

HK PHIL X TAI KWUN: CHAMBER MUSIC SERIES

港樂 X 大館 ·
室樂音樂會系列

昇華之夜
弦樂六重奏

TRANSFIGURED NIGHT STRING SEXTET

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香港管弦樂團
Hong Kong Philharmonic Orchestra

HK PHIL X TAI KWUN: CHAMBER MUSIC SERIES

港樂 X 大館：
室樂音樂會系列

18 FEB 2019

Fantasia of Brass 萬花銅

Brass Quintet 銅管樂五重奏

4 MAR 2019

A Night in the Woods 木管樂之夜

Wind Ensemble 木管樂小組

1 APR 2019

Transfigured Night 昇華之夜

String Sextet 弦樂六重奏

15 APR 2019

Harmonious Clarinet with Strings 單簧和弦

Clarinet Quintet 單簧管五重奏

20 MAY 2019

Interpretation of Dream 夢弦

Mixed Ensemble 混合小組

24 JUN 2019

Nordic Memoria 北歐回憶

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港樂 x 大館：室樂音樂會系列 昇華之夜——弦樂六重奏

HK PHIL x TAI KWUN: CHAMBER MUSIC SERIES TRANSFIGURED NIGHT: STRING SEXTET

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今晚的音樂會由香港電台第四台 (FM Stereo 97.6-98.9兆赫及 www.rthk.hk) 錄音，並將於2019年4月26日 (星期五) 晚上8時播出及5月1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 www.rthk.hk) and will be broadcast on 26 April 2019 (Fri) at 8pm with a repeat on 1 May 2019 (Wed) at 2pm.

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Please reserve your applause until the end of the entire work

本音樂會不設中場休息
No intermission for this concert



左起：羅舜詩（中提琴）、洪依凡（中提琴）、桂麗（小提琴）、鮑力卓（大提琴）、霍添（大提琴）、王亮（小提琴）
From left: Alice Rosen (viola), Ethan Heath (viola), Gui Li (violin), Richard Bamping (cello), Timothy Frank (cello) and Wang Liang (violin) PHOTO: Cheung Wai-lok

序

室樂種類繁多，樂器組合也千變萬化。要為室樂下個簡明清晰的定義其實十分困難，但基本是指不需要像音樂廳或劇院那麼大的空間，只需一個房間就能演奏的音樂（「chamber」這個字源自法文「chambre」，字面意思就是「建築物裡的一個房間」）。因此，大家眼中的「室樂」，通常指十名樂手以下、一般來說沒有指揮的器樂組合。

在大半個18世紀內，最受歡迎的室樂就是弦樂四重奏：由兩把小提琴、一把中提琴和一把大提琴組成。時人認為，既要令樂器之間達到完美平衡，又要營造出統一的音質，這個演出人數已是下限。到了19世紀初葉，作曲家開始以音樂表達情感，又以聲音來描繪圖畫，卻發現弦樂四重奏缺乏作曲家需要的色彩範圍和表現力。這時弦樂四

INTRODUCTION

Chamber music comes in all sorts of shapes and sizes and involves any manner of instruments. It is difficult to give a clear and concise definition of what chamber music is, but basically it is music which can be performed in a room (the word “chamber” derives from the French *chambre* which literally means a room in a building) rather than needing the larger space of a concert hall or theatre. As a result, we usually associate chamber music with a body of players not numbering any more than 10, and usually performing without a conductor.

For much of the 18th century, the most popular type of chamber music was the string quartet – two violins, viola and cello – which was seen as the minimum number of players to produce the perfect balance of instruments for creating a unified sound. In the early years of the 19th century, composers began to use music to express emotions and paint

重奏已顯得有點落伍，其他樂器組合——尤其選配鋼琴的組合——就成了新寵。

可是有幾位作曲家仍然認為純弦樂組合最理想，認為既跨越廣闊音域、同時又能塑造出協調音響的能力，是其他組合所無，因此有幾位作曲家試驗將弦樂四重奏擴充。1848年，作曲家史博偶然發現六件弦樂器的組合（兩把小提琴、兩把中提琴、兩把大提琴），一方面能保持弦樂四重奏的清晰，一方面表現力更強，符合當時的音樂品味，因此是理想的組合。大約十年後，另一位作曲家——布拉姆斯——寫作了兩首弦樂六重奏，令這種組合更盛行；弦樂六重奏自此晉身「正式」室樂組合之列。

今晚音樂會演出三首弦樂六重奏，出自三位作曲家手筆。可是，儘管三人風格大相逕庭，但他們都有一個共通點：希望展現音樂的浪漫元素。浪漫派音樂可謂「說故事的音樂」；今晚的節目包含了兩個故事：一個是丈夫寬恕太太紅杏出牆，另一個則詳述意大利的聲音與景象。不過雖然如此，也有一首截然不同的樂曲：根據作曲家自言，那是開宗明義「逃避現實」的音樂「甜品」。

pictures in sound, but they found that the string quartet lacked the range of colour and expressive qualities they needed. At that point, the string quartet rather fell out of fashion, and various other instrumental combinations – especially using the piano – were preferred.

However, several composers continued to look on an all-string ensemble as the ideal in chamber music because of its unique ability to conjure up a coordinated sound across the wider spectrum of notes, and several experimented with expanding the string quartet. In 1848, composer Louis Spohr hit on the combination of six string instruments (two violins, two violas and two cellos) as the ideal for combining the clarity found in the string quartet with the greater range of expressiveness demanded by contemporary musical tastes, and around 10 years later another composer, Brahms, popularised the string sextet with two new works of his own. The string sextet as a recognised chamber music medium had been born.

Today's concert features three works for string sextet by three very different composers. Yet all of them are linked by a common thread: a desire to celebrate the Romantic element of music. Romantic music can be said to be music which tells a story. In today's programme we have two stories – one about a husband forgiving his wife for having had an affair, and the other recounting the sights and sounds of Italy – we also have one work which just sets out to be a "sweet" piece of musical "escapism", as the composer himself put it.

荀伯格

ARNOLD SCHOENBERG

《昇華之夜》

Verklärte Nacht (Transfigured Night)

音樂史上，有個刻意要抹去音樂浪漫主義的一切線索的運動，荀伯格 (1874-1951) 正是這個運動的開創者。荀伯格的音樂，即使不是完全令人討厭，向來也以艱澀難懂聞名。常見的怨言，就是說他的音樂沒有旋律、沒有和聲，也沒有清晰的節奏——這三件，就是大部分人一開始聆聽新曲子時所倚仗的東西。荀伯格的反浪漫派音樂寫於20世紀初，但其實之前他也寫作了幾首徹頭徹尾的浪漫派作品。也許其中最著名的一首就是《昇華之夜》。弦樂六重奏《昇華之夜》寫於1899年，卻遲至1902年3月18日才首演。不過那天的演出卻失敗收場，主因是



德國詩人達密 Richard Dehmel

(Wikimedia Commons)

Arnold Schoenberg (1874-1951) has gone down in history as one of the founders of a movement in music which deliberately set out to get rid of all hints of Romanticism from music. His music earned a reputation for being difficult, if not downright unpleasant, to listen to. A common complaint was that Schoenberg's music had no melody, no harmony and no clear rhythm – the three things most of us latch onto straight away when we hear a new piece of music. Schoenberg's anti-Romantic music came about with the dawn of the 20th century, but before that he had produced several works which were almost overflowing with Romanticism. Perhaps the most famous of these is *Verklärte Nacht* which he wrote for string sextet in 1899 but was not performed until 18 March 1902. But the performance was a failure, largely because early 20th century ears were not accustomed to such lavish, opulent and downright sensuous music coming from such a small and intimate ensemble. In 1917 Schoenberg rewrote it for a larger orchestra, but today we hear it in its original guise.

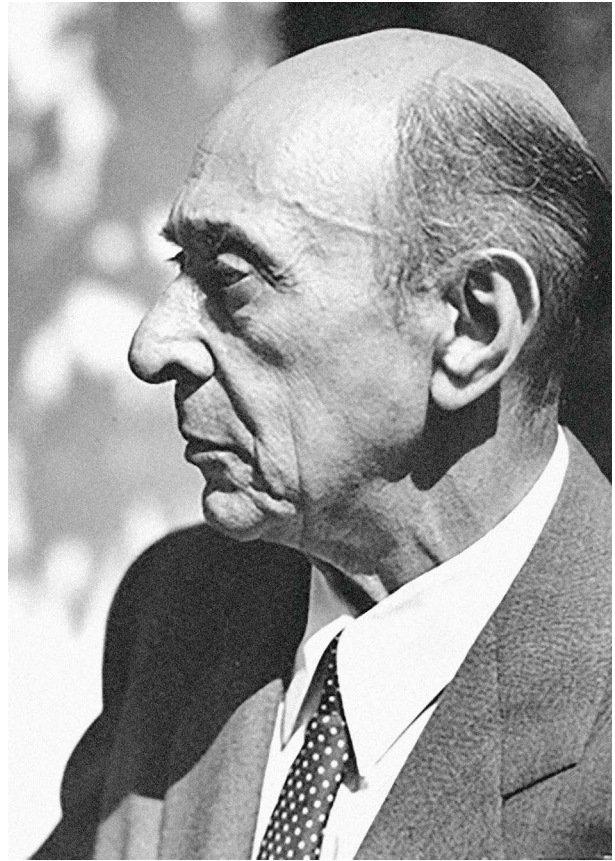
Verklärte Nacht sets out to retell in purely instrumental colours a story written by Richard Dehmel, a German poet whose declared aim was to write poetry which was accessible to the general reader through encompassing themes with which everyone was familiar; notably human love in all its various forms.

荀伯格 Arnold Schoenberg

Photo by Florence Homolka
(Wikimedia Commons)

20世紀初的觀眾，大概還未習慣如此華麗豐滿、愉悅感官的音樂，竟然由這種親切的小型組合奏出。1917年，荀伯格將樂曲改寫成樂團版本，不過今晚演出的是原本的六重奏版本。

《昇華之夜》嘗試以純器樂色彩，講述德國詩人達密原創的故事。達密明言，他的詩作是為一般讀者而寫，希望他們都能讀得懂，所用的都是大家耳熟能詳的主題，尤其各式各樣的人間情愛。1896年，他的詩集《女人與世界》出版，這部宏篇鉅著卻因為「褻瀆神明及不道德」，弄得聲名狼藉（1897年6月，達密甚至因為這些指控，要在柏林法庭受審）。荀伯格所選的詩作，內容講述一對夫婦晚上散步，走了一個「光禿禿、冷冰冰的樹叢」裡。太太向丈夫承認自己不忠，而且已經懷了另一個男人的孩子。丈夫卻安慰她說：「這孩子就為我而懷吧，像是我的孩子一樣；你把光芒帶給我，令我變得像個小孩」，之後兩人歡天喜地的擁抱，繼續散步。因為丈夫寬宏大量，黑夜也彷彿有光輝籠罩。樂曲標題原文為德文「*Verklärte Nacht*」，意思正是「昇華之夜」。



In 1896 he published an extensive volume of poems called *Weib und Welt* ("Woman and World") which gained considerable notoriety for its "blasphemy and immorality" (charges which Dehmel was forced to answer in a Berlin courtroom in June 1897). The poem on which Schoenberg based his piece tells of a couple taking a night-time walk through a "barren, chilly grove". The woman confesses she has been unfaithful and is pregnant with another man's child. The man consoles her with the words, "You will bear it to me, as mine; You brought the radiance into me, You made myself into a child", and the two have a rapturous embrace before continuing with their walk in what has become, because of the husband's forgiveness, a "bright, vaulted night". The title of Schonberg's piece translates as "transfigured night".

b. 1943年生

霍諾威

ROBIN HOLLOWAY

G大調小夜曲 (亞洲首演)

Serenade in G (Asia Premiere)

作曲家霍諾威 (1943-) 在二戰結束前幾年生於英國皇家利明頓溫泉鎮，創作生涯也大致在英國中部度過。他曾任劍橋大學作曲教授，2011年離職後到2014年間仍偶有作品發表，創作活動頗為活躍。

霍諾威的創作之路似乎與荀伯格完全相反：他早年寫作艱澀、不以表現情感為務的「現代派」音樂，後來卻改為寫作深具浪漫派風格的作品。事實上，外界對他那些艱澀的現代派音樂的批評，卻成了他1986年寫作G大調小夜曲的動力。他共寫了三個不同版本，而且再次與荀伯格相反，先寫作一個大型合奏版，到了第三版本則縮減成弦樂六重奏（也就是今晚演出的版本）。霍諾威自言：「我最甜美、最逃避現實、最沉溺的音樂，盡在這首樂曲之中。」最初的版本1987年5月14日在英國基爾大學首演，弦樂六重奏版本則是先在倫敦由BBC錄音，再在1988年12月1日廣播時才公開發表。

Robin Holloway (b. 1943) was born in the English town of Leamington Spa during the final years of the Second World War and has spent nearly all of his creative life in the English midlands. He was Professor of Composition at the University of Cambridge until 2011 and a reasonably active composer until 2014.

Holloway's composing path seemed to go in completely the opposite direction of Schoenberg's, since he began by writing difficult and non-expressive "modernist" music, and later turned to writing in a distinctly Romantic style. In fact, it was criticism about his difficult, "modernist" music which prompted him to write his Serenade in G in 1986. He wrote three different versions of it, and again seems to have taken the reverse process to Schoenberg, beginning with a version for a larger ensemble and cutting it down in the third version (which we hear today) to a string sextet. Holloway describes the piece as "the sweetest, most escapist and self-indulgent strains I could muster." In its original version it was first performed at the University of Keele in the UK on 14 May 1987, and the string sextet version was first heard in public when a studio recording made by the BBC in London was broadcast on 1 December 1988.

柴可夫斯基

PYOTR ILYICH TCHAIKOVSKY

《佛羅倫斯的回憶》

Souvenir de Florence

今晚的第三位作曲家是柴可夫斯基 (1840-1893)。在他眼中，意大利算得上是個避難所。1874年他首次前往意大利，就是因為預計自己的歌劇《禁衛軍》會遭抨擊（事實正好相反），所以跑到意大利避一避；三年後，一段形同災難的婚姻令他情緒崩潰，這時他又跑到意大利去散心。翌年他又回到意大利，因為預計第四交響曲會招來劣評；1890年，他乾脆在佛羅倫斯租了房子居住，好讓自己能不間斷地寫作歌劇《黑桃皇后》；結果全劇只花了六星期就完成了。之後他返回家鄉俄羅斯，監督《黑桃皇后》在聖彼得堡的首演。他到達俄羅斯時說：「現在我累得要命，簡直非筆墨所能形容。怎樣才能令自己回復正常呢？好好享受，飲酒作樂？絕不！我要馬上動筆寫一首大型新作，但類型完全不同——弦樂六重奏。」他只消兩星期就完成了這首新作，標題是《佛羅倫斯的回憶》——作曲家藉此向這個意大利城市致敬，因為他在當地度過了快活的時光，也在當地完成自己其中一齣傑出歌劇。

柴可夫斯基一方面給贊助人梅克夫人寫信（這位贊助人是個非常富有的寡婦，她丈夫生前靠在俄羅斯各地鋪設鐵路致富），說道：「我寫作這首新曲時很投入、很愉快，

Italy was something of a place of refuge for our third composer, Pyotr Ilyich Tchaikovsky (1840-1893). He travelled to Italy first in 1874 to escape what he expected (wrongly) to be adverse criticism of his opera *The Oprichnik*, and fled there again three years later following his disastrous marriage and subsequent nervous breakdown. The following year he was there yet again to escape the anticipated criticism of his fourth symphony, and in 1890 he rented an apartment in Florence in order to work uninterruptedly on his opera *The Queen of Spades*. He completed the entire opera in six weeks and returned to his native Russia in order to oversee the work's premiere in St Petersburg. On arrival he declared "Now I am terribly, indescribably tired, and what do I need now to get me back to normal? To enjoy myself, to go on the binge? Not at all! I am going to start straight away on a large new work, but of a completely different kind; a string sextet." It took him just two weeks to complete the new sextet, which he called *Souvenir de Florence* in homage to the Italian city in which he had been so happy and where he had been able to complete one of his finest operas.

While Tchaikovsky wrote to his patroness Nadezhda von Meck – a wealthy widow whose husband had made his fortunes building railways across Russia – "I wrote it with the greatest enthusiasm and pleasure, without the smallest effort," but he told his brother



簡直不費吹灰之力」；但另一方面卻對親兄弟說：「寫這首六重奏新作時，所花的功夫簡直難以想像。不是因為沒靈感，而是因為這種組合很新奇。樂曲裡必須有六個既獨立又渾然一體的聲部。」至於真相如何，我們只能猜想；音樂也好、文字也好，柴可夫斯基肯定是個很喜歡說故事的人！《佛羅倫斯的回憶》1890年12月在聖彼得堡首演，然而無論作曲家還是演奏者，也對當日的效果不太滿意。首演後，柴可夫斯基將樂曲束之高閣，約一年後修訂過第三、第四樂章，才交給出版商出版。今晚演出的正是《佛羅倫斯的回憶》修訂版；這個版本1892年12月在聖彼得堡皇家俄羅斯音樂協會首演。

大膽、自信的**第一樂章**其實早在1887年已構思好；當時柴可夫斯基正在寫作另一齣歌劇《女妖》。**第二樂章**小提琴與大提琴輝煌的二重奏，則來自《黑桃皇后》的草稿（那時作曲家正在佛羅倫斯）；**第三、四樂章**則以純正的俄羅斯民歌旋律為主。

樂曲剖析中譯：鄭曉彤

柴可夫斯基 Tchaikovsky

Photo by Vezenberg & Co., St. Petersburg (Library of Congress Prints and Photographs Division Washington, D.C. 20540 USA)

that “I’m composing my new sextet with unbelievable effort. I’m hampered not by lack of ideas but by the novelty of the form. There must be six independent and at the same time homogenous parts.” We can only guess what the truth was; Tchaikovsky was a man who clearly liked telling stories in music and in words! The first performance of *Souvenir de Florence* took place in St Petersburg in December 1890 but neither Tchaikovsky nor the performers were happy with the finished result. Tchaikovsky set it aside for a year later revising the third and fourth movements before submitting the finished score for publication. *Souvenir de Florence*, in the form in which we hear it today, was premiered in December 1892 at the St Petersburg Imperial Russian Musical Society.

The work’s bold and self-confident **first movement** was actually conceived in 1887 while Tchaikovsky was working on another opera, *The Enchantress*. The glorious duet for violin and cello in the **second movement** comes from one of the sketches he made in Florence for *The Queen of Spades* while the **third and fourth movements** are dominated by purely Russian folk melodies.

All programme notes by Marc Rochester

**王亮** 小提琴

港樂第二副首席王亮，畢業於中央音樂學院。他曾以獨奏家或首席的身份，與港樂、沈陽交響樂團、中央音樂學院交響樂團、陝西交響樂團合作。王亮現使用1788年製的約瑟加里亞諾小提琴，由香港管弦協會婦女會捐贈。

WANG LIANG Violin

Currently Second Associate Concertmaster of the HK Phil, Wang Liang has performed with the HK Phil, Shenyang Symphony Orchestra, Symphony Orchestra of the Central Conservatory of Music and Shaanxi Symphony Orchestra as soloist or concertmaster. He plays a 1788 Joseph Gagliano violin, donated by the Ladies Committee of the Hong Kong Philharmonic Society.

**桂麗** 小提琴

桂麗現為港樂第一小提琴成員，2001年曾獲得中國小提琴地區比賽第二名及最佳中國作品演繹獎；並獲全額獎學金就讀香港演藝學院。

GUI LI Violin

Gui Li plays in the first violin section of the HK Phil. In 2001, she won the Second Prize and the best performance of Chinese composition for solo violin in Wuhan, China. She was awarded a full scholarship to study at the Hong Kong Academy for Performing Arts.

**洪依凡** 中提琴

港樂中提琴手洪依凡自13歲起開展他的演藝事業。他亦以室樂音樂家身份在美國各地表演，包括愛麗絲·桃麗音樂廳；又參與亞士本、薩拉索塔、布雷肯里治多個音樂節，其中於後者以獨奏家身份與國家戲劇樂團合作。

ETHAN HEATH Viola

HK Phil Violist Ethan Heath's performing career began at the age of 13 as concerto soloist. He has appeared as chamber musician in various venues across the US including Alice Tully Hall, and at the Aspen, Sarasota and Breckenridge festivals. At Breckenridge he was also soloist with the National Repertory Orchestra.

**羅舜詩** 中提琴

羅舜詩自1997年加入港樂。她曾於茱莉亞音樂學院、伊士曼音樂學院及萊斯大學修讀，並活躍於多個國際音樂節，包括太平洋國際音樂節、國家管弦樂團學院、美國俄羅斯青年樂團、亞士本音樂節等。

ALICE ROSEN Viola

Alice Rosen has been a member of the HK Phil since 1997. Educated at The Juilliard School, Eastman School of Music and Rice University, Alice Rosen has participated in festivals including Pacific Music Festival, National Orchestral Institute, American Russian Youth Orchestra and the Aspen Music Festival.

**鮑力卓** 大提琴

鮑力卓自1993年起擔任港樂的大提琴首席。他曾與多位傑出的音樂家同台表演，包括曼奴軒爵士、卡華高斯、羅斯托波維奇、朱利尼、吉格耶夫、伯恩斯坦、馬捷爾、戴維斯爵士、阿巴度等等。

RICHARD BAMPING Cello

Richard Bamping has been the Principal Cellist of the HK Phil since 1993. He has performed with many of the finest musicians of recent history—Lord Yehudi Menuhin, Leonidas Kavakos, Mstislav Rostropovich, Carlo Maria Giulini, Valery Gergiev, Leonard Bernstein, Lorin Maazel, Sir Colin Davis and Claudio Abbado.

**霍添** 大提琴

霍添於1995年加入港樂。他曾於卡奈基音樂廳和肯尼迪中心與紐約弦樂團，在已故大師施奈達指揮棒下演出。他積極參與室樂音樂節，包括茱莉亞四重奏研修營、陶斯室樂音樂學院、孟德爾遜四重奏研修營等。

TIMOTHY FRANK Cello

Timothy Frank joined the HK Phil in 1995. He has performed at Carnegie Hall and the Kennedy Center with the New York String Orchestra under the late Alexander Schneider. He has participated in numerous chamber music festivals including the Juilliard Quartet Seminar, Taos School of Music and Mendelssohn Quartet Seminar.

港樂即將上演的音樂會 HK PHIL UPCOMING CONCERTS

5 & 6
APR 2019

Fri & Sat 8pm
CC
\$680 \$480 \$380 \$280

史拉健與伊頓公學聖詩合唱團 LEONARD SLATKIN | Eton College Chapel Choir

勞斯 《地獄機器》(東南亞首演)
巴伯 弦樂慢板
伯恩斯坦 《卓切斯特詩篇》
柴可夫斯基 第五交響曲
Christopher ROUSE *The Infernal Machine* (Southeast Asia Premiere)
BARBER *Adagio for Strings*
BERNSTEIN *Chichester Psalms*
TCHAIKOVSKY *Symphony no. 5*

史拉健, 指揮
伊頓公學聖詩合唱團
Leonard Slatkin, conductor
Eton College Chapel Choir

10 & 11
APR 2019

Wed & Thu 8pm
CC
\$480 \$380 \$280 \$220

太古輕鬆樂聚系列: 古典樂棟篤笑之獨奏家打大交 Swire Denim Series: Iguesman & Joo: Clash of the Soloists

意高文與朱亨基 《Clash of the Soloists——獨奏家打大交》
(亞洲首演) 及更多
IGUESMAN & JOO *Clash of the Soloists* (Asia Premiere)
and more

意高文與朱亨基, 演出
卡勞爾, 指揮
Iguesman & Joo, comedy act
Thomas Carroll, conductor

14
APR 2019

Sun 3pm
ST
\$480 \$380 \$280 \$220

太古週日家+賞系列: 古典樂棟篤笑之獨奏家打大交 Swire Sunday Family Series: Iguesman & Joo: Clash of the Soloists

意高文與朱亨基 《Clash of the Soloists——獨奏家打大交》
(亞洲首演) 及更多
IGUESMAN & JOO *Clash of the Soloists* (Asia premiere)
and more

意高文與朱亨基, 演出
卡勞爾, 指揮
Iguesman & Joo, comedy act
Thomas Carroll, conductor

15
APR 2019

Mon 7:30pm
JC Cube, Tai Kwun
\$200

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費茲 五首小品
韋伯 單簧管五重奏
MOZART Clarinet Quintet in A
FINZI Five Bagatelles
WEBER Clarinet Quintet in B-flat

史安祖, 單簧管 · 王敬, 小提琴
許致雨, 小提琴 · 凌顯祐, 中提琴
鮑力卓, 大提琴
Andrew Simon, clarinet
Jing Wang, violin
Anders Hui, violin
Andrew Ling, viola
Richard Bamping, cello

19 & 20
APR 2019

Fri & Sat 8pm
CC
\$480 \$380 \$280 \$180

梵志登 | 莫扎特 JAAP | Mozart

莫扎特 第一交響曲
莫扎特 第四圓號協奏曲
莫扎特 第四十交響曲
MOZART Symphony no. 1
MOZART Horn Concerto no. 4
MOZART Symphony no. 40

梵志登, 指揮
江蘭, 圓號
Jaap van Zweden, conductor
Lin Jiang, horn

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