

# 李斯特

## FRANZ LISZT

### 降E大調第一鋼琴協奏曲，S. 124 Piano Concerto no. 1 in E flat, S. 124

#### 作曲家

19世紀歐洲樂壇充滿狂熱的氣氛，今晚音樂會所選的兩位作曲家就代表當中兩個極端，因此兩人互相關心懷敵意也就不足為奇了——布拉姆斯和支持者更貶斥李斯特的音樂是「膚淺的炫技」。李斯特固然擁有驚人的高超技藝，自我宣傳時還要為自己營造超人般的形象：他1811年10月22日生於匈牙利小鎮多波揚（現稱「萊丁」，位於奧地利境內），於是有說當日有顆明亮的星星在他的出生地上閃耀，顯然想與耶穌基督相提並論。無疑，李斯特真的改變了鋼琴的地位，尤其當時還沒有公開鋼琴獨奏會，他是第一批以這種形式演出的鋼琴家；既然身為先驅，那麼大部分演奏曲目都必須原創。他的作品多達1,300首，其中大部分是炫技性質的鋼琴曲，包括十來首鋼琴與樂團合奏曲，當中協奏曲佔了三首。

#### 背景

李斯特把「第一鋼琴協奏曲」題獻給生於英國的鋼琴家暨作曲家亨利·利托爾夫，1857年出版。可是樂曲其實早在約30年前已經動筆，1849年以雙鋼琴版本問世。由於李斯特不太懂配器法，於是決定假手於人：李斯特告別演奏生涯、

#### THE COMPOSER

The two composers in today's programme represent polar opposites in the febrile atmosphere of late 19<sup>th</sup> century music. It is not surprising, therefore, that they harboured mutual animosity, with Brahms and his supporters denouncing Liszt's "shallow virtuosity". Liszt certainly promoted his undeniably amazing virtuosity, but added to this an aura of superhuman gifts which included a story that on the night he was born, 22 October 1811, a bright star shone above his birthplace in the Hungarian town of Doborján (now called Raiding and situated in Austria); an obvious comparison with the birth of Jesus Christ. He certainly transformed the status of the piano, not least by being one of the first to present the solo public piano recital. Being a pioneer in this, Liszt largely had to create his own repertory, and the vast majority of his 1,300 compositions comprises virtuoso showpieces for piano, including around a dozen works for piano and orchestra of which three are concertos.

#### THE BACKGROUND

Liszt's First Piano Concerto was published in 1857 with a dedication to the British-born pianist and composer Henry Litolff. However, he had started work on it almost 30 years



與維根斯坦王妃夏洛琳·斯恩移居威瑪後，聘請了一個年僅27歲、事業平平的作曲家拉夫當助手，所以就將雙鋼琴版本的配器交給拉夫負責。

### 演出歷史

樂曲1855年2月17日在威瑪首演，由白遼士指揮。但李斯特把樂曲大刀闊斧修改過後，才交給出版商。

### 音樂

第一鋼琴協奏曲素有「鋼琴音樂史上真正的劃時代作品」之稱，摒棄了傳統的三樂章結構，改為單樂章曲式，期間快慢段落接連出現，卻又水乳交融，渾然一體。

哄動的引子由弦樂齊奏交代，鋼琴突然響起，放肆得像恐怖片反派。

（有說李斯特曾為第一樂句配上歌詞，德語原文是「Das versteht ihr alle nicht!」，意謂「你是不會猜得透！」；後面兩個和弦大概就是感歎詞：「哈哈！」。）音樂冷靜下來，開端的弦樂主題變得越來越

### 李斯特 Franz Liszt

(Photo by Atelier Nadar)

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earlier, completing a version for two pianos in 1849. Unskilled in the art of orchestration, he handed this to a 27-year-old struggling composer called Joachim Raff whom he employed as an assistant, after withdrawing from the concert platform and settling in Weimar with Princess Carolyne von Sayn-Wittgenstein.

### PERFORMANCE HISTORY

The First Piano Concerto was given its first performance in Weimar on 17 February 1855 (the performance conducted by Berlioz) but before submitting the work for publication Liszt made extensive revisions.

### THE MUSIC

The concerto has been described as a “truly seminal work in the history of piano literature”. It dispensed with the traditional three-movement structure and opted instead for a single movement which, with its succession of fast and slow sections, provided an exceptional level of integration.

It opens with a melodramatic introduction from unison strings into which the piano bursts with all the extravagance of a horror-movie villain. (Liszt is said to have provided words to fit the opening phrase – “Das versteht ihr alle nicht!” [“That, none of you understands”] – while the two chords which come next might be said to offer the interjection “Ha ha!”.) Things calm down, the opening string theme in ever calmer guises coaxing gentleness from the piano which, at one point, enters into a loving partnership with a clarinet. The opening string theme remains very much in the foreground as

溫柔，哄得鋼琴也變得和順，甚至一度與單簧管深情地唱和。開端的弦樂主題一直都很突出。一串音階直奔高音區，把樂曲第一部分送走後，配上弱音器的弦樂為第二部分掀開序幕：鋼琴陷入沉思，既奔放又經常發人深省，樂團偶然插話。顫音在鋼琴高音區響起，為出人意表的三角鈴作鋪排。鋼琴在這個音區奏出許多精緻華麗的音型，頻頻響起的三角鈴更為樂曲添上火花。開端主題最後重現，音樂也彷彿無堅不摧似的，直奔極盡炫技之能事的璀璨尾聲。

scampering upward scales send the first section away, allowing muted strings to introduce the second section: a rhapsodic and often deeply reflective meditation from the soloist with occasional interludes from the orchestra. High piano trills set the scene for the surprising appearance of the triangle, and much delicate filigree work from the piano in its higher register and plenty of triangle add sparkle to the proceedings. The opening theme eventually reappears and the concerto romps home to its dazzling virtuoso conclusion.

#### 編制 INSTRUMENTATION

兩支長笛、短笛、兩支雙簧管、兩支單簧管、兩支巴松管、兩支圓號、兩支小號、兩支長號、低音長號、定音鼓、敲擊樂器及弦樂組。  
Two flutes, piccolo, two oboes, two clarinets, two bassoons, two horns, two trumpets, two trombones, bass trombone, timpani, percussion and strings.



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