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from  
**BACH**  
to  
**THE BEATLES**

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**BAROQUE**

**5 & 6 APR 2013**  
FRI & SAT

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

梵志登 Jaap van Zweden  
音樂總監 Music Director

香港管弦樂團由香港特別行政區政府資助。香港管弦樂團為香港文化中心場地伙伴  
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BAROQUE@9PM

巴赫〔史托哥夫斯基改編〕：D小調觸技曲及賦格曲

蕭斯達高維契：A小調第二前奏曲及賦格曲<sup>3</sup>

巴赫〔沙堅改編〕：G弦之歌

帕特：《巴赫的拼貼》

巴赫：第五大提琴組曲：薩拉班德舞曲<sup>2</sup>

巴赫：G大調幻想曲<sup>1</sup>

巴赫：E小調布雷舞曲<sup>4</sup>

連儂/麥卡尼：《黑鳥》<sup>4&5</sup>

大衛·朗：《這些折翼的翅膀》〔第三部份〕

格蘭傑：《快樂無憂的鐘聲》

柴可夫斯基：《洛可可變奏曲》<sup>2</sup>

Bach (arr. Stokowski): Toccata and Fugue in D minor

Shostakovich: Prelude and Fugue No.2 in A minor<sup>3</sup>

Bach (arr. Sargent): Air on a G String

Arvo Pärt: *Collage über Bach*

Bach: Cello Suite No.5: Sarabande<sup>2</sup>

Bach: Fantasia in G<sup>1</sup>

Bach: Bourrée in E Minor<sup>4</sup>

Lennon/McCartney: *Blackbird*<sup>4&5</sup>

David Lang: *These Broken Wings* (part 3)

Grainger: *Blithe Bells*

Tchaikovsky: *Rococo Variations*<sup>2</sup>

節目約長一小時十五分鐘，不設中場休息

Concert runs for approx. one hour and fifteen minutes without interval

Julian Wachner，指揮/管風琴 conductor/organ<sup>1</sup>

王健 Wang Jian，大提琴 cello<sup>2</sup>

朴星吉 Piao Xingji，鋼琴 piano<sup>3</sup>

溫逸朗 Francis Wan，結他 guitar<sup>4</sup>

Jennifer Palor，歌手 vocalist<sup>5</sup>



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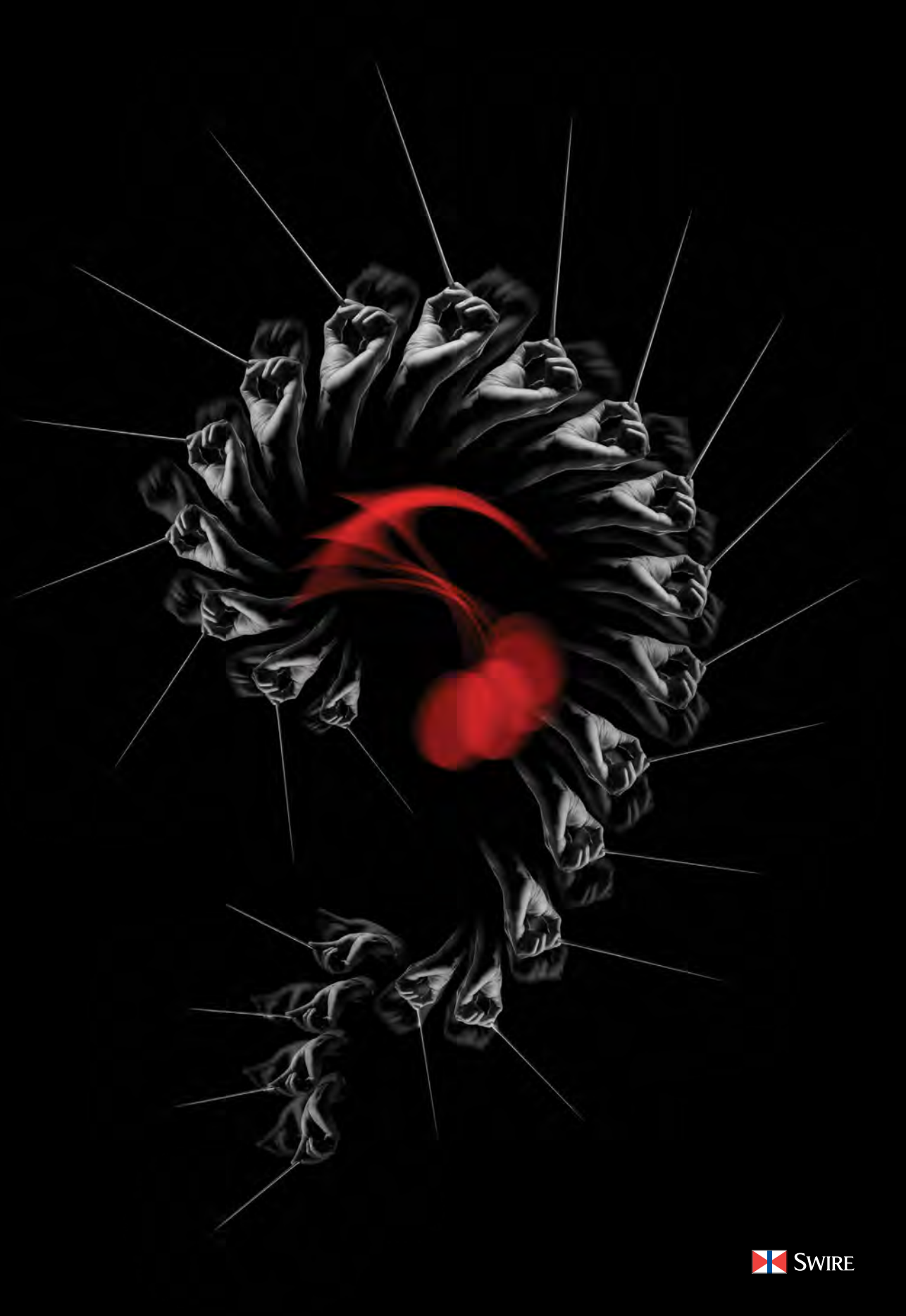


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# J A A P

## VAN ZWEDEN

[ 🗣️ ] Yaap fun Zvay-den]

### Definitions of JAAP VAN ZWEDEN

- 1 The eighth Music Director of the Hong Kong Philharmonic  
香港管弦樂團第八任音樂總監
- 2 One of today's most sought-after conductors  
當今最炙手可熱的指揮家之一
- 3 *Musical America's* Conductor of the Year for 2012  
《音樂美國》二零一二年度指揮家
- 4 Music Director of the Dallas Symphony Orchestra  
達拉斯交響樂團音樂總監
- 5 The youngest Concertmaster ever of the Royal Concertgebouw Orchestra  
荷蘭皇家音樂廳樂團史上最年輕團長
- 6 Born in Amsterdam on 12 December 1960. Married with a daughter  
and three sons 一九六零年十二月十二日生於荷蘭阿姆斯特丹，  
已婚，育有一女三子

"The orchestra (HK Phil) responded to van Zweden's grip on the soul of the piece with an impressively disciplined performance."

Sam Olliver, *South China Morning Post*

## HK Phil

### Definitions of HK Phil

- 1 Hong Kong's first professional orchestra since 1974  
自一九七四年起香港的首個職業樂團
- 2 One of Asia's leading orchestras 亞洲區內最具領導地位的樂團之一
- 3 Busy performance schedule of over 150 performances reaching 200,000+  
listeners each season 演出頻繁，每季上演逾一百五十場音樂會，  
吸引聽眾達二十多萬人
- 4 Large-scale symphonic event *Swire Symphony Under The Stars*, bringing  
classical music to the community 年度大型交響演奏 —  
太古「港樂·星夜·交響曲」將音樂帶到社區
- 5 Comprehensive education and outreach programmes to invest in Hong Kong's  
musical future 全面的音樂教育計劃，為香港未來播下音樂種子
- 6 Touring around the world to promote Hong Kong as Asia's World City  
巡迴世界各地演出，弘揚香港—亞洲國際都會

林木  
凡

faan<sup>6</sup>

志登

(梵志：清淨之志，登：達到)



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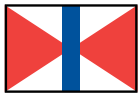
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## 從巴赫到披頭四

# FROM BACH TO THE BEATLES

巴赫在生時，大概不會想到自己將被後人冠以「音樂之父」的稱號。巴赫不是音樂的發明者，也不是什麼重要音樂理論的創立人，他的音樂在那些年日，其實並不甚受歡迎。與他同期的作曲家兼理論家薛柏，曾說巴赫沉溺於他的藝術，音樂風格「浮誇而且混亂」。

他一生鍾情於對位法的學問，但對位法在當時並不是主流。賦格曲則是最能體現對位法的曲式，是多個旋律同時發聲的算術。不論是樂器的賦格，還是唱歌的賦格，都是你一言我一語，在樂曲間不停暢所欲言。這種作曲風格，在巴羅克時已被認為是古老的學問。但是，巴赫卻樂此不疲，寫了無數的賦格，最著名的包括兩部合共四十八首的《前奏曲與賦格曲》，足以圍着鋼琴廿四個大小調走兩圈。

他不單能寫，更能在琴鍵上即席彈一曲賦格，害得他曾被腓德烈大帝召去，好讓大帝見識見識。腓德烈本身也是一位作曲家，崇尚流行的法國洛可可風，一心想落這老人家面子，就寫了一首奇怪的旋律，要巴赫即席彈一曲賦格。巴赫幸不辱命，竟能完成使命，還要回家把這曲記下來傳世。那時的人沒有想到，幾百年後巴赫的賦格不單沒有湮沒於歷史，好些還要是家傳戶曉。



Johann Sebastian Bach  
(1685-1750)

**Johann Sebastian Bach**, now known as the “father of music,” would not have thought of this fancy name bestowed on him long after he died in 1750. Unlike some other fatherly figures like Thomas Edison who invented commercially-viable light bulbs, Johann Sebastian did not invent music. He had not revolutionised any musical ideas or made his music vastly popular. In fact, he turned increasingly conservative later in his career such that Johann Adolph Scheibe, a composer and theorist who flourished in Bach’s time, attacked him for his “excess of art” and for its “turgid and confused style.”

Understandably, it is because Bach devoted to practice the art of **counterpoint**, an art that was described as a secondary, if not outdated, practice in his time. A **fugue**, which is an exercise of such an art, is a piece of three or more equally important and independent voices chasing each other. Bach wrote a tremendous number of fugues, including two volumes of *Preludes and Fugues* that with these 48 fugues they would exhaust all possible keys on the keyboard twice. He was proud of his artistry of fugue and also his ability to improvise one on keyboard. A story goes that Frederick the Great, knowing this fascinating ability of “old Bach,” summoned him one day to his palace and asked him to play a three-voice fugue with an awkward melody on the spot, wanting desperately to embarrass the master of fugue.

**對位法**是指相互獨立的旋律彼此的融合，同時符合多元中見一致的藝術原則。

**賦格**有飛躍和逃走的意思。音樂上指一首有三個或以上聲部的作品，逐一出現的聲部互相模仿、你追我逐。

**Counterpoint** is the coherent combination of distinct melodic lines in music, and the quality that best fulfils the aesthetic principle of unity in diversity. *The Oxford Companion to Music*

**Fugue**, literally ‘flight’ or ‘escape’. In music the word denotes a composition in which three or more voices (very rarely two) enter imitatively one after the other, each ‘giving chase’ to the preceding voice. *The Oxford Companion to Music*

《D小調觸技曲與賦格曲》就是一個經典例子。這管風琴曲經常令人聯想到恐怖和驚悚電影，這種聯想在黑白片年代已有。1934年的電影《黑貓》，着了魔的建築師珀爾奇格，就是在打算把新婚少女殺害並將她獻給魔鬼前，在管風琴上彈了這一曲。而在1940年的彩色電影《幻想曲》中，史托哥夫斯基在舞台上揮動指揮棒，樂手的黑影隨着這樂曲，在顏色幻變的牆上鬼魅般的四處飄浮。音樂會聽到的，是《幻想曲》中史托哥夫斯基改編的管弦樂版。為免令你錯過巴赫精湛的管風琴技藝，今晚的音樂會還有一曲《G大調幻想曲》，讓你感受一下宏偉的管風琴聲。



華卓拿生於美國加州，在紐約成長，是北美區內最多才多藝的音樂家之一。他為紐約華爾街聖三一教堂史上首位音樂及藝術總監，於任內同時作為聖三一合唱團、聖三一巴羅克樂團及以當代音樂為主的NOVUS NY樂團的首席指揮。他特別擅長演繹巴羅克作品，是波士頓巴赫樂團及蒙特利爾巴赫音樂學院的創團總監，又曾任國際巴赫音樂節波士頓及蒙特利爾藝術總監。他曾與多個知名樂團合作，如費城樂團、蒙特利爾交響樂團、匹茲堡交響樂團、鏡湖歌劇團、紐約城市歌劇團及波士頓流行樂團等等。華卓拿也是一位得獎管風琴家，並是紐約城市歌劇團VOX當代歌劇節史上首位指揮兼作曲家。

The old Bach survived that. He even outlived Frederick the Great, also a composer, with a lot more everlasting music that would become known to virtually everyone.

Don't believe it? Hear the *Tocatta and Fugue in D minor*, which was made into many horror movies, including the oldest like *The Black Cat* (1934), when the satanic Hjalmar Poelzig plans to make Joan Alison a human sacrifice. It was also the piece featured in one of the technicolor films *Fantasia* (1940), when Leopold Stokowski arranged the original organ piece into an orchestral one and conducted an army of haunting silhouettes in fleeting colours. From orchestral version you would have missed Bach's mastery of organ, so you will hear *Fantasia in G*, sometimes known in French as *Pièce d'Orgue*, which is for the organist who has exuberant techniques and dexterous fingers (and feet too).

**Julian Wachner**  
指揮/管風琴 conductor/organ

Born in California and raised in New York City, Julian Wachner is one of North America's most exciting and versatile musicians. As the inaugural Director of Music and the Arts at New York's historic Trinity Wall Street, Wachner serves as Principal Conductor of the Trinity Choir, the Trinity Baroque Orchestra and NOVUS NY. A Baroque specialist, he was the founding Music Director of the Boston Bach Ensemble and the Bach Académie de Montréal, besides serving as Artistic Director of International Bach Festivals in Boston and Montreal. He has also made memorable guest appearances with such major music ensembles as the Philadelphia Orchestra, the Montreal and Pittsburgh symphonies, Glimmerglass Opera, New York City Opera and the Boston Pops. Wachner is also an award-winning organist and made New York City Opera history when he was selected as both Conductor and Composer at the company's annual VOX festival of contemporary opera.

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# CHEVIGNON

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## 從巴赫到披頭四

# FROM BACH TO THE BEATLES

另一首家傳戶曉的巴赫作品，就是《G弦之歌》。這首樂曲並不以巴赫複雜的賦格寫法而聞名，而是以它簡單而真摯的旋律。G弦是小提琴中最低音而聲音最厚的一條弦，不過巴赫其實沒有明文要求過這旋律要在G弦上演奏。第五大提琴組曲的〈薩拉班德舞曲〉同樣非常動人，它那深沉憂愁的旋律，就曾在紐約世貿中心襲擊後一周年的紀念會中奏起。



Another overwhelmingly popular Bach music is the *Air on a G string*, known not by its counterpoint but by its beautiful melody. The G string is the lowest and most poignant string of the four on a violin, though the composer never specified on which string the melody should be played. The long and lamenting melody of *Sarabande* from the fifth cello suite is so intimate that was chosen, to mark the first anniversary of the World Trade Centre attack.

王健 Wang Jian  
大提琴 cello

王健四歲開始隨父親學習大提琴。在上海音樂學院時，於著名的紀錄片《樂韻繽紛》中亮相，在史頓的鼓勵和支持下得以赴美進修。1985年，王健入讀耶魯大學的音樂學院，跟隨著名大提琴家柏利索教授學藝。他曾與全球多個主要樂團同台演出，包括：費城樂團、波士頓、底特律、克里夫蘭、芝加哥及NHK交響樂團等，合作過的著名指揮家則包括：杜達梅、杜托華、鄭明勳、基爾拔、約菲、艾森巴赫及威格斯沃等。2008年，他首次於BBC逍遙音樂會中亮相，演奏巴赫大提琴組曲的其中三首。王健所用的大提琴由已故的林壽榮先生家人慷慨借出。

Wang Jian began to study the cello with his father when he was four. While a student at the Shanghai Conservatoire, he was featured in the celebrated documentary film *From Mao to Mozart: Isaac Stern in China*. Mr Stern's encouragement and support paved the way for him to go to the United States and in 1985 he entered the Yale School of Music under a special programme where he studied with the renowned cellist Aldo Parisot. He has performed with many of the world's leading orchestras including Philadelphia, Boston, Detroit, Cleveland, Chicago and NHK symphonies. These concerts have been with many of the greatest conductors, such as Dudamel, Dutoit, Chung Myung-whun, Gilbert, Neeme Järvi, Eschenbach and Wigglesworth. In 2008, he made his début at the BBC Proms performing three of Bach's solo cello suites. His instrument is graciously loaned to him by the family of the late Mr Sau-Wing Lam.

## 從巴赫到披頭四

## FROM BACH TO THE BEATLES



溫逸朗 Francis Wan  
結他 guitar



Jennifer Palor  
歌手 vocalist



朴星吉 Piao Xingji  
鋼琴 piano

自從巴赫在1750年逝世後，他的音樂雖經歷一時沉寂，但慢慢在音樂家和大眾之間流行起來，更成為作曲家靈感的泉源。二十世紀前蘇聯作曲家**蕭斯達高維契**曾參照巴赫的《前奏曲與賦格曲》，寫了能將所有調都彈一次的二十四首《前奏曲與賦格曲》，今晚年青鋼琴家**朴星吉**將為大家演繹其中的〈A小調第二前奏曲及賦格曲〉。澳洲作曲家**格蘭傑**在1930年寫了《快樂無憂的鐘聲》，在著名的旋律《羊兒在安然吃草》上創作新曲。格蘭傑說，他這首隨筆似的樂曲，就是想借着巴赫在寫這樂曲時，腦海中浮起在羊兒吃草的草地上，傳來一陣陣羊鈴的叮叮咚咚。愛沙尼亞作曲家**帕特**的《巴赫的拼貼》則不是走向田園，而是身處現代鬧市般，充滿喧鬧和激烈撞擊。

Bach becomes an endless source of inspiration for composers to write variations upon. Although much of Bach's music was not popular in his age, the two volumes of *24 Preludes and Fugues* is certainly an exception: it was widely circulated and Mozart treasured these masterpieces and transcribed some of them for string quartet. **Dmitri Shostakovich**, a 20th century Soviet composer, went further, writing his own 24 preludes and fugues to exhaust all keys as Bach did. Tonight, young pianist Piao Xingji will perform *Prelude and Fugue No.2 in A minor*. Australian composer **Percy Grainger** wrote *Blithe Bells* in 1930, rambling (by which he meant "riffing") on the famous melody of *Sheep May Safely Graze* with colourful percussion, thinking Bach might have been imagining the sound of sheep bells while writing. Estonian composer **Arvo Pärt** is less merciful, writing *Collage über BACH* to spiky texture and melancholic destruction.

不單是古典音樂的作曲家，就連搖滾與流行的唱作人，也以巴赫作為靈感的泉源。重金屬樂隊Metallica的傳奇低音結他手Cliff Burton就是巴赫的愛好者。Rainbow樂隊的結他手Ritchie Blackmore也是巴赫迷，他說過不少作品的都來自巴赫。以巴赫為靈感的作品之中，最著名的應該是披頭四的《黑鳥》。麥卡尼爵士在一個訪問中透露，這首歌的結他部份，靈感來自巴赫的《E小調布雷舞曲》。似乎結他手都特別鍾情巴赫。雖然，巴赫其實不太懂結他，他寫過的都是為結他的祖先—魯特琴而寫的作品，但這些魯特琴曲，卻非常適合結他彈奏，加上明快的節奏，頓時受到不少現代結他手歡迎。美國前衛作曲家**大衛·朗**的《這些折翼的翅膀》的靈感則自《黑鳥》的歌詞，這首極富現代感的樂曲，更在2013年2月舉行的格林美大獎頒獎禮中演奏過。今晚年青結他手溫逸朗將彈奏《E小調布雷舞曲》，並於《黑鳥》一曲中為Jennifer Palor伴奏。

音樂會將以**柴可夫斯基**的《洛可可變奏曲》作總結。這首樂曲的靈感並不是來自巴赫，而是來自與巴赫同時期出現的法國洛可可風格。如果當時巴赫是守舊的話，洛可可風就是新潮。這種以輕鬆和悅耳旋律的清新風格，就連巴赫的兒子和腓特烈大帝也是其追隨者。柴可夫斯基參照巴羅克的寫法，創作了一個主旋律，並寫了八個變奏，讓大提琴表現優雅、沉默、活潑和激情的多變面貌。

胡銘堯

In a Yahoo! Answers page, the question "Why is Bach so popular?" was replied "because much of his work can 'change play' to rock or metal." In fact, many popular artists cited Bach as their influence: Metallica bassist Cliff Burton is known for keenly liking Bach; Rainbow rock guitarist Ritchie Blackmore has a number of songs inspired by Bach. Perhaps the most well-known song to have said influenced by Bach is The Beatles' *Blackbird*. Sir Paul McCartney says the guitar part of this song was influenced by Bach's *Bourrée in E minor*. Guitar, again. Bach was not known for playing the guitar, but he has written a lot of music for lute, the ancestor of the guitar which flourished in the Baroque era. Not only the singing melody of this Bourrée would have attracted Sir Paul, the idiomatic fingerings on guitar, a constantly-moving bass and a square rhythm would also fit nicely to the popular music of our age. *The Broken Wings* by Pulitzer-prize winning composer **David Lang** clearly refers to the lyrics of *Blackbird*, "Blackbird singing in the dead of night, take these broken wings and learn to fly." This piece is performed in the most recent Grammy award ceremony by eighth blackbird, the band who commissioned the music, in February 2013. Tonight young guitarist Francis Wan will perform *Bourrée in E minor* and accompany Jennifer Palor in *Blackbird*.

The concert closes with **Tchaikovsky's** *Rococo Variations*, a piece not inspired by Bach but by the French Rococo style flourished also in Bach's Baroque era. While Bach was regarded as old fashioned, Rococo style, with a lighter texture and flattering melody, was considerably trendier and embraced by many, including old Bach's son Carl Philipp Emanuel and his critic Johann Adolph Scheibe. After the elegant main theme, Tchaikovsky wrote eight variations of that theme, displaying cello's quality of being a meditative, graceful, lively and brilliant instrument.

Dennis Wu

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# HONG KONG PHILHARMONIC



梵志登  
Jaap van Zweden  
音樂總監  
Music Director

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Concertmaster



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Leung Kin-fung/  
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Concertmaster



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Wong Sze-hang/  
Second Associate  
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## 香港管弦樂團

# HONG KONG PHILHARMONIC



Photo: Keith Hio

香港管弦樂團作為香港演出最頻繁的旗艦音樂團體，是城市文化生活不可或缺的一部份。港樂的歷史可追溯至逾百年前，至今已發展成為區內最權威的樂團，被譽為亞洲國際都會的重要文化資產，2013/14樂季將見證港樂第四十個職業季度。

港樂的成立源自一個優秀的城市必須擁有一隊優秀的樂團這信念，我們每年透過逾一百五十場音樂會，把音樂帶給二十多萬名觀眾。港樂的節目種類繁多，除邀得國際及本地知名指揮家及獨奏家演出，也為市民大眾舉辦不少免費音樂會，如極受歡迎的太古「港樂·星夜·交響曲」。港樂去年透過廣受好評的教育計劃，為超過四萬名青少年介紹管弦樂。

The Hong Kong Philharmonic is a vital part of Hong Kong's cultural life, as the city's largest and busiest musical organisation. In 2013/14 the HK Phil will celebrate its 40th professional season, but its roots are well over a century old. The HK Phil has now evolved to become an orchestral powerhouse in the region, and an acclaimed cultural centrepiece of Asia's World City.

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Sam Olluver, *South China Morning Post*

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