

HK PHIL X TAI KWUN: CHAMBER MUSIC SERIES

港樂 X 大館 ·
室樂音樂會系列

單簧管五重奏
單簧和弦

HARMONIOUS CLARINET WITH STRINGS

CLARINET QUINTET

場地夥伴
Venue Partner

大館
TAI KWUN

古蹟及藝術館
CENTRE FOR HERITAGE & ARTS

15 APR 2019
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

單簧和弦——單簧管五重奏

HK PHIL x TAI KWUN: CHAMBER MUSIC SERIES
HARMONIOUS CLARINET
WITH STRINGS:
CLARINET QUINTET

P. 1

莫扎特 MOZART

32'

A大調單簧管五重奏 Clarinet Quintet in A, K. 581

歌舒詠 GERSHWIN

7'

《波吉與貝絲》：〈本來未必如此〉、〈夏日時光〉

"It Ain't Necessarily So" and "Summertime" from *Porgy and Bess*

韋伯 WEBER

27'

單簧管五重奏 Clarinet Quintet in B flat, op. 34

P. 9

史安祖 單簧管

Andrew Simon Clarinet

王敬 小提琴

Jing Wang Violin

許致雨 小提琴

Anders Hui Violin

凌顯祐 中提琴

Andrew Ling Viola

鮑力卓 大提琴

Richard Bamping Cello



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節目更改 Change of Programme

因應演奏家要求，原定的音樂會曲目（費茲五首小品）現已改為歌舒詠《波吉與貝絲》的〈本來未必如此〉及〈夏日時光〉。

At the request of the soloists, the repertoire of the concerts will be changed from Finzi's Five Bagatelles to Gershwin's "It Ain't Necessarily So" and "Summertime" from *Porgy and Bess*.



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演奏期間請保持安靜

Please keep noise to a minimum during the performance



請留待整首樂曲完結後才報以掌聲鼓勵

Please reserve your applause until the end of the entire work



本音樂會不設中場休息

No intermission for this concert

單簧和弦

HARMONIOUS CLARINET WITH STRINGS

今晚音樂會的主角是單簧管。單簧管18世紀初在德國發明，不久已擠身軍樂隊和管弦樂團。可是單簧管經過數個發展階段後，才開始獲作曲家認真對待，將單簧管用作獨奏樂器；不過單簧管之所以能得到作曲家青睞，卻是因為有演奏家能將樂器的潛質發揮得淋漓盡致，多於樂器本身的變化。今晚其中兩首樂曲，正是特別為展現兩位演奏家的獨特技巧而寫——兩位都是史上第一批專業單簧管演奏家，技藝非常高超。

第一位就是安東·薩達德拉。他與兄弟約翰·薩達德拉（也是單簧管先驅）1779年獲奧地利宮廷軍樂隊聘用，兩年後更獲聘於宮廷管弦樂團。約翰以在較高音區奏出清亮音色聞名，安東則較喜歡低音。1787年，安東發明了將單簧管加長的方法，令單簧管能奏出更低的樂音，這種樂器稱為「巴塞單簧管」。

莫扎特 A大調單簧管五重奏

莫扎特（1756-1791）於1781年定居維也納；不久就認識了薩達德拉，兩人更成了好友。莫扎特尤其欣賞薩達德拉的演奏，還有他那款巴塞單簧管的聲音，因此A大調單簧管五重奏既是為這位友人而寫，也是為他所設計的樂器而寫。樂曲的首演場合是維也納音樂之友協

Today's concert features the clarinet. The clarinet was invented in Germany during the early years of the 18th century and soon found its way into military bands and orchestras. It went through a number of stages of development until composers started to take it seriously as a solo instrument, but it was not so much the developments of the instrument as the players who were able to show off its full potential that really attracted composers to it. Two of the pieces in today's concert were composed expressly for the unique skills of two of the earliest professional clarinet virtuoso players.

The first of these was Anton Stadler who, along with his brother Johann (also a pioneering clarinetist), was appointed to the military band of the Austrian Court in 1779. Two years later both brothers were admitted to the Court Orchestra where Johann was noted for his ability to produce a clear ringing sound in the upper register of the instrument, while Anton preferred the lower notes. In 1787 he invented an extension to the clarinet so that it could play even lower; he called this instrument the basset-clarinet.

MOZART CLARINET QUINTET IN A

Shortly after he had settled in Vienna in 1781, **Wolfgang Amadeus Mozart** (1756-1791) met Anton Stadler, and the two became firm friends. Mozart was particularly impressed

會的聖誕音樂會——每年聖誕，協會都舉行音樂會，籌款協助已故會員遺下的妻兒。莫扎特在樂譜上寫的完成日期是1789年9月29日，同年12月22日正式在慈善音樂會上演出，莫扎特自己則負責中提琴聲部。他將樂譜當作禮物送給薩達德拉，但薩達德拉1791年在歐洲巡迴演出時卻由於資財不足，要典當這份手稿來換錢。因此今天大家聽到的版本，是1802年根據原曲部分弦樂聲部，以及大量的猜測功夫重組出來的。然而，單簧管五重奏一直是莫扎特卓越的作品之一。一位備受推崇的樂評人寫道：「這一年充滿不幸（那是1789年），要是沒有樂曲可以總結這一年，那就是這一首了。有些樂段彷彿充滿痛苦與絕望，但音樂本身卻猶如淚眼之中隱見微笑。」

單簧管五重奏共由四樂章組成，**第一樂章**以讚美詩似的主題掀開序幕，首先由弦樂四重奏奏出，接著單簧管響起，奏出優雅的上行主題。這時音樂也漸漸脫離讚美詩風格，變得更接近室樂作品，五件樂器各自開展。**第二樂章**以美妙絕倫的單簧管主題為基礎，而且正是「淚眼之中隱見微笑」的主題之一。配上弱音器的弦樂時常充當柔和搏動的背景，讓單簧管有充裕的空間，悠閒地將主題詳加開展，又常常以精緻的裝飾音和優雅的音階樂段，為樂曲添上幾分辛酸之情，妙不可言。單簧管偶然闖進較低音區，提醒大家樂曲原本不是為現代單簧管而寫的，而是薩達德拉那獨特的樂器巴塞單簧管。**第三樂章**是首小步舞曲與中段：小步舞曲甚具氣派，中段則只由弦樂演奏（由於技術原因，「中段」原文為「trio」，



莫扎特 Mozart
(International Museum
and Library of Music)

with Stadler's playing and the sound of his basset-clarinet, and wrote his **Clarinet Quintet in A** for both player and instrument. The Quintet was first performed at a Christmas concert of the Vienna Society of Musicians held every year to benefit the widows and orphans of its deceased members. Mozart dated the finished score 29 September 1789, and it was duly performed at the benefit concert on 22 December that year with Mozart himself playing the viola in the ensemble. He gave Stadler the manuscript as a gift, but Stadler subsequently pawned it when he ran out of money during a European tour in 1791, and the version heard today was reassembled in 1802 using some of the original string parts and rather a lot of guesswork. It remains, however, one of Mozart's most sublime compositions: "If there is one work that sums up this unhappy year [of 1789], this must be it", one respected commentator has written. "Parts of it seem to reflect an aching despair, but the music smiles through its tears."

The **first** of its four movements opens with a hymn-like theme played by the string quartet out of which the clarinet emerges with a graceful upward theme and the music becomes less hymn-like and much more in the style of a chamber work with all five instruments going off on their own. The gorgeous clarinet theme on which the **second movement** is based is certainly one

原意是「三重奏」)。第四樂章開端的小曲調既迷人又歡欣，隨後的六個變奏更令小曲調顯得高雅，與開始時的童真色彩相去甚遠。第一、二、四變奏（單簧管令人目眩，小提琴也璀璨得像煙花一樣）活潑有趣，但第三（這裡有哀婉的中提琴——別忘了樂曲首演時莫扎特是負責拉中提琴的）和第五變奏卻流露出強烈的情感；最後一個變奏則為樂曲畫上興高采烈、盡情歡樂的句號。

韋伯 降B大調單簧管五重奏

另一位單簧管先驅是貝曼。貝曼1784年生於德國，先加入普魯士近衛騎兵團軍樂隊當雙簧管手，後來再轉為單簧管手。他在薩爾費爾德戰役和耶拿戰役上過陣、打過仗，也曾被俘虜，但都成功脫險，逃到慕尼黑。1811年，他獲慕尼黑宮廷樂團聘為單簧管手；作曲家韋伯（1786-1826）正是在慕尼黑注意到他的演奏。

韋伯原本在斯圖加特工作，可是他卻因為將原本應該給予他僱主的經費，擅自轉移到自己的銀行戶口，1810年不但被解僱，更被當地警察驅逐，被迫離開斯圖加特。他往後幾個月都在各德意志城邦之間奔走，希望能找到差事。1811年3月



of those themes which “smiles through its tears”. Muted strings, often gently pulsating in the background, leave ample space for the clarinet to expound at leisure on the theme, often using delicate ornaments and graceful scale-passages to add a wonderful poignancy to the music. The occasional forays into the clarinet’s lower register remind us that this was actually conceived, not for the modern clarinet, but for Stadler’s unique “basset-clarinet”. The **third movement** is in the form of a proud minuet with a central section (called, for technical reasons, a “trio”) for strings alone. The charming, cheerful little tune which opens the **final movement** is put through a series of six variations which elevate its way above the almost childlike quality it possesses at the outset. Variations 1, 2 and 4 (with its dazzling clarinet and violin pyrotechnics) possess a playful character, while variations 3 (featuring a mournful viola – remember that Mozart himself took this part in the work’s first performance) and 5 are somewhat more emotionally charged. The final variation ends the work full of jollity and unfettered good cheer.

WEBER CLARINET QUINTET IN B FLAT

Another early pioneer of the clarinet was Heinrich Baermann. He had been born in Germany in 1784 and joined the band of the Prussian Life Guards as an oboe player, subsequently moving on to the clarinet. He fought and was captured in the Battles of Saalfeld and Jena, but escaped and made his way to Munich, where he was appointed in 1811 as clarinetist with the Court Orchestra. It was there that his playing came to the attention of **Carl Maria von Weber** (1786-1826).

韋伯 Weber
(Wikimedia Commons)

14日，他來到慕尼黑，而且在聽過貝曼在樂團的演奏後，向當地王室申請許可，打算舉辦一場音樂會，演奏他為貝曼所寫的協奏曲；結果韋伯不但如願以償，樂曲更非常受歡迎，王室甚至再委約他寫作另外兩首單簧管協奏曲。貝曼本人也邀請韋伯寫作一首室樂作品，好讓他炫耀一下自己設計的改良版單簧管。同年9月，韋伯動筆寫作**降B大調單簧管五重奏**——可是樂曲卻在四年後才完成。

降B大調單簧管五重奏，由四個樂章組成。從**第一樂章**可見，單簧管能在廣闊的音域內輕而易舉地遊走（那實在要歸功於貝曼設計的改良版），而且活潑炫技與抒情而富韻味的段落交替出現。當時有位評論人注意到，韋伯這首五重奏「將貝曼的藝術個性完整地流傳下來。在貝曼手上，單簧管不但時而婉約如歌、哀怨傷感，時而敏捷如飛，靈巧流暢，更展現出一個前所未見的細微差別：頑皮而富鄉村氣息的聲音。無論在極高音區還是在低音區，單簧管都能呈現出調皮的特性。」**第二樂章**將單簧管抒情的一面發揮得淋漓盡致；**第三樂章**則肯定是首單簧管練習曲，訓練演奏家的手指與呼吸。**終樂章**風馳電逝，氣氛嬉鬧；弦樂四重奏節奏強勁，動感強烈，頗有步步進逼之感，單簧管則興高采烈地在上方飛翔。

樂曲剖析中譯：鄭曉彤

Having been expelled from his post in Stuttgart in 1810 for diverting funds due to his employer into his own bank account, and driven out of the state by the local police, Weber spent the next months travelling around the various German states trying to find work. On 14 March 1811 he arrived in Munich and, hearing Baermann play in the orchestra, sought and obtained royal permission to put on a concert for which he composed a concerto especially for Baermann. It went down so well that the court commissioned two further clarinet concertos from him, and Baermann himself asked for a chamber work to show off a modified instrument he had himself devised and had made. In September that year, Weber started work on the **Clarinet Quintet in B flat** but it was not finished for another four years.

Set in four movements, the **first** finds the clarinet moving easily across the extended range created by Baermann's modifications, and alternating between lively, virtuoso display and more lyrical, expressive playing. One contemporary commentator observed that in the quintet, "Weber hands down to us the entire artistic personality of Baermann, who could not only draw the cantabile and elegiac side from his instrument and exploit its volatile fluency, but discovered a new nuance of his instrument; the impish, bucolic tone. Not only in the extreme high register but also in the low, the clarinet is able to take on a roguish quality." The **second** movement exploits the instrument's more lyrical side, while the **third** certainly is as much an exercise for the clarinetist's fingers as for the breath. The quintet **ends** with a galloping romp in which the string quartet maintains a pressing rhythmic momentum while the clarinet flies exuberantly above it.

Programme note by Dr Marc Rochester



史安祖 單簧管

港樂首席單簧管史安祖，曾與港樂攜手演出協奏曲不下60場次。他的雷射唱片灌錄專輯包括獨奏會《HOT》，及《烏木與象牙》（拿索斯發行）。史安祖是首位生於美國而在北韓演出（1992）的音樂家。他獲盧德倫獎學金而入讀茱莉亞音樂學院，現為活躍於全球的獨奏家及教育家。

ANDREW SIMON Clarinet

As HK Phil's Principal Clarinetist, Andrew Simon has performed over 60 solo performances with the HK Phil. Recording projects include his recital CDs "HOT" (Musicians Showcase) and "Ebony and Ivory" (NAXOS Records). The first American-born artist ever to perform in North Korea (1992), he attended the Juilliard School on a Ludlam Scholarship and appears regularly worldwide as soloist and educator.



王敬 小提琴

港樂樂團首席王敬，是當代最多才多藝的小提琴家之一。他以獨奏者身份於歐洲及北美演奏，曾合作的樂團包括捷克廣播愛樂樂團、莫斯科交響樂團、蒙特利爾大都會管弦樂團、蒙特利爾交響樂團等。他曾在梅塔大師指揮下，與上海交響樂團合作；亦與范斯克大師合作，與中國愛樂同台。

JING WANG Violin

HK Phil Concertmaster Jing Wang is one of the most versatile violinists of his generation. He has appeared as a soloist with major orchestras in Europe and North America, including the Czech Radio Philharmonic, Moscow State Symphony Orchestra, Metropolitan Orchestra of Montreal and Montreal Symphony Orchestra. He has also played with Maestros Zubin Mehta and Osmo Vänskä with the Shanghai Symphony and China Philharmonic orchestras respectively.



許致雨 小提琴

許致雨自2010年起加入香港管弦樂團，現為樂團第二副首席。他獲艾遜巴赫委任為石荷州節慶管弦樂團助理樂團首席，與鋼琴家郎朗一起在北美巡迴演出。作為一位活躍室內樂演奏家，他曾與各地傑出的音樂家合作，如：林昭亮、史達嘉、堤剛、卡爾、瓦茲等。

ANDERS HUI Violin

HK Phil Second Associate Concertmaster Anders Hui joined the orchestra in 2010. He was invited by Christoph Eschenbach to be the Assistant Concertmaster for the Schleswig-Holstein Music Festival Orchestra, performing with Lang Lang in a tour across North America. An active chamber musician, Hui has worked with many renowned musicians including Cho-Liang Lin, János Starker, Tsuyoshi Tsutsumi, Alex Kerr and André Watts.



凌顯祐 中提琴

中提琴演奏家凌顯祐，在香港土生土長，他同時是小提琴家和指揮。現為港樂首席中提琴，凌顯祐曾為港樂、首爾愛樂等樂團擔任獨奏。除了和港樂四重奏合作無間，他還定期與林昭亮、寧峰、霍夫曼等合作演奏室內樂。他又在香港、北美、歐洲等地舉行獨奏會。

ANDREW LING Viola

Hong Kong-native Andrew Ling is a concert violist, violinist and conductor. Currently the Principal Violist of the HK Phil, his solo appearances have included the HK Phil and Seoul Philharmonic. Besides HK Phil Quartet, Ling plays chamber music regularly with Cho-Liang Lin, Ning Feng, Gary Hoffmann, etc. Ling has also played solo recitals in China, America and Europe.



鮑力卓 大提琴

鮑力卓自1993年起擔任港樂的大提琴首席。他曾與多位傑出的音樂家同台表演，包括曼奴軒爵士、卡華高斯、羅斯托波維奇、朱利尼、吉格耶夫、伯恩斯坦、馬捷爾、戴維斯爵士、阿巴度等等。

RICHARD BAMPING Cello

Richard Bamping has been the Principal Cellist of the HK Phil since 1993. He has performed with many of the finest musicians of recent history – Lord Yehudi Menuhin, Leonidas Kavakos, Mstislav Rostropovich, Carlo Maria Giulini, Valery Gergiev, Leonard Bernstein, Lorin Maazel, Sir Colin Davis and Claudio Abbado.

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港樂即將上演的音樂會

HK PHIL UPCOMING CONCERTS

**19 & 20
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Fri & Sat 8pm
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梵志登 | 莫扎特

JAAP | Mozart

莫扎特	第一交響曲
莫扎特	第四圓號協奏曲
莫扎特	第四十交響曲
MOZART	Symphony no. 1
MOZART	Horn Concerto no. 4
MOZART	Symphony no. 40

梵志登, 指揮
江蘭, 圓號
Jaap van Zweden, conductor
Lin Jiang, horn

**26 & 27
APR 2019**

Fri & Sat 8pm
CC
\$200

馬勒 \$200 | 第九交響曲

Mahler \$200 | Symphony no. 9

馬勒	第九交響曲
MAHLER	Symphony no. 9

梵志登, 指揮
Jaap van Zweden, conductor

**3 & 4
MAY 2019**

Fri & Sat 8pm
CC
\$680 \$580 \$480 \$380

梵志登與賓尼亞堤菲莉

JAAP | Khatia Buniatishvili

莫扎特	第二十鋼琴協奏曲
布魯赫納	第七交響曲
MOZART	Piano Concerto no. 20
BRUCKNER	Symphony no. 7

梵志登, 指揮
賓尼亞堤菲莉, 鋼琴
Jaap van Zweden, conductor
Khatia Buniatishvili, piano

**10 & 11
MAY 2019**

Fri & Sat 8pm
CC
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梵志登與張緯晴

JAAP | Rachel Cheung

黃俊謙	《迷宮崩塌》(世界首演)
拉威爾	G大調鋼琴協奏曲
柯利吉亞諾	第一交響曲(香港首演)
WONG Chun-wai	<i>Labyrinth Collapses</i> (World premiere)
RAVEL	Piano Concerto in G
John CORIGLIANO	Symphony no. 1 (Hong Kong premiere)

梵志登, 指揮
張緯晴, 鋼琴
Jaap van Zweden, conductor
Rachel Cheung, piano

**17 & 18
MAY 2019**

Fri & Sat 8pm
CC
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梵志登 | 馬勒二

JAAP | Mahler 2

布魯赫納	〈道成肉身〉
布魯赫納	〈聖母頌〉
馬勒	第二交響曲, 「復活」
BRUCKNER	"Christus factus est"
BRUCKNER	"Ave Maria"
MAHLER	Symphony no. 2, <i>Resurrection</i>

梵志登, 指揮
方穎, 女高音 • 卡基爾, 女中音
荷蘭廣播合唱團
香港管弦樂團合唱團
Jaap van Zweden, conductor
Ying Fang, soprano
Karen Cargill, mezzo-soprano
Netherlands Radio Choir
Hong Kong Philharmonic Chorus

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CC = 香港文化中心音樂廳 Hong Kong Cultural Centre Concert Hall

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購買任何一場大館室樂音樂會門票, 可享下列音樂會門票9折:

梵志登 莫扎特	2019年4月19及20日
夢諭	2019年5月24及25日
范斯克 芬蘭之旅	2019年6月28及29日

10% off for the following concerts when purchase any of the Tai Kwun chamber concerts:

JAAP Mozart	19 & 20 APR 2019
Quotation of Dream	24 & 25 MAY 2019
OSMO Finnish Adventure	28 & 29 JUN 2019