



SCHUBERT 舒伯特

Symphony No. 5 in B^b major
D485

降B大调第五交响曲
D485



Flauto *pp*

Oboe 1 2 *pp*

Fagotto 1 2 *pp*

Corno (B^b) 1 2

Violino I II *pp*

Viola *pp*

Violoncello e Contrabbasso *pp*



EULENBURG

湖南文艺出版社

Franz Schubert
Symphony No.5
in B^b major / B-Dur
D485

Edited by / Herausgegeben von
Richard Clarke

弗朗茨·舒伯特
降B大调第五交响曲
D 485

理查德·克拉克 编订

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Preface

Composed: 1816 in Vienna

First performance: 17 October 1841 in Vienna

Original publisher: Breitkopf & Härtel, Leipzig, 1885

Instrumentation: Flute, 2 Oboes, 2 Bassoons – 2 Horns – Strings

Duration: ca. 27 minutes

Schubert's formative years as a chorister at the Imperial Court Chapel in Vienna and his subsequent education at the prestigious *Stadtkonvikt* [city seminary] brought him into direct and almost daily contact with the Classical Viennese repertoire centred on the works of Haydn, Mozart and Beethoven. This repertoire was by no means limited to vocal music. In his memoir of the composer published a few months after Schubert's death, his lifelong friend, Josef von Spaun, recalls in close and illuminating detail the young composer's active and daily participation in orchestral music at this time:

[...] the instrumental music at the *Stadtkonvikt* had, by diligent collaboration among the pupils, been brought to a degree of perfection rarely to be found among such young amateurs. Each evening was devoted to the performances of a complete symphony and several overtures, and the young orchestra's forces sufficed for the successful performance of Haydn's, Mozart's and Beethoven's masterpieces. Schubert, scarcely 12 years of age, played second violin and later was placed as leader at the head of the orchestra [...] Above all the glorious symphonies in G minor [No. 40, K550] by Mozart and in D major [No. 2] by Beethoven made the profoundest impression on the young Schubert every time, and even shortly before his death he still spoke of how greatly these compositions had moved and touched his youthful soul.¹

Spaun (who shared the orchestral second violin desk with Schubert) further informs us that having lost his soprano voice and with it his place as a choirboy, Schubert 'resolved to leave the seminary and also to give up his studies, in order to follow his profession as composer undividedly'.²

¹ Quotation from the 'Österreichisches Bürgerblatt für Verstand, Herz und gute Laune', Linz 27 and 30 March and 3 April 1829. Anonymous, but written by Josef von Spaun. Otto Erich Deutsch, *Schubert: A Documentary Biography*, trans. Eric Blom (London, 1946), 865-79

² Deutsch, *ibid.*, 867

But this was not to prove an easy endeavour. In 1814 at the age of 17 Schubert trained as a primary schoolteacher and was subsequently employed as an assistant at his father's school, and a full-time career as a schoolmaster seemed likely for in April 1816 he made a late application for the post of Musical Director at the German Normal School in Laibach (now Ljubljana in Slovenia) accompanied by a testimonial from the Court Musical Director Antonio Salieri. In early September, however, he learned that his application had failed. During this 'schoolmaster' period Schubert composed a large number of works in all genres, including opera, and it was during the latter part of this period, during the years 1815-16, that Schubert wrote his symphonies Nos. 2-5.

The sound-world of the Fifth Symphony is determined by its modest instrumentation which (as in Mozart's Symphony No. 40) excludes clarinets, trumpets and drums a restriction that lends the work a chamber music quality. The opening *Allegro* begins neither with a slow introduction (which had been Schubert's symphonic habit up till now) nor with the immediate statement of the principal theme itself. Instead, Schubert prefaces the principal theme with an elegantly-scored 4-bar chordal progression in the woodwinds with an extended anacrusis scale figure in the violins, which is at once both simple in construction and complex in its structural function. This prefatory chord progression has been compared to the drawing back of a theatrical curtain before the play commences and it is indeed a useful analogy. The structural significance of the 4-bar chordal preface is realized at the opening of the development section (bars 118ff) where it forms the basis of a 4-fold modulatory sequence that sets the development in motion. A modified version of the chordal preface heralds the recapitulation (bars 171ff) which contains its own formal surprises. Instead of presenting an identical repetition of the sonata exposition, Schubert presents the return of the principal theme in the subdominant E flat instead of the orthodox tonic; only after an extended transition is the tonic key restored with the entry of the second theme (bar 231).

The second movement *Andante con moto* reflects the Mozartian practice of adapting the expressive operatic idiom of accompanied aria to orchestral usage. Schubert sets the contrasting wind and string dialogue within a wide-ranging, elaborate and technically assured modulatory scheme.

In part because of their shared keys, Schubert's Menuetto has often been compared with the corresponding movement from Mozart's 40th Symphony K550. The similarities, however, remain superficial and Schubert's Menuetto does not, for instance, attempt to emulate Mozart's subtle contrapuntal agility. The Trio section is of the pastoral *Ländler* type beginning with a near-exact inversion of the minuet subject.

The sonata-form Finale feels closer to Haydn's symphonic world, particularly with its extended *piano* opening balanced by the *forte* passage beginning at bar 27 and with the second subject being preceded by a silent upbeat pause (bar 78). The development section (bars 153ff.) is based on the opening figure with characteristically adroit Schubertian exploratory modulations. The sonata recapitulation (bars 237ff), in contrast to that of the opening movement, reproduces the exposition – apart from the necessary changes to the transition – as closely as possible and without the need for a concluding coda.

The reception history of the Fifth Symphony during the 19th-century is extremely modest. Schubert completed the symphony on 3 October 1816 and it was likely performed later that month by an amateur orchestral society that met under the leadership of Otto Hatwig (of the Burgtheater Orchestra) and in which the composer played the viola. The symphony was not published during Schubert's lifetime, and (as far as is known) remained unplayed for over a quarter of a century when it was given first public performance on 17 October 1841 at the Josefstädter-Theater in Vienna, under the direction of Michael Leitermayer. The first English performance of the symphony took place at the Crystal Palace, London, on 1 February 1873 conducted by August Manns as part of an extended series of Schubert's complete symphonies, and was the direct result of the investigative efforts of George Grove (founding editor of the famous dictionary) and the composer Arthur Sullivan who visited Vienna together in the autumn of 1867 and located the autographs and MS copies of Symphonies 1-6 among other works. The symphony was first published as late as 1885 as part of the *Critical Complete Edition/Kritische durchgesehene Gesamtausgabe*, edited by Eusebius Mandyczewski and Johannes Brahms.

Richard Clarke

前 言

创作时间与地点:1816 年,维也纳

首演:1841 年 10 月 17 日,维也纳

首次出版:布赖特科普夫与黑泰尔,莱比锡,1885 年

乐队编制:长笛,2 双簧管,2 大管-2 圆号-弦乐器

演奏时间:约 27 分钟

舒伯特童年时在维也纳帝国小教堂唱诗班接受的几年训练,以及他后来在享有盛名的城市神学院里所受的教育,使他几乎每天都能直接接触到维也纳的古典曲目,尤其是海顿、莫扎特和贝多芬的作品。这些曲目绝不仅仅局限于声乐。舒伯特的终身朋友约瑟夫·冯·施波恩在舒伯特去世数月后出版了他的回忆录,详尽介绍了这位年轻作曲家每天积极参与当时管弦乐音乐演奏的情况:

……通过学生间的勤奋合作,城市神学院的器乐音乐被带到了完美的地步,这种情况在此类业余年轻乐师当中极为罕见。由于每天晚上都要表演一部完整的交响曲和几首序曲,这支年轻的乐队足以能成功地演奏海顿、莫扎特和贝多芬的杰作。舒伯特当时刚满 12 岁,在乐队中演奏第二小提琴,后来被提升为乐队长……每次都给年轻的舒伯特留下最深刻印象的作品首推莫扎特的《g 小调第四十交响曲》K550 和贝多芬的《D 大调第二交响曲》,即使在去世前不久,他还说起过这些作品曾经多么深深地打动和感化了其年轻的心灵。^①

施波恩曾在乐队中与舒伯特一起演奏第二小提琴,他进一步告诉我们,舒伯特因变声无法再演唱童高音而失去了在唱诗班中的位置。此后,他“决定离开神学院,放弃他的学

^① 引自《奥地利理解、勇气和好心情快报》,林茨,1829 年 3 月 27 和 30 日以及 4 月 3 日。佚名,但出自约瑟夫·冯·施波恩笔下。奥托·埃里希·多伊奇《舒伯特传》,埃里克·布鲁姆译(伦敦,1946 年),第 865—879 页。——原注

业,为的是要专心追求他成为专业作曲家的梦想”^①。

但这并非一帆风顺。1814年,17岁的舒伯特接受了小学教师培训,成了他父亲学校的一名助理,而且成为一名全职小学老师的可能性很大。这是因为他在1816年4月申请了莱巴赫(今斯洛文尼亚的卢布尔雅那)德国师范学院的音乐部主任一职,宫廷音乐指挥安东尼奥·萨利埃里还为他出具了推荐信,然而他在9月初得知自己的申请没有成功。舒伯特在担任“小学老师”一职期间创作了大量作品,涉及各个音乐领域,甚至包括歌剧。也就在这一时期的后半段,即1815—1816年间,舒伯特写下了第二至第五交响曲。

这部《第五交响曲》像莫扎特的《第四十交响曲》一样,没有使用单簧管、小号和定音鼓,这种简约的配器决定了这首作品的音响,使其具有了室内乐的特点。第一乐章“快板”既没有(如舒伯特在此之前写交响作品时所习惯的那样)以一个慢引子开始,也没有立刻呈现主部主题。相反,舒伯特在主部主题出现之前先由木管乐器奏出了一个优雅的四小节和弦进行,同时伴有小提琴奏出的一个弱起音阶音型,该音型结构简单,但对这个乐章的整体结构所起到的作用却非常复杂。有人将这种开场白式的和弦进行比喻为戏剧表演开始前的幕启,这种比喻非常有道理。这段四小节和弦引子的结构意义在展开部(第118小节起)的开始处得到了体现,它在这里构成了推动展开部发展的一个转调模进的基础。这个和弦引子稍加变化后被再次引入再现部(第171小节起),而再现部本身的曲式结构也再次让人感到意外。舒伯特没有重复与奏鸣曲式呈示部完全相同的乐段,没有按常规采用主调,而是以下属调($\flat E$ 调)再现了主部主题;经过一段较长的过渡之后,乐曲才随着第二主题的进入(第231小节)回到主调上。

第二乐章“稍快的行板”体现了莫扎特式的手法——将有伴奏的咏叹调那富有歌剧表现力的乐汇应用在管弦乐中。舒伯特将形成对比的木管和弦乐之间的对话放置在了一个广阔、复杂、技术上得到保证的转调结构中。

或许是因为调性相同,人们常将舒伯特的《小步舞曲》与莫扎特《第四十交响曲》K550中相应的乐章进行比较,但这两者之间只存在表面上的相同性。比方说,舒伯特的小步舞曲乐章没有试图去模仿莫扎特那微妙的对位灵活性。三重奏部分具有田园般的“兰德勒舞曲”风格,开始部分几乎是小步舞曲主题的转位。

① 奥托·埃里希·多伊奇《舒伯特传》,埃里克·布鲁姆译(伦敦,1946年),第867页。——原注

奏鸣曲式的“末乐章”给人的感觉似乎更接近海顿的交响曲,特别是其悠长的“弱”开始部分(与第 27 小节开始的“强”乐句相平衡),以及第二主题开始前的弱休止(第 78 小节)。展开部(第 153 小节起)所依据的是开始处的音型,带有典型的舒伯特式灵巧的探索性转调变化。与第一乐章正好相反,除了必要的过渡变化外,奏鸣曲式的再现部(第 237 小节起)尽可能原封不动地再现呈示部的旋律,而且无需任何总结性的尾声。

这部《第五交响曲》在 19 世纪受到的欢迎程度非常有限。舒伯特于 1816 年 10 月 3 日完成了这部交响曲,而且很可能在当月晚些时候由一支业余乐队进行了演出,该乐队的指挥为伯格剧院乐队的奥托·哈特维格,作曲家本人也在该乐队中演奏中提琴。这部交响曲未能在舒伯特生前出版,而且(据史料记载)将近三十年一直没有再被人演奏,直到 1841 年 10 月 17 日才由米盖尔·莱特梅耶指挥在维也纳的约瑟夫市民剧院第一次公开演奏。这部交响曲的英国首演地是伦敦的水晶宫,时间为 1873 年 2 月 1 日,指挥是奥古斯特·曼斯。这次演出是舒伯特全部交响曲系列音乐会的一部分,举办该系列音乐会的直接起因是乔治·格罗夫(著名的《格罗夫音乐词典》的首位编撰者)和亚瑟·萨利文^①于 1867 年秋结伴去了维也纳,在舒伯特的其他作品中找到了第一至六交响曲的手稿和手抄谱。这部交响曲于 1885 年首次出版,收录在奥伊泽比乌斯·曼迪切夫斯基和约翰内斯·勃拉姆斯编辑的《舒伯特作品全集》中。

理查德·克拉克
(路旦俊 译)

① 亚瑟·萨利文(1842-1900):英国作曲家和指挥家,以轻歌剧创作著称,代表作有轻歌剧《爱水手的少女》《日本天皇》《彭赞斯的海盗》等。——译者注

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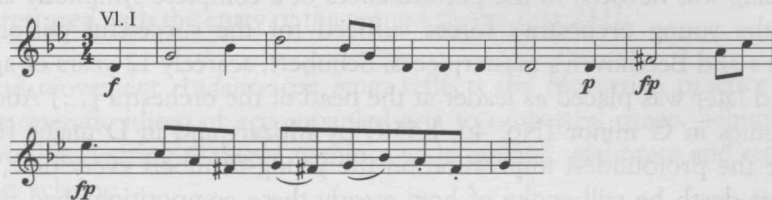
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Symphony No. 5

Franz Schubert
(1797–1828)
D 485

I. Allegro

Flauto *pp*

Oboe 1 2 *pp*

Fagotto 1 2 *pp*

Corno (Bb) 1 2

Violino I *pp*

Violino II *pp*

Viola *pp*

Violoncello e Contrabbasso *pp*

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Ob. 1 2

Fg. 1 2

Cor. (Bb) 1 2

VI. I

VI. II

Vla.

Vc. Cb.

Symphony No. 5

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Fg. 1
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Fg. 1
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