



# MENDELSSOHN 门德尔松

## 2 Overtures

A Midsummer Night's Dream, The Hebrides



## 两首序曲

《仲夏夜之梦》Op.21, 《赫布利底群岛》Op.26

Flauto 1 2 *p* *pp* <

Oboe 1 2 *pp* <

Clarinetto (A) 1 2 *p* *pp* <

Fagotto 1 2 *p* *pp* <



EULENBURG

湖南文艺出版社

# Felix Mendelssohn Bartholdy

## 2 Overtures

A Midsummer Night's Dream / Ein Sommernachtstraum Op.21

The Hebrides / Die Hebriden Op.26

Edited by / Herausgegeben von

Richard Clarke

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## 费利克斯·门德尔松·巴托尔迪

### 两首序曲

《仲夏夜之梦》Op.21

《赫布利底群岛》Op.26

理查德·克拉克 编订



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门德尔松

两首序曲

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## Preface

Felix Weingartner, writing in 1909, notes perceptively that 'had Mendelssohn given to his single-movement orchestral pieces the felicitous title "Symphonic Poems", which Liszt later invented, he would perhaps be celebrated today as the creator of program music and would take his place at the dawn of a new artistic era and not at the end of an old one. He would now be known as the "first modern" instead of the "last classic" composer'.

The 18th-century operatic overture was the parent to two offspring. The symphony, whose origins are not outwardly so obvious, began with the three-movement Italian opera overture of the Baroque and grew, as a result of Haydn's and Beethoven's adoption, into the four-movement grand gesture of serious abstract music. Again with Beethoven, the cord linking the overture with theatre and opera was once again severed as one can see among his output of ten or so examples. Naturally there are ballet and theatre overtures such as *Prometheus* or *Egmont*, but *Coriolan* Op. 62 – written for a play – had interestingly been unveiled in a concert at the palace of Prince Lobkowitz in March 1807, ahead of any stage performance, making it the first *de facto* concert overture.

But Beethoven's concert overtures – which also include Op. 115, a work 'zu jeder Gelegenheit oder zum Gebrauch im Konzert' (for any occasion or for concert use) – were not the programmatic works that were to prepare the way for the symphonic poem later in the 19th century. Weber and Schubert had written overtures that exist, in the case of the former, as remodelled independent overtures from unsuccessful operas and, with the latter, as a sequence of examples of early orchestral muscle-flexing.

The works that Mendelssohn published together in one volume as *Three Concert Overtures*, in 1835, in contrast seem to mark the induction of a new genre. Certainly the *Hebrides* overture was conceived very much as a 'tone picture' in response to his tour of the Western Isles in Scotland, not altogether unrelated to his *Meeresstille und glückliche Fahrt* (Calm Sea and Prosperous Voyage) in the same set. But the *Midsummer Night's Dream* does voice an off-stage echo – although the composer had not intended the work to be performed as a prelude to performances of Shakespeare's play. Nonetheless in 1826 and at the age of seventeen Mendelssohn had, perhaps more so than Beethoven, begun to see the way to developing a new form and genre of musical composition.

Berlioz had, after Mendelssohn's *Midsummer Night's Dream* and before its publication with *Hebrides* and *Meeresstille*, written a series of overtures – while less programmatic – which helped to establish this new genre through examples such as *Waverley* and the *Intrata di Rob-Roy* and indeed the Shakespearean *Le roi Lear* 'grande ouverture'. There are examples by Schumann, the English composer Sterndale Bennett and of course Wagner – including a *Faust* overture in 1840, later revised. Mendelssohn led the way, just escaping the fringe of Beethoven's shadow, in bringing the programmatic concert overture into being and, indeed, allowing for Liszt to cultivate the symphonic poem in the 1840s and 1850s.

## Overture to A Midsummer Night's Dream Op. 21

**Composed:** 1826 in Berlin

**First performance:** Private performance at the Mendelssohn House, Berlin, during November 1826; first public performance in Stettin (Szczecin) on 20 February 1827 directed by Carl Loewe

**Original publisher:** Breitkopf & Härtel, Leipzig, parts 1832, score 1835

**Instrumentation:** 2 Flutes, 2 Oboes, 2 Clarinets, 2 Bassoons – 2 Horns, 2 Trumpets, Ophicleide – Timpani – Strings

**Duration:** ca. 12 minutes

'Music, ho! Music, such as charmeth sleep' says Titania in Act IV of Shakespeare's *A Midsummer Night's Dream*; and it is the seemingly dreamlike distant rustling of a sprite's wings, after four swelling wind chords, that conjures the sleepy vision at the beginning of Mendelssohn's overture. Opera overtures had often begun with a slow introduction, here reduced to the briefest of gestures, as can be found in Rossini's examples and indeed for instance in Beethoven's *Coriolan*.

Although this music mirrors closely the events of Shakespeare's play, the composer still hems in his ideas through the agency of a conventional musical structure – sonata form. Following the opening chords, the exposition (bb.8–250) of the overture gives us four themes. The first subject group, in the tonic key of E major, comprises the playful shimmering dance of the spirits and fairies of the Athenian woods and the grand *fortissimo* evocation of the palace of Theseus from Act I of the play (b.62) – followed with a distinctive descending scale in minims that appears in various guises throughout the work. The divided *pp* strings here is wonderfully subtle orchestration, a testament to the composer's early skill and imagination; the abrupt change to a full-orchestra *ff* is similarly dextrous. The second subject group, in the dominant key, has the chorale-like lovers' theme – portraying Hermia and Lysander, Helena and Demetrius – opening out into the phrase with its chromatically falling third; the violins' and flutes' *fortissimo* swagger in thirds, over the pounding octave Bs, at b.197, seems to depict the group of rustics who later on enact the 'play within a play' of *Pyramus and Thisbe* in Act V. We have here also the braying of Nick Bottom, in his ass's-head mask at Act III scene I, in swooping 10ths at b.214. There is of course no exposition repeat – in a 'narrative' work such as this that follows a borrowed story, it would make little sense – and overture sonata form, from Beethoven's time, indeed did not demonstrate such a feature.

The subdued *p/pp* development section of the work places us squarely within the Athenian woods that form the backdrop to the central acts of Shakespeare's play. The return of the first theme informs us that we are without doubt in Oberon's fairy kingdom and the descending scale that answers the second theme in the exposition lures us further into the forest with stealthy pizzicato crotchets in octave unison violins and cellos. The broken hearted fragmentary allusion to the close of the lovers' theme – like the shattered fragments of melody in the

cavatina of Beethoven's String Quartet in B flat op. 130 – shares with us the ill-fated affections at the close of the development, as the overture's opening chords appear for a second time ahead of the recapitulation.

The recapitulation omits its reference to the splendour of Theseus's palace after the *pianissimo* fairies' dance and instead this first theme's recurrence is elided with the end of the transition from the exposition, leading us straight into the lovers' theme again – this time, naturally, in the tonic. As in Act V, the last act of Shakespeare's play, Quince, Bottom, Snout et al step forward to present their play with Mendelssohn's *fortissimo* octave E drone and musette-style rustic revelry – complete with Bottom, in his ass's mask, braying in 9ths and 10ths. As before, this is deft handling of the string section, since he infers the use of portamenti for joyous quasi-comical effect. Theseus does finally appear, however, at b.586 with stretto fanfares thrown between winds and strings (bb.597–606). The coda of the overture slips quietly into the twilit, sylvan world of the fairies with the strings' rapid quavers once more and the held chords broadened out still further. The grand second theme appears a final time, very quietly transformed into a reference to Carl Maria von Weber's opera *Oberon*. A Mermaid's Song from Act II of Weber's work is echoed at b.663 – closely reflecting Weber's 6/8 song in the triplets at b.667–9. It is as if Mendelssohn here '... heard a mermaid on a dolphin's back / Uttering such dulcet ... breath / That the rude sea grew civil at her song' (*Oberon*, *A Midsummer Night's Dream*, Act II, scene i). And so the opening chords return one third and final time to close the work, in quiet mystery – to 'disappear with the dawn' as Mendelssohn later described it to the publishers Breitkopf & Härtel.

The first public orchestral performance of the overture took place on 20 February 1827 in modern-day Szczecin (then Stettin), although it had been heard at the Mendelssohns' own home in 1826, not long after its composition in that year. Begun at some point in the first half of July the score was completed, so the autograph tells us, on 6 August. The work had existed first in a piano duet version, and it was in this form that the composer Ignaz Moscheles reports hearing it in November 1826. The composer clearly continued to value the overture, since he both conducted it regularly at concerts, including London, and returned to it sixteen years later. In 1842 he added additional movements of incidental music for Shakespeare's play – including a Nocturne, a Scherzo and a Wedding March – in response to a commission from King Friedrich Wilhelm IV of Prussia. When the *Overture to A Midsummer Night's Dream* was published along with *Hebrides* and *Meeresstille* seven years earlier, it had been to Friedrich Wilhelm, at the time Crown Prince, that the composer had then dedicated the work.

David Lewiston Sharpe

## *Overture The Hebrides Op. 26*

**Composed:** 1830–33

**First performance:** 14 May 1832, Philharmonic Society, London,  
directed by the composer

**Original publisher:** Breitkopf & Härtel, Leipzig, parts 1834, score 1835

**Instrumentation:** 2 Flutes, 2 Oboes, 2 Clarinets, 2 Bassoons –

2 Horns, 2 Trumpets – Timpani – Strings

**Duration:** ca. 11 minutes

At Fort William, early on Friday 7 August 1829, Mendelssohn and his friend Carl Klingemann caught one of the new paddle-steamers that were running between Inverness and Glasgow through the recently-opened Caledonian Canal, and it took them forty miles down Loch Linnhe to Oban, through some of the loveliest scenery in Europe. Mendelssohn was twenty at the time. From Oban Harbour he walked a mile up the coast and began a pencil sketch of a mediaeval ruin called Dunollie Castle; he was able to include Loch Linnhe and the distant mountains of Mull in the background. He did not have time to finish the sketch because they had another steamer to catch. That evening they embarked for Iona on the *Ben Lomond* (70 tons) which took them from Oban as far as Tobermory, Mull's only harbour; there they spent the night 'in a respectable private house'. Before going to bed Mendelssohn wrote home, heading his letter 'On one of the Hebrides'. The letter contained a famous sentence and twenty bars of music: 'In order to make you understand how extraordinarily the Hebrides have affected me, I have written down the following which came into my mind'

This was the first summer that steamer trips to Staffa and Iona had been advertised, and Mendelssohn had planned such a trip before leaving Edinburgh, but it cannot have been Staffa and Iona that so 'extraordinarily affected' him because he did not set eyes on them until the following day. Those evocative bars were inspired by islands and sea between Fort William and Oban or (more probably) between Oban and Tobermory.

However on 8 August the *Ben Lomond* sailed on into the open Atlantic, and the passengers were put ashore for an hour or so on both Staffa and Iona. Iona was inhabited and probably provided refreshment, but Staffa is uninhabited, tiny and very rocky. Its one attraction is Fingal's Cave with its remarkable basalt pillars like organ pipes. Fingal was the Celtic hero of the translations from Ossian that Macpherson had published around 1760 – translations that were still admired on the continent, though suspected in Britain of being largely Macpherson's invention. Whether they were or not, there is no evidence to link Fingal with this cave. Then, as now, landing on Staffa was dangerous except in calm weather, and because the passengers did land (Klingemann mentions a stout old lady determined to go ashore in spite of the scrambling) it must then have been fairly calm. Yet Klingemann wrote, with all the smugness of the man who has not himself been affected: 'The Atlantic stretched its tentacles around us with increasing roughness, knocking us all over the place ... The ladies went down

like flies and so indeed did the gentlemen; I only wish my travelling companion had not been among them, but he's on better terms with the sea as a composer than as an individual or a stomach.' Instead of circumnavigating Mull as it would today, the steamer returned from Iona past Staffa to Tobermory. Mendelssohn may have been in good enough shape to appreciate Staffa in the afternoon, but he can then have seen it only from a distance.

The point is of some interest. He called the first draft of his overture *Die einsame Insel* ('The Lonely Island') and on publication the full score was headed *Fingals Höhle*, and for these reasons it has often been assumed that Staffa was the lonely island and the chief inspirer of the music. This is possible but unlikely. In Mendelssohn's published letters there is no mention of Staffa; all he seems to have remembered of 8 August was 'the most fearful seasickness'. Furthermore he is said to have disliked the catchpenny title his publishers foisted on him, and the probable reason is that Fingal's Cave did *not* inspire the music, Staffa was *not* the lonely island; as has been shown above, the main theme had come to him elsewhere. Mull itself looks extremely lonely from the sea, as well as splendidly beautiful. If this seems too large an island, there are much smaller ones in the vicinity; for instance Calvé, just outside Tobermory harbour. The passengers had expected to be back in Oban late on the Saturday, but the steamer was far behind schedule and the captain anchored for the night in Tobermory Harbour. Very early on the Sunday morning the *Ben Lomond* sailed for Oban, and Mendelssohn and Klingemann immediately set off for Glasgow.

Mendelssohn did not compose his best works as fluently as has sometimes been supposed. He took nearly three years over his *Hebrides* overture, writing out two quite different versions of it; each of the MSS contains many alterations. He finished the first version in Rome on 16 December 1830, and it is headed *Die Hebriden*, but someone took a copy of this MS before Mendelssohn had made most of the alterations, and this copy is headed *Die einsame Insel*. More than a year later, on 21 January 1832, Mendelssohn wrote to his sister Fanny and told her that he still considered the overture unfinished. 'The loud D major section in the middle is very stupid, and the so-called development smacks more of counterpoint than of oil and seagulls and dead fish; and it should be just the opposite.' With a London concert in view he was already working on his second version of the overture, and this had its first performance on 14 May at a Philharmonic Concert with the composer conducting. In the light of this performance he made a few further adjustments, and the score was finally completed in London on 20 June 1832, as he noted on the MS. In the first edition of his Dictionary Sir George Grove mentioned that the published score and parts did not always agree, for instance in bars 7 and 87. No doubt this was because the published parts had been taken from those used at the first performance and took no account of the later adjustments.

Mendelssohn's surprising wish that his music should express the realities as well as the beauties of the Hebrides makes one wonder if he ever managed to make it do so to his own satisfaction. The calm sea of his second subject and the storm music are obvious to every listener, but where is the oil? Perhaps bars 149ff represent the chugging of the little paddle-steamer. There is evidence that Mendelssohn was very interested in the new steamers, and indeed in machinery of all kinds, but it must be added that this passage was already present in A.



The facts about the two versions of the overture can be summarized as follows:

- A *Die Hebriden*. MS finished in Rome 16 December 1830; never printed, but this version was performed at the Crystal Palace, London, 14 October 1871. MS published photographically in Basle in 1948 (the British Museum copy is Hirsch M 281). While it was owned by Moscheles, Gounod added a minim D in bar 3, bottom stave, and wrote underneath that he thought it had been left out by mistake. Before many of the alterations were made, someone made a copy of this score; it is called *Die einsame Insel*, carries no date, and is now deposited in the Bodleian Library, Oxford.
- B *Die Hebriden*. MS dated London 20 June 1832; a very free revision of A; substantially the version performed in London on 14 May 1832. It was published in full score in 1835 by Breitkopf & Härtel under the title *Fingals Höhle*; the parts had appeared the previous year under the much-to-be-preferred title *Die Hebriden*.

Information about Mendelssohn's travels is taken or deduced from the letters he and Klingemann wrote, and from Mendelssohn's diaries and dated pencil sketches, now in the Bodleian Library, Oxford. Information about steamer trips in 1829 is taken from *West Highland Steamers* by Duckworth and Langyard (3rd ed., Glasgow 1967), and verbally from Anthony Browning of Kelvingrove Museum, Glasgow.

Roger Fiske

## 前言

费利克斯·魏因加特纳<sup>①</sup> 1909 年在其著作中曾一针见血地写道：“如果门德尔松给他的单乐章管弦乐作品冠以非常贴切却由李斯特发明的‘交响诗’标题，那么他今天也许就会被视作标题音乐的创始人，然后就会在一个新艺术时代的启蒙期而不是在一个旧时代占据一席之地。他今天就会成为‘第一位现代作曲家’，而不是‘最后一位古典作曲家’。”

18 世纪的歌剧序曲产生了两个后代。交响曲的起源表面上并不太明显，其实开始于巴洛克时期的三乐章意大利歌剧序曲，然后随着海顿和贝多芬的改编而发展成四乐章宏大的抽象严肃音乐。同样，又是贝多芬剪断了序曲与戏剧和歌剧之间的纽带，我们可以从他创作的十部左右的序曲中看出这一点，除了像《普罗米修斯》或《埃格蒙特》这样为芭蕾舞剧和话剧所写的序曲外。非常有意思的是，为话剧所写的《科里奥兰序曲》Op.62 却是在舞台演出前，于 1807 年 3 月在洛勃科维茨亲王宫殿里举行的一场音乐会上亮相的，它成了第一首事实上的音乐会序曲。

不过，贝多芬的音乐会序曲——其中包括“为任何场合或为任何音乐会而作”的 Op.115——并不是为 19 世纪后期交响诗发展铺平道路的标题音乐。韦伯和舒伯特也有序曲流传了下来，韦伯创作的是从那些失败的歌剧中重新改编的独立序曲，舒伯特则是将早期管弦乐乐思重新玩耍般的进行修改。

相反，门德尔松于 1835 年出版的《三首音乐会序曲》中的作品似乎标志着一一种新的音乐形式的确立。《赫布利底群岛》序曲在很大程度上肯定是被当作一首“音画”来构思的，算是他去苏格兰西部群岛旅行时得到的灵感回应，与同一作品集中的《平静的大海与幸福的航行》并非没有联系。不过，《仲夏夜之梦》序曲却的确传达出了来自舞台之外的回声——虽然作曲家并没有打算让这首作品作为莎士比亚戏剧演出的前奏曲来演奏。尽管如此，1826 年，十七岁的门德尔松也许在创新方面比贝多芬更胜一筹，他已经开始看到了开创音乐创作新形式和新流派的途径。

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① 费利克斯·魏因加特纳(1863—1942):奥地利指挥家、作曲家。——译者注

在门德尔松完成《仲夏夜之梦》之后,但又在这部作品与《赫布利底群岛》和《平静的大海与幸福的航行》一起出版之前,柏辽兹也创作了一些序曲,虽然不如门德尔松的作品那样富有标题性,却也有助于确立这种新的音乐形式,如《威弗利》、《罗布·罗伊》和根据莎士比亚戏剧创作的《李尔王》“大序曲”。舒曼、英国作曲家斯顿代尔·贝内特以及瓦格纳也都写过序曲,包括瓦格纳 1840 年创作、后来修改过的《浮士德》序曲。门德尔松摆脱了贝多芬投下的阴影,率先创立了标题性的音乐会序曲,使李斯特得以在 19 世纪四五十年代孕育出交响诗。

## 仲夏夜之梦 Op.21

**创作时间与地点:**1826 年,柏林

**首演:**1826 年 11 月,门德尔松家,柏林(非公开演出);1827 年 2 月 20 日,斯德丁(今什切青),卡尔·勒韦指挥(公开演出)

**首次出版:**布莱特科普夫与黑泰尔,莱比锡,1832 年(分谱),1835 年(总谱)

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**演奏时间:**约 12 分钟

“音乐,啊,让睡眠变得妩媚的音乐!”莎士比亚《仲夏夜之梦》中蒂泰妮娅在第四幕中说道;而门德尔松这首序曲的开始处首先由木管乐器奏出了四个上行和弦,然后用梦幻般远处精灵的翅膀扑扇声来营造出昏昏欲睡的幻觉。歌剧序曲常以慢速度的引子开始,但在这里却被简化到了最简短的形式,正如罗西尼的序曲和贝多芬的《科里奥兰序曲》一样。

虽然这首作品紧扣莎士比亚戏剧中的情节,作曲家仍然采用了传统曲式结构——奏鸣曲式——来约束他的乐思。在开始的和弦过后,这首序曲的呈示部(第 8—250 小节)给我们展现了四个主题。第一组主题采用了主调——E 大调,由雅典树林中精灵和仙女们戏耍的舞蹈以及剧中第一幕特修斯宫殿辉煌的 *fortissimo* 映现(六十二小节)构成,随后是在整个作品中以各种不同形式出现的一个清晰的二分音符下行音阶。这里的弦乐 *pp* 分奏是

非常精妙的配器,足以证明作曲家很早就具有了出色的技法和想象力;而突然转为整个乐队的 *f* 也同样妙不可言。第二组主题采用了属调,让合唱般的恋人主题——刻画出了赫米雅与拉桑德以及海伦娜与狄米特律斯这两对情侣——以半音下行三度和音进入到乐句中;小提琴和长笛的 *fortissimo* 在第 197 小节处强烈的八度 B 音和声中以三度奏出旋律,似乎在描写后来在第五幕中上演“戏中戏”《皮拉摩斯与提斯柏》的那群乡民。我们还可以在第 214 小节处突降的十度中听到尼克·波顿在第三幕第一场戴上驴头面具后的驴叫声。当然,这里没有出现呈示部的反复——在这样一首采用他人故事创作的“叙事性”作品中,那样做会显得毫无道理——而且从贝多芬时代传下来的奏鸣曲式也的确没有这种特点。

这首作品减弱的 *p/pp* 展开部将我们置身于构成莎士比亚这部戏剧核心背景的雅典森林中。第一主题再次响起时,我们无疑来到了奥伯龙的童话王国,呈示部中对第二主题做出应答的下行音阶用小提琴和大提琴齐奏的八度拨奏四分音符来引诱我们进入到森林深处。恋人主题结尾处伤心的片断——很像贝多芬《降 B 大调弦乐四重奏》Op.130 谣唱曲乐章中支离破碎的旋律片断——在展开部向我们诉说着那不幸的恋情,序曲开始处的和弦再次出现,而且是在再现部之前。

再现部在 *pianissimo* 的仙女舞蹈之后省略了描写特修斯辉煌宫殿的乐段,取而代之的是第一主题的再次出现省略了呈示部过渡段的结尾,直接将我们再次带入恋人主题中——当然,这次采用了主调。正如莎士比亚戏剧最后一幕(第五幕)一样,昆斯、波顿、斯诺特等在门德尔松的 *fortissimo* 八度 E 和缪塞特风格的乡间嬉闹中上前来演戏,甚至包括戴驴头面具的波顿以九度和十度发出的驴叫声。与前相同,这里包含着对弦乐声部的精妙处理,因为他采用了 *portamenti* (表情滑音)来达到类似喜剧式的欢乐效果。不过,特修斯最后还是在第 586 小节出现了,然后是第 597—606 小节的木管和弦乐器之间的密集和应号角。序曲的尾声悄悄进入了朦胧的童话森林世界,弦乐再次奏出快速的八分音符,保持和弦使乐曲变得更为广阔。辉煌的第二主题最后一次出现,静静地变成了对卡尔·玛丽亚·冯·韦伯的歌剧《奥伯龙》的暗示。我们可以在第 663 小节听到韦伯这部歌剧第二幕中“美人鱼之歌”的影子——第 667—669 小节的三连音紧密地反映了韦伯那首八六拍的歌曲。仿佛门德尔松在这里“……听到了美人鱼在海豚背上 / 发出悦耳动听的……呼吸声 / 就连翻腾的大海听到她的歌声后也平静了下来”(奥伯龙,《仲夏夜之梦》,第二幕,第一场)。乐曲开始处的和弦再次(也是最后一次)出现,以此在神秘的宁静中结束整个作品——如门德尔松后来向布莱特科普夫与黑泰尔出版公司所描述的那样“与黎明一起消失”。

这首序曲的首次公开演出于 1827 年 2 月 20 日在今天的什切青(斯德丁)举行,虽然人们已经在作品完成后不久于 1826 年在门德尔松自己的家中听到过。我们从手稿得知,门德尔松于 1826 年 7 月上旬开始动笔,8 月 6 日完成。这首作品的最初版本是钢琴二重奏,作曲家伊格纳茨·莫谢莱斯报告说自己于 1826 年 11 月听到的正是这个版本。门德尔松显然对这首序曲情有独钟,不仅频繁在音乐会上指挥这首作品的演奏(包括在伦敦),而且十六年后再次捡起了这首作品。1842 年,他受普鲁士国王弗里德里希·威廉四世的委托,为莎士比亚这部戏剧另外增加了一些戏剧配乐乐章——包括一首夜曲、一首诙谐曲和一首婚礼进行曲。当《仲夏夜之梦序曲》七年前与《赫布利底群岛序曲》和《平静的大海与幸福的航行》一起出版时,门德尔松就将这首作品题献给了当时的王储弗里德里希·威廉。

大卫·列维斯顿·夏普

## 赫布利底群岛 Op.26

**创作时间:**1830—1833 年

**首演:**1832 年 5 月 14 日,伦敦爱乐协会,作曲家本人指挥

**首次出版:**布莱特科普夫与黑泰尔,莱比锡,1834 年(分谱),1835 年(总谱)

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

**演奏时间:**约 11 分钟

1829 年 8 月 7 日,门德尔松和朋友卡尔·克林格曼在威廉要塞登上了一艘穿过刚刚开通的卡勒多尼亚运河航行于因弗内斯与格拉斯哥之间的新的明轮船,顺着林赫湖航行了四十英里到达奥班,沿途为欧洲一些最优美的景色。门德尔松当时只有二十岁。他从奥班港口沿湖岸步行了一英里,开始用铅笔画出一幅一个名叫顿诺利城堡的中世纪遗迹的速写,他还画上了林赫湖和远方的马尔山作为背景。他没有来得及将速写画完,因为他们必须赶上另一艘轮船。他们当天晚上登上了驶往伊奥纳的“本·洛蒙号”(70 吨),这艘船将他们从奥班一直带到了马尔岛惟一的港口托贝莫利,并在“一户体面的人家”过夜。门德尔松在临睡前给家人写了封信,并在信的一角标明“在赫布利底群岛之一上”。这封信含有一个著名的句子以及二十小节音乐:“为了让你明白赫布利底群岛对我产生了多么异乎寻常的

影响,我写下了进入我脑海中的下面这段音乐。”

这是坐轮船去斯塔法和伊奥纳旅行被广告宣传后的第一个夏天,门德尔松在离开爱丁堡之前就已计划好了这趟旅行,可“对我产生了多么异乎寻常的影响”的不可能会是斯塔法和伊奥纳,因为他直到第二天才看到这两座岛屿。那些优美小节的灵感要么来自那些岛屿和威廉要塞与奥班之间的大海,要么(更有可能)来自奥班与托贝莫利之间的大海。

不过,在8月6日,“本·洛蒙号”驶进了浩瀚的大西洋中,旅客们在斯塔法岛和伊奥纳岛分别可以上岸一小时左右。伊奥纳岛上有人居住,也许能提供点心;但斯塔法岛无人居住,面积很小,到处是悬崖峭壁,吸引人的地方之一便是有着管风琴般壮观的玄武岩石柱的芬格尔岩洞。芬格尔是麦克菲逊1760年前后出版的奥西恩<sup>①</sup>史诗译本中的凯尔特英雄——这些译本当时在欧洲大陆仍然很受推崇,尽管在英国被认为大多为麦克菲逊自己所编造。不管是不是麦克菲逊的杜撰,没有任何证据能证明芬格尔与这个岩洞有联系。无论是当时还是现在,除非是风平浪静的日子,否则登上斯塔法岛非常危险。由于旅客们的确上了岛(克林格曼提到一位体胖的老夫人不顾攀爬的危险坚持要上岛),所以当时的海浪一定比较小。不过,克林格曼本人没有晕船,所以他沾沾自喜地写道:“大西洋在我们四周越来越狂躁地伸出它的触须,把我们打得东倒西歪……女士们像苍蝇一样倒在船上,绅士们也一样;我只希望我的旅伴不在他们之列,可他作为作曲家与大海的关系要远远好于他这个人或他的胃与大海的关系。”轮船不像今天这样绕着马尔岛航行一圈,而是从伊奥纳途经斯塔法返回了托贝莫利。门德尔松可能身体状况还不算太糟,还能欣赏斯塔法岛午后的景色,不过他这时只能从远处去欣赏它。

这一情况有点意思。他将这首序曲的第一稿称做《孤独之岛》,总谱印制出来后上面的标题变成了《芬格尔岩洞》。由于这些原因,人们常常认为斯塔法岛就是那座孤独之岛,就是这首作品的主要灵感所在。这种可能性的确存在,但又不太可能。在已出版的门德尔松书信中,根本没有提及过斯塔法岛;他对8月8日的所有记忆似乎只是“最可怕的晕船”。而且,据说他很不喜欢出版商偷偷硬加上去的这个起招徕作用的标题,所以很可能芬格尔岩洞并不是这首作品的灵感之源,斯塔法也不是那座孤独之岛。正如上文所示,主部主题来自其他地方。马尔岛本身从海面上看去显得非常孤独,同时也非常美丽壮观。如果说马

① 奥西恩:传说中公元3世纪爱尔兰的英雄和游吟诗人。——译者注

尔岛太大的话,它的周围也有许多小得多的岛屿,如托贝莫利港外的卡夫岛。旅客们原定应该在星期六下午稍晚的时候返回奥班,但轮船晚点了,船长在托贝莫利下锚过夜。星期天一早,“本·洛蒙号”便驶往奥班,门德尔松和克林格曼立刻从那里动身去了格拉斯哥。

门德尔松在创作他最出色的作品时并不总是像人们所想象的那样一挥而成。他在这首《赫布利底群岛序曲》上花了近三年的时间,写出了两个差别较大的版本,而且每一份手稿上都有许多改动。他于1830年12月16日在罗马完成了第一个版本,上面的标题为《赫布利底群岛》;但有人在门德尔松还没有进行太多改动之前就抄了一份,而这份抄写的乐谱上的标题为《孤独的岛屿》。一年多过后,门德尔松在1832年1月21日写信给他姐姐范尼,说他仍然认为这首序曲没有完成,“中间的D大调乐段很愚蠢,所谓的展开部透露出的更多的是对位,而不是机油、海鸥和死鱼;真正的效果应该正好相反”。由于伦敦的一场音乐会迫在眉睫,他已经动笔创作这首序曲的第二稿,而这个版本于5月14日在爱乐音乐会上举行了首演,门德尔松亲自执棒指挥。演出结束后,他又进行了一些改动,终于在1832年6月20日完成了总谱——如他在手稿上所写。乔治·格罗夫爵士在他的《音乐与音乐家辞典》第一版中提到,出版的总谱和分谱有些地方并不一致,如第7小节和第87小节。这无疑是因为出版的分谱依据的是首演时的版本,没有加入后来的改动。

门德尔松希望自己的音乐能表现出赫布利底群岛的真实情况以及它们的美丽,这让人们颇感意外,也使人们不免想知道这首作品所达到的效果是否令人满意。第二主题中的平静的大海以及描写暴风雨的乐段对每位听众都显而易见,可机油在哪里?也许是从第149小节起代表着小小的明轮船突突突的响声。有证据显示门德尔松对这种新式轮船乃至各种机械都很感兴趣,但必须补充的是这个乐句在A乐段中就已经出现过。

有关这首序曲两个版本的一些情况可以概括如下:

① 《孤独之岛》。手稿在1830年12月16日完成于罗马;一直没有被出版,但这个版本于1871年10月14日在伦敦水晶宫演奏过一次。手稿于1948年在巴塞尔被照相出版(大英博物馆的照相本编号为Hirsch M 281)。手稿保存在莫谢莱斯家族期间,古诺在第3小节最下方的谱线上添加了一个二分音符的D音,并在下方写道他认为这个音被错漏掉了。在进行多处修改之前,有人抄写了这份乐谱;上面的标题为《孤独之岛》,没有署上日期,现收藏在牛津的波德莱恩图书馆。

② 《赫布利底群岛》。手稿上的日期为 1832 年 6 月 20 日;是对上版本进行的非常自由的修订;随后成了 1832 年 5 月 14 日在伦敦演奏的版本。总谱于 1835 年由布莱特科普夫与黑泰尔公司出版,标题为《芬格尔岩洞》;分谱于前一年出版,标题是更为贴切的《赫布利底群岛》。

有关门德尔松这次旅行的信息摘自或者推断自他和克林格曼所写的信件、他的日记,以及署有日期的铅笔速写,它们目前均收藏在牛津的波德莱恩图书馆。有关 1829 年轮船航行方面的信息来自达克沃斯和朗亚德所著的《西部高地的轮船》(第 3 版,格拉斯哥,1967 年),以及格拉斯哥市凯尔文格罗夫博物馆安东尼·勃朗宁的讲解。

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(路旦俊 译)



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