

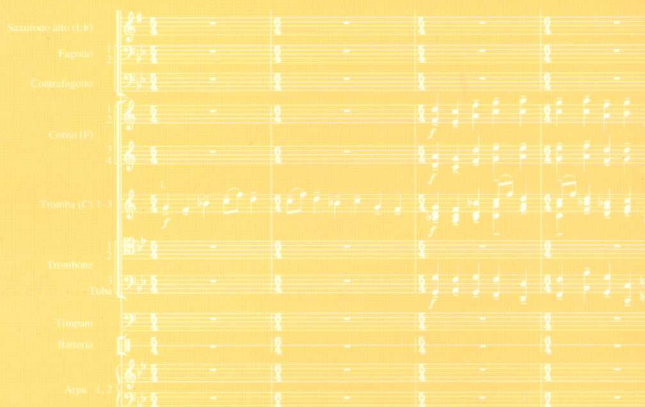


MUSSORGSKY 穆索尔斯基

RAVEL 拉威尔

Pictures at an Exhibition
for Orchestra

图画展览会
管弦乐版



Modest Petrovich Mussorgsky
Maurice Ravel
Pictures at an Exhibition
Bilder einer Ausstellung
for Orchestra

Edited by / Herausgegeben von
Arbie Orenstein

莫杰斯特·彼德罗维奇·穆索尔斯基
莫里斯·拉威尔

图画展览会

管弦乐版

阿比·奥伦斯坦 编订

EULENBURG

湖南文艺出版社

图书在版编目 (CIP) 数据

穆索尔斯基、拉威尔图画展览会: 管弦乐版/(俄罗斯) 穆索尔斯基,
(法) 拉威尔作曲; 路旦俊译.—长沙: 湖南文艺出版社, 2009.9

(奥伊伦堡总谱+CD)

ISBN 978-7-5404-4402-0

I. 穆… II. ①穆…②拉…③路… III. ①管弦乐-合奏曲-总谱-俄罗斯-近代②管弦乐-合奏曲-总谱-法国-现代 IV. J657.61

中国版本图书馆 CIP 数据核字 (2009) 第 174722 号

© 2009 Ernst Eulenburg & Co GmbH, Mainz

著作权合同图字: 18-2009-134

穆索尔斯基

拉威尔

图画展览会

管弦乐版

责任编辑: 孙 佳 王 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 湖南新华精品印务有限公司印刷

*

2009 年 10 月第 1 版第 1 次印刷

开本: 970×680mm 1/16 印张: 10.25

印数: 1—2,000

ISBN 978-7-5404-4402-0

定 价: 40.00 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

若有质量问题, 请直接与本社出版科联系调换。

Preface

Composed: 1874 in St. Petersburg

Original publisher: W. Bessel, 1886, edited by Nikolai Rimsky-Korsakov

Instrumentation by Maurice Ravel (1922): 3 Flutes (2./3. Piccolo),

3 Oboes (3. Cor anglais), 2 Clarinets, Bass Clarinet, Alto Saxophone,

**2 Bassoons, Contra Bassoon – 4 Horns, 3 Trumpets, 3 Trombones, Tuba –
Timpani, Percussion – 2 Harps, Celesta – Strings**

First performance: 19 October 1923 in Paris, Conductor: Serge Koussevitzky

Original Publisher: Edition Russe de Musique, Paris, 1929

Duration: ca. 33 minutes

Modest Mussorgsky (1839–1881) composed *Kartinki s vystavki* (*Pictures at an Exhibition*) in a burst of creative activity between 2 and 22 June 1874. The composer's title refers to a commemorative exhibition of paintings, watercolours and architectural designs by his colleague Victor Hartmann (1834–1873), that was organized in St Petersburg by their mutual friend Vladimir Stasov, the noted art critic. Mussorgsky described his new project in a letter to Stasov written in June 1874:

Hartmann is boiling as *Boris* [*Godunov*] boiled; sounds and ideas have been hanging in the air; I am devouring them and stuffing myself – I barely have time to scribble them on paper. I am writing the 4th number – the links are good (on 'promenade'). I want to finish it as quickly and securely as I can. My profile can be seen in the interludes. I consider it successful to this point.¹

On 1 July Stasov wrote to Rimsky-Korsakov (1844–1908) about the second part of the piece:

[...] I feel that all the best things are there. 'The Gossipers of Limoges' at the market is a delightful Scherzino and is very pianistic. Then comes 'Baba-Yaga', which is magnificent and powerful, and, for the conclusion, 'The Bogatyrs' Gate at Kiev', in the manner of a hymn or finale à la 'Slavsia';² of course [it is] a hundred million times worse and weaker, but [it is] a beautiful, powerful, original piece just the same. There is a particularly beautiful church melody here, 'As You Are Baptized in Christ', and the sound of bells in an

¹ Quoted in Alexandra Orlova, *Mussorgsky's Days and Works*, transl. and ed. Roy J. Guenther, Ann Arbor, 1983, 416

² Referring to the majestic finale for chorus and orchestra, 'Glory to the Tsar', from Glinka's opera *A life for the Tsar*

entirely new manner. In this same second part, there are some unusually poetic moments. These appear in the music for Hartmann's painting 'The Catacombs of Paris', which consist of nothing but skulls. At first Musoryanin has a depiction of a gloomy cavern (with purely orchestral chords held out long with a big \curvearrowright). Then, above a tremolo in minor, comes the first promenade theme; this is the glimmering of little lights in the skulls; here, suddenly, Hartmann's enchanting, poetic appeal to Mussorgsky rings out [...]. But don't imagine, admiral, that Musoryanin has only been applying himself to this [work]: now there suddenly has awakened in him such a desire for composition, that it seems hardly a day passes him by without it.³

Stasov's comments regarding the 'sound of bells' and 'purely orchestral chords' turned out to be prophetic: no other work for the piano has been orchestrated so often.

Mussorgsky's piano suite interprets 10 of Hartmann's works. In addition, five promenades are interspersed that capture the differing moods of the composer as he strolls from one picture to another. The promenades are all based on the opening promenade melody, which also appears in 'With the Dead in a Dead Language', and the finale, 'The Great Gate of Kiev', thus producing a broad cyclical unity. The pictures and their musical interpretations may be summarized as follows.

1. 'Gnomus' [Latin: The Gnome]. In a letter to a colleague, Stasov described this carved, wooden dwarf as 'a kind of nutcracker, a gnome into whose mouth you put a nut to crack'. The music, which is grotesque, nervous, and not without a touch of tragedy, is a spiritual ancestor of Ravel's 'Scarbo' from *Gaspard de la nuit*.
2. 'Il vecchio castello' [Italian: The Old Castle]. Hartmann's painting portrayed a medieval Italian castle, with a troubadour singing and accompanying himself on the lute. A pedal point on G sharp in the bass extends throughout the 107 bars of this hauntingly sustained serenade.
3. 'Tuileries (Dispute d'enfants après jeux)' [French: Tuileries (Children Quarrelling after Play)]. The artist's watercolour of this famous Parisian park highlighted a group of quarrelling children. Mussorgsky's playful interpretation never exceeds *mezzo forte*, and his sensitivity to the pristine world of childhood is much in evidence. A similar melding of innocence and sophistication is found in Ravel's *Ma Mère l'Oye* and *L'Enfant et les sortilèges*.
4. 'Bydło' [Polish: Cattle]. Hartmann sketched a wagon with large wheels drawn by two oxen plodding along a muddy road. With its steady, lumbering rhythm and Slavic despondency, Mussorgsky's setting recalls Chopin's Prelude in A minor (Op. 28/2).
5. 'Balet nevylyupivshikhsp ptentsov' [Russian: Ballet of the Unhatched Chicks]. This is the first of only three Russian titles in Mussorgsky's piece. Hartmann painted several watercolours for the costumes in a ballet by Julius Gerber entitled *Trilby*, which was staged in

³ Orlova, op. cit., 419–420

St Petersburg. Stasov explained that the scenario called for a group of little boys and girls dressed as canary-birds, who scampered on the stage. Mussorgsky's fleeting Lilliputian music is set in the form of a scherzo, trio, scherzo and coda.

6. 'Samuel Goldenberg und Schmuyle' [German, perhaps Yiddish: Samuel Goldenberg and Schmuyle]. The title would sound virtually the same in Yiddish, which Mussorgsky may have tried to convey by writing a diaeresis over the 'y'. The portraits were sketched in Sandomierz, Poland and Stasov later entitled them 'Two Jews: Rich and Poor'. Hartmann gave the portraits to Mussorgsky as a gesture of friendship, and the composer had them displayed at his colleague's exhibition. In a brief statement of his aesthetic views, Mussorgsky observed that:

Art is a means of communicating with people, not an end in itself [...]. The mission of the art of music [is] to be the reproduction in musical sounds of not only the nuances of the emotions, but, even more important, the nuances of human speech.⁴

The authoritative opening and the humiliating begging found in Mussorgsky's impressive dialogue admirably convey his aesthetic viewpoint.

7. 'Limoges. "Le marché" (La grande nouvelle)' [French: Limoges. The Market Place (Important News)]. Stasov asserted that Hartmann had painted a picture of a crowd in a market place in Limoges, France. The gossip, commotion, clatter and chatter in this piece (which reappear in Strauss's *Till Eulenspiegels lustige Streiche*) were interpreted in prose by Mussorgsky in his manuscript, but subsequently crossed out. He wrote in French:

Important news: Monsieur Pimpant de Panta-Pantaléon has just recovered his cow, 'Fugitive'. 'Yes, Ma'am, that was yesterday. No, Ma'am, it was the day before yesterday. Why yes, Ma'am, the beast roamed about the neighbourhood. Why no, Ma'am, the beast didn't roam at all.' Etc.

8. 'Catacombae (Sepulcrum romanum)' [Latin: Catacombs (A Roman Sepulchre)]. Hartmann's sombre watercolour portrayed himself, a colleague and a guide examining the catacombs in Paris. At the right are rows of human skulls. Mussorgsky's incorrect Latin title for the second part of this piece is written in pencil in his manuscript: 'Con [instead of "Cum"] Mortuis in Lingua Mortua' [With the Dead in a Dead Language].⁵ He adds (in Russian): 'May well it be in Latin! The creative spirit of the late Hartmann leads me to the skulls and invokes them; gradually the skulls begin to glow.' The frightening gloom and touches of the supernatural found in this eerie diptych form a striking contrast with the carefree mood of the preceding piece.

9. 'Izbushka na kurnikh nozhkakh (Baba-Yaga)' [Russian: The Hut on Hen's Legs (Baba-Yaga)]. Hartmann's ornate pencil sketch showed a Russian-style clock as part of a witch's hut

⁴ Malcolm Hamrick Brown, ed., *Mussorgsky in Memoriam 1881–1981*, Ann Arbor, 1982, 3

⁵ Although correctly printed in Rimsky-Korsakov's first piano edition of *Pictures* ('Cum'), most subsequent editions (and Ravel's autograph) are incorrect ('Con').

resting on hen's legs. A pounding, tempestuous opening section conjures up the wild flight of the witch Baba-Yaga, who eats human bones. The quieter middle section contains mysterious tremolos throughout, and a reprise of the opening section leads to a Lisztian coda which connects this piece with the finale. Thus, after interpreting Hartmann's artistic excursions in Italy, France and Poland, the concluding pictures return to Russian folklore (Baba-Yaga) and Russian history (the finale).

10. 'Bogatyrskie vorota (vo stolnom gorode vo Kieve)' [Russian: The Knight's Gate (In the Ancient Capital City of Kiev)]. Hartmann's design for a ceremonial gateway was entered in a competition to commemorate an event which occurred in Kiev on 4 April 1866. The event, understandably suppressed by the censors, was an attempt to assassinate Tsar Alexander II, who escaped unharmed. (The competition was called off and the monument was never built.) Hartmann designed an arch resting on two pillars that contained a verse from Psalm 118: 'Blessed be he who comes in the name of the Lord.' Above the arch was a stained-glass chapel, a figure of the Archangel Michael and on top the Russian imperial eagle. To the right of the arch was a belfry. The composer's finale suggests a solemn processional, with massive chords, modal church chorales and bell-like sonorities, and concludes with a grandiose majesty that is strikingly orchestral.

It was the Russian-born American conductor Serge Koussevitzky (1874–1951) who commissioned Ravel to transcribe *Pictures at an Exhibition*. In a taped interview with this writer, Ravel's colleague and biographer Roland-Manuel recalled their musical activities during the summer of 1922.

I was privileged to watch Ravel orchestrating Mussorgsky's *Pictures at an Exhibition*. We were at my parents' home in the country [at Lyons-la-Fôret, some 60 miles northwest of Paris] where there was a room we shared which had a piano. We were seated side by side at the same table; I was orchestrating a song by Debussy, *Le Faune*, while Ravel was orchestrating Mussorgsky's *Pictures at an Exhibition* [...]. He would occasionally show me Mussorgsky's score and say: 'What instrument would you use here?' 'Perhaps,' I ventured on one occasion, 'a clarinet'. 'A clarinet?' he replied, 'that would intrude!' Very well, it would intrude. He thereupon returned to his work, and later said, 'Come look'. It wasn't a clarinet, it was a saxophone!

I saw – this was a great privilege – how he orchestrated. Of course it wasn't his own music, but it was nevertheless very interesting. He attentively examined the passage he was working on; he wrote, distributing the instruments like any other orchestrator. Then, very often, he went to the piano and isolated an instrumental group. He needed, he said, to hear what one group was doing in relation to the others. For example, he looked at what the strings were doing and played their parts on the piano. He said that he used the piano far more when orchestrating than when composing the first drafts of his own works.⁶

⁶ This interview took place at the Paris apartment of Roland-Manuel on 1 February 1966.

Regarding Ravel's need to isolate instrumental groups, it appears that many of his *tutti*s are organized by families of instruments, with each instrumental group (except of course the percussion) having the melody, harmony and the bass note (see the final bars of the opening 'Promenade' or the conclusion of 'The Great Gate of Kiev'). Ravel's ability to create unexpected, memorable orchestral sonorities is evident in his transcription: there are extended solos for the saxophone ('Il vecchio castello') and the tuba ('Bydło'); in 'Gnomus' (fig. 9) Mussorgsky repeats the preceding 10 bars but Ravel reorchestrates the passage, this time with the celesta (replacing the woodwinds) accompanied by string glissandos on the fingerboard; Schmuyle's begging is conveyed (somewhat paradoxically!) by a muted trumpet playing *fortissimo* (fig. 58). In addition to many subtleties in the percussion section (for example at fig. 55 or from fig. 121ff.), one of Ravel's most striking passages for the brass family (accompanied by the woodwinds and double basses) appears in 'Catacombae'. In general, the transcription indicates a thorough assimilation of Rimsky-Korsakov's orchestral technique, coupled with Ravel's own penchant for a sound, as he put it, 'bathed in a sonorous fluid'.⁷

Although *Pictures at an Exhibition* is unquestionably Mussorgsky's most important composition for the piano, it was neglected by pianists for many years, both within Russia and abroad. Rather curiously, it was only after Ravel's transcription achieved worldwide recognition that pianists began to perform the piece. Professor Malcolm H. Brown has called Ravel's achievement 'a rare example of creative symbiosis whose artistic validity is granted by admirers of both composers',⁸ and Arturo Toscanini stated that 'the two great treatises on instrumentation were the one written by Berlioz and Ravel's orchestration of *Pictures*'.⁹

In the last analysis, Ravel's transcription is a brilliant homage to Mussorgsky, whose music he had studied and deeply admired for many years.

Arbie Orenstein (adapted)

⁷ See Arbie Orendstein, *Ravel: Man and Musicians*, New York 1991, 126. Ravel once remarked that there was always more to be learned in the art of orchestration. He not only orchestrated many of his own piano pieces, but also transcribed works by Chabrier, Chopin, Debussy, Schumann, Satie and others.

⁸ Brown, op. cit., 6

⁹ Harvey Sachs, *Toscanini*, London, 1978, 316

前言

创作时间与地点:1874年,圣彼得堡

首次出版:W.贝塞尔,1886年,尼古拉·里姆斯基-科萨科夫编订

拉威尔配器(1922年):3长笛(2/3短笛),3双簧管(3英国管),2单簧管,低音单簧管,低音萨克斯管,2大管,低音大管-4圆号,3小号,3长号,大号-定音鼓,打击乐器-2竖琴,钢片琴-弦乐器

首演:1923年10月19日,巴黎;指挥:谢尔盖·库谢维茨基

首次出版:俄国音乐出版社,巴黎,1929年

演奏时间:约33分钟

莫杰斯特·穆索尔斯基(1839-1881)于1874年6月2-22日间在一阵创作冲动中写下了《图画展览会》,其标题指为纪念他的好友维克托·哈特曼(1834-1873)而在圣彼得堡举行的哈特曼遗作展览会。这次展览会上展出了哈特曼的油画、水彩画和建筑设计图,组织者是穆索尔斯基和哈特曼共同的朋友、著名的艺术评论家弗拉迪米尔·斯塔索夫。穆索尔斯基在1874年6月写给斯塔索夫的一封信中描述了他的新创作计划:

哈特曼使我热血沸腾,就如同《鲍利斯〔戈杜诺夫〕》曾经使我热血沸腾一样;乐音与乐思就悬在空中;我正张张嘴,让它们装满我的躯体——我都来不及将它们写到纸上。我正在写第四曲,〔与《漫步》的〕衔接部分非常好。我想尽快完成它,而且忠实地完成它。间奏曲中能够见到我的影子。我认为到目前为止一切都很成功。^①

斯塔索夫在7月1日致里姆斯基-科萨科夫(1844-1908)的信中描述了这部作品的第二部分:

……我感到它将所有最好的画都写了出来。《利莫日市场》是一首活泼的小戏谑曲,钢

^① 亚历山德拉·奥洛娃《穆索尔斯基的生平与作品》,罗伊·J·居恩特翻译与编辑,安·阿波公司,1983年,第416页。——原注

琴味十足。然后是辉煌而强烈的《鸡脚上的小屋》，终曲《基辅大门》则为赞歌风格的音乐，也可以被称作“斯拉夫”风格的终曲^①。尽管这里的气势要小得多，可仍不失为一部优美、震撼人心的创新作品。这里还用了一段特别优美的教堂歌曲《你受洗信主》，而钟声的运用则是全新的。第二部分还有一些特别有诗意的段落，出现在描写哈特曼的绘画《巴黎的墓穴》的音乐中，而哈特曼的原画上只有一些骷髅。穆索列宁^②一开始描写了一个幽暗的墓穴（纯乐队般的和弦由一个大的延音记号一直保持），然后，小调震奏中出现第一漫步主题；骷髅上闪过一丝黯淡的亮光；突然，哈特曼在动人地、充满诗意地对穆索尔斯基倾诉……不过，朋友，不要认为穆索列宁只将精力用在这部作品中：他的创作欲望已经被突然唤醒，他几乎每天都为这种欲望所左右。^③

斯塔索夫对“钟声”和“纯乐队般的和弦”的评论真是有先见之明：任何钢琴作品都没有这么多次地被改编成管弦乐曲。

穆索尔斯基的钢琴组曲描写了哈特曼展品中的 10 幅画。此外，穿插在其中的 5 段《漫步》刻画了作曲家从一幅画走到另一幅画前时不同的心情。所有的《漫步》乐段都由作品开始处的漫步旋律发展而成，而且这段旋律还出现在了《用冥界语言与死者交谈》以及终曲《基辅大门》中，这样整个乐曲就有机地统一了起来。对这些图画与音乐的诠释可以总结如下：

1. Gnomus（拉丁语：《侏儒》）。斯塔索夫在给一位同事的信中将这木雕侏儒描述为“一种胡桃夹子，你将胡桃塞进这侏儒的嘴里，让它咬碎”。这段音乐怪异、不安定，带有一点悲剧成分，是拉威尔钢琴组曲《夜之幽灵》中《斯卡博》的精神先驱。

2. Il vecchio castello（意大利语：《古堡》）。哈特曼的原作中画了一座意大利中世纪城堡，一位游吟诗人正在边弹着琉特琴边引吭高歌。低音部升 G 音上的踏板记号一直保持到这段悠缓清淡的小夜曲整个 107 小节的结束。

3. Tuileries (Dispute d'enfants après jeux)（法语：《杜依勒里宫花园》〔孩子们在游戏时的争吵〕）。哈特曼的水彩画描绘了巴黎这座著名的公园，以及公园内一群争吵的孩子。穆索尔斯基在这里运用了戏谑的手法，力度始终没有超过“中强”，他对纯洁儿童世界的敏感显

① 斯塔索夫在这里指格林卡的歌剧《伊凡·苏萨宁》尾声部分气势磅礴的合唱《光荣颂》。——原注

② 穆索尔斯基的昵称。——译者注

③ 亚历山德拉·奥洛娃《穆索尔斯基的生平与作品》，罗伊·J·居恩特翻译与编辑，安·阿波公司，1983 年，第 419—420 页。——原注

而易见。我们可以在拉威尔的《鹅妈妈》和《儿童与魔术》中见到类似的童真与世故的结合。

4. Bydło (波兰语:《牛车》)。哈特曼画了两头公牛拖着一辆装有大车轮的牛车,沿着泥泞的道路缓慢前进的情景。坚定而沉重的节奏以及斯拉夫式的压抑,穆索尔斯基创造出的气氛使人联想到肖邦的《a小调前奏曲》Op.28之2。

5. Balet nevyilupivshikhsa ptentsov(俄语:《未孵化的鸟雏的舞蹈》)。这是穆索尔斯基这部作品中三个俄语标题中的第一个。哈特曼曾为设计朱利斯·戈伯的芭蕾舞剧《软毡帽》中的戏装画过几幅水彩画,这部芭蕾舞剧后来曾在圣彼得堡上演过。斯塔索夫解释说,这部芭蕾舞的剧情要求一群孩子打扮成金丝鸟,在舞台上四处跑动。穆索尔斯基描写这些小家伙们奔跑的音乐采用了谐谑曲、三重奏、谐谑曲和尾声的结构。

6. Samuel Goldenberg und Schmuyle(德语,也可能是意第绪语:《撒母耳·戈登堡和什缪耶尔》)。这个标题用意第绪语念出来也完全一样,因此穆索尔斯基在字母“y”的上方标了一个分音符可能就是表达这一点。哈特曼的画作于波兰的桑多米耶兹,斯塔索夫后来将这幅画的名称改成了《两个犹太人——富人和穷人》。哈特曼为了表示友好,将画送给了穆索尔斯基,而穆索尔斯基又将这些画在展览会上展出。穆索尔斯基以下面这段话简单地表达了他的美学观点:

艺术是与人交流的手段,而不是交流的结束……音乐艺术的使命是不仅用乐音再现情感的细微变化,更重要的是要用乐音再现人们言谈中的细微变化。^①

这段栩栩如生的对话中威风凛凛的开头与谦卑可怜的哀求很好地表达了穆索尔斯基的美学观点。

7. Limoges. “Le marché”(La grande nouvelle)(法语:《利莫日市场[重大新闻]》)。斯塔索夫说哈特曼有一幅画表现的是法国利莫日市场上的人群。穆索尔斯基在手稿上写了一段话来解释这首乐曲描写的嘈杂、骚动以及女人们的叽叽喳喳(理查德·施特劳斯的《梯尔的恶作剧》会再现这一场面),但后来又将这段话画掉了。他用法语写道:

重大新闻:宾潘·德·潘塔—潘塔雷昂先生已经找到了他的母牛“逃犯”。“是的,夫人,是昨天的事。不,夫人,是前天的事。是的,夫人,这畜牲四处乱转。哦,不,夫人,这畜牲根本没有四处乱转。”等等。

① 马尔科姆·哈姆利克·布朗编辑《回忆穆索尔斯基(1881-1981年)》,安·阿波公司,1982年,第3页。——原注

8. Catacombae (Sepulcrum romanum)(拉丁文:《墓穴》〔罗马时代之墓〕)。哈特曼的水彩画描绘了他本人、一位同事和一位向导一起参观墓穴的情景。画的右边是一排排的骷髅。穆索尔斯基用铅笔在手稿上写出的第二部分的拉丁文中有错误:Con(应该为 Cum)Mortuis in Lingua Mortua(《用冥界语言与死者交谈》)。^①穆索尔斯基还用俄语补充了一段文字:“最好还是用拉丁文。哈特曼的亡灵将我带到了那些骷髅前,然后唤醒它们;这些骷髅开始渐渐发光。”这首乐曲的结构非常怪异,由两个形成对照的部分组成,其中令人毛骨悚然的阴郁和来自冥界的色彩与前一首乐曲中无忧无虑的气氛构成了鲜明的对比。

9. Izbushka na kurynikh nozhkakh (Baba-Yaga)(俄语:《鸡脚上的小屋》〔妖婆〕)。哈特曼的铅笔画上绘了一只华丽复杂的俄罗斯风格的钟,钟面为用鸡脚撑起的一间小屋。这首乐曲粗犷有力、暴风雨般的开头部分勾勒出了这个吞食人骨的妖婆在空中疾驰的场面。乐曲的中间部分贯穿着神秘的震奏;最后,开头部分的音乐再次出现,变化成一个李斯特式的尾声,将这首乐曲与终曲联在了一起。这样一来,在介绍了哈特曼在意大利、法国和波兰的艺术之旅之后,最后几幅画又回到了俄罗斯民间传说(妖婆)和俄罗斯历史(终曲)上。

10. Bogatyrskie vorota (vo stolnom gorode vo Kieve)(俄语:《基辅大门》〔在古老的都城基辅〕)。哈特曼曾经设计了一个庆典之门来参加为庆祝 1866 年 4 月 4 日事件而举行的比赛。出于可以理解的原因,这一庆祝活动遭到了当局的压制,而这一事件原本的目的是刺杀沙皇亚历山大二世,结果却让沙皇安然无恙地逃脱了(比赛被取消,庆典大门也一直没有被建成)。哈特曼设计了一座拱门,支撑拱门的两根柱子上刻有《圣经·诗篇》第 118 首中的诗句:“祝福以上帝名义而来的人。”拱门的上方为嵌有彩色玻璃的礼拜堂和天使长米迦勒的雕像,顶上为象征俄罗斯帝国的鹰。拱门的右边是一座钟塔。穆索尔斯基的终曲以厚实的和弦、庄严的教堂合唱形式以及钟声般的音响辉煌宏伟地结束,具有明显的乐队效果。

委托拉威尔将《图画展览会》改编成管弦乐版的是美籍俄罗斯指挥家谢尔盖·库谢维茨基(1874-1951)。拉威尔的同事兼传记作者罗兰-马尼埃尔^②在接受笔者录音采访时,曾回忆了 1922 年夏天的音乐活动。

① 虽然里姆斯基-科萨科夫修订出版的《图画展览会》第一版钢琴谱上印对了,但以后大多数版本(包括拉威尔的手稿)中出现的都是 Con。——原注

② 罗兰-马尼埃尔(1891-1966):法国作曲家、评论家,鲁塞尔和拉威尔的学生,著有《拉威尔评传》三卷。——译者注

我有幸目睹了拉威尔改编穆索尔斯基《图画展览会》的过程。我们当时在乡间我父母家(位于巴黎西北方约60英里处),住在同一个房间里,里面还有一架钢琴。我们正坐在同一张桌子旁,我在为德彪西的歌曲《牧神》配器,拉威尔则在为穆索尔斯基的《图画展览会》配器。……他偶尔会给我看一看穆索尔斯基的谱子,并且问我:“你会在这里用什么乐器?”我有一次大着胆子说:“也许用单簧管吧。”“单簧管?”他答道,“这会破坏结构的!”好吧,会破坏结构。于是,他继续写下去。过了一会儿,他说:“你过来看看。”我发现他没有用单簧管,而是用了萨克斯!我目睹了他配器的过程——这在我看来是莫大的荣幸。当然,那不是他自己创作的音乐,可他的配器过程仍然非常有意思。他首先仔细分析要编配的乐句,然后像任何其他配器家一样给乐曲配上不同的乐器。他会时不时地走到钢琴旁,单独弹奏乐队的某个分部。他说,他需要听出乐队某个分部与其他分部之间的关系。比方说,他如果想听一听弦乐部分的效果,便会在钢琴上弹奏弦乐部分的旋律。他说,他在配器时使用钢琴比他在创作自己作品的第一稿时还要多。^①

就拉威尔需要将各个乐器组分离开来这一点而言,似乎他的许多齐奏都是以乐器的类别组织的,每一类乐器(打击乐器除外)都有自己的旋律、和声以及低音(如开头部分《漫步》中最后几小节或《基辅大门》的结尾处)。拉威尔有着创造出令人出乎意料且又难忘的管弦乐音响的能力,而这一点在他改编的这部作品中异常明显:这部作品中有大段萨克斯独奏(《古堡》)和大号独奏(《牛车》);穆索尔斯基在《侏儒》中有一段10小节反复,但拉威尔在改编这一段时运用了钢片琴(而不是运用第一遍中的木管),伴奏部分则为弦乐器指板上的滑奏;什缪耶尔的乞求是由带弱音器的小号非常强地吹奏出的(这有悖常理!)。除了打击乐器的许多细微处理外,拉威尔给人留下最深刻印象的是《墓穴》中由铜管乐器吹奏出的乐句(由木管乐器和低音提琴伴奏)。总的来说,拉威尔的改编版完全吸取了里姆斯基-科萨科夫的配器技巧,而且还加入了拉威尔自己对他所说的“圆润洪亮的音”的偏爱。^②

尽管《图画展览会》无疑是穆索尔斯基最重要的钢琴作品,但它在多年内一直受到俄罗斯国内外钢琴家的冷遇。说来也怪,钢琴家们居然要一直等到拉威尔改编的管弦乐得到

① 这次采访是1966年2月1日在巴黎罗兰-马尼埃尔家中进行的。——原注

② 见阿比·奥伦斯坦《拉威尔:其人,其音乐》,纽约,1991年,第126页。拉威尔曾经说过,配器是一门永远学不完的艺术。他不仅将自己的许多钢琴作品改编成了管弦乐,而且还改编了夏布里埃、肖邦、德彪西、舒曼、萨蒂和其他人的作品。——原注

世界公认之后才开始演奏这部作品。马尔科姆·H·布朗教授把拉威尔的成就称作“一个创作才华相得益彰的罕见例子,其艺术成就得到了两位作曲家的崇拜者的一致认可”;^①而阿图罗·托斯卡尼尼不仅指挥 NBC 交响乐团录制了拉威尔改编的这部作品,而且还说“两篇论述配器的最杰出论文分别为柏辽兹写的文章和拉威尔改编的《图画展览会》”^②。

最后还要补充一点:拉威尔改编的管弦乐是对穆索尔斯基最好的敬意,因为他多年来一直研究并崇拜穆索尔斯基的音乐。

阿比·奥伦斯坦(有改编)

(路旦俊 译)

① 马尔科姆·哈姆利克·布朗编辑《回忆穆索尔斯基(1881-1981年)》,安·阿波公司,第6页。

② 哈维·萨克斯《托斯卡尼尼》,伦敦,1978年,第316页。——原注

Contents / 目次

Preface

VIII

前言

XIII

Promenade

1

Track 1

**Allegro giusto, nel modo russo, senza allegrezza,
ma poco sostenuto**



1. Gnomus/The Gnome/Der Zwerg

6

Track 2

Sempre vivo

Meno vivo



Promenade

20

Track 3

Moderato comodo assai e con delicatezza



2. Il vecchio castello/The Old Castle/
Das alte Schloß

21 Track 4

Andantino molto cantabile e con dolore



Promenade

33 Track 5

Moderato non tanto, pesantemente



3. Tuileries (Dispute d'enfants après jeux)/
(Children Quarrelling After Play)/
(Streit der Kinder nach dem Spiel)

35 Track 6

Allegretto non troppo, capriccioso



4. Bydło [Le bétail/Cattle/Das Vieh]

41 Track 7

Sempre moderato, pesante

Promenade

50 Track 8

Tranquillo5. Ballet des poussins dans leurs coques/
Ballet of the Unhatched Chicks/
Ballett der nicht ausgeschlüpften Küchlein

52 Track 9

Scherzino. Vivo leggero