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**A**ton Koopman  
and the 庫普曼與  
Amsterdam 阿姆斯特丹巴羅克樂團  
Baroque Orchestra





3-4.3.2009

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

# Ton Koopman and the 庫普曼與 Amsterdam 阿姆斯特丹巴羅克樂團 Baroque Orchestra

演出長約1小時30分鐘，包括一節中場休息  
*Running time: approximately 1 hour and 30 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

指揮  
Conductor

湯·庫普曼1944年於荷蘭茲沃勒出生，在阿姆斯特丹完成古典音樂教育後，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。

1994至2004年間，庫普曼致力投入一項獨一無二的工作——為現存巴赫的清唱劇指揮及錄音，這項規模龐大的計劃，為他贏取德國迴聲古典音樂大獎、2008英國廣播公司大獎及貝遼士大獎，亦獲提名美國格美林與英國留聲機大獎。2000年普庫曼獲荷蘭烏德勒支大學頒發榮譽博士銜，以表揚他對巴赫清唱劇及受難曲的研究。2006年更獲德國萊比錫市頒發巴赫勳章。

現任國際布克斯特胡德協會主席的庫普曼，最近展開了另一項重大工作：灌錄布克斯特胡德所有作品，他是年青的巴赫的啟蒙者之一。錄音工作將於2010年完成，並將推出30張唱片。

庫普曼經常擔任客席指揮，曾與歐美及日本知名樂團合作，也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。

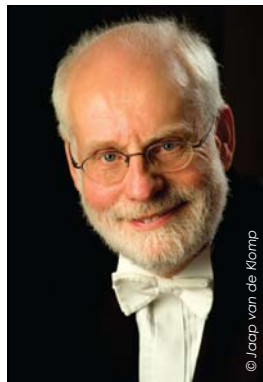
Ton Koopman was born in Zwolle in 1944. After a classical education he studied organ, harpsichord and musicology in Amsterdam. At the age of 25, he created his first Baroque orchestra. In 1979 he founded the Amsterdam Baroque Orchestra followed by the Amsterdam Baroque Choir in 1992.

Between 1994 and 2004 Koopman has been 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, the Prix Hector Berlioz, and has been nominated for the Grammy Award (USA) and the Gramophone Award (UK). In 2000 Koopman has received an Honorary Degree from the Utrecht University for his academic work on the Bach Cantatas and Passions. In 2006 he received the Bach-Medaille from the City of Leipzig.

Koopman, President of the "International Dieterich Buxtehude Society", recently embarked on another major project: the recording of the whole works by Dieterich Buxtehude, one of the great inspirer of the young Bach. The recording will be completed in 2010 with the release of 30 CDs.

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



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## 阿姆斯特丹巴羅克樂團 Amsterdam Baroque Orchestra

成員均為國際知名巴羅克專家的阿姆斯特丹巴羅克樂團，由庫普曼於1979年成立；每年，成員數度聚首，為全新的精采演出作準備。對音樂家而言，每場音樂會都是一種新體驗，而庫普曼無限的精力和熱誠，更保證每場均演出盡善盡美。樂團常演曲目包括1600至1791年間完成的器樂和聲樂器樂作品。庫普曼說：「我選奏的作品止於莫扎特逝世之年。」

阿姆斯特丹巴羅克樂團推出過多張唱片，收錄了所有傑出的巴羅克及古典作品，曾獲多個獎項，包括英國留聲機雜誌大獎、法國音叉唱片獎、法國十大名盤獎、貝士士大獎及兩度摘取愛迪生大獎。庫普曼與阿姆斯特丹巴羅克樂團常於各大音樂廳演出，足跡遍及歐洲，美國及日本。2008及2009年樂季，他們將於歐洲各大著名音樂廳演出，包括阿姆斯特丹、維也納、巴黎、米蘭、科隆、華沙、布達佩斯，並展開亞洲巡演，於香港藝術節、首爾及日本演出。

Ton Koopman founded the Amsterdam Baroque Orchestra in 1979. The group consists of internationally renowned Baroque specialists who meet several times each year to work together to prepare and perform exciting new programmes. For the musicians, each concert is a new experience and Koopman's boundless energy and enthusiasm are a sure guarantee of the highest quality of every single performance. The repertoire of the orchestra includes instrumental and vocal-instrumental works composed between 1600 and 1791. "I draw the line at Mozart's death" says Koopman.

The Amsterdam Baroque Orchestra has recorded all major Baroque and classical works on various labels. Among the many accolades the orchestra has received are the Gramophone Award, Diapason d'Or, 10-Repertoire, Stern des Monats-Fono Forum, the Prix Hector Berlioz Award and two Edison Awards. Koopman and the Amsterdam Baroque Orchestra are regular guests at the major concert halls of Europe, the US and Japan. In the 2008 and 2009 seasons they will appear in the most prestigious concert halls of Europe including Amsterdam, Vienna, Paris, Milan, Cologne, Warsaw, Budapest and will tour in Asia with appearances in Hong Kong Arts Festival, Seoul and Japan.

2009年3月3日 (星期二)

韓德爾 (1685-1759)

《水上音樂》第一組曲，HWV 348

序曲

行板及斷奏

快板 - 行板 - 快板

小步舞曲

詠嘆調

小步舞曲

布雷舞曲

號笛舞曲

行板

拉摩 (1683-1764)

《達爾達諾斯》組曲

序曲

優美及稍活潑的詠嘆調

小步舞曲 I、II

勇士進場

戰爭的噪音

迴旋愉快的詠嘆調

鈴鼓 I、II

夏康舞曲

— 中場休息 —

海頓 (1732-1809)

G小調第八十三交響曲，《母雞》

精神抖擻的快板

行板

小步舞曲 - 中段 - 小步舞曲

終曲

**George Frideric Handel** (1685-1759) *Water Music Suite No. 1, HWV 348*  
Overture  
Adagio e staccato  
Allegro – Andante – Allegro  
Menuet  
Air  
Menuet  
Bourrée  
Hornpipe  
Andante

**Jean-Philippe Rameau** (1683-1764) *Suite from Dardanus*  
Overture  
Air gracieux et un peu vif  
Menuet I & II  
Entrée pour les guerriers  
Bruit de guerre  
Air gay en rondeau  
Tambourin I & II  
Chaconne

— Interval —

**Franz Joseph Haydn** (1732-1809) *Symphony No. 83 in G minor, The Hen*  
Allegro spiritoso  
Andante  
Menuet – Trio – Menuet  
Finale

## 《水上音樂》第一組曲， HWV 348

為了1717年7月17日的一個泰晤士河皇室派對，韓德爾創作了好幾首娛賓的樂曲，後經整理成為《水上音樂》組曲；在第一套組曲中，韓德爾跟隨慣例，以法式序曲為第一樂章，用一段慢速而認真的進行曲開始，跟着是較快的第二節，引入模仿的對位。序曲之後，上場的是變化多端的二段式舞曲，與短小抒情的樂章相間。組曲中的舞曲包括小步舞曲和布雷舞曲，兩種都帶着濃厚法國宮廷色彩。小步舞曲被認為是十八世紀最雅緻的舞曲之一，三拍子的雙人舞，男女雙方都須跟隨嚴格的舞步，若即若離，展示一種儀式化的求愛過程；布雷舞曲可能由土風舞演化而來，比小步舞曲快，當中小巧輕柔的一跳是其特色，被稱為「布雷舞步」。除了這些典型法式舞曲，韓德爾亦加入號笛舞曲一種在英倫三島很普遍的輕快鄉村舞，可作個人、雙人或群體舞。

## 《達爾達諾斯》組曲

在十七、十八世紀，法國的器樂作品大都不離舞曲和舞蹈組曲等體裁。雖然，憑此推斷組曲只源自法國並不盡確切，但法國芭蕾舞在十七世紀末風行歐洲各地，繼而促使管弦樂組曲的誕生，應是不爭的事實。把歌劇中幕間的餘興和舞蹈片段的舞曲樂章，湊合歌劇開幕時的序曲，就成為管弦樂組曲的雛型；所以在發展的早期，管弦樂組曲是被稱為序曲的。庫普曼和阿姆斯特丹巴羅克樂團重用了這種手法，把拉摩的歌劇《達爾達諾斯》的舞曲選段整合；拉摩的歌劇都包含連場載歌載舞的芭蕾場面，他在管弦

## Water Music Suite No. 1, HWV 348

The collection of suites that are now known as Handel's *Water Music* acquired this name because all or part of them were performed on 17 July 1717 as entertainment for a royal boating party on the Thames. In the first of the suites, Handel followed the standard practice, composing an overture in the French style for the first movement. It begins with a slow and stately march that is followed by a faster, second section that introduces imitative counterpoint. The overture then gives way to a variety of binary, or two-part, dance forms that alternate with short, lyrical movements. Among the dances included in the suite are the minuet and the *bourrée*, both associated with courtly entertainment in France. The minuet, which was considered to be one of the most refined dances in the 18th century, is a triple meter dance for two people in which a man and a woman execute a strict pattern of steps. Over the course of this dance, they approach one another and then retreat in a display of ritualized courtship. The *bourrée*, which may have originated as a folk dance, is somewhat faster than the minuet and is characterized by a particular step (known as the *pas de bourrée*) that consists of a small, gentle leap. In addition to these stereotypical French dances, Handel included the hornpipe, a lively country dance found throughout the British Isles that could be danced by an individual, a couple or groups.

## Suite from Dardanus

In the 17th and 18th centuries, French instrumental music was closely identified with dance and dance suites. Although it would be incorrect to assume that the origins of the suite were exclusively French, it is safe to say that the popularity of French ballet throughout much of Europe encouraged the creation of the orchestral suite toward the end of the 1600s. These multi-movement works were originally formed by excerpting dance movements from operatic *divertissements* or dance sequences within an opera, and placing an overture at the beginning. As a result, in the early years of the genre's development, they were simply referred to as *ouvertures* or overtures in English. Ton Koopman and the Amsterdam Baroque Orchestra have revived this practice by assembling a selection of dances from one of Rameau's operas, *Dardanus*, all of which contain extended scenes of ballet mixed with

樂創作上多才多藝，音色組合常帶出驚喜，尤其留意和聲及節奏細緻的變化，作品廣為大眾所喜愛。

## G小調第八十三交響曲，《母雞》

雖然海頓的第八十三交響曲並非組曲，卻仍與法國和十八世紀的法國品味拉上關係。樂曲是有「巴黎交響曲」之稱的第八十二到八十七交響曲中一首，由歐格尼伯爵委約海頓創作，讓巴黎的奧林匹克分社樂團，在其赫赫有名的演奏會系列中演出；該樂團的規模，比海頓之前所合作過的都要大，他亦相應寫了前所未有的大型作品。這幾首交響曲立即風靡巴黎的聽眾，並奠定了海頓在法國樂壇的交響樂大師地位。

從第八十三交響曲，我們可以找到海頓成功的原因。第一樂章由戲劇性的小調開始，帶出影響海頓早期小調交響曲作品的「狂飆運動」風格，但輕快的第二主題才是最令聽眾難忘的，副題用斷音四分音，帶着忸怩的裝飾音，令十八世紀巴黎的聽眾想起咯咯在叫的雞，於是他們替這個交響曲起個譯名為《母雞》。慢樂章由弦樂器主導，小提琴旋律對比強烈；接着的小步舞曲和中段，則讓管樂佔上風；終樂章滲入令人想起吉格舞曲的旋律和節奏型態，生動的吉格舞曲常為完結組曲所用，替音樂增添一份調皮的特質，是海頓作品中常見的風格。

樂曲介紹：麥嘉倫  
中譯：黃家慧

singing. Rameau's instrumental music is justly praised for its variety as well as its unexpected combinations of timbre. He was especially attentive to nuances of harmony and rhythm that contributed to the popularity of his compositions.

## Symphony No. 83 in G minor, *The Hen*

Although Haydn's **Symphony No. 83** is not a suite, it does have a connection to France and 18th-century French taste. It is one of the so-called Paris Symphonies (Nos. 82-87) that were commissioned by Count d'Ogny for performance at the prestigious concert series presented under the Loge Olympique in the French capital. The orchestra for which Haydn wrote these symphonies was larger than any orchestra Haydn had worked with previously, and not surprisingly, he responded by producing works of unprecedented scale. The symphonies achieved immediate popularity with audiences, consolidating Haydn's reputation in France as a master of symphonic composition.

A quick survey of Symphony No. 83 explains why. The first movement opens with a dramatic minor-key gesture suggesting the so-called "Storm and Stress" style associated with some of Haydn's earlier minor-key symphonies, but it is the light-hearted second theme which most listeners remember. The theme's detached quavers decorated with mincing grace notes suggested the clucking of chickens to 18th-century Parisian audiences, who gave the symphony its nickname, *The Hen*. The string instruments dominate the slow movement with its contrasting violin melodies, but the wind instruments are more prominently deployed in the minuet and trio that follow. The last movement is permeated by melodic and rhythmic gestures that recall the gigue, an animated dance that frequently came at the end of dance suites, and imparts a playful quality to the music that is found in so many of Haydn's compositions.

Programme notes by Michael McClellan



2009年3月4日 (星期三)

巴赫 (1685-1750)

D大調第三管弦樂組曲, BWV 1068

序曲

詠嘆調

加沃特舞曲 I、II

布雷舞曲

吉格舞曲

C大調第一管弦樂組曲, BWV 1066

序曲

庫朗特舞曲

加沃特舞曲 I、II

福拉納舞曲

小步舞曲 I、II

布雷舞曲 I、II

巴瑟比舞曲 I、II

— 中場休息 —

巴赫

B小調第二管弦樂組曲, BWV 1067

序曲

迴旋曲

薩拉班德舞曲

布雷舞曲 I、II

波蘭舞曲及古變奏曲

小步舞曲

詠諧曲

D大調第四管弦樂組曲, BWV 1069

序曲

布雷舞曲 I、II

加沃特舞曲

小步舞曲 I、II

歡慶

**Johann Sebastian Bach** (1685-1750) **Orchestral Suite No. 3 in D, BWV 1068**  
Overture  
Air  
Gavotte I & II  
Bourrée  
Gigue

**Orchestral Suite No. 1 in C, BWV 1066**  
Overture  
Courante  
Gavotte I & II  
Forlane  
Menuet I & II  
Bourrée I & II  
Passepied I & II

— Interval —

**Johann Sebastian Bach** **Orchestral Suite No. 2 in B minor, BWV 1067**  
Overture  
Rondeau  
Sarabande  
Bourrée I & II  
Polonaise & Double  
Menuet  
Badinerie

**Orchestral Suite No. 4 in D, BWV 1069**  
Overture  
Bourrée I & II  
Gavotte  
Menuet I & II  
Réjouissance

## 巴赫管弦樂組曲

從十七世紀末到十八世紀初，在德國的作曲家之間特別流行管弦樂組曲，巴赫當然亦不例外；他可能創作了多首管弦樂組曲，但只有四首流傳下來，都成於1720到1730年間他在萊比錫生活的時期。這些管弦樂組曲很可能由萊比錫的「音樂合奏團」演出，成員主要為業餘樂師，當中很多是大學生。差不多整個1730年代，巴赫都帶領這個樂團，並於萊比錫一所著名咖啡館定期演出，雖然音樂會中也有聲樂演出，包括巴赫的世俗清唱劇，但曲目以純器樂作品為主。

巴赫的管弦樂組曲都跟隨既定格式，開始是二段式法式序曲，前半是二拍子的中速引子，帶出典型的進行曲，然後是一節充滿模仿對位的樂段。大致上，巴赫為序曲作結時，喜歡簡短地重現開段素材，以收呼應之效。序曲之後是一連串的二段式舞曲，各有不同的拍子和節奏特色，又或接上散曲，曲題喚起某種情緒和感覺。四首組曲都利用一種十八世紀稱為「樂段交替」的手法，即以兩首舞曲為一對，如兩首加沃特舞曲、兩首布雷舞曲、兩首小步舞曲，如此類推，第一首在第二首之後重複，以期在組曲的整體框架中製造更大的三段體結構。

組曲的個別樂章亦表現巴赫的典型創作手法；雖然它們大體上跟隨組曲樂章的規則，但巴赫引入此等曲式並不常見的特色，使這些二段式樂曲更寬廣豐盈，例如，在第一和第三組曲的序曲，巴赫加了突顯獨奏樂器的插句，先後有長笛和小提琴，使樂曲隱隱然像協奏曲多於組曲；樂種間的界線變得不明確，令這兩首「混合樂曲」就更為突出。巴赫亦把握每個機會，注入富有個人風格的元素，他拓闊了模仿織體，在不同的舞曲和散曲樂章加入精妙的對位，製造他作品中獨有的綜合風格。

## Bach's Suites for Orchestra

The orchestral suite was especially popular among German composers of the late 17th and early 18th centuries, and Johann Sebastian Bach was no exception. Four suites by him survive, although it is likely he composed more than that number, and all four appear to date from the 1720s and 1730s, when he was residing and working in Leipzig. These works would have been performed by that city's Collegium Musicum, a group of mainly amateur musicians, many of whom were university students. Bach directed the ensemble for most of the 1730s, leading them in regular concerts performed at a prominent coffee house in Leipzig. Although some vocal music, including Bach's secular cantatas, was performed at these events, the bulk of the repertoire consisted of strictly instrumental music.

Bach's suites follow the format associated with the genre. They open with a two-part French overture in which the first half is a moderately paced introduction in duple meter, suggesting a stylized march. It is followed by a section in which imitative counterpoint comes to fore. In general, Bach likes to end his overtures with a brief reprise of the opening material to provide a more conclusive gesture. Each overture is then followed by a series of two-part (binary) dance forms, which employ different meters and distinct rhythmic characteristics, or by characteristic pieces with titles that evoke a particular mood or feeling. All four suites make use of a practice that was indicated in the 18th century by the term *alternativement*. Accordingly, two dances are paired (two *gavottes*, two *bourrées*, two minuetts, etc.), and the first dance of the pair is repeated after the second one in order to create larger ternary structures within the suite as a whole.

These individual movements are also typical of Bach and his compositional method. Although they generally conform to the conventions associated with suite movements, he inevitably expands and enriches these binary forms by introducing features not customarily found therein. For example, in the overtures from the second and third suites, Bach inserts episodes that showcase solo instruments (flute and violin respectively), suggesting a concerto more than a suite. This blurring of genre boundaries results in hybrids that stand apart from other suites. Bach also misses no opportunity to expand imitative textures as well as to add contrapuntal subtleties to the various dances and characteristic movements, producing a synthesis of styles that is unique to his music.

## 庫普曼與阿姆斯特丹巴羅克樂團

# Ton Koopman and the Amsterdam Baroque Orchestra

### 第一小提琴 First Violin

Catherine Manson  
Huw Daniel  
Foskien Kooistra  
Agnes Stradner  
John Wilson Meyer

### 第二小提琴 Second Violin

David Rabinovich  
Marc Cooper  
Ann Roux Peikert  
Giulia Panzeri

### 中提琴 Viola

Jane Rogers  
Emilia Benjamin

### 大提琴 Violoncello

Jonathan Manson  
Catherine Jones

### 低音大提琴 Double Bass

Michele Zeoli

### 橫笛 Traverso

Marion Moonen

### 雙簧管 Oboe

Antoine Torunczyk  
Benoit Laurent  
Mathieu Loux

### 圓號 Horn

Thomas Müller\*  
François Mérand\*

### 巴松管 Bassoon

Wouter Verschuren  
Monika Fischalek\*

### 小號 Trumpet

Stephen Keavy\*\*  
James Ghigi\*\*  
David Hendry\*\*

### 定音鼓 Timpani

Luuk Nagtegaal

### 指揮 / 古鍵琴 Conductor / Harpsichord

Ton Koopman

\* 只演出3月3日之音樂會  
Only performing in the concert on 3 March

\*\* 只演出3月4日之音樂會  
Only performing in the concert on 4 March