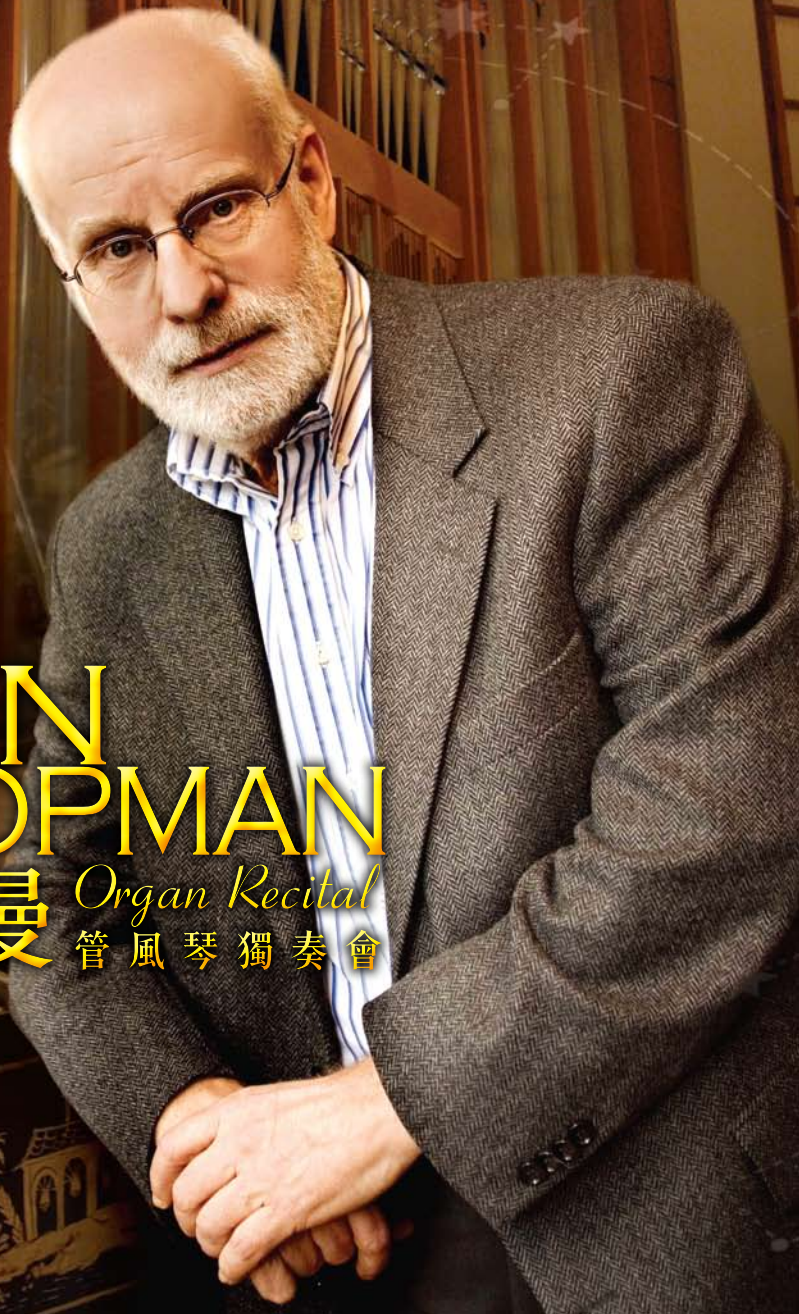


37th



香港藝術節
Hong Kong
Arts Festival
6.2-8.3.2009



TON
KOOPTMAN

庫普曼 *Organ Recital*
管風琴獨奏會



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庫普曼 *Organ Recital*
管風琴獨奏會

28.2.2009

香港文化中心音樂廳
Concert Hall
Hong Kong Cultural Centre

演出長約1小時45分鐘，包括一節中場休息
Running time: approximately 1 hour and 45 minutes with one interval

為了讓大家對這次演出留下美好的印象，請切記在節目開始前關掉手錶、無線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.

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湯·庫普曼

Ton Koopman

管風琴
Organ

湯·庫普曼1944年於荷蘭茲沃勒出生，在阿姆斯特丹完成古典教育後，繼續研習管風琴、古鍵琴及音樂學；25歲時成立個人首個巴羅克樂團，1979年成立阿姆斯特丹巴羅克樂團，再於1992年成立阿姆斯特丹巴羅克合唱團。

庫普曼遍演歐洲最著名管風琴；又經常於阿姆斯特丹音樂廳、巴黎香榭麗舍劇院、慕尼黑音樂廳、法蘭克福老歌劇院、紐約林肯中心及卡內基音樂廳等著名場所，演奏古鍵琴及指揮阿姆斯特丹巴羅克樂團及合唱團演出。

1994至2004年間，庫普曼致力進行一項獨一無二的工作：指揮及錄製巴赫的清唱劇，這項規模龐大的計劃，為他贏取德國迴聲古典音樂大獎、2008英國廣播公司大獎以及貝遼士大獎。

庫普曼最近展開了另一項重大工作：灌錄布克斯特胡德所有作品，他是年輕巴赫的啟蒙者之一。錄音工作將於2010年完成，屆時並將推出30張唱片。庫普曼現為國際布克斯特胡德協會主席。

庫普曼經常與歐美及日本知名樂團合作，擔任客席指揮，曾出任荷蘭電台室樂團首席指揮，合作過的樂團包括阿姆斯特丹皇家音樂廳樂團、柏林德意志交響樂團、蘇黎世音樂廳管弦樂團、巴伐利亞廣播交響樂團及波士頓交響樂團等。

庫普曼現於海牙皇家音樂學院主持古鍵琴班，同時是萊頓大學教授，英國倫敦皇家音樂學院榮譽會員，以及法國巴羅克藝術節的藝術總監。

Ton Koopman was born in Zwolle in 1944. After a classical education he studied organ, harpsichord and musicology in Amsterdam. At the age of 25, he created his first Baroque orchestra. In 1979 he founded the Amsterdam Baroque Orchestra followed by the Amsterdam Baroque Choir in 1992.

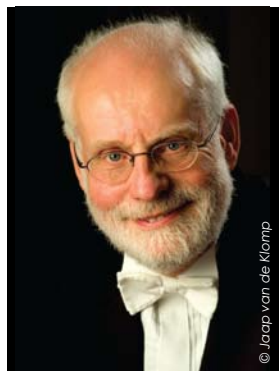
As an organist he has performed on the most prestigious historical instruments of Europe, and as a harpsichord player and conductor of the Amsterdam Baroque Orchestra and Choir he has been a regular guest at venues including the Concertgebouw in Amsterdam, the Théâtre des Champs-Élysées in Paris, the Philharmonie in Munich, the Alte Oper in Frankfurt, and the Lincoln Center and Carnegie Hall in New York.

Between 1994 and 2004 Koopman was engaged in a unique project: conducting and recording all the existing Cantatas by Johann Sebastian Bach, a massive undertaking for which he has been awarded the Deutsche Schallplattenpreis Echo Klassik, the BBC Award 2008 and the Prix Hector Berlioz.

Recently Koopman has embarked on another main project: the recording of the whole works by Dietrich Buxtehude, a composer who greatly inspired the young Bach. The recording will be accomplished in 2010 with the release of 30 CDs. Koopman is President of the International Dieterich Buxtehude Society.

Koopman is very active as a guest conductor and has collaborated with many prominent orchestras in Europe, the US and Japan. He has been Principal Conductor of the Netherland Radio Chamber Orchestra and has collaborated with many prestigious orchestras including the Royal Concertgebouw Amsterdam, the Deutsches Symphonie-Orchester Berlin, the Tonhalle Orchestra Zurich, the Orchester des Bayerischen Rundfunks, Munich and the Boston Symphony.

Koopman leads the class of harpsichord at the Royal Conservatory in The Hague, is Professor at the University of Leiden and is an Honorary Member of the Royal Academy of Music in London. He is also artistic director of the French Festival "Itinéraire Baroque".



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布克斯特胡德

C大調前奏及夏康舞曲, BuxWV 137

F大調聖咏,《來吧, 聖靈, 尊貴的主》, BuxWV 199

D小調帕薩卡利亞舞曲, BuxWV 161

A小調聖咏,《噢, 主, 我是可憐的罪人》, BuxWV 178

C大調賦格曲, BuxWV 174

G大調聖咏,《晨星美麗地閃耀》, BuxWV 223

D大調前奏曲, BuxWV 139

G大調聖咏《我的靈魂, 現在讚美主》, BuxWV 214, 215, 213, 第2及3節

十七世紀末, 德國北部製造管風琴的技師, 不斷拓展這種樂器的規模, 音色變化的闊度亦有所突破, 讓作曲家能更盡情地發揮, 無論是大眾耳熟能詳的讚美詩、聖咏曲, 或是主題材料全新的純音樂曲種, 都在管風琴的新潛能上花心思。

在十八世紀初, 此類作曲家的表表者可數布克斯特胡德, 他是聖母教堂的管風琴師, 該教堂是德國北部城市呂貝克的重心教堂, 擁有一具大型管風琴, 有好幾組音管, 各能奏出獨特的音色, 當中以那些由踏板控制的音管, 尤其出色, 這亦是布克斯特胡德的管風琴作品中常用踏板的原因, 以C大調前奏及夏康舞曲為例, 樂曲一開始, 定調的就是一段華麗的踏板獨奏。這首作品是此類被稱為「Praeludium」的前奏曲種的典型, 它們一般包含數個簡短的小節, 每節有不同織體, 相互交替; 一些小節由賦格對位主導, 模仿旋律動機, 在不同的音高加以變化; 其他則自由建構, 穿插於讓演奏者炫耀雙手靈活性的樂段。管風琴手更可利用轉換音栓來進一步突顯段落之間的落差。

布克斯特胡德的D大調前奏曲亦明顯跟隨同樣模式, 但C大調前奏曲與別不同之處, 在於它以細膩的夏康舞曲作結。夏康舞曲由重複的和聲組成, 往往具有一個貫穿全曲的低音音型; 與夏康舞曲十分相似、難以分辨的, 是帕薩卡利亞舞曲, 後者亦以在重複低音線上的變奏為特色。在D小調帕薩卡利亞舞曲中, 接連的固定低音音型, 每個音型產生各自一套變奏, 更叫人眼花繚亂。對比於帕薩卡利亞舞曲的多變, 在C大調賦格曲, 活潑的吉格舞旋律已提供了大部份的主題材料, 樂曲跟隨模仿對位的規則來推展主題。在今晚的節目中, 每首純音樂曲都跟着一首聖詩前奏曲; 聖詩前奏曲衍生自路德會禮拜儀式的音樂傳統, 原來的作用是在禮拜中為聖詩班起音, 間或在會眾頌唱之間奏出, 旋律有時樸實無華, 例如在《晨星美麗地閃耀》, 亦可以用花巧的裝飾, 例如在《來吧, 聖靈, 尊貴的主》。利用模仿手法, 每個分句變化出一連串各具特色的對位樂段; 作品要突顯的畢竟是多變與對比。

Dietrich Buxtehude

Prelude and Chaconne in C, BuxWV 137

Komm Heiligen Geist, Herr Gott in F, BuxWV 199

Passacaglia in D minor, BuxWV 161

Ach Herr, mich armen Sünder in A minor, BuxWV 178

Fugue in C, BuxWV 174

Wie schön leuchtet der Morgenstern in G, BuxWV 223

Praeludium in D, BuxWV 139

Nun lob mein Seele den Herren in G, BuxWV 214, 215, 213, verses 2 and 3

At the end of the 17th century, organ builders in northern Germany began to construct larger, more versatile instruments that made a wide range of colour contrasts possible. Composers responded by writing music that exploited these possibilities through works based on well-known hymn tunes, or chorales, as well as abstract genres that employed newly conceived thematic material.

Perhaps the most prominent composer of such works at the beginning of the 18th century was Dietrich Buxtehude. As the organist of the Marienkirche, an important church in the northern city of Lübeck, he performed on a large instrument that contained many different ranks of pipes, all possessing a distinctive tone colour. This was particularly true for those pipes controlled by the pedal board, which helps explain the prominent use of pedals in Buxtehude's organ music. For example, the **Prelude and Chaconne in C** opens with a flamboyant pedal solo that is used to establish the key. This Prelude is typical of a genre commonly referred to as a prelude. The genre consists of an alternation of brief sections that are distinguished by texture. Some sections are dominated by fugal counterpoint in which melodic motives are imitated and varied at different pitch levels, while other sections are freely constructed around passages showcasing the player's manual dexterity. The organist can further highlight the differences between these sections by changing registrations, i.e., changing the selection of pipes.

Buxtehude's **Praeludium in D** clearly follows this pattern, but what distinguishes the Prelude in C from similar works is that it concludes with an elaborate chaconne, a genre built upon a repeated harmonic pattern that often — as is the case here — incorporates a repeated bass line. Closely related to the chaconne, and at times indistinguishable from it, is the passacaglia, another genre that features continuous variation above a repeated bass line. In the **Passacaglia in D minor**, Buxtehude complicates the situation by introducing a succession of ostinato patterns, each one generating its own set of variations. In contrast to the variety that marks this passacaglia, a spirited gigue melody provides most of the thematic material for the **Fugue in C**, which uses the rules of imitative counterpoint to develop and expand the theme. In this evening's programme, each of these abstract genres is followed by a chorale prelude, a genre associated with the musical traditions of the Lutheran liturgy. Originally they were used as introductions to the singing of hymns in worship services, in some instances played in between verses sung by the congregation. The melodies may be presented in an unadorned manner (as in the case of the opening of *Wie schön leuchtet der Morgenstern*), or with elaboration ornamentation (as in the case of *Komm Heiligen Geist*). Alternatively, each phrase of the tune can be treated imitatively, generating a chain of distinctive contrapuntal sections. The emphasis, as always, is on variety and contrast.

庫普蘭

舉揚及奉獻經，選自G大調第二彌撒曲

十七到十八世紀法國作曲家擅長管風琴彌撒曲。此類作品由兩類樂章組成，短小的樂章代替部份在天主教儀式中頌唱的素歌；較長的樂章則是在彌撒中，當會眾須要靜看祭壇上的儀式時作配樂之用。這兩首從庫普蘭第二彌撒曲節錄出來的樂章即屬較長的一種。「舉揚經」是沉思的樂章，為彌撒中最莊嚴的時刻而寫，當中一個喜慶的旋律，在溫柔的和聲背景上，由左手在另一個鍵盤奏出；「奉獻經」則是多節樂章，湧現着音色、力度、節奏和拍子的對比。

François Couperin

From the II Mass: *Élévation et Offertorium* in G

Organ masses were a specialty of 17th- and 18th-century French composers. Consisting of short movements that were substituted for portions of the plainchant that was sung as part of the Catholic liturgy, these masses also include a few longer movements that were played at those times during the service when the congregation was silently observing the celebrant at the altar. The two movements excerpted from François Couperin's second organ mass for this programme are of the latter type. The **Élévation**, composed for the most solemn moment of the mass, is a contemplative movement in which a rapturous melody, played by the left hand on a separate keyboard, is heard against a gentle harmonic background. The **Offertorium**, on the other hand, is a multi-sectional movement in which contrasts of colour, dynamics, rhythm and meter come to the fore.



巴赫

G大調幻想曲, BWV 572

降E大調聖咏, 《裝扮吧, 我的靈魂》, BWV 654

G大調聖咏, 《巴比倫河畔》, BWV 653

G小調賦格曲, BWV 578

C小調帕薩卡利亞舞曲及賦格曲, BWV 582

在十八世紀, 巴赫是公認最了不起的管風琴家, 他的創作自然成為管風琴的基本曲目; 這個晚上演奏的兩首大型聖咏前奏曲, 都取自一份被稱為「十八聖咏曲集」的巴赫手稿。巴赫繼承布克斯特胡德的傳統, 在兩首作品中的聖咏曲調上都加了裝飾音。G大調幻想曲是這一節的第一首, 由三部份組成, 中段節奏較慢, 和聲豐富, 而前後兩部份則以絢麗的經過樂段為焦點; 對比之下, G小調賦格曲有嚴格的對位組織, 接連的主題述句, 結合以主題相關的動機為本的插段, 廣闊的主題得以發展。為音樂會壓軸的, 是較早期的作品C小調帕薩卡利亞舞曲及賦格曲, 展示了巴赫在擴展舊有體裁上那出人意表的功力。樂曲由一個八小節的低音線述句開始, 支持在其上開展的20個變奏; 低音線模仿的發展段, 與一個新的對題樂句, 總結了這首巴赫最宏偉的賦格曲。

樂曲介紹: 麥嘉倫

中譯: 黃家慧

Johann Sebastian Bach

Fantasia in G, BWV 572

Schmücke dich, o liebe Seele in E flat, BWV 654

An Wasserflüssen Babylon in G, BWV 653

Fugue in G minor, BWV 578

Passacaglia and Fugue in C minor, BWV 582

In the 18th century, Johann Sebastian Bach was widely recognized as the most accomplished organ player of his day, and not surprisingly, his compositions for the instrument have become staples of the organ repertoire. This evening's performance includes two large-scale chorale preludes from a manuscript collection referred to as the "Great 18 chorales". For both of them, Bach used ornamented versions of the chorale tunes, building on the same tradition as Buxtehude. The **Fantasia in G**, which opens the programme, is a three-part work in which a slow and harmonically rich centre is flanked by outer sections that are marked by florid passagework. Unlike the Fantasia, the **Fugue in G minor** is characterized by strict contrapuntal organisation in which an expansive subject is developed across a sequence of thematic statements and episodes built upon motives related to the subject. The concert concludes with the **Passacaglia and Fugue in C minor**, a relative early work, but one which demonstrates Bach's uncanny ability to expand and enlarge upon existing genres. It opens with the statement of an eight-measure bass line that forms the underlying support for an additional twenty variations that unfold above it. The work ends with the imitative development of the bass line, alongside a new countersubject, in one of Bach's grandest fugues.

Programme notes by Michael McClellan