

HK PHIL X TAI KWUN: CHAMBER MUSIC SERIES

港樂 X 大館 ·
室樂音樂會系列

木管樂小組
木管之夜

A NIGHT IN THE WOODS

WIND ENSEMBLE

場地夥伴
Venue Partner

大館
TAI KWUN

古蹟及藝術館
CENTRE FOR HERITAGE & ARTS

4 MAR 2019
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木管之夜——木管樂小組

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- P. 2 莫扎特 MOZART** 12'
第十四嬉遊曲 Divertimento no. 14
(崔祖斯改編 arr. Adam Treverton Jones)
- P. 4 范斯克斯 Pēteris VASKS** 10'
第二木管五重奏，「紀念一位友人」
Wind Quintet no. 2, *In Memory of a Friend*
- P. 5 利格第 LIGETI** 12'
六首小品 Six Bagatelles
- P. 7 圖爾 Erkki-Sven TÜR** 6'
《建築主音》之一 *Architectonics 1*
- P. 9 楊納傑克 JANÁČEK** 20'
《青春》，木管六重奏組曲
Mládí (Youth), Suite for Wind Sextet
- P. 11**
- | | |
|------------------|-------------------------------------|
| 史德琳 長笛 | Megan Sterling Flute |
| 韋爾遜 雙簧管 | Michael Wilson Oboe |
| 史家翰 單簧管 | John Schertle Clarinet |
| 艾爾高 低音單簧管 | Lorenzo Iosco Bass Clarinet |
| 崔祖斯 巴松管 | Adam Treverton Jones Bassoon |
| 柏如瑟 圓號 | Russell Bonifede Horn |



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左起：史家翰（單簧管）、崔祖斯（巴松管）、史德琳（長笛）、艾爾高（低音單簧管）、柏如瑟（圓號）、韋爾遜（雙簧管）
From left: John Schertle (clarinet), Adam Treverton Jones (bassoon), Megan Sterling (flute), Lorenzo Iosco (bass clarinet), Russell Bonifede (horn) and Michael Wilson (oboe) PHOTO: Cheung Wai-lok

序

西方音樂史上的室樂領域，過去數世紀都一直特別善待弦樂器組，當中地位最崇高的類型是弦樂四重奏，這要多得海頓、莫扎特、貝多芬、舒伯特、巴托、蕭斯達高維契等作曲家在弦樂四重奏上的驕人成就。

然而，室樂的木管小組也同樣赫赫有名。一個深受作曲家們喜愛的形式是木管五重奏，樂器包括一支長笛、一支雙簧管、一支單簧管、一支巴松管、一支圓號，但也可以是其他組合。今天的最後一個曲目，是捷克作曲家楊納傑克的青年回憶片段，他多加了一支低音單簧管，變成了六重奏。其實，六位木管樂手的組合由來已久：我們今天聆賞的最早期作品也是一首木管樂六重奏，由莫扎特作曲。其他曲目全都是20世紀的作品（當中兩首的作曲家更依然健在和仍在創作中。）

INTRODUCTION

The world of chamber music in Western music history has been especially friendly to the string family over the last several centuries, with the string quartet taking pride of place as the most prestigious genre, thanks to the great achievements of composers like Haydn, Mozart, Beethoven, Bartók, Schubert and Shostakovich with their string quartets.

But there's a rich chamber music counterpart for the woodwind family. One format popular with composers is the wind quintet formation of flute, oboe, clarinet, bassoon and horn. Yet other variants are also possible. Ending our programme is a memoir of his youth by Czech composer Leoš Janáček, who adds a bass clarinet to make a sextet. The lineup of six wind players has a long history in fact: the earliest work we encounter is also a wind sextet, by Mozart. All of the other works on the programme date from the 20th century (with two works by composers still alive and writing).

莫扎特

WOLFGANG AMADEUS MOZART

降B大調第十四嬉遊曲，K. 270

Divertimento no. 14 in B-flat, K. 270

(崔祖斯改編 arr. Adam Treverton Jones)

從十餘歲至廿餘歲，莫扎特在家鄉薩爾斯堡擔任宮廷樂師，職責包括創作大量樂曲供教會崇拜之用。但他同時得以創作了很多不同類型的純音樂，包括嬉遊曲、小夜曲、進行曲、卡薩欣。這些作品大多是為他各位贊助者的生日、婚禮、瞻禮日等而寫。當中的特殊慶典可以是室外舉行的公開慶祝活動（這時他會寫小夜曲）；而為小型室樂團譜寫的嬉遊曲，則更適合室內表演。

在1775年夏天至1777年初期間，莫扎特創作了一系列共五首嬉遊曲，它們全都是木管樂六重奏。至於創作的真正目的則只能猜測。我們今天聽到的是第五首：降B大調嬉遊曲，K. 270，創作於1777年1月，共有四個樂章。除了「六重奏」和「嬉遊曲」等字眼外，這五首作品都標明是Tafelmusik；那是德語，意思是「餐桌音樂」或「晚餐音樂」。此詞早於16世紀便出現，專指在盛宴或宴會中演奏的音樂。莫扎特創作這些樂曲，可能是受到他僱主薩爾斯堡總主教的要求（莫扎特後來對他漸感憎厭），用於在餐宴中供他娛樂。但至於在1777年初有否一個特別場合導致總主教委託他創作此曲，則無人知曉。

During his period as a court musician in his native Salzburg – from his teenage years until his mid-20s – Mozart’s duties included writing a good deal of music for use during church worship services. But he also managed to produce a variety of purely instrumental compositions that carry such genre names as divertimentos, serenades, marches and cassations. Typically, these were written for birthdays, weddings or feast days of his patrons. These special occasions could be either public celebrations held outdoors (for which he wrote serenades), while divertimentos for a lighter chamber scoring would be better suited for indoor performance.

It remains a matter of guesswork as to what the actual purpose of the series of five divertimentos Mozart wrote between the summer of 1775 and early 1777, all of them scored as wind sextets. We hear the fifth of these, the Divertimento in B-flat major, K. 270, which is dated January 1777 and consists of four movements. Along with the terms “sextet” and “divertimento,” these five compositions are designated as *Tafelmusik* (literally, in German, “table music” or “dinner music”), a term that goes back to the 16th century and refers to music played at feasts or banquets. Perhaps Mozart wrote these works at the request of his boss, the Archbishop of Salzburg (whom he grew to detest), to entertain him during meals. But whether there was a specific occasion of

這些樂曲叫作「晚餐音樂」，用作背景陪襯，因而可能令我們低估了莫扎特當中的作曲技巧。事實上，降B大調第十四嬉遊曲是五首作品中最精巧的一首，非常值得我們洗耳恭聽，而絕非甚麼「背景」音樂。在**第一樂章**，莫扎特在音樂意念上所表現的想像力與細緻心思，絕不亞於他同期創作的交響曲及其他有分量的器樂作品。接下來的樂章是優雅**小行板**，莊嚴而跳脫。最後兩個樂章由舞曲主導：**第三樂章**是中板的小步舞曲（而中間又穿插了另一種舞曲：節奏粗獷而強力的蘭德勒）；而**終樂章**則喧鬧嬉戲、節奏急速。

note in early 1777 to call for a new commission is unknown.

The notion of “dinner music” as background accompaniment has led to a tendency to underestimate Mozart’s craft in these works. K. 270 in B-flat major is the most elaborate of the five and completely engages the ear: this is by no means “wallpaper” music. In the **first movement**, Mozart develops his ideas with the same imaginative detail he brings to his symphonies and other substantial instrumental works of this period. An elegant **Andantino** follows, dance-like in its grave. Dance patterns shape the last two movements: a moderately paced **third-movement** minuet (with yet another kind of dance embedded in the middle: the *ländler*, with its earthy strong beat), and a rollicking, fast-paced **finale**.



莫扎特 Mozart
(Wikimedia Commons)

范斯克斯 PĒTERIS VASKS

第二木管五重奏，「紀念一位友人」

Wind Quintet no. 2, *In Memory of a Friend*

范斯克斯於1946年在拉脫維亞出生，父親是浸信會傳道員。范斯克斯性格特立獨行。他不想移居西方，因此要待冷戰結束後，他的音樂才開始在國外廣泛流傳。儘管如此，范斯克斯很早便開展他的音樂生涯，在拉脫維亞多個樂團演奏低音大提琴，年輕作曲時已探索各種前衛技巧。

范斯克斯視愛沙尼亞作曲家帕特和波蘭作曲家高歷斯基為榜樣，原因是高歷斯基深信音樂可以表達靈性渴求。范斯克斯曾說：「我的目的是為心靈提供食糧，而這正是我的作品所宣揚的。」

「紀念一位友人」是頗早期的作品，創作於1982年。這首五重奏的樂器組合跟利格第的六首小品一樣：一支長笛、一支雙簧管、一支單簧管、一支巴松管、一支圓號。這首樂曲只有一個樂章，作曲家以它悼念他的友人：巴松管手芭蓮詩嘉。它最大的特點是糅合了器樂與聲樂：范斯克斯要求每位演奏者都在終結部分融入自己的歌聲。

這些音樂意念令人想起長久以來跟傷逝與哀悼有關的表達方式，融合了拉脫維亞的地道風格，宛如殯葬安魂曲。在某個音段中，長笛手轉用中音長笛，雄渾的音色帶出夜間的氛围。總體上，這首五重奏既現代又古代，有如重演一個永恆的儀式——向亡者致意。

Born in 1946 in Latvia, Pēteris Vasks was the son of a Baptist preacher who grew up with an independent streak. Since he did not want to resettle in the West, he had to wait until after the Cold War for his music to circulate widely abroad. Still, Vasks began his career early, playing double bass with Latvian ensembles and exploring various avant-garde techniques as a young composer.

Vasks found models in Estonian composer Arvo Pärt as well as the Polish composer Henryk Górecki and his conviction that music can express spiritual longing. "My intention is to provide food for the soul," Vasks has said, "and this is what I preach in my works."

In Memory of a Friend is an early work from 1982 for the same quintet formation as the Ligeti Bagatelles: flute, oboe, clarinet, bassoon and horn. This single-movement piece is a personal memorial to the loss of the composer's friend, the bassoonist Jana Barinska. Here Vasks combines instrumental and vocal layers, asking each player to blend in their own singing voices at the conclusion.

The musical ideas allude to gestures long associated with mourning. These are mixed with more specifically Latvian idioms that evoke funeral singing. At one point, the flutist switches to alto flute, whose low sonorities are nocturnal. This quintet sounds both modern and ancient, like a timeless ritual being re-enacted to pay tribute to the deceased.

利格第 GYÖRGY LIGETI

六首小品

Six Bagatelles

在我們今天聽到的作曲家中，莫扎特不但是最早期的一位，同時也是「最西方」的一位：其餘四位都在東歐或波羅的海地區出生。利格第（1923-2006）出生於一個特蘭西瓦尼亞的匈牙利猶太家庭。他在納粹大屠殺中倖存（其他家人則全部罹難），在布達佩斯開展他的音樂事業。他最終成為了歐洲戰後一位擁有超凡魅力和感染力的前衛作曲家。

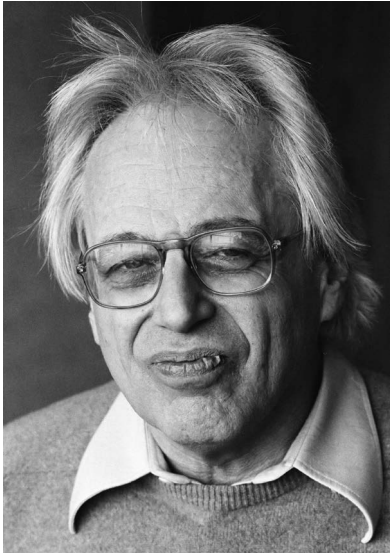
我們今天聽到的木管五重奏樂曲——六首小品——是他的早期作品（1953年），遠早於他在1960年代的突破性作品。後者有一些給導演寇比力克選錄在其經典電影《2001 太空漫遊》的原聲大碟中。第二次大戰後共產匈牙利的社會和文化背景，並不有利於當時正在西方盛行的音樂實驗。

在這個早期階段，即他在1956年底移居西歐前，利格第不得不為大眾創作音樂，而且必須被公認為很大眾化，而不能創作「不討好的音樂」。他惟有把自己與生俱來的實驗衝動視作私人活動，六首小品便是如此。利格第最初創作了一系列鋼琴樂曲（在1951至1953年），後來在當中選取了六首，譜寫成木管樂五重奏，樂器組合是一支長笛、一支雙簧管、一支單簧管、一支巴松管、一支圓號。

Mozart is not only the earliest but also the “Western-most” of the composers we hear on this programme: all of the other four were born in Eastern Europe or the Baltics. György Ligeti (1923-2006), who came from a Hungarian Jewish family in Transylvania, survived the Holocaust – other members of his family perished – and started his career in Budapest. He would emerge as one of the most charismatic and appealing of the postwar avant-garde composers in Europe.

The composition for wind quintet that we hear, *Six Bagatelles*, is an early work (1953) that dates from well before his breakthrough works of the 1960s – the latter including pieces that the director Stanley Kubrick used in the soundtrack of his legendary film *2001: A Space Odyssey*. The social-cultural background of Communist Hungary in the years following World War II was not friendly to the musical experimentation that was happening in the West.

During this early period, before he resettled in Western Europe at the end of 1956, Ligeti had to produce works for public consumption that obeyed the restrictions against “difficult music” and that were considered sufficiently populist. He resigned himself to keeping his instinctive drive for experimentation a private matter, as seen in the *Six Bagatelles*. Ligeti initially a series of piano pieces (between 1951 and 1953), later



儘管利格第當時難以知悉他一些較着重實驗精神的同輩如何創作，但他在六首小品中已流露出一把異常獨特的聲音。「小品」是指短小的樂曲，通常較輕鬆，貝多芬的《給愛麗絲》便是最著名的作品。但在貝多芬音樂生涯後期的多首鋼琴小品中，用上「小品」一詞描述其實有點矛盾：它們的確短小，但卻絕非輕量之作。相反，它們把意味深長的境界，濃縮在很短的時間內。

利格第在這些非常短小精悍的作品中，表達了極廣泛的不同情感；它們大多節奏輕快和生氣勃勃。每一個細節——重音、某樂器是否裝有弱音器、不協和的和聲——都迴盪着意義。在這系列小品中，利格第採用愈來愈多音高：第一首只有四個，而最後的第六首則有11個。第二首和第五首緩慢而哀傷；利格第把慢板第五首用作紀念巴托。

利格第 Ligeti

Photo by Marcel Antonisse / Anefo (Wikimedia Commons)

choosing six of these and transcribing them for a wind quintet comprising flute, oboe, clarinet, bassoon and horn.

Even though knowledge of what was happening among his more experimental peers was difficult to come by, Ligeti already conveys an extraordinarily individual voice in *Six Bagatelles*. The term “bagatelle” means a “trifle”, that is, a brief musical composition, generally in a relatively light style. Beethoven’s *Für Elise* is the most famous example. But the idea of a “bagatelle” had already acquired an ironic layer of meaning in Beethoven’s collections of bagatelles for solo piano late in his career: these are indeed short, but hardly “lightweight” pieces. Instead, they condense deeply meaningful expressions into a brief timespan.

Ligeti covers a wide spectrum of emotions in these very short pieces, most of which are fast-paced and animated. Each detail – accents, whether or not the instrument is muted, dissonant harmonies – reverberates with meaning. Ligeti uses an increasing number of pitches with each subsequent bagatelle, starting with only four for no. 1 and ending with 11 different pitches for no. 6. Numbers 2 and 5 are slow and mournful; Ligeti dedicated the *Adagio* no. 5 to the memory of *Béla Bartók*.

b. 1959年生

圖爾

ERKKI-SVEN TÜÜR

《建築主音》之一

Architectonics 1

圖爾（1959年生）在愛沙尼亞的希烏馬島出生，當年仍是蘇聯的一部分。他的成長年代，正值社會出現很大的政治與文化轉變。他受到很多方面的啟發，尤其受到美國多位極簡主義大師和利格第的影響；利格第是一位前衛大師，我們剛才已欣賞到他的作品。另一個令這位年輕作曲家深受啟發的人物，是愛沙尼亞同胞帕特，他的極簡主義用於達致靈性異象，這點令圖爾驚為天人。

在1979年，圖爾成立了一個前衛搖滾樂隊，名叫 *In Spe*，那是拉丁文，意思是「充滿希望」，這顯示了他們渴望挑戰現狀。圖爾在這個組合中不但負責作曲和唱歌，還演奏長笛和鍵盤直到1983年，即剛在他創作《建築主音》之一前。樂隊吸引了大批擁戴者，也提供了一個機會，讓圖爾探索他的室樂搖滾意念。在蘇聯解體和愛沙尼亞獨立後，他的音樂開始在國際上受到注目，而打響頭炮的是他的弦樂作品《荒島》。

圖爾創作了大量不同類型的樂曲，包括多首為室樂團而寫的作品，以及多首協奏曲和九首交響曲。他也創作過多首合唱曲、電子與多媒體作品、電影配樂，以及歌劇《華倫堡》（2001年）——華倫堡是瑞典一位人道主義的外交官，在納粹大屠

Born on the Estonian island of Hiiumaa, then part of the Soviet Union, Erkki-Sven Tüür (b. 1959) came of age during a period of dramatic political and cultural transformation. Among a wide spectrum of inspirations, he shows influences from the American minimalists and from György Ligeti, the avant-garde master whose music we hear earlier on our programme. Still another significant source for the young composer on was the work of his fellow Estonian Arvo Pärt, whose brand of minimalism in the service of a spiritual vision transfixed Tüür.

In 1979, Tüür founded a progressive-rock group: *In Spe*, Latin for “in hope,” which signalled a desire to challenge the status quo. The group, for which Tüür composed, sang and played flute and keyboards until 1983 – just before composing *Architectonics 1* – developed a popular following and also served Tüür as a vehicle to explore his ideas of chamber rock. With the fall of the Soviet Union and Estonia’s independence, his music began to win more widespread international attention, beginning with the 1989 string work *Insula Deserta*.

Tüür has written a large catalogue of compositions, including numerous pieces for chamber ensemble as well as concertos and nine symphonies. He has also composed choral pieces, electronic and multimedia works, film scores and the opera *Wallenberg* (2001), which involves the humanitarian Swedish



殺中致力拯救猶太人。

在1984至1992年期間，圖爾受到不同人士委約，創作了一系列共七首室樂作品，全都名為《建築主音》，每首都為不同樂器組合編寫。我們聽到的《建築主音》之一是第一首，在1984年受 Jaan Tamm 木管五重奏樂團委約而創作；樂器組合是傳統的五重奏：一支長笛、一支雙簧管、一支單簧管、一支巴松管、一支圓號。

在圖爾的音樂思想中，經常凸顯對比與對立：例如在聆賞這首簡短作品時，可留意和聲意念與雙簧管旋律如何形成對比。「身為作曲家，我的工作完全是有關情緒與理智能量之間的關係，以及它們可以如何傳達、聚合、消散，並再聚合。」他並說：「我的作品是以聲音來演繹抽象的戲劇，當中充滿了不同角色，以及一連串動態萬千的事件。它們在一個恆常轉移、擴展、收縮的空間中逐漸呈現；但那並非有如一個鑲嵌圖案，而是更像一件雕塑品。」

圖爾 Erkki-Sven Tüür

Photo by Ave Maria Möistlik (Wikimedia Commons)

diplomat who worked to rescue Jews during the Holocaust.

We hear the first in a series of seven ensemble works Tüür wrote as separate commissions between 1984 and 1992 titled *Architectonics*, each scored for a different configuration of instruments. *Architectonics 1*, commissioned by the Jaan Tamm Wind Quintet in 1984, calls for the traditional quintet group of flute, oboe, clarinet, bassoon and horn.

Contrasts and oppositions figure prominently in Tüür's musical thinking: listen, for example, to the contrasts between harmonic ideas and the oboe's melody in this brief piece. "My work as a composer is entirely concerned with the relationship between emotional and intellectual energy and the ways in which they can be channelled, accumulated, dissipated and re-accumulated," he has stated. "My pieces are abstract dramas in sound, with characters and an extremely dynamic chain of events; they unfold in a space that is constantly shifting, expanding and contracting, not so much like a mosaic, but rather in the manner of a block of sculpture."

楊納傑克

LEOŠ JANÁČEK

《青春》，木管六重奏組曲 *Mládí (Youth), Suite for Wind Sextet*

楊納傑克 (1854-1928) 在生命最後十餘年的創作大放異彩，因而不妨視他為藝術界中大器晚成的主保聖人。但這並非說這位捷克作曲家在年輕時遊手好閒，只是經過多年寂寂無名後，他突然於1916年在國際舞台上一鳴驚人——當年在布拉格國家劇院重演他1904年的歌劇作品《顏如花》，令他聲名大噪。

這次意想不到的讚譽，令作曲家有如返老還童。接下來，楊納傑克以驚人速度創作了眾多現在被視為他最出色的作品：多齣歌劇、多首弦樂四重奏、像《小交響曲》般扣人心弦的管弦樂譜、宏偉壯麗的《格拉高利彌撒曲》，當然尚有這首同樣精彩的宜人木管樂六重奏 *Mládí* (捷克語謂「青春」)。

1924年7月，楊納傑克慶祝70大壽。當時他是一位爭相邀請的作曲家，慶生的方式是回顧久遠青春時期的種種記憶與點滴，企圖為傳記撰寫者提供資糧。他童年在摩拉維亞一條村落度過，父親是一位小學校長。後來，當他的音樂天份逐漸顯露，便在布爾諾的古老奧斯定隱修院擔任唱詩班男童。這間聖多默隱修院的院長便是著名的遺傳學家孟德爾，他當時剛完成了植物遺傳學的劃時代實驗。

然而，楊納傑克並沒有創作一首多愁善感的懷舊樂曲，反而譜寫了異

Thanks to the tremendous outburst of creativity that marked his final decade or so, Leoš Janáček (1854-1928) might be regarded as a sort of patron saint of artistic late bloomers. Not that the Czech composer was by any means idle as a younger man. But after years of obscurity, Janáček suddenly found himself on the cusp of international fame when his 1904 opera *Jenůfa* became a belated smash success in 1916 in a revival at the National Theatre in Prague.

This sudden recognition had a rejuvenating effect. In rapid succession, Janáček composed what are now regarded as some of his most masterful works: several operas, the string quartets, such stirring orchestral scores as the *Sinfonietta*, the magnificent *Glagolitic Mass*, and, not least, the delightful wind sextet *Mládí* (Czech for “Youth”).

In July 1924, Janáček, who was also a sought-after conductor, celebrated his milestone 70th birthday by looking back to reconsider aspects of his distant youth, culling memories that would be useful for his biographer. He had spent his early years as the son of a schoolmaster in a Moravian village and then, when his musical talent became obvious, as a choirboy at an old Augustinian monastery in Brno (St Thomas' Abbey, whose famous abbot, Gregor Mendel, had just conducted his epoch-making experiments in plant genetics).

Yet instead of a wistfully sentimental piece of nostalgia, Janáček composed a characteristically original and freshly inventive work. Indeed,

常新穎兼意境清新之作。楊納傑克的晚期作品十分前瞻，令人驚歎。這在《青春》組曲多方面表露無遺。他改動了傳統的木管六重奏的樂器組合，從而帶出特殊效果。六種樂器包括長笛（兼奏短笛）、雙簧管、單簧管、巴松管、圓號，而最異乎尋常的是低音單簧管。他的音樂素材取自沒時間限制的民間元素，卻把它們以不守常規的和聲包裝。樂曲節奏不時突變，意念併合無常，從而創造出一種非直線而幾乎有如蒙太奇的效果。

楊納傑克在這首作品中的一個鮮明特色，是着重其祖國捷克的說話模式，從而塑造出旋律意念。這位作曲家長久以來除了對民間音樂有興趣外，也畢生思考口語的自然旋律與節奏。例如，據說貫穿**第一樂章**的曲調（最先由雙簧管奏出），是取材自捷克短語 *Mládí, zlaté mládí*（「青春，美好青春」）這六個音節。

第二樂章包含了有如進行曲主題的多個變奏，卻略帶傷感，當中隱含了作曲家深愛的農村自然美。在**第三樂章**，楊納傑克重新採用了他為短笛、鐘琴、鈴鼓譜寫的一首興高采烈的進行曲（〈藍色男孩進行曲〉），回憶了他在聖多默隱修院時唱詩班男孩穿着的藍色制服。但他也以對比方式，穿插如夢幻般的片段。第四即**最終樂章**生氣盎然，重拾第一樂章的主題，但以另一種觀點演繹。這個做法正好強烈地隱喻年邁的楊納傑克本人：即使是回顧「美好青春」的曲調，他也為它重新注滿活力，就像暗喻自己的回春人生。

樂曲剖析中譯：馮光至

Janáček's late-life compositions show remarkably forward-looking tendencies. This is apparent in several ways in *Mládí*. Janáček varies the classical wind sextet instrumentation to enhance his palette, scoring for flute (doubling piccolo), oboe, clarinet, bassoon, horn and, most strikingly, bass clarinet. His musical material draws on timeless-sounding folk elements yet clothes these with unconventional harmonies. Sudden changes in tempo and unexpected juxtapositions of ideas create a non-linear, almost montage-like effect.

One signature of Janáček here is his attention to the speech patterns of his native Czech as a source for melodic ideas. The composer's research into the natural melodies and rhythms of spoken language was a lifelong preoccupation, running in parallel to his interest in folk music. For example, Janáček is thought to have based the tune that pervades the **opening movement** (first entrusted to the oboe) on the six syllables of the Czech phrase *Mládí, zlaté mládí* ("Youth, golden youth").

The **second movement**, a set of variations on a march-like theme tinged by melancholy, includes hints of the natural beauty of the countryside the composer loved. Recalling the blue uniforms choirboys had to wear when he was at St Thomas' Abbey, Janáček recycles a cheery march he had penned for piccolo, glockenspiel and tambourine ("March of the Blue Boys") for the **third movement**. But he also interpolates dreamy episodes by way of contrast. The animated fourth and **final movement** looks back to the first movement's theme, but with a new perspective. The gesture serves as a powerful metaphor for the aging Janáček himself: even while recalling his tune from "golden youth," he invigorates it with a sense of reinvigorated possibility.

All programme notes by Thomas May



史德琳 長笛

港樂首席長笛史德琳，曾於亞洲、歐洲、美國、澳洲出任獨奏家、客席首席長笛，參與演奏會、電台廣播、粵語流行曲錄音、室樂會的演出。屢獲殊榮的她，剛完成唱片錄製，將於稍後發行。

MEGAN STERLING Flute

HK Phil Principal Flute Megan Sterling has appeared as soloist and Guest Principal, in recitals, radio broadcasts, Canto-pop recordings and chamber ensembles in Asia, Europe, US and Australia. A frequent prestigious prize-winner, Megan has recently recorded a CD which will be available soon.



韋爾遜 雙簧管

韋爾遜於2005年加入港樂擔任聯合首席雙簧管，2009年獲擢升為首席雙簧管。韋爾遜獲不少樂團邀請擔任客席首席雙簧管，包括西澳洲交響樂團、馬來西亞愛樂、伯明翰城市交響樂團等。

MICHAEL WILSON Oboe

Michael Wilson joined the HK Phil in 2005 as Co-Principal Oboe and was appointed Principal Oboe in 2009. He has been invited to play Guest Principal Oboe with orchestras such as the Western Australian Symphony Orchestra, the Malaysian Philharmonic Orchestra and the City of Birmingham Symphony Orchestra.



史家翰 單簧管

港樂聯合首席單簧管史家翰，經常獲區內不同樂團擔當客席首席單簧管。精通單簧管家族樂器的他，曾為港樂出任降E調單簧管獨奏；亦在北美和亞洲以獨奏家身份，演出低音單簧管和巴塞管協奏曲。

JOHN SCHERTLE Clarinet

HK Phil Co-Principal Clarinetist John Schertle appears regularly as Guest Principal Clarinet with orchestras in the region. Equally adept on auxiliary instruments, Schertle has performed as soloist on E-flat clarinet with the HK Phil and concerto soloist on bass clarinet and basset horn in North America and Asia.



艾爾高 低音單簧管

艾爾高出生於意大利，在加入港樂前，他曾出任倫敦管弦樂團首席低音單簧管八年、馬德里皇家歌劇院首席低音單簧管三年。他是英國皇家音樂學院和倫敦市政廳音樂及戲劇學院的教授。

LORENZO IOSCO Bass Clarinet

Born in Italy, before joining the HK Phil, Lorenzo Iosco was the Principal Bass Clarinet of the London Symphony Orchestra for eight years and Principal Bass Clarinet of the Madrid Royal Opera House for three years. He has been professor at the Royal Academy of Music and Guildhall School of Music and Drama in London.



崔祖斯 巴松管

崔祖斯在港樂負責低音巴松管和巴松管。他熱愛參與教育及外展音樂會，並經常在香港各地進行室樂演出。崔祖斯亦於香港演藝學院任教。

ADAM TREVERTON JONES Bassoon

Adam Treverton Jones plays contra bassoon and bassoon in the HK Phil. He enjoys participating in and leading many educational outreach concerts, and is involved with frequent chamber performances around Hong Kong. He also teaches at the Hong Kong Academy for Performing Arts.



柏如瑟 圓號

在加入港樂成為聯合首席圓號之前，柏如瑟是日本西宮市兵庫縣藝術文化中心管弦樂團的聯合首席圓號。他曾就讀於曼克頓音樂學院和耶魯大學。

RUSSELL BONIFIDE Horn

Before joining the HK Phil as Co-Principal Horn, Russell Bonifede was Co-Principal Horn of the Hyogo Performing Arts Centre Orchestra in Nishinomiya, Japan. He studied at the Manhattan School of Music and at Yale University.

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