

節目 PROGRAMME

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艾斯凡哈尼 (古鍵琴)

Mahan Esfahani (harpsichord)

巴赫 賦格的藝術

Bach The Art of Fugue

單賦格：

- 賦格一
- 賦格二
- 賦格三
- 賦格四

增值反行卡農
八度卡農

Simple fugues:

- Contrapunctus I
- Contrapunctus II
- Contrapunctus III
- Contrapunctus IV

Canon per Augmentationem in Contrario Motu
Canon alla Ottava

加速賦格：

賦格五
賦格六：四聲部 (法國風格)
賦格七：四聲部 (增值法與減值法)
十度卡農

Stretto fugues:

Contrapunctus V
Contrapunctus VI à 4 in Stylo Francese
Contrapunctus VII à 4 per Augmentationem et Diminutionem
Canon alla Decima in Contrapunto alla Terza

雙主題及三主題賦格：

- 賦格八，三聲部
- 賦格九，四聲部 (十二度)
- 賦格十 (十度)
- 賦格十一，四聲部

Double and Triple fugues:

- Contrapunctus VIII à 3
- Contrapunctus IX à 4 alla Duodecima
- Contrapunctus X alla Decima
- Contrapunctus XI à 4

倒影賦格：

賦格十二鏡像
賦格十三鏡像
十二度卡農
三重賦格 (未完成)

Mirror fugues:

Contrapunctus XII inversus (a) Forma recta, (b) Forma inversa
Contrapunctus XIII inversus (a) Forma recta, (b) Forma inversa
Canon alla Duodecima in Contrapunto alla Quinta
Fuga à 3 Soggetti (incomplete)

今晚的音樂會由香港電台第四台 (FM97.6-98.9兆赫及radio4.rthk.hk) 錄音，並將於2022年10月21日 (星期五) 晚上8時播出及2022年10月26日 (星期三) 下午2時重播。

Tonight's concert is recorded by RTHK Radio 4 (FM Stereo 97.6-98.9 MHz and radio4.rthk.hk) and will be broadcast on 21st October 2022 (Fri) at 8 pm with a repeat on 26th October 2022 (Wed) at 2 pm.

場地規則

為了讓觀眾及演出者能享受是次音樂會，於音樂會進行期間，請勿在場內攝影、錄音或錄影，亦請勿吸煙或飲食。在音樂會開始前，請關掉手提電話、其他響鬧及發光的裝置。多謝各位合作。

HOUSE RULES

In order to make this performance a pleasant experience for the artists and other members of the audience, please refrain from recording, filming, taking photographs, and also from smoking, eating or drinking in the auditorium. Please ensure that your mobile phones and any other sound and light emitting devices are switched off before the performance. Thank you for your kind co-operation.

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節目簡介

PROGRAMME NOTES

巴赫與《賦格的藝術》

根據尚存文獻記載，不難引人推測，巴赫晚年時恰如我們今日會稱之為絕望的人。由於那些瑣碎的權力鬥爭不由他控制，亦遠超了他應付外交事情的耐性，因此即使出任樂長初期時，心心念念要做出「規範嚴謹的教會音樂」，最終還是難以如願。不論面對聖多馬大教堂裡冷漠的神職人員，還是在萊比錫市議會與嚴厲的官員打交道時，巴赫突顯的自我價值和藝術要求總是被視為好鬥難纏。那時候他之於德累斯頓選侯同樣極不討好，使他往往與當地權貴和同僚格格不入。家裡的問題也令他大受困擾；1739年他反叛的兒子約翰·戈特弗里德·伯恩哈德離世，原因不明，更使正值事業低潮的他深受打擊。

在這樣的背景下，巴赫在50多歲時開始將注意力移離受僱音樂家的種種日常事務，到後來集中以音樂思想家的角度著手不同獨立創作，藉以流傳後世，也毫不令人詫異。在萊比錫主要教堂擔任指導期間，創作和編寫了多套必要的清唱劇以後，他似乎沒有再寫下多少教會音樂，反而於樂理方面重拾興趣。他謄寫過許多關於對位法與和聲的重要專著，還有一些更早時期出自弗雷斯科巴爾迪和帕拉斯特利納手筆的鍵

On J.S. Bach and the “Art of Fugue”

It would not be a great stretch of the surviving documentary evidence to suggest that in the last several years of his life, J.S. Bach was what we would now call a broken man. Due to rather petty politics out of his control and beyond his patience for diplomacy, most of his hopes for what he had, at the outset of his cantorate described as “a well-regulated church music,” were left unrealised. In his dealings with the unsympathetic officials of the Thomasschule and the equally dour Leipzig town council, Bach’s sense of self-worth and artistic demands were invariably perceived as combative. Likewise, his appeals in that period to the external authority of the electoral court in Dresden were so extraordinarily ham-fisted that they often alienated him from local authorities and colleagues. Various domestic worries, most notably the mysterious circumstances of the death of his rebellious son Johann Gottfried Bernhard in 1739, only compounded the weight of the composer’s professional disappointments.

Not surprisingly, in his mid-50s, Bach began to turn his attention away from his usual duties as a musician-for-hire toward various independent projects centred on his legacy as a musical thinker. Having composed and compiled the necessary cantata cycles for his directorship of the main Leipzig churches, he seems to have composed very little for the church in this period, and instead took a renewed interest specifically in music theory, copying out of a number of important treatises on counterpoint and harmony, as well as early sources of keyboard and vocal music by Frescobaldi and Palestrina. Nor was he indifferent

盤與聲樂作品。他對當時盛行的音樂也並非漠不關心，不但認識也演奏過彼高利斯和卡爾達拉的作品，還對兒子們創作的「優雅風格」給予相當積極的回應，這在《十二平均律鍵盤曲集》（1744）的第二冊裡尤其明顯。

儘管有證據顯示，巴赫在他職業生涯裡相對較晚的階段有把目光投向其他工作，但這位作曲家最後的三套大型作品，的確極不符合18世紀藝術贊助人的嚴苛期望。題獻給腓特烈大帝的《音樂的獻禮》（1747），似乎沒有掩飾地越過了諂媚與羞辱之間的界線；要是題獻對象稍費思量，解讀到箇中的對抗意涵，肯定會讓作曲家身陷險境。至於《B小調彌撒曲》（1748-49），由於歌詞出自彌撒經文，其中部分正是路德教派禮儀不允許的，因此巴赫生前從未聽過這套作品的完整演出（但也許本來就沒打算完整演出）。《賦格的藝術》是最後也是最神秘的作品，尤其於巴赫去世後才發表，更顯得撲朔迷離。煞有介事的標題、分級清晰的樂章——這套作品根本就是巴赫的遺囑與證言。由此看來，《賦格的藝術》集對位法之大成，實在是合適不過；巴赫畢生醉心鑽研賦格曲，將其當作一種辯證手段，用以反思聲音作為主要表現媒介的崇高本質。

to modern trends in music; in the same period, he not only acquired and performed works by Pergolesi and Caldara but also responded quite positively to the *galant* style of his sons, most notably in the second book of the Well-Tempered Clavier (1744).

While there is some evidence of Bach setting his sights on jobs elsewhere even at this relatively late stage in his career, the composer's last three major works were rather poor fits indeed to the rigid expectations of 18th century arts patronage. The *Musical Offering* (1747), dedicated to Frederick the Great, straddles a line between flattery and insult so barely concealed that surely it would have landed its composer in hot water had its dedicatee bothered to decode its basically confrontational message. The *Mass in B-Minor* (1748-49), due to its very nature as a setting of the entire text of the mass — that is to say, portions of it not permissible in the Lutheran liturgy — was never performed in its entirety in Bach's own lifetime (nor, perhaps, was it meant to be). The final one of these works, the *Art of Fugue*, is the most mysterious of them all, particularly with regards to complexities arising from it having been published posthumously. By virtue of its rather portentous title and the clearly graded nature of the progress of its movements, this work is as close as Bach came to composing a final will and testament. That the *Art of Fugue* should have been based on the quintessential genre of contrapuntal art is more than fitting in light of Bach's lifelong fixation with fugue as the medium for his dialectical reflections on the sublime nature of sound as a primarily expressive medium.

《賦格的藝術》由十四首賦格曲（說來巧合，若果 $A=1$ ， $B=2$ ，那麼 $B+A+C+H=14$ ）和四首卡農組成。寫作緣起，其實是巴赫為了重振對於18世紀中葉大多數音樂家來說早已落伍的一種樂曲形式。在巴洛克盛期神乎其技的演奏家眼中，賦格曲大體上是一種戲劇形式，迥異的旋律元素藉此給賦予了莊嚴的意味，最後形成大量的和聲，和充滿色彩的張力。而這份來自重量跟裝飾音之間的張力，界定了韓德爾神曲裡偉大的合唱賦格曲。然而對巴赫來說，賦格曲的各種寫作技法，尤其是那些諸如可轉位對位法的高深寫法，本身就是音樂的意義所在。因此，巴赫將賦格曲的表現手法，理解為一種源自音符關係的內在意涵，而不是音樂以外的考量，例如詞藻華麗卻含糊其辭的文本，或貧乏的動機語彙。這種世界觀固然難以令一個寂寂無名的作曲家得到時人更多青睞，但這對他來說也似乎無關緊要。

1751年由巴赫的兒子C.P.E和J.C.F.監督的《賦格的藝術》雕版，所流傳的曲式建構或多或少是直截了當的。一如那個時期許多教化的典籍，作品裡的樂章也是如前段所提，劃分了不同級別，因此每個承接的樂段在某程度上會比先前的更複雜。

In the fourteen fugues (incidentally, whereby $A=1$, $B=2$, etc., $B+A+C+H = 14$) and four canons that make up the work, Bach was essentially throwing a lifeline to a form that by the mid-18th century had become, to most musicians, obsolete. In the hands of even the geniuses of the High Baroque, fugue was an essentially dramatic form whereby a sense of gravitas and seriousness was given to disparate melodic elements, ultimately culminating in large masses of harmony; hence the colourful tension between weightiness and ornament that defines the great choral fugues of the Handelian oratorio. To Bach, however, the various techniques of fugue-writing, particularly esoteric ones such as invertible counterpoint, were themselves the basis of musical "meaning." Thus, fugal expression was understood by Bach as deriving from the immanent meaning of the relations between notes as opposed to extra-musical considerations such as text, or a limited motivic vocabulary with vague rhetorical connotations. This world view was hardly going to get a composer with a fairly obscure reputation in his own time more attention, but that seems in any case to have mattered little to him.

At least in the form transmitted by the posthumous engraving of 1751 supervised by C.P.E. and J.C.F. Bach, the architecture of the *Art of Fugue* is more or less straightforward. As with many didactic tomes of the period, the movements are, as previously mentioned, graded; thus, each successive section is more complex in some way than the previous.

《賦格的藝術》頭四首都是「簡單」賦格曲，根據一個主題寫成；賦格三和賦格四裡主題以轉位出現。隨後三首是疊奏賦格曲：主題用於與自身對位，由此織體內的不同聲部相繼緊接模仿。以賦格五為例，主題以規律或轉位形式出現，其後在最後幾小節互相疊置。賦格六(法國風格，即引用法式序曲的附點節奏)裡主題用上四種形式：規律、轉位、「減值法」(音符時值減半)規律和「減值法」轉位。賦格七將這一組合推至高峰，主題化身六種不同形式：規律、轉位、減值規律、減值轉位，還有「增值法」(音符時值加倍)規律和轉位。採用多種不同方式操縱主題原型後，巴赫將注意力挪開；在接下來的兩首賦格曲，他將主題原型搭配新的主題，寫成雙重賦格曲。賦格九以十二度對位建構而成，主題原型亦以下五度出現，奏著十六分音符的新主題則不時上五度響起。賦格十以十度對位寫成，兩個主題各自以三度和六度兼奏。接下來是兩首三重賦格曲(然而，不知原因為何，按照C.P.E.巴赫的編號，其一為第八首賦格曲)，各自的主題原型皆有節奏變化，附以經過音修飾；第二主題則是基於稱為「巴赫」的一對半音下行動機寫成(在德語裡，與「B - A - C - H」四個字母對應的樂音是「降B - A - C - 還原B」)，爾後在樂曲裡舉足輕重。賦格十二和十三配以鏡像對位：所有聲部裡每個音符都上下顛倒了。最後是C.P.E.巴赫錯誤以《三主題賦格曲》為題的未完成賦格曲：不論是原曲手稿還是1751

The first four fugues are “simple” fugues in that they are based on a single theme which, in fugues 3 and 4, is inverted. The next three fugues are in “*stretto*,” meaning that the theme is used in counterpoint with itself and thus imitated in close succession between the separate voices of the fugal texture. In fugue 5, for instance, the theme is used in both regular and inverted form, which are then superimposed in the final bars. In fugue 6 (in *stilo Francese*, a reference to the dotted rhythms of a French overture), four forms of the theme are used: regular, inverted, regular “in diminution” (with note values halved), and inverted in diminution. Fugue 7 is the culmination of this set, using six (!) different forms of the theme: regular, inverted, regular and inverted both in diminution, then both forms “in augmentation” (with note values doubled). Having manipulated the original theme in various ways, in the next two fugues, Bach turns his attention to combining it with new themes in double fugue. Fugue 9 is constructed with counterpoint at the 12th, with the original theme also appearing a fifth lower, and the new theme in semiquavers also at times sounding a fifth higher. The counterpoint of fugue 10, on the other hand, is at the 10th, with each of the two themes being doubled in thirds and sixths. The next two movements are triple fugues (though, for reasons that are unclear, one of them is the 8th fugue in C.P.E. Bach’s numbering). In each of these triple fugues, the original theme is rhythmically modified and decorated with passing tones, and the second theme is based on the pair of descending semitones known as the BACH motif (in German notation: B-flat - A - C - B-natural), which plays a prominent role later in the work. Fugues 12 and 13 are paired with their exact mirror counterparts, which means that every note is turned upside-down in all voices. Finally, we have what C.P.E. Bach erroneously titled

年雕版，在幾乎可以肯定樂曲將重拾主題原型之前便戛然而止(儘管兩份樂譜的完結位置不同)。即便如此，主題原型與三個主題的對位兼容性也絕非純粹巧合。關於這套未竟之作，至今眾說紛紜——到底此曲會否完成了，只是部分已經散佚；還是正如C.P.E.巴赫於樂曲最後一小節所述：「賦格曲未及完成…作曲家便撒手塵寰」(更有可能是，巴赫於1750年初經過一次青光眼手術失敗後，便因完全失明而無法寫作)。此外，學者亦一直為手稿與1751年雕版之間許多不一致之處所困擾，這包括後者才有收錄的兩首《雙鍵盤賦格曲》，以及最後那首與整套曲集風馬牛不相及的聖詠曲。而這些作品之所以出現在1751年雕版裡，相信是為了撫慰因購得不完整賦格曲而感到失望的買家。

巴赫在《賦格的藝術》裡運用數字神秘學的小把戲加上匠心獨運的創作技藝，在在掩飾了結構鋪排技巧，使人不易察覺作品之主要目的——開拓賦格曲無限的表現可能性。他以多種方式將此實現。首先，與《十二平均律鍵盤曲集》裡稜角分明的主題素材相比，《賦格的藝術》的音樂語言甚有古典韻味；為了達到表現的效果，巴赫沒有像往常一樣藉由調性解構的手法，反而透過以協和音程(三度、五度、六度)寫成的優雅自然旋律。再者，相較於他直至1740年代幾乎所有創作，《賦格的藝術》並沒有冒險涉足特別難以駕馭的和聲。事實上，作品裡好些賦格曲和卡農僅

the “*Fuga à 3 soggetti*,” an unfinished fugue which trails off in both the autograph MS and the 1751 engraving (albeit at different points) before the almost certain reintroduction of the original theme, whose contrapuntal compatibility with the three themes is surely no mere coincidence. Much ink has been spilled as to whether there is a missing fragment of the completed fugue or, as C.P.E. Bach stated at the last bar of the truncated work, “while working on this fugue... the composer died” (more likely, he was unable to write after going completely blind to a botched operation for glaucoma in early 1750). This and a number of other inconsistencies between the engraving and autograph have long dogged scholars, including the presence of two fugues “à 2 clav[iers]” which almost surely, along with the final chorale completely irrelevant to the greater collection, were included in the 1751 printing as a form of consolation to buyers disappointed by having paid for an incomplete fugue.

Bach's numerological tricks and feats of compositional mathematics somewhat obscure the main purpose of the *Art of Fugue*, which is to unlock the infinite expressive possibilities of fugue to the extent that the engineering underpinning it is largely dissimulated. Bach achieves this in a number of ways. First, particularly when seen alongside the angular thematic material of the Well-Tempered Clavier, the language of the *Art of Fugue* is quite classical in flavour, achieving expressive effect not through Bach's usual methods of tonal deconstruction but rather through graceful, natural melodies based on rather consonant intervals (thirds, fifths, sixths). Furthermore, in contrast to virtually all of his music up to the 1740s, the *Art of Fugue* does not venture into particularly wayward harmonies; in fact, a good many of the fugues and canons stay within a fairly narrow set of keys

用上相對有限的調來寫成，一般在主調D以及一些相鄰調性的主音、屬音、下屬音和減七度之間徘徊。儘管如此，人們大概能夠領悟，作曲家是怎樣鍊成阿多諾最初定義的音樂「晚期風格」：當藝術家對所用媒介掌握爐火純青，讓他放棄與他所屬的社會秩序溝通，他的晚期作品構成一種放逐。然而，有異於貝多芬最後那些四重奏作品，巴赫作為作曲家的最後陳述絕不討厭。他請我們觀賞由他精心設計的、當中與生俱來的美，但即使我們是演奏者抑或聆賞者，終究還是給深深著迷，彷彿被吸進他所處的流放地。不論作品的神秘元素為何，巴赫的音樂之所以不受歲月影響，在於他擁有無窮無盡的能耐去發掘蘊藏在我們所謂的內在生活裡，那些妙不可言的美。

中譯：張苡璉

more or less hovering around the tonic, dominant, subdominant, and diminished seventh of the “home” key of D and a few of its neighbouring tonalities. Nonetheless, one gets the sense of a composer honing in on the elements of what Adorno first defined as musical “late style”: when an artist in full command of his medium abandons communication with the established order in the form of exile from outer life. Unlike Beethoven’s last quartets, however, Bach’s final statement as a composer is hardly rebarbative. The composer asks us to see and to delight in the innate beauty in his machine, but ultimately, we (players and listeners alike, that is) are the ones being drawn in — as opposed to him coming out to meet us — at risk of compromising his inner vision. Whatever the arcane elements of such a work, the timelessness of Johann Sebastian Bach’s music ultimately depends on his seemingly inexhaustible ability to tap into the ineffable molecules of what we call inner life.

(C) Mahan Esfahani
July 2022

