

HK PHIL X TAI KWUN:
CHAMBER MUSIC SERIES
**BEETHOVEN
MEETS MOZART**

場地伙伴
Venue Partner

大館
TAI KWUN

古蹟及藝術館
CENTRE FOR HERITAGE & ARTS

28
JUN
2021

MON 7:30PM

大館賽馬會立方
JC Cube, Tai Kwun

港樂 X 大館：
室樂音樂會系列
貝多芬遇上莫扎特

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P. 2

莫扎特 MOZART

25'

降E大調五重奏，為鋼琴和木管而作，K. 452

Quintet for Piano & Winds in E-flat, K. 452

最緩板—中庸的快板

Largo – Allegro moderato

稍緩板

Larghetto

輪旋曲：快板

Rondo: Allegretto

P. 3

貝多芬 BEETHOVEN

26'

降E大調五重奏，為鋼琴和木管而作，op. 16

Quintet for Piano & Winds in E-flat, op. 16

沉重地—快板，但不太快

Grave – Allegro, ma non troppo

如歌的行板

Andante cantabile

輪旋曲：快板，但不太快

Rondo: Allegro, ma non troppo

李偉安 鋼琴

Warren Lee Piano

韋爾遜 雙簧管

Michael Wilson Oboe

史安祖 單簧管

Andrew Simon Clarinet

莫班文 巴松管

Benjamin Moermond Bassoon

江蘭 圓號

Lin Jiang Horn



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演奏期間請保持安靜
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Please reserve your applause
until the end of the entire work



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Mozart
(Wikimedia Commons)



Beethoven
(Wikimedia Commons)

INTRODUCTION

The combination of piano and winds is comparatively rare in the chamber music repertoire. Composers for this ensemble choose between the flute or oboe as the highest wind instrument with the clarinet, bassoon and horn completing the mix. Mozart is well known for his fascination with the clarinet, a newcomer into the orchestra in the latter half of the 18th century. Beethoven was profoundly influenced by Mozart, and the coupling of these two works in this programme mark the admiration of the young composer.

The two met in 1787 when Beethoven was just a boy and Mozart was suffering from ill-health and in no mood to entertain an obscure prodigy. After hearing him play, Mozart declared to his wife, Constanze, that one day the boy would give the world something to talk about. Mozart agreed to teach him, but Beethoven needed to return to Bonn to care for his dying father. By the time he returned to Vienna, Mozart had died. The lesson, sadly, never took place. By performing pieces by both of the maestros tonight, we fulfill their reneged promise of the music lesson, where Beethoven meets Mozart.

1756-1791

WOLFGANG AMADEUS MOZART

Quintet for Piano & Winds in E-flat, K. 452

Largo – Allegro moderato

Larghetto

Rondo: Allegretto



Mozart
(gallicia.bnf.fr)

A year after marrying Constanze, Mozart's first child had been born. Unfortunately, it could only survive for two months. He tried to return to a normal life by focusing on his compositions and performances. His Quintet for Piano & Winds (K. 452) was completed in Vienna on 30 March 1784, and it was first performed two days later in the Burgtheater in Vienna. Mozart described K. 452 as "the best work I have composed".

The **Largo** opens with firm chords from the winds and lyrical piano answers. The winds repeat the phrases and piano trills eventually bring the section to a close. The piano starts the **Allegro moderato** answered by the winds. These lively materials, with fresh themes, continue to the end of the movement.

The oboe opens the **Larghetto** with a beautiful lyrical theme. The full quintet answers, the melodies giving a calm expressiveness. The second section has flowing melodies with colourful chromatic passages.

The piano introduces the **Rondo** theme with its rising arpeggio. The winds answer and complete the theme. Further developments give each instrument a chance for display. A "cadenza in tempo" leads to the quicker final section showing all instruments at their brilliant best.

1770-1827

LUDWIG VAN BEETHOVEN

Quintet for Piano & Winds in E-flat, op. 16

Grave – Allegro, ma non troppo

Andante cantabile

Rondo: Allegro, ma non troppo



Beethoven
(gallicia.bnf.fr)

Perhaps inspired by Mozart's K. 452, Beethoven completed his Quintet for the same instruments and in the same key in 1796. It was first performed the following year. The Viennese publisher, Tranquillo Mollo, published it in 1801 together with another version of the same music for piano and string trio. Both versions were numbered op. 16 and dedicated to Prince Johann zu Schwarzenberg.

The **Grave** introduction has a soft dotted unison. The piano answers and the figures are repeated with instrumental additions. The piano begins the graceful triple-time **Allegro, ma non troppo** followed by the winds. The piano also introduces the second theme with added bassoon phrases. Smooth phrases contrast with the active piano part throughout the movement.

A simple folk-like tune opens the **Andante cantabile** and is taken up by the winds individually and in groups. A pleading horn solo dominates the central section while decorative piano passages lead to a quiet ending.

The **Allegro, ma non troppo** has repeated piano chords in a gentle gallop. The winds continue, answered by the piano, often with much elaboration and wit. A long chromatic scale leads to a final return of the rondo theme and piano trills introduce the concluding phrases.

Programme notes by Dr Andrew Sutherland



WARREN LEE Piano

Warren Lee made his televised debut with the HK Phil at the age of six and was the first-prize winner of the 1995 Stravinsky Awards International Piano Competition and Grand Prix Ivo Pogorelich. A Steinway Artist, Warren's discography includes 10 acclaimed albums on Naxos and a variety of recordings on Steinway's SPIRIO. He received the Ten Outstanding Young Persons Award in Hong Kong in 2012.



MICHAEL WILSON Oboe

Michael Wilson was appointed Principal Oboe of the HK Phil in 2009. Prior to this he was Co-Principal Oboe from 2005. He was working regularly with London-based orchestras including the London Philharmonic Orchestra with which he toured extensively in Germany under the direction of then Chief Conductor, Kurt Masur. As well as playing Guest Principal in several UK orchestras, more recently he has been invited to play with the Malaysia Philharmonic and the Western Australian Orchestra in Perth.



ANDREW SIMON Clarinet

Principal Clarinetist of the HK Phil since 1988, Andrew Simon has performed as soloist over 80 times as soloist and recorded works by Stravinsky and Baermann with the orchestra. Simon is the first American classical musician to perform in North Korea, and has recently released a CD for Naxos Records. A graduate of Juilliard, he has recently made his New Zealand, Lithuanian and Taiwan concerto debuts.



BENJAMIN MOERMOND Bassoon

Benjamin Moermond joined the HK Phil as Principal Bassoon in 2010. His previous solo appearances with the orchestra include Haydn's Sinfonia Concertante, Telemann's Double Concerto for Bassoon and Recorder, Mozart's Bassoon Concerto and Weber's Bassoon Concerto. He is a part of the bassoon faculty at the Chinese University of Hong Kong and the Hong Kong Academy for Performing Arts. He graduated from The Juilliard School of New York under Judith LeClair.



LIN JIANG Horn

HK Phil Principal Horn Lin Jiang began playing the horn at the age of 10. A graduate of the University of Melbourne, Lin is one of Australia's most sought after horn soloists, and has performed solos with the Melbourne and Sydney Symphony orchestras, the Malaysian Philharmonic Orchestra and the Australian Youth Orchestra. He has also taught in Singapore and Hong Kong.

Please click onto the name of each artist for a full-version biography.

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