

32



香港藝術節
Hong Kong
Arts Festival
3/2-7/3/2004



法比奧·比昂迪與歐洲嘉蘭樂團
Fabio Biondi with
Europa Galante



BRITISH AMERICAN
TOBACCO
HONG KONG

7 – 8.2.2004
香港大會堂音樂廳
Hong Kong City Hall Concert Hall

法比奧·比昂迪
歐洲嘉蘭樂團
Fabio Biondi
with
Europa Galante

節目長約 1 小時 30 分鐘，包括一節 15 分鐘中場休息
*Running time: approximately 1 hour and 30 minutes,
including a 15 minute interval*

節目詳情
For programme details

7.2.2004	Page 12 頁
8.2.2004	Page 26 頁

為了讓大家對這次演出留下美好印象，請切記在節目開始前關掉手錶、無綫電話及傳呼機的響鬧裝置。會場內請勿擅自攝影、錄音或錄影，亦不可飲食和吸煙，多謝合作。

To make this performance a pleasant experience for the artists and other members of the audience, PLEASE switch off your alarm watches, MOBILE PHONES and PAGERS.

Eating and drinking, unauthorised photography and audio or video recording are forbidden in the auditorium. Thank you for your co-operation.

Thank you Partner 謝謝拍檔



BRITISH AMERICAN
TOBACCO
HONG KONG

Your support and sponsorship has made possible the Festival attraction **Fabio Biondi** with **Europa Galante**. With grateful thanks from the Hong Kong Arts Festival.

We wish you and your guests a very enjoyable evening.

多謝您們的贊助及支持，使**法比奧·比昂迪與歐洲嘉蘭樂團**得以順利在香港藝術節演出。

希望您們有一個愉快的晚上。

32



香港藝術節
Hong Kong
Arts Festival
3/2-7/3/2004

歐洲嘉蘭樂團

歐洲嘉蘭樂團於1990年由藝術總監法比奧·比昂迪創辦，自始迅速揚威國際樂壇，成為巴羅克音樂在意大利復興的象徵。

自首張唱片開始，歐洲嘉蘭樂團就以革命性手法演繹意大利音樂，洋溢自由氣息和激情，風靡世界萬千樂迷，灌錄的唱片亦獲獎無數，包括2002年艾比亞提大獎。歐洲嘉蘭樂團定期在歐洲各地國際音樂節演出，足跡遍及世界知名音樂廳，包括米蘭斯卡拉歌劇院、紐約林肯中心、倫敦皇家艾爾伯特音樂廳等，也曾往澳洲、日本、加拿大、以色列、美國及南美洲巡迴演出。

歐洲嘉蘭樂團的音樂會陣容由四至三十人不等，曲目包括器樂及聲樂作品，由室樂到清唱劇，一應俱全，而且不限於意大利作品，例如跟伊恩·伯斯特力奇、大衛·丹尼爾斯、納塔利·德塞等著名藝術家攜手，演繹巴赫和韓德爾的清唱劇及其他聲樂作品。

歐洲嘉蘭樂團的曲目包括：十八世紀重要器樂作品（韋華第、柯里尼、羅卡特里、謝明尼亞尼作品音樂會）、韓德爾和韋華第的歌劇、亞歷山得羅·史卡拉第的神劇《瑪德蓮娜》、《人性與魔性》及《凱諾》。樂團亦以嶄新手法演繹泰天尼和卡斯特洛的室樂奏鳴曲、以及波契里尼的三重奏和五重奏。

演後藝人談 Meet-the-Artist (Post-Performance)

7.2.2004 (六Sat) 藝穗會天台花園 Roof Garden, Fringe Club



Europa Galante

Founded in 1990 by its artistic director Fabio Biondi, the ensemble Europa Galante quickly acquired international fame, becoming a symbol of the rebirth of Baroque music in Italy.

From their very first recording, Europa Galante conquered audiences world-wide with their revolutionary approach and free and impassioned playing of Italian music. Their recordings have won some of the most prestigious awards including most recently the Premio Abbiati in 2002. A regular contributor to international festivals throughout Europe, the ensemble performs in the world's major concert halls including La Scala in Milan, the Lincoln Center in New York and the Royal Albert Hall in London and has toured in Australia, Japan, Canada, Israel, the US and South America.

Europa Galante offers concert programmes with ensembles of four to 30 musicians playing instrumental and vocal works. Their repertoire ranges from chamber concerts to cantata programmes and is not only limited to the music of Italy. It has, for example, included collaborations with such major artists as Ian Bostridge, David Daniels and Nathalie Dessay, for performances and cantatas and other vocal works by Bach and Handel.

The ensemble's repertoire includes the major instrumental works of the 18th century (the concerts of Vivaldi, Corelli, Locatelli, Geminiani); the operas of Handel and Vivaldi; and the oratorios of Alessandro Scarlatti (*Maddalena*, *Humanità e Lucifero* and *Caino*). The ensemble also offers a new approach to the chamber sonatas of Tartini and Castello, and to Boccherini's trios and quintets.

麗嘉酒店贊助歐洲嘉蘭樂團之住宿
Accommodation for Europa Galante is sponsored by





法比奧·比昂迪

法比奧·比昂迪於意大利巴勒莫出生，十二歲首次獨奏演出便跟意大利廣播交響樂團合作，並自此展開其國際演奏事業。十五歲時，比昂迪對文化的好奇心和求知慾與日俱增，開始接觸演繹巴羅克音樂的新穎手法，這個機遇既擴大了比昂迪的音樂視野，也決定了他日後的發展方向。比昂迪十六歲就應邀到維也納愛樂廳演奏巴赫小提琴協奏曲，此後參與多個專門以古樂手法及古式樂器演出的頂尖古樂團，擔任第一小提琴。

1990年，比昂迪創辦了歐洲嘉蘭樂團，專攻十八世紀巴羅克音樂，尤其集中在意大利作曲家，例如亞歷山德羅·史格拉第和韋華第等。由創團時代起，樂團就備受樂評家青睞，其唱片也贏得多個譽滿樂壇的獎項，包括五項金音叉獎。

在近十五載的樂團歷史上，比昂迪都會將樂團的曲目仔細研究，連番考證，因此對巴羅克時期演奏習慣的見解精闢獨到，演繹時自能照顧到很多細節，非一般演繹可比。詳細全面的研究，使樂團能將新生命注入膾炙人口的樂曲，例如樂團灌錄韋華第的《四季》銷售量就超過五十萬張，轟動一時。比昂迪也集中研究冷門的優秀作曲家與作品，如羅卡特里及謝明尼亞尼兩位被遺忘多年的作曲家，再次將他們的音樂帶給當代聽眾。

Fabio Biondi

Fabio Biondi was born in Palermo, Italy and started an international career at the age of 12 by performing his first solo concert with the National Radio Symphony Orchestra of Italy. At 15, with a growing and voracious cultural curiosity, Fabio Biondi was introduced to a new approach to Baroque music, an opportunity that was to expand his musical vision and direct the course of his future career. By the age of 16 he was invited to perform Bach's violin concertos at the Musikverein in Vienna, and since then has played as first violin with the leading antique music ensembles that specialise in performances using original techniques and instruments.

In 1990, Fabio Biondi founded Europa Galante to focus on the music of 18th century Baroque, with special emphasis on compositions by Italian composers such as Alessandro Scarlatti and Antonio Vivaldi. From their first appearance, Europa Galante has received lavish acclaim by critics, while their recordings have earned them a number of prestigious awards and prizes including five Golden Diapasons.

In the less than 15 years since the foundation of Europa Galante, Fabio Biondi's musical development has led him to research in great detail the music he is to perform. As a result of his investigations, Biondi has gained fresh insights into Baroque performance practices that he brings to bear in Europa Galante's performances, revealing stylistic subtleties that have been overlooked in more conventional renderings of the music. This extensive research has brought new life to many familiar pieces, significantly Europa Galante's recording of Vivaldi's *The Four Seasons*, which became an international event with the sale of more than 500,000 copies. Biondi has also focused his research skills to examine the output of works by the lesser known masters such as Locatelli and Germiniani, and after decades of neglect has brought their works to modern audiences.

節目 | Programme

二〇〇四年二月七日(星期六)

7 February 2004 (Saturday)

薩瑪天尼
F 大調弦樂交響曲
急板
行板
甚快板

Giovanni Battista Sammartini
Sinfonia in F major
Presto
Andante
Allegro assai

柯里尼
大協奏曲，作品6/4
慢板 — 快板
慢板
極快板
快板

Arcangelo Corelli
Concerto Grosso, Op 6/4
Adagio — Allegro
Adagio
Vivace
Allegro

韋華第
D大調協奏曲，作品3/9
快板
小廣板
快板

Antonio Vivaldi
Concerto in D major, Op 3/9
Allegro
Larghetto
Allegro

亞歷山德羅·史格拉第
《克洛伊、多里洛及阿摩爾小夜曲》序曲

廣板
急板
小步舞曲
極緩板

Alessandro Scarlatti
Sinfonia dalla serenata
Clori, Dorino e Amore

Largo
Presto
Minuet
Grave

— 中場休息十五分鐘

15 minute interval —

杜明尼高·史格拉第

C大調弦樂交響曲

(取自巴黎手稿)

急板

行板及斷奏

極快板

Domenico Scarlatti

Sinfonia for strings in C major

(from Paris manuscript)

Presto

Andante e staccato

Allegrissimo

亞歷山德羅·史格拉第

C小調第二大協奏曲

(取自六首七聲部協奏曲)

快板

極緩板

小步舞曲

Alessandro Scarlatti

Concerto Grosso No 2 in C minor

(from Six Concertos in Seven Parts)

Allegro

Grave

Minueto

杜明尼高·史格拉第

G大調交響曲三部曲

(取自巴黎手稿)

極快板

極緩板

極快板

Domenico Scarlatti

Sinfonia a tre in G major

(from Paris manuscript)

Allegrissimo

Grave

Allegrissimo

韋華第

C大調小提琴協奏曲，作品8/12

快板

廣板

快板

Antonio Vivaldi

Concerto for violin in C major, Op 8/12

Allegro

Largo

Allegro

謝明尼亞尼

大協奏曲，作品3/2

廣板及斷奏

快板

慢板

快板

Francesco Geminiani

Concerto Grosso, Op 3/2

Largo e staccato

Allegro

Adagio

Allegro

拍掌

較長篇的樂曲分為不同長度的樂章部份。
請待整首樂曲奏完後才報以掌聲。

Applause

Longer pieces of music are often divided into sections or movements. Applause is customary at the end of a complete piece of music not between movements.

F 大調弦樂交響曲

薩瑪天尼 (1700-1775)

薩瑪天尼是十八世紀創作交響曲的先驅，雖然其作品現在乏人問津，但在當時卻影響深遠。「弦樂交響曲」一詞本指歌劇序曲，到了十七世紀初則用來形容這些早期交響曲。弦樂交響曲一般由三個短樂章組成，首尾兩樂章速度較快，中間樂章則稍慢，風格較為抒情。「使聽眾愉快」就是此類樂曲的寫作原意——樂曲明快連貫的簡樸、新奇的意念，確能「使聽眾愉快」。

Sinfonia in F major

Giovanni Battista Sammartini
(1700-1775)

Although the music of Sammartini is rarely performed today, this composer was an influential pioneer of the 18th century symphony. The *sinfonia*, originally a term used to refer to opera overtures, was used in the early 1700s to describe these early symphonies. The average *sinfonia* consists of three brief movements of which the first and last were fast while the central one was slower, often written in a more lyrical style. These works were intended to delight audiences, which they did through the presentation of simple, novel ideas in quick succession.



大協奏曲，作品6/4

柯里尼 (1653-1713)

巴羅克晚期的協奏曲種類繁多，其一大就是大協奏曲——以樂團跟獨奏組（由兩位或以上獨奏者組成）形成對比，使樂團的「全體奏」樂段跟獨奏組插段交替出現，互相輝映。柯里尼是探索大協奏曲的先驅，其作品也屬這個樂種的早期作品；儘管如此，柯里尼的大協奏曲也有其獨特之處，例如：有時作曲家為了突出獨奏組，便嚴格局限樂團，讓樂團奏出毫不顯著的伴奏；有時樂團跟獨奏組的旋律素材，卻是如出一轍。較柯里尼晚一輩的作曲家（如韋華第）鍾情於較精簡的三樂章結構，但柯里尼卻與別不同，喜歡寫由四個，甚至更多樂章組成的大協奏曲。

Concerto Grosso, Op 6/4

Arcangelo Corelli (1653-1713)

At the end of the Baroque era, the concerto could take a variety of forms. In the concerto grosso a group of two or more soloists were contrasted with an entire orchestra. Corelli was among the first to explore this genre, which alternates sections for the full orchestra, or tutti, with episodes for the soloists. As early examples of the genre, however, his concertos possess some peculiarities. For example, in some movements Corelli severely limits the orchestra to the most unobtrusive of accompaniments so that the soloists dominate from beginning to end, while at other times the melodic material for the orchestra and soloists is virtually indistinguishable. He also preferred a plan of four or more movements for his concertos in contrast to the more streamlined three-movement organisation favoured by younger contemporaries such as Vivaldi.



D大調協奏曲，作品3/9 韋華第 (1678-1741)

韋華第在這首獨奏小提琴與樂團協奏曲中，先安排樂團奏出協奏曲的動機主題，然後利用獨奏小提琴將之擴充與發展。這種手法在第二樂章特別明顯：樂章開首的全體奏樂段引入柔和的八分音符重複音型，驅使獨奏小提琴奏出越來越精巧的旋律。這種手法也見於首尾兩個樂章，樂團與突出獨奏小提琴的樂段緊密交替，配合較快的速度，造成扣人心弦的效果。

Concerto in D major, Op 3/9 Antonio Vivaldi (1678-1741)

In this concerto for solo violin and orchestra, Vivaldi uses the soloist to expand and develop motivic ideas that the full orchestra introduces. This is most evident in the second movement, in which the gentle repeated quavers of the opening *tutti* propel the soloist to explore increasingly elaborate melodic arabesques. The same process is used in the outer movements, but there the faster tempos produce a more breathless effect by means of rapid alternation of orchestral statements with episodes highlighting the solo violin.



《克洛伊、多里洛及阿摩爾 小夜曲》序曲

亞歷山德羅·史格拉第
(1660-1725)

巴羅克的小夜曲類似清唱劇，一般在統治者的聖名日或類似的慶典演出。史格拉第的《克洛伊、多里洛及阿摩爾小夜曲》內容講述一對鄉村戀人受到考驗和試煉。正戲演出前，先以短小的交響曲（或稱序曲）讓聽眾心理上準備好欣賞之後的短劇。以溫柔、憂鬱的〈廣板〉作為開端、以樂句圓滑延綿的〈極緩板〉作為終結，兩個樂章均與劇情的田園氣息配合得天衣無縫；相反，〈急板〉一掠而過的音階、〈小步舞曲〉的撥弦技法，則巧妙地襯托出首尾兩個樂章。

Sinfonia dalla serenata *Clori, Dorino e Amore* Alessandro Scarlatti (1660-1725)

The Baroque serenata was a cantata-like work typically intended to be performed as part of the festivities for a ruler's name day or some similar celebration. Scarlatti's *Clori, Dorino e Amore*, which relates the trials and tribulations of two pastoral lovers, was preceded by a brief sinfonia, or overture, that prepared listeners for this miniature drama. The gentle melancholy of the opening *Largo* and the closing *Grave* with their smooth, sustained phrases are perfectly suited to the bucolic setting of the story. In contrast, the sweeping scalar passages in the *Presto* and the pizzicato (plucked) strings of the *Minuet* serve as the perfect foil to the outer movements.

— 中場休息十五分鐘

15 minute interval —

C大調弦樂交響曲

杜明尼高·史格拉第
(1685-1757)

杜明尼高·史格拉第是亞歷山德羅·史格拉第之子，其傳世之作則要數為葡國公主瑪莉亞·芭芭拉而作的五百多首鍵盤奏鳴曲了。老史格拉第的管弦樂曲，經常流露出憂鬱、高貴的氣質；這一點在杜明尼高的C大調交響曲中也許付諸闕如，但此曲洗練簡潔，氣氛變幻莫測，除堪稱作曲家本人的管弦樂傑作，更十分適合在宮廷聚會中演出，例如〈急板〉就出人意料地戛然而止；第二樂章的附點節奏堂皇莊嚴；還有終樂章以輕快的舞曲節奏結束全曲，三者配合得無懈可擊。



C小調第二大協奏曲

亞歷山德羅·史格拉第
(1660-1725)

C小調大協奏曲乃史格拉第六首七聲部協奏曲的第二首。作曲家既不欲獨奏組過分賣弄技巧，故寫法上較接近柯里尼，而跟韋華第取向有異。史格拉第在〈快板〉與〈極緩板〉運用模仿式對位法，組成複雜的織體，使聽眾被互相競逐的線條吸引着。〈小步舞曲〉悅耳的旋律配以斷奏襯托，輕盈優美地結束全曲。



Sinfonia for Strings in C major

Domenico Scarlatti (1685-1757)

Alessandro Scarlatti's son Domenico is best known for the more than 500 keyboard sonatas he produced for the Portuguese Princess Maria Barbara. The younger Scarlatti's Sinfonia in C major may lack the sombre nobility that many of his father's orchestral works exhibit, but its brevity and abrupt shifts of mood make it one of the more delightful orchestral works of this composer. The sudden conclusion of the *Presto*, the stately dotted rhythms of the middle movement, and the dance-inspired rhythms of the finale produce a musical diversion appropriate for use at court functions.

Concerto Grosso No 2 in C minor

Alessandro Scarlatti (1660-1725)

Scarlatti's Six Concertos in Seven Parts, of which the C minor concerto is the second, resemble the concertos of Corelli more than those of Vivaldi in that the composer prefers to limit the degree to which soloists show off their virtuosity. Instead he uses contrapuntal imitation in the *Allegro* and *Grave* to create complex textures in which individual melodic lines compete for our attention. In the *Minueto*, he employs a tuneful melody and a staccato accompaniment to offer listeners a pleasant and not overly taxing conclusion to the work.

G大調交響曲三部曲

杜明尼高·史格拉第
(1685-1757)

這首交響曲的兩個快樂章雖然極短，但已有足夠機會讓小提琴家大顯身手，發揮其速度與靈活性。第一、第二小提琴主導了首尾兩個樂章，時而緊密地連續奏出動機主題，時而以平行三度奏出相同旋律。第二樂章〈極緩板〉放在中間，構成平穩的插曲，其穩步前進的低音線條，則有節奏地推動小提琴緩慢的旋律。

Sinfonia a tre in G major

Domenico Scarlatti (1685-1757)

Although extremely brief, the two fast movements of this sinfonia give the violinists ample opportunity to demonstrate their speed and agility. Whether exchanging motivic ideas in quick succession or playing the same melody in parallel thirds, the first and second violins dominate the outer movements of the work. The *Grave*, wedged in the middle, forms a sedate interlude in which the slow moving melodic lines of the violins are given rhythmic momentum by a steady, walking bass line.



C大調小提琴協奏曲， 作品 8/12

韋華第 (1678-1741)

《和聲與創意之爭》是韋華第的小提琴獨奏協奏曲專集，在十八世紀曾風行一時，令韋華第名滿歐洲。C大調小提琴協奏曲選自《和聲與創意之爭》第二冊，也是該選集的最後一首（第十二首），展現了作曲家成熟的器樂風格。在兩個〈快板〉樂章中，形象鮮明的獨奏插段與樂團「副歌式」樂段交替出現。第二樂章實為過渡樂段，織體則簡約之至：獨奏小提琴、大提琴和無所不在的古鍵琴攜手，奏出沉思冥想的氣氛。樂曲中處處可見作曲家運用清晰的和聲及有力的節奏，將旋律往前推進，表現出強烈的方向感，而這一點正是韋華第所有佳作的共通點。

Concerto for Violin in C major, Op 8/12

Antonio Vivaldi (1678-1741)

This concerto comes from the second volume of Vivaldi's *Il cimento dell'armonia e dell'invenzione* (The Contest between Harmony and Invention), a collection of solo violin concertos that circulated widely in the 18th century and earned the composer widespread fame. The twelfth and last of these concertos reflects Vivaldi's mature instrumental style. Throughout the two *Allegros*, sharply defined solo episodes alternate with refrains for the entire orchestra. In the central movement, the texture is thinned to a minimum: the solo violin, a cello and the ever-present harpsichord join forces in this contemplative bridge. Throughout the entire work, clear-cut harmonies and forceful rhythms push the melodies forward to create a sense of direction and purpose, which is characteristic of the composer's best music.



大協奏曲，作品3/2 謝明尼亞尼 (1687-1762)

謝明尼亞尼的和聲被同期作曲家盛讚為富於創意；令他們歎為觀止的，就是謝明尼亞尼一邊能迅速、順暢地銜接兩個調，一邊又將曲折的和聲編排安插其中。雖然如此，謝明尼亞尼並沒有顧此失彼：對和聲的興趣沒有掩蓋作曲家對旋律的重視。儘管謝明尼亞尼的旋律看來沒有其師柯里尼那麼精緻，但謝明尼亞尼經常採用對位技巧，使其主題素材聽來果敢堅定。例如本曲第四樂章就以卡農（或稱「輪唱」）開始，使音樂不斷向前推進；而同時形成的複雜織體，也能讓樂團所有聲部都參與其中。

樂曲介紹：麥嘉倫
中譯：鄭曉彤

Concerto Grosso, Op 3/2 Francesco Geminiani (1687-1762)

Geminiani's contemporaries praised his control of harmony as truly innovative. What amazed them was his ability to produce smooth transitions from one key to the next, often in rapid succession, while incorporating unexpected harmonic twists and turns. Geminiani's interest in harmony, however, did not completely overshadow his attention to melody. Although his melodic ideas may seem less refined when compared to those of his teacher Corelli, Geminiani often incorporated contrapuntal techniques that lend his thematic material a sense of determination. The final *Allegro* of this concerto, for example, opens with a canon, or round, that propels the music forward, simultaneously producing a complex texture involving all parts of the orchestra.

All programme notes by Michael E McClellan





節目 | Programme

二〇〇四年二月八日(星期日)

8 February 2004 (Sunday)

韓德爾
歌劇《羅德里戈》組曲

Georg Friedrich Händel
Suite from the opera *Rodrigo*

序曲

Overture

吉格舞曲

Gigue

薩拉邦舞曲

Sarabande

水手舞曲

Matelot

小步舞曲

Menuet

布列舞曲

Bourré

小步舞曲

Menuet

巴薩格利亞舞曲

Passacaille

威咸·費烈特曼·巴赫
F大調弦樂交響曲《不協和音》

Wilhelm Friedemann Bach
String sinfonia in F major,
Die disonnanzen

活板

Vivace

行板

Andante

快板

Allegro

小步舞曲

Menuetto

— 中場休息十五分鐘

15 minute interval —



韋華第 **Antonio Vivaldi**
《四季》協奏曲 *The Four Seasons*

春天 **Spring**
快板 *Allegro*
廣板 *Largo*
快板 *Allegro*

夏天 **Summer**
不太快的快板 *Allegro non molto*
慢板 — 急板 *Adagio — Presto*
急板 *Presto*

秋天 **Autumn**
快板 *Allegro*
慢板 — 急板 *Adagio — Presto*
快板 *Allegro*

冬天 **Winter**
不太快的快板 *Allegro non molto*
廣板 *Largo*
快板 *Allegro*

拍掌

較長篇的樂曲分為不同長度的樂章部份。
請待整首樂曲奏完後才報以掌聲。

Applause

Longer pieces of music are often divided into sections or movements. Applause is customary at the end of a complete piece of music not between movements.

歌劇《羅德里戈》組曲

韓德爾 (1685-1759)

《羅德里戈》屬於韓德爾首批歌劇，劇中只有序曲是純器樂作品。可是這首序曲卻十分特別：意大利歌劇的序曲多是三樂章的交響曲，韓德爾在這裏卻寫了一首短小的法國序曲及一套由多首舞曲構成的組曲。

法國序曲分為兩大樂段，跟意式交響曲的結構迥異：前半部緩慢壯麗，像莊嚴的進行曲一樣；後半部速度較快，以對位織體寫成；完結時，開首的進行曲片段多會重現。

《羅德里戈》序曲可能並非專為這齣歌劇而寫，也許是韓德爾重用舊作。毫無疑問，《羅德里戈》序曲原本應是一首獨立的音樂會作品，一如呂利和巴赫著名的管弦樂組曲。

Suite from the opera *Rodrigo*

Georg Friederich Händel (1685-1759)

Rodrigo, one of Händel's first operas, includes no exclusively instrumental movements outside of its overture. The *Overture* to this opera, however, is rather unusual. Instead of the three-movement *sinfonia* that typically would have preceded an Italian opera, Händel wrote a brief French overture followed by a suite of dances.

The French overture differed significantly from the more Italianate *sinfonia* by having only two main sections. The first was slow and majestic, resembling a solemn march. The second half consisted of a faster, contrapuntal texture, which usually concluded with an abbreviated reprise of the opening march.

It is likely that Händel's overture to *Rodrigo* was not originally composed for the opera, but that it dates from earlier in the composer's career. Undoubtedly, it was conceived as an independent composition for concert performance, much like the celebrated orchestral suites of J B Lully and J S Bach.



F大調弦樂交響曲 《不協和音》

威咸·費烈特曼·巴赫
(1710-1784)

威咸·費烈特曼·巴赫是約翰·斯巴斯提安·巴赫的長子，受僱於薩克遜首府德累斯頓時，寫下這首迷人的交響曲。

第一樂章略有法國序曲的影子，突如其來的和聲轉變頻頻出現，故名為《不協和音》。可是，這類和聲卻不見於其餘樂章。

〈行板〉及其後的〈快板〉雖然速度不同，但同樣強調樂句的對稱結構，達到平衡勻稱、有條不紊的效果；最後以〈小步舞曲〉獨有的強勁有力、堂皇威嚴的節奏結束全曲。

— 中場休息十五分鐘

《四季》協奏曲

韋華第 (1678-1741)

韋華第大半生在威尼斯聖慈收容所擔任教師、指揮和作曲家。聖慈收容所收留的女孩及年輕女子多為孤兒。韋華第的弦樂曲泰半都是為收容所的學生而寫；韋華第對樂曲的演奏要求，這些女孩子都能應付，足見她們音樂才華之高。韋華第本人精通小提琴，從其協奏曲可見他將獨奏者提升至最高的音樂水平。

String sinfonia in F major, *Die Dissonanzen*

Wilhelm Friedemann Bach
(1710-1784)

While working in the Saxon capital of Dresden, Wilhelm Friedemann, the eldest son of Johann Sebastian Bach, composed this fascinating sinfonia.

The first movement, which bears resemblance to a French overture, incorporates a number of sudden harmonic shifts that led to its being labelled the “dissonant” sinfonia. However, the other movements do not include any such surprises.

The *Andante* and the subsequent *Allegro*, although unfolding at different tempos, both emphasise evenly structured phrases and establish a sense of balance and order. The concluding *Menuetto* rounds off the work with the strong and stately rhythms characteristic of that dance.

15 minute interval—

The Four Seasons

Antonio Vivaldi (1678-1741)

Antonio Vivaldi spent much of his life working as a teacher, conductor and composer for the Pietà, a Venetian residence and school for girls and young women, most of whom were orphans. The majority of Vivaldi's orchestral music was written for his pupils there, a gifted group capable of meeting the technical demands that the composer placed on performers. A talented violin player himself, Vivaldi held his soloists to the highest of musical standards as is evident from his concertos.

《四季》協奏曲是《和聲與創意之爭》的第一至第四首。共兩冊的《和聲與創意之爭》於1725年出版，是獨奏小提琴協奏曲專集。作曲家親自選取繪聲繪影的標題，並在樂曲中以弦樂團模仿多種效果，包括鳥語風聲、雷鳴電閃，以及每個季節其他獨特的大自然聲響。

雖然韋華第不是「標題音樂」的承先啟後者，但他能成功地將意象融入音樂，而沒有嚴重扭曲協奏曲的形式結構，例如獨奏與樂團的交替手法，就是協奏曲典型的結構，這一點清晰可聞；同樣顯著的是將和聲及旋律不斷往前推進的強勁節奏。

韋華第在《四季》以音樂模仿各種大自然聲響，到現在依然是清晰可辨：小提琴顫音在《春天》及《夏天》化身鳥語，急速重複音在《冬天》開首刻劃牙齒打顫；《春天》〈廣板〉裏的狗吠聲、《秋天》第一樂章〈快板〉以小提琴漸趨漂浮不定的旋律描繪醉酒，產生了直截了當的音響效果；更有《秋天》與《春天》裏形容風暴和鄉村舞曲的樂段等等，將這些音樂「意象」放在一起，就產生了豐富多采、嬉戲淘氣的特質，使《四季》成為韋華第最受歡迎的小提琴協奏曲，令韋華第和《四季》都在音樂史上穩佔一席。

樂曲介紹：麥嘉倫
中譯：鄭曉彤

The Four Seasons are the first four concertos in *Il cimento dell'armonia e dell'invenzione* (The Contest between Harmony and Invention), a two-volume collection of solo concertos that Vivaldi published in 1725. The composer himself gave these concertos their picturesque names. In them Vivaldi uses the orchestra to imitate birdsong, the blowing of the wind, thunder, lightening, and other sounds of nature appropriate to the different seasons of the year.

Although Vivaldi was by no means the first or the last composer to write “programme music” (music that attempts to relate nonmusical ideas or events), he successfully incorporated programmatic images within the music, but without seriously distorting the formal structure of the concertos. The transparent alternation of solo episodes with statements by the full orchestra, so typical of the genre, is still present as are the driving rhythms that push the harmonies and melodies forward.

In *The Four Seasons*, Vivaldi produced a lexicon of imitative musical devices that are still immediately recognisable. Violin trills become birdcalls in Spring and Summer, just as rapidly repeated notes in the opening of Winter suggest the chattering of teeth. Straightforward sound effects like the “barking dog” in the *Largo* from Spring are heard while a violin line that becomes increasingly erratic in the first *Allegro* of Autumn depicts the intoxicating effects of wine. There are also musical references to country dances as well as storms in both Autumn and Spring. In combination, these musical “images” produce an exuberant, playful quality that has made these four concertos the most popular of all Vivaldi’s concertos, ensuring him and them a place in the history of music.

All programme notes by Michael E McClellan

歐洲嘉蘭樂團 | Europa Galante

小提琴及指揮

法比奧·比昂迪

Violin and conductor

Fabio Biondi

小提琴

拉斐路·尼格里

卡拉·馬羅塔

雷納塔·斯博蒂

安德里亞·羅格朗尼

盧卡·吉亞甸尼

馬林諾·拉戈馬仙奴

Violins

Raffaello Negri

Carla Marotta

Renata Spotti

Andrea Rognoni

Luca Giardini

Marino Lagomarsino

中提琴

埃尼斯特·布拉卓

羅拔·布朗

Violas

Ernest Braucher

Robert Brown

大提琴

莫里齊奧·納德奧

安東尼奧·方亭璣利

Cellos

Maurizio Naddeo

Antonio Fantinuoli

低音大提琴

法蘭西斯高·荷西·蒙蒂羅

Double Bass

Francisco Jose Montero

古鍵琴

法比奧·博尼佐尼

Harpichord

Fabio Bonizzoni

短雙頸魯特琴

吉安吉亞高莫·皮納迪

Theorbo

Giangiacoimo Pinardi