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Verona Quartet

HK Début
香港首演

Ravishing Ravel
維羅納四重奏的拉威爾

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Hong Kong City Hall
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節目 Programme

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巴托 15"
升C小調第三四重奏, Sz. 85

拉威爾 30"
F大調弦樂四重奏
中庸的快板
稍活潑及有節奏感
甚緩慢地
活躍而激動

中場休息

貝多芬 40"
F大調第七弦樂四重奏，
作品59，第一首，
「拉蘇莫夫斯基」
快板
活潑且經常諧謔的小快板
非常沉鬱的慢板
俄國主題 — 快板

音樂會由香港電台第四台 (FM97.6-98.9兆赫及radio4.rthk.hk) 錄音，並將於2023年8月12日(星期六)晚上8時播出及2023年8月17日(星期四)下午2時重播。

This concert is recorded by RTHK Radio 4 (FM Stereo 97.6-98.9 MHz and radio4.rthk.hk) and will be broadcast on 12 August 2023 (Sat) at 8 pm with a repeat on 17 August 2023 (Thu) at 2 pm.

場地規則

為了讓觀眾及演出者能享受是次音樂會，於音樂會進行期間，請勿在場內攝影、錄音或錄影，亦請勿吸煙或飲食。在音樂會開始前，請關掉手提電話、其他響鬧及發光的裝置。多謝各位合作。

主辦機構保留更改節目的權利。節目內容並不反映香港特別行政區政府的意見。

BARTÓK 15"
Quartet No. 3 in C-sharp minor, Sz. 85

RAVEL 30"
String Quartet in F major
Allegro moderato
Assez vif
Très lent
Vif et agité

Interval

BEETHOVEN 40"
String Quartet No.7 in F major,
Op. 59, No.1, Razumovsky
Allegro
Allegretto vivace e sempre scherzando
Adagio molto e mesto
Thème russe - Allegro

HOUSE RULES

In order to make this performance a pleasant experience for the artists and other members of the audience, please refrain from recording, filming, taking photographs, and also from smoking, eating or drinking in the auditorium. Please ensure that your mobile phones and any other sound and light emitting devices are switched off before the performance. Thank you for your kind co-operation.

Programme may be subject to change. The content of this programme does not reflect the views of the Government of the Hong Kong Special Administrative Region.

行政總監致辭 Message from Our Executive Director

Dear Friends and Music Lovers,

We are delighted to be partnering with the French May Arts Festival to present the Hong Kong debut of the Verona Quartet. Fans of chamber music are blessed by the wealth of international string quartets emerging on the classical music scene today. But the Verona Quartet are hailed as the “ones to watch” for good reason: their technical precision, expressive freedom, and brilliant, dramatic phrasing will surely make for a memorable musical experience.



Our 2023 Spring Recital Series will conclude on June 5th with a dazzling violin recital by Esther Yoo, together with one of our favorite pianists, Zee Zee. Still in her 20s, Esther has been acclaimed as a very “original” violinist, full of virtuosity and passion, with “perfect intonation” and “prodigious clarity of diction”. We hope to see you back here in City Hall Concert Hall for that event.

We would like to extend our gratitude to the Culture, Sports and Tourism Bureau, for their long-time support under the Art Development Matching Grants Scheme, whereby every dollar we are able to raise in donations is matched 150% by the Hong Kong government. And of course, we are also very grateful to all our donors, who share our vision to build a vibrant and world-class arts and cultural life in Hong Kong.

Enjoy the music!

Andrea D Fessler

Executive Director and Founder

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維羅納四重奏的拉威爾 The Verona Quartet: Ravishing Ravel

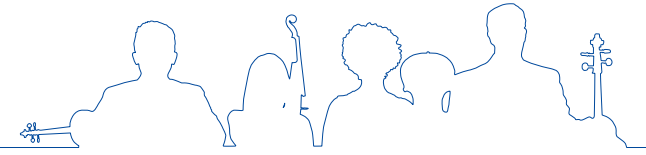


王進能 (小提琴)
路敦宜 (小提琴)
羅揚斯基 (中提琴)
多曼德 (大提琴)

Jonathan Ong, Violin
Dorothy Ro, Violin
Abigail Rojansky, Viola
Jonathan Dormand, Cello

維羅納四重奏獲《紐約時報》譽為「傑出的樂團……扣人心弦，充滿氣質」，並已在當今室內樂壇裡穩佔一席。樂團憑藉灼見果斷最近贏得美國室樂協會2020年克里夫蘭四重奏大獎，並獲《卡爾加里先驅報》盛讚其「大膽的詮釋力量、堅實的演繹力和勢不可擋的情感」。維羅納四重奏現於奧柏林學院暨音樂學院任教，擔任駐校樂團；此外樂團亦常駐於新斯科舍的盧嫩堡音

Acclaimed as an “outstanding ensemble... cohesive yet full of temperament” (*The New York Times*), the Verona Quartet has firmly established itself amongst the most distinguished ensembles on the chamber music scene today. The group’s singular sense of purpose most recently earned them Chamber Music America’s coveted 2020 Cleveland Quartet Award, and a reputation for its “bold interpretive strength, robust characterization and commanding resonance” (*Calgary Herald*). The Quartet serves on the faculty of the Oberlin



樂演奏學院與北卡羅來納的三角室樂團。致力提倡多元化節目的維羅納四重奏，為三角室樂團策劃室內樂系列「UpClose」，以《美國古典之聲》形容為「十分轟動、澎湃震撼的演出」，風靡了音樂廳乃至手工啤酒館裡的觀眾。

維羅納四重奏的演奏足跡遍及四大洲，曾踏足的表演場地計有：卡奈基音樂廳、林肯中心（紐約市）、甘迺迪中心、美國國會圖書館（華盛頓）、佐敦音樂廳（波士頓）、威格摩音樂廳（英國）及墨爾本演奏廳（澳洲）。樂團亦曾於多個音樂節演出，包括拉荷亞夏季音樂節、西北室樂節、卡拉摩音樂節、薩米特染山霞室樂節、韋爾音樂節，並與林肯中心室樂協會合作演出。

College and Conservatory as the Quartet-in-Residence. In addition to its position at Oberlin, the Quartet holds residencies at Nova Scotia's Lunenburg Academy of Music Performance and North Carolina's Chamber Orchestra of the Triangle. As committed advocates of diverse programming, the Verona Quartet curates the UpClose Chamber Music Series on behalf of the COT, electrifying audiences from concert halls to craft breweries with their "sensational, powerhouse performance[s]" (*Classical Voice America*).

The Verona Quartet has appeared across four continents, captivating audiences at venues such as Carnegie Hall, Lincoln Center (New York City), Kennedy Center, Library of Congress (Washington, D.C.), Jordan Hall (Boston), Wigmore Hall (U.K.) and Melbourne Recital Hall (Australia), and has performed at festivals including La Jolla Summerfest, Chamber Music Northwest, Caramoor, Alpenglöw, and Bravo! Vail, and with the Chamber Music Society of Lincoln Center.



作為21世紀的樂團，維羅納四重奏精通的弦樂曲目豐富廣泛，包羅歷史悠久的卡農乃至當代經典作品。樂團所演繹的著名委約作品及首演出自阿道芙、鄧迪、庫爾埃等作曲家，還有紀伯特遜所寫並獲普立茲獎提名的四重奏作品。維羅納四重奏2023年除了首演由德里克·大偉創作的弦樂四重奏作品外，還會首演金澤洙的新作，以及由史密森尼學會佛利爾美術館為紀念其百周年而委約創作、高程錦為弦樂四重奏和揚琴而寫的作品。

在著名的克里夫蘭四重奏、茱莉亞四重奏與太平洋四重奏的指導下，維羅納四重奏在威格摩音樂廳，於墨爾本、M大獎、大阪國際室內樂比賽，以及2015年演奏家協會大賽中屢獲殊榮，這些驕人成績令他們在國際樂壇聲名鵲起。

維羅納四重奏的演出「充滿活力和睿智」（《紐約時報》），其來有自；樂團把說故事的精神奉為圭臬，相信其足以超越流派，因而以「維羅納」這個名字向史上最偉大的說書人莎士比亞致敬。

A string quartet for the 21st century, the Verona Quartet champions the rich breadth of the string quartet repertoire from the time-honored canon through contemporary classics. Notable commissions and premieres include works by composers Julia Adolphe, Corey Dundee and Sebastian Currier as well as Michael Gilbertson's Pulitzer Prize-nominated Quartet. In addition to the 2023 premiere of a string quartet by Derek David, the Quartet will premiere a new composition by Texu Kim and a work for string quartet and yangqin (Chinese dulcimer) by Cheng Jin Koh, commissioned and highlighted by the Smithsonian's Freer Gallery in recognition of its Centennial.

Drawing from the mentorship of the celebrated Cleveland, Juilliard and Pacifica Quartets, the Verona Quartet's rapid rise to international prominence was fueled by top prize wins at the Wigmore Hall, Melbourne, M-Prize and Osaka International Chamber Music Competitions, as well as the 2015 Concert Artists Guild Competition.

The ensemble's "vibrant, intelligent" (*The New York Times*) performances emanate from the spirit of storytelling; the Quartet believes that this transcends genre and therefore the name "Verona" pays tribute to William Shakespeare, one of the greatest storytellers of all time.

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4.6.2023 2:30PM



Iana Salenko
伊安娜·莎蘭高
Principal Dancer, Berlin State Ballet
柏林國家芭蕾舞團首席舞蹈員
3.6.2023 7:30PM
4.6.2023 7:30PM
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Vadim Muntagirov
華第·蒙塔吉諾夫
Principal Dancer, The Royal Ballet
英國皇家芭蕾舞團首席舞蹈員
2.6.2023 7:30PM
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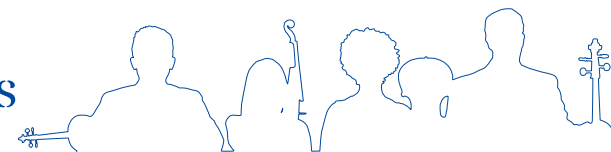
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Suitable for ages 6 and above 歡迎6歲或以上人士觀演 | The performance lasts approximately 2 hours 30 minutes with an intermission 演出時間約為2小時30分鐘，包括一小時中場休息
Latecomers will not be admitted until a suitable break or the intermission 遲到人士須待中場休息或適當時機方可進場 | The presenter reserves the right to alter the programme and artists 主辦機構保留更改節目及表演者的權利



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節目簡介 Programme Notes



巴托 (1881-1945)
升C小調第三四重奏，
Sz. 85 (1926/7)

人們普遍認為巴托是自貝多芬後對弦樂四重奏作出最重大貢獻的作曲家之一，而他所寫的四重奏是20世紀最重要的作品。就如貝多芬一樣，巴托對弦樂四重奏情有獨鍾，關係密切而且長久。

巴托一生創作了六首四重奏；此外還有一首四重奏作品在他18歲時寫成，惟生前未有出版。每首四重奏作品均探索了新的音樂思想領域。

Béla BARTÓK (1881-1945)
Quartet No. 3 in C-sharp minor,
Sz. 85 (1926/7)

It is widely thought that Bartók made one of the most significant contributions to the string quartet since Beethoven, and his quartet cycle is the most important of the 20th century. Like Beethoven, Bartók's relationship to the string quartet was an intimate, life-long preoccupation.

Bartók composed six quartets during his life, in addition to an unpublished quartet that he wrote when he was 18. Each quartet explores a new terrain of musical thought.



他的第三首弦樂四重奏1926/27年在布達佩斯創作，並於1929年首演，被認為是他所有激進的音樂探索中最「艱深」且最極端的作品。此曲涵括了許多特殊的器樂技巧，包括靠近琴碼拉奏、用弓背拉奏、滑奏，還有所謂的巴托式撥奏。

第三弦樂四重奏是巴托最短的四重奏作品，只有一個樂章，分為四部分，界限清晰分明。全曲由兩個主要部分組成，分別標記為中板和快板。第一部分的氣氛相當荒涼；相形之下，第二部分更顯活潑，亦不難發現巴托從匈牙利民間音樂中汲取靈感，舞曲似的旋律可見一斑。第一部分隨後於再現部回來，最後簡短的尾聲重現第二部分的音樂素材。作品的結構整合方法承襲了李斯特的B小調鋼琴奏鳴曲，而對位技巧則是貝多芬晚期弦樂四重奏的傳承。人們經常認為，巴托是由於聽了貝爾格寫於1926年的抒情詩組曲後受到啟發，因而寫作第三弦樂四重奏。

His third string quartet (composed in Budapest in 1926/27 and premiered in 1929) is considered to be the most "difficult" and farthest extreme of his radical musical explorations. It includes a number of special instrumental techniques including *sul ponticello* (playing with the bow as close as possible to the bridge), *col legno* (playing with the wood, rather than the hair of the bow), *glissandi* (sliding from one note to another), and the so-called Bartók *pizzicato* (plucking the string so that it rebounds against the instrument's fingerboard).

The shortest of his quartets, the String Quartet No. 3 has only one movement, divided into four parts with clear boundaries. It is divided into two main parts, one marked Moderato and the other Allegro. The mood of the first part is quite bleak, contrasting with the second part which is livelier and provides evidence of the inspiration Bartók drew from Hungarian folk music, with dance-like melodies to the fore. This is followed by a recapitulation of the first part, and finally a short coda that reprises material from the second part. While the structural integration is inherited from Liszt's Piano Sonata in B minor, the contrapuntal technique is a legacy from the late string quartets of Beethoven. It has often been suggested that Bartók was inspired to write the piece after hearing a performance of Alban Berg's Lyric Suite, composed in 1926.



Dynamic Duo

Esther Yoo (violin) & Zee Zee (piano)

小提琴及鋼琴二重奏：柳愛莎及左章

"The soloist [Esther Yoo] and pianist Zee Zee clicked smoothly on every turn of the music...It was a dazzler." *Aspen Times*

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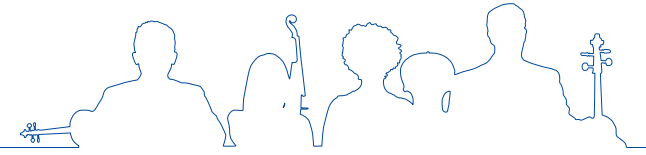
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拉威爾 (1835-1937) F大調弦樂四重奏 (1902-3)

中庸的快板
稍活潑及有節奏感
甚緩慢地
活躍而激動

拉威爾唯一一首弦樂四重奏獻給他的老師佛瑞，於1902年至1903年間寫成。那個時候，他仍然在努力贏取羅馬大獎，卻並未成功。這首弦樂四重奏作品可謂拉威爾創作生涯的里程碑式作品，其中既見出他受到德布西的影響，也清晰地表現出自己的特質。有人將這首作品與德布西創作於1893年的弦樂四重奏相比，二者都運用了聯篇曲式，也有以近似於撥弦方法寫成的詼諧曲。1904年首演之後，這首作品收到了毀譽的評價。然而，德布西對他表示了支持：「看在音樂之神的名義上，也看在我的名義上，請不要改動這首弦樂四重奏中的任何音符。」

拉威爾對於探索樂器色彩以及主題變形的熱情再明顯不過。這首四重奏的各個樂章之間互動密切，且每個聲部都以同一主題、不同和聲的變奏曲開篇。奏鳴曲式的第一樂章大致而言是抒情的，其中包含些許古典式的克制，這體現出拉威爾對莫扎特的尊重。

Maurice RAVEL (1835-1937) String Quartet in F Major (1902-3)

Allegro moderato
Assez vif
Très lent
Vif et agité

Ravel's only string quartet, dedicated to his teacher Gabriel Fauré, was composed in 1902-3, at a time when he was still trying, unsuccessfully, to win the Prix de Rome. The quartet marks an important milestone in his output, one where he both pays homage to Debussy and clearly asserts his own identity. There are comparisons to be drawn with Debussy's own quartet (1893) – both use cyclic form and the Scherzos make similar use of pizzicato. Ravel's work received a mixed reception at its premiere in 1904, but Debussy urged him, 'In the name of the gods of music, and in mine, do not touch a single note of what you have written in your quartet.'

Ravel's fascination with instrumental colour and thematic transformation are everywhere evident. The quartet is exceptionally close-knit, with each movement opening with a variation on the same motif, though differently harmonized. The sonata-form *Allegro moderato* is essentially lyrical, with a Classical restraint that illustrates Ravel's reverence for Mozart.

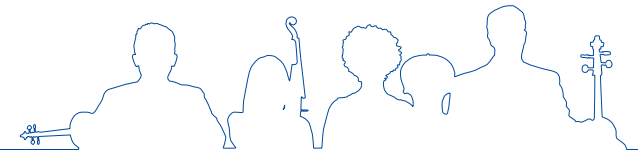
在第二樂章中，拉威爾糅合爪哇甘美蘭音樂元素以及撥奏方法寫成的敲擊段落。中間部分擁有一個極富表現力的主題，先是由大提琴在低音聲部演奏，第二小提琴及中提琴聲部伴奏時奏出蜿蜒的旋律。狂想曲式的第三樂章緩慢且異常迷人，卻無法完全遮掩旋律中的不安感，而這種不安感因為翩然飄飛的情緒與頻繁的節奏轉換而愈見鮮明。

這首四重奏以一個戲劇化且技巧性十足的尾聲收束，在顫音組成的段落間交替，大部分以五拍子寫成，以更溫雅的方法回應首樂章。拉威爾再沒有寫出另一首弦樂四重奏，實在是一件值得惋惜的事情，因為他是寫作此類作品的天生好手，單憑這首曲目，已可窺見一斑。

In the *Assez vif*, Ravel marries the modality of the Javanese gamelan with a striking percussiveness through *pizzicato* textures. The central section has a highly expressive theme, first heard high up on the cello, with a sinuous accompaniment from the second violin and viola. The beguiling beauty of the rhapsodic slow third movement can't entirely hide a sense of unease, heightened by its fitting moods and frequent tempo changes.

The quartet ends in dramatic fashion, with a virtuoso finale that alternates tremolo passages, mostly in quintuple metre, with gentler material that recalls the opening movement. What a shame that Ravel never returned to the medium of a string quartet, for he was a natural, as this work so clearly demonstrates.





貝多芬 (1770-1827)
F大調第七弦樂四重奏，
作品59，第一首，
「拉蘇莫夫斯基」(1806)

快板
活潑且經常諧謔的小快板
非常沉鬱的慢板
俄國主題 — 快板

貝多芬是個擅長給觀眾製造驚喜的大師；作品五十九的三首四重奏就是其中的傑作。四重奏的名字來自拉祖蘇夫斯基伯爵，他是俄國派駐維也納的大使，也是一位偉大的藝術贊助人。

貝多芬自完成作品十八之四重奏後，於六年間取得了長足的進步，從這首F大調樂曲一開始便可見一斑，展開的規模遠比他前期的四重奏作品更為遼闊。

第一樂章開首由大提琴奏出長篇主題，如斯雄偉壯麗，與同年的小提琴協奏曲不無關係。華麗樂章過後，活力充沛的諧謔曲接踵而至，貝多芬再次打破傳統，採用奏鳴曲式結構而不是對比強烈的中段。開端動機由大提琴響起，本為簡單的附點樂思，貝多芬卻由此以無窮的想像力演變及發展。隨後的

Ludwig van BEETHOVEN (1770-1827)
String Quartet No.7 in F major, Op. 59, No.1,
Razumovsky (1806)

Allegro
Allegretto vivace e sempre scherzando
Adagio molto e mesto
Thème russe - Allegro

Beethoven was a master when it came to surprising his audiences; one brilliant instance of this can be found in his three quartets, Op. 59, which get their name from Count Razumovsky, the Russian ambassador in Vienna and a great patron of the arts.

In the six years since his Op. 18 quartets, Beethoven had made great strides and that is evident from the very beginning of this piece. For a start, it unfolds on a vast scale compared to his previous quartets.

Its first movement, set in motion by a long cello theme, has a kind of grandeur not unrelated to the Violin Concerto from the same year. After such a majestic movement, Beethoven then flings at us a scherzo of huge energy which again breaks the traditional rules in not having a contrasting inner 'Trio' section but instead following a sonata-form pattern. The opening motif is a simple dotted idea on one note

F小調慢板樂章被肅穆的氣氛籠罩，惟貝多芬不願緩和情緒，直至第一小提琴奏起華采樂段，將我們帶到終曲。此樂章使用俄國主題向伯爵致敬，惟貝多芬加快了原作節奏，削弱原有的感染力，臨近完結時才以減慢的速度再度亮相。

作品59第一首四重奏在首演時引起了一眾音樂家和公眾的懷疑。樂曲篇幅差不多是貝多芬早期四重奏作品的兩倍，而且比他九首交響曲裡其中五首還要長，音樂家們為此反應不佳。貝多芬的一些最信任的朋友甚至認為他在跟他們開玩笑，因為此曲對演奏者的技術和表現力要求極高，如此室內樂作品可謂前無古人。當時貝多芬曾向一位小提琴家徵詢他對小提琴部指法的意見，惟他卻質疑此曲的藝術正確性。貝多芬予以堅定回應：「這不是寫給你的，而是留給後世的。」

中譯：張苡璉

played by cello but which Beethoven varies and develops with considerable imagination. There follows a funereal slow movement in F minor in which Beethoven refuses to lighten the mood until the very end, where a cadenza-like passage on the first violin takes us into the finale. This movement is based on a Russian theme – homage to the Count himself – but Beethoven speeds up the original, depriving it of its pathos, though it does reappear near the end at a slower tempo.

The debut of Beethoven's new Op. 59 No.1 quartet elicited reactions of disbelief and incredulity from musicians and public alike. The quartet's size alone, easily twice as long as any of Beethoven's earlier quartets and longer than five of his nine symphonies, caused musicians to react very negatively. Some of Beethoven's most trusted friends believed he might even be playing a joke on them, as the technical and expressive demands put to the players had never been seen in a chamber work before. One violinist, whose advice Beethoven had sought for fingering suggestions for the violin parts, challenged Beethoven as to the artistic validity of the Op. 59 No.1 quartet. Beethoven's response to him was firm: "Oh, it is not for you, but for a later age."

飛躍演奏香港簡介

About Premiere Performances of Hong Kong

飛躍演奏香港致力推動香港室內樂的發展，透過邀請國際著名音樂家和演奏新星來港，為不同年齡及階層的聽眾帶來精彩的獨奏會、室內樂演出及外展活動，提供多元的方式及機會欣賞古典音樂。

費詩樂女士於2007年成立飛躍演奏香港並註冊為慈善機構。我們的節目豐富多元，包括不同樂器的組合、獨特的演出風格及音樂類型，並由廣受歡迎的國際演奏家和耀眼的新晉音樂家擔綱演出。飛躍演奏香港希望為這個充滿活力的城市，帶來更多不能錯過的文化活動，同時鞏固香港作為國際藝術文化大都會的地位。

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- 校園室內樂教育計劃(超過60+場校園音樂會)

透過不同系列的音樂會及活動，我們希望接觸更多的聽眾。音樂無分國界，我們相信每一位聽眾，不論是學生或專業人士，都會被世界級的音樂演出感動。

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