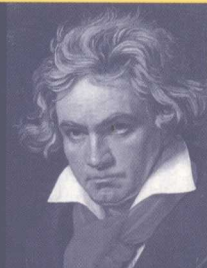




BEETHOVEN 贝多芬

Concerto for Violin and Orchestra
in D major Op.61

D大调小提琴协奏曲
Op.61



I. Allegro ma non troppo
Tutti

Flauto

Oboe $\frac{1}{2}$

Clarinetto (A) $\frac{1}{2}$

Fagotto $\frac{1}{2}$

p dolce

p dolce

p dolce

p dolce



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in D major / D-Dur
Op.61

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D 大调小提琴协奏曲
Op.61

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Op. 61

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Preface

Composed: 1806, Vienna

First performance: 23 December 1806, Vienna; Franz Clement, violin

Original publisher: Kunst- und Industriekontor, Vienna, 1808

Instrumentation: Flute, 2 Oboes, 2 Clarinets, 2 Bassoons –

2 Horns, 2 Trumpets – Timpani – Strings

Duration: ca. 45 minutes

Beethoven's Violin Concerto in D major has long been regarded as one of the greatest challenges in the solo violin repertoire: a test of artistic maturity as much as technical command, and thus a work which every virtuoso worthy of the name should master at some point in his or her career. So it comes as a surprise to discover how coolly it was received at its first performance in Vienna on 23 December 1806. The composer Carl Czerny, a great admirer of Beethoven, may have been guilty of wishful thinking when he reported that the concerto 'was produced with very great effect'. In all likelihood the applause was more for the soloist, the brilliant Franz Clement, who virtually sight-read the hugely difficult, and almost certainly much-corrected violin part with great aplomb, and who added a dazzling improvisation of his own (apparently holding the violin upside-down at one point) between two of the movements. The general reaction to Beethoven's music is probably better summed up by a review in the Viennese *Zeitung für Theater, Musik und Poesie* dated 8 January 1807:

'As to Beethhofen's [sic] concerto, the verdict of the cognoscenti is unanimous: they concede that it has some beauty, but maintain that the continuity often appears completely broken, and that the endless repetition of some commonplace passages can easily prove wearisome. They assert that Beethhofen could put his undoubtedly great talents to better use, and present us with more works like his symphonies in C and D, his delightful Septet in E flat [...]'

This opinion, or something like it, seems to have prevailed for nearly four decades, during which performances of the Violin Concerto barely rose into double figures. It was only when the 13-year-old Joseph Joachim – destined to become one of the 19th century's legendary violin virtuosos – played it at a concert in London in 1844, with Mendelssohn conducting, that the concerto's outstanding qualities at last began to be recognized by the wider musical public.

What Beethoven thought of Clement's performance is not recorded, but it is possible that his feelings are reflected in the otherwise unexplained change to the concerto's dedication. The first page of the autograph is inscribed, with a characteristically heavy Beethovenian pun:

'Concerto par Clemenza pour Clement primo Violino e direttore al theatro a vienna' [Concerto with clemency for Clement, first violin and director at the theatre in Vienna]. But when the score was published in 1808, it bore a dedication to Beethoven's childhood friend Stephan von Breuning. It is also worth noting that Beethoven never gave any evidence of wanting to write another violin concerto, and that his production of violin sonatas also tails off markedly after 1806. Nine sonatas for violin and piano – the last of which is the famous 'Kreutzer' Sonata, Op. 47, of 1802–3 – appeared before the concerto; after it Beethoven composed only one solo violin work: the Sonata in G, Op. 96 (1812, rev. 1815). The latter is widely counted one of Beethoven's finest chamber works with piano, but the violin writing is markedly less virtuosic, more in a lyrical contemplative vein, than in either the 'Kreutzer' Sonata or the outer movements of the Violin Concerto.

Apart from Carl Czerny, there was at least one other early encouraging voice with regard to the Violin Concerto. In April 1807, Beethoven was visited by the pianist, composer and head of a London publishing firm, Muzio Clementi, who was anxious to secure the English rights for some of Beethoven's latest works. These included the Fourth Piano Concerto, Op. 58, the three 'Razumovsky' string quartets, Op. 59, the Symphony No. 4, Op. 60 and the Overture *Coriolan*, Op. 62. From his correspondence it appears that Clementi singled out the Violin Concerto for special praise; but he also made what with hindsight seems a strange request: would Beethoven also make an arrangement of the Violin Concerto for piano and orchestra? This duly appeared, with the same opus number as the violin version, and bearing a dedication to Stephan von Breuning's wife Julie. Arrangements of concertos for other solo instruments were by no means uncommon in the 18th and early 19th centuries, but the reworking of the violin part of Op. 61 – which was almost certainly made by someone else on Beethoven's behalf, following a few suggestions scribbled on the autograph by the composer – did nothing to rescue the concerto's reputation. It is, in fact, a remarkably unimaginative, sometimes downright clumsy adaptation, in which the left hand does little more than accompany the right hand's leading line. The intricate or dramatic interplay between the hands, so typical of Beethoven's solo style in his five numbered piano concertos, is almost entirely lacking.

In any case, this initially attractive deal with Clementi eventually turned sour. By the end of 1809 none of the above-mentioned works had appeared in print in England, and no payment had been forthcoming. Clementi, still working on the Continent, was eventually roused to fury on Beethoven's – and his own – behalf, writing to his London partner:

'A most shabby figure you have made me out in this affair! – and that with one of the first composers of this day! You certainly might have found means in the course of two years and a half to have satisfied his demands! ... Don't lose a moment, then, pray, and send me word what you have received from him, that I may settle with him.'

Clementi's editions of the Violin Concerto and its alternative piano version did eventually appear in London in 1810, but by then Beethoven had sanctioned publication by a Viennese publisher (Bureau des Arts et d'Industrie/Kunst- und Industriekontor), which appeared in 1808. For research purposes, this remains the official first edition.

One probable reason why the concerto's first audiences found it so difficult to appreciate is that in many ways it signifies a remarkable break with tradition. The violin concertos of Mozart and Haydn for example are relatively short and much lighter in style and orchestration. With a playing time of around 45 minutes, Beethoven's Violin Concerto is significantly longer than any of his previous concertos: indeed, in most performances the first movement alone is as long as any of Mozart's first four violin concertos *in toto*, and only a few minutes shorter than K219. As in the Third Piano Concerto, Op. 37, Beethoven is clearly aiming here at a more symphonic style of concerto writing than important contemporaries like the Italian violinist-composer Giovanni Battista Viotti, some of whose 29 violin concertos Beethoven almost certainly knew. The use of martial trumpets and drums – an invariable component in the orchestral line-up of Beethoven's symphonies – also sets the work apart in tone from Haydn's and Mozart's violin concertos.

There is one important respect, however, in which Beethoven's Violin Concerto is more traditional than the Third Piano Concerto: the first movement's orchestral introduction features no modulations to other keys (though there are some dramatic major-minor contrasts). But Beethoven's presentation and development of his basic material is nevertheless comparable with that in his symphonic works, especially in its sophisticated use of what can seem startlingly simple motivic ingredients – could these be the 'commonplace' ideas whose 'repetition' the above-quoted Viennese reviewer had found 'wearisome'? The opening five drum-taps (on the tonic note D), for example, hardly seem like an idea at all in themselves; but this repeated note pattern, played by the first violins on a harmonically surprising and unresolved D sharp in bar 10, poses an immediate challenge to the stability of the home key, rather like the unexpected swing to C sharp in the first movement main theme of the 'Eroica' Symphony (Op. 55, I: bar 7). An echo of the Violin Concerto's destabilizing D sharp can be heard in the climactic E flat (enharmonically D sharp) of the first *fortissimo* tutti (I: bar 30), while the fully harmonized, melodically embellished D sharp-E progression in bars 65–68 (again on the five-note rhythmic pattern) can be heard as an attempt to rationalize this dissonant pitch within the context of the tonic D major.

After the soloist's entry in bar 90, Beethoven continues to use this basic repeated note pattern in ear-catching new ways. In bars 206–7 the first violins' repeated Es are answered by a subterranean F natural from cellos and basses, *pianissimo*, the latter clashing perplexingly with the soloist's B-C sharp trill, three and a half octaves above. The contraction of the violin's trill to B-C natural in bar 209, and the accompanying string writing in bars 210–11 do manage to make a kind of retrospective harmonic sense of this strange inspiration, but the effect of strangeness – of strained ambiguity – persists. Equally extraordinary is the widely spaced, skeletally harmonized progression *f*^{'''}-G to *f* sharp^{'''}-F sharp in bars 299–300. The cellos and basses now use the initial repeated-note figure to emphasize F sharp as the dominant of a previously unprepared B minor. These could well be examples of the kind of 'broken' continuity that so perplexed the unnamed Viennese critic, but which are now so widely admired.

If this motif of five or four repeated notes seems to play a largely destabilizing role in the earlier stages of the first movement, as the recapitulation approaches its function becomes increasingly one of consolidation. Its appearance on horns at bar 330 *et seq.* is the first time

this figure has been heard entirely on the tonic D since the beginning of the solo exposition (bars 101–2). As such it represents a crucial foreshadowing of the recapitulation, which begins with a massive full-orchestral restatement of the original five-note figure at bars 365–6 – a function which can all too easily be obscured if (as happens all-too-frequently in performance) the soloist employs too much rubato at this point. In such passages one can, perhaps, begin to sympathize with the concerto's first audience in 1806. Listeners whose expectations were conditioned by the violin concertos of Viotti, or such other virtuoso-composers as Pierre Rode, Pierre Baillot or Rodolphe Kreutzer (the dedicatee of Beethoven's Op. 47 Sonata) would have expected the soloist to be in the spotlight more or less throughout, with the violin part spectacular or melodically appealing enough in its own right, and with the orchestra mostly reduced to a supporting role. Beethoven's subtle interplay between soloist and orchestra created a kind of musical argument that may simply have been too complex for such an audience to grasp – in the face of which, to borrow a phrase from Samuel Johnson, 'the attention retires'.

Neither the *Larghetto* second movement nor the Rondo finale are as intellectually intricate as the concerto's monumental first movement. They are however impressive creations in their own right. The *Larghetto* is an imaginatively free set of variations on the theme presented by muted strings in bars 1–10. Note that this theme also offers a 'rationalization' of the first movement's destabilizing D sharp in bar 5, but now within the context of a serene, fundamentally secure G major. Beethoven also introduces a beautiful contrasting theme, still in G major, this time led melodically throughout by the soloist (II: bars 45–52 and again in bars 71–78). As in the first movement, a great deal of the solo violin writing is unusually high for its time, and Beethoven enhances its ethereal effect by keeping the orchestral writing as light and transparent as possible, with particularly sparing use of the bass instruments. This makes the final *fortissimo* string tutti (bars 89–91) – in which the mutes are removed for the first time in this movement – all the more dramatic, reinforcing the harmonic preparation for the return to D major in the finale.

The Rondo finale is, for the most part, easy to follow formally, and now the soloist is allowed more opportunities for pure virtuoso display, as in the magisterial two-part writing in bars 64–7, or the scintillating semiquaver chordal passage-work that follows. There is however one significant departure from normal concerto practice after the final cadenza (III: bar 280 *et seq.*). (Beethoven left no written cadenzas for this concerto, and unfortunately the cadenzas he provided for the piano version of Op. 61 do not translate readily into idiomatic violin writing.) In bar 280 the soloist comes to rest on a trill on the supertonic, E – fairly standard practice at the time; but the orchestra now begins a series of mysterious, tonally ambiguous rising figures, *diminuendo*, outlining a diminished seventh, and eventually settling in A flat major – the ultimate tonal extreme from the tonic D major. If it is the orchestra that leads the music away from D, it is the soloist who leads the way back, finally arriving there – after an elaborate triumphal flourish (though still *pianissimo*) – in bar 315. The orchestra destabilizes; the soloist restores order. The effect is seriously undermined if the previous solo cadenza in any way anticipates this wonderful harmonic departure and return.

This strikingly symphonic use of tonal argument and thematic development – along with the dramatization of the relationship between soloist and orchestra – is typical of Beethoven's mature concertos in general. But while in his piano concertos this transformation of the concerto style was to some extent anticipated by Mozart – especially in the latter's K466, K491 and K503 – in the Violin Concerto it is unprecedented. However slow audiences may have been at first to appreciate its greatness, its subsequent influence has been colossal. Mendelssohn's great E minor Violin Concerto clearly owes a great deal to Beethoven's example; it is worth noting that Mendelssohn composed it immediately after his visit to London in 1844, during which he conducted that ground-breaking performance of the Beethoven concerto mentioned above. Likewise the grandly symphonic violin concertos of Brahms (1878), Sibelius (1905), Elgar (1910), Nielsen (1911), Schoenberg (1936), Britten (1939) and Shostakovich (1948 & 1967), different as they are, all establish themselves within a tradition created by Beethoven in his Op. 61.

Stephen Johnson

前言

创作时间与地点:1806年,维也纳

首演:1806年12月23日,维也纳;弗朗兹·克莱门特小提琴独奏

首次出版:艺术与工业署,维也纳,1810年

乐队编制:长笛,2双簧管,2单簧管,2大号—2圆号,2小号—定音鼓—弦乐器

演奏时间:约45分钟

贝多芬的《D大调小提琴协奏曲》长久以来一直被视作独奏小提琴曲目中最具挑战性的作品之一:是对演奏者艺术成熟性和技巧掌握的考验,所以也是一部每位配得上大师称号的人在自己的艺术生涯中都必须掌握的作品。因此,这首作品1806年12月23日举行首演时受到冷遇就让人感到很意外了。对贝多芬极其崇拜的作曲家卡尔·车尔尼^①说这首协奏曲是“竭尽全力创作的”,他这话多少算是一厢情愿的希望。当时的掌声更可能是给予独奏者也就是弗朗兹·克莱门特^②的,他当时泰然自若地试奏了那极其艰难、几乎到处是修改痕迹的小提琴声部,而且在两个乐章之间加进了自己的一段令人眼花缭乱的即兴乐段(显然在某个地方还倒握着小提琴)。1807年1月8日维也纳《戏剧、音乐和诗歌报》上的评论也许更好地总结了听众对贝多芬的音乐的反映:

“至于贝多芬的协奏曲,行家们的看法完全一致,他们认为这首协奏曲虽然有其优美的一面,但同时也认为它缺乏连贯性,一些平庸的乐段无休无止地反复很容易引起人们的厌倦。他们一致认为贝多芬无疑应该更好地运用他的杰出才华,给我们创作出更多像C大调和D大调这样的交响曲,以及他那令人愉快的《降E大调七重奏》……”

这种观点或者类似的看法似乎延续了将近四十年,这首协奏曲的演出次数在此期间很少超过十次。这首协奏曲的超群质量最终开始得到广大听众的认可,是1844年伦敦的

① 卡尔·车尔尼(1791—1857):奥地利作曲家、钢琴家,师从贝多芬,是19世纪上半叶维也纳钢琴学派的创始人,以著有大量钢琴教学用曲而闻名于世。——译者注

② 弗朗兹·克莱门特(1780—1842):奥地利小提琴家、指挥家,1806年以独奏家身份首演了贝多芬的小提琴协奏曲,1807年指挥了贝多芬第四交响曲的首演。——译者注

一场音乐会,当时担任指挥的是门德尔松,而担任小提琴独奏的则是十三岁的约瑟夫·约阿希姆^①——他将成为19世纪传奇般的小提琴大师之一。

贝多芬对克莱门特演奏的评价没有被记录下来,但他的感受很可能反映在了一个否则无法解释的现象上:他改变了这首协奏曲的题献对象。手稿第一页上写着贝多芬特有的双关语:“为维也纳剧院第一小提琴和指挥克莱门特而写的协奏曲。”不过,当总谱于1808年出版时,上面的题献对象却改成了贝多芬童年时的朋友斯蒂芬·冯·布鲁宁。同样值得关注的是,没有任何证据可以显示贝多芬还想再写一首小提琴协奏曲,而且他的小提琴奏鸣曲创作在1806年后也明显减少。他在这首协奏曲之前写了九首小提琴与钢琴奏鸣曲——其中最后一首便是1802—1803年完成的著名的《“克鲁采”奏鸣曲》Op.47;但在这之后贝多芬只写了一首小提琴独奏作品:《G大调奏鸣曲》Op.96(1812年创作,1815年修改)。后者被广泛视作贝多芬最出色的室内乐作品,但与《“克鲁采”奏鸣曲》或者小提琴协奏曲的第一和第三乐章相比,这首作品的小提琴声部明显不再像以前那样炫技,而是更加抒情。

除了卡尔·车尔尼外,至少还有另一个早年鼓励这首小提琴协奏曲的声音。1807年4月,贝多芬接待了钢琴家、作曲家和伦敦一家出版公司的负责人穆齐奥·克莱门蒂^②,他急于想得到贝多芬一些最新作品的英国出版权。这些作品包括《第四钢琴协奏曲》Op.58,三首“拉苏莫夫斯基”弦乐四重奏(Op.59),《第四交响曲》Op.60以及《科里奥兰序曲》Op.62。从他的来信中看,克莱门蒂特别称赞了小提琴协奏曲,但也提出了一个事后看来很怪异的请求:贝多芬能不能将这首小提琴协奏曲改编成钢琴协奏曲?这个请求后来完成了,作品编号与小提琴协奏曲相同,上面的题献对象是斯蒂芬·冯·布鲁宁的夫人朱丽。在18、19世纪,对其他独奏乐器协奏曲进行改编的做法比较普遍,但对Op.61小提琴声部的改编——几乎可以肯定是另一人根据贝多芬在手稿上留下的几个提示完成的——丝毫无助于挽救这部协奏曲的名声。事实上,这是一个相当缺乏想象力、有时非常笨拙的改编,左手仅仅是在给右手的主旋律提供伴奏。贝多芬五首有作品编号的钢琴协奏曲中典型的独奏风格——左右手之间细腻而富有戏剧性的交替往来在这里几乎无影无踪。

① 约瑟夫·约阿希姆(1831—1907):匈牙利小提琴家、作曲家,古典协奏曲的杰出演绎者,19世纪最伟大的小提琴家之一。——译者注

② 穆齐奥·克莱门蒂(1752—1832):意大利钢琴家、作曲家,作有交响曲、钢琴协奏曲等作品,最重要的为钢琴练习曲《朝圣进阶》。——译者注

不管怎么说,与克莱门蒂之间这看似很具吸引力的交易最终变了味。到1809年底,上述作品没有一首在英国出版,而且英国方面也没有支付任何报酬。仍然在欧洲大陆忙碌的克莱门蒂最终为贝多芬——也为他自己大发雷霆,致信给他在伦敦的合伙人:

“你让我在这件事情上丢尽了脸!——而且涉及当今最杰出的作曲家之一!你在两年半的时间里完全有能力满足他的要求!……那么,请别再耽搁片刻,赶紧告诉我他是怎么对你说的,好让我与他处理好。”

克莱门蒂得到的小提琴协奏曲和它的钢琴版最终于1810年出版,但贝多芬此时已经同意维也纳一家出版社出版这首协奏曲,这便是1808年成立的艺术与工业署出版社。出于研究的目的,这算是第一正式版本。

这首协奏曲的第一批听众觉得难以接受它的一个原因可能是它在许多方面象征着与传统的明显决裂。比方说,莫扎特和海顿的小提琴协奏曲相对比较短,风格和配器比较简单。贝多芬的这首小提琴协奏曲的演奏时间长达45分钟左右,比在他之前的协奏曲长很多。的确,在大多数演出过程中,单单第一乐章几乎就与莫扎特前四首小提琴协奏曲中任何一首同样长,只比K219短几分钟。如同在《第三钢琴协奏曲》Op.37中一样,贝多芬在这里显然认准了要使自己协奏曲的交响风格更甚于同时代重要的意大利小提琴家兼作曲家乔万尼·巴蒂斯塔·维奥蒂——贝多芬肯定熟悉维奥蒂29首小提琴协奏曲中的一些。军号与鼓的使用——贝多芬交响曲乐队中必不可少的乐器——也在音色上将这首作品与海顿和莫扎特的小提琴协奏曲区分了开来。

不过,贝多芬的这首小提琴协奏曲在一个重要方面比《第三钢琴协奏曲》更传统:第一乐章的乐队引子没有转入其他调性(尽管有一些戏剧性的大调小调对比),但贝多芬基本素材的呈示和展开可以与他的交响作品相媲美,尤其是它对一些看似异常简单的动机的非常微妙的运用——难道这些便是上述维也纳评论家们觉得“令人厌倦”地“反复”的那些“平庸的”乐思吗?比方说,乐曲开始处的五下鼓声(主音D)本身很难说是一个乐思,但这反复的音型,由第一小提琴在第10小节以具有惊人和声效果和未解决的升D大调奏出,立刻对D大调的稳定性提出了挑战,很像《“英雄”交响曲》第一乐章主部主题出乎意料地转入升C大调一样(Op.55,I:第7小节)。小提琴协奏曲不稳定的升D大调可以在第一 *fortissimo* 全奏的高潮性的降E大调(升D大调等音)中听到,而第65—68小节中和声丰富、旋律装饰过的升D—E进行(又是五音符的节奏音型)可以被当作在主音D大调环

境中不和谐音高合理化的一个尝试中听到。

独奏声部在第 90 小节进入后,贝多芬继续以耳目一新的方式使用这基本的反复音符音型。在第 206—207 小节中,第一小提琴反复的 E 音为大提琴和低音提琴奏出的一个 *pianissimo* 还原 F 所应答,后者与独奏声部高出三个半八度的 B—升 C 颤音构成了令人费解的冲突。小提琴颤音在第 209 小节中收束成 B—还原 C,以及第 210—211 小节中的伴奏弦乐旋律,这些奇特灵感的确造成了令人回味的和谐感,但这种奇异的效果——紧张的模棱两可——仍然持续。同样非同寻常的是第 299—300 小节中分布很宽、骨干上和谐的 f^{'''}—G 到升 f^{'''}—升 F 进行。大提琴和低音提琴现在使用最初的反复音符音型,来强调升 F 为前面突如其来的 b 小调的属调。这些很可能就是让那位未透露姓名的维也纳评论家感到困惑、如今却广受推崇的“中断的”连贯的例子。

如果说这五个或四个反复音符动机在第一乐章开始处似乎还扮演着破坏稳定性的角色的话,那么当再现部到来时,它却越来越扮演着巩固的角色。它在第 330 小节起的旋律中出现在圆号上,这是这一音型自独奏乐器呈示部开始处(第 101—102 小节)后首次完整地出现在 D 大调上。当它以这种方式出现时,可以算是再现部一个关键的预示,而再现部以整个乐队在第 365—366 小节再次奏出的最初的五音符音型开始——这一作用完全会轻而易举地被遮掩,如果独奏者在这地方使用太多的 *rubato* (这种情况在演奏中非常频繁地出现)。在这些乐句中,人们也许会开始同情 1806 年首演时的那些听众。那些深受维奥蒂小提琴协奏曲影响或者深受其他小提琴大师兼作曲家[如皮埃尔·罗德、皮埃尔·巴约或鲁道夫·克鲁采(贝多芬的 Op.47 奏鸣曲就题献给了他)]作品影响的听众,期待着独奏者自始至终处在聚光灯下,期待着小提琴声部有自己辉煌、旋律上动听的乐段,同时乐队声部要被削减到伴奏的角色。贝多芬作品中独奏声部与乐队声部之间的微妙应答造成了一种音乐上的争辩,这对于当时的听众而言可能过于复杂,无法听懂——在这种情况下,借用塞缪尔·约翰逊的话,只能“让注意力退后”。

“小广板”第二乐章或“回旋曲”终乐章都不像这首协奏曲重要的第一乐章那样复杂,但它们也有各自给人印象深刻的创新之处。“小广板”是一组由加了弱音器的弦乐器奏出的富有想象力的主题变奏。要注意,这一主题也是对第一乐章第 5 小节中造成不稳定的升 D 的一种“合理化”,但现在是在一个肃穆、基本上很稳定的 G 大调环境中。贝多芬还引入了一个优美的对比主题,仍然是 G 大调,这次的旋律始终由独奏声部奏出(II: 第 45—52 小节以及第 71—78 小节)。像第一乐章一样,小提琴独奏声部的许多部分对于当时的小提

琴而言太高,而贝多芬通过让乐队旋律尽可能轻盈、透明来加强小提琴轻柔的效果,低音乐器使用得特别少。这使得最后的 *fortissimo* 弦乐器全奏(第 89—91 小节)——弱音器在这个乐章中第一次被取下来——更富有戏剧性,进一步巩固了在末乐章中返回到 D 大调上的和声准备。

“回旋曲”末乐章的大部分在曲式上都很容易让听众跟上,独奏声部现在有了更多机会来进行纯炫技展示,如第 64—67 小节中大气的二部旋律,或者紧随其后的灿烂的十六分音符和弦乐段。不过,在最终的华彩段(III:第 280 小节起)之后有一个与普通协奏曲惯例非常重要的区别(贝多芬没有给这首协奏曲留下任何写出来的华彩段,而且遗憾的是他为 Op.61 所提供的钢琴版华彩段并不能立刻就被转成小提琴旋律)。在第 280 小节中,独奏声部奏出了一个上主音 E 的保持颤音——这在当时是非常标准的做法;但乐队现在开始了一系列神秘的、音调上模棱两可的上行音型, *diminuendo*, 勾勒出一个减七度,最终确定在降 A 大调上——离 D 大调主调极其遥远的调性。如果说是乐队将音乐带离了 D 大调,那么现在是独奏声部在试图将音乐带回到 D 大调上,并且最终——经过一段复杂而恢弘的装饰(仍然是 *pianissimo*)处理后——在第 315 小节进入了 D 大调。乐队造成不稳定,独奏声部恢复秩序。如果前面的独奏华彩段已经预示了这种和声上这种奇妙的远离与回归,那么它的效果就会严重受到影响。

调性往返与主题发展的给人印象深刻的交响使用——再加上独奏声部与乐队之间关系的戏剧化处理——是贝多芬所有成熟协奏曲的特点。虽然在他的钢琴协奏曲中,这种协奏曲风格的脱胎换骨在某种程度上已经有过莫扎特这位先例——尤其是莫扎特的 K466、K491 和 K503——贝多芬的小提琴协奏曲却是前无古人。不管听众最初用了多长时间才真正意识到这首协奏曲的伟大,它对后人的影响却是无以伦比的。门德尔松那首伟大的《e 小调小提琴协奏曲》显然极大地归功于贝多芬的这首范例;值得注意的是门德尔松是在他 1844 年访问伦敦后立刻开始创作他的小提琴协奏曲的,他在这次访问过程中极其成功地指挥演奏了贝多芬的这首协奏曲。同样,其他具有辉煌交响性的小提琴协奏曲,如勃拉姆斯(1878 年)、西贝柳斯(1905 年)、埃尔加(1910 年)、尼尔森(1911 年)、勋伯格(1936 年)、布里顿(1939 年)和肖斯塔科维奇(1948 和 1967 年)的小提琴协奏曲,尽管各不相同,但均延续了贝多芬在他的 Op.61 中开创的传统。

斯蒂芬·约翰逊

(路旦俊 译)

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1 Track ①



II. Larghetto

61 Track ②



III. Rondo

70 Track ③



Stephan von Breuning gewidmet

Concerto

Ludwig van Beethoven
(1770–1827)
Op. 61

I. Allegro ma non troppo

Tutti

Flauto

Oboe 1 2

Clarinetto (A) 1 2

Fagotto 1 2

Corno (D) 1 2

Tromba (D) 1 2

Timpani (D, A)

Violino principale

Violino I II

Viola

Violoncello

Contrabbasso

p dolce

cresc.

sf

p

a 2

p dolce

cresc.

sf

p

p

p