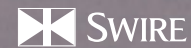




香港管弦樂團
HONG KONG PHILHARMONIC ORCHESTRA

首席贊助 Principal Patron



JOCKEY CLUB KEYS TO MUSIC
EDUCATION PROGRAMME
CHAMBER MUSIC SERIES

港樂 X 大館
室樂音樂會系列
聽見巴赫

THE JOY OF BACH

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J. S. Bach

20
JUN
2022

J. S. Bach

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The Hong Kong Philharmonic Orchestra is financially supported
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Jaap van Zweden Music Director

香港賽馬會慈善信託基金 獻辭

「興於詩，立於禮，成於樂。」音樂對青少年的全人發展尤其重要。香港賽馬會慈善信託基金自2012年起，撥款累計超過1,800萬港元，支持香港管弦樂團，展開「賽馬會音樂密碼教育計劃」，為幼稚園及中小學生免費提供一系列的音樂教育活動，全方位培育音樂種子。

計劃踏入十週年里程碑，見證着學習內容愈趨豐富，節目不斷演變革新，除了透過支援校園管弦樂團的培訓、樂器大師班及教師音樂講座等多元化項目，增加師生對古典音樂文化的知識，提升新一代的演奏技巧及藝術涵養，培養自信心及團隊精神外，還舉辦學校專場音樂會，讓學生欣賞美樂之餘，亦認識參與音樂會的禮儀，擴闊視野。

為推廣音樂到社區每一角落，計劃特別於「大館——古蹟及藝術館」推出室樂系列，為廣大市民呈獻悠揚樂韻的同時，亦讓觀眾感受這座中區警署建築群的歷史氣息和氛圍，啟迪心靈。

隨着網上學習逐漸成為新常態，計劃在疫情期間靈活地將大部分活動移師線上進行，讓同學們可以隨時隨地繼續進修磨鍊，分享音樂的喜悅；而新增的網上靜觀課程，則透過古典音樂的療癒力量，為有特殊學習需要的學生及其照顧者提供有關心理健康的支援服務。我們欣喜得悉，受惠於計劃各項目的師生總數已超過22萬人次，令人鼓舞。

馬會一直不遺餘力地栽培藝術人才，夥拍多個本地藝術團體推行不同類型的音樂教育計劃，例如「賽馬會音樂兒童果子計劃」及「賽馬會中樂360」等，推動兒童及青年發展，亦為香港注入藝術文化活力，豐富生活，推動創意共融。這正好貫徹馬會致力建設更美好社會的宗旨，以獨特綜合營運模式，透過稅收及慈善捐款，將博彩及獎券收入回饋香港。

我要感謝香港管弦樂團為普及音樂教育、推動本地藝術發展所付出的努力。期望計劃繼續以音樂開啟更多孩子的潛能密碼，成就美好的未來。

張亮先生

香港賽馬會慈善及社區事務執行總監

MESSAGE FROM THE HONG KONG JOCKEY CLUB CHARITIES TRUST

As Confucius said: “Be aroused by poetry; structure yourself with propriety; refine yourself with music.” Music is important to young people’s holistic development. Thus, The Hong Kong Jockey Club Charities Trust is pleased to have supported the Hong Kong Philharmonic Orchestra, with approved total donations of more than HK\$18 million, in implementing the Jockey Club Keys to Music Education Programme since 2012. The initiative offers a myriad of free music education activities for kindergarten, primary and secondary school students, sowing seeds for them to grow into young musicians in a multi-faceted manner.

The programme is approaching its tenth anniversary milestone. Over the past decade, its learning activities and its performances have continually evolved and innovated. It has helped to expand the knowledge of participating teachers and students about classical music and culture, enhance youngsters’ playing skills and arts literacy, as well as build confidence and team spirit among our younger generation through many diverse activities, including school orchestra training, instrumental masterclasses, and seminars for music teachers. School concerts have also been held for students to appreciate fantastic music, learn concert etiquette, and broaden their horizons.

Additionally, to bring music to every corner of our city, a chamber music series has been held at Tai Kwun – Centre for Heritage and Arts, where the young and old alike have been able to enjoy enchanting music and the heritage experience of the revitalised Central Police Station Compound while enlightening the mind.

Given the new normal and the increasing popularity of online learning, most of the sessions have been virtual during the pandemic to enable students to further their studies and spread the joy of music beyond time and physical boundaries. To better support the students with special learning needs and their carers, the project will specially launch online mindfulness activities to provide mental health assistance through the healing power of classical music. To date, the programme has encouragingly benefited more than 220,000 teachers and students in total.

The Club is dedicated to cultivating art talent by organising various music education projects, like Jockey Club Music Children Fruit Programme and Jockey Club Chinese Music 360, in collaboration with different local art groups. These advances exemplify our efforts to further children and youth development, build a culturally vibrant Hong Kong, enrich lives and promote social inclusion, all of which reflect the Club’s strong commitment to its purpose – the betterment of society. The Club’s efforts are made possible by its unique integrated business model through which racing and wagering generate tax and charity support for the community.

I would like to thank the Hong Kong Philharmonic Orchestra for its hard work in music education and local arts development. I am hopeful that this meaningful music programme will continue to help nurture the future pillars of our society.

Mr LEONG CHEUNG

Executive Director, Charities and Community,
The Hong Kong Jockey Club

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2022/23

賽馬會音樂密碼教育計劃室樂系列 JOCKEY CLUB KEYS TO MUSIC EDUCATION PROGRAMME CHAMBER MUSIC SERIES

聽見巴赫 THE JOY OF BACH

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香港賽馬會慈善信託基金
The Hong Kong Jockey Club Charities Trust
同心 同步 同進 RIDING HIGH TOGETHER

P.7 室樂知多少? WHAT IS CHAMBER MUSIC?

P.9 巴赫 JOHANN SEBASTIAN BACH

- | | | |
|-------------|---|---|
| P.10 | A大調古鍵琴協奏曲, BWV 1055
快板
小廣板
不太快的快板 | Harpichord Concerto in A, BWV 1055
Allegro
Larghetto
Allegro ma non tanto |
| P.12 | C小調小提琴與雙簧管協奏曲, BWV 1060
快板
慢板
快板 | Concerto for Violin and Oboe in C minor, BWV 1060
Allegro
Adagio
Allegro |
| P.14 | 第三管弦組曲, G弦之歌, BWV 1068 | Orchestral Suite no. 3: Air on G String, BWV 1068 |
| P.15 | G大調三重奏鳴曲, BWV 1039
慢板
不太急的快板
慢板及輕柔地
急板 | Trio Sonata in G, BWV 1039
Adagio
Allegro ma non presto
Adagio e piano
Presto |
| P.16 | B小調第二管弦組曲, BWV 1067
序曲
輪旋曲
薩拉班德舞曲
布雷舞曲
波蘭舞曲
小步舞曲
嬉戲曲 | Orchestral Suite no. 2 in B minor, BWV 1067
Overture
Rondeau
Sarabande
Bourrée
Polonaise
Menuett
Badinerie |

P.18 表演者 ARTISTS



請關掉手提電話及其他電子裝置
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請勿拍照、錄音或錄影
No photography, recording or filming



請勿飲食
No eating or drinking



演奏期間請保持安靜
Please keep noise to a minimum during the performance



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House programmes grow on trees – help us be environmentally responsible by sharing your programme with your companion



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Please reserve your applause until the end of the entire work



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RIDING HIGH TOGETHER
FOR A BETTER FUTURE



香港賽馬會是致力建設更美好社會的世界級賽馬機構，透過其結合賽馬及馬場娛樂、會員會所、有節制體育博彩及獎券，以及慈善及社區貢獻的綜合營運模式，創造經濟及社會價值，並協助政府打擊非法賭博。馬會是全港最大的單一納稅機構，其慈善信託基金位列全球十大慈善捐助機構。

The Hong Kong Jockey Club is a world-class racing club that acts continuously for the betterment of our society. Through its integrated business model, comprising racing and racecourse entertainment, a membership club, responsible sports wagering and lottery, and charities and community contribution, the Club generates economic and social value for the community and supports the Government in combatting illegal gambling. The Club is Hong Kong's largest single taxpayer and its Charities Trust is one of the world's top ten charity donors.



PHOTO: Cheung Wai-lok

香港管弦樂團

願景
呈獻美樂 啟迪心靈

香港管弦樂團（港樂）獲譽為亞洲最前列的管弦樂團之一。每年節目以交響曲目為主，並邀請世界各地的指揮和演奏家演出。港樂不但舉辦豐富的教育活動，更委約新作，以及培育本地新秀。灌錄專輯包括：為孩子而設、以廣東話敘述的唱片；由譚盾和盛宗亮親自指揮各自作品的專輯；以及華格納全套《指環》歌劇四部曲。音樂總監梵志登自2012年上任後，曾先後帶領港樂到歐洲、亞洲、澳洲，以及中國各地巡演。余隆由2015/16樂季起擔任首席客席指揮。廖國敏於2020年12月正式擔任駐團指揮。

2019年港樂榮獲英國著名古典音樂雜誌《留聲機》年度管弦樂團大獎，成為亞洲首個獲此殊榮的樂團。

香港管弦樂團由香港特別行政區政府資助，亦為香港文化中心場地伙伴

香港管弦樂團首席贊助：太古集團

HONG KONG PHILHARMONIC ORCHESTRA

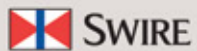
Vision To inspire through the finest music-making

The Hong Kong Philharmonic Orchestra (HK Phil) is regarded as one of the leading orchestras in Asia. The orchestra's annual schedule focuses on symphonic repertoire, with conductors and soloists from all over the world. The HK Phil runs an extensive education programme, commissions new works, and nurtures local talent. Recording projects have included a CD for children narrated in Cantonese, works by Tan Dun and Bright Sheng conducted by the composers, and Wagner's *Ring Cycle*. With Music Director Jaap van Zweden since 2012, the HK Phil has toured Europe, Asia, Australia, and on numerous occasions to Mainland China. Yu Long has been Principal Guest Conductor since the 2015/16 season. Lio Kuokman was appointed as Resident Conductor in December 2020.

The HK Phil won the prestigious UK classical music magazine *Gramophone's* 2019 Orchestra of the Year Award – the first orchestra in Asia to receive this accolade.

The Hong Kong Philharmonic Orchestra is financially supported by the Government of the Hong Kong Special Administrative Region and is a Venue Partner of the Hong Kong Cultural Centre

SWIRE is the Principal Patron of the Hong Kong Philharmonic Orchestra



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BLOOM



IN HARMONY



甚麼是室樂？

英文「chamber」源自法語「chambre」，意思是「房間」。因此，chamber music 的字面意思就是可以在一個房間內演奏的音樂，即「室樂」。它通常有2至10位樂師，並沒有指揮。然而，室樂的樂師數目可以很廣泛，而且可包含各式各樣的樂器。過去數世紀，樂器的種類和配搭不斷變化。如今的室樂團，樂器包羅萬有，甚至包括電子樂器。

室樂的有趣之處在哪裏？

每位樂師都是獨立個體，都有各自獨特的演奏部分。他們共奏時，便像一起進行音樂討論。由於沒有指揮，每位樂師除了聆聽自己外，尚要聆聽其他樂師。這是團隊合作的極致。

WHAT IS CHAMBER MUSIC?

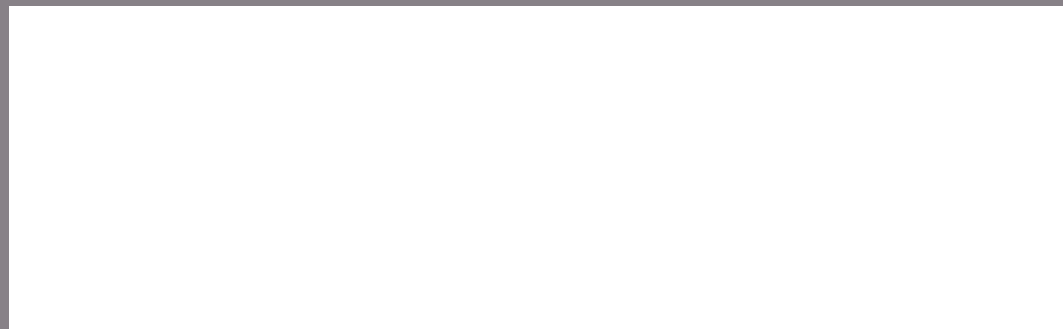
The term "Chamber" comes from the French word chambre, which means "a room". So Chamber Music literally means music which can be performed in a room, and usually involves between 2 and 10 players performing without a conductor. However, chamber music comes in all sorts of sizes and involves any manner of instruments. Over the centuries the range and combination of instruments has changed, and now you can find all sorts of instruments and even electronic devices performing in a chamber ensemble (which is what we call any group of players performing chamber music).

WHAT ARE THE FUN PARTS IN PLAYING CHAMBER MUSIC?

Each musician is an individual. They have their unique part to play. When they play together, they are having a music discussion with each other. As there is no conductor, each musician has to listen carefully to themselves as well as to the others. It is an extreme example of team-work.

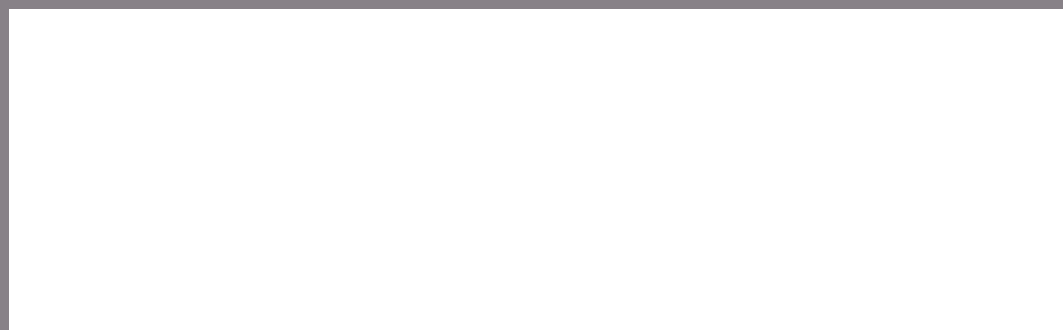
你今天聆聽的是甚麼小組？

CAN YOU IDENTIFY THE ENSEMBLE
YOU ARE LISTENING TODAY?



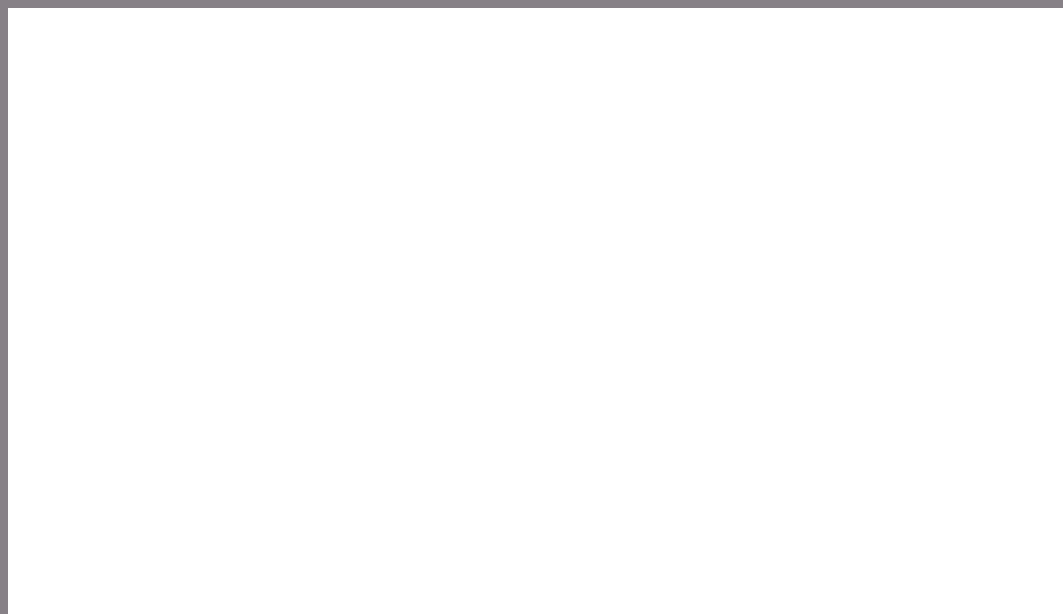
有哪些樂器？

WHAT ARE THE INSTRUMENTS?



他們演奏時如何互動？
請跟同學分享你的想法。

HOW DO THEY INTERACT TO EACH OTHER
WHEN THEY PERFORM? SHARE YOUR THOUGHTS
WITH YOUR CLASSMATES.



1685-1750

巴赫

JOHANN SEBASTIAN BACH

巴赫生於德意志地區小城市艾森納赫一個音樂世家，是家中第八個兒子。1705年，熱衷於研習鍵盤和管風琴的巴赫，徒步走了450公里去拜訪布斯泰烏德，向這位當時最出色的管風琴家學藝。巴赫先後在威瑪和科騰的宮廷工作，1723起在萊比錫聖多馬大教堂供職至生命的盡頭，職業生涯前後長達50多年，現存作品多達1,100多首，為鍵盤、管風琴、樂團、室樂合奏團、教會（這個最重要）都寫過不少作品；樂種則包括組曲、奏鳴曲、清唱劇、經文歌，還有大型合唱作品《受難曲》和《彌撒曲》。

關於巴赫的事業生涯，這些都是明明的史實，可是仍不足以充份地評價。巴赫其人——他極其聰明勤奮，同時充滿活力：愛護家庭，是20個孩子的父親——或是他音樂裡的力量和對後世的影響，箇中的美感、感染力和高超的寫作手法，在西洋音樂史裡至今無人能出其右。在貝多芬看來，巴赫是「不朽的和聲之神」。幾百年來，在聽眾眼裡，他大概是安慰、欣喜和奇跡的泉源，歷久不衰——真的，就音樂來說，巴赫是才華絕頂的人物。

Johann Sebastian Bach was born in the small German city of Eisenach, the eighth son of a musician from an old family of musicians. As a student on the keyboard and the organ, in 1705 he walked 450km to learn from the greatest organist of the day, Dieterich Buxtehude. And over five decades as a musician at the courts of Weimar and Köthen, and finally (from 1723) at the church of St Thomas in Leipzig, he composed over 1,100 surviving works: for the keyboard and the organ, for orchestra and chamber ensembles, and above all for the church. He composed suites and sonatas, cantatas and motets, and massive choral settings of the Passion and the Mass.

Those are the bare facts of Bach's career, but they can't do justice to Bach the man – fiercely intelligent, hard-working but full of life: a loving family man, and the father of 20 children. Or the power and legacy of his music, which for its beauty, its emotional power and its supreme technical skill, remains unsurpassed in western music. To Beethoven, Bach was “the immortal god of harmony”. To listeners down the centuries he's quite simply an enduring source of solace, delight and wonder – truly, one of music's most beautiful minds.

A大調古鍵琴協奏曲, BWV 1055 Harpsichord Concerto in A, BWV 1055

快板 Allegro
小廣板 Larghetto
不太快的快板 Allegro ma non tanto

巴赫在萊比錫的職位是「樂長」，是受薪的教堂音樂家，不但負責寫作全年的聖樂新作，還要訓練和指揮聖多馬大教堂的詩班，甚至跟他們一起生活。1730年的萊比錫是個特別熱鬧、特別令人鼓舞的地方——這裡商業繁茂，人們又嗜咖啡如命。除了教堂，咖啡館就是最多音樂演奏的地方，巴赫指揮的「音樂學社」(1729-1737)也在咖啡廳演出：「音樂學社」是個發展蓬勃的演奏團體，成員包括想賺外快的教堂樂師、業餘愛好者和專業樂手，演出場地正是茲馬曼的咖啡廳。這裡要求很高。樂師要是演出時喝酒抽煙都會被罰款；事實上，「音樂學社」的支持者也願意「付錢買質素」。1733年，學社開始宣傳新樂季的時候，廣告寫道：

先來一場優秀的音樂會，然後每星期一場；演奏用的是台新的古鍵琴，這種新款式在附近也完全聞所未聞。無論是音樂之友還是技巧大師，也無任歡迎。

Bach's position in Leipzig was that of a *Kantor*, a working church musician, responsible not just for composing new sacred music throughout the year, but training, directing and even living alongside the choir of St Thomas Church. Leipzig, in 1730, was a particularly lively and inspiring place – a great trading city, addicted to caffeine. Outside of the church, coffeehouses were where most music-making happened, and where Bach from 1729 to 1737 directed the Collegium Musicum: a thriving concert club at Zimmermann's coffee house, made up of moonlighting church musicians, amateurs and professionals. Standards were high. Musicians were fined for drinking or smoking while performing, and the Collegium's supporters were willing to pay for quality. In 1733, the new season of concerts was advertised thus:

It will begin with a fine concert, to be continued weekly; featuring a new harpsichord, the likes of which has never been heard in these parts before; and the friends of music, as well as virtuosi, are invited to attend.

「讚賞」可以滋養「才華」；1730年代，巴赫寫作了一系列想像馳騁的鍵盤協奏曲，而且幾乎肯定都是讓「音樂學社」演出的。這批作品差不多全是舊作改編，但巴赫畢竟是時人公認的頂尖鍵盤大師之一，所以對巴赫來說也毫無困難。巴赫傳記作者霍高寫道：

巴赫的手指既輕鬆又無拘無束，觸鍵優美，彈出的每個樂音都清晰精準。……這一切，讓他在樂器上幾乎可以隨心所欲，鍵盤上各種困難都輕而易舉地克服。

「A大調古鍵琴協奏曲」似乎是根據一首柔音雙簧管舊作寫成；而且即使在巴赫的鍵盤改編版，也保留了柔音雙簧管少許甜美明亮的特質。獨奏者大概是作曲家本人，或者是他那著名的天才兒子C.P.E. 巴赫。無論如何，**第一樂章**古鍵琴一開始已佔有主導地位，像水源穩定的噴泉那樣傾瀉而下。**第二樂章**以小調寫成，既莊嚴又富於戲劇效果，有點像歌劇。可是巴赫還是崇尚平衡；**終樂章**是首陽光普照的舞曲，獨奏者也彷彿在旋轉舞動，閃爍耀眼。

Genius thrives on appreciation, and during the 1730s, Bach composed a series of brilliantly imaginative keyboard concertos, almost certainly for performance at the Collegium Musicum. They were almost all adapted from earlier works, but that would have posed no problem to Bach, who was widely recognised as one of the finest keyboard players of his time. In the words of his biographer Johann Forkel:

Bach's easy, unconstrained use of the fingers, his beautiful touch, the clearness and precision of every note he struck...all combined to give him almost unlimited power over his instrument, so easily did he overcome the difficulties of the keyboard.

This particular concerto seems to have been based on an earlier work for oboe d'amore, and even in Bach's keyboard reworking it kept some of the sweetness and brightness of that instrument. He might have performed the solo part himself, or it might have served as a solo vehicle for his famously gifted son Carl Philipp Emanuel. Either way, the harpsichord takes the lead from the **first movement**: cascading through the texture like a steadily flowing fountain. The **second movement** drops into the minor key: the mood is one of stately drama, and almost operatic pathos. But Bach always strives for balance, and the soloist swirls and glitters through the sunlit dance of the **finale**.

C小調小提琴與雙簧管協奏曲，BWV 1060

Concerto for Violin and Oboe in C minor, BWV 1060

快板 Allegro

慢板 Adagio

快板 Allegro

巴赫無論寫作任何音樂，用的都是頂級寫作技巧，而且他的音樂才能也不止在管風琴閣樓裡發揮。按巴洛克時期的習慣，作曲家應當精通各種音樂技能——巴赫拉小提琴也很有一手，而且對自己的小提琴造詣也十分自豪。據他兒子C.P.E.所言（資料來源是他1774年給巴赫傳記作者霍高寫的信），巴赫「從小開始拉小提琴，到老不輟；而且琴聲一直以來都很純淨、很通透」。C. P. E.巴赫也指出：

他對小提琴家族每個成員的潛質都掌握透徹。這一點可見於他的小提琴獨奏曲，以及小提琴與大提琴無通奏低音奏鳴曲。有位頂尖小提琴家告訴我，想成為優秀小提琴手，這些作品都非常適合拉奏，而且他也沒見過更合適的作品呢。

時至今日，很少小提琴家不同意上述說法。巴赫每天跟歌手（儘管良莠不齊）打交道，對讓樂器造出如歌效果，自然很有優勢。「C小調協奏曲」現存版本是雙古鍵琴版，大概寫於1730年代末；但學者都同意原作應是一首雙簧管與小提琴協奏曲，寫於1720年代初的可能性最大——當時巴赫還在科騰宮廷工作（1717-23）。巴赫

Skill of a supreme order is the foundation of everything Johann Sebastian Bach wrote, and his musical craftsmanship extended far beyond the organ loft. A baroque composer was expected to be a master of all trades, and Bach was a skilled violinist, who took pride in his violin playing. According to his son Carl Philipp Emanuel (in a letter to Bach's biographer Forkel in 1774) he “played the violin from youth to old age with a pure and searching tone”. And as Carl Philipp Emanuel also pointed out:

He had a complete grasp of the possibilities of every member of the violin family. This is abundantly evident in his solos and sonatas for violin and cello without bass. One of the greatest violinists once told me that he had never seen anything more perfectly suited for becoming a good violinist.

Few violinists today would dispute that. And of course, as an artist who worked daily with singers (of all abilities), Bach had a headstart in making instruments sing. This Concerto in C minor has come down to us in a version for two harpsichords that Bach seems to have created in Leipzig in the late 1730s, but scholars agree that it originated as a concerto for oboe and violin, most probably in the early 1720s when Bach was in service at the

多年後說道：「在那裡，我的僱主是位仁慈的親王，既懂音樂也喜愛音樂。我希望能一直為他工作，直到生命盡頭。」他既得皇室支持，教堂那邊要求又不多，所以巴赫在科騰時以寫作器樂為主，而且投入的程度在往後的日子也不多見了。演奏時，大概是作曲家一邊拉奏小提琴，一邊指揮樂團。

「C小調小提琴與雙簧管協奏曲」原曲手稿現已散佚，但後世卻根據古鍵琴版重塑還原，今天演出的正是這個重塑版。在**第一樂章**，兩位獨奏者和樂團一同開始，然後更天馬行空的音型在樂器之間穿梭——雙簧管歌唱著，小提琴在其下飛馳，奏出錯綜複雜的精彩經過段——之後兩件獨奏樂器才開始對話。中間的**慢板**優美如歌，雙簧管率先響起，在一片充滿渴望、既抒情又甜美的和聲裡，小提琴時而與雙簧管呼應，時而迫近；樂團充當背景，步伐既輕柔又穩定。**終樂章**一下子返回活力充沛的世界：這裡充滿熱切的對話，而且幹勁十足，機智風趣得令人精神為之一振（但始終進退有度）。

court of Köthen (1717-23). “There I had a gracious Prince as master, who knew music as well as he loved it, and I hoped to remain in his service until the end of my life” commented Bach years later, and with royal support and few demands from the church, he focused on instrumental music in Köthen to an extent unmatched in the rest of his career. He will have played the solo violin himself, directing the orchestra as he did so.

No manuscript survives of that original version, but it has been reconstructed from the harpsichord version, and that reconstruction is what we hear today. In the **first movement**, the two soloists and the orchestra start together, before the oboe and violin begin to converse, weaving ever more imaginative patterns around each other – the oboe often singing while the violin spins brilliant, intricate passagework beneath it. The oboe leads off in the songlike central **Adagio**, with the violin echoing and pressing against it in harmonies of yearning expressive sweetness: the orchestra treads steadily and softly in the background. And then the **finale** bounces back into the world of action: of earnest conversation, bustling energy and bracing (but always civilised) wit.

第三管弦組曲：G弦之歌，BWV 1068

Orchestral Suite no. 3: Air on G String, BWV 1068

巴赫「第三管弦組曲」（作曲家本人採用的標題是「序曲」）大概是為音樂學社而寫，時間約在1730年，而且最初可能只選用了弦樂團（小號和鼓的聲部都是他兒子C.P.E.的筆跡），但18世紀樂手可不會太在乎這些細節。樂曲那奇詭的想像力也實在清楚不過：從開端熱烈的典禮式序曲，到全曲最後三個樂章（都是清新悅耳又有動感的舞曲），更不用說充滿質樸美而且歷久常新的第二樂章了——樂章標題「歌謠」的意思是「無詞之歌」，後來被稱為〈G弦之歌〉——19世紀時，小提琴技巧大師韋漢讓這個樂章成為膾炙人口的名曲。但這是樂長巴赫的休假日，所以他也讓自己天馬行空一番——正如18世紀萊比錫一句流行話所言，「真正的玩樂是件很嚴肅的事情」。

It was probably for the Collegium Musicum that Bach wrote his third suite (or as he called it, overture) for orchestra, some time around 1730. It may originally have been for strings alone (the trumpet and drum parts were added in the handwriting of his son Carl Philipp Emanuel), but 18th century musicians didn't worry unduly about these details. What's unmistakable is the sheer imagination of this music: from the blazing ceremonial overture with which it opens to the tuneful freshness and swing of the three dance movements with which it concludes – to say nothing of the timeless simplicity of the second movement – an Air, or wordless song, later dubbed “Air on the G string” and made world-famous by the 19th century virtuoso violinist August Wilhelmj. Don't be fooled: it takes a craftsman of genius to make a melody sound this natural. But it's the Kantor's day off, and he's letting his imagination soar. As they used to say in 18th century Leipzig, *Res severa est verum gaudium*: “True pleasure is a serious business”.

C大調三重奏鳴曲，BWV 1039

Trio Sonata in G, BWV 1039

慢板	Adagio
不太急的快板	Allegro ma non presto
慢板輕柔地	Adagio e piano
急板	Presto

有一條問題很適合在古典音樂小測驗裡使用：「三重奏鳴曲」由幾名樂手演出？答案通常是四個。正如巴洛克管弦樂要由通奏低音樂手（一般最少兩人）扶持，18世紀初期的音樂家也認為古鍵琴需要扶持，即使在室樂也一樣，低音聲部尤其需要加強。所以「二重奏鳴曲」由三人演奏：管樂或弦樂器、古鍵琴，加上大提琴或低音提琴加強左手聲部；「三重奏鳴曲」（兩件旋律樂器，加上古鍵琴，以及扶持古鍵琴的大提琴）實際上需要四位樂手！

巴赫自然很了解這些寫作習慣。在他那個年代，室樂雖然銷路很好，但地位低微，而且在版權意識還沒形成的時期，小型作品經常成為漏網之魚。樂曲經常在寫作後很久才湊合成冊出版，既可以任意改編，也可以用其他作品拼湊而成。就「三重奏鳴曲」（BWV1039）來說，似乎巴赫最初寫的是古大提琴奏鳴曲（但原曲手稿已散佚，明確寫作日期也不清楚，實在令人沮喪）。學者認為樂曲約寫於1725年至1740年代初，改編成三重奏鳴曲的年份約在1736至1741年間（當時他仍是音樂學社的成員）。樂曲按所謂「教堂奏鳴曲」的標準四樂章結構（慢—快—慢—快）寫成；抒情的第三樂章瀟灑著憂鬱之情，與前後的快樂章形成鮮明對比，效果精彩絕倫。

Here is some useful trivia for a classical music quiz: how many players are there in a trio sonata? The answer, as a rule, is four. Just as baroque orchestral music is supported by a group of so-called continuo players (usually at least a pair), the early 18th century harpsichord was considered in its time to require assistance, even in chamber music. Its bass notes, in particular, required support. So a duo sonata would be performed with three players: the wind or string instrument and the harpsichord plus a cello or bass viol to strengthen the left hand. A trio sonata (with a pair of melody instruments alongside the harpsichord and its supporting cello) would actually need four players!

Bach understood these conventions instinctively. During his lifetime, chamber music was saleable but of relatively low status, and in an era before copyright, small-scale compositions had a habit of falling between the cracks. Works would be grouped together for publication long after their composition, they could be freely adapted or cobbled together from other works. In the case of the Trio Sonata BWV 1039 it seems that Bach originally wrote it as a sonata for viola da gamba (though with no original manuscript in existence, the precise date is frustratingly unclear). Scholars have suggested dates from around 1725 to the early 1740s, and Bach seems to have re-arranged it as a Trio Sonata somewhere between 1736 and 1741, while he was a member of the Collegium Musicum. It's in the standard four movements (slow, fast, slow, fast) of a so-called *sonata da chiesa* (church sonata), with an expressive third movement whose melancholy shade throws the livelier movements around it into wonderfully vivid contrast.

B小調第二管弦組曲，BWV 1067

Orchestral Suite no. 2 in B minor, BWV 1067

序曲	Ouverture
輪旋曲	Rondeau
薩拉班德舞曲	Sarabande
布雷舞曲	Bourrée
波蘭舞曲	Polonaise
小步舞曲	Menuett
嬉戲曲	Badinerie

18世紀中葉，業餘愛好者都對長笛情有獨鍾——由卑微的街頭藝人，到普魯士腓特烈大帝，都懂得吹奏長笛（腓特烈大帝經常在他的住處「忘憂宮」演出長笛協奏曲，甚至自己創作了一些）。巴赫那才華出眾的兒子C.P.E.日後會在腓特烈大帝宮中任職，可是1738或1739年巴赫在萊比錫完成「B小調長笛與弦樂組曲」時，大概沒有進軍皇宮的野心（原因之一是腓特烈1740年才登基），可能只是趕時髦而已：長笛正大行其道，專業作曲家也就順應潮流。在萊比錫各式會所和咖啡廳裡，業餘也好、專業也好，熟練的長笛手總是不缺。

In the mid-18th century, the flute was the instrument of choice for amateurs and dilettantes – from the humblest busker to King Frederick the Great of Prussia himself, who regularly performed (and even composed) flute concertos at his palace of Sans Souci. Johann Sebastian Bach’s brilliant son Carl Philipp Emanuel would later work at Frederick’s court, but it’s unlikely that Bach had any royal ambitions when he completed his Suite in B minor for Flute and Strings in Leipzig in 1738 or 1739 (for one thing, Frederick didn’t take the throne until 1740). He was probably just following fashion: flutes were all the rage and a professional composer moved with the times. There’d have been no shortage of skilled flautists, both amateur and professional, in Leipzig’s clubs and coffeehouses.

於是巴赫帶著一首大型序曲到城裡去：樂曲時而嚴肅、時而奔忙，連串舞曲樂章各有特色，包括一首端莊的薩拉班德舞曲（低音線條跟旋律亦步亦趨，像旋律的影子似的），還有既帶點國際視野又神氣活現的波蘭舞曲（根據真實的波蘭民歌《我會穿上貴族長袍》寫成）。有學者認為，「B小調長笛與弦樂組曲」是作曲家將一首雙簧管或小提琴獨奏舊作改編而成；如果推測正確的話，那也只能證明巴赫改編技術實在高超——因為組曲最後兩個樂章非常適合長笛輕盈靈巧、聲音甜美的特質，簡直像訂製一樣。終樂章標題是法語詞「Badinerie」，意思是「嬉戲」，音樂本身風趣靈巧，作為終章實在畫龍點睛——樂章的旋律更是18世紀最動聽易記的曲調之一。

節目介紹由Richard Bratby 撰寫，鄭曉彤中譯

So Bach goes to town, with an expansive overture, by turns solemn and bustling, and a sequence of sharply-characterised dances, including a stately *Sarabande* (in which the bass line trails the melody like a shadow) and for a dash of cosmopolitan colour, a strutting *Polonaise* (or Polish Dance) based on an actual Polish folksong *Wezme ja kontusz*. If it’s true (as some scholars have suggested) that Bach adapted the Suite from an earlier work for solo oboe or violin, that’s merely proof of his adaptability, because the Suite ends with two movements that could have been perfectly tailored for the lightness, agility and sweet tone of the flute. *Badinerie* meant “jesting” in French, and it’s the wittiest, most nimble possible pay-off – as well as one of the 18th century’s catchiest tunes.

Programme notes by Richard Bratby

表演者 ARTISTS



史德琳
Megan Sterling
長笛
FLUTE

華嘉蓮
Katrina Rafferty
小提琴
VIOLIN

桂麗
Gui Li
小提琴
VIOLIN

鍾裕森
David Chung
古鍵琴
HARPSICHORD

王亮
Wang Liang
小提琴
VIOLIN

熊谷佳織
Kaori Wilson
中提琴
VIOLA

王譽博
Wang Yu-Po
雙簧管
OBOE

宋亞林
Song Yalin
大提琴
CELLO

姜馨來
Jiang Xinlai
低音大提琴
DOUBLE BASS