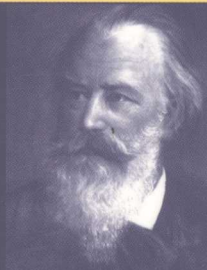




BRAHMS 勃拉姆斯

Concerto for Violin and Orchestra
in D major Op.77

D大调小提琴协奏曲
Op.77



Violino I

Violino II

Viola

Violoncello

Contrabbasso

mp

p dolce

p dolce

p dolce

p dolce

mp

p dolce



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in D major / D-Dur
Op.77

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D 大调小提琴协奏曲
Op.77

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Preface

Composed: 1874, Vienna; 1877–78, Pörtlach

First performance: 1 January 1879 in Leipzig with Joseph Joachim as soloist and Johannes Brahms as conductor

Original publisher: Simrock, Berlin, 1879

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

Duration: ca. 40 minutes

The genesis of Brahms's Violin Concerto in D major Op. 77 is in many ways inseparable from the name of its dedicatee, Joseph Joachim (1831–1907). Brahms first heard Joachim in March 1848, when the violinist, not yet 17 years old but destined to become arguably the most celebrated violin virtuoso of the second half of the 19th century, had played the Beethoven concerto. 'Time and again', the composer later wrote to Joachim, 'the [Beethoven] concerto reminds me of our first encounter, of which you, of course, know nothing. You played it in Hamburg, [...] and I was undoubtedly your most enthusiastic listener'. But it was not until the end of May 1853 that the two men first met in Hannover, where Joachim was principal violinist to the house of Hannover. Their mutual sympathy and profound respect for each other as musicians soon matured into a lasting friendship, in the course of which Joachim introduced Brahms to numerous violin concertos, including Giovanni Battista Viotti's Violin Concerto No. 22 in A minor, a work that Brahms particularly admired. And Brahms in turn appears to have advised Joachim when he came to write his own Violin Concerto 'in the Hungarian style'. It was a friendship, finally, in which – to quote the composer's biographer, Max Kalbeck – Brahms 'very soon conceived the idea of writing a really beautiful work for the royal instrument of his beloved Jussuf [Joseph], a work that would be both great and demanding and entirely worthy of that instrument'.

In the event it was not until the summer of 1878, when Brahms was staying at Pörtlach on the Wörthersee, that this idea was finally realised. Brahms had spent the previous summer, too, in this delightful corner of rural Carinthia, working on his Second Symphony, and on that occasion he had described the region in a letter to his friend Eduard Hanslick as 'virginal territory, melodies fly through the air here and you must be careful not to tread on them'. Twelve years later he recalled his time in Pörtlach: 'Beautiful summer days come to mind and, involuntarily, so too do many of the works that I took with me on my walks – the D major Symphony, the Violin Concerto, the G major Sonata, the Rhapsodies and the like. And "is the old man still alive"? I mean the old priest, that frivolous old joker. His laughter could be heard (literally) across the lake, his extremely bad jokes even as far away as Vienna.' The

absence of relevant sources makes it impossible for us to know if Brahms wrote down his Violin Concerto in the summer of 1878 on the basis of existing sketches and drafts or whether he in fact composed it in its entirety in Pörtschach in 1878. By the same token, we can only speculate on the reasons why Brahms waited until the summer of 1878 to write such a work: after all, he had first met Joachim a quarter of a century earlier. Perhaps it was the worldwide success of his Second Symphony, which had received its first performance in Vienna on 30 December 1877 and which, confirming its composer's now incontrovertible reputation, helped to overcome the lacerating self-doubts characteristic of his career until now, that gave him the confidence to return to the concerto as a genre after his successful engagement with the symphony. After all, the first performance of his Piano Concerto No. 1 in D minor Op. 15 in Hannover on 22 January 1859 had been the greatest artistic débâcle of his life. It is ultimately also impossible to know whether it was not only his friendship with Joachim that persuaded him to choose the violin as a solo instrument but also – as Kalbeck suggests – the playing of the Spanish virtuoso Pablo de Sarasate, whom Brahms heard in Baden-Baden in the autumn of 1877 rehearsing Max Bruch's Violin Concerto No. 2 in D minor Op. 44.

By contrast, the final phase in the concerto's genesis is rather more fully documented, and here we know that Joachim played an active role. On 22 August 1878 Brahms sent him a parcel containing the solo part of the opening movement and a letter couched in the ironic and witty language that the composer – a pianist, rather than a violinist by training – often adopted in his correspondence: 'I'll be satisfied if you say the odd word and perhaps write your comments into it [i.e., into the violin part]: difficult, awkward, impossible, that sort of thing. The whole thing has four movements, I'm writing the beginning of the last one so that the awkward passages are forbidden me right away!' Joachim lost no time in responding to Brahms's request, writing his suggested changes into the solo part and spelling them out in greater detail at two subsequent meetings that he held with the composer, the first in Pörtschach at the end of August 1878, the second in Hamburg at the end of September 1878. No doubt he additionally demonstrated them on his violin. He also wrote the opening movement's solo cadenza.

There was no question in Brahms's mind that Joachim should give the first performance, and yet he seems to have been disconcerted by the haste with which the violinist insisted on bringing forward the date of that performance. As early as the middle of October 1878 Joachim was already writing to announce that he was thinking of playing it at the traditional New Year concert in Leipzig and therefore needed it in its entirety very soon, prompting Brahms to write back to say that he 'did not like to be rushed when writing and performing' his music, especially because in the present case he was now revising what had been planned as a four-movement work and turning it into a traditional three-movement concerto. Brahms must have been working on these revisions as late as November, for in a letter to Joachim we find him reporting that 'The middle movements have fallen in battle – needless to add, they were the best! But I'll have a poor Adagio [the second movement of the finished work] written for it.' It was the middle of December by the time that Joachim received the new solo part of what was now a three-movement work. Yet, in spite of the pressure of time, it was still not too late for the concerto to be premièred at the Leipzig New Year concert on 1 January 1879 with the Gewandhaus Orchestra under Brahms's direction. Joachim was the soloist.

'In sum', wrote Alfred Dörffel in the *Leipziger Nachrichten*, reporting on the initial reaction to the concerto, 'the first movement prevented its audience from noticing what was novel about the work, but the second movement left a very real impression; and the final movement gave rise to much cheering.' Both in Leipzig and at the work's first performance in Vienna on 14 January 1879, the critics agreed that this 'may be described as the most important concerto to have appeared since those of Beethoven and Mendelssohn'. It was above all the symphonic dimension of the work that contributed to this sense of importance. The solo instrument does not dominate, and the soloist's abilities are not privileged in any way. Rather, violin and orchestra merge in the sense of a higher musical unity. In spite of this, the writing for the solo violin is extremely virtuosic with its multiple stopping, rapid changes of position and passage-work. Yet none of these are an end in themselves. Instead, they are fully integrated into a structure in which the themes are symphonically presented, reworked and developed with all the expressive variety of the musical language of the Pörschach Brahms: the writing is by turns brooding, serenade-like, pastoral and what Hanslick termed 'garden music'. Passages of great seriousness appear alongside others that are playful and witty, most notably in the third movement, an *Allegro giocoso*. Like the Second Symphony that Brahms had written in Pörschach the previous summer, the work as a whole is imbued with a sense of carefree amiability that in Simrock's words is 'full of sunshine'.

Klaus Döge

Translation: Stewart Spencer

前言

创作时间与地点:1874年,维也纳;1877—1878年,珀特沙赫

首演:1879年1月1日,莱比锡,约瑟夫·约阿希姆^①小提琴独奏,约翰内斯·勃拉姆斯指挥

首次出版:希姆洛克,柏林,1879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40分钟

勃拉姆斯《D大调小提琴协奏曲》Op.77的问世在很多方面与被题献者约瑟夫·约阿希姆的名字密不可分。勃拉姆斯于1848年3月第一次听到约阿希姆演奏贝多芬的小提琴协奏曲,约阿希姆当时年仅十七岁,却注定要成为19世纪后半叶最杰出的小提琴大师。勃拉姆斯后来致信约阿希姆:“那首[贝多芬]的协奏曲一再让我想起我们第一次相见时的情景,当然你对此一无所知。你在汉堡演奏这首协奏曲……我无疑是你最热诚的听众。”但这两个人直到1853年5月底才第一次在汉诺威相识,约阿希姆当时是汉诺威宫廷乐队的首席小提琴。两人一见如故,惺惺相惜,相互的敬重很快就发展成了永久的友谊,而在这个过程中约阿希姆向勃拉姆斯介绍了大量小提琴协奏曲,包括乔万尼·巴蒂斯塔·维奥蒂的《a小调第二十二小提琴协奏曲》——勃拉姆斯特别推崇的一首作品。勃拉姆斯反过来在约阿希姆创作自己的小提琴协奏曲时也建议他“采用匈牙利风格”。这种友谊最终——我们可以引用勃拉姆斯传记作家马克斯·卡尔贝格的话——使勃拉姆斯“不久便产生了一个念头,要为他亲爱的约瑟夫那优美的乐器写一部真正动听的作品,一部技术要求极高,而且完全配得上那乐器的大作品”。

不过,这个念头一直等到1878年勃拉姆斯在威瑟湖旁的珀特沙赫避暑时才最终成为现实。勃拉姆斯前一年的夏天也是在这景色宜人的卡林西亚乡间度过的,他当时正创作《第二交响曲》,并且在致朋友爱德华·汉斯里克的信中描述这地区为“未被玷污的净地,不同的旋律在空中飞舞,你必须非常小心才不会践踏到这些旋律”。十二年后,他这样回忆自

① 约瑟夫·约阿希姆(1831—1907):匈牙利小提琴家、作曲家,七岁登台演出,是19世纪后半叶最杰出的小提琴家之一。——译者注

己在珀特沙赫的日子：“我时常情不自禁地想起那些美丽的夏日，以及我当时散步时构思出的那些作品——《D大调交响曲》《小提琴协奏曲》《G大调奏鸣曲》《狂想曲》等等。‘那老人还活着吗？’我是指那老神父，那老顽童。我仍然可以听到湖对面传来的他的笑声，甚至在维也纳都能听到他那遥远的痞子笑话。”由于缺乏相关资料，我们无法知道勃拉姆斯究竟是依据现成草稿和初稿于1878年夏完成了这首《D大调小提琴协奏曲》呢，还是他确实于1878年在珀特沙赫写出了整部作品。同样，我们也只能推测勃拉姆斯一直等到1878年夏才创作这部作品的原因，因为说到底他早在二十五年前就认识了约阿希姆。也许是因为他的《第二交响曲》在世界各地都大获成功（他的《第二交响曲》于1877年12月30日在维也纳举行了首演，巩固了作曲家无可争议的地位），这才促使他克服了到那时为止他的创作生涯中一直困扰着他的不自信，并且给了他在交响曲成功后重新回到协奏曲这一曲式上的信心，毕竟他的《d小调第一钢琴协奏曲》Op.15在1859年1月22日汉诺威的首演是他一生中最大的艺术灾难。还有一点我们同样无法知道，那就是勃拉姆斯选择小提琴作为独奏乐器究竟只是因为他与约阿希姆之间的友情呢，还是——如卡尔贝克斯所提出的那样——因为他听到了西班牙小提琴大师巴布罗·德·萨拉萨蒂的演奏。勃拉姆斯曾于1877年秋在巴登—巴登听过萨拉萨蒂排练马克斯·布鲁赫的《d小调第二小提琴协奏曲》Op.44。

相对而言，这部协奏曲创作的最后阶段却有比较详细的记录，从中我们可以得知，约阿希姆在其中扮演了非常积极的角色。1878年8月22日，勃拉姆斯寄给他一个包裹，里面装着第一乐章的小提琴独奏声部，外加一封信，信中的措辞是我们这位作曲家（从小学的是钢琴，而不是小提琴）在通信往来中常用的讽刺而诙谐的语言：“如果你说出那个古怪的词或者写出你的评论（即小提琴声部）：难、笨拙、无法演奏等等之类的话。整部作品有四个乐章，我正在写最后乐章的开始部分，那些笨拙的乐句正成为我的拦路虎！”约阿希姆立刻回应了勃拉姆斯的请求，在独奏声部中写进了他建议修改的地方，并且在此后与作曲家的两次相聚过程中详尽地将那些建议一一写了出来，第一次是1878年8月在珀特沙赫，第二次是1878年9月底在汉堡。他还在自己的小提琴上展示了这些建议，并且写了第一乐章中的独奏华彩段。

勃拉姆斯无疑已经在心中定下了由约阿希姆担任首演的小提琴独奏，然而他似乎又对这位小提琴家一再坚持将首演日期提前感到非常窘迫。约阿希姆早在1878年10月中旬就已经致信勃拉姆斯，宣布他正考虑在莱比锡传统新年音乐会上演奏这首协奏曲，因此

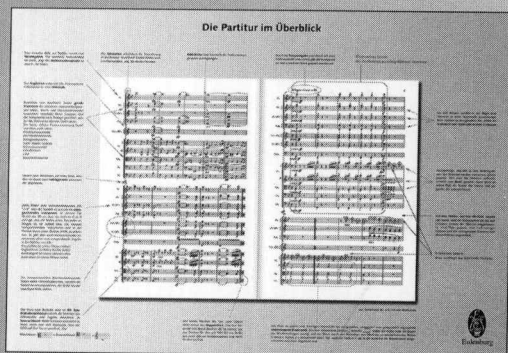
需要很快得到这部完整作品。这立刻驱使勃拉姆斯回信,说他“在创作和演奏音乐时不喜欢被人催促”,尤其是因为他眼下正在修改原定的四乐章结构,将它变成一首传统的三乐章协奏曲。勃拉姆斯显然到了11月份还在修改这首协奏曲,因为我们可以从他致约阿希姆的一封信中得知“中间两个乐章很难取舍——毋庸置疑,它们都是最好的!不过‘柔板’乐章(即完成后的第二乐章)比较糟糕”。约阿希姆收到现在已经变成三乐章作品的新的独奏声部时已经到了12月中旬。不过,尽管时间紧迫,这首协奏曲还是赶上了1879年1月1日莱比锡新年音乐会上的首演,小提琴独奏是约阿希姆,协奏是布业会堂乐团,指挥是勃拉姆斯。

“总而言之,”阿尔弗雷德·多费尔在《莱比锡新闻报》上撰文报道对这首协奏曲的最初反应时写道,“第一乐章没有能让听众注意到作品中新颖的地方,但第二乐章给听众留下了非常真实的印象;末乐章则充满了欢乐。”无论是莱比锡的首演,还是这部作品1879年1月14日在维也纳的首演,评论家们一致认为这“可以算作继贝多芬和门德尔松的作品之后最重要的协奏曲”。这种重要性首先要归功于这首作品的交响性。独奏乐器并不占主导地位,独奏家的能力也没有被特别关照。相反,小提琴和乐队在更高层次的音乐统一性上合二为一。尽管如此,独奏小提琴声部仍然极其炫技:双弦和三弦,快速的把位变化,以及快速乐句。然而,这些技巧没有一样纯粹被用做炫技目的,相反,它们完全被融合进了一个结构中,在这个结构中不同主题以交响形式呈现、变化、发展,并且带有珀特沙赫时期勃拉姆斯音乐语言的各种表现形式,旋律也具有沉思、小夜曲般的田园风格,很像汉斯里克所称的“花园音乐”。非常严肃的乐句与其他戏耍、诙谐的乐句并行出现,最明显的是在第二乐章“快乐的快板”中。如同勃拉姆斯前一年夏天在珀特沙赫所写的《第二交响曲》一样,这首协奏曲整体上充满了希姆洛克所称的“阳光灿烂”的无忧无虑的愉悦。

克劳斯·多吉

(路旦俊 译)

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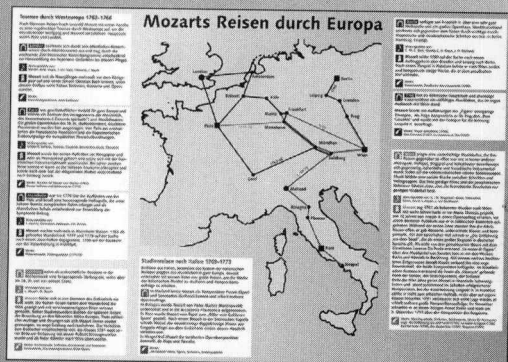
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Violin Concerto

Op. 77

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[illegible]

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(D) 1 2 *ff*

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Tr. (D) 1 2 *ff*

Timp. *ff*

Vl. Solo

I *ff* *grd*

VI. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

EAS 126

