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Esteemed British Cellist 英國大提琴家

Colin Carr

IN RECITAL 科林*卡爾獨奏會

I 代替楚爾斯*莫克 Replacing Truls Mørk I

30.06.2008

Wed 星期一 8pm
City Hall Concert Hall
香港大會堂音樂廳



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Programme

J.S. Bach: Cello Suite No. 3 in C major BWV 1009

J.S. Bach: Chaconne in D Minor from Partita No. 2 BWV 1004

Interval

J.S. Bach: Cello Suite No. 6 in D major BWV 1012

Programme Notes

Johannes Sebastian Bach (1685-1750) was the supreme composer of the German baroque era, and one of the outstanding geniuses of human history. A north German Protestant, he enjoyed an amazingly diverse apprenticeship in all of the contemporary forms of music, as an organist, violinist and composer. He held successively three important posts: court organist and orchestral director in Weimar (1708-17); court music director at Cöthen (1717-23); and cantor (municipal composer) in Leipzig (1723-45).

The six suites for unaccompanied cello were written during Bach's service as in Cöthen to Prince Leopold, a man who, according to Bach, "loved and understood music." Bach described his Cöthen stay as one of the happiest periods of his life. At the court, Bach was required to compose secular vocal and instrumental pieces that were performed at the court's weekly musical gatherings. An accomplished musician himself, Prince Leopold assembled a small but highly competent instrumental ensemble. Of Bach's compositions, the "Brandenburg" Concertos, the violin concertos, three of the orchestral suites, the violin and harpsichord sonatas, and many other instrumental works were given their first performances by Leopold's exemplary band.

The Cello Suites BWV 1007-1012 were Bach's only works for unaccompanied cello, and they were written in a single burst of energy as a companion set to the remarkable six sonatas and partitas for unaccompanied violin (from which comes the remarkable Chaconne described below). The violin sonatas and partitas were completed in 1720, and the cello suites appear to date from around the same time. No manuscript is known to have survived in Bach's hand; the most authoritative manuscript was copied by Bach's second wife, Anna Magdalena.

In the Cello Suites, Bach set out to explore and develop every potential which he found in this instrument. The cello was not previously noted as an unaccompanied instrument, but was considered rather as a useful supporter of the bass line in vocal and instrumental music, or as an occasional soloist amongst other instruments (as in the Corelli Concerti). In his Suites, Bach created a music for cello in which the instrument successfully plays both harmony and melody simultaneously. It accomplishes this task through an unlimited harmonic palette, every kind of

rhythmic variation, and by generating multiple voices across the range of the instrument.

Each Suite follows the traditional German dance-suite pattern of allemande-courante-sarabandegigue, with a free prelude placed before the allemande and a progressive modern dance inserted between the sarabande and the gigue. The result was a six-movement format:

Prelude
Allemande
Courante
Sarabande
Modern dance
Gigue

Bach even took a methodical approach to the modern dances, using the *minuet* in Suites Nos. 1 and 2, the *bourrée* in Suites Nos. 3 and 4, and the *gavotte* in Suites Nos. 5 and 6. All the dance movements are cast in the traditional binary form, with two sections each repeated.

The Suite No.3 is perhaps the broadest, most heroic of the six suites. The key allows Bach to fully exploit the resonance of the C-string, the cello's lowest string.

By contrast, Suite No. 6 was written for the 'violoncello piccolo', an instrument with an extra string - an E - a fifth above the cello's A-string. On the modern cello it ranges much higher than the other Suites.

Dating from the same time as the Cello Suites, the three sonatas and three partitas for unaccompanied violin rank among the most cherished works in the violinist's repertory, with the **Partita No. 2 in D Minor, BWV. 1004** occupying an especially exalted place. Crowning this work is the mighty **Chaconne**, a movement of enormous scope and emotional range in which every aspect of a four bar theme is explored in a series of continuous variations.

Not only is the Chaconne one of the most cherished of the violin repertory, but it has spawned many different arrangements and transcriptions. Ferruccio Busoni transcribed it for piano; Mendelssohn and Schumann added keyboard accompaniment; Brahms made an arrangement for left hand alone; Stokowski orchestrated it. The transcription of the Chaconne for cello was written by Colin Carr himself.

The Chaconne can be divided into three unequal parts: the first, in D minor, occupies the first 15 variations; the second, in D major (beginning with the chorale-like passage) occupies ten variations; and the final portion returns to D minor for the last five variations and an extraordinary coda.

It is widely believed that the Chaconne was composed in memory of Bach's first wife Maria Barbara, who died unexpectedly while Bach was away from home for five days. The music evokes tremendous emotional range spanning love, death, anguish, anger, fear and ultimately acceptance.

About Colin Carr

Colin Carr appears throughout the world as a soloist, chamber musician, recording artist, and teacher. He has played with major orchestras worldwide, including the Royal Concertgebouw Orchestra, The Philharmonia, Royal Philharmonic, BBC Symphony, the orchestras of Chicago, Los Angeles, Washington, Philadelphia, Montreal and all the major orchestras of Australia and New Zealand. Conductors with whom he has worked include Rattle, Gergiev, Dutoit, Elder, Skrowaszewski and Marriner. He is a regular guest at the BBC Proms, has twice toured Australia and has recently played concertos in South Korea, Hong Kong, Malaysia and New Zealand. Mr. Carr's most memorable performances include the Dvorak Concerto to close the Prague Autumn Festival, and Beethoven's *Triple Concerto*, with Sir Colin Davis conducting, at Royal Festival Hall in London.

The 2007-08 season includes cycles of Beethoven's complete works for cello and piano with his duo partner Thomas Sauer in New York, Salt Lake City, Princeton and Oxford, England. As a member of the Golub-Kaplan-Carr Trio, he recorded and toured extensively for 20 years. He is a frequent visitor to international chamber music festivals worldwide and has appeared often as a guest with the Guarneri and Emerson string quartets and with New York's Chamber Music Society of Lincoln Center.

Mr. Carr's 2006-07 season highlights included four performances of *Don Quixote* in Germany, Shostakovich Concerto No. 1 in Korea, the original version of the *Rococo Variations* in Holland and Shostakovich Concerto No. 2 in the USA. He recently gave several cycles of the Bach Suites in London, and in the United States at the Chamber Music Society of Lincoln Center in New York and at the Gardner Museum in Boston. Recitals take Mr. Carr to major cities each season, with regular performances in London, New York and Boston.

Carr's GM recordings of the unaccompanied cello works of Kodaly, Britten, Crumb, and Schuller, as well as his Bach Suites, are highly acclaimed. The Brahms Sonatas on Arabesque, with pianist Lee Luvisi, is also a favorite. Mr. Carr was the soloist in Elgar's Cello Concerto with the BBC Philharmonic for a *BBC Music Magazine* recording.

Colin Carr is the winner of many prestigious international awards, including First Prize in the Naumburg Competition, the Gregor Piatigorsky Memorial Award and Second Prize in the Rostropovich International Cello Competition.

Mr. Carr first played the cello at the age of five. Three years later he went to the Yehudi Menuhin School, where he studied with Maurice Gendron and later William Pleeth. He was made a professor at the Royal Academy of Music in 1998, having been on the faculty of the New England Conservatory in Boston for 16 years. In 1998, St. John's College, Oxford created the post of "Musician in Residence" for him, and in September 2002 he became a professor at Stony Brook University in New York.

Mr. Carr's cello was made by Matteo Gofriller in Venice in 1730. He makes his home with his wife Caroline and 3 young children, Clifford, Frankie and Anya, in an old house outside Oxford.

曲 目

- 一 巴哈：第三號大提琴組曲C大調 BWV 1009
- 一 巴哈：夏康舞曲D小調古組曲二號 BWV 1004

中場休息

- 一 巴哈：第六號大提琴組曲D大調 BWV 1012

曲 目 介 紹

約翰·塞巴斯蒂安·巴哈 (1685–1750) 是德國巴洛克時期最頂尖的作曲家，亦是歷史上的一位不可多得的天才。巴哈是一位德國北部的基督教徒。而在音樂上有十分廣泛及多方面的發展，他不單是位作曲家，更是管風琴及小提琴家。他曾先後出任三個重要的職務，包括宮庭管風琴師及於德國魏瑪的管弦樂團總監 (1708–17)，戈登的宮庭樂長 (1717–23) 及萊比錫市政府的指定作曲家 (1723–45)。

巴哈在戈登利奧波德王子任命他期間完成六首無伴奏大提琴組曲。根據巴哈的描述，利奧波德對音樂有「深厚的愛及理解」。巴哈更形容他於戈登生活的日子為生命中最愉快的時光之一。在宮庭內，巴哈被任命創作非宗教的樂曲，而作品則於每星期宮庭內的音樂聚會中作演出。利奧波德本身是位出色的音樂家，更組成高水準的小型合奏團。在巴哈的作品中，包括勃蘭登堡協奏曲，小提琴協奏曲，三個管絃樂組曲，小提琴及大鍵琴奏鳴曲及其他出色的作品都是由利奧波德的合奏團作首次演出的。

大提琴組曲 BWV 1007–1012 是巴哈唯一的無伴奏大提琴作品，以一股強勁的力量來襯托六首出色的奏鳴曲及無伴奏小提琴古組曲（而以下所描述的夏康舞曲正是由此而來）。小提琴奏鳴曲及古組是於 1720 年完成的，而大提琴組曲亦是於同期所完成。巴哈沒有保存任何手抄本，而最具可信性的版本是由巴哈第二妻子安娜·瑪德蓮娜所抄寫的。

巴哈於此大提琴組曲中嘗試探索及充份利用大提琴的每一個特性。大提琴會不被視為無伴奏的樂器，而是用以襯托樂曲中的低音部份，或有時是幾種獨奏樂器中之一（如柯烈里協奏曲）。在此組曲中，巴哈所創作的音樂讓大提琴可以同時間奏出和聲及旋律。組曲中包括大量的和聲及多種節奏上的變化並在各音域中產生了多重的聲音。

組曲根據德國舞蹈組曲的格式，阿勒芒德舞曲–庫朗特舞曲–薩拉班德舞曲–吉格舞曲。而在阿勒芒德舞曲前則是前奏曲，在薩拉班德舞曲及吉格舞曲之間則是一首現代舞曲，形成了六樂章的格式。

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前奏曲

阿勒芒德舞曲

庫朗特舞曲

薩拉班德舞曲

現代舞曲

吉格舞曲

在現代舞曲中，巴哈亦表現他有條不紊的手法，選用一號及二號組曲中的小圓舞曲，三號及四號組曲中的布雷舞曲及五號及六號組曲中的加沃特舞曲。而所有的舞曲樂章都是二段體的曲式。而兩部份都分別被重複。

第三號組曲是六個組曲中最大膽的一首。其音調讓巴哈充份利用大提琴最低的 C 和弦的共鳴。

相反地，第六組曲是專為高音大提琴而寫的。高音大提琴共有五弦，比大提琴最高的 A 和弦更多一條，到 E 和弦。在現代的大提琴上，音域比其他的組曲更高。

與大提琴組曲同期的三首無伴奏小提琴奏鳴曲及三首古組曲是巴哈的小提琴作品中最珍貴的。其中以 D 小調無伴奏小提琴奏鳴曲二號 BWV1004 佔最崇高的地位。而夏康舞曲更是一首偉大的樂章，四個小節的主題在情感抒發及多方面都有不斷的變化。

夏康舞曲不但是最受愛戴的小提琴作品，而且更顯生了不同版本的改編曲，包括布索尼的鋼琴改變曲，孟德爾頌及舒曼所加入的鍵盤伴奏及布拉姆斯的左手編曲安排。斯托科夫斯基亦將它改編成管弦樂曲。而夏康舞曲的大提琴改編曲則是由卡爾自己所寫的。

夏康舞曲可被分為三個不相等的部份：第一部份的 D 小調包括了頭十五首變奏曲；第二部份的 D 大調（像聖詠般的開始）共有十首變奏曲。最後部份的五首變奏曲則回到 D 小調。最後更以非凡的尾聲作結束。

一般認為，夏康舞曲是巴哈為他的第一任妻子瑪利亞·芭芭拉而寫的。她在巴哈外出五天時突然離世。所以此曲抒發了多種情感，包括愛、死亡、悲痛、憤怒、恐懼及最後對現實的接受。

科林·卡爾簡介

科林·卡爾曾在世界各地以獨奏家或室內樂音樂家的身份作演出，他亦曾收錄專輯及教授音樂。他曾與多個世界著名的交響樂團合作，當中包括阿姆斯特丹皇家音樂廳管弦樂團、英國愛樂管弦樂團、皇家愛樂管弦樂團、英國廣播電台交響樂團，以及芝加哥、洛杉磯、華盛頓、費城、蒙特利爾及澳紐各大主要交響樂團。而曾與卡爾合作的指揮家包括拉圖 (Rattle)，葛濟夫 (Gergiev)，杜特華 (Dutoit)，艾爾特 (Elder)，Skrowaszewski 及馬連納 (Marriner)。他亦經常在倫敦夏季逍遙音樂會 (BBC Proms) 中作演出，並兩度在澳洲作巡迴演出。卡爾於近年亦曾到南韓，香港，馬來西亞及紐西蘭等地演出。卡爾的精采演出包括於布拉格秋季音樂節以德弗札克大提琴協奏曲作壓軸演奏，及與科林·戴維斯爵士在倫敦皇家節日音樂廳演奏貝多芬三重協奏曲。

2007-08 年的演出包括貝多芬大提琴作品全集及與 Thomas Sauer 於紐約鹽湖城、普林斯頓，以及英國牛津合奏貝多芬鋼琴作品。卡爾是 Golub-Kaplan-Carr 三重奏樂團的成員之一，在過去二十年有豐富的巡迴表演以及灌錄多張專輯的經驗。他亦會經常出席世界各地的國際室內樂音樂節，如與 Guarneri 及 Emerson 弦樂四重奏樂團，以及與林肯中心的紐約室內樂協會等合作。

卡爾於 2006-07 的精采演出包括於德國演出四場《唐吉柯德》，於韓國演奏肖斯塔科維奇第一號協奏曲，於荷蘭演奏《洛可可主題變奏曲》及於美國演奏肖斯塔科維奇第二號協奏曲。他近期亦曾於倫敦，紐約林肯中心及波士頓多次演奏巴哈組曲。卡爾每季都會到世界各地如倫敦，紐約及波士頓等舉行獨奏會。

卡爾與 GM 唱片公司灌錄的大提琴獨奏作品包括高大宜 (Kodaly)，布列頓 (Britten)，克拉姆 (Crumb) 及舒樂 (Schuller) 的作品及巴哈組曲，全部都備受高度評價。此外，與鋼琴家盧維西 (Luvisi) 合作的布拉克奏鳴曲 (Arabesque 唱片) 亦十分受歡迎。卡爾在英國廣播公司的 BBC 音樂雜誌艾爾加大提琴協奏曲專輯中擔任獨奏的部份。

卡爾曾獲多項國際性的音樂獎項，包括盧伯格國際大提琴比賽第一名，格里高利·皮亞蒂戈爾斯基紀念獎以及羅斯托波維奇國際大提琴比賽的第二名。

卡爾從五歲開始便學習大提琴，三年後更於曼紐因音樂學校跟隨珍德勒及威廉普里斯繼續進修。他於 1998 年於皇家音樂學院擔任教授一職，亦曾於波士頓新格蘭音樂院任教達十六年之長。此外，在 1998 年，英國牛津大學亦特別為他設立「駐校音樂家」(Musician in Residence) 一職。卡爾更在 2002 年成為紐約州立大學石溪分校的教授。

卡爾所用的大提琴是於 1730 年在威尼斯由 Matteo Gofriller 所製的。他現與妻子卡露蓮及三名子女居於英國牛津。