

港樂
HKPhil

香港管弦樂團
Hong Kong Philharmonic Orchestra

首席贊助 Principal Patron



HK PHIL X TAI KWUN:
CHAMBER MUSIC SERIES

STRINGS ENCOUNTER!

港樂 X 大館：
室樂音樂會系列
再續前弦

場地伙伴
Venue Partner

大館
TAI KWUN

古蹟及藝術館
CENTRE FOR HERITAGE & ARTS

8
MAR
2021

MON 7:30PM

大館賽馬會立方
JC Cube, Tai Kwun

hkphil.org

香港管弦樂團由香港特別行政區政府資助，亦為香港文化中心場地伙伴。
The Hong Kong Philharmonic Orchestra is financially supported by the Government of the Hong Kong Special Administrative Region and is a Venue Partner of the Hong Kong Cultural Centre.

梵志登 音樂總監

Jaap van Zweden Music Director

港樂 X 大館：室樂音樂會系列

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HK PHIL X TAI KWUN: CHAMBER MUSIC SERIES STRINGS ENCOUNTER



- P. 2 **貝多芬 BEETHOVEN** 23'
C小調第四弦樂四重奏，op. 18
String Quartet no. 4 in C minor, op. 18
- P. 3 **舒伯特 SCHUBERT** 9'
C小調弦樂四重奏，「四重奏斷章」，D703
String Quartet in C minor, *Quartettsatz*, D703
- P. 4 **孟德爾遜 MENDELSSOHN** 31'
D大調第三四重奏，op. 44-1
Quartet no. 3 in D, op. 44, no. 1
- P. 5 **梁文瑄** 小提琴 **Leslie Ryang Moonsun** Violin
何珈樑 小提琴 **Gallant Ho Ka-leung** Violin
張姝影 中提琴 **Zhang Shuying** Viola
鮑力卓 大提琴 **Richard Bamping** Cello



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演奏期間請保持安靜
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Please reserve your applause
until the end of the entire work



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Haydn playing quartets
(Wikimedia Commons)

INTRODUCTION

Chamber music became an important fixture during the romantic period. The effects of the Enlightenment on artistic motivation, the development of the piano, the industrial revolution, and the upward mobility of the middle class, hungry for cultural expression, converged to develop ensemble music in the intimate setting of the “chamber”.

Beethoven championed the move away from the confines of the strict, classical structures, Schubert proceeded to break the compositional rules, and Mendelssohn brought a return to the refinement of classicism but within a new style. The story of romantic chamber music unfolds with these three works.

1770–1827

LUDWIG VAN BEETHOVEN

String Quartet no. 4 in C minor, op. 18

Allegro, ma non tanto

Scherzo: Andante scherzoso quasi Allegretto

Minuet: Allegretto

Allegro



Beethoven

(gallica.bnf.fr)

Beethoven wrote his String Quartet no. 4 in C minor, during 1798–1800. He was 28 years old when he started writing it and it was at this time that he suffered a fit from being enraged at having his work constantly interrupted. During this fit, he fell over and when he got up, he could not hear anything. Although his hearing partially recovered, it continued to get worse as he got older.

The key of C minor is significant for Beethoven. With three flats in the key signature, it is considered quite a dark and unhappy key. Beethoven used C minor for his *Pathétique* piano sonata, his fifth symphony and his final piano sonata, op. 111. He uses C minor in this piece to achieve a variety of moods. The **first movement** sounds urgent with an underlying quaver passage that pushes along the momentum. The **second movement** is in the brighter, relative major key of E flat major although the use of counterpoint and the return to C minor doesn't provide much in the way of emotional relief. The **third movement** is dark and menacing, and the **final movement** has “Gypsy” influenced moments alternating with more lyrical melodies in the rondo structure. The constant changes between major and minor throughout the piece almost seem to make fun of the drama.

It is possible that Beethoven took some lessons from Mozart when he visited Vienna in 1787 and he certainly met Haydn and studied composition with him. Haydn stated that the young Beethoven was a talent worth watching, but Beethoven felt he learned more from other teachers such as Albrechtsberger and Salieri. During the 1790s, Beethoven wrote quite a lot of chamber music: piano trios, serenades, string trios, clarinet trios, string quartets and a septet.

1797-1828

FRANZ SCHUBERT

String Quartet in C minor, *Quartettsatz*, D703

Allegro assai
Andante – fragment



Schubert
(gallica.bnf.fr)

Of the 17 works Schubert wrote for string quartet, the posthumously titled *Quartettsatz* (quartet movement), his twelfth, is considered to be the first of his mature works. As the nickname implies, the piece exists in a single movement structure. Schubert is believed to have intended to write more, but only completed the first movement and a small portion of the second, before abandoning the work. Despite this, there is no sense in which it sounds incomplete.

Quartettsatz is the first in a group of four late examples, and the following three are fully-formed, four-movement works in the classical structure.

Schubert intended these quartets for practical purposes; to be played at home, by his family. Franz, his father, and brothers played these pieces at home, and as his family were skillful amateurs, the technical limitations are reflected in the composition. When Schubert completed the work in 1820, he was 23, and during this time, he and a close-knit circle of friends, artists, and students began a series of social gatherings known as *Schubertiads*.

The manuscript for *Quartettsatz* remained untouched well after Schubert's rather premature death, until it was discovered by Brahms. Brahms edited the work and published it in 1870.

Schubert's approach to sonata form is anything but traditional in this quartet, breaking rules at every turn. The piece begins with agitated tremolos, creating a character of growing tension, which culminates in a Neapolitan chord of D flat. The three contrasting themes explore several keys, creating a tonally ambiguous context that is compounded by the firm utterance of the D flat Neapolitan chord in the final cadence as if to suggest that it was the home key all along.

1809-1847

FELIX MENDELSSOHN

Quartet no. 3 in D, op. 44, no. 1

Molto allegro vivace

Menuetto: Un poco allegretto

Andante espressivo ma con moto

Presto con brio



Mendelssohn
(gallica.bnf.fr)

Mendelssohn's reputation was spreading around the years of 1837-38, when he completed his mature string quartets. He was 28, and had been conducting the celebrated Gewandhaus Orchestra in Leipzig for two years. His *St Paul* oratorio had confirmed his international status, and he was enjoying a busy time of conducting, performing, advising and commissions. This was also a happy time of nuptial bliss, when he married Cécile Jeanrenaud, and settled permanently in Leipzig.

Work began on his opus 44 quartets whilst on honeymoon in the Black Forest, and the D major quartet, no. 1 was the first published, but the last to be completed. The set is known as the *Trois Grands Quatuors*, with a dedication to the Crown Prince of Sweden. In a letter to the violinist, close friend, and concertmaster of the Gewandhaus Orchestra, Ferdinand David, Mendelssohn wrote, "I have just finished my Quartet in D, I like it very much. I hope it may please you as well. I rather think it will, since it is more spirited and seems to me likely to be more grateful to the players than the others." David and his quartet premiered the work as he had the previous opus 44, in February 1839.

Following a period of producing relatively few chamber works, Mendelssohn embraced the formal classical structures to an even greater extent. The **opening movement** begins with an exuberant statement of several thematic ideas, and is followed by a gentle **Menuetto** with clear influences of the rococo style – the only minuet in any of his quartets. A contemplative **slow movement** follows, the melancholic melody of the first violin underpinned by gentle pizzicato. The **final movement** brings back the bright D major joy from the first movement in a saltarello, a Renaissance dance form used in the final movement of his *Italian* Symphony.

Programme notes by Dr Andrew Sutherland



LESLIE RYANG MOONSUN Violin

Leslie Ryang Moonsun has joined the HK Phil since 1996 and is currently Assistant Principal Second Violin. She has appeared as soloist with the HK Phil as well as with New York's Buffalo Philharmonic Orchestra. She has participated in numerous chamber music and orchestral festivals, including the Solti Orchestral Project at Carnegie Hall, the Schleswig-Holstein Musik Festival in Germany under Sir Georg Solti, the Pacific Music Festival in Japan, the Tanglewood Music Center, the Aspen Music Festival, Eastern Music Festival and the Chautauqua Institute.



GALLANT HO KA-LEUNG Violin

A violinist with the HK Phil since 2002, Gallant Ho Ka-leung earned his Master of Music Degree at the San Francisco Conservatory of Music after receiving a scholarship from The Hong Kong Jockey Club Music and Dance Fund. At the conservatory he studied violin and chamber music. He has performed as a soloist with the Scottish Chamber, Shanghai Symphony, Ulster, and the Hong Kong Academy for Performing Arts Symphony orchestras. He teaches part-time at both HKAPA and the Chinese University of Hong Kong.



ZHANG SHUYING Viola

Zhang Shuying joined the HK Phil as a fellow of The Robert H. N. Ho Family Foundation Orchestral Fellowship Scheme in 2009, and became a member of viola section of the orchestra in 2011/12. Born in Liaoning, she began studying the violin with her father when she was very young. She turned to studying the viola and won competitions in China. She was admitted to the Shanghai Conservatory of Music in 2005.



RICHARD BAMPING Cello

Richard Bamping has been the Principal Cellist of the HK Phil since 1993. He has performed with many of the finest musicians of recent history – Lord Yehudi Menuhin, Leonidas Kavakos, Mstislav Rostropovich, Carlo Maria Giulini, Valery Gergiev, Leonard Bernstein, Lorin Maazel, Sir Colin Davis and Claudio Abbado. Richard's cello, dated 1674, was made in Cremona by Andrea Guarneri and is one of only nine surviving examples of his work.

PHOTO: Cheung Wai-lok

Please click onto the name of each artist for a full-version biography.

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RHAPSODY IN BLUE

藍色狂想曲



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Dorian Wilson CONDUCTOR



黃蔚然 鋼琴
Wong Wai-yin PIANO

GINASTERA
Variaciones Concertantes

GERSHWIN
Rhapsody in Blue

DVOŘÁK
Symphony no. 8

珍納舒特拿
變奏協奏曲

歌舒詠
《藍色狂想曲》

德伏扎克
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