

名家指揮 **Maestros with Charisma**

禮讚理查·施特勞斯-
跨越時空七十年

Salute to Richard Strauss - 70 years Across Time and Space

19/07/2019

崗頂劇院 Dom Pedro V Theatre



星期五 晚上八時

Friday 8pm

音樂會演出時間長約 1 小時，不設中場休息。

Approximately 1 hour, 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.

請於整首樂曲完結後才鼓掌。

Hold your applause until all movement in a piece are completed.

請勿飲食。

No Eating or Drinking.

演奏期間請保持安靜。

Please keep quiet during the performance.

電子場刊可於澳門樂團網頁下載:

The house programme can be downloaded at:



曲目 Programme

理查·施特勞斯 **Richard Strauss (1864-1949):**

降E大調管樂小夜曲 作品 7

Serenade for Wind instruments in E-flat Major, Op. 7

長笛 Flute: 翁斯貝 Weng Sibe / 維羅連加·查嘉姬 Veronika Csajági

雙簧管 Oboe: 開賽 Kai Sai / 珍妮花·史莎 Jennifer Shark

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

巴松管 Bassoon: 容正先 Yung Tsangshien / 梁沛琴 Leung Pui Kam* / 朱武昆 Zhu Wukun

圓號 Horn: 吳天遐 Wu Tianxia / 李慧怡 Lee Hui-Yi * / 艾蒂安·戈尼 Etienne Godey / Xavier Pierre Faure *

降E大調管樂交響曲 **Op. posth**

Symphony for Wind Instruments in E-flat Major, Op. posth

I. Allegro con brio

II. Andantino, sehr gemächlich (assai comodo)

III. Menuet (Etwas lebhaft)(un poco vivace)

IV. Einleitung (Andante) und Allegro

長笛 Flute: 翁斯貝 Weng Sibe / 維羅連加·查嘉姬 Veronika Csajági

雙簧管 Oboe: 開賽 Kai Sai / 珍妮花·史莎 Jennifer Shark

單簧管 Clarinet: Chaiphat Tripipitsirawat* / Joo Min Kim* / Christhatai Paksamai* / 胡安路·普耶斯 Juanlu Puelles

巴塞管 Basset Horn: 米高·傑弗里·科比 Michael Geoffrey Kirby

巴松管 Bassoon: 容正先 Yung Tsangshien / 梁沛琴 Leung Pui Kam* / 朱武昆 Zhu Wukun

圓號 Horn: 吳天遐 Wu Tianxia / 李慧怡 Lee Hui-Yi * / 艾蒂安·戈尼 Etienne Godey / Xavier Pierre Faure *

*客席樂師 Guest Musicians

指揮 Conductor

呂嘉 Lu Jia

澳門樂團 Macao Orchestra

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

德國作曲家理查·施特勞斯有著長達七十載的藝術生涯，既經歷了浪漫主義晚期風格的盛極而衰，也見證了 20 世紀上半葉西方樂壇的天翻地覆，他既是 19 世紀交響詩創作的巔峰人物，也是 20 世紀最偉大的歌劇作曲家之一。然而，除了這些我們如今最為熟悉的體裁，他為管樂獨奏與合奏也貢獻了多部傑作。他的父親弗朗茨·施特勞斯（1822-1905）在將近五十年中擔任慕尼黑巴伐利亞宮廷樂隊的首席圓號，被視為當時德國最卓越的圓號演奏家。弗朗茨的音樂趣味相對保守，推崇古典主義和浪漫早期的音樂，厭惡當時如日中天的華格納（但他對華格納音樂的詮釋卻依然無與倫比）。理查·施特勞斯自幼在父親的教導和薰陶下接受嚴格的古典音樂訓練，父親的音樂趣味對他的風格取向產生了重要影響，父親的表演實踐也無疑增進了他對管樂音樂的興趣以及對此類樂器性能和表現力的駕馭。本場音樂會上演的兩首作品恰好位於施特勞斯創作生涯的兩端——17 歲時創作的管樂《小夜曲》和以 81 歲高齡所寫的《管樂交響曲》，橫亘其間的是這位音樂巨匠漫長人生的波瀾起伏，是西方藝術革新的風起雲湧，但我們從中體會更多的將是兩者風格上的遙相呼應。

降 E 大調管樂小夜曲 作品 7

雖然在 1881 年之前，施特勞斯已創作了眾多規模不等、體裁不一的作品，但這部《小夜曲》可謂施特勞斯職業生涯的真正起點。此曲完成於 1881 年 11 月，施特勞斯當時還是個即將畢業的在校學生，他將此曲題獻給自己的作曲老師弗裡德里希·邁耶（Friedrich Meyer），次年 11 月 27 日，弗朗茨·維爾納（Franz Wüllner）指揮德累斯頓宮廷樂隊首演了這部作品（維爾納日後還指揮了施特勞斯的代表作《梯爾的惡作劇》和《唐璜》的首演），演出引起了當時享有盛譽的指揮家漢斯·馮·彪羅（Hans von Bülow）的注意，後者遂委約施特勞斯再創作一部管樂重奏作品，即《降 B 大調組曲》。1884 年，施特勞斯以這首組曲完成了自己擔任指揮的首場公演，次年成為彪羅在邁寧根樂團的助理指揮，由此開啟了作為作曲家和指揮家的輝煌藝術生涯。

這首單樂章作品是為 13 件管樂器而作：長笛、單簧管、雙簧管、巴松管各 2 支，低音巴松管 1 支，圓號 4 支。雖然施特勞斯後來稱此曲不過是“一個音樂學生的還算得體的作品”，但此曲表明尚未成年的施特勞斯已經具備卓越的旋律才能、對不同樂器的嫺熟處理以及成竹在胸的自信（從樂曲的手稿上也可以看出這一點），當然也少不了其父古典主義傾向的影響。我們從中的確可以聽到莫札特和孟德爾松的風格元素，如甘美優雅的音響、歌唱般的抒情性，樂曲的編制也很容易讓我們想到莫札特同樣為 13 件樂器所寫的《第十小夜曲》K. 316（雖然編制略有不同）。但施特勞斯絕非單純地模仿，而是將之融會貫通為自己的音樂語言。那些充滿情感溫度的主題預示了施特勞斯日後歌劇中充滿感官衝擊力的旋律。樂曲採用奏鳴曲式（即由“呈示部-發展部-再現部”三個段落組成），但中間的發展部非常短小，在很大程度上獨立於首尾段落，始於雙簧管在圓號和低音巴松的持續音伴奏下奏出的旋律。尤為精彩的是施特勞斯對各個樂器聲部的處理，充分凸顯各類樂器的特殊性能，營造出豐富的音響層次和對比關係。

降 E 大調管樂交響曲 Op. posth

在《小夜曲》問世半個多世紀之後的 1943 年，施特勞斯及其家人生活在第二次世界大戰的緊迫環境和危急形勢下。妻兒被蓋世太保逮捕後，他設法將家人救出並送回加米施軟禁起來。正是在這樣的境遇中，他於 1944-45 年創作了《降 E 大調管樂交響曲》。此曲起初名為“第二小奏鳴曲”，副標題為“快樂的工作坊”，雖然他自己的人生並不快樂。在樂譜的封面頁上，他還寫下了一句題記：“在充滿感激之情的人生盡頭獻給神聖的莫札特精神。”或許是在父親的影響下，施特勞斯一生對莫札特情有獨鍾，而莫札特的精神啟示或許能夠給殘酷處境中的施特勞斯些許慰藉。施特勞斯的出版商後來將此曲的體裁名稱改為“管樂交響曲”，對於這首由四個樂章組成的大型作品來說更為合適，但保留了副標題。此曲於 1946 年 3 月 25 日在瑞士溫特圖爾首演，1952 年出版，但施特勞斯將作品號標記為 Op. posth（去世後出版）。

這部作品是為 16 件管樂器而作：長笛、雙簧管、巴松管各 2 支，單簧管 3 支，圓號 4 支，低音單簧管、巴塞管、低音巴松管各 1 支。樂曲的結構布局是相當傳統的古典交響曲四樂章形式，體現了作曲家向古典主義致敬的意圖。除第二樂章外，其餘三個樂章均為主調降 E 大調。第一樂章（3/4 拍）主題多樣，主部主題有著寬廣的音區，圓號奏出的副部主題節奏舒緩柔和。與眾不同的是，末樂章的主題在第一樂章中預先出現，這個沉鬱不祥的主題為第一樂章整體明朗的氛圍平添了一抹暗色。第二樂章（4/8 拍，降 E 大調）將我們帶入一個莫札特風格的典雅世界，略帶幽默的旋律配以施特勞斯式的非常規和聲以及複雜的音型。兩個對比性段落讓不同獨奏樂器之間展開妙趣橫生的對話。第三樂章（3/4 拍）是一首同樣具有莫札特氣質的小步舞曲，主要主題抑揚頓挫的附點節奏和中段溫潤柔和的管樂二重唱，都顯示出作曲家對古典風格的透徹掌握和巧妙移植。第四樂章（4/4 拍）始於一段色調陰暗、充滿華格納式半音和聲的引子，這個冥思性的主題在第一樂章已出現過，在此最終讓位於快板部分的明亮調性和充滿動力的主部主題。當音樂即將走向最後的高潮時，引子主題突然打斷了音樂的進展，但它自己很快被“同化”為充滿凱旋姿態的大調，啟蒙時代的樂觀精神最終戰勝了 20 世紀戰爭浩劫帶來的痛苦心境。

曲目介紹：劉丹霓

German composer Richard Strauss had a musical career spanning 70 years, in which he experienced the blossoming and wilting of the late Romantic style as well as the dramatic changes in the Western music world in the first half of the 20th century. He is recognized both as a leading figure of 19th century symphonic poems and also as one of the greatest opera composers of the 20th century. Besides these well known accomplishments, however, he also composed many incredible works for wind solo and ensemble. His father, Franz Strauss, was principal horn player during almost 50 years in the Orchestra of Munich Bavarian Court Opera, being considered the most brilliant German French horn player of his time. Franz Strauss' music is relatively conservative in taste – he showed reverence for classical and early Romantic music and distaste for the rather modern music of his contemporary Richard Wagner who was very popular at the time (however, his interpretations of Wagner' s music are without equal). From a young age, Richard Strauss received strict classical music training under the guidance of his father, whose musical tastes had a profound influence on his son' s style. His father' s performances undoubtedly enhanced Richard Strauss' interest in wind music as well as his mastery of the properties and performance of this kind of instruments.

For this concert, we will be treated with two wind ensemble pieces from antipodal parts of Richard Strauss' career: Serenade, Op. 7 and Symphony for Wind Instruments, written when he was 17 and 81 years old, respectively. In between these two works spans the illustrious musical career and life ups and downs of a great master, showing us climax after climax and a surge of innovation in Western art. What we feel even more, however, are the distant reverberations between the styles of these two works across time.

Serenade for Wind instruments in E-flat Major, Op. 7

Richard Strauss' s father was Wagner' s favorite French horn player. Yet, he utterly disliked Wagner' s music, and educated his son to be a classicist who admired Mendelssohn. Thus, before he was exposed to and fell under the spell of Wagner, like every other young composer at that time, Richard Strauss composed concertos, ensemble works, and even symphonies in strictly classical style. But already at that time, he betrays one characteristics of his mature style: an intricate texture created with dexterous instrumental writing.

The Serenade in E-flat Major for Wind Instrument is a piece in case. Composed in 1881 and dedicated to his composition teacher Friedrich Meyer, it caught the attention of Hans von Bülow, the eminent conductor of Meiningen Court Orchestra. Strauss later dismissed this serenade as “a respectable work of a student”, and its themes do sound a lot like Mendelssohn in terms of figure and color. Nevertheless, the overall sonic picture, heavy but lucid, is already typically Strauss, with four horns and a contrabassoon adding much weight

and juice to the Harmonie ensemble -- two each of flutes, oboes, clarinets, and bassoons -- popular in the 18th century.

The music begins with a peaceful slow introduction as if slowly waking up. Then the horns, with Mendelssohnian woodwinds, heralds the fast section, in which first clarinet and first horn jointly announce the theme, again very peaceful in nature. Other winds join in polyphony when the theme is repeated, but the texture, though dense, never sounds muddled. There are many sweet moments that seem to linger on forever, before the development section brings about a shift in the mood: still Mendelssohnian, but the one in angst. It arrives at a climactic point, and soon the recapitulation begins with the introduction. The same music is now attired in different instrumental colors, and arrives peacefully at the end.

Symphony for Wind Instruments in E-flat Major, Op. posth

Richard Strauss returns to the wind ensemble at a very advanced age, and composed two sonatinas for it. The second one, for 16 instruments, was begun in 1944 amid losing wars and his worsening relationship with the Nazis, and was finished in June 1945, after Germany surrendered. He titled the piece “The Happy Workshop”, and added the inscription of “To the spirit of the divine Mozart at the end of a life full of gratitude”, as if having fun practicing his skills with a gracefully light touch. Even with its Mozartian touch, this work lasts more than 40 minutes, and is perhaps the longest and the most complicated “sonatina” every written. Therefore the publisher changed the title to “Symphony”, and it still sticks.

The first movement begins in a typically Straussian manner: a nimble, quirky yet memorable motif showers down in numerous occurrences in many parts of the texture. New motifs appear very soon, until our ears catch a unsettling, dissonant chord. Another striking feature is a chorale intoned by four French horns. This movement, though busy in counterpoint, feels peaceful throughout with many long melodic lines.

The second and third movements, respectively an Andantino and a Menuet, are short and truly Mozartian not only in title, but in content. There is no slow movement in the real sense. The Andantino has many moments that sound improvisatory, including a section full of chirping woodwinds. The Menuet is more polyphony in texture and stately in expression. The trio section is particularly pastoral.

The last movement was actually the first one composed, and it is here that we hear what the 79-year-old Strauss might have felt about the world around him. The unsettling dissonance in the first movement opens the dark and ominous Introduction, until a wavy motif, similar to one in the first movement, leads the music into a more hopeful mood. It is the main motif of

the Allegro section. The music scurries along in a happy tone, but is at times stabbed by the dissonant motif. Its threatening power seems to be reduced each time until the coda. But this time, it soon becomes brighter itself and gives the power to the main motif, which ends the piece triumphantly.

Programme Notes by Yang Ning

指揮 Conductor



呂嘉

澳門樂團音樂總監兼首席指揮

現任澳門樂團音樂總監兼首席指揮，並同時擔任國家大劇院音樂藝術總監和國家大劇院管弦樂團首席指揮。1990年意大利史上首位亞洲指揮家擔任意大利Trieste國家歌劇院首席指揮，呂嘉曾於意大利托斯卡納樂團 (l'orchestra di Toscana)、瑞典諾爾雪平交響樂團 (Norrkoping Symphony Orchestra)及世界聞名的維羅那競技場歌劇院 (Arena di Verona)等擔任音樂總監及首席指揮。2017 年呂嘉成為中國政協海外列席代表，同年5 月14 日於北京全球一帶一路峰會的音樂會擔任音樂總指揮，得到中外領導人的高度讚揚；並獲得北京市政府頒發的2014、2015 和2017 年度長城友誼傑出貢獻人物獎。

Lu Jia

Music Director and Principal Conductor

Lu is now the Music Director and Principal Conductor of the Macao Orchestra, while also serving as Artistic Director of the Music at the National Centre for Performing Arts (NCPA) and the Principal Conductor of the NCPA Orchestra. In 1990, he became the first Asian maestro in Italian history to perform as chief conductor at Teatro Comunale Giuseppe Verdi di Trieste in Italy. Lu Jia was music director and chief conductor at Italy's l'orchestra di Toscana, the Norrkoping Symphony Orchestra in Sweden and the world-famous Arena di Verona. In 2017, Lu Jia was one of the overseas representatives attending the CPPCC National Conference, and on May 14 he directed the concert dedicated to the 1st "Belt and Road Summit" held in Beijing, with a performance highly praised by both Chinese and foreign leaders. He received the Great Wall Friendship Award from the Beijing Municipal Government for his outstanding contributions to the city in 2014, 2015 and 2017.

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。

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.

精選音樂會 Highlight Concert



澳門樂團2018-19 音樂季/
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大師風采 / Virtuosos Extraordinários / Shining Virtuosos

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Concerto de Encerramento da Temporada 2018-19

Kirill Gerstein e
a Orquestra de Macau

2018-19 Season Closing Concert

Kirill Gerstein
and Macao Orchestra

27.07.2019 | 星期六 /
Sábado / Saturday
20:00

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Centro Cultural de Macau - Grande Auditório
Macao Cultural Centre Grand Auditorium

鋼琴 | Piano

基里爾·格斯坦 / Kirill Gerstein

指揮 | Maestro | Conductor

呂嘉 / Lu Jia



曲目 | Programa | Programme

拉赫曼尼諾夫：帕格尼尼主題狂想曲 作品 43
舒伯特：C大調第九交響曲“偉大” D. 944

Rachmaninoff: Rapsódia sobre um Tema de Paganini, Op. 43
Schubert: Sinfonia N.º 9 em Dó Maior, D. 944 "A Grande"

Rachmaninoff: Rhapsody on a Theme of Paganini, Op. 43
Schubert: Symphony No. 9 in C Major, D. 944 "The Great"

演出時間連中場休息約1小時30分
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Approximately 1 hour and 30 minutes, including one interval

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English



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澳門樂團 Macao Orchestra

