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樂曲解說 program notes

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約翰·瑟巴斯提安·巴赫：第二號小提琴協奏曲 撰文 | 張皓閔（國立臺灣師範大學音樂學碩士）

巴赫是個管風琴炫技名家，也是個精練的小提琴家。他為獨奏小提琴創作了豐富的作品，其中包含有兩首小提琴協奏曲和一首雙小提琴協奏曲。我們習慣稱 A 小調協奏曲 (BWV 1041) 為「第一號」、E 大調協奏曲 (BWV 1042) 是「第二號」，但 E 大調很可能完成於 1717 至 1723 年巴赫任職科坦 (Köthen) 宮廷期間，而 A 小調則或許是 1730 年前後才譜寫於萊比錫。

E 大調第二號協奏曲的快板第一樂章採用十八世紀義大利歌劇詠唱調最常使用的返始 (da capo) 曲式：樂章由一模一樣的 A 段 (E 大調) 起始和收尾，中間夾著與之相對的 B 段 (升 C 小調)。有個特別的設計出現在 B 段結尾處：巴赫刻意在此踩了個煞車，讓獨奏者以慢板的速度演了一下內心戲，以利戲劇化地重新開啟精神抖擻的 A 段。

慢板第二樂章首先由樂團以哀嘆的沉重步伐開啟，樂句重複時，獨奏者加入奏出狂想式的線條。第三樂章是個輕快的三拍子舞曲，結構上由 16 小節的總奏回復段 (ritornello) 和 16 小節的獨奏插入段 (episode) 規律地交替進行，唯一的例外是最後一次 (第四次) 插入段：獨奏小提琴在此竭盡全力炫耀了足足 32 個小節。

Johann Sebastian Bach: Violin Concerto No. 2 in E Major, BWV 1042 By Robert Markow

During the years 1717-1723, Bach was employed as Kapellmeister and director of chamber music for Prince Leopold Anhalt at Cöthen. Among his responsibilities was the task of supplying new compositions to the musical establishment. Bach's three original extant violin concertos (two solo and one double concerto) come from this period; all were probably written in or about 1720. (The Prince was himself an accomplished musician and maintained a substantial orchestra for his private entertainment.) Bach probably wrote additional violin concertos as well that have either been lost or that exist in other versions, i.e., were transformed into keyboard concertos or other forms. Both the E-Major solo concerto and the d-minor double concerto adhere to the standard Baroque concerto format of three movements in fast-slow-fast sequence, with the two outer ones jubilant, extroverted and rhythmically vigorous framing a slower central movement. The slow movement of the E-Major concerto is particularly serene and expressive. An unusual feature is the use of the chaconne technique, whereby a melodic pattern in the bass is steadily repeated as the foundation over which the soloist weaves its melodic lines. The finale too is unusual, in that it is constructed in strict rondo form. The initial sixteen-bar phrase of dance-like character is heard five times in alternation with contrasting episodes for the soloist.

約翰·瑟巴斯提安·巴赫：雙小提琴協奏曲 撰文 | 張皓閔（國立臺灣師範大學音樂學碩士）

巴赫的雙小提琴協奏曲是一首「大協奏曲」(concerto grosso)，由獨奏群 (ripieno，在此為兩把小提琴) 和總奏 (ripieno) 輪流呈現，形成對比或呼應。學者沃爾夫 (Christoph Wolff) 推測，此曲和 A 小調小提琴協奏曲 (BWV 1041) 都是 1730 年前後為萊比錫的「音樂社團」(Collegium Musicum) 所創作的作品。活潑的第一樂章採用韋瓦第所確立的回復曲式 (ritornello form)，總奏回復段和獨奏插入段交替呈現，但融入了巴赫獨特的對位風格。樂章開頭的總奏段就是個鮮明的例子：此段落以復格風 (fugato) 譜成！韋瓦第應該不曾這麼寫過，巴赫卻不只一次如此設計：前面提過的 A 小調協奏曲的第三樂章同樣以復格風總奏開場。

廣板第二樂章極為優美動人，兩把獨奏小提琴相互模仿對位奏出抒情旋律，樂團則在節奏與和聲上給予推進和支持的力量。快板第三樂章採用自由的回復曲式，兩把獨奏小提琴和樂團在此以豐富多變的交互關係展現巴赫精湛的對位技法。獨奏群和樂團在樂章中還一度對換角色：兩位獨奏以雙音（double stop）拉奏四部和聲，音樂動機則交由樂團負責。此樂章動力十足的節奏韻律容易讓人深陷其中、無法自拔。

Johann Sebastian Bach: Concerto for Two Violins in d minor, BWV 1043 By Robert Markow

The Double Concerto opens with the ritornello for full orchestra (strings and harpsichord continuo), the music that will return several times more to separate the solo passages. The theme – an unusually urgent and energetic one – is introduced by second violins answered in a higher key by the firsts; similarly, the second soloist introduces the solo theme, which is then taken up by the first soloist. The two soloists (the concertino component) engage throughout in dialogue as a unit. As the movement progresses, the interplay of motifs becomes more complex, with both tutti and concertino sharing melodic fragments. In the central slow movement the soloists have the stage pretty much to themselves, assisted only by discreet touches from the orchestra. Many listeners consider this gloriously expansive movement to be one of the jewels of Bach's entire output. Donald Francis Tovey noted that "nowhere has Bach written music with a more irresistible appeal to personal affection." The final movement is again lively and full of rhythmic drive. The soloists present their own distinct subjects, which are developed in close conjunction with the tutti material.

安東尼奧·韋瓦第：給三把小提琴的協奏曲 撰文 | 張皓閔（國立臺灣師範大學音樂學碩士）

韋瓦第留下了大約 500 首協奏曲，其中包含約 350 首獨奏協奏曲（約三分之二是小提琴協奏曲）、50 多首雙重協奏曲以及 30 多首給三把或更多把獨奏樂器的協奏曲。這首 F 大調協奏曲應是目前所知韋瓦第唯一寫給三把小提琴的協奏曲。

快板第一樂章和韋瓦第絕大多數協奏曲一樣，以回復曲式構成。在獨奏插入段中，三位獨奏者時而一人獨奏、時而兩或三人重奏，變化多端；值得注意的是，第一和第二獨奏小提琴經常接力或合作演奏相同素材，第三獨奏小提琴則與之相對，演奏不同的動機。當然也不是沒有例外：最後一次插入段那令人印象深刻的如歌（cantabile）旋律，是交由第二位獨奏者負責，第一和第三位獨奏者則一齊輕輕為他伴奏。短小的行板第二樂章僅由三把獨奏樂器和持續低音演奏，第三小提琴負責唱出如歌的旋律，第一和第二小提琴則分別以快速琶音和撥奏琶音伴奏。炫耀的第三樂章同樣採用回復曲式，除了第一和第二小提琴合作、與第三對立的模式以外，此樂章也出現二和三合作（與一對立）以及一和三合作（與二對立）的情形，相當豐富精彩。

Antonio Vivaldi: Concerto for Three Violins in F Major, RV 551 By Robert Markow

Vivaldi was prolific even by the standards of a prolific age. He is remembered today principally for his instrumental music, and especially for the staggering number of violin concertos he wrote – over 200, which represent but a fraction of the total for all instruments: about 500, including for mandolin, viola d'amore, oboe, recorder, bassoon, cello, horn, flute and trumpet.

There are solo concertos, double concertos, ensemble concertos (more than two soloists), concertos for double orchestra, and concertos for string orchestra without soloists. From this immense catalogue we find just one concerto for three violins. Three

is an awkward number of soloists to work with. A single soloist by default gets all the attention. A composer can involve two in question and answer, statement and response, echo effects and canon. But three? Obviously repeating everything three times would quickly become wearisome. What to do? Vivaldi had lots of ideas. As a single example, note how in the slow movement one soloist sings a sustained melody against figured accompaniment by the other two, one playing arpeggios, one playing pizzicato.

Scholar Denis Stevens surmises that this work was “probably intended for a garden party in a country setting,” and that it “exhibits characteristics of an echo piece since the composer asks that the orchestral violins be hidden from view.”

伊戈爾·斯特拉溫斯基：D 調絃樂協奏曲 撰文 | 林承鴻 (臺師大音樂系指揮碩士) / 羅基敏 (臺師大音樂系退休教授)

斯特拉溫斯基的《D 調絃樂協奏曲》完成於 1946 年，係由沙赫 (Paul Sacher, 1906-1999) 委創。沙赫擁有瑞士巴塞爾著名的藥廠，富可敵國，本身則始終熱愛音樂，自創巴塞爾室內樂團 (Basler Kammerorchester)，除指揮演出現有曲目外，並大量委請當代作曲家創作，由其指揮首演。他並成立以其為名的基金會，收集作曲家手稿，對於二十世紀以來新音樂的創作、推廣和研究有極大貢獻。為慶祝樂團成立二十週年，沙赫請多位作曲家寫曲，斯特拉溫斯基為其中之一，亦是作品別名「巴塞爾協奏曲」(Basle Concerto) 的由來。1947 年一月二十七日，作品由沙赫指揮巴塞爾室內樂團於瑞士巴塞爾首演。

《D 調絃樂協奏曲》為新古典主義音樂，採用巴洛克時期協奏曲的形式，為「快 - 慢 - 快」的三樂章，另賦予創新的內涵。不同於巴洛克協奏曲的獨奏群有固定組合，作曲家在五部絃樂的編制中靈活運用各種組合，只在重點處使用不同組合的獨奏群，較接近嬉遊曲 (Divertimento) 的味道。例如第一樂章裡，由第一小提琴、中提琴及大提琴獨奏組成的獨奏群，在 *vivace* 樂段尾聲才出現，帶出截然不同的樂思，進入 *moderato* 樂段。另一方面，在音樂再次回到 *vivace* 主題前，作曲家在中小提琴聲部中，讓五個不同音高組成的和弦由五位獨奏演奏，並讓高音絃樂亦如此效仿，做出富有變化的聲響。作品以 D 大調記譜，但大部分時刻，音樂乃圍繞著特定的中心音發展，並非真正的調性音樂。如詠嘆調般 (Arioso) 的第二樂章具舞曲風格，以第一小提琴與大提琴的重唱為主軸，旋律圍繞在中心音降 b，營造出類似調性音樂的氛圍。第三樂章為 ABACA 輪旋曲式，透過輪旋主題與插入段交互呈現樂思。輪旋主題 A 由高音絃樂器的十六分音群為基礎，中低音絃樂演奏由 a - 降 b - b 與 降 a - g - b 兩動機組成的旋律；插入段 B 則運用大提琴及低音大提琴獨奏組成獨奏群。如此這般，全曲雖僅使用絃樂，卻依舊變化無窮，無怪乎，斯特拉溫斯基的傳記作者華許 (Stephen Walsh) 稱其為「這是巧妙混合巴洛克室內協奏曲、古典嬉遊曲及作曲家獨特作曲技法」的作品。

Igor Stravinsky: Concerto in D for strings By Robert Markow

In 1926, the Swiss conductor and patron of contemporary music, Paul Sacher (1906-1999), founded a chamber orchestra in Basel whose repertory came to include dozens of commissioned works from a veritable Who's Who of the composing world: Bartók, Berio, Britten, Carter, Casella, Henze, Hindemith, Honegger, Ibert, Martin, Martinů, Strauss, Stravinsky and many more. From Stravinsky Sacher received two works, A Sermon, a Narrative and a Prayer (1960) and, some years earlier, the work we hear tonight.

Following the end of World War II, Sacher lost no time in reviving his commissioning program, which had lain dormant for several years. In January of 1946 he contacted Stravinsky, living in America since 1940, for a piece to celebrate the Basel Chamber Orchestra's twentieth anniversary. The Concerto in D (not to be confused with the Violin Concerto in the same key) was the happy result. Sacher conducted the first performance on January 21, 1947 in Basel.

Written for strings alone, it evokes the Baroque concerto grosso principle in its contrasts of full string ensemble (much fuller than Vivaldi or Bach would have heard!) from which time to time emerge smaller groups of instruments in a quasi-solo capacity. Each of the three short movements (total performance time about twelve minutes), played without pause, features energizing rhythmic complexity, dance impulses, and Stravinsky's characteristic acerbic harmony. The interval of the minor second (or semitone, the equivalent of any white note and an adjacent black note on the piano), is the interval that informs and pervades the entire work.

We hear the pungent sound of the semitone right in the opening moments, where three loud, stabbing F-sharps are immediately answered by a quiet, sustained F natural combined with a clashing F-sharp and an A. This sets in motion a brisk, witty interplay of rhythms and spiky melodic fragments. The central, slower Moderato episode (in the key of D-flat major, a semitone lower than the home key of D) features even more rhythmic irregularities than before and is punctuated with frequent, erratic silences. The Arioso movement indeed displays a singing line – but with a twist. Pairs of instruments (first violins and cellos at first, later first and second violins, and towards the end again violins and cellos) alternately play the upper note of the line so that the line forms only through a collaborative effort. (Tchaikovsky, one of Stravinsky's favorite composers, used the same procedure at the beginning of the finale of his Pathétique Symphony.) An exhilarating, steady rush of sixteenth notes provides the basic musical material for the Rondo, whose final, abrupt chord includes – you guessed it! – that persistent semiton.

路得維希·凡·貝多芬：第一號交響曲 撰文 | 林承鴻 (臺師大音樂系指揮碩士) / 羅基敏 (臺師大音樂系退休教授)

1797年，貝多芬開始寫作交響曲。在完成前三樂章大部分草稿後，對於第四樂章的主題遲遲無法找到滿意的素材，便暫且擱置。1799年底，貝多芬再度將目光投注到這首未完成的交響曲，赫然發現最適合用為第四樂章主題的素材，就是原先想用而沒用在第一樂章的主題。於是將此主題用於第四樂章，很快地完成他的第一交響曲。作品於1800年4月2日於維也納城堡劇院 (Burgtheater) 首演，作曲家將出版的樂譜題獻給斯維登公爵 (Baron Gottfried van Swieten)。

第一號交響曲在編制或樂章編排上，均承接海頓與莫札特奠定的交響曲基礎。特別的是，第一樂章以F大調的屬七和弦開始，帶出半音動機 (e - f)，直到第4小節才進入C大調。導奏尾聲，絃樂先奏出G大調的上行音階動機，接著還原升F，以g - c的五度下行音階動機，進入呈示部。第四個重要動機是第一主題開頭中的四度動機，以大三度和半音 (g - b - c) 所組成。以此四者為核心，第二主題即由四度動機與五度下行動機組成，奠定以動機發展為主的基調。

第二樂章運用奏鳴曲式於慢板樂章，其中的兩個主題即由核心動機所構成。第三樂章速度標示「活潑的極快板」(allegro molto evivace)，為風格化的小步舞曲。小提琴演奏的主題來自第一樂章的 G 大調上行音階及半音動機。相較於 Menuetto 中頻繁地使用半音動機，Trio 裡，木管不斷重複半音動機中的 e，持續 12 小節後才級進至 f，透過動機手法呈現全然的對比。

第四樂章為奏鳴曲式，導奏再次運用第一樂章的 G 大調上行音階，以小提琴奏出並用作第一主題。第二主題則和第一樂章的第二主題極為相似，皆運用四度動機。貝多芬所運用的核心動機雖簡單，但用來貫串頭尾，使作品具備整體性的同時，亦給聽者無窮的趣味。

Ludwig Van Beethoven: Symphony No.1 in C Major, Op.21 By Robert Markow

Beethoven's First Symphony was a landmark event that not only initiated the great canon of nine from this composer, but was to have repercussions on the genre that reverberated across the span of the entire century: larger formal dimensions, an expanded time frame, bolder and more sophisticated harmonic adventures, increased emotional intensity, and an emphatic sense of force and aggressiveness. Not every one of these qualities evinced themselves in Beethoven's first effort, but, as Basil Lam notes, as a collective entity, these works "achieve a supremacy in the genre as beyond question as that of Shakespeare's plays in drama." Significantly enough, the First Symphony arrived at the dawn of a new century. Its premiere took place on April 2, 1800 at Vienna's Hofburgtheater.

If this symphony sounds tame compared to some of Beethoven's later creations, we must remember to place it in the context of its time. The ambiguous, "off-key" opening was surely an affront to eighteenth-century sensibilities. For a work ostensibly in C major to begin with a chord twice removed from the home key (the dominant seventh of the sub-dominant, for the technical-minded), this opening sounded like a composer in open revolt. In fact, there is not a single C Major chord in the entire slow introduction!

The second movement too contains its share of surprises: a prominent part for the timpani (Haydn and Mozart rarely used drums in slow movements), and not just in the loud parts; and an excursion into the highly remote key of D-flat major. Another element that surely startled, amused, or just plain annoyed early audiences was the title of third movement, which Beethoven called a minuet, but which sounded like anything but. The dynamic, pounding, rapid triplet rhythm was eminently undanceable, at least as a "minuet" – that courtly, elegant dance of aristocratic rococo ballrooms. We recognize it today as the first of the scherzos that were to find their way into every Beethoven symphony (either in name or in spirit) except the Eighth, and into those by so many other composers throughout the century.

The finale, like the first movement, begins with a slow introduction, and it too offers surprise to the unsuspecting. Here the harmony is "only" once removed from the home key. Following a stentorian unison G for full orchestra, violins tentatively creep up the G Major scale, adding a note at a time, trying to get off the ground before the Allegro suddenly takes off in high spirits. The joke is so absurd that some early conductors omitted the introduction altogether, lest the audience laugh. The attentive listener, though, will note the structural importance of this passage, for every one of its fragments, especially the full scale, is incorporated in some way or another within the main body of the movement.