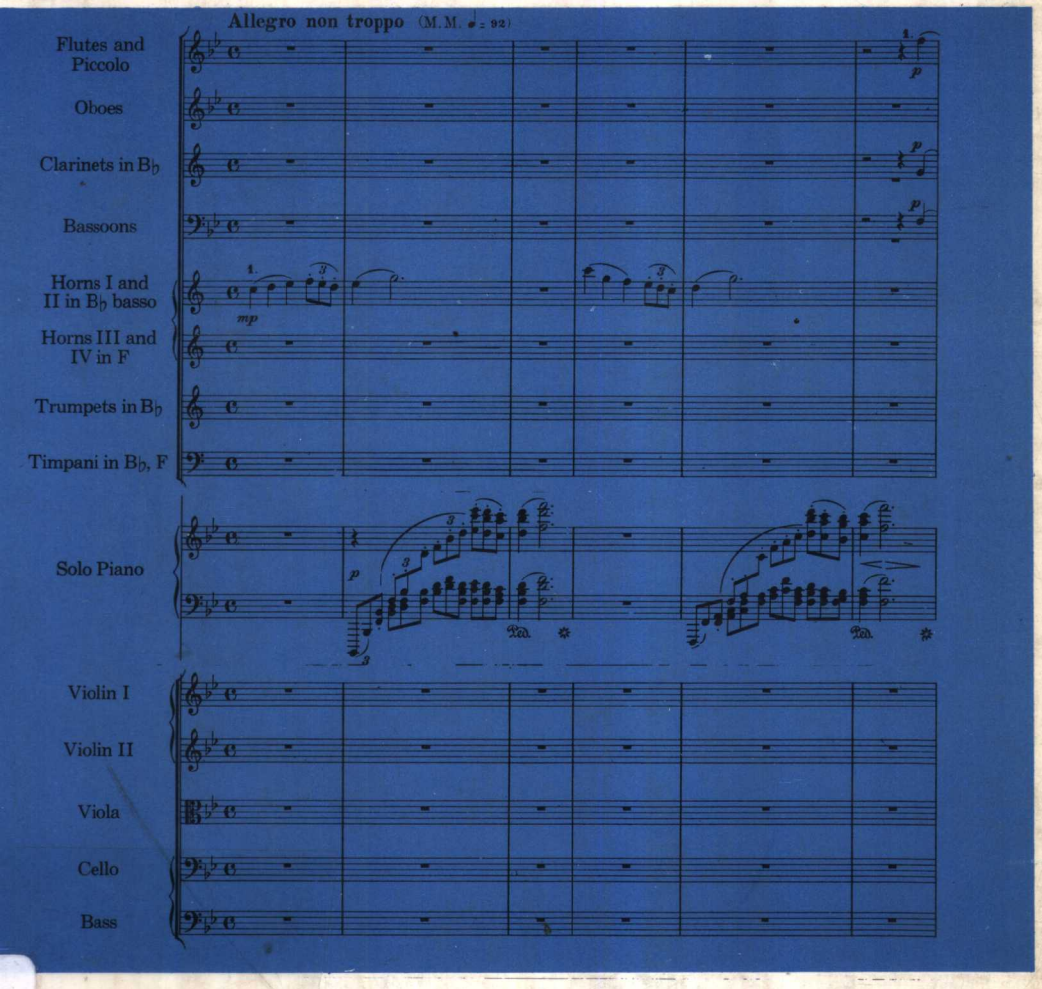
音乐学院图书馆藏书
WCB
3800.332
300591

Concerto 1800-1900

A Norton Music Anthology



Edited by Paul Henry Lang

THE CONCERTO

1800-1900

A Norton Music Anthology

EDITED BY

PAUL HENRY LANG

W · W · NORTON & COMPANY

New York · London

W. W. Norton & Company, Inc., 500 Fifth Avenue, New York, N.Y. 10110

Copyright © 1969 by W. W. Norton & Company, Inc.

Library of Congress Catalog Card No. 79-77393

ISBN 0-393-09869-9

PRINTED IN THE UNITED STATES OF AMERICA

4 5 6 7 8 9 0

THE CONCERTO

1800–1900

A Norton Music Anthology

Also by Paul Henry Lang

MUSIC IN WESTERN CIVILIZATION

MUSIC AND HISTORY

GEORGE FRIDERIC HANDEL

A PICTORIAL HISTORY OF MUSIC (WITH OTTO L. BETTMANN)

PROBLEMS OF MODERN MUSIC (EDITOR)

THE CREATIVE WORLD OF MOZART (EDITOR)

STRAVINSKY: A NEW APPRAISAL OF HIS WORK (EDITOR)

ONE HUNDRED YEARS OF MUSIC IN AMERICA (EDITOR)

THE SYMPHONY, 1800–1900 (EDITOR)

CONTEMPORARY MUSIC IN EUROPE (EDITOR WITH NATHAN BRODER)

此为试读，需要完整PDF请访问：www.ertongbook.com

Preface

The Concerto in the Nineteenth Century

Next to opera, the concerto was the most original and significant contribution of the Italian Baroque to musical history. It soon spread, under Italian auspices, to Germany, France, and England, and by the end of the eighteenth century these four countries were producing a staggering number of concertos [1] of all descriptions, with solo instruments ranging from piccolo to double bass. A forthcoming companion anthology will be devoted to this rich and rewarding species of music, which counts among its leading masters Albinoni, Corelli, Vivaldi, Geminiani, Tartini, Bach and his sons, Handel, Mozart, Haydn, Boccherini, and a host of others.

As the Baroque concerto was constituted, the principal movement usually had four tuttis interspersed with solos, though this ratio was sometimes varied. This is called a ritornel concerto, the recurring tuttis or ritornels being not unlike the theme in a rondo. The alternation of solo and tutti was the essential feature of the concerto, and the great composers could sharpen the contrast and "competition" so that every return of the tutti seemed irresistible and inevitable. Solo and tutti had their own thematic material, enhancing the competitive, "concertante" or "concertizing" spirit and tone created by the discrepancy in the numbers of players and the contrasting dynamics. Near the middle of the eighteenth century, the concerto gradually turns its back on the robust Baroque forms and sounds, on the vigorous rhythms and syncopations; shortly after the middle of the century, the new sonata *idea* (which we somewhat restrictively call sonata *form*) began to invade all genres of music, and therewith the concerto. The sonata-symphony was based on the principle

[1] The Italian term *concerto* was borrowed by the English language early in the eighteenth century, and our present-day practice of using the Italian plural *concerti* within an English context is a bit affected. A glance at the title pages of early eighteenth-century publications in London will show that "concertos" was the accepted usage more than two hundred years ago. It is of course quite correct to use the Italian plural in *concerti grossi*, though the English in Handel's time preferred the English equivalent, "grand concertos." Similarly, "concerted" and "concertante" are fully acclimatized terms.

of tonal and thematic dualism; it too was a confrontation—and a highly dramatic one—between two antithetical tonalities, the opposition reinforced by equally antithetical themes, which entered into conflict that in the end had to be resolved in favor of the principal key. How could the two, concerto and symphony, be reconciled? The problem, as always, was to effect a judicious agreement between idiom, medium, and form—except that in the concerto the idiom itself was two-dimensional, technical virtuosity claiming an unusually large share in the musical convolutions. To combine real "concertizing" with bona fide symphonic construction was an aim and ideal that few have attained on a high artistic plane. The concertante elements evolved quite naturally in the ritornel concerto of the Baroque, but now the same competitive spirit had to be maintained within a different framework—a framework, as we have just said, in itself based on competition of a quite different sort.

Clearly, a compromise had to be made, for sonata construction did not permit the stereotyped solo-tutti alternation of the ritornel concerto; the solo part had to be coordinated with the orchestra in the joint symphonic elaboration of the thematic material. Nevertheless, the first composers of the concerto-symphony tried to retain the solo-tutti competition —which, not illogically, they considered the very raison d'être of the concerto—and hit upon the idea of giving each component a more or less full sonata exposition. This clashed, however, with logic and continuity, and with the modulatory scheme of the sonata structure. The compromise has been called by historians a "double exposition," though it is more nearly an "interrupted" or "divided" one. The first tutti was indeed an exposition, but it ended, contrary to the requirements of the sonata scheme, on the tonic, so that the solo could enter and it too could present the material, appropriately embellished with virtuoso appurtenances. Only after both partners had their say was the mandatory dominant (or relative major) key reached with a positive ending. This caused difficulties in the recapitulation, where everything must be reconciled with the tonic, of which already too much was present in the exposition. Only in the development section could the composer freely blend solo and tutti and remain faithful to both the concerto and the symphony. The question of how to make this double or divided exposition and its proper reprise logically feasible haunted every composer up to and including Brahms, and it is the eternal glory of Beethoven, Mendelssohn, Schumann, and Brahms that each in his own way found solutions which, though still carrying the marks of a compromise, resulted in great masterpieces. Only that wondrous genius, Mozart, was not troubled by the dilemma, for his Apollonian nature never had to wrestle with matter.

He accepted everything as he found it and then by some inexplicable alchemy made it his own; every problem was solved before it could be posed.

As the nineteenth century opened, public musical life was growing by leaps and bounds. Until this time, in most instances, the composer was his own performer; but now, with the establishment of organized concerts, the traveling virtuoso began his spectacular rise. The public wanted a display of virtuosity and the composers tried to satisfy this demand. The modern hammer piano, with its vastly improved sonorities and extended keyboard, now became powerful enough to stand up to the orchestra; the contrast became sharper because the piano's characteristic tone does not readily merge with that of the orchestra. A new style and technique of writing was required, and now the piano "specialist" appears, who like the earlier Italian and French violin composers wrote exclusively or mainly for one instrument. This tendency was to reach its culmination in Chopin and Liszt, surrounded by innumerable other pianist-composers. The violin, unless its part is carefully kept in the foreground and composed in the expansive concertante manner, will merge with the violins of the orchestra, while on the other hand, in slow movements, or when climbing far above the range of the accompanying instruments, its warm and soaring tone makes it an ideal vehicle for the concerto. Given this difference between the two instruments, we must deal separately with the two main types of the solo concerto.

* * *

The eighteenth-century heritage was not well absorbed by the rising Romantic school. One of Mozart's original ways of dealing with the solo-tutti relationship within a symphonic ground plan while yet retaining the concerto character was to give the solo instrument rich figurations and passage work while the orchestra continues with the thematic-symphonic elaboration. Beethoven followed in Mozart's footsteps, and so did Johann Nepomuk Hummel (1778–1837), his great contemporary rival, an able composer even if manifestly not in Beethoven's class. Hummel's craftsmanship was of the finest, and his brilliant pianistic technique, both in writing and in playing, earned him the acclaim of all Europe. Yet in his otherwise attractive and still viable compositions we can already see what will later happen to the concerto in the hands of all but a few: the virtuoso finery gains the upper hand at the expense of compositional unity. Most composers become so enamored of the new Romantic piano tone that all their attention is riveted on the searching out of its possibilities. The passage work is now bedecked with runs in octaves or parallel thirds and sixths, there are sweeping runs en-

compassing the entire range of the keyboard, the piano opposes ringing chords to the full orchestra, and all kinds of novel effects are created by the equally novel pedal technique. The solo part is virtually independent of the thematic material, and not infrequently even of the formal concept of the work. Composers tried to grapple with the difficult problems of the concerto, but either they could not free themselves from the sonata-like construction, usually getting mired in conventional patterns, or, if they did escape, they lost cohesion. It is the more admirable that Mendelssohn and Brahms, staying altogether within the Classical, Beethovenian scheme, were able to create enduring and very personal concertos. Nevertheless, composers such as Hummel, Jan Ladislav Dusík (or Duschek, 1760–1812), and John Field (1782–1837), admired by Chopin and Schumann—and there are of course others—do not deserve to be completely forgotten. As to the construction, while the symphonic form as established for the new century by Viotti and Beethoven became the norm, the contours of the ripieno concerto are still discernible up to the middle of the nineteenth century; the first, second, and third solo portions of the opening sonata movement, each separated by the tutti of the orchestra, clearly hark back to the original Baroque form. The first solo comes after the initial half, or divided, exposition, not unlike the solo after the first ritornel of old; the second is the development section; the third the reprise; while the coda is usually left to the orchestra. At times the first tutti will not present the second or subsidiary theme, leaving it to be introduced by the soloist in his half of the exposition.

The basic esthetic problems of the concerto became painfully evident throughout the nineteenth century, due mainly to the unequal distribution of the musical substance between solo and orchestra. Mozart, Beethoven, Brahms, and a few others wrote concertos for "violin [or piano] *and* orchestra," but a concerto by Paganini is for "violin *with* orchestra," which makes for considerable difference. This latter approach made the concerto into the most perishable among instrumental genres, because its virtuoso fretwork is time-bound and quickly succumbs to changing tastes. Innumerable concertos were composed, but only those survive that managed to combine virtuosity with solid musical fare not subject to changing fashions. Corelli, Vivaldi, Geminiani, and other excellent Baroque composers are again coming into their own, but once vastly admired masters of the concerto such as Bériot, Vieuxtemps, Anton Rubinstein, d'Albert, heard early in our century to tumultuous applause, are gone forever. Glazunov's violin concerto was within memory a most welcome staple, but today it is very seldom, if ever, heard outside of conservatory concerts, and in a few years it will be retired

to a mute existence on the library shelves. It is for this reason that we must cherish the concertos that are immune to the passing of fashions, as are almost all the scores in this anthology. There are, fortunately, many more excellent works still awaiting rehabilitation, and the twentieth century has produced splendid new ones.

* * *

Beethoven's first piano concerto, in B♭, today mislabeled as No. 2, belongs not only chronologically but spiritually to the last decade of the eighteenth century. Beethoven obviously started out from Mozart, and he is quite formal, yet the work could not be mistaken for anyone else's. Within the eighteenth-century limits we also find such harbingers of Romanticism as the demand "con gran espressione." The next concerto, called the First (C major, Op. 15), now using a full orchestra, opens with a conventional "first movement" symphonic subject; it is well developed though rather according to the book, and on the whole it is insignificant, at least when measured by Beethovenian standards. But the Largo is a great piece, and the finale shows the earthy humor that is so characteristic of its composer. Now, however, Beethoven stops being a pupil: the Third Concerto (C minor, Op. 37, 1800) was his first attempt at reconciling an ample symphonic plan with the concerto. The tone is earnest, the proportions of the sonata structure large, and the relationship of solo and orchestra is searchingly explored. He still cannot free himself from a full preliminary orchestral exposition, but this is no longer a ritornel in simple sonata form; it is an extensive symphonic opening. Beethoven was aware of Mozart's highly original evasions of the pitfalls attending the difficult formal task of tying the solo into the symphonic process, one of the most difficult spots being at the end of the first ritornel when the solo enters; and it is clear that Mozart's C minor Concerto was in his mind when he composed his in the same key. The solution here is quite satisfactory, though Beethoven, the arch-symphonist, is unwilling to start the solo non-thematically, as does Mozart. The solo starts out all over again with the main subject, but the development is skilfully divided between solo and orchestra. Very impressive, very Classical, and very Beethovenian is the relentless thematic manipulation of a little rhythmic figure from the end of the principal subject; the composer holds on to it all the way to the remarkable coda—even the timpani play it, solo—while at the same time the piano part is appropriately virtuosic. The second movement is a little more conventional; nevertheless, no one before Beethoven would have ventured to write a movement in E major in a composition whose main tonality is C minor. The finale, again modeled on Mozart's C minor Concerto, is also fine, though its organization does

not attain Mozart's perfection.

Beethoven must have thought a great deal about the formal conflicts created by the symphony-*cum*-concerto, for in the following concerto, the Fourth (G major, Op. 58, 1806), he put all his awesome might to work, determined to force a solution. Without any doubt, this is his greatest concerto, and one of the greatest of all time. Now the relationship between solo and orchestra shows both complete interdependence and sharp opposition, reaching in the slow movement the most dramatic confrontation ever achieved in a concerto. Beethoven no longer uses the stock, ready-made subjects that were still present in his first concertos and symphonies; he now composes his themes. The piano begins, dreamily, all by itself, as if to announce its independence, and while there is a "regulation" orchestral exposition, the burden is now better distributed. The piano is not restricted to the customary display episodes but is an active participant in the symphonic process, though the concertante quality is nowhere neglected. This, one is inclined to think, was an ideal solution of the symphony-concerto dichotomy. In the second movement, long-dormant memories are awakened with Romantic passion. This is an utterly dramatic *scena* that would seem to have a hidden program, the orchestra pressing the solo piano for an answer to its imperious questions, the latter's ineffable pleading gradually mollifying the rough strings until they subside. This is the tone of the old Italian violin concerto composed by born dramatists, now raised to undreamed-of heights, though surely Beethoven, not the studious kind, had no knowledge of the old masters. Vivaldi was by then so completely forgotten that the Viennese probably did not even know that the great Italian had died, destitute, sixty-odd years before, and was buried in their city. Beethoven's only possible intermediary to this style would have been the fiery Carl Philipp Emanuel Bach, but whoever it might have been, he is dwarfed by this extraordinary piece that shook the Romantic world. The third movement is concerted music of the first water, requiring all the virtuosity the player can summon; the two adversaries, for such they are, engage in battle, yet the symphonic work is most imaginatively carried out.

The next concerto should be expected to clinch the victory, with Beethoven asserting himself as completely as he did in sonata, quartet, and symphony. Yet he seems to have hit a snag, as he was later to do in the other two great sonata genres, quartet and symphony. After the dark-hued Quartet in F minor, Op. 95, there ensued an unconscionably long pause before he returned to the quartet. And in the Ninth Symphony he added a chorus and soloists to what had been the epitome of pure,

此为试读，需要完整PDF请访问：www.ertongbook.com

"abstract" instrumental music, thus seeming to abandon the very principles he had so stubbornly followed. But after a hiatus of ten years he returned to the string quartet in his last great works, and his sketches show that he intended to compose a purely instrumental tenth symphony. So in both instances he recovered his bearings and went forward to new conquests. In the concerto, on the contrary, he fell back on a type that he had already mastered in the preceding Fourth Piano Concerto, and after this attempt gave up the genre, never to return to it.

The Fifth Concerto (E♭ major, Op. 73, 1809), his last, is perhaps a throwback, but what a throwback it is! Filled with proud, martial clangor, granting the soloist's virtuosity free rein, this concerto, which is Beethoven's *Eroica* among concertos, became, under the name of *Emperor Concerto,* his most popular work of its kind. The first movement, an enormous symphonic structure that is larger than the corresponding movement in the Ninth Symphony, starts out with improvisatory cadenzas by the piano, as if to embark on a far more adventurous treatment of the concerto-symphony than was the case in the G major Concerto; but after the initial roulades it settles down to a "normal" symphonic exposition, so fascinatingly elaborate that we forget that the piano is in the picture at all. Mozart does this too, in his D minor Concerto, among others, where the entry of the solo is so surprising that it takes a moment or two to realize that this is, after all, a concerto; after starting the solo with a thematically unrelated statement, he then craftily leads the listener back to the mainstream of the symphonic procedure. Beethoven here takes a leaf out of Mozart's book by starting the solo with a chromatic run, but immediately afterwards he resumes seamless thematic work. The development is magnificent, and the true concerto triumphs as Beethoven, now having at his disposal a robust instrument, pits its power against the full weight of the orchestra in a trial of strength never before seen in the concerto. The march-like, military character of this movement is dramatically exploited as Beethoven increasingly explores the extreme reaches of the piano, making the solo play the march ethereally in the highest register. The recapitulation is literal, including even the first improvisatory runs, though Beethoven incorporates a written-out cadenza of his own before ending with a mighty coda. The second is a deeply felt hymnic movement. Beethoven once more makes the piano diffuse heavenly figurations while the orchestra sings a prayer; then, with a stroke of genius, he suddenly drops the tonality by half a tone and a hush descends upon everything. This movement is in the key of B major—unusual considering the main tonality, E♭ major—and one would think that an elaborate modulation

is in order to usher in the beginning of the third movement, which follows without pause. By simply dropping from B to B♭, we are instantly on the dominant of the principal key, and Beethoven delicately prepares us for what is to come. But when the finale sets in, all restraint is thrown to the winds; orchestra and soloist burst out with the kind of boundless jubilation that recalls Florestan's and Leonore's ecstatic duet in *Fidelio* —there is even a certain kinship in the themes. This is the virtuoso concerto in the grand manner, carried out with the most ingenious and varied symphonic development, with endless combinations and permutations of the melodically and metrically intricate ideas. We must conclude that Beethoven had abandoned the idea of a complete symphonic integration so auspiciously begun in the G major Concerto, composing instead a superb concerto that is perhaps "old-fashioned" in concept but overwhelmingly magnificent in execution and brimming with original ideas.

* * *

The first movement of Beethoven's Violin Concerto (D major, Op. 61, 1806) surprises with its multiplicity of ideas, yet it is dominated in true symphonic fashion by one of these, an extraordinary one indeed: the concerto begins with a kettledrum solo! The five notes of this theme —it is once more the "military" theme of the French violin concerto— are presented in startling variety by the simple expedient of keeping the rhythmic pattern but changing the melodic interval between the fourth and fifth notes, in turn enabling the composer constantly to surprise us with the harmony. Remarkable also is the passage work, for Beethoven is never satisfied with mere virtuoso heroics; there is always melodic substance in the solo violin's ruminations. There are some profundly moving episodes, like the one in G minor in the middle of the movement, and the return of the violin after the cadenza. The symphonic construction is tight, the introductory five-note motif not only ever-present but, in Beethoven's unique way, at times insistent; yet the soloist's freedom is not curtailed. At the approach of the recapitulation the symphonic intensity becomes very strong, and the reprise starts with powerful iterations of the five-note motif by an aroused orchestra. The second movement, again on the French model, is a "romance," a type that Beethoven had used previously as an independent piece (Opp. 40 and 50). It is lyrical to a markedly Romantic degree. As the orchestra begins the movement, the muted strings sing a beautiful melody out of which rise the sublime garlands of the solo violin. Nothing here but peace and ravishing sound, though the harmonies are gently surprising. A brief cadenza leads over to the finale, a sonata-rondo of a sweepingly

virtuoso nature. This is a "hunt" piece, the *chasse* of the French concerto; the horns bugle and even the violins hop and skip in angular intervals. Very attractive is the little hesitation that precedes the return of the rondo theme.

This, like the last two piano concertos, is a great work; it will live as long as violins are played and orchestras are maintained. Yet, as we look at the chronological sequence of the concertos, we cannot help seeing that Beethoven was experiencing a certain limitation of his creative freedom. Both Mozart and Beethoven were virtuoso performers and they composed for virtuosos, yet both faithfully guarded the composer's integrity. Mozart, still entirely under the eighteenth-century concept of social entertainment music, did not question the purpose of the concerto, nor did he worry about the esthetic and formal problems caused by the merging of the Baroque concerto with the Classical symphony. His inexhaustible imagination took everything in its stride, and he always found the solution needed for any particular situation. These solutions were, however, highly personal and inimitable, and therefore did not contribute to the ultimate settlement of the problems inherent in the species. Beethoven, though no longer bound by the same social purpose, nevertheless could not entirely throw off the restrictions created by the compromise form. He was not the flexible dramatist that Mozart was, used to ever-changing conflicts; his grand symphonic imagination needed less equivocal boundaries for the full exertion of his powers. The pathbreaking Third Symphony (the *Eroica*) and the tremendous *Sonata Appassionata* preceded the G major Piano Concerto; the Violin Concerto was composed in 1806, while Beethoven was working on the Fifth and Sixth Symphonies and the great Third *Leonore* Overture; the *Emperor Concerto* following in 1809. While these three concertos are justly admired and immortal works, they do not quite reach the exceptional plateau occupied by Beethoven's other works corresponding to them in time. We shall see that other composers, especially Brahms, were similarly inconvenienced by inherited limitations.

* * *

Mendelssohn, in many ways a traditionalist, nevertheless must be credited with one of the most original solutions of the concerto *versus* symphony problem. In his Violin Concerto (E minor, Op. 64, 1844) there is no introductory exposition; the violin starts right at the beginning, and not with the usual virtuoso preamble but with the principal theme, which is then neatly developed in close cooperation with the orchestra. The interplay, masterful and very attractive, is full of the most ingenious and hitherto unheard-of combinations of solo with orchestra. There is,

for instance, the magic spot where the solo descends to the lowest tone of the instrument, holding it as a pedal point, while above it the woodwinds play a fine melody. Masterful also is the cadenza, composed in its entirety by Mendelssohn, insuring an ideal and stylistic unity that is never achieved when the cadenza is composed by someone else. The second movement is a "song without words" in concerto form, a warm cantilena for the violin, though in the middle it strikes a passionate tone. The finale recaptures the scintillating fairy world of the *Midsummer Night's Dream* music; it flits and bounds in an animated sonata-rondo, and though virtuosic in the extreme, the symphonic work is outstanding. The delectable glitter is leavened by a quiet melody that affords just the right contrast. This is a sunny, beguiling work of eternal freshness that remains poetic even in the whirlwind finale.

* * *

Carl Maria von Weber is best known for his opera *Der Freischütz,* and several of his accomplished overtures used to be popular in orchestral concerts. But he was also an excellent pianist who should not be omitted from the gallery of early Romantic composers for the piano. Of his concertos, only the *Konzertstück* (F minor, Op. 79, 1821) is still regularly heard, though his E♭ major Concerto should be reactivated, for it has one of the most beautiful slow movements in the entire Romantic piano literature. Weber was a man of the theater, born and raised on the boards, and whatever he composed had a dramatic touch to it. A century before, the early Italian concerto already had little dramatic scenes, and the slow movement in Beethoven's G major Piano Concerto is a true dramatic *scena,* even though not so named. Now the early Romantic composers, anticipating the developments in Paris during the Meyerbeerian era, write one-movement concertos in a decidedly operatic vein. Ludwig Spohr's violin concerto "in the form of a vocal *scena*" (1816), an outstanding example of the species, is still played occasionally, and deservedly saved from oblivion. Weber's *Konzertstück* is its counterpart in the piano concerto. This "Concert Piece" has a program, a typically Romantic program about the châtelaine pining for her knight away on a crusade. But we should not worry about the sentimental story; the dramatic apparatus, especially the recitative, makes excellent musical sense in purely instrumental terms. The *Konzertstück* offers gratifying entertainment.

* * *

Robert Schumann, the composer of our next concerto, invites particular attention and praise for his sole work in the genre for his own instrument. He was a pianist, his bride was an acknowledged virtuoso, and as a critic

he became familiar with a large part of the concerto literature; one would naturally expect him to compose in this popular genre. Still, for some time he refused to undertake the composition of a concerto even for Clara. Though a man of considerable culture, Schumann was not given to theoretical speculation, nor did he have a historical sense or appreciation, and aside from Bach, Mozart, Beethoven, Schubert, and a little Haydn and Handel, he did not know music older than that of his own generation. It was only relatively late in life that he began to study old music. His music criticism was more a form of engaging Romantic literary fantasy than workmanlike analysis, and it is unlikely that he was aware of the specific problems of the concerto that made Beethoven abandon the genre. What deterred him from the concerto was his loathing of the virtuoso who wants a show at the expense of the composition—and most of the contemporary concertos he heard *ex officio* were in that category. We must also realize that members of his generation, with the exception of Mendelssohn, were temperamentally and instinctively alienated from the architectural sonata form, and the sonata-concerto only exacerbated their difficulties. But Schumann did hit upon a solution, composing, in 1840, a Fantasy in A minor for Piano and Orchestra. And an original and successful solution it was: a dialogue piece which, while observing the general contours of the sonata, avoids all the dual features of the old concerto. There are no real ritornels, few sharp confrontations of contending forces; the solo instrument is in the center and remains there throughout the piece. The thematic material—most appealing—is developed in a dialogue between the two partners, and stimulating exchanges are provided for solo woodwinds and the piano. The thematic elaboration, in highly idiomatic pianistic terms, is remarkable for a Romantic composer whose every instinct rebelled against logic and consequence. The cadenza, written out completely by the composer, as in Mendessohn's Violin Concerto, is a little masterpiece in itself, and is beautifully timed. Five years later, Schumann rounded out the Fantasy to a full-fledged concerto by adding two other movements. The delectable dialogue is carried further in the second movement, but in a refined, intimate fashion that was altogether new in the concerto; here indeed was the victory over the virtuoso that Schumann dreamed about. The finale, a proud movement, full of élan and palpably influenced by the finale of the *Emperor Concerto*, shows cyclic connections with the first movement, expressed in interesting rhythmic patterns. Here the spirit of the concerto is fully present, including dramatic confrontations between piano and orchestra, but always on Schumann's terms. The spacious sonata structure of this movement

did inconvenience Schumann; he repeats the exposition literally, and in the large coda he is constrained (as in his symphonies) to introduce a beautiful new melody to tide him over the slackening symphonic process—but the élan holds, and the music still sparkles. This concerto remains one of the finest of the species, and a good conductor will know how to deal with the awkward spots in the orchestration, which was not one of Schumann's strong points.

* * *

The concerto takes a new turn under the influence of the Parisian school, international in membership but united under the aegis of French taste and the dramatic effects of the rising grand opera. Overwrought pathos alternating with empty virtuosity, loose construction, and shallow musical ideas are the characteristic marks of this new concerto. But the ostentatiously grateful solo parts were loved by both players and public, though the leading critics, Berlioz and Schumann, sneered at them, belaboring their composers with unsparing scorn. The compositions became so one-sided that in many instances the orchestra could simply be omitted or, in the case of violin concertos, replaced by a piano. With one exception, we need not be concerned with this trend in Paris until we reach Liszt; but the one great composer caught in the showmen's game calls for attention. While Chopin's concertos are flawed, they nevertheless rise far above the soulless exhibitionism of the Parisian coterie of pianists.

Chopin's name stands for the most original invention, marvelous pianistic sense, and highly personal harmonic ideas; Schumann called him "a cannon buried in flowers." Yet all these gifts did not suffice to cope with the concerto. To Chopin the large and elaborate form of the sonata was alien—his piano sonatas consist of strings of fine pieces joined into sets—so when he decided on the composition of a concerto, he simply followed the model established by the new Parisian virtuoso school. The F minor Concerto (Op. 21, 1829) is in fact a conventional virtuoso concerto, indifferent in construction and poor in the handling of the orchestra. Chopin uses what remains of the once-substantial ritornels, but there is no conviction in their shaping; he wants to get at the piano as quickly as possible. The solo part reverts to the old display episodes as Chopin, a great admirer of Hummel, follows the latter's highly ornate writing in etude style but without Hummel's ability to coordinate these garlands with the rest of the composition; the piano part is largely by itself. But—and it is a large but—the great poet of the piano is still there, as is the most original pianistic imagination, which never fails to fascinate. The form may be awkward, the orchestra a bit hapless, the

此为试读，需要完整PDF请访问：www.ertongbook.com