



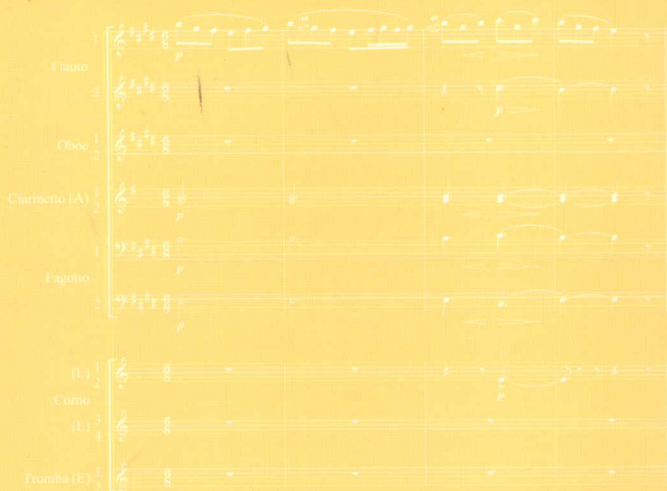
GRIEG 格里格

Peer Gynt Suites Nos. 1-2

Opp.46 & 55

《培尔·金特》第一、二组曲

Opp.46 & 55



EULENBURG

湖南文艺出版社

Edvard Grieg

Peer Gynt

Suites Nos.1-2

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Richard Clarke

爱德华·格里格

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格里格

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Opp.46&55

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Preface

Henrik Ibsen's great Norwegian verse dramas, *Brand* (1865) and *Peer Gynt* (1867), stand between the historical plays of his youth and the better-known realist plays of his later years. In some respects *Peer Gynt* is a disillusioned *Pilgrim's Progress*, though Peer shows none of Christian's striving to conquer his vices. He is unashamedly boastful and selfish, a liar and a lecher; yet he is imaginative and fascinating. After raping Ingrid at the end of Act I, he consorts with the legendary Mountain King of Dovre and his grotesque daughters (Act II), sees his long-suffering mother die, and feels a flicker of real love for Solveig. However, it is no great struggle to leave both her and Norway (Act III). Act IV takes place in Africa 20 years later; Peer is a wealthy middle-aged businessman, his money made largely from the Slave Trade. He declines into a Cairo madhouse. Returning to Norway as an old man (Act V) he is shipwrecked, and saves his own life by letting the ship's cook drown. Home at last, he broods for the first time on moral issues, and dies in the arms of the faithful Solveig, who has been waiting for him since they were both young. It is generally recognized that to a large extent *Peer Gynt* is a morality play with universal application, but there is not always agreement as to the precise meaning of its symbolism.

In 1874 Ibsen, revising the play for stage performance, invited Grieg to compose incidental music for it. He even suggested replacing the 'African' act with almost continuous music in which the plot would be mimed and sung; but later he abandoned this idea. In its new form *Peer Gynt* was first performed in Christiania (Oslo) on 24 February 1876, and it was immediately acclaimed. But Grieg was dissatisfied, and 10 years later for a production in Copenhagen, he rescored much of the music, greatly to its advantage. He had written 22 pieces in all, including a prelude, entr'actes, dances, songs and background music. In 1888 he chose four of these pieces for a concert suite, and another four in 1891 for a second suite. The first suite, though not the better of the two, has always been the more popular; together they made the title of Ibsen's play familiar all over Western Europe. Grieg was persuaded to make piano arrangements of the suites, but some of the pieces were so orchestral in conception that they are quite ineffective in this form. The complete *Peer Gynt* score was not published until Grieg was dead; publication made possible the play's huge success in Germany, the Berlin production of 1913 being outstanding.

The eight pieces that form the suites occur in the play in the following order:

Ingrid's Lament. Entr'acte between Acts I and II. Peer has carried Ingrid up into the mountains on the day when she was to have married someone else, and at the start of Act II he abandons her. The heartfelt music gives Ingrid a depth denied her by Ibsen, who showed no interest in the character. The quick theme (bars 1-4) is Peer's *leitmotiv*, established in the Prelude; here, according to Grieg, it represents Peer telling Ingrid to 'go to the devil'.

The Hall of the Mountain King comes at the start of Act II, scene vi, and is grotesque ballet music for the wild daughters of the King of Dovre. They torment and threaten Peer because he has seduced one of them, and in the play they all shout 'Kill him!' on the big chords after letter D.

Solveig's Song comes as an Entr'acte before III.iii, in which Peer and Solveig part affectionately. The main tune, first heard in the Prelude, recurs as a song in IV.x (in Africa Peer has a vision of Solveig in Norway), and Solveig sings it again in V.v, this time unaccompanied.

The Death of Åse (Peer's mother) is first heard as an Entr'acte before III.iv, and then repeated as background music while Peer, unaware that his mother dies as he speaks, sits on her bed and tells her yet another of his outrageous stories. The contrast between the ebullient dialogue and the tragic truth-telling music is wonderfully effective.

Morning, intended as a prelude to IV.v, was played before the first scene of Act IV, where it makes an unsuitable introduction to the farcical dialogue of Peer and his big-business friends. In any case the music suggests a Norwegian dawn rather than one on the coast of Morocco. Grieg wrote of it: 'I imagine the sun breaking through the clouds at the first forte'.

Arabian Dance. The scene is an Arab tent in an oasis, and in the play the music is sung as well as danced by Arab girls. Anitra alone sings and dances the A minor episode.

Anitra's Dance comes later in the same scene, much of it as a background while Peer is speaking; that is why it is so lightly scored. At the end of the scene Peer and Anitra become lovers.

Peer Gynt's Homecoming, played immediately before Act V, depicts the storm at sea off the coast of Norway. According to the composer, the passage after letter C represents the ship sinking; the timpani, bass drum and 'tremolo' basses, he wrote, 'must make a terrific noise [...] All the crescendos and diminuendos must be brought out strongly, and the tempo must be very fluid'. Grieg never wrote for orchestra with more skill than in this piece.

Since the Second World War, it has been generally felt both in Norway and elsewhere that Grieg's score is no longer satisfactory in conjunction with modern productions of Ibsen's play; in any case, few theatres today have the musical resources to attempt it. However, the two suites are very much alive in the concert-hall. Indeed, the music continues to reach a wider public than the play.

Roger Fiske

前言

亨利·易卜生用挪威语创作的诗剧杰作《布兰德》(1865)和《培尔·金特》(1867)介于他年轻时创作的历史剧与他后来创作的更为大家熟悉的现实主义剧作之间。从某些方面来说,《培尔·金特》可以说是醒悟的《天路历程》^①,尽管培尔·金特丝毫没有表现出基督徒努力克服恶习的一面。他不知廉耻地自吹自擂,自私到了极点,不仅是个谎话连篇的骗子,而且是个好色之徒。然而,这个人物又耽于幻想,能引起人们的兴趣。他在第一幕结束时强奸了少女英格丽德,在第二幕中结交了传说中的多佛勒山妖及山妖丑陋的女儿,然后看到自己积思成疾的母亲离开人世,最后在索尔维格身上见到了一缕真正的爱情。但是对于培尔·金特来说,离开索尔维格和挪威易如反掌(第三幕)。第四幕发生在二十年后的非洲,培尔·金特已经成了一位中年富商,其财富主要来自贩卖奴隶,但他最后却沦落到了开罗的一家疯人院中。当年老的培尔·金特飘洋过海回国时,船只沉没,他以牺牲船上厨师的生命来挽救自己的性命。当他终于回到家中后,他生平第一次开始思考道德问题,最后死在了索尔维格的怀抱中,而忠贞的索尔维格自年轻时候起就一直在等着他。人们普遍认为,《培尔·金特》在很大程度上是一出道德剧,有着普遍而广泛的意义,然而对其象征主义的具体内涵却各持己见。

易卜生于1874年开始修改剧本,准备将它重新搬上舞台。他邀请格里格为这部剧作配乐,甚至建议在“非洲”一场中完全采用音乐,由演员通过哑剧和歌唱来表现情节,但他后来还是放弃了这一念头。新版《培尔·金特》于1876年2月24日在奥斯陆(挪威首都——译者注)首演,并立刻受到了高度评价,但格里格却不满意。十年后,当在哥本哈根(丹麦首都——译者注)上演这出戏时,他重写了其中的许多音乐,使整个配乐有了极大的改善。他总共创作了二十二首乐曲,包括前奏曲、间奏曲、舞曲、歌曲和背景音乐。1888年,他选择了其中的四首乐曲,创作了一个音乐会组曲,然后又于1891年挑选了另外四首乐

① 《天路历程》:1678年英国作家约翰·班扬(1628—1688)创作的一部宗教寓言式作品。

曲创作了第二组曲。虽然第二组曲并不比第一组曲逊色,但第一组曲却一直更受人们的喜爱。这两个组曲共同使易卜生的剧名传遍了整个西欧。格里格后来经不住劝说,又将这两个组曲改编成了钢琴独奏曲,然而由于其中一些乐曲最初的创作构思就是乐队,所以改编成了钢琴独奏曲后效果并不太好。《培尔·金特》的总谱是在格里格去世后才出版的,而正是由于乐谱的出版才使得这部剧作在德国上演时大获成功,其中最出色的是柏林 1913 年的演出。

构成组曲的八首乐曲在剧中的顺序为:

《英格丽德的悲叹》原为第一幕与第二幕之间的间奏曲。培尔·金特在英格丽德与别人结婚的当天将她劫持到了山中,然后在第二幕开始时又抛弃了她。这段诚挚的音乐给英格丽德这个人物增加了深度——这是易卜生原作中所没有的,因为易卜生对这个人物不感兴趣。短暂的主题(第 1—4 小节)是早在前奏曲中就建立起来的培尔·金特的动机,据格里格说,它代表培尔·金特在告诉英格丽德“见鬼去吧”。

《在山妖的洞窟里》出现在第二幕第六场开始时,是多佛勒山妖女儿的芭蕾音乐。这些女妖不断折磨和威胁培尔·金特,因为他诱奸了其中一个女妖。在原剧配乐中,她们还在总谱中字母 D 后的大和弦处齐声喊叫“杀死他!”

《索尔维格之歌》原为第三幕第三场前的间奏曲,培尔·金特与索尔维格在动情地告别。这里的主旋律最初在前奏曲中出现过,后来出现在了第四幕第十场中(培尔·金特在非洲梦见了身处挪威的索尔维格),最后在第五幕第五场中变成了索尔维格的无伴奏独唱。

《奥塞(培尔·金特之母)之死》第一次出现是第三幕第四场前的间奏曲,后来以背景音乐出现在培尔·金特不知母亲已经溘然长逝,仍坐在她床上讲述自己的另一段历险时。培尔·金特眉飞色舞的叙述与这哀伤的音乐形成了非常有效的奇特对比。

《晨景》原为第四幕第五场的前奏曲,最初出现在第四幕第一场前,是培尔·金特与那些狐朋狗友闹剧式对白开始前不大相称的引子。不过,这段音乐所描写的是挪威的黎明,而不是摩洛哥海边的日出。格里格曾写道:“我看到太阳已经穿过云层照射出来了!”

《阿拉伯舞曲》这场戏发生在沙漠绿洲中的阿拉伯帐篷内,阿拉伯姑娘们正随着这段音乐边唱边舞。不过,下面的 a 小调乐曲安妮特拉将独自边唱边舞。

《安妮特拉舞曲》出现在同一场戏的后半截,其中大部分音乐为培尔·金特说话时的背景音乐,因此旋律比较轻快。培尔·金特与安妮特拉在这一场戏结束时成了恋人。

《培尔·金特的归来》原为第五幕前奏曲,描写了挪威海面上的风暴。据作曲家说,谱中字母 C 后的乐段代表船只的沉没。他写道:定音鼓、低音鼓与低音部的颤奏“必须制造出可怕的音效……所有的渐强与渐弱都必须精确地表现出来,速度必须非常流畅”。就技巧而言,格里格创作的管弦乐作品中没有一首能超过这首乐曲。

自第二次世界大战以来,挪威和其他地方的观众都普遍觉得,格里格所作的配乐用在易卜生这部戏剧的现代演出中已无法再达到令人满意的效果;再说,今天也几乎没有什么剧院有能力尝试提供配乐。不过这两个组曲却是各种音乐会上颇受欢迎的保留曲目。的确,这些音乐比该戏剧本身更能继续为公众所接受。

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(路旦俊 译)

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PEER GYNT · Suite No. 1

I

Morgenstemning – Morning-mood

Morgenstimmung – Le matin

Edvard Grieg

(1843–1907)

Op. 46

Allegretto pastorale (♩. = 60)

1 Flauto *p*

2 Oboe 1. *p*

Clarinetto (A) 1 *p*

2 Fagotto 1 *p*

2 Corno (E) 1. *p*

3 Tromba (E) 1 *p*

2 Timpani (E-B)

Violino I *div.* *pp*

II *div.* *pp*

Viola *mf* *div.* *pp*

Violoncello *div.* *pp*

Contrabbasso *pp*

6

1
Fl.

2

Ob. 1

Cl. (A) 1
2

1
Fg.

2
mf *p*

(E) 1
Cor.

(E) 3
4

Tr. (E) 1
2

Timp.

1
VI.

II

Vla.

Vc.

Cb.

mf

A

21

Fl. 1 *f* *più f*

Fl. 2 *f* *più f*

Ob. 1 *f* *più f*

Ob. 2 *f* *più f*

Cl. (A) 1 *f* *più f*

Cl. (A) 2 *f* *più f*

Fg. 1 *f* *più f*

Fg. 2 *f* *più f*

(E) 1 *f* *più f*

Cor. 2 *f* *più f*

(E) 3 *f* *più f*

(E) 4 *f* *più f*

Tr. (E) 1 *f* *più f*

Tr. (E) 2 *f* *più f*

Timp. *f*

VI. I *f* *più f*

VI. II *f* *più f*

Vla. *f* *più f*

Vc. *f* *più f*

Cb. *f* *più f*

28

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. (A) 1

Cl. (A) 2

Fg. 1

Fg. 2

Cor. (E) 1

Cor. (E) 2

Tr. (E) 1

Timp.

Viol. I

Viol. II

Viola

Vc.

Cb.

ff

p

cresc.

dim.

34

C

Fl. 1 *f* *f* *f* *ff*

Fl. 2 *f* *f* *f* *ff*

Ob. 1 *f* *f* *f* *ff*

Ob. 2 *f* *f* *f* *ff*

Cl. (A) 1 *f* *f* *p* *f* *ff*

Cl. (A) 2 *f* *f* *p* *f* *ff*

Fg. 1 *f* *p* *f* *p* *f* *ff*

Fg. 2 *f* *p* *f* *p* *f* *ff*

Cor. (E) 1 *f* *f* *p* *cresc.* *f* *ff*

Cor. (E) 2 *f* *f* *p* *cresc.* *f* *ff*

Tr. (E) 1 *f* *f* *f* *f* *ff*

Tr. (E) 2 *f* *f* *f* *f* *ff*

Timp.

Vl. I *f* *f* *p* *cresc. molto* *ff* *dim.*

Vl. II *f* *p* *f* *p* *p* *cresc. molto* *ff* *dim.*

Vla. *f* *p* *f* *p* *p* *cresc. molto* *ff* *dim.*

Vc. *f* *p* *f* *p* *p* *cresc. molto* *ff*

Cb. *f* *f* *p* *pizz.* *arco* *ff*

[illegible]