



BRAHMS 勃拉姆斯

Double Concerto for Violin,
Cello and Orchestra in A minor
Op. 102

a小调小提琴和大提琴二重协奏曲
Op.102



Allegro

2 Flöten *f marc.*

2 Oboen. *f marc.*

2 Trompeten in D *f marc.*

Pauken in A, E *f marc.*



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Johannes Brahms
Double Concerto
for Violin, Cello and Orchestra
in A minor / a-Moll
Op. 102

Edited by / Herausgegeben von

Hans Gál

约翰内斯·勃拉姆斯
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Preface

Composed: 1887 in Thun

First performance: 18 October 1887 in Cologne, soloists: Joseph Joachim (violin), Robert Hausmann (cello); conductor: Johannes Brahms

Original publisher: Simrock, Berlin, 1888

Instrumentation: 2 Flutes, 2 Oboes, 2 Clarinets, 2 Bassoons – 4 Horns, 2 Trumpets – Timpani – Strings

Duration: ca. 33 minutes

The genesis of Brahms's Double Concerto – his last concerto and, indeed, his last orchestral composition – is poorly documented. All that we can say for certain is that Brahms wrote it down during the summer of 1887, which he spent in Thun on the shores of the lake that gives the village its name. He completed work on the draft in mid-July and by the beginning of August had put the finishing touches to the full score. His early biographer Max Kalbeck claims that Brahms fell back on material originally intended for a fifth symphony,¹ but this claim is unsupported by any evidence and must be regarded as pure speculation.

Brahms's decision to write a concerto was almost certainly inspired by one of his friends, the cellist Robert Hausmann, who had taught the instrument at the Royal Academy of Music in Berlin since 1876 and who had joined the famous Joachim Quartet three years later. Brahms thought very highly of his playing, which combined virtuosity with great musical sensitivity, and had already written his Second Cello Sonata in F major Op. 99 for Hausmann. Composed in the summer of 1886, it had received its first performance in Vienna in the November of that year, when Hausmann had been accompanied by Brahms himself. It is conceivable that Brahms had already promised to write a cello concerto for Hausmann as early as 1884, because on 4 December 1884 we find one of the composer's female friends, the pianist Elisabeth von Herzogenberg, writing to ask him: 'Is it true that you are writing a cello concerto?'² It is impossible to say if Brahms had already noted down any of the sketches for this concerto by this date, but there is no doubt that he initially intended to write a cello concerto. This also explains the lines that Brahms sent to Hausmann by way of an apology on 10 August 1887: 'But you would have taken it with an extremely bad grace if I had added a solo violin to a cello concerto!'³

¹ Max Kalbeck, *Johannes Brahms*, 4 vols. (Berlin, 3/1912–21), IV, 64

² Max Kalbeck (ed.), *Johannes Brahms im Briefwechsel mit Heinrich und Elisabeth von Herzogenberg*, 2 vols. (Berlin, 1907), II, 43 (letter from Elisabeth von Herzogenberg to Johannes Brahms, 4 December 1884).

³ Quoted by Peter Jost, "Gewissermaßen ein Versöhnungswerk": Doppelkonzert A-Moll, op. 102', *Johannes Brahms: Das symphonische Werk. Einführung, Deutung, Wirkung*, ed. Renate Ulm (Kassel and Munich, 1996), 172.

If Brahms changed his original plans and instead of writing a cello concerto composed a double concerto for violin and cello – a combination of instruments hitherto unrepresented in the great concerto literature of the 19th century – then he owed this change of heart to the violin virtuoso, Joseph Joachim, who was the leader of the string quartet that bore his name and the director of the Royal Academy of Music in Berlin, where he also held a professorial position. Brahms and Joachim had been close friends since the 1850s but had had a falling out in 1880 in the wake of Joachim's marital problems, problems that had been caused by the violinist's morbid jealousy, prompting Brahms to side with Joachim's wife, the contralto Amalie Joachim née Schneeweiß, who was unjustly accused of adultery. (A letter that Brahms wrote to her in December 1880 played an important role in her separation from her husband four years later.) For decades the two men had maintained an intimate correspondence, but this now dried up, and for a time they avoided each other altogether, notably when Brahms visited Berlin in early 1884. Every trivial action, such as the refusal to shake the other man's hand in 1883, rankled as a mortifying insult.

In the light of all these tensions, Brahms was bound to find himself in a dilemma in 1887: if he wrote a cello concerto for the cellist of the Joachim Quartet, as he had promised to do, then the leader of the quartet would have felt that he had been passed over and would have felt insulted all over again. There was really only one solution to satisfy and pacify both parties: that of a double concerto for violin and cello. In a letter to Clara Schumann, Brahms described this as 'an amusing idea',⁴ while his publisher Fritz Simrock was told only a few days later that it was the composer's 'latest folly'.⁵ The previous month, he had written to Joachim himself: 'Prepare yourself for a little shock! I've recently been unable to resist the idea of a concerto for violin and violoncello, however much I've tried to talk myself out of it.'⁶ Joachim had no reason to complain that of the two solo instruments the cello is accorded preferential treatment. After all, his own part includes a number of specific allusions to him: in the third movement, for example, the Hungarian elements recall Joachim's Violin Concerto 'in ungarischer Weise' Op. 11, while the F–A–E motif is a musical acrostic associated with the much younger Brahms and his motto 'Frei, aber einsam' (Free, but lonely). The main theme of the opening movement, finally, recalls the beginning of the Violin Concerto No. 22 in A minor by Giovanni Battista Viotti, a favourite piece of Joachim's. Clara Schumann was in no doubt that 'this concerto is a work of reconciliation – this is the first time in years that Joachim and Brahms have spoken to each other again'.⁷

It comes as no surprise to learn that Brahms asked both Joachim and Hausmann to look through the cello part and, where necessary, to suggest changes to it. After all, Brahms was

⁴ Berthold Litzmann (ed.), *Clara Schumann – Johannes Brahms: Briefe aus den Jahren 1853–1896*, 2 vols. (Leipzig, 1927), II, 322 (undated letter from Johannes Brahms to Clara Schumann, [between 5 and 15 August 1887]).

⁵ Max Kalbeck (ed.), *Johannes Brahms: Briefe an Fritz Simrock*, 4 vols. (Berlin, 1917–18), III, 158 (letter from Johannes Brahms to Fritz Simrock, 23 August 1887).

⁶ Andreas Moser (ed.), *Johannes Brahms im Briefwechsel mit Joseph Joachim*, 2 vols. (Berlin 1907–8), II, 215 (letter from Johannes Brahms to Joseph Joachim, [24 July 1887]).

⁷ Berthold Litzmann (ed.), *Clara Schumann: Ein Künstlerleben. Nach Tagebüchern und Briefen*, 3 vols. (Leipzig, 1920), III, 496 (diary entry of 21 September 1887).

a pianist and in spite of his experience of instrumentation he was conscious of the fact that, as he told Clara Schumann, there was a difference between

writing for instruments whose character and sound you may happen to have in your head and that you can hear only in your mind's ear and those that you know thoroughly, much as I myself know the piano, where I know exactly what I am writing and why I am writing in such and such a way.⁸

Brahms's idea of playing through the new work and trying it out must have been bound up with this uncertainty, and both Hausmann and Joachim must have agreed to it. They decided to meet at Clara Schumann's holiday home in Baden-Baden. Clara herself was present. Brahms and Hausmann played through the piece on 20 September, and Joachim joined them the next day. Many of the changes that found their way into the 1888 edition of the full score must date back to these run-throughs and were no doubt tried out at this time. A trial performance of the work was held in the Louis Quinze Ballroom in Baden-Baden on 23 September with the local spa orchestra. One of those who was present on this occasion later recalled that

the musicians, some of whom were outstanding artists in their own right, regarded it as a refreshing change from their daily routine to play under Brahms's direction. Joachim and Hausmann were paying a flying visit as soloists, and in the front row of the informally dressed audience we noted the venerable figure of an elderly woman bathed in the aura of eternal youth – Frau Klara Schumann. The autograph score of the new work lay open before her on a music stand.⁹

The work was 'played through twice in succession under Brahms's energetic direction' and earned the composer 'not only the tumultuous applause of his friends but also a fanfare from the orchestra'.¹⁰

The official first performance took place in the Gürzenich-Saal in Cologne on 18 October 1887 under Brahms's direction and proved a huge success, even if some of the reviewers complained about the inaccessibility of the music. But this criticism can also be seen in a more positive light, for it implies that at each new hearing the work reveals new aspects.

Klaus Döge

Translation: Stewart Spencer

⁸ Litzmann, *Clara Schumann* (note 4), II, 322 (undated letter from Johannes Brahms to Clara Schumann, [between 5 and 15 August 1887]).

⁹ Kalbeck, *Johannes Brahms* (note 1), IV, 74 (The memoirist was Gustav Manz.)

¹⁰ Kalbeck, *Johannes Brahms* (note 1), IV, 75

前言

创作时间与地点:1887年,图恩

首演:1887年10月18日,科隆。独奏:约瑟夫·约阿希姆(小提琴),罗伯特·豪斯曼(大提琴)。**指挥:**约翰内斯·勃拉姆斯

首次出版:希姆洛克,柏林,1888年

乐队编制:2长笛,2双簧管,2单簧管,2大管-4圆号,2小号-定音鼓-弦乐器

演奏时间:约33分钟

勃拉姆斯的《a小调小提琴和大提琴二重协奏曲》是他的最后一首协奏曲,也是他的最后一首交响作品,然而记录这首作品创作过程的文献却非常稀少。我们惟一能够确定的是勃拉姆斯于1887年夏在图恩湖畔的图恩村避暑时创作了这首作品。他于7月中旬完成了初稿,并在8月初完成了整个总谱。他的早期传记作家马克斯·卡尔贝格声称勃拉姆斯借用了原本用作第五交响曲的素材^①,但这种说法没有任何证据可以证明,因此只能被视为纯粹是猜测。勃拉姆斯已经做出了写一部协奏曲的决定,其灵感几乎肯定来自他的一位朋友——大提琴家罗伯特·豪斯曼。豪斯曼自1876年起就一直在柏林皇家音乐学院教授大提琴,并且在三年后加入了著名的约阿希姆^②四重奏。勃拉姆斯非常欣赏豪斯曼将杰出技巧与出色音乐性合二为一的琴艺,并且为他写过《F大调第二大提琴奏鸣曲》(Op.99)。这首大提琴奏鸣曲作于1886年夏,同年11月在维也纳首演,给豪斯曼伴奏的便是勃拉姆斯本人。勃拉姆斯可能早在1884年就已经答应为豪斯曼写一首大提琴协奏曲,因为勃拉姆斯的一位女性朋友——钢琴家伊丽莎白·冯·赫尔佐根伯格在1884年12月4日致信询问他:“你真的在写一首大提琴协奏曲吗?”^③

① 马克斯·卡尔贝格《约翰内斯·勃拉姆斯》,四卷。(柏林,3/1912—21),第4卷,第64页。——原注

② 约瑟夫·约阿希姆(1831—1907):匈牙利小提琴家、作曲家,为勃拉姆斯之密友。勃拉姆斯的小提琴协奏曲就是题献给他的。——译者注

③ 马克斯·卡尔贝格(编辑)《约翰内斯·勃拉姆斯与海因策希和伊丽莎白·冯·赫尔佐根伯格书信集》,二卷(柏林,1907),第2卷,第43页(伊丽莎白·冯·赫尔佐根伯格1884年12月4日致勃拉姆斯的信)。——原注

我们无法确定勃拉姆斯此时是否已经为这首协奏曲记下了任何乐思草稿，但可以肯定的是他最初的确打算写一首大提琴协奏曲。这也解释了勃拉姆斯 1887 年 6 月 10 日致豪斯曼的道歉信中的那句话：“可如果我给这首大提琴协奏曲增加了独奏声部，您肯定会感到极为不满！”^①

如果说勃拉姆斯改变了最初的计划，将原先的大提琴协奏曲改成了小提琴和大提琴二重协奏曲——这种乐器结合形式在 19 世纪的伟大协奏曲曲目中还前所未有——那么这种改变要归功于小提琴大师约瑟夫·约阿希姆。约阿希姆是以他命名的弦乐四重奏的第一小提琴，也是柏林皇家音乐学院的院长和教授。勃拉姆斯和约阿希姆自 19 世纪 50 年代起就是密友，但两人在 1880 年因约阿希姆的婚姻问题失和。约阿希姆病态地无端指责自己的妻子——女低音歌唱家阿玛丽·约阿希姆，闺姓施尼维斯——有不轨行为，这种病态的嫉妒造成了种种家庭问题，也驱使勃拉姆斯站到了阿玛丽一边（勃拉姆斯 1880 年 12 月致阿玛丽的信对她四年后与丈夫离婚起了重要作用）。几十年来，勃拉姆斯和约阿希姆一直保持着密切的书信往来，但这种友情如今已荡然无存。他们在一段时间里相互竭力避开对方，最明显的例子是勃拉姆斯 1884 年初造访柏林时。每一个小动作，如 1883 年一方拒绝与另外一方握手，都被视为痛苦的侮辱。

在面对所有这些紧张关系的情况下，勃拉姆斯在 1887 年发现自己身处左右矛盾的境地：如果他像原来所承诺的那样为约阿希姆四重奏的大提琴手写一首大提琴协奏曲，那么这个四重奏的第一小提琴手必然会觉得自己受到了冷落，因为会觉得自己再次受到了侮辱。只有一个办法可以让双方消除怨恨，让双方感到满意：写一首小提琴和大提琴二重协奏曲。勃拉姆斯在致克拉拉·舒曼的信中将这称作“一个有趣的想法”^②，而他在几天后致出版商弗里茨·希姆洛克的信中称其为作曲家“最新的荒唐事”^③。他在前一个月曾经致信约阿希姆本人：“给你一个惊喜！我最近怎么也无法抗拒写一首小提琴和大提琴二重协奏曲的念头。”^④

① 彼德·乔斯特“算是一种和解：《a 小调二重协奏曲》(Op.102)”，引自《约翰内斯·勃拉姆斯：交响作品。导言、解释、影响》，雷娜塔·乌尔姆编辑（卡塞尔和慕尼黑，1996），第 172 页。——原注

② 贝托尔德·里兹曼（编辑）《克拉拉·舒曼与约翰内斯·勃拉姆斯 1853—1896 年书信集》，二卷（莱比锡，1927 年），第 2 卷，第 322 页（约翰内斯·勃拉姆斯致克拉拉·舒曼的信，日期不详[1887 年 8 月 5 日至 15 日之间]）。——原注

③ 马克斯·卡尔贝格（编辑）《约翰内斯·勃拉姆斯致弗里茨·希姆洛克书信集》，四卷（柏林，1917—1918 年），第 3 卷，第 158 页（约翰内斯·勃拉姆斯 1887 年 8 月 23 日致弗里茨·希姆洛克的信）。——原注

④ 安德利亚斯·莫瑟（编辑）《约翰内斯·勃拉姆斯与约瑟夫·约阿希姆书信集》，二卷（柏林，1907—1908），第 2 卷，第 215 页（约翰内斯致约瑟夫·约阿希姆的信[1887 年 7 月 24 日]）。——原注

约阿希姆丝毫没有理由为大提琴在这首作品中得到更多偏爱而抱怨，毕竟他的声部包含了几处与他密切相关的具体乐段：例如，第三乐章中的匈牙利要素会让人联想起约阿希姆的《“匈牙利风格”的小提琴协奏曲》(Op.11)，而 F—A—E 动机则是用音乐表现的一首离合诗^①，能让人联想到年轻时的勃拉姆斯以及他的那句格言——“自由但孤独”。第一乐章的主部主题让人联想起乔瓦尼·巴蒂斯塔·维奥蒂《a 小调第二十二小提琴协奏曲》的开始部分，这也是约阿希姆最喜欢演奏的一首作品。克拉拉·舒曼相信“这首协奏曲是一部和解之作——这是约阿希姆和勃拉姆斯多年来第一次重新开始沟通”^②。

勃拉姆斯请约阿希姆和豪斯曼看一看大提琴声部，并且请他们在必要的地方提出修改意见。这一点也不让人感到意外，因为勃拉姆斯毕竟只是一位钢琴家，尽管对配器有着丰富的经验，他还是很清楚这样一个事实（正如他告诉克拉拉·舒曼的那样），即“如果你的脑海里碰巧出现某些乐器的声音，而且你了解这些乐器的特点却只能用心灵的耳朵去聆听这些声音，那么为这些乐器写东西与为你完全了解的乐器写东西之间存在着很大的区别。比如我自己熟悉钢琴，非常清楚自己在写什么以及为什么要这样写”^③。

可能正是由于缺乏十足的信心，勃拉姆斯希望将这首新作品从头至尾演奏一遍，听听效果如何，而豪斯曼和约阿希姆肯定同意了。他们决定在克拉拉·舒曼位于巴登巴登的度假屋会合。克拉拉本人当时也在场。勃拉姆斯和豪斯曼在 9 月 20 日将这首曲子过了一遍，约阿希姆第二天也加入了进来。1888 年版总谱中出现的许多改动肯定源自这两天的试奏过程，而且改动的地方当时肯定试奏过了。9 月 22 日，当地的矿泉疗养院乐队在巴登巴登的路易斯·昆泽舞厅试奏了这首作品。一位当时在场的人后来回忆道，乐师们——其中不乏优秀乐手——认为在勃拉姆斯的指挥下进行演奏对他们单调的日常工作而言是一种令人兴奋的调剂。约阿希姆和豪斯曼以独奏的身份闪电般的到来，听众的衣着很随便，我们看到前排坐着一个熟悉的身影：一位永远沐浴在青春光环中的上了年纪的女士——克拉拉·舒曼夫人。这首新作品的手稿打开后放在她面前的一个乐谱架上。^④

① 离合诗：数行诗句中的第一个词的首字母或最后一个词的尾字母或其他特定处的字母能组合成词或词组等的一种诗体。——译者注

② 贝托尔德·里兹曼(编辑)《克拉拉·舒曼的艺术生涯：其日记与书信》，三卷(莱比锡，1920)，第 3 卷，第 496 页(1887 年 9 月 21 日日记)。——原注

③ 贝托尔德·里兹曼(编辑)《克拉拉·舒曼与约翰内斯·勃拉姆斯 1853—1896 年书信集》，第 2 卷，第 322 页(勃拉姆斯致克拉拉·舒曼的信，日期不详[1887 年 8 月 5 日至 15 日之间])。——原注

④ 马克斯·卡尔贝格《约翰内斯·勃拉姆斯》，第 4 卷，第 74 页(回忆者为古斯塔夫·曼兹)。

这首作品“在勃拉姆斯充满活力的指挥下演奏了两遍”，并且为作曲家赢得了“不仅是来自朋友们的雷鸣般的掌声，还有来自乐队的喝彩”^①。

这首作品于 1887 年 10 月 18 日在勃拉姆斯的指挥下举行了首演，地点是科隆的居尔岑尼希大厅。首演大获成功，但也有一些评论抱怨音乐难以理解。不过这种批评也可以从比较积极的角度来看待，因为这意味着这首作品每多听一次就能揭示一点新的东西。

克劳斯·多吉

（路旦俊 译）

① 马克斯·卡尔贝格《约翰内斯·勃拉姆斯》，第 4 卷，第 75 页。——原注

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1 Track 1



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Double Concerto for Violin, Cello and Orchestra

Johannes Brahms

(1833–1897)

Op. 102

I. Allegro

Allegro

2 Flöten
2 Oboen
2 Klarinetten in A
2 Fagotte
in E $\frac{1}{2}$
4 Hörner
in D $\frac{3}{4}$
2 Trompeten in D
Pauken in A, E
Solo-Violine
Solo-Violoncell
*(in modo d'un recitativo,
ma sempre in tempo)*
1. Violine
2. Violine
Bratsche
Violoncell
Kontrabaß

Allegro

9
Solo-Viol.
Solo-Vcl.
16
Solo-Viol.
Solo-Vcl.

cresc. pizz. arco

26

Fl. *p dolce*

Ob. *1. p dolce*

Klar. (A) *1. p dolce*

Fag. *p dolce*

(E)

Hr. *p*

(D) *p dolce*

Solo-Viol. *p* *più f*

Solo-Vcl. *p*

36

Solo-Viol. *cresc.*

Solo-Vcl. *poco f* *cresc.*

43

Solo-Viol. *f*

Solo-Vcl. *f*

48

Solo-Viol. *f sempre più*

Solo-Vcl. *f*

52

Solo-Viol. *ff*

Solo-Vcl. *ff*

A

57

1.

Ob.

Clar. (A)

Fag.

(E)

Hr.

(D)

Trpt. (D)

Pk.

1.Viol.

2.Viol.

Br.

Vcl.

K-B.

A

67

Fl.

Ob.

Klar. (A)

Fag.

(E)

Hr.

(D)

Trpt. (D)

Pk.

1.Viol.

2.Viol.

Br.

Vcl.

K-B.

75

Fl.

Ob.

Klar. (A)

Fag.

(E)

Hr.

(D)

Trpt. (D)

1.Viol.

2.Viol.

Br.

Vcl.

K-B.

B

81

Fl.

Ob.

Klar. (A)

Fag.

(E)

Hr.

(D)

Trpt. (D)

1.Viol.

2.Viol.

Br.

Vcl.

K-B.

B

86

Fl.

Ob.

Klar. (A)

Fag.

(E)

Hr.

(D)

Trpt. (D)

1.Viol.

2.Viol.

Br.

Vcl.

K.-B.

from mare.

from mare.

from mare.

90

C

Fl.

Ob.

Klar. (A)

Fag.

(E)

Hr.

(D)

Trpt. (D)

1.Viol.

2.Viol.

Br.

Vcl.

K.-B.

C

95

Fl.

Ob.

Klar. (A)

Fag.

(E)

Hr. (D)

Trpt. (D)

Pk.

1.Viol.

2.Viol.

Br.

Vcl.

K-B.

100

Fl.

Ob.

Klar. (A)

Fag.

(E)

Hr. (D)

Trpt. (D)

Pk.

1.Viol.

2.Viol.

Br.

Vcl.

K-B.