

23.2.2011

香港大會堂劇院

Theatre
Hong Kong City Hall

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

06 鈴木雅明 **Masaaki Suzuki**

09 曲目 **Programme**

11 樂曲介紹 **Programme Notes**

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鈴木雅明 Masaaki Suzuki

鈴木雅明1990年創辦日本巴赫古樂團，至今已經成為巴赫的頂尖權威演繹者。他一直擔任樂團的音樂總監，帶領樂團巡迴歐美各大演出場地及音樂節。

他不僅是指揮家，同時也是管風琴及古鍵琴演奏家；今年他除了參加香港藝術節，還將在紐約卡內基音樂廳演出。

鈴木雅明生於日本神戶，東京藝術大學畢業，主修作曲及管風琴演奏，後於阿姆斯特丹史韋琳克音樂學院深造，師從湯·庫普曼及彼特·基，修習古鍵琴和管風琴。他是東京藝術大學古樂系的創辦人及系主任，亦是耶魯大學音樂學院和聖樂學院的客席合唱指揮教授。

他邀約不斷，常與歐洲知名古樂團及現代樂團合作，如根特合唱團及古樂團、波士頓交響樂團、柏林德意志交響樂團、墨爾本交響樂團等。

鈴木雅明曾推出巴赫全套古鍵琴作品集，又帶領日本巴赫古樂團灌錄了四十多張唱片，包括巴赫重要合唱作品和宗教清唱劇。2001年4月，鈴木獲頒德意志聯邦共和國十字勳章。

中譯：王明宇

Since founding Bach Collegium Japan (BCJ) in 1990, Masaaki Suzuki has established himself as a leading authority on the works of Bach. He remains Music Director of the BCJ and together they regularly play in major venues and festivals in Europe and the US.

Masaaki Suzuki combines his conducting career with his work as organist and harpsichordist; this year he gives solo performances at Carnegie Hall New York and the Hong Kong Arts Festival.

Born in Kobe, he graduated from the Tokyo University of Fine Arts and Music with a degree in composition and organ performance and went on to study harpsichord and organ at the Sweelinck Conservatory in Amsterdam under Ton Koopman and Piet Kee. Founder and head of the early music department at the Tokyo University of the Arts, he is currently Visiting Professor of Choral Conducting at the Yale School of Music and Yale Institute of Sacred Music.

He is regularly invited to work with renowned European period ensembles, such as Collegium Vocale Gent, and modern instrument orchestras, including the Boston Symphony, Deutsches Symphonie Orchester Berlin and the Melbourne Symphony, among others.

Suzuki's impressive discography on the BIS label, features Bach's complete works for harpsichord and, with BCJ, over 40 volumes of interpretations of Bach's major choral works and sacred cantatas. In April 2001, Suzuki was decorated with the Cross of Merit of the Federal Republic of Germany.

路易·庫普蘭 (1626-1661)

A 小調組曲

C大調帕薩卡利亞舞曲

拜特 (1543-1623)

第九孔雀舞曲及加里阿德曲，
選自《娜維爾夫人曲集》

佛羅貝格 (1616-1667)

《悼念羅馬人民的國王斐迪南
四世的哀歌》

布克斯特胡德 (ca. 1637-1707)

G小調前奏曲，BuxWV163

巴赫 (1685-1750)

降E小調前奏及賦格曲作品8，
選自《平均律鋼琴曲集》卷一，
BWV853

E小調第六組曲，BWV830

托卡塔舞曲

阿勒曼舞曲

庫朗舞曲

詠嘆調

薩拉邦舞曲

嘉禾舞曲節奏

吉格舞曲

Louis Couperin (1626-1661)

Suite in A minor

Passacaille in C

William Byrd (1543-1623)

Ninth Pavan and Galliard – *The Passing
Mesures from My Lady Nevell's Book*

Johann Jacob Froberger (1616-1667)

*Lamento sopra la dolorosa perdita
della Real Maestà di Ferdinando IV
Rè de Romani*

Dietrich Buxtehude (ca. 1637-1707)

Praeludium in G minor, BuxWV163

Johann Sebastian Bach (1685-1750)

Prelude and Fugue No 8 in E flat minor
from *The Well-Tempered Clavier*, Book I,
BWV853

Partita No 6 in E minor, BWV830

Tocatta

Allemande

Courante

Air

Sarabande

Tempo di gavotta

Gigue

路易·庫普蘭

A 小調組曲

路易·庫普蘭生於法國布利區的塞姆鎮，1651年到巴黎隨宮廷鍵琴師尚博尼埃學習，進步神速，很快就在宮廷室樂演奏中負責高音古提琴，1653年成為聖傑維教堂的管風琴師。聖傑維教堂是巴黎最重要、歷史最悠久的教堂之一，身為城中要人，庫普蘭得以接觸從各地到訪巴黎的音樂名家，佛羅貝格就是其一。

路易·庫普蘭35歲辭世時，他的作品未及付梓印行，而散落在數個手稿收藏中，已知的鍵琴作品逾百：有前奏和變奏曲，例如夏康舞曲和帕薩卡利亞；還有一些舞曲樂章，在《博恩稿藏》可以找到大部份庫普蘭的鍵琴樂曲，這份稿藏把樂曲用曲種分類，而非以固定組曲編排，被編為第一類的「無小節前奏曲」，可說是庫普蘭對鍵琴樂曲創作其中一項重要貢獻，這種無小節前奏曲，起了橋樑的作用，讓之前鍵琴手完全自由即興的表演習慣，過渡到其後每個細節都嚴格羅列的譜法。

在這首組曲中，庫普蘭用《模仿佛羅貝格先生的前奏曲》開始，以示對佛羅貝格創作的托卡塔舞曲的敬意，然後，演奏者可從數個A小調作品中自由選擇，但組曲通常都包括一首高貴的阿勒曼舞曲、輕鬆而富節奏對比的庫朗舞曲、一首薩拉邦舞曲和《山村婦人》。

Louis Couperin

Suite in A minor

Born at Chaumes-en-Brie, Couperin went to Paris in 1651 to study with court harpsichordist Jacques Champion de Chambonnières, and quickly found success. He played the treble viol in chamber music performances at court and in 1653 he became organist at Saint Gervais, one of the city's oldest and most important churches. As a leading figure in Paris, he met many important musicians who visited the city, including J J Froberger.

When he died, at the age of 35, Louis left no publications. His music survived in several manuscript collections. He is known to have composed more than 100 pieces for harpsichord: preludes and variation forms, such as chaconnes and passacaglias, as well as dance movements. Most of Couperin's harpsichord pieces are contained in the *Bauyn* manuscript, where the pieces are organised not in fixed suites but by type, beginning with the *préludes non mesurés*. These "preludes without bar lines" are considered one of Couperin's most important contributions to harpsichord literature. They form a middle ground between the previous performance practice of simply allowing the keyboard player to improvise freely, and the later one in which everything was strictly written out. Couperin begins this suite with the *Prélude à l'imitation de Mr Froberger*, illustrating his admiration of a Froberger *toccata*. After the prelude, performers may select from a number of pieces in A minor, but the suite will usually comprise a stately *allemande*, the lighter and rhythmically contrasting *courante*, a *sarabande* and *La Piemontaise*.

路易·庫普蘭

C大調帕薩卡利亞舞曲

路易·庫普蘭的鍵琴作品中，有數十首以「夏康」和「帕薩卡利亞」命名，這兩個名字由來互通，代表來自西班牙本土或其美洲屬地音樂的一種變奏，化為不同格式化的曲式，從西班牙傳到意大利，再流通到歐洲各國；「夏康」源自舞曲，「帕薩卡利亞」本是結他手即興的技巧。

這首C大調帕薩卡利亞與另一首G小調帕薩卡利亞及九首夏康舞曲都收集在《博恩稿藏》中，雖然其中一首名為夏康或帕薩卡利亞舞曲，但庫普蘭認為兩種曲式並非盡同，他是用迴旋曲式寫作夏康舞曲的始祖。

C大調帕薩卡利亞的形式看來簡單，每八個小節的變奏為一個「對偶」，由重複的四小節構成，這四小節的低音線凸出下行四音音列C、降B、A和G，整體的效果透現了作曲家的功力；第一個對偶暗指結他的撥弄，之後，庫普蘭利用織體與和聲的轉換，發展各種不同的情感。

Louis Couperin

Passacaille in C

Among Couperin's harpsichord compositions are a dozen works with the title *chaconne* or *passacaille*. The names have often been used interchangeably, as they came to describe variation forms that originated either in Spain or its territories in the Americas. From Spain, they spread to Italy and across Europe in various stylised forms. The *chaconne*, or *chacona*, began as a dance. The *passacaille* was an improvisation technique used by guitarists.

Like the majority of Couperin's harpsichord compositions, the *Passacaille in C Major* is found in the *Bauyn* manuscript along with another in G minor and nine *chaconnes*. Although he titled one work *Chaconne* or *Passacaille*, for Couperin, the two forms were usually quite different. He was one of the first composers to use the title *chaconne*, constructing these works in a *rondeau* form. On the surface, the form of the *Passacaille in C major* is quite simple. Each 8-measure variation, or "couplet", is built on a repeated four-measure descending tetrachord, or baseline, outlining the notes C – B flat – A – G. The overall effect, however, is the best illustration of the composer's skill. The strumming of a guitar might be suggested in the first "couplet". From this, Couperin explores a wide range of sentiments through shifting textures and harmonies.

拜特

第九孔雀舞曲及加里阿德曲，
選自《娜維爾夫人曲集》

當拜特的《娜維爾夫人曲集》於1926年首次出版時，已是作品在1591年寫成後的335年，它是文藝復興時期鍵盤音樂最重要的手稿藏本之一。娜維爾夫人是誰一直成謎，現代的說法認為那是伊利莎伯·貝肯(約於1541年生)，她是溫莎堡事務官亨利·娜維爾爵士的第三任夫人，我們對貝肯和拜特的關係所知甚少，只知道當時天主教受壓制，而亨利·娜維爾爵士跟拜特都是活躍的天主教徒。

曲集以褐色皮革釘裝，在2006年由大英圖書館購入，內藏42首鍵盤作品，由溫莎堡一位抄寫員約翰·保文手抄，包含十對孔雀舞曲和加里阿德曲，兩種舞曲節奏的快慢形成對比，大多是三段式，每段加上裝飾音後再重複一遍。1570年代初，拜特雖然是天主教徒，仍受聘於皇家禮拜堂，《第九孔雀舞曲及加里阿德曲》相信是在這個時期寫成，作品標題全寫有「帕薩格節奏」數字，源自意大利文「古風帕薩梅奏」，是一種利用固定低音及和弦進行的變奏技巧，16音節的和弦模式取自著名的民歌《綠袖子》。

William Byrd

Ninth Pavan and Galliard –
The Passinge Mesures from
My Lady Nevell's Book

William Byrd's *My Lady Nevell's Book* was first published in 1926, 335 years after it was compiled in 1591. It remains one of the most important manuscript collections of Renaissance keyboard music. The identity of the lady that Byrd's book is named for, however, long remained a mystery. It is now thought to have been Elizabeth Bacon (born ca. 1541), the third wife of Sir Henry Nevell, Constable of Windsor Castle. We know little of Bacon's connections to Byrd, but Sir Henry was, like Byrd, a prominent Catholic at a time when the religion was forced underground.

The original brown leather volume (acquired by the British Library in 2006) contains 42 keyboard pieces, copied by John Baldwin, a Windsor scribe. Among these pieces are ten pairs of pavans and galliards — contrasting slow/fast dances. Most are in a three-part form with each section followed by an ornamented repeat. The ninth pair, *The Passinge Mesures Pavian and Galliarde*, is believed to date from the early 1570s, when Byrd was serving as a Gentleman of the Chapel Royal — a post he held despite being a Catholic. The title comes from the Italian *passamezzo antico*, a variation technique using a ground bass or chord progression. Here, the sixteen-measure chord pattern is that of the well known folksong *Greensleeves*.

佛羅貝格

《悼念羅馬人民的國王斐迪南四世的哀歌》

在佛羅貝格的年代，這位德國作曲家可算極具國際視野，他在1616年出生於史圖加，父親巴斯利奧斯·佛羅貝格（約1575-1637）身任符騰堡宮廷的司樂長，小佛羅貝格與四個兄弟都是音樂家，但只有他曾周遊列國。國皇斐迪南三世僱用他後，就送他到羅馬跟費斯可巴第學習三年，回到維也納四年後，即1641年，他又再啟程，遊歷歐洲中部和西部。到了1653年重回維也納，在宮中任管風琴師；晚年時，從1657至1667年離世，他都身在國外。

佛羅貝格以高超的對位法技巧聞名，他在音樂風格上的廣博見聞，為其寫作提供了源源創意；這首1654年寫成的《悼念羅馬人民的國王斐迪南四世的哀歌》，創作於佛羅貝格最後的維也納時期，作品悼念國皇斐迪南三世的兒子，1653年他被冠為「羅馬人民的國王」後僅一年便去世，年僅20歲。樂曲總結處，上升的C大調音階代表了逝去的靈魂。

Johann Jacob Froberger

Lamento sopra la dolorosa perdita della Real Maestà di Ferdinando IV Rè de Romani

The German composer Johann Jacob Froberger was among the most cosmopolitan of his time. Born in Stuttgart in 1616, he was the son of Basilius Froberger (ca. 1575-1637), Kapellmeister (conductor and music director) at the Court at Württemberg. J J Froberger was one of five sons that became professional musicians, but the only one to travel widely. His patron, Emperor Ferdinand III, hired him then sent him to study for three years with Frescobaldi in Rome. Four years after returning to Vienna, in 1641, he was off again, and spent much of the decade that followed travelling throughout Central and Western Europe. In 1653, he was once again in Vienna, employed as court organist, but his final years, from 1657 to his death in 1667, were spent abroad.

Renowned for his skills as a contrapuntalist, Froberger's originality as a composer came in part from his exposure to a wide variety of styles. *The Lamentation for Ferdinand IV* (1654) was composed during Froberger's final period in Vienna. It was composed on the death of his patron's son, who had died in 1653, at the age of 20, and just a year after being named "King of the Romans." The piece concludes with a rising C major scale symbolising the soul of the deceased.

布克斯特胡德

G小調前奏曲，BuxWV163

一如眾多巴羅克時期的音樂家，傑出的北歐作曲家兼管風琴家布克斯特胡德來自一個音樂世家，他的管風琴家父親漢斯·布克斯特胡德就是他的老師；他們居住的奧瑞桑地區，分隔現代瑞典南端和丹麥西蘭島的海峽。他約於1637年出生，地點可能是赫爾辛堡，該城市位處海峽瑞典的一邊，但當時隸屬丹麥；而他的童年則在赫爾辛格度過，這個丹麥城市因為成為莎士比亞《哈姆雷特》的場景而著名。從1660到1668年，布克斯特胡德在赫爾辛格任職管風琴師；但他的事業主要在呂貝克（現屬德國）得以發展，從1668到1703年，他在這個自治城市的聖母教堂當管風琴師。

雖然他生活的地方略嫌偏遠，但布克斯特胡德仍晉身當時知名音樂家之列。1705年，巴赫休假，由阿恩施塔特專程走了近四百公里來到呂貝克，為的是聽布克斯特胡德的演奏。他被這位丹麥音樂家的音樂和造詣深深吸引，甚至耽誤了回家的時間。布克斯特胡德的管風琴作品鋒芒畢露，蓋過了他的鍵盤世俗樂曲，這首偉大的G小調前奏曲原為管風琴而作，只有手彈的部份，不用腳踏，於是也適合用鍵盤演奏，樂曲是典型的「幻想曲風」，這種即興的風格，曲式上限制較少，先在意大利於巴羅克早期醞釀，隨後很快傳向北歐，發展出一系列包含前奏曲和賦格曲的作品。

Dietrich Buxtehude

Praeludium in G minor, BuxWV163

Like so many musicians of the Baroque era, the great Nordic composer and organist Dietrich Buxtehude came from a family of musicians. His father, Hans Buxtehude, was an organist and his main teacher. The family lived in the region of the Øresund, the strait that now separates the southern tip of Sweden from the Danish island of Zealand. He was born in about 1637, possibly in Helsingborg, a city now on the Swedish side of the strait, but which was then a part of Denmark. He spent his childhood in Helsingør, the Danish city made famous as “Elsinore,” the setting of Shakespeare’s *Hamlet*. Between 1660 and 1668, Buxtehude was employed as an organist in Helsingør. He is, however, most closely associated with the imperial free city of Lübeck (now in Germany), where from 1668 until 1703 he served as organist at the Marienkirche.

Despite being in what might now seem an out-of-the-way place, Buxtehude became one of the most famous musicians of his time. In 1705, J S Bach obtained short-term leave to travel the nearly 400km from Arnstadt to Lübeck to hear Buxtehude perform and was so enthralled by the Dane’s music and musicianship that he remained away from his job for much longer than he should have. Buxtehude’s works for organ have overshadowed his mostly secular music for harpsichord. He composed his great Praeludium in G minor for organ manuals only (no pedals) making it suitable for performance on harpsichord. It is an example of the *stylus fantasticus*, an improvisatory style with few restrictions on form. Cultivated first in Italy in the early Baroque, the “fantastic style” had quickly found its way northward. The effect here is of a series of preludes and fugues contained within a single work.

巴赫

降 E 小調前奏及賦格曲作品8， 選自《平均律鋼琴曲集》 卷一，BWV853

從1717到1723年間，巴赫於安哈特·科登任宮廷樂長，為王公貴族創作和表演音樂，很多經典的器樂作品都出於這個時期，包括英國組曲、法國組曲、《勃蘭登堡協奏曲》和《平均律鋼琴曲集》卷一。

經過一段較長時間的寫作和整理，《平均律鋼琴曲集》的卷一在1722年面世。在卷一和卷二（1740）可找到成對的前奏曲和賦格曲，每一個大調和小調都有，跟管風琴的前奏和賦格比較，這些作品結構緊密，呈現變化多端的風格和效果，秉承巴赫作品的一貫水準，樂曲美麗脫俗。可是，巴赫其實只是寫來試驗平均律（整個八度音階分成12等份的半音）的各種可能，當時流行不同的調音系統，這些樂曲有效地證明了各調性的音樂都不一定要重新調音才可奏出，降 E 小調前奏及賦格曲作品8（BWV853）就是一個好範例，樂曲用兩個等音調：前奏曲是降 E 小調，賦格曲是升 D 小調。

Johann Sebastian Bach

Prelude and Fugue No 8 in E flat minor from *The Well-Tempered Clavier*, Book 1, BWV853

J S Bach composed many of his great instrumental compositions between 1717 and 1723, when he was employed as court Kapellmeister at Anhalt-Cöthen. During these years, his main duties were creating and performing music for the enjoyment of the court. The English and French suites, the Brandenburg Concertos and the first book of *The Well-Tempered Clavier* are just a few of the works he composed while there.

Book 1 of *The Well-Tempered Clavier*, appeared in 1722, but Bach may have been compiling it for some time. Both it and Book 2 (1740) contain pairs of preludes and fugues in each of the major and minor keys. The pieces tend to be more compact than the preludes and fugues he composed for organ, but present a wide range of styles and effects. As with all that Bach created, this is extraordinarily beautiful music, but Bach composed these pieces to explore the potential of equal temperament (where the octave is divided into 12 equal semitones). At a time when different tuning systems were in use, they effectively illustrated how music composed in all keys could be played without retuning the instrument. He does this most noticeably in the enharmonically equal keys of Prelude and Fugue pair No 8 (BWV 853): the Prelude is scored in the key of E flat minor and the Fugue in D sharp minor.

巴赫

E 小調第六組曲，BWV830

巴赫的六首鍵盤組曲，創作於萊比錫時期，從1726到1730年逐一出版，1731年，巴赫把六首組曲編成一套，稱為「作品1」，後來再被編為四冊《鍵盤練習曲集》的第一冊；《鍵盤練習曲集》此名乃沿用巴赫在萊比錫的前任——約翰·庫瑙的出版，但這平實的標題並不能反映曲集內作品深遠的音樂內涵。

「Partita」在意大利文中原解「變奏」，自巴赫的《鍵盤練習曲集》在1731年出版後，這個名詞變義為「組曲」。巴赫的六首組曲中，三首大調，三首小調，每首有六至七個樂章，由寬廣的前奏開始；E 小調組曲的第一首是 托卡塔舞曲，用即興的樂段開始，隨後是三段式的賦格曲，樂章終結時重現開首的素材；跟着是節奏細緻的四四拍阿勒曼舞曲；三拍的庫朗舞曲包含切分節奏和一些快速樂段；在一陣技巧炫耀之後，詠嘆調把氣氛放慢，接着是異常複雜的薩拉邦舞曲；嘉禾舞曲節奏是組曲中惟一的嘉禾舞曲，充滿意大利風格、明快的節奏和對位的織體；完結這套組曲的是一首具賦格曲風的吉格舞曲。

樂曲介紹：拜恩·湯臣
樂曲介紹中譯：黃家慧

Johann Sebastian Bach

Partita No 6 in E minor, BWV830

Bach composed his six keyboard partitas while employed at Leipzig, publishing them one at a time between 1726 and 1730. In 1731, he issued the six works as a set he called his Opus 1. It would be the first of four volumes he would modestly title *Clavierübung* (Keyboard Practice). The title, borrowed from Johann Kuhnau, whom Bach had succeeded at Leipzig, conveys little sense of the profound musicality of the works contained in them.

Up to 1731, the Italian term *partita* had been used to describe a variation. With the publication of the first volume of Bach's *Clavierübung*, the term came to describe a suite of pieces. Three of the partitas are in major keys and three are in minor keys. Each of the six contains six or seven movements, beginning with an expansive introduction. The Partita in E minor begins with a *Toccatà*. It opens with an improvisatory section. A three-part fugue follows, and the movement closes with a return to the opening material. It is followed by the rhythmically intricate *Allemande*, in 4/4 time. The *Courante*, in triple time, contains syncopated rhythms and some very fast passages. After all this virtuosity, the *Air* provides some repose, before the unusually complex *Sarabande*. As the title suggests, the *Tempo di Gavotta* (the only gavotte in the partitas) is in the Italian style, with a quick tempo, contrapuntal texture. The Partita closes with a fugal *gigue*.

Programme notes by Brian Thompson