

室內樂
PIANO CHAMBER
INDULGENCE

歷遊室內樂
CHAMBER VOYAGE

2020 - 21

澳門樂團 音樂季
MACAO ORCHESTRA CONCERT SEASON

- 敬請關掉所有響鬧及發光裝置，請勿拍照、錄音或錄影。
- 請於整首樂曲完結後才鼓掌。
- 請勿飲食。
- 演奏期間請保持安靜。
- Please switch off all sound-making and light-emitting devices. Unauthorised photography or recording of any kind is strictly prohibited.
- Hold your applause until all movement in a piece are completed.
- No Eating or Drinking.
- Please keep quiet during the performance.

支持單位

Supported by

東方基金會、崗頂劇院業主會

Fundação Oriente, Associação dos Proprietários do Teatro Dom Pedro V

室內樂鋼琴音

PIANO CHAMBER

INDULGENCE

歷遊室內樂
CHAMBER VOYAGE

2020 - 21

19 / 06 / 2021

崗頂劇院 Dom Pedro V Theatre

星期六 Saturday

20:00

音樂會演出時間長約 1 小時，不設中場休息。 Approximately 1 hour, no interval.



聖桑 (1835-1921)：《丹麥與俄羅斯民謠隨想曲》 作品 79

長笛：翁斯貝

雙簧管：開賽

單簧管：米高·傑弗里·科比

鋼琴：張悅*

布拉姆斯 (1833-1897)：B大調第一鋼琴三重奏 作品 8

I. 有活力的快板

II. 詼諧曲：很快的快板

III. 柔板

IV. 終曲：快板

小提琴：李娜

大提琴：呂佳

鋼琴：張悅*

* 客席樂師

澳門樂團

PROGRAMME

Saint-Saëns (1835-1921): Caprice on Danish and Russian Airs, Op. 79

Flute: **Weng Sibe**i

Oboe: **Kai Sai**

Clarinet: **Michael Geoffrey Kirby**

Piano: **Zhang Yue** *

Brahms (1833-1897): Piano Trio No. 1 in B Major, Op. 8

I. Allegro con brio

II. Scherzo: Allegro molto

III. Adagio

IV. Finale: Allegro

Violin: **Li Na**

Cello: **Vincent Lu Jia**

Piano: **Zhang Yue** *

* Guest Musician

Macao Orchestra

曲目介紹

卡米爾·聖桑：《丹麥與俄羅斯民謠隨想曲》 作品 79

2021年恰逢法國作曲家聖桑逝世100周年。這首《丹麥與俄羅斯民謠隨想曲》為長笛、單簧管、雙簧管和鋼琴而作，寫於1887年，當時聖桑正在俄羅斯旅行演出，在紅十字會的資助下舉辦七場復活節系列音樂會，當時與他同行的有長笛演奏家保爾·塔法內爾、雙簧管演奏家喬治·吉列、單簧管演奏家夏爾·圖爾班，這首隨想曲正是為他們量身定制，1887年4月21日由他們三人和作曲家本人（擔任鋼琴聲部）首演於聖彼德堡。聖桑將此曲題獻給俄羅斯皇后瑪麗亞·費奧多羅夫娜（Maria Feodorovna），此人本為丹麥公主，1881年嫁給俄國沙皇亞歷山大三世，故此曲兼具俄羅斯韻味和丹麥風情。時任聖彼德堡音樂學院院長的作曲家、鋼琴家安東·魯賓斯坦對此曲大加讚賞，要求音樂學院木管專業的全體學生觀摩演出，以便讓他們「見識見識在這些樂器上究竟能獲得怎樣的成就」。

這首單樂章作品結構較為簡明清晰。開頭是具有一定炫技色彩的引子。隨後的三個段落均為主題與變奏，依次是一個丹麥風格主題和兩個俄羅斯風格主題。作曲家賦予四件樂器平等的地位，每個聲部都有獨立亮相、承擔主要旋律的機會，彼此之間也展開生動的交談。隨著音樂變化多端的速度、音區和情感起伏，木管樂器豐富的音色層次得到充分的挖掘和展現，並與鋼琴構成適度的對比反襯。

約翰內斯·布拉姆斯：B大調第一鋼琴三重奏 作品 8

德國作曲家布拉姆斯是19世紀室內樂領域最偉大的人物之一，他一生寫有多首不同樂器組合的作品，除了古典主義時期最常見的弦樂四重奏、弦樂五重奏外，還涉及弦樂六重奏、單簧管五重奏、鋼琴五重奏、鋼琴四重奏、鋼琴三重奏、單簧管三重奏等。他縝密複雜的音樂思維、內斂持重的性格特徵、對古典傳統的終生敬仰、對往昔音樂的悉心鑽研都為其室內樂創作奠定了堅實的基礎。

鋼琴三重奏是鋼琴與另外兩件樂器組合而成的一種室內樂體裁，最常見的是鋼琴、小提琴和大提琴，但也有其他組合方式。古典主義時期的鋼琴三重奏通常為三樂章結構，到了布拉姆斯的時代則通常採用四樂章佈局。布拉姆斯一生共寫有三首鋼琴三重奏，其中第二和第三首（C大調作品 87和C小調作品 101）均寫於19世紀80年代，是他功成名就之後的成熟之作。而《B大調第一鋼琴三重奏》的情況有些特殊：它是21歲的布拉姆斯和56歲的布拉姆斯「合作」的產物。此曲最初完成於1854年1月，次年10月13日首演於波蘭但澤，也是他出版

的第一部室內樂作品。35 年之後，布拉姆斯在 1889 年夏季對此曲進行了重大修改，大量刪減掉其「年輕時代的浮誇手筆」，縮短了三分之一的篇幅。這個新版本於 1890 年 1 月 10 日在布達佩斯首演。如今的演出通常採用 1889 年版（本場音樂會亦如此），對於布拉姆斯的室內樂創作而言，它既是初出茅廬的開端，也是純熟精深的收尾。

此曲四個樂章的調性佈局非同尋常，一、三樂章為 B 大調，二、四樂章為 B 小調，這樣的安排在西方藝術音樂中較為罕見。第一樂章規模最大，時長相當於其他樂章的兩到三倍，佔據了全曲近一半的篇幅。樂曲從一開頭就顯示出布拉姆斯對低沉豐滿的音響的偏愛，鋼琴和大提琴依次進入，共同呈現出寬廣大氣、富有歌唱性的第一主題，小提琴直至第 20 小節才加入進來。隨後的第二主題同樣由鋼琴率先奏出，色彩黯淡，情緒憂傷。第三個主題短暫重拾明亮的基調，具有田園牧歌的風味。發展部對這些主題進行了充滿戲劇張力的開掘和加工。

第二樂章是布拉姆斯在修訂版中改動最小的一個樂章，採用詼諧曲常見的 ABA 形式。首尾部分（兩個 A 段）既有孟德爾頌式的輕靈迅捷，也有貝多芬式的銳利棱角。中間的三聲中部（B 段）重現了第一樂章的舒展寬厚和熱情洋溢。該樂章最後結束於 B 大調，為第三樂章做好準備。

第三樂章亦為 ABA 結構。內省的幽思與深沉的傾訴是布拉姆斯最擅長表達的情感範疇之一。樂章開頭，鋼琴以左右手相距極遠的音區間隔奏出聖歌般的主題，神秘、肅穆而空靈，彷彿偌大教堂裡一段虔誠的內心禱告，兩件弦樂器只是在禱告的句子之間插入富有表情的間奏。由大提琴引領的中間主題如歌如訴，彷彿內心情感的赤誠宣洩。聖歌主題再次出現，塵世間的人生況味最終復歸於宗教精神的超驗之境。

對比行雲流水、開闊抒懷的第一樂章，第四樂章為全曲提供了一個令人意外的收尾。雖然布拉姆斯也在其他大調作品中寫過小調的末樂章，但均以平心靜氣的大調收尾，而從未如此絕望、決絕。第一主題從一開始便奠定了基調，在鋼琴湧動的三連音陪襯下，這個焦慮不安的主題因被三次突慢打斷而一次比一次激動。明朗的第二主題試圖緩和氣氛，卻只獲得暫時的平靜，最終讓位於勢不可擋的悲情力量。

PROGRAMME NOTES

Camille Saint-Saëns: Caprice on Danish and Russian Airs, Op. 79

In 1887, Saint-Saëns was invited by Russian Red Cross to perform a series of concerts for the Easter week. He engaged three top woodwind players: Paul Taffanel the flutist, Georges Gillet the oboist, and Charles Turban the clarinetist. For them, he composed the Caprice on Danish and Russian Airs, which he dedicated to Maria Feodorovna, a Danish princess who became the Empress of Russia by marrying Alexander III.

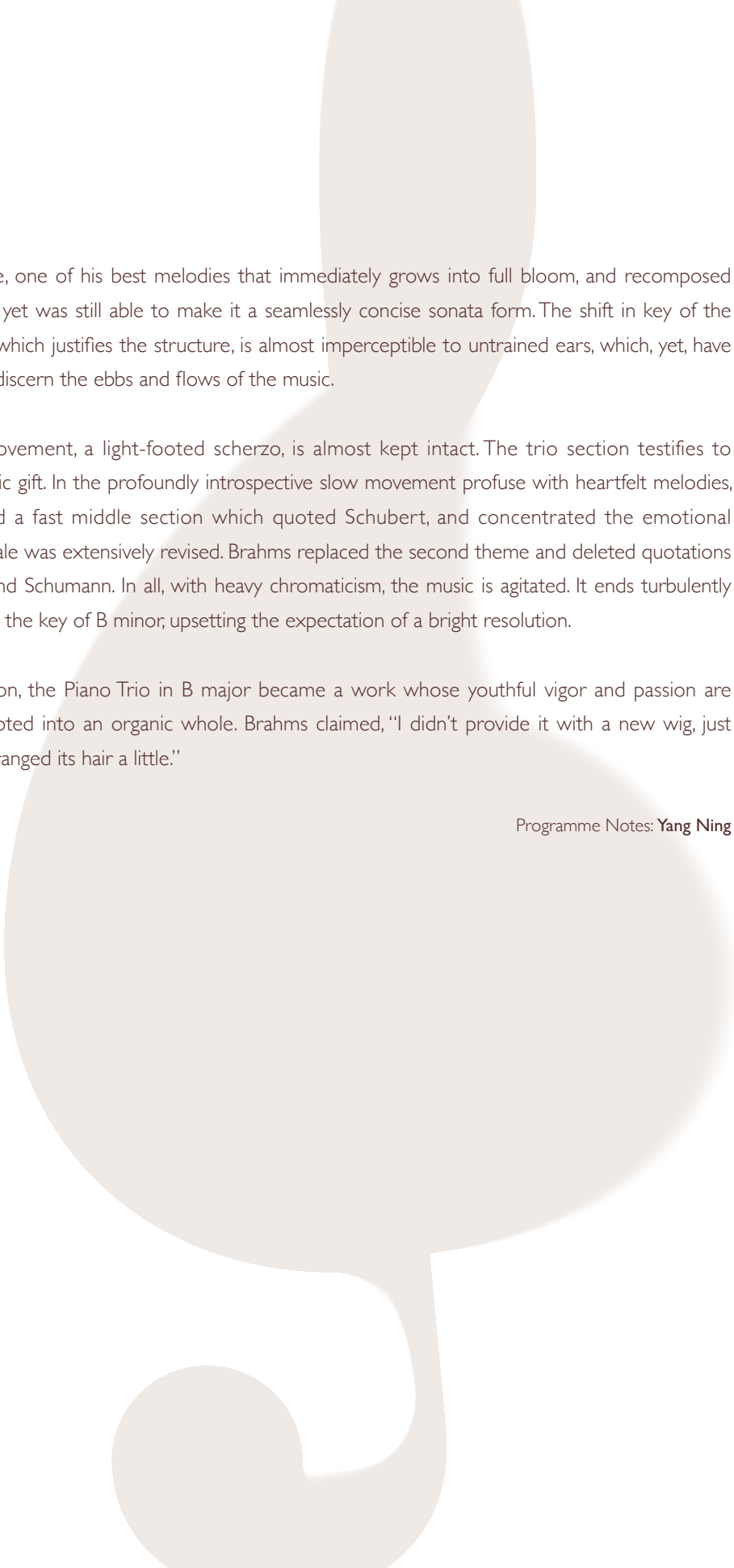
The music is simple in structure: After an introduction, the flutist presents the Danish air, which is then subjected to four variations; then come two Russian airs and a set of double variations on them. This is music in the purest sense, delightful, charming, entertaining throughout, without any pretensions to convey extra-musical messages or evoke sentiments. The idiomatic writing for the woodwinds has been particularly loved from the very first performance. Anton Rubinstein, then head of the St. Petersburg Conservatory, even required wind students to attend the concert to learn how to properly play the instruments. The Russian court was also greatly pleased by this dedication.

Johannes Brahms: Piano Trio No. 1 in B Major, Op. 8

In 1853, Brahms, then 20 years old, went to the Schumanns' and presented some of his early sonatas and chamber pieces. Schumann later proclaimed that Brahms would be no less than a messiah in music, which disturbed the young man a lot. Intensely self-critical, Brahms destroyed some of his early works, but he did allow his first chamber piece -- the Piano Trio in B major -- to be published in 1854. No sooner than that, he claimed that he would rather make some revision.

Aside from some cuts made for a 1871 performance, Brahms waited 36 years to revisit the Piano Trio. By then, in 1890, he had almost done his life's work, and looked at his youthful effort with the loving eye of a true master and the sure hand of an unsentimental sculptor.

In contrast with the Classicist we know, Brahms, when young, was a fierce Romantic, inclined to open his pieces with long-winding melodies with abandoning passion, which are often memorable, soulful, and touching. This is often problematic in large-scale compositions, for one has to devise something equally significant to balance the structure. Here Brahms the master managed to keep intact the



opening passage, one of his best melodies that immediately grows into full bloom, and recomposed everything else, yet was still able to make it a seamlessly concise sonata form. The shift in key of the second theme, which justifies the structure, is almost imperceptible to untrained ears, which, yet, have no problem to discern the ebbs and flows of the music.

The second movement, a light-footed scherzo, is almost kept intact. The trio section testifies to Brahms's melodic gift. In the profoundly introspective slow movement profuse with heartfelt melodies, Brahms deleted a fast middle section which quoted Schubert, and concentrated the emotional content. The finale was extensively revised. Brahms replaced the second theme and deleted quotations of Beethoven and Schumann. In all, with heavy chromaticism, the music is agitated. It ends turbulently and decisively in the key of B minor; upsetting the expectation of a bright resolution.

After the revision, the Piano Trio in B major became a work whose youthful vigor and passion are masterfully sculpted into an organic whole. Brahms claimed, "I didn't provide it with a new wig, just combed and arranged its hair a little."

Programme Notes: **Yang Ning**



澳門樂團

澳門樂團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。

澳門樂團前身為澳門室內樂團，1983年由聖庇護十世音樂學院歐師達神父等創建，2001年起擴建為雙管編制的管弦樂團，現今已發展成為50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、塞爾吉奧·阿佐里尼、基里爾·格斯坦、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年及2019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。為了紀念澳門回歸20週年、建國70週年和《黃河大合唱》首演80週年，2019年11月澳門樂團分別接獲北京大劇院管弦樂團有限公司及珠海華發中演劇院管理公司之邀請參與演出，是一場極具歷史感與時代性的中國作品音樂會，為這個值得紀念和慶祝的歷史時刻獻禮。

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，此外，在社區推廣上，樂團舉辦多場「愛音樂·愛分享」系列音樂會，親身步近校園、社區及弱勢社群，大大拓展古典音樂觀眾的層面，更為年輕音樂人才實現音樂夢想。


MACAO ORCHESTRA

Where East Meets West, Past Connects with Present

The Macao Orchestra (OM) is a professional ensemble under the auspices of the Cultural Affairs Bureau of the Macao S.A.R. Government. OM 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 1983, Father Áureo de Castro of the St. Pious X Academy of Music and a group of music lovers founded the Macao Chamber Orchestra (now known as OM). In 2001, OM was extended into an orchestra with double winds; today, it has developed into a small-to-medium-sized orchestra of around 50 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, Stephen Kovacevich, Boris Berezovsky, Leonidas Kavakos, Barry Douglas, Sergio Azzolini, Kirill Gerstein, Iván Martín, Yulianna Avdeeva, Henning Kraggerud, Stefan Vladar, Mario Brunello, Fou Ts'ong, Lang Lang, Yundi Li, Sarah Chang, Ning Feng, Jian Wang, Tan Dun, etc. In addition, 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. In celebration of the 20th anniversary of Macao's Return to the Motherland, the 70th Anniversary of the Founding of the People's Republic of China, and the 80th Anniversary of the Premiere of the Yellow River Cantata, in November 2019, Macao Orchestra was invited by Beijing's China NCPA Orchestra and the Zhuhai Huafa and CPAA Grand Theatre to take part in a concert featuring profoundly historic and contemporary Chinese works, thus honouring this much commemorable historic occasion.



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. In addition, at community level, the Orchestra has held the “Music for All” concert series, bringing music to campuses, communities and disadvantaged groups, thus greatly expanding the target audience for classical music, and even helping younger talents to realise their musical dreams.

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