莫札特「德語歌唱劇」《後宮誘逃》 — 藝術作品？！

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摘　要

莫札特（Wolfgang Amadeus Mozart, 1756-1791）的《後宮誘逃》（*Die Entführung aus dem Serail*, 1782）及《魔笛》（*Die Zauberflöte*, 1791）兩部作品，奠定其在德語歌唱劇（Singspiel）史永垂不朽的地位。就創作緣由而言，《後宮誘逃》是莫札特定居維也納後，受德語國家劇院請託而作的第一部歌劇作品，故作品符合了當局所期望之兩項潛在訴求：「國家性」及「喜劇」。這兩項外在訴求固然是《後宮誘逃》成功的原因，但從莫札特的創作背景來看，它們其實是創作阻力，並非作品能壓倒性獲勝的因素。

本文擬自《後宮誘逃》之「創作背景」及「創作手法」兩個層面，詮釋作品對音樂史及音樂家而言之特殊歷史意義：劇中的「土耳其」角色與音樂，提供「喜」劇所需的材料；莫札特的音樂手段，消弭了因「語言」（德語）而產生的棘手音樂問題。兩項「國家性」及「喜劇」之阻力訴求，並沒有侷限莫札特的創作思考。相反地，《後宮誘逃》中的內在一貫性，超脫了維也納地區自十八世紀初以來一脈相承的民俗喜劇（Volkskomödie）傳統，使作品臻於「藝術」境地，並得以掌握歌唱劇的發展導向。

關鍵詞：莫札特、後宮誘逃、歌唱劇、土耳其風格、維也納

Mozart's Singspiel: *Die Entführung aus dem Serail* – a masterwork?!

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Abstract

Die Entführung aus dem Serail (1782) and *Die Zauberflöte* (1791), two operas by Wolfgang Amadeus Mozart (1756-1791), establish his reputation as a composer of Singspiel. Mozart's first Singspiel after he moved to Vienna, *Die Entführung aus dem Serail*, was commissioned by the institution, German National-Singspiel. Thus, this work was expected to meet two unpronounced provisions by the authority, namely, to be an opera that was national as well as comic. These provisions, which seem to be factors contributing to the overwhelming success of *Die Entführung aus dem Serail*, are rather obstacles during the composition process for Mozart.

This paper explores the opera's unique position in music history and its impact upon Mozart himself from the perspectives of the compositional background and the composer's techniques for writing *Die Entführung aus dem Serail*. It can be concluded: whereas the exotic Turkish characters and music provide the materials needed for a comic opera, Mozart's compositional strategies solve problems which came as a result of using German as the language of the opera. Instead of being confined by these two hidden criteria, Mozart was able to create an internal structural consistency for *Die Entführung aus dem Serail* and transcend the conventions of folk comedy prevalent during the early 18th century in Vienna. His ingenuity not only results in the artistic achievement of an individual masterpiece but also opens new possibilities for Singspiel.

Key words: Wolfgang Amadeus Mozart, *Die Entführung aus dem Serail*, Singspiel, Turkish style, Vienna

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