

多利安
木管五重奏

Dorian Wind
Quintet



01/10



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多利安木管五重奏



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長笛：格麗卿·普施

雙簧管：謝拉·洛特

單簧管：班傑明·芬格蘭

巴松管：艾里安·莫雷洪

圓號：卡爾·克雷默-約翰遜



曲目

改編：羅斯曼（1933 - 2000）

木管五重奏文藝復興組曲

- I. 夫人，在你的家裡
- II. 我得到了愛
- III. 他英俊又體貼
- IV. 基於《他英俊又體貼》曲調的利切卡爾
- V. 在我心中

伊貝爾（1890 - 1962）

小品三首

- I. 快板
- II. 行板
- III. 相當緩慢 - 詼諧的快板

哈伯格（1973 - ）

木管五重奏組曲

- I. 歌唱
- II. 弗拉那舞曲
- III. 幻想曲
- IV. 卡巴萊塔

中場休息

巴哈（1685 - 1750）/ 改編：雷克曼

G小調賦格曲 BWV 578（“小賦格曲”）

巴伯（1910 - 1981）

木管五重奏《夏樂》 作品31

亨德米特（1895 - 1963）

小室內樂曲 作品24之第二首

- I. 快活地，適度快速的四分音符
- II. 圓舞曲：通篇非常輕柔
- III. 安靜且質樸地
- IV. 快速的四分音符
- V. 非常活潑地

曲目介紹

改編：羅斯曼：木管五重奏文藝復興組曲

這套組曲改編自十六世紀的宗教歌曲和世俗歌曲，改編者為美國著名雙簧管演奏家朗勞德·羅斯曼。全曲包含五個樂章，其中第一、二、五樂章的原曲均出自佛蘭德斯作曲家海因里希·艾薩克（約1450 - 1517）之手，他遊歷廣泛，擅於汲取不同國家和地區的體裁風格，創作了豐富多彩的世俗作品，對德意志地區的音樂發展產生了尤為重要的影響。在意大利任職期間，他寫了大量“狂歡節歌曲”，組曲的第一樂章即改編自這樣一首歌曲，此曲也是典型的“混成曲”，即以對位手法將多首流行曲調結合在一起。第二樂章改編自艾薩克的一首四聲部法國尚松（十六世紀的一種具有法國地方特色的世俗複調歌曲）。第五樂章採用了艾薩克的一首四聲部德語歌曲，運用卡農模仿手法。

組曲的第三、四樂章有著相同的素材來源。第三樂章的歌曲《他英俊又體貼》是法國作曲家皮埃爾·帕瑟羅（1509 - 1547）所寫的一首四聲部尚松，描寫了兩個鄉村婦人互相誇耀自己有個好丈夫的生動情景，還模仿了小雞鳴叫的聲音（羅斯曼的改編也特別突出了這一擬聲效果）。此曲後來被多次改編，其中就包括意大利作曲家吉羅拉莫·卡瓦佐尼（約1525 - 1577）的一首管風琴利切卡爾（一種複調器樂體裁），此即第四樂章的樂曲原作。

伊貝爾：小品三首

法國作曲家雅克·伊貝爾的創作領域廣泛，吸收了印象主義和新古典主義等新興潮流。《小品三首》寫於1930年，包含三首獨立成章的精緻小品，風格輕鬆風趣、優雅機智，五件音色、性格各不相同的樂器時而交談，時而協作，時而競爭，共同構成妙趣橫生的音響世界。第一首具有生動活潑的舞曲風格，略帶滑稽色彩的筆觸點綴其間，為音樂平添幾分諷刺意味。第二首是長笛與單簧管之間的一首抒情美妙的二重唱，僅在樂曲行將結束時加入其他三件樂器，為全曲收尾。第三首開頭不乏玩笑口吻的引子預示了全曲歡樂幽默的情緒，五件樂器各司其職，形象各異，彷彿在一齣喜劇中扮演著不同的角色。

哈伯格：木管五重奏組曲

阿曼達·哈伯格是活躍於當今國際樂壇的一位才華橫溢的美國作曲家、鋼琴家。她的創作廣泛涉及交響曲、協奏曲、管風琴音樂、室內樂等諸多領域，其音樂既保持著對傳統的敬意，又充分彰顯當代理念與技法；既散發著智性的光彩，又有著觸動心靈的感性表達。

《木管五重奏組曲》是應多利安木管五重奏團的委約而寫於2017年，同年由該重奏團首演於紐約。樂曲將文藝復興和巴洛克舞蹈組曲的元素融入二十一世紀的當代語彙中，其復古氣息從四個樂章的標題便可見一斑。第一樂章採用了文藝復興經文歌中常見的模仿複調和調式色彩，開頭的主題是整部作品的核心材料，在四個樂章中多次出現，起到統一全曲的作用。第二樂章建基於弗拉那舞曲，一種6/8拍的快速的意大利民間舞曲。第三樂章的首尾段落具有搖籃曲的特點，中間段落相對活躍。第四樂章的標題“卡巴萊塔”原指歌劇詠嘆調中抒情段落之後炫技性的結束部分，這個樂章也相應地具有精彩的裝飾性和充滿活力的情緒性格。

巴哈 / 改編：雷克曼：G小調賦格曲 BWV 578 （“小賦格曲”）

《G小調賦格曲》是偉大的巴洛克作曲家約翰·塞巴斯蒂安·巴哈筆下最著名的賦格作品之一，寫於巴哈在阿恩施塔特擔任管風琴師期間（1703 - 1707）。此曲又稱“小賦格曲”，為的是區別於後來那部篇幅較大的《G小調幻想曲與賦格曲》（BWV 542）。這首作品原為四聲部管風琴曲，開頭的賦格主題依次在高聲部、中聲部、次中聲部、低聲部進入，形成複雜的對位關係。此曲後被改編為眾多不同版本。本場音樂會上演的是由以色列巴松管演奏家莫德凱·雷克曼改編的木管五重奏版本。



巴伯：木管五重奏《夏樂》 作品31

在二十世紀風格多樣、流派紛呈的西方樂壇，美國作曲家巴伯堅持繼承和發揚浪漫主義的音樂語言，在創作中融入自己濃烈深刻的情感體驗，並由此被視為七十年代興起的“新浪漫主義”流派的先驅和代表；與此同時他也並不排斥現代主義元素，而是將之適度納入自己總體相對保守的音樂風格中。

《夏樂》是巴伯應底特律室內樂協會的委約，為底特律交響樂團的五位首席管樂演奏家所作的一首木管五重奏（長笛、單簧管、雙簧管、巴松管、圓號）作品，但作曲家是在紐約木管五重奏幾位藝術家的幫助下譜寫此曲的。這首作品於1955年完成，次年在底特律藝術協會的組織下舉行首演，獲得成功。

這首單樂章作品以其清亮的木管音色、閒適平緩的節奏步履、溫暖柔和的色彩基調、靈動雀躍的音樂姿態喚起了聽眾對愉悅愜意的夏日時光的聯想。樂曲充分彰顯了五重奏中各件樂器的技術性能，並讓每件樂器都有脫穎而出、精彩亮相的機會。作曲家借用了自己早先所寫的其他作的某些部分作為此曲的素材。開頭“慢速且慵懶”的段落中，圓號和大管營造出一種具有布魯斯風味的氛圍，不時地闖入長笛和單簧管的尖銳而戲謔的不協和音響。在雙簧管奏出悠長、流暢的主題旋律之後，音樂進入一個富於活力的段落，各件樂器彼此互動、密切交談。在音樂的行進過程中，開頭的主題不時出現，將整部作品統一起來。

亨德米特：小室內樂曲 作品24之第二首

德國作曲家亨德米特在二十世紀二十年代創作了八部被他命名為“Kammermusik”（室內樂）的作品，包括七首《室內樂曲》和一首《小室內樂曲》。這首為木管五重奏而寫的《小室內樂曲》作於1922年，同年首演於科隆。這是一首較為鬆弛戲謔的作品，筆法簡潔精煉，彷彿十八世紀嬉遊曲在二十世紀的變形，這一點倒是很符合亨德米特作為“新古典主義”代表人物的風格定位。充滿活力的第一樂章有著敲擊樂般的節奏和性格近乎古怪的旋律。第二樂章是一首慵懶的圓舞曲，長笛在此更換為短笛，為音樂平添一份尖細銳利的音色。第三樂章有著亨德米特標誌性的和聲色彩。第四樂章僅二十三個小節之長，各件樂器的獨奏宣敘與局促機械的全奏和弦交替出現。第五樂章是一首看似嚴肅又不乏調侃意味的進行曲。

文：劉丹霓

藝術家及團體簡介

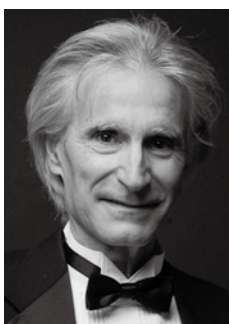
格麗卿·普施，長笛

普施畢業於波士頓大學，師從朱利斯·貝克、占士·帕波薩基斯和基夫·安德活。她曾以藝術家國際比賽冠軍身份於威爾獨奏廳首次亮相，隨後多次在北美、歐洲和亞洲舉辦獨奏會及擔任音樂會獨奏。普施是多利安木管五重奏的成員，亦常與其他藝術家及樂團合作，如彼得·施格勒、安東尼·紐曼、麥桑斯·拿尼奧、寶娜·羅比遜、美國交響樂團、美國作曲家管弦樂團、布魯克林愛樂樂團、新澤西交響樂團。普施曾出席電台及電視節目、錄製專輯。曾為茱莉亞音樂學院長笛系高等課程及德州圓頂音樂學院導師，亦是多項延伸活動的藝術教師。2011年在法國尼斯舉行的麥桑斯·拿尼奧長笛比賽擔任評判。



謝拉·洛特，雙簧管

洛特九歲起於茱莉亞音樂學院學習雙簧管，師從路易斯·萬，隨後入讀英國皇家音樂學院，師從特倫斯·馬多納和米高·溫菲德。洛特是卡拉摩亞夏季音樂節、萬寶路音樂節等的常客，亦曾與奧菲斯室內樂團到歐洲和美國巡演。曾任美國芭蕾舞劇院、“向音樂致敬”樂團、帕納賽斯樂團和紐約愛樂樂團的雙簧管首席。洛特是1992年樂府國際音樂大獎得獎者，曾於紐約、波士頓、華盛頓、洛杉磯、羅馬、香港和巴黎舉辦獨奏會，於1980年加入多利安木管五重奏。



班傑明·芬格蘭，單簧管

芬格蘭擅長演繹廣泛的單簧管作品，並常與不同的作曲家緊密合作。他是音樂團體“counter)induction”的創始成員，亦與美國東岸多個當代樂團合作，包括國際當代樂團、美國現代樂團和紐約創樂團。曾以獨奏家身份到各地演出，並與多位藝術家合作演出、灌錄唱片和巡演。芬格蘭是普羅米修斯室內樂團和紐黑文交響樂團的單簧管首席，亦曾與奧菲斯室內樂團合演。他於茱莉亞音樂學院修畢學士和碩士學位，現於紐約第三街音樂學校任教。



艾里安·莫雷洪，巴松管

莫雷洪是獨奏、室內樂和交響樂團演奏家。曾以獨奏家身份隨塔利亞室內樂團、艾利斯交響樂團、波士頓現代管弦樂團和邁亞密交響樂團亮相美國和歐洲，並曾以室內樂演奏家身份與林肯中心室內樂協會、波士頓室內樂協會和西北室內音樂協會合作演出，以及參與波特蘭室內音樂節。他亦擔任艾利斯交響樂團的巴松管聯合首席，曾與費城管弦樂團、聖盧克交響樂團、奧菲斯室內樂團等合作。莫雷洪畢業於柯蒂斯音樂學院和耶魯大學音樂學院，現於波士頓音樂學院、朗基音樂學院和紐約州立大學帕切斯學院任教，2013年加入多利安木管五重奏。



卡爾·克雷默-約翰遜，圓號

克雷默-約翰遜是挪威圓號演奏家、朱比特交響樂團成員。他屢獲殊榮，如於1997年和1999年勝出美國圓號比賽、2001年獲得美國斯堪的納維亞協會文化類別資助。他同時以獨奏家、講師、指揮和作曲家身份活躍於音樂界。曾為飛利浦唱片公司和極光唱片公司錄製作品，2005年加入多利安木管五重奏。



多利安木管五重奏

多利安木管五重奏享譽國際，是全球最出色及持續活躍時間最長的室內樂團之一，演出足跡遍及全世界，包括美國、加拿大、歐洲、中東、印度、非洲和亞洲。1981年成為首個於卡內基音樂廳亮相的管樂五重奏團。

自1961年於鄧肯活成立以來，已與二十及二十一世紀活躍於古典樂界的多位傳奇藝術家合作，包括菲力斯·布林-朱爾森、桑·卡薩德修斯、路卡施·福斯和美國銅管五重奏等。曾於斯特拉文斯基音樂節、華沙國際音樂節、卡拉摩亞夏季音樂節、紐貝利春季音樂節等亮相。

多利安木管五重奏曾委約多位二十和二十一世紀的著名作曲家創作近四十項作品，包括露西亞諾·貝利奧、瓊·陶雅、馬里奧·達維多夫斯基、布魯斯·阿道夫、盧卡斯·福斯、比利·柴爾斯。其委約喬治·珀爾的作品《第四木管五重奏》於1986年贏得普立茲音樂獎，成為史上首支獲得普立茲獎的管樂五重奏。

Dorian Wind Quintet

Gretchen Pusch, Flauta

Gerard Reuter, Oboé

Benjamin Finland, Clarinete

Adrian Morejon, Fagote

Karl Kramer-Johansen, Trompa





Programa

Trans. R. Roseman (1933-2000)

Suite Renaissance para Quinteto de Sopros

- I. Donna, di dentro dalla tua casa
- II. J'ay pris amours
- III. Il est bel et bon
- IV. Ricercar bello – Canzon sopra “Il est bel et bon”
- V. In meinen Sinn

J. Ibert (1890-1962)

Trois pièces brèves

- I. Allegro
- II. Andante
- III. Assez lent – Allegro scherzando

A. Harberg (1973-)

Suite para Quinteto de Sopros

- I. Cantus
- II. Furlana
- III. Fantasia
- IV. Cabaletta

Intervalo

J. S. Bach (1685-1750) / Arr. M. Rechtman

Fuga em Sol Menor, BWV 578 (“Pequena Fuga”)

S. Barber (1910-1981)

Summer Music, op. 31

P. Hindemith (1895-1963)

Kleine Kammermusik, op. 24, n.º 2

- I. Lustig. Mäßig schnelle Viertel
- II. Walzer. Durchweg sehr leise
- III. Ruhig und einfach
- IV. Schnelle Viertel
- V. Sehr lebhaft

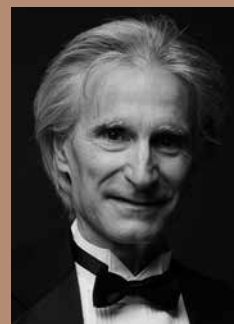
Gretchen Pusch, Flauta

Pusch formou-se pela Universidade de Boston tendo estudado com Julius Baker, James Pappoutsakis e Keith Underwood. Estreou-se no Weill Recital Hall, em Nova Iorque, como vencedora do Concurso Internacional de Artistas. Apresentou-se em recitais e como solista na América do Norte, Europa e Ásia. Além das actuações com o Quinteto de Sopros Dorian, colabora, em concertos camerísticos, com Peter Schickele, Anthony Newman, Maxence Larrieu, Paula Robison, entre outros. Pusch actuou com diversas orquestras: American Symphony Orchestra, American Composers Orchestra, Brooklyn Philharmonic Symphony Orchestra e a New Jersey Symphony Orchestra, entre outras. Além das gravações que efectuou, as suas interpretações são transmitidas pela rádio e televisão. Foi professora na Juilliard School's Music Advancement Program, e no Round Top Festival Institute, colaborando ainda em programas para bolsiros. Em 2011, Pusch fez parte do júri do Concurso de Flauta Maxence Larrieu realizado em Nice, França.



Gerard Reuter, Oboé

Reuter iniciou estudos de oboé aos nove anos de idade na Juilliard School e ali continuou como aluno de Lois Wann. Frequentou o Royal College of Music, estudando com Terrence MacDonagh e Michael Winfield. É presença habitual em festivais de música como o de Caramoor e o de Marlboro, tendo viajado pela Europa e pelos Estados Unidos com a Orquestra de Câmara Orpheus. Foi oboísta principal do American Ballet Theatre, An die Musik, Parnassus e New York Philomusica. Como vencedor do Prémio Internacional Pro Musicis de 1992, Reuter apresentou-se em recitais a solo em Nova Iorque, Boston, Washington DC, Los Angeles, Roma, Hong Kong e Paris. É membro do Quinteto de Sopros Dorian desde 1980.



Benjamin Fingland, Clarinete

Fingland interpreta um vasto repertório e trabalha em estreita colaboração com compositores vivos. Membro fundador do novo grupo “counter)induction”, toca em muitos dos principais agrupamentos contemporâneos da costa leste dos EUA, incluindo o International Contemporary Ensemble, o American Modern Ensemble, o New York New Music Ensemble, Nunc, entre outros. Já se apresentou em todo o mundo como recitalista e solista, bem como colaborou, gravou e fez digressões com uma grande variedade de artistas. Fingland é clarinete principal da Orquestra de Câmara de Prometheus e da Sinfónica de New Haven, e tocou na Orquestra de Câmara de Orpheus. Licenciado e Mestre pela Juilliard School, faz parte do corpo docente do Third Street Music School Settlement, em Nova Iorque.



Adrian Morejon, Fagote

Morejon firmou a sua reputação como solista, músico de câmara e de orquestra. Como solista, actuou nos Estados Unidos e na Europa com o Talea Ensemble, a Orquestra IRIS, o Boston Modern Orchestra Project e a Sinfónica de Miami. Como camerista apresentou-se na Chamber Music Society do Lincoln Center, na Boston Chamber Music Society e no Chamber Music Northwest, além de ter participado do Portland Chamber Music Festival, entre outros. Tocou com as orquestras de Filadélfia, a de St. Luke's, a Orquestra de Câmara Orpheus, entre outras. Antigo aluno do Curtis Institute of Music e da Yale School of Music, Morejon integra actualmente o corpo docente do Conservatório de Boston, da Longy School of Music of Bard College e do Purchase College. Juntou-se ao Quinteto de Sopros Dorian em 2013.



Karl Kramer-Johansen, Trompa

O trompista norueguês Kramer-Johansen é membro do Jupiter Symphony Chamber Players. Já ganhou muitos prémios e distinções, como o Concurso Americano de Trompa, em 1997 e 1999, e o American Scandinavian Society Cultural Grant, em 2001. Kramer-Johansen também é recitalista, palestrante, maestro e compositor. Já gravou para as etiquetas Philips e Aurora e, em 2005, juntou-se ao Quinteto de Sopros Dorian.



Dorian Wind Quintet

Gretchen Pusch, Flute

Gerard Reuter, Oboe

Benjamin Fingland, Clarinet

Adrian Morejon, Bassoon

Karl Kramer-Johansen, Horn



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Programme

Trans. R. Roseman (1933-2000)

Renaissance Suite for Woodwind Quintet

- I. Donna, di dentro dalla tua casa
- II. J'ay pris amours
- III. Il est bel et bon
- IV. Ricercar bello – Canzon sopra “Il est bel et bon”
- V. In meinen Sinn

J. Ibert (1890-1962)

Trois pièces brèves

- I. Allegro
- II. Andante
- III. Assez lent – Allegro scherzando

A. Harberg (1973-)

Suite for Wind Quintet

- I. Cantus
- II. Furlana
- III. Fantasia
- IV. Cabaletta

Interval

J. S. Bach (1685-1750) / Arr. M. Rechtman

Fugue in G Minor, BWV 578 (“Little Fugue”)

S. Barber (1910-1981)

Summer Music for Woodwind Quintet, op. 31

P. Hindemith (1895-1963)

Kleine Kammermusik, op. 24, no. 2

- I. Lustig. Mäßig schnelle Viertel
- II. Walzer: Durchweg sehr leise
- III. Ruhig und einfach
- IV. Schnelle Viertel
- V. Sehr lebhaft



Programme Notes

Trans. R. Roseman: **Renaissance Suite for Woodwind Quintet**

Oboist, composer and pedagogue Ronald Roseman, born in Brooklyn in 1933 and died in 2000, is internationally recognised as a soloist and chamber musician, boasting more than 50 recordings and having concertised extensively with the New York Woodwind Quintet in the United States, South America, Europe, Russia and Asia. A former acting principal oboist of the New York Philharmonic, Roseman, who began composing at age 12, eventually studied composition with Elliott Carter, Karol Rathaus, Ben Weber and Henry Cowell. In addition to his professorship at the Aaron Copland School of Music at Queens College – his alma mater – Roseman also taught at the Mannes College of Music, the Juilliard School, and Yale School of Music.

Roseman's Renaissance Suite, published in 1980, is comprised of five Renaissance works by composers Heinrich Isaac, Pierre Passereau and Girolamo Cavazzoni. Originally played by Renaissance instruments such as a cornett (a cone-shaped wooden pipe with horn or ivory mouthpiece), sackbut (a trombone slightly smaller than its modern day relatives with a more covered and blended timbre), and shawm (a precursor of the modern-day oboe), these works were among the many in the repertoire of the New York Pro Musica Renaissance Band and Wind Ensemble, later transcribed by Roseman for flute, oboe, clarinet, horn and bassoon.

Renaissance Suite begins with Netherlandish composer Heinrich Isaac's *Donna, di dentro dalla tua casa*. A noted contemporary of Josquin des Prez, Isaac, born circa 1450 and died in 1517, is regarded for his significant influence in the development of music in Germany. Isaac's *Donna, di dentro dalla tua casa*, a madrigal for four unaccompanied voices, offers a lilting, pleasant tune passed between each voice. Roseman further denotes the tempo marking as *Allegro jubilante* ("Cheerful, jubilant"), instructing the players to play the tune *marcato ma cantabile*, or "emphatic but singing".

Isaac's *J'ay pris amours* dates from a well-known collection of songs from the 1490s. In Roseman's transcription, the clarinet takes the first iteration of *J'ay pris amours* expressive, introspective motif, passing it on to the oboe, flute, and eventually horn and bassoon with alluring simplicity and candour.

The third entry from Renaissance Suite offers French composer Pierre Passereau's song *Il est bel et bon*, originally scored for four voices and first published in 1536. Born in 1509 and died in 1547, Passereau remains one of the most popular composers of the chanson, or French song, of his day and is regarded for lighthearted songs driven by rhythmic vitality and catchy motifs. Roseman implements short, staccato articulation markings in *Il est bel et bon*'s main theme, countered by a sweet and affable second motif. Roseman's transcription captures Passereau's jocular storytelling, a teasing dialogue between two gossiping women poking fun at their husbands.

Italian composer Girolamo Cavazzoni, born circa 1525 and died sometime after 1577, is perhaps best known today for his organ, sacred vocal works and ricercari – a late Renaissance to early Baroque period instrumental work – and canzonas, a similar musical form marked by livelier and more rhythmic musical materials. Cavazzoni's *Canzon sopra "Il est bel et bon"*, the source for the fourth movement in Roseman's Renaissance Suite, was first published in 1543 as part of the composer's *Intavolatura cioè ricercari, canzoni, himni, magnificat*, a testament to the then 21-year-old composer's talents and wide acclaim. Per the other ricercari and canzonas in the volume, *Canzon sopra "Il est bel et bon"* was written for the organ, featuring a simple rise and fall motif that Roseman embellishes with informed rhythmic turns and ornaments.

Renaissance Suite concludes with Isaac's *In meinem sinn*, also scored for four voices. The resolute main motif is comprised of a simple rise and fall of a fifth interval. This simple musical nugget is expanded upon, growing with more rhythmic complexity, and Roseman's transcription utilises each wind instrument aptly to capture Isaac's textural clarity to brilliant effect.



J. Ibert: **Trois pièces brèves**

French composer Jacques Ibert, born in 1890 in Paris, is acclaimed as a versatile composer regarded for his colourful, skilfully-orchestrated and often witty compositions. Trained by his pianist mother (a distant relative of the Spanish composer Manuel de Falla) from an early age, Ibert started performing as a cinema pianist and even began composing popular songs under the pseudonym William Berté while still in his teens. Eventually enrolling at the Paris Conservatory, where he studied with composers Émile Pessard, André Gedalge, and Paul Vidal, Ibert had to pause his formal musical studies after he was drafted into the French navy during World War I. After resuming his composing and studies in 1918, Ibert won the prestigious top prize at the Conservatory just a year later.

In 1930, A French production of Irish author George Farquhar's *The Beaux's Stratagem* led Ibert – who was always interested in drama and theatre – to compose incidental music for the five-act comedic play, which was premiered in 1930 at Paris' Théâtre de l'Atelier. The plot of the play centres around two brothers and their ridiculous quests to marry women for money and status; for the score, the practical Ibert chose just five wind instruments in order for the show's producers to reconcile with a tight budget and limited space at the theatre. A few months after the premiere, Ibert extracted three short pieces from the full score to form a miniature suite, *Trois pièces brèves*.

After a raucous opening statement, the first movement builds both in texture and motivic gestures atop a single casual and meandering oboe tune, at once pleasant and carefree. A more introspective and pensive second movement features the flute and clarinet in an intimate duet, eventually joined by the other instruments during the last few bars of the gentle and delicate movement. The finale opens yet again with a dramatic introduction, with the flute, oboe and clarinet offering a dramatically-declamatory theme only to be answered by a sarcastic and nonchalant gestures by the horn and bassoon. The movement proper takes off cheerfully, spearheaded by a jovial clarinet solo and ultimately concluding with good humour and an exuberant flourish.



A. Harberg: **Suite for Wind Quintet**

Amanda Harberg is a composer and pianist whose work communicates on emotional, spiritual and intellectual levels. With music described by the *New York Times* as “a sultry excursion into lyricism”, Harberg weaves her deep admiration for the classical tradition together with contemporary influences to create a distinctively personal style. The *Flutist Quarterly* has called her music “heartfelt, expressive, powerful and beautiful”, and composer John Corigliano says that her music “invigorates the brain and touches the soul”.

Harberg completed her undergraduate and Master's degrees at the Juilliard School in composition, where she studied with Stephen Albert, David Diamond, and Robert Beaser. She received a Fulbright/Hays fellowship to study for a year with composer/pianist Frederic Rzewski, and her early studies in music composition were with Andrew Rudin.

Notes from the composer:

Harberg's Suite for Wind Quintet was commissioned by the Dorian Wind Quintet in 2017. The piece was the result of a conversation in a bar between Harberg, Dorian's flutist Gretchen Pusch and Pusch's husband Richard Bayles, on the occasion of Dorian's clarinetist Benjamin Finland's 40th birthday party. A year and a half later, the Dorian Wind Quintet gave the world premiere of Harberg's quintet at Bargemusic, and has incorporated it into their repertoire ever since. Suite for Wind Quintet is in four movements: 1. Cantus, 2. Furlana, 3. Fantasia and 4. Cabaletta. The melodic material heard in the very opening of the piece can be heard recurring and transforming throughout the four movements, until it unites triumphantly in the final coda with the theme of the concluding movement. The piece was inspired by the concept of placing Renaissance and Baroque-inspired dance suites into Harberg's idiom as a 21st century composer.

J. S. Bach / Arr. M. Rechtman: **Fugue in G Minor, BWV 578 (“Little Fugue”)**

Johann Sebastian Bach, born in 1685 in Eisenach, Germany, has long been recognised as the master of music composition, both in terms of his impeccable technique as well as the substance and depth his music offers. It will be difficult to find a musician today who does not appreciate Bach's contributions to music and his hand in shaping instrumental technique and expressive capacity. Bach's musical language, at once wholly original and wonderfully experimental, combines styles, techniques and forms of his predecessors with his own innovative point of view, impacting and shaping music and its metamorphic trajectory for generations to come.

Bach's Fugue in G Minor – better known as the “Little Fugue” – was composed for organ sometime between 1703 and 1707 while the composer was an active organist in Arnstadt, Germany. The nickname “Little Fugue” differentiates the work from Bach's other important work in the same key, the Great Fantasia and Fugue in G Minor. The main subject of the “Little Fugue” is arguably one of Bach's most readily-identifiable musical themes. Opening with a four and a half bar main subject, Bach offers tremendous insight into his contrapuntal ingenuity with this fugue, gradually layering the subject with one voice after another, eventually building a brilliant fugue with four voices that also includes the organ's pedals.

Israeli bassoonist Mordechai Rechtman, born in 1926, is internationally known as the former principal bassoonist of the Israel Philharmonic Orchestra and for his pedagogical work, recording, conducting, and arrangements that are being performed worldwide today. Rechtman's composition teachers included Ödön Pártos, Hanoch Jacoby, Moshe Lustig and Zeev Steinberg. In his arrangement of the “Little Fugue” for wind quintet, published in 2011, the flute intones the main subject, later joined by the clarinet, oboe, and horn, respectively. The timbres of the wind instruments at once allude to the original sounds of a pipe organ but further offers the individuality and unique resonance of each particular instrument, resulting in a nuanced and complex combination of sounds that effectively reflects Bach's intricate writing and compositional prowess.



S. Barber: *Summer Music for Woodwind Quintet*, op. 31

Born in 1910 in Pennsylvania, composer Samuel Barber remains one of the most-recognised and often-performed American composers of the 20th century, enjoying honours and widespread acclaim worldwide. Barber began composing at age seven and entered the Curtis Institute of Music at age 14, studying simultaneously voice, piano and composition. Marked by his distinguished sense of lyricism and lush tonalities, nearly all of Barber's compositions witnessed success and acclaim as soon as each opus was published, an oeuvre that continues to be embraced by musicians and ensembles today.

The single-movement *Summer Music* was commissioned by the Chamber Music Society of Detroit in 1953, the first commission in the Society's history. Though the woodwind quintet was premiered on March 20, 1956, by principal players of the Detroit Symphony Orchestra, *Summer Music* was developed by Barber with the sounds of the New York Woodwind Quintet in mind. The composer, wishing to gain familiarity with the sounds of woodwind instruments as well as the medium of the woodwind quintet, frequented the New York Woodwind Quintet's rehearsals during the summer of 1955, sitting quietly in the corner of the room in order to experience first-hand the sound palettes and instrumental capacities available to five distinct instruments.

Recycling thematic materials from a previously-unpublished orchestral work, *Horizon* (which was originally written for a radio programme in 1945), *Summer Music* opens with a warm, lazy duet in the bassoon and horn. Interjected by casual flurries in the flute, clarinet and bassoon, respectively, Barber introduces the second thematic statement, presented by the languorous oboe. The "singing" and "unhurried" theme, as instructed by the composer, paves way for a rhythmically vigorous passage, at once peckish, lighthearted and riddled with accented gestures punctuating unexpected beats and distorting the sense of time. The return of the oboe solo is supplemented by a bed of colourful harmonies, passing the spotlight to a sensuous bassoon solo and eventually the clarinet, to which Barber instructs: "freely, with arrogance". The remainder of the work reveals the composer's skilled exploration of shifting tempi, evoking a laid-back elasticity between sequences of thematic materials compounded by a colourful harmonic language.

Regarding *Summer Music*, the flutist from the New York Woodwind Quintet writes in a letter, "Barber explained to us when the piece was almost finished that he was going to call it *Summer Music*, that he wanted it to be a loose rhapsody in form, and that he wanted it to suggest a lazy summer day – exactly the kind of day he came to [our] concert in Blue Hill, Maine."

P. Hindemith: **Kleine Kammermusik, op. 24, no. 2**

German composer and musician Paul Hindemith, born in 1895, is considered one of the leading violists of his generation. As a composer, Hindemith is known for his facility and ability to compose for a wide range of instruments and was an advocate of “music for use”, writing opuses with particular musicians and occasions in mind before sitting down to compose. Irregardless, Hindemith considered himself foremost as a musician and his composing became an extension of his performer instincts. An influential German critic writes in 1925, “[Hindemith] does not write for these instruments he is these instruments, he transforms himself into them, he lives through them.”

Composed in 1922, Hindemith’s *Kleine Kammermusik* for wind quintet exists as one of seven works that bear the composer’s title *Kammermusik*, or “chamber music”, though the instrumentation of these works run the gamut of solo instruments with orchestra to various large and small ensembles. *Kleine Kammermusik*, scored for flute, oboe, clarinet, horn and bassoon, offers a five-movement suite, at once affable and perhaps more appealing than Hindemith’s other *Kammermusik* compositions in compositional language.

The suite opens with *Lustig. Mäßig schnelle Viertel*, or “Funny. Moderately fast quarter note”. At once sunny and jovial, Hindemith’s writing demands diverse virtuosity from the quintet and is imbued with a driving force that sizzles with energy and spirit, all encapsulated by the composer’s unique harmonic language. The second movement, *Walzer: Durchweg sehr leise* (“Waltz: very quiet throughout”), never reaches beyond a mezzo forte in dynamic marking, with each instrument wavering mostly between pianissimo and piano dynamics throughout the movement. Of note is Hindemith’s use of the piccolo instead of a flute, providing an extra sparkle to the texture in this curious waltz.

The third movement, *Ruhig und einfach* (“Peaceful and simple”), showcases Hindemith’s iconic harmonies, at once somber and elegiac. A contrasting, more rhythmic central section, which the composer takes care to remind the musicians to play in the same peaceful tempo, bears a stern note: “not in a playful fashion!”. The terse fourth movement, *Schnelle Viertel* (“Fast quarter notes”), boasts only 23 measures of music, with each instrument featured in a solo proclamation alternating between the pounding and unrelenting tutti motif. The finale, *Sehr lebhaft* (“Very lively”), march-like yet discombobulating at times, concludes the suite in a resolute and steadfast manner.

By **Jules Lai**

Biographical Notes

Gretchen Pusch, Flute

Pusch is a graduate of Boston University and studied with Julius Baker, James Pappoutsakis and Keith Underwood. She made her Weill Recital Hall debut as a winner of the Artist International Competition. She has appeared frequently in recitals and as concerto soloist in North America, Europe and Asia. A member of the Dorian Wind Quintet, she has also collaborated in chamber music concerts with Peter Schickele, Anthony Newman, Maxence Larrieu, Paula Robison, among others. Pusch has performed with the American Symphony Orchestra, American Composers Orchestra, Brooklyn Philharmonic Symphony Orchestra, New Jersey Symphony Orchestra, to name a few. She has been heard on radio, television and recordings. She previously served on the flute faculty of the Juilliard School's Music Advancement Program and the Round Top Festival Institute, and is a teaching artist for several fellowship outreach programmes. She was on the jury of the 2011 Maxence Larrieu Flute Competition in Nice, France.



Gerard Reuter, Oboe

Reuter began his oboe studies at the Juilliard School at the age of nine and continued there as a student of Lois Wann. He attended the Royal College of Music, studying with Terrence MacDonagh and Michael Winfield. He is a favorite at summer music festivals such as Caramoor Summer Music Festival and Marlboro Music Festival, and has toured Europe and the United States with the Orpheus Chamber Orchestra. He has been a principal oboist of American Ballet Theatre, An die Musik, Symphony Parnassus and the New York Philomusica. As the recipient of the 1992 Pro Musicis International Award, Reuter was presented in solo recitals in New York, Boston, Washington DC, Los Angeles, Rome, Hong Kong and Paris. He joined the Dorian Wind Quintet in 1980.



Benjamin Fingland, Clarinet

Fingland interprets a diverse range of clarinet literature and works closely with living composers. In addition to being a founding member of the new music collective "counter)induction", he plays with many leading contemporary ensembles on the East Coast, including the International Contemporary Ensemble, American Modern Ensemble, The New York New Music Ensemble, Nunc, among many others. He has performed worldwide as a recitalist and soloist, as well as collaborated, recorded and toured with a wide variety of artists. Fingland has held principal clarinet positions with the Prometheus Chamber Orchestra and the New Haven Symphony Orchestra, and has played with the Orpheus Chamber Orchestra. He has a Bachelor's and a Master's degrees from the Juilliard School, and is on the faculty of the Third Street Music School Settlement in New York City.



Adrian Morejon, Bassoon

Morejon has established himself as a solo, chamber and orchestral musician. As a soloist, he has appeared throughout the United States and Europe with the Talea Ensemble, Iris Orchestra, Boston Modern Orchestra Project and the Miami Symphony Orchestra. An active chamber musician, he has performed with the Chamber Music Society of Lincoln Center, the Boston Chamber Music Society and Chamber Music Northwest, as well as appeared at the Portland Chamber Music Festival, etc. Morejon is co-principal bassoonist of Iris Orchestra and has performed with The Philadelphia Orchestra, the Orchestra of St. Luke's, Orpheus Chamber Orchestra, and others. An alumnus of the Curtis Institute of Music and Yale School of Music, Morejon is currently on faculty at the Boston Conservatory, the Longy School of Music of Bard College and Purchase College. He joined the Dorian Wind Quintet in 2013.



Karl Kramer-Johansen, Horn

Norwegian horn player, Kramer-Johansen is a member of the Jupiter Symphony Chamber Players. He has won many prizes and awards, such as the American Horn Competition in 1997 and 1999, and the American Scandinavian Society Cultural Grant in 2001. Kramer-Johansen is also active as a recitalist, lecturer, conductor and composer. He has recorded for the Philips and Aurora labels. He joined the Dorian Wind Quintet in 2005.

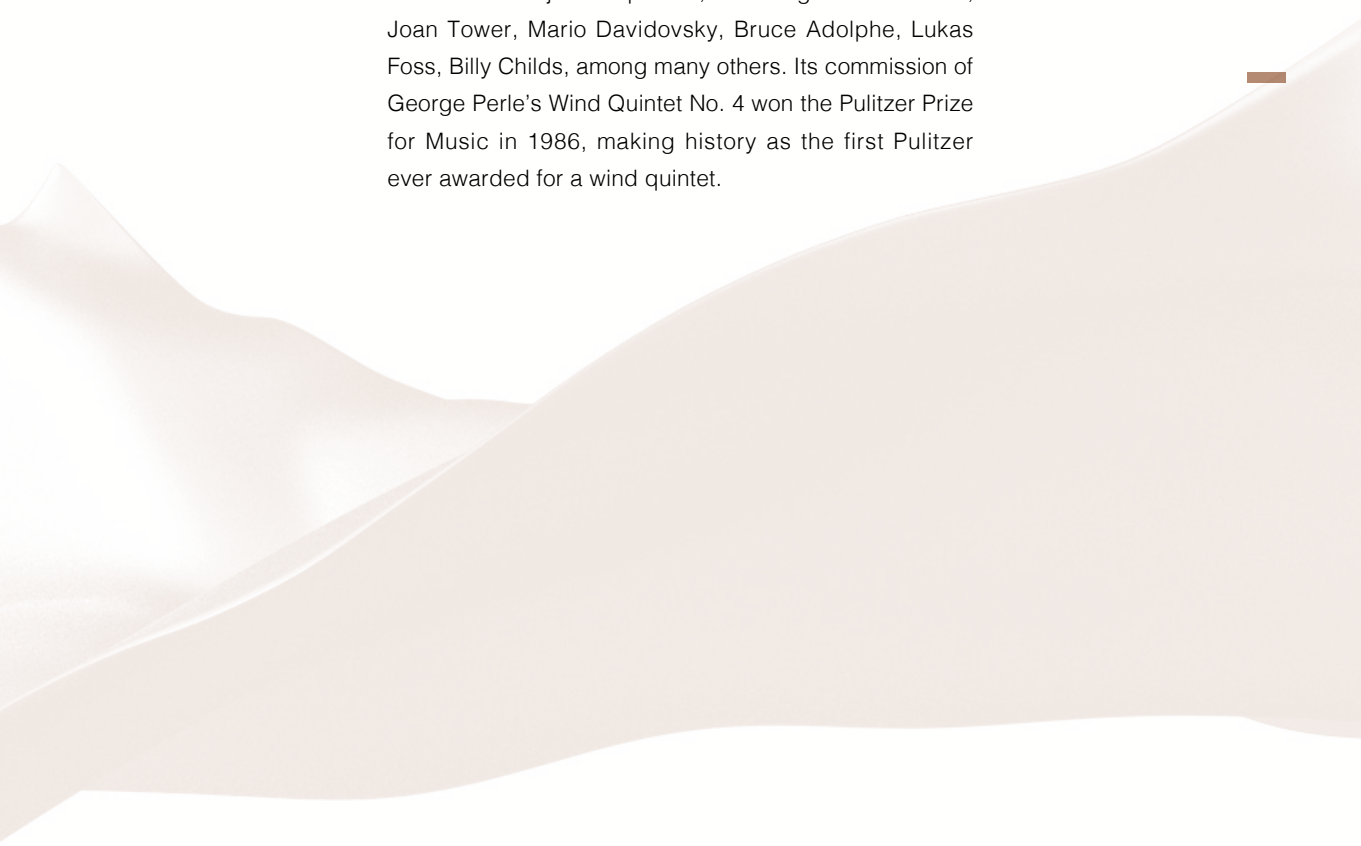


Dorian Wind Quintet

The Dorian Wind Quintet is known worldwide as one of chamber music's pre-eminent and longest continuously-active ensembles. The Quintet has toured around the world, including the United States, Canada, Europe, Middle East, India, Africa and Asia. It made history in 1981, as the first wind quintet to appear at Carnegie Hall.

Since its inception at Tanglewood in 1961, the Quintet has collaborated with many of the most transcendent and legendary artists in the world of classical music during the 20th and 21st centuries, including: Phyllis Bryn-Julson, Jean Casadesus, Lukas Foss, the American Brass Quintet, etc. It has appeared at numerous festivals, including the New York City Ballet Stravinsky Festival at Lincoln Center, the International Festival of Warsaw, Caramoor Summer Music Festival and Newbury Spring Festival.

To date, the Dorian Wind Quintet is responsible for nearly 40 commissions of the 20th and 21st century wind music from major composers, including Luciano Berio, Joan Tower, Mario Davidovsky, Bruce Adolphe, Lukas Foss, Billy Childs, among many others. Its commission of George Perle's Wind Quintet No. 4 won the Pulitzer Prize for Music in 1986, making history as the first Pulitzer ever awarded for a wind quintet.



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