

# HK PHIL X TAI KWUN: CHAMBER MUSIC SERIES

港樂 X 大館 ·  
室樂音樂會系列

木管五重奏  
北歐回憶

## NORDIC MEMORIA WIND QUINTET

場地夥伴  
Venue Partner

大館  
TAI KWUN

古蹟及藝術館  
CENTRE FOR HERITAGE & ARTS

24 JUN 2019  
MON  
7:30PM

大館賽馬會立方  
JC Cube, Tai Kwun



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**劉蔚** 單簧管 **Lau Wai** Clarinet  
**陳劭桐** 巴松管/低音巴松管 **Toby Chan** Bassoon/Contra Bassoon  
**柏如瑟** 圓號 **Russell Bonifede** Horn

今晚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7月26日 (星期五) 晚上8時播出及7月31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 July 2019 (Fri) at 8pm with a repeat on 31 July 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：柏如瑟（圓號）、關尚峰（雙簧管）、柯布魯（長笛）、劉蔚（單簧管）、陳劭桐（巴松管）  
From left: Russell Bonifede (Horn), Kwan Sheung-fung (Oboe), Ander Erburu (Flute), Lau Wai (Clarinet)  
and Toby Chan (Bassoon) PHOTO: Cheung Wai-lok

## 序

今天的室樂曲目，主角是木管五重奏，通常包括一支長笛、一支雙簧管、一支單簧管、一支巴松管、一支圓號；但也容許某些變化，例如雙簧管手兼奏英國管，或巴松管手兼奏低音巴松管。所有作品的共通之處是地理位置：四位作曲家都是北歐人，代表了丹麥（尼爾森）、瑞典（費恩斯特倫）、芬蘭（沙羅倫）、挪威（卡梵德爾）。四首都 是 20 世紀的作品——即使當代古典音樂巨擘沙羅倫（他也是著名指揮家）的木管五重奏《回憶》，儘管在 2003 完成，但素材卻是作曲家在 1980 年代的創作。

這些作品尚有一個反覆出現的意念，那就是透過宗教的眾讚歌來勾起聽者的聯想。眾讚歌是一種包含和聲的簡單曲調，在教會崇拜中由全體信眾詠唱，可能會由管風琴伴奏。木管五重奏的樂器組合，可以十分有效地模仿笛中的渾厚嗓音與豐富情感。

## INTRODUCTION

This programme of chamber music explores the woodwind quintet, which typically consists of flute, oboe, clarinet, bassoon and horn – with some variations to that lineup allowed (such as the oboe doubling with cor anglais and the bassoon with the ultra-low contra bassoon). Tying this selection of works together is a geographical theme: all four composers come from the Scandinavian North, representing Denmark (Carl Nielsen), Sweden (John Fernström), Finland (Esa-Pekka Salonen) and Norway (Johan Kvandal). Each of these works originated in the 20<sup>th</sup> century – even *Memoria*, the wind quintet by contemporary classical star Salonen (famous as a conductor as well), which was completed in 2003, draws on material the composer first wrote in the 1980s.

Still another recurrent idea here is the evocation of associations by means of the religious chorale – a simply harmonised tune that, in church services, is sung by the congregation, perhaps with the backing of an organ. The wind quintet's blend of instruments can mimic this sonority and sensibility very effectively.

# 尼爾森

## CARL NIELSEN

木管五重奏，op. 43

Wind Quintet, op. 43

中庸的快板

小步舞曲

序曲：慢板。主題與變奏

*Allegro ben moderato*

Menuett

Praeludium: Adagio. Theme and variations

丹麥作曲家尼爾森經常與西貝遼士相提並論。西貝遼士是北歐人，而且比尼爾森還要北；他跟尼爾森剛巧在同一年出生；跟尼爾森一樣，他也是浪漫主義晚期的交響樂作曲家。兩人都屬於某一代的作曲家，他們令樂評人感到困惑，無法把他們簡單分類。尼爾森的六首交響曲，描畫了他個人風格非常獨特的精彩發展過程。跟馬勒一樣，尼爾森在1960年代突然又再走紅。這令他的交響曲在國際舞台上大放異彩，而它們現在仍然是他最廣為人知的作品。透過這首木管五重奏，尼爾森在室樂領域中作出了不朽的貢獻。這是他最出色的作品之一，是這位丹麥作曲家的晚年作品，也是窺見他音樂風格的上佳作品。

這一切的開端，是一個偶然由日常科技所引發的靈感：一通電話。1921年某個下午，尼爾森致電一位鋼琴家朋友，那位朋友當時正在跟哥本哈根木管五重奏綵排。在背景中，他可以聽到其他樂手正在排練莫扎特的交響協奏曲——並非由

Danish composer Carl Nielsen is often compared with Jean Sibelius, his fellow Scandinavian further to the north, who happens to share his birth year and who was, like Nielsen, one of the great symphonists in the twilight of Romanticism. Both belong to a generation of composers who have perplexed critics looking for simple labels to give them. Nielsen's cycle of six symphonies traces the fascinating trajectory of his development of a powerfully individual style. Like Mahler, Nielsen enjoyed a resurgence of interest in the 1960s. This helped propel his symphonies into the international repertoire, and these remain his most frequently encountered works. But with the Wind Quintet, Nielsen made an enduring contribution to the field of chamber music, and this score ranks among his finest masterpieces. The Quintet, from his later years, also provides a splendid introduction to Nielsen's musical personality.

It all began with a chance inspiration prompted by everyday technology: a phone call. One afternoon in 1921, Nielsen rang up a pianist friend who was rehearsing with members of the Copenhagen Wind Quintet. In the background, he could hear the others rehearsing Mozart's Sinfonia Concertante (not the famous one for violin and viola, but a multi-concerto – possibly not even by Mozart – for oboe, clarinet, bassoon and horn). Nielsen became intrigued by the possibilities



小提琴和中提琴合奏的那首名曲，而是一首大協奏曲（可能根本並非出自莫扎特之手），由一支雙簧管、一支單簧管、一支巴松管、一支圓號合奏。自此，尼爾森便著迷於如何在單一樂曲中，把各種管樂器混合在一起。英國學者辛普森是一位尼爾森研究專家，他指出尼爾森「對管樂器情有獨鍾，這跟他熱愛大自然和著迷於呼吸的生物息息相關。」

此外，尼爾森跟哥本哈根木管五重奏的每位樂手都是好友，而他們正是在1922年首演這首木管五重奏。他甚至打算為每位樂師都創作一首屬於他們的協奏曲，不過最終只能完成長笛和單簧管的作品。辛普森指出：「他也對每個人的性格有濃厚興趣，而木管五重奏便是特別為這五位朋友度身訂造，每個分部都巧妙地顯露出每位樂師的性格。」換言之，這首樂曲的各種樂器，正是每位樂師的性格延伸。

尼爾森評論這首五重奏時指出，當中的意念是「表現出不同樂器的特

### 尼爾森 Nielsen

Photo by Georg Lindstrøm, Restored by Adam Cuerden  
(Wikimedia Commons)

of mixing individual wind instruments together in a single work. The British scholar Robert Simpson, a Nielsen expert, notes that the composer's "fondness of wind instruments is closely related to his love of nature, his fascination for living, breathing things."

In addition, Nielsen enjoyed personal friendships with the Copenhagen Wind Quintet musicians, who premiered the work in October 1922. He even planned to write a separate concerto for each of them, though he was able to complete only the projected flute and clarinet concertos. As Simpson notes: "He was also intensely interested in human character, and in the Wind Quintet composed deliberately for five friends, each part is cunningly made to suit the individuality of each player." In other words, the different instruments in this piece become extensions of the personalities who inspired them.

Nielsen observed that his idea in the Quintet was "to present the characteristics of the various instruments: now they seem to interrupt one another and now they sound alone." The **opening movement** does this in an elegantly constructed classical sonata form full of characteristic harmonic surprises. Once the bassoon launches its solo effort, the other winds enter the fray with a variety of effects that might be compared to how a painter foregrounds objects in a canvas or modulates light. Solo moments alternate with chirping echoes from the chorus, which stop just short of anarchy before the recapitulation is safely set in motion.

The **Menuett** allows for several "dances" between different pairs of instruments before



色：它們時而互相打岔，時而獨自發聲。」**首樂章**的表現方式，是採用一個精心建構的傳統奏鳴曲式，當中充滿了典型的和聲驚喜。當巴松管開始獨奏，其他管樂器便加入爭辯中，製造出多彩多姿的效果；這好比畫家如何在畫布的背景上加進不同物體或調節色光。獨奏的樂段與合奏的啾啾迴響梅花間竹，在瀕臨一片混亂之際——再現部徐徐奏起。

**第二章**的小步舞曲，讓不同樂器各自成雙地奏出多首「舞曲」，然後全面的轉位音程再次融合在一起。這最初兩個樂章互相烘托，靈巧地表現出這首五重奏的焦點：**終樂章**的各種變奏，由一個緩慢的「序曲」帶出，當中各種管樂器就像自由地即興獨奏似的。尼爾森讓雙簧管手在此處轉奏音色悲哀的英國管。這又一次展現出他在整個作品中如何混合各種音色而製造驚喜。

正式的終樂章是尼爾森親自譜寫一首A大調的信義宗眾讚歌和它的11個變奏。他把主題變奏融合於木管五重奏的音色變化中。五位樂手都各自有機會成為主角——包括了單簧管以爵士風格和圓號渾厚弘亮地所演繹的主題——最後五支樂器再次合奏，得意忘形地上演了壓軸的巔峰變奏。

the full complement again blends together. Together, these opening two movements marvellously set up the Quintet's focal point: the **final movement** of variations, introduced by a slow "Praeludium" in which various winds emerge with the seeming liberty of improvised solos. Nielsen asks the oboist here to take up the mournful-sounding cor anglais instead. It's another instance of how unpredictable his actual blendings of sonorities are throughout the work.

The finale proper is a set of eleven variations on a Lutheran chorale tune in A major, written by Nielsen himself. It marries the idea of thematic variation with the varieties available from the wind quintet's sonic palette. Each of the five players gets to claim the spotlight – including a jazzy clarinet moment and a heroic solo horn version of the theme – while the ensemble comes together in giddily cheerful spirits for the culminating variation.

# 費恩斯特倫

## JOHN FERNSTRÖM

木管五重奏，op. 59

Wind Quintet, op. 59

甚快板

慢板

諧謔曲

終章—迴旋曲：活潑地

*Allegro molto*

*Adagio*

*Scherzo*

*Finale-Rondo: Vivace*

費恩斯特倫是瑞典作曲家、指揮家兼音樂教師。他曾表示自己的音樂取向包含了「附帶主觀情感的和聲與古典正規樂理的融合」。這種古典而明確的取向，在他1943年創作的木管五重奏中表露無遺。費恩斯特倫在中國湖北省宜昌市出生，其父親在當地管理一所教會學校。他生命中的最初十年大部分時間都在中國生活，隨後舉家返回瑞典。費恩斯特倫選擇了小提琴，並在瑞典馬爾默音樂學院及哥本哈根和柏林研習這個樂器。他後來在馬爾默電台和瑞典南部城市隆德的管弦學會擔任指揮，下半生也在隆德定居。在隆德，費恩斯特倫除了任職市立音樂學院院長，更在1951年創立北歐青年管弦樂團並擔任團長；此外他也為多個合唱團指揮。除了音樂生涯，費恩斯特倫對視覺藝術也非常熱愛與投入，更曾在巴黎修習繪畫一段時間。身為畫家的他，創作了多幅標致動人的肖像畫和感染力豐富的風景畫。

The Swedish composer, conductor and teacher John Fernström once described the tendency of his music to involve a “fusion of an impressionistically coloured harmony with classical formal principles”. Certainly his tendency towards a classical clarity is apparent in the Wind Quintet, op. 59, which dates from 1943. Fernström was actually born in Central China, in Yichang (Hubei), where his father directed a missionary school. He spent a good part of the first ten years of his life in China, before the family returned to Sweden. Fernström took up the violin and studied that instrument at the Malmö Conservatory and in Copenhagen and Berlin. He also became a conductor for Malmö Radio and for the Orchestral Society of Lund in southern Sweden, which became his home for the rest of his life. In Lund, Fernström held responsibilities as director of the municipal conservatory and of the Nordic Youth Orchestra, which he founded in 1951. His conducting career additionally included work with a variety of choirs. Along with his musical life, Fernström was passionately devoted to the visual arts and spent some time studying painting in Paris. As a painter, he produced a number of striking portraits and atmospheric landscapes.

Fernström composed 12 symphonies, a number of concertos, three operas and a ballet, along with a quantity of chamber music including eight string quartets and the Wind Quintet. Cast in a classical pattern of four movements,



費恩斯特倫創作了12首交響曲、多首協奏曲、三齣歌劇、一套芭蕾舞曲，以及多首室樂作品，當中包括八首弦樂四重奏，以及一首木管五重奏。這首五重奏遵從傳統模式，有四個樂章；它最顯著的特點，是五支樂器都全情投入，從而編織出豐富多彩的織體。**第一樂章**，「甚快板」，最初由一個旋律開始，但隨着其他各種樂器加入，並模仿這個旋律意念，織體便逐漸展開。**第二樂章**是憂鬱的慢板，開首旋律先抑後挫的渴望姿態，令人想起華格納的《崔斯坦與伊索爾德》前奏曲。在這首深深打動人心的樂章中，當某個樂器持續奏出一個音符時，其他樂器經常繼續演繹箇中脈絡。接下來的樂章主要是一首**諧謔曲**，氣氛跳脫，由長笛帶出。費恩斯特倫結束這首作品的方式，是譜寫了一個生氣勃勃的**迴旋曲終樂章**。迴旋曲是一種音樂形式，它環繞着一個主題，而這個主題會不斷反覆重現，兩次重現之間則會出現一組對立的意念。樂曲表達出一份孜孜不倦、忙碌無暇的感覺，而五重奏中的每位樂手都有機會大顯身手。

費恩斯特倫自畫像「沒有面具」

Self portrait "Without Mask" by John Fernström

(Courtesy of Christer Fernström)

the Quintet is notable for the active involvement of all five instruments to weave rich textures. The **first movement**, Allegro molto, thus starts with a single line, but the texture fans out as each of the other instruments enters with its own imitation of this melodic idea. The **second movement** is a melancholy Adagio whose opening melody echoes the longing up-then-down gesture of the opening of Wagner's *Tristan und Isolde* Prelude. As one instrument sustains a note, its companions often carry on the thread in this deeply affecting music. There follows a central, playful **Scherzo** introduced by the flute. To conclude the work, Fernström writes an animated **rondo finale** – that is, a form built around a theme that returns again and again, with contrasting ideas occurring between each reappearance. The music conveys a sense of untiring busyness and offers a workout to every member of the quintet.



b. 1958年生

沙羅倫

## ESA-PEKKA SALONEN

《回憶》，木管五重奏

*Memoria*, Wind Quintet

生於芬蘭赫爾辛基，沙羅倫跟一群作曲家同屬於該國一代的開拓先驅，全都在他家鄉赫爾辛基的西貝遼士音樂學院進修。他在學生時代，跟連寶格和莎莉嘉杜領導一個前衛組合，他們把它命名為Korvat Auki!（「開耳！」）。但他並非只在年輕時期才如此熱衷探索與發現。沙羅倫畢生都忠於他與音樂同道所宣稱的信念：音樂應當是一個「大開耳界」的經驗，能徹底改變我們對世界的觀感。

跟伯恩斯坦一樣，沙羅倫同時是極出色的作曲家、指揮家兼思想家，因而要學習如何平衡這多種天份。他的作品包括協奏曲及其他管弦樂作品，以及聲樂、獨奏與室樂作品等。

《回憶》是沙羅倫至今唯一的木管五重奏，只有一個樂章。這首樂曲取材自他在1980年代初創作卻未完成的《Mimo》。2003年的洛杉磯，對他的音樂生涯特別重要：那年秋季，由蓋瑞設計的華特·迪士尼音樂廳（是音樂廳建築的里程碑），經多番延期後終於開幕。沙羅倫這樣回想2003年的夏季：「我想先寫一些室樂，然後才開始一個複雜而大規模的管弦樂作品。我在檔案中發現了超過25年前的《Mimo》手稿，遂決定完成這件作品。」

Born in Helsinki, Esa-Pekka Salonen belongs to a pioneering generation of Finnish composers who studied together at the Sibelius Academy in his native Helsinki. While still a student, he joined with Magnus Lindberg and Kaija Saariaho to direct an avant-garde group called *Korvat Auki!* ("Ears Open!"). Those years of adventurous discovery were not limited to his youth. Salonen has remained true to the faith he and his fellow musicians proclaimed: that music should be an ear-opening experience, one that can transform our perceptions of the world.

Like Leonard Bernstein, Salonen has had to come to terms with the challenge of balancing his remarkable gifts as a composer, conductor and thinker. His compositions include concertos and other orchestral works, choral pieces, and solo and chamber scores.

*Memoria* is the title of Salonen's only wind quintet to date, which consists of a single movement. The music draws on a piece he initially wrote in the early 1980s, *Mimo*, and had left unfinished. The year 2003 was especially important for his career in Los Angeles: that fall, the long-awaited Walt Disney Concert Hall – a landmark of concert hall architecture, designed by Frank Gehry – finally opened, after much delay. During the summer of 2003, recalls Salonen, "I wanted to write some chamber music before embarking on a complex and large-scale orchestral project. I found the

然而在改寫這首舊作的過程中，沙羅倫把它大幅改動，原有樂曲「所餘無幾」。他解釋道：「也許有一點典型的氛圍和織體的結構，其他的則極少。我改寫了每一個音符。」他並說：「《Mimo》節奏緩慢，而後來逐漸發展出來的輕快音樂，在原曲中毫不存在。儘管有一些輕快的樂段，偶爾會閃現有趣的嬉遊曲風格（這在室樂中頗常見），但樂曲的基本特色是嚴肅的，甚至有點哀傷。」

沙羅倫把這首五重奏命名為《回憶》有兩個原因。首先對他來說，這首作品某程度上提及「逾25年前一些甘苦參半的回憶。」其次，它也哀悼非同凡響而舉足輕重的意大利現代作曲家貝里奧；他在2003年逝世，而沙羅倫對他敬佩有加。五重奏以一首眾讚歌終結，這正是為了悼念貝里奧。在此，沙羅倫令我們想到史特拉汶斯基（另一位沙羅倫極喜愛的作曲家）一個類似的舉措：史特拉汶斯基於1920年完成的管樂交響曲，在終結部分悼念德布西的逝世。「基於一些原因，《回憶》最後一分半鐘的和弦，在我的其他作品中出現，」沙羅倫說。「看來有些發展過程是需要時間的。」

manuscript of *Mimo*, over 25 years old, in my archives, and decided to finish the composition.”

But in the process of taking up this older material, Salonen transformed it so that “almost nothing” was left of the original music: “maybe some kind of a ritualistic atmosphere and some textural aspects, very little else. I rewrote every note,” he explains. “The fast music that gradually grows out of the slow material did not exist in *Mimo* at all. The basic character is serious, sometimes even sad, despite the short fast sections where the playful, flickering divertimento character (typical of the ensemble) flashes by.”

Salonen gave the Quintet the title *Memoria* for two reasons. For him, the work refers “partly to some sweet-and-sour memories from more than 25 years ago.” It also pays tribute to the remarkable and influential modern Italian composer Luciano Berio, a figure greatly admired by Salonen who had died in 2003. The Quintet ends with a chorale that laments the memory of Berio. Here, Salonen recalls a similar gesture made by Igor Stravinsky – another composer for whom Salonen has shown deep affinity – at the end of the *Symphonies of Wind Instruments* that Stravinsky completed in 1920, where he mourns the death of Claude Debussy. “For some reason, those chords in the last minute-and-a-half of *Memoria* have found their way into other works of mine,” says Salonen. “Some processes seem to need time.”

1919-1999

## 卡梵德爾

# JOHAN KVANDAL

木管五重奏，op. 34

Wind Quintet, op. 34

序曲：緩板

急板

不太慢的慢板

極快板

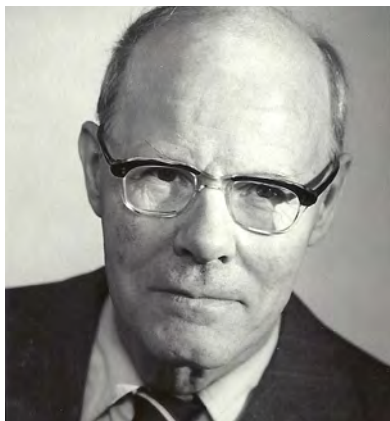
Preludium: Largo

Presto

Adagio ma non troppo

Allegro assai

卡梵德爾是挪威人，父母親都致力於藝術創作。他母親霍姆森是視覺藝術家，父親祖漢臣則是作曲家；二次大戰納粹佔領挪威期間，祖漢臣曾是親納粹政黨的成員，他後來因而身敗名裂。卡梵德爾年輕時便開始作曲，並在奧斯陸和斯德哥爾摩的音樂學院進修。他後來更在維也納、柏林、巴黎等地接受訓練並拜師學藝；在巴黎，他曾是著名音樂家布朗熱的眾多學生之一。卡梵德爾的音樂興趣廣泛，作曲只是他其中一種表達方式：他也曾在奧



Both parents of the Norwegian Johan Kvandal were devoted to the arts. His mother, Amunda Lissa Holmsen, was a visual artist, while his father, David Monrad Johansen – who was later disgraced as a member of the pro-Nazi party during Norway’s occupation in the Second World War – was a composer. Kvandal started composing when he was young, studying at the conservatories in Oslo and Stockholm. He later received training as well from mentors in Vienna, Berlin and Paris (where he was one of the many students of the legendary Nadia Boulanger). Composing was just one outlet for Kvandal’s musical interests. He also worked for many years as organist at Vålerengan Church in Oslo and was an acclaimed music critic for various newspapers.

Norwegian folk music is the DNA for much of Kvandal’s musical work, which also shows the influence of his periods in France and Germany. He composed several concertos and other orchestral works; solo, chamber and vocal music; and the opera *Mysteries*, which is based on a novel by Knut Hamsun, Nobel laureate in Literature, about a bizarre stranger who arrives in a small Norwegian town.

The op. 34 Wind Quintet dates from 1971 and was written for the Oslo Wind Ensemble – with the composer reportedly agreeing to a payment

卡梵德爾 Kvandal

Photo by Finne-Bent Lund ([www.johankvandal.com](http://www.johankvandal.com))

斯陸的華拉倫加教堂擔任管風琴手多年，也是一位享負盛名的樂評人，曾為多家報章撰文。

卡梵德爾的音樂作品，展現出挪威民間音樂的強烈基因，同時也顯露了他在法國和德國學藝所受到的影響。他的作品形式廣泛，包括：多首協奏曲及其他管弦樂曲；獨奏、室樂及聲樂作品；以及歌劇《神秘的人》，它取材自挪威諾貝爾文學獎得主漢森的同名小說，故事描述一個怪異的外來人抵達挪威一個小鎮後所發生的事。

木管五重奏 op. 34 是作曲家於 1971 年為奧斯陸室樂組合創作。卡梵德爾同意以 25 支酒作報酬。五重奏共有四個樂章，**序曲**以緩板帶出垂頭喪氣的氣氛，樂章徘徊在大小調間，但主要以小調為主。**中段**像是進行曲，開首時悶悶不樂的樂思再現，隨即發展為雀躍的諧謔曲，讓人聯想起巴托和蕭斯達高維契的作品。接著的**慢板**非常優美，同一主題以五個變奏勾畫出來，樂章尾聲再次響起序曲悲哀的主題。**終樂章**五重奏以多樣化的配搭，回應第二樂章的焦躁不安。最後，卡梵德爾糅合民歌元素和賦格曲的靈巧曲式來編寫。大調的調性響起，奏出三個強而有力的和弦，為五重奏畫上閃閃生輝的句號。

樂曲部析由 Thomas May 撰寫，馮光至中譯

of 25 bottles of wine as his fee. The Quintet is cast in four movements, the first of which is a slow, introductory, downcast movement titled **"Preludium"**. This music alternates between minor and major from the outset, but the minor key clearly dominates. After a march-like **middle section**, the moody opening material returns and leads without pause into a fast-paced, driven scherzo movement that is reminiscent of both Bartók and Shostakovich. The ensuing **Adagio** is intensely expressive, unfolding five variations over a repeating theme. Near the end of the movement comes a reprise of the "Preludium" theme, now sounding distinctly funeral. The **finale** echoes the restless mood of the second movement, combining the quintet players in a manifold variety of combinations. In the final section, Kvandal combines folkish gestures with fugal dexterity. The major key is at last brightly affirmed in three bold chords that end the Quintet.

All programme notes by Thomas May



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**柯布魯** 長笛/中音長笛

柯布魯畢業於日內瓦音樂高等學院、巴倫邦－薩伊德基金會和阿姆斯特丹音樂學院。他於2016年加入香港管弦樂團，曾與多個國際樂團合作，包括：荷蘭皇家音樂廳管弦樂團、俄羅斯 MusicAeterna 樂團、琉森音樂節學院樂團、不和諧室內樂團等。

**ANDER ERBURU** Flute/Alto Flute

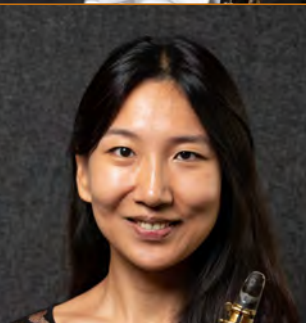
Ander Erburu is a graduate of Haute École de musique de Genève, the Barenboim-Said Foundation and Conservatorium van Amsterdam. He joined the HK Phil in 2016. He has collaborated with several international orchestras including the Royal Concertgebouw of Amsterdam, MusicAeterna, Lucerne Festival Academy Orchestra and Les Dissonances.

**關尚峰** 雙簧管/英國管

先後畢業於香港演藝學院和德國卡斯魯特國立高等音樂學院，關尚峰是多個獎學金得主。他於2013年獲聘為港樂英國管樂手。他曾與香港小交響樂團、澳門樂團、新加坡交響樂團等合作演出。

**KWAN SHEUNG-FUNG** Oboe/Cor Anglais

A recipient of numerous scholarships, Kwan Sheung-fung graduated from the Hong Kong Academy for Performing Arts (HKAPA) and then studied at Hochschule für Musik Karlsruhe. In 2013, Fung was appointed Cor Anglais player for the HK Phil. He has also performed with Hong Kong Sinfonietta, Macao Orchestra and Singapore Symphony Orchestra.

**劉蔚** 單簧管

單簧管家劉蔚於耶魯音樂學院取得藝術文憑。她曾在林肯室樂音樂協會、巴里國際音樂節、聲音音樂節、Yellow Barn 等地演出。劉蔚曾在加拿大和美國多個比賽中獲獎。

**LAU WAI** Clarinet

Clarinetist Lau Wai holds an Artist Diploma from the Yale School of Music. She has performed at the Chamber Music Society of Lincoln Center, Bari International Music Festival, Festival of the Sound, and the Yellow Barn, among others. She has won numerous prizes in Canada and the US.

**陳勁桐** 巴松管/低音巴松管

聯合首席巴松管陳勁桐，曾與紐約愛樂、波士頓交響樂團、克里夫蘭管弦樂團及BBC威爾斯國家交響樂團合作演出。他曾是亞洲青年管弦樂團及美國鄧肯活音樂節的樂團成員。他現於香港演藝學院擔任室樂合奏導師。

**TOBY CHAN** Bassoon/Contra Bassoon

HK Phil Co-Principal Bassoon Toby Chan has performed with orchestras including the New York Philharmonic, Boston Symphony, Cleveland Orchestra and the BBC National Orchestra of Wales. He was a member of the Asian Youth Orchestra and an orchestra fellow at the Tanglewood Music Festival. He currently serves on the music faculty of the HKAPA.

**柏如瑟** 圓號

港樂聯合首席圓號柏如瑟，曾入讀曼赫頓音樂學院和耶魯大學。他曾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；亦參與多個知名夏季音樂節，包括國家戲劇管弦樂團、西岸音樂學院、美國斯波萊托節等。

**RUSSELL BONIFEDE** Horn

HK Phil Co-Principal Horn Russell Bonifede studied at the Manhattan School of Music and at Yale University. He was Co-Principal Horn of the Hyogo Performing Arts Center Orchestra in Nishinomiya, Japan. He has participated in summer music festivals including the National Repertory Orchestra, Music Academy of the West and Spoleto Festival USA.





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