

HK PHIL X TAI KWUN: CHAMBER MUSIC SERIES

港樂 X 大館 ·
室樂音樂會系列

萬花銅
銅管樂五重奏

FANTASIA OF BRASS

BRASS QUINTET

場地夥伴
Venue Partner

大館
TAI KWUN

古蹟及藝術館
CENTRE FOR HERITAGE & ARTS

18 FEB 2019
MON
7:30PM

大館賽馬會立方
JC Cube, Tai Kwun



港樂 x 大館：室樂音樂會系列
萬花銅——銅管樂五重奏

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FANTASIA OF BRASS:
BRASS QUINTET



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2019年2月18日的音樂會由香港電台第四台 (FM 97.6-98.9兆赫及www.rthk.hk) 錄音，並將於2019年3月2日 (星期六) 晚上8時播出及3月7日 (星期四) 下午2時重播。The concert on 18 February 2019 is recorded by RTHK Radio 4 (FM Stereo 97.6-98.9 MHz and www.rthk.hk) and will be broadcast on 2 March 2019 (Sat) at 8pm with a repeat on 7 March 2019 (Thu) at 2pm.



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Please reserve your applause
until the end of the entire work



PHOTO: Cheung Wai-lok

序

銅管樂器的前身自古代已存在，當時它們以木或其他材料製成。但直到19世紀，與現今管弦樂團相似的銅管樂器才出現，這是由於樂器科技發展，讓更精巧的小號和圓號得以演變而成。

今天的曲目，全都是向室樂中的「銅管樂五重奏」致敬。銅管樂五重奏最常見是由兩支小號、一支圓號、一支長號、一支大號組成。從某種意義上說，這個銅管樂組合的形式與分量，相當於室樂中的弦樂四重奏。

我們今天聽到最早期的作品來自20世紀初，作曲家是俄羅斯銅管樂五重奏的先鋒：依和德。今天出現的幾位作曲家，本身都是銅管樂手：依和德是大提琴手，也在他自己的五重奏樂隊中負責大號。阿諾爵士受到偉大的爵士樂家岩士唐啟發，成為了職業小號手，並創作了一首廣受喜愛的銅管作品。基斯普是國際知名的長號家，他的《美洲組曲》歌頌拉丁美洲多個民間元素；而加拿大的同類作品，則是卡維的《蒙德萊根山脈》組曲，散發着加國民間音樂的典型風格。

INTRODUCTION

The forerunners of brass instruments have existed since ancient times (when they were made of such materials as wood), but it was not until the 19th century that the examples familiar from the modern orchestra evolved, thanks to developments in instrumental technology that allowed for more sophisticated versions of the trumpet and horn to evolve.

Our programme is devoted to a specific type of brass music written for a chamber music context: the brass quintet, whose paradigm is two trumpets and horn, trombone and tuba. In one sense, this is the brass equivalent to the centrality of the string quartet in chamber music.

The earliest composition we hear is from the early 20th century, by the Russian pioneer of the brass quintet, Victor Ewald. Several of the composers represented here were themselves brass players: Ewald was a cellist who also took the tuba part in his own quintet, while Sir Malcolm Arnold, inspired by the great jazz artist Louis Armstrong, started out as a professional trumpeter and penned one of the best-loved standards in the brass repertoire. Enrique Crespo is an internationally renowned trombonist. His *Suite Americana*, with its celebration of folk-related themes from Latin America, has a counterpart in the Canadian perspective on folk idioms provided by Morley Calvert in his *Suite from the Monterey Hills*.

1913-1994

魯道斯拉夫斯基

WITOLD LUTOSŁAWSKI

迷你序曲

Mini Overture

魯道斯拉夫斯基 (1913-1994) 被譽為波蘭20世紀下半葉最重要的作曲家。他在職業生涯結束前，曾為多個公開慶典創作，迷你序曲便是其一。這首迷你序曲，是他向瑞士著名琉森音樂節前主席史特雷比致敬。1982年3月11日由菲臘鍾斯銅管樂團在當地首演時，觀眾立即要求「安哥」。

迷你序曲短小精悍，在三分鐘內包羅萬有。魯道斯拉夫斯基為樂團創作的樂譜氣氛喜氣洋洋、技藝要求嚴格，環繞着旋律線編織緊密的節奏意念。樂曲時而斷裂、時而融合，帶出緊湊而迷人的感覺；中段的節奏較緩慢，樂器織體趨淡，但音樂仍跟主調緊密相連；而曲終時則又再熱情洋溢。

Witold Lutosławski (1913-1994) is widely regarded as the most important composer to emerge from Poland in the second half of the 20th century. The Mini Overture is one of many brief occasional pieces that Lutosławski composed for public celebration near the end of his career. He composed this brass quintet in honour of Walter Strebi, a former chairman of the prestigious Lucerne Festival in Switzerland. When it was premiered there by the Philip Jones Brass Ensemble on 11 March 1982, the audience demanded an encore.

The Mini Overture packs maximum event into its mere three minutes. Lutosławski's festive and virtuosic writing for the ensemble weaves tightly coiled rhythmic ideas around the melodic line. Musical fission and fusion give this fanfare a fascinating sense of density. In the slower middle section, the instrumental texture thins out, but the music is seamlessly connected to the main material, which returns to conclude the piece with an exuberant final gesture.

卡德

ELLIOTT CARTER

《浦賽爾單音幻想曲之幻想曲》

A Fantasy about "Purcell's Fantasia Upon One Note"

美國作曲家卡德 (1908-2012) 十分長壽，即使滿百歲後仍致力創作。他活得長，因而有幸受到先驅艾菲斯的鼓勵，着他畢生獻身音樂；艾菲斯更為他撰寫推薦信入讀哈佛。卡德贏過兩次普立茲音樂獎，並秉承了艾菲斯的實驗主義，這在他的管弦樂、聲樂、室樂等作品可見一斑。

《浦賽爾單音幻想曲之幻想曲》，本是在1974年送給美國銅管五重奏的聖誕禮物。卡德以英國大師浦賽爾 (1659-1695) 的《單音幻想曲》為創作藍本。《單音幻想曲》是浦賽爾在1680年特別為弦樂器——六弦提琴——創作數首幻想曲之一；六弦提琴後來遭淘汰，由小提琴家族替代。這首獨特的樂曲有五個分部，由於整首作品圍繞着一個單音發展，對作曲家是饒有興味的考驗。卡德說過，他自學生時代便仰慕浦賽爾這首作品。卡德寫道：「浦賽爾這首作品，似乎任何時候都擁有一個激動人心的意義——那就是有一個如鐘聲般的音符，在多個風格迥異的音樂片段中不斷穿插和重複——這在實際演奏時往往無法顯現出來。因此，我決定為銅管樂器重新編曲，集中把這方面的特點表現出來，並強調在浦賽爾時代的詩歌裏經常表達的一份激動人心的意念。」

The long-lived American composer Elliott Carter (1908-2012) remained productive even after his 100th birthday. He was old enough to have received encouragement to pursue a life in music from the pioneer Charles Ives, who wrote him a letter of recommendation to attend Harvard. Winner of two Pulitzer Prizes in music, Carter inherited Ives's legacy of experimentalism, as manifested by his creativity across the orchestral, vocal and chamber music realms.

A Fantasy about "Purcell's Fantasia Upon One Note" originated as a Christmas present for the American Brass Quintet in 1974. Carter based it on an already existing piece that the English master Henry Purcell (1659-1695) composed in 1680: *Fantasia Upon One Note*. It is one of several fantasias that Purcell composed that year for the family of string instruments known as viols (which became obsolete and were replaced by the violin family). This particular fantasia calls for five parts and poses a fascinating challenge for the composer, since the entire piece revolves around one repeated note. Carter remarks that he admired this work since his student days. "The Purcell piece has always seemed to have a dramatic meaning – that of a repeated, tolling, bell-like note sounding through musical episodes of contrasting character – which is seldom brought out in performance," Carter writes. "So I decided to make an arrangement for brass that would draw attention to this aspect of the music and emphasise a dramatic conception so often expressed in the poetry of Purcell's time."

依和德

VICTOR EWALD

降D大調第三五重奏，op. 11
 Quintet no. 3 in D-flat, op. 11

不管在俄羅斯音樂史中，或是在銅管樂器作曲史中，依和德 (1860-1935) 都佔有非常特別的席位。在19世紀有一股改革浪潮，試圖發展出一套可應用於古典音樂和歌劇的俄國地道音樂語言，他正屬其中一員。跟幾位目標一致而比較知名的同行（例如日聞是藥劑師的鮑羅丁）一樣，依和德只在公餘時間作曲，而謀生則依靠另一個截然不同的行業：土木工程。

少年時，依和德在家鄉聖彼得堡入讀尚算成立不久的音樂學院。他開始對有活門的銅管樂器着迷，在1880年代後期至大約1912年，譜寫了四首銅管五重奏。事實上，他正式的第一號作品雖然出版時是一首弦樂四重奏，他最初構思時其實是銅管五重奏，只是樂譜的技巧要求很高，對當時的銅管樂手太困難了，於是依和德才把它改為弦樂曲。他本身是大提琴手，在聖彼得堡致力推廣室內樂，也是當地一個影響力巨大的弦樂四重奏樂團一員；他也演奏大號。多得銅管樂器在19世紀迅速發展，依和德得以譜寫全音階的銅管五重奏樂曲。降D大調第三五重奏是他四首銅管五重奏作品的最後一首，創作時間大約是1912年，但它在依和德去世數十年後才被發現。樂曲有四個樂章：第一樂章聲勢浩大，間奏曲後是扣人心弦的行板樂曲，最後以生氣勃勃的終樂章完結。

Victor Ewald (1860-1935) occupies a very special niche in the history of both Russian music and of compositions for brass instruments. He was part of a general wave of transformation in the 19th century that sought to develop an authentic Russian musical language for concert music and opera. Like several of his more famous peers aiming for the same goal – such as Alexander Borodin, who had a day job as a chemist – Ewald composed on the side and made his living from an entirely different profession: civil engineering.

As a boy, Ewald was admitted to what was then the relatively new conservatory in his native St Petersburg. He became fascinated by valved brass instruments and wrote four brass quintets between the late 1880s and c. 1912. In fact, his official op. 1 was published as a string quartet but had been initially conceived as a brass quintet; its technical challenges proved too difficult for players at the time, so Ewald reworked it for strings. As a cellist, he was also an avid champion of chamber music in St Petersburg and part of a highly influential string quartet there. He also played tuba. Ewald was able to write full-scale brass quintets thanks to the revolutionary development in brass instruments in the 19th century. The Quintet no. 3 is the last of his four brass quintets, dating from around 1912 but only rediscovered decades after Ewald's death. Cast in four movements, the work begins with great momentum in the **first movement**; an **Intermezzo** leads to a mesmerising **Andante**, and the Quintet concludes with a vividly animated **finale**.

b. 1990年生

馬文麒

MA MAN-KI

《黑暗中的盼望》

Aspirations in Darkness

這首為銅管樂五重奏譜寫的作品，描述了作曲家受困於某個境況的感覺，以及他看到光明與出路時的轉變。

在整個作品中，作曲家採用的音樂動機都是下行大三度。開始時節奏快速；而樂曲的發展，則由無調音樂與全音音階表現出來。接着，大號引領出一個黑暗的樂段，而小號則在低音區輕聲演奏；它們以對位法演出二重奏，以表達失望與哀傷之情。隨着其他樂器加入，樂曲慢慢發展成較光明的樂段，接下來又是下行大三度重現。五個樂器輪流獨奏，展現出光明與希望，樂段接着以一個和諧的大和弦結束。樂曲最後以一系列短促的強音符終結。

This piece written for a brass quintet illustrates the composer's sentiment when in a circumstance, and the change when he saw light and a way out.

The composer employed a descending major thirds motif throughout the piece. The tempo at the beginning is quick, while atonality and whole-tone scales bring evolvment to the music. Then the tuba leads to a passage of darkness, with muted trumpet playing in a low register, a duet written in counterpoint depicts disappointment and sadness. Then the music slowly moves to a brighter passage with the entrance of other instruments followed by the recurrence of the descending major thirds motif. Solo passages taken turns by the quintet show light and aspiration, and then the session is completed with a harmonious major chord. The music finally ends with strongly accented rapid short notes.

阿諾

MALCOLM ARNOLD

第一銅管五重奏，op. 73 Brass Quintet no. 1, op. 73

阿諾爵士 (1921-2006) 在英格蘭出生，家族以製鞋維生，但也提供了一個充滿音樂氛圍的家庭環境。在12歲時，這個男孩欣賞了傳奇爵士樂小號家岩士唐的現場表演後，決定自己也演奏這種樂器，終於在第二次大戰期間及之後在英國多個管弦樂團中演出。

後來，阿諾轉為全職作曲，並成為了祖國一位被爭相邀請的作曲家。他極為多產，曾為大約120齣電影配樂，當中包括大衛連榮獲東尼獎的經典電影《桂河橋》。他譜寫的古典音樂包括20多首協奏曲（合作者有星級小提琴家曼奴軒和單簧管家古德曼）、九首交響曲和一首銅管交響曲，還有其他各式各樣的管弦樂曲和戲劇配樂。

銅管五重奏創作於1961年，阿諾在當中的角色既是銅管樂手也是作曲家。銅管五重奏由三個樂章組成。**第一樂章**，兩個小號奏出清脆悅耳的音樂；然後，請留意阿諾如何從小號到大號，在不同聲區營造出真正的對話。**第二樂章**是一首夏康舞曲，較憂鬱和引人深思，由一個不斷重複的泛音模進組成，而每次重複都會在既有組織上多加新意念。阿諾結束這首五重奏的方式，是採用一個充滿激情、技藝精湛的**終章**，當中採用了另一種重複方式：開首的樂天副歌不斷重現，當中夾雜着多個充滿機智與活力的不同樂段。

Born in England, Sir Malcolm Arnold (1921-2006) grew up in a family that made their living in the shoemaking business but also provided a musically active home environment. As a boy of 12, he was inspired by a live appearance of legendary jazz trumpeter Louis Armstrong and decided to make that instrument his own, playing with various British orchestras during and after World War II. Arnold then turned his attention to writing music full time, becoming one of his native country's most sought-after composers. And he was remarkably prolific. Arnold composed the scores for nearly 120 films, including his Tony Award-winning music for David Lean's classic *The Bridge on the River Kwai*. His concert music includes more than 20 concertos (for such stars as violinist Yehudi Menuhin and clarinetist Benny Goodman), nine numbered symphonies plus a Symphony for Brass, and various other orchestral and theatre scores. The Brass Quintet dating from 1961, combines Arnold's identities as a brass player and composer. The work is cast in three movements, **opening** with a crisp variation on fanfare ideas introduced by a pair of trumpets. Notice how Arnold creates a genuine dialogue across the registers, from trumpet to tuba. The **second movement** is a darker, meditative *chaconne* built on a harmonic sequence that continually repeats, with new ideas added on top of that structure at each repetition. Arnold ends the quintet with the brightly fiery, virtuoso **third movement** that uses another kind of repetition: the recurrence of the optimistic opening refrain, which is interrupted by varying episodes rich in wit and vigour.

b. 1941年生

基斯普

ENRIQUE CRESPO

第一《美洲組曲》

Suite Americana no. 1

基斯普是長號手，於1941在烏拉圭蒙特維多出生。在古典、爵士、世界音樂三者的交匯處，是一個難以歸類的音樂領域，而他則曾是當中有巨大影響力的人物。1960年代末，他取得獎學金前赴柏林進修，並在德國發展音樂事業。後來，他晉身成為了班貝格交響樂團和史特加電台交響樂團的首席長號手。他也跟同行組成自己的銅管五重奏樂團，後來成為了著名的德國銅管五重奏樂團（基斯普本人在2011年離團）。

基斯普也為其他作品作曲和編曲，並集中於跨界別的素材。在1977年創作的第一《美洲組曲》便是代表作。組曲有五個樂章，而我們今天將會聽到其中四個，每一樂章都專注於某個國家的民間或流行音樂——**散拍音樂**：一種着重節奏的爵士樂前身（美國，第一樂章）；**巴撒諾瓦**：一種融合森巴舞曲與爵士樂的風格（巴西，第二樂章）；**秘魯圓舞曲**：迷人圓舞曲的一個變種（秘魯，第三樂章）；**墨西哥之聲**：融合了兩種舞曲，一快一慢（源自墨西哥不同地區，第五樂章）。

The trombonist Enrique Crespo, who was born in 1941 in Montevideo, Uruguay, has been an influential figure in the genre-defying intersection of classical, jazz and world music. He developed his career in Germany following a scholarship in the late 1960s to study in Berlin. He went on to become principal trombonist of the Bamberg Symphony and of the Stuttgart Radio Symphony Orchestra. He also joined with colleagues to found his own brass quintet, which was expanded to become the ensemble German Brass (which Crespo left in 2011).

Crespo has composed and made arrangements of other pieces, focusing on material that crosses boundaries. *Suite Americana* no. 1, composed in 1977, is a prime example. We hear four of the *Suite's* five movements, each of which is devoted to a type of international folk or popular music: **ragtime**, a rhythmically oriented precursor of jazz (United States; first movement); **bossa nova**, the samba-based style fused with jazz which arose (Brazil; second movement); **vals peruano**, a variant of the charming waltz (Peru; third movement); and **son de Mexico**, mixing two types of dances, slow and fast (from different regions of Mexico; fifth movement).

馬特蘭

STEVE MARTLAND

《單音幻想曲……（馬特蘭先生續浦賽爾先生）》（香港首演）

One note fantasy... (Mr Steve Martland after Mr Henry Purcell) (Hong Kong Premiere)

在1980年代極力反對戴卓爾夫人政策的英國作曲家馬特蘭（1959-2013），在主流古典音樂框架之外創作，最終更揚棄管弦樂，致力於室樂作品。他成立自己的馬特蘭樂隊，巡迴國際表演；靈感源自令他着迷的美國極簡主義，以及他師傅安德里森的作品中顯現的荷蘭極簡主義。

儘管馬特蘭對古典音樂傳統抱持懷疑態度，他也在當中吸取靈感，這在1994年的《單音幻想曲……（馬特蘭先生續浦賽爾先生）》中可見一斑。此曲取材自浦賽爾同一首幻想曲，我們之前已在卡德的作品中欣賞過。馬特蘭在他的樂譜中形容自己的幻想曲「把浦賽爾作品詳盡闡釋和編寫為銅管五重奏。」他把原來的幻想曲讚譽為「（浦賽爾）精巧之道的上佳例子，」並解釋道：「同一個音符貫穿在整個樂曲中，而其他各式各樣的和聲全都配合無間。」馬特蘭的作品也同樣不斷重複同一個音符，但他把該音符編配給五重奏中的不同樂器。另一個「現代化」的特色，是採用了「一些不會在17世紀出現的扭曲節奏。」

A fierce opponent of Margaret Thatcher's policies in the 1980s, the British composer Steve Martland (1959-2013) worked outside the framework of mainstream classical institutions, ultimately rejecting the orchestra and concentrating on ensemble-based compositions. He formed his own internationally touring Steve Martland Band, drawing inspiration from his attraction to American minimalism and to its Dutch variant in the work of his mentor Louis Andriessen.

Although he expressed his suspicion of classical tradition, he found material there for inspiration, as in *One note fantasy... (Mr Steve Martland after Mr Henry Purcell)* from 1994. The source is the same fantasia by Purcell we encountered in the previously heard piece by Elliott Carter. Martland's score describes his fantasy as "Purcell elaborated and arranged for brass quintet." He deems the original fantasia to be "a good example of [Purcell's] cleverness," adding: "The same note is sustained throughout the duration of the music, and all the varying harmonies fit in." Martland's version includes the same process of the repeating single note, but he distributes it among the different instruments of the quintet. Another "updated" feature is the use of "some quite non-17th-century rhythmic distortions."

卡維

MORLEY CALVERT

《蒙德萊根山脈》組曲

Suite from the *Monteregian Hills*

法裔加拿大籍的卡維 (1928-1991) 是作曲家、指揮家兼樂隊領班，出生於安大略省。在20世紀最後三數十年，他是銅管樂界的顯赫人物。他成立了多支學校樂隊，並在1958年為高中樂隊同學舉行蒙德萊根音樂營——名字源自滿地可和蒙泰雷吉之間的一個丘陵山脈。卡維本身也為樂隊音樂大量作曲和編曲。他的《蒙德萊根山脈》組曲在1961年創作；假若說基斯普的第一《美洲組曲》洋溢着拉丁美洲的民間元素，那麼《蒙德萊根山脈》組曲便是加拿大的版本。

《蒙德萊根山脈》組曲有四個樂章，循序漸進地以富於想像力與幽默感的方式，展現出各種傳統形式與風格；這種變化得以實現，有賴卡維獨特甚或異常的敏感度。他喜愛巧妙地善用期待，這可見於在第一樂章〈進行曲〉中對蘇薩作品的改編；第二樂章〈哀歌〉與組曲其他樂章相比，顯現出更嚴肅的氣氛。第三樂章名叫〈荒唐圓舞曲〉，作曲家玩了一場音樂大雜燴遊戲，令人想起好此道的艾菲斯；最終樂章是〈村民共舞〉，展現了一種奇特的融合：勇猛精進的節奏與法國著名聖誕頌歌《聖嬰誕生》水乳交融。

樂曲剖析中譯：馮光至

The French-Canadian composer, conductor and band leader Morley Calvert (1928-1991), who was born in Ontario, was a significant figure in the world of brass music over the last decades of the 20th century. He founded several school bands, as well as the Monteregian Music Camp in 1958 for high school band students – named for the chain of hills between Montreal and Montérégie. Calvert was also highly active as a composer and arranger of music for band. His *Monteregian Hills* Suite, which dates from 1961, represents a kind of Canadian counterpart the folk-related Latin American themes encountered in Crespo's *Suite Americana*.

In four movements, *Suite from the Monteregian Hills* unfolds as an imaginatively humorous sequence of traditional forms and styles that are transformed by Calvert's individual, even eccentric sensibility. He enjoys playing with expectations, as in the modified John Philip Sousa of the opening movement, *La marche*; the second, *Chanson mélancolique* ("melancholy song"), introduces an air of something more serious than the rest of the work. In the third movement, titled *Valse ridicule* ("ridiculous waltz"), the composer plays a game of musical mashup familiar from Charles Ives; the last movement is a *Danse villageoise* ("Dance of the Village People") and also presents a curious fusion of aggressively forward-moving rhythms with the beloved French carol "Il est né, le divin Enfant".

All programme notes by Thomas May



巴達仁 小號

巴達仁現為港樂首席小號及芝加哥交響樂團的客席首席小號。他曾與荷蘭皇家音樂廳樂團、米蘭斯卡拉歌劇院樂團、英國室樂團、瑞士格施塔德音樂節樂團等合作。期間在多位指揮家帶領下演出：穆提、梵志登、夏伊、梅塔、海廷克等。

ESTEBAN BATALLÁN Trumpet

Esteban is Principal Trumpet of the HK Phil and Guest Principal Trumpet with the Chicago Symphony Orchestra. He has collaborated with the Royal Concertgebouw, Teatro alla Scala, English Chamber, Gstaad Festival orchestras, etc. Great conductors he has worked with include Riccardo Muti, Jaap van Zweden, Riccardo Chailly, Zubin Mehta and Bernard Haitink.



莫思卓 小號

莫思卓現為港樂聯合首席小號。他曾為各大樂團擔任客席首席小號，包括首爾愛樂、新加坡交響樂團、哈雷樂團、馬來西亞愛樂、澳門樂團。最近，他為香港浸會大學管樂團、香港愛樂室樂管樂團獻藝，並於香港演藝學院演奏會和香港電台電視節目《The Works》演出。

CHRISTOPHER MOYSE Trumpet

Chris is Co-Principal Trumpet of the HK Phil. He has appeared as Guest Principal Trumpet with the Seoul Philharmonic, Singapore Symphony, Hallé Orchestra, Malaysian Philharmonic and Macau Orchestra. Recent guest performances include with the Hong Kong Baptist University Wind Symphony and Hong Kong Chamber Wind Philharmonia as well as a recital at the Hong Kong Academy for Performing Arts and on RTHK TV show *The Works*.



麥迪拿 圓號

麥迪拿是港樂的圓號樂師。他曾合作的管弦樂團包括柏林國立樂團、加利西亞交響樂團、畢爾包交響樂團、格拉納達市立管弦樂團、北德羅斯托克愛樂樂團、柏林交響樂團等。麥迪拿曾是西班牙青年國家交響樂團、歐盟青年管弦樂團、石荷州節日樂團的成員。

JORGE MEDINA Horn

Jorge is a horn player with the HK Phil. Orchestras with which he has collaborated include the Staatskapelle Berlin, Sinfónica de Galicia, Orquesta Sinfónica de Bilbao, Orquesta Ciudad de Granada, Norddeutsche Philharmonie Rostock and Berliner Symphoniker. He was a member of the Spanish Youth National Orchestra, European Union Youth and Schleswig-Holstein Festival orchestras.



湯奇雲 長號

湯奇雲是港樂的長號樂師；亦與挪威、瑞典、英國、加拿大、馬來西亞、新加坡、韓國、中國等地的主要樂團合作演出。他致力推廣粗管上低音號，曾灌錄兩張以粗管上低音號為獨奏樂器專輯，皆獲好評。他又在世界各地舉行演奏會和大師班，讓更多人接觸這樂器的美妙。

KEVIN THOMPSON Trombone

Kevin holds the Utility Trombone position at the HK Phil. In addition, he has performed with major orchestras in Norway, Sweden, Britain, Canada, Malaysia, Singapore, Korea and China. Kevin is also dedicated to promoting the euphonium by recording two critically-acclaimed solo euphonium recordings and sharing the beauty of the instrument at recitals and masterclasses around the world.



雷科斯 大號

雷科斯是港樂的首席大號。他亦與紐約愛樂和洛杉磯愛樂樂團合作。他在美國、香港、中國、日本、台灣、泰國、新加坡等地舉行演奏會及大師班；亦曾為港樂、上海廣播交響樂團、香港演藝學院管樂團等擔任獨奏家。

PAUL LUXENBERG Tuba

Paul is Principal Tuba of the HK Phil and has also appeared with the New York and Los Angeles Philharmonic orchestras. He has given recitals and masterclasses in the US, Hong Kong, China, Japan, Taiwan, Thailand and Singapore, and been soloist with the HK Phil, Shanghai Broadcasting Symphony and Hong Kong Academy for Performing Arts Wind Ensemble.

如欲更了解各位音樂家，請點擊他們的名字。

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