

ROMER STRING



羅曼四重奏

QUARTET

© Isaac Woo

31.5.2022

星期二 Tue 8pm

香港大會堂劇院

Theatre, Hong Kong City Hall



節目 P R O G R A M M E

米堯 Milhaud

第一弦樂四重奏，作品五
String Quartet No. 1, Op. 5

孟德爾遜・韓素爾 Mendelssohn-Hensel

降E大調弦樂四重奏
String Quartet in E-flat

中場休息15分鐘
Intermission of 15 minutes

莫扎特 Mozart

F大調第二十三弦樂四重奏，K. 590，
「普魯士第三號」
String Quartet No. 23 in F, K. 590,
“Prussian No. 3”

節目長約1小時30分，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.

今晚的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 6 月 25 日 (星期六) 晚上 8 時播放及 6 月 30 日 (星期四) 下午 2 時重播。

Tonight's concert is recorded by RTHK Radio 4 (FM Stereo 97.6-98.9 MHz and radio4.rthk.hk) and will be broadcast on 25 June (Sat) at 8pm with a repeat on 30 June (Thu) at 2pm.



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.

R O M E R S T R I N G Q U A R T E T

羅 曼 四 重 奏

周止善
Kiann Chow

陳敏聰
Ringo Chan

葉俊禧
Eric Yip

張文蕊
Kitty Cheung

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羅曼四重奏由四位香港土生土長的音樂家組成，以香港獨有的盧文氏樹蛙命名。自2013年首演後瞬即成為活躍於本港及海外的室內樂組合。

羅曼四重奏曾於紐約卡奈基音樂廳、東京凸版音樂廳、上海音樂廳及馬來西亞沙巴美術館等舉行專場音樂會，並曾應邀參與香港藝術節及世界文化藝術節等演出。

過去羅曼四重奏多次與不同界別的藝術家如作曲家、電子多媒體藝術家等合作，當中錄製的《消音狀況》更於英國曼徹斯特亞洲藝術三年展、巴塞爾藝術展香港展會及香港新視野藝術節中展出。羅曼四重奏的演出曾收錄於專輯《Eurydice: Ballet de la Nuit》及《Freespace Mixtape Vol. 3》。2021年，羅曼四重奏獲香港藝術發展局「藝術數碼平台計劃」資助，與紙芝居工作室共同創作一系列音樂動畫。

羅曼四重奏熱衷推動本港及亞洲新一代的室內樂文化，曾擔任香港中文大學2014-15年度駐校合奏小組，現為飛躍演奏香港駐團四重奏。

Named after Hong Kong's endemic Romer's Tree Frog, the Romer String Quartet is a genuinely local ensemble formed by four musicians all born and raised in Hong Kong. The quartet has been recognised locally and abroad as one of the most active string quartets in town since its debut in 2013.

Romer String Quartet has given recitals at venues such as Carnegie Hall in New York, Toppan Hall in Tokyo, Shanghai Concert Hall and Sabah Art Gallery in Malaysia. It has also performed at festivals including Hong Kong Arts Festival, Hong Kong World Cultures Festival and more.

Romer String Quartet has enjoyed many cross-genre performances in collaboration with composers and multimedia artists. As part of a multimedia project titled 'Muted Situations', the quartet was featured in a pre-recorded video in the Asia Triennial Manchester in the United Kingdom, Art Basel Hong Kong and the Hong Kong New Vision Arts Festival. Romer String Quartet is also featured in the CD "Eurydice: Ballet de la Nuit" and the album "Freespace Mixtape Vol. 3". In 2021, Romer String Quartet collaborated with the Kamishibai Studio HK and launched a series of online music-animation supported by the "Arts Go Digital Platform Scheme" of the Hong Kong Arts Development Council.

Romer String Quartet is dedicated to promoting chamber music to the younger generations in Hong Kong and Asia. As teaching artists, Romer String Quartet was the Ensemble-in-Residence of The Chinese University of Hong Kong in 2014-15. It is the Quartet-in-Residence of Premiere Performances of Hong Kong.

資料由表演者提供

Information provided by the artist

樂曲介紹

第一弦樂四重奏，作品五

米堯（1892-1974）

有節奏感

私密、克制

活躍、甚有節奏感

身為「六人組」一員，米堯現今的名聲主要在幾首受巴西音樂及爵士樂啟發的作品，其實他異常多產，單是弦樂四重奏就寫了18首。他20歲創作的《第一弦樂四重奏》題獻給死去數年的畫家塞尚，曲風尤其受德布西影響。

米堯當時是巴黎音樂院學生，本來也深造小提琴，但他寫這曲不久之前，決定放棄小提琴，專注作曲。這曲令大出版商給他合約，去到1950年，米堯決定將原本的第三樂章削去，並將其他樂章去蕪存菁，成為三樂章的最終版。

雖不難聽到德布西《弦樂四重奏》的影子，但此曲的田園情調更堪玩味，或者就是米堯成長的普羅旺斯（塞尚也是普羅旺斯人）。第一及第三樂章速度提示的「節奏感」，都和如舞步的附點節奏有關，第三樂章很易讓人有農民舞蹈的聯想。配上弱音器演奏的第二樂章，氣氛飄逸，更有像聖詠的安寧。

降E大調弦樂四重奏

孟德爾遜・韓素爾（1805-1847）

不太慢的慢板

小快板

浪漫曲

很活躍的快板

孟德爾遜・韓素爾，即是孟德爾遜的姐姐芬妮，韓素爾是她夫姓。對大型曲式較沒把握的芬妮，於1834年把她一首寫不完的鋼琴奏鳴曲，改寫成這首《降E大調弦樂四重奏》，是她唯一的弦樂四重奏。此作被遺忘超過150年，在1988年才首次出版。

貝多芬《第十弦樂四重奏》（「豎琴」）也是降E大調，芬妮在她的第一樂章參照了該作的啟首，但她這個樂章卻非典型快板，較像一首平和的幻想曲，更非一早定調，像要尋找一輪才抵達降E大調。第二樂章是較躁動的諧謔曲，三重奏段落又見到「豎琴」相應部分的手法。第三樂章是深情的無言歌，第四樂章是較常規，但非常熱鬧的無窮動迴旋曲快板。

孟德爾遜認為此曲的形式及轉調太隨意，但今天的樂迷應該更容易欣賞此曲長話短說、情感多變。

F大調第二十三弦樂四重奏，K. 590， 「普魯士第三號」

莫扎特（1756-1791）

中庸的快板

行板

小步舞曲：小快板

快板

莫扎特在1789年答允為普魯士國王腓特烈威廉二世撰寫六首弦樂四重奏，去到1790年夏天，莫扎特只寫完三首。他廉價把它們賣給維也納出版商，以解燃眉之急，樂譜出版時，莫扎特已不在人世。後世稱這套作品為「普魯士」四重奏，第三首就是莫扎特最後的弦樂四重奏。

國王會演奏大提琴，所以莫扎特特意提高大提琴的比重，去到這首雖沒那麼吃重，但在第一樂章仍經常和第一小提琴唱和，並在高音域率先帶出第二主題。相比較常演奏的六首「海頓」四重奏，三首「普魯士」四重奏聽來較簡單，卻是莫扎特費煞思量所達致。第二及第三樂章他居然用較像伴奏的重複音符，當成旋律主要部分，配以音階及琶音，把單調材料變出詩意。如奔跑的終曲，頗有同為「最後」的《第四十一交響曲》（「茱比特」）終曲之味道。

中文樂曲介紹由劉偉霖提供
英文翻譯由格致語言顧問有限公司提供

PROGRAMME NOTES

String Quartet No. 1, Op. 5

Darius Milhaud (1892-1974)

Rythmique

Intime, contenu

Vif, très rythmé

Darius Milhaud was a member of Les Six, also known as “The Group of Six”. While his posthumous fame rests mainly on a handful of works inspired by Brazilian music and jazz, he was a prolific composer – just the opus of string quartets alone numbers 18. He wrote *String Quartet No. 1* when he was 20, with a style much influenced by Debussy, and dedicated it to painter Paul Cézanne who passed away a few years before.

Milhaud was studying at the Paris Conservatory at that time. There he also took advanced lessons in violin, but not long before he started writing this piece, he decided to give up violin and concentrate on composition instead. This work won him a contract from a major music publisher. In 1950, Milhaud decided to remove the third movement and pare down the other movements into this final, three-movement version.

While traces of *Debussy’s String Quartet* are evident, the work has a distinctly pastoral appeal – probably a nod to Aix-en-Provence where both the composer and Cézanne hailed from. The tempo markings of the first and third movements highlight the sense of rhythm, particularly the dance-like dotted rhythm in them. The third movement even calls to mind peasants’ dances. The second movement, played *con sordino* (with mute), creates an ethereal, hymn-like mood.

String Quartet in E-flat

Fanny Mendelssohn-Hensel (1805-1847)

Adagio ma non troppo

Allegretto

Romanze

Allegro molto vivace

Fanny Mendelssohn-Hensel was the elder sister of Felix Mendelssohn; Hensel was her married name. Despite her diffidence in large-scale forms, in 1834 she recast one of her unfinished piano sonatas into this *String Quartet in E-flat*. It was to be her only work in this genre. But it sank into oblivion for more than 150 years, only to be published in 1988.

The first movement of *String Quartet in E-flat* shows the composer was taking Beethoven's *String Quartet No. 10 in E-flat* ("Harp") as reference. But instead of the typical allegro, it is more like a peaceful fantasia, searching around for a while before it finds the tonic of E-flat major. The second movement is a scurrying scherzo, with the trio passage again echoing the corresponding part of "Harp". The third movement is a soulful song without words, and the fourth movement is a more conventional, but rousing rondo allegro in the style of *moto perpetuo*.

When Fanny showed it to her brother, Felix criticized its liberal treatment of form and key structure, but music tastes of today seem to like her succinct way of expression and mercurial emotional shifts very well.

String Quartet No. 23 in F, K. 590, "Prussian No. 3"

Mozart (1756-1791)

Allegro moderato

Andante

Menuetto: Allegretto

Allegro

In 1789, Mozart accepted the commission of King Friedrich Wilhelm II of Prussia to write six string quartets. But by the summer of 1790, he only completed three. In need of money, he sold them to a Viennese publisher for a meagre sum. By the time they came out in print, Mozart was already dead. The set was collectively known as the "Prussian" quartets, and the third piece became the last of his string quartets.

King Friedrich Wilhelm II was a cellist himself, so Mozart deliberately gave prominence to the cello. The penchant is not as marked in this piece, but still, in the first movement, the cello is in frequent dialogue with the first violin, and introduces the second subject in the instrument's high register. As compared to the more popular set of the six "Haydn" quartets, the three "Prussian" quartets' simplicity is in fact deceptive, the result of arduous labour by Mozart. In the second and third movements, he makes the repeated notes, which are more suited for accompaniment, form the main parts of the melody and further appended it with scales and arpeggios, amazingly transforming dull material into poetry. The finale has a forward thrust, which is reminiscent of the finale of the composer's last symphony, *Symphony No. 41* ("Jupiter").

Chinese programme notes provided by William Lau
English translation provided by KCL Language Consultancy Ltd.

謝謝蒞臨欣賞「羅曼四重奏」。若你對這場演出或康樂及文化事務署的文化節目有任何意見，請填寫電子表格 <https://bit.ly/3wvH2Yt>。你亦可將意見電郵至 cp2@lcsd.gov.hk，或傳真至 2721 2019。

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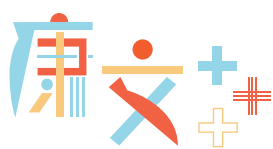
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