



CHOPIN 肖邦

Piano Concerto No.1 in E minor
Op. 11

e小调第一钢琴协奏曲
Op.11



I. Allegro maestoso (♩ 126)

Flauto 1/2

Risoluto

f *cresc.*

I. Allegro maestoso (♩ 126)

Flauto 1/2

Risoluto

f *cresc.*

Fagotto 1/2

f *cresc.*



EULENBURG

湖南文艺出版社



CHOPIN 1809-1849

FRANCESCO SCHIMONE, *Il Chopin*
FRANCESCO SCHIMONE, *Il Chopin*

FRANCESCO SCHIMONE, *Il Chopin*
FRANCESCO SCHIMONE, *Il Chopin*



Frédéric Chopin
Piano Concerto No. 1 in E minor /e-Moll
Op. 11

Edited by / Herausgegeben von
Michael Stegemann

弗雷德里克·肖邦
e小调第一钢琴协奏曲



EULENBURG

湖南文艺出版社

图书在版编目 (CIP) 数据

肖邦 e 小调第一钢琴协奏曲: 汉英对照/(波) 肖邦 (Chopin, F.) 著; 路旦俊译. —长沙: 湖南文艺出版社, 2010.6

(奥伊伦堡总谱+CD)

书名原文: Piano Concerto No.1 E minor Op.11

ISBN 978-7-5404-4584-3

I. ①肖… II. ①肖… ②路… III. ①钢琴—协奏曲—波兰—近代—选集 IV. ①J657.41

中国版本图书馆 CIP 数据核字 (2010) 第 099660 号

© 2010 Ernst Eulenburg & Co GmbH, Mainz

著作权合同图字: 18-2010-136

肖邦

e 小调第一钢琴协奏曲

Op.11

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

*

2010 年 7 月第 1 版第 1 次印刷

开本: 970×680mm 1/16 印张: 12.75

印数: 1—2,000

ISBN 978-7-5404-4584-3

定 价: 45.00 元 (含 CD)

音乐部邮购电话: 0731-85983102

音乐部传真: 0731-85983016

联系人: 李莉莉

打击盗版举报专线: 0731-85983044 0731-85983019

若有质量问题, 请直接与本社出版科联系调换。

Preface

Composed: 1830 in Warsaw

First performance: 11 October 1830 in Warsaw; soloist: the composer

Original publisher: Schlesinger, Paris, 1833

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

Duration: ca. 38 minutes

When Frédéric Chopin gave the first performance of his *F* minor Piano Concerto in Warsaw on 17 March 1830 (the work was not published until 1836, as No. 2, with the opus number 21), he was already working on a new composition for piano and orchestra. Tytus Wojciechowski, a close friend of Chopin's, was one of the first to be told about the work: 'I believe that my second concerto in *E* minor will remain without merit for me until you have heard it.' Wojciechowski was also informed in detail about the further progress of work on the piece: 'The *Adagio* of the new concerto is in *E* major. I have not tried to display power in this movement; it is a quiet and melancholy romance. Its effect is meant to be like that of gently gazing upon a place that awakens a thousand sweet memories, like a reverie in a beautiful moonlit night in spring. That is also why the accompaniment is to be played with mutes.'

Concealed beneath the lyrical emphasis of these lines lies a biographical fact: Chopin's unhappy, never-declared love for the singer Konstancja Gładkowska (1810–89). The composer's feelings had already found sublimated expression in the slow movement of the *F* minor concerto: 'I have met my ideal, whom I have been faithfully serving for six months without making mention of my feelings. I dream about her, and the *Adagio* of my new concerto has taken shape under her influence. [...] It is unbearable not to be able to free oneself of an oppressive burden. You know to what I am alluding. I am therefore entrusting to the piano what I have sometimes spoken of to you.' Even though this passage refers to Chopin's Op. 21, we can assume, given the biographical background to the genesis of the *E* minor concerto, that the later work too – or at least the middle movement – is a musical portrait of Konstancja Gładkowska. We should certainly be wary, however, of assigning too much significance to these facts. After all, it was the excessive emphasis placed on such matters that led to the romantically distorted image of Chopin that could be found well into this century (and can still be found today): 'All his life Chopin needed a feminine ideal of this kind, to which his musical addresses were directed; and, as befitted his chivalresque nature, gratitude expressed in a pair of beautiful eyes was usually sufficient for him.'

Chopin was feeling more and more unhappy and constrained in Warsaw, and especially so after his concert tours to Berlin, Vienna, Prague, Dresden and Breslau. All he wanted was to wait for the first performance of his new concerto and then leave Poland. 'My plan is to spend

two months in Vienna and to go from there to Italy, so that I can be in Milan during the winter.' This plan was to be only partially realized. 'Last Wednesday I rehearsed my concerto with the quartet. I was satisfied to some extent, but not completely so. The finale is generally felt to be the most attractive movement (it is also the easiest to follow). How will it go with the orchestra? The rehearsal is on Wednesday, and I shall send you word then. Tomorrow I shall go through it with the quartet once more. And when it is all over, I shall depart. [...] But where, when there is nowhere to draw me [...]?' But the concert preparations dragged on. 'You cannot imagine how much this confounded yet unavoidable waiting bores me. After the orchestral rehearsal for my second concerto the public performance was fixed for Monday next. [...] On the one hand, I am scarcely looking forward to it; on the other, I am curious to see what impression it will make. The Rondo, I think, will go down well with everyone. Soliva told me to my face: "It does you the utmost credit." Kurpiński praised its originality, Eisner the rhythm.'

The concert, on 11 October 1830 (in the second half of which Konstancja Gładkowska sang a cavatina from Rossini's *La donna del lago*), was Chopin's last public appearance in Poland. 'I did not have the slightest trace of stage fright and I played as if I was alone. Everything went well. The hall was full. The first piece was the symphony by Görner. Then came yours truly with the *Allegro* in E minor; on the Streicher grand it seemed to play itself. Ear-splitting "Bravo"s. [...] Then it was the turn of the *Adagio* and Rondo. [...] If Soliva had not gone to the trouble of taking my score home and studying it, and if he had not conducted in such a fashion that I could not race ahead of the orchestra – then I don't know what might have happened yesterday. But he had everything firmly under control, and it was the first time I have had such an easy performance with an orchestra.'

On 2 November 1830 Chopin left Warsaw and headed for Vienna; Wojciechowski's company no doubt made departure somewhat easier for him. The first stop on the journey was Breslau, where Chopin played the last two movements of his new concerto before a small gathering. 'The Germans were very astonished: "How easily he plays," they whispered, paying not the slightest heed to the work itself. Tytus even heard someone say that my playing might be good, but not my composing.' The friends went on via Dresden and Prague to Vienna, where on 29 November they were surprised to hear news of the outbreak of the Warsaw revolution. Wojciechowski returned to Poland to join the uprising; Chopin stayed on alone and found himself in increasing difficulties: 'Above all, it is the events in Warsaw that have worsened my position here, to the same extent that they would have improved it in Paris.' Even the fact that Tomasz Nidecki included the new piano concerto in one of his concert programmes did nothing to alter the politically motivated indifference (not to say hatred) of the Viennese. After protracted efforts Chopin finally obtained a visa and on 20 July 1831 was able to turn his back on the city, travelling via Munich and Stuttgart to Paris, where he arrived in September.

As he had foreseen, the French capital received him with open arms, and he was soon a member of the select circle of artists who were *à la mode*. The favour of the fashionable public brought the interest of the publishers in its train, and as early as 1833 Maurice Schlésinger published the French first edition of the E minor concerto. Friedrich Kistner followed with the first German edition in the same year, Wessel with the first English edition in 1834.

On 7 December 1834 Chopin appeared in one of the concerts that Hector Berlioz was arranging at the Paris Conservatoire. It may have been the middle movement of Op. 11 that he played: 'In conclusion, Monsieur Chopin, a highly gifted composer and a pianist inimitable of his kind, gave a performance of an *Adagio* of his own composition. It is a piece which, when combined with the movements that precede and follow it, must assuredly make the finest impression.' A few months later, on 5 April 1835, the E minor concerto received a performance as part of a benefit concert on behalf of Polish refugees; besides Chopin and the conductor François Habeneck, Franz Liszt, the violinist Heinrich Wilhelm Ernst and the flautist Louis Dorus also took part: 'Chopin's Piano Concerto, a most original and vividly written work, full of moments of genius and possessing great melodic freshness, obtained very considerable success.'

These two laudatory notices, it should be said, appeared in the *Gazette musicale de Paris*, whose proprietor was Maurice Schlésinger; in point of fact, Chopin's appearance in the Berlioz concert and the performance of Op. 11 in the Théâtre Italien were both decided failures. Various reasons for this are possible. Berlioz, for example, criticized the instrumentation (not entirely without justice): 'In Chopin all the interest is concentrated on the piano part; the orchestra in his piano concertos is merely a cold, almost superfluous accompaniment.' To others, the formal conception seemed to show weaknesses: 'The bold flight of his imagination is less readily suited [...] to the stricter forms, and what is called thematic working was simply not Chopin's strong point.' 'Besides, his concertos are the victims of their sonata form, despite their beautiful themes [...].' 'In the instrumental music [...] he is unable to control and get the measure of the large symphonic forms, nor is he able to provide them with the necessary substance by means of organic expansion and strict development of the themes.' These quotations reveal a misunderstanding of Chopin that can still be encountered today. The critics took the classical concerto form of Mozart and Beethoven as a yardstick, measured against which Chopin indeed shows 'weaknesses', whereas Chopin in fact took as his models quite different representatives of the genre: the *concertos brillants* of Hummel and Kalkbrenner. Thus the withdrawal of the orchestra behind the solo part and the free, often improvisatorial shaping of the music are intentional and are thoroughly suited to the work's requirements. Franz Liszt warned early on, in his biography of Chopin, that the written notes should not be forced into an inappropriate framework: 'But since art does not exist in order merely to display its means for the means' own sake, or its forms for the forms' own sake, it is clear that the artist needs to employ these means and forms only when they are beneficial or necessary for the expression of his idea or his feeling. If, however, they are demanded neither by the nature of his genius, nor by the nature of the object he has chosen to create, then he dispenses with them.' Robert Schumann was therefore also wrong – despite the praise he extended to the E minor concerto in the *Neue Zeitschrift für Musik* – when he compared the work with those of Mozart. 'The two piano concertos of Chopin are, in structure and character, perfect specimens of the brilliant romantic piano concerto. [...] With all the merits and failings of the genre, they are documents of a golden age of pianism and, as such, of lasting value.'

Michael Stegemann

Translation: Richard Deveson

前言

创作时间与地点:1830年,华沙

首演:1830年10月11日,华沙。钢琴独奏:作曲家本人

首次出版:施莱辛格,巴黎,1833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,长号-定音鼓-弦乐器

演奏时间:约38分钟

当肖邦于1830年3月17日在华沙首演他的《f小调钢琴协奏曲》时(该协奏曲直到1836年才出版,而且是作为第二钢琴协奏曲,作品编号为21),他已经开始动笔创作一首新的钢琴与乐队作品。肖邦的一位密友泰图斯·沃伊切肖夫斯基是最早获悉这首作品的人之一:“我相信我的e小调第二协奏曲在你听到之前完全一无是处。”肖邦还将这首作品的创作进展情况详细告诉了沃伊切肖夫斯基:“新协奏曲的柔板乐章采用了E大调。我没有刻意在这个乐章中展现强劲的力度,而是让它变成了一首恬静、忧郁的浪漫曲。我希望它的效果可以像凝望一个能唤醒无数甜蜜回忆的地方,比如春天美丽月夜中的甜美回忆。这也是乐队演奏时需要使用弱音器的原因。”

隐藏在这种强调旋律线抒情效果背后的是与肖邦生平经历有关的一件事:肖邦对歌唱家康斯坦齐娅·格拉多科芙斯卡(1810—1889)始终没有表白的痛苦的爱恋。作曲家的这些情感其实早已在f小调钢琴协奏曲的慢乐章中得到了充分的表达:“我已经遇到了我的偶像,真心实意地为她效力了半年却从来没有表达我的感情。我常常梦见她,而我的新协奏曲的柔板乐章就是在她的影响下逐渐成形的。……一个人如果无法摆脱如此沉重的负担,那真是度日如年。你知道我指的是谁。我只好将我有时对你说的话托付给钢琴。”尽管上面这段话所指的是肖邦的f小调钢琴协奏曲,考虑到e小调钢琴协奏曲创作时肖邦的生活背景,我们还是可以认定后来创作的这首协奏曲——至少它的中间乐章——是对康斯坦齐娅·格拉多科芙斯卡的音乐素描。不过,我们应该提防过于注重这些细节,毕竟正是由于人们过于关注这类事情,赋予了肖邦太多的浪漫色彩,才造成了大家对他形象的误解,并且使这种误解一直延续到本世纪(今天仍然可以见到):“肖邦毕生都需要这样一个女性偶像,以她作为自己的音乐倾诉对象;一双美丽的眼睛所表达的谢意对他而言通常足以让

他心满意足,这恰好符合他怜香惜玉的骑士天性。”

肖邦在华沙感到越来越难受、越来越不自在,尤其是在他去柏林、维也纳、布拉格、德累斯顿和布雷斯劳举行了巡回演出之后。他最大的愿望就是等到这首新协奏曲首演后就离开波兰。“我计划在维也纳住上两个月,然后从那里去意大利,整个冬天就可以呆在米兰了。”这个计划只实现了一半。“我上星期三与四重奏组一起排练了这首协奏曲。虽说我在一定程度上感到满意,但这种满意远没有到全部的地步。大家一致认为终乐章最具吸引力(而且也最容易演奏)。与乐队合奏时情况会如何?排练时间定为星期三,我到时候再告诉你。我明天再与四重奏组合练一次。一切结束后我就会离开。……可是在这种什么地方也无法吸引我的时刻,我该去哪儿?”但是音乐会的准备工作一拖再拖。“你无法想象这种无可奈何而又无可避免的等待让我感到多么无聊。与乐队排练了第二协奏曲后,公演的时间终于定在了下星期一。……我一方面对这场演出并没有翘首以盼的心情,另一方面又很好奇,想看看听众对这首协奏曲会有什么反应。我认为大家都会喜欢回旋曲乐章。索里瓦当面对我说:‘这首曲子会让你功成名就。’库尔平斯基称赞这首作品的独创性,而埃尔斯纳则称赞它的节奏。”

1830年10月11日的这场音乐会(康斯坦齐娅·格拉多科芙斯卡在这场音乐会的下半场演唱了罗西尼的歌剧《湖上夫人》中的一首谣唱曲)是肖邦在波兰的最后一次公开演出。“我丝毫没有舞台恐惧感,整个弹奏过程仿佛那里只有我一个人似的。一切都很顺利。音乐厅座无虚席。音乐会的第一个曲目是戈尔纳的交响曲,然后便是本人弹奏的e小调快板乐章,仿佛是在施特赖希三角钢琴上自然流淌出来一样。震耳欲聋的喝彩声。……然后便是柔板和回旋曲。……如果索里瓦没有不厌其烦地将我的乐谱带回家进行分析,如果他没有采用使我无法凌驾于乐队之上的指挥手法,那么我真不知道昨天会发生什么事。不过一切都在他的掌控之下,而这也是我第一次与乐队合作得如此轻松。”

1830年11月2日,肖邦离开华沙去维也纳。由于有沃伊切肖夫斯基的陪伴,这次的离别对他而言无疑不像以前那么难受。这次旅行的第一站是布雷斯劳,肖邦为一小群听众弹奏了这首新协奏曲的最后两个乐章。“德国人很惊讶。‘他弹得多么轻松啊。’他们低声议论,却根本没有去注意作品本身。泰图斯甚至听到有人说我的弹奏还不错,但我的作品一般。”这两位朋友经过德累斯顿和布拉格到达了维也纳,然而却在11月29日惊讶地听到了华沙爆发革命的消息。沃伊切肖夫斯基返回波兰去参加起义,肖邦独自留在维也纳,却发现自己的处境越来越困难。“由于华沙事件,我在这里的状况更加恶劣,而如果我在巴黎,情况则会大有改观。”尽管托马斯·尼德茨基在他的一场音乐会曲目中添加了肖邦的这首新协奏曲,但这丝毫没有改变维也纳人由于政治原因对这首作品的冷漠(更不用说仇恨

了)。肖邦经过不懈努力后,终于在1831年7月20日得到了签证,离开维也纳,途经慕尼黑和斯图加特,于9月抵达巴黎。正如他所预见的那样,巴黎张开双臂欢迎他,他很快就成了时髦艺术家圈子中的一员。热衷时尚的巴黎人对肖邦趋之若鹜,接踵而来的便是出版商对他产生了兴趣。早在1833年,莫里斯·施莱辛格就出版了《e小调钢琴协奏曲》的第一个法国版。弗雷德里希·吉斯特纳在同一年出版了第一个德国版,维瑟尔在1834年出版了第一个英国版。

1834年12月7日,肖邦参加了埃克托·柏辽兹在巴黎音乐学院举办的一场音乐会,演奏可能是Op.11的第二乐章。“最后演奏的是肖邦先生,一位才华横溢的作曲家和钢琴家,演奏了他自己作品中的柔板乐章。这首作品与它之前和之后的乐章连在一起时肯定能给人留下最深刻的印象。”几个月后,1835年4月5日,这首e小调协奏曲在为波兰难民举办的一场慈善音乐会上演奏;除了肖邦和指挥家弗朗索瓦·哈贝内克外,参加这次演出的还有弗朗兹·李斯特、小提琴家海因策希·威尔海姆·恩斯特和长笛演奏家路易斯·多罗斯。“肖邦的钢琴协奏曲是一首最具创新力、最精彩的作品,充满了才华和旋律上的新鲜感,获得了极大的成功。”

应该指出的是,上述两段赞誉之辞刊登在《巴黎音乐报》上,而该报的所有人正是莫里斯·施莱辛格。事实上,肖邦在柏辽兹举办的音乐会和在意大利剧院演奏Op.11时均以失败告终,其中的原因很多。比方说,柏辽兹批评这首协奏曲的配器(不无道理):“在肖邦的钢琴协奏曲中,所有焦点都集中在钢琴声部,乐队只是冰冷、肤浅的伴奏。”对其他人而言,这首协奏曲的曲式构思似乎存在问题:“他那自由飞翔的想象力并不能立刻适合……更苛刻的曲式,而所谓的主题处理恰恰不是肖邦的长处。”“此外,他的协奏曲尽管有着非常优美的主题,却恰恰是其奏鸣曲曲式的牺牲品……。”“在器乐音乐中……他无法控制并驾驭大型交响曲曲式,他也无法通过主题的有机扩展和严格的展开来提供这种曲式所需的东西。”

上述引文反映了人们对肖邦的误解,而这种误解今天仍然能见到。这些评论家们将莫扎特和贝多芬的古典协奏曲曲式用做标杆;与这些标杆相比,肖邦的确显得“很弱”;而肖邦实际上模仿的却是与钢琴协奏曲截然不同的流派的代表作:胡梅尔和卡尔克布雷纳的华丽协奏曲。因此,让乐队后退到独奏声部之后以及自由、经常是即兴式的音乐处理都是可以的,而且完全适合作品的要求。弗朗兹·李斯特早在其撰写的肖邦传记中就提醒人们,不应该强行将创作出来的音符放进不合适的框架中:“但由于艺术的存在并不只是为了手段展示其手段,或者为了曲式而展示其曲式,艺术家显然只应该在这些手段和曲式对表达他的乐思或情感有益时才借用这些手段和曲式。但是,如果艺术家天才的性质或者他选择

来创造的对象性质不需要这些手段和曲式,那么他完全可以不运用这些。”因此罗伯特·舒曼将这首作品与莫扎特的协奏曲进行比较也是错误的——尽管他在《新音乐杂志》上高度称赞这首 e 小调协奏曲。“肖邦的两首钢琴协奏曲无论在结构还是在特点上都是华丽浪漫派钢琴协奏曲的完美代表。……它们尽管有着这个流派的所有优缺点,却是钢琴艺术一个黄金时代的记录,因此有着永恒的价值。”

迈克尔·斯特格曼

(路旦俊 译)

Contents / 目次

Preface IV
前言 VII

I. Allegro maestoso 1 Track 1

Musical notation for I. Allegro maestoso, measures 1-4. The first staff shows a melodic line starting with a forte (*f*) dynamic, followed by a crescendo (*cresc.*) leading to fortissimo (*ff*). The second staff shows a bass line starting with piano (*p*).

II. Romanze. Larghetto 94 Track 2

Musical notation for II. Romanze. Larghetto, measures 1-4. The first staff is marked VI. and *pp*. The second staff is marked *cantabile* and *sostenuto*, ending with a crescendo (*cresc.*).

III. Rondo. Vivace 120 Track 3

Musical notation for III. Rondo. Vivace, measures 1-4. The first staff shows woodwind parts: Str. (*ff*), Kl. (*p*), and Fl. (*ff*). The second staff is marked *scherezando* and *p*.

Piano Concerto No. 1

Frédéric Chopin
(1810–1849)
Op. 11

I. Allegro maestoso (♩ 126)

The musical score is arranged in a standard orchestral format. It includes staves for Flauto 1/2, Oboe 1/2, Clarinetto (C) 1/2, Fagotto 1/2, Corno (E) 1/2, Corno (C) 3/4, Tromba (C) 1/2, Trombone, Timpani, Pianoforte, Violino I and II, Viola, and Violoncello e Contrabasso. The score is marked with dynamics such as *f*, *cresc.*, and *ff*. The tempo is indicated as *Allegro maestoso* with a quarter note equal to 126 beats per minute. The key signature is one sharp (F#) and the time signature is 3/4. The score shows a dynamic crescendo across the woodwinds and strings, leading to a fortissimo section.

Unauthorised copying of music is forbidden by law,
and may result in criminal or civil action.

Das widerrechtliche Kopieren von Noten ist gesetzlich
verboten und kann privat- und strafrechtlich verfolgt werden.

EAS 165

© 2010 Ernst Eulenburg Ltd, London
and Ernst Eulenburg & Co GmbH, Mainz

7

Fl. 1 2

Ob. 1 2

Cl. (C) 1 2

Fg. 1 2

Cor. (E) 1 2

Cor. (C) 3 4

Tr. (C) 1 2

Tbn.

Timp.

VI. I

VI. II

Vla.

Vc.

Cb.

p *f* *cresc.* *ff*

This page of a musical score, labeled 'EAS 165', contains the following parts and measures:

- Flute (Fl.):** 1 and 2 staves. Measure 14 is marked with a first ending bracket.
- Oboe (Ob.):** 1 and 2 staves.
- Clarinets (Cl.):** 1 and 2 staves.
- Bassoon (Fg.):** 1 and 2 staves.
- Cor Anglais (Cor. (E)):** 1 and 2 staves.
- Cor Anglais (Cor. (C)):** 3 and 4 staves.
- Trumpet (Tr. (C)):** 1 and 2 staves.
- Tuba (Tbn.):** 1 staff.
- Timpani (Timp.):** 1 staff.
- Violins (Vl.):** I and II staves.
- Viola (Vla.):** 1 staff.
- Violoncello (Vc.):** 1 staff.
- Double Bass (Cb.):** 1 staff.

The score includes various dynamics such as *f* (forte), *fz* (forzando), *p* (piano), and *pp* (pianissimo). It also features first ending brackets for the flute and bassoon parts.

27

VI. I

VI. II

Vla.

Vc.

Cb.

p

p

33

Fl. 1 2

Ob. 1 2

Cl.(C) 1 2

Fg. 1 2

Cor.(C) 1 2

3 4

VI. I

VI. II

Vla.

Vc.

Cb.

a2

p

cresc.

p

cresc.

p

cresc.

p

cresc.

p

cresc.

cresc.

cresc.

cresc.

cresc.