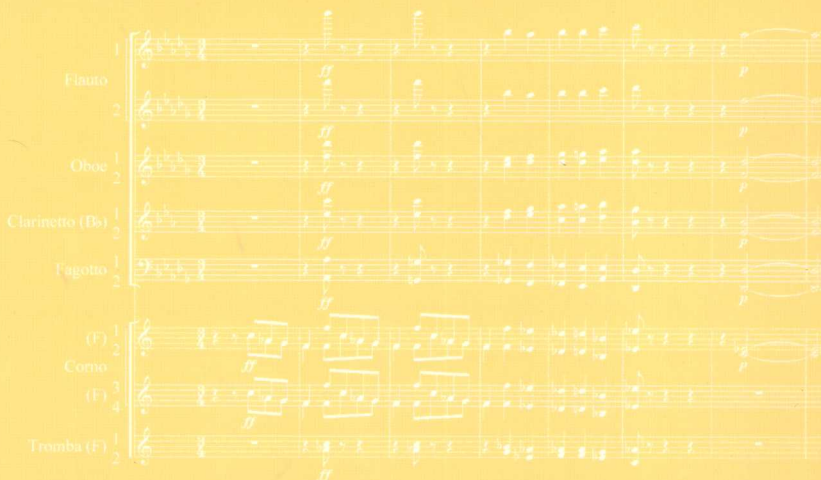




TCHAIKOVSKY 柴科夫斯基

Concerto No. 1 for Piano and Orchestra
in B^b minor Op.23

降b小调第一钢琴协奏曲
Op.23



EULENBURG

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Peter Ilyich Tchaikovsky
Concerto No.1 for Piano and Orchestra
in B^b minor / b-Moll
Op. 23

Edited by / Herausgegeben von
Richard Clarke

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降 b 小调第一钢琴协奏曲
Op.23

理查德·克拉克 编订



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Op.23

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Preface

Dedicated to Hans von Bülow

Composed: 1875 in Kamenka

**First performance: 25 October 1875, Boston, soloist: Hans von Bülow,
conductor: Benjamin Johnson Lang**

**First publication: P. I. Jurgenson, Moscow, 1875 (orchestral parts
and version for 2 pianos) and August 1879 (full score)**

**Orchestration: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons – 4 horns,
2 trumpets, 3 trombones – timpani – solo piano – strings**

Duration: ca. 34 minutes

The earliest mention of the B flat minor Piano Concerto occurs in a letter from Tchaikovsky to his brother Modest on 29 October/10 November 1874: 'I should like to start work on a piano concerto'. Eleven years later he wrote to the publisher Bessel: 'I'm beginning to shape a big new work which has dominated all my thoughts ever since I finished the vocal score of the opera [*Vakula the Smith*]'. Other letters to his brothers during the next month or so give us glimpses of the composer at work:

'I'm now completely immersed in the composition of the piano concerto. I am particularly anxious that [Nikolai] Rubinstein should play it at his concert; the thing moves very slowly and doesn't come at all easily. [...] I force my brain to think out piano passages.' (21 November/3 December 1874)

'I'm submerged with all my soul in the composition of the piano concerto; the thing is advancing, but very badly.' (26 November/9 December 1874)

'I work unceasingly on the concerto, which I must finish this week without fail.' (undated, mid-December 1874)

It was actually completed, though with the orchestral part only as yet for a second piano, on 21 December 1874/2 January 1875, and the urgency was owing to the circumstances that Tchaikovsky wished to play it to Nikolai Rubinstein on Christmas Eve. How he did so and how cruelly Rubinstein criticised it, he told at great length to Mme von Meck three years later in a letter (21 January/2 February 1878) which Modest Tchaikovsky first published in his great biography of his brother and which has been quoted many times since. Commenting on the letter, Modest says, 'Peter Ilyich crossed out on the score the dedication of the concerto to

N. Rubinstein and in place of his name put that of Hans von Bülow', and this story has often been repeated. But the 'score' did not yet exist; it was not completed until 9/21 February – the piano part being copied in by another hand – and the crossed-out dedication on it was not to Rubinstein but 'to Sergei Ivanovich Taneiev'.

The change of dedication was a matter not of pique but of expediency. Taneiev was 18 and still a student at the Moscow Conservatoire; Bülow was a world-famous pianist. And he was genuinely flattered by the dedication. He thanked Tchaikovsky in a long and gushing letter in French (1 June 1875) in which he speaks of the concerto as 'so original in thought (yet never affected), so noble, so strong, so interesting in details (the quantity of which never interferes with the clearness and unity of the conception as a whole). [...] In short, this is a real pearl and you deserve the gratitude of all pianists'. More importantly, he immediately took the concerto to America and gave the first performance of it in the Boston Music Hall on 25 October 1875, when the conductor was Benjamin Johnson Lang. The first performance in Russia was given in St Petersburg 19 days later by Gustav Kross, with Napravnik conducting. This was ruined by too fast tempos, but the first Moscow performance, on 21 November/3 December, was a model one with Taneiev as soloist, and as conductor – Nikolai Rubinstein. (In 1878 Rubinstein began to perform it as soloist.) England heard the concerto soon afterwards (23 March 1876), when Eduard Dannreuther played it at the Crystal Palace, London, and Germany on 17 June 1876 (played at Wiesbaden by von Bülow).

Smarting under Rubinstein's original criticisms, Tchaikovsky had declared, 'I won't alter a single note; I shall print it exactly as it is now'. And Jurgenson did publish the orchestral parts and the version for 2 pianos in 1875 in the original form. But directly after the first Moscow performance Tchaikovsky began to contemplate alterations and wrote to von Bülow to tell him so. Von Bülow replied:

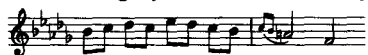
'You write to me that you want to make some changes in your concerto? I shall, of course, receive them with great interest – but I should like to express my opinion that they are not at all necessary – except some enrichment of the piano part in certain *tutti*s, which I took it upon myself to make, as I did in Raff's concerto also. And allow me one other observation: the great effect of the finale loses something if the triumph of the second motif before the last *stretta* is played 'molto meno mosso'.'

Dannreuther was bolder. He not only 'made changes in the piano part to heighten its effectiveness, without interfering with the composer's intentions', but had the temerity to tell Tchaikovsky what he had done. However, the composer took this in good part, thanked Dannreuther for his 'very sensible and practical suggestions', and assured him that he would adopt them 'if there is any question of a second edition of my concerto' (letter of 18/30 March 1876). Actually the original version was never published in score until it appeared as Volume 28 of the Tchaikovsky Complete Edition in 1955; Jurgenson did not bring out a full score until August 1879, when it was described as a second edition 'revised and corrected by the composer'. A genuine 'second edition' of the 2-piano version was issued at the same time in conformity with this. The changes concern only the layout of the piano part in the first movement and may well embody Dannreuther's suggestions, the originals of which are lost.

During the period December 1888 – February 1889, Tchaikovsky prepared a third edition of the concerto, in consultation with Ziloti who had become one of its best exponents. In this, besides minor alterations in the introduction to the first movement and in the finale, he made a major change in the finale: the substitution of five bars (109–113 in the present edition, which follows the definitive version) for a passage of 17 bars – which Tchaikovsky had jestingly called ‘die verfluchte Stelle’ – in which the skipping figure of the piano appeared all over the orchestra (letter to Ziloti, 27 December 1888/8 January 1889). The same letter shows that, for the performance he had conducted at Hamburg nearly a year before with Sapelnikov, Tchaikovsky temporarily took out this ‘skipping figure’ altogether. The third edition of the concerto was published at the end of 1889 or the beginning of 1890.

Many of the changes made by Tchaikovsky concern tempo-markings: for instance, the original marking of the famous introduction was *Andante non troppo*. The time-signature of the ensuing *Allegro* was corrected in pencil by the composer from **C** to **♢**; but his intention is not clear, for his bilingual instruction to the conductor to ‘beat 2 in a bar’ (because of the crotchet triplets) occurs much later, at the point where the marking *Alla breve* and the new time-signature now appear. A number of the present tempo-modifications are translations of Tchaikovsky’s blue-pencil additions to the autograph MS: e.g. *plus lent* at bar 186 of the first movement, which now appears as *Poco meno mosso*. The marking *Sostenuto molto* at bar 101 of the Finale – the first appearance of the ‘skipping figure’ – appears in neither autograph nor first edition. Nor does *Tempo I ma tranquillo* at bar 214; but an unknown hand has written *Tempo I* in the autograph and Tchaikovsky added *mais peu plus lent*. However, not all Tchaikovsky’s pencillings were given the permanence of print; among these may be mentioned the repeated injunction not to hurry (*ne pressez pas le mouvement*) at bars 420 and 425 of the first movement. In the original edition the middle section of the second movement is marked not *Prestissimo* but *Allegro vivace assai*, and there is extant a letter from Taneiev to K. N. Igumnov in 1912 (printed in *Sovetskaya Muzika*, 1946, No. 1, pp. 88–9) in which he protests that this is the correct tempo, that *Prestissimo* is too fast.

It is generally known, from Modest’s biography, that this section is based on a French *chansonette*, ‘Il faut s’amuser, danser et rire’, ‘which my brother Anatol and I were constantly singing at the beginning of the 70s’, and that the first *Allegro* theme of the concerto is part of a tune sung by blind, so-called ‘lyre singers’ in the Ukraine:



The first theme of the finale is also derived from a Ukrainian folk-song which Tchaikovsky found in Rubets’s ‘Sbornik ukrainskikh narodnikh pesen’ (St Petersburg 1872):



Gerald Abraham

前言

题献给汉斯·冯·彪罗^①

创作时间与地点:1875年,卡緬卡

首演:1875年10月25日,波士顿;钢琴独奏:汉斯·冯·彪罗;指挥:本杰明·约翰逊·朗格

首次出版:P.I.约尔金森,莫斯科,1875年(乐队分谱和双钢琴谱),1879年8月(总谱)

乐队编制:2长笛,2双簧管,2单簧管,2大管-4圆号,2小号,3长号-定音鼓-独奏钢琴-弦乐器

演奏时间:约34分钟

柴科夫斯基在1874年10月29日/11月10日^②写给弟弟莫杰斯特的一封信中第一次提到了《降b小调第一钢琴协奏曲》:“我很想开始创作一部钢琴协奏曲。”十一天后,他致信给出版商贝塞尔:“我正在创作一部大型作品,这部作品自我完成那部歌剧(《铁匠瓦库拉》)后一直占据着我的思想。”我们能从他在随后一个月里写给他弟弟的其他信件中了解到作曲家工作的情况:

“我现在完全沉浸在创作钢琴协奏曲之中。我尤其希望[尼古拉·]鲁宾斯坦^③能够在他的音乐会上弹奏它。整个创作进展非常缓慢,而且一点也不容易……我得绞尽脑汁才能想出钢琴乐句。”(11月21日/12月3日)

“我一刻不停地创作这首协奏曲,必须在这个星期内完成。”(12月中旬)

1874年12月21日(1875年1月2日),协奏曲实际上已经完成,只是乐队部分还没有配器。柴科夫斯基之所以要这样匆忙,是因为他希望能在圣诞节前夜将它弹给尼古拉·鲁宾斯坦听。至于他如何弹给鲁宾斯坦听,而鲁宾斯坦又是多么无情地批评它的,他在三年后致梅克夫人的一封信(1878年1月21日/2月2日)中作了详细介绍,莫杰斯特·柴科夫斯基后来在他那本出色的他哥哥的传记中登出了这封信,信中的内容被人反复引用了许多次。莫杰斯特在评述这封信时说:“彼得·伊里奇画掉了这首协奏曲乐谱上给尼古拉·鲁宾斯坦的题献,然后在那里写下了汉斯·冯·彪罗的名字。”这一说法常常被人重复。可“乐谱”当时还不存在,还要等到2月9/21日才完成——而且钢琴分谱还是由另一个人抄写出来的——并且被画掉的不是给鲁宾斯坦的题献,而是“献给谢尔盖·伊凡诺维奇·塔

① 汉斯·冯·彪罗(1830—1894):德国指挥家、钢琴家,钢琴师从李斯特,指挥过众多瓦格纳歌剧的首演,为19世纪最杰出的指挥家之一。——译者注

② “/”符号前为旧俄历,后为公历,下同。——译者注

③ 尼古拉·鲁宾斯坦(1835—1881):俄国钢琴家、作曲家,1866年创建莫斯科音乐学院并自任院长,学生有塔涅耶夫和济洛季等。——译者注

涅耶夫^①”。

柴科夫斯基更改他的题献不是出于赌气,而是意料之中的事。塔涅耶夫当时只有十八岁,而且仍然是莫斯科音乐学院的学生;彪罗则已是享誉世界的钢琴家。彪罗为柴科夫斯基将这首协奏曲题献给他而大为高兴。他用法语写了一封热情洋溢的长信,不仅对柴科夫斯基表示感谢,还对这首协奏曲大唱赞歌:“如此富有新意(没有任何模仿他人的地方)、如此高贵、如此强烈、细节如此有意思(那么多的细部,却从来没有破坏作品整体上的清晰和统一)……总而言之,这首作品是件无价之宝,你应该得到所有钢琴家的感谢。”更为重要的是,他立刻将这首协奏曲带到了美国,并于1875年10月25日在波士顿音乐厅进行了首演,担任指挥的是本杰明·约翰逊·朗格。十九天后,圣彼得堡举行了这首协奏曲的俄罗斯首演,钢琴独奏为古斯塔夫·克劳斯,指挥为纳普拉夫尼克,然而这次演出却因速度过快而失败。不过,莫斯科11月21日(12月3日)的首演却堪称典范,钢琴独奏为塔涅耶夫,指挥为尼古拉·鲁宾斯坦(鲁宾斯坦本人于1878年开始以钢琴独奏家的身份演奏这首作品)。不久后,伦敦也举行了它的首演。爱德华·丹罗伊特^②在伦敦的水晶宫弹奏了它(1876年3月23日),而德国的首演为1876年6月17日(彪罗在威斯巴登演奏)。

鲁宾斯坦当初的批评让柴科夫斯基颇感痛苦,他公开宣布道:“我一个音符也不改,我要原封不动地将它印刷出来。”约尔金森1875年的确出版了第一稿的乐队分谱和双钢琴版。但是莫斯科首演后,柴科夫斯基立刻开始考虑修改问题,并致信将这一念头告诉了彪罗。彪罗回信说:

“您写信给我,说您想对这首协奏曲作一些改动?尽管我会非常好奇地接受那些改动,但我还是想表达我的看法。我认为没有必要进行任何改动,只要丰富某些全奏乐段中的钢琴部分就可以了——这我在演奏时已经自作主张地做了,而且我还这样处理过拉夫^③的协奏曲。请允许我再作一点补充:如果第二音乐动机在最后的快速结尾前以‘更为慢些[的速度]’弹奏的话,终曲部分的效果会受到一些影响。”

丹罗伊特却要大胆得多。他不仅“在不影响作曲家创作意图的前提下,改动了钢琴部分来突出效果”,而且冒失地将他的改动告诉了柴科夫斯基。不过,柴科夫斯基对此并没有见怪,反而感谢丹罗伊特提出“合理而实用的建议”,并且向他保证,“如果我的协奏曲再版的话”,一定会考虑这些建议(1876年3月18/30日)。实际上,柴科夫斯基第一稿的总谱一直到1955年《柴科夫斯基全集》第28卷将其收入在内时才得以出版;约尔金森一直到1879年8月才出版总谱,并且称第二稿“经作曲家本人修订”。总谱出版的同时还出版了真正的“第二版”双钢琴版本。这些改动不仅涉及第一乐章钢琴部分的布局,而且还可能包含

① 谢尔盖·伊凡诺维奇·塔涅耶夫(1856—1915):俄国作曲家、钢琴家,曾任莫斯科音乐学院教授、院长,续成柴科夫斯基的《罗密欧与朱丽叶》,作品有六部交响曲等。——译者注

② 爱德华·丹罗伊特(1844—1905):法国钢琴家、作家,曾任英国皇家音乐学院钢琴教授,瓦格纳的狂热崇拜者,著有介绍瓦格纳的书籍。——译者注

③ 拉夫:约瑟夫·拉夫(1822—1882),瑞士作曲家,作品包括歌剧、清唱剧、交响曲、协奏曲等,美国作曲家麦克道威尔为其学生。——译者注

了丹罗伊特的建议,只是这些建议我们已不得而知。

1888年12月至1889年2月间,柴科夫斯基在征求了亚历山大·济洛季^①的意见后又写出了这首协奏曲的第三稿,济洛季这时已经成了这首协奏曲最佳的演绎者之一。在第三稿中,柴科夫斯基不仅对第一乐章的引子部分以及最后乐章作了一些小修改,还对第三乐章进行了一个大的改动:他用五个小节(目前这个版本的第109—113小节,因为我们这个版本采用了最后的审定版)来代替一个十七小节乐段——柴科夫斯基曾开玩笑地称这个乐段为“该死的乐句”——结果钢琴的跳跃音型出现在了整个乐队中(见1888年12月27日/1889年1月8日致济洛季的信)。从这封信中还得知:柴科夫斯基本人一年前在汉堡指挥萨佩尔尼科夫演奏这首作品时,曾临时删除“跳跃音型”。这首协奏曲的第三稿于1889年底或1890年初出版。

柴科夫斯基的许多改动涉及的都是速度记号,例如著名的引子部分最初的速度记号为 *Andante non troppo*,随后的 *Allegro* 的拍号由作曲家用铅笔从 **C** 改成了 **♩**;但我们不清楚他的目的,因为用两种语言写给指挥的提示“每小节2拍”(因为四分音符三连音的缘故)出现在较后的地方,即 *Alla breve* 记号和新拍号出现的地方。本版本中的一些速度改动都是柴科夫斯基用蓝色铅笔添加在手稿上的说明文字的译文:例如第一乐章第186小节的 *plus lent* 现在变成了 *Poco meno mosso*。终曲第101小节处的记号 *Sostenuto molto* 即“跳跃音型”的第一次出现是手稿和第一版中均没有的,第314小节的 *Tempo I ma tranquillo* 也没有;但有人在手稿上写上了 *Tempo I*,柴科夫斯基便添加进了 *mais peu plus lent*。不过,并非柴科夫斯基所有用铅笔写的说明都被永久性地刊印了出来,其中便包括第一乐章第420、425小节重复写出的不要赶速度的指令(*ne pressez pas le mouvement*)。在最初的版本中,第二乐章中间乐段的记号不是 *Prestissimo*,而是 *Allegro vivace assai*,在现存的塔涅耶夫1912年致K.N.伊古姆诺夫的一封信(见《苏维埃音乐》,1946年第一期,第88、89页)中,塔涅耶夫抱怨说这里的速度不对,*Prestissimo* 太快。

人们通过莫杰斯特所写的传记得知,这个乐段所依据的是一首法国短歌《人们得舞蹈和欢笑来取乐自己》,“我和我哥哥阿纳托里在70年代初总是将它挂在嘴上”,这首协奏曲的第一个 *Allegro* 主题是乌克兰一位所谓的盲人“里尔琴歌手”所唱歌曲的一部分:



终曲第一主题也改编自一首乌克兰民歌,是柴科夫斯基在鲁贝特的《*Sbornik ukrainskikh narodnikh pesen*》中发现的:



Viy-di, viy-di — I - van - ku! — Zas-pi-vay nam —

杰拉德·亚伯拉罕
(路旦俊 译)

① 亚历山大·济洛季(1863—1945):俄罗斯钢琴家、指挥家,曾为李斯特的学生,晚年定居美国,任教于朱利亚音乐学院。——译者注

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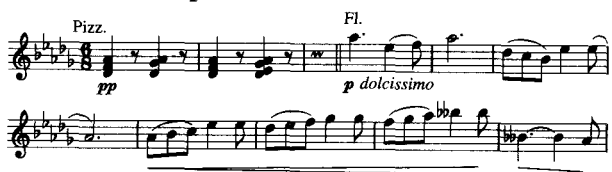
I. Allegro non troppo e molto maestoso

1 Track ①



II. Andantino semplice

66 Track ②



III. Allegro con fuoco

82 Track ③



Piano Concerto No. 1

Peter Ilyich Tchaikovsky

(1840-1893)

Op. 23

I. Allegro non troppo e molto maestoso

1 Flauto

2

Oboe 1

2

Clarinetto (Bb) 1

2

Fagotto 1

2

(F) 1

Corno 2

(F) 3

4

Tromba (F) 1

2

Trombone 1

2

3

Timpani (Ab-Db-Eb)

Pianoforte

Violino I

II

Viola

Violoncello

Contrabbasso

9

Fl. 1 2

Ob. 1 2

Cl. (Bb) 1 2

Fg. 1 2

Cor. (F) 1 2

Pf.

VI. I

Vla.

Vc.

Cb.

18

Fl. 1 2

Ob. 1 2

Cl. (Bb) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3

Pf.

VI. I

VI. II

Vla.

Vc.

Cb.

p

mf

pizz.

mf

mf

mf

mf

25

Cl. (Bb) 1 2

Fg. 1 2

Cor. (F) 1

Pf.

VI. I II

Vla.

Vc.

Cb.

31 **accelerando**

Ob. 1 2

Cl. (Bb) 1 2

Fg. 1 2

(F) 1

Cor. (F) 3 4

Trbn. 2

Pf.

VI. I II

Vla.

Vc.

Cb.

cresc.

f

simile

diva

poco riten. a tempo

Pf.

Pf.

Pf.

Pf.

Cadenza

Pf.

Tempo I

51

Fl. 1 2

Ob. 1 2

Cl. (Bb) 1 2

(F) 1 2
Cor.

(F) 3

Pf.

VI. I pizz.

VI. II pizz.

Vla. pizz.

Vc. pizz.

Cb. pizz.

55

Pf.

VI. I arco

VI. II arco

Vla. arco

Vc. arco

Cb. arco

poco rit.

a tempo

A

1
Fl.

2
Ob. 1
2
Cl. (Bb) 1
2
Fg. 1
2

(F) 1
2
Cor.
(F) 3

Tr. (F) 1
2

1
2
Trbn.
3

Timp.

Pf.

I
Vl.
II
Vla.
Vc.
Cb.

arco

65

Fl. 1 2

Ob. 1 2

Cl. (Bb) 1 2

Fg. 1 2

(F) 1 2

Cor. (F) 3

Tr. (F) 1 2

Trbn. 1 2 3

Timp. *pp*

Pf.

I. VI. II.

Vla. Vc. Cb.