

# 從《幻想交響曲》的 「固定樂思」看白遼士的作曲手法

沈雕龍

國立台灣師範大學音樂學系碩士班研究生

## 摘要

白遼士無疑是十九世紀幾個最要的作曲家之一，他的創意提供了其他作曲家繼續形塑整個浪漫時期音樂特色的靈感。音樂與文字的結合開啓了標題音樂的風潮；「固定樂思」(Idée fixe)無啻是華格納「主導動機」(Leitmotif)的前身；《當代樂器與配器大全》(Grand Traité d'Instrumentation et d'Orchestration Modernes,)加上充滿了作曲家自己音色實驗精神的眾交響曲，留給後人繼續發展的動力。

在第一首交響曲《幻想交響曲》中，白遼士就開始大膽地將他的想法付諸施行，並掀起菲悌斯以及舒曼在各自評論中兩極的回應。歷來的分析家，無不在其文中片段或全文地引述兩人的正反評論，或替白遼士辯護、或延伸舒曼的理念繼續分析。

本文的音樂分析著重在傳統與創新在《幻想交響曲》中造成的衝突，觀察白遼士的作曲手法。不同的角度進行的分析都建立在共同的「固定樂思」主題之上，以便讓讀者對達到一貫的理解。《幻想交響曲》的「固定樂思」，也是本文固定的樂思。

關鍵詞：舒曼、白遼士、配器法、固定樂思、音樂評論、《幻想交響曲》

# Unfix the Idée fixe: Analyses of the Composing Technique of Berlioz

Shen, Diau- Long

## Abstract

Berlioz was one of the most important composers in the nineteenth century, whose very personal composing style and gestures inspired successors to continue molding a more significant attribute of Romantic era: symphony with descriptive program leading to the upcoming “Programme Music” and “Symphony Poem; “Idée fixe” , a melody representative of a character or feeling, heralding the Wagnerian “Leitmotif”; his treatise on instrumentation, as well as his symphonies, cooperating with each other and motivating a constant exploration of tone color.

Making his *Symphonie Fantastique* debut, Berlioz committed his bold, novel ideas to it, triggering contrasting critiques by Fétis and Schumann. This event resulted in a lasting citation of both reviews in most of the analyses thereafter, extending the defence of Berlioz produced by Schumann.

This paper is looking at the conflicts between conventional and innovational elements in *Symphonie Fantastique* , examining Berlioz’ characteristic skills in composing. Facilitating readers to comprehend the various effects made by Berlioz in a coherent way, I take different analyses all basing on “Idée fixe” of *Symphonie Fantastique*.

**Key words:** Schumann, Berlioz, instrumentation, Idée fixe, musical criticism,  
Symphonie Fantastique

# 參考資料

## 中文

梅樂互。〈德國浪漫文學與音樂中音響色澤的詩文化〉，羅基敏中譯，劉紀蕙（編），《框架內外：藝術、文類與符號疆界》（輔仁大學比較文學研究所文學與文化叢書第二冊）。台北（立緒）1999，239-284。

顏綠芬。《音樂評論》。台北（美樂）2003。

羅基敏。〈交響詩：無言的詩意〉，初安民主編。《詩與聲音：二〇〇一臺北國際詩歌節詩學研討會論文集》。台北市文化局 2001，133-150。

## 外文

Abraham, Gerald E. H. "The Influence of Berlioz on Richard Wagner", *Music & Letters*, Vol. 5, No. 3 (Jul., 1924), pp. 239-246

Bank, Paul. "Coherence and Diversity in the "Symphonie fantastique"", *19th-Century Music*, Vol. 8, No. 1 (Summer, 1984), 37-43.

Berlioz, Hector. *Evenings with The Orchestra*, trans. ed. by Jacques Barzun (The University of Chicago Press, 1973).

\_\_\_\_\_. *Orchestration Treatise: A Translation and Commentary*, trans. and comm. by Hugh Macdonald (Cambridge University Press, 2002).

\_\_\_\_\_. *Treatise on Instrumentation*, enlarged and revised by Richard Strauss, trans.

Theodore Front (New York: Dover, 1991).

\_\_\_\_\_. *The Art of Music and Other Essays (A Travers Chants)*, trans.

- Elizabeth Csicsery-Rónay ( Indiana University, 1994).
- Bonds, M. E. ' The crisis of the 1830s', Grove Music Online ed. L. Macy  
(Accessed 26th December 2006), <<http://www.grovemusic.com>>
- Cone, Edward T. Berlioz Fantastic Symphony (New York: Norton, 1971).
- Cairns, David. Berlioz: The Making of An Artist, Vol. 1 (University of California Press, 2000).
- Dahlhaus, Carl. Nineteenth-Century Music (University of California, 1989).
- Dömling, Wolfgang. Berlioz: Symphonie Fantastique (München: Wilhelm Fink, 1988).
- Erickson, Robert. Sound Structures in Music, Berkeley/Los Angeles/London (University of California Press, 1975).
- Fink, Gottfried Wilhelm. "Symphonie" , in Encyclopädie der gesamten musikalischen Wissenschaften der Tonkunst, ed. Gustav Schilling (Stuttgart: Köhler, 1838), VI.
- Lockspeiser, Edward. "The Berlioz-Strauss Treatise on Instrumentation", Music and Letters, Vol. 50, No. 1, 50th Anniversary Issue (Oxford, Jan., 1969).
- Maehder, Jürgen. "Hector Berlioz als Chronist der Orchesterpraxis in Deutschland", Sieghart Dohring/Arnold Jacobshagen/Gunther Braam (edd.), Berlioz, Wagner und die Deutschen, (Köln: Dohr) 2003, 193-210.
- Ratner, Leonard G. Romantic Music: Sound and Syntax (New York: chirmer, 1992).
- Plantinga, Leon. Romantic Music ( New York, 1984).

Rosen, Charles. *The Romantic Generation* (Harvard, 1995).

Schumann, Robert. *Music and Musicians*, ed. trans. annot. Fanny Raymond Ritter, (London:W. Reeves, 1880)

\_\_\_\_\_. *Gesammelte Schriften über Musik un Musiker* (Wiesbaden: Breitkopf & Härtel, 1985), I and II.

## 樂譜

Berlioz, Hecotor. *Erminia* (New York : E. F. Kalmus, 1970).

\_\_\_\_\_. *Symphonie fantastique* (New York : E. F. Kalmus, 1970).

\_\_\_\_\_. *Symphonie fantastique*, ed. by Nicolas Temperley, Hertor Berlioz  
New Edition of Complete Works, Vol. 16 (Kassel: Bärenreiter, 1972).