



RAVEL 拉威尔

Piano Concerto in G major



G大调钢琴协奏曲

Piano
 8 Violons I
 8 Violons II
 6 Altos
 6 Violoncelles
 4 Contrebasses (5 cordes)



EULENBURG

Maurice Ravel
Piano Concerto in G major

Edited by / Herausgegeben von
Arbie Orenstein

莫里斯·拉威尔
G 大调钢琴协奏曲

阿比·奥伦斯坦 编订



EULENBURG

CS | 湖南文艺出版社

图书在版编目 (CIP) 数据

EAS178 拉威尔 G 大调钢琴协奏曲 / (法)拉威尔 (Ravel,J.M.)
著;路旦俊译. —长沙:湖南文艺出版社,2014.11
(奥伊伦堡总谱+CD)
书名原文: Ravel piano concerto in G major
ISBN 978-7-5404-7009-8

I. ①E… II. ①拉… ②路… III. ①钢琴-协奏曲-总谱-法国-现代 IV. ①J657.413

中国版本图书馆 CIP 数据核字 (2014) 第 263483 号

拉威尔

大调钢琴协奏曲

路旦俊 译

责任编辑: 孙佳玉 雨

湖南文艺出版社出版、发行

(长沙市雨花区东二环一段 508 号 邮编: 410014)

网 址: www.hnwy.net/music

湖南省新华书店经销 湖南天闻新华印务有限公司印刷

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2014 年 11 月第 1 版第 1 次印刷

开本: 970mm×680mm 1/16 印张: 7.25

印数: 1—1,000

ISBN 978-7-5404-7009-8

定 价: 32.00 元 (含 CD)

音乐部邮购电话: 0731-85983102

音乐部传真: 0731-85983016

打击盗版举报专线: 0731-85983102 0731-85983019

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Preface

Composed: 1929–31

**First performance: 14 January 1932 in Paris, conducted by the composer,
Marguerite Long as soloist**

Original publisher: Durand, Paris

**Instrumentation: Piccolo, Flute, Oboe, Cor anglais, 2 Clarinets,
2 Bassoons – 2 Horns, Trumpet, Trombone – Timpani, Triangle, Wood block,
Drums, Whip, Cymbals, Tam-Tam – Harp – Strings**

Duration: ca. 22 minutes

In the late 1920s, as he approached the twilight of his career, Ravel composed two contrasting piano concertos. One was a classically oriented work in three movements, and the other a romantically charged concerto in one movement for the left hand alone. The latter work, commissioned by the one-armed Austrian pianist Paul Wittgenstein, was finished in 1930, and the following year, as the G major Concerto approached completion, Ravel discussed both works in an interview with his close friend, the noted author and critic Michel D. Calvocoressi.

‘Planning the two Concertos simultaneously was an interesting experience. The one in which I shall appear as the interpreter is a Concerto in the truest sense of the word: I mean that it is written very much in the same spirit as those of Mozart and Saint-Saëns. The music of a Concerto, in my opinion, should be lighthearted and brilliant, and not aim at profundity or at dramatic effects. It has been said of certain great classics that their Concertos were written not “for”, but “against” the piano. This remark I consider entirely true. I had thought at first of entitling my Concerto “Divertissement”. Then it occurred to me that there was no need to do so, because the very title “Concerto” should be sufficiently clear in the matter of characterization.

In certain respects this Concerto is not unrelated to my Violin Sonata. It has touches of jazz in it, but not too many.

The Concerto for the left hand [...] contains a good many jazz effects, and the writing is not so light. In a work of this kind it is essential to give the impression of a texture no thinner than that of a part written for both hands. For the same reason I resorted to a style which is much nearer to that of the more solemn kind of traditional Concerto.’¹

¹ Michel D. Calvocoressi, ‘M. Ravel Discusses His Own Work’, *Daily Telegraph*, 11 July 1931

Not only did Ravel plan to be the pianist in the G major Concerto, he even contemplated a world tour which would have included Europe, North and South America, and the Orient. However, owing to his declining health – largely brought about by three years of unremitting work on these compositions – he conducted the G major Concerto with Marguerite Long as soloist, and the projected tour was limited to Europe. In November 1931 the manuscript was given to Mme Long, and interpretive details were carefully worked out in the ensuing weeks. The premiere took place in Paris on 14 January 1932 at the Salle Pleyel as part of a Ravel festival. Ravel shared the podium with the young Portuguese conductor Pedro de Freitas-Branco (1896–1963), who was making his Parisian debut. The concert was a brilliant success and the critics were virtually unanimous in their approbation of the Concerto, noting the brilliance of the first movement, the tender poetry of the second, and the dazzling verve of the finale. The eminent critic Emile Vuillermoz, a friend and supporter of Ravel from their student days at the Conservatoire, tempered his enthusiastic critique as follows:

‘Once again, I wish to protest against the habit, more and more frequently indulged in, of attempting at all costs to bring a composer before the public in a part which he is incapable of filling. M. Ravel is continually brought out as a pianist or as a conductor, whilst he cannot possibly shine in either of these two specialities [...]. His *Pavane* [*pour une Infante défunte*] was unutterably slow, his *Boléro* dry and badly timed. And the accompaniment of the Concerto lacked clarity and elasticity [...]. But there is only praise for the composer of all these delicate, subtle works, the orchestration of which abounds in amusing and profound inventions, and which is really of inimitable originality of writing and of thought. The new Concerto is worthy of the other masterpieces that we owe to Ravel [...]. The work is very easy to understand and gives the impression of extreme youth. It is wonderful to see how this master has more freshness of inspiration than the young people of today who flog themselves uselessly in order to try to discover, in laborious comedy or caricature, a humour that is not in their temperament.’²

Vuillermoz summed up by calling the concert ‘the finest artistic manifestation of the season’.³ A minority opinion was voiced by another colleague of Ravel, Henry Prunières, the distinguished musicologist and editor of *La Revue Musicale*, who stated that Mme Long’s interpretation was technically correct, but lacked sensitivity and poetry. This negative observation engendered a formal reply from Ravel, who insisted that her interpretation fully revealed his intentions, and should be considered a model for future performers. Shortly after the premiere, disobeying his doctor’s orders, Ravel undertook a taxing three-month tour with Mme Long, conducting the Concerto in some 20 cities. Their itinerary included Brussels, Vienna, Bucharest, Prague, London, Warsaw, Berlin, Amsterdam, and Budapest. In many performances the finale had to be repeated, owing to extended ovations by the large and enthusiastic audiences. In London, Ravel shared the podium with Sir Malcolm Sargent, in Berlin with Wilhelm Furtwängler, and in Bucharest he was received in private audience by the royal family and decorated by King Carol II.

² *Christian Science Monitor*, 13 February 1932

³ *Ibid.*

In Paris, while waiting between two trains, Ravel spoke to a French journalist about his concert tour and the new Concerto.

'I was so indisposed, in the country, that the doctors had to order me to stop all work for six months. Think of the long months of labor devoted to this Concerto [...]. I overdid it. Thus, these trips are now a vacation for me [...]. I am completely enchanted by these continual trips, by sudden encounters with worlds different from my own [...]. Moreover, I rather like conducting, and the rehearsals and all of the preparation keep my mind away from the temptation to work.

And now, what is my opinion of this Concerto? A rather good one [...]. I think that I found what I was looking for. Or rather, not entirely – let's not exaggerate: you never realize exactly what you are looking for. Fortunately, by the way [...]. If some day, I think that I have succeeded, I'll be finished. In any case, this Concerto strikes me as one of the works in which I was able to shape the content and form that I sought, in which I was best able to assert the dominance of my will [...]. But am I perhaps partial with regard to this newborn? Of everything I have composed until now, the work which satisfies me the most is probably my *Chansons madécasses*. Let me add that only once did I completely succeed in realizing my ideas: in the *Boléro*; but it is an overly facile genre [...]. For the most part, you see, I have still not succeeded in finding what I want: but I still have time ahead of me [...]. You know that if I spend all of my time laboring at Montfort (and I can only work there: it's impossible in Paris), I'm not among those who compose quickly. I mistrust facility. I place a somewhat scientific stubbornness on constructing with solidity, seeking the purest material, and consolidating it well. My Concerto cost me two years of labor.'⁴

Ravel's second and final opera, *L'Enfant et les sortilèges* (1920–25), is a potpourri of contrasting styles, and this notion of 'mixed muses' plays an important role in both piano concertos. The first movement of the G major Concerto, for example, contains no less than five distinct themes: the first, played by the piccolo, suggests a Basque folk melody, the second shows the influence of Spain, while the remaining three derive from the idiom of jazz, featuring syn-copation, 'blue' notes, and special tonguing effects. Seeking innovation within tradition, Ravel writes three cadenzas, two of which precede the traditional one for the pianist: the first highlights the harp, whereas the second focuses upon the woodwinds playing harp-like passages. The movement ends buoyantly with a series of descending major and minor triads, which previously appeared in the concluding bars of the *Boléro*. In the latter composition, however, these chords form the climax of a *danse macabre*.

Ravel told Mme Long that he composed the slow movement of the Concerto 'two bars at a time', using Mozart's Clarinet Quintet as a model. Moreover, this movement, like the slow movement of Mozart's Piano Concerto in C Minor, has two soloists, the piano and the woodwind family. The unusually extended piano introduction features a somewhat paradoxical combination of contemporary 'wrong note' harmony, coupled with an archaic lyricism which

⁴ Nino Frank, 'Maurice Ravel entre deux trains', *Candide*, 5 May 1932

ultimately looks back to Satie's *Gymnopédies*. Another related spiritual source appears to be Chopin's *Berceuse*, with its Baroque-like ostinato in the bass, gradual rhythmic intensification in the melody, and its delicate arabesques. A gentle dialogue between the English horn and the piano features a poetic deceptive cadence (B⁷ to C# major), which leads to a parting allusion to the opening theme in the muted strings.

The finale, marked 'Presto', is the only movement in the Concerto without a metronomic indication. (The tempo in Mme Long's recording is approximately ♩ or ♪ = 144 throughout.) The initial drum roll and fanfare recall the lighthearted circus atmosphere found, for example, in Stravinsky's *Petrushka*. As in the first movement, there are a number of motley themes: the first, played by the clarinet, resembles a piercing train whistle, the second is folk-like with syncopation, while the third is a boisterous march with some instruments in 6/8 and others in 2/4. The outer movements of the Concerto clearly indicate Ravel's dual proclivity for classical symmetry coupled with fresh, unexpected timbres for the reprise of the thematic material. In addition, the busy activity and dizzy pace of the finale recall passages in the recently completed piano concertos of Prokofiev and Gershwin, coupled with Ravel's personal blend of Gallic clarity and wit.

Arbie Orenstein

前言

创作时间:1929—1931年

首演:1932年,巴黎,作曲家担任指挥;玛格丽特·隆钢琴独奏

最初出版:杜兰,巴黎

乐队编制:短笛,长笛,双簧管,英国管,2单簧管,2大管——2圆号,小号,长号——定音鼓,三角铁,木鱼,小鼓,响鞭,钹,锣——竖琴——弦乐器

演奏时间:约22分钟

20世纪20年代末,拉威尔在自己的艺术生涯步入晚期时创作了两首截然不同的钢琴协奏曲,一首是古典风格的三乐章作品,另一首却是只为左手而作的浪漫味十足的单乐章协奏曲。后者是受在战争中失去右手的奥地利钢琴家保罗·维特根斯坦之托而作,完成于1930年。一年后,就在《G大调钢琴协奏曲》即将完成之际,拉威尔在接受他的密友、著名作家和评论家米歇尔·卡尔沃克雷西的采访时介绍了这两首作品。

“同时构思这两部协奏曲是一次非常有意思的体验。我将担任诠释者的那部作品是名副其实的协奏曲:我是说它在很大程度上完全按莫扎特和圣-桑的特点写成。依我看,协奏曲的音乐应该欢快而辉煌,不追求深度和戏剧效果。有人曾这样评价某些古典大师,说他们的协奏曲不是‘为’钢琴而作,而是为与钢琴‘作对’而作。我认为这一说法完全有道理。我起初曾想给这首协奏曲取名为《嬉游曲》。但是我后来想到没有这个必要,因为‘协奏曲’这个名称就应该足以说明这种音乐的特点。

这首协奏曲在某些方面与我的《小提琴奏鸣曲》不无关系,其中也用了爵士乐因素,但不太多。

《左手协奏曲》……包含大量爵士乐效果,创作过程并不轻松。在这种作品中,必须给人以非常丰满的织体感,仿佛是为双手而作一样。同样由于这一原因,我采用的风格更接近比较庄严的传统协奏曲。”^①

^① 米歇尔·D.卡尔沃克雷西:《M.拉威尔谈自己的作品》,《每日电讯报》,1931年7月11日。

拉威尔不仅计划担任《G大调钢琴协奏曲》首演时的钢琴家,甚至准备举行一次全球巡回演出,目的地包括欧洲、北美、南美和东方。不过,由于他的健康每况愈下——主要是连续三年废寝忘食地创作这些作品造成的后果——他只好在首演时担任指挥,担任钢琴独奏的则是玛格丽特·隆,而他的巡演计划只能局限在欧洲。1931年11月,这首作品的手稿交给了玛格丽特·隆,详细的诠释说明也在此后几周内完成。首演于1932年1月14日在巴黎的普莱耶剧院举行,是拉威尔音乐节的一部分。拉威尔与葡萄牙指挥家佩德罗·德·弗雷塔斯-布兰科(1896-1963)轮流执棒,这也是后者在巴黎的首次亮相。这场音乐会大获成功,评论家们异口同声地高度评价这首协奏曲,称赞第一乐章“无比辉煌”、第二乐章“充满柔情诗意”、第三乐章“激情四射”。著名评论家埃米尔·维勒莫斯是拉威尔的朋友,自拉威尔还在音乐学院学习时就是他的支持者,他竭力缓和自己的激动心情,发表了下面这段评论:

“我希望再次抗议不顾一切地将一位作曲家带到公众面前这种习惯,因为这不是他所擅长扮演的角色。M.拉威尔一次次地被当作钢琴家和指挥家推到公众面前,然而这两个专业都不是能让他光芒四射的方面……。他的《为已故小公主而写的帕凡舞曲》太慢,他的《波莱罗》没有色彩变化,速度也不对。他为《钢琴协奏曲》提供的协奏缺乏清晰度和弹性……。但对这位作曲家我们只有称赞,因为他创作了所有这些细腻、微妙的作品,其中的配器充满了很有意思、也很有深度的创意,手法和构思的独创性是难以被人模仿的。这首新协奏曲可以与拉威尔其他杰作相媲美……。这首作品很容易理解,给人留下了充满青春气息的印象。能看到这位大师仍然有着比当年轻人更多的新颖灵感真是件快事,当今的年轻人只知道精疲力竭、徒劳地在精心打造的喜剧或漫画中试图发现他们性格中所缺乏的幽默感。”^①

维勒莫斯最后将这首协奏曲称作“这个演出季节最美的艺术表现”^②。拉威尔的另一位同事——著名音乐学家、《音乐评论》编辑亨利·普鲁尼埃尔——则表达了少数人的观点:玛格丽特·隆的诠释虽然从技术角度来说是正确的,但缺乏敏感性和诗意。这一负面评论驱使拉威尔做出了正式回应,他坚持说她的诠释完全表达了他的意图,应该被视为未来演奏者的一个榜样。首演后不久,拉威尔不顾医生的命令,与玛格丽特·隆一起举

① 《基督教箴言报》,1932年2月13日。

② 同上。

行了为期三个月艰苦的巡演,在约 20 座城市指挥这首协奏曲,到过的城市包括布鲁塞尔、维也纳、布加勒斯特、布拉格、伦敦、华沙、柏林、阿姆斯特丹和布达佩斯。他们在许多场演出中不得不再次演奏末乐章,因为庞大而狂热的听众一直在为此喝彩。拉威尔在伦敦与马尔科姆·萨金特爵士轮流执棒,在柏林与威廉·福 texts 格勒轮流指挥,在布加勒斯特受到了皇室的单独接见,国王卡罗尔二世亲自给他授勋。

拉威尔有一次在巴黎等待转车时向一位法国记者介绍了他的巡演和这首新协奏曲:

“我的健康状况欠佳,医生们命令我停止创作工作六个月,可一想到我为这首协奏曲辛勤工作了数月……,我就全然不顾了。所以,对我来说,目前这些巡演就是度假……。这些接二连三的旅游,让我接触到与我的生活截然不同的世界——这一切让我心旷神怡……。而且我很喜欢指挥、排练以及所有的准备工作,可以让我不去想创作的事。

至于我本人对这首协奏曲的看法,很好的作品……。我认为我找到了自己所寻找的东西。确切地说,并非完全找到,我们还是不要夸大其词:你永远意识不到自己在寻找什么。幸运的是,顺便说一下……。如果有一天,我认为自己成功了,那我也就江郎才尽了。不管怎么说,我认为这首协奏曲让我能够采用我所追求的内容和曲式,让我能够充分表达我的意愿……。我是不是有些偏爱这首新作品?迄今为止,在我创作的所有作品中,最令我满意的大概是《马达加斯加歌曲》。我再补充一句,我只有一次完全成功地实现了我的乐思:在《波莱罗》中;可那是非常容易理解的体裁……。在绝大多数时候,我仍然没有成功地寻找到我想要的东西,但我还有时间……。如果我将所有时间都用来在蒙佛特进行创作(我只能在那里工作,根本无法在巴黎进行创作),我不是那种速度很快的作曲家。我不信任简便的方法。我非常固执地强调实实在在地进行创作,寻找最纯的素材,将其充分发挥。我在这首协奏曲上花了两年的时间。”^①

拉威尔的第二部也是最后一部歌剧《孩子与魔术》(1920-1925)是各种对立风格的一个大杂烩,而这种“大混合”理念也在这两首协奏曲中起到了重要作用。例如,《G 大调钢琴协奏曲》的第一乐章包含了至少五个鲜明的主题:短笛奏出的第一主题让人联想起巴斯克民间旋律,第二主题受到了西班牙音乐的影响,而其余三个主题则来自爵士乐汇,带有切分音、“蓝调”音、特殊运舌效果等特点。拉威尔为了在传统结构中追求创新,

^① 尼诺·弗兰克:《莫里斯·拉威尔在转车之间》,《快照》,1932 年 5 月 5 日。

写了三个华彩段,其中两个出现在传统上由钢琴独奏表现的华彩段之前:第一个华彩段突出竖琴,第二个华彩段则由木管乐器演奏竖琴般的乐段。第一乐章最终以一系列下行大三和弦和小三和弦愉快地结束,而这种手法以前也在《波莱罗》结束处的几个小节中见过。不过,在《波莱罗》中,这些和弦构成了一首“骷髅之舞”。

拉威尔告诉玛格丽特·隆,他在创作这首协奏曲的慢乐章时模仿了莫扎特的《单簧管五重奏》,“一次写两小节”。而且,这个乐章像莫扎特《c小调钢琴协奏曲》中的慢乐章,有两个独奏声部——钢琴和木管乐器组。钢琴奏出一段悠长的引子,其中包括一些看似矛盾的当代“错误音”和声组合,再与最终可以追溯到萨蒂《裸体歌舞》上的古典抒情主义相结合。另一个相关的精神来源似乎是肖邦的《摇篮曲》:低音部巴洛克式的固定音型,旋律中逐渐加强的节奏,以及细腻的阿拉伯风格曲。英国管与钢琴之间一段轻柔的对话包含着一个充满诗意的假收束(B⁷至升C大调),将乐章带入了由弦乐器弱奏出的开始主题暗示中。

— 末乐章标有的“Presto”,是这首协奏曲中惟一没有速度记号的乐章。(玛格丽特·隆录音中的速度一直保持在大约为 ♩ 或 $\text{♩} = 144$ 。)乐章开始处的小鼓滚奏与号角让人联想起马戏团中轻松愉快的气氛,如斯特拉文斯基的《彼得鲁什卡》。与第一乐章相同,这里也有多个各种主题:单簧管吹出的第一主题很像刺耳的火车汽笛声,第二切分音主题像民间音乐;第二主题则是一段喧闹的进行曲,有些乐器为八六拍,其它乐器为四二拍。这首协奏曲的第一、三乐章显然反映了拉威尔对古典对称结构以及对主题素材反复过程中新鲜、出人意料音色的双重偏爱。此外,末乐章的繁忙情形和令人眼花缭乱的速度让人联想起普罗科菲耶夫和格什温当时刚刚完成的钢琴协奏曲中的一些乐段,以及拉威尔本人特有的法国式清晰和才智。

阿比·奥伦斯坦

路旦俊 译

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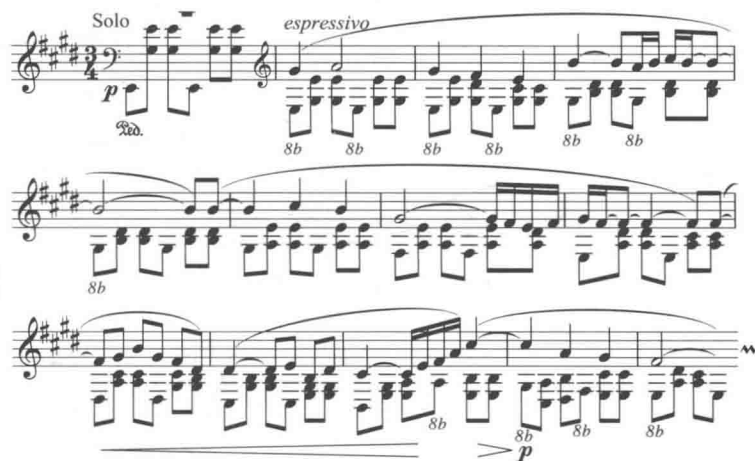
I. Allegramente

1 Track 1



II. Adagio assai

51 Track 2



III. Presto

Solo

ff *15b* *p*

Cl. (E^b)

f

Piano Concerto

à Marguerite Long

Maurice Ravel
(1875–1937)

I. Allegrement (♩ = 116)

Solo

Petite Flûte

Grande Flûte

Hautbois

Cor anglais

Clarinette (Eb)

Clarinette (Bb)

Basson 1
2

Cor (F) 1
2

Trompette (C)

Trombone

2 Timbales

Triangle

Wood-block

Tambour

Fouet

Cymbales

Tam-tam

Grosse Caisse

Harpe

Piano

8 Violons I

8 Violons II

6 Altos

6 Violoncelles

4 Contrebasses
(5 cordes)

5

P. Fl.

Tamb.

Pno.

I Vn.

II Vn.

Alto

Vlle.

unis.

g

9

P. Fl.

Trgl.

Tamb.

Harpe

Pno.

I Vn.

II Vn.

Alto

Vlle.

[P]

p

g

p

g

g

div.

unis.

div.

g

13

P. Fl. 1

Fl. *p* *mf*

Hb. *mf*

C. a. *mf*

Cl. (Bb) *mf*

Bn. 1 *mf*
2

Tamb.

Cymb. *colla bacchetta* *p*

Pno. *mf* *gliss.* *8va*

I *unis.* *mf*

Vn. *mf*

II *mf* (5)

Alto *unis.* *div.* *unis.* *mf*

Vlle. *8va* *mf*

Cb.