

歷遊室內樂 Chamber Voyage

室樂盛典

Chamber Gala

30/03/2019

崗頂劇院 Dom Pedro V Theatre



星期六 晚上八時

Saturday 8pm

音樂會演出時間長約 1 小時 15 分，不設中場休息。

Approximately 1 hour and 15 minutes, no interval.

敬請關掉所有響鬧及發光裝置，請勿拍照、錄音或錄影。

Please switch off all sound-making and light-emitting devices. Unauthorised photography or recording of any kind is strictly prohibited.

為免打斷樂曲連貫性，樂章與樂章之間不必鼓掌。

Your applause is most appreciated after each complete piece of music.

請勿飲食。

No Eating or Drinking.

演奏期間請保持安靜。

Please keep quiet during the performance.

澳門樂團 Macao Orchestra



澳門樂團成立於 1983 年，是澳門特別行政區政府文化局屬下的職業音樂表演團體，現已成為亞洲優秀的交響樂團，融匯中西文化，演繹古今經典，在澳門市民及海外聽眾音樂文化生活中，扮演了重要的角色。

樂團由 2001 年起擴建為雙管編制的管弦樂團，現今已發展成為 60 餘人的中小型樂團，由來自 10 多個不同國家及地區的優秀青年音樂家組成。2008 年由呂嘉接任音樂總監和首席指揮後，帶領樂團堅持以“音樂季”方式演出，每樂季舉行超過 90 場次不同系列的音樂會及延伸活動，全面及多元化地向觀眾展現古今中外音樂經典。

樂團經常與眾多國際知名音樂家、指揮家及藝術團體合作，包括普拉西多·多明戈、克里斯提安·齊瑪曼、斯蒂芬·科瓦謝維奇、波里斯·別列佐夫斯基、利奧尼達斯·卡瓦科斯、巴瑞·道格拉斯、伊萬·馬丁、尤利安娜·阿芙迪娃、漢寧·克拉格魯德、舒德芬·弗拉達爾、馬里奧·布魯奈羅、傅聰、郎朗、李雲迪、張永宙、寧峰、王健、譚盾、丹尼爾·歐倫、意大利都靈皇家歌劇院、英國國家芭蕾舞團、費城交響樂團、拉脫維亞國家歌劇院、立陶宛國家歌劇院、韓國室內樂團等。樂團經常獲邀到國內外進行巡迴演出，近年更以主賓國身份參加了 2015 年奧地利布魯克納音樂節及受邀參加 2016 日本《狂熱の日》音樂祭，2017 年更參與了深圳「一帶一路」國際音樂季，足跡已遍及內地三十多個城市、歐洲地區包括奧地利、瑞士、匈牙利、葡萄牙、西班牙及美國、日本、韓國等。2018 年 3 月，樂團更首赴緬甸作文化交流演出。樂團精緻細膩的演奏風格，獲外界一致好評，無疑彰顯出樂團作為澳門國際都市文化品牌的鮮明特色。

Formed in 1983, the Macao Orchestra is a professional ensemble under the auspices of the Cultural Affairs Bureau of the Macao S.A.R. Government. The Macao Orchestra is now a distinguished orchestra of Asia, performing Chinese and Western classics throughout the times. It has also played a key role in the music and cultural life of Macao residents and overseas audiences.

In 2001, the Orchestra was extended into an orchestra with double winds; today, it has developed into a small-to-medium-sized orchestra of around 60 outstanding musicians from more than ten countries and regions. In 2008, Maestro Lu Jia commenced his tenure as Music Director and Principal Conductor of the Orchestra, initiating the convention of "Concert Seasons" and in each season 90 different concerts and outreach programme would be held, presenting to the public, comprehensively and systematically, classics from both Western and Chinese.

The Orchestra collaborates regularly with numerous internationally renowned musicians, conductors and ensembles including Plácido Domingo, Krystian Zimerman, Yulianna Avdeeva, Henning Kraggerud, Mario Brunello, Fou Ts'ong, Lang Lang, Sarah Chang, Jian Wang, Tan Dun, the Teatro Regio Torino, the English National Ballet, the Philadelphia Orchestra, the Latvian National Opera, and the Korean Chamber Orchestra, etc. In addition, the Macao Orchestra has regularly been invited to perform in Mainland China and overseas, participating in the 2015 Austria Bruckner Festival as China's representative and attending the music festival "La Folle Journee au Japon" in Japan 2016. In 2017, the Orchestra also participated in the "Belt and Road" International Music Season in Shenzhen, leaving its footprints in at least 30 cities across China as well as Austria, Switzerland, Hungary, Portugal, Spain, the U.S.A., Japan and Korea, etc. In March 2018, the Orchestra performed in Myanmar for the first time for cultural exchange. The refined quality of the Orchestra is unanimously acclaimed, testifying to Macao Orchestra's significance as a symbol of Macao's prosperity as an international cultural city.

曲目 Programme

海頓 Haydn (1732-1809):

D 大調第十五嬉遊曲 Hob. V:15

Divertimento No. 15 in D Major, Hob. V:15

柔板 *Adagio*

快板 *Allegro*

小步舞曲 *Menuet*

第一小提琴 **First Violin:** 楊柯岩 Yang Keyan

第二小提琴 **Second Violin:** 梁木 Liang Mu

大提琴 **Cello:** 閻峰 Yan Feng

貝多芬 Beethoven (1770-1827) :

C 大調第九弦樂四重奏 “拉蘇莫夫斯基” 作品 59 之 3

String Quartet No. 9 in C Major, Op. 59, No. 3, "Razumovsky"

引子 · 流暢的行板–活潑的快板 *Introduzione. Andante con moto – Allegro vivace*

流暢的行板 · 近似小快板 *Andante con moto quasi allegretto*

小步舞曲：優雅地 *Menuetto: Grazioso*

很快的快板 *Allegro molto*

第一小提琴 **First Violin:** 王粵 Wang Yue

第二小提琴 **Second Violin:** 王笑影 Wang Xiaoying

中提琴 **Viola:** 蕭凡 Xiao Fan

大提琴 **Cello:** 馬高·告魯克 Marko Klug

雷哈 Reicha (1770-1836) :

降 E 大調管樂五重奏 作品 88 之 2

Wind Quintet in E-flat Major, Op. 88, No. 2

慢板 · 中庸的快板 *Lento, Allegro moderato*

小步舞曲：快板 *Menuetto: Allegro*

稍行板–優雅地 *Poco Andante – Grazioso*

終曲：小快板 *Finale: Allegretto*

長笛 **Flute:** 維羅連加·查嘉姬 Veronika Csajági

雙簧管 **Oboe:** 開賽 Kai Sai

單簧管 **Clarinet:** 米高·傑弗里·科比 Michael Geoffrey Kirby

圓號 **Horn:** 艾蒂安·戈尼 Etienne Godey

巴松管 **Bassoon:** 朱武昆 Zhu Wukun

主辦單位保留臨時更改原定節目及演出者的權利

The organiser reserves the right to alter the programme and/or the cast of performers

曲目介紹 Programme Notes

約瑟夫·海頓：D 大調第十五嬉遊曲 Hob. V: 15

“嬉遊曲”是 18 世紀的一種具有娛樂性的多樂章器樂合奏體裁，常用來為社交活動助興。編制不大，風格輕盈，情緒愉悅。此曲寫於 1762 年，當時的海頓剛就任匈牙利貴族埃斯特哈齊親王副樂長不久，熬過了早年出身卑微、窮困潦倒的艱難歲月，在東歐最具權勢的宮廷中佔據一席之地。此時的他已掌握嫺熟的創作技藝，能夠迎合僱主的需求和趣味，讓其音樂充分發揮應有的社會功能。他擅於利用平淡無奇的公眾音樂資源創造出生動而富有邏輯的音樂結構。嬉遊曲的結構佈局和樂器編制並不固定，自由多樣，這首 D 大調嬉遊曲是為兩把小提琴與大提琴組成的三重奏而作，包含三個樂章。三件樂器在音域上的明顯差異和明確分工賦予各個聲部鮮明的“角色”特點和“對話”色彩。舒緩的第一樂章以第一小提琴的歌唱為主，大提琴提供節奏統一的穩健支撐，第二小提琴則始終以緩慢的撥弦甘做陪襯。活潑的第二樂章裡，兩把小提琴之間的交織與互動充分、生動得多，大提琴的伴奏音型也更為豐富。第三樂章首尾的小步舞曲段落以三件樂器步調一致的和弦織體為主，三聲中部則運用了模仿複調織體。

路德維希·範·貝多芬：C 大調第九弦樂四重奏“拉蘇莫夫斯基” 作品 59 之 3

貝多芬的藝術生涯通常被劃分為三個時期，弦樂四重奏的寫作可以說貫穿始終，他一生所寫的 17 首四重奏作品典型地體現出其不同時期的主要風格特徵和藝術探索成就，也將這一體裁的發展推向歷史的巔峰，後人鮮有企及。著名的“拉蘇莫夫斯基四重奏”作品 59（共三首）寫於 1806 年，題獻給俄羅斯駐維也納大使拉蘇莫夫斯基伯爵（也是作曲家的重要贊助人之一）。作品 59 也通常被視為貝多芬中期風格的最典型代表之一，正是通過這套作品，貝多芬將四重奏的形式構思和思想內涵擴展到前所未有的廣度和深度。

這套四重奏問世之初被普遍認為難於演奏和理解，因而招致部分接受者的敵視態度。其中第三首《C 大調四重奏》是反響最好的一首，從一開始便不同凡響：緩慢的引子始於一系列不協和和弦，調性和節奏均模糊不清，仿佛在幽暗的森林中迷失方向，此曲的手稿顯示，這一手法受到莫札特著名的《C 大調“不協和”四重奏》K. 465 第一樂章開頭的影響。隨著一個兩音動機（短-長）出現，音樂很快走向強有力的 C 大調快板，而這個兩音動機也將成為整個樂章的核心元素，尤其是在發展部結尾處，完全利用這一動機讓樂器之間構成精彩的交替對答。不同於“拉蘇莫夫斯基四重奏”的前兩首，此曲中並未直接引用俄羅斯民歌曲調以向伯爵致敬，但第二樂章（A 小調）主題中突出的增二度、稀薄的織體、大提琴孤獨的撥弦線條以及整體的陰鬱色彩，依然喚起某種別樣的俄羅斯情調。色調明朗的第二主題同樣具有質樸

的民間氣息。第三樂章裡貝多芬並未採用他獨具特色的詼諧曲，而是優雅的小步舞曲與威武雄壯的三聲中部。該樂章的尾聲不間斷地進入末樂章，這個宏大輝煌的樂章將貝多芬最為鍾情的賦格寫作技法納入奏鳴曲式，並且“無窮動”特性貫穿始終，將激動人心的感性效果與嚴謹縝密的智性結構完美融合。

安東·雷哈：降 E 大調管樂五重奏 作品 88 之 2

雷哈是生於波希米亞的法國作曲家、長笛演奏家，與貝多芬同齡，也是貝多芬的終生朋友。他也是一位頗有成就的音樂教師，自 1818 年起擔任巴黎音樂學院作曲教授，其門生中不乏白遼士、李斯特、弗朗克、古諾等偉大作曲家。此外，他還是一位頗具實驗性和前瞻性的音樂理論家，在其理論著述中提出了複節奏、多調性、微調性等直至 19 世紀末、20 世紀初才逐漸興起的寫作技法。在音樂創作方面，他寫有多部歌劇、交響曲、鋼琴曲以及各種類型的室內樂，但最為人熟知的作品是 24 首管樂五重奏，1811~1820 年期間創作於巴黎，這些作品對管樂五重奏這一體裁的早期發展做出了重要貢獻。他作為長笛演奏家的經驗也有助於在這些樂曲中充分開掘這種樂器組合的各種可能性，並且創造出一種能夠容納五個主要主題的大型奏鳴曲式。他的作品既有各件樂器的高難技巧展示（對於當時性能發展不甚充分的樂器而言更具挑戰性），也有通俗易懂的音樂素材（如喜歌劇元素、波希米亞民歌、軍隊進行曲和號角等），還有作曲家終其一生對變奏技法和對位寫作的濃厚興趣。管樂五重奏，作品 88 包含 6 首作品，出版於 1818 年，本場音樂會上演其中最著名的第二首，作曲家將這首作品題獻給法國貴族、藝術贊助人德魯瓦侯爵（Marquis de Louvois）。

曲目介紹：劉丹霓

Joseph Haydn: Divertimento No. 15 in D Major, Hob.V: 15

It is generally accepted that Haydn was the first composer to use the combination of two violins and a cello, composing many for it in the 1760s. His structural arrangements for such works may strike the modern listener as unusual. The Trio in D Major, composed in 1762 and also designated as a divertimento, for example, begins with a slow movement, continues with a fast one, and ends with a minuet. More striking is the treatment of the second violin in the first movement. While the first violin plays a melody and the cello here functions as a busy supporter, the second violin plucks the strings softly like a subdued accompaniment. In the second movement, the second violin assumes many roles. It harmonizes the first violin or the cello, and often has its own part which echoes or supports the first violin. In the last movement, the three instruments enjoy a rare moment of equality, where in the Trio section they take turns in playing the theme and forms counterpoint.

Ludwig van Beethoven: String Quartet No. 9 in C Major, Op. 59, No. 3, "Razumovsky"

Composed in 1806, the Razumovsky quartets are so called because they were commissioned by Count Razumovsky, a Russian noble. An amateur violinist, Razumovsky sponsored and played with the Schuppanzigh Quartet who premiered many of Beethoven's string quartets. For the commission, his only requirement was that Beethoven should utilize Russian folk songs. A lover of folklore, Beethoven agreed and complied, though not thoroughly. The musicologist Joseph Kerman compares many of Beethoven's work to a "person", each with its own character and peculiarities. In this way, the Razumovsky quartets went a full step further from the previous Op. 18 set, which largely followed and expanded the established style. Because of this, the Razumovsky quartets were not well-received even from its trusted performers. The third Razumovsky quartet, in C Major, is the only one that Beethoven did not actually quote a Russian folk song. Most smooth of all three, it has, however, a Beethovenian fair share of surprises and boldness for its audience.

The first movement begins with a slow introduction of great suspension. Unlike Mozart's famous "Dissonance" Quartet (K.465), a predecessor in this aspect,

Beethoven's introduction here goes nowhere and just suspends in the air until the last moment when a half-step ascent resolves the gnawing tension. Beethoven waits another 12 bars before announcing the first theme, whose key motif also forms the core of the second theme. However, what impresses the listener is the half-step ascent, which appears everywhere like a key motif of the whole movement.

Beethoven could have used a folk song in the second movement, but instead he invents one. Out of the folk-song-like simplicity, however, is great harmonic tension produced with unexpected modulations and a lot of sudden pangs of pain. In the third movement, he returns to the outdated minuet, which he himself discarded earlier, and makes an unusually smooth and ornate version of it. The finale is a fugue running without pause at a daredevil speed until the very end.

Anton Reicha: Wind Quintet in E-flat Major, Op. 88, No. 2

Anton Reicha, born in Bohemia in the same year as Beethoven, moved as a kid to Wallerstein, Germany, to study music with his uncle, who played in Count Wallerstein's orchestra. In 1785, the family moved to Bonn, where Anton became a flautist in the orchestra there, in which Beethoven also played. The two became friends and supporting colleagues. Beethoven held in high respect Reicha's achievements in theory and regarded his famous set of 36 fugues art in themselves. After the years of turmoil in Europe, Reicha finally settled in Paris and became a professor of counterpoint and fugue at the prestigious Paris Conservatory. There, his pupils included Adolphe Adam, Franz Liszt, Charles Gounod, Georges Onslow, Ambroise Thomas, Hector Berlioz and César Franck. An innovative thinker, he advocated the use of "folk melodies, irregular meters, polytonality and quarter-tones" in composition. Apart from theory, Reicha's great contribution lies in his 24 woodwind quintets. He was not the first to compose for the combination made of one each of the five principal wind instruments, but it was he who made such a combination work. He studied the possibilities of the instruments and devised "a new style of composition", chiefly making all five instruments equal members in the ensemble. To the modern ear, or even to Berlioz's, Reicha's woodwind quintets might sound old-fashioned, but such was their popularity that even Balzac mentioned them in one of his novels.

This piece is one of Reicha's most popular woodwind quintets. The first movement begins with a slow introduction whose solemn chords contain thematic elements. Later on we do hear the five instruments enjoy equal treatment, distributed fairly in the soundscape. Throughout the piece we hear with utmost clarity how each instrument and their various combinations are used in the treatment of thematic materials in many different styles of music, as the *Allgemeine Musikalische Zeitung* remarked: "It is impossible to unite more correctness and clarity with more inventiveness and originality."

Programme Notes by Yang Ning

精選音樂會 Highlight Concert

名家指揮 Maestros with Charisma

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◆15/06/2019◆星期六 Saturday◆20:00

◆澳門文化中心綜合劇院 Macao Cultural Centre Grand Auditorium◆



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鋼琴 Piano
約臣兄弟
Jussen Brothers



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指揮 Conductor
莊東杰
Tung-Chieh Chuang

曲目 Programme :

史特拉汶斯基：《俄羅斯詠諧曲》

普朗克：D 小調雙鋼琴協奏曲

普羅科菲耶夫：《羅密歐與茱麗葉組曲》選段

Stravinsky: Scherzo à la Russe

Poulenc: Concerto for Two Pianos and Orchestra in D minor

Prokofiev: Romeo and Juliet Suites (excerpts)

演出時間連中場休息約 1 小時 30 分

Approximately 1 hour and 30 minutes, including one interval

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電子場刊可於澳門樂團網頁下載:

The house programme can be downloaded at:



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