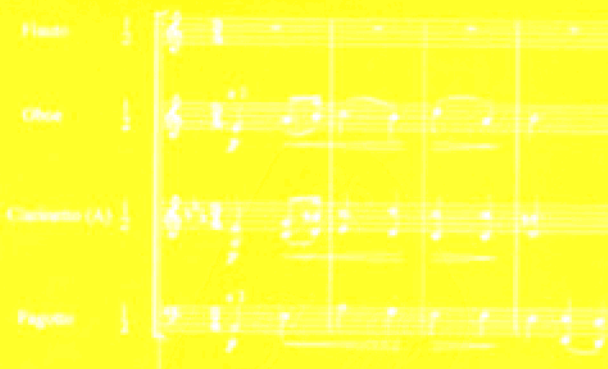




MENDELSSOHN 门德尔松

Symphony No. 3 in A minor
Op.56 'Scottish'

a小调第三交响曲
Op.56 “苏格兰”



EULENBURG

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Felix Mendelssohn Bartholdy
Symphony No. 3 in A minor / a-Moll
Op.56 'Scottish'

Edited by / Herausgegeben von
Boris von Haken and / und Martin Roddewig

Urtext

费利克斯·门德尔松·巴托尔迪
a 小调第三交响曲
Op.56 “苏格兰”

鲍利斯·冯·哈肯 / 马丁·罗德维格 编订

净本



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Preface

Composed: outlined in 1829/31 in Scotland and Italy;
completed in 1841/42 in Leipzig and Berlin
First performance: 3 March 1842 in Leipzig, conducted by the composer
Original publisher: Breitkopf & Härtel, Leipzig 1842/43
Orchestration: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons –
4 horns, 2 trumpets – timpani – strings
Duration: ca. 38 minutes

In the summer of 1829, at the end of the London concert season, Felix Mendelssohn Bartholdy set off with his childhood friend Karl Klingemann on a journey through Scotland. On 30 July 1829 Mendelssohn sent a letter from Edinburgh to his family, describing his visit to the palace of Holyrood House:

‘In the mists of twilight today we went to the palace where Queen Mary lived and loved; there is a small room to be seen there with a spiral staircase by the door; it was there that they climbed the stairs and found Rizzio in that little room; they dragged him out, and three rooms further on is a dark corner where they murdered him. The chapel next to it has now lost its roof; it is full of grass and ivy, and it is at that broken-down altar that Mary was crowned Queen of Scots. Everything there is crumbling and decaying; the roof is open to the sky. I think today I may have found the beginnings of my Scottish Symphony there.’

By this time the 20-year-old Mendelssohn had already composed a first Symphony in C minor, Op. 11, for full orchestra, as well as the 12 Symphonies of his youth; in the case of the symphony announced here, however, the plan did not immediately come to fruition. All that remains from that time is a rough outline, also dated 30 July 1829, giving the first few bars of the slow introduction to the first movement of the Symphony; bars which Mendelssohn went on to use in a slightly adapted version for the introduction to the first of the *Three Fantasies or Caprices* Op. 16. There is no other evidence to show that Mendelssohn had really started work on the symphony.

In the ensuing months his letters make more frequent mention of the planned Symphony. In the Autumn of 1830 Mendelssohn set off on a journey to Italy. On 23 November 1830 he wrote to his sisters and brother from Rome: ‘I now have it in mind [...] to write the A-minor Symphony [...], however it may turn out.’ In February 1831 Mendelssohn wrote from Rome: ‘I have not yet got a proper grasp of the Scottish Symphony; at the moment, if I have one clear thought, it is that I want to hurry on, write it out quickly and get it over with.’ Two weeks later

Mendelssohn admitted that the Symphony 'runs away from me as I try to approach it'. This comment in a letter to his family, written shortly before he left Rome, sounds almost like an excuse:

'From 15 April to 15 May is the loveliest season in Italy – who can blame me for being unable to transport my thoughts back to the mists of Scotland? Therefore I have had to set the Symphony aside for the time being and have now set my sights on completing the *Walpurgisnacht* while I am here.'

Another year was to go by without Mendelssohn managing to begin work on the Symphony. On 4 July 1832, upon his return to Berlin, he assured Klingemann that 'the first decent piece of work I intend to do here is on what I think will become the Scottish Symphony'. A real impetus was then provided in November 1832 when he received an invitation to compose a symphony for the London Philharmonic Society, together with an overture and a vocal piece. Mendelssohn was at first undecided as to which symphony to offer to the Society. On 5 December 1832 he wrote to Klingemann: 'I was tempted to write the Scottish Symphony – the idea of which is familiar to you – for the Philharmonic, but now it is to be a different symphony.' Mendelssohn then spent some time working on the Italian Symphony, but as late as 20 February 1833 he wrote to Klingemann: 'Tomorrow I shall complete the second movement of the Symphony, and I intend (but this is just between ourselves) to struggle to finish another symphony, the A minor, so as to be able to offer the Philharmonic the choice between them.' He then abandoned this plan, however, offering just the Italian Symphony to the London Society.

In 1835 Mendelssohn was appointed musical director at the Leipzig Gewandhaus. With this new beginning, plans for compositions appear to have been revised; in any case, further references to the Scottish Symphony are to be found at this point. On 26 June 1835 he wrote to Klingemann from Düsseldorf that he hoped to be able to 'start work on something new'. A more specific reference appears in another letter to Klingemann from Berlin, dated 14 August 1835: 'I have now sorted out my plans (compositions and other matters) for the coming year [...]. [I] intend to get on with writing my A-minor Symphony (of which you have been hearing for so long now).'

Yet even for the period of his employment in Leipzig, neither letters nor other documentary evidence have been found to indicate that Mendelssohn acted upon his decision. Then, six years later, another change came about in his circumstances and conditions of employment. At Humboldt's instigation, the Prussian King Wilhelm IV called upon Mendelssohn to establish a Conservatoire in Berlin. The project did not prove successful, and from the summer of 1841 Mendelssohn spent almost a whole year in Berlin, uncertain as to his future career, but at the same time free of the responsibilities of his Leipzig post. On 6 September he wrote to Klingemann:

'I am lucky enough to be left to my own devices and to be able to carry on living here in the Leipziger Straße without troubling about anything. Meanwhile, I have started work on a great symphony and have already reached the 3rd movement: every day I delight in working at it.'

The composition progressed rapidly: Mendelssohn finished working on the score on 20 January 1842 in Berlin, according to the entry at the end of the MS.

The first performance was to take place in Leipzig. Mendelssohn sent the score to Ferdinand David, the concert master at the Gewandhaus, and David had the orchestral parts written out by the Leipzig copyist Amadeus E. A. Henschke. On 3 March 1842 the symphony was performed for the first time on the occasion of the 19th Subscription Concert at the Gewandhaus with Mendelssohn as conductor. The published programme described the work simply as a 'Symphony in A minor (MS.)'.

The review published in the *Allgemeine Musikalische Zeitung* reported on the enormous success of that first performance. Particular attention was drawn to a notable innovation in the symphony; namely, that Mendelssohn did not pause between the movements, thus allowing the different parts of the symphony to run into one another:

'The structure and form of the Symphony are similar to those hitherto used in this kind of composition, yet with the important distinction that the individual movements – as in the Symphonic Cantata [i.e. Mendelssohn's 'Song of Praise'] – are not separate and complete in themselves, but are closely and immediately linked to one another and thus together form just one larger piece, a tone painting without interruptions or divisions.'

The reviewer for the *Neue Zeitschrift für Musik* also points out this peculiarity of the A-minor Symphony, albeit in the polemical tone generally adopted towards Mendelssohn in that journal:

'The form of the Symphony is not unusual, but for the fact that all four movements succeed one another without interruption. Whether anything is gained in overall effect we might wish to question, for while a trained musician may be able to sustain concentration for that length of time without difficulty, most of the audience require a break between the movements if their attention is not to lapse.'

After that concert Mendelssohn travelled back to Berlin and revised the score for the next performance. On 12 March 1842 he wrote to Ferdinand David:

'This is really only intended to be a business letter to you as director of the concert series, to inform you that the score of the symphony is to be sent off to Kistner [Friedrich Kistner, the publisher] tomorrow by railway. I would be very pleased if Henschke could finish making those changes in the orchestral parts in time for the next performance; on paper it may look like a great deal, but in fact the only significant changes are the two in the first movement. In any case, if Henschke would be so good as to keep the whole of Tuesday free, and if the

rehearsal could be held on Thursday instead of on Wednesday, I should be much obliged, as I should then have the opportunity of hearing your reaction to the changes on the spot. If it is at all possible, I beg you to arrange matters in this way, and forgive my putting you to so much trouble. The instrumentation of the last A major entry in 6/8 is without doubt a hundred times better now. Sometimes it really seems as though one had been struck blind. If the melody still cannot be heard quite clearly, then have the horns in D play louder. And if that is not enough, then I hereby give you official authorization to leave out the three drum rolls in the first 8 bars – but only as a last resort! I hope it will not be necessary and will sound quite as clear and strong as a choir of men's voices (for that is how I would like it, and to that end I would ultimately even give up the timpani if necessary, though with great regret). Furthermore, I would ask you to advise Kistner tomorrow that the new score is on its way, so that he can forward it to Henschke at once; I shall also be enclosing a letter to him.'

The second performance took place on 17 March 1842, conducted by Karl Bach, musical director in Leipzig, on the occasion of the 20th Subscription Concert at the Gewandhaus. All the requested alterations had been made, as is clear from a letter written by David to Mendelssohn on 19 March:

'Yesterday we did your symphony with all the modifications, and again it went down extremely well. I think it is greatly improved by the changes made to the first movement and by the line drawn through the end of the Adagio. The last A major entry now sounds completely different, and the melody can be heard quite clearly, but I regret the disappearance of certain roaring and thundering effects which I very much liked in the earlier instrumentation; now the sound quality alternates between loud and soft according to whether the horns are playing natural or stopped notes and I have to admit to you that this is not yet entirely to my liking. Would it not work if the violas kept their previous line and the cellos joined in with the melody? The drum rolls do no harm; on the contrary, indeed, as I have already said, I could wish for more thunder in the sound. The audience (who were not at all happy with the way the movements ran into one another) this time insisted on obliging the orchestra to pause, by clapping at the end of both the Scherzo and the Adagio. [...] The drawing out of the great unison passage for strings is particularly effective when it occurs for the second time in the last movement with rising pitch; it sounds very grand! I also enjoyed hearing the timpani for the second time in the last movement.'

After the second performance in Leipzig the score was returned to Mendelssohn. The third performance of the Scottish Symphony was being prepared in England by the Philharmonic Society. On Mendelssohn's instructions Friedrich Kistner sent the orchestral parts which had been used in both performances at the Gewandhaus over to London. On 15 April Mendelssohn wrote in this connection to William Sterndale Bennett, who was to take charge of rehearsals:

'Mr. Kistner writes me yesterday (dated 12 April), that he sent your box last week via Hamburg to you: I hope accordingly that it will reach or has reached you safely. I have made all those alterations in my symphony which I intended (two principal ones in the first movement and some other trifles in all four) but I need not make any remarks about them, or give new

directions; it will all go by itself. I hope you will keep your kind promise and superintend the rehearsal as fraternally as possible.' [Mendelssohn's original English]

The revisions mentioned by Mendelssohn in this letter are probably those changes which had already been made between the first and second performances. Bennett had indeed been present at the first performance, but not at the second performance given in Leipzig.

The London première, conducted by Mendelssohn, took place on 13 June 1842 in the Hanover Square Rooms as part of the 7th concert in the Philharmonic Society series; the work met with an enthusiastic reception. Among those in the audience was Queen Victoria herself, who after two meetings with Mendelssohn granted him permission to dedicate the symphony to her. In the programme notes for the concert Mendelssohn for the first time used titles for each movement different from those appearing in the orchestral parts. These movement titles for the audience read: 'Introduzione ed Allegro appassionato / Scherzo / Adagio cantabile / Allegro guerriero e Finale'. The London music papers bear witness to the great success of the performance. George Alexander Macfarren published a detailed analysis in *The Musical World*. The review published in *The Athenaeum* is worthy of notice, for the author succeeded in recognizing a certain Scottish character in the symphony even though Mendelssohn had never made public mention of this. Of the second movement he wrote: 'The style of its melody is Scottish, without the slightest servility of imitation', and in the outer movements the reviewer sees similarities with Mendelssohn's 'Hebrides' Overture: 'A gleam of the same northern wildness is observable in it [i.e., the fourth movement], which (in default of a more precise definition) recalled to us the *colour* of the composer's overture to the "Isles of Fingal"'.

After his stay in England, Mendelssohn travelled to Switzerland on holiday with his wife. On the way home at the end of September Mendelssohn performed the piano duet arrangement of the symphony with his friend Ferdinand Hiller in a private matinee concert at Frankfurt/Main. From Frankfurt, Mendelssohn wrote to Raymond Härtel to prepare for the publication of the symphony. In December 1842 the arrangement for piano duet was published by Breitkopf & Härtel in Leipzig and by J. J. Ewer & Co. in London. Prior to the publication of the score and orchestral parts, Mendelssohn directed the fourth performance in Leipzig on 26 January 1843. On this occasion the programme notes provided by the Gewandhaus also supplied descriptive titles for the various movements, with a few minor changes from those used for the London performance. These are the same titles with which Mendelssohn prefaced the printed edition of the score, together with a note regarding the omission of pauses. A few days after the performance in Leipzig, both the score and orchestral parts were published by Breitkopf & Härtel. The publication of the symphony was acknowledged with detailed reviews in the major European musical journals.

Boris von Haken/Martin Roddewig (adapted)

Translation: J. S. Rushworth

Prefatory Note

At Mendelssohn's request the following note, set on a separate page, preceded the first edition of the score:

The individual movements of this Symphony should follow one another straight away; they should not be separated by the long pauses which are otherwise customary. Listeners can be provided with titles for the individual movements in the concert programme as follows:

SINFONIA.

- Introduction und Allegro agitato,**
- Scherzo assai vivace.**
- Adagio cantabile,**
- Allegro guerriero und Finale maestoso.**

前言

创作时间与地点:1829—1831 年构思,苏格兰和意大利;完成于 1841—1842 年,莱比锡和柏林

首演:1842 年 3 月 3 日,莱比锡,由作曲家本人指挥

首次出版:布赖特科普夫和黑泰尔,莱比锡,1842—1843 年

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演奏时间:约 38 分钟

1829 年夏,伦敦的音乐会季节结束后,费利克斯·门德尔松·巴托尔迪与孩提时的朋友卡尔·克林格曼一起周游苏格兰。1829 年 7 月 30 日,门德尔松从爱丁堡给家人寄了封信,描述了他参观霍里鲁德宫殿的情景:

“我们今天在暮色中去了玛丽女王曾经居住并相爱过的宫殿,那里可以看到一个不大的房间,门旁有一个螺旋楼梯,他们就是从那里爬上楼并在那小房间里发现了里奇奥^①;他们将他拉了出去,往前走了三个房间后,在一个黑暗的角落里杀了他。宫殿旁的小礼拜堂现在已经没有了屋顶,到处是荒草和藤蔓,当年玛丽女王就是在那如今已破败的祭坛上登基成为苏格兰女王的。那里的一切都在倒塌,都在成为废墟;屋顶如今变成了天空。我想我今天可能在这里找到了我的《苏格兰交响曲》的开头。”

到这时,二十岁的门德尔松已经创作出了一部完整的交响曲(即《c 小调第一交响曲》Op.11),当然还有他早年创作的十二部交响曲;不过,对于目前这部交响曲而言,构思并没有立刻变成作品。当时留下的只是一个基本的框架,日期为 1829 年 7 月 30 日,上面只有这部交响曲第一乐章慢引子的开始几小节;门德尔松后来将这几个小节稍做改动后用作了《三首幻想曲或随想曲》Op.16 中第一首的引子。我们没有任何其他证据可以证明门德尔松已经开始创作这部交响曲。

① 里奇奥(1533—1566):意大利乐师,苏格兰女王玛丽·斯图亚特的秘书、心腹顾问,因女王丈夫怀疑女王与他有染,令人将其杀死。——译者注

在接下来的几个月里,他的信件更加频繁地提到这部构思中的交响曲。1830年秋,门德尔松造访了意大利。1830年11月23日,他在从罗马给他姐姐、妹妹和弟弟的信中写道:“我现在已经在想着……写这部《a小调交响曲》,不管它最终会变成什么样。”1831年2月,门德尔松从罗马写道:“我对这部《苏格兰交响曲》还没有感觉;如果说我眼下有什么清楚的想法的话,那就是我想抓紧时间,尽快将它写出来,了却这件事。”两星期后,门德尔松承认这部交响曲“在我试图接近它时却从我身旁溜走了”。他在离开罗马前给家人写的一封信中的话听上去几乎像一种借口:

“4月15日至5月是意大利最美好的季节——谁会为此责备我无法将我的思绪带到苏格兰的迷雾中呢?因此,我只好暂时将这部交响曲放到一旁,趁着人在意大利的机会完成《沃布尔加之夜》。”

又一年过去了,门德尔松仍然没有能开始创作这部交响曲。1832年7月4日,他回到柏林后向克林格曼保证“我打算在这里创作的第一部像样的作品将是我计划中的《苏格兰交响曲》”。1832年11月,他接到伦敦爱乐协会的邀请,创作一部交响曲、一首序曲和一首声乐作品,这成了他动笔的真正动力。他在1832年12月5日致克林格曼的信中写道:“我打算为爱乐协会创作这部《苏格兰交响曲》——你应该很熟悉它的乐思,不过现在它将成为一部截然不同的交响曲。”门德尔松花了一些时间创作《意大利交响曲》,不过他在1833年2月20日致克林格曼的信中写道:“我明天将完成这部交响曲的第二乐章,我打算(不过这应该是我们之间的秘密)努力完成另一部交响曲,即《a小调交响曲》,以便能让爱乐协会有挑选的余地。”然而,他又放弃了这一计划,只把《意大利交响曲》交给了伦敦爱乐协会。

1835年,门德尔松被任命为莱比锡布业会堂乐队的指挥。有了这个新开端后,原定的一些创作计划似乎被修改了;不管怎么说,他这时又提到了《苏格兰交响曲》。1835年6月26日,他从杜塞尔多夫致信克林格曼,说他希望能“开始创作新的作品”。他在1835年8月14日从柏林致克林格曼的另一封信中更加具体地提到了这一点:“我现在已经整理好了来年的[创作和其他事宜的]计划……[我]打算开始写这部《a小调交响曲》(你已经听我说了这么久)”

可是,即使是在他出任莱比锡布业会堂乐队指挥期间,也没有任何信件或文件可以证明门德尔松将他的决定付诸行动。接着,六年之后,他的环境和工作条件又发生了一个变化。在洪堡^①的鼓动下,普鲁士国王威廉四世要求门德尔松在柏林创建一所音乐学院。这一项目并不成功,从1841年夏天起,门德尔松在柏林几乎呆了整整一年,无法确定自己未来的事业,但他同时又摆脱了莱比锡职位给他带来的羁绊。9月6日,他致信克林格曼道:

“我很幸运,可以没有任何牵挂地继续住在莱比锡大街,随心所欲地生活。与此同时,我已经开始创作一部伟大的交响曲,并且已经写到了第三乐章:我每天都从创作中得到快乐。”

创作过程进行得很快:从手稿最后的落款日期来看,门德尔松于1842年1月20日在柏林完成了总谱。

首演将在莱比锡进行。门德尔松将总谱寄给了布业会堂音乐会经理费迪南德·大卫,大卫请莱比锡的抄谱员阿玛德乌斯·E·A·亨什克抄出了乐队分谱。1842年3月3日,这部交响曲在布业会堂的第十九场募捐音乐会上举行了首演,担任指挥的是门德尔松本人。节目单上只是简单地称这部作品为《a小调交响曲》。

《通俗音乐报》上的评论报道了首演获得的巨大成功,并特别提到了这部交响曲的一个重要的创新,即门德尔松在乐章之间没有停顿,而是让这部交响曲的不同部分相互连接在一起。

“这部交响曲的结构和曲式与此类作品到目前为时的惯例相似,但是有一个重要的区别:各个乐章——如同《交响康塔塔》(即门德尔松的《颂赞歌》)一样——不是分开独立成章,而是密切相连来构成一部更大的作品,成了一幅没有中断或分隔的音画。”

《新音乐杂志》的评论员也指出了《a小调交响曲》的这一与众不同之处,尽管文章采用了该杂志对待门德尔松的惯用的爱争辩的口吻:

① 洪堡(1767-1835):德国语言学家、教育改革家,曾任普鲁士教育大臣。——译者注

“这部交响曲的曲式并没有什么独特之处,除了一点:所有四个乐章连在一起,没有中断。这样做是否有益于整体效果,我们不免有些疑虑。虽然一位训练有素的乐师也许能轻而易举地在这么长的演奏时间里保持注意力的集中,大多数听众却需要在乐章之间有停顿才能不走神。”

这场音乐会结束后,门德尔松回到了柏林,为下一次演奏修改总谱。他在1842年3月12日致费迪南德·大卫的信中写道:

“这其实是写给作为系列音乐会经理的你的公函,为的是通知你,这部交响曲的总谱明天将通过火车送给基斯特纳(出版商弗雷德里希·基斯特纳)。如果亨什克能赶在下次演出前完成分谱上的那些改动,我将不胜感激。虽然改动之处写在纸上看上去显得很多,但事实上惟一重要的改动是第一乐章的两处。不管怎么说,如果亨什克能留出星期二一整天的时间,如果排练能从星期三推迟到星期四,我将感激不尽,因为那样一来我将有机会当场聆听你对这些改动的意见。如果可能的话,我请求你这样安排事宜,并请你原谅我给你带来这么多的麻烦。最后一段6/8拍A大调进入的配器现在无疑要好上一百倍。我有时候真显得仿佛瞎了眼。如果旋律仍然无法清晰地听出,那么就让D调圆号吹得更响亮一些。如果这还不够,那么我正式授权你省略开始八小节中鼓的三次滚奏——不过这是万不得已的做法!我希望没有这个必要,也希望它能像男声合唱团一样清晰而强壮(因为这才是我所希望的,为了达到这个目的,如果必要的话,我甚至愿意放弃定音鼓,尽管这样做非常令人遗憾)。此外,我想请你明天告知基斯特纳新的总谱已经寄出,好让他立刻将总谱送给亨什克;我会给他另附一封信的。”

这部交响曲的第二次演出是1842年3月17日布业会堂的第二十次募捐音乐会,担任指挥的是莱比锡的音乐指导卡尔·巴赫。门德尔松请求的所有更改都已完成,大卫3月19日致门德尔松的信可以证明这一点:

“我们昨日已经对您的交响曲进行了修改,一切进展顺利。我认为经过第一乐章的修改以及‘柔板’乐章结尾处的连线,这部交响曲有了极大的改进。A大调的最后进入现在听起来已经截然不同,旋律可以听得非常清晰,但我仍然为原先配器中我非常喜欢的一些雷

鸣般的效果的消失而感到遗憾；现在的音响特点介于响亮和轻柔之间，完全取决于圆号是继续演奏还是保持沉默，我不得不向您承认，我不是完全喜欢这种处理。如果中提琴保留原先的旋律，然后大提琴再加入进来，不是会达到同样效果吗？鼓的滚奏并没有什么坏处；相反，正如我已经说过的，我真希望音响中多一点雷声。[那些对各个乐章连起来演奏不大满意的]听众这次坚决要求乐队在乐章之间有停顿，他们在谐谑曲和柔板乐章结束后齐声鼓掌。……弦乐齐奏乐句第二次出现在末乐章中时，其效果尤其好；音响棒极了！我也非常喜欢听到最后乐章中第二次出现定音鼓的声音。”

莱比锡的第二次演奏结束后，总谱被还给了门德尔松。伦敦爱乐协会正在为这部《苏格兰交响曲》的第三次演奏做准备。按照门德尔松的指示，弗雷德里希·基斯特纳将布业会堂两次演出所使用的分谱寄往了伦敦。4月15日，门德尔松就此致信给负责排练的威廉·斯汤达·贝内特：

“基斯特纳先生昨日(4月12日)致信于我，他已于上周给你寄去了乐谱箱，并将通过汉堡运往伦敦。我因此希望它能平安抵达或已经平安抵达贵处。我已经完成了这部交响曲中所有的更改(第一乐章有两处大改动，所有四个乐章也都有一些小改动)，但我无须特别说明这些改动，也无须给予新的提示；一切自然会明了。我希望你能恪守承诺，尽可能亲自负责排练。”(门德尔松的英文原文如此)

门德尔松在这封信中提到的修改可能就是指第一和第二次演出之间已经进行的改动。贝内特的确出席了首演，但没有出席莱比锡的第二场演出。

伦敦1842年6月13日的首演由门德尔松亲自执棒，地点是汉诺威广场大厅，这也是伦敦爱乐协会系列音乐会第七场中的曲目之一；这部作品受到了狂热的欢迎。维多利亚女王亲临现场，她以前接见过门德尔松两次，所以准许他将这部交响曲题献给她。门德尔松在这场音乐会的节目单上首次为每个乐章使用了与乐队分谱中不同的标题。听众见到的各乐章标题为：“引子和热情的快板、谐谑曲、如歌的柔板、英勇的快板及终曲。”伦敦的音乐报刊证实了演出所获得的巨大成功。乔治·亚历山大·麦克法伦^①在《音乐世界》中发表了

① 乔治·亚历山大·麦克法伦(1813-1887)：英国作曲家、教师，著有和声学教本多部，并为《格罗夫辞典》撰写条目。——译者注

一篇详细的分析文章。《音乐协会》上刊登的一篇评论值得关注,因为其作者成功地识别出了这部交响曲中的一些苏格兰特点,尽管门德尔松从来没有公开提及过。该作者这样评论第二乐章:“其旋律具有苏格兰风格,丝毫没有任何模仿的迎合。”而且该作者还在第一和第四乐章中看到了它们与门德尔松《赫布里底群岛》序曲中的相似之处:“从中可以看到相同的北方原野的景象(即第四乐章),它[因缺乏更精确的定义]使我们联想到了作曲家《芬格尔群岛》序曲中的色彩。”

门德尔松在英格兰逗留结束后,携妻子去瑞士度假。9月底在回家的途中,门德尔松和朋友费迪南德·希勒在法兰克福一个私人日场音乐会上弹奏了这部交响曲改编的双钢琴曲。门德尔松从法兰克福致信雷蒙德·黑泰尔,请他准备出版这部交响曲。1842年12月,莱比锡的布赖特科普夫和黑泰尔公司与伦敦的J.J.埃维公司出版了双钢琴改编谱。在总谱和分谱出版之前,门德尔松于1843年1月26日在莱比锡指挥了第四场演出。布业会堂在这次演出的节目单上还提供了不同乐章的描述性标题,与伦敦演出时使用的那些稍有不同。门德尔松为总谱所写的前言中使用的就是这些标题,而且他还附加了一个说明,解释省略乐章之间停顿的原因。莱比锡演出后几天,总谱和乐队分谱便由布赖特科普夫和黑泰尔公司出版。这部交响曲的出版得到了欧洲主要音乐杂志的详细评论。

鲍利斯·冯·哈肯 / 马丁·罗德维格

(路旦俊 译)

前言说明

应门德尔松的请求,总谱第一版前另有一页上刊登了下列说明:

这部交响曲的各个乐章应该首尾相连地演奏,不应该用人们所习惯的漫长停顿分开。可以在音乐会节目单上给听众提供下列各个乐章的标题:

交响曲

引子和激动的快板

非常活泼的谐谑曲

如歌的柔板

英勇的快板和庄严的终曲

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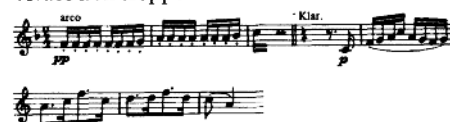
I. Andante con moto

1 Track ①



II. Vivace non troppo

71 Track ②



III. Adagio

108 Track ③



IV. Allegro vivacissimo

138 Track ④

