

Tianjin Juilliard Ensemble Concert

天津茱莉亚室内乐团音乐会

2022/5/15 15:00

Tianjin Juilliard Concert Hall

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Tianjin Juilliard
天津茱莉亚学院



Program

Sunday, May 15, 2022, 15:00 Tianjin Juilliard Concert Hall

NICCOLO ATHENS
(b. 1988)

Trio for Trumpet, Horn and Trombone (World Premiere, 2022)
Vivace
Serioso, ma non troppo adagio
Allegro molto
Han Xiaoguang, Horn
Sergey Tyuteykin, Trumpet
Lee Allen, Trombone

WOLFGANG AMADEUS MOZART
(1756-1791)

Quintet in E-flat Major for Piano and Winds, K.452
Largo-Allegro moderato
Larghetto
Rondo. Allegretto
Scott Bell, Oboe
Xiangyu Zhou, Clarinet
Akio Koyama, Bassoon
Han Xiaoguang, Horn
Allie Su, Piano

~Intermission~

HEITOR VILLA-LOBOS
(1887-1959)

Bachianas brasileiras No.6, W392 (1939)
Aria (Chôro)
Fantasia
Gergely Ittész, Flute
Akio Koyama, Bassoon

JOHANNES BRAHMS
(1833-1897)

Piano Quartet No. 1 in g minor, Op. 25
Allegro
Intermezzo. Allegro, ma non troppo-Trio. Animato
Andante con moto
Rondo alla Zingarese. Presto
Weigang Li, Violin
Honggang Li, Viola
Nicholas Tzavaras, Cello
Linda Ruan*, Piano (1st, 2nd Movements)
Jinzha Xu*, Piano (3rd, 4th Movements)

曲目单

2022年5月15日, 星期日, 15:00 天津茱莉亚音乐厅

尼科洛·安森
(b. 1988)

三重奏, 为小号、圆号与长号而作 (世界首演, 2022)
活泼地
庄重的, 不过分的快板
很快的快板
韩小光, 圆号
谢尔盖·图特金, 小号
李·艾伦, 长号

沃尔夫冈·阿马德乌斯·莫扎特
(1756-1791)

降E大调五重奏, 为钢琴和管乐器而作, K.452
广板-中庸的快板
小广版
回旋曲. 快板
斯科特·贝尔, 双簧管
周相宇, 单簧管
小山昭雄, 巴松管
韩小光, 圆号
苏宇莹, 钢琴

~中场休息~

海托尔·维拉-罗伯斯
(1887-1959)

巴西的巴赫风格第六首, W392 (1939)
咏叹调 (绍罗)
幻想曲
盖尔盖伊·伊采什, 长笛
小山昭雄, 巴松管

约翰内斯·勃拉姆斯
(1833-1897)

G小调第1钢琴四重奏, 作品25
快板
间奏曲: 不过分的快板-三重奏: 生气勃勃的
活跃的行板
吉普赛风格的回旋曲: 急板
李伟纲, 小提琴
李宏刚, 中提琴
尼古拉斯·萨瓦拉斯, 大提琴
阮京子*, 钢琴 (第一、二乐章)
徐今朝*, 钢琴 (第三、四乐章)

* The Tianjin Juilliard School Graduate Student

* 天津茱莉亚学院研究生

NICCOLO ATHENS

Trio for Trumpet, Horn and Trombone

This modest trio is my attempt to contribute to the relatively sparse repertoire of brass trios. The most well-known work for this combination is a charming but sleight and insignificant work of Poulenc, so the field is wide open. Like Poulenc's, my own trio is cast in three short movements in the usual fast-slow-fast arrangement. Its first movement is a compact little sonata-form affair whose tonal structure is built on a symmetrical division of the octave into minor thirds. It also makes use of an old trick: its recapitulation is "missing" the music heard at the very beginning of the movement, which is instead held in reserve to serve as a coda. The trio's slow second movement makes use of the ancient technique of isorhythm: an unbroken line featuring repeating but non-aligned pitch and rhythmic structures ("color" and "talea") threads its way throughout the movement, passed among the different three different instruments. My version of the isorhythmic "color" also modulates, making use of the same cycle of minor thirds that serves as the basis of the first movement's tonal structure. This all works as a scaffolding around which the free-flowing counterpoint in the other parts is woven. The trio's brisk finale is also classical in form ("sonata-rondo"). Its development features a cyclical return of the second movement's "color" melody, while the coda features a distant recall of the first movement's principal theme. The work initially ended softly – all thanks go to the performers for the suggestion to amend it, as I much prefer the version heard here.

尼科洛·安森

三重奏，为小号、圆号与长号而作

铜管乐器三重奏的曲目相对较少，作为补足，我创作了这首柔和的三重奏。这一乐器组合下，最知名的作品是由弗朗西斯·普朗克创作的：那是一支在他的作品中并不起眼的美妙且颇需技巧的曲子。因此可以说，这次创作有很大的发挥空间。正如普朗克那支曲子一样，我的这部作品也是由三个小乐章构成，遵循快-慢-快的常规编排。第一乐章是一段节奏紧凑的小型奏鸣曲式叙事，基于对称性的八度音至小三度。这其中也运用到了一个经典技巧：在乐章开始部分听到的部分并没有出现于再现部，而是编排进了含蓄的尾声旋律。三重奏中的第二乐章运用了一种古典技巧“同型节奏”，指连续的线条中出现重复但并不协调的音高与节奏结构（“color” and “talea”），它在整个乐章中贯穿始终并由三种不同的乐器交替演奏。我在自己的版本里使用了小三度循环，作为第一乐章音调结构的基础，以此对“color”做了转调处理。这就类似于一个支架，其他部分自由流畅的复调则围绕着它被编织出来。这首三重奏的尾章也采用了古典形式（奏鸣曲-回旋曲）。发展部会反复再次出现第二乐章的“color”旋律，尾声部分则对第一乐章的主题旋律进行了遥相呼应。接着，这支曲子便轻柔起来，逐渐结束。我更喜欢目前这个大家听到的版本，这得归功于乐手们对这支曲子的修改意见。

WOLFGANG AMADEUS MOZART

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

This Quintet of 1784 is one of the pinnacles of Mozart's chamber music output, at least if the composer himself is to be believed. Just after completing it, he wrote to his father that it was at that time the best thing he had written, and an honest assessment of the work's qualities reveals this to have been more than the usual creative high spirits. Beethoven too was an admirer of this work, emulating both its instrumentation and key in one of his own early chamber works. This music is the epitome of Mozart's genius: inimitable intricacies of counterpoint and harmony are balanced by unmatched melodic grace and perfection of form. The total effect is rendered even more exquisite by Mozart's profound appreciation of the heterogeneous timbral and expressive qualities of the different wind instruments and the deftness with which he combines them with the piano.

The quintet's first movement begins with a stately introduction that flowers into one of Mozart's gorgeously elaborated suspension chains before coming to rest on the usual dominant preparation. The sonata allegro that follows is moderate in tempo and intimate in tone, all its main thematic material gentle in character. The second movement, a Larghetto in the dominant key, is laid out in an expansive binary structure: its first section begins with a quintessentially Mozartian slow-movement melody of great tenderness. This is followed by a chromatically restless passage in which the main musical line is passed between the four wind instruments. This culminates in a cadence in the dominant key, bringing with it a sweetly wistful closing theme, a gift to the listener courtesy of the composer's superfluous melodic generosity. The second section opens with a chromatic development that further increases the level of harmonic instability, eventually reaching the absurdly distant tonality of E minor before resolving back into the tonic in only a few bars as if by magic. The quintet's third movement rondo is a lightweight affair whose most notable feature is a written out "cadenza" (borrowed from the concerto form) in which all the instruments participate together. This serves to prepare a final abbreviated restatement of the movement's principal theme, bringing the quintet to its conclusion.

沃尔夫冈·阿马德乌斯·莫扎特

降E大调五重奏, 为钢琴和管乐器而作, K.452

这首1784年创作的五重奏是莫扎特对室内乐最杰出的贡献之一, 至少作曲家的大名就给了它最好的保障。刚完成这首曲子的时候, 莫扎特写信给自己的父亲, 称这是他自己写过最棒的一首曲子。而对这首曲子的实际质量的评价说明, 这些话可不只是出于这位当时作曲家热烈的创作情绪。贝多芬也十分喜爱这部作品, 并在自己的早期室内乐作品中对其中的配器和调性进行了模仿。这首曲目非常典型地展现了莫扎特的天才之处: 用无与伦比的优美旋律与完美的曲式, 平衡了极其复杂精细的复调与和弦。莫扎特对不同弦乐器音色与表现力具备着深刻的理解, 还能娴熟地运用钢琴来调和它们, 以一种更精妙的方式呈现了这支曲子。

这首五重奏第一乐章开头便是一段庄严的引入旋律, 接着不断推进, 出现一连串精妙绝伦的莫扎特式延留音, 随后暂留在了属音准备上。然后便是一段奏鸣曲快板, 中等速度, 音色内敛, 整体主题都有着温柔的性格。第二乐章是属音主调中的一段稍缓慢曲, 由一段延伸式的二段结构徐徐展开: 第一段以莫扎特式的慢乐章旋律开始, 轻柔舒缓。接着是一个由半音构成的紧凑段落, 其中主要旋律线由四种管乐器交替演奏。这一段结束在属音终止式上, 营造一种恋恋不舍, 不愿结束的感觉, 仿佛是这位作曲家用他那绝妙的旋律才华, 为观众奉上的一份礼物。第二部分以一个半音发展部开场, 让和声的层次变得更加不稳定, 之后, 犹如被施了魔法一般, 在回归主调之前的几小节之内竟然走到了距离主调很远的e小调上。这首五重奏的第三乐章回旋曲较为轻柔, 在这段叙述中最显著的便是一段谱写出的“华彩乐段”(由协奏曲格式而来), 此时所有的乐器都会加入演奏。这一部分是在为乐曲终章做铺垫。一段简短的再现部简要重述了此乐章的主题。至此, 五重奏结束。

HEITOR VILLA-LOBOS

Bachianas brasileiras No.6, W392

Although he is generally remembered as Brazil's most famous composer of concert music, Heitor Villa-Lobos was in fact one of the most intriguing musical figures of his time from any nation. He deliberately embraced his status as an autodidact and cultivated a reputation for being a profound embodiment of his nation's authentic identity, almost like a Brazilian Mussorgsky. Unlike Mussorgsky however, Villa-Lobos honed a fluent technique, becoming one of the most prolific composers of the 20th century, composing profusely in all genres.

This two-movement duet for flute and bassoon of 1938 is the sixth in a series of nine "Bachianas Brasileiras" in which Villa-Lobos set out to combine Brazilian musical materials with the style of Bach (or Baroque music more generally). Its first movement is an aria subtitled "Chôro," a genre of Brazilian popular music that Villa-Lobos made his own, composing another series of works bearing this title. This aria is a wistful D-minor affair, with a long, sequential bassoon melody, inflected by gentle syncopations (sequences signify the Baroque, syncopations Brazil). This movement is highly reminiscent of the previous installment in the series (No. 5), a striking work for soprano and cello ensemble which has become by far Villa-Lobos's most famous composition. The unchanging texture throughout is also a clear nod to the music of the Baroque. The work's second movement, "Fantasia," is freewheeling and angular, and more representative of the composer's usual style than the ubiquitous No. 5. While also consisting primarily of the sequential treatment of different motives, it is tonally much more adventurous than the first movement, introducing a great variety of different musical ideas.

海托尔·维拉-罗伯斯

巴西的巴赫风格第六首, W392

尽管大众对他的普遍印象是“巴西最著名的音乐会作曲家”，海托尔·维拉-罗伯斯其实是他那个时代不同国家中最有趣的音乐代表人物之一。维拉-罗伯斯欣然接受自己自学成才的经历，他身上深刻体现出的那种巴西民族最本真的特质，也为他带来了名声。他仿佛是巴西的穆捷斯特·彼得洛维奇·穆索尔斯基 (Mussorgsky Modest Petrovich)。然而，与穆索尔斯基不同的是，维拉·罗伯斯作曲过程非常流畅，他也成为20世纪最多产的作曲家之一，所作曲目涉及许多音乐体裁。

九首《巴西的巴赫风格》由维拉·罗伯斯创作，它们将巴西民间音乐素材与巴赫的风格（或巴洛克音乐风格）融合起来。本曲为其中第六首，是一首长笛与1938年巴松二重奏，分为两个乐章。第一乐章是副标题为“Chôro”的咏唱调。此处“Chôro”是一种由维拉·罗伯斯独创的巴西流行音乐体裁，并创作了其他一系列此类作品。这首咏唱调是D小调，由一段巴松管连续的长音奏出主题，略显忧郁，运用切分音使旋律起伏均匀，细腻动人（旋律模进体现巴洛克音乐风格，切分音显示巴西民间音乐风情）。这一乐章让人想到该系列的前一首（第五首）。这是一首很特别的为女高音和大提琴重奏组而作的作品，已成为维拉·罗伯斯迄今为止最著名的作品。贯穿始终的复调织体是对巴洛克音乐的致意。第二乐章正如标题“Fantasia”所示，具有幻想曲特征，比家喻户晓的《巴西的巴赫风格》第五首更能代表维拉·罗伯斯常用的创作风格。虽然这一乐章也体现了对不同动机的次序处理，但它整体上比第一乐章更加具有冒险风格，引入了多种不同的音乐想法。

JOHANNES BRAHMS

Piano Quartet No. 1 in g minor, Op. 25

As in many of Brahms's early chamber works, the symphonic grandeur of the musical ideas in his first piano quartet seems to strain against the bounds of the instrumental forces to which the composer consigned them. (Perhaps this is why Arnold Schoenberg was compelled to transcribe the work for full orchestra). This is particularly true of the work's first movement, which combines Schubertian breadth with Beethovenian thematic economy. Although theoretically a fast first movement, the impression is one of sustained lyricism. The movement's expansive exposition contains a wealth of different ideas, but the four-note motive first heard at the outset is of particular importance. After new themes in the dominant minor and dominant major, it returns in the form of a closing theme. Brahms follows this with an exact repeat of the work's opening bars, lulling the listener into expecting an exposition repeat before launching unexpectedly into a complex development section consisting mostly of an exhaustive working out of the initial four-note motive. The moment of recapitulation is rendered somewhat ambiguous by beginning "too late," omitting the music already "used up" at the beginning of the development.

The second movement "intermezzo" is a somewhat sedate replacement for the usual scherzo. Its initial section is built over a steady stream of repeated eighth notes that make their way doggedly around the ensemble, while the central trio is faster in tempo and livelier in mood. A short coda based on the trio material rounds out the movement. The third movement andante is full of richness and warmth, making studied use of the surprisingly diverse textural possibilities of the small ensemble. The movement is cast in an ingeniously modified ternary design, and after the lush lyricism of its opening E-flat major theme, the heroic Polonaise of its central section comes as somewhat of a surprise, as do the developmental vicissitudes into which the music then launches. These struggles finally subside into an "wrong key" return of the opening theme in C major, which Brahms deftly redirects to the recapitulation proper in the movement's home key, the movement's main theme this time generously ornamented and elaborated anew. The quartet's most popular movement is probably the last, a "gypsy" finale that stands as part of a tradition stretching back at least to Haydn. It initially unfolds as a very traditional Rondo: a spirited main theme in G-minor alternates with several contrasting strains that have their own complete binary form. As the movement progresses, however, these various materials are rotated with increasing freedom, the musical eventually disintegrating into an incongruous piano cadenza, at which point the music is slowly put back together again, the gypsy theme returning one final time in the form of an exhilarating coda.

约翰内斯·勃拉姆斯

G小调第1钢琴四重奏, 作品25号

正如勃拉姆斯早期的许多室内乐作品一样, 在他的第一部钢琴四重奏中, 音乐理念的宏伟交响效果似乎超越了这位作曲家赋予它们的乐器力量的极限。(也许正是因此, 阿诺德·勋伯格不得不将其改编成由完整的管弦乐队演奏的作品)。这部作品的第一乐章尤其如此, 该乐章将舒伯特式的广度与贝多芬式的简洁主题相结合。虽然从理论上讲第一乐章是快板, 但给人的印象是一种持续的抒情性。该乐章辽阔浩瀚的呈示部包含了丰富的乐思, 但最初听到的四音动机尤其重要。在小调主调和大调主调的新旋律之后, 以结尾旋律的形式回归。勃拉姆斯在此之后完全重复了一遍这部作品的开场数小节, 让听众以为会重复呈示部, 然后出乎意料地进入复杂的发展部, 这个部分主要对最初的四音动机进行淋漓尽致的演绎。因为开始得“太晚”, 省略了发展部开场时已经“用完了”的音乐, 再现部开场的那一刻显得有些难以分辨。

第二乐章“间奏曲”舒缓沉稳, 替代了通常的谐谑曲。该乐章的最初部分是连续不断重复的八分音符, 一直围绕着合奏, 而中央三重奏的节奏更快速, 气氛更活泼。基于三重奏素材的简短尾声圆满地结束了这个乐章。第三乐章行板丰满且温暖, 精巧地运用了小合奏优美和谐的各种质感, 令人称奇。这一乐章采用了经过巧妙修改的三段式。在开场的降E大调旋律华丽抒情之后, 中间部分英勇的波兰舞曲多少让人感到惊讶, 音乐随后的一系列发展起伏也让人赞叹不已。昂扬振奋最终平息为C大调开场旋律的“错键”回归, 勃拉姆斯在该乐章的主基调中巧妙地将其再次用于正式再现部, 这一次, 该乐章的主旋律经过华丽的装饰焕然一新。四重奏最受欢迎的乐章可能是最后一乐章, 这是一首“吉普赛风格”的终曲, 是至少可以追溯到海顿时期的传统的一部分。开场是非常传统的回旋曲: 忽急忽缓的二段体穿插在热烈奔放的G小调主旋律之中。然而, 随着这一乐章的推进, 这些不同的素材越来越自由地回旋。这部乐曲最终减慢为不协调的钢琴华彩乐段, 这时音乐慢慢地重新组合起来, 吉普赛旋律以令人振奋的尾声的形式最后一次回归。