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THE
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缤纷小提琴

海菲兹改编小品 & 华彩



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缤纷小提琴

*Transcriptions & Cadenzas
for Violin and Piano*

海菲兹改编小品 & 华彩

公演这些作品时，
作曲家和改编者的名字必须一起被提及，并写在节目单上。
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前言

这本集子收录的作品完美地体现了海菲兹的风格。熟悉大师的天才,以及在唱片中听过他本人演奏这些作品的小提琴家们,一定会乐于演奏这些作品。

海菲兹——这位现代小提琴演奏之父,对现今几乎每个小提琴演奏者都具有无可比拟的影响力,我本人也不例外。我很荣幸地录制过本书中的一些作品,并以《向海菲兹致敬》命名我所录制的唱片。演奏的过程中,我强烈地感受到了大师的个人魅力和音乐才能透过乐谱而散发出来。

从《深深的河流》到《霍拉舞曲》,这本集子代表了海菲兹创作的精髓。

伊扎克·帕尔曼

1995年2月



雅沙·海菲兹(1901—1987)

海菲兹不仅在他的时代成为一个传奇,而且被人认为可能是自帕格尼尼之后对小提琴演奏领域造成绝无仅有影响的一位大师。小提琴大师诸如列奥尼德·柯冈、大卫·奥伊斯特拉赫、耶胡迪·梅纽因、内森·米尔斯坦、伊扎克·帕尔曼、艾萨克·斯特恩、亨利克·谢林、平夏斯·祖克曼等人都承认海菲兹的地位。克莱斯勒曾经这样形容他这位年轻同行的技巧“他从我的极限起步”。



海菲兹于1901年2月2日出生在立陶宛的维尔纳。他3岁开始学琴,8岁毕业于维尔纳皇家音乐学院。之后他去了圣彼得堡,成为了莱奥波德·奥尔的高徒。作为小提琴神童,海菲兹在整个欧洲建立起了巨大的声誉。比如,11岁的时候他就和尼基什棒下的柏林爱乐乐团合作演出柴科夫斯基的协奏曲。

俄国十月革命之前不久,海菲兹和他的家人长途跋涉,经西伯利亚和日本后抵达美国。到了美国西海岸的旧金山之后,他们又横跨美国大陆到达东部波士顿,住在亲戚家。1917年10月27日,海菲兹第一次在卡内基音乐厅演出,这次辉煌的首演开始了他在美国作为小提琴之神的神话。

仅就演奏技巧而言,海菲兹只能和他自己相媲美。他的音色变化极多,揉弦更是一绝,感情变化丰富而细腻,对表情滑音的控制更是举重若轻,完美到了极致。稳定的技巧使得他在演奏中可以毫无负担地只考虑音乐。完美的技巧加上炽热的内在紧张度,这两者的结合构成了他表演艺术最具特色的一面。

他学习新作品的速度很快,从而曲目量极大。除了常规曲目之外,他还首演了很多重要的20世纪作品。比如,沃尔顿、普罗科菲耶夫(第二)以及科恩戈尔德的小提琴协奏曲就是经由他的努力才获得现今地位的。海菲兹还十分热爱室内乐,并在晚年演奏了很多作品。此外他还是一个很好的钢琴家。

海菲兹不喜欢别人探究他的个人生活,在他得体的待人接物之下,隐藏着他与生俱来的害羞的本性,隐藏着他仅为家人和朋友们所知的另一面。在亲友面前,他是非常具有幽默感和亲和力的。比如,他的家信中充满着双关语和谜语。海菲兹还具有非常强的模仿才能,

和家人一起的时候,他很喜欢参加各种化妆舞会、游戏或者是小品的演出。我们猜想,也许他展现在公众面前的谜一般的状态也是他那调皮多变的性格的一部分吧。无论如何,他在小提琴演奏方面所取得的成就可以被认为是一个不折不扣的奇迹。

海菲兹的改编曲

早在19世纪,将音乐会作品改编成可供家庭演奏的简易小型编制就已经成为了潮流。其中,小提琴独奏加钢琴伴奏这一形式特别受到改编者们的青睐。各种改编作品——自巴洛克时代的作品以来层出不穷。其中,Burmeister、Moffat以及Ries的作品特别受欢迎。随着这种潮流的蔓延,专业的小提琴家们也开始把一些作品改编成可供音乐会演奏的小品。其中很多作品,包括约阿西姆改编的勃拉姆斯21首匈牙利舞曲,以及威廉密那些辉煌的改编作品(比如舒伯特的《圣母颂》,以及巴赫的《G弦上的咏叹调》等等),至今广为流传。到了20世纪初,事实上所有重要的小提琴独奏家都在改编作品,海菲兹也不例外。他用他那近一百部改编作品丰富了小提琴的曲库。

《霍拉舞曲》无需多介绍,因为它是如此出名,早已牢牢地和海菲兹这个名字挂在一起了。作品的原作者是罗马尼亚小提琴家Grigoras Dinicu(1889—1949)。此君是卡尔·弗莱什的高徒,Bucharest爱乐乐团的首席。他收集了很多来自他故土罗马尼亚的民歌旋律,出版于1906年的《霍拉舞曲》也是其中之一。海菲兹的改编版本和原作的关系非常密切,尤其是自始至终保留了那特有的吉卜赛味儿。

本集中创作时间最早的作品是《托卡塔》,原作者为18世纪的羽管键琴演奏者彼得罗·多梅尼科·帕拉迪斯(1701—1791)。此君为独奏键盘乐器写了许多二乐章的奏鸣曲。他的成就甚至为莫扎特和克莱门蒂所羡慕。这首《托卡塔》是《A大调第六奏鸣曲》的第二乐章。在海菲兹的改编版本中,由快速十六分音符构成的无穷动产生了非常好的效果。

著名的钢琴家、作曲家胡梅尔(1778—1837)是莫扎特和克莱门蒂的学生。作品11的《降E大调回旋曲》可能是他最为人知的作品了。海菲兹的改编版可被看

作是一首非常成功的音乐会作品。除了丰富了几处和声之外,他还在主题最后一次出现之前加入了一段辉煌的华彩。另一处值得注意的地方是乐曲的结尾。原作的结尾一片喧闹,而海菲兹的版本却是“软着陆”。

里姆斯基—科萨科夫(1844—1908)是对19世纪的俄罗斯音乐影响最大的作曲家之一。作为圣彼得堡音乐学院的作曲和配器教授,他教出了格拉祖诺夫、阿连斯基(Arensky)和斯特拉文斯基等学生;除此之外,他还对由巴拉基列夫创办的免费音乐学院贡献很大。《萨尔丹沙皇的故事》是他以俄罗斯传奇为题的许多歌剧中的一部,而《野蜂飞舞》这首脍炙人口的小品即来源于此。从长笛版到长号版,这首著名的小品已经拥有了很多种乐器的改编版本,而海菲兹的小提琴版也包括在内。

意大利作曲家、指挥家里卡多·德里戈(1846—1930)在他30岁出头的时候来到了俄罗斯,并于1879年担任坐落于圣彼得堡的意大利歌剧公司总监一职。1886年他开始担任皇家芭蕾舞团的常任指挥,从而有机会和众多舞蹈演员、编舞者合作。他指挥首演了柴科夫斯基的《天鹅湖》以及《胡桃夹子》,格拉祖诺夫的《雷蒙达》,此外自己还创作了一些芭蕾舞音乐,《百万富翁的丑角》为其代表作,而《火花圆舞曲》正出自于此。早在海菲兹在圣彼得堡求学于奥尔的时候,他一定在各种场合听到过由德里戈亲自指挥的这部作品的演出。

海菲兹早年在圣彼得堡时,当时俄罗斯音乐界的另一个大人物是克赖因·亚历山大(1883—1951)。此君在位于莫斯科的犹太戏剧院工作,对提升犹太音乐在俄罗斯的地位贡献很大。他自己的音乐也理所当然地融入了很多犹太民间音乐的因素,本集中收入的《舞曲》就是如此。

20世纪20年代,俄罗斯作曲家普罗科菲耶夫(1891—1953)主要在巴黎活动,歌剧《三橘爱》是这个时期的作品。虽然剧本是用俄语写成的,但是首演的版本(芝加哥歌剧院)却是法语翻译版。此歌剧的演出频率并不算高,然而普罗科菲耶夫1925年改编的同名交响组曲却很出名。这部交响组曲中的《进行曲》——一首音乐形象泼辣的小品,还被进一步改编成了钢琴独奏版。普罗



科菲耶夫的另一部作品——也是代表作之一的芭蕾舞剧《罗密欧与朱丽叶》,作于1935—1936年。此时正值作曲家于阔别十余年之后重新回到祖国之际。这部芭蕾舞剧的音乐语言很具浪漫主义的特点,其中《面具》一曲描绘了蒙面的罗密欧初遇朱丽叶的情形。海菲兹与普罗科菲耶夫的音乐关系非常密切。比如,他经常演出其《第二小提琴协奏曲》,从而使其扬名世界。《进行曲》和《面具》二首小品根据作曲家的钢琴独奏版本改编。

久负盛名的钢琴家拉赫玛尼诺夫(1873—1943)也是一个出色的作曲家,他的作品以激昂的旋律和浓郁的和声著称。选自声乐组曲作品38的《雏菊》即具有上述两个特点。这部声乐组曲的词作者是 Igor Syeveryanin。作曲家本人曾把这首歌改编成花哨的钢琴独奏版本,海菲兹的小提琴改编版本正是以此为基础而创作的。比之《雏菊》,选入本集的另一首拉赫玛尼诺夫的作品《东方素描》则具有截然不同的风格,这首火热的具有无穷动特质的小品本来是为钢琴而作的,写于1917年。

拉赫玛尼诺夫的朋友和同事,大名鼎鼎的钢琴家戈多夫斯基(1870—1938)经常提及一则关于海菲兹的著名趣闻。故事发生在时年16岁的小提琴家在卡内基首次音乐会上(1917年),著名小提琴家艾尔曼说了一句:“这里太热了。”戈多夫斯基立即回应到“我们钢琴家可是隔岸观火。”戈多夫斯基创作了若干部极其复杂的钢琴作品,其中两类改编曲使他作为一个作曲家而载入史册,其一是舒伯特艺术歌曲改编曲,其二是53首以《肖邦练习曲》为底本的改编曲,二者都极为复杂。《维也纳气质》选自一部由30首小品构成的名为 *Triakontameron* 的组曲,它那惟妙惟肖地刻画令人回想起19世纪末盛行于维也纳文艺界的颓废派。海菲兹那充满想象力的改编版保留了原作那怀旧的情调。

海菲兹改编了不少德彪西(1862—1918)的作品,从德彪西20岁不到时创作的歌曲《美丽的夜晚》到其1908年的作品,组曲《儿童园地》中的最后一首《丑黑怪步态舞》,不一而足。《丑黑怪步态舞》具有非洲—美国的风格,即美国黑人的风格,其中充满了放肆的幽默,值得一提的,作曲家还挖苦般地引用了瓦格纳的歌剧《特

里斯坦和伊索尔德》第一幕中的音乐。海菲兹改编的德彪西的代表作《牧神午后前奏曲》是另一首极富想象力的作品。它和原作那印象派拼贴画般的风格很接近。比如,小提琴部分的八度段落,以及双声部的写作,正是对原作乐队效果惟妙惟肖的模仿。

海菲兹又将另两部法国作品改编、整理,从而出炉了两首小提琴小品。一部作品为拉威尔(1875—1937)的《高贵而忧伤的圆舞曲》,它是一部由八首舞曲组成的作品,模拟维也纳圆舞曲;另一部为普朗克(1899—1963)的《无穷动》,原作由三首小玩意儿组成,其简洁的表面被微妙的不协和音所润色。

阿诺德·巴克斯(1883—1953)是自埃尔加去世后英国最受人尊敬的作曲家之一。此君是一位多产的作曲家,创作了七部交响曲和一部小提琴协奏曲。西贝柳斯和拉赫玛尼诺夫都非常钦佩他。《地中海》是他最出名的作品,原为独奏钢琴而作,两年后作曲家将其改编成管弦乐作品。海菲兹的改编版传神地捕捉到了这首小品那奇异的色彩。这种微妙的拉丁味道,我们在另两部改编作品中也可以嗅到——Flausino Rodrigues do Vale(1894—1954)的 *Ao pé da fogueira* 以及阿根廷作曲家



Julián Aguirre(1868—1924)的 *Huella*。

墨西哥作曲家庞塞(1882—1948)的 *Estrellita* 可能是出自拉丁美洲作曲家之手的最出名的艺术歌曲了,海菲兹的改编版也同样广为人知,并且是其第一部出版了的改编作。在这里他大胆地使用了升F大调,目的是在第31小节戏剧化地转到A大调时使用小提琴空弦时的自然共鸣。本集收入的另外两首大家耳熟能详的小品为《深深的河流》以及美国歌曲作家斯蒂芬·柯林斯·福斯特(1826—1864)的《金发的珍妮》。

马里奥·卡斯泰尔诺沃-泰代斯科(1895—1968)出生于佛罗伦萨,跟随伊尔代布兰多·皮泽蒂学习作曲,他是两次世界大战之间意大利最重要的作曲家之一。1939年他移民来到美国,并最终定居洛杉矶,上世纪四五十年代他活跃于电影配乐事业。海菲兹很喜欢这位意大利作曲家的音乐,他首演了其第二小提琴协奏曲“*I Profeti*”以及为小提琴与钢琴而作的音诗 *The Lark*。海菲兹改编了卡斯泰尔诺沃-泰代斯科的《33首莎士比亚的歌曲》中的两首,并冠名为《探戈与大海的低语》。卡斯泰尔诺沃-泰代斯科的这部作品作于20世纪20年代,被认为是作曲家的代表作。

唱片集

现有的这些改编曲与华彩乐段的唱片收录于《海菲兹全集》,这是一套46张唱片的唱片集,由BMG Classics公司出品。

曲 目	作曲家	录音日期	CD 目录号
维也纳气质	戈多夫斯基	1. 1934年2月3日 2. 1946年10月18日	61733(vol.2) 61771(vol.40)
Ao pé da fogueira	Vale	1945年11月29日	61750(vol.19)
美丽的夜晚	德彪西	1. 1944年10月16日 2. 1970年9月15日	61750(vol.19) 61776(vol.45)
野蜂飞舞(选自《萨尔丹沙皇的故事》)	里姆斯基-科萨科夫	1. 1934年2月3日 2. 1946年10月18日	61733(vol.2) 61737(vol.6)
《第四小提琴协奏曲》的华彩	莫扎特	1962年5月14 & 16日	61761(vol.30)
《小提琴协奏曲》的华彩	勃拉姆斯	1955年2月21 & 22日	61779(vol.11)
雏菊	拉赫玛尼诺夫	1. 1946年10月16日 2. 1967年5月4日 3. 1970年9月15日	61736(vol.5) 61771(vol.40) 61766(vol.35)

曲 目	作曲家	录音日期	CD 目录号
舞曲(第四首)	克赖因	1945 年 12 月 1 日	61750(vol.19)
深深的河流	传统曲调	1944 年 10 月 18 日	61750(vol.19)
小星星(墨西哥小夜曲)	庞塞	1. 1928 年 5 月 8 日 2. 1946 年 10 月 18 日	61733(vol.2) 61771(vol.40)
丑黑怪步态舞	德彪西	1. 1945 年 11 月 29 日 2. 1970 年 9 月 15 日	61750(vol.19) 61776(vol.45)
霍拉舞曲	Dinicu	1. 1937 年 4 月 9 日 2. 1950 年	61734(vol.3) 61771(vol.40)
Huella	Aguirre	1945 年 11 月 29 日	61750(vol.19)
金发的珍妮	福斯特	1944 年 10 月 17 日	61750(vol.19)
进行曲(选自《三橘爱》)	普罗科菲耶夫	1. 1945 年 11 月 30 日 2. 1970 年 9 月 15 日	61750(vol.19) 61771(vol.40)
面具(选自《罗密欧与朱丽叶》)	普罗科菲耶夫	1945 年 11 月 29 日	61750(vol.19)
地中海	巴克斯	1946 年 10 月 17 日	61737(vol.6)
无穷动	普朗克	1. 1937 年 4 月 9 日 2. 1965 年 4 月 14 日	61734(vol.3) 61776(vol.45)
东方素描	拉赫玛尼诺夫	1. 1946 年 10 月 16 日 2. 1967 年 5 月 4 日	61736(vol.5) 61771(vol.40)
降 E 大调回旋曲	胡梅尔	1934 年 2 月 3 日	61733(vol.2)
大海的低语	卡斯泰尔诺沃 - 泰代斯科	1. 1934 年 2 月 3 日 2. 1946 年 10 月 18 日 3. 1972 年 10 月 23 日	61733(vol.2) 61737(vol.6) 61777(vol.45)
探戈	卡斯泰尔诺沃 - 泰代斯科	1946 年 10 月 16 日	61737(vol.6)
火花圆舞曲(芭蕾之旋律)	德里戈	1. 1917 年 11 月 9 日 2. 1928 年 5 月 8 日 3. 1946 年 10 月 18 日	61732(vol.1) 61733(vol.2) 61771(vol.40)
高贵而忧伤的圆舞曲第 6、第 7 首	拉威尔	1. 1946 年 10 月 16 日 2. 1965 年 4 月 14 日	61737(vol.6) 61776(vol.45)

关于 Eric Wen

Eric Wen 毕业于哥伦比亚大学和耶鲁大学,并获得了在剑桥大学继续从事研究工作的许可。他是一个小提琴家,曾是 L'ensemble Arpeggione 室内乐组合的成员。这个室内乐组合 1981—1983 年主要在巴黎活动。Wen 在曼尼斯音乐学院以及许多其他学校教授音乐理论与分析,还发表了很多关于施尼特凯研究方面的论文。他曾经担任一些出版物的编辑,现在是 Biddulph 出版社的董事。

出版商的话

众所周知,海菲兹对于这些改编曲有着非常清晰和细微的判断力,他仔细地复查乐谱的每个音,以防止任何可能出现的错误。

这本集子里的每一个音符都和最初的版本一致,只是出于美观和清晰的考虑,我们改变了一些音符的位置。

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Foreword

This collection contains transcriptions which bear Heifetz's unmistakable stamp. Violinists who are familiar with his great mastery and have heard his recordings of some of these pieces will derive great pleasure playing them.

Heifetz - the father of the modern virtuoso violin playing, has had a powerful influence on practically every violinist playing today. I am no exception. I have also had the pleasure of recording some of the transcriptions in this volume on a CD entitled *Homage to Heifetz* and I strongly feel that Heifetz's individuality and musicianship shine right through these musical gems.

From *Deep River* to the *Hora Staccato*, this collection is the essence of Heifetz.

Itzhak Perlman
February 1995



Jascha Heifetz (1901-1987)

A legend in his own lifetime, Jascha Heifetz is still regarded as perhaps the single most important influence on violin playing since Paganini. Such eminent violinists as Leonid Kogan, Yehudi Menuhin, Nathan Milstein, David Oistrakh, Itzhak Perlman, Isaac Stern, Henryk Szeryng and Pinchas Zukerman have acknowledged his supremacy on the instrument, and Fritz Kreisler once remarked that Heifetz's technique "begins where I leave off".

Born in Vilna, Lithuania, on February 2nd, 1901, Heifetz began to play the violin at the age of three. After graduating from Vilna's Royal School of Music the eight-year-old violinist went to St. Petersburg where he became Leopold Auer's star pupil. As a brilliant violin prodigy, Heifetz established an immense reputation throughout Europe; at the age of eleven he performed the Tchaikovsky Concerto with the Berlin Philharmonic under Artur Nikisch. Shortly before the Russian Revolution Heifetz and his family emigrated via Siberia and Japan to the United States. Following their arrival in San Francisco, the family traveled across the continent to Boston where they stayed with relatives. Shortly afterwards, on October 27th, 1917, Heifetz made his triumphant Carnegie Hall debut which instantly established him as the new musical idol of America.

In terms of technical brilliance, Heifetz stood in a class by himself. His tonal palette was vast, and the focused intensity of his vibrato highlighted the purity of his intonation. He was able to create a wide range of expressive nuances in his playing, and his use of *portamento* was unparalleled in its ease of execution. Heifetz's unflinching technical security enabled him to play with a devilish abandon, and this combination of burning intensity with angelic perfection was undoubtedly the most striking aspect of his playing.

Heifetz's immense repertoire was a natural consequence of his ability to learn at an astonishing rate. In addition to the standard works, he commissioned and championed many important 20th century compositions. The concertos by Walton, Prokofiev (No. 2) and Korngold are among those works which owe their present-day popularity to his efforts. Heifetz was also passionately fond of chamber music and performed much of this repertoire in his later years. He was also an accomplished pianist.

Despite his celebrity Heifetz was loathe to reveal any details about his personal life. His innate shyness was veiled behind an unflinching sense of propriety in his behavior towards others. Beneath Heifetz's unapproachable manner was a side to his personality known only to his family and friends. He could be charming and hu-



morous, and his personal letters abound in puns and riddles. Heifetz had a particular gift of mimicry, and among family members he especially enjoyed indulging in costume parties, games and skits. Perhaps the enigmatic exterior he presented to the outside world was part of his mercurial sense of humor. His unparalleled achievement as a violinist, however, will continually serve as an inspiration.

Heifetz's Transcriptions

In the 19th century there was a proliferation of concerted works arranged for home music-making. The medium of violin and piano was well suited for this purpose, and arrange-

ments of compositions from the Baroque and Classical periods by Burmeister, Moffat and Ries were extremely popular. As the genre became more elaborate, short violin pieces were gradually adopted by violinists for concert performance. Many of these, such as Joachim's transcription of all of Brahms's 21 Hungarian dances and Wilhelmj's brilliant arrangements (e.g. Schubert's *Ave Maria* and Bach's *Air on the G-String*), are still popular today. In the early 20th century, virtually all the important solo violinists made transcriptions. Jascha Heifetz was no exception and, with nearly 100 published works to his credit, contributed significantly to the genre.

Hora Staccato needs no introduction; its popularity is such that it has virtually become Heifetz's signature tune. The work was originally composed by the Romanian violinist Grigoras Dinicu (1889-1949), a student of Carl Flesch and concertmaster of the Bucharest Philharmonic Orchestra. Dinicu collected and arranged many popular melodies of his native land, and published *Hora Staccato* in 1906. Heifetz's arrangement tightens up the work's formal design yet retains its inimitable gypsy flavor throughout.

The earliest work in this collection is the Toccata by the 18th-century Italian harpsichord player Pietro Domenico Paradisi (1707-91). Admired by Mozart and Clementi, Paradisi wrote a number of two-movement sonatas for solo keyboard. The *Toccata*, the second movement of the Sonata No. 6 in A, works impressively in Heifetz's transcription as a *perpetuum mobile* in rapid sixteenth notes. The celebrated pianist and composer Johann Nepomuk Hummel (1778-1837), a younger contemporary of Paradisi, was a student of both Mozart and Clementi. His Rondo in E-flat, Op. 11, is perhaps his most well-known composition. Heifetz transforms this solo piano work into an extremely effective concert piece for violin and piano. As well as enriching the harmony in several places, Heifetz adds a brilliant solo violin cadenza before the final statement of the rondo theme. However, unlike the original version which ends with a loud flourish, he ends this transcription softly.

Nicolai Rimsky-Korsakov (1844-1908) was one of the most influential figures in Russian music in the 19th century. He was professor of composition and orchestration at the St. Petersburg Conservatory, and his students included Glazunov, Arensky and Stravinsky. He established a national school, and wrote a number of operas based on Russian legends. One of these, *The Legend of Tsar Saltan*, contains the *Flight of the Bumble-Bee* which has been excerpted as a brilliant showpiece by a variety of instruments ranging from the flute to the tuba. Its most effective arrangement, however, is that by Heifetz for solo violin and piano accompaniment included here.



The Italian composer and conductor Riccardo Drigo (1846-1930) went to Russia in his early 30s, and became director of the Italian Opera Company in St. Petersburg in 1879. In 1886 he was appointed as chief conductor of the Imperial Ballet where he worked with all the major dancers and choreographers in the company. He conducted the premieres of Tchaikovsky's *Swan Lake* and *Nutcracker* as well as Glazunov's *Raymonda*, and also composed several original ballet scores. The *Valse bluette* from Drigo's *Les millions d'Arlequin* is a perennial favorite, and a piece which young Heifetz, as a student in Leopold Auer's violin class in St. Petersburg, must have heard Drigo perform on many occasions. Another figure prominent in Russian musical life during Heifetz's youth was Alexander Krein (1883-1951). Associated with the Jewish Drama Theatre in Moscow, Krein was influential in the promotion of indigenous Jewish music in Russia. As revealed in the *Dance* included in this collection, Krein's own compositions incorporate many Jewish folk elements.

Throughout the 1920s the Russian composer Sergei Prokofiev (1891-1953) was based in Paris where he composed the opera *The Love for Three Oranges*. Although the libretto was written in Russian, the opera was premiered in a French translation by the Chicago Opera. Although the opera is not currently established in the standard repertoire, the music has become popular through Prokofiev's symphonic suite for orchestra made in 1925. The acerbic *March* was also later transcribed by the composer as a virtuoso piece for solo piano. The ballet *Romeo and Juliet*, written in 1935-6, remains one of Prokofiev's most enduring scores. Composed after the composer's return to Russia (he had lived abroad for over a decade), its musical language is highly romantic. *Masks* depicts the ball scene where a disguised Romeo first encounters Juliet. Heifetz had a close affinity with Prokofiev's music and popularized the composer's *Second Violin Concerto* through his many performances of the work. His effective transcriptions of both *March* and *Masks* are based on the composer's solo piano arrangements.

The renowned pianist Sergei Rachmaninov (1873-1943) was a brilliant composer whose works are characterized by soaring melodies and luscious harmonies. Both these features are readily apparent in *Daisies*, a song set to words by Igor Syeveryanin. Heifetz's violin and piano arrangement of this lovely piece is based on the composer's own elaborate solo piano transcription of the song. A work totally different in character is *Oriental Sketch*, a furious *perpetuum mobile* originally written for solo piano in 1917. A friend and colleague of Rachmaninov, the brilliant pianist Leopold Godowsky (1870-1938), gave rise to perhaps one of the most well-known anecdotes relating

to Heifetz. At the 16-year-old violinist's Carnegie Hall debut in 1917, the veteran violinist Mischa Elman exclaimed: "It's hot in here!" whereupon Godowsky promptly responded, "Not for pianists!" Godowsky wrote several extremely complex works for the piano. He is chiefly remembered for his intricate arrangements of Lieder by Schubert and his 53 studies on the Chopin etudes. *Alt-Wien* comes from a collection of 30 character pieces entitled *Triakontameron*, and is an evocative characterization of *fin de siècle* Vienna. Its nostalgic mood is exquisitely preserved in Heifetz's imaginative arrangement with its sinewy counterpoint in double stops.

Heifetz transcribed a number of pieces by Claude Debussy (1862-1918), ranging from the intimate *Beau soir*, a song composed in the composer's late teens and set to words by Paul Bourget, to the rowdy, *Golliwog's Cake-Walk*, the sixth and final piece in the *Children's' Corner Suite* from 1908. The cake-walk is an African-American dance, and Debussy's musical depiction is full of cheeky humor, including sarcastic quotations from the *Prelude to Act One of Wagner's Tristan*. Heifetz's transcription of Debussy's evocative tone poem *Prelude to the Afternoon of a Faun* (composed in 1895 and based on a poem by Mallarmé) is an extremely imaginative collage of the work's principal thematic ideas; often the violin employs octaves and double harmonics to simulate the orchestral effects of the original score. Heifetz also extracted parts of two other French works as short violin miniatures. *Valses nobles et sentimentales* by Maurice Ravel (1875-1937) is a set of eight dances which caricature the Viennese waltz, and *Mouvements perpétuels* by Francis Poulenc (1899-1963) contains three trifles whose surface simplicity is colored by subtle dissonances.

Arnold Bax (1883-1953) was one of the most respected figures in British musical life following the death of Elgar. Greatly admired by Sibelius and Rachmaninov, he was a prolific composer who wrote seven symphonies and a violin concerto. His *Mediterranean*, originally composed for solo piano and orchestrated two years later, is one of his most popular works. The exotic colors of this

miniature are vividly captured in Heifetz's arrangement. This sultry Latin atmosphere is found in two other transcriptions: *Ao pé da fogueira* by Flausino Rodrigues do Vale (1894-1954) and *Huella* by the Argentinian composer Julián Aguirre (1868-1924).

Estrellita by the Mexican composer Manuel Ponce (1882-1948) is perhaps the most famous art song written by a Latin American composer. Heifetz's popular arrangement was the violinist's first published transcription. His lavish setting of the song in the distant (and difficult) key of F-sharp is intended to exploit the natural resonance of the open strings of the violin in the pungent modulation to A major in measure 31. Two other popular songs arranged by Heifetz also appear in this collection: the spiritual *Deep River* and *Jeanie with the Light Brown Hair* by



the American songwriter Stephen Collins Foster (1826-64).

Born in Florence, Mario Castelnuovo-Tedesco (1895-1968) studied composition with Ildebrando Pizzetti and established himself as one of the most important Italian composers in the period between the two world wars. He emigrated to the United States in 1939, and eventually settled in Los Angeles where he became active in film work in the 1940s and 1950s. Heifetz particularly admired the music of Castelnuovo-Tedesco, and premièred his *Violin Concerto No. 2 "I Profeti"* and tone poem for violin and piano entitled *The Lark*. His transcriptions of two of Castelnuovo-Tedesco's

33 Shakespeare Songs (composed in the 1920s and regarded as the composer's most outstanding achievement) were given the evocative titles of *Tango* and *Sea Murmurs* by Heifetz.

Discography

Discography of the transcriptions and cadenzas included in "The Heifetz Collection", a 46 volume compact disc edition from BMG Classics under the RCA Victor Gold Seal label.

<u>Title</u>	<u>Composer</u>	<u>Recording date</u>	<u>CD catalog number</u>
Alt-Wien	Godowsky	1. February 3, 1934 2. October 18, 1946	61733 (vol. 2) 61771 (vol. 40)
Ao pé da fogueira	Vale	November 29, 1945	61750 (vol. 19)
Beau soir	Debussy	1. October 16, 1944 2. September 15, 1970	61750 (vol. 19) 61776 (vol. 45)
The Bumble Bee, (Flight of) from <i>The Legend of Tsar Saltan</i>	Rimsky-Korsakov	1. February 3, 1934 2. October 18, 1946	61733 (vol. 2) 61737 (vol. 6)
Cadenzas to <i>Violin Concerto No. 4</i>	Mozart	May 14 & 16, 1962	61761 (vol. 30)
Cadenza to <i>Violin Concerto</i>	Brahms	February 21 & 22, 1955	61779 (vol. 11)
Daisies	Rachmaninov	1. October 16, 1946 2. May 4, 1967 3. September 15, 1970	61736 (vol. 5) 61771 (vol. 40) 61766 (vol. 35)
Dance (No. 4)	Krein	December 1, 1945	61750 (vol. 19)
Deep River	Traditional	October 18, 1944	61750 (vol. 19)
Estrellita	Ponce	1. May 8, 1928 2. October 18, 1946	61733 (vol. 2) 61771 (vol. 40)
Golliwog's Cake-Walk	Debussy	1. November 29, 1945 2. September 15, 1970	61750 (vol. 19) 61776 (vol. 45)
Hora Staccato	Dinicu	1. April 9, 1937 2. 1950	61734 (vol. 3) 61771 (vol. 40)

<u>Title</u>	<u>Composer</u>	<u>Recording date</u>	<u>CD catalog number</u>
Huella	Aguirre	November 29, 1945	61750 (vol. 19)
Jeanie with the Light Brown Hair	Foster	October 17, 1944	61750 (vol. 19)
March from <i>The Love for Three Oranges</i>	Prokofiev	1. November 30, 1945 2. September 15, 1970	61750 (vol. 19) 61771 (vol. 40)
Masks from <i>Romeo and Juliet</i>	Prokofiev	November 29, 1945	61750 (vol. 19)
Mediterranean	Bax	October 17, 1946	61737 (vol. 6)
Mouvements perpétuels	Poulenc	1. April 9, 1937 2. April 14, 1965	61734 (vol. 3) 61776 (vol. 45)
Oriental Sketch	Rachmaninov	1. October 16, 1946 2. May 4, 1967	61736 (vol. 5) 61771 (vol. 40)
Rondo in E-flat major	Hummel	February 3, 1934	61733 (vol. 2)
Sea Murmurs	Castelnuovo-Tedesco	1. February 3, 1934 2. October 18, 1946 3. October 23, 1972	61733 (vol. 2) 61737 (vol. 6) 61777 (vol. 46)
Tango	Castelnuovo-Tedesco	October 16, 1946	61737 (vol. 6)
Valse bluettes (Air de ballet)	Drigo	1. November 9, 1917 2. May 8, 1928 3. October 18, 1946	61732 (vol. 1) 61733 (vol. 2) 61771 (vol. 40)
Valses nobles et sentimentales Nos. 6 & 7	Ravel	1. October 16, 1946 2. April 14, 1965	61737 (vol. 6) 61776 (vol. 45)

About Eric Wen

Eric Wen attended Columbia and Yale Universities, and was awarded a research grant for advanced study at Cambridge University. He is a violinist, and was a member of *L'ensemble Arpeggione*, a chamber group based in Paris, from 1981-3. Mr. Wen taught theory and analysis at the Mannes College of Music, Goldsmith's College (University of London) and the Guildhall School of Music, and has published a number of articles in the field of Schenkerian analysis. He was Editor of *The Strad* (1986-9) and *The Musical Times* (1988-90), and is currently director of Biddulph Publications and Recordings.

Publisher's Note

The music in this publication has been reprinted exactly as it appeared when it was originally published. Only the type has been replaced for the sake of clarity and visual consistency.

It is well known that Jascha Heifetz had very definite ideas about these transcriptions. He concerned himself with each and every detail and personally proofread and approved every page of music that appears here.

Acknowledgement

The Heifetz Collection logo, cover photo and photos on pages 5 and 7 courtesy BMG Classics.

目 录

	钢琴	小提琴
前言	4	
雅沙·海菲兹(1901—1987)	5	
海菲兹的改编曲	5	
唱片集	7	
关于 Eric Wen	8	
出版商的话	8	
改编曲		
维也纳气质	利奥波·戈多夫斯基	27
Ao pé da fogueira(前奏曲第 15 首)	Flausino Rodrigues do Vale	93
美丽的夜晚	克洛德·德彪西	73
野蜂飞舞 选自歌剧《萨尔丹沙皇的故事》	里姆斯基-科萨科夫	34
雏菊	谢尔盖·拉赫玛尼诺夫	53
舞曲(第 4 首)	亚历山大·克赖因	31
深深的河流	黑人传统曲调	119
小星星(墨西哥小夜曲)	庞塞	105
丑黑怪步态舞	克洛德·德彪西	56
霍拉舞曲	Grigoras Dinicu	1
Huella	Julian Aguirre	88
金发的珍妮	斯蒂芬·福斯特	108
牧神午后前奏曲	克洛德·德彪西	63
进行曲 选自歌剧《三橘爱》	谢尔盖·普罗科菲耶夫	39
面具 选自《罗密欧与朱丽叶》	谢尔盖·普罗科菲耶夫	43
地中海	阿诺德·巴克斯	97
无穷动	弗朗西斯·普朗克	83
东方素描	谢尔盖·拉赫玛尼诺夫	48
降 E 大调回旋曲	约翰·尼波默克·胡梅尔	11
大海的低语	卡斯泰尔诺沃-泰代斯科	111
探戈	卡斯泰尔诺沃-泰代斯科	115
托卡塔	彼得罗·多梅尼科·帕拉迪斯	7
火花圆舞曲	德里戈·里卡多	23
高贵而忧伤的圆舞曲(第 6 首、第 7 首)	莫里斯·拉威尔	76
华彩:		
《D 大调第四小提琴协奏曲》的华彩 K.218	莫扎特	51
《D 大调小提琴协奏曲》的华彩 Op.77	勃拉姆斯	53

Table of Contents

	<u>Piano</u>	<u>Violin</u>
Foreword	9	
Jascha Heifetz (1901-1987)	10	
Heifetz's Transcriptions	10	
Discography	12	
About Eric Wen	13	
Publisher's Note	13	
 The Transcriptions:		
Alt-Wien	Godowsky, Leopold	27..... 14
Ao pé da fogueira (Preludio XV)	Vale, Flausine Rodrigues do	93..... 40
Beau soir	Debussy, Claude	73..... 32
The Bumble-Bee, (Flight of) from <i>The Legend of Tsar Saltan</i>	Rimsky-Korsakov, Nicolai	34..... 18
Daisies	Rachmaninov, Sergei	53..... 26
Dance (No. 4)	Krein, Alexander	31..... 16
Deep River	Traditional	119..... 50
Estrellita (My Little Star), Mexican Serenade	Ponce, Manuel	105..... 45
Golliwogg's Cake-Walk	Debussy, Claude	56..... 27
Hora Staccato †	Dinicu, Grigoras	1..... 1
Huella	Aguirre, Julian	88..... 38
Jeanie with the Light Brown Hair	Foster Stephen	108..... 46
L'après-midi d'un faune (Extrait du <i>Prélude</i>)	Debussy, Claude	63..... 30
March from <i>Love for Three Oranges</i>	Prokofiev, Sergei	39..... 20
Masks from <i>Romeo and Juliet</i>	Prokofiev, Sergei	43..... 22
Mediterranean	Bax, Arnold	97..... 42
Mouvements perpétuels	Poulenc, Francis	83..... 36
Oriental Sketch	Rachmaninov, Sergei	48..... 24
Rondo in E-flat major	Hummel, Johann Nepomuk	11..... 6
Sea-Murmurs	Castelnuovo-Tedesco, Mario ..	111..... 47
Tango	Castelnuovo-Tedesco, Mario ..	115..... 48
Toccata	Paradies, Pietro Domenico	7..... 4
Valse bluettes (Air de ballet)	Drigo, Ricardo	23..... 12
Valses nobles et sentimentales Nos. 6 & 7	Ravel, Maurice	76..... 33
 Cadenzas:		
Cadenzas to <i>Concerto No. 4 in D Major for Violin and Orchestra</i> , K. 218	Mozart, Wolfgang Amadeus	51
Cadenza to <i>Concerto in D Major for Violin and Orchestra</i> , Op. 77	Brahms, Johannes	53

† The orchestral version with full and parts is available on rental.

霍拉舞曲

(罗马尼亚)

Hora Staccato

(ROUMANIAN)

Grigoras Dinicu 创作

雅沙·海菲兹改编*

Con persistenza ritmica (♩ = 120-132)

Solo

Piano

The musical score is written for a Solo instrument (likely violin) and Piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The tempo is marked 'Con persistenza ritmica' with a metronome indication of 120-132 beats per minute. The score is divided into four systems. The Solo part begins with a melodic line in the first system, marked 'mf' and 'ten.' (tension). The Piano part provides a rhythmic accompaniment with chords and single notes. The second system continues the Solo melody with a 'V' (volta) marking. The third system shows the Solo melody becoming more complex with trills and slurs. The fourth system concludes the piece with a final melodic flourish in the Solo part and a sustained piano accompaniment.

* 公演这首作品时,作曲家和改编者的名字必须一起被提及,并写在节目单上。