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Zehetmair
Quartet
薩赫米亞四重奏



Zehetmair Quartet

薩赫米亞四重奏

15.2.2009

香港大會堂音樂廳
Concert Hall
Hong Kong City Hall

演出長約1小時30分鐘，包括一節中場休息
*Running time: approximately 1 hour and 30
minutes with one interval*

為了讓大家對這次演出留下美好的印象，請切記在節目開始前關掉手錶、無綫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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08 四重奏簡介 **Quartet Profile**

11 曲目 **Programme**

樂曲介紹 **Programme Notes**

12 莫扎特 Wolfgang Amadeus Mozart
G大調弦樂四重奏，K 156
String Quartet in G, K 156

13 亨德密特 Paul Hindemith
第四弦樂四重奏，作品22
String Quartet No. 4, Op. 22

14 舒曼 Robert Schumann
A小調第一弦樂四重奏，作品41
String Quartet No. 1 in A minor, Op. 41

薩赫米亞四重奏
Zehetmair Quartet



庫巴·雅各域治
Kuba Jakowicz

小提琴
violin

湯馬士·薩赫米亞
Thomas Zehetmair

小提琴
violin

露思·基利厄斯
Ruth Killius

中提琴
viola

烏爾蘇拉·史密夫
Ursula Smith

大提琴
cello

薩赫米亞四重奏於1994年秋成立，廣受觀眾和樂評推崇，迅即成為世界頂尖弦樂四重奏。1998年春天首次巡迴演出後，到美國及日本演出的邀約不斷，還有周年歐洲巡迴音樂會。薩赫米亞四重奏享譽各大國際藝術節，如愛丁堡音樂節、赫爾辛基音樂節和德國的石荷州音樂節。2006年春，薩赫米亞四重奏巡迴歐洲各地演出，包括維也納、柏林、科隆、蘇黎世、馬德里、里斯本及曼徹斯特，空前成功。

2007/2008樂季，薩赫米亞四重奏在藝術上更上層樓，包括在倫敦威格摩爾音樂廳演出全套舒曼弦樂四重奏，以及世界首演由科隆音樂有限公司委約海因茲·霍利格創作的第二弦樂四重奏。

樂隊2000年推出首張唱片，巴托克第四和哈特曼第一弦樂四重奏，跟着推出的舒曼第一和第三弦樂四重奏，兩張由ECM出版的專輯都屢獲獎項，繼有德國唱片評論大獎季度獎、留聲機雜誌2003年度最佳唱片、金音叉唱片獎、2004年荷蘭的愛迪生古典音樂大獎、比利時的凱西利亞獎和克拉最佳國際唱片獎。最新一張唱片由ECM於2007年3月發行，收錄了亨德密特第四和巴托克第五弦樂四重奏，並在巴黎獲頒金音叉唱片獎。

2008/09年樂季甫開始，薩赫米亞四重奏即參與了幾個國際夏令音樂節，如赫爾辛基音樂節、石荷州音樂節和斯特薩音樂節；未來的演出包括2009年4月在紐約舉行兩場音樂會，慶祝作曲家卡特百歲生辰，以及在蒙地卡羅春天藝術節駐節演出。

Founded in autumn 1994, the Zehetmair Quartet was enthusiastically applauded by audiences and highly esteemed by the press, and soon came to be seen as one of the most important string quartets in the world. The Zehetmair Quartet embarked upon its first concert tour in spring 1998; this led to bookings and invitations from leading concert halls in the US and Japan which complemented the Quartet's annual European tours. The Zehetmair Quartet is a welcome guest at such famous international festivals as the Edinburgh Festival, Helsinki Festival and Schleswig-Holstein Musik Festival. In spring 2006 a very successful concert tour led the Zehetmair Quartet throughout Europe with appearances in Vienna, Berlin, Cologne, Zurich, Madrid, Lisbon and Manchester.

The artistic challenges taken up by the Zehetmair Quartet in the 2007/08 season included a performance of Robert Schumann's string quartets at the Wigmore Hall in London and the world premiere of Heinz Holliger's String Quartet No. 2 commissioned by Cologne Music Ltd. for the Zehetmair Quartet.

Their first CD featuring Bartók's 4th and Hartmann's 1st quartet was released in 2000 on the ECM label and was awarded the Quarterly Prize by the Deutsche Schallplattenkritik. Their recording of, Schumann's 1st and 3rd string quartets (also on ECM), won the Gramophone Award (2003 Record of the Year), the 2004 Diapason d'Or of the Year, the Dutch Edison Classical Music Award 2004, the Belgian Caecilia Award and the Klara Award for the best international production of the year. The release of their latest CD with Hindemith's 4th and Bartók's 5th string quartets on ECM was released in March 2007 and subsequently received the Diapason d'Or of the Year at a ceremony in Paris.

The 2008/09 season began with several invitations to internationally renowned summer festivals: Helsinki Festival, Schleswig-Holstein Music Festival and Stresa Festival. Another upcoming highlights will be two performances in New York in April to commemorate John Elliott Carter's 100th birthday as well as a residency at the Printemps des Arts Festival in Monte Carlo.

莫扎特 (1756-1791)

G大調弦樂四重奏，K 156

急板

慢板

小步舞曲之速度

亨德密特 (1895-1963)

第四弦樂四重奏，作品22

賦格風樂曲

快板

平靜

甚快

迴旋曲

— 中場休息 —

舒曼 (1810-1856)

A小調第一弦樂四重奏，作品41

序曲 - 富感情的行板 - 快板

諧謔曲 - 急板 - 間奏曲

慢板

急板 - 中板

Wolfgang Amadeus Mozart (1756-1791)

String Quartet in G, K 156

Presto

Adagio

Tempo di Menuetto

Paul Hindemith (1895-1963)

String Quartet No. 4, Op. 22

Fugato

Schnell Achtel

Ruhige Viertel

Massig Schnelle Viertel

Rondo

— Interval —

Robert Schumann (1810-1856)

String Quartet No. 1 in A minor, Op. 41

Introduzione – Andante espressivo – Allegro

Scherzo – Presto – Intermezzo

Adagio

Presto – Moderato

莫扎特

G大調弦樂四重奏，K 156

莫扎特在藝術上進展神速，五歲起開始作曲，六歲時已在巴伐利亞議員及奧地利女皇前演奏。1772年，才16歲的莫扎特接受米蘭一大歌劇院委約，寫成深受歡迎的歌劇《路西奧·錫拉》。與父親到訪意大利其間，莫扎特利用空餘時間創作了幾首弦樂四重奏，好等在意大利的歌劇演出以外，有新鮮曲目滿足樂迷。從1772年底到73年初的短短數月內，他寫好了一套六首的四重奏；說來湊巧，他寫於1770年的首個四重奏作品，亦是在意大利的旅程上完成。

這套新作品讓莫扎特逐漸建立創作四重奏的信心，四重奏作品講求樂器組合恰當的平衡、並須技巧地利用樂手間的互動提高作品的趣味，這些獨特的竅門，少年天才的莫扎特都掌握得宜，而G大調四重奏正是表現這些特點的傑出典範。可能莫扎特當時較專注歌劇的寫作，在初稿裏，中間的慢樂章帶着接近小夜曲的氣息，莫扎特漸覺不滿，在樂譜上把這段刪去，重寫了一個較憂鬱的樂章，各樂器的呼應更加融和。

與其姊妹作品一樣，這作品有三個樂章。首樂章的急板，在活潑如舞曲的三拍子中徐徐開展。在初段，莫扎特似乎局限於簡單的第一小提琴主音，由伴奏襯托，但很快他就打破這個形式，到發展部，他更在「伴奏」上耍花招，第二小提琴的顯著音型聽起來像背景，卻不意成為了焦點，化為音樂的推動力，稍一停頓後，再現部就開始了；重寫的E小調慢板，沉鬱、吁嘆的和聲已經含有成年莫扎特作品的韻味，即使在親切的終樂章小步舞曲，莫扎特在中段仍採用了小調。

Wolfgang Amadeus Mozart

String Quartet in G, K 156

Mozart developed his art at an astonishingly rapid pace. Composing from age five, he played before the Bavarian elector and the Austrian empress at age six. In 1772 the 16-year-old composer achieved another early success with his opera *Lucio Silla*, which was commissioned by a prominent theatre in Milan. While Mozart travelled to Italy with his father Leopold, he began working on some string quartets in his spare time — most likely to have fresh material on hand to entertain and impress his fans during evenings off from the opera. In just a few months — between late fall of 1772 and early 1773 — he completed a set of six quartets. (Curiously, he had written his first quartet on an earlier trip to Italy, in 1770.)

With this new set, Mozart began to develop true confidence in the genre. It is fascinating to note how the young genius handled specific challenges of writing for a quartet: how to create proper balances; where to heighten interest through the participation of all the players. Indeed, the Quartet in G contains an outstanding example. Mozart became dissatisfied with his original concept for the middle slow movement, which was closer in feeling to a serenade (inspired, perhaps, by his opera-directed thoughts). He scratched this movement out on his score, replacing it with a moodier version in which all the instruments are more fully integrated.

Like all of the others in this set, the G quartet is structured in three movements. The opening *Presto* unfolds with a danceable cheeriness in triple meter. At first, Mozart seems limited to the straightforward model of a principal voice (the first violin) supported by mere accompaniment. But soon he breaks out of the pattern. In the development, he even plays a trick with the idea of “accompaniment”: the insistent figure in the second violin, which sounds like a background gesture, is given the spotlight and becomes the driving engine until, after a pause, the recapitulation begins. The revised E minor *Adagio*, with its melancholy, sighing harmonies, gives a foretaste of the mature Mozart. And even in his amiably concluding Minuet, Mozart turns to the minor for the middle trio section.

亨德密特

第四弦樂四重奏，作品 22

Paul Hindemith

String Quartet No. 4, Op. 22

弦樂四重奏可能幫亨德密特保住性命；第一次世界大戰時，他被徵入德國軍隊，遇上喜愛音樂的軍官，於是獲留在軍中演奏弦樂四重奏，又負責軍樂隊的低音鼓，直到戰事結束，他仍無須上前線作戰。

戰後，亨德密特重回法蘭克福歌劇院當樂團團長。1920年代魏瑪時期的德國，創作上百家爭鳴，在這個叫人興奮的時代，亨德密特轉為從事創作，他寫的獨幕歌劇三部曲，受當時的表現派影響，震撼性的風格立即使他惡名遠揚。他繼續演出四重奏以發展室樂，並創立阿瑪爾四重奏，主力演奏當代作品，而他自己負責樂團的中提琴。亨德密特亦是多瑙埃興根一個新音樂節的核心搞手，創造演出平台，除了自己的作品，也讓其他當時前衛的作曲家有一展身手的機會。1922年，阿瑪爾四重奏在音樂節中首演這首第四弦樂四重奏，並錄了音，我們可一聽亨德密特演奏自己的作品。

此曲作於1921年尾，包含五個樂章，反映了當時亨德密特探索的一些音樂語言。果敢的和聲和進取的節奏糅合新巴羅克風格的清澈線條，標誌作曲家開始擺脫浪漫主義，趨向「客觀」表達風格的新方向。即使在他最大膽嘗試的時期，亨德密特的音樂仍然備受巴羅克前輩的影響，例如在賦格曲式的慢板首樂章，就有巴赫的影子，但這「巴赫」畢竟是在1920年代的德國，音樂的機鋒白熱化，然後重回初段的約制；接着的 諧謔曲 由帶着原始主義風格的旋律推進。

在結構上和情感上，第三樂章都是整首樂曲的中心，這個慢樂章有如夢幻

The string quartet may very well have saved Paul Hindemith's life. During the First World War, when he was drafted into the German army, Hindemith entertained his music-loving commanding officers by playing in a quartet; his musical duties (which included pounding the bass drum for the military band) kept him, until the war's final months at least, at a safe remove from the battle lines.

After the war, Hindemith returned to his position as concertmaster of the Frankfurt Opera. He came of age as a composer during the intoxicating period of creative ferment of 1920s Weimar Germany. A trilogy of shocking one-act operas — drawing on the expressionist idiom of the period — first gained Hindemith widespread notoriety. While he continued pursuing chamber music by participating in quartets, including one he founded to play contemporary music (the Amar Quartet, with the composer as its violist). Hindemith was also active as the organiser of a prominent new music festival at Donaueschingen, which introduced recent efforts from fellow avant-garde composers, along with his own compositions. In 1922 the Amar Quartet debuted the String Quartet No. 4 at the festival (they also made a recording, in which we can hear Hindemith playing his own music).

The five-movement Quartet (composed in late 1921) reflects some of the musical languages Hindemith was exploring at the time. It combines daring harmonies and aggressive rhythms with the neo-baroque, linear clarity that would soon point Hindemith in a new direction toward an anti-romantic, “objective” style of expression. Even in his most experimental period, Hindemith was saturated in the music of his baroque forbears: Bach pays a visit more than once, such as in the slow opening fugue-like movement. But this is Bach in 1920s Germany, and the musical argument intensifies to a fever pitch before returning to the restraint of the opening. The ensuing *Scherzo* is propelled by primitivistic rhythmic accents.

It makes a startling contrast with the dreamy night music of the slow movement that stands at the work's emotional and structural centre. The latter calls for mutes on the strings throughout, adding a veiled quality that Hindemith varies with plucked pulses

的夜曲，與之前的樂章對比強烈；弦部用弱音器奏出，製造含糊的音質，並由伴奏中的彈撥節拍點綴。短小而華麗的第四樂章發揮間奏的作用，不作稍停即進入終樂章的迴旋曲，由中提琴帶領節奏生動的音調開始；這個調子有力展現了亨德密特式對位，牽着音樂穿過蜿蜒曲折的半音叢林。

in the accompaniment. The short but showy fourth movement serves as an interlude leading — without break — into the *rondo* finale, which begins with a rhythmically lively tune announced by the viola. This tune proves highly susceptible to Hindemith's brand of counterpoint and also carries the momentum forward through a thicket of chromatic twists and turns.

舒曼

A 小調第一弦樂四重奏，作品 41

身為書商之子，舒曼融合他對文學和音樂的細膩感覺，創造出超凡原創的作品，例如早期的一些鋼琴獨奏，不但替他奠定個人風格，更有助界定剛冒起的浪漫主義美學。即在創作生涯的早年，舒曼已開始探索較大型的室樂種類，他在青少年時代已經寫過一首鋼琴四重奏，卻從未出版。1841年，他全情投入室樂，該年夏季，他迸發出一股創作熱情，一口氣寫了一套三首弦樂四重奏，並稱作品為他的「四重奏念頭」，但這套作品是舒曼棄用鋼琴的惟一室樂之作，鋼琴不但是舒曼個性的延伸，亦代表他妻子克拉拉的音樂成就；在寫這幾首四重奏之前的數月，舒曼陪伴克拉拉在歐洲巡迴演出，卻發現克拉拉的鋒頭蓋過了自己。後來他獨自回家，我們可以想像他當時是極須重振自信的。

這幾首四重奏亦體現了舒曼怎樣融會前人的精髓，在着手寫作之前，他醉心研習對位，分析維也納大師們四重奏中的佳品，把所得塑造成第一弦樂四重奏的音樂意念。A 小調慢引子賦格式樂段開始了樂曲，到了第一樂章的快板，戲劇性地移到 F 大調；

Robert Schumann

String Quartet No. 1 in A minor, Op. 41

The son of a bookseller, Robert Schumann fused his literary and musical sensibilities into extraordinarily original compositions such as the solo piano pieces in which he first found his voice — and which helped define the emerging romantic aesthetic. Yet even in his early years as a composer, Schumann had experimented with the larger-scale forms of chamber music (including an unpublished piano quartet written when he was a teenager). He was ready to turn his attention whole-heartedly to the chamber-music medium in 1842. In an outburst of creative enthusiasm that summer, Schumann composed his set of three string quartets in rapid succession. He referred to these as his “quartet-thoughts”, and they are his only chamber music that omits the piano — the instrument that was an extension of his personality. It was also the instrument representing his wife Clara's success as a musician. In the months before setting about composing the quartets, Schumann had accompanied Clara part way through a European piano tour she was giving, when he found himself all but eclipsed by the attention she received. He returned home alone, needing, one might assume, a new boost of self-confidence.

In a way, too, the quartets mark Schumann's attempts to absorb the legacy of the past. He immersed himself in studying counterpoint as well as the pinnacles of the quartet genre from the Viennese masters in the months before he began composing his own. Both of these preoccupations inform the musical thought of the String Quartet No. 1. Schumann begins with a

舒曼的用心鑽研，讓他編織出錯綜而生氣勃勃的織體，四個樂手緊密呼應；舒曼的另一參考模範是同輩曼德爾頌，樂曲就是題獻給他，最明顯之處是 諧謔曲 的節拍，約束得恰到好處卻不失奔放，還有當中優美而帶點不安的二拍子間奏。

F 大調慢板的變奏，亦隱現貝多芬後期四重奏作品的風格，樂曲的純樸叫人想起貝多芬四重奏的慢樂章和第九交響曲的 慢板，並充份結合舒曼個人的風格，尤其留意中提琴帶着「鋼琴式」的音型；終樂章的 急板，簡潔地運用第一樂章的主題材料；接近曲終，舒曼加插了平靜如水的聖咏，然後四重奏在追追逐逐下把樂曲帶到結尾。

樂曲介紹：湯馬士·梅
場刊中譯：黃家慧

slow introduction in A minor at first in the shape of a *Fugato*, dramatically shifting to F major at the top of the first movement *Allegro*. Schumann's studies pay off richly in the intricate but lively textures he weaves for the four players as equal participants. Yet another model was his contemporary, Felix Mendelssohn, to whom Schumann dedicated the set. This is most clearly apparent in the elegantly bridled but headstrong pulse of the *Scherzo*, which includes a sweetly restless interlude in duple meter.

The Beethoven of the late quartets also looms, especially in the variations of the *Adagio* (in F major). Its radiant simplicity evokes a mix of Beethoven's quartet slow movements as well as the *Adagio* of his Ninth Symphony – but thoroughly assimilated with Schumann's own voice (notice the “pianistic” figurations of the viola). The *Presto* finale mirrors the economic use of thematic material from the first movement. Toward the end, Schumann interpolates a magically calming chorale before sending the quartet off on its final chase.

Programme notes by Thomas May