

HK PHIL × TAI KWUN
CHAMBER MUSIC SERIES

A GERMAN IN RUSSIA

港樂 × 大館
室樂音樂會系列
德國人在俄羅斯

王亮 小提琴
Wang Liang VIOLIN

李祈 小提琴
Li Chi VIOLIN

張姝影 中提琴
Zhang Shuying VIOLA

李希冬 大提琴
Haedeun Lee CELLO

卜心歌 鋼琴
Bu Xing PIANO

8
APR 2024

MON
7:30PM

大館賽馬會立方
JC Cube, Tai Kwun

德國人在俄羅斯

HK PHIL × TAI KWUN: CHAMBER MUSIC SERIES

A GERMAN IN RUSSIA



王亮 | 小提琴
李祈 | 小提琴
張姝影 | 中提琴
李希冬 | 大提琴
卜心歌 | 鋼琴

Wang Liang | Violin
Li Chi | Violin
Zhang Shuying | Viola
Haedeun Lee | Cello
Bu Xinge | Piano

蕭斯達高維契

E小調第二鋼琴三重奏，op. 67

- I. 行板—中板
- II. 不太快的快板
- III. 廣板
- IV. 小快板

中場休息

DMITRI SHOSTAKOVICH

Piano Trio no. 2 in E minor, op. 67

- I. Andante – Moderato
- II. Allegro non troppo
- III. Largo
- IV. Allegretto

INTERMISSION

30'

貝多芬

降B大調第六弦樂四重奏，op. 18 no. 6

- I. 輝煌的快板
- II. 不太慢的慢板
- III. 諧謔曲：快板
- IV. 憂鬱：慢板—接近快板的小快板

LUDWIG VAN BEETHOVEN

String Quartet no. 6 in B flat, op. 18 no. 6

- I. Allegro con brio
- II. Adagio ma non troppo
- III. Scherzo: Allegro
- IV. La Malinconia: Adagio – Allegretto quasi allegro

25'

舒尼格

第三弦樂四重奏 (1983)

- I. 行板
- II. 激動地
- III. 沉重地

ALFRED SCHNITTKE

String Quartet no. 3 (1983)

- I. Andante
- II. Agitato
- III. Pesante

20'

鋼琴贊助：通利琴行

Piano Sponsor: Tom Lee Music



請將手提電話及其他電子裝置調至靜音模式
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No photography, recording or filming



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No eating or drinking



演奏期間請保持安靜
Please keep noise to a minimum
during the performance



請留待整首樂曲完結後才報以掌聲鼓勵
Please reserve your applause
until the end of the entire work



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香港管弦樂團



香港管弦樂團



香港管弦樂團

hkphil.org

DMITRI SHOSTAKOVICH

(1906–1975)

Piano Trio no. 2 in E minor, op. 67

- I. **Andante – Moderato**
- II. **Allegro non troppo**
- III. **Largo**
- IV. **Allegretto**

By December 1943 the tide of the Second World War had turned. Shostakovich, meanwhile, had been resettled in Moscow along with his family; and he urged his closest friend, the musicologist Ivan Sollertinsky, to join him. In the interim, he made preliminary sketches for a Piano Trio, his first since a student work in 1923. But on the night of 10 February 1944, Sollertinsky died of heart failure at the age of 42. Shostakovich was stricken: “I cannot express in words all the grief I felt . . .”

The new Trio became a memorial to Sollertinsky, and as work progressed, it took on an intensely personal character. This was coloured further by Shostakovich’s reaction to the news, then reaching Russia, of Nazi atrocities in Poland and Ukraine. Though Shostakovich was equally aware of Stalinist persecution of what were euphemistically called “rootless cosmopolitans”. In any case, the Trio was officially banned between 1948 and 1953.

The opening is bleak – the cello plays solo, the violin muted beneath it and

the piano entering only in the 13th bar. Only 36 bars into the Moderato, when the violin finally sheds its mute, do all three instruments speak openly and naturally. The second movement is one of those Shostakovich waltzes that seem just too hectic to be truly happy, followed by the Largo – the tragic heart of the piece. The strings spin quiet laments over eight tolling piano chords; a lifetime’s grief in just 53 bars. Following straight on, the jaunty, Jewish dance-theme of the Allegretto seems to offer relief; but Shostakovich works it into a dance of death. As the Trio descends to its Adagio coda, the strings retreat once more to icy harmonics, ending the piece in the same numbed desolation where it began.

LUDWIG VAN BEETHOVEN

(1770–1827)

String Quartet no. 6 in B flat, op. 18 no. 6

- I. **Allegro con brio**
- II. **Adagio ma non troppo**
- III. **Scherzo: Allegro**
- IV. **La Malinconia: Adagio –
Allegretto quasi allegro**

Textbooks tend to summarise the chronology of the string quartet as “Haydn – Mozart – Beethoven”. The reality is less tidy and more interesting. Haydn issued his op. 76 in autumn 1799, just as his former pupil, Beethoven, was completing the first three quartets of his own op. 18. While Beethoven continued to work on op. 18, Haydn was still writing his op. 77 set.

The point is that Beethoven’s quartets were created not in isolation, but in creative dialogue with a still vital living master. Haydn’s op. 77 no. 1 begins with a march-like violin and cello exchange over a bustling, “clockwork” accompaniment; and so does Beethoven’s op. 18 no. 6. Both these works were commissioned by the same nobleman, Prince Lobkowitz. Haydn and Beethoven each frequented his household, and Lobkowitz had sole pre-publication rights to both works.

Despite the superficial similarities, the characters of the two works are strikingly different. Haydn implies controlled power; but with Beethoven, the energy is unleashed con brio, launching an eventful sonata-form

movement with a furious development section. The tender and measured Adagio is perhaps the closest, stylistically, that Beethoven comes to Haydn in this quartet.

The Scherzo’s flying cross-rhythms, the bucking violin solo of the trio section and the brief, melodramatic six-bar outburst before the return to the Scherzo are all inimitable. And the finale? In all of Haydn and Mozart’s works, no single quartet movement has its own title, or is so overtly and unashamedly an expression of subjective emotion. Here, in “La Malinconia”, Beethoven reinforces his meaning with the ultra-specific instruction “This piece must be played with the utmost delicacy”.

The searching Adagio that follows leaves no doubt that Beethoven’s proven classical mastery is now in the service of a profoundly Romantic artistic vision. Which makes it all the more startling when he launches into a swinging waltz-tune, and even more so when, despite successive reappearances from the Malinconia idea, it carries the day. Categorise Beethoven at your peril: he can still pull the rug from under our feet.

ALFRED SCHNITTKE

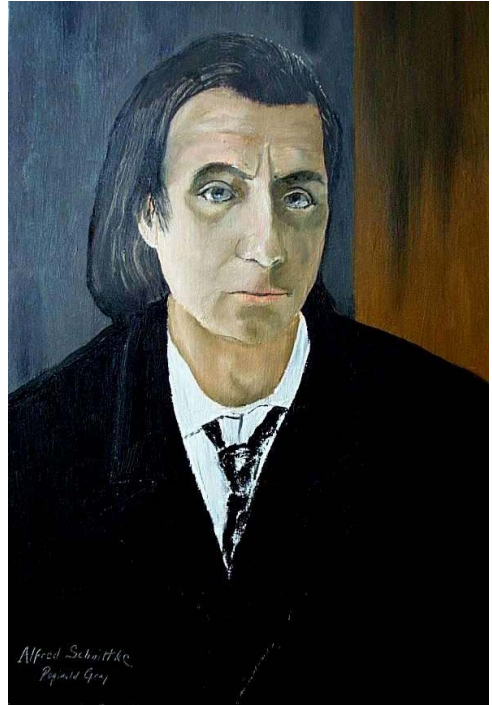
(1934–1998)

String Quartet no. 3 (1983)

- I. **Andante**
- II. **Agitato**
- III. **Pesante**

Alfred Schnittke might have been the most important Russian composer after Shostakovich, but to the government of the Soviet Union he was an irritant. His family were German-speaking Jews – in the words of the Stalinist regime, “rootless cosmopolitans”. He developed a compositional technique that he called “polystylism”, borrowing from any and all genres and yet somehow speaking with a voice – bleak, sardonic, playful and passionate – that was unambiguously his own. It was, he says, “never focused on the past, nor, for that matter, on the future”.

Schnittke’s String Quartet no. 3 was premiered in Mannheim in May 1984 and quickly became a modern classic. Once again, Schnittke draws on the vast resources of European musical history: his starting points are a choral cadence by the 16th century composer Orlando di Lasso, a theme from Beethoven’s String Quartet op. 133, and the four notes (D, E flat, C and B) with which Shostakovich used to encode his own name in his music. At first they stand apart; Schnittke surveys them from all angles. Then,



Portrait of Alfred Schnittke by Reginald Gray
(Wikimedia Commons)

over the Quartet’s three movements, he starts to develop and explore them – in music that is by turns witty, tranquil, abrasive and startlingly violent. The second movement begins as a dance; the finale announces its arrival with massive, anguished chords. Where will it go; how can it all end? Schnittke’s final bars ask as many questions as they answer.

2024 commemorates the 90th anniversary of Schnittke’s birth.

All programme notes by Richard Bratby



Photo: Keith Hiro

WANG LIANG Violin

Currently Second Associate Concertmaster of the HK Phil, Wang Liang has made numerous concerto appearances at major concerts. He performed as a soloist in “The Red Violin: Movie in Concert” at Le French May Arts Festival, with the HK Phil. He was also invited by The Chopin Society of Hong Kong to play the Saint-Saëns Violin Concerto no. 3 and *La Muse et le Poète* at the Joy of Music Festival 2021. In 2023, he performed *Butterfly Lovers Violin Concerto* with the Ponte Orchestra at Hong Kong City Hall. Wang studied under Professor Lin Yaoji at the Central Conservatory of Music. He plays a 1788 Joseph Gagliano violin, donated by The Ladies Committee of the Hong Kong Philharmonic Society.



Photo: Keith Hiro

LI CHI Violin

Li Chi started playing the violin at the age of 5. Since his debut with the Orchestre de Chambre de Toulouse at the age of 12, he has been invited to perform in major venues across Asia, Europe and North America, including Boston Symphony Hall, John F. Kennedy Center for the Performing Arts, Verizon Hall at the Kimmel Center for the Performing Arts, La Maison Symphonique de Montréal and Salle Pleyel. Described as “superb” by The Boston Globe, Li Chi has performed as the soloist with the Montreal Symphony Orchestra and Tanglewood Music Center Orchestra. He has also served as the concertmaster of the Milwaukee Symphony Orchestra and Tanglewood Music Center Orchestra.



Photo: Keith Hiro

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.



Photo: Keith Hiro

HAEDEUN LEE Cello

Haedeun Lee was born in Seoul, South Korea. She has performed as an academy and tutti cellist with the Berlin Radio Symphony Orchestra, the Leipzig Gewandhaus Orchestra and the Staatskapelle Dresden. Her experience includes concerts in prestigious concert halls including the Berliner Philharmonie, the Musikverein in Vienna, Carnegie Hall in New York, and collaborations with world-renowned conductors. Haedeun joined the cello section of the Hong Kong Philharmonic Orchestra in 2023.



BU XINGE Piano

Xinge began her musical education at the Central Conservatory of Music Beijing. She later graduated from Hochschule für Musik und Tanz Cologne under Chen Pi-hsien, Helmut Weinrebe, Gerald Hambitzer and Ketil Haugsand, majoring in piano and harpsichord. After moving to Hong Kong, Xinge performed Messiaen's rarely played pieces such as *Vingt Regards sur l'enfant-Jésus* and *Harawi*. Recently she played Bach's *Goldberg Variations* in a recital on her harpsichord, a Mietke copy made by Volker Platte.



觀眾問卷調查

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港樂即將上演的音樂會 HK PHIL UPCOMING CONCERTS

12
APR 2024

FRI 8PM
CC
\$420 \$340 \$260 \$180

\$50

山德靈 | 蕭斯達高維契第六交響曲

Michael Sanderling |
Shostakovich Symphony no. 6

莫扎特	《唐喬望尼》序曲
莫扎特	單簧管協奏曲
蕭斯達高維契	第六交響曲
MOZART	Don Giovanni Overture
MOZART	Clarinet Concerto
SHOSTAKOVICH	Symphony no. 6

山德靈, 指揮
史安祖, 單簧管
Michael Sanderling, conductor
Andrew Simon, clarinet

13
APR 2024

SAT 5PM
CC
\$300 \$200

\$50

太古輕鬆樂聚系列

山德靈 | 歡樂時光莫扎特

Swire Denim Series
Michael Sanderling | Happy Hour with Mozart

莫扎特	《唐喬望尼》序曲
莫扎特	單簧管協奏曲
李察·史特勞斯	《唐璜》
MOZART	Don Giovanni Overture
MOZART	Clarinet Concerto
R. STRAUSS	Don Juan

山德靈, 指揮
史安祖, 單簧管
Michael Sanderling, conductor
Andrew Simon, clarinet

19
APR 2024

FRI 8PM
CC
\$520 \$420 \$320 \$220

沙華斯達 | 英雄交響曲

Jukka-Pekka Saraste | Eroica Symphony

巴赫/史托哥夫斯基	觸技曲及賦格曲
巴伯	《節日觸技曲》
貝多芬	第三交響曲, 「英雄」
BACH/STOKOWSKI	Tocatta and Fugue
BARBER	Tocatta Festiva
BEETHOVEN	Symphony no. 3, Eroica

沙華斯達, 指揮
舒米特, 管風琴
Jukka-Pekka Saraste, conductor
Christian Schmitt, organ

20
APR 2024

SAT 5PM
CC
\$520 \$420 \$320 \$220

\$50

太古輕鬆樂聚系列

沙華斯達 | 歡樂時光貝多芬

Swire Denim Series: Jukka-Pekka Saraste |
Happy Hour with Beethoven

巴赫/史托哥夫斯基	觸技曲及賦格曲
貝多芬	第二小提琴浪漫曲
貝多芬	第三交響曲, 「英雄」
BACH/STOKOWSKI	Tocatta and Fugue
BEETHOVEN	Romance no. 2
BEETHOVEN	Symphony no. 3, Eroica

沙華斯達, 指揮
舒米特, 管風琴
王敬, 小提琴
Jukka-Pekka Saraste, conductor
Christian Schmitt, organ
Jing Wang, violin

27, 28 & 29
APR 2024

SAT, SUN & MON
8:15PM
Hong Kong Coliseum
\$1,080 \$780 \$480

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馮允謙, 歌手 / 林憶蓮, 歌手
倫永亮, 歌手 / 涂毓麟, 歌手
雲浩影, 歌手 / 葉麗儀, 歌手
Lio Kuokman, conductor
Elisa Chan, singer
Jay Fung, singer
Sandy Lam, singer
Anthony Lun, singer
Oscar Tao, singer
Cloud Wan, singer
Frances Yip, singer

3
MAY 2024

FRI 8PM
CC
\$420 \$340 \$260 \$180

\$50

內地巡演前音樂會: 孟德爾遜小提琴協奏曲

Mainland Pre-tour Concert:
Mendelssohn Violin Concerto

鮑元愷	《炎黃風情》: 小河淌水、走西口、對花
孟德爾遜	小提琴協奏曲
林姆斯基-高沙可夫	《天方夜譚》
BAO Yuankai	Chinese Sights and Sounds: Flowing Stream / Going to West Gate / Dialogue on Flowers
MENDELSSOHN	Violin Concerto
RIMSKY-KORSAKOV	Scheherazade

余隆, 指揮
蘇千尋, 小提琴
Long Yu, conductor
Paloma So, violin

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