

1873-1943

## 拉赫曼尼諾夫

# SERGEI RACHMANINOV

《巴格尼尼主題狂想曲》，op. 43

*Rhapsody on a Theme of Paganini*, op. 43

### 作曲家

早在布爾什維克革命迫使拉赫曼尼諾夫一家逃離俄國以前，他既是當地首屈一指的作曲家，又是他的音樂偶像柴可夫斯基的當然繼承者。可是在外國，他卻主要是以鋼琴大師的身份著名，1909年曾應邀在美國巡迴演出，合共演出了22場音樂會。這次巡演非常成功，於是主辦人每年都邀請拉赫曼尼諾夫到美國巡迴演出。雖然美國觀眾不是特別喜歡俄羅斯音樂，但拉赫曼尼諾夫通常會嘗試在巡演裡包括最少一首自己的作品。

### 背景

拉赫曼尼諾夫用每年在美國巡演所賺的錢，在瑞士建了座別墅；著名



### THE COMPOSER

Until the Bolshevik Revolution forced him to flee Russia with his family, Sergei Rachmaninov had established himself as one of the country's leading composers and the natural successor to his great musical hero, Tchaikovsky. Outside Russia, however, he was mostly recognised as a great piano virtuoso, and in 1909 was invited to give a 22-concert tour of the US. It was such a success that he was invited back to give annual concert tours, and although the Americans had little taste for Russian music, he would usually try to include at least one work of his own on these tours.

### THE BACKGROUND

Having built himself a house in Switzerland from the proceeds of his annual American concert tours, and having been given as a house-warming present a full-sized concert grand by the noted piano manufacturer Steinway & Sons, Rachmaninov was inspired to write what was to be the last of his five works for piano and orchestra. The others were all concertos, but for this work he chose to combine concerto form with variation form to produce a

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拉赫曼尼諾夫 Rachmaninov

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## 弦外之音 BRIEF NOTES

意大利小提琴巨匠巴格尼尼 (1782-1840) 24首無伴奏小提琴《隨想曲》中的最後一首，很可能是19世紀以來最多作曲家選用的變奏曲主題。除了拉赫曼尼諾夫這一首之外，其他作曲家以這個旋律為基礎的作品不下24首，最著名的包括布拉姆斯、舒曼、李斯特、波利斯·布拉赫、魯道羅夫斯基、安德魯·羅韋伯等。

The last of the 24 *Caprices* for unaccompanied violin by the Italian violin virtuoso, Niccolò Paganini (1782-1840), could well have been used more often as a basis for sets of variations by different composers since the 19<sup>th</sup> century than any other. Beyond Rachmaninov's work, there are over 24 different works based on it, some of the best known being by Brahms, Schumann, Liszt, Boris Blacher, Witold Lutosławski and Andrew Lloyd Webber.

巴格尼尼 Paganini

By Jean-Auguste-Dominique Ingres (Wikimedia Commons)

鋼琴製造商施坦威又送來一台標準尺寸的音樂會三角琴，賀他新居入伙；就在別墅落成、新琴運抵之後，他就心血來潮動筆創作一首鋼琴與樂團合奏的作品——這也是他五首同類作品的最後一首。雖然另外四首都是鋼琴協奏曲，但作曲家現在卻選擇寫一首單樂章樂曲，而且將協奏曲式和變奏曲式共冶一爐：樂曲大體上跟隨傳統協奏曲「快—慢—快」的布局，但實際上卻由引子、主題和24段變奏組成。「24」這個數字也因而別具意義，因為主題正好出自巴格尼尼第二十四首無伴奏小提琴《隨想曲》(1829年出版)。樂曲1934年11月7日由史托哥夫斯基指揮費城管弦樂團首演，作曲家親自擔任鋼琴獨奏。

single-movement work, roughly following the fast-slow-fast outline of a conventional concerto but actually comprising an introduction and 24 variations on a theme. The number 24 was significant, for Rachmaninov used as the basis of the work, the 24<sup>th</sup> *Caprice* for solo violin by Paganini published in 1829. Rachmaninov himself premiered the work with the Philadelphia Orchestra under Leopold Stokowski on 7 November 1934.

## THE MUSIC

The *Rhapsody on a Theme of Paganini* begins with a brief introduction, the orchestra providing a kind of skeleton of the theme which eventually is heard from the violins supported by single notes jabbed out by the pianist. This playful mood continues

## 音樂

《巴格尼尼主題狂想曲》以簡短的引子掀開序幕，主題的骨幹先在樂團響起，然後由小提琴奏出主題，鋼琴同時以尖銳的單音配合。調皮的氣氛貫穿最初幾個變奏；鋼琴在音符上愉快跳躍，而鋼琴與樂團也一直忙個不停。

慢速樂段（也就是樂曲的中段）由〈變奏七〉開始。鋼琴先奏出一個讚美詩似的莊嚴旋律——《震怒之日》（《震怒之日》原是13世紀聖詠，拉赫曼尼諾夫幾乎每首成熟作品都會引用），同時大提琴和巴松管在較低音區奏出「巴格尼尼主題」原型；兩個主題在接下來的大部分變奏裡都平分秋色，各有千秋。〈變奏十八〉大概是拉赫曼尼諾夫最有名的樂段了：作曲家在此將「巴格尼尼主題」上下顛倒，變得與《震怒之日》十分相似。

接著氣氛轉趨輕快，但樂團在低音區步步進逼，鋼琴和弦一個比一個深沉，彷彿暴風雨將至。暴風雨終於來臨，天空卻又突然放晴；「巴格尼尼主題」與《震怒之日》在此糾纏不清。接著是鋼琴一段刺激絕倫的獨奏，連串的八度音奏出兩個主題的元素，氣勢磅礴；樂團突然攔腰闖入，像要跟鋼琴一起朝樂曲結尾飛奔似的。眼看《震怒之日》快要成為最後贏家之際，卻冷不防被鋼琴一個信手拈來的音型語帶輕蔑地趕走，正式為樂曲畫上句號。

through the first few variations, with the piano skipping merrily over the notes and a sense of continually bustling movement from both orchestra and piano.

The slow (middle) section of the work opens with the Seventh Variation. The piano begins with a solemn hymn-like melody which is the *Dies Irae*, a 13<sup>th</sup>-century chant which Rachmaninov used in almost all his mature works, beneath which cellos and bassoon play Paganini's original theme. In most of the subsequent variations, both the *Dies Irae* and Paganini's theme are given equal prominence, and when we reach Variation 18, probably Rachmaninov's most famous creation, we hear Paganini's theme turned upside down so that it closely resembles the *Dies Irae*.

After this, the mood lightens, but then it seems as if a great thunderstorm is brewing, as over a menacing orchestral bass the piano chords become darker and darker. The storm eventually breaks and the music bursts into sunlight in which both Paganini's theme and the *Dies Irae* become inseparably intertwined. A thrilling piano solo with the pianist thundering out elements of both themes in octaves is rudely interrupted by the orchestra, which joins the piano in a headlong dash for the closing bar, only to be pulled up by an ending of pure drama when the *Dies Irae*, looking as if it is going to have the last word, is swept aside dismissively by a seemingly off-hand piano conclusion.

## 編制 INSTRUMENTATION

兩支長笛、短笛、兩支雙簧管、英國管、兩支單簧管、兩支巴松管、四支圓號、兩支小號、三支長號、大號、定音鼓、敲擊、豎琴及弦樂組。

Two flutes, piccolo, two oboes, cor anglais, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, percussion, harp and strings.