

A
Bach Festival
German Bach Soloists

巴赫音樂節
德國巴赫管弦樂團

Hong Kong
City Hall Concert Hall
April 6 to 9
1972

香港
大會堂音樂廳

一九七二年
四月六日至九日



*A BACH FESTIVAL jointly presented
by the Urban Council & the Goethe Institute*

市政局與德國文化協會
聯合主辦巴赫音樂節



The Young Bach

青年的巴赫

J. S. Bach

(1685 - 1750)

JOHANN SEBASTIAN BACH was born at Eisenach in Thuringia in 1685 and died at Leipzig in 1750 at the age of sixty-five.

He lived in Protestant North Germany in the days when music there made an important part of the splendour of courts, of municipal dignity, of religious observance, and of the daily happiness of the people, and he occupied successively the posts of choir-boy, violinist in the orchestra of a prince, organist of town churches, chief musician in a court, and cantor of a municipal school with charge of the music in its associated churches.

This last position was at Leipzig, with the St. Thomas Church and School, with which city his name is chiefly connected, since he remained there for almost the last thirty years of his life, at first composing much of the vast output of church music which, though apparently the product of a short period, gives him the distorted reputation of being primarily a 'religious composer', then producing monuments of his art such as the *Goldberg Variations*, the *Musical Offering* and the *Art of Fugue*, and finally collecting his works for future preservation. He returned from court life to the life of a church musician with some reluctance, and he experienced a good deal of that tribulation that often comes from contact between the clerical outlook and the artistic temperament.

He played many instruments, and as clavichordist, harpsichordist and organist was supreme in his day.

He was twice married and had twenty children, of whom several attained a high

position in his own profession. Towards the end of his life his eyesight failed and his last months were spent in total darkness.

He was an indefatigable student of his art, eagerly learning from whatever he could procure of the production of other nations. His work closed a phase, that of the later contrapuntal style of which the fugue is the most definite expression, and that of North German Protestantism, to which the chorale was an element of inspiration. He represents, too, the period when the suite (as distinct from the sonata) reached its highest point.

After his death the trend of musical interest changed and his works were left aside. Their revival is due to enthusiasts of a hundred years later, amongst whom Mendelssohn in Germany and Samuel Wesley in England stand in honourable prominence.

His production may be divided roughly into three chronological periods: (1) that of organ composition, when he was court organist and chamber musician to Duke Wilhelm Ernst of Weimar; (2) that of composition for other instruments, including the orchestra of his day in the service of Prince Leopold of Cöthen; and (3) that of church composition as Cantor at St. Thomas's in Leipzig.

Bach wrote more than two hundred sacred and secular Cantatas, five *Passions*, several oratorios, a Mass, motets, concertos for various instruments, suites, a series of fugues and canons, forty-eight preludes and fugues, songs, and numerous solo works for organ, harpsichord, clavier and other instruments.

The German Bach Soloists

The German Bach Soloists are not a chamber orchestra of the conventional type. All the members are celebrated musicians in their own right and are soloists and leaders of famous orchestras in Germany. They devote themselves to music of the Baroque period and, as their name suggests, specialize in the music of J.S. Bach and as such are among the world's most eloquent performers.

The artistic responsibility for the German Bach Soloists rests with Professor Helmut Winschermann who, through his deep knowledge and understanding of Baroque music and also through his own personality, has shaped the style of the group.

The Ensemble was formed in 1960 and with the support of the German Government and the Goethe Institute it has undertaken many overseas tours. Their present tour takes them to Southeast Asia and Japan for the fifth time.

Critics around the world have been unanimous in their praise of the many performances by the German Bach Soloists, often rating them as the musical highlights of their respective seasons.

Apart from their public concerts, numerous recordings (on Philips, Bärenreiter-Musicaphon, Pelca-Zürich etc.) and the award of the Edison Prize for the best Bach interpretation are testaments to the fine quality of this unique Ensemble.



**HELMUT
WINSCHERMANN**

**Conductor &
Oboe Soloist**

*Professor,
Detmold Academy
of Music*



THE ENSEMBLE

PETER REIDEMEISTER, *flute*
studied with Aurèle Nicolet and is a member
of the Berlin Philharmonic Orchestra.

RAINER KUSSMAUL, *violin*
studied with Odnoposoff; awarded the Mendels-
sohn Prize, Berlin 1968, and gained first prizes
in the International Violin Competitions of
Montreal 1969 and Munich 1969.

ERNST MAYER-SCHIERNING, *violin*
one of George Kulenkampff's last students;
studied later with Pasquier and Schneider-
han whose assistant he became; now Professor
at the Detmold Academy of Music; plays a
Stradivarius violin.

GOTTFRIED BACH, *harpsichord*
studied with Fritz Neumeyer; one of the out-
standing German harpsichord and continuo
players; has been soloist with many leading
German chamber orchestras and has made
numerous recordings.

SANDOR KAROLYI, *violin*

LUDWIG MÜLLER-GRONAU, *violin*

ANNE HARTMANN, *violin*

WOLFGANG BÖHLER, *violin*

HELI KERZISNIK, *violin*

WOLFGANG KUSSMAUL, *violin*

RENATE OTTO, *violin & viola*

PAUL SCHRÖER, *viola*

JÜRGEN WEBER, *viola*

WERNER THOMAS, *violoncello*

ALFRED LESSING, *violoncello*

INGRID FROHMÜLLER, *violoncello*

PAUL SCHLENDER, *bass*

Programme & Notes

April 6 Thursday

Johann Sebastian Bach
(1685-1750)

**Double Concerto in D minor
BWV 1043 for 2 violins, strings
and bass continuo**

Vivace
Adagio, ma non tanto
Allegro

Soloists
Ernst Mayer-Schierning, *violin*
Sandor Karolyi, *violin*

**Triple Concerto in A minor
BWV 1044 for flute, violin,
harpsichord and strings**

Allegro
Adagio, ma non tanto
Alla breve

Soloists
Peter Reidemeister, *flute*
Rainer Kussmal, *violin*
Gottfried Bach, *harpsichord*

INTERVAL

**Brandenburg Concerto No. 3
in G major BWV 1048 for strings
and bass continuo**

Allegro
Cadenza
Allegro

Soloist
Gottfried Bach, *harpsichord*

**Concerto in F major
BWV 1053 for oboe, strings
and bass continuo**

Allegro
Siciliana
Allegro

Soloist
Helmut Winschermann, *oboe*

Double Concerto in D minor BWV 1043

This Concerto is one of the most widely loved of all Bach's concertos.

The first movement unfolds two splendid themes, the second of which is reserved for the solo instruments. The combined and antiphonal playing of the soloists is animated throughout by Bach's brilliant use of all the contrapuntal devices. The calm flowing slow movement in the rhythm of a *Siciliana* is followed by a lively *Allegro* in which the soloists imitate each other in close canons and combine in parallel triplets and powerful double stoppings in contrast to the string orchestral accompaniment.

Triple Concerto in A minor BWV 1044

The origins of this concerto are derived from earlier works by Bach who greatly extended the original dimensions of the pieces by the addition of *ritornelli*.

The first movement is one of the most diverse among Bach's concertos which lead to ever new thematic and instrumental combinations. The three solo instruments in the Adagio are treated with complete equality. Tranquillity prevails throughout, creating a striking contrast to the animation of the outer movements. In the final movement, the entire harpsichord solo part takes the form of an extensive multipart fugue. The theme and counter-melodies of the ritornello are fugal, too. Thus the solo and ritornello constitute what we call a double fugue.

**Brandenburg Concerto No. 3 in G major
BWV 1048**

In 1718 or 1719, at the request of Markgraf Christian Ludwig of Brandenburg, Bach started to compose 6 concertos now known as the Brandenburg Concertos. He composed these works at Cöthen, and they were delivered on 24 March, 1721.

April 7 Friday

Johann Sebastian Bach
(1685-1750)

**Brandenburg Concerto No. 5
in D major BWV 1050 for flute, violin,
harpsichord and strings**

Allegro
Affettuoso
Allegro

Soloists
Peter Reidemeister, *flute*
Ernst Mayer-Schierning, *violin*
Gottfried Bach, *harpsichord*

INTERVAL

**The Musical Offering BWV 1079
for flute, strings and
harpsichord**

Ricercare (Fugue) for 3 voices

5 Canons: Canon perpetuus
Canon for 2 voices
Canon for 2 voices
Canon for 2 voices
Canon for 2 voices

Trio Sonate: Largo
Allegro
Andante
Allegro

5 Canons: Canon perpetuus
Canon for 2 voices
Canon for 2 voices
Canon for 4 voices
Fuga canonica

Ricercare (Fugue) for 6 voices

Soloists
Peter Reidemeister, *flute*
Ernst Mayer-Schierning, *violin*
Rainer Kussmaul, *violin*
Sandor Karolyi, *violin*
Jürgen Weber, *viola*
Werner Thomas, *violoncello*
Gottfried Bach, *harpsichord*

The Brandenburg Concertos, which belong to the Concerto Grosso type, constitute the first large-scale instrumental works for orchestra in this form; they provide us with the highest order of art as it might be found in courtly society.

Although this was a series of concertos, Bach employed no unified instrumental group for all six works. Instead he gave each concerto a different instrument texture. The order chosen for the concertos does not correspond to the order in which they were composed. The last concerto was actually the first to be composed, No. 3 the second, then followed by No. 1, No. 2, No. 4 and finally No. 5.

In the *Third Concerto* there is no group of solo instruments used in conjunction with the accompanying orchestra as was customary in the concerto grosso; here Bach uses three equally prominent groups of strings — violins, violas and cellos. This Concerto is noted from the formal point of view by reason of the fact that it is virtually in only two movements. The central movement consists of only two chords, a so-called *Phrygian cadence*.

Concerto in F major BWV 1053

This is thought to be the original version of one of the two Concertos for Two Claviers in C minor by Bach. The more famous one is an adaption from a violin concerto in D minor which has since been reconstructed and is more familiar with the concert audience. These concertos were adapted by Bach for performance at concerts of the Telemann Musical Union around 1730.

This Concerto is most interesting for its Siciliano-like slow movement and a quick menuet which forms the *Finale*, quite unlike Bach's usual outer movements.

Brandenburg Concerto No. 5 in D major BWV 1050

When the Markgraf of Brandenburg died in 1734 he left behind hundreds of concertos from the most varied composers, including Bach's "Brandenburg Concertos", which he had dedicated to the Markgraf in 1721. The instrumental variety of the Brandenburg Concertos is not due alone to Bach's delight in different tones—in that case he would have followed the Italians in taking every opportunity of contrasting groups of the same kind of instrument—but principally to constructive considerations. Thus the *Fifth Concerto* does not only contrast harpsichord and strings but has a solo flute and a first violin as an addition to the clavichord solo. Not until the second half of the first movement does the clavichord alone determine the development. The supposition that the Fifth Brandenburg Concerto is the earliest piano concerto in musical history has its grounds.

The Musical Offering BWV 1079

In 1747 Bach visited Berlin. His two sons, Carl Philipp Emanuel and Friedemann presented him to Frederick the Great. The King invited him to Potsdam and after Bach had tried the various pianos built by Silbermann in the palace, gave him a theme to make an improvisation of a fugue of six voices. Bach improvised a fugue of three voices but said that he would need more preparation for a six-part fugue.

Upon return to Leipzig, he wrote out the 3-part fugue which he played at the court and sent it to the King, together with some more canons on that theme. Later, he started to work on a 6-part fugue (*ricercare*) which he successfully completed. He also wrote some more canons and a sonata in four movements for flute, violin and clavier (Frederick was a flautist), all on the same theme. These he presented to Frederick as the *Musical Offering*, together with a letter,

stating that the pledge was fulfilled and it was his intent in these works "to glorify, if only in a small way, the fame of a Monarch whose greatness and power, as in all the sciences of war and peace, so especially in music, everyone must admire and revere."

As the *Musical Offering* was printed piecemeal and in haste, many years lapsed before order could be made out of it. Today's consensus places the sequence of the compositions as given above, which is in accord with the symmetrical plan Bach had employed several times in earlier compositions.

Most compositions in the work use canons in two voices, with the theme suggested by Frederick as *obligato*. In *Canon No. 5*, Bach let the second voice play in G minor, while the leader plays in C minor. This bitonality is then corrected by a third voice, a rhythmically varied and somewhat ornamented version of the theme.

No. 8 is a *mirror canon* with the answer in the inversion and *No. 9* a *crab canon* in which the second voice plays the first part backwards, with the result that the first and the last notes begin and end simultaneously.

No. 10 is a 4-part canon which would normally have to be written on simple material to avoid practical difficulties. But Bach built it up on the rather long theme prescribed for him.

Many considers the canon technique an idle game, like working a jigsaw puzzle. For Bach the constant exercise of fitting and adjusting all possible positions resulted in a miraculous command over contrapuntal technique and sensitivity to the infinite harmonic possibilities of every note. He thus acquired the greatest freedom under the severest restrictions. The assiduous discipline enabled him to express depths of spiritual experience never sounded before or after, depths that suggest individual religious revelation.

April 8 Saturday

Johann Sebastian Bach
(1685-1750)

Cantata BWV 153

"Behold, God, how my enemy"

for high tenor, tenor, bass, choir,
strings and bass continuo

Soloists

Poppy Crosby, *soprano*

David Lee, *tenor*

Robert Davis, *bass*

Hong Kong Bach Choir

Concerto in A minor BWV 1041

for violin, strings and bass continuo

Allegro

Andante

Allegro assai

Soloist

Rainer Kussmaul, *violin*

INTERVAL

Double Concerto D minor

BWV 1060 for oboe, violin,
strings and bass continuo

Allegro

Adagio

Allegro

Soloists

Helmut Winschermann, *oboe*

Ernst Mayer-Schierning, *violin*

Cantata BWV 196

"The Lord remembers us and blesses us"

for soprano, tenor, bass, choir,
strings and bass continuo

Soloists

Poppy Crosby, *soprano*

David Lee, *tenor*

Robert Davis, *bass*

Hong Kong Bach Choir

Bach's Cantatas

Bach composed 5 entire yearly sets of cantatas, and since the liturgical year calls for 59 cantatas, Bach produced a total of at least 295 cantatas. Today some 190 church cantatas as well as a number of secular cantatas are extant.

Bach's standard form was: (1) a chorus, (2) a series of recitative and arias and (3) a chorale. The chorus was on the grand scale. The chorale, which consisted of one verse of the hymn, was mostly in the simple congregational condition. Thus his cantata form is like the suite form in which a very spacious prelude or symphony is followed by a set of short dance movements. The chorale, however, was big in effect, though small of size: the full organ accompanied it, and all the instruments of the orchestra. There is no record whether or not the congregation joined in the concluding chorale, and modern critics cannot come to agreement on the matter.

Cantata BWV 153, composed in 1724 for the service on the Second Sunday after Christmas and Cantata BWV 196 in 1708 for a wedding, belonged to works of Bach's first period. They were therefore in the form and style of the seventeenth century, with texts made up of sentences from the Bible, verses of hymns and occasional passages of free reflective poetry. Their musical forms were the arioso for solo movements and a kind of part song.

The Hong Kong Bach Choir

Inaugurated in 1970, the Hong Kong Bach Choir aims to promote a wider knowledge and appreciation of the music of Johann Sebastian Bach and his contemporaries through public performances. The Choir, which numbers about 30, believes that growing musical awareness in Hong Kong allows a place for specialist groups such as this. It has given well-received performances at the City Hall, on television and on several other occasions. For its performance with the German Bach Soloists, the Hong Kong Bach Choir has been rehearsed by its Director, Peter W. Mole.

April 9 Sunday

Bach & His Contemporaries

Concerto in A minor BWV 1041

Bach's Violin Concerto in A minor is identical with his Clavier Concerto in G minor. This is only one of the many instances of his arranging a work for more than one medium.

In the first movement soloist and tutti balance and oppose each other freshly and vigorously, producing an effect from which Bach, by strictly rhythmical division of the stressed notes in the solo theme, has excluded all possibility of sentimental interpretation.

The orchestra and the soloist operate in the second movement on totally separate levels. The orchestra is concerned almost exclusively with a ponderous bass figure while the solo violin draws out a long, lyrical and richly embellished line of melody. The finale is a bright, gigue-like movement largely in fugal texture. Apart from the introduction and an occasional interlude the orchestra accompanies only in short motives taken from the theme itself.

**Double Concerto in D minor
BWV 1060**

This Concerto uses two melodic instruments which differ in their tonal characteristics. The dialogue of the solo instruments is alternated and linked in the two fast movements by tutti ritornelli which serve as pillars of the structure.

Not only to provide harmonic accompaniments even in the solo episodes, the tutti also plays an active part in the proceedings with motive figures, all of which are derived from the main theme. In the central slow movement, the pizzicato chords of the strings provide the harmonic foundation, above which the solo instruments raise their flowing song. Then both the tutti and soli flow into an exciting rivalry of sound in the final movement.

A. Vivaldi (1675-1741)

**"Spring" from the "Four Seasons"
for violin, strings and bass continuo**

Allegro

Largo e pianissimo sempre

Danza pastorale

Soloist

Rainer Kussmaul, *violin*

G.F. Händel (1685-1759)

**Concerto in B flat major for oboe,
strings and bass continuo**

Andante

Allegro

Siciliana

Menuetto

Soloists

Helmut Winschermann, *oboe*

Gottfried Bach, *harpsichord*

Louis de Caix d'Hervelois (1670-1760)

**Suite in D minor for violoncello,
strings and bass continuo**

Prelude

Allegro

Menuet

Plainte

La Napolitaine

Soloist

Werner Thomas, *violoncello*

INTERVAL

J.S. Bach (1685-1750)

**Concerto in A major BWV 1042
for harpsichord and strings**

Allegro

Larghetto

Allegro ma non tanto

Soloist

Gottfried Bach, *harpsichord*

**Triple Concerto in D major BWV 1064
for flute, oboe, violin, strings
& bass continuo**

Allegro - Adagio - Allegro

Soloists

Peter Reidemeister, *flute*

Helmut Winschermann, *oboe*

Rainer Kussmaul, *violin*

"Spring" from the "Four Seasons"

This Concerto is the first from the "Four Seasons" cycle. "Spring", a festive Concerto to welcome the spring, is in the sparkling key of E major. The birds jubilate; the rustling of zephyrs mingles with the brook's murmuring. A spring thunderstorm has little power to trouble this joyfulness. The second movement conjures up a masterly mood-picture. The whispering of the young foliage lulls the goatherd to gentle slumber; his trusty dog growls contentedly at the master's side. A merry last dance ends the concerto; shawn and bagpipe accompany the graceful dance of nymph and swain.

Concerto in B flat major

The three Concertos, two in B flat major and one in G minor, for oboe, strings and continuo, without opus number and referred to as No. 8, 9 and 10 in Seiffert's edition, are among the earliest instrumental music composed by Händel. Whilst each of these concertos contains a fairly prominent part for the solo oboe, they are really concerti grossi in that the *concertino* is reduced to a single movement, unlike those of Vivaldi's where far more prominent and extensive passages are given to the solo instrument.

The *Concerto No. 8 in B flat major* is well-known and generally regarded as the best of the set. The movements are comparatively short. The *First Movement* begins with the orchestra in tutti, followed by the oboe. The *Second Movement* is light and full of life. The *Siciliana* is a most beautiful piece of Italian melody. Symmetry characterizes the *Final Movement* which adheres rigorously to its 4-bar phrases.

Suite in D minor for violoncello

Caix d'Hervelois was a French violist and composer, who became one of the foremost French viola da gamba players. All viols were

normally held downwards the smaller resting on the knees and the larger between the legs. The sizes of the chief members of the family are much like those of the violin family. A complete chest of viols might comprise 2 basses, the bass viol being often called viol da gamba, held as the 'cello'.

He composed five books of pieces for viola da gamba, one book of duets for pardessus de viole and three books of flute sonatas. Many of his charming viola da gamba pieces have appeared in various arrangements in recent years.

Concerto in A major BWV 1042

Like most of Bach's mature concerto movements, the joyfully festive outer movements of this A major Concerto conclude with the unaltered (da capo) return of their opening ritornelli; Bach here formulated the relationship of tutti and solo thematically.

In the first movement practically all the solo passages begin with the same cantabile motive, contrasting with the tutti. The *Larghetto* demonstrates Bach's striving after cyclic unification. The soli are always accompanied by ritornello motives, which run in the manner of a free ostinato throughout the entire movement. The *Finale*, with much fire and sparks, is the most marvellous of the whole Concerto:

Triple Concerto in D minor BWV 1064

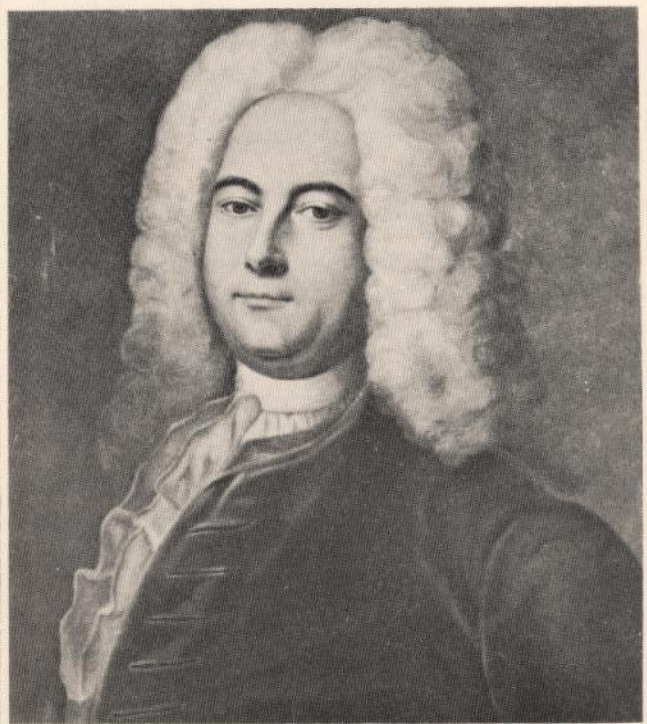
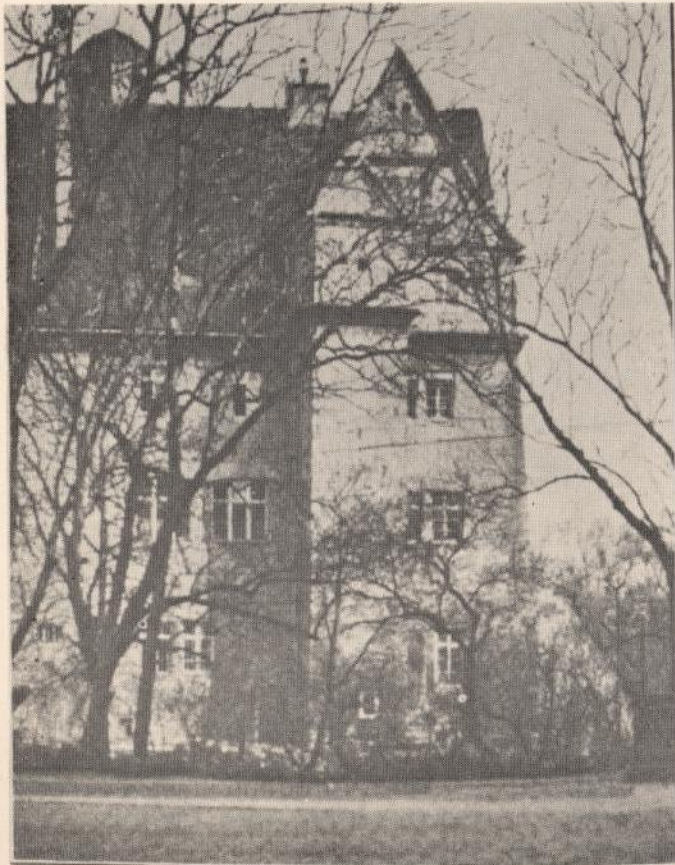
The manuscript of the concerto is lost. We have only Bach's own arrangement for three harpsichords and strings. The Bach Society holds that in this case there was an earlier arrangement for three violins. Helmut Winschermann, who is responsible for the setting we have chosen, considers an arrangement for flute, oboe and violin as more probable and that Bach most likely indulged in his preference for a diversity of instruments (cf. the Brandenburg Concertos).



Above: *A. Vivaldi (1675-1741)*
Below: *Cöthen, where Bach produced most of his instrumental music*



Above: *The performance of a Cantata*
Below: *G. F. Händel (1685-1759)*



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(星期四)

巴赫

(1685-1750)

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快板

不太慢的慢板

快板

小提琴：安斯特·雪寧

小提琴：桑達·卡內爾

A小調長笛、小提琴、古鋼琴 及弦樂三重協奏曲 作品編號一〇四四

快板

不太慢的慢板

二二拍子

長笛：彼德·李達米斯特

小提琴：尼拿·顧斯瑪

古鋼琴：葛菲特·巴赫

(休息)

G大調第三號布蘭登堡 協奏曲，弦樂隊伴奏 作品編號一〇四八

快板

終止樂句

快板

古鋼琴：葛菲特·巴赫

F大調雙簧管、弦樂 伴奏協奏曲 作品編號一〇五三

快板

西西里舞曲

快板

雙簧管：許密·雲斯卓曼

D小調雙小提琴協奏曲

這是巴赫最受歡迎的小提琴協奏曲。

第一樂章呈示出兩個優美的主題，其中第二主題由獨奏的小提琴演奏出來。兩隻小提琴的不時合奏，及交互演奏，表現出巴赫高超的對位法。慢板樂章平靜而流暢，有西西里舞色彩的節奏。終章是活潑的快板，由兩隻小提琴，以卡農曲式互相模倣演奏。其後更聯合奏出一連串平行的三連音及雙音和聲，與伴奏的弦樂隊，形成強烈的對照。

A小調三重協奏曲

和巴赫部份其他協奏曲一樣，這首樂曲是由他早期的一首舊作，A小調序曲與賦格，改寫而成。

第一樂章為巴赫所有協奏曲中，最具趣緻的一個，其中包含着各種樂器不同的組合與題材。慢板樂章中，三件樂器佔着同樣重要的地位。優美而平靜的氣氛，與首尾兩樂章大異其趣。終章古鋼琴佔有較重要的地位，演奏出一個多聲部的賦格。樂隊重覆演奏部份的主題與伴奏旋律也是以賦格的形式寫成。因此，獨奏與樂隊重奏部份，形成一個「雙重賦格」。

G大調第三號 布蘭登堡協奏曲

一七一八至一七一九年間，巴赫在柯登任職宮庭樂師時，遇到了當時布蘭登堡的候爵基斯定·路德域親王，接受委托撰寫六首協奏曲，這便是後來著名的布蘭登

堡協奏曲。巴赫完成該六首作品後，並於一七二一年三月廿四日，呈獻給候爵。

該六首協奏曲，全部以大協奏曲的形式寫成，成為這類作品中的大型著作，也表現出十七世紀宮庭音樂的最高藝術成就。

在這六首協奏曲中，巴赫嘗試了不同形式的器樂組合，使每個作品都表現了不同的器樂特色。這六個作品的編號，並不完全依照它們創作的先後次序。第六號協奏曲為最早寫作，依次則為第三號、第一號、第四號及第五號。

G大調第三號協奏曲，與其他協奏曲不同的，是樂曲裏面並沒有獨奏部份。這裏巴赫使用三組獨立的弦樂器，即小提琴組、中提琴組，及大提琴組，形成三個聲部演奏，並配以一隻低音大提琴及古鋼琴。全曲只有兩個樂章，中間僅由兩個慢板和弦所形成的「變格終止樂句」間開。

F大調雙簧管協奏曲

這是巴赫所作C小調雙古鋼琴協奏曲的原來版本。巴赫寫了兩首C小調的雙古鋼琴協奏曲，其中較著名的一首，是改編自一首D小調小提琴協奏曲。該小提琴協奏曲，後來依照巴赫的一向手法，被重寫出來，成為音樂會上一個受歡迎的曲目。這些改編後的雙古鋼琴協奏曲，是供巴赫在泰勒曼音樂協會的音樂會上演奏的。

F大調雙簧管協奏曲，以中間的慢板最有名，作者採用了西西里舞曲的節奏。由一首快速的小步舞曲成形，與巴赫常用的二拍子節奏相異。

四月七日
(星期五)

巴赫 (1685-1750)

D大調第五號布蘭登堡
協奏曲，長笛、小提琴、
古鋼琴及弦樂
作品編號一〇五〇

快板
富有情感
快板
長笛：彼德·李米達斯特
小提琴：安斯特·雪寧
古鋼琴：葛菲特·巴赫

(休息)

音樂之奉獻，長笛、弦樂隊
與古鋼琴演奏
作品編號一〇七九

無插入賦格(三聲部)

五首卡農曲：
無終止卡農曲
兩聲部卡農曲
兩聲部卡農曲
兩聲部卡農曲
兩聲部卡農曲

三重奏鳴曲

慢板
快板
行板
快板

五首卡農曲：
無終止卡農曲
兩聲部卡農曲
兩聲部卡農曲
四聲部卡農曲
卡農曲式的賦格

無插入賦格(六聲部)

長笛：彼德·李達米斯特
小提琴：安斯特·雪寧
小提琴：尼拿·顧斯瑪
小提琴：桑達·卡內爾
中提琴：錫金·韋伯
大提琴：華納·湯馬斯
古鋼琴：葛菲特·巴赫

D大調第五號 布蘭登堡協奏曲

當布蘭登堡之馬爾格拉夫公爵死於一七三四年時，他遺下數百首不同作曲家的協奏曲，其中包括巴赫在一七二一年所獻的「布蘭登堡」協奏曲。這些協奏曲在樂器上的變化甚出色，並非單因巴赫喜悅不同的音響，實際上巴赫主要的考慮是音樂的結構。第五號的協奏曲，不但有古鋼琴及弦樂器的對比，且在古鋼琴的獨奏外，加上獨奏橫笛及第一小提琴；直至第一樂章的後半部，古鋼琴才獨任樂曲發展的主角。有人推崇布蘭登堡協奏曲第五號是音樂史上最早的鋼琴協奏曲，亦殊不為奇。

音樂之奉獻

一七四七年巴赫前往柏林，他的兩個兒子以瑪內及費特曼把他介紹給斐德烈大帝。後者邀他到普斯丹的宮庭，試彈由薛伯曼新造的數隻鋼琴。在演奏過後，斐德烈想出一個音樂主題，請巴赫即席演奏一首六聲部的賦格曲。巴赫當時只演奏了一首三聲部的賦格曲，但卻答應回家後，再以斐德烈出的主題，寫一首六聲部的賦格。

後來巴赫回到萊比錫，先將他在宮庭內演奏的三聲部賦格寫出來，及連同一些以該主題新寫好的卡農曲，差人送給斐德烈，然後着手寫一首以該主題為基礎的六聲部賦格。他很快便完成了他的差事，並且又作了一些從該主題演變出來的卡農曲，及一首三重奏鳴曲，為長笛、小提琴及古鋼琴演奏，因斐德烈本身是一位長笛吹

奏家。在完成這些作品後，他將這些作品呈獻給斐德烈大帝，並在附上的一封信中，說明他在這首作品中履行了他的諾言，同時將它獻給一位古今偉大，愛好音樂的帝王。

由於該首樂曲印行得倉卒，並且分次進行，固經多年考據，學者們才對該曲原來各部演奏的次序，作出一個決定。現在該曲常以上列的次序演奏，這是根據巴赫在一些較早的作品，常採用的結構。

樂曲大部份採用兩聲部的卡農曲式寫成，並以斐德烈所提議的主題作為骨幹。在第五首卡農曲中，巴赫就讓第一聲部以C小調演奏，而第二聲則G小調演奏，產生出複音效果。然後他又以一個經裝飾後及改變節奏的主題，形成一個第三聲部來更正前者。

第八首卡農曲是一個「對稱卡農」，答題為主題的倒裝。第九首卡農曲，則是一個「倒回卡農」，第二聲部為第一聲部的反行，固首尾兩個音符一齊開始及一齊完結。

第十首為四聲部卡農，通常主題不能夠太複雜，但斐德烈大帝給巴赫的主題，却頗為冗長。

一般人認為寫作卡農，是一種無聊的玩意，像砌圖遊戲。但對於慣於嘗試及創新的巴赫來說，這個練習磨練了他的對位法寫作技巧，並使他對每個音符的和聲組合，作出無限的可能性。因此他能在有限的形式中，獲得極大的創作自由。嚴格的創作規律，並不影響他的情感的發展，反而使它有更深度的表現，及更具啟發性。

四月八日
(星期六)

巴赫 (1685-1750)

清唱劇

「主啊！看我的敵人」

超男高音、男高音、男低音、
歌詠團、弦樂隊伴奏
作品編號一五三

獨唱及合唱

香港巴赫歌詠團

A 小調協奏曲，
小提琴、弦樂隊伴奏
作品編號一〇四一

快板

行板

甚快板

小提琴：尼拿·賴斯瑪

(休息)

D 小調雙簧管及小提琴
雙重協奏曲
作品編號一〇六〇

快板

慢板

快板

雙簧管：許密·雲斯卓曼

小提琴：安斯特·雪寧

清唱劇

「主垂顧我們，並祝福我們」

女高音、男高音、男低音、
歌詠團、弦樂隊伴奏

作品編號一九六

獨唱及合唱

香港巴赫歌詠團

巴赫的清唱劇

巴赫是一位現實的寫作家。他大部的音樂作品，都是因有所需要而作，譬如作為他的學生的練習材料，或他們演奏的曲目，或為慶祝一個生日會、婚禮、葬事，或作為教會主日崇拜用等。他一共作了五套清唱劇，作為教堂每年祭禮之用。又因教堂每年至少有五十九天崇拜禮儀，需要音樂演唱，因此巴赫五套祭禮用的作品，至少包括有二百九十五齣清唱劇。

現存巴赫所作清唱劇大約有一百九十齣；另外有數齣世俗清唱劇，則並非在教堂內崇拜禮儀時使用的。德國巴赫協會於十九世紀下半葉，開始將巴赫的清唱劇印行，但由於部份資料不全，他們未能將巴赫的清唱劇依照年份加以編號。現用編號，只提示該會出版的先後次序。

巴赫的清唱劇，形式上可分為三個部份，即（一）大合唱，（二）一連串半朗誦式的宣示叙及詠嘆調，（三）大合唱。起首的合唱，在結構上頗為龐大；最後的合唱，在結構上較為簡單，通常只唱一首詩歌。所以，清唱劇的形式，頗像一首組曲，起首為一首頗廣濶的序曲或交響曲，然後是一連串簡短的舞蹈樂章。大合唱在結構上雖然較單簡，但其效果却甚巨大，伴奏樂器包括整個樂隊及風琴。至於在大合唱時信徒是否加入參唱，却因書籍並沒有記載，已不可稽考。

編號一五三之清唱劇「主啊！看我的敵人」，作於一七二四年，是為聖誕後第二星期的崇拜所使用。另外編號一九六的清唱劇「主垂顧我們，並祝福我們」，反作於一七〇八年，為他妻子之一位姐姐的婚禮所寫。兩者俱屬於巴赫的早期作品，固採用當時所流行的十七世紀風格及形式寫成。歌詞取材自聖經、詩曲及即興吟誦，而形式則以詠嘆調及散曲為較普遍。

四月九日
(星期日)

巴赫及其同期作曲家

A小調小提琴協奏曲

巴赫的A小調小提琴協奏曲，與他的G小調古鋼琴協奏曲的結構相同，因他常喜歡將他的作品，改編成可以用不同配樂演奏。

第一樂章獨奏的小提琴與樂隊分別對奏及齊奏出清新而有活力的旋律，並且由於巴赫規定獨奏樂器的主題，必須依照他所劃分的節奏及強音形式演奏，因此盡量減低該樂章情感過份誇張的可能性。

第二樂章，獨奏樂器與樂隊在不同平面進行演奏。小提琴奏出一個頗長的抒情旋律，充滿各種變化，而弦樂隊則奏出一個沉重而反覆的低音旋律，作為伴奏。

終章為一光輝的基格舞曲，以複雜的賦格形式寫成。除了起首的序奏及中間的部份樂段外，伴奏的樂隊，只演奏由主題演變出來簡單的樂旨。

D小調雙簧管及小提琴 雙重協奏曲

此協奏曲的原稿已失，巴赫只留下寫給兩個古鋼琴及弦樂器的樂稿。根據巴赫將小提琴協奏曲轉寫給古鋼琴的途徑，重擬原稿亦屬不難。在慢板樂章中，雙簧管及小提琴的雙重協奏實在比兩個古鋼琴彈奏有更佳效果。

Kau, den 7. August.



*Joh: Sebast: Bach.
Hänf. Hoffm. J. J. J. J.
Danzig. Gottfried*

By your most obedient Servant

BACH'S SEAL AND SIGNATURE, 7 AUGUST 1746

巴赫的簽名與印鑑（一七四六年）

維瓦第

(1675-1741)

「春天」，選自「四季」組曲
作品八之一

小提琴、弦樂及伴奏

快板-簡潔輕弱的慢板-田園舞曲

小提琴：尼拿·顧斯瑪

韓德爾

(1685-1759)

降B大調協奏曲

雙簧管、弦樂及伴奏

行板-快板-西西里舞曲-小步舞曲

雙簧管：許密·雲斯卓曼

古鋼琴：葛菲特·巴赫

夏弗雷

(1670-1760)

D小調大提琴及弦樂伴奏組曲

序曲-快板-小步舞曲-哀歌-拿波里舞曲

大提琴：華納·湯馬斯

(休息)

巴赫

(1685-1750)

A大調古鋼琴及弦樂協奏曲

作品編號一〇四二

快板-稍慢板-不太快的快板

古鋼琴：葛菲特·巴赫

D大調長笛、雙簧管及小提琴

三重協奏曲

作品編號一〇六四

快板-慢板-快板

長笛：彼德·李達米斯特

雙簧管：許密·雲斯卓曼

小提琴：尼拿·顧斯瑪

「春天」， 選自「四季」組曲

這首協奏曲是「四季」中的第一首，作曲者用有燦爛光明色彩的E大調作成。這首歡樂的協奏曲描寫春天的鳥雀在跳躍歡騰，潺潺小河流水聲與風和日麗的美景彼此交織着，春雷的偶響，但並沒有劃破這如詩的美景。第二樂章化為一幅充滿意境的圖畫，羊羣靜臥在輕輕搖曳着的綠葉懷中；牧羊狗倚着她的主人發出得意的吠聲。終章為一首快樂的舞曲，奧國管與風笛伴奏着仙女與牧羊人的輕漫步。

降B大調雙簧管協奏曲

韓德爾所作三首無編號雙簧管、弦樂隊及琴伴奏的協奏曲（即兩首降B大調，及一首G小調），通常被稱為第八、第九及第十號協奏曲。這三首屬於作者的早期器樂作品，雖然獨奏樂器都佔有重要的部份，但它們却屬於協奏部份只限於某一樂章的大協奏曲形式，而非維瓦第所採用，獨奏樂器佔有主位的協奏曲式。

現在演奏的降B大調第八號協奏曲，是這三首協奏曲較著名的一首。全曲的四個樂章，俱頗為簡短。第一樂章先由樂隊奏出流暢的旋律，然後雙簧管接上。第二樂章為活潑的快板，接着是充滿意大利氣息的西西里舞曲。終章的結構均衡對稱，富有精力及迷人的節奏。

D小調大提琴組曲

夏弗雷是一位法國的中提琴演奏家及作曲家。他最擅長演奏古大提琴。中古時代的提琴樂器，全部放在膝

上，或夾在兩腿之間演奏，大致上樂器的大小，和現在的提琴樂器相同。低音樂器共有兩種，其一即為古大提琴。

夏氏作有五部古大提琴演奏音樂，一部五絃提琴二重奏音樂，及三部長笛奏鳴曲。他所作的古大提琴音樂，最近被改編為適合現代樂器演奏的作品。

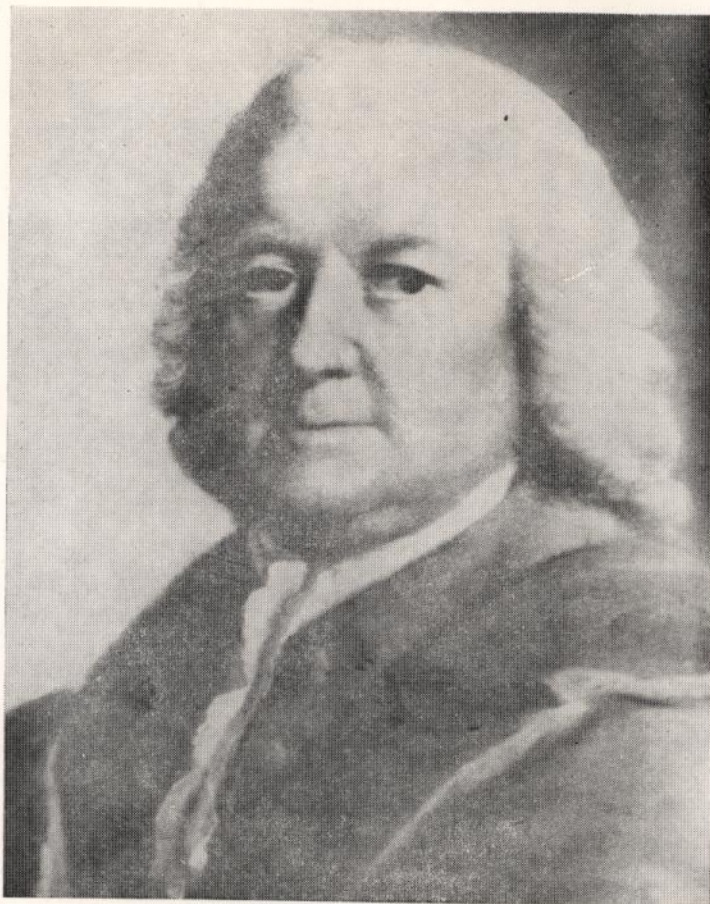
A大調古鋼琴協奏曲

像一般巴赫較成熟的協奏曲，這首協奏曲中兩個較輕快的樂章俱採用樂章起首的引子作為重覆的「回頭調」，使齊奏與獨奏部份，有主題上的連繫。

第一樂章中所有的獨奏部份，全部採用一個歌唱般的樂旨，與齊奏的樂隊，形成對比。「稍慢板」樂章以循環式寫成，獨奏部份，由引子的樂旨作為伴奏。終章是一個輝煌而鼓舞的樂章，混合着奇妙的力量與火花。

D大調長笛、雙簧管及 小提琴三重協奏曲

這首協奏曲的原稿已遺失了，我們只有巴赫為這曲所編排給三個古鋼琴和弦樂器演奏的樂譜。因此之故，較早時期這首協奏曲曾用三個小提琴演出。樂團的領導者雲斯却曼教授，認為巴赫對樂器的選擇極喜愛採用變化多端的手法，如布蘭登堡協奏曲，所以他採用了長笛、雙簧管和小提琴來演奏此曲。



Bach in His Old Age 晚年的巴赫

德國巴赫管弦樂團

德國巴赫管弦樂團並不是傳統型的室樂團，它的成員都是名重一時的音樂家，他們都是在德國著名管弦樂團中擔任獨奏或領奏，都醉心於巴羅克時期的音樂。


德國巴赫管弦樂團是最擅長於彈奏巴赫的音樂，少有出其右者。

指揮許密·雲斯卓曼教授是樂團在藝術方面的負責人，整個樂團的風格都建立在他對巴羅克音樂的深資厚歷與及他本身一貫的風格。

巴赫管弦樂團成立於一九六〇年，在德國政府和德國文化館的支持下，他們曾多次出國演奏，最近曾在東南亞一帶演出，亦到過日本五次。

世界各地的評論都一致認為，德國巴赫管弦樂團的演奏在不同時節中，都為音樂演奏放出異彩，成為那季節的高潮。

除了公開的演奏，他們灌有很多唱片，其中有為飛利浦唱片公司、巴蘭雷他唱片公司與及培加蘇力唱片公司等。此外亦曾得到最佳演譯巴赫音樂者而設的愛迪生獎，以上的事例都明證這是一隊質素優秀的室樂團。

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