

HK PHIL × TAI KWUN
CHAMBER MUSIC SERIES

VOYAGE FROM PARIS

港樂 × 大館
室樂音樂會系列
從巴黎出發

浦翱飛 長笛

Josep Portella Orfila FLUTE

李祈 小提琴

Li Chi VIOLIN

洪依凡 中提琴

Ethan Heath VIOLA

宋泰美 大提琴

Tae-mi Song CELLO

卡嫦 豎琴

Louise Grandjean HARP

27 MAY 2024

MON
7:30PM

大館賽馬會立方
JC Cube, Tai Kwun

文化合作伙伴
Cultural Partner

franch
may 法國
ARTS FEST 五月

節目伙伴
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大館
TAI KWUN



浦翱飛 | 長笛

李祈 | 小提琴

洪依凡 | 中提琴

宋泰美 | 大提琴

卡嫦 | 豎琴

Josep Portella Orfila | Flute

Li Chi | Violin

Ethan Heath | Viola

Tae-mi Song | Cello

Louise Grandjean | Harp

魯塞爾

小夜曲, op. 30

- I. 快板
- II. 行板
- III. 急板

ALBERT ROUSSEL

Serenade, op. 30

- I. Allegro
- II. Andante
- III. Presto

16'

馬斯奈

《泰綺絲》：冥想曲，為小提琴和豎琴改編

JULES MASSENET

Thaïs: Méditation, arranged for violin and harp

5'

德布西

長笛、中提琴和豎琴奏鳴曲

- I. 田園曲
- II. 插曲
- III. 終曲

CLAUDE DEBUSSY

Sonata for Flute, Viola and Harp

- I. Pastorale
- II. Interlude
- III. Finale

20'

聖桑

《動物嘉年華》：

天鵝，為大提琴和豎琴改編

CAMILLE SAINT-SAËNS

The Carnival of the Animals:

The Swan, arranged for cello and harp

4'

卡克斯

豎琴五重奏

- I. 甚活潑地
- II. 活潑地
- III. 甚緩慢但不拖沓
- IV. 非常活潑地

JEAN CRAS

Harp Quintet

- I. Assez animé
- II. Animé
- III. Assez lent sans trainer
- IV. Très animé

21'



請將手提電話及其他電子裝置調至靜音模式
Please set your mobile phone and other
electronic devices into silence mode



請勿拍照、錄音或錄影
No photography, recording or filming



請勿飲食
No eating or drinking



演奏期間請保持安靜
Please keep noise to a minimum
during the performance



請留待整首樂曲完結後才報以掌聲鼓勵
Please reserve your applause
until the end of the entire work

ALBERT ROUSSEL

(1869–1937)

Serenade, op. 30

- I. **Allegro**
- II. **Andante**
- III. **Presto**

Albert Roussel abandoned his early musical ambitions and joined the French navy in 1889. But below decks, his comrades were impressed both by his piano playing and his attempts at composing, and a fellow-officer told Roussel that he'd secretly shown his manuscripts to a naval bandmaster, who'd quickly recognised Roussel's talent. It wasn't true; but this kindly attempt to push Roussel towards his true vocation did the trick. In 1894 he resigned his commission, and four years later entered the Schola Cantorum in Paris to study composition.

The Serenade dates from 1925. It was a commission from the French flautist René Le Roy, a keen chamber musician who in 1922 had formed the Quintette instrumental de Paris – an ensemble comprising string trio, harp and flute. Roussel had been impressed by Le Roy's playing while he was still a star student at the Paris Conservatoire. "Le Roy," he wrote, "makes playing the flute seem like the easiest thing in the world. The sounds fly magically from his instrument, rushing or lingering, spiritual or

tender, lively or languorous – but as pure and clear in the fast passages as in the slow melodies."

Inspired by this "master of the enchanted flute", he wrote the Serenade at speed between July and September 1925; and although the combination of instruments couldn't help but suggest bright sounds, there's definitely something of the summer about the first movement, with its soaring flute melody over glinting, shimmering strings – and the brisk, playful elegance of the movement that ensues.

The central Andante sets up a heat haze, with pizzicato cello adding clear outlines as the ensemble floats between light and shade. In the central section, a brief, glittering rain-shower from the harp creates shimmering sonic illusions around a viola melody. The pulse becomes more urgent in the finale. The melody has a jazzy swing over driving pizzicato rhythms; there's something slightly eerie about the languor that overcomes the movement's central section and Roussel has more than one sonic surprise to spring before it finally plays itself out. The Serenade was premiered by Le Roy and his colleagues in Paris, on 15 October 1925.

JULES MASSENET

(1842–1912)

Thaïs: Méditation,
arranged for violin and harp

The story of Jules Massenet's 1894 opera *Thaïs* concerns an Egyptian prostitute who tries to seduce a saint and ends up taking the veil herself. Saints, sinners, good tunes – it's a heady mix, but then, Massenet was a seasoned operatic professional. Though relatively few of his 34 operas are still played in their entirety, there's usually at least one great melody in the mix, and in the case of *Thaïs* it's this *Méditation*, a gorgeous violin solo played as the heroine dithers between holiness and debauchery. Listen to that melody soar, and let the mind and the senses wander where they will.

CLAUDE DEBUSSY

(1862–1918)

Sonata for Flute, Viola and Harp

- I. Pastorale
- II. Interlude
- III. Finale

Claude Debussy was diagnosed with cancer of the colon in 1909, and by 1915, his condition was worsening. He would undergo painful and ineffective surgery in December 1915. Meanwhile, aware that music was the mainspring of his life, he looked for an excuse to compose in wartime, and by the summer of 1915 he'd found one: "It would be a form of cowardice to think only of the horrors being committed, without trying to react by creating, to the best of my ability, a little of that beauty against which the enemy rages." He announced a series of six instrumental sonatas, each to be published under the name of "Claude Debussy, musicien français". "There are many ways that one can vanquish the enemy," he wrote, in an essay published in 1917, "and it is important, above all, to remember that music is both an admirable and fecund means to do so".

The Sonata for flute, viola and harp was completed between September and October 1915, and first performed in Paris on 10 December 1916, with Darius Milhaud playing the viola. The three movements cover a remarkable

CAMILLE SAINT-SAËNS

(1835–1921)

The Carnival of the Animals:
The Swan, arranged for
cello and harp

range of instrumental colour. There's a "Pastorale" (both melancholy and idyllic), a fantastic minuet that Debussy entitles simply "Interlude", and a whirling "Finale", like a danse macabre in bright sunlight. But the limitless shadings, highlights and subtleties that he draws from his three instruments are simply the medium for the work's equally complex – and far less definable – emotional message. "It is the music of a Debussy I no longer know," wrote the composer. "I don't know whether one should laugh or cry – perhaps both?"

Camille Saint-Saëns took his dignity as head of the French musical Establishment very seriously indeed, and when in February 1886 the "Grande fantaisie zoologique" that he'd written as a bit of fun for a private party became a surprise hit, he was quick to remove it from circulation. He was convinced that it would open him up to ridicule. So he forbade any further performance of *The Carnival of the Animals* (Le Carnaval des animaux) until after his death – except that is, for one movement, *The Swan* (Le Cygne). A tune like this comes to a composer once in a lifetime; small wonder, then, that within a few years of publication this serene melody gliding on its rippling stream of accompaniment had become every cellist's favourite encore.

JEAN CRAS (1879–1932)

Harp Quintet

- I. *Assez animé*
- II. *Animé*
- III. *Assez lent sans trainer*
- IV. *Très animé*

Like Roussel, Jean Cras had a professional relationship with the sea. He was born in the French seaport of Brest and first went to sea at the age of seventeen. In time, he rose the rank of Admiral. But he'd been composing music even before he joined the Navy, and naval colleagues dubbed him "Admiral Arpeggio", while the great French songwriter Henri Duparc – who coached Cras for three months in 1900 during a period away from the sea – hailed him as the "son of my soul". As Cras himself put it:

I can establish a precise comparison between the links by which I am attached to art and those by which I am attached to the sea. As composer, I am the servant; as a sailor, I am the commander. Composing, for me, is obeying a higher order, which dictates its desires to me, and which I serve with the intoxication of the humble disciple . . .

He wrote his Harp Quintet in 1922 at the request of the harpist Pierre Jamet (1893–1991). Jamet had premiered Debussy's Sonata for flute, viola and

harp and later, along with the flautist René Le Roy, formed the Quintette instrumentale de Paris (for which Roussel would write his Serenade). Jamet was known for his mischievous sense of humour and his reverence for Debussy. "Pierre Jamet has a lot of talent," commented Debussy, "He even understands what he plays!"

The latter quality shines through in Cras's lyrical, luminous Quintet, which he completed in the naval base of Toulon while serving in the battleship *Provence*. The *Provence* had been on service in the Eastern Mediterranean and Cras suggested that the Quintet's four movements depict a sea voyage to North Africa – starting with an evocation of optimism and fresh horizons at the start of the journey (first movement) and ending with a joyous return to the home port (finale).

The two inner movements – with their air of shimmering enchantment (second movement) and lyrical melancholy (third movement) were, he suggested, inspired by the atmosphere of a North African city (possibly French-ruled Algiers, though he didn't say). So if the sound-world at times seems to suggest a seascape – with the harp glinting like sunlight on waves, and the flute wheeling above like some great seabird – that's probably not wholly coincidental.

All programme notes by Richard Bratby



Photo: Eric Hong

JOSEP PORTELLA ORFILA Flute

Born on the Spanish island of Menorca in 1998, Josep Portella was appointed Second Flute of the Hong Kong Philharmonic Orchestra in 2022 by Jaap Van Zweden. Prior to joining the orchestra, Portella collaborated with various orchestras in his native country, namely the Gran Teatre del Liceu in Barcelona, Orquestra Simfònica de Barcelona I Nacional de Catalunya, Orquesta de la Comunidad de Madrid, and Orquestra Simfònica de les Illes Balears. Outside of Spain, he was a member of the European Union Youth Orchestra and the Mahler Chamber Orchestra Academy, both from 2019 to 2021.



Photo: Keith Hiro

LI CHI Violin

Li Chi started playing the violin at the age of 5. Since his debut with the Orchestre de Chambre de Toulouse at the age of 12, he has been invited to perform in major venues across Asia, Europe and North America, including Boston Symphony Hall, John F. Kennedy Center for the Performing Arts, Verizon Hall at the Kimmel Center for the Performing Arts, La Maison Symphonique de Montréal and Salle Pleyel. Described as “superb” by The Boston Globe, Li Chi has performed as the soloist with the Montreal Symphony Orchestra and Tanglewood Music Center Orchestra. He has also served as the concertmaster of the Milwaukee Symphony Orchestra and Tanglewood Music Center Orchestra.



Photo: Keith Hiro

ETHAN HEATH Viola

Ethan Ford Heath joined the Hong Kong Philharmonic Orchestra in 1998, after training at the Interlochen Arts Academy, the Eastman School of Music, The Juilliard School, and the Cleveland Institute of Music, as well as Aspen and other summer festivals. In addition to his duties with the orchestra, he performs chamber music with the Salisbury Quartet and other colleagues, and teaches violin and viola. In his spare time, he likes to read, study languages, hike in the mountains of Lantau Island, and cook for his family and friends.



Photo: Keith Hiro

TAE-MI SONG Cello

Having grown up in Hamburg, Germany, Tae-mi Song studied cello with Wolfgang Emanuel Schmidt and Troels Svane at Lübeck. She continued her studies with Leonard Stehn at the Guildhall School of Music and Drama in London where she also received intensive chamber music coaching from members of the Takács Quartet and Belcea Quartet. Tae-mi was selected to be a recipient of the London Philharmonic Orchestra's "Foyle Future Firsts" award and worked with numerous orchestras in Britain. In 2015 she was appointed by Jaap van Zweden to the HK Phil cello section.



Photo: Keith Hiro

LOUISE GRANDJEAN HARP

French harpist Louise Grandjean is Principal Harp of the Hong Kong Philharmonic Orchestra for the 2023/24 season. She started playing the harp in Toulon with Vassilia Briano, then went on to study in Germany with Xavier de Maistre, Marie-Pierre Langlamet and Cristina Bianchi. From 2018 to 2020, she was an academist with the Staatskapelle Weimar under the tutelage of Elisabeth Anetseder. In 2022 and 2023, she was acting Principal Harp with both the Beethoven Orchestra Bonn and the Tyrolean Orchestra Innsbruck. As a chamber musician, she recently performed with Avi Avital as part of his Between Worlds Ensemble.



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15 JUN 2024

SAT 3PM & 5PM
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Free admission with registration. For details, please visit hkphil.org

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WAGNER
J. STRAUSS II
And more

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《女武神》：女武神的騎行
《藍色多瑙河》

Symphony no. 5: movement I
Die Walküre: Ride of the Valkyries
The Blue Danube

梵志登，指揮
李少霖，主持

Jaap van Zweden, conductor
Homer Lee, presenter

21 & 23 JUN 2024

FRI 7:30PM &
SUN 3PM
CC

\$1080 \$880 \$680 \$480

歌劇音樂會：梵志登 | 漂泊的荷蘭人 Opera in Concert: Jaap | The Flying Dutchman

華格納
WAGNER

《漂泊的荷蘭人》(歌劇音樂會)
The Flying Dutchman (opera in concert)

梵志登，指揮 | 梅力根，低男中音 (荷蘭人)
賀洛慧，女高音 (珊塔) | 舒哥夫，男高音 (艾里克)
安格，男低音 (達倫) | 史馬戈，男高音 (舵手)
戈雅，女低音 (瑪麗)
香港管弦樂團合唱團 / 荷蘭廣播合唱團

Jaap van Zweden, conductor
Brian Mulligan, Bass-baritone as The Dutchman
Jennifer Holloway, Soprano as Senta
Nikolai Schukoff, Tenor as Erik
Ain Anger, Bass as Daland
Richard Trey Smagur, Tenor as Steuermann
Maya Yahav Gour, Contralto as Mary
Hong Kong Philharmonic Chorus
Netherlands Radio Choir

25 & 26 JUN 2024

TUE & WED
8PM
CC

\$680 \$540 \$400 \$260

\$50

歡送梵志登音樂會 Farewell to Our Music Director

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拉赫曼尼諾夫
華格納
蕭斯達高維契
柴可夫斯基
小約翰·史特勞斯
布拉姆斯

OZNO
BEETHOVEN
RACHMANINOV
WAGNER
SHOSTAKOVICH
TCHAIKOVSKY
J. STRAUSS II
BRAHMS

《龍之因子》(世界首演)
第五交響曲：第一樂章
第二交響曲：第三樂章
《女武神》：女武神的騎行
第九交響曲：第一樂章
第六交響曲，「悲愴」：第二樂章
《藍色多瑙河》
第一交響曲：第四樂章

Dragon Factors (World Premiere)
Symphony no. 5: movement I
Symphony no. 2: movement III
Die Walküre: Ride of the Valkyries
Symphony no. 9: movement I
Symphony no. 6, *Pathétique*: movement II
The Blue Danube
Symphony no. 1: movement IV

梵志登，指揮
Jaap van Zweden, conductor

5 & 6 JUL 2024

FRI & SAT 8PM
CC

\$680 \$540 \$400 \$260

樂季壓軸：佩多高斯基與趙成珍 Season Finale Tarmo Peltokoski & Seong-Jin Cho

浦羅哥菲夫
馬勒
PROKOFIEV
MAHLER

第二鋼琴協奏曲
第五交響曲
Piano Concerto no. 2
Symphony no. 5

佩多高斯基，指揮
趙成珍，鋼琴
Tarmo Peltokoski, conductor
Seong-Jin Cho, piano

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第五十一個樂季節目即將公布，敬請留意 51st Season Programmes: Coming Soon. Stay Tuned!