

EULENBURG SCORE + AUDIO

奥伊伦堡 总谱 + CD



MOZART 莫扎特

Symphony No. 39 in E^b major
K 543

降E大调第三十九交响曲
K 543



Flauto

Clarinetto (B \flat) $\frac{1}{2}$

Fagotto $\frac{1}{2}$

Corno (E \flat) $\frac{1}{2}$

Tromba (E \flat) $\frac{1}{2}$



EULENBURG

湖南文艺出版社

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Wolfgang Amadeus Mozart
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沃尔夫冈·阿玛德乌斯·莫扎特
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莫扎特

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K543

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Preface

Composed: 26 June 1788 in Vienna

First performance: unknown, but probably during Mozart's lifetime

Original publisher: André, Offenbach, 1797

**Instrumentation: Flute, 2 Clarinets, 2 Bassoons – 2 Horns, 2 Trumpets –
Timpani – Strings**

Duration: ca. 26 minutes

A fortnight after the premiere of *Don Giovanni* in Prague on 29 October 1787, Mozart (and Constanze, pregnant with their fourth child) returned to Vienna. On 15 November Gluck died and on 7 December the Emperor (Joseph II), mindful of Mozart's recent success in Prague, appointed him Chamber Musician at an annual salary of 800 gulden – a nominal post for which Mozart had little more to do than supply light music and dances for court functions. 'Too much for what I do, too little for what I could do' he was to declare, yet in a letter to his sister of 2 August 1788 he wrote that the appointment was '*for the time being* at a salary of only 800 gulden. However, no one else in the household is drawing *so large a sum*'.¹ Gluck had received a salary of 2,000 gulden, and when Giuseppe Bonno died in March 1788, Salieri succeeded him as Kapellmeister at a salary of 1,200 gulden.²

Apart from the Piano Concerto in D, K537 'Coronation', no large-scale orchestral works were produced in the first half of 1788. In May, *Don Giovanni* received its first performance in Vienna but was not a success. On 26 June Mozart entered a number of works in his catalogue including the Symphony in E flat presented here (No. 39, K543) and on 25 July and 10 August respectively, the G minor Symphony (No. 40, K550) and the Symphony in C (No. 41, K551, later to become known as the 'Jupiter') were listed. Much has been written about the miracle of composition of these three great works in less than three months – assuming that the Symphony No. 39 was started about the beginning of June – particularly at a time when Mozart, in serious financial straits, was under the additional stress of borrowing money from his friend, Michael Puchberg, to say nothing of the death of his six-month-old daughter Theresia just three days after the completion of the E flat Symphony, a clue perhaps, to the dramatic intensity of the symphony that was to follow.

¹ Emily Anderson, *The Letters of Mozart and his Family* (London, 1938; 3rd edn., London, 1985), Letter 557 (post-script), 918–19

² H. C. Robbins Landon, *Mozart – The Golden Years* (London, 1989), 244, fn 27

One of Mozart's letters to Puchberg asks for 'a hundred gulden until next week, when my concerts at the Casino are to begin. By that time I shall certainly have received my subscription money [...]'.³

Because no documentary evidence has survived of specific performances of Mozart's last three symphonies it has long been assumed that they were never played during his lifetime, but as it was not his habit to compose without definite performances in view, his mention to Puchberg of the imminent Casino concerts can leave little doubt that the new symphonies were destined for them. If, however, the planned series in Vienna did not take place, he had other opportunities to perform in Dresden on 13 and 15 April (programmes not recorded except for a piano concerto and possibly one of the late symphonies on the 15th), in Leipzig on 12 May where he played two piano concertos and where the word 'Symphony' is listed three times in the programme – at the beginning, in the middle and at the end of the concert – and possibly in Berlin, when he was invited to accompany Prince Lichnowsky to Germany in April/May 1789.⁴ The following October he himself travelled to Frankfurt in the hope that his presence at the coronation of Leopold II might prompt the Emperor to offer him a better post, a hope that came to nothing more than a confirmation of his current status. The Frankfurt concert took place on 15 October 1790 and a detailed report was entered in the diary of Count Ludwig von Bentheim-Steinfurt who reported that Mozart played two of his piano concertos but that, because of the late hour, the final symphony [unidentified] was not played;⁵ it could well have been one of the last three. Based on other comments in the Count's diary, Neal Zaslaw speculates that the make-up of the orchestra on that occasion may well have suited the orchestration of the 'Jupiter' Symphony.⁶ On the day of the concert, Mozart wrote to Constanze: 'It was a splendid success from the point of view of honour and glory, but a failure as far as money was concerned [...] I was in such good form and people were so delighted with me that they implored me to give another concert next Sunday'.⁷ No record survives, however, of a second such concert in Frankfurt, unless, as Zaslaw states, it was 'a private affair'.

Further evidence of a probable performance of one of the last three symphonies, possibly soon after its composition, can be deduced from Mozart's revision of the G minor Symphony, adding clarinets and rewriting the oboe parts, a clear indication that a performance was planned at which clarinets would be available, probably his friends, the brothers Anton and Johann Stadler. Certainly the Stadlers were listed in the orchestra when on 16/17 April 1791

³ Anderson, *Letters*, op. cit., Letter 553, 914–15, undated but presumed to be from 'early in June, 1788', although Landon is of the opinion that it was written considerably later, see his *Mozart's Last Year* (New York, 1988), 32.

⁴ Neal Zaslaw, *Mozart's Symphonies: Context, Performance Practice, Reception* (Oxford, 1989), 422–3, 427. Note Zaslaw's comment on the possibility that, as was often the practice at Mozart's concerts, a symphony (or more than one) may here have been split between the first and second half of the concert.

⁵ H. C. Robbins Landon, *Mozart's Last Year*, op. cit., 14; *ibid.*, 15 where Landon reports that on his way back from Frankfurt Mozart also stopped in Munich where he was invited by the Elector to take part in a concert for the visiting King Ferdinand IV of Naples. Here, if an orchestra was involved, might have been another opportunity to present one of his most recent symphonies.

⁶ Zaslaw, *Mozart's Symphonies*, op. cit., 429.

⁷ Anderson, *Letters*, op. cit., Letter 588, 946.

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the Society of Musicians, under the direction of Antonio Salieri, gave its annual Lenten concert in Vienna for the benefit of musicians' widows and orphans, the programme to begin with 'a new grand symphony' by Mozart.⁸ 'New' can hardly have meant the 'Haffner' Symphony of 1782 or the 'Paris' Symphony of 1778, Mozart's only two other 'clarinet' symphonies, so it is probable that the work played on this occasion was either No. 39 with its mellifluous clarinet writing, or the revised version of No. 40.

The use of clarinets instead of, rather than in addition to, oboes results in an orchestral texture unique to this work and in striking contrast to the orchestration of the symphony which preceded it (No. 38) and the two which Mozart produced in the weeks that followed which were to be his last works in the form. As in the 'Prague' and the 'Linz' symphonies the Symphony No. 39 opens with a slow introduction, a procedure that Mozart adopted from Haydn who used the same format in those of his late symphonies whose *allegros* begin *piano*.⁹ From this majestic introduction the descending scales take on a quite different character in the *Allegro* and those in the second and last movements may also be related. Mozart's inexhaustible harmonic resources are evident throughout the first, second and fourth movements, notably in the bold clashes in the introduction, in the (F minor) second theme (bar 30ff.) of the *Andante con moto*, especially its return at bar 96ff. in B minor (the enharmonic dominant of F Minor), and throughout the Finale with its playful Haydn-inspired theme treated with an unpredictability that would have delighted (and perhaps did) that master of the unexpected.

In 1788 Mozart badly needed a spectacular success to revive his sagging fortunes in Vienna and one can safely assume that the concentrated effort to produce three symphonies of the highest quality, one immediately after the other, for the coming season was designed to achieve this. That we have for so long believed that he may never have heard them played is a measure of the limited success which greeted the venture. Today, however, we can rejoice in the acquisition of three (or rather four, since we must include No. 38) of the greatest works in the symphonic repertoire.

The autograph score of the Symphony No. 39 is one of the many rare treasures that was moved, during World War II, from the Preußische Staatsbibliothek in Berlin to Silesia for safety. It is now housed in the Jagellonian University Library in Cracow.

Harry Newstone

⁸ Landon, *Mozart's Last Year*, op. cit., 32–33

⁹ H. C. Robbins Landon, *Haydn: Chronicle and Works. Vol. 2, Haydn at Esterháza, 1766–1790*, (London, 1978), 630

前 言

创作时间与地点:1788 年 6 月 26 日,维也纳

首演:不详,但可能是在莫扎特生前

首次出版:安德列,奥芬巴赫,1797 年

乐队编制:长笛,2 单簧管,2 大管 -2 圆号,2 小号 - 定音鼓 - 弦乐器

演奏时间:约 26 分钟

莫扎特的歌剧《唐·乔万尼》于 1787 年 10 月 29 日在布拉格举行了首演,两个星期后,莫扎特(以及当时已经怀了第四个孩子的康斯坦策)回到了维也纳。11 月 15 日,格鲁克去世;12 月 7 日,奥地利皇帝(约瑟夫二世)想起了莫扎特最近在布拉格取得的成功,任命莫扎特为宫廷乐师,每年的俸禄为 800 金币。这是一份闲职,除了为宫廷某些场合提供一些轻松活泼的音乐和舞曲外,莫扎特不必承担任何其他义务。“给我的报酬太多,要我干的活又太少。”他说。可他在 1788 年 8 月 2 日致妹妹的信中又写道,这个职位“目前的俸禄只有 800 金币。不过家里人谁也没有挣过这么多钱”^①。格鲁克当初的俸禄为 2000 金币,朱塞佩·波诺 1788 年 3 月去世后,萨利埃里继之成为宫廷乐正的俸禄为 1200 金币^②。

除了《D 大调钢琴协奏曲(加冕)》K537 外,莫扎特在 1788 年的上半年没有创作任何大型交响作品。5 月,歌剧《唐·乔万尼》在维也纳首次上演,却没有能大获成功。6 月 26 日,莫扎特在他的作品目录单中添加了几部作品,包括这首《^bE 大调交响曲》(《第三十九交响曲》K543),然后分别又在 7 月 25 日和 8 月 10 日列入了《g 小调交响曲》(《第四十交响曲》K550)和《C 大调交响曲》(《第四十一交响曲》K551,后来被称为《“朱庇特”交响曲》)。假定莫扎特在 6 月初开始创作《第三十九交响曲》——此时的莫扎特手头严重拮据,不得不向他朋友米凯尔·普赫伯格借钱,因而面临着巨大的心理压力,更不用说他六个月大的女儿

① 艾米莉·安德森《莫扎特与家人书信集》(伦敦,1938 年;第 3 版,伦敦,1985 年),第 557 封信(附笔部分),第 918-919 页。——原注

② H.C.罗宾斯·兰登《莫扎特——黄金年代》(伦敦,1989 年),第 244 页脚注 27。——原注

特蕾西娅在这首《 $\flat E$ 大调交响曲》完成三天后夭折(这或许能解释他的下一部交响曲中的戏剧张力)——那么莫扎特在不到三个月的时间里完成这三部伟大作品真可谓一大奇迹。人们对此已经写过大量评论。

莫扎特在致普赫伯格的一封信中向后者“借 100 金币,下星期归还。我在‘赌场’剧院的系列音乐会下星期开始,届时我一定能收到订票费……”^①

由于没有现存文献资料能够说明莫扎特最后三部交响曲的具体演出情况,人们一直认定这三部交响曲在莫扎特生前未能公演,但由于莫扎特的习惯是如果没有明确的演出安排他不会创作作品,因此他在信中向普赫伯格提及的即将在“赌场”剧院开始的系列音乐会使人完全有理由相信这三部新交响曲是为这些音乐会写的。但是,即使他计划中的维也纳系列音乐会没有举行,他也有一些其他机会:4月13日和15日在德累斯顿演出(节目单上只写了一部交响曲,15日那天有可能演奏了他的一部晚期交响曲);5月12日在莱比锡,他弹奏了两部钢琴协奏曲,“交响曲”一词在节目单上出现了三次(音乐会的开始、中间和结束处);以及有可能在柏林,他应邀在1789年4—5月陪同里赫诺夫斯基亲王去了德国^②。第二年10月,他亲自去法兰克福出席利奥波德二世的加冕仪式,希望这位皇帝能给他提供一个更好的位置,结果这一希望落了空。法兰克福的音乐会于1790年10月15日举行,路德维希·冯·本特海姆-斯坦福特伯爵在其日记中做了详细记录:莫扎特在这场音乐会上演奏了两首钢琴协奏曲,但是由于时间太晚,最后一部交响曲(未注明)没有演奏^③。这很可能是他的最后三部交响曲中的一部。尼尔·扎斯拉夫根据伯爵在日记中的其他评价,认为当时的乐队组成很可能适合《“朱庇特”交

① 艾米莉·安德森《莫扎特与家人书信集》(伦敦,1938年;第3版,伦敦,1985年),第553封信,第914—915页;信上未注明日期,估计是“1788年6月初”;但兰登认为这封信的日期要晚得多,见他的著作《莫扎特的最后岁月》(纽约,1988年),第32页。——原注

② 尼尔·扎斯拉夫《莫扎特的交响曲:创作背景、演出情况及观众反应》(牛津,1989年),第422—423页,第427页。扎斯拉夫提到了一种可能性,这也是莫扎特音乐会的习惯做法:一部交响曲(或者不止一部交响曲)有可能被分成两部分,在音乐会的上半场和下半场演奏。

——原注

③ H.C.罗宾斯·兰登《莫扎特的最后岁月》。兰登写道:莫扎特在从法兰克福返回奥地利的途中还在慕尼黑停留了一下,应选帝侯之邀,参加为欢迎来访的那不勒斯国王费迪南四世举行的音乐会。如果当时有乐队的話,这又将是演奏他最新创作的这三部交响曲的一个机会。——原注

响曲》的配器^①。莫扎特在音乐会当天致信康斯坦策：“从荣耀和名望的角度来说，这是一个辉煌的成功；但是就收入而言，这却是个失败……我感觉非常好，大家对我崇拜有加，一再恳求我下星期天再举行一场音乐会。”^②不过，我们现在没有任何关于莫扎特在法兰克福举行第二场音乐会的记录，除非如扎斯拉夫所称那是一场“私人演出”。

我们还可以从莫扎特修改《g小调交响曲》这一事实上推导出进一步的证据，证明这最后三部交响曲中的一部很可能在创作完成后不久进行了演奏。莫扎特给这部交响曲增加了单簧管，并且重写了双簧管声部，足以表明演出时间已经安排妥当，而且乐队中有单簧管乐师——很可能是他的朋友安东和约翰·斯塔德勒兄弟。有一点可以肯定，当乐师协会在安东尼奥·萨利埃里的指挥下于1791年4月16、17日举行一年一度的募捐音乐会时，乐队包括了斯塔德勒兄弟。这场音乐会在维也纳举行，为乐师们的遗孀和孤儿筹集善款，演奏的第一个曲目便是莫扎特的“一部新的大交响曲”^③。这里提到的“新”不大可能是他于1782年完成的《“哈夫纳”交响曲》或1778年完成的《“巴黎”交响曲》——莫扎特仅有的另外两部含有“单簧管”的交响曲，因此这场音乐会上演奏的要么是有着甜美单簧管声部的《第三十九交响曲》，要么是修改过的《第四十交响曲》。

用单簧管取代双簧管，而不是增加单簧管——莫扎特的这一手法给这部交响曲带来了独特的管弦乐的协和统一，与它之前的那部交响曲（《第三十八交响曲》）和在此后数周内完成的最后两部交响曲形成了鲜明的对比。与《“布拉格”交响曲》和《“林茨”交响曲》一样，《第三十九交响曲》也以一个慢速的引子开始。这是莫扎特采纳了海顿的一个手法，海顿在他的晚期交响曲中也使用相同方法，以“弱”开始他的“快板乐章”^④。这种辉煌的引子过后，“快板”中的下行音阶便给乐曲带来了一个全新的特点，甚至可能影响到了第二和最后乐章中的下行音阶。莫扎特那用之不竭的和声资源在第一、第二和第四乐章中随处可见，尤其是引子部分中的大胆冲突、“稍快的快板”中的f小调第二主题（第30小节起）以及该主题从第96小节起的b小调（f小调的等音属调）再现；而贯穿末乐章的、灵感来自海顿的嬉戏主题

① 尼尔·扎斯拉夫《莫扎特的交响曲：创作背景、演出情况及观众反应》（牛津，1989年），第429页。——原注

② 艾米莉·安德森《莫扎特与家人书信集》，第588封信，第946页。——原注

③ H.C.罗宾斯·兰登《莫扎特的最后岁月》，引文32-33。——原注

④ H.C.罗宾斯·兰登《海顿：记事与作品》第2卷《海顿在埃斯特哈泽宫廷，1766-1790》（伦敦，1978年），第630页。——原注

则充满了让人眼前一亮的变化,一定会(大概也确实)让海顿这位音乐变化常常出人意料的大师欣喜不已。

1788年,莫扎特急需一场辉煌的成功来重振他在维也纳每况愈下的经济状况,因此我们可以有把握地认定,他集中精力为即将开始的演出季节接二连三地创作出三部交响曲杰作,肯定是为了实现这一目标。我们多年来一直认为他生前可能从来没有听到这几部交响曲的演奏,这种看法只能说明他的这一努力没有获得太大的成功。不过,我们今天仍然可以为得到三部(也许更应该说是四部,因为我们必须把《第三十八交响曲》算在内)最伟大的交响曲而感到高兴。

《第三十九交响曲》的手稿是“二战”期间为安全起见从柏林的普鲁士国家图书馆搬运到西里希亚去的众多国宝之一,目前收藏在克拉科夫的亚戈隆尼安大学图书馆内。

哈里·纽斯顿
(路旦俊 译)

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Symphony No. 39

Wolfgang Amadeus Mozart
(1756–1791)
K 543

I. Adagio

Flauto

Clarinetto (Bb) 1/2

Fagotto 1/2

Corno (Eb) 1/2

Tromba (Eb) 1/2

Timpani (Eb, Bb)

Violino I

Violino II

Viola

Violoncello e Contrabbasso

f *p* *f* *f* *p* *f* *[f]*

4

Fl. *p* *f* *p*

Cl. (Bb) 1/2 *p* *f* *p*

Fg. 1/2 *p* *f* *p*

Cor. (Eb) 1/2 *p* *f* *p*

Tr. (Eb) 1/2 *p* *f* *p*

Timp. *p* *f* *p*

VI. I *p* *f* *p*

VI. II *p* *f* *p*

Vla. *p* *f* *p*

Vc. e Cb. *p* *f* *p*

7

Fl. *p*

Cl. (Bb) 1/2 *p*

Fg. 1/2 *p*

Cor. (Eb) 1/2 *p*

Tr. (Eb) 1/2 *p*

Timp. *p*

VI. I *p*

VI. II *p*

Vla. *p*

Vc. e Cb. *p*

10

Fl.

Cl. (Bb) 1/2

Fg. 1/2

Cor. (Eb) 1/2

Tr. (Eb) 1/2

Timp.

VI. I

VI. II

Vla.

Vc. e Cb.

12

Fl.

Cl. (Bb) 1/2

Fg. 1/2

Cor. (Eb) 1/2

Tr. (Eb) 1/2

Timp.

VI. I

VI. II

Vla.

Vc. e Cb.

23

Fl.

Fg. $\frac{1}{2}$

Cor. (Eb) $\frac{1}{2}$

I

VI.

II

Vla.

Vc. e Cb.

p



Allegro

26

Fg. $\frac{1}{2}$

Cor. (Eb) $\frac{1}{2}$

I

VI.

II

Vla.

Vc. e Cb.

p

[*p*]

[*p*]