

多利安木管五重奏
與
比利·柴爾斯

Dorian Wind
Quintet e
Billy Childs

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Quintet and
Billy Childs



12/10



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多利安木管五重奏與比利·柴爾斯



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巴松管：艾里安·莫雷洪
圓號：卡爾·克雷默-約翰遜
鋼琴：比利·柴爾斯

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降 B 大調無窮動賦格曲

柴爾斯 (1957 -)
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III. 雨林

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II. 午舞翩躚

(演出曲目次序或有更改)

曲目介紹

柴爾斯：降 B 大調無窮動賦格曲

我創作《無窮動賦格曲》原意是當作練習。1987年，我從日本返家，在機上心血來潮想寫一首四部賦格曲。在沒有鋼琴的情況下，只能靠自己雙耳及對基本理論的理解創作。當時我只簡單地寫下音符，未指定哪個音域用哪些樂器。回到家後，我用鋼琴把曲彈奏一遍，發現結構竟然非常完整，令我十分驚喜。接下來我花了十天時間完成整首作品。這曲本來是巴洛克風格（我更特意定它為降 B 大調，這在我的作品中屬罕見），但經過數天的創作，作品好像按自己的意思繼續寫下去，把調改變了。所以，主題和對題樂句保持典型巴洛克旋律，和聲進程則是二十世紀風格。我最初的想法是讓和聲變得愈來愈抽象，直至在中段變得與亨德米特和巴托克的手法類似。中段呈現一個下行的全音動機，再過渡到降 B 大調樂節，主題在這裡開始增強，在一系列和聲變調後，再現部把樂曲以降 B 大調帶向終曲。

我與多利安木管五重奏在 1997 年巡演時（我們巡演《夢之森林的一天》），聽到他們演奏文藝復興時期的曲目，優美的旋律把我吸引住，我心想如果把《降 B 大調賦格曲》（當時是叫這個名字）改編為木管五重奏，會有甚麼效果？我大概用了幾個星期為多利安木管五重奏重新編曲，他們看過樂譜後很喜歡，並決定在 IBM 的一場音樂會上演奏。這是我第一次聽木管五重奏演出此作品，他們的演繹無與倫比。當他們問及曲名的時候，我決定命名為《無窮動賦格曲》。

柴爾斯：安東·雷哈主題周年變奏曲——變奏三：木管五重奏雷哈主題變奏曲

九十年代末期，多利安木管五重奏為慶祝創團四十周年，委約我和四位作曲家以安東·雷哈的降 E 大調管樂五重奏（作品 88）為主題，各寫一首變奏曲。這是我為多利安木管五重奏創作的四部作品中的第三部（第四部是《生態系》）。我選擇單刀直入的主題，把它變成一曲有豐富複音和聲語彙的憂傷抒情曲。這是一部相對短小、節奏較慢的作品。

柴爾斯：生態系

《生態系》是多利安木管五重奏在 2017 年委約創作的作品。我嘗試通過這部三樂章的管樂五重奏曲，用音樂語彙去描繪人類居住的幾個生態系統：“珊瑚礁”代表海洋；“北極光”代表空氣；“雨林”代表大地。我用木管五重奏的樂音去模仿大自然的聲音，在配器上，此曲自然是木管五重奏作品。我創作此曲的目的是描繪這三個世界的美妙與神奇，並忠告人類：污染這三個生態系，將會令在地球上生存的我們受到威脅。這亦是我希望傳達的訊息。

“珊瑚礁”是一部浮動的連奏樂章，以延長的樂句和對位方式組成旋律。此樂章是快板奏鳴曲式，以豐富的調性和聲語彙寫成。樂曲以呈現部（快板）開始，第一及第二主題先後出現，然後被配上不同的和聲、變調和對位，再爆發出一連串八分音符三連音全斷奏作結束，然後呈現一個延長音。發展部以巴松管吹奏一個低音降 E 調開始，帶出新的內容，同時重現之前的兩個主題，最終演變為一個短的廣板段落，引入了更多素材。最後，再現部與呈現部非常相似，第一及第二主題再次浮現，對位法及和聲語彙交織並存。

“北極光”以一段孤獨的法國號獨奏開始，我以此象徵天空的廣闊無垠。在接下來的柔板段落裡，多種木管樂器的快速重複演奏，象徵閃爍璀璨的星星。這個樂章是三部曲式，在概念上試圖展現美麗神秘的北極光在夜空中起舞的情景。

第三樂章“雨林”是充滿舞曲風味的諧謔曲，寫給生態系統中的森林、樹木、雀鳥、野生動物和各種生物，向其所展現的神秘感、複雜性和美麗致敬。這是一個快板樂章，長笛吹奏出第一個主題，伴以其他樂器的節奏律動。樂章有時運用對位技法，但與第一樂章“珊瑚礁”不同的是，它沒有運用卡農的技巧。此外，這個樂章如第一樂章，是以類似快板奏鳴曲式寫成，中間是一個慢速的段落，而再現部與呈現部相似。

這部委約作品獲美國室內樂古典音樂委約計劃支持，由安德魯·W·梅隆基金會贊助。

柴爾斯：夢之森林的一天

木管五重奏的樂聲讓我聯想到大自然的聲音，令我想寫一首關於一個魔法森林的作品。我選擇了森林的兩個不同時段，用音樂手法描寫在這兩個時段可能發生的事情。這是一部主題音樂作品。

晨光初露 有一個簡短的引子段落，宣佈晨光的到來。隨之而來的是鋼琴和木管樂器以一連串重複的 D 音與琶音和其他旋律急速進出。這個段落後是高潮，另一個主題出現及展開。此樂章的幾個段落運用了和聲，加上沒有嚴謹的結構，因而充滿印象主義色彩。整個樂章是自由的幻想曲式，從第一縷晨光的出現推進到陽光普照的白天。

午舞翩跹 是快板奏鳴曲式的諧謔曲，在一段短小的鋼琴引子後，切分節奏的第一主題過後，是更抒情的第二主題。發展部運用了第一主題的片段及一些新素材。這個樂章有很多節拍、旋律切分音的轉換，以及多個對位段落，共同形成一種無窮動的感覺，令樂章有如翩翩起舞。

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節學院導師，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。他於茱麗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。

比利·柴爾斯，鋼琴

柴爾斯 1957 年生於洛杉磯，六歲起已精通鋼琴，十六歲入讀由南加州大學創立的柯爾本社區演藝學校，跟隨多位著名音樂學者學習音樂理論和鋼琴演奏，1979 年於南加州大學作曲專業畢業。柴爾斯早年的作曲風格受賀比·漢考克、基斯·艾默遜、積克·柯利亞等當代作曲家及保羅·亨德米特、莫里斯·拉威爾和伊戈·斯特拉文斯基等古典作曲家的影響。他早期師從傳奇爵士長號手 J.J. 莊臣及小號手弗迪·胡伯德，令其演藝生涯生色不少。

柴爾斯的原創及編曲作品為他贏得 2013 年桃莉·杜克表演藝術家大獎、2009 年古根漢獎、2015 年美國藝術文學院音樂藝術與文學獎、2006 年美國室內樂爵士新作獎金，以及十六項格林美獎提名和五個格林美獎，當中包括憑其最新專輯《重生》奪得的最佳爵士器樂專輯。



Dorian Wind Quintet e Billy Childs

Gretchen Pusch, Flauta

Gerard Reuter, Oboé

Benjamin Fingland, Clarinete

Adrian Morejon, Fagote

Karl Kramer-Johansen, Trompa

Billy Childs, Piano



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Destaques do Programa

B. Childs (1957-)

Fuga em Movimento Perpétuo em Si bemol Maior

B. Childs (1957-)

Variações Comemorativas sobre um Tema de Anton Reicha
— **Varição 3: Variação sobre um Tema de Anton Reicha para Quinteto de Sopros**

B. Childs (1957-)

Ecosystems (Estreia Mundial)

- I. The Coral Reef
- II. Northern Lights
- III. The Rain Forest

B. Childs (1957-)

A Day in the Forest of Dreams

- I. First Glimpses of Sunlight
- II. Afternoon Dance

(Sujeito a alterações)

Notas Biográficas

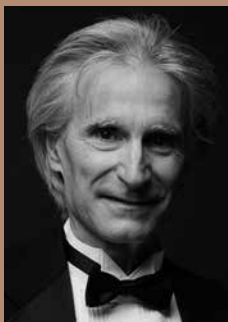
Gretchen Pusch, Flauta

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 bolsheiros. 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

O Quinteto de Sopros Dorian, reconhecido como um importante e activo agrupamento de música de câmara, actuou um pouco por todo o mundo, incluindo Estados Unidos, Canadá, Europa, Médio Oriente, Índia, África e Ásia, e fez história em 1981, como o primeiro quinteto de sopros a apresentar-se no Carnegie Hall.

Desde a sua criação em Tanglewood, em 1961, o Quinteto vem colaborando com fabulosos músicos do universo clássico, nomeadamente Phyllis Bryn-Julson, Jean Casadesus, Lukas Foss, o American Brass Quintet, entre outros. Actuou em inúmeros festivais, incluindo o The New York City Ballet Stravinsky Festival no Lincoln Center, o Festival Internacional de Varsóvia, o Festival Internacional de Música Caramoor e o Festival de Primavera de Newbury, para citar alguns.

Até hoje, o Quinteto de Sopros Dorian é responsável por quase quarenta encomendas a compositores de nomeada, incluindo Luciano Berio, Joan Tower, Mario Davidovsky, Bruce Adolphe, Lukas Foss, Billy Childs, entre muitos outros. Um dos trabalhos encomendados, o *Quinteto de Sopros n.º 4* de George Perle, foi galardoado com o Prémio Pulitzer na categoria de Música em 1986, ficando na história como o primeiro Pulitzer a ser concedido a um quinteto de sopros



Billy Childs, Piano

Nascido em Los Angeles em 1957, Childs já demonstrava destreza pianística aos seis anos de idade. Aos dezasseis anos foi aceite na Colburn Community School of Performing Arts, fundada pela University of Southern Califórnia (USC), para estudar teoria musical e piano com alguns dos mais renomados professores do mundo. Childs formou-se em Composição, na USC, em 1979. Entre os músicos que inicialmente mais o influenciaram estão Herbie Hancock, Keith Emerson, Chick Corea, além de compositores como Paul Hindemith, Maurice Ravel e Igor Stravinsky. A sua carreira de intérprete foi ainda enriquecida pela oportunidade de actuar com o lendário trombonista de jazz J.J. Johnson e o grande trompetista Freddie Hubbard.



O repertório de composições e arranjos originais de Childs granjeou-lhe em 2013 o Prémio Doris Duke para Intérpretes, uma Bolsa Guggenheim (2009), o Prémio de Artes e Letras (Música) concedido pela American Academy of Arts and Letters (2015), uma bolsa da Chamber Music America's New Jazz Works (2006), dezasseis nomeações para o Grammy e cinco prémios Grammy, o mais recente dos quais para *Rebirth*, considerado o "Melhor Álbum de Jazz Instrumental".

Dorian Wind Quintet and Billy Childs



Gretchen Pusch, Flute

Gerard Reuter, Oboe

Benjamin Fingland, Clarinet

Adrian Morejon, Bassoon

Karl Kramer-Johansen, Horn

Billy Childs, Piano

Programme Highlights

B. Childs (1957-)

Fugue in Perpetual Motion in B-flat Major

B. Childs (1957-)

**Anniversary Variations on a Theme of Anton Reicha –
Variation 3: Variation on a Reicha Theme for Wind Quintet**

B. Childs (1957-)

Ecosystems (World premiere)

I. The Coral Reef

II. Northern Lights

III. The Rain Forest

B. Childs (1957-)

A Day in the Forest of Dreams

I. First Glimpses of Sunlight

II. Afternoon Dance

(The order of performance is subject to change.)

Programme Notes

B. Childs: **Fugue in Perpetual Motion in B-flat Major**

I initially wrote *Fugue in Perpetual Motion* as an exercise. I was on my way back from Japan in 1987 and I thought it would be interesting to write a four-part fugue on the piano, with no piano present – totally relying on my ears and my handle on basic common practice theory, to pull it off. I just wrote abstract notes, irrespective of range for any specific instruments. When I got home and played through it on the piano, I was pleasantly surprised at how well constructed what I wrote turned out to be. Over the next ten days I completed the piece. I had originally wanted the language to be baroque (I even put it in a particular key signature, “B-flat”, something I rarely do in compositions), but a couple of days into composing it, the piece started writing itself and wanted to modulate to all over the place. So, while the subject and counter-subject has the shape of a typical baroque melody, the harmonic progressions are of the 20th century. My idea was to make the harmonic movement more and more abstract, until it started resembling Hindemith and Bartók towards the middle section. In the middle section there is a descending whole-tone motif, which brings us to a B-flat section where the subject is stated in augmentation. The recap section – after a series of remote harmonic modulations – brings us to the ending in B-flat major.

In 1997, when I was touring with the Dorian Wind Quintet (we toured *A Day in the Forest of Dreams*), I was taken by the beauty of the Renaissance music that they also played on the programme, and I wondered what the Fugue in B-flat Major (as it was called at that point) would sound like orchestrated for wind quintet. So I took a couple of weeks and orchestrated it for them. They read through it and really liked it and decided to perform it at a concert we did at IBM; this was the first time I heard it played by wind quintet and it sounded incredible in their hands. I decided to call it *Fugue in Perpetual Motion*, when they asked me the name of the composition, for the programme.

B. Childs: **Anniversary Variations on a Theme of Anton Reicha – Variation 3: Variation on a Reicha Theme for Wind Quintet**

Toward the late 90’s, to commemorate its 40th anniversary, the Dorian Wind Quintet commissioned me and four other composers to write a variation each (five total) on a theme from Anton Reicha’s Wind Quintet in E-flat (opus 88). This would be the third of four works I have composed for this incredible wind quintet (the last being *Ecosystems*). I took the very straightforward theme and treated it with a melancholy lyricism and a largely poly-tonal harmonic language. It is a rather short piece which is languid in its rhythmic approach.

B. Childs: **Ecosystems**

Ecosystems was commissioned by the Dorian Wind Quintet in 2017. It is a three-movement work for wind quintet which is my attempt to musically describe the various ecosystems that humankind lives in: *The Coral Reef*, representing the sea; *Northern Lights*, representing the air; and *The Rain Forest*, representing the land. I relate the sounds of wind quintet to the sounds of nature, so with regard to the orchestration, it felt natural to score this particular piece for wind quintet. The purpose of the piece – the message I hope to convey – is to illustrate the beauty and wonder of these three worlds as a cautionary comment about how mankind’s polluting interaction with these ecosystems threatens our existence on this planet.

The Coral Reef is a flowing, legato movement where the melodies have long phrases and are treated contrapuntally. It is written in a sonata-allegro form with a very tonal harmonic language. The exposition (Allegro) is the opening section where the first and second themes are stated and then taken through many harmonic shifts, modulations, and counterpoint, finally ending in an explosion of tutti staccato eight-note triplets, followed by a fermata. The development begins with a low E-flat in the bassoon and introduces new material, while re-visiting previous themes from the exposition, and eventually morphing into a short Largo section which introduces more new material. Lastly, the recapitulation is similar to the exposition, with its flowing use of the first and second themes and the harmonic language combined with the contrapuntal devices.

Northern Lights starts with a lonely French horn statement, which in my mind, represents the vastness of the sky. In the following Adagio section, various woodwinds play rapidly repeated notes which symbolise blinking stars. The piece is composed in a ternary form and conceptually is meant to capture the mystical and colourful dancing light show of the Aurora Borealis.

The scherzo, dancelike third movement, *The Rain Forest*, is intended as a celebration to the mystery, complexity, and beauty of the forests, trees, birds, wildlife, and all the living things contained in that ecosystem. It is an Allegro, in which the flute states the first theme, accompanied by rhythmic punctuations by the other instruments. This movement is contrapuntal at times, but does not use canon as a device, like the first movement (*The Coral Reef*) does. Also, like the first movement, it is composed in a quasi-sonata allegro form, with a slow moving centre, and a recapitulation similar to the exposition.

This commission has been made possible by the Chamber Music America Classical Commissioning Program, with generous funding provided by The Andrew W. Mellon Foundation.

B. Childs: **A Day in the Forest of Dreams**

Since the sound of the woodwind quintet conjures up in my mind the sound of nature, I wanted to compose a piece based on a programme that had to do with an enchanted forest. I chose two different times of a beautiful forest and musically illustrated what might be going on at these times. In that sense, the piece is programmatic.

First Glimpses of Sunlight has a brief introductory passage, a kind of pronouncement of the arrival of sunlight. This is followed by a series of repeated D's in the piano with the woodwinds darting in and out with arpeggios and other melodic material. After this section reaches its climax, another theme is introduced and developed. Sections of this movement are impressionistic in terms of harmony and the avoidance of rigid architecture. The entire movement is written as a free form fantasy which progresses from the first glimpse of sunlight to the full manifestation of day.

Afternoon Dance is a scherzo in sonata-allegro form. After a brief piano introduction, the syncopated first theme is followed by a more lyrical second theme. The development utilises fragments of the first theme along with new material. This movement has many shifts of metre, rhythmic syncopation and highly contrapuntal sections. These elements combine to elicit a feeling of perpetual motion, making the movement have a dance-like quality.

By **Billy Childs**



Biographical Notes

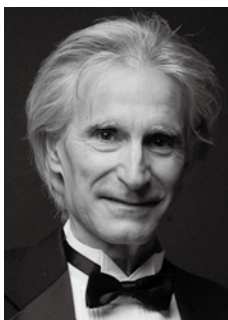
Gretchen Pusch, Flute

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 currently serves 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.



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.



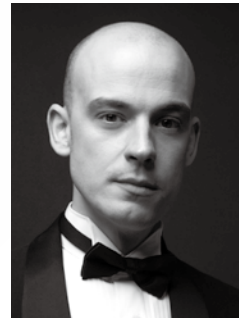
Benjamin Fingland, Clarinet

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, Newbury Spring Festival, to name a few.

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.



Billy Childs, Piano

Born in Los Angeles in 1957, Childs was already proficient at the piano by age 6. At age 16, he was accepted in the Colburn Community School of Performing Arts, founded by University of Southern California (USC), to study music theory and piano with some of the world's most renowned musical scholars. He graduated from USC in 1979 with a degree in Composition. Among Childs' early influences are Herbie Hancock, Keith Emerson, Chick Corea, as well as classical composers such as Paul Hindemith, Maurice Ravel and Igor Stravinsky. His performing career was also enriched with early-career apprenticeships with legendary jazz trombonist J.J. Johnson, and trumpet great Freddie Hubbard.



Childs' canon of original compositions and arrangements has garnered him the 2013 Doris Duke Performing Artist Award, a Guggenheim Fellowship (2009), an Arts and Letters Awards in Music from the American Academy of Arts and Letters (2015), a grant from the Chamber Music America's New Jazz Works (2006), 16 Grammy nominations, and five Grammy awards, most recently for Best Jazz Instrumental Album, *Rebirth*.



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