out musically as if I were writing a symphony' (28 September 1878). This aspect also plays a part in the 'programmatic commentary' given below for the Prelude.

Wagner began steady work on the piece in August 1857. He proceeded as usual: the libretto was written from a draft of the text in prose, followed by the composing which was carried out in three steps. The compositional sketch (first complete draft), the comparatively more extensive orchestral sketch (second complete draft) and the score were written in parallel, but naturally moved along chronologically one after the other. This was finished by 6 August 1859. It was, in fact, printed immediately, yet the work came to first performance only on 10 June 1865 in Munich. The performance rehabilitated the work that had previously been considered unplayable after an unsuccessful, incomplete rehearsal period in Vienna of several years. *Tristan* had made its way, though only slowly.

Hans von Bülow (1830–1894), conductor of the premiere, was also the first to perform the Prelude for the first time separately, and indeed in a concert on 12 March 1859 in Prague. On this occasion Bülow produced a concert ending, since Wagner himself had refused to furnish such. Bülow's ending did not however appeal to Wagner; this now led to his com-

posing a concert ending of his own for his Parisian concerts in 1860, in which he himself wanted to conduct the Prelude. Wagner characteristically did not leave it at that, but along with the Prelude in the new form still sent a verbal commentary for the audience, a 'Programmatic Commentary', as he called it. It reads:

'Prelude to Tristan and Isolde.

An ancient and original love poem, inexhaustibly varied anew in all languages of medieval Europe, tells us of Tristan and Isolde. The loyal vassal had wooed Isolde for his king, without daring to confess his own love for her who followed him as the betrothed of his Master, because she helplessly had to follow the wooer himself. The Goddess of Love, jealous of her suppressed rights, took revenge: through an ingenious oversight she let the love potion – intended by the cautious mother for the betrothed couple only because of politics, as was the custom of the times – be proffered to the youthful pair, that by its consumption their love, suddenly blazing up in bright flames, made them avow that they belong only to each other. Now there was to be no end to the longing, desiring, the bliss and the misery of love: world, power, fame, praise, radiance, honour, chivalry, loyalty, friendship, all scattered like an insubstantial dream; only one thing was left alive: longing, longing insatiable, ever renewed yearning, – starved and parched; only one deliverance – death, dying, perishing, nevermore to awaken!

As the musician who chose this subject for the introduction of his drama of love here felt himself entirely within the most characteristic, unrestricted elements of music, he need only be concerned about how to stay within limits, since exhausting the subject is impossible. Thus, he then let the insatiable yearning swell but once, though in broadly-structured stages, from the shy confession of the slightest attraction, through anxious sighing, hoping and fearing, lamenting and wishing, delighting and tormenting, up to the most powerful onrush, to the most forcible effort to find the breach, to disclose to the heart the way into the sea of love's unending bliss. To no avail! Impotently the heart sinks back, languishing in longing, in longing without attaining, since every attaining can only engender new longing, until in the final exhaustion of the refracted glance the presentiment of highest blissful attainment dawns: it is the rapture of dying, of nonbeing henceforth, the final release into that wonderful realm from which we stray the furthest when we with most passionate force strive to force an entry into it. Do we call it death? Or is it the nocturnal wonder world from which, as legend tells us, ivy and vine sprang up in ardent embrace on Tristan's and Isolde's grave?'

In this form Wagner performed the Prelude not only several times in Paris, but also in his concert on 8 February 1863 in Prague. But after that he decided in favour of another form, namely, the one used today. In it the stage ending, thus to bar 111 (p17), is joined without transition to the end of the opera, Act III, bb1621–1699. In the process the ending remains instrumentally intact, although the vocal part is dropped. The Prelude was first heard in this form on 26 February 1863 in St Petersburg under Wagner's direction, and time and again the composer drew up a 'Programmatic Commentary' for it:

‘Tristan and Isolde / Prelude and Transfiguration.

A.) Prelude. (Love Death.)

Tristan, as suitor, brings Isolde to his king and uncle. The two are in love. From the most bashful lament of unquenchable yearning, from gentlest shudder to terrible outbreak, confessing hopeless love, the feeling advances through all phases of the unsuccessful struggle against inner ardour until powerless, it sinks back into itself, seeming to depart into death.

B.) Final Section. (Transfiguration.)

Yet, what Fate parted for life now revives transfigured in death: the gateway of union is opened. Over Tristan’s body the dying Isolde becomes aware of the most blessed fulfilment of ardent longing: eternal union in immeasurable space, without limit, without restraint, inseparable!’

It is above all noteworthy that Wagner applied to the Prelude the title ‘Liebestod’ [Love Death], which is the usual title today for the ending, and characterized the ending as ‘Transfiguration’. The Prelude was performed in this version nearly 20 times between 1863 and 1877. Nonetheless, his usage, behind which obviously stood a firm understanding of the matter, did not succeed. Even his contemporaries already called the conclusion ‘Liebestod’.

Egon Voss

Translation: Margit M. McCorkle

Prelude: Lohengrin

Composed: 1846–1848

First performance: 28 August 1850 in Weimar

conducted by Franz Liszt

Original publisher: Breitkopf und Härtel, Leipzig, 1851 (vocal score), 1852 (full score)

Instrumentation: 3 Flutes, 2 Oboes, Cor anglais, 2 Clarinets, Bass Clarinet, 3 Bassoons – 4 Horns, 3 Trumpets, 3 Trombones, Bass Tuba – Timpani, Cymbals – Strings

Duration: ca. 10 minutes

The opera *Lohengrin* composed between 1845 and 1848 contains two pieces of instrumental music that – detached from the stage work – Richard Wagner himself performed in many of his concerts as independent pieces: the Prelude and the Introduction to the third act.

Wagner composed the opening music to his *Lohengrin* in August 1847 after he had already completed the orchestral draft of the entire opera; on 1 January 1848 he began writing down the full score. Yet unlike with the *Flying Dutchman* and *Tannhäuser*, he did not term this

opening music 'Overture', but on the contrary, used the title 'Prelude' for the first time. It was not just a musical combination of the main themes underlying the work, but a kind of musico-dramatic preambulum of the opera itself, in the compositional focal point of which stands uniquely the Grail theme. In connection with the Zurich concerts in May 1853, Wagner added a programmatic note, titled 'The Holy Grail. (Orchestral Prelude)':

'Out of a world of hatred and discord love seems to have disappeared: in no community of mankind can it clearly be seen anymore as lawmaker. Out of the tedious worry about profit and possession, the only organizer of all world traffic, the human heart's insatiable cravings for love at last yearned anew for the stilling of a need that the more glowing and effusive it arose under the pressure of reality, the less it was satisfied in just this reality. That is why the enraptured imagination put the source, like the outlet of this inexplicable love's thirst, outside the real world, and from longing for a consoling, sensual idea of this supernatural, gave it a miraculous form soon believed to be really existing, though unapproachably distant, under the name of the 'holy Grail', which was longed for and sought. This was the precious vessel out of which the Saviour once drank to existence, the last farewell, since out of love for his brethren he suffered on the cross; the vessel, then, in which his blood was collected in warmth full of life and kept safe as the source of everlasting love until today. This sacred goblet of unworthy humanity was already translated, since an angel host brought it down once again from heaven's heights to ardently loving, lonely human beings; in safe hands it gave marvellously strengthening and blissful happiness by its proximity, and thus consecrated the pure to earthly champions of eternal love. – This wonderful delivery there of the Grail in the retinue of the angel host, its presentation to supremely honoured humankind, the composer of 'LOHENGRIN' – a knight of the Grail – chose as prelude for his drama, a representation in tones on the subject that for the elucidation of the imagination, permitted him to bring it forward here as an object for the eyes. – To the ecstatic view of highest, supernatural yearning of love there seems to condense out of the clearest blue heavenly ether a wonderful, yet at first hardly perceptible, sight of magical vision; falling imperceptibly from bright heights in infinitely delicate lines, there emerges with gradually growing definition the miraculous angel host, bearing in its midst the sacred vessel. As the manifestation is revealed ever more clearly and more visibly floating down to the earthly vale, it pours forth enrapturing sweet scents; enchanting mists flow down out of its gilded clouds, and captivate the senses of the astonished, until in the innermost depths of the quivering heart, with wonderfully holy stirring, flares in the breast of the beholder now blissful pain, now shuddering beatific desire; in it swell all crushed seeds of love, resurrected with irresistible power to wonderful growth by the invigorating magic of the vision: how much it expands, yet it wants to burst forth with powerful yearning, with an urgent abandonment, a drive to dissolution, such as no human heart has yet felt. And still this feeling revels again in highest, happiest delight, as in an ever more harmonious proximity the divine vision spreads out before the transfigured senses; and as finally the holy vessel shows itself in marvellous bare reality and will visibly satisfy the eyes of the worthy; as from its divine contents the Grail sends out the sun's rays of exalted love over a long distance like the flashing of a heavenly fire, so that all hearts tremble in the circle of the gleaming flames of the eternal glow: there the beholder grows faint; he sinks down in adoring self-annihilation. Yet the Grail now pours out its blessing on him, consecrating him as its knight, lost in love's delight; the flashing flames die away to an ever more gentle gleam,

which like a breath of the most unspeakable bliss and emotion now spreads over the earthly vale and fills the adoring breast with never imagined bliss. In chaste joy, smilingly looking down, the angel host now floats up again on high: it led the world afresh to the springs of love that run dry on earth; it left the Grail behind in the protection of pure human beings, in whose hearts alone its content is blessedly poured forth; and in the brightest light of the heavenly blue ether the sublime host disappears as beforehand it had approached from it.' (Richard Wagner, *Sämtliche Werke*, vol. 26: *Dokumente und Texte zu 'Lohengrin'*, eds. John Deathridge and Klaus Döge (Mainz, 2003), 132)

Klaus Döge

Translation: Margit M. McCorkle

Overture: Tannhäuser

Composed: 1842–1845

First performance: 19 October 1845 in Dresden

conducted by the composer

Original publisher: C. F. Meser (on commission), Dresden, 1845

Instrumentation: 3 Flutes (also Piccolo), 2 Oboes, 2 Clarinets, 2 Bassoons – 4 Horns, 3 Trumpets, 3 Trombones, Bass Tuba – Timpani, Triangle,

Cymbals, Tambourine – Strings

Duration: ca. 15 minutes

Like *Der fliegende Holländer*, *Tannhäuser und der Sängerkrieg auf Wartburg* is one of those early stage works with whose final form Wagner was to struggle for decades after the first performance. In the case of *Tannhäuser*, whose premiere in Dresden (1845) is separated by exactly 30 years from the last performance to be personally supervised by the composer, in Vienna (1875), Wagner never did produce a final version, a definitive form for the work. For Wagner's statements after 1875 as recorded in Cosima Wagner's diaries – including the famous entry of 23 January 1883: 'He says he still owes the world *Tannhäuser*' – are to be understood as referring not only to the plan for a model performance in Bayreuth but also to projected alterations, relating either vaguely to the entire score or to specific parts. The reason why no further revision was undertaken may on the one hand be that there was no specific reason to do so, or it may have been because of the quarrel with Adolf Fürstner, the proprietor of the publishing house, over the matter of royalties for the scenes from *Tannhäuser* which had been re-composed in Paris. It was clearly for this reason that Fürstner did not print the score until after Wagner's death, using the engraver's copy which had already been complete before the Vienna performance. A typical entry by Cosima on 13 November 1882 was her husband's complaint that Fürstner 'doesn't publish the score of *Tannhäuser*, "if I want to revise *Tannhäuser* I have no score."' The numerous alterations to the score between 1845 and 1875 were as a general rule made in connection with impending performances. They have no common denominator, inasmuch as the corrections intended

were often bound up with specific concessions arising from particular theatrical circumstances. It was always only a question of specific parts of the work. In some cases, such as the ending, a number of changes were involved, and the scope of the alterations to the score ranged from individual bars to the re-composition of entire scenes.

The generally accepted assertion that *Tannhäuser* has a 'Dresden version' and a 'Paris version', which exist side by side or can even be in competition with each other, finds no support either in the history of the work or in the composer's own intentions. In the first place, there are certainly far more than only two versions, if each of the many changes – both large and small – which Richard Wagner undertook over a period of 30 years is to be regarded as constituting a new 'version'. Even if one does not go so far as this but prefers to reserve the description 'version' only for those forms of the work which differ significantly from other forms musically and dramatically, one can speak legitimately of four versions: 1. the version of the autograph and of the Dresden premiere; 2. the version with altered ending, which Wagner published in the Meser Verlag in 1860; 3. the version of the Paris performance of 1861; 4. the version of the Vienna performance of 1875 which Wagner arranged to be published by Fürstner. It is only because opera houses – and the public as well – are more dependent on the publisher than they are on the composer that it is normally No. 2 rather than No. 1 which is known as the 'Dresden version' and No. 4 rather than No. 3 which is known as the 'Paris version' (the terminology is of our century). Nos. 1 and 3 have never been published complete in full score.

It seems to be far more important, however, that in Wagner's own mind only one *Tannhäuser* existed, and that was always the most recent form of the work that he had created. Whenever he altered anything in the work, the original form automatically became a superseded stage; indeed, it was only an 'outline', only a 'sketch', as he once described the relationship between the old and new endings of the opera (letter to Theodor Uhlig, 15 September 1851); really, the old ending 'should be known no longer and thus disappear completely from the piano score! (Phew! The devil take the "ossia"!)'. Wagner expressed himself in a comparable, if a little less sanguine, manner after 1861 in describing the relationship between the newly-composed Venusberg scenes and what had been there previously. As far as we know, he never spoke of 'versions', but of 'new scenes' or 'revisions', and certainly not of 'Dresden' or 'Paris' versions. He would hardly have granted those two towns, whose court theatres had particularly disappointed him with their performances of *Tannhäuser*, the privilege of being singled out in this way as representing stages in his development as an artist.

If one wishes to remain faithful to Richard Wagner's intentions, then the work must be neither published nor performed today in a form other than that of the final version (Vienna 1875) with which Wagner was not completely satisfied. Beginning with Cosima Wagner's production in 1891, Bayreuth also recognised the authenticity of this 'final version'; nevertheless, Felix Mottl personally edited two 'versions' in full score which were published by the same publishing house, namely No. 2 and No. 4, and thus highlighted the difference in substance between the 'version for stage use' ('bühnengebräuchliche Fassung') and the 'new revision' ('neue Bearbeitung'), as they were still called at the turn of the 19th century. This happened against the background of a general discussion which is still being carried on today – the

discussion about the dramatic or musical compatibility of the older with the more recent in the *Tannhäuser* complex, indeed about the possible difference in quality between them, and, ultimately, the legitimacy of 'mixed' performing versions. The fact that Wagner himself changed the generic description of the work from 'Große romantische Oper' to 'Handlung' provides us with very little help in solving such problems, since he also intended the editions of the 'version for stage use' to have the more modern title.

The situation regarding the sources for the earliest 1845 version is unusual. There is no autograph manuscript, but there are several copies of a facsimile print. Wagner wrote the score on a special paper from which the lithographic plates were prepared: the paper itself was destroyed. 100 copies of the whole work were printed, and about 30 of these can still be located today. The plates do not appear to exist any more. It was probably during the printing process that Wagner re-wrote the last page of the overture in an altered form and either substituted it for the original page or pasted it over the latter in all the copies. Shortly after the edition had been produced, he had a copyist make small corrections in all the copies, and these were written in ink. This main text includes these corrections but not the later variants, which were not inserted in all the copies because Wagner had already given away a few of them. The basis for this edition is a copy in the possession of the publishers B. Schott's Söhne; about ten others were consulted for purposes of comparison. The engraved edition of 1860, for which Wagner himself made the majority of the corrections, was also used in order to eliminate those errors which still remained in the autograph.

Reinhard Strohm

Translation: David Jenkinson

《特里斯坦与伊索尔德》前言

创作时间:1856 – 1859 年

首演:1865 年 6 月 10 日,慕尼黑,汉斯·冯·彪罗指挥

首次出版:布赖特科普夫与黑泰尔,莱比锡,1860 年

乐队编制:3 长笛,2 双簧管,英国管,2 单簧管,低音单簧管,3 大管——4 圆号,3 小号,3 长号,低音大号——定音鼓——竖琴——弦乐器

演奏时间:约 12 分钟

《特里斯坦与伊索尔德》的素材最初引起瓦格纳的兴趣是在 1854 年秋,不过,我们从瓦格纳当时的只言片语中得知,这部作品最初的模样与后来完成的版本截然不同。瓦格纳在 1854 年 12 月致弗朗兹·李斯特的信中曾希望为爱情“竖碑”,让它成为“最美好的梦想”。我们不知道他什么时候改变了主意。总之,瓦格纳在 1854 年 12 月突然描述这部作品的主题为“爱情是可怕的痛苦”,并且将这理念贯彻到了这部歌剧中。最早标有日期的草稿写于 1856 年 12 月,不是脚本而是音乐的草稿。这是瓦格纳当时的典型做法,也与瓦格纳后来被经常引用的说法相一致:他在写《特里斯坦与伊索尔德》时有一种冲动,“音乐上仿佛像写一首交响曲那样要爆发出来”(1878 年 9 月 28 日)。这一点也在下文介绍这首序曲的“曲目解说”中起到了作用。

瓦格纳在 1857 年秋开始全身心地投入到这部作品的创作中。他采用了自己的一贯做法:首先根据散文体的初稿创作歌剧脚本,然后分三步完成音乐部分的创作。创作草稿(第一完整初稿)、比较丰富的乐队草稿(第二完整初稿)以及总谱的写作平行进行,当然是按时间顺序逐一完成的。整个作品于 1859 年 8 月 6 日完成并且立刻印制了出来,但首演却一直到了 1865 年 6 月 10 日才在慕尼黑举行。这次的演出重新确立了这部作品的地位,因为它在经历过维也纳长达数年未完成的失败排练之后曾被认为无法上演。《特里斯坦与伊索尔德》成功了,但这一过程非常缓慢。

首演的指挥汉斯·冯·彪罗(1830-1894)也是第一位单独首演这首序曲的指挥家,那是1859年3月在布拉格举办的一场音乐会上。冯·彪罗为这场演出写了一个曲目说明,因为瓦格纳本人不愿意动笔。然而,瓦格纳对冯·彪罗的曲目说明不满意,于是便亲自为1860年他在巴黎的音乐会写了曲目说明,而且他本人希望在这些音乐会上指挥这首序曲。瓦格纳向来不会就此罢休,他在寄出这首序曲新版本的同时又为听众写了一段说明,并将其称作“曲目解说”,内容如下:

中世纪的欧洲以各种语言不断传诵的一首古老而原创的爱情诗给我们讲述了特里斯坦和伊索尔德的故事。忠诚的封臣替自己的国王向伊索尔德求爱,却不敢表白自己对她的爱意。她作为他主人的未婚妻跟随着他,因为她无法自拔地爱上了他。爱神嫉妒她压制自己的情感,决定报复:爱神聪明地借助一个疏忽将爱之药——谨慎的侍女出于政治考虑,按当时的习俗本该将其给予已经订婚的两个人——给了这两个年轻人,而他们喝了之后,爱情之火立刻熊熊燃烧,他们发誓自己永远只属于对方。这种爱的渴望、欲望、幸福与痛苦永远无法结束:世界、权力、名誉、赞誉、荣耀、荣誉、骑士风度、友情全都像一个无关紧要的梦一样化为了泡影。只有一样东西还存在:渴望,无尽的渴望,时刻重新唤醒的渴望——没有饥渴,只有煎熬;解脱只有一个——死,毁灭,永远不再醒来!

当选定这一主题作为其爱情剧序曲的作曲家本人也完全体会到最具特点、最不受约束的音乐元素时,他只需要注意如何不超越界限,因为这一主题永远也挖掘不尽。因此,他虽然只让无法满足的渴望发展一次,却经过了多个结构复杂的阶段,从最初腼腆地承认有那么一点吸引力,到焦急的叹惜、希望与担心、哀叹与希望、欣喜与痛苦,到最强有力的汹涌澎湃,再到投入最大的努力来寻找突破口、来敞开心扉、来倾吐衷肠。毫无结果!心灰意冷,为无望的渴望而备受煎熬,因为每一次的得手只会诱发新的渴望,直到在精疲力竭中偶尔瞥见并预感到最高的幸福境界:那是离开人世的狂喜,是最终进入到那奇妙王国——我们在费尽心血努力进入那王国的过程中恰恰离它最远。我们将它称作死亡吗?或者是奇妙的黑夜世界——如传说那样,常春藤在这黑夜世界里热诚地拥抱特里斯坦和伊索尔德的坟墓?

瓦格纳以这种形式不仅在巴黎数次指挥了这首序曲,而且在1863年2月8日他的布拉格音乐会上也指挥了这首序曲。不过,他此后决定采用另一个版本,即我们现在使用的这个版本。原来的序曲进行到第111小节后没有过渡就直接连到了歌剧的结尾,即

第三幕(第 1621-1699 小节)。在这个过程中,歌剧结尾的器乐部分保持不变,只是去掉了声乐声部。该版本《序曲》的首演是 1863 年 2 月 26 日,地点是圣彼得堡,担任指挥的是瓦格纳本人,而且瓦格纳不厌其烦地一次次为其撰写“曲目解说”:

“特里斯坦与伊索尔德 / 序曲与升华”

(A) 序曲(爱之死)

特里斯坦作为替人求爱者带伊索尔德去见他的国王叔叔。两人相爱。从对难以抑制的渴望的最局促不安的哀叹,从最轻微的颤抖到全身心的爆发,到承认无望的爱情,整个情感经历了与内心欲火进行无果抗争的各个阶段,直到最后返璞归真,似乎进入了死亡。

(B) 最后乐段(升华)

然而,命运给予的东西现在升华成了告别今生:团聚的大门已经打开。弥留之际的伊索尔德伏在特里斯坦的尸体上感受到了无尽渴望得以实现时的极端幸福:在无边无际的空间永远厮守在一起,没有限制,没有压抑,永不分离!

值得注意的是,瓦格纳给这首序曲取名为“爱之死”,而这在今天也是歌剧结尾处常用的标题,标志着结尾为一种“升华”。这首《序曲》的这个版本在 1863-1877 年间上演了近 20 次。

不过,他所表达的“升华”含义并不成功,即便是与他同时代的人也已经将这结尾称作“爱之死”。

埃贡·沃斯

《罗恩格林》前言

创作时间:1846—1848 年

首演:1850 年 8 月 28 日,魏玛,弗朗兹·李斯特指挥

首次出版:布赖特科普夫与黑泰尔,莱比锡,1851 年(声乐谱),1852 年(总谱)

乐队编制:3 长笛,2 双簧管,英国管,2 单簧管,低音单簧管,3 大管——4 圆号,3 小号,3 长号,低音大号——定音鼓,钹——弦乐器

演奏时间:约 10 分钟

1845–1848 年间完成的歌剧《罗恩格林》有两首器乐曲:序曲和第三幕前奏曲。理查德·瓦格纳本人曾在多个音乐会上单独指挥演奏这两首作品。

瓦格纳在早已完成《罗恩格林》整部歌剧的乐队初稿之后才于 1847 年 8 月开始创作这段开场音乐;1848 年 1 月 1 日,他开始写这段音乐的总谱。不过,与《漂泊的荷兰人》和《唐豪塞》不同,他没有给这段开场音乐取名为“独立序曲”,而是第一次将其称作“歌剧序曲”。它的音乐不只是作品中主部主题的一个结合,而是歌剧本身的一个乐剧式开场白,其核心是剧中的圣杯主题。瓦格纳在 1853 年 5 月借苏黎世音乐会之际增加了一段曲目的文字说明,标题为“圣杯(乐队序曲)”。

“爱情似乎已经从一个充满了仇恨与不和的世界里消失:对此看得最清楚的莫过于立法者。除了成天担心利润和财富外,全世界所有交往的惟一组织者,人们心中对爱情的永无止境的渴望终于重新演变成对一种需求的渴望:它在现实的重压下越是显得灿烂辉煌、热情奔放,它在现实生活中就越难得到满足。这就是为什么自由的想象力会将其源头放置在现实世界之外的原因,就如同这个难以表述的爱情渴望宣泄的方式一样,从渴望到超自然力给予的安慰和愉悦,给了它一个神奇的形式,很快将被人们认为确实存在,尽管它遥不可及,而且借用了人人渴望并寻找的‘圣杯’这一名称。这是救世主在降临人间以及离开这个世界时都曾用过的圣杯,他因为出于对手足的爱而忍受了十字