

37th



香港藝術節
Hong Kong
Arts Festival
6.2-8.3.2009

Wang Jian
plays Bach

王健

IFC55
空中演繹巴赫組曲





Wang Jian plays Bach 王健

空中演繹巴赫組曲

3-5.3.2009

國際金融中心55樓
55/F International Finance Centre



演出長約1小時，不設中場休息
Running time: approximately 1 hour with
no 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.

封面照片 Cover image
© Gunter Glöcklich / DG, Alan BL Ng

06 簡歷 Biography

11 巴赫組曲 The Bach Suites

樂曲介紹 Programme Notes

3.3.2009

巴赫 Johann Sebastian Bach

14 G大調第一組曲, BWV 1007
Suite No. 1 in G, BWV 1007

15 降E大調第四組曲, BWV 1010
Suite No. 4 in E flat, BWV 1010

4.3.2009

巴赫 Johann Sebastian Bach

22 D小調第二組曲, BWV 1008
Suite No. 2 in D minor, BWV 1008

23 D大調第六組曲, BWV 1012
Suite No. 6 in D, BWV 1012

5.3.2009

巴赫 Johann Sebastian Bach

24 C小調第五組曲, BWV 1011
Suite No. 5 in C minor, BWV 1011

25 C大調第三組曲, BWV 1009
Suite No. 3 in C, BWV 1009

王健

Wang Jian

大提琴
Cello

王健四歲開始隨父親習大提琴。他在上海音樂學院攻讀時，在著名紀錄片《從毛澤東到莫扎特》中亮相。因獲艾薩克·史頓的鼓勵和支持，而得以赴美留學。他在1985年進入耶魯大學音樂學院，隨著著名大提琴家柏利索教授學藝。

1986年，王健於紐約卡內基音樂廳作首次職業演出，自此開始其國際演藝事業。早期演出包括與由阿巴度指揮的馬勒青年樂團合作，以及與沙爾指揮的阿姆斯特丹皇家音樂廳樂團在阿姆斯特丹演出，並到中國作巡迴表演。此外，他亦曾與多個首屈一指的樂團同台演出，包括費城樂團、波士頓交響樂團、底特律交響樂團、芝加哥交響樂團、東京NHK交響樂團、蘇黎世市政廳樂團、瑞典皇家愛樂樂團、羅馬聖切契里亞音樂學院樂團、哈雷樂團、蘇格蘭室樂團、馬勒室樂團及法國國家樂團等。與他合作過的當代著名指揮家則包括：杜達美、杜托爾、鄭明勳、艾倫·吉伯特、克利文、沙華利舒、約菲、艾遜巴赫、德士格、威格爾斯沃思及哈丁等。

上一樂季，王健與不同樂團合作，包括薩爾茲堡莫扎特學院樂團、瑞典室樂團、香港管弦樂團和新加坡交響樂團。王健亦首次於英國廣播公司逍遙音樂節亮相，獨奏三首巴赫大提琴組曲。王健曾於世界多個音樂節以獨奏家或室樂演奏家身份表演，包括：瑞士的韋比耶、日本的宮崎縣、英國的奧爾德堡、美國的鄧肯活和莫扎特音樂節等。

2008/09樂季，王健分別與路易斯·朗格雷指揮的鹿特丹交響樂團、巴黎管弦樂團及德累斯頓愛樂管弦樂團

Wang Jian began to study the cello with his father when he was four years old. While a student at the Shanghai Conservatory, he was featured in the celebrated documentary film *From Mao to Mozart: Isaac Stern in China*. Isaac Stern's encouragement and support paved the way for Wang to go to the US, and in 1985 he entered the Yale School of Music where he studied with renowned cellist Aldo Parisot.

Wang's first professional engagement was in 1986, at New York's Carnegie Hall. Since then he has embarked on an international career. Early highlights include concerts with the Mahler Youth Orchestra conducted by Claudio Abbado and with the Royal Concertgebouw Orchestra led by Riccardo Chailly (in Amsterdam and on tour in China). He has also performed with many other leading orchestras including the Philadelphia Orchestra, Boston Symphony Orchestra, Detroit Symphony Orchestra, Chicago Symphony Orchestra, NHK Symphony Orchestra, Tokyo, Tonhalle Orchestra Zurich, Royal Stockholm Philharmonic Orchestra, Santa Cecilia Orchestra, Hallé Orchestra, Scottish Chamber Orchestra, Mahler Chamber Orchestra and National Orchestra of France. These concerts have been with many of the greatest conductors: Gustavo Dudamel, Charles Dutoit, Myung-Whun Chung, Alan Gilbert, Emmanuel Krivine, Wolfgang Sawallisch, Neeme Järvi, Christoph Eschenbach, Thomas Dausgaard, Mark Wigglesworth and Daniel Harding.

Last season, his performances included the Camerata Salzburg, Swedish Chamber Orchestra, Hong Kong Philharmonic Orchestra and Singapore Symphony Orchestra. He also made his debut at the BBC Proms performing three Bach Suites for solo cello. Wang has performed at many festivals throughout the world including Verbier in Switzerland, Miyazaki in Japan, Aldeburgh in the UK and Tanglewood and Mostly Mozart in the US, as both soloist and chamber musician.

During the 2008/09 season, Wang's engagements include the Rotterdam Philharmonic Orchestra led by Louis Langrée, Orchestre de Paris and the Dresden Philharmonic Orchestra. He will also



© Gunter Glücklich / DC

合作。他亦會巡迴澳洲演出，包括與悉尼交響樂團及指揮家阿殊堅納西合作。

王健曾灌錄多張唱片，由DGG發行；近期作品有《夢幻曲集》（大提琴與結他二重奏）及巴赫大提琴組曲。其他作品包括與薩爾茲堡莫扎特學院樂團灌錄的巴羅克音樂專輯，與柏林愛樂樂團、小提琴家沙涵和指揮阿巴度合演布拉姆斯的小提琴及大提琴雙協奏曲，與由湯沐海指揮的古本奇昂樂團合作灌錄海頓協奏曲，與鄭明勳、沙涵及美亞合奏梅湘的《末日四重奏》及與皮耶斯和杜美合作灌錄布拉姆斯、莫扎特及舒曼的室樂作品。王健所用的大提琴是由已故的林壽榮先生之家人慷慨借出。

undertake an extensive tour to Australia including concerts with the Sydney Symphony Orchestra and Vladimir Ashkenazy.

His many recordings with Deutsche Grammophon Gesellschaft include, most recently, *Reverie* (arrangements for cello and guitar) and the Bach Cello Suites. He has recorded a Baroque album with the Camerata Salzburg, the Brahms Double Concerto with the Berliner Philharmoniker, Claudio Abbado and Gil Shaham, the Haydn Concerti with the Gulbenkian Orchestra under Tang Muhai, Messiaen's *Quartet for the End of Time* (with Myung-Whun Chung, Gil Shaham and Paul Meyer) and chamber music by Brahms, Mozart and Schumann with Maria-Joao Pires and Augustin Dumay. His instrument is graciously loaned to him by the family of the late Mr Lam Sau-wing.

巴赫組曲

The Bach Suites

文：哈里·羅爾尼克

沒有人知道巴赫為什麼會創作組曲、為誰而寫，甚至為哪種樂器而創作。然而，這六首無伴奏大提琴（也可能是18世紀的古大提琴或高音大提琴）的組曲，卻被形容為至今最純淨、最美妙的音樂作品。

巴赫為何創作出這六個組曲？1717年，巴赫離開了魏瑪公爵宮廷後，便前往科登宮廷當樂長，當時在任的王子是卓越的音樂家，因而鼓勵巴赫創作更多世俗音樂，在那裏度過了其音樂成果最豐碩的六年光景。當時宮廷樂團有兩位兼擅古大提琴的出色大提琴手，據猜測，巴赫有可能為其中一人或者兩位編寫這些組曲。大提琴並非巴赫所長，因此他邊學邊寫，不單耗盡了大提琴的聲區，更試用了至今仍難於處理的大提琴和弦。

由於此作品乃私人創作，原稿至巴赫死後20年才被發現。那時，沒有人認為是公演作品，大提琴手大多僅用之練習。在19世紀期間，很多編曲及作曲家（如舒曼）均把組曲改編為大提琴和鋼琴合奏。

西班牙大提琴家卡薩爾斯於巴塞隆拿一家音樂店找到這些組曲，經過12年苦練後，才敢於公開演奏。這組曲也因而大受歡迎，直至今日。

Text: Harry Rolnick

Nobody knows why they were written, for whom they were written, nor even for which instrument they were intended. Yet these six Suites for unaccompanied cello (or possibly the 18th-century viola da gamba, or cello piccolo) have been described as amongst the purest and most sublime music ever composed.

Why did Johann Sebastian Bach write these six? In 1717, he left the formal court of Weimar and spent six of his most productive years at the Court of Köthen, where the reigning Prince was a fine musician, and where Bach was encouraged to write more secular music. The Court Orchestra had two excellent cellists, who also played viola da gamba, so it is surmised that Bach wrote these suites for one or both of them. The cello was not an instrument which Bach played, so he learned as he composed, exploiting the registers of the instrument and experimenting with cello chords which even today are difficult to play.

The work was so personal that the original manuscripts were not found until 20 years after Bach's death. And when they were discovered, they were not imagined to be concert pieces. Most cellists who saw the Suites used them merely for practice. Over the 19th century, many editors and composers (such as Robert Schumann) arranged the Suites for cello and piano.

They began to achieve the popularity they have today because Spanish cellist Pablo Casals, who, after finding the Suites in a Barcelona music-store and practicing them every day for 12 years, finally dared to play them in a concert.

2009年3月3日 (星期二)
3 March 2009 (Tuesday)

巴赫

G大調第一組曲，BWV 1007

前奏曲
阿勒曼德舞曲
庫朗特舞曲
薩拉班德舞曲
小步舞曲1及2
吉格舞曲

第一個組曲被喻為巴赫的「教授」組曲，因為他不懂彈奏大提琴，特地為了這個組曲而學習大提琴。就是這樣，雖然巴赫的確掌握了起首分解和弦的高超技巧，並把它發揮得淋漓盡致直至結尾，但這前奏曲始終較為簡單（常被電影用作為「嚴肅」音樂的例子）。

庫朗特舞曲這樂章充滿生氣，主題發揮直截了當，幾乎毫無保留。接下來的薩拉班德舞曲則是兩個八小節主題重複奏合嚴謹節拍的典型例子。

要保留樂章相對簡單的技巧，接下來的小步舞曲 第二組只有四個小節 完全沒有雙音，也沒有和弦。不過，巴赫顯然喜愛在所有組曲中加上這些舞曲樂章。舞曲配合着強烈的節奏，充滿喜悅，令人想像一個在科登宮廷戴着假髮的聽眾，陶醉得隨獨奏家的演奏踏舞步。

吉格舞曲的長度比一般長一倍，明顯是巴赫鍾愛的舞曲形式。

Johann Sebastian Bach

Suite No. 1 in G, BWV 1007

Prelude
Allemande
Courante
Sarabande
Minuets 1 and 2
Gigue

The First Suite has been called Bach's "teaching" suite, since he didn't play cello himself, and had to learn the instrument for this series. Thus the Prelude is fairly simple (it is frequently used in movies as an example of "serious" music), though Bach does break out of the broken chords beginning to escalate it towards the end of the movement.

The *courante* is a lively piece, the themes expressed directly, almost reluctantly. The following *sarabande* is textbook example of two eight measure themes repeated with stately tempos.

In keeping with the relatively simple technique of this piece, the following minuets—the second being only four measures long—have no double-stopping, no chords at all. But it was obvious that Bach loved writing these dance movements in all the suites. They have bright tempos, are certainly joyous, and one can imagine an inebriated and bewigged listener in the Köthen court taking a few steps while the soloist was playing.

The *gigue* was a dance which Bach evidently loved, for it goes on twice its normal length.



© Kai Bornhöft / DC

降E大調第四組曲，BWV 1010

前奏曲

阿勒曼德舞曲

庫朗特舞曲

薩拉班德舞曲

布雷舞曲1及2

吉格舞曲

Suite No. 4 in E flat, BWV 1010

Prelude

Allemande

Courante

Sarabande

Bourrées 1 and 2

Gigue

為何我們把第四及第一組曲放在同一晚呢？大概因為這樣可以展示六個組曲中最困難和最簡單的例子（雖然「簡單」絕對不會是正確的形容詞）。大提琴手均知道降E並非容易應付的調子。當巴赫掌握了大提琴極限，他明顯在嘗試創造更多的挑戰。

前奏曲被喻為精采的一段，因為巴赫用了很多只有音樂家才懂得的行內語。樂章由非常闊的和弦起首，在保持和聲一致的同時，這些和弦在樂章的下半部被分解為更小的單位。巴赫在最後十個小節才將這兩部份融合至懾人的結尾。

阿勒曼德舞曲的節奏通常較一般為快，但仍保存傳統舞曲的形式。庫朗特舞曲則值得成篇文章去描述。巴赫在這樂章的編組一點也不平凡，他連續交錯地融合三連音、八分音符和十六分音符。他更以令人驚訝的高超技巧，隨意重複主題，到最後又巧妙地將不同主題整合回來。

庫朗特舞曲注入了最高雅的段落，但彈奏速度甚快。接下來的布雷舞曲極富魅力，然而第二個布雷舞曲（穿插於主要段落之間）卻是詼諧有趣的低沉聲響。

吉格舞曲可能是組曲中難度最高的，它對聽眾來說急速而極有玩味，而演奏者對密集的音符及舞曲需高度專注。

Why do we have the Fourth Suite and First Suite on the same programme? Possibly because they give examples of the most difficult and simplest of the six suites. (Though the word “simple” is hardly the correct adjective.) E flat (as cellists know) is not the easiest key in which to play. And Bach, now getting a grasp of the cello's possibilities, obviously was trying to have as many challenges as possible.

The Prelude has been called great because Bach offers many little secrets which only musicians comprehend. It opens with very broad chords, but these chords are broken up into smaller units in the second half of the movement while still keeping the same harmony. Only in the last ten measures does Bach bring these two sections together for the stunning finale.

The *allemande* is usually played faster than normal, but has the traditional form of the dance. But the *courante* is worthy of an essay itself. Bach does not keep anything normal here, intermixing triplets, eighth-notes, and sixteenth notes in succession. He repeats themes at will, dazzles us with technique, and yet at the end, all is brought together.

The *courante* is filled with the most elegant phrases, but played rather quickly. The following *bourrées* are charming pieces, but the second *bourrée* (in between the major one) rumbles comically.

The *gigue* is possibly the most difficult movement in all the suites. It chatters along with great fun (for the audience) and needs great attention (from the player) with its concentration of notes and dances.

巴赫

D小調第二組曲, BWV 1008

前奏曲

阿勒曼德舞曲

庫朗特舞曲

薩拉班德舞曲

小步舞曲1及2

吉格舞曲

此前奏曲之複雜細膩或令人感覺它像數學多於音樂。這當然只是說說罷了。巴赫有無窮無盡的意念，因此他決定將主意一併使出，達致激烈、具張力、富即興效果的主題。尾段的小節（除最後的一個外）則像一段長的琶音。

阿勒曼德舞曲較為嚴謹，甚至有點拘束。這是因為演奏家必須處理很多雙音，尤其在樂章上半部。大提琴手把D小調稱為「嚴謹」的調子，倒也沒錯。

庫朗特舞曲充分表現巴赫豐富的想像力。分解樂句中有一連串的連弓和單一的十六分音符，編排完全不同，任由大提琴手隨意發揮。一些陳腔濫調的說法指巴赫在樂譜只寫上很少彈奏指引，演奏者因而有很大的發揮空間，這確實無疑。另外，這也是因為巴赫希望演奏者在他的非宗教作品中，可表現出更多個人創意。

薩拉班德舞曲中和弦部份和線性旋律交替，令舞曲產生一種特殊的張力。這種張力並沒有因兩個小步舞曲而消失。第一個小步舞曲不算雄壯，又難用於舞蹈上，卻帶點對抗反叛之感。中間的小步舞曲稍作緩和，接着，我們又再次回到巴赫「懾人的」舞曲。

最後的吉格舞曲並不是一貫的開心，反見稜角和情緒化，把它形容為傲慢比漫不經心來得更貼切。

Johann Sebastian Bach

Suite No. 2. in D minor, BWV 1008

Prelude

Allemande

Courante

Sarabande

Minuets 1 and 2

Gigue

The Prelude here is so intricate that some might call it more mathematical than musical. That is nonsense, of course. Bach has such a fecundity of ideas that he decided to put them all down at once, leading to agitation, tension and a wealth of improvisatory themes. The final measures (with the exception of the last) are like a long *arpeggio*.

The *allemande* is quite severe, even hemmed in. But this is because the cellist must tackle many double-stops, especially in the first half. Cellists say that the key of D minor is the "severe" key, so this makes sense.

The *courante* shows Bach's great imagination. The broken phrases have a succession of slurs and single sixteenth-notes all placed in different ways, leaving it to the cellist to decide how to play. The cliché is that because Bach put few directions in this score, the player has a lot of leeway. That is true. But it is also true that Bach *wanted* his players, in his non-religious pieces, to show more personal creations.

The *sarabande* shows an alternation between the chordal parts and the linear melodic parts, giving a special tension to the dance. Nor does this tension stop with the pair of minuets. The first one is hardly gallant or danceable, actually sounding a little defiant. The middle minuet lets up for a little, but then we go back to Bach's "in your face" dance.

The gigue is not your happy gigue either, but is angular, emotional and more arrogant than frivolous.

D大調第六組曲，BWV 1012

前奏曲
阿勒曼德舞曲
庫朗特舞曲
薩拉班德舞曲
嘉禾舞曲1及2
吉格舞曲

Suite No. 6 in D, BWV 1012

Prelude
Allemande
Courante
Sarabande
Gavottes 1 and 2
Gigue

偉大的已故大提琴家羅斯卓波維奇稱這組曲為「大提琴獨奏交響樂」，這不僅是由於組曲所延展的變奏，更因為D大調是「勝利與歡愉的曲調」。其實，組曲也許並非為了大提琴而編寫，而是寫給有五條而非四條弦線，被喻為「高音大提琴」的細小版大提琴。組曲原稿完全沒有指明演奏的樂器，有人認為巴赫可能為了他所喜愛的中提琴而創作。畢竟在18世紀時，樂器這回事並非人人皆曉。

第一樂章是組曲是「交響樂」感覺的例證。雖然樂章相對較長，且主要由三連音組成，但每當樂章達致連串高潮時，你即可感受到樂章的結構。樂章沒有一刻緩和下來，從這裏你感受到巴赫合唱作品的震撼。

阿勒曼德舞曲則沒有這樣的結構，但它有大量音型變化、雙音和奇怪的和聲變調。巴赫意識到他某程度上走得太前，索性以簡單通順而活潑輕快的手法寫下盡是跳躍的庫朗特舞曲，使聽眾不會覺得有什麼問題。巴赫從沒有到過意大利，但薩拉班德舞曲卻散發一股意大利地中海風情：歡樂、豁達和溫暖。

兩段嘉禾舞曲維持輕鬆的節拍，延續了歡愉的氣氛。中間的嘉禾舞曲帶點田園色彩，甚至可說是單純。最後的吉格則可作管弦樂演奏，它是一首狩獵歌曲，只要留心傾聽，你便會分辨出狩獵號角聲、迴音和追逐的快感。

The late great cellist Mstislav Rostropovich called this suite “a symphony for solo cello”, not only for its extended variations, but because the key of D major was “a tonality of triumph and joy”. In fact, the suite might not have been composed for cello at all, but for the so-called “piccolo cello”, a smaller version of the modern cello with five strings instead of the usual four. The original manuscript does not specify any instrument at all, and it is also thought that Bach, who loved the viola, might have composed it for that instrument. In the 18th century, little was certain about instrumentation.

The first movement is an example of this “symphonic” feeling. While relatively long, and consisting mainly of triplets, one can feel the architecture of the movement as it moves up to a series of climaxes. It never lets up for a moment, and one can feel as much the monumental here as in a Bach choral piece.

The *allemande* does not have this structure, but it does have massive amounts of figuration, double-stopping and very strange harmonic modulations. Bach realizes at a certain point that he has gone too far, and the *courante* simply skips, with no particular problems for the listener. It is easy-going and lightly vivacious. Bach had never been to Italy, but the *sarabande* has an Italian Mediterranean feel: cheerful, open and warm.

The two *gavottes* continue that cheerful mood, keeping up a lively tempo. The middle *gavotte* is rather pastoral, even childish. The final *gigue* could easily be orchestral. It is a hunting song, and listening carefully you can make out the hunting horns, the echoes and the joy of the chase.

巴赫

C小調第五組曲, BWV 1011

前奏曲

阿勒曼德舞曲

庫朗特舞曲

薩拉班德舞曲

嘉禾舞曲1及2

吉格舞曲

組曲的原來版本中，一條弦線被調低了一個音，或許因為巴赫希望強調作品更深層的素質。前奏曲包含了兩個對比部份，所以它可說是「法國序曲」的一種。首個部份緩慢而情感肅穆，因而著重了低沉的音調。隨後是較快而長的複音樂段，像賦格曲，但只是一種假象或聽覺上的幻覺。考驗大提琴手技巧的旋律線條一個接一個，樂章最後非常震撼地結束。

阿勒曼德舞曲卻是一個強烈對比，它莊嚴而慢、無雙音，且必須小心處理才能有意義的彈奏出來。庫朗特舞曲不只莊嚴：它實際上是嚴肅的，可見巴赫並非僅為大師級樂手寫曲，而是純粹有感而發。

這首薩拉班德舞曲是巴赫組曲獨一無二、無可媲美的傑作。它包含一條（無雙音）旋律線條，線條向外擴展再收細，然後以巴赫特有風格再擴張。你不必去嘗試了解這音樂結構，盡情欣賞音樂大師為你「細說」的美麗故事吧。

首段嘉禾舞曲改變節奏以保持張力，這個改變伸延下去，貫穿了中間的舞曲，使舞曲在三連音拍子當中特別顯得強烈。就如吃過大餐後享受法式甜品梳乎厘。吉格舞曲很是輕盈、浮華，讓此偉大作品以優美的結尾作結。

Johann Sebastian Bach

Suite No. 5 in C minor, BWV 1011

Prelude

Allemande

Courante

Sarabande

Gavottes 1 and 2

Gigue

For the original version of this suite, one of the strings was tuned down one note, perhaps because Bach wished to emphasize the deeper quality of the work. The Prelude is actually the kind of overture called "French overture", since it consists of two contrasting parts. The first is a slow serious emotional section which does emphasize the deep tones. After that comes a long polyphonic faster section. It seems to be a fugue, but that is a deception or an aural illusion. The lines follow each other with a very demanding part for the cellist, and it ends very powerfully.

The *allemande* is a great contrast. It is solemn, slow, uses no double-stopping and must be followed carefully for it to make sense. The *courante* is more than solemn: It is actually severe, and one can see Bach not writing simply for a master instrumentalist, but writing out of pure inspiration.

The *sarabande* is one of the unparalleled masterpieces of the Bach Suites — or anything else. It consists of one line (no double-stopping), but that line broadens out and contracts and then expands with the character that nobody but Bach could have produced. Don't try to understand the structure — simply listen as a musical master "story-teller" tells a beautiful tale.

The first *gavotte* keeps the tension going by varying the rhythms, and this change continues throughout the middle dance, which, in its triplet meter shows a special vigour. Like a soufflé following a grand gourmet meal, the gigue is light, frothy and a pleasant ending to a monumental work.

C大調第三組曲，BWV 1009

前奏曲
阿勒曼德舞曲
庫朗特舞曲
薩拉班德舞曲
布雷舞曲1及2
吉格舞曲

Suite No. 3 in C, BWV 1009

Prelude
Allemande
Courante
Sarabande
Bourrées 1 and 2
Gigue

C大調的使用讓人對這組曲更加了解，它對於大提琴來說是最富豐、最有共鳴回響的調子，而巴赫亦利用了這廣闊調子的特質。你會在第一個樂章聽得出，巴赫運用了簡單音階的首半部份牽引至樂器的全部音域。第二個部份則改變速度，他在這處建構了整串廣闊的琶音，弓橫跨所有弦線，加深及擴闊了樂章。當你以為尾聲已到，巴赫又使出「貝多芬風格」的連串虛假結尾和華麗的裝飾樂句。

有人說阿勒曼德舞曲非常複雜，其實這是魔術師巴赫以多不勝數的三十二分音符和一些突如其來的雙音移形換影，令最簡單的旋律線條看似複雜。大提琴手神乎其技的演活了生動的庫朗特舞曲。薩拉班德舞曲既不含蓄，亦不賣弄玄虛，它散發着隆重、莊嚴和高高在上的氣派。

我們不用對布雷舞曲多加解說，因為它多次成為改編對象，是組曲中最耳熟能詳的。布雷舞曲第二段孤小的獨奏聽來像欠缺伴奏，所以當樂章返回第一個親切曲調的時候，我們會感到高興。結尾的吉格舞曲歡愉地跳躍，讓大提琴手有機會表現靈巧的技藝。事實上，你可以盡情享受大提琴能展現的每個精妙之處。這樂章顯然是為那些準備充足，並願意迎接巴赫佈下的每一個挑戰的樂手而寫的。

The key of C major tells a lot about this suite. For the cello, it is the richest and most resonant key, and Bach takes advantage of its openness. You can hear this in the first movement, where Bach offers a first half of simple scales taking off over the whole range of the instrument. The second section is a change of pace. Here he constructs an extensive set of *arpeggios*, the bow crossing over all the strings intensifying and broadening out the movement. And just when you think you have come to the end, Bach pulls “a Beethoven” with a series of false endings and grand flourishes.

Some say the *allemande* is very complicated, but this is Bach the magician, taking the simplest lines and making them seem complex through the use of endless 32nd-notes and some unexpected double-stopping. The lively *courante* is filled with dazzling virtuosity by the cellist. The *sarabande* is neither introverted nor mysterious. It is solemn, regal, and almost monarchical in its attitude.

No explanation is needed for the *bourrées*, since they are probably the most familiar movement in all the suites, transcribed in many arrangements. The lonely little solo second *bourrée* sounds like it needs companionship, so we are happy when we return to the more chummy first tune. The concluding *gigue* skips along amiably, with some spirited acrobatics for the cellist. In fact, you can hear just about every trick the cello can perform. It was obviously written for an artist who was ready for every challenge Bach offered.

Programme Notes by Harry Rolnick

樂曲介紹：哈里·羅爾尼克
中譯：易瑾