

達拉畢克拉早期的十二音列嘗試： 合唱作品《囚歌》研究

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摘要

1923 年，荀貝格（Arnold Schoenberg, 1874-1951）召集了他的追隨者，正式宣告了他的「十二音列理論」。1930 年代，十二音列理論的接受度並不廣，主要侷限於荀貝格與他的學生。除了第二維也納樂派以外，達拉畢克拉（Luigi Dallapiccola, 1904-1975）是極早投入十二音列創作的作曲家之一。合唱曲《囚歌》（*Canti di prigionia*, 1938-1941）是他早期相當重要的十二音列創作。在這部作品中，不但可以看到他十二音列技法的發展，也能看到音列與卡農結合的可能性。此外，從 1930 年代末期開始，達拉畢克拉譜寫了一系列以監禁與自由為主題的「抗議音樂」（*Musica impegnata*），《囚歌》便是此一系列的首部曲。它象徵著達拉畢克拉作曲生涯的一個里程碑，也見證了他個人音樂風格的轉變。

《囚歌》是為合唱與小型器樂合奏所寫，歌詞取材自歷史上三位知名死囚的祈禱文：瑪莉·史都華（Mary Stuart, 1542-1587）、波愛修斯（Anicius M. S. Boethius, 480-524）、薩佛納羅拉（Girolamo Savonarola, 1452-1498）。藉由音樂與歌詞，達拉畢克拉表達了他對第二次世界大戰中受苦受難者的悲憫與同情。他在作品中引用了中世紀繼抒詠「震怒之日」（*Dies irae*）來描摹末日降臨，並以之為定旋律（*cantus firmus*），與出現在其他聲部的十二音列形成對位，由此建構出一部手法自由的十二音列作品。這部作品各個樂章中十二音列的結構與應用，亦反映出達拉畢克拉十二音列語法的發展與蛻變。

關鍵詞：達拉畢克拉、《囚歌》、十二音列、震怒之日、合唱

On the Way to Dodecaphony: A Study on Luigi Dallapiccola's *Canti di prigionia*

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Abstract

In 1923, Arnold Schoenberg (1874-1951) gathered his followers and announced the new method, "Composition with twelve notes related only to one another." The new technique was accepted by only a few people and limited among Schoenberg and his pupils by the 1930s. Luigi Dallapiccola (1904-1975) was one of the pioneered composers working on the twelve-tone technique outside of the Second Viennese School. His choral work, *Canti di prigionia* (1938-1941), is one of his early twelve-tone compositions, which is significant not only because it demonstrates the advancement in twelve-tone technique, but also introduces the possibility to combine twelve-tone row and canon. More importantly, Dallapiccola began to write protest music (*Musica impegnata*) on captivity and freedom in late 1930's, with *Canti di prigionia* being the first work in this series. This work, thus, represents a milestone in Dallapiccola's music career as well as the evolution of his musical style.

Canti di prigionia is written for chorus and instrumental ensemble based on the prayers of three famous prisoners in medieval history: Mary Stuart (1542-1587), Anicius Manlius Severinus Boethius (480-524), and Girolamo Savonarola (1452-1498). Through music and lyrics, Dallapiccola expresses sympathy for the suffering souls during the Second World War. By quoting *Dies irae* in cantus firmus, he creates an apocalyptic atmosphere for the whole work. The setting of the medieval sequence as the counterpoint with twelve-tone rows formulates a new way of twelve-tone composition but with more freedom. The musical analysis on this work also illustrates the development and evolution in Dallapiccola's twelve-tone technique.

Keywords: Dallapiccola, *Canti di prigionia*, twelve-tone, *Dies irae*, choral work

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