

合辦  
Co-presented by

westKowloon  
西九文化區

港樂  
HKPhil

50

香港管弦樂團  
HONG KONG PHILHARMONIC ORCHESTRA

茶館室樂系列：香港管弦樂團

TEA HOUSE CHAMBER MUSIC SERIES  
HONG KONG PHILHARMONIC ORCHESTRA

# STRINGS OF THOUGHTS

BEETHOVEN  
String Quartet no. 14  
in C sharp minor  
Elliott LEUNG  
String Quartet no. 1

貝多芬  
升C小調第十四弦樂四重奏  
梁皓一  
第一弦樂四重奏

沉  
弦  
默  
想

Domas Juškys VIOLIN  
Jia Shuchen VIOLIN  
Jiali Li VIOLA  
Haedeun Lee CELLO

余思傑 小提琴  
賈舒晨 小提琴  
李嘉黎 中提琴  
李希冬 大提琴

15  
JAN 2024  
MON  
8PM

西九文化區戲曲中心  
茶館劇場

Tea House Theatre  
Xiqu Centre  
West Kowloon  
Cultural District

westkowloon.hk

苑志登 音樂總監  
Jaap van Zweden MUSIC DIRECTOR

香港管弦樂團由香港特別行政區政府資助  
The Hong Kong Philharmonic Orchestra is financially supported  
by the Government of the Hong Kong Special Administrative Region



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茶館室樂系列：香港管弦樂團

## 沉弦默想

TEA HOUSE CHAMBER MUSIC SERIES:  
HONG KONG PHILHARMONIC ORCHESTRA

# Strings of Thoughts

余思傑 | 小提琴

賈舒晨 | 小提琴

李嘉黎 | 中提琴

李希冬 | 大提琴

Domas Juškys | Violin

Jia Shuchen | Violin

Jiali Li | Viola

Haedeun Lee | Cello

### 貝多芬

升C小調第十四弦樂四重奏，op. 131

- I. 非常有表現力而不太慢的慢板
- II. 非常活潑的快板
- III. 中庸的快板
- IV. 如歌而不太慢的行板
- V. 急板
- VI. 慢板，稍為接近行板
- VII. 快板

### LUDWIG VAN BEETHOVEN

String Quartet no. 14 in C sharp minor, op. 131

- I. Adagio ma non troppo e molto espressivo
- II. Allegro molto vivace
- III. Allegro moderato
- IV. Andante ma non troppo e molto cantabile
- V. Presto
- VI. Adagio quasi un poco andante
- VII. Allegro

38'



請將手提電話及其他電子裝置調至靜音模式  
Please set your mobile phone and other  
electronic devices into silence mode



請勿拍照、錄音或錄影  
No photography, recording or filming



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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香港管弦樂團

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WKCD



西九文化區

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**梁皓一**

第一弦樂四重奏 (2023年版本)

Audio Exotics、Mr Emmanuel Hui 及  
Viva Network HK 共同委約作品；世界首演

- I. 衝突、創傷和否認
- II. 憤怒和支持
- III. 討價還價
- IV. 沮喪和煩躁
- V. 討價還價 (再現) 和接受

**ELLIOT LEUNG**

String Quartet no. 1 (2023 version)

Co-commissioned by Audio Exotics, Mr Emmanuel Hui and  
Viva Network HK; World Premiere

- I. Conflict, Trauma and Denial
- II. Anger and Support
- III. Bargaining
- IV. Depression and Irritation
- V. Bargaining (reprise) and Acceptance

25'



**觀眾問卷調查**  
**AUDIENCE SURVEY**

歡迎掃描 QR 碼填寫網上問卷，有機會獲贈港樂音樂會門票兩張！  
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Scan the QR code to complete an online survey and get a chance to win two HK Phil concert tickets. The information collected will be kept confidential and used solely by the HK Phil. Thank you very much for your valuable feedback.

## LUDWIG VAN BEETHOVEN

(1770–1827)

### String Quartet no. 14 in C sharp minor, op. 131

- I. *Adagio ma non troppo e molto espressivo*
- II. *Allegro molto vivace*
- III. *Allegro moderato*
- IV. *Andante ma non troppo e molto cantabile*
- V. *Presto*
- VI. *Adagio quasi un poco andante*
- VII. *Allegro*

Beethoven's penultimate string quartet begins by setting its players a puzzle. The first movement is a fugue – a musical form suggesting (and demanding) an atmosphere of profound thought and care. Yet Beethoven's instructions to the players (*molto espressivo* – “very expressively”) transforms it from an intellectual exercise into music charged with the most searching, heartfelt emotional power.

Which is one way of saying that – for all the mystique that surrounds Beethoven's late quartets – this is music that (as Beethoven once put it) “comes from the heart, that it may go to the heart”. By May 1826 he'd partially overcome the illness that had dogged him in the previous year, and wrote to his publisher Schott that he'd finished another string quartet. As a joke, he scribbled on the score that it had been “put together from pilferings from one thing and another”.

And then he had to reassure the literal-minded publishers that “it is really brand new”.

That was something of an understatement. Even today, op. 131 is one of the boldest, most imaginative and far-reaching achievements in the history of chamber music. So it's worth remembering that Beethoven was just 56 years old when he wrote this quartet; he had no plans on dying soon. And that this extraordinary work – by turns grave, tender, playful and angry; rough, refined and gloriously euphoric – is a song of life, not death. That opening fugue finds its release in a blithe and light-footed *Allegro molto vivace*. A short operatic recitative with an expressive violin cadenza tugs the music on into the quartet's central movement: a deceptively delicate theme (*Andante ma non troppo*) followed by six increasingly fantastic variations, finally swirling in a quiet haze of trills into another recitative.

There's a hesitation, and then a double-time scherzo (Presto) whose skittering flight is repeatedly held up by facetious musical puns – and near the end threatens to dissolve altogether into thin, wiry sul ponticello (played on the bridge) tone. After a brusque, dislocating chord the music falls back, at last, into the quiet intensity of the opening movement (quasi un poco andante). This time it resolves into the brusque, galloping rhythm of an Allegro finale, with a melting second group. The end, when it comes, is abrupt but utterly decisive. This is music, to quote Mendelssohn's famous adage, that is not too vague for words but rather too precise.

Programme notes by [Richard Bratby](#)

## ELLIOT LEUNG (b. 1995)

### String Quartet no. 1 (2023 version)

Co-commissioned by Audio Exotics, Mr Emmanuel Hui and Viva Network HK; World Premiere

- I. Conflict, Trauma and Denial
- II. Anger and Support
- III. Bargaining
- IV. Depression and Irritation
- V. Bargaining (reprise) and Acceptance

Elliot Leung's String Quartet no. 1 is a profound musical exploration of Elisabeth Kübler-Ross' five stages of grief with some personal add-ons. Composed with great sensitivity and emotional depth, this work takes us on a gripping sonic journey through the complex and often tumultuous realms of denial, inviting us to reflect on the human condition and our innate resistance to accepting difficult truths.

Movement I: Conflict, Trauma and Denial – The opening movement sets the stage with trauma and conflict. Set in Sonata form, the opening section features agitated passages that interweaves between the quartet. The music brings us to an idyllic melody, evoking a state of blissful unawareness. However, as the movement progresses, motifs are further developed, hinting at the underlying turmoil that lies beneath the surface, fighting against the innocence.

**Movement II: Anger and Support –**  
The second movement, in binary form, begins with dissonant soundscapes. Leung sets out to capture frustration towards oneself by writing a cyclical motif. The movement transitions to a brighter section, musically capturing the emotional support and help offered from one's community.

**Movement III: Bargaining –** In the third movement, the quartet navigates a landscape of negotiation and desperation. This lively movement features short rhythmic cells scattered amongst all parts, as if attempting to negotiate a deal with fate. This interplay between the instruments reflects the internal struggle and the search for a way to regain control or alter the inevitable.

**Movement IV: Depression and Irritation –** The fourth movement delves into the depths of despair and sadness. The quartet's voices intertwine in desperate and dissonant harmonies, evoking a profound sense of resignation. Leung also musically paints the state of overt irritability during the depression stage with jolted musical outbursts.

**Movement V: Bargaining (reprise) and Acceptance –** The final movement embodies the gradual shift from restlessness to serenity. Leung takes the listener to evaluate the racing thoughts and outcomes

conjured up during previous stages and restructures them to come to a state of acceptance. The piece ends with a tapestry of tender melodies and harmonies, symbolising the eventual coming to terms with reality.

[Programme notes by Hannah Guo](#)



## ELLIOT LEUNG Composer

Elliot Leung is a composer who seeks to blend the five human senses through poignant musical storytelling. He is the youngest recipient of the prestigious Huabiao Award for music. The *South China Morning Post* observed Leung as a composer who writes “evocatively with flair and romance”.

His music has been described as “audio-graphically visual” (*The Standard*) and “invigorates life” (*Film Inquiry*). Highlights in the 23/24 concert season include premieres by the New York Philharmonic, the Shanghai Symphony Orchestra and the Guangzhou Symphony Orchestra. His “Symphony no. 1, *The Metaverse*”, premiered and recorded by the Hong Kong Philharmonic Orchestra also saw a release by Sony Classical. Leung is also known for his celebrated film scores, recent releases include *Freelance* (John Cena/Alison Brie), *The Battle at Lake Changjin* (Wu Jing/Jackson Yee) and *Six Days in Fallujah* (Victura/Highwire). As of November 2023, his films have grossed \$2.2 billion USD worldwide.

Born in Hong Kong (1995), Leung received early musical training at the age of 5 and furthered his studies in the United States when he turned 17. He attended Wheaton Conservatory (B.M.) and later decided to give up his academic pursuits at the University of Southern California after being scouted into the film industry. During his time in the US, he was mentored by renowned composer Martin O’Donnell.



Photo: Keith Hiro

## **DOMAS JUŠKYS** Violin

Domas Juškys has been a member of Hong Kong Philharmonic Orchestra since September 2014, where he is currently Co-Principal Second Violin. Before that he had seven years' experience in the Munich Philharmonic and Berlin Radio Symphony orchestras playing under some of the most distinguished conductors in the classical music world, including Lorin Maazel, Zubin Mehta, Sir Simon Rattle and Daniel Barenboim, and in some of the world's most famous concert halls, including Carnegie Hall in New York, the Berlin Philharmonic Hall, Vienna Musikverein and Tokyo's Suntory Hall.



Photo: Keith Hiro

## **JIA SHUCHEN** Violin

Jia Shuchen received his Bachelor's degree from the Central Conservatory of Music in Beijing, where he studied with Prof Xie Nan. After his graduation, he became a Robert H. N. Ho Family Foundation Orchestral fellow of the Hong Kong Philharmonic Orchestra in 2011. He joined the Hong Kong Sinfonietta as tutti violin from 2012-2022. He has been working in Hong Kong Philharmonic Orchestra as short-term tutti violin since 2022. He participated in numerous music festivals, including Pacific Music Festival, Hong Kong International Chamber Music Festival, and La Folle Journée au Japon. Apart from orchestral performance, he is also an active chamber musician and dedicated educator.





Photo: Keith Hiro

## **JIALI LI** Viola

Jiali Li is currently Co-Principal Viola of the Hong Kong Philharmonic Orchestra and former Principal Viola of the New World Symphony. She has worked with St Louis Symphony and Boston Symphony orchestras, and been invited to perform at the renowned Verbier Music Festival in Switzerland and toured with the Verbier Chamber Orchestra. Jiali Li received her Master's degree from the New England Conservatory where she studied with Kim Kashkashian the famous Grammy award-winning artist. She completed her undergraduate degree at The Juilliard School on a full scholarship under the tutelage of Paul Neubauer.



Photo: Keith Hiro

## **HAEDUN 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, the Carnegie Hall in New York, and collaborations with world-renowned conductors. Haedeun joined the cello section of the Hong Kong Philharmonic Orchestra in 2023.

# 港樂即將上演的音樂會 HK PHIL UPCOMING CONCERTS

26 & 27  
JAN 2024

FRI & SAT 8PM  
CC  
\$580 \$460 \$340 \$220

\$50

太古輕鬆樂聚系列

羅尚正爵士音樂會

Swire Denim Series

Soulful Jazz Evening with Ted Lo

爵士樂經典以及羅尚正原創作品

Jazz classics and original compositions by Ted Lo

謝拉特·莎朗嘉, 指揮  
羅尚正, 鋼琴及編曲  
衛蘭, 歌手  
包以正, 結他

Gerard Salonga, conductor  
Ted Lo, piano & arranger  
Janice Vidal, vocal  
Eugene Pao, guitar

31  
JAN 2024

WED 8PM  
CC  
\$580 \$460 \$340 \$220

2024 粵港澳大灣區 (廣東) 國際青年音樂周 :

閉幕音樂會

2024 Youth Music Culture The Greater  
Bay Area: Closing Concert

梁皓一

莫扎特

德伏扎克

Elliot LEUNG

MOZART

DVOŘÁK

《天穹之志：大灣華章》(香港首演)

交響協奏曲, K. 364

第九交響曲, 「自新世界」

Aureate Skylines (Hong Kong Premiere)

Sinfonia Concertante, K. 364

Symphony no. 9, *From the New World*

哈丁, 指揮  
法蘭, 小提琴  
格羅斯茲, 中提琴

Daniel Harding, conductor  
Vilde Frang, violin  
Amihai Grosz, viola

84位來自國內外知名院校的年輕樂手, 將於香港為「2024粵港澳大灣區國際青年音樂周」帶來閉幕演出。

84 young musicians from renowned music schools and universities in China and abroad meet at the 2024 Youth Music Culture The Greater Bay Area (YMCG). The event culminates with a closing concert in Hong Kong.

2  
FEB 2024

FRI 8PM  
CC  
\$680 \$540 \$400 \$260

\$50

黃佳俊與拉克林

Kahchun Wong & Julian Rachlin

布拉姆斯

巴托

BRAHMS

BARTÓK

小提琴協奏曲

樂隊協奏曲

Violin Concerto

Concerto for Orchestra

黃佳俊, 指揮  
拉克林, 小提琴

Kahchun Wong, conductor  
Julian Rachlin, violin

16  
FEB 2024

FRI 8PM  
CC  
\$680 \$540 \$400 \$260

\$50

太古音樂大師系列

梵志登與康特洛夫 I

Swire Maestro Series

Jaap & Alexandre Kantorow I

蕭斯達高維契

拉赫曼尼諾夫

布拉姆斯

SHOSTAKOVICH

RACHMANINOV

BRAHMS

第九交響曲

《巴格尼尼主題狂想曲》

第一交響曲

Symphony no. 9

*Rhapsody on a Theme of Paganini*

Symphony no. 1

梵志登, 指揮  
康特洛夫, 鋼琴

Jaap van Zweden, conductor  
Alexandre Kantorow, piano

17  
FEB 2024

SAT 8PM  
CC  
\$680 \$540 \$400 \$260

太古音樂大師系列

梵志登與康特洛夫 II

Swire Maestro Series

Jaap & Alexandre Kantorow II

盧定彰

貝多芬

馬勒

Daniel LO

BEETHOVEN

MAHLER

《星群之舞》(世界首演)

第四鋼琴協奏曲

第一交響曲

*Asterismal Dance* (World Premiere)

Piano Concerto no. 4

Symphony no. 1

梵志登, 指揮  
康特洛夫, 鋼琴

Jaap van Zweden, conductor  
Alexandre Kantorow, piano

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