

# Simple 心 Gifts

意

LENK Quartet  
四重奏



21.10.2022

星期五 Fri 8pm

香港大會堂劇院

Theatre,  
Hong Kong City Hall



康樂及文化事務署  
Leisure and Cultural  
Services Department



各位觀眾：

節目開始前，請將手提電話轉為靜音模式，並關掉其他響鬧或發光的裝置，以免影響演出。為使演出者能全情投入、不受干擾，並讓入場欣賞演藝節目的觀眾獲得美好愉快的體驗，節目進行時嚴禁拍照、錄音或錄影，謝幕時則可在不影響其他觀眾的情況下拍照留念。此外，請勿在場內飲食。多謝合作。

**Dear Patrons,**

To avoid disturbance, please set your mobile phone on silent mode and switch off other beeping or light emitting devices before the performance. To ensure an undistracted performance by artists and an enjoyable experience for the audience, photo-taking, audio or video recording is strictly prohibited when the performance is in progress while photo-taking without affecting others is allowed at curtain calls. Eating or drinking is not permitted in the auditorium. Thank you for your co-operation.

### 音樂會禮儀小錦囊

#### Concert Etiquette – Some Gentle Reminders

- 音樂會開始前，請確認已關掉鬧表及流動電話等響鬧裝置。
- 音樂會進行期間，請勿使用可發光的裝置，因屏幕發出的光會影響附近的觀眾無法專心欣賞演出。
- 為尊重表演者及場內觀眾，音樂會進行期間，請保持安靜，避免交談或發出非必要的聲響（如撕開糖紙、打開膠袋等）。
- 音樂會進行期間，請勿中途進場或離場。如要中途離場，請待整首樂曲完結，返回劇院時亦請按照場地工作人員指示。
- 如樂曲有多個樂章，請於樂曲終結後才鼓掌。若不熟悉樂曲，可待表演者的手已完全放下、面向觀眾，表示樂曲已完結才鼓掌。
- Please make sure that all sound-emitting devices, such as alarm watch and mobile phone, are switched off before the concert.
- Please do not use any light-emitting device during the concert, as the light would distract others from enjoying the performance.
- In consideration of the artists and other members of the audience, please avoid making any sounds during the concert such as conversing, unwrapping candies or opening plastic bags etc.
- In due respect of the artists, please do not enter or leave the theatre during the concert. If, however, there is indeed the urgency, please do so in between pieces, and only re-enter the theatre as instructed by the venue staff.
- Please do not applaud between the movements of a piece. If you are not sure whether it is appropriate to applaud, a good indication is to wait until the artists have put their arms down and turned around to face the audience.

## 節目 Programme

約翰·威廉士  
John Williams

歌調與天真恩賜  
Air and Simple Gifts

陳錦標  
Joshua Chan

雨颯沓  
Fiery Rustles of Rain

拉布

單簧管、小提琴、大提琴與鋼琴四重奏，  
作品一

Rabl

Quartet for Clarinet, Violin, Cello and Piano,  
Op. 1

中場休息十五分鐘 Intermission of 15-minute

藍恩  
Ran

為路途祝福  
Birkat Haderekh (Blessing for the Road)

莫扎特（LENK 四重奏編）  
Mozart (trans. LENK Quartet)

降 E 大調第二鋼琴四重奏，K. 493  
Piano Quartet No. 2 in E-flat, K. 493

迪·阿基拉  
Del Águila

異議  
Disagree!

節目長約 1 小時 30 分鐘，包括中場休息 15 分鐘。  
The performance will run for about 1 hour and 30 minutes  
including a 15-minute intermission.



設有演後藝人談，粵語主講，歡迎觀眾留步參加。  
A Meet-the-Artist Session in Cantonese will be held after the concert.  
Members of the audience are welcome to stay behind to join.



# LENK Quartet

## 四重奏

LENK 四重奏成立於 2021 年，是由四位活躍的古典音樂家組成小提琴—大提琴—單簧管—鋼琴四重奏，成員都是在香港土生土長，並植根香港。資深鋼琴家羅乃新當時應香港大學「繆斯樂季」邀請舉辦音樂會，遂找到年輕的小提琴家張文蕊、大提琴家葉俊禧、單簧管家馮逸山，合組成樂團。

組合名字「LENK」是從成員的英文名—Linus、Eric、Nancy 和 Kitty 中取第一個字母而成。他們致力通過其引人入勝的多彩演奏為觀眾提供高質量的現場表演。LENK 四重奏現為香港中文大學駐校樂團。

Formed in 2021, LENK Quartet is a violin-cello-clarinet-piano quartet composed of active musicians of classical music, all born, bred and based in Hong Kong. They came together when seasoned pianist Nancy Loo was invited by HKU MUSE to give a concert, and she started up the group with young violinist Kitty Cheung, cellist Eric Yip and clarinetist Linus Fung.

The name "LENK" is the combination of first letters of the members' English names - Linus, Eric, Nancy and Kitty. They are committed to giving their audience top quality live performances with their engaging and multicoloured playing. LENK Quartet is currently the Ensemble-in-Residence at The Chinese University of Hong Kong.



## 羅乃新 Nancy Loo

鋼琴 Piano

羅乃新藝術成就不凡，且多才多藝，既是鋼琴演奏家，又是電台節目主持、演員、作家及教育工作者。她現任教於香港演藝學院、香港浸會大學、香港中文大學及香港大學。羅氏畢業於美國茱莉亞音樂學院及英國皇家北方音樂學院，師承蒙茲、馬蓋斯、貝利慕特、阿戈斯堤、伯

格史茲和溫頓。1976 年，她在第四屆里娜薩拉加略國際鋼琴比賽中奪魁，之後更於多個國際賽事中獲獎，包括巴黎馬瑰烈朗格國際鋼琴大賽。

羅氏曾與歐美和亞洲多個樂團合作，包括茱莉亞交響樂團、丹麥電台交響樂團、克羅地亞薩格勒布電台交響樂團、希臘塞薩洛尼基國家交響樂團、新加坡交響樂團及菲律賓愛樂樂團，亦經常與香港管弦樂團、香港小交響樂團及香港中樂團合作演出。她亦活躍於本地音樂節及音樂活動，曾創辦室樂組合「六秀士」，現為「LENK 四重奏」之成員。

羅氏是香港電台的音樂節目《自投羅網》和《親親童樂日》的主持。她曾獲選為「十大傑出青年」，又獲香港特別行政區政府頒授榮譽勳章，及獲香港藝術發展局頒授「年度最佳藝術家獎（音樂）」。自2012年起，她經常作監獄探訪，以音樂幫助在囚人士更生。

Nancy Loo is one of the most versatile artists in Hong Kong, being pianist, radio programme host, actress, writer and educator all in one. She currently teaches at The Hong Kong Academy for Performing Arts, Hong Kong Baptist University, The Chinese University of Hong Kong and The University of Hong Kong. She attended the Juilliard School and The Royal Northern College of Music. Her teachers included Mieczyslaw Munz, Adele Marcus, Vlado Perlemuter, Guido Agosti, Ryszard Bakst and Derek Wyndham. In 1976, she won first prize at the 4th Rina Sala Gallo International Competition in Monza, and has since won awards in many other international competitions, including the Marguerite Long International Competition in Paris.

Loo has performed in concerts in Europe, North America and Asia. She has appeared as a soloist with The Juilliard Orchestra, Danish Radio Symphony Orchestra, Zagreb Radio Symphony Orchestra, Thessaloniki State Orchestra, Singapore Symphony Orchestra and National Philharmonic of the Philippines. In Hong Kong, she has played with the Hong Kong Philharmonic Orchestra, Hong Kong Sinfonietta and Hong Kong Chinese Orchestra. She appears frequently in festivals and events on the local music scene. She was the founder of the piano and woodwind sextet “Les Six” and is currently a member of the “LENK Quartet”.

Loo is the host of the music programmes “Cantilena” and “Children’s Corner” at Radio Television Hong Kong. She was one of the Ten Outstanding Young Persons, a recipient of the Medal of Honour by the Government of the Hong Kong Special Administrative Region and was named Artist of the Year (Music) by the Hong Kong Arts Development Council. She has been a volunteer to inmate rehabilitation since 2012, where she pays frequent visits and teaches music in the prisons.



## 張文蕊 Kitty Cheung

### 小提琴 Violin

張文蕊畢業於美國伊士曼音樂學院及英國倫敦市政廳音樂及戲劇學院。四歲開始學習小提琴，師承林耀基、丘星冶、李厚義、何紅英、查理斯·卡素文、茲衛·才特林、及竹野大衛。張氏在 2011 至 2017 年間擔任香港小交響樂團副樂團首席。現為 LENK 四重奏、羅曼四重奏及

Contrast 三重奏之創團成員，她又定期以香港創樂團聯席樂手身份演出。她曾與香港小交響樂團和香港城市室樂團等合作獨奏。其他參與過演出的樂團包括英國倫敦交響樂團、美國羅徹斯特愛樂樂團、威爾斯國家歌劇院樂團、香港管弦樂團等。張氏現於香港浸會大學、香港教育大學及香港明愛專上學院任教小提琴。

Kitty Cheung graduated from the Eastman School of Music and Guildhall School of Music and Drama in London. She began learning violin at the age of four and under the tutelage of Lin Yao-ji, Qiu Xin-yeh, Li Hou-yi, Ho Hong-ying, Charles Castleman, Zvi Zeitlin and David Takeno. She was the Associate Concertmaster of the Hong Kong Sinfonietta between 2011 and 2017. Cheung is the co-founder and member of the LENK Quartet, Romer String Quartet and Contrast Trio. She frequently appears as associate musician with the Hong Kong New Music Ensemble. She has performed as a soloist with Hong Kong Sinfonietta and Hong Kong City Chamber Orchestra, and had also appeared with the London Symphony Orchestra, Rochester Philharmonic Orchestra, WNO (Welsh National Opera) Orchestra, Hong Kong Philharmonic Orchestra, etc. Cheung currently teaches violin at the Hong Kong Baptist University, The Education University of Hong Kong and Caritas Institute of Higher Education.



## 葉俊禧 Eric Yip

### 大提琴 Cello

葉俊禧畢業於香港演藝學院及於芝加哥演藝學院取得碩士學位。葉氏自 2011 年起任香港小交響樂團大提琴手，並曾任太平洋音樂節管弦樂團首席大提琴和芝加哥市民管弦樂團成員，同時亦為羅曼四重奏及 LENK 四重奏創團成員。他曾參與香港藝術節、日本霧島國際音樂節、國際曼奴軒音樂學院、亞洲青年交響樂團及廣東國際音樂節的夏令營。在 2011 至 2013 年間，他曾任澳門青年交響樂團導師；現為香港演藝學院青少年音樂課程導師。

Eric Yip received his Bachelor of Music degree from The Hong Kong Academy for Performing Arts and his Master's degree from the Chicago College of Performing Arts. He has been a cellist of the Hong Kong Sinfonietta since 2011. He was the principal cellist of the Pacific Music Festival Orchestra as well as the member of the Civic Orchestra of Chicago. Yip is also one of the founding members of the Romer String Quartet and LENK Quartet. He has participated in the Hong Kong Arts Festival, the International Menuhin Music Academy, Asian Youth Orchestra, Canton International Summer Music Academy and the Kirishima International Music Festival. Yip was also a faculty member of the Macao Youth Symphony Orchestra between 2011 and 2013. He is currently serving on the faculty of the Junior Music Programme of The Hong Kong Academy for Performing Arts.



## 馮逸山 Linus Fung

### 單簧管 Clarinet

馮逸山畢業於香港中文大學音樂系，跟隨蔡國田主修單簧管，及後負笈英國皇家北方音樂學院攻讀碩士。馮氏為香港創樂團、無極樂團、自由空間樂團、時。刻室樂和 LENK 四重奏的成員。他亦常與多個本地藝團合作，包括以首席單簧管身分參與 Ponte 樂團的演出。馮氏曾在香港、澳門、汕頭和曼徹斯特舉行

多次獨奏音樂會。2021 年，他獲康樂及文化事務署邀請於「音樂顯才華」系列節目中舉行獨奏音樂會。馮氏現於香港教育大學、明愛專上學院及拔萃女小學擔任單簧管導師。

Linus Fung graduated from the Music Department at The Chinese University of Hong Kong majoring in clarinet under the tutorship of Martin Choy, and pursued his Master of Music degree at the Royal Northern College of Music in the United Kingdom. As a chamber musician, Fung is the member of Hong Kong New Music Ensemble, Wuji Ensemble, Freespace Ensemble, The TimeCrafters and LENK Quartet. He regularly appears as principal clarinet with the Ponte Orchestra & Singers and has performed with various local arts groups. Fung has given numerous solo recitals in Hong Kong, Macao, Shantou and Manchester. He has also appeared as a recital soloist at the “Our Music Talents” series presented by the Leisure and Cultural Services Department in 2021. He currently teaches clarinet at The Education University of Hong Kong, Caritas Institute of Higher Education and Diocesan Girls’ Junior School.

資料由表演者提供  
Information provided by the artists

# 樂曲介紹

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## 歌調與天真恩賜

約翰·威廉士（1932 年～）

約翰·威廉士的音樂在過去兩代人的生活中留下了不可磨滅的印記。他的作品數量龐大，包括百多部電影的配樂，當中許多都是電影史上的經典，他為《星球大戰》系列所寫的音樂可說是表表者。威廉士除了在荷里活電影配樂方面成就輝煌，同時也是一名成功的管弦樂作曲家和指揮家。他為美國第 44 任總統奧巴馬於 2009 年 1 月 20 日舉行的就職典禮特別創作的《歌調與天真恩賜》，正記錄了近代史上其中一個重要時刻。

在奧巴馬正式宣誓就任前，小提琴家普爾曼、大提琴家馬友友、單簧管演奏家麥克吉爾和鋼琴家蒙戴羅演奏了威廉士為紀念這個特別的日子而寫的《歌調與天真恩賜》，讓觀眾如痴如醉。其實幾位音樂家在典禮前幾天已事先錄製好了曲子，只是拿著樂器「對嘴」演奏，因為當時正值一月，嚴寒的天氣會對現場的音響造成影響。

今晚的節目包括了這首特別的四重奏。作品結合了鋼琴和弦樂、木管樂器的響亮音色。「歌調」的簡單旋律由小提琴引入，簡短但動人，大提琴隨後加入。單簧管接著奏出「天真恩賜」的旋律，這是一首十九世紀的震教徒讚美詩。柯普蘭在其鍾愛的《阿帕拉契之春》中採用了這個曲調，因而廣為人知。奧巴馬非常喜歡柯普蘭的音樂，所以威廉士特意選用了這曲調。四位演奏者接著奏出一組「天真恩賜」旋律的變奏，最後再次回到「歌調」的旋律，以莊嚴的和弦結束全曲。

## 雨颯沓

陳錦標（1962 年 ~）

《雨颯沓》的創作靈感來自 2021 年夏天的北京之旅。習慣了南方風雨習性的我沒有想到北方的暴雨可以如此迅猛，更突然來去匆匆。下雨的景色也能誘發無窮的想像和贊歎，大雨颯颯霏霏的聲音在各種情景中有不同的效果。最令人欣慰的是在避雨受困時難得有親人相伴在旁，這是矜惜的相聚。這首作品以兩種速度和語言嘗試描述兩種情感。小快板有頻密的織體變化和快速的素材輪奏，特顯一種驚喜和紛繁的感覺。中板有抒情的旋律和簡明的伴奏，描述一種懷緬浪漫的情感。樂曲長約 7 分半鐘。首 36 秒描述突然來襲的降雨，也是小快板素材的伏筆。然後是 4 分鐘的流暢中板。最後 3 分鐘正式展現緊湊的小快板，把多個素材發展和融合，颯沓霏霏的降雨愈演愈烈。

## 單簧管、小提琴、大提琴與鋼琴四重奏，作品一 拉布（1873-1940）

奧地利作曲家和指揮家拉布最初於莫扎特的家鄉薩爾斯堡學習作曲。1896 年，年僅 23 歲的拉布以其第一部正式作品《單簧管、小提琴、大提琴與鋼琴四重奏》在維也納作曲比賽中奪冠。聲名卓著的布拉姆斯對此曲讚賞有加，資助了一場演出，並把它推薦給了自己所屬、具有相當影響力的西姆羅克出版社。布拉姆斯於次年離世，雖然他承認對這位年輕的作曲家「並沒有個人好感」，但他曾對西姆羅克提到：「現在我當然會關注他和他的作品」。

然而，拉布的作曲生涯很快就畫上了句號。他創作了另外幾部作品，包括一部歌劇，但在 30 歲後便封筆，把注意力轉向了指揮。除了贏得布拉姆斯的讚譽之外，拉布發表的第一部作品還在另一重要方面顯得與眾不同：它似乎是史上第一部為小提琴、大提琴、單簧管和鋼琴而寫的作品。數十年後，法國作曲家梅湘在其作品《時間終結四重奏》中採用了這種罕見的編制，廣為人知。

毫不意外的是，拉布的四重奏深受布拉姆斯的影響（尤其是他後期的作品，包括多首彰顯單簧管柔和宏亮的音色的動人之作）。不過，拉布在旋律上的創新和對音樂設計的掌握，充分顯示了其獨特的音樂個性。在第一樂章中，主要的主題意念形成巧妙的對比。鋼琴先在大提琴的和弦上奏出類似葬禮進行曲的 C 小調主題，隨後的慢板樂章是一組建立於該主題的變奏。在簡短的第三樂章中，迷人的主旋律與中間出現的活潑插部形成對比。終曲暗示了拉布對早期浪漫主義規範的喜愛。這位年輕作曲家在旋律和節奏上的過人天賦，以及他對優雅的炫技樂段的堅持，推動了這個樂章的發展。

## 為路途祝福

藍恩（1949 年 ~）

1991 年，藍恩一首簡單地名為《交響曲》的作品獲得普立茲音樂獎，使她成為史上第二位獲得這項榮譽的女作曲家（第一位是艾倫·塔菲·茲維利奇，於 1983 年獲獎）。藍恩於 1949 年生於以色列，後來定居美國。她在家中經常聽到猶太宗教音樂，深受其影響，自幼便開始作曲。她的作品風格多樣，顯然受到了傳統中東音樂語彙的影響。

Birkat Haderekh 在希伯來語意指「為路途祝福」。這首作品作於 2015 年，只有一個樂章，題獻給鄧肯活音樂中心，是該中心成立 75 週年的委託創作。藍恩指出，可以把它當作「一段不斷擴展、演變的旋律」。旋律由單簧管的獨奏開始，四重奏的其他成員隨之加入。在接近樂曲的中段時，單簧管獨奏再次響起，並如作曲家所言，「僅靠著微小的旋律轉折，給音樂增添了一點懇求的感覺，如禱文一般愈發緊促，成為一種祈禱的方式」。

據藍恩所說，除了祈禱這一概念之外，《為路途祝福》還表現了「人生其中一段旅程的寓言」。發展音樂素材的過程，引發了她對「與為珍愛的人籌備一場目的地不明的旅行相關的矛盾情緒」的反思。「期待、焦慮、憧憬、希望，所有情緒都混雜在一起。也許這表現了一位為孩子福祉祈禱的母親；這是一場跨越時間和地點的小型私人儀式，喚起我們的共同人性」。

## 降 E 大調第二鋼琴四重奏，K. 493

莫扎特（1756-1791）  
（LENK 四重奏編）

1785 年，莫扎特譜寫了 G 小調鋼琴四重奏，K. 478，可說是創作了一種全新的音樂體裁。他的創新在於打破了當時傳統的小提琴、大提琴和鋼琴編制（鋼琴三重奏），加入了中提琴。弗朗茲·安東·霍夫邁斯特是維也納最早成立的音樂出版公司之一的負責人，莫扎特受他委託創作一組共三首的四重奏。作品 K. 478 本應是第一首，但據莫扎特早期的傳記作者所述，此曲銷售不佳，霍夫邁斯特退回了作品，並撤回了委託（但他也讓莫扎特保留已交付的訂金）。實際情況其實更為複雜。事實上，霍夫邁斯特仍有繼續出版莫扎特其他作品，包括 D 大調弦樂四重奏，K. 499。

不論怎樣，公眾顯然認為這些新曲太具挑戰性，莫扎特最後也只完成了另外一首鋼琴四重奏，即以降 E 大調寫成的 K. 493。這部作品完成於 1786 年 6 月，在莫扎特的歌劇鉅作《費加羅的婚禮》首演後的一個月。鋼琴協奏曲是莫扎特在維也納的另一創舉，降 E 大調鋼琴四重奏由三個樂章組成，反映了這種音樂體裁的一些特點，並透過室樂這個媒介呈現。室樂本是為了在家中演奏，而不是在大型公開音樂會上演奏而寫的。第一樂章篇幅較長，發展出裝飾性的轉折，引入第二主題。第二樂章小廣板則沉溺於截然不同的器樂音色中。明亮燦爛的終曲，彰顯莫扎特的對位技巧，從編曲中可以聽出單簧管取代了中提琴的部分。

## 異議

迪·阿基拉（1957 年 ~）

迪·阿基拉 1957 年出生於烏拉圭的蒙特維多，是一位多產的作曲家。1978 年移居美國加州，後來到歐洲學習，成為了啟發無數後輩的美國西岸作曲家新浪潮的其中一員。來自南美的迪·阿基拉曾獲三項格林美獎提名，經常在作品中向故土的音樂致敬，這一點在《異議》中可清楚聽到。他的作品在世界各地廣泛演出，被收錄在多張專輯中。

《異議》作於 2016 年，是為單簧管、小提琴和鋼琴而寫的三重奏（也可以用其他樂器編制演奏，如長笛、小提琴和鋼琴或長笛、單簧管和鋼琴）。此曲借鑒了不同南美舞蹈的音樂素材（包括探戈和馬蘭博），同時也展現了阿基拉對簡約主義和新浪漫主義風格的嫻熟掌握。尤其是單簧管和鋼琴，經常單獨出現奏出炫技段落，擴展音樂。

阿基拉表示，他立意創作一部結合「看似矛盾」的主題意念和多樣風格的作品，來「頌揚和表達他對音樂和社會的多元性的看法」。這種矛盾或「分歧」反映在演奏者的表現上，他們「對作品及其方向的分歧似乎越來越大，頻頻打斷對方，有時還互相嘲弄」。

《異議》以戲劇化的手法來表現一個解決衝突的過程，時而嬉戲打鬧，時而對峙交鋒。如作曲家所言，「一場你追我趕的追逐，把樂曲推向了令人振奮的結尾」，因為演奏者們意識到「儘管他們之間有分歧，他們還是一起創作了音樂」。

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# Programme Notes

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## Air and Simple Gifts

John Williams (1932~)

The music of John Williams has left an indelible mark on countless lives over the past two generations. His vast catalogue includes more than 100 film soundtracks, many of which are icons of cinema history, such as his music for the *Star Wars* saga. Alongside his extraordinary career writing music for Hollywood, Williams has flourished as both a composer of concert music and a conductor. He is also responsible for providing music for a monumental moment in recent history: the inauguration of Barack Obama as the 44th President of the United States, which took place on 20 January 2009.

Preceding the official swearing in, violinist Itzhak Perlman, cellist Yo-Yo Ma, clarinetist Anthony McGill, and pianist Gabriela Montero mesmerised the public with *Air and Simple Gifts*, which Williams composed to mark this very special occasion. The musicians had actually pre-recorded the music a couple days before Inauguration and were “lip-synching” their performance, so to speak, with their instruments, since the frigid January weather would have interfered with live sound production during the ceremony.

Williams scored *Air and Simple Gifts* for the unusual quartet featured on this evening’s programme, which blends string and woodwind sonorities with the keyboard. Brief but eloquent, a simple melody — the meaning of “air” — is introduced by the violin and then shared with the cello. The clarinet enters to present the “Simple Gifts” melody, a Shaker hymn from the 19th century which Aaron Copland famously incorporated into his beloved *Appalachian Spring*. Williams carefully chose this tune because of Obama’s fondness for Copland. The quartet engages in a set of variations on “Simple Gifts”, ending with a reprise of the “Air” melody and a series of solemn chords.

## Fiery Rustles of Rain

Joshua Chan (1962~)

Fiery Rustles of Rain is inspired by the summer trip of Beijing in 2021. Even I am familiar with the climate of storms and rain in the South, I was surprised by the diversified, sometimes violent characters of the rain in the North, as it may come and go with a storm unexpectedly. But the beautiful rain sceneries of many kinds also arouse unlimited imagination and admiration. One of the most thankful scenarios is being accompanied by the loved one while taking shelter from rain - what a moment to cherish. I try to depict two kinds of feeling with different tempos and languages in this musical composition. The Allegretto passages come with fast, frequent alternation of texture and thematic materials, showing a sense of urgency and complication. The Moderato uses lyrical melodies with unpretentious accompaniment, carrying a certain amount of nostalgia and romance. This piece lasts for 7.5 minutes. The first short passage suggests a downpour, and it anticipates the materials of the final Allegretto. It is followed by 4 minutes of a smooth Moderato. Then it leads to the final 3 minutes of Allegretto which exposes, develops and mixes the earlier materials intensively, implying the rain is getting stronger and stronger.

## Quartet for Clarinet, Violin, Cello and Piano, Op. 1 Walter Rabl (1873-1940)

The Austrian composer and conductor Walter Rabl initially studied composition in Mozart's native Salzburg. He was only 23 when his first official opus, the Quartet for Clarinet, Violin, Cello, and Piano, won first prize in a Vienna composers' competition held in 1896. No less an eminence than Johannes Brahms, who would die the following year, expressed his admiration by subsidizing a performance of the new piece and recommending his influential publisher Simrock to print it. Although Brahms confessed he "didn't take a personal liking" to the young talent, he remarked to Simrock: "Now of course I'll keep my eyes on him and his piece".

But Rabl's composing career turned out to be short-lived. He produced several more works, including an opera, but then stopped composing after the age of 30 and turned his focus to conducting. His first published opus not only won the praise of Brahms but stands apart in another important respect: it seems to be the first composition ever written for the unusual combination of violin, cello, clarinet, and piano — a formation that would famously be used decades later, in 1941, by the French composer Olivier Messiaen in his work *Quartet for the End of Time*.

Not surprisingly, Rabl's Quartet shows the influence of Brahms (particularly of his later music, when he wrote his own deeply affecting pieces featuring the mellow sonority of the clarinet). Still, the melodic invention and command of musical design point to a unique musical personality. The first movement artfully contrasts its main thematic ideas, while the ensuing slow movement takes the form of a set of variations on the funeral march-like theme in C minor first presented by piano with cello harmonies. A very brief third movement contrasts its charming main theme with a sparkling episode that intervenes in the middle. The finale suggests Rabl's fondness for earlier Romantic models and is propelled by the young composer's gift for melody and rhythmic excitement, along with his taste for elegant virtuosity.

## Birkat Haderekh (Blessing for the Road)

Shulamit Ran (1949~)

When Shulamit Ran received the Pulitzer Prize in music in 1991 for her work titled simply *Symphony*, she became the second woman composer ever to win the prestigious award (Ellen Taaffe Zwilich had been the first, in 1983). Ran, who was born in Israel in 1949 and settled in the United States, began composing already as a young child, deeply influenced by the Jewish religious music she heard in her household. Her diverse style shows the marked influence of idioms from Middle Eastern musical traditions.

*Birkat Haderekh* means “Blessing for the Road” in Hebrew. The single-movement work was commissioned in 2015 to celebrate the 75th anniversary of the Tanglewood Music Center, to which Ran dedicated the score. The piece “can be heard as one extended, gradually evolving melody,” as Ran points out. The melody begins as a solo passage for the clarinet, which invites the other players of the quartet to join in. Near the middle of the piece, the clarinet again comes into the fore with its solo line, but “with just a small melodic twist, the music takes on an imploring quality,” as the composer explains — “almost in the spirit of an invocation, gradually increasing in urgency, thus becoming a form of prayer”.

In addition to the image of a prayer, *Birkat Haderekh* came to represent “a parable of one of life’s journeys,” according to Ran. As she developed the musical material, she was led to reflect on “the array of conflicting emotions associated with preparing for a voyage, destination uncertain, of someone precious. Anticipation, anxiousness, longing, hope — all mingle together. Perhaps it is a mother praying for her child’s well-being; a small, private ritual that cuts across time and place, speaking to our common humanity”.

**Piano Quartet No. 2 in E-flat, K. 493**     Wolfgang Amadeus Mozart (1756-1791)  
(trans. LENK Quartet)

In 1785, Wolfgang Amadeus Mozart essentially invented a new genre when he wrote his Piano Quartet in G minor, K. 478. The novelty involved his addition of a viola to what was by then the conventional formation of for violin, cello, and piano (piano trio). Mozart had been commissioned to compose a set of three quartets by Franz Anton Hoffmeister, head of one of the first music publishing firms in Vienna, and intended K. 478 to be the first in a series of three. But according to Mozart's early biographer, Hoffmeister rejected the new piece because of poor sales and rescinded the commission (though he let the composer keep the advance he had already been paid). The true story is more complicated, and Hoffmeister in fact continued to publish other works by Mozart, including the String Quartet in D major, K. 499.

In any case, the public apparently did find these new works too challenging, and Mozart completed only one more piano quartet: the work in E-flat major, K. 493, which dates from June 1786 — one month after the premiere of landmark opera *Le nozze di Figaro*. The three-movement E-flat major Piano Quartet reflects some characteristics of the piano concerto style — another of Mozart's great Viennese innovations — but filters these through the medium of chamber music that was intended to be performed in domestic settings rather than in large public concerts. The opening movement develops the decorative turn introducing the second theme at considerable length, while the second movement Larghetto revels in the contrasting textures of the instrumentation. A bright, brilliant finale shows off Mozart's contrapuntal imagination. We hear an arrangement in which the clarinet takes the place of the viola part.

## Disagree!

Miguel del Águila (1957~)

The prolific composer Miguel del Águila was born in 1957 in Montevideo, Uruguay, but moved to California in 1978 and, after a period of study in Europe as well, became known as part of an inspiring new wave of West Coast-based composers. Nominated for three Grammy Awards, del Águila frequently pays homage to his South American roots, as we can clearly hear in *Disagree!*. His compositions have been widely performed internationally and are well represented on CD.

*Disagree!* was written in 2016 as a trio for clarinet, violin, and piano (but can also be played by alternative formations, such as flute, violin, and piano or flute, clarinet, and piano). The musical material draws on various South American dance types (the tango and malambo among them) while also showing del Águila's fluency with Minimalist and neo-Romantic styles. The clarinet and piano in particular tend to be singled out for solo virtuoso expansions of the music.

Del Águila says that he set out to “celebrate and make a statement for pluralism in music and in our society” by devising a work made up of “apparently incompatible” thematic ideas as well as stylistic diversity. That incompatibility, or “disagreement,” is reflected in the behaviour of the performers, who “seem to increasingly disagree about the piece and its direction as they keep interrupting and at times, mocking each other”.

*Disagree!* also dramatises a process of conflict resolution, alternating between moments of playfulness and confrontation. “A wild chase rushes the piece to its uplifting conclusion” according to the composer, as all of the players “realise that they have made music together in spite of their differences”.

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