



Tianjin Juilliard
Ensemble Concert
天津茱莉亚室内乐团音乐会

2024.3.29 19:30

Tianjin Juilliard Concert Hall
天津茱莉亚音乐厅

Tianjin Juilliard
天津茱莉亚学院

Program

Friday, March 29, 2024, 19:30 Tianjin Juilliard Concert Hall

JEAN FRANÇAIX
(1912-1997)

L'Heure du Berger for Wind Quintet and Piano (1947)

I. *Les vieux beaux*

II. *Pin-up Girls*

III. *Les petits nerveux*

Gergely Ittzés, Flute

Mingjia Liu, Oboe

Xiangyu Zhou, Clarinet

Han Xiaoguang, Horn

Akio Koyama, Bassoon

Alvin Zhu, Piano

WOLFGANG AMADEUS MOZART
(1756-1791)

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

I. Largo - Allegro moderato

II. Larghetto

III. Allegretto

Mingjia Liu, Oboe

Xiangyu Zhou, Clarinet

Han Xiaoguang, Horn

Akio Koyama, Bassoon

Allie Su, Piano

~Intermission~

DMITRI SHOSTAKOVICH
(1906-1975)

Piano Quintet in G Minor, Op. 57

I. Prelude: Lento - Poco piu mosso – Lento

II. Fugue: Adagio

III. Scherzo: Allegretto

IV. Intermezzo: Lento

V. Finale: Allegretto

Weigang Li, Violin

Tarn Travers, Violin

Honggang Li, Viola

Yeonjin Kim, Cello

Natalia Katjukova, Piano

YIWEN SHEN
(b. 1986)

Tianjin Capriccio for Piano Quintet (2019)

Weigang Li, Violin

Tarn Travers, Violin

Honggang Li, Viola

Yeonjin Kim, Cello

Natalia Katjukova, Piano

The program is subject to change.

Please be considerate to the performers and other members of the audience. If you must leave during the performance, do so only at the end of a work. Taking photos, audio recordings and videos without prior written permission from The Tianjin Juilliard School is strictly prohibited in this hall.

曲目单

2024年3月29日, 星期五, 19:30 天津茱莉亚音乐厅

让·弗朗西斯
(1912-1997)

牧羊人的时光——为木管五重奏与钢琴而作 (1947)
I. 美人迟暮
II. 海报女郎
III. 紧张的小家伙们
盖尔盖伊·伊采什, 长笛
刘明嘉, 双簧管
周相宇, 单簧管
韩小光, 圆号
小山昭雄, 巴松管
朱傲文, 钢琴

沃尔夫冈·阿马德乌斯·莫扎特
(1756-1791)

降E大调五重奏——为钢琴与管乐而作, K. 452
I. 广板 — 中庸的快板
II. 小广板
III. 小快板
刘明嘉, 双簧管
周相宇, 单簧管
韩小光, 圆号
小山昭雄, 巴松管
苏宇莹, 钢琴

~ 中场休息 ~

德米特里·肖斯塔科维奇
(1906-1975)

G小调钢琴五重奏, 作品57
I. 前奏曲: 慢板—转稍快速地—慢板
II. 赋格: 柔板
III. 谐谑曲: 小快板
IV. 间奏曲: 慢板
V. 终曲: 小快板
李伟纲, 小提琴
唐伟思, 小提琴
李宏刚, 中提琴
金尧珍, 大提琴
娜塔莉亚·卡图科娃, 钢琴

沈逸文
(b. 1986)

天津畅想——为钢琴五重奏而作 (2019)
李伟纲, 小提琴
唐伟思, 小提琴
李宏刚, 中提琴
金尧珍, 大提琴
娜塔莉亚·卡图科娃, 钢琴

曲目时长: 约84分钟 (含中场休息)

本场演出曲目以现场演奏为准。

演出期间请尽量避免走动, 以免影响艺术家及其他观众。如需离开, 请在乐章结束时行动。未经天津茱莉亚学院书面许可, 请勿拍照, 录音及录像。

JEAN FRANÇAIX

L'Heure du Berger for Wind Quintet and Piano (1947)

The long-lived and prolific composer Jean Francaix maintained the pre-war French neoclassical style associated with Stravinsky and Poulenc well into the second half of the 20th century. Although he composed in a wide variety of genres, his compositions for wind instruments have proven most enduringly popular. These works, filling a much-neglected gap in the repertoire, are characterized by technical panache and dexterity, qualities well suited to these instruments. This 1949 work, “The Hour of the Shepherd,” takes its instrumentation from the popular sextet by Poulenc from the previous decade. The addition of piano to the woodwind quintet helps to curtail the ensemble’s unwieldiness while also adding new dimensions of color.

The work’s title comes from an atmospheric pastoral poem of the same name by Verlaine. This seems incongruous with character of the music until one learns that this was also the name of a celebrated Paris brasserie. This lightweight piece in three short movements is full of jazzy syncopations, and the composer’s tasteful and effortless pastiches of the popular music of the day might even be described as culinary in spirit. The first movement, “Old Beauties” is a lightly satirical rondo whose main strain is characterized by the high, whimpering, sliding tones of the double reeds. The second movement omits the piano, the remaining instruments serving as accompaniment for an extended clarinet solo. Francaix slyly pairs the tongue-in-cheek English title “Pin-up Girls” with the expressive designation “molto serioso.” The final movement, “Nervous Little Ones,” is a quick march full of verve and good humor in simple ternary form.

让·弗朗西斯

牧羊人的时光——为木管五重奏与钢琴而作 (1947)

20世纪下半叶，长寿且高产的作曲家让·弗朗西斯与斯特拉文斯基和普朗克一直保持着战前的法国新古典主义风格。尽管创作曲目风格各异，他最经久不衰的仍数木管乐器作品。这些乐曲气韵潇洒、节奏紧凑，非常适合用木管乐器演奏，也填补了这类曲目的空白。《牧羊人的时光》创作于1949年，采用了普朗克在过去十年间创作的知名六重奏乐曲配器。在木管五重奏中加入钢琴，有助于减少合奏的笨重感，同时也增添了新的音乐层次。

乐曲标题取自于魏尔伦创作的一首同名的唯美田园诗。“牧羊人的时光”似乎与乐曲的特点不符，直到人们了解到巴黎一家著名的啤酒馆也叫这个名字。这首轻快的乐曲分为三个短小的乐章，充满了爵士风格的切分音。弗朗西斯巧妙地将当代流行音乐风格与乐曲自身特色相结合，展现了作曲家的匠心精神。第一乐章美人迟暮是一首轻快的讽刺性回旋曲，以双簧管高亢、呜咽、滑音的音调演奏。第二乐章省去了钢琴演奏，其余乐器为单簧管的长篇独奏伴奏。弗朗西斯巧妙地将诙谐的英文标题海报女郎与富于表现力的表情记号“非常严肃”搭配在乐章里。第三乐章紧张的小伙伴们是一首快速进行曲，采用了简单的三段形式，充满活力和幽默。

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——为钢琴与管乐而作, K. 452

按照作曲家自述, 这首于1784年创作的五重奏便是他最具热情的室内乐作品之一。刚完成这首曲子的时候, 他写信给自己的父亲, 称这是他目前写过最棒的一首曲子。而从这首曲子的实际质量来看, 这些话可不只是出于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声。莫扎特对不同弦乐器所拥有的音色与表现力有着深刻的理解, 加上娴熟地运用钢琴来调和, 音乐以一种更精妙的方式呈现。

五重奏第一乐章的开头便是一段被引入的庄严旋律。随着不断推进, 先是一连串精妙的莫扎特式延迟, 此后和声发展到了属音的准备上。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。第二乐章在属调上, 速度稍缓慢些, 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。

DMITRI SHOSTAKOVICH

Piano Quintet in G Minor, Op. 57

This piano quintet of 1940, predating all but one of Shostakovich's numerous string quartets that form the bulk of his chamber music output, has become the 20th century's most popular work in the genre. While the young Shostakovich was a prize-winning pianist, he continued to perform until neurological issues prevented him from doing so in late middle age. Shostakovich originally conceived this work at least in part as a means of travelling abroad. By composing a work for himself to perform with the renowned Beethoven Quartet, he could be assured of accompanying them on international tours. While a chamber work with strong neo-classical undercurrents seems like it might sit uneasily with the dictates of socialist realism, the work was in fact a great success upon its premiere and earned Shostakovich a Stalin prize the following year.

The quintet's first two movements take the form of a prelude and fugue. The prelude is ternary in form and explores many surprising solutions to the ensemble's notorious textural awkwardness, strings and piano often combined in unexpected ways. The fugue that follows is developed extensively. Beginning with a sedate exposition in the pandiatonic mode of many of the composer's later fugues for solo piano, it slowly unfolds with characteristic chromatic developmental intensity. After a passionate climax, a double stretto of subject and countersubject unfold over a tonic pedal in ghostly stillness. The movement closes with mournful recollections of the opening prelude. The rustic scherzo that follows is utterly contrasting in mood, tonality, and texture, the strings now functioning as a forceful homophonic mass. After a trio of biting elegance, the boisterous scherzo returns with instrumental roles reversed, the strings taking the tune and the piano playing accompanying harmonies. Following this outburst of high spirits, the fourth movement intermezzo returns to the placid, neo-Classical world of the preceding movements. The walking bass of its first section and pulsating accompaniment of its second both allude to typical textures found in Baroque slow movements. The quintet's gentle finale is of a type rarely found in the music of the twentieth century: although the development section of its sonata form structure culminates in a brief, passionate outburst, for the most part the music is sunny and moderate throughout, closing on a note of gentle optimism.

德米特里·肖斯塔科维奇 G小调钢琴五重奏, 作品57

这首诞生于1940年的钢琴五重奏, 创作时间早于肖斯塔科维奇室内乐作品中几乎所有弦乐四重奏, 是20世纪最受欢迎的室内乐作品。年轻时的肖斯塔科维奇是一位屡获殊荣的钢琴家, 他一直坚持演奏, 直到老年因神经系统疾病而无法继续。肖斯塔科维奇最初创作这部作品, 一部分原因是为了能够出国旅行。有了这一部能与著名的贝多芬弦乐四重奏一起演出的作品, 他可以去国际巡演了。这部室内乐作品带有浓厚新古典主义色彩, 在首演时获得了巨大成功, 并在次年为肖斯塔科维奇赢得了斯大林奖。

五重奏的前两个乐章采用前奏曲和赋格曲的形式。三段式的前奏曲探索了许多令人惊奇的演奏方法, 以提升合奏的音质, 弦乐和钢琴常常以令人意想不到的方式结合在一起。随后的赋格曲延展宽广, 采用了肖斯塔科维奇后来为钢琴独奏创作的许多赋格曲中使用的泛音, 开头平和, 以特有的半音阶强劲发展缓慢展开。激情澎湃的高潮过后, 主题和副主题忽快忽慢地在静止的主音踏板上跳动, 乐章在对开场序曲的哀伤回忆中结束。随后的乡村谐谑曲在情绪、音调和织体上完全不同, 弦乐在其中充当强有力的主要旋律。极其优雅的重奏过后, 喧闹的谐谑曲再次响起, 乐器的角色互换, 弦乐演奏主旋律, 钢琴则伴奏和声。高涨的情绪爆发后, 第四乐章间奏曲又回到了前几个乐章中宁静的新古典主义风格。第一乐章的低音演奏和第二乐章的脉动伴奏都暗示着巴洛克慢板乐章中的典型织体。五重奏的平和结尾在20世纪音乐作品中鲜有耳闻: 虽然奏鸣曲结构的发展部分在短暂而激情的爆发中达到高潮, 但大部分音乐始终保持和煦、温和的状态, 在平和乐观的基调中落幕。

YIWEN SHEN

Tianjin Capriccio for Piano Quintet (2019)

Tianjin Capriccio was written as an encore piece for the Tianjin Juilliard Ensemble's opening concert on October 11, 2019 at the Tianjin Grand Theater.

Tianjin Capriccio incorporates three existing materials: 1. the mighty opening of the Schumann Piano Quintet, following whom this piece was premiered; 2. 天津快板 Tianjin Kuaibaner), a storytelling art in local dialect with rhythmic, comic talking over bamboo clappers, accompanied by 三弦 (sanxian, a Chinese lute with three strings) ; 3. a lyrical song from Tianjin in strophic form, called 画扇面 (Fan-based Painting), narrating the story of a local girl painting various Chinese historical or mythological stories onto the handheld, folding fans – another Chinese traditional craft.

曲目介绍

由沈逸文博士撰写

沈逸文

天津畅想——为钢琴五重奏而作 (2019)

《天津畅想》是为2019年10月11日天津茱莉亚室内乐团乐季开幕音乐会所创作的一首返场曲目。

它融合了三种现存的音乐素材: 1. 舒曼钢琴五重奏气势磅礴的开场曲,《天津畅想》当时随后首演; 2. 天津快板,一种以天津方言为载体讲述故事的艺术,表演者打竹板演唱,语言诙谐风趣,由三弦(一种由三根弦演奏的中国乐器)伴奏; 3. 天津曲牌《画扇面》,讲述了一位天津姑娘在中国传统折扇的扇面上绘制各种中国历史故事或神话传说的故事。

Meet the Ensemble 乐团介绍

Tianjin Juilliard Ensemble

The Tianjin Juilliard Ensemble is a world-class mixed-instrument collective, showcasing the esteemed faculty of The Tianjin Juilliard School. Serving as the resident ensemble of the school, this group comprises some of the globe's most accomplished classical musicians, including solo artists and former members of acclaimed chamber groups and top orchestras spanning North America, Europe, and Asia. Bringing together their diverse talents, these performers craft concerts that weave through their international backgrounds, offering programs that are both dazzling and intellectually stimulating. The Ensemble encompasses a range of instruments, from strings and winds to brass, harp, percussion, and piano, allowing for flexible programming that spans both small and large ensemble repertoire. As one of the most exciting emerging ensembles in China, the Tianjin Juilliard Ensemble commenced its inaugural season in 2019 with performance tours in China and South Korea, complemented by regular concert series in Tianjin and Beijing.

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。