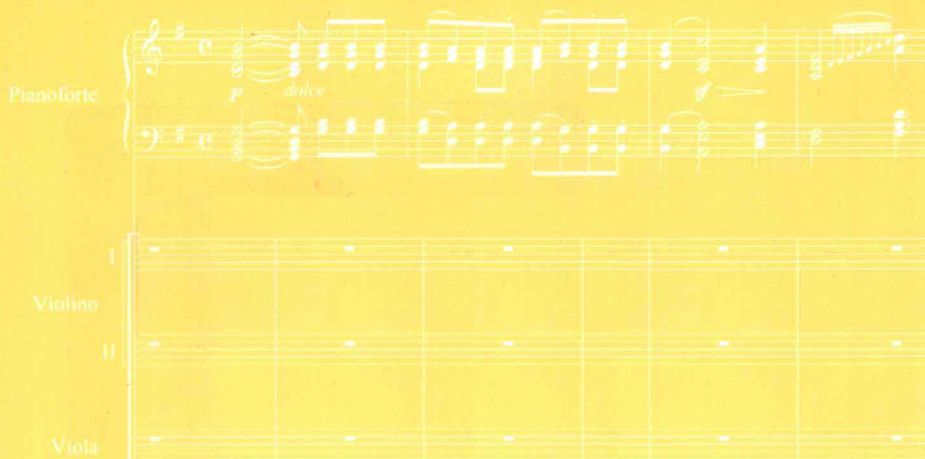




BEETHOVEN 贝多芬

Piano Concerto No. 4 in G major
Op. 58

G大调第四钢琴协奏曲
Op.58



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Op. 58

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Richard Clarke

路德维希·凡·贝多芬
G大调第四钢琴协奏曲

理查德·克拉克·编订



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Preface

Composed: 1805 in Vienna

First performance: 22 December 1808 in Vienna

Original publisher: Breitkopf & Härtel, Leipzig, 1808

Instrumentation: Flute, 2 Oboes, 2 Clarinets, 2 Bassoons –

2 Horns, 2 Trumpets – Timpani – Strings

Duration: ca. 35 minutes

Beethoven began noting down ideas for his Fourth Piano Concerto early in 1804, around the same time that he began sketching the Fifth Symphony. To give some idea of how active his imagination was during this period, he was also working on his opera *Leonore* (later to be revised as *Fidelio*), while the spring and summer of that year also saw the composition of the Triple Concerto and the F major Piano Sonata, Op. 54. The fact that the Fourth Piano Concerto appears to have been conceived concurrently with the Fifth Symphony is especially interesting. Both works begin with what is essentially the same rhythmic figure: short – short – short – long [⏏ ⏏ ⏏ –]; and yet the characters of both these openings present a striking contrast. The Symphony's defiant opening gesture is one of the most arresting in the symphonic repertoire. The Concerto's beginning is no less compelling, but it achieves its effect by stealth: the soloist sounds a gentle G major chord (marked *piano, dolce*), a tiny contemplation of the germinal rhythmic motif follows, then a brief upward run falls quietly onto the dominant, before handing over to the orchestral strings, *pianissimo*.

In performance, the effect of this solo prelude can be like a brief improvisation: a private meditation before the main business of the Concerto begins – rather as in the tiny opening *Adagio cantabile* of the Piano Sonata in F sharp major, Op. 78. Yet it is from this seeming forethought that so many of the work's leading ideas and dramatic strokes derive. After prevailing in the first movement the same rhythmic pattern can also be felt – in more jagged dotted form – in the stern opening string motif of the second movement (II: bars 1 – 2), while the piano's decorated version of the finale's first theme (III: bars 11 – 13) is clearly based on the same figure. Just as important is the surprise change of harmony at the first orchestral entry (I: bar 6): B major after a pause on the dominant of G. This G – B opposition casts a long shadow over the first movement (e.g. bars 40ff, bars 204-7, and of course at the beginning of the recapitulation, bars 253-258), while the move from the slow movement's E minor tonality to a C major harmony at the beginning of the finale is likewise that of a major third.

Just as seminal however are the ideas of improvisation and gentle reflection set out at the beginning. The piano's first solo entry (bar 74f) after the orchestral ritornello in the first

movement is a long way from the massively assertive running octaves at the equivalent passage in the Third Concerto. The soloist's hushed, at first harmonically ambiguous reflection on the seminal $\cup \cup \cup$ – rhythm seems to stop the orchestral tutti in its tracks. Still more arresting is the solo entry that inaugurates the development section (bar 192): the piano's repeated F naturals (again *piano*) calmly questioning the solid D major of the exposition's *forte* orchestral conclusion and inaugurating some remarkably exploratory piano writing, both in terms of harmony and of tone colour (bars 194-203). The piano's lavishly decorated version of the Concerto's opening solo which announces the recapitulation (I: bars 253-7) is another arresting instance: initially triumphal, it quickly fades back to the original *piano*, *dolce*, now melting into liquid chromatics before the expected pause on the dominant.

It is in the *Andante con moto* however that the idea of lyrical reflection prevailing over powerful orchestral assertion reaches full fruition. In a movement that seems overall more like a wordless operatic *scena* than classical concerto slow movement, the piano responds to the strings' stern octaves with a series of pleading or placatory solos marked *molto cantabile* – the contrast is underlined by Beethoven's instruction to the pianist to use the *una corda* pedal throughout. Comparisons between this dramatic orchestra-soloist dialogue and classical Greek legends of the divine musician Orpheus taming wild beasts or calming the shades in Hades, go back at least to the mid 19th century.¹ While there is no evidence that Beethoven was thinking in such specific mythological terms, the music clearly invites some kind of pictorial – or even philosophical interpretation, especially in the way the piano's lyricism eventually seems to pacify or subdue the orchestra's wrathful motif, which by bar 64 has been reduced to a *ppp* shadow of its former self.

As Lewis Lockwood has noted, Beethoven's models here were almost certainly the dramatic accompanied recitatives of Mozart:² Donna Anna's confrontation with Don Ottavio in Act One of *Don Giovanni*, or the Countess's more private confrontation with her own lonely fate in Act Two of *Figaro*. Beethoven was a master of instrumental recitative, using it to very different effects in the D minor Piano Sonata, Op. 31 No. 2, the A minor String Quartet, Op. 132, and famously in the finale of the Ninth Symphony. But here the soloist's phrases are neither volatile nor fluid recitative, but balanced, measured lyrical phrases. This device has been imitated by others – most notably by César Franck at the beginning of his *Symphonic Variations*; however there is something about this movement which remains unique, a kind of rarefied musical poetry which is both 'classical' and 'romantic', and yet transcends both. After this the Rondo Finale (which follows without a break) is a release of pent-up energy, though Beethoven's teasing sense of humour is also much in evidence, especially in the way he later exploits the 'wrong key' opening (C major instead of G major) of the Finale theme.

Beethoven completed the Fourth Piano Concerto in early-to-mid 1806, and gave the first private performance in March 1807 at the house of 'Prince L' (accounts are confused as to

¹ For a historical summary of these 'Orpheus' readings, see Leon Plantinga, *Beethoven's Concertos: History, Style, Performance* (New York, 1999), 185-194

² Lewis Lockwood, *Beethoven: The Music and Life* (New York, 2003), 243-4

whether the Prince in question was Lobkowitz or Lichnowsky).³ The Concerto's public debut – with Beethoven again acting as both soloist and director of the orchestra – took place at a benefit concert arranged by the composer at Vienna's Theater an der Wien on 22 December 1808, and which also included the Fifth and Sixth Symphonies, the *Choral Fantasy*, movements from the *Mass in C*, the concert aria *Ah, perfido!* and a substantial improvisation by Beethoven at the piano. Despite the length of the programme, inadequate rehearsal and the bitter cold inside the unheated theatre, the Concerto made a very favourable impression. The philosopher, musician and travel writer J. F. Reichardt was present, and described how Beethoven played the Concerto

astonishingly well and at the fastest possible tempi. The Adagio [sic], a masterpiece of beautiful sustained melody, he made his instrument sing with a profound melancholy feeling which awakened a similar response in me.⁴

Stephen Johnson

³ See Barry Cooper (ed.): *The Beethoven Compendium* (London, 1991), 18-19

⁴ J.F.Reichardt, *Briefe geschrieben auf einer Reise nach Wien* (Amsterdam, 1810), I/257 (author's trans.)

前言

创作时间与地点:1805 年,维也纳

首演:1808 年 11 月 22 日,维也纳

首次出版:布赖特科普夫与黑泰尔,莱比锡,1808 年

乐队编制:长笛,2 双簧管,2 单簧管,2 大管-2 圆号,2 小号-定音鼓-弦乐器

演奏时间:约 35 分钟

贝多芬于 1804 年初开始记录下自己为《G 大调第四钢琴协奏曲》所构想的乐思,差不多就在他开始写《第五交响曲》初稿的时候。我们不妨看一看他的想象力在这期间是多么活跃:他当时还在创作歌剧《莱奥诺拉》(即修改后的《菲岱里奥》),并且在同一年的春天和夏天完成了《三重协奏曲》和《F 大调钢琴奏鸣曲》(Op.54)。贝多芬似乎在同时构思《G 大调第四钢琴协奏曲》和《第五交响曲》,这一点特别有意思。这两部作品均以基本相同的节奏音型开始:短—短—短—长[ㄣ ㄣ ㄣ -];但这两个开头的特点却形成了鲜明对比。《第五交响曲》开始部分藐视一切的气势是所有交响曲中最引人入胜的片断。《G 大调第四钢琴协奏曲》的开头虽然也同样引人入胜,其效果却是在人们不知不觉中取得的:独奏声部奏出一个轻柔的 G 大调和弦(钢琴声部标有“柔和的”提示),随即便是尚处于萌芽状态的节奏动机的一个小沉思,简短的上行乐句恬静地转入属调,然后再交给乐队中的弦乐器(pianissimo)。

独奏声部的这段前奏在演奏时所带来的效果很像一段简短的即兴曲——协奏曲主部出现之前的一个内心的沉思——与《升 F 大调钢琴奏鸣曲》(Op.78)开始处简短的如歌的柔板一样。这首作品随后出现的许多主要乐思和戏剧处理都源自于这个看似前兆的乐段。在主导了第一乐章之后,这个节奏音型同样可以在第二乐章开始处严肃的弦乐动机(第二乐章:第 1—2 小节)中见到——只是它在这里变成了更具切分特色的音型,而末乐章钢琴声部对第一主题的装饰处理(第三乐章:第 11—13 小节)所依据的显然也是同一个音型。同样重要的还有乐队第一次进入时出人意料的和声变化(第一乐章:第 6 小节):属调 G 调休止后的 B 大调。这种 G—B 的对立给第一乐章投下了一个漫长的阴影(如第 40 小节后,第 204—207 小节,当然还有再现部的开始处,即第 253—258 小节),而从慢乐章中的 e 小

调调性到末乐章开始处 C 大调的和声过渡也是一个大三度过渡。

不过,同样重要的还有整首作品从一开始就确定的即兴性和柔美沉思性乐思。第一乐章中乐队 *ritornello*(返回)后钢琴独奏声部的第一次进入(第 74 小节起)与《第三钢琴协奏曲》相同乐段中非常冲动的快速八度形成了鲜明对比。独奏声部对核心[♮ ♮ ♮ -]节奏恬静、和声最初显得有些含糊的处理似乎要阻止乐队的全奏。更加引人入胜的是展开部开始处(第 192 小节)独奏声部的进入:钢琴声部反复奏出的还原 F 音(又是钢琴声部)平静地对呈示部结尾处乐队强奏出的稳定的 D 大调提出了责问,然后开始了一段在和声与音色方面极具探索性的钢琴乐段(第 194—203 小节)。给人留下深刻印象的另一个例子是钢琴对宣告再现部到来的整首协奏曲开始处独奏声部旋律的华丽装饰处理(第一乐章:第 253—257 小节):起初充满了胜利的情绪,但很快就减弱成钢琴声部第一次出现时的 *dolce*,演变成柔美的半音,停顿后再回到属调上。不过,这种让抒情性沉思凌驾于辉煌的乐队之上的构思在 *Andante con moto* 中得到了最大体现。第二乐章与其说是经典协奏曲的慢乐章,还不如说它更像一个无言歌剧场景。面对弦乐器奏出的冷峻的八度,钢琴声部奏出一连串恳求或安抚的答句(并且标有 *molto cantabile* 记号)——这种对比又因为贝多芬指示钢琴家始终使用 *una corda* 踏板而更突出。我们可以将这种乐队与独奏声部之间的戏剧性对话与神界乐手奥菲欧驯服野兽或者平息冥界阴魂的希腊经典神话进行比较——这种比较至少可以追溯到 19 世纪。^①

虽然没有任何证据证明贝多芬采用了这种具体的神话角度来构思这首作品,但它的音乐却显然在驱使人们从图画乃至哲学的角度去诠释这首作品,尤其是钢琴声部的抒情性最终安抚或者抑制了乐队愤怒动机的方式——该动机到第 64 小节时已经减弱为 *ppp*。

正如路易斯·洛克伍德指出的那样,贝多芬在这里借用的模式可以肯定是莫扎特有伴奏的戏剧宣叙调^②:《唐乔万尼》第一幕中唐娜安娜与唐奥塔维奥相遇时的宣叙调或者《费加罗的婚礼》第二幕中伯爵夫人哀叹自己孤独命运的宣叙调。贝多芬是运用交响宣叙调的大师,分别在《d 小调钢琴协奏曲》(Op.31 之 2)和《a 小调弦乐四重奏》(Op.132)中取得过截然不同的效果,更是在《第九交响曲》的末乐章中取得了脍炙人口的效果。不过在这首钢琴协奏曲中,独奏声部的乐句不是轻松活泼或者柔美流畅的宣叙调,而是平衡、从容不迫的抒情乐句。这种手法已经为其他作曲家所效仿——最著名的是塞扎尔·弗朗克《交响变奏曲》的开始处;然而这个乐章还有一些独特之处,很像一首既“古典”又“浪漫”但超越了“古

① 关于这些“奥菲欧”文献的汇编,请参阅莱昂·普朗廷加的《贝多芬的协奏曲:历史,风格,演出》,(纽约,1999),第 185—194 页。——原注

② 路易斯·洛克伍德《贝多芬:其音乐与生平》,(纽约,2003),第 243—244 页。——原注

典”和“浪漫”的精妙音乐诗作。在这之后出现的回旋曲末乐章(与第二乐章之间没有间断)是积聚起来的能量释放,尽管贝多芬的幽默感也显而易见,尤其是他后来在末乐章主题开始处采用的“错误的调性”(C大调而不是G大调)。

贝多芬在1806年初至年中完成了《G大调第四钢琴协奏曲》,并于1807年3月在“L亲王”家举行了不公开的演出(我们无法确定这里所提到的“L亲王”是罗伯科维茨还是里奇诺夫斯基)^①。这首协奏曲的公演——贝多芬再次充当了独奏和乐队指挥——是贝多芬于1808年12月22日在维也纳河畔的维也纳剧院举行的慈善音乐会,曲目还包括《第五交响曲》《第六交响曲》《合唱幻想曲》《C大调弥撒曲》中的几个乐章、音乐会咏叹调《啊,负心人!》以及贝多芬的即兴钢琴演奏。尽管曲目很长,乐队缺少排练,没有供热的剧院内异常寒冷,这首协奏曲还是给听众留下了非常深刻的印象。听众包括哲学家、音乐会和旅游作家J.F.莱查特。他记录了贝多芬弹奏得多么出色,速度快得多么惊人。“柔板乐章(原文如此)是一段优美、悠长的旋律,而他让钢琴带着深深的忧郁歌唱,引起了我的共鸣。”^②

斯蒂芬·约翰逊

(路旦俊 译)

① 见巴利·库柏(编辑)《贝多芬大全》,(伦敦,1991),第18—19页。——原注

② J.F.莱查特《描述维也纳之行的书信》,(阿姆斯特丹,1810),I / 257(作者翻译)。——原注

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Piano Concerto No. 4

Ludwig van Beethoven
(1770–1827)

Op. 58

I. Allegro moderato

Solo

Flauto

Oboe 1 2

Clarinetto (C) 1 2

Fagotto 1 2

Corno (G) 1 2

Tromba (C) 1 2
tacet

Timpani
tacet

Pianoforte

Violino I

Violino II

Viola

Violoncello

Contrabbasso

6 **Tutti**

Vl. I *pp* *sf* *pp*

Vl. II *pp* *sf* *pp*

Vla. *pp* *sf* *pp*

Vc. *pp* *sf* *pp*

Cb. *pp*

14

Fl. *p*

Ob. I *p*

Cor. (G) 1 *p*

2 *p*

Vl. I *p*

Vl. II *p*

Vla. *p*

Vc. *pizz.* *arco*

Cb. *p*

17

Fl.

Ob. 1 2

Cl. (C) 1 2

Fg. 1 2

Cor. (G) 1 2

Vl. I

Vl. II

Vla.

Vc. Cb.

21

Fl.

Ob. 1 2

Cl. (C) 1 2

Fg. 1 2

Cor. (G) 1 2

Vl. I

Vl. II

Vla.

Vc. Cb.

24

Fl.

Ob. 1 2

Cl. (C) 1 2

Fg. 1 2

Cor. (G) 1 2

VI. I II

Vla.

Vc. Cb.

27 A

Fl.

Ob. 1 2

Cl. (C) 1 2

Fg. 1 2

Cor. (G) 1 2

VI. I II

Vla.

Vc. Cb.

ff *p* *pp*

ff *p* *pp*

ff *p* *pp*

ff *p*

ff *p* *p* *3* *p*

ff *p* *p* *3* *p*

ff *p* *p* *pizz.*

[illegible]

[illegible]

50

Fl.

Ob. 1 2

Cl. (C) 1 2

Fg. 1 2

Cor. (G) 1 2

Vl. I

Vl. II

Vla.

Vc. Cb.

54

Fl.

Ob. 1 2

Cl. (C) 1 2

Fg. 1 2

Cor. (G) 1 2

Vl. I

Vl. II

Vla.

Vc. Cb.