



MENDELSSOHN 门德尔松

Concerto for Violin and Orchestra
in E minor Op.64

e小调小提琴协奏曲
Op.64



EULENBURG

湖南文艺出版社

Felix Mendelssohn Bartholdy

Concerto for Violin and Orchestra in E minor / e-Moll

Op.64

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e 小调小提琴协奏曲

Op.64

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Preface

Composed: 1838–1844 in Leipzig

First performance: 13 March 1845 at the Leipzig Gewandhaus
with Ferdinand David, Violin and led by Niels W. Gade

Original publisher: Breitkopf & Härtel, Leipzig, 1845

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

Duration: ca. 29 minutes

The path traced by this work, arguably the most popular violin concerto in the repertoire, is one of a journey from darkness into light. The soloist assumes a role similar to the poet in Shelley's romantic epic *Alastor, or The Spirit of Solitude* of 1816. As with Shelley's poet, we are plunged immediately into the turbulent waters of a rushing stream, bearing the soloist's high, airy line over the strings' quivering, quaver rapids. Eventually the soloist undergoes a joyous transfiguring in the finale, contrary to *Alastor* and the fate suggested by the first two movements' driven dramas and contrasting pensive moments. Nevertheless the work possesses a carefully crafted and dignified romanticism.

The concerto was completed in 1844 but had undergone several years of fitful composition. It was conceived for Ferdinand David, one of the most prominent violinists of the 19th century and leader of the Leipzig Gewandhaus orchestra at the time Mendelssohn was conductor; both had been appointed to the orchestra in 1835. Mendelssohn had previously been working in Düsseldorf as city music director, from where he had been considering a move towards the end of 1834. He had even been offered J. S. Bach's former position of Kantor at the Thomaskirche in Leipzig. In April 1835, however, he accepted the role of Leipzig city music director and the direction of the Gewandhaus concerts. Ferdinand David became leader of the orchestra in December of the same year, although the two had indeed known one another before this time. The idea of a concerto for David arose originally in 1838; various other projects – including work on an uncompleted piano concerto in 1842 – concert tours and travels thwarted completion for six years. This would-be third piano concerto was intended for performance in England, since the composer visited London for much of the summer both in 1842 and 1844, but it remained unfinished and ultimately served as a mine for continued work on the present violin concerto in 1844. The second theme of its first movement, in G major, derives from the sketches for the incomplete piano work.

The Op.64 concerto possesses a number of interesting structural features, not least the arresting opening which occurred to the composer at the time his idea for the work arose; the first movement's principal melody haunted the composer, as he explained in a letter to Ferdinand David of July 1838. The linking of the three movements is a device used in earlier concertos such as the second and third movements of Beethoven's 'Emperor' piano concerto and Weber's *Konzertstück*, or less overtly in Mendelssohn's own Piano Concertos Nos.1 and 2. He also dispenses with an orchestral exposition, bringing in the first theme at the beginning on the solo violin – if anything a test of nerve for the soloist, as well as an immediate way of engaging the listener in the work's extraordinary journey. Mendelssohn also positions a cadenza, instead of in its expected place at the end of the recapitulation, in such a way that it forms a *coup de grâce* to the movement's development section and a 'golden mean' climax to the movement – just over two thirds of the way through, with its apex perhaps located at the bar-line of bb.335–336. Much of movement is characterized by a fast but even pulse that is given greater impetus through switching between quavers and triplet figuration in the solo part. The calmer second theme leavens the drama, and appears in E major and then immediately in C major – prefiguring the slow movement – in the recapitulation.

The slow movement introduces itself as a gently swaying lullaby, with the to-and-fro of the strings' six-eight accompaniment figure. However this music possesses a Schubertian surface simplicity – a rather knowing lament of distant childhood glimpsed through adult eyes, the white-note ease of C major shifting to D minor after the 12-bar melody's first statement. The form of the movement is a straightforward ABA' ternary structure: a secure foundation for an emotionally more insecure structure. The mood darkens in the central section and the solo violin wails and weeps in expectant rising octaves, seeming both to concede to and deny some unspoken bereavement. Technically, the double-stopping at this point presents one of the concerto's challenges, maintaining both a lyrical legato and the rustling demisemiquavers of its own accompaniment. The orchestra takes over this nervous rustling in the final A section of the movement, to buoy up the soloist's line.

The repose of the second movement's close is immediately disturbed by the next event in the journey, played out in the linking *Allegretto*'s 'isthmus of a middle-state' – a darkly-wise interlude that presages a welcome dawn on the E minor horizon. Three phrases each end with imperfect cadences, twice in E minor and finally with a phrase that prepares for the tonic major.

After the relative unrest of the first two movements, the clouds are dispelled by the care-free exuberance of the finale. This is a typical Mendelssohn 'scherzo' – or more properly a 'scherzando' movement, since it is cast in 4/4 time (compare with the scherzo of his incidental music to *A Midsummer Night's Dream* or the Scherzo from the Octet in E flat, Op.20) – and evinces a vivacious lightness of touch. After the fanfares at the start, a straightforward ABA'-C-A''B'A''' Rondo trips along, hinting at a deft counterpoint when the sparkle of the A theme is combined with the broader lyricism of the C-section melody from bb.107–116, with octave-unison upper strings at b.118. An ascending chromatic scale in the bass at bb.216–18, supporting an ostinato, casts a short-lived shadow and a brisk codetta brings the work to a conclusion.

The first performance took place on 13 March 1845 at the Leipzig Gewandhaus under the Danish composer, violinist and conductor Niels Wilhelm Gade, since Mendelssohn was away in Frankfurt at that time. Gade had been successful in having his First Symphony accepted by Mendelssohn for performance in 1843, and was appointed conductor of the orchestra at the Gewandhaus for the 1844-5 season, remaining as assistant conductor after Mendelssohn resumed work in Leipzig in July 1845. The premiere was very well received, such that the composer organised a further performance to take place the same year on 23 October, this time with himself conducting. The reviewers at the *Allgemeine musikalische Zeitung* responded to the first performance enthusiastically, regarding the work as graceful, individual and wonderfully beautiful. After publication – including David's editorial input in the solo part – its reviewers considered the work as the natural successor to Beethoven's Violin Concerto in D, op.61. They saw it as having given the concerto genre a revitalized nature. Soon after, the concerto was taken up by the 14-year-old Joseph Joachim, another major virtuoso violinist of the 19th century, and many violinists have subsequently come to view the work as something of a rite of passage.

David Lewiston Sharpe

前言

创作时间与地点:1838—1844 年,莱比锡

首演:1845 年 3 月 13 日,莱比锡布业会堂,费迪南·大卫小提琴独奏,尼尔斯·W·盖德指挥

首次出版:布莱特科普夫与黑泰尔,莱比锡,1845 年

乐队编制:2 长笛,2 双簧管,2 单簧管,2 大管—2 圆号,2 小号—定音鼓—弦乐器

演奏时间:约 29 分钟

这首作品可以说是最受人欢迎的小提琴协奏曲,然而它的创作过程却是从黑暗进入光明的一段旅程。小提琴独奏声部扮演着与雪莱 1816 年创作的浪漫史诗《阿拉斯特》(或《孤独的精神》)中诗人相似的角色。与雪莱笔下的诗人一样,我们立刻被带到了一条奔腾湍急的溪流中,随着独奏声部那高昂、活泼的旋律,越过颤动的八分音符急流。独奏声部最终在末乐章经历了一个欢快的变型,与《阿拉斯特》以及前两个乐章中急迫的戏剧性和对比忧郁乐章所暗示的命运截然不同。尽管如此,这部作品仍然透着精雕细琢过的高贵的浪漫主义。

这首协奏曲完成于 1844 年,但创作过程却断断续续地持续了数年。它最初是为费迪南·大卫构思的,门德尔松当时任莱比锡布业会堂乐队指挥,费迪南·大卫则是 19 世纪最杰出的小提琴家之一,也是该乐队的首席;两个人均于 1835 年被该乐队聘请。门德尔松在那之前一直任杜塞尔多夫市的音乐指挥,但他到 1834 年底时已经开始考虑另谋高就了。莱比锡的托马斯教堂希望聘任他担任 J.S.巴赫曾经担任过的职位——合唱队长,然而 1835 年 4 月他接受了莱比锡市音乐总监的职位,兼任布业会堂音乐会经理。费迪南·大卫同年 12 月成了布业会堂乐队的首席小提琴,虽然二人在这之前就相互认识。为大卫创作一首协奏曲的想法始于 1838 年,但各种不同的创作计划(包括 1842 年未完成的一首钢琴协奏曲)、巡回演出、旅行使这首小提琴协奏曲六年都未能得以完成。那首未完成的第三钢琴协奏曲原计划在英国首演,因为门德尔松在伦敦度过了 1842 年和 1844 年夏天的大部分时间,但这首协奏曲始终未能完成,最终在 1844 年成了继续创作目前这首小提琴协奏曲时的一个乐思源泉。第一乐章中的 G 大调第二主题就来自那首未完成的钢琴作品的草稿。

这首作品编号为 64 的协奏曲有着许多很有意思的结构特点,更不用说给人们留下深刻印象的乐曲开头。门德尔松在 1838 年 7 月致费迪南·大卫的信中解释说,第一乐章的主部主题产生于他打算创作这部作品之时,而且一直萦绕在他的心头。三个乐章之间的连接是早期协奏曲惯用的一种手法,可以在贝多芬《皇帝》钢琴协奏曲的第二和第三乐章、韦伯的《音乐会曲》,以及门德尔松本人的第一和第二钢琴协奏曲(尽管不像其他人那么明显)中见到。他还摒弃了乐队呈示部,在作品的一开始处就由独奏小提琴引进了第一主题——这种处理如果说有什么特别之处的话,那就是在考验独奏者的神经,并且立刻让听众进入到这部作品非同寻常的旅程中。门德尔松没有将华彩段放在它通常出现的地方,也就是再现部结尾处,而是将它放在这个乐章的展开部,对乐章的展开部形成“慈悲的一击”,并给乐章带来了一个“黄金分割”般的高潮——它正好位于乐章三分之二过后,最高点也许就在第 335—336 小节线处。该乐章的动力特点为一种快速但平稳的律动,通过独奏声部八分音符音型和三连音音型之间的交替来获得更大的动力。比较平静的第二主题则充当了催化剂的角色,在再现部中先是以降 E 大调出现,然后立刻转为 C 大调——预示着慢乐章的到来。

慢乐章开始时像一首轻轻摇摆的催眠曲,弦乐器的八六拍伴奏音型在来回交替。不过,这段音乐有着舒伯特式的简朴表面——是透过成人眼睛瞥见遥远的童年后会意的悲叹,C 大调在这段十二小节旋律第一次呈现后转为 d 小调时也相当轻松自如。这个乐章的曲式是非常明显的三段式结构 ABA', 为感情上更加不稳定的结构选择一个稳定的基础。这种情绪在中间部转为暗淡,独奏小提琴以不断上升的八度音哀号、悲泣,似乎既要接受却又不愿意承认某位亲人的离去。从技术的角度来说,这里的双音是整部协奏曲的挑战之一,既要保持抒情的连奏又要保持自己伴奏部分中快速的三十二分音符。乐队在这个乐章的 A 乐段结束处接过了这种令人神经紧张的快速音符,将独奏声部推向更高处。

第二乐章结尾处的恬静立刻被这次旅程中的下一个事件所打破,由连接部“小快板”这一“中部州地峡”奏出——一段稍嫌暗淡的间奏,预示着 e 小调的地平线上将出现令人激动的曙光。三个乐句均以不完整收束结束,两个为 e 小调,最后一个乐句为主音大调做好了准备。

经过前两个乐章的相对骚动之后,终乐章无忧无虑的蓬勃朝气驱散了所有乌云。这是典型的门德尔松式“谐谑曲”——更确切地说是一个“戏谑”乐章,因为它采用的是四四拍

(我们可以比较他为《仲夏夜之梦》所写的戏剧配乐中的谐谑曲或《降 E 大调八重奏》Op.20 中的谐谑曲)——而且唤起了一种热情奔放中的轻盈感。乐章开始处的号角过后,随之而来的是清晰明了的 ABA'-C-A"B'A'" 回旋曲,并且在一个绝妙的对位处暗示着 A 主题的火花将从第 107—116 小节与 C 乐段旋律中更加广阔的抒情性结合在一起,高音弦乐器则在第 118 小节奏出八度齐奏。第 216—218 小节低音声部中的上行半音音阶在支撑固定音型的同时,也投下了一个稍纵即逝的阴影,整部作品在急速的尾声中结束。

这部作品于 1845 年 3 月 13 日在莱比锡布业会堂举行了首演,由于门德尔松当时恰好去了法兰克福,指挥的重任便落到了丹麦作曲家、小提琴家和指挥家尼尔斯·威廉·盖德的身上。盖德在 1843 年成功地让门德尔松接受并演奏了他的《第一交响曲》,随后被任命为布业会堂乐队 1844—1845 年演出季节的指挥,并在门德尔松 1845 年 7 月重新接过莱比锡的工作后继续担任助理指挥。首演非常成功,作曲家随即安排同年 10 月 23 日再次演奏这部作品,这次担任指挥的是他本人。《大众音乐报》的评论员们对首演给予了狂热的评价,认为作品优雅、富有个性、极其优美。这首作品出版后——其中包括大卫对独奏声部的一些改动——评论界认为它是贝多芬《D 大调小提琴协奏曲》Op.61 理所当然的继承者,并且认为它给协奏曲这种曲式带来了新的活力。不久之后,19 世纪的另一位小提琴大师、当时年仅十四岁的约瑟夫·约阿希姆演奏了这部协奏曲,许多小提琴家后来也逐渐将这部作品视作一种“成年仪式”。

大卫·列维斯顿·夏普

(路旦俊 译)

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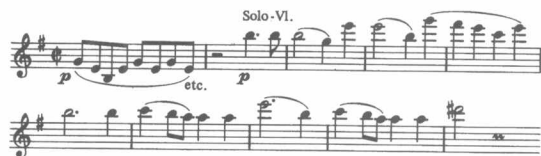
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Felix Mendelssohn Bartholdy
(1809–1847)
Op. 64

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Oboe 1
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Clarinetto (A) 1
2

Fagotto 1
2

Corno (E) 1
2

Tromba (E) 1
2

Timpani (E-B)

Violino Solo

Violino I

Violino II

Viola

Violoncello
Contrabbasso

Solo

p

p

p

p

p

pizz.

p

EAS 117

[illegible][illegible]

40

B Tutti
a 2

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (E) 1 2

Tr. (E) 1 2

Timp.

Vl. Solo

I VI.

II

Vla.

Vc. Cb.

50

Fl. 1 2 *a 2*

Ob. 1 2 *a 2*

Cl. (A) 1 2

Fg. 1 2 *a 2*

Cor. (E) 1 2 *a 2*

Tr. (E) 1 2 *a 2*

Timp. *tr*

VI. Solo

I *f*

VI. II *f*

Vla. *f*

Vc. Cb. *f*

61

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (E) 1 2

Tr. (E) 1 2

Timp.

VI. I

VI. II

Vla.

Vc. Cb.

ff *a 2* *ff* *f*

69

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (E) 1 2

Tr. (E) 1 2

Timp.

VI. Solo

VI. I

VI. II

Vla.

Vc. Cb.

p *a 2* *sf* *f* *p* *p*

C

Solo

