



ELGAR 埃尔加

Concerto for Violoncello and Orchestra in E minor Op.85



e小调大提琴协奏曲 Op.85

largo

Violoncello Solo

ff *molto* *f* *f* *dim* *p*

Violino I

Violino II

Viola

Violoncello

Contrabbasso

fp *fp* *p* *fp*



EULENBURG

湖南文艺出版社

Edward Elgar

Concerto for Violoncello and Orchestra
in E minor / e-Moll
Op.85

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爱德华·埃尔加
e 小调大提琴协奏曲
Op.85

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埃尔加

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Preface

Composed: March 1918, May-August 1919; Sussex, England

First performance: 27 October 1919, Queen's Hall, London

Original publisher: Novello & Co., London, 1921

Instrumentation: 2 Flutes (2 = Piccolo), 2 Oboes, 2 Clarinets, 2 Bassoons – 4 Horns, 2 Trumpets, 3 Trombones, Tuba ad lib., Timpani – Strings

Duration: ca. 29 minutes

Two completed concertos by Elgar survive, for violin (1910) and for cello (1919). Two others were projected: there was an early one for violin in about 1890, of which nothing for certain remains; and one for piano, which he talked of in 1920, then again in his last years, but of which there are only sketches.

The performance of the Violin Concerto in 1910, given by Fritz Kreisler (1875–1962) to a packed Queen's Hall, marked a peak in Elgar's popularity. But the following year the Second Symphony met with a more puzzled response. Some would now rate it higher than the First, but change was in the air – King Edward was dead, the *Rite of Spring* was being composed, the 'Great' war was one year nearer. When war broke Elgar was 57, his wife 65. Only two years previously they had moved from Hereford to a large grand house in London's Hampstead. Real success had not come to Elgar till he was over 40, and the move must have seemed a natural progression. But it was too late. Their life in London was shadowed with anxiety.

During the war he composed occasional and stage music and the masterpiece *The Spirit of England*. But he could not tolerate town life for long and in May 1917 rented a cottage, Brinkwells, in thick woods near Fittleworth in Sussex. It had belonged to a painter who had a studio in the garden. The rest of that year was largely taken up with conducting *The Fringes of the Fleet*, at the Coliseum and on tour. He was unwell and exhausted. In March the next year (1918) he had an operation for infected tonsils, possibly a cause of the poor health that had always dogged him. The night he returned home, he wrote down the main theme of the Cello Concerto's first movement – a long wandering melody which, taken in isolation, has the qualities of tiredness and resignation.

Back at Brinkwells, he improved. In August he began serious composition again and, working in the garden studio, quickly composed three chamber works, the first in his mature output. As the war ended in November, Elgar, whose 'Land of Hope and Glory' had been endlessly sung during it, declined to write music for peace, feeling the time to be too full of complexities for celebration. The Elgars returned to their London house, which they now had to admit was beyond their means, for the winter, and for the first performance of the Violin Sonata, the String Quartet and the Piano Quintet. The cellist of the performing quartet was Felix Salmond (1888–1952).

Then in 1919 the Concerto gripped him and he worked through May and June. Salmond made several visits for technical tryouts, and Elgar offered him the first performance. By August the work was finished.

He dedicated it to Sir Sydney Colvin (1845–1927) and his wife Frances: 'your friendship is such a real and precious thing that I should like to leave some record of it.' Colvin, a man of letters and arts, had been Keeper of Prints and Drawings at the British Museum. He was close enough to Elgar to receive some of his most intimate and telling confidences. In 1912 Elgar disclosed opera plans to him, Chaliapin in *Lear*, and a Thomas Hardy idea. Colvin understood his sometimes violent despondency, and could risk chiding him, when he felt it deserved: '[...] you take far too censorious & jaundiced a view of your countrymen [...].' In 1917 Colvin published his study of Keats, which Elgar described as first class. (After Lady Elgar's death in 1920, it was to the Colvins that he could write most simply and tenderly.)

The first performance of the Concerto was at the Queen's Hall, London, on 27 October 1919, in the opening concert of the London Symphony Orchestra's post-war season. Elgar was to conduct only his own work. The rest was conducted by Albert Coates (1882–1953), just returned from eight years in Russia and giving his first full season with the London Symphony Orchestra. He included the heady and demanding *Poem of Ecstasy* by the recently dead Skryabin (1872–1915) and (obviously wanting to justify his new appointment) overran both rehearsals. Elgar and Salmond were kept waiting and then went short of time. As a result, the performance was indifferent, as Lady Elgar recorded, and Ernest Newman wrote that the orchestra was merely a muddle. In such circumstances Salmond, still a chamber music player, might well have projected his part wanly.

For all that, the Concerto can be grouped with Elgar's chamber music, not only in period but to some extent in mood. Though the orchestra is the same size as that for the Violin Concerto, it is sparsely used. The four movements are short. None of them is cast in fully traditional concerto-sonata form, but the second movement corresponds to the symphonic scherzo which most concertos omit.

The whole work is braced by the commanding recitative for the soloist which opens it – and then returns pizzicato as a link to the second movement (fig. 18), then melodically to shape the fourth (fig. 42). The amplitude and panache of the opening gesture lead one to expect something more emphatic than the tune that uncoils from it at fig. 1. It is significant how many passages in this work end less expansively, less confidently, than they begin; certainly this is not a failure of technique, but a most moving complex of disillusion and compassion. As first heard, the main theme has no harmony and only a monotonous rhythm. In its six presentations, it shifts position so as to begin on the supertonic (fig. 2), the dominant (fig. 3), and the tonic (fig. 4), so moving harmonically unease to confidence, but then back again. There is a warmer, more conversational middle section, then the featureless melody returns, but the soloist breaks into its tonic statement as if in desperation, and the movement ends bleakly.

A haunting link, which casts backwards and forwards, leads to a *motus perpetuus*. As in a similar passage in his *Introduction and Allegro*, Elgar places the melodic shift just off the beat. This, together with frequent chromatic self-cancellations, gives the whole movement a precarious balance, and the cello, skittering high through flecks and wisps of orchestral colour, sounds brilliant but unstable.

The *Adagio*, in contrast, is pure song, but stressed with suspensions and melodic dissonances so as to reveal profound intimacy, an articulate expression of a most private mood. It ends on a half-close, from which arises the final movement, whose *risoluto* marking does not quite disguise some nervousness beneath the swagger. This ambivalence is further exposed in the second subject (fig. 47), when a moment's sweetness is peremptorily dismissed. The full pain of the whole work is gathered at fig. 66, which begins by developing a passing counter-melody (bar 9 after fig. 50, violins) with romantic, abstruse harmony, and moves through passion and regret to die out with a quotation from the *Adagio*. Self-command is restored and summation achieved with a full statement of the soloist's opening recitative, and the work ends swiftly.

The first recording, abridged, was made in December 1919 by Beatrice Harrison, Elgar conducting. They recorded it in full in 1928, and it reveals that in the second movement at bars 5 and 6 after fig. 22, they make an unmarked *largamente*, to match the so-marked earlier phrase. Among other notable interpreters of the Concerto are Casals, Pini, Tortelier, Fournier and du Pré, and many younger players. The score was first published in 1921 by Novello and Company, and the autograph is in the keeping of the Royal College of Music.

Diana McVeagh

前言

创作时间与地点:1918年2月,1919年5—8月,英格兰的萨塞克斯

首演:1919年10月27日,伦敦女王音乐厅

首次出版:诺威洛公司,伦敦,1921年

乐队编制:2长笛(长笛2=短笛),2双簧管,2单簧管,2大管—4圆号,2小号,3长号,大号(没有限制)—定音鼓—弦乐器

演奏时间:约29分钟

埃尔加留下了两首完成的协奏曲:《小提琴协奏曲》(1910年)和《大提琴协奏曲》(1919年)。他还曾计划创作另外两部协奏曲:1890年前后曾写过一首早期协奏曲,但这首协奏曲没有留下任何有案可稽的资料;另一首是他曾在1920年提及的钢琴协奏曲,晚年也再次提起,但今天只有一些草稿。

埃尔加的小提琴协奏曲于1910年在座无虚席的女王音乐厅举行了首演,担任小提琴独奏的是弗里茨·克莱斯勒(1875—1962),这标志着埃尔加受欢迎的程度达到了顶峰。但翌年的《第二交响曲》却反应冷淡。尽管现在有人认为《第二交响曲》超越了《第一交响曲》,但当时的政治气候发生了变化——爱德华国王去世,《春之祭》已经问世,离第一次世界大战爆发又近了一年。战争爆发那年,埃尔加五十七岁,他妻子六十五岁。他们两年前刚刚从赫里福德搬到伦敦郊区汉普斯特德的一座豪宅中。埃尔加直到年过四十才真正取得成功,因而这次搬家似乎是天经地义的事,但它来得太晚了,他们在伦敦的生活充满了忧虑。

埃尔加在战争期间创作了一些戏剧配乐,以及杰作《英国精神》。不过他无法长久忍受城市生活,于是便在1917年去萨塞克斯郡费特沃斯附近茂密的树林中租了一座别墅——布林克威尔斯。这座别墅原来属于一位画家,花园里还建有一个画室。埃尔加当年剩下的时间都花在了指挥《舰队的边缘》上,先是在圆形剧场,然后是巡回演出。他身体欠佳,而且筋疲力尽。第二年3月(1918年),他因扁桃体感染而做了个手术,这可能是他身体一直不好的原因。他出院回到家中的当天晚上写下了《e小调大提琴协奏曲》第一乐章的主部主

题——一段漫长而恍惚的旋律,如果单独来看的话,有着疲惫和认命的味道。

回到布林克威尔斯别墅后,他的健康状况有了好转。8月,他重新开始潜心创作,在花园的画室中谱曲,很快就完成了三首室内乐作品,而且是他成熟期的第一批作品。在第一次世界大战期间,埃尔加创作的《希望和光荣的土地》被人们一再传唱;11月,战争结束后,埃尔加拒绝创作歌颂和平的作品,因为他觉得时局过于复杂,还不到庆祝的时候。埃尔加夫妇回到了伦敦的住所,但现在不得不承认这座豪宅已经超出了他们的经济能力。他们回到伦敦为的是度过冬天,也为的是《小提琴奏鸣曲》、《弦乐四重奏》和《钢琴五重奏》的首演。当时参加四重奏演出的大提琴家是费利克斯·萨蒙德(1888—1952)。

1919年,埃尔加再次全身心地创作这部大提琴协奏曲,整个5月和6月都在埋头创作。萨蒙德为技术问题拜访过他几次,埃尔加便请他担任首演时的大提琴独奏。这部作品完成于8月。

他把这首作品题献给了西德尼·科尔文爵士(1845—1927)和他夫人弗兰西斯:“您的友谊如此真诚、宝贵,我想留下一些东西来记住它。”文笔优美、精通艺术的科尔文一直是大英博物馆善本和绘画馆的主任,也是埃尔加的亲密朋友,埃尔加和他几乎无话不谈,并且曾在1912年向他透露过要创作歌剧的计划,打算为夏里亚宾^①写一部《李尔王》,还打算将托马斯·哈代^②的某部作品改编成歌剧。科尔文深知埃尔加有时会突然泄气,便会在恰当的时候冒险责备他:“……你对英国人的看法过于挑剔、不满……”科尔文于1917年出版了他对济慈的研究成果,埃尔加形容该书为“第一流的”(埃尔加夫人1920年去世后,他能够在信中袒露心声的对象只有科尔文夫妇。)。

这首协奏曲于1919年10月27日在伦敦的女王音乐厅举行了首演,这也是伦敦交响乐团战后演出季节的首场演出。埃尔加在这场音乐会上只指挥自己的作品,其他演奏曲目由艾伯特·科茨(1882—1953)指挥。科茨在俄罗斯呆了八年刚刚回国,这也是他首次在整个演出季节中都指挥伦敦交响乐团。他选定了刚刚去世不久的斯克里亚宾(1872—1915)那首令人陶醉但又难度极大的《狂喜之诗》,而且(他显然想证明自己获得这个新职位是实

① 夏里亚宾(1873—1938):俄国男低音歌唱家,出身低微,演、唱俱堪称绝。——译者注

② 托马斯·哈代(1840—1928):英国小说家、诗人,代表作为小说《德伯家的苔丝》和《无名的裘德》等。——译者注

至名归)两次排练都超过了时间安排。埃尔加和萨蒙德只能耐心等待,排练时间严重不足。结果,这次演出正如埃尔加夫人所写的那样反应平平,欧内斯特·纽曼^①评论说乐队一片混乱。在这种情况下,仍然是室内乐手的萨蒙德很可能只能惨淡地将自己的声部演奏完。

尽管是协奏曲,这首作品无论在创作时间还是在情绪上都可以被算做埃尔加的室内乐。虽然乐队规模与《小提琴协奏曲》的乐队规模一样,却很少被使用。四个乐章均比较短,没有一个乐章完全采用传统协奏曲——奏鸣曲曲式,但第二乐章更相当于大多数协奏曲省略掉的交响谐谑曲。

整首作品完全围绕独奏声部在乐曲开始处奏出的优美的宣叙调展开,然后这个主题以拨奏再现,成为第二乐章前的连接(音型 18),最后再构成第四乐章的旋律(音型 42)。开始乐段的广阔和炫耀使人以为会出现比音型 1 处展开的旋律更突出的曲调。有一点非常重要,这首作品中的许多乐段结束时都没有开始时那么广阔、那么充满自信;这当然不是技法上的失败,而是最感人的醒悟和同情的交织。主部主题如最初听到时一样,没有和声,只有单调的节奏。在它的六次呈现中,它不断地变化着位置,从上主调(音型 2)、属调(音型 3)到主调(音型 4),在和声上从不安转为自信,然后再回来。乐章有一个比较温暖、更像对话般的中间段,随后那毫无特色的旋律再次回来,但独奏声部仿佛绝望似的爆发出主调乐句,乐章在凄凉中结束。

一个前后呼应的缠绵的连接部将乐曲带入了一个无穷动。与他的《引子与快板》的相同乐句一样,埃尔加将旋律变化处理得不合拍,再加上频繁出现的半音自动消失,给整个乐章增添了一种不牢靠的平衡,大提琴凌驾在一块块、一缕缕乐队色彩之上,听上去虽然辉煌灿烂,却不稳定。

相反,“柔板”乐章是一首纯粹的歌曲,但充满了延留与旋律上的不和谐,以便揭示发自肺腑的亲情,表达内心最深处的情绪。乐章以不完全收束结束,从中产生最后乐章,其“果断地”记号无法完全掩盖神气活现下的紧张不安。这种模棱两可的现象在第二主题(音型 47)中被进一步呈现,在这里短暂的甜蜜被急切地驱散。整部作品的所有痛苦都集中在音型 66 处,这个音型以用浪漫、深奥的和声展开一段简短的对比旋律(音型 50 后九小节,

① 欧内斯特·纽曼(1868—1959):英国音乐评论家、作家,曾先后担任《曼彻斯特卫报》、《观察家》和《星期日泰晤士报》等的音乐评论员,研究瓦格纳的权威。——译者注

小提琴声部)开始,穿过激情与后悔,最后以摘自“柔板”中的一个乐句淡化。自信心再次恢复,独奏声部开始的宣叙调完整再现,整个作品快速结束。

这首作品的首次录音是 1919 年 12 月,乐曲有所删节,大提琴独奏为比阿特丽丝·哈里森^①,指挥为埃尔加。他们于 1928 年完整地录制了全曲,而且从这次录音中可以听出,他们在第二乐章音型 22 后的第 5 和第 6 小节中有一个未标明的“相当慢地”处理,与前面有此记号的乐句相一致。这首协奏曲其他著名的演绎者包括卡萨尔斯、皮尼、托特利埃、福尼埃、杜普蕾以及许多年轻演奏家。总谱于 1921 年由诺威洛公司首次出版,手稿由皇家音乐学院收藏。

戴安娜·麦克维
(路旦俊 译)

① 比阿特丽丝·哈里森(1893—1965):英国女大提琴家,戴留斯的复协奏曲即为她而写。她也是埃尔加《e 小调大提琴协奏曲》著名的演绎者。——译者注

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VIII

I. Adagio – Moderato

1 Track 1

ff

sf

sf

largo

sf dim.

p

ff

p

pp

pp

ten.

p

p

mf

II. Lento – Allegro molto

21 Track [2]

pp leggerissimo

simile

III. Adagio

48 Track [3]

p

pp *cresc.* *f*

ten. *ten.*

IV. Allegro – Moderato – Allegro,
ma non troppo – Poco più lento

52 Track [4]

f risoluto

ad lib.

ff *cresc.*

Concerto

Edward Elgar
(1857–1934)
Op. 85

I. Adagio ♩ = 56

a tempo, rit.

rit.

1

Moderato

7

1 Fl.

2 Fl.

Ob. 1

2

Cl. (A) 1

2

Fg. 1

2

(F) 1

2 Cor.

(F) 3

4

Tr. (C) 1

2

1 Tbn.

2

3 Tba.

Timp.

Vc. Solo

pp

I VI.

II

Vla. *p*

Vc.

Cb.

2

13

1 Fl.

2 Fl.

Ob. 1

2

Cl. (A) 1

2

Fg. 1

2

(F) 1

Cor. 3

(F) 4

Tr. (C) 1

2

1 Tbn.

2

3 Tba.

Timp.

Vc. Solo

Vc.

I VI.

II

Vla.

Vc.

Cb.

pp

pp

p

pp

EAS 121

4

poco allargando

27

Fl. 1 *mf* *sf* *p*

Fl. 2 *sf* *p*

Ob. 1 *p*

Cl. (A) 1 *mf* *sf*

Cl. (A) 2 *mf* *sf*

Fg. 1 *mf* *sf*

Fg. 2 *mf* *sf*

Cor. 1 *mf* *sf* 1.

Cor. 2 *mf* *sf*

Tr. (C) 1

Tr. (C) 2

Tbn. 1

Tbn. 2

Tbn. 3

Tba. 1

Tba. 2

Tba. 3

Timp. *pp*

Vc. Solo *ff* *f* *sf*

Vl. I

Vl. II

Vla. *f* *pizz.* *p* *arco* *sf* *pp*

Vc. *f* *pizz.* *p* *arco* *sf* *pp*

Cb. *f* *sf* *pp*