

# 32



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Arts Festival  
3/2-7/3/2004

彼德森弦樂四重奏

# Petersen Quartet



其士集團  
CHEVALIER GROUP

**19 – 20.2.2004**  
香港大會堂音樂廳  
Hong Kong City Hall Concert Hall

# 彼德森弦樂四重奏

## Petersen Quartet

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為了讓大家對這次演出留下美好印象，請切記在節目開始前關掉手錶、無線電話及傳呼機的響鬧裝置。會場內請勿擅自攝影、錄音或錄影，亦不可飲食和吸煙，多謝合作。

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Your support and sponsorship has made possible the Festival attraction **Petersen Quartet**. With grateful thanks from the Hong Kong Arts Festival.

We wish you and your guests a very enjoyable evening.

多謝您們的贊助及支持，使**彼德森弦樂四重奏**得以順利在香港藝術節演出。

希望您們有一個愉快的晚上。





## 彼德森弦樂四重奏 | Petersen Quartet

第一小提琴 *First Violin*  
康拉德·姆克 *Conrad Muck*

第二小提琴 *Second Violin*  
丹尼爾·貝爾 *Daniel Bell*

中提琴 *Viola*  
費里德曼·韋爾格 *Friedemann Weigle*

大提琴 *Cello*  
亨利-戴維·華里馬 *Henry-David Varema*

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# 四重奏新秀先鋒

1979年成立的彼德森弦樂四重奏，能兼顧經典四重奏曲目以及當代新作，被譽為四重奏新秀中的先鋒。

彼德森弦樂四重奏1979年於柏林漢斯·愛斯拿音樂學院創辦，曾得阿瑪迪斯四重奏、桑多·韋和湯馬士·布蘭迪斯等前輩指導；四重奏先後於埃維昂(1985)、佛羅倫斯(1986)的國際音樂大賽，以及慕尼黑ARD大賽(1987)中獲得首獎。

二十世紀九十年代，彼德森弦樂四重奏擔任柏林電台駐台四重奏達五年之久，期間發行多張唱片均大獲好評，曲目除包羅維也納古典派、德國浪漫派和法國印象派作品，還演繹比利時作曲家勒寇好些鮮為人知的樂曲。

彼德森弦樂四重奏是世界各大音樂廳常客，足跡遍及歐洲各地，包括各大音樂節及巡迴演出。其唱片獲獎連連，包括馬圖斯《少女與死神》配搭舒伯特《死神與少女》，奪得1999年回音獎最佳二十世紀室樂作品獎；2002年憑着由茱莉安·班斯演唱的勒寇與蕭頌歌集再下一城；2003年憑克蘭納克第一及第七弦樂四重奏，贏得德國樂評人大獎。

二十世紀音樂是彼德森弦樂四重奏的拿手演奏曲目。除了定期演奏舒爾霍夫、赫斯、杜提萊斯和克蘭納克，亦經常與作曲家馬圖斯合作。2004年起，彼德森弦樂四重奏將與艾森愛樂樂團合作舉辦一系列音樂會，演出多首特別為彼德森弦樂四重奏撰寫的作品。

彼德森弦樂四重奏經常與著名藝術家合作，他們包括鮑里斯·柏格曼史哥夫、保羅·梅亞、米高·柏洛夫、杰勒德·科塞等，2004年將與女高音克里斯蒂娜·謝花攜手，演繹荀伯格第二弦樂四重奏。

彼德森弦樂四重奏能兼顧經典四重奏曲目以及當代新作，被譽為四重奏新秀中的先鋒，其水平之高，音色之美，在歐美等地廣受推崇。

# A Pioneering Ensemble

The Petersen Quartet devotes its energies to the demands of both classical and contemporary quartet music, and is regarded as a pioneering ensemble among the new generation of string quartets.

Founded in 1979 at the Hanns Eisler Music Conservatory in Berlin, and guided by mentors such as the Amadeus Quartet, Sandor Vegh, and Thomas Brandis, the Petersen Quartet has won top prizes at the international music competitions in Evian in 1985, Florence in 1986, and at the ARD Competition in Munich in 1987.

During the 1990s a five-year position as the Quartet-in-Residence at Radio Berlin saw the Quartet release numerous highly-acclaimed recordings. These featured a broad range of repertoire, including the Viennese classics, the German romantics and the French impressionists, with the previously unknown works of the Belgian composer, Guillaume Lekeu.

Today the Petersen Quartet is a regular guest in all the major music centres of the world. They maintain an extensive concert programme throughout Europe which includes engagements at prominent music festivals and a demanding international touring schedule. They have won an array of awards for their recordings including the Echo Prize in 1999 for Best Chamber Music Performance of the Twentieth Century with their recording of Siegfried Matthus' *Das Mädchen und der Tod* in combination with Schubert's *Tod und das Mädchen*, and again in 2002 for their recording of songs by Lekeu and Chausson with Juliane Banse. Most

recently their recording of Ernst Krenek's String Quartets No 1 and No 7 won the Preis der deutschen Schallplattenkritik in 2003.

The music of the 20th century forms an essential part of the Quartet's repertoire. In addition to regular performances of works by Erwin Schulhoff, Pavel Haas, Henri Dutilleux and Ernst Krenek, the continuing artistic relationship with the composer Siegfried Matthus is of particular significance. From 2004 the Petersen Quartet will present its own series of concerts at the Philharmonic Orchestra in Essen, which will include several works written for them.

The Quartet collaborates frequently with renowned artists such as Boris Pergamenshikov, Paul Meyer, Michel Béroff and Gérard Caussé, and will be joined in 2004 by the soprano Christine Schafer for performances of Schoenberg's String Quartet No 2.

The Petersen Quartet devotes its energies to the demands of both the classical quartet literature and contemporary music, and is regarded in every respect as a pioneering ensemble among the new generation of string quartets. As a result the Quartet is regarded as the epitome of high calibre sound and fine musical timbre throughout Europe and North America.



## 康拉德·姆克

第一小提琴

康拉德·姆克於德累斯頓出生，五歲起習小提琴，就讀於德累斯頓韋伯音樂專科學校。他在各地追隨深造的大師包括：萊赫德·烏布利希和古斯塔夫·舒馬爾(德累斯頓)、維納·朔爾茨(柏林)以及沃爾夫岡·馬殊納(弗賴堡)，並曾參加提柏爾·瓦爾格、馬斯·羅斯陶和盧奇耶羅·利奇的大師班。

康拉德·姆克1988年贏得弗賴堡魯德維格·史博爾大賽首獎，1991年於康斯坦茲贏得博德斯音樂大賽首獎。除了參與彼德森弦樂四重奏演出，他也經常在德國各大樂團擔任獨奏，包括德累斯頓國家管弦樂團、德累斯頓愛樂樂團和柏林交響樂團，以及英國、意大利、波蘭和保加利亞等地的樂團。

2002年6月，康拉德·姆克在意大利利茲奧·伊米利亞的第六屆國際保羅·柏爾茨安尼獎弦樂四重奏大賽擔任評判。

## Conrad Muck

*First Violin*

Conrad Muck was born in Dresden and began violin lessons at the age of five. He attended the Special School for Music Carl Maria von Weber in Dresden and went on to study in Dresden with Reinhard Ulbricht and Gustav Schmal, in Berlin with Werner Scholz and in Freiburg with Wolfgang Marschner. He has taken master classes with Tibor Varga, Max Rostal and Ruggiero Ricci.

In 1988 Muck won the first prize at the Ludwig Spohr Competition in Freiberg, and in 1991 the first prize at the Bodensee Music Competition in Konstanz.

In addition to his work with the Petersen Quartet, Conrad Muck is active as a soloist and has appeared with major German orchestras such as the Dresden Staatskapelle, the Dresden Philharmonic and the Berlin Symphony Orchestra, as well as with orchestras in the UK, Italy, Poland and Bulgaria.

In June 2002, Conrad Muck was a juror at the 6th International Premio Paolo Borciani String Quartet Competition in Reggio Emilia, Italy.



## 丹尼爾·貝爾

第二小提琴

丹尼爾·貝爾於英國出生，四歲習小提琴，先後就讀曼徹斯特徹特姆音樂學校、費城寇蒂斯音樂學院，以及克里夫蘭音樂學院，並師承克里夫蘭四重奏創團第一小提琴手唐納德·維勒斯坦；畢業後繼續深造，分別受教於大衛·塔可諾（倫敦）和萊赫德·烏布利希（德累斯頓）。

貝爾獲獎無數，包括倫敦皇家海外聯盟弦樂大賽首獎，並活躍於室樂演奏及獨奏。

1997年獲阿巴度邀請擔任馬勒青年樂團團長。雖然貝爾的演奏事業以彼德森弦樂四重奏為主，但他也常以室樂樂手身份與其他合奏團合作。

## Daniel Bell

*Second Violin*

Daniel Bell was born in Great Britain and began violin lessons at the age of four. He went on to study at Chetham's School of Music in Manchester, the Curtis Institute of Music in Philadelphia, and finally the Cleveland Institute of Music with Donald Weilerstein, the founding first violinist of the Cleveland Quartet. He later continued his studies privately with teachers David Takeno in London and Reinhard Ulbricht in Dresden.

Daniel Bell has been the recipient of many awards and prizes, including First Prize at the Royal Overseas League String Competition in London, and enjoys a varied career as a soloist and chamber musician.

In 1997 he was invited by Claudio Abbado to be Concert Master of the Gustav Mahler Youth Orchestra, and though now devoting most of his time to the Petersen Quartet, continues to be active as a chamber musician with other ensembles.





## 費里德曼·韋爾格

中提琴

費里德曼·韋爾格生於柏林教會樂手世家，六歲起學習小提琴。在柏林漢斯·愛斯納音樂學院師承艾爾弗雷德·利卡期間，跟當時的第一小提琴手烏利克·彼德森創辦彼德森弦樂四重奏。1984年，韋爾格尚未畢業，卻已擔任柏林交響樂團首席中提琴。隨着個人獨奏活動漸多，而且彼德森弦樂四重奏在國際樂壇中聲譽日隆，韋爾格四年後離開柏林交響樂團，及後在柏林漢斯·愛斯納音樂學院教授中提琴和室樂，也在多個國際音樂節中主持大師班。

韋爾格常獲其他室樂團邀請，擔任客席演奏家，並經常在德國「全國音樂青年大賽」中擔任評判；此外，韋爾格也致力設計別具一格的音樂會節目，結合其他藝術形式演出，例如文學、攝影和戲劇等，並經常邀請其學生參演。韋爾格希望透過這類音樂會，以中提琴演奏爵士、藍調、探戈等不同風格的音樂，進一步鞏固中提琴作為獨奏樂器的地位。

## Friedemann Weigle

*Viola*

Friedemann Weigle was born in Berlin into a family of church musicians, and received his first violin lessons at the age of six. He studied with Alfred Lipka at the Hanns Eisler Music Conservatory in Berlin, where as a student he founded the Petersen Quartet with the original first violinist, Ulrike Petersen.

Even before completing his studies, Weigle became the principal violist of the Berlin Symphony Orchestra in 1984, a position he left after four years because of his increasing solo activities and the international success of the Petersen Quartet. Since that time he has taught viola and chamber music at the Hanns Eisler Music Conservatory, and also gives master classes at several international music festivals.

Friedemann Weigle is a frequent guest with other chamber ensembles, and sits regularly on the jury of the German national music competition “Jugend musiziert”. He also devotes himself to the creation of unconventional concert programmes combining music with other art forms such as literature, photography, and drama, often with the involvement of his students. In these concerts he also aims to enhance the viola’s status as a solo instrument by presenting it in different musical styles, such as jazz, blues, and tango.



## 亨利-戴維·華里馬

大提琴

亨利-戴維·華里馬於愛沙尼亞塔林出生，六歲習大提琴，最先於塔林音樂專科學校師隨萊尼·萊茨特，後於塔林音樂學院師承彼得·皮慕魯，並到慕尼黑音樂學院隨華特·諾塔斯和柏林藝術大學跟沃爾夫岡·伯特徹學藝。

1987年，華里馬在愛沙尼亞全國大提琴大賽贏得季軍，1991年在巴塞隆拿國際馬利亞·卡納爾斯大賽中大獲好評。2001年為艾爾諾·譚姆堡的大提琴協奏曲作全球首演。

華里馬曾與克利馬拉塔·柏爾提卡室樂團巡迴演出，並擔任愛沙尼亞國家歌劇院樂團首席大提琴，現於愛沙尼亞音樂學院教授大提琴。

## Henry-David Varema

*Cello*

Henry-David Varema was born in Tallinn, Estonia, where he began cello lessons at the age of six. He attended the Tallinn Special School for Music, where he received tuition from Laine Leichter.

He went on to study at the Tallinn Conservatoire with Peeter Paemurru, at the Conservatory of Music in Munich with Wather Nothas, and finally at the University of Art in Berlin with Wolfgang Boettcher.

In 1987 Varema was awarded the third prize at the Estonian National Cello Competition and in 1991 gained a high commendation for his performance at the International Maria Canals Competition in Barcelona. In 2001 he gave the world premiere performance of Eino Tamberg's Cello Concerto.

Varema has been principal cellist with the Estonian National Opera Orchestra, toured with the Kremerata Baltica, and currently teaches cello at the Estonian Academy of Music.



## 伊媁·庫比爾茲

鋼琴

伊媁·庫比爾茲於波蘭杜斯尼奇出生，先後就讀華沙蕭邦音樂學院及倫敦皇家音樂學院，年少時已遍踏東歐多國巡迴演奏，也在歐洲各大國際音樂節中亮相。

自1992年贏得慕尼黑ARD大賽，庫比爾茲獨奏會和室樂演出頻繁，曲目廣泛，而且經常跟名滿天下的藝術家合作，包括大提琴家莫克、佛格勒、科漢、格哈德，小提琴家奧勒格、福斯特，以及長笛演奏家皮茨尼尼及鋼琴家杜卡堡等，並參與彼德森、普拉拉克、克勒等四重奏演出。

## Ewa Kupiec

*Piano*

Ewa Kupiec was born in Duszniki, Poland, studied music at the Chopin Conservatory in Warsaw and later at the Royal Academy of Music, London.

At an early age she toured extensively in Eastern Europe and since then has played at numerous major international festivals throughout Europe.

Since winning the ARD Competition in Munich in 1992 she has enjoyed an extremely busy recital and chamber schedule, offering a diverse repertoire and partnering a number of celebrated artists including, cellists Truls Mørk, Jan Vogler, Robert Cohen and Alban Gerhardt; violinists Oleg Kagan and Isabelle Faust; flautist Marina Piccinini and pianist Francois-Rene Duchâble. Kupiec has also participated in special projects with the Petersen, Prazak and Keller Quartets.

## 節目 | Programme

二〇〇四年二月十九日(星期四)

19 February 2004 (Thursday)

節目長約1小時45分鐘，  
包括一節15分鐘中場休息

*Running time: approximately 1 hour and  
45 minutes, including a 15 minute interval*

**德伏扎克**  
**F大調第十二弦樂四重奏，作品96**  
**《美國風情》**

不太快的快板  
慢板  
非常活潑地  
終曲(不太快的活板)

**Antonín Dvořák**  
**String Quartet No 12 in F major, Op 96**  
**The American**

*Allegro, ma non troppo*  
*Lento*  
*Molto vivace*  
*Finale. Vivace, ma non troppo*

**德伏扎克**  
**A大調鋼琴五重奏，作品81**

不太快的快板  
杜姆卡悲歌：有動力的行板 — 極快板  
諧謔曲(富里安舞曲)：非常活潑地  
終曲：快板

**Antonín Dvořák**  
**Piano Quintet in A major, Op 81**

*Allegro, ma non tanto*  
*Dumka: Andante con moto — Vivace*  
*Scherzo (Furiant): Molto vivace*  
*Finale (Rondo): Allegro*

— 中場休息十五分鐘

*15 minute interval —*

**舒曼**  
**降E大調鋼琴五重奏，作品44**

輝煌的快板  
進行曲的速度：廣寬一點 — 激動地  
諧謔曲(非常活潑地)  
終曲(不太快的快板)

**Robert Schumann**  
**Piano Quintet in E flat major, Op 44**

*Allegro brillante*  
*In modo d'una Marcia: Un poco  
largamente — Agitato*  
*Scherzo: Molto vivace*  
*Finale: Allegro, ma non troppo*

鋼琴 **伊嬋·庫比爾茲**

**Ewa Kupiec Piano**

### 拍掌

較長篇的樂曲分為不同長度的樂章部份。  
請待整首樂曲奏完後才報以掌聲。

### Applause

Longer pieces of music are often divided into sections or movements. Applause is customary at the end of a complete piece of music not between movements.

## F大調第十二弦樂四重奏， 作品96，《美國風情》

德伏扎克 (1841-1904)

1892年德伏扎克赴美，出任紐約國立音樂學院總監；前後留美三載，以教師、作曲家和指揮身份名揚彼邦。德伏扎克幾首最有名、最為人喜愛的作品，都是這時候撰寫的，包括新世界交響曲、B小調大提琴協奏曲，還有這首作品，亦稱為《美國風情》。

德伏扎克於愛荷華州波希米亞人聚居地度假時，只花三天就完成這首四重奏。期間作曲家所接觸的，盡是和悅的農民、友善的神職人員和慷慨的主婦，因此樂曲格調質樸無華。人們對此曲常有誤解，以為其主題取自德伏扎克在美國聽到的黑人靈歌旋律。可是現在普遍認為，儘管德伏扎克採用了黑奴歌曲手法，但目的卻為要向美國作曲家展示一點：美國境內其實是有大量實實在在的民歌的。

聽眾不難理解為何有人覺得此曲取材自美國民歌旋律：每個樂章的主題都是以獨特的F-G-A-C-D調式寫成。這個調式很常見，不但見於黑人種植園歌和美洲印第安人音樂，也流行世界各地——包括德伏扎克故鄉波希米亞在內。

## String Quartet No 12 in F major, Op 96, *The American*

Antonín Dvořák (1841-1904)

In 1892 Antonín Dvořák came to the US to serve as director of the National Conservatory of Music in New York. He stayed for three years, and won himself a reputation as a teacher, composer and conductor. It was also during this time that he composed some of his best known and most loved works including the *New World Symphony*, Cello Concerto in B minor, Op 104 and this quartet, also called *The American*.

Dvořák wrote this quartet in three days while vacationing in a small Bohemian colony in Iowa. He was surrounded by pleasant farmers, friendly priests and generous housewives suggesting the simple character of the piece. A common misconception is that Dvořák based the quartet's themes on African spirituals that he encountered while in America. However it is now believed while adopting the idioms of slave songs, he was in fact showing American composers that they had a body of true folk-song in their own country.

It is easy to hear why some think that the quartet is based on American folk melodies: the main theme of each movement is in the distinctive mode of F-G-A-C-D. This is a popular mode, and can be heard not only in African plantation songs and American Indian music, but all over the world, including Dvořák's native Bohemia.



## A大調鋼琴五重奏，作品81 德伏扎克 (1841-1904)

德伏扎克室樂作品的數量，大概比管弦樂作品還多，而他的首支室樂作品就是鋼琴五重奏(作品5)。不過，德伏扎克對這首作品未嘗滿意，雖幾經修改，最終仍決定另寫一首——也就是作品81這首。這首鋼琴五重奏是室樂傑作之一，卻出奇地鮮為人知。

此曲由四個樂章組成，〈快板〉活潑輕快、慢樂章〈杜姆卡悲歌〉令人不能釋懷、〈諧謔曲(富里安舞曲)〉和終樂章〈輪旋曲〉，旋律皆屬神來之筆。德伏扎克向以感人肺腑、一聽難忘的旋律見稱，此曲的旋律更屬其中佼佼者。四件弦樂器你來我往，加上獨奏鋼琴，情感的表達豐富而有深度，快樂章爽朗活潑，慢樂章沉鬱低吟，實為不朽傑作。

— 中場休息十五分鐘

## 降E大調鋼琴五重奏， 作品44 舒曼 (1810-1856)

降E大調鋼琴五重奏是舒曼優秀作品，寫於1842年底，公演前先於私人音樂會中由友人孟德爾頌首演；一個月後，再由他妻子克拉拉(樂曲就是獻給她的)首度公演。此曲是所有鋼琴五重奏中第一首傑作，毫無疑問地奠定了舒曼的作曲家地位。

## Piano Quintet in A major, Op 81 Antonín Dvořák (1841-1904)

Dvořák wrote a huge amount of chamber music, probably more than in his orchestral collection. His first venture into this genre was the Piano Quintet, Op 5, an early work that he was never happy with and after revising it decided to write a completely new Piano Quintet — now known as the Op 81. This Piano Quintet is one of the greatest chamber works ever written, and surprisingly little known.

The Piano Quintet consists of four movements, a brisk *Allegro*, a haunting slow movement, the *Dumka*, then a *Scherzo Furiant* and a final *Rondo*, creating gorgeous melodies. Dvořák was a master of moving and memorable melodies, tunes that stick in the mind. The melodies in the Piano Quintet are amongst his most beautiful. The interplay between a string quartet, with a solo piano, and the rich depth of emotion from the sprightly fast movements to the incredibly haunting movement create a truly great work.

15 minute interval –

## Piano Quintet in E flat major, Op 44 Robert Schumann (1810-1856)

Robert Schumann wrote this fine work in late 1842. His friend Felix Mendelssohn gave the first performance at a private concert and his wife Clara (to whom the work is dedicated) premiered it in public a month later. This is the first piano quintet of any importance and there is little doubt this was the work that established Schumann's reputation as a composer.

樂曲開首熱情奔放，隨著所有樂器奏出猛烈和弦展開序幕；樂曲其他段落承接第一主題這種風格，卻不時展現出溫柔抒情的一面；而由大提琴為主，中提琴為輔的第二主題寬廣優美，實為其中佼佼者。

第二樂章展現出兩個截然不同的插段。廣闊的第一插段由小提琴和大提琴奏出，以C大調寫成，彷彿翱翔天際；第二插段激越不安，鋼琴連綿不斷的三連音，襯托着弦樂不祥、憂悶的愁緒。兩個插段之間夾着一段快速跳躍的進行曲，反覆出現。

作曲家大概在第三樂章向聽眾示範如何為大調音階注入生命力。幾個樂器經常忙碌地奏着上上下下的跑音，力求劃一；例外的就只有演奏兩個「中段」的時候了。第一個「中段」以降G大調寫成，悅耳動聽；第二個氣氛則相反，在降A小調不斷地團團轉，頗有匈牙利吉卜賽音樂色彩。

第四樂章的主題除了在樂章多處重複出現，更喜歡在「錯誤」的調性出現，增添變化。樂曲由一段巧妙的賦格曲作結，而第一樂章的主題也會重現。

所有樂曲介紹由四重奏提供  
中譯：鄭曉彤

The piece begins enthusiastically with its bold opening chords in all instruments. The remainder of the movement largely shares its character with this first main theme, but it also has a happy way of “dissolving” into gentle lyricism at times. And themes hardly get more lyrical than the expansive second theme, which is led by the cello and shared with the viola.

The second movement showcases two contrasting episodes. The first is a broad, soaring theme in C, played by the violin and cello. The second is a stormy *Agitato* section, with the piano supplying a backdrop of triplets behind ominous brooding in the strings. Between these episodes we have a clipped march, acting as a refrain.

The third movement is almost an exercise in how to bring life to the major scale. When the ensemble is not busy keeping together on these rising and falling runs, it is caught in one of the two trios. The first trio is a pleasantly easygoing diversion in G flat; the second is almost the opposite in character, a whirling and twirling section in A flat minor reminiscent of Hungarian gypsy music.

The fourth movement is characterised by its persistent theme, which make entrances throughout the movement. It has a habit of also entering in the “wrong” key, adding a touch of variety. The movement ends in a deftly written fugue, where the first movement’s main theme returns.

*All programme notes provided by the Quartet*

## 節目 | Programme

二〇〇四年二月二十日(星期五)

20 February 2004 (Friday)

節目長約1小時30分鐘，  
包括一節15分鐘中場休息

*Running time: approximately 1 hour and  
30 minutes, including a 15 minute interval*

米堯

第一弦樂四重奏，作品5

節奏強勁地  
隱約地，克制地  
極緩板，持續地  
活潑地，非常有節奏地

Darius Milhaud

String Quartet No 1, Op 5

*Rythmique  
Intime, contenu  
Grave, sostenuto  
Vif, très rythmé*

莫扎特

F大調弦樂四重奏，KV 590

中庸的快板  
行板  
小步舞曲—小快板  
快板

Wolfgang Amadeus Mozart

String Quartet in F major, KV 590

*Allegro moderato  
Andante  
Menuetto — Allegretto  
Allegro*

—中場休息十五分鐘

*15 minute interval —*

拉威爾

F大調弦樂四重奏

中快板，非常柔和地  
十分活潑，非常有節奏感  
非常慢，中庸地  
活潑和激動地

Maurice Ravel

String Quartet in F major

*Allegro moderato, très doux  
Assez vif, très rythmé  
Très lent, modéré  
Vif et agité*

### 拍掌

較長篇的樂曲分為不同長度的樂章部份。  
請待整首樂曲奏完後才報以掌聲。

### Applause

Longer pieces of music are often divided into sections or movements. Applause is customary at the end of a complete piece of music not between movements.



## 第一弦樂四重奏，作品5

米堯 (1892-1974)

米堯先後共寫了十八首弦樂四重奏，此曲是第一首：作曲家當時二十歲，獻詞為「紀念保羅·塞尚」——保羅·塞尚與米堯曾同時居於法國普羅旺斯地區艾克斯。

此曲以反傳統手法寫成，容許曲中旋律呈現有機生命力，卻不斷加插出其不意的段落和抒情的延留音。

第二、三樂章的聲音皆呈現幻想的感官本質，旋律異常優美，把音樂步步推向巔峰。整個終樂章洋溢着民間舞曲氣氛，圍繞着幾個旋律，以迴旋曲形式和合唱風格的插段徐徐開展。

## String Quartet No 1, Op 5

Darius Milhaud (1892-1974)

The twenty-year-old Darius Milhaud dedicated his first string quartet “to the memory of Paul Cézanne”, who lived in Aix-en-Provence at the same time as Milhaud.

The first of eighteen string quartets, Milhaud always formally adopts an unconventional approach and allows his melodies to assume an organic life of their own, which he persistently interrupts with unexpected episodes and lyrical suspensions.

The Romanesque sensory nature of the sound and vocals determine both the centre movements, which in each case take the great cantable curves to an ecstatic climax. The spirit of the folk dance rages through the finale, which unfolds around the selection of melodies in rondo fashion and in a choral episode.



## F大調弦樂四重奏，KV 590

莫扎特  
(1756-1791)

這是莫扎特最後一首弦樂四重奏，主題之間互相呼應，令人歎為觀止。〈中庸的快板〉的主題已包含了內在對比：第一小節註明「弱奏」，第二小節卻是「強奏」，強烈的對比濃縮在極短的時空裏，隱藏了一點不安感。第一及第二主題關係密切；發展部第二部份以密集對位法寫成，效果激烈尖銳。發展部開始時，第二小提琴和中提琴不斷拉奏八分音符，比較單調，但充滿半音變化的第一小提琴和大提琴聲部，就打破了這種千篇一律的感覺。

## String Quartet in F major, KV 590

Wolfgang Amadeus Mozart  
(1756-1791)

This, Mozart's last quartet, impresses above all with its thematic unity. The subject of the *Allegro moderato* is designed with an interior contrast: the first bar is marked *piano* and the second *forte*. This contrast in so small a space conceals a certain disquiet. First and second subjects are closely related; harsh and violent notes occur in the second part of the development produced by a close counterpoint. As a result of the continuous quaver movement in the second violin and viola, the beginning of the development is somewhat monotonous, but chromaticisms in the first violin and cello break up the uniformity of the flow.

事實上，在初版樂譜上〈行板〉樂章稱為〈小快板〉，由單一主題發展而成。主題既沉寂又歡快，修飾方法層出不窮，精雕細琢。〈小步舞曲〉充滿鄉郊氣息，類似粗豪的農民舞，中段則比較優雅。終樂章也是由單一主題發展而成：全樂章只運用一個相同主題表現。

— 中場休息十五分鐘

## F大調弦樂四重奏 拉威爾 (1875-1937)

F大調弦樂四重奏寫於1903年，當時拉威爾還在巴黎音樂學院唸書。此曲深受德布西G小調四重奏影響。拉威爾鍾情於曲中的印象派風格和弱音器音色的微妙變化，並嘗試將之應用在自己第一首弦樂四重奏裏；此外，拉威爾也醉心於莫扎特，喜愛過去的音樂以發展動機創作的傳統手法。這一點從這首樂曲的邏輯性與透明度中可看到。略帶東方色彩的旋律結構對稱，四平八穩；開始時則以大提琴平靜地拉奏兩個八度的F大調音階作陪襯。

由兩個截然不同的主題營造的戲劇化對比，在這裏都轉化為有機的旋律線，越趨豐富，縱橫交錯，貫穿着顫音、琶音和其他音色效果。第一樂章的開端節奏特別強勁，以較少見的5/8拍子寫成，甚有巴斯克民間音樂的影子。這無疑與拉威爾的母親是巴斯克人，身上流着巴斯克人的血有關。

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中譯：鄭曉彤

The *Andante* which in the first edition is marked *Allegretto*, is mono-thematic. A subject that is both contemplative and cheerful at the same time is constantly illuminated anew, encircled in numerous arabesques. The *Menuetto* adopts a somewhat rustic, rough peasant-like Landlerish attitude, whilst the Trio in contrast is more elegant. The finale is also mono-thematically designed: having one and the same subject gives it musical strength.

15 minute interval –

## String Quartet in F major Maurice Ravel (1875-1937)

Maurice Ravel composed the String Quartet in F major in 1903, while he was still a student at the Paris Conservatory. A major influence on the work was Debussy's G minor Quartet, which fascinated him by its impressionist quality and finely nuanced palette of muted colours. Ravel sought to incorporate these elements into his first piece for four string instruments. The String Quartet in F major's logic and transparency also bears witness to Ravel's love of Mozart and fondness for the music of the past with traditional forms of motivic development. Slightly Oriental-sounding the melody is symmetrical, almost foursquare, and begins over a calm two-octave F major scale in the cello.

The opposing nature of the two principal themes and their dramatic confrontation are rescinded in favour of an organic, accumulating network of lines, drawn through tremolos, arpeggios and other colour effects. The rhythmical beginning especially in the first movement has clear influences of the unusual 5/8 beat of Basque folk music, which undoubtedly flowed through the veins of this son of a Basque mother.

*All programme notes provided by the Quartet*