

1838-1920

## 布魯赫

# MAX BRUCH

G小調第一小提琴協奏曲，op. 26

Violin Concerto no. 1 in G minor, op. 26

序曲：中庸的快板

慢板

終曲：活力充沛的快板

Vorspiel: Allegro moderato

Adagio

Finale: Allegro energico

### 作曲家

布魯赫1838年1月6日生於科隆，孩提時代已顯露出過人音樂天賦；他母親是著名音樂教師兼女高音，也大力支持兒子發展音樂事業。布魯赫第一批作品（包括一首序曲和數首室樂曲）寫於11歲生辰前後；14歲時（1852年）憑著第一首交響曲和一首弦樂四重奏，贏得法蘭克福莫扎特基金會獎；才20歲，他第一齣歌劇就在科隆上演了；之後還陸續創作了兩齣歌劇、12齣清唱劇和約100首合唱及聲樂作品。此外他在英國也享有盛譽，獲劍橋大學頒發榮譽博士學位。可是他1920年10月2日與世長辭後，聲望也迅速下跌；時至今日，大家幾乎只記得他三首小提琴協奏曲中的第一首。

### 背景

第一小提琴協奏曲是布魯赫26歲時的作品，大受歡迎之餘卻也令他深深不忿——因為他日後再也沒有一首作品如此成功了。無論身在何方，第一小提琴協奏曲的成就總是纏繞著他。樂曲問世約40年後，他在意大利的所見所聞絕對是箇中寫照——他語帶怒氣地給朋友寫信道：「他們就在那裡，每個街角都有人隨時準備為我演奏我的第一協奏

### THE COMPOSER

Max Bruch was born in Cologne on 6 January 1838. He was something of a child prodigy who was encouraged in his pursuit of a musical career by his mother, a well-established music teacher and soprano. His first compositions, which included an overture and some chamber works, date from around the time of his 11<sup>th</sup> birthday and in 1852, at the age of 14, he was awarded the Frankfurt Mozart Foundation Prize for his first symphony and for a string quartet, and, at the age of 20, his first opera was staged in Cologne. Two more operas, a dozen cantatas and around 100 other choral and vocal works followed and his reputation spread to the UK where he was awarded an honorary doctorate from the University of Cambridge. Following his death in Berlin on 2 October 1920, his reputation quickly fell into decline. Today he is remembered almost exclusively for the first of his three violin concertos.

### THE BACKGROUND

The First Violin Concerto was composed when Bruch was 26 and it was a source of deep dissatisfaction to him that he was never able to repeat its phenomenal success. He was dogged by its success everywhere he went. A visit to Italy some



布魯赫 Bruch  
(Wikimedia Commons)

曲。全部都是混蛋！好像我就沒有其他同樣優秀的協奏曲似的。」可是樂曲問世初期，其實也不怎麼受歡迎。樂曲1864年寫成，但首演卻待到兩年後（1866年4月24日）才在德國科布倫茲福音婦女會舉行。當晚演出由作曲家親自指揮，肯尼格史羅擔任獨奏，可是也算不上十分成功。為了改良樂曲，布魯赫把樂譜交給小提琴大師姚阿辛過目，姚阿辛於是建議他修改某些地方。修訂版1868年1月5日在不萊梅由姚阿辛首演，旋即成為炙手可熱的音樂會曲目，至今未變。

### 音樂

樂曲之所以成功，原因也不難看出。全曲三樂章一氣呵成。**第一樂章**初時很柔和，短短的引子恍如讚美詩，小提琴從引子中浮現。然後主題響起，激越澎湃的旋律由獨奏小提琴以雙弦音奏出，樂團在低音區輔以激昂的伴奏。從霸氣十足的小提琴獨奏，到將沉思、抒情氣氛與炫技高明地共冶一爐，說樂章應該很

40 years after the concerto's composition was typical: "There they all are," Bruch wrote angrily to a friend, "at every street corner, ready to play me my first Concerto. The devil with the lot of them! As if I hadn't written other, equally good concertos." Its early history, however, was not marked by success. Completed in 1864, it had to wait two years for its premiere – on 24 April 1866 at an Evangelical Women's Society concert in Koblenz, Germany with the composer himself conducting and Otto von Königslöw as the soloist – and that was not an unqualified success. In a bid to improve it Bruch sent the score to the celebrated Hungarian violinist Joseph Joachim who advised him to make a number of revisions, and once Joachim had premiered the revised version of the work (in Bremen on 5 January 1868) it entered the popular repertoire, where it has remained ever since.

### THE MUSIC

The reasons for the concerto's success are not hard to find. The three movements run without a break. The **first movement** opens in a subdued manner, the violin emerging from the briefest of hymn-like introductions, which then leads into the principal theme, a melody of real emotional power, given out by the soloist in double-stopping above a dramatic accompaniment in the low register of the orchestra. From the sheer dominance of the solo violin, its clever mix of virtuosity and soul-searching lyricism, we can make a pretty safe guess that the hand of Joachim had a large part to play here. The deeply-moving, dreamlike **second movement** again gives the solo violin the dominant role, this time exhibiting its rich middle register in a melody of unusual beauty. This is accompanied by an

多樂段都經姚阿辛修改，也並不為過。**第二樂章**既夢幻又感人肺腑，展現了小提琴中音區的圓潤音色，旋律美不勝收；配以管樂和低音弦樂伴奏，讓獨奏者有足夠空間表現小提琴的抒情色彩，同時又不怕被樂團裡厚重的小提琴聲部蓋過。極短暫的停頓過後，是活潑有力的**第三樂章**。〈終曲〉活力充沛，首先奏出令人興奮的漸強樂段，獨奏小提琴隨後加入，奏出剛健而稜角分明的吉卜賽風格旋律（姚阿辛對自己有匈牙利血統感到十分自豪）；一直蹦蹦跳跳的獨奏小提琴更不時鞭策樂團，令樂團變得有點狂放，倒也無傷大雅。

orchestra principally using wind and lower strings, giving the soloist ample scope to display the full range of the violin's lyrical qualities without fear of being submerged under the weight of orchestral violins. A barely perceptible pause precedes the **third movement**, an energetic Finale beginning with a thrilling orchestral crescendo leading up to the soloist's entry: a virile, angular Gypsy-style theme (Joachim was proud of his Hungarian ancestry) which hops and skips about occasionally whipping the orchestra up into a kind of benign frenzy.

#### 編制 INSTRUMENTATION

兩支長笛、兩支雙簧管、兩支單簧管、兩支巴松管、四支圓號、兩支小號、定音鼓及弦樂組。

Two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, timpani and strings.



#### 觀眾問卷調查

#### AUDIENCE SURVEY

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