

HK PHIL X TAI KWUN:
CHAMBER MUSIC SERIES

RAPTUROUS RUSSIAN QUARTETS

港樂 X 大館：
室樂音樂會系列
狂弦俄羅斯

場地伙伴
Venue Partner

大館
TAI KWUN

古蹟及藝術館
CENTRE FOR HERITAGE & ARTS

11
OCT
2021

MON 7:30PM

大館賽馬會立方
JC Cube, Tai Kwun



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P. 2 格拉斯 PHILIP GLASS 8'

第二弦樂四重奏，「伴」(1984)

String Quartet no. 2, *Company* (1984)

樂章一	Movement I
樂章二	Movement II
樂章三	Movement III
樂章四	Movement IV

P. 3 蕭斯達高維契 DMITRI SHOSTAKOVICH 22'

C小調第八弦樂四重奏，op. 110 (1960)

String Quartet no. 8 in C minor, op. 110 (1960)

最緩板	Largo
甚快板	Allegro molto
小快板	Allegretto
最緩板	Largo
最緩板	Largo

P. 4 浦羅哥菲夫 SERGEI PROKOFIEV 25'

B小調第一弦樂四重奏，op. 50

String Quartet no. 1 in B minor, op. 50

快板	Allegro
稍快的行板—活潑地	Andante molto – vivace
行板	Andante

梅麗芷 小提琴

張希 小提琴

林慕華 中提琴

陳怡君 大提琴

Rachael Mellado Violin

Zhang Xi Violin

Damara Lomdaridze Viola

Chen Yi-chun Cello



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請勿飲食
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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The Bolshevik, by Boris Kustodiev
(The Russian Avant-garde Gallery, Public Domain via Wikimedia Commons)

INTRODUCTION

Shostakovich provided the ruling Communist party with works to celebrate fervent Nationalism as well as challenging music that aroused the censors who worked to jeopardise his ability to write the music he wanted. That music could cause such a reaction from Stalin's regime in the wake of a determined victory in World War II, speaks to the power of which music is capable.

American minimalist composer, Philip Glass, starts off this programme with his second quartet. The three works have a shared sense of pathos and, for different reasons, there is an underlying sadness and yearning for brighter, happier times. Each piece uses the qualities available in the string quartet to allow introspection as well as passion and the musical ideas are as reflective of the issues of today as they were when the ink was drying on the page.

b. 1937

PHILIP GLASS

String Quartet no. 2, *Company* (1984)

Movement I
Movement II
Movement III
Movement IV



Philip Glass
(philipglass.com)

Philip Glass remains an active composer, well known for his operas and film scores, as well as some fine chamber music. His String Quartet no. 2 was originally intended as instrumental music for an adaptation of Samuel Beckett's book, entitled *Company*. The quartet is sometimes known by this name. It is funny how plans change. When he started writing the piece, it was going to be for the theatre, "for the Mabou Mines Production of the play 'Company'". In the end, he withdrew the piece from Beckett's *Company* and scored it as a concert work. He was previously married to one of the members of the Mabou Mines.

Philip Glass composes using a technique known as Minimalism. The constant repetition of short phrases, or cells, allow the listener to be bathed in familiar textures which can often be soothing and meditative. The music is often layered with different ideas of varying lengths moving in and out of the overall texture. The notes are used economically and musical ideas tend to change very gradually. This quartet fades out at the end without the usual expected cadence.

KEYWORD

Minimalism

A popular art movement in the latter part of the 20th century, composers can use: repetition, gradual change, phase shifting, layering and small interlocking cells of music rather than long melodies.

1906–1975

DMITRI SHOSTAKOVICH

String Quartet no. 8 in C minor,
op. 110 (1960)

Largo

Allegro molto

Allegretto

Largo

Largo



Shostakovich
(Wikimedia Commons)

If Shostakovich's String Quartet no. 8 sounds sad, it may be because the composer was feeling particularly depressed at the time. He was frustrated with being forced to join the Communist Party and dedicated the work to the victims of the war and fascism. When the four members of the Borodin Quartet played it for Shostakovich, he was so overwhelmed by emotions that he buried his head in his hands and wept.

Shostakovich wrote 15 string quartets, but this one, written in 1960 followed a muscular illness that must have affected his mood. The usual four-movement structure is supplemented here by an additional fifth movement and the quartet starts and finishes with mournfully slow tempi.

1891–1953

SERGEI PROKOFIEV

String Quartet no. 1 in B minor, op. 50

Allegro

Andante molto – vivace

Andante



Prokofiev

© Boosey & Hawkes

Regarded as one of his great masterpieces, Prokofiev's String Quartet no. 1 is unusually in only three movements instead of four. Even more unusual is that the final movement, which is usually fast and lively, is in this case slow and reflective. The emotional intensity of the final movement inspired Prokofiev to arrange it for full orchestra and again for piano. There is a sadness and gloominess to the final movement as well as mysterious moments. He gives the listener the feeling that the conflicts in this music are never really resolved, especially in the way it fades away at the end in a mesmeric trance.

All programme notes by Dr Andrew Sutherland

KEYWORD

Resolution

Harmony can either be consonant or dissonant. It can feel resolved or unsettled. Composers often use harmony in such a way that chords that sound unresolved are followed by chords that sound resolved, leaving the listener satisfied.



RACHAEL MELLADO Violin

A native of Colorado in the US, Rachael Mellado was born into a musical family, beginning her violin instruction at the age of five. She joined the HK Phil in 1996 after her graduation from The Cleveland Institute of Music. Solo performances include concerts with the Pacific Music Festival Academy, The Cleveland Pops, Akron Symphony, New World Symphony, National Repertory, Erie Philharmonic, Youngstown Symphony, Traverse City, Jackson Symphony, the Paducah Symphony and Sarasota orchestras.



ZHANG XI Violin

Zhang Xi joined the HK Phil in 1999. A graduate of the Central Conservatory of Music in Beijing, Zhang furthered her studies at the University of Southern California and the Music Academy of The West, in Santa Barbara. She performed on tours in North Korea, Switzerland, France and Czechoslovakia. Solo performances include concerts with the Young Musician Foundation Debut Orchestra, the Marina del Rey-Westchester Symphony Orchestra and with the Chinese Musicians Association, in Beijing and Guangzhou.



DAMARA LOMDARIDZE Viola

Damara Lomdaridze joined the HK Phil in 2012. Previously she was a member of the Louisiana Philharmonic Orchestra, Hong Kong Sinfonietta and City Chamber Orchestra of Hong Kong. She earned her Bachelor of Music from Indiana University and her Master of Music from the University of North Texas and studied viola with Wayne Crouse, Joseph de Pasquale, Atar Arad, Rainer Moog, Alan de Veritch and George Papich. Damara enjoys playing chamber music and has performed at a variety of venues in Hong Kong.



CHEN YI-CHUN Cello

Born in Taiwan, Chen Yi-chun studied at the Curtis Institute of Music in the US and pursued her Master's degree at Boston University. She has been a member of the HK Phil since 2004. She participated in an Asian Youth Orchestra tour with Yo-Yo Ma, and an European tour with the Curtis Symphony Orchestra under André Previn and with violinist Anne-Sophie Mutter. She also took part in the Pacific Music Festival in Japan. She is currently an Adjunct Lecturer at Hong Kong Baptist University.

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

HK PHIL X HKU MUSE
Orchestral Spotlights
聚焦管弦

Hong Kong Philharmonic Orchestra
BASSOON SECTION
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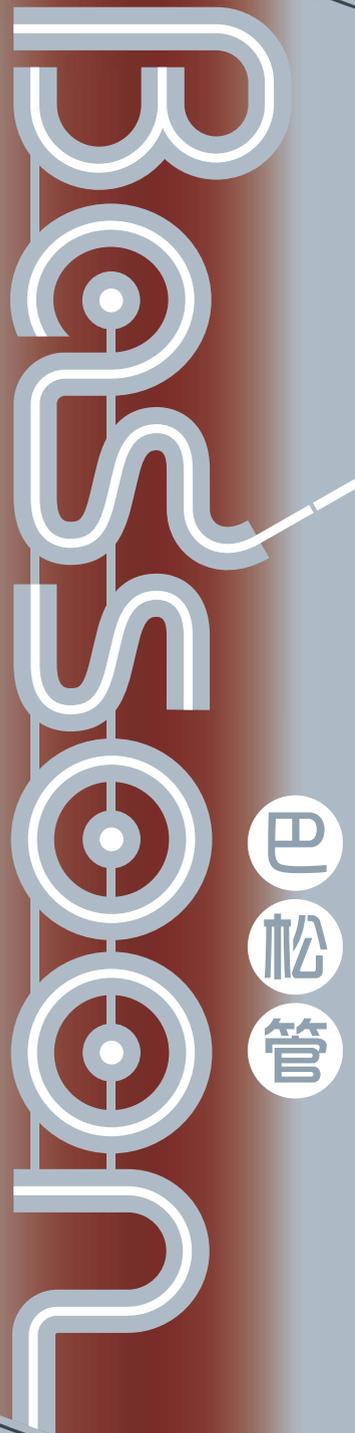
BRANDON *Colored Stones: Smoky Quartz* • **BRUNS** *Kleine Suite No. 1, Op. 55*

DEBUSSY *Girl with the Flaxen Hair* • **FUJIKURA** *Following*

MIGNONE *Sonata No. 1 for Two Bassoons* • **MUSSORGSKY** *Selections from Pictures at an Exhibition*

SCHULHOFF *Bassnachtigall (Bass Nightingale)* • **TANG** *Humoresque (World Premiere)*

節目包括：布蘭登、布隆斯、德布西、藤倉大、米戈農、穆索斯基、舒爾霍夫，
以及港大碩士生鄧國峰作品的世界首演



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