



Tianjin Juilliard Ensemble Concert

天津茱莉亚室内乐团音乐会

2023.02.24 19:00

Tianjin Juilliard Concert Hall

天津茱莉亚音乐厅

Tianjin Juilliard
天津茱莉亚学院

Program

Friday, February 24, 2023, 19:00 Tianjin Juilliard Concert Hall

LUIGI BOCCHERINI
(1743-1805)

Quintet in C Major for Flute, Oboe, Violin, Viola and Cello

Allegro non troppo

Allegretto

Tempo di Minuetto

Gergely Ittzés, Flute

Mingjia Liu, Oboe

Tarn Travers, Violin

Sheng-Chieh Lan*, Viola

Yeonjin Kim, Cello

CAMILLE SAINT-SAËNS
(1835-1921)

Septet in E-flat Major, Op. 65

Préambule

Menuet

Intermède

Gavotte et Final

Sergey Tyuteykin, Trumpet

Ke Karl Zhu, Violin

Huan Ci, Violin

Zhangjuan Liu, Viola

Xinyang Lv, Cello

Xu Luo^, Double Bass

Natalia Katjukova, Piano

~Intermission~

JOHANNES BRAHMS
(1833-1897)

Piano Quintet in F Minor, Op. 34

Allegro non troppo

Andante, un poco Adagio

Scherzo. Allegro - Trio

Finale. Poco sostenuto - Allegro non troppo

Weigang Li, Violin

Angelo Xiang Yu, Violin

Honggang Li, Viola

Nicholas Tzavaras, Cello

Xiaohan Wang, Piano

^ Guest Artist

* Graduate Student

Gergely Ittzés plays a Sankyo flute.

Tarn Travers plays on a Joseph Curtin violin.

曲目单

2023年2月24日, 星期五, 19:00 天津茱莉亚音乐厅

路易吉·博凯里尼
(1743-1805)

C大调五重奏, 为长笛、双簧管、小提琴、中提琴与大提琴而作
不太快的快板
小快板
小步舞曲速度
盖尔盖伊·伊采什, 长笛
刘明嘉, 双簧管
唐伟思, 小提琴
蓝圣杰*, 中提琴
金尧珍, 大提琴

卡米耶·圣桑
(1835-1921)

降E大调七重奏, 作品65
前奏曲
小步舞曲
间奏曲
加沃特舞曲与终曲
谢尔盖·图特金, 小号
朱可, 小提琴
慈欢, 小提琴
刘章卷, 中提琴
吕昕阳, 大提琴
罗旭^, 低音提琴
娜塔莉亚·卡图科娃, 钢琴

~ 中场休息 ~

约翰内斯·勃拉姆斯
(1833-1897)

F小调钢琴五重奏, 作品34
勿太快的快板
接近柔板速度的行板
谐谑曲: 快板
终曲: 稍严肃地勿太快的快板—勿太快的急板
李伟纲, 小提琴
于翔, 小提琴
李宏刚, 中提琴
尼古拉斯·萨瓦拉斯, 大提琴
王笑寒, 钢琴

^ 特邀艺术家

* 天津茱莉亚学院研究生

盖尔盖伊·伊采什本场演出使用一把Sankyo长笛。

唐伟思所使用的是一把约瑟夫·柯廷小提琴。

LUIGI BOCCHERINI

Quintet in C Major for Flute, Oboe, Violin, Viola and Cello

The Italian composer and cellist Luigi Boccherini, roughly a contemporary of Haydn, spent much of his professional life at various court appointments in Spain. Although today he is only remembered for a handful of works, Boccherini was an extremely prolific composer, and highly influential in his day, so much so that some of the works in his catalogue are likely the work of other composers appropriating his name and reputation. (This was not an uncommon practice during the 18th century – the most well-known such work is probably the famous “Serenade” for string quartet long attributed to Haydn.) The authorship of this particular quintet in C-major for flute, oboe, and strings is also questionable. Regardless of who composed it, however, it is a largely placid and sunny work, albeit with the occasional surprising touch of melancholy. Its transparent textures leave the performers ample space for florid ornamentation throughout.

The Quintet’s first movement is for the most part a standard 18th-century “sonata form” affair with a playful initial subject, and a variety of important themes introduced in the secondary key-area that follows. Following a brief development section, the movement’s recapitulation appears rather suddenly, and is unusually truncated: it begins directly with the secondary material, while the playful initial subject is never restated. The work’s central movement is a minuet in the subdominant with two contrasting trios. The first of these features an elegant dialogue between the flute and oboe, while the second is notable for its expressive “stile antico” suspensions that contrast strikingly with the Galant atmosphere of the work as a whole.

The quintet’s third and final movement is also its most unusual. Like the second movement, it opens with a brief minuet in binary form. Rather than being paired with contrasting trios, however, this short minuet goes on to serve as the theme for a set of 12 variations. The initial melody, heard in the flute, turns out to be inconsequential. The material of real importance is instead the bass-line played by the cello – a doggedly ascending and then descending C-major scale, one note per bar. This scale is preserved unaltered in each variation (although it is passed around between the different instruments of the ensemble). New material is woven around this fixed element – almost in the manner of a passacaglia.

路易吉·博凯里尼

C大调五重奏，为长笛、双簧管、小提琴、中提琴与大提琴而作

路易吉·博凯里尼，意大利作曲家、大提琴家，与奥地利作曲家海顿活跃于同一时代。在路易吉·博凯里尼的音乐生涯中，他大部分时间效力于西班牙王室，担任宫廷乐师。如今，博凯里尼仅有少量作品为人熟知。但事实上，他创作了大量作品，在那个时代极具影响力。正因如此，他的作品集中，有些作品可能并非出自他之手，而是其他作曲家冒用其名义和声誉所作（18世纪，这种情况比比皆是。举个最著名的例子，弦乐四重奏曲《小夜曲》长期以来被认为是海顿所作，后经考证，为德国作曲家罗曼·霍夫施泰特所作）。目前，《C大调五重奏》（为长笛、双簧管、弦乐组而作）是否由博凯里尼创作，也存在着争议。且不论其作曲者为何人，《C大调五重奏》整体旋律舒缓、欢快，间或透露着淡淡的忧郁。织体清晰，给予演奏者充分的空间以展现华丽的修饰。

第一乐章是18世纪典型的奏鸣曲式，主题诙谐轻快，紧随其后的第二主题呈现各种重要的变化。发展部相对简短，再现部突然出现，又戛然而止，直接以第二主题开始，轻快的主题并没有出现在再现部。该作品中间乐章为小步舞曲形式，呈现在有着两段对比性的次属调三重奏中。作品有两个特点：第一，长笛和双簧管的对话高贵优雅；第二，极富表现力的古典风格与整个乐章的华丽风格形成了鲜明的对比。

第三乐章，即最后一个乐章，最为与众不同。像第二乐章一样，第三乐章以二重奏小步舞曲开篇。然而，该小步舞曲并不拥有与之匹配的对比三重奏，而是将这简短的小步舞曲主题发展出一组12变奏。第一主题由长笛演奏，却逐渐变得出乎意料。整个乐章的重头戏在于大提琴演绎的低音声部：时而上升时而下降的C大调音阶，每小节只有一个音符。在每个变奏中，音阶保持不变（尽管不同乐器也会交替演奏相同音阶）。新主题元素围绕乐章的固定元素展开，几乎成为了帕萨卡利亚舞曲。

CAMILLE SAINT-SAËNS

Septet in E-flat Major, Op. 65

An ongoing preoccupation for Camille Saint-Saëns was to reforge for France a presence in the domain of non-operatic instrumental music. In part, he accomplished this creatively through the composition of numerous works of symphonic and chamber music, the latter genre in particular having been neglected by French composers of the recent past. Another area in which he focused his efforts was the revival of French instrumental music of more distant vintage, editing the keyboard works of Rameau, for example. Both these strains came together in his Septet in E-flat major, a sui generis piece of chamber music that makes many overt references to Baroque models. The most notable feature of the work's instrumentation is the inclusion of the trumpet, a humorous reference to the name of the organization for which the piece was written ('La Trompette').

After a brief introduction dominated by the trumpet's fanfare figures, the septet's first movement launches fearlessly into striding bass lines and fugal textures that immediately conjure the musical style of the early 18th century. The septet's second movement is a minuet, a brief galanterie in binary form that might be indistinguishable from the real article if it were not for a few piquant harmonies and Romantic piano arpeggios. The work's third movement intermezzo is stylistically in a different world, more Italianate serenade than "musique ancienne." Its generous melodic unfolding reveals surprising depths of contrapuntal invention. The septet's closing movement is a gavotte and finale that returns to a neo-Baroque vein. A pair of gavottes (a brisk dance form beginning on the second half of the bar) arranged in ternary fashion à la Rameau are followed by a brisk fugato that brings the work to a vigorous conclusion.

卡米耶·圣桑

降E大调七重奏, 作品65

卡米耶·圣桑倡导发展法国非歌剧领域的器乐创作。他创作了许多交响乐和室内乐作品, 从某种程度上创造性地实现了上述目标。在近代法国, 室内乐尤其不受作曲家的重视。此外, 他还全力推动法国古器乐的复兴, 例如编订作曲家拉莫的键盘作品集。这首《降E大调七重奏》融合了以上这两个要素, 并大量借鉴巴洛克音乐风格, 形成了独具一格的室内乐曲。在该作品中, 最显著的特点是采用了小号, 不乏幽默诙谐地隐喻了乐曲的实际使用组织 La Trompette 音乐学会。

明亮的小号声部吹奏引子, 第一乐章开门见山, 直接转入低音声部, 演绎赋格织体, 展现了18世纪早期的音乐风格。第二乐章为小步舞曲, 以二重奏形式演绎, 曲调华丽, 欢快的和音和钢琴的琶音穿插其间, 相映成趣。第三乐章为间奏曲, 风格独特。相较于早期古典音乐, 这个间奏曲更像意大利《小夜曲》的风格, 旋律慷慨激昂, 展现了复调音乐的惊人层次深度。此作品的收尾乐章是一首加沃特舞曲, 末乐章回到了新巴洛克音乐风格。仿照拉莫的风格, 加沃特舞曲(一种轻快的舞曲形式, 从小节的后半部分开始)用三部曲式写成, 紧跟着一段轻快的赋格曲式乐段, 将作品引向激烈的尾声。

JOHANNES BRAHMS

Piano Quintet in F Minor, Op. 34

As with many of Brahms's masterpieces, the F-minor piano quintet of 1866 had a tortuous gestation. While it is now regarded as one of the outstanding examples of the genre, it did not in fact begin life as a piece for piano and string quartet. Brahms only finally settled on this form after two years of work and as many discarded alternate versions. Nevertheless, the music perfectly suits its final instrumentation: Brahms used his contrapuntal mastery to expand the textural variety of the ensemble far past what Schumann accomplished in the work's most notable predecessor. Whereas Schumann's work was largely dominated by the piano with the strings often sustaining its harmonic outline, in Brahms's quintet the five instruments are combined in many more and varied polyphonic possibilities.

The symphonic scale and intensity of the quintet is apparent from its first movement's opening bars. A stormy primary theme in f minor gives way to a devious secondary theme in the remotely related key of C-sharp minor (the minor submediant). The exposition is rounded off by a closing theme in which the mode is adjusted to D-flat major, bringing the tonal shape of the entire first stretch into clearer focus. The movement's development treats all the exposition's thematic material with great imagination, Brahms upping the contrapuntal ante on the already very rich part writing of the exposition. The recapitulation begins in a cunningly inventive way, with the initial phrases of the primary theme intruding on the dominant pedal that closes the development before it has resolved. The end of the recapitulation and the beginning of the coda that follows it seem to promise a tranquil resolution into F major, but the music is wrenched back to the tonic minor where the movement ends in a mood of grim defiance.

The quintet's second movement adagio is, like most of Brahms's inner movements, a more modestly scaled ternary affair. Its main theme in A-flat major is tender and placid, while its stormy central section is cast in E-major (resulting in the same flat-submediant key relationship that characterized the first movement's exposition). The transition into the reprise of the A-flat major theme makes many tonal feints towards other keys, so that when the moment of expected return does at last occur it is exquisitely satisfying. The quintet's scherzo is perhaps its most popular and memorable movement. Extremely compelling in its relentless forward drive, the main body of the movement is built around the alternation of two themes, one rhythmically disjointed and unsettled, the other brash and heroic. A brief trio in C-major provides a stretch of gently noble repose before the scherzo is repeated.

The work's lengthy finale more than fulfills the structural promise of its intense and elaborate opening movement. The finale opens with a highly chromatic slow introduction based on a leaping three-note motive, eventually settling on a dominant preparation for the main theme: a memorable tune whose internal tonicization of the relative major gives it some of the "gypsy" flavor for which the composer is so beloved. This theme goes on to be the basis for a "sonata-rondo" movement of great vitality and ingenuity. The movement's marvelous coda begins with a transformation of this main theme into a kind of funeral march that is then followed by a surprising final turn towards the first movement's C-sharp minor. This in turn sets off another variant of the main theme, this time an exhilarating 6/8 transformation of the tune that sets in motion a madcap dash to the finish.

约翰内斯·勃拉姆斯

F小调钢琴五重奏，作品34

与勃拉姆斯的许多杰作一样，1866年写成的F小调钢琴五重奏也经历了曲折的创作过程。本部作品是这一音乐体裁中公认的杰出范例，但实际上勃拉姆斯在创作之初并未将其定为钢琴与弦乐四重奏的形式。经过两年的创作历程和反复对比多个替换版本后，勃拉姆斯才最终确定了这种形式。勃拉姆斯将其精通的对位法将这一乐器编制的织体进行了极大的丰富。在此之前，舒曼是这一体裁最著名的先驱。舒曼的作品更多的以钢琴为主导，弦乐更常提供和声的轮廓支持；而勃拉姆斯的五重奏将五种乐器做了更好的融合，并使其呈现更丰富的复调可能性。

第一乐章的开场小节淋漓尽致地展现出了五重奏的交响性音阶和紧张感。F小调第一主题如暴风雨袭来，紧接着迂回到了委婉缠绵的第二主题的升C小调（小调次中音）。呈示部被一个结束主题巧妙结束，随着调式被转到降D大调，使第一段的主调轮廓更加清晰鲜明。此乐章的发展部将呈示部的主题乐思赋予了丰富的想象力，勃拉姆斯用对位写法为已经非常丰富的呈示部进行加码。再现部的开始既巧妙也有新意：第一主题的头乐句融入了属音持续低音，在得到解决之前就结束了发展部。再现部的结尾和其后尾声的开始似乎预示着将平静地解决到F大调，但乐曲被猛拉回同主音小调。最终，本乐章在严肃且抗争的情绪中结束。

第二乐章是柔板乐章，与勃拉姆斯的大多数中声部乐章一样，采用了中规中矩的三部曲式。降A大调的主旋律柔和而平静，而猛烈激昂的中段采用了E大调（呈现出与第一乐章呈示部中相同的降下中音呼应关系）。在过渡到降A大调主题再现部的连接处，许多音调被伪装成了其他调，因此当预料的再现时刻最终出现时，就巧妙地产生了令人满意的结果。谐谑曲可能是本五重奏中最受欢迎和最令人难忘的乐章。随着乐章的展开，音乐愈加扣人心弦。乐章的两个主题交互出现，一个主题营造出支离破碎、不稳定感，另一个则营造出无畏英雄般的气势。在谐谑曲重复之前，一个简短的C大调三重奏轻柔且高贵的使情绪松弛了片刻。

最后乐章较为漫长，在结构上充分呼应了激烈而精细的第一乐章。本乐章以三跳音为动机，缓慢的以音阶形式开场，最终为主题准备了属音：一段令人难忘的旋律，并在其关系大调的内部和声为旋律增添了一丝作曲家钟爱的“吉普赛”味道。这些主题继续下去并成为奏鸣曲回旋曲乐章形式的基础，极具活力和独创性。本乐章美妙的尾声开始于主旋律到葬礼进行曲的过渡，然后是意想不到的最后转折，引回第一乐章的升C小调。这样的安排又引出主题的变奏，这次6/8拍的转换，不仅振奋人心，还将乐曲推向猛烈而骤然的结尾。

Meet the Ensemble

Tianjin Juilliard Ensemble

The Tianjin Juilliard Ensemble is a world-class, mixed-instrument ensemble showcasing the distinguished faculty from The Tianjin Juilliard School.

As the resident ensemble of The Tianjin Juilliard School, The Tianjin Juilliard Ensemble features some of the world's finest classical musicians. They are solo artists and former members of award winning chamber groups and top orchestras from North America, Europe, and Asia.

These accomplished performers blend their talents to present concerts that draw on the musicians' international backgrounds, creating programs that are both dazzling and thought-provoking. The Ensemble encompasses strings, winds, brass, harp, percussion and piano allowing for versatile programming including both small and large ensemble repertoire.

As one of the most exciting new ensembles in China, The Tianjin Juilliard Ensemble kicked off its inaugural season in 2019 with performance tours in China and South Korea in addition to regular concert series in Tianjin and Beijing.

乐团介绍

天津茱莉亚室内乐团

天津茱莉亚室内乐团由天津茱莉亚学院的杰出教师团队组成，是具有国际水准、多重编制的室内乐团。

作为天津茱莉亚学院的常驻乐团，天津茱莉亚室内乐团拥有一批世界上最优秀的古典音乐艺术家。他们是独奏艺术家，也是北美、欧洲和亚洲一些屡获殊荣的室内乐组合及顶级管弦乐团的前成员。

这些成就斐然的音乐家们济济一堂，结合国际多元文化背景，呈现精彩纷呈且引人深思的曲目。其配置包含弦乐、木管、铜管、竖琴、打击乐及钢琴，满足不同类型室内乐编制的多样化曲目编排，以飨观众。

这支备受期待的新生室内乐团于2019年开启首个演出季，其巡演足迹遍及中国、韩国等，并于京津两地定期推出系列音乐会。