

李斯特《厄運！不祥，災難》作品探究

黃久玲

摘要

李斯特（Franz Liszt, 1811-1886）晚期鋼琴作品《厄運！不祥，災難》（*Unstern! Sinistre, Disastro*），嵌入了自傳內容於標題音樂之中，體現了高度的個人情感和音樂的創新技法。以樂曲呈現自己的命運處境，透露出晚年身、心靈狀態，形塑他往後的獨特性作品。創新寫作技法，已經遠遠超越同時代的作曲家們，前瞻性的和聲探索，打破了以往的傳統束縛，展現出二十世紀現代技法的預示性和先知性。

本文經歸納、組織及分析，將《厄運！不祥，災難》分別依下列五項：壹、前言；貳、李斯特晚年生活；參、《厄運！不祥，災難》創作背景；肆、《厄運！不祥，災難》創作技法探討；伍、結論等，來探究此作品。樂曲中，跳脫傳統和聲技法，運用了不協和的三全音、增三和弦的連續進行、增三和弦與減七和弦對峙的和聲及全音音階等手法，來呈現晚年的身、心靈感受，而成為引領二十世紀音樂語彙的一個重要的預示作品。

關鍵字：李斯特、厄運、增三和弦、全音音階、晚期鋼琴作品

Research on Liszt's *Unstern! Sinistre, Disastro*

Chiu-Ling HUANG

Abstract

Franz Liszt's own biographical context is embedded into the programmatic music of his late piano piece *Unstern! Sinistre, Disastro*, which exemplifies the height of personal narrative and musical innovation. Liszt grew increasingly isolated, depressed, and brooding in his final years. These events are not merely superfluous biographical pieces of Liszt's background, but rather integral catalysts in shaping the unique and notable direction of his compositional output. The foresighted and adventurous harmonies break the tradition and anticipate the musical innovative compositional techniques of the 20th century .

This article demonstrates 5 items: 1. Introduction; 2. Liszt's late life; 3. The creative background of *Unstern! Sinistre, Disastro*; 4. A analysis on Liszt's *Unstern! Sinistre, Disastro* compositional techniques; 5. Conclusion. *Unstern! Sinistre, Disastro* evidenced a breakthrough process from the traditional harmony by utilizing dissonant tritones, whole tone scales, diminished chords, and augmented chords of compositional techniques to express the heart and soul of Liszt's final years. As a result, the harmonic language developed in this piece led to a significant musical innovation into the 20th century.

Keyword: F. Liszt, *Unstern*, augmented chord, whole tone scale, late piano work

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四、樂譜

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