



# DVOŘÁK 德沃夏克

Concerto for Violoncello  
and Orchestra in B minor  
Op.104



b小调大提琴协奏曲  
Op.104

I. Allegro  $\text{♩} = 116$

Flauto 1 2

Oboe 1 2

Clarinetto (A) 1 2

Fagotto 1 2

(E) 1 2

Corno

(D) 3



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Antonín Dvořák  
Concerto  
for Violoncello and Orchestra  
in B minor / h-Moll  
Op.104

Edited by / Herausgegeben von  
Richard Clarke

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安东宁·德沃夏克  
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理查德·克拉克 编订



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Op. 104

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## Preface

**Composed:** November 1894 – February 1895 in New York

**First performance:** 19 March 1896 in London with Leo Stern, Violoncello, and the Orchestra of the Philharmonic Society conducted by Dvořák

**Original publisher:** N. Simrock, Berlin, 1896

**Versions and arrangements:** Dvořák revised the ending of the piece in Písek in summer 1895

**Instrumentation:** 2 Flutes (2 Piccolo), 2 Oboes, 2 Clarinets, 2 Bassoons – 3 Horns, 2 Trumpets, 3 Trombones, Tuba – Timpani – Strings

**Duration:** ca. 42 minutes

By the winter of 1891–2 Dvořák knew that he was soon to spend two years in America as Director of New York's National Conservatory of Music, and he made a farewell tour of Czechoslovakia performing his own music with a violinist and a cellist. For the occasion he wrote a rondo for cello and piano and arranged his piano duet, *Silent Woods* (Op.68/5), for the same combination, and they were played by his friend Hanuš Wihan and himself. In New York in October 1893 he orchestrated the piano parts of both pieces. When he returned to his homeland the following summer for a few months he probably showed them to Wihan in their new form. He began work on a full-scale concerto for Wihan, an idea which already seems to have been developing in his mind, on 8 November 1894 in New York, during his last winter at the Conservatory; orchestration of the whole work was complete by 9 February 1895. Thoughts of home, however, can nevertheless be detected in this work and are particularly evident in the references to Czech folk music in the Finale.

The darkly modal gesture with which the clarinets announce the first movement, with its flattened leading-note, ushers in the first of the movement's two principal themes. This 'pure minor' mood suggestive of traditional idioms is common in Dvořák's music; though it appears prominently in his 'American' works (e.g. the *New World* Symphony and the *American* Quartet in F Op.96) through pentatonic scales and other folk-like melodic patterns, his style was characterized by similar inflections for many years before. There is a double exposition in this sonata-form movement – a classical convention of the concerto genre – in which the orchestra is first to present both main ideas. The second theme is a languorously beautiful melody for horn (bar 57ff.), taken up by clarinet and rounded off with a rhythmic codetta hammered out in a punctuating tutti. The cello enters for a second exposition subtly brightening the disposition of the music with the D sharp of the tonic major. At the point where the recapitulation is expected, Dvořák reverses the order of his two themes following a brief central

development. He brings in the horn's earlier melody, triumphantly usurping the place of the first subject, at which only hints are then made, rather than permitting again a complete revelation of its full identity.

While writing the slow movement, Dvořák heard with distress that his sister-in-law, Josefina Kaunitzová, was very ill, and this prompted him to quote from a song of his, *Leave me alone* (Op.82/1), of which Josefina had been especially fond. He changed the tune from four-four time to three-four (bar 42ff.). By the end of April 1895 he was back in Prague, and a month later Josefina died. As some form of memorial to her, Dvořák revised the end of the Finale. He substituted sixty new bars (bars 449ff.) in place of four bars in the original; they are among the loveliest he ever wrote. Thirty years earlier, in 1865, Dvořák had given her piano lessons and fallen in love with her; she refused him and he later married her younger sister. It may not be altogether a coincidence that in 1865 Dvořák was also writing a cello concerto; to some extent Josefina must have inspired both works. The earlier concerto, in A major, which he neither orchestrated nor tried to publish, was recovered from the estate of its dedicatee, the cellist Ludevít Peer, in 1925 and is now held at the British Library. Some attempt has been made to reconstruct a performing edition of this through-composed and somewhat diffuse 50-minute concerto.

In August 1895 Wihan played through the new B minor concerto with Dvořák at the piano and suggested a number of simplifications in the very difficult solo part. Not all of them appealed to the composer, who showed positive annoyance when Wihan tried to foist on him a cadenza he had written for insertion near the end of the Finale. Dvořák had clear reasons, it seems, for not wishing to disturb the flow of the closing moments of the third movement, since the final heroic gestures of its conclusion build up from veiled references to themes from the first two movements. He expressed his conception of the Finale in a letter to his publisher, Simrock, instructing them to publish the work as it had been originally conceived, largely without Wihan's emendations. However the simplifications shown in the first movement (bars 261–5 and 327–340) and in the last (bars 199–202) are presumably Wihan's.

The *Allegro moderato* Finale unfolds along an outwardly organic and oblique course, although this beguiling veneer conceals a subtly constructed rondo form. It broadly follows the pattern ABA'-CDC'-A"EA"', after the distant plod of marching horns in an introduction. Dvořák draws on Czech traditional idioms most obviously at first in the brief but sprightly B section (bars 49–72) as well as in the more lyrically folk-like E section (bars 281ff.). The two-bar motto that had opened the work, and which pervades the first movement (appearing even towards the end of the second movement at bar 124), is joined by a further suggestion of Josefina's song on a solo violin (bars 468–473) before the concerto's confident dénouement. It is not, however, cyclic in the way that Elgar recalled the opening of his E minor Cello Concerto in its fourth movement, twenty or so years later; nevertheless, he and other composers of subsequent Cello Concertos have been indebted to the present work, including Shostakovich. Dvořák's Finale possesses a three-fold nostalgia: it recalls the work's opening, the composer's homeland through its music and, at a deeper level, the irretrievable loss of an early love.

By Autumn 1895, Dvořák had been negotiating the first performance with the Philharmonic Society in London; when it proved difficult to find a date that suited Wihan he agreed after some resistance that the young cellist Leo Stern should be the soloist instead. He went through the solo part with Stern in Prague and conducted the first performance at the Queen's Hall in London on 19 March 1896. The cello used by Stern at the premiere, a 1684 Stradivarius named after General Kyd, who brought it to England in the 18th century, was famously stolen from a Los Angeles house in early 2004.

Notwithstanding a reservation expressed by the *Musical Times* immediately after the premiere ('We are by no means certain that this Violoncello Concerto will become a favourite. Dvořák has written soli that are covered up a good deal and eclipsed in interest by the orchestra'), the concerto has enjoyed unbroken favour with performers and audiences. Although for many years its difficulties seemed almost insurmountable, it is now in every cellist's repertoire. Wihan, to whom it is dedicated, did not play it until 1899, when Mengelberg conducted; he played it again in 1900 – in Budapest – this time, at long last, with Dvořák conducting. A notably poignant performance of the work took place in 1968 during the Cold War, with Mstislav Rostropovich, on the day that Soviet tanks rolled into Dvořák's homeland.

Roger Fiske,  
revised by David Lewiston Sharpe

#### *Reference*

- J. Clapham: *Antonín Dvořák's, Musician and Craftsman* (London 1971)  
N. Kenyon, ed.: *BBC Proms Guide to Great Concertos* (London 2004)

## 前 言

**创作时间与地点:**1894年11月—1895年2月,纽约

**首演:**1896年3月19日,伦敦,爱乐协会乐团,列奥·斯特恩大提琴独奏,德沃夏克担任指挥

**首次出版:**N.希姆洛克,柏林,1896年

**版本与改编:**德沃夏克于1895年夏在别谢克修改了结尾部分

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

**演奏时间:**约42分钟

到了1891—1892年冬天,德沃夏克已经知道自己即将出任纽约国立音乐学院院长,并将在美国呆上两年,于是他便在捷克举行了告别巡回演出,与一位小提琴家和一位大提琴家一起演奏他自己的作品。他为这次巡回演出创作了一首大提琴与钢琴回旋曲,并将自己的钢琴二重奏《寂静的森林》Op.68之五改编成了大提琴与钢琴曲,由他的朋友哈努斯·维汉<sup>①</sup>和他本人演奏。1893年10月,他在纽约把这两首作品的钢琴部分改编成了乐队版。当次年夏天回国小住几个月时,他可能给维汉看了这两首重新配器的作品,而为维汉创作一部完整的大提琴协奏曲的想法可能在他心中由来已久。他回到了纽约,准备度过他在音乐学院的最后一个冬天。他于1894年11月8日开始动笔,并在1895年2月9日完成了整部作品的配器。我们可以从这部作品中发现浓浓的思乡情绪,尤其是终曲中隐约可辨的捷克民间音乐。

单簧管首先用降导音开始第一乐章,其低沉的调式引入了这个乐章两个主题中的第一主题。这种预示着传统乐汇的“纯小调”情绪在德沃夏克的音乐中比较常见;虽然它通过五声音阶和其他民歌旋律般的音型突出地出现在他的“美国”作品中(如《“自新大陆”交响曲》和《F大调弦乐四重奏,“美国”》Op.96),他的这种风格早在许多年前就有了类似特点。这个奏鸣曲式的乐章有一个双重呈示部(这是古典协奏曲流派的传统),两个主题首先由

---

① 哈努斯·维汉(1855—1920):捷克大提琴家,创建了著名的波希米亚弦乐四重奏团,曾首演理查德·施特劳斯的大提琴奏鸣曲。——译者注



乐队呈示出来。第二主题是由圆号吹出的优美、抒情的旋律(第 57 小节起),然后由单簧管继续,最后以乐队全奏奏出的一个节奏性小尾声结束。大提琴进入后开始第二次呈示主题,并通过主音大调的升 D 音使音色略微明亮起来。在本该出现再现部的地方,德沃夏克在一个简短的中央展开部之后将他的两个主题颠倒了过来。他重新引入了圆号早先的旋律,成功地顶替了第一主题的位置,使得第一主题只是被略微暗示了一下,根本没有被允许再次完整呈现出来。

德沃夏克在创作慢乐章时听到了令他备感痛苦的消息:他的姨姐约瑟芬娜·考尼卓娃已病入膏肓。德沃夏克立刻将约瑟芬娜特别喜欢的一首歌曲《别打搅我》Op.82 之一用到了协奏曲中,并将这首歌曲的 4/4 拍节奏改成了 3/4 拍(第 42 小节起)。1895 年 4 月底,他回到了布拉格,一个月后约瑟芬娜便离开了人世。也许是为了纪念她,德沃夏克修改了最后乐章的结尾部分,重新写了六十小节(第 449 小节起)来替代原稿中的四小节。这些是他写过的最优美的旋律。三十年前的 1865 年,德沃夏克曾经是约瑟芬娜的钢琴教师,并且爱上了她;但她拒绝了他,而他后来则娶了约瑟芬娜的妹妹为妻。说来也巧,德沃夏克在 1865 年也在写一部大提琴协奏曲,所以在一定程度上,是约瑟芬娜给这两部大提琴协奏曲的创作带来了灵感。他较早时候创作的那部大提琴协奏曲为 A 大调,但他既没有配器,也没有试着将它出版,1925 年在德沃夏克所题献给大提琴家路德维特·皮尔的遗物中被发现,现收藏在大英图书馆。有人曾尝试将这一口气创作出来、有些冗长的五十分钟协奏曲整理出一个可供演奏的版本。

1895 年 8 月,维汉在德沃夏克的钢琴伴奏下,从头至尾演奏了这部 b 小调协奏曲,然后提出了一些修改建议,主要是简化难度过高的独奏部分。并非所有这些建议都讨德沃夏克的喜欢;当维汉试图将自己创作的华彩段偷偷塞进最后乐章的结尾处时,德沃夏克大为恼火。德沃夏克似乎有充足的理由不愿意打断第三乐章结尾处流畅的音乐,因为结束处最后的英雄性色彩是由模糊地暗示前两个乐章的主题发展而来的。他在致出版商希姆洛克的一封信中解释了自己对终曲的构思,并要求出版公司按最初的构思来出版这部作品,也就是说去掉维汉的大多数修改。不过,第一乐章(第 261—265 小节和第 327—340 小节)和最后乐章(第 199—202 小节)中显露出来的简化改动应该出自维汉笔下。

终曲“有节制的快板”沿着一条表面上看来有机统一却又躲躲闪闪的道路展开,但这骗人的外表下却隐藏着一个构思巧妙的回旋曲。在引子部分圆号吹奏出远方沉重脚步声

般的进行曲之后,这个回旋曲便顺着 ABA'-CDC'-A"EA" 模式发展。德沃夏克采用捷克传统乐汇的最明显之处是短暂但轻快的 B 乐段(第 49-72 小节)和比较抒情的民歌般的 E 乐段(第 281 小节起)。协奏曲开始处的两小节警句始终贯穿第一乐章(甚至出现在第二乐章结束处的第 124 小节),并且在整部协奏曲充满自信的结束乐段前还加入了独奏小提琴,由它再次奏出约瑟芬娜的那首歌曲(第 468-473 小节)。不过,它还不像二十多年后埃尔加在他的《e 小调大提琴协奏曲》第四乐章中再次引用开始乐段的那种循环方式;尽管如此,埃尔加和在他之后创作大提琴协奏曲的其他作曲家(包括肖斯塔科维奇)都得益于目前这部作品。德沃夏克的终曲具有三重怀旧情怀:它回忆了整部作品的开始乐段,通过其音乐表达作曲对故乡的思念,以及在更深层次上无法弥补的早年一份爱情的失去。

到 1895 年秋,德沃夏克一直在与伦敦爱乐协会商谈首演事宜,当他发现很难找到一个适合维汉的日子时,他最后勉强同意由列奥·斯特恩<sup>①</sup>担任独奏。他在布拉格与斯特恩一起研究了独奏部分,并且指挥了 1896 年 3 月 19 日在伦敦女王大厅举行的首演。斯特恩在首演时使用的是一把 1684 年的斯特拉迪瓦里琴,此琴以 18 世纪将它带到英国的基德将军命名,结果因 2004 年初被人从洛杉矶一民居被盗而名噪一时。

尽管首演后《音乐时报》表达了不同看法(“我们完全无法肯定这部大提琴协奏曲是否将成为一部脍炙人口的作品。德沃夏克创作的独奏部分在相当程度上被乐队所笼罩。”),这部作品也仍一直深受大提琴家和听众们的喜爱。尽管在此后的许多年里人们都认为它的技巧难度几乎难以克服,它今天也已经成了每位大提琴家的必备曲目。这部作品献给了维汉,但维汉直到 1899 年才在门盖尔贝格<sup>②</sup>的指挥下首次演奏它。他于 1900 年在布达佩斯再次演奏了这部协奏曲,而这次执棒指挥的终于成了德沃夏克。这部作品另一场惨痛的著名演出发生在冷战时期的 1968 年,担任大提琴独奏的是穆斯基斯拉夫·罗斯特罗波维奇,而恰好就在这一天苏联坦克驶进了德沃夏克的故乡。

罗杰·费斯克




大卫·列维斯顿·夏普修改

(路旦俊 译)

① 列奥·斯特恩(1862-1904):英国大提琴演奏家。——译者注

② 维尔伦·门盖尔贝格(1871-1951):荷兰指挥家,为将荷兰阿姆斯特丹音乐厅管弦乐队发展成世界著名乐团之一作出了杰出贡献。——译者注

# Contents / 目次

Preface	V
Vorwort	IX
I. Allegro	1 Track 1
	
II. Adagio ma non troppo	52 Track 2
	
III. Finale. Allegro moderato	74 Track 3
	

Hanusi Wihanovi

# Concerto

Antonín Dvořák

(1841–1904)

Op. 104

## I. Allegro $\text{♩} = 116$

Flauto 1 2

Oboe 1 2

Clarinetto (A) 1 2

Fagotto 1 2

(E) 1 2

Corno

(D) 3

Tromba (E) 1 2

Trombone 1 2

Tuba 3

Timpani

Violoncello Solo

Violino I II

Viola

Violoncello

Contrabbasso

*mp*

*a 2*

*p*

*pp*

9

Ob. 1

Cl. (A) 1 2

Fg. 1 2

Cor. (E) 1

Timp.

VI. I II

Vla.

Vc.

Cb.

14

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (E) 1 2

Timp.

VI. I II

Vla.

Vc.

Cb.

*mf* *p* *pp* *cresc.* *a 2* *ff* *piu f*

1 **Grandioso**

18

Fl. 1 2 *a 2* *f* *ff* *a 2*

Ob. 1 2 *a 2* *f* *ff* *a 2*

Cl. (A) 1 2 *f* *ff* *a 2*

Fg. 1 2 *a 2* *f* *ff* *a 2*

Cor. (E) 1 2 *a 2* *f* *ff* *a 2*

(D) 3 *f* *ff* *a 2*

Tr. (E) 1 2 *ff* *a 2*

Tbn. 1 2 *f* *ff*

Tba. 3 *f* *ff*

Timp. *f* *f*

VI. I *ff* *f* *f* *f* *ff*

II *ff* *f* *f* *f* *ff*

Vla. *f* *f* *ff*

Vc. *f* *f* *ff* *f*

Cb. *f* *f* *ff* *f*

25

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

(E) 1 2

Cor.

(D) 3

Tr. (E) 1 2

Tr. 1.2. muta in D

1 2

Tbn.

3

Tba.

Timp.

I

VI.

II

Vla.

Vc.

Cb.

31

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Cor. (E) 1 2

Tbn. 1 2 3

VI. I

VI. II

Vla.

Vc.

Cb.

*f*

*mp*

*dim.*

*mp*

*dim.*

*f*

*pizz.*

*arco*

*f*

*dim.*

*p*

*mf*

*pizz.*

*f*

*dim.*

*p*

*a 2*

37 a 2

Fl. 1

Ob. 1

Cl. (A) 1

Fg. 1

Cor. (D) 3

I

VI. II

Vla.

Vc.

Cb.

*f*

*dim.*

*ff*

*dim.*

*p*

*f*

*arco*

*ff*

*dim.*

*p*

*f*

*arco*

*ff*

*dim.*

*p*

*f*

*1.*

*mf*

*1.*

*mf*

*p*

*f*

*arco*

*ff*

*dim.*

*p*

*f*



[illegible]