

歷遊室內樂 Chamber Voyage

# 弦美捷克 **Czech Beauty**

29/09/2019

崗頂劇院 Dom Pedro V Theatre



星期日 晚上八時  
Sunday 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

**蘇克 Suk (1874-1935):**

降E大調弦樂小夜曲 作品6

**Serenade for Strings in E-flat Major, Op. 6**

稍快的行板 Andante con moto

不過分且優雅的快板 Allegro ma non troppo e grazioso

柔板 Adagio

詼諧的快板，不過分的急板 Allegro giocoso, ma non troppo presto

**楊納傑克 Janáček(1854-1928) :**

《弦樂牧歌》 JW VI/3

**Idylla for Strings, JW VI/3**

行板 Andante

快板 - 中板- 按初速 Allegro - Moderato - Tempo I

中板 - 活躍地- 按初速 Moderato - Con moto - Tempo I

快板 Allegro

柔板 - 急板-按初速 Adagio - Presto - Tempo I

詼諧曲與三聲中部 Scherzo and Trio

中板 Moderato

第一小提琴 / First Violins:

后則周 Hou Zezhou, 王粵 Wang Yue, 郭慶 Guo Qing, 曹慧 Cao Hui

邢慧芳 Xing Huifang, 楊柯岩 Yang Keyan, 周琛 Zhou Chen, 陳琰樂 Chen Yanle

第二小提琴 / Second Violins:

韋特·普拉錫格 Vit Polasek, 羅姪 Luo Ya, 郭康 Guo Kang,

王笑影 Wang Xiaoying, 李文浩 Li Wenhao, 梁木 Liang Mu

中提琴 / Violas:

李峻 Li Jun, 金基烈 Kiyeol Kim, 呂瀟 Lu Xiao, 李月穎 Li Yueying, 袁菲菲 Yuan Feifei

大提琴 / Cellos:

張太陽 Zhang Taiyang, 馬高·告魯克 Marko Klug, 魯岩 Lu Yan, 閻峰 Yan Feng

低音提琴 / Double Basses:

徐宏波 Xu Hongbo, 陳超 Chen Chao, 克拉森·薩哥斯基 Krasen Zagorski

指揮 Conductor

簡栢堅 Francis Kan

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

## 約瑟夫·蘇克：降 E 大調弦樂小夜曲 作品 6

作為一種小型器樂合奏體裁的小夜曲興起於 18 世紀中期，口吻抒情，輕盈精緻，由數目不等的多個相對短小的樂章鬆散集結而成。該體裁在 19 世紀得到進一步發展，將古典風格的莊重典雅與浪漫主義的熾熱情懷融為一體，包括布拉姆斯、德沃夏克、柴可夫斯基、西貝柳斯在內的多位偉大作曲家都在這一領域留下傳世之作。捷克作曲家約瑟夫·蘇克的《降 E 大調弦樂小夜曲》同樣是 19 世紀該體裁的一部傑出的代表作。此曲寫於 1892 年，此時蘇克仍就讀於布拉格音樂學院，師從捷克民族樂派的領軍人物德沃夏克。由於蘇克此前的作品大多情緒憂鬱、色彩黯淡，德沃夏克建議他嘗試寫作一些活潑明朗的音樂，由此誕生了這首全部用大調寫成的弦樂小夜曲。此曲在 1895 年完整首演於布拉格音樂學院，堪稱蘇克的成名作，在布拉姆斯的推薦下由西姆洛克出版。

全曲由四個樂章組成。第一樂章自始至終富於抒情的歌唱性，旋律線條流暢自如，跌宕起伏。降 E 大調第一主題以建立在三和弦基礎上的下行旋律線條為特徵，G 大調中段主題則多以級進上行的姿態與第一主題形成對照互補。雖然蘇克對民間風格的興趣不及德沃夏克那樣濃厚，但從第二樂章中還是可以聽到鮮明的捷克鄉村舞曲元素，尤其是富有特點的切分節奏和三對二節奏（即 hemiola 節奏）。第三樂章是全曲的情感中心，顯示出斯拉夫民間敘事歌“杜姆卡”（dumka）的特點，慢速的 G 大調二拍子段落極盡寧謐，充滿內省與冥思，E 大調的中間段落情感濃郁，將音樂推向高潮。末樂章具有迴旋曲式的特點，主要主題輕快活潑，生機勃勃。末尾再現第一樂章的開頭主題後，音樂以快速的漸強將全曲推向最後的完滿收尾。

## 萊奧什·楊納傑克：《弦樂牧歌》JW VI/3

楊納傑克是 19、20 世紀之交另一位同樣受到德沃夏克影響的捷克作曲家，他也被普遍視為 20 世紀捷克民族主義音樂的最重要代表。他自 19 世紀末期便開始研究他的家鄉摩拉維亞的民間音樂，進行民間歌曲的收集、整理和研究，這項工作不僅促進了這些民歌的出版和傳播，而且影響到他自己的音樂創作，賦予其音樂風格鮮明的民族色彩。

《弦樂牧歌》屬於楊納傑克的早期作品，完成於 1878 年 8 月，同年 12 月 15 日首演於布爾諾，由作曲家親自指揮，德沃夏克也在觀眾席上聆聽了這場音樂會，而此曲也在諸多方面反映了來自這位前輩大師的啟發（尤其是他的《弦樂小夜曲》和《斯拉夫舞曲》）。“牧歌”（Idyll）源於文學領域，原指描寫田園幸福生活的散文或詩歌，在音樂中相應地表示喚起田園氛圍、讓人聯想到鄉村生活的樂曲。

全曲由七個篇幅不長、性格各異的樂章組成，充滿了濃郁的斯拉夫民間氣息：低音強有力的悸動、充滿動力的節奏、民歌式的旋律、大小調的頻繁交替，共同造就了一系列小型風俗音畫。前六個樂章均為 ABA 三段體結構，即首尾段落主題相同，中間是對比性的新主題。與蘇克小夜曲的第三樂章一樣，此曲的第五樂章也採用了“杜姆卡”這一具有敘事性口吻和憂傷基調的體裁。末樂章為一首迴旋曲，莊重嚴肅的主要主題將巴洛克舞曲與斯拉夫進行曲兩種截然不同的風格予以巧妙融合。

曲目介紹：劉丹霓



# Programme Notes

## **Josef Suk: Serenade for Strings in E-flat Major, Op. 6**

The Czech composer and violinist Josef Suk was Dvořák's favorite pupil and later son-in-law. He was also the grandfather of a well-known 20<sup>th</sup> century violinist with the same name. He was an all-encompassing musician, composing in all genres, teaching, playing in the famous Bohemian Quartet (Czech Quartet after 1918) for 42 years.

The Serenade for Strings was composed when Suk was 19. Brahms recommended it to his publisher Simrock, and thus it made Suk's name. It is sweet music rooted in an old tradition. The serenade was traditionally a delightful genre for peaceful, pleasant nights, performed at 9 o'clock. In the 19<sup>th</sup> century it grew larger in form and more emotional in mood, but retained the purpose to delight.

It's easy to see why Suk's serenade was popular. It is tuneful, comfortable in pacing, and with just the right amount of emotion and surprises that suit 19<sup>th</sup> century parlors.

The first movement begins in E-flat with the main theme, a disarming melody whose first four notes form the core motif of the whole work. It is Slavic in flavor, and is reminiscent of his teachers' many melodies. The second part of the theme consists of a stepwise falling motif. Put it upside down and link it with the core motif, you get the second theme of the movement. If this is a point to note, it is however no comparison with the entry of B Major in between, which is complete at odds with the E-flat key area and thus must have been a total surprise to its first audience. Such contrasts in key areas would persist throughout the whole work and add much color to it.

The second movement is a graceful waltz that mimics a scherzo with trio. In the trio part, the composer successfully imitates a woodwind ensemble, showcasing his mastery of the string instruments. Cutting through the texture, a variation of the core motif is heard.

The third movement begins with a caressing lullaby in G Major. The second theme, however, is in E Major, going the furthest possible from E-flat Major, the key of the work. Dreaming in a faraway land is a typical Romantic mentality, which a 21<sup>st</sup> century listener might find excessively sugary.

The fourth movement begins a healthy, resolute gesture that claims to close the work in triumph. It does, after treading through unfamiliar areas in C major and F sharp major with a variety of textures that grab listeners' attention. As one would expect, it is the first theme of the first movement that arrives to claim the final triumph, completing the work in a cycle.

## Leoš Janáček: *Idylla*, JW VI/3

Czech composer Leoš Janáček rose out of obscurity only after he was 60. Born in a remote village in Moravia, he worked as an organist, choirmaster, teacher and folk music researcher in Brno. A fierce individualist all his life, he developed his own idiom of composition based on folk songs and the “speech rhythm” drawn from the Czech language. The *Idylla*, composed in 1878, when Janáček was still seeking to further his musical study in Leipzig and Vienna, reflects many influences, notably those of Moravian folk songs and his friend Antonín Dvořák. Dvořák actually attended the premiere of the work, where his own instantly famous *Slavonic Dances* was also performed.

*Idylla*, meaning “idyll”, is scored for string orchestra. Cast in 7 short movements, it necessarily resorts to the device of contrast in order to keep listeners attentive. It begins with a warm-hearted slow movement, whose sweet sentiment already betraying the influence of Dvořák. It is followed by an easy-going Allegro inspired by folk dances. Then comes a Moderato whose impassioned cries are appeased only at the very end. The next Allegro is noted for its lively rhythmic pattern. The fifth movement, the longest in the suite, immediately descends into a slow lament, comforted by a broad melody. An agitating fast section seems to offer further relief, but it soon wanes down into a beautiful aria. The sixth movement, a Scherzo, returns to the dancing mood. The last movement, emotionally as heavy as the first movement, builds up slowly, and close the work in a sombre manner.

Programme Notes by Yang Ning

# 指揮

## 簡栢堅 澳門樂團助理指揮

簡栢堅出生於香港，從小學習音樂，因此，音樂早已成為他生命中不可或缺的一部分。

1993年，簡氏於香港演藝學院畢業，並獲得全額獎學金的資助，到了倫敦僑凱音樂學院深造。同期亦曾獲得指揮大師哥美士安拿的推薦，成為亞洲青年交響樂團的見習指揮，於香港、新加坡及美國等地作演出。



1995年，簡氏在葡萄牙國際青年指揮大賽中獲得獎項。其後，為不同樂團擔任客席指揮，其中包括里斯本大都會樂團、羅馬尼亞國家電台樂團、布加勒斯特愛樂樂團、英屬哥倫比亞室樂團等等，從中與觀眾的距離逐漸拉近。此外，簡氏很享受舞台演出，曾與香港小交響樂團、香港城市室樂團和泛亞交響樂團等合作。自香港大學管弦樂團成立至2013年，一直出任首席指揮一職。

2006 年至今，簡氏則於澳門樂團擔任助理指揮一職，同時致力推動澳門普及藝術教育之工作。2010 至 2012 年擔任貴陽交響樂團駐團指揮，在當地推廣和普及古典音樂。近年經常合作的國內樂團包括國家大劇院管弦樂團、深圳交響樂團、浙江交響樂團及哈爾濱交響樂團。2015 年 3 月，更率領深圳交響樂團遠赴南非作文化交流演出，並為南非「中國年」開幕式音樂會執棒，獲得了中華人民共和國文化部部长雒樹剛的高度讚揚。同年 9 月，隨澳門樂團到歐洲巡演，帶領年青鋼琴家張昊辰及樂團於瑞士蘇黎世及匈牙利布達佩斯演出。2016 年於第 30 屆澳門國際音樂節首演作曲家劉晨晨創作的本地原創三幕室內歌劇《香山夢梅》。2017 年 6 月，為慶祝香港回歸祖國 20 周年，簡氏指揮中國國家芭蕾舞團交響樂團假北京國家大劇院演出。2018 年 9 月，帶領浙江交響樂團遠赴巴西巡迴演出，分別在伊瓜蘇、巴西利亞、聖保羅、里約熱內盧四個地方，演出獲得極大成功，引起巴西文化界和音樂界極大迴響。

# Conductor

## **Francis Kan** **Macao Orchestra Assistant Conductor**

Born in Hong Kong, Francis Kan learnt music from childhood and it has become an integral part of his life.

In 1993, after graduating from the Hong Kong Academy for Performing Arts, he continued his studies at the Guildhall School of Music in London with a full scholarship. Recommended by Maestro Sergio Commissiona, he was appointed as a conducting intern of the Asian Youth Orchestra, with whom he toured in Hong Kong, Singapore and the United States.

In 1995, Kan won the International Competition for Young Conductors in Portugal and since then he has worked, as a guest conductor, with several orchestras abroad, including the Lisbon Metropolitan Orchestra, the Romanian National Radio Orchestra, the Bucharest Philharmonic and the Silvestri Chamber Orchestra etc.

Besides, Kan has worked with the Hong Kong Sinfonietta, the City Chamber Orchestra of Hong Kong, and the Pan Asia Symphony Orchestra, and had been the Principal Conductor of the Union Philharmonic Orchestra, HKUSU, since its inception until 2013.

From 2006 to present, Francis Kan has been the Assistant Conductor of Macao Orchestra, with a commitment to promoting musical education in Macao. From 2010 to 2012, he also took up the role as a resident conductor at the Guiyang Symphony Orchestra. In recent years, he has frequently cooperated with the China National Centre for the Performing Arts Orchestra, the Shenzhen Symphony Orchestra, the Zhejiang Symphony Orchestra, and the Harbin Symphony Orchestra. In March 2015, he led the Shenzhen Symphony Orchestra on a cultural exchange performance to South Africa and also conducted the opening concert for the “Year of China” in South Africa, which was highly praised by Luo Shugang, the Minister of Culture of the People’s Republic of China. In September of the same year, he toured Europe with the Macao Orchestra, leading it to perform with young pianist Zhang Haochen in Zürich, and Budapest. Also, he acted as the Conductor of “A Dream of Fragrancy”, a local original chamber opera in three acts composed by Liu Chenchen, at the 30th Macao International Music Festival in 2016. In June 2017, Kan performs with the National Ballet of China Symphony Orchestra at The National Centre for the Performing Arts in Beijing commemorating the 20<sup>th</sup> anniversary of Hong Kong’s handover to China. In the September 2018, he led the Zhejiang Symphony Orchestra on a tour of Brazil, performing in four places in Iguazu, Brasilia, Sao Paulo and Rio de Janeiro, with great success, which caused great echoes in the Brazilian cultural and musical life.



## Conductor

# 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。樂團經常獲邀到國內外進行巡迴演出，近年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 年及 2019 年參與了深圳「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 月樂團首赴緬甸作文化交流演出，同年 10 月，樂團更參演上海國際藝術節，以精湛的演出以及精緻細膩的演奏風格，獲外界一致好評，彰顯澳門文化建設成果。

2018 年起樂團正式推出「青少年聽眾計劃」，針對不同年齡青少年提供各類精彩音樂活動，提升青少年對古典音樂鑑賞能力。

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. OM 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 and 2019, 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, OM made its first tour in Myanmar for cultural exchange and in October of the same year the Orchestra participated in the Shanghai International Arts Festival, receiving acclaim from the audience with its exquisite performance and refined, subtle performance style while demonstrating Macao's cultural achievements.

Since 2018, the Orchestra has officially launched the "Young Audience Programme" to provide a variety of wonderful musical events for young people of different ages to enhance their appreciation of classical music.

# 精選室內樂 Chamber Concerts Highlight

歷遊室內樂 Chamber Yoyage

## 《嬉遊時光》

### Enchanting Moments of Divertimento

◆29/02/2020 ◆星期六 Saturday◆ 8pm◆

◆崗頂劇院 Dom Pedro V Theatre◆

小提琴 Violin：王佳婧 Melody Wang，李娜 Li Na，  
韋特·普拉錫格 Vít Polášek

中提琴 Viola：蕭凡 Xiao Fan，蔡雷 Cai Lei

大提琴 Cello：呂佳 Vincent Lu Jia，張太陽 Zhang Taiyang

鋼琴 Piano：陳佺騰 Chen Yiteng



曲目 Programme：

莫札特 Mozart：降E大調嬉遊曲/ Divertimento in E-flat Major, K. 563

舒曼 Schumann：降E大調鋼琴五重奏/ Piano Quintet in E-flat Major, Op. 44

演出時間約 1 小時 20 分，不設中場休息

Approximately 1 hour and 20 minutes, no interval

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歷遊室內樂 Chamber Yoyage

## 《淳美室樂》

### Melodious Chamber Music

◆03/04/2020 ◆星期五 Friday◆ 8pm◆

◆崗頂劇院 Dom Pedro V Theatre◆

大提琴 Cello：呂佳 Vincent Lu Jia

長笛 Flute：翁斯貝 Weng Sabei

雙簧管 Oboes：開賽 Kai Sai，珍妮花·史莎 Jennifer Shark

鋼琴 Piano：謝亞雙子 Yashuangzi Xie



曲目 Programme：

貝多芬 Beethoven：C大調雙簧管三重奏 / Oboe trio in C Major, Op. 87

孟德爾頌 Mendelssohn：D小調第一鋼琴三重奏/ Piano Trio No. 1 in D minor, Op. 49

演出時間約 1 小時，不設中場休息

Approximately 1 hour, no interval

# 精選室內樂 Chamber Concerts Highlight

歷遊室內樂 Chamber Yoyage

## 《瑰麗管樂》

### Magnificent Winds

◆18/07/2020 ◆星期六 Saturday◆ 8pm◆

◆崗頂劇院 Dom Pedro V Theatre◆



小提琴 Violin：王佳婧 Melody Wang

中提琴 Viola：蕭凡 Xiao Fan

大提琴 Cello：馬高·告魯克 Marko Klug

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, 胡安路·普耶斯 Juanlu Puelle

巴松管 Bassoon：容正先 Yung Tsangshien, 朱武昆 Zhu Wukun

圓號 Horn：吳天遐 Wu Tianxia, 艾蒂安·戈尼 Etienne Godey

小號 Trumpet：大衛·胡歐 David Rouault

#### 曲目 Programme:

德維安納 Devienne: G 小調巴松管四重奏 / Bassoon Quartet in G minor, Op. 73 No.3

貝多芬 Beethoven: 《降 E 大調管樂八重奏》 / Octet for Winds in E-flat Major, Op. 103

柴可夫斯基 Tchaikovsky: 《胡桃夾子》銅管五重奏 / Nutcracker arrangement for Brass Quintet

演出時間約 1 小時 10 分，不設中場休息

Approximately 1 hour and 10 minutes, no interval

**\*票價 Tickets: 澳門幣 MOP 120/100**

\*一次購買 4 張或以上任何場次「歷遊室內樂」系列音樂會門票，即享六折優惠

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中文



English



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#### 鳴謝 Acknowledgement

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澳門樂團 Macao Orchestra

