

1786-1826

韋伯

CARL MARIA VON WEBER

F大調巴松管協奏曲，op. 75

Bassoon Concerto in F, op. 75

不太快的快板
慢板
輪旋曲 (快板)

Allegro ma non troppo
Adagio
Rondo (allegro)

作曲家

生於德意志地區的韋伯認為自己有貴族血統；然而這其實是他父親憑空捏造的。韋伯的父親是個音樂人，刻意在自己名字裡加上堂而皇之的銜頭「von」，從而讓自己創辦的巡迴劇團看來體面一點——但他其實出身寒微，家裡從事磨坊工作。不過無論出身如何，韋伯後來也令家族在史書上佔有一席之地。韋伯身有永久殘障，終其一生走路時都是一拐一拐的，而且童年時健康極差，看來也注定不會有甚麼成就了。當時一家人會隨父親的劇團在德意志各地巡迴演出，期間韋伯的哥哥也會給他上音樂課；但即使在音樂課上，



THE COMPOSER

Born in Germany Weber believed himself to be of aristocratic stock. However he was the son of a local musician who had fraudulently added the baronial title “von” to his name in an attempt to give his newly-formed travelling theatre company an aura of respectability. Weber was actually descended from a humble miller. Whatever their origins, the Webers were to earn a place in the history books in their own right through Carl Maria. With a permanent physical disability, which meant that he walked with a limp throughout his life, and much ill-health during his childhood, young Carl did not appear to be destined for greatness. Even his early music lessons, given by his brother as the family followed their father’s theatre company around Germany, failed to reveal any inkling of compositional talent. But it was Carl Maria Weber who, virtually single-handedly, established the Romantic movement in music with his opera *Der Freischütz* of 1821.

THE BACKGROUND

Weber’s revolutionary ideas about music were not confined to opera, and among the many innovations with which he is credited

韋伯 Carl Maria von Weber

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弦外之音

1811年，韋伯到達慕尼黑後不久，就上書巴伐利亞國王麥克西米倫一世，請國王批准他與宮廷樂團演出一場音樂會，讓宮廷樂團的單簧管手比曼演奏韋伯「第一單簧管協奏曲」。國王非常欣賞這首協奏曲，馬上委約韋伯多寫兩首。不過雖然韋伯應約創作了兩首新協奏曲，但為單簧管而寫的只有一首，另一首則是巴松管協奏曲——這是韋伯在樂團巴松管手布蘭特再三請求下寫作的。不過韋伯和國王都似乎很滿意。

也沒有任何跡象顯示韋伯有丁點作曲才華。可是樂壇的浪漫主義風潮，實際上是韋伯憑一己之力，以歌劇《魔彈射手》(1821) 推動的。

背景

韋伯對音樂的革命性想法也不限於歌劇；事實上，音樂上許多新獻都是他的功勞，包括手持指揮棒指揮管弦樂團。他是個備受推崇的樂團指揮——而且他每次演出時都表現得十分興奮，因此特別受歡迎。1811年3月，韋伯前往慕尼黑指揮宮廷樂團。他為了這場音樂會，特地為樂團的單簧管手寫了首協奏曲。怎料樂曲大受歡迎，以致其他團員紛紛要求韋伯同樣為他們的樂器寫作協奏曲；其中一位就是樂團的巴松管手布蘭特。巴松管身處樂團織體的底部，上面是大量音區較高的樂器；除了韋華第和莫扎特的巴松管協奏曲以外（前者有幾首，但韋伯大概都不認識；後者有一首），作曲家很少容許巴松管「出人頭地」。因此韋伯寫巴松管協奏曲跟探索無人地帶沒有兩樣。

EXTRA

Shortly after arriving in Munich in March 1811, Weber petitioned King Maximilian I of Bavaria to allow him to give a concert with the court orchestra at which the court clarinetist, Heinrich Baermann, performed Weber's first Clarinet Concerto. The King was most impressed and immediately commissioned Weber to write two more. But while Weber fulfilled the king's commission in writing two new concertos, only one was for clarinet. The second one was for bassoon, and came as a result of the persistent petitions from the orchestra's bassoonist, Georg Brandt, for Weber to write a concerto for his instrument. It seems that both Weber and the King were highly satisfied with the result.

is the practice of conducting an orchestra with a baton. He was widely admired as an orchestral conductor, not least because of his habit of becoming thoroughly excited during performances, and in March 1811 he travelled to Munich to conduct the court orchestra. For that concert he had written a concerto for the orchestra's clarinetist, which became so popular that other members of the orchestra asked for concertos for their own instruments. Among these was Georg Friedrich Brandt who was the orchestra's bassoonist. Other than several concertos for the instrument by Vivaldi (of which Weber would not have known) and one by Mozart, the instrument had rarely been allowed to emerge as a solo instrument, so Weber's concerto was very much exploring largely untrodden territory.

PERFORMANCE HISTORY

The concerto was written between 14 and 27 November, and Brandt gave the premiere, with the Munich orchestra, at the city's Hoftheater on 28 December 1811.

演出歷史

樂曲寫於1811年11月14日至27日，同年12月28日由布蘭特在慕尼黑宮廷劇院與慕尼黑樂團首演。

音樂

第一樂章以既強勁又歡欣的進行曲掀開序幕；稍後旋律由巴松管承接，以輕柔的鼓聲伴奏。這一段甚有歌劇特色，快活跳躍的巴松管就像個討人喜歡的歌劇角色。可是隨著樂章漸漸開展，獨奏聲部變得越來越敏捷矯健，熟練地探索巴松管最低及最高音區。樂章整體氣氛非常愉快，以致短暫的沉思也沒甚麼影響。可是到了**第二樂章**，巴松管唱出豐富抒情的旋律時，卻顯得有點憂鬱，弦樂像個柔軟的墊子似的低聲伴奏。樂章結尾有個優雅的華采樂段，又將大家帶回歌劇領域。巴松管在**第三樂章**像個不斷走來走去的小丑似的，令人很容易忽略獨奏者聲部其實難度極高，需要挑戰快速音階、敏捷的大跳動，以及快得令人透不過氣的樂段（尤其全曲最末幾小節）。

THE MUSIC

The **first movement** opens with a strong, jovial march, taken up by the bassoon to the accompaniment of a gently pounding drum. This is very operatic music, the jaunty, skipping bassoon sounding very much like an endearing operatic character. But as the movement progresses, the solo part becomes ever more athletic and agile, deftly exploring both the lowest and highest parts of its range. Momentary passages of reflection do little to disturb the utter cheerfulness of the movement, but in the **second movement**, the bassoon takes on a slightly more melancholy character as it sings out a richly lyrical melody above a gentle cushion of subdued strings. A graceful cadenza at the end of the movement takes us back into the realms of opera, while in the **third movement** the bassoon clowns around so much it is easy to overlook the astonishing virtuosity required of the player who has to run the gauntlet of rapid scales, big athletic leaps and, especially in the closing bars, passages of breathless velocity.

編制 INSTRUMENTATION

兩支長笛、兩支雙簧管、兩支巴松管、兩支圓號、兩支小號、定音鼓及弦樂組。

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