

樂曲介紹

第一獨奏小提琴奏鳴曲 (改編給獨奏結他)

巴赫 (一六八五至一七五〇)
(楊雪霏編曲)

柔和慢板
賦格
西西里舞曲
急板

巴赫在一七一七至一七二三年期間，受僱於柯騰，任宮廷音樂總監，可說是他事業生涯中的高峰，社會地位崇高。柯騰宮廷不需要巴赫像幾年後在萊比錫任多馬教堂領唱員時那樣，要撰寫長篇教堂音樂，因此他可以專心創作世俗音樂，數年間他寫了三首無伴奏小提琴奏鳴曲和三套無伴奏小提琴組曲。他以德國的小提琴演奏傳統為基礎，參照德累斯頓的馮威斯霍夫，以及拜伯、瓦爾達等的作品，加以發展。不過，他也許更直接受到皮森德爾的啟發。皮森德爾曾先後跟隨陶賴里和韋華第學藝，在德累斯頓的薩克森宮廷任職，巴赫於一七〇九年在威瑪見過他，在一七一七年在德累斯頓與他重遇。

巴赫的三首《無伴奏小提琴奏鳴曲》是根據所謂教堂奏鳴曲的曲式撰寫，而三套《組曲》的曲式，則跟隨一般稱為室樂奏鳴曲或舞蹈組曲的形式。《第一奏鳴曲》以一個伸延的慢樂章開始，作為引子，跟着是一首賦格，第三樂章是一首〈西西里舞曲〉，最後以〈急板〉結束。

六弦大提琴奏鳴曲

舒伯特 (一七九七至一八二八)
(拉戈斯尼編曲)

中庸的快板
柔和慢板
稍快板

舒伯特生於維也納，短暫的一生的大部分時間也是在此度過。他是位教師的兒子，幼時在皇家教堂接受詩班員訓練。本來他可以繼續求學，以取得學校教師的資歷，但他沒有，只偶然到他父親的學校幫忙，而且做得不甚如人意。但在作曲方面，他的作品甚多，尤其是歌曲，到一八二八年去世時，已經開始受到出版商和觀眾的注意。

他的《六弦大提琴奏鳴曲》是寫給六弦大提琴演奏的。這是當時一款新發明的拉弦結他，由維也納製琴師史陶費於一八二三年製作，上面有六條弦，指板嵌上二十四塊金屬製的品，調音方式跟結他相同。這款樂器最有名的代表人物是舒斯達，他曾寫了一本彈奏這種樂器的教科書。舒伯特就是為他於一八二四年寫下這首奏鳴曲，時至今天，此作品已列在中提琴或大提琴的常奏曲目中。今晚演出的則是大提琴與結他的改編版。第一樂章依照傳統的奏鳴曲曲式創作，有兩個具對比的主題、一個以簡短華采樂段結束的中央發展部，以及一個再現部。〈柔和慢板〉有一段悠揚如歌的旋律，由大提琴奏出，終樂章〈稍快板〉裡面的樂段呈對比，展現舒伯特在旋律方面的創作力及天賦。

致愛

艾爾加 (一八五七至一九三四)

(戈蘭·索舍爾編曲)

這曲原本用德文Liebesgruss(愛的祝福)為曲名，後改用現有的法文名字。《致愛》創作於一八八八年，是艾爾加為後來成為他妻子的愛麗絲而寫，兩人於同一年訂婚。其後多年，艾爾加都是靠她的支持奮鬥下去。這首樂曲發表後，非常流行，已有多個不同的改編版本。

秋之歌

柴可夫斯基 (一八四〇至一八九三)

(戈蘭·索舍爾編曲)

俄羅斯作曲家柴可夫斯基跟他同期的作曲家都發現，專為業餘鋼琴手而寫的短篇鋼琴曲很有市場。由一八七五年十二月開始，他在莫斯科音樂學院任教期間，至翌年的十一月，他為每個月寫一首短篇鋼琴曲，與《小品作家》期刊一同出版。《秋之歌》是為十月而寫。

牧歌

劉榮發 (二十世紀)

(戈蘭·索舍爾編曲)

中國作曲家劉榮發的《牧歌》採用傳統中國音樂素材而寫，為大提琴與結他的二重奏曲目增添一首趣味盎然之作。

羅根河

巴桑蒂 (一六九〇至一七七二)

(戈蘭·索舍爾編曲)

意大利作曲家巴桑蒂生於一六九〇年，一七一四年伴隨小提琴家兼作曲家傑米尼亞尼到倫敦去，事業起步得很順遂。一七三五年，他移居北方的愛丁堡，結了婚，作曲事業上非常成功。一七四三年返回倫敦，但這時已盛名不再，為討生計只好到樂團擔任中提琴手。他在蘇格蘭居住時寫了一套《蘇格蘭舊曲調》，於一七四二年在愛丁堡出版，原本寫給長笛、雙簧管或小提琴與數字低音合奏。

來吧，來吧，我漂亮的新娘

巴桑蒂 (一六九〇至一七七二)

(戈蘭·索舍爾編曲)

巴桑蒂的《來吧，來吧，我漂亮的新娘》也是出自《蘇格蘭舊曲調》的改編曲，展現出作曲家如何為傳統旋律素材配搭新的和聲，為大提琴與結他二重奏曲目添上有趣又不常見的作品。

無詞浪漫曲

大衛多夫 (一八三八至一八八九)

(戈蘭·索舍爾編曲)

俄羅斯大提琴家兼作曲家大衛多夫本來學習數學，但被萊比錫布業大廳樂團的團長戴維德勸服，為他所寫的一首協奏曲演奏。到後來，他更成了樂團的大提琴首席，並於音樂學院任教。自一八六二年，他在俄羅斯繼續以演奏為業，成了那個時代最傑出的大提琴家，並為聖彼得堡音樂學院的教師。他的作品包括多首大提琴曲，其中就有這一首《無詞浪漫曲》。

天使米隆加

皮亞梭拉 (一九二一至一九九二)
(戈蘭·索舍爾編曲)

皮亞梭拉一九二一年生於阿根廷，很小就學會彈班多紐手風琴；這是一種常用於阿根廷探戈樂隊的樂器，皮亞梭拉就是憑這琴藝及為傳統探戈賦予新的處理而在國際間享有大名。他把流行音樂、傳統音樂及當代音樂結合，展現出獨特的作曲風格。自從他在一九九二年去世後，他的作品至今有各式各樣的改編。皮亞梭拉的老師除了真納斯特拉外，他在巴黎求學期間還得到布蘭加的指導，鼓勵他在音樂上尋找自己的路，繼續在探戈中汲取靈感。「探戈—米隆加」是甚為流行的器樂曲式，皮亞梭拉的《天使米隆加》於一九六二年出版，後來收納在他的作品《天使曲集》之中。

一九三〇咖啡室

皮亞梭拉 (一九二一至一九九二)

皮亞梭拉在他的《探戈的歷史》追溯探戈的故事。一開始是一九〇〇年的《波迪羅》，跟著是一九三〇年的《咖啡室》、一九六〇年的《夜總會》，到當代的《今日音樂會》，展現探戈在一個世紀裡面的演變中。《一九三〇咖啡室》記錄一九三〇年時代的氣氛。

第五巴西巴赫風曲

魏拉—羅伯士 (一八八七至一九五九)

詠嘆調
舞曲

魏拉—羅伯士一八八七年生於里約熱內盧，父親在國家圖書館工作，也是位醉心音樂的業餘樂手，親自教授兒子大提琴，一開始是用中提琴，因為這種樂器較適合孩子的身高。後來魏拉—羅伯士又學會彈結他，到了少年時代已很熟悉巴西各種形式的流行音樂。他得到盧賓斯坦的推薦，獲得多位有錢人的青睞，於一九二五年移居巴黎。一九三〇年，他回到巴西，在參與策劃全國的音樂教育的同時，從巴西本國變化多端的音樂傳統中汲取靈感，發展出獨有且極具特色的個人風格。他著作甚豐，一套九首的《巴西巴赫風曲》流露出他對巴赫的興趣，並他對巴西音樂的認同。每首歌曲各有不同的配器，由室樂至大型管弦樂都有。第五首也許是整套曲集中最受歡迎的，原本寫給女高音與八支大提琴表演。在原来的版本裡，音樂一開始像是結他聲，然後女高音的歌聲加入，跟着是大提琴。〈舞曲〉似模擬巴西東北部的即興詩詞比賽，又夾有不同雀鳥的叫喚聲。

西班牙舞曲

法雅 (一八七六至一九四六)
(拉戈斯尼編曲)

法雅一八七六年生於卡的斯，是他那年代最傑出的西班牙作曲家。他在家鄉接受早期音樂訓練，十七歲時決定當個作曲家，用音樂來表現本國的精神面貌；那是他上一代前輩的目標，但沒有人做得很成功。法雅從卡的斯轉往馬德里音樂學院就讀，在校內深深受到裴德雷爾的影響。之後，他在巴黎住了多年，與一群作曲家交上朋友，包括阿爾班尼士、德布西、杜卡、拉威爾及史達拉汶斯基等。他的多首鋼琴作品和歌曲曾在巴黎公開演出，一九一三年兩幕歌劇《人生如朝露》在尼斯上演，翌年移師巴黎的喜歌劇院。一九一四年法雅重返西班牙，事業依舊順遂，而且愈來愈好。一九三九年，他應邀到布宜諾斯艾利斯，一九四六年在當地去世，留下斷斷續續寫了二十年但仍未完工的合唱作品《阿蘭蒂斯》。

《人生如朝露》描述一位吉卜賽女郎莎露的故事。她是熱切追求愛情、卻被愛人柏高背叛的受害者。當中的〈西班牙舞曲〉帶着西班牙音樂的特色，最初在劇中的悲劇情節出現。現改編給大提琴與結他演出。

Programme Notes

Sonata No. 1 for Solo Violin (Arranged for Guitar Solo)

Johann Sebastian Bach (1685-1750)
(Arr. Yang Xuefei)

Adagio
Fuga
Siciliano
Presto

From 1717 to 1723 Johann Sebastian Bach was employed as Director of Court Music at Cöthen, an appointment that marked the social height of his career. The court at Cöthen had no need for elaborate church music of the kind Bach was to be occupied with during his next and final position as Thomaskantor in Leipzig, and he was thus able to devote himself to secular works. These included three sonatas and three partitas for unaccompanied violin. Here Bach built on an existing German tradition of violin-playing, exemplified in the work of Johann Paul von Westhoff in Dresden, of Heinrich Biber and of Johann Jakob Walther. Bach may have been more directly influenced, however, by the playing of Johann Georg Pisendel, a pupil of Torelli and later of Vivaldi, who served at the court of Saxony in Dresden and met Bach in Weimar in 1709 and again in Dresden in 1717.

Bach's three *Sonatas for Solo Violin* are in the form of so-called church sonata, while the three *Partitas* follow the form of the so-called chamber sonata or dance suite. *Sonata No. 1* starts with an elaborate introductory slow movement followed by a fugue. The third movement is a *Siciliano* and the work ends with a final rapid *Presto*.

Arpeggione Sonata

Franz Schubert (1797-1828)
(Arr. Ragossnig)

Allegro moderato
Adagio
Allegretto

Franz Schubert was born in Vienna and spent most of his short life there. The son of a schoolmaster, he was trained as a chorister in the Imperial Chapel and rather than pursue further academic education qualified as a school-teacher, occasionally, and not particularly satisfactorily, helping his father at his school. As a composer he was prolific, particularly in the composition of songs, and by the time of his death in 1828 he had begun to attract the attention of publishers and audiences.

Schubert's *Arpeggione Sonata* was written for the arpeggione, a newly invented form of bowed guitar, constructed by the Viennese maker Johann Georg Staufer in 1823. The instrument had six strings, tuned like a guitar, and 24 metal frets fixed to the fingerboard. Its only significant exponent was Vincenz Schuster, who published a tutor for the instrument. It was for him that, in 1824, Schubert wrote his sonata, a work that nowadays forms a regular part of viola or cello repertoire, and is here transcribed for cello and guitar. The first movement follows customary sonata form, with two contrasting themes, a central development, ending in a short cadenza, and a recapitulation. The *Adagio* offers a fine singing melody for the cello and the final *Allegretto* with its contrasting episodes demonstrates Schubert's inventiveness and gift for melody.

Salut d'Amour

Edward Elgar (1857-1934)
(Arr. Goran Sollscher)

Originally with the German title, *Liebesgruss*, Love's Greeting, Elgar's *Salut d'Amour* was written in 1888 for his future wife, Alice, to whom he became engaged in the same year and on whose support he was to rely over the coming years. The piece proved immensely popular and has been heard in many different arrangements.

Autumn Song

Pyotr Il'yich Tchaikovsky (1840-1893)
(Arr. Goran Sollscher)

The Russian composer Pyotr Il'yich Tchaikovsky, in common with many of his contemporaries, found a ready market for short piano pieces, suitable for amateur performers. Between December 1875, when he was employed on the staff of the Moscow Conservatory, and the following November he wrote a piece for each month, to be published together with the periodical *Nouvelliste*. *Autumn Song* was written for the month of October.

Pastoral

Liu Rongfa (20th century)
(Arr. Goran Sollscher)

The Chinese composer Liu Rongfa's *Pastoral* makes a pleasing addition to repertoire in the present arrangement, with its use of traditionally based material.

Logan Water

Francesco Barsanti (1690-1772)
(Arr. Goran Sollscher)

Born in 1690 in Lucca, the Italian composer Francesco Barsanti accompanied the violinist-composer Geminiani to London in 1714, and enjoyed significant initial success there. He moved north to Edinburgh in 1735, married, and won considerable professional success as a composer. He returned to London in 1743, where his reputation had waned, obliged now to earn his living as an orchestral viola-player. From his time in Scotland come a set of *Old Scots Tunes*, published in Edinburgh in 1742 and scored originally for flute, oboe or violin and continuo.

Busk Ye Busk My Bonny Bride

Francesco Barsanti (1690-1772)
(Arr. Goran Sollscher)

Like his other arrangements of *Old Scots Tunes*, *Busk ye Busk, My Bonny Bride* makes an interesting and unusual addition to repertoire, demonstrating the composer's harmonic originality in the use of traditional melodic material.

Romance sans Parole

Karl Yul'yevich Davidoff (1838-1889)
(Arr. Goran Sollscher)

The Russian cellist and composer Karl Davidoff trained first as a mathematician, but was induced by Ferdinand David, leader of the Leipzig Gewandhaus Orchestra, to play a concerto he had written and later to become principal cellist in the orchestra, teaching at the Conservatory. He continued his career in Russia from 1862 as a player, one of the most distinguished of his day, and as a teacher at the St. Petersburg Conservatory. His compositions include a number of works for cello, among them the present *Romance sans Paroles* (Song without Words).

Milonga del Angel

Astor Piazzolla (1921-1992)
(Arr. Goran Sollscher)

Astor Piazzolla was born in Argentina in 1921, and as a child learnt to play the *bandoneón*, a form of accordion used widely in Argentinian tango orchestras. It was with this instrument and with his new treatment of the traditional tango that he won an international reputation, with a unique style of composition that brought together the popular, the traditional and the contemporary. His compositions have been variously arranged, since his death in 1992. Piazzolla's teachers included Ginastera and, in Paris, Nadia Boulanger, who encouraged him to pursue his own course in music and continue to draw inspiration from the tango. The *tango-milonga* is a popular instrumental form, used in Piazzolla's 1962 *Milonga del Angel*, included later in his *Angel Suite*.

Cafe 1930

Astor Piazzolla (1921-1992)

Piazzolla traced the story of the tango in his *Histoire du Tango*, starting with the *bordello* of 1900 and moving to the *Cafe* of 1930, the *Nightclub* of 1960 and the contemporary *Concert of Today*. *Cafe 1930* captures the atmosphere of 1930, as the tango travels through the century.

Bachianas Brasileiras No. 5

Heitor Villa-Lobos (1887-1959)

Aria
Dança

Heitor Villa-Lobos was born in Rio de Janeiro in 1887, the son of an employee of the National Library, who was also an enthusiastic amateur musician, teaching his son the cello, using, to begin with, a viola, more suited to the child's size. Villa-Lobos was later to acquire a knowledge of the guitar and, in adolescence, a close acquaintance with the popular music of Brazil, in all its variety. With the recommendation of Artur Rubinstein he attracted the attention of rich sponsors, enabling him, in 1925, to move to Paris. In 1930, in Brazil once more, he found himself involved in the organization of national musical education, while developing his own personal and highly characteristic style inspired by the varied musical traditions of the country. A prolific composer, his nine *Bachianas Brasileiras* reflect his interest in Bach and his essential identification with the music of Brazil. These pieces are varied in scoring, ranging from chamber music to works for full orchestra. The fifth of the set, probably the most popular, was originally written for soprano and eight cellos. It opens, in

its original version, with the suggestion of a guitar, followed by a soprano vocalise, followed by the cellos. The *Dança* suggests the improvised poetry contest of North-Eastern Brazil, together with the sound of various birds.

Danse Espagnole

Manuel de Falla (1876-1946)
(Arr. Ragossnig)

The leading Spanish composer of his generation, Manuel de Falla was born in 1876 in Cádiz, where he had his early musical training. By the age of seventeen he had already decided to be a composer and to write music that might express the spirit of his own country, something in which his immediate predecessors had had no very significant success. From Cádiz Falla moved to the Conservatory in Madrid, where he was influenced by Felipe Pedrell. For some years he was based in Paris, where he was able to associate with composers such as Albéniz, Debussy, Dukas, Ravel, and Stravinsky. Several of his piano works and songs were performed, and in 1913 his two-act opera *La Vida Breve* was staged in Nice, and repeated at the Opéra-Comique in Paris the following year. In 1914 Falla returned to Spain, where he continued an increasingly successful career. In 1939 he accepted an invitation to Buenos Aires and died in Argentina in 1946, leaving unfinished his ambitious choral work *Atlántida*, which had occupied him intermittently for twenty years.

La Vida Breve (Life is Short) is the story of Salud, a gypsy girl, a victim of passion and betrayal by her lover, Paco. The *Danse Espagnole* (Spanish Dance), here arranged for cello and guitar, is characteristic of Spain, but appears first in a tragic dramatic context.

Programme notes by Keith Anderson