



歐陸的

浪漫
古典與

CLASSICISM AND ROMANTICISM
OF CONTINENTAL EUROPE

林肯中心室內樂協會《歐陸的古典與浪漫》

The Chamber Music Society of Lincoln Center (CMS) -
Classicism and Romanticism of Continental Europe

2022.12.03 Sat. 14:30

衛武營音樂廳

Weiwuying Concert Hall

節目全長約 110 分鐘，含中場休息 20 分鐘

Duration is 110 minutes with a 20-minute intermission.



演出曲目

博可利尼：E 大調弦樂五重奏，給兩把小提琴、中提琴與兩把大提琴，作品十一之五

第一樂章：溫柔的

第二樂章：活潑的快板

第三樂章：小步舞曲 - 三重奏

第四樂章：輪旋曲：行板

蘇 克：A 小調弦樂四重奏，給鋼琴、小提琴、中提琴和大提琴，作品一

第一樂章：熱情的快板

第二樂章：慢板

第三樂章：熱烈的快板

中場休息

蕭 頌：D 大調協奏曲，給小提琴、鋼琴與弦樂四重奏，作品二十一

第一樂章：決然的

第二樂章：西西里舞曲

第三樂章：莊重的

第四樂章：非常活潑的

PROGRAM

Luigi Rodolfo BOCCHERINI:

String Quintet in E Major for Two Violins, Viola, and Two Cellos, G. 275, Op. 11, No. 5

I. Amoroso

II. Allegro e con spirito

III. Minuetto – Trio

IV. Rondeau: Andante

Josef SUK: Quartet in A Minor for Piano, Violin, Viola, and Cello, Op. 1

I. Allegro appassionato

II. Adagio

III. Allegro con fuoco

Intermission

Ernest CHAUSSON: Concerto in D Major for Violin, Piano, and String Quartet, Op. 21

I. Décidé - Animé

II. Sicilienne: Pas vite

III. Grave

IV. Très animé

林肯中心室內樂協會

林肯中心室內樂協會 (The Chamber Music Society of Lincoln Center, 簡稱 CMS) 創立於 1965 年，為林肯表演藝術中心 12 個常駐藝術團體之一，由當時林肯中心主席威廉·舒曼號召樂壇籌組創立，查爾斯·沃茲沃思出任首任藝術總監，建立一個致力於室內樂演奏的一流組織，與紐約愛樂管絃樂團、紐約市芭蕾舞團、林肯中心劇場、大都會歌劇院等同隸屬於美國林肯表演藝術中心的表演藝術組織，齊力為觀眾演繹表演藝術迷人的魅力。林肯中心室內樂協會在現任藝術總監大衛·芬柯與吳函的帶領下，擴大 CMS 的國際版圖，透過眾多的教育發展計畫積極推廣室內樂藝術，現今已發展為囊括近 200 位頂尖音樂家的菁英團隊，是目前國際樂壇間最受推崇的室內樂組織。

CMS 的演奏曲目，範圍概括從文藝復興時期音樂至當代音樂，成立至今已委託創作超過 150 部當代音樂作品，是當今樂壇極度活躍的演奏團體，其優異的演奏品質使其在國際各大音樂場館、指標性音樂節間炙手可熱，其演出邀約不斷。除每年駐館於林肯中心 250 場的系列演出外，本於推廣室內樂藝術及眾的精神，每年更有超過 70 趟次，300 場次的全美巡迴、世界巡迴與節慶單元演出。如此頻繁而活躍的演出活動，不斷向世界樂團體現 CMS 品牌的核心價值：始終如一的超高水準、精心編排的曲目、年輕音樂家與世界級大師同台競奏，更被《華爾街日報》盛譽為「音樂蒼穹的耀目明星」，無疑是全球樂壇中最具代表性的室內樂組織。

CHAMBER MUSIC SOCIETY OF LINCOLN CENTER

The Chamber Music Society of Lincoln Center, (CMS) is one of eleven constituents of the largest performing arts complex in the world, Lincoln Center for the Performing Arts, which includes the New York Philharmonic, New York City Ballet, Lincoln Center Theater, and The Metropolitan Opera. CMS has its home in Lincoln Center's magnificent Alice Tully Hall. Through its many performance, education, recording, and broadcast activities, it brings the exhilarating experience of great chamber music to more people than any other organization of its kind. Under the inspired leadership of Co-Artistic Directors David FINCKEL and WU Han, CMS presents a wide variety of concert series and educational events for listeners of all ages, appealing to both connoisseurs and newcomers.

The performing artists constitute a revolving multi-generational and international roster of the world's finest chamber musicians, enabling CMS to present chamber music of every instrumentation, style, and historical period. Annual activities include a full season in New York, an equally full season of national and international tours, nationally televised broadcasts on PBS's Live from Lincoln Center, an international radio series, and regular broadcasts on SiriusXM and American Public Media's Performance Today. Audiences worldwide enjoy an extensive selection of New York performances through live stream on the CMS website.



鋼琴 Piano

吳菡

WU Han

鋼琴家吳菡是當今最受人尊崇、最有影響力的古典音樂家之一。其非凡多元的藝術生涯集舞台演出、音樂錄製和藝術管理於一身，她被權威音樂雜誌《音樂美國》（Musical America）授予「年度音樂家」的稱號，該獎項是美國音樂界的最高榮譽之一。她現任林肯中心室內樂協會和舊金山矽谷首屈一指的門羅音樂節暨室內樂學院（Music@Menlo）的聯合藝術總監，同時也是狼阱穀倉室內樂（Chamber Music at the Barns）、棕櫚灘四藝協會（Society of the Four Arts in Psalm Beach）的藝術顧問。她近期的音樂會從紐約林肯中心的舞臺，擴展遍佈至全美、歐洲和亞洲最重要的音樂廳。除了不盡其數的室內樂演出，她最近的協奏曲演出包括與費城交響樂團、亞特蘭大交響樂團和亞斯本節慶樂團的合作。

1997年，吳菡創立「藝術領導」（ArtistLed）品牌並擔任藝術總監，為古典樂界第一家以音樂家為導向的唱片公司。她通過「藝術領導」、「CMS現場」（CMS Live）和「門羅音樂節現場」（Music@Menlo Live）發行80餘張專輯，包括與多傑出音樂家合作的室內樂曲目，其中最新的是與男中音博爾切夫（Nikolay BORCHEV）合作的專輯《舒伯特：冬之旅》。2021/22樂季，吳菡設計和製作200多個數位媒體計畫，包括音樂會和創新教育節目，這些計畫促進了室內樂藝術在美國各地數十個社區的存續發展。

吳菡有幸多次擔任小提琴大師史坦（Isaac STERN）在以色列、紐約和日本的室內樂交流的教員。她也是著名的安德魯·沃爾夫獎項（Andrew Wolf Award）的獲獎人，曾受到得這個時代最偉大鋼琴家的指導，包括卡里爾（Lilian KALLIR）、賽爾金（Rudolf SERKIN）和普萊斯勒（Menahem PRESSLER）。

Pianist WU Han, recipient of Musical America's Musician of the Year Award, the highest honor bestowed by the organization, enjoys a multi-faceted musical life that encompasses performing, recording, and artistic direction at the highest levels. Currently co-artistic director of the Chamber Music Society and Music@Menlo, Silicon Valley's innovative chamber music festival, she also serves as artistic advisor for Wolf Trap's Chamber Music in the Barns series and for Palm Beach's Society of the Four Arts. Her recent concert activities have taken her from New York's Lincoln Center stages to the most important concert halls in the United States, Europe, and Asia. In addition to countless performances of virtually the entire chamber repertoire, her recent concerto performances include appearances with the Philadelphia Orchestra, the Atlanta Symphony, and the Aspen Festival Orchestra.

She is the founder and artistic director of ArtistLed, classical music's first artist-directed, internet-based recording label (1997) which has released her performances of the staples of the cello-piano duo repertoire with cellist David FINCKEL. Her more than 80 releases on ArtistLed, CMS Live and Music@Menlo Live include masterworks of the chamber repertoire with numerous distinguished musicians, the latest being SCHUBERT's Winterreise with baritone Nikolay BORCHEV.

During the past season, WU Han designed and produced more than 200 digital media projects, including concerts and innovative educational programs, which have sustained the art of chamber music in dozens of communities across the United States. At CMS, she was instrumental in transforming the CMS Two Program into today's Bowers Program, which admits, through rigorous and highly competitive auditions, stellar young musicians to the CMS roster for a term of three seasons. Passionately dedicated to education for musicians of all ages and experience, she directs the Chamber Music Institute at Music@Menlo, which immerses some 40 young musicians every summer in the multi-faceted fabric of the festival.

WU Han was privileged to serve on multiple occasions as a faculty member of Isaac STERN's Chamber Music Encounters in Israel, New York, and Japan. A recipient of the prestigious Andrew Wolf Award, she was mentored by an elite selection of some of the greatest pianists of our time, including Lilian KALLIR, Rudolf SERKIN, and Menahem PRESSLER. Married to cellist David FINCKEL since 1985, WU Han divides her time between concert touring and residences in New York City and Westchester County.



大提琴 Cello

大衛·芬柯

David FINCKEL

林肯中心室內樂協會聯合藝術總監、大提琴家芬柯曾獲權威音樂雜誌《音樂美國》(Musical America) 授予「年度音樂家」稱號，這是美國音樂界最高榮譽之一。他的藝術生涯成就斐然，集演奏家、錄音室藝術家、教育家、藝術管理者和文化倡導人于一身，被認作現今最具影響力的古典音樂家之一。

作為傳奇的艾默森弦樂四重奏 (Emerson String Quartet) 34 個樂季的大提琴家，他留下了斐然的室內樂表演和錄音藝術作品，包括莫扎特、貝多芬、舒伯特、舒曼、孟德爾頌、德弗札克、布拉姆斯、巴爾托克和蕭斯塔科維契等作曲家的全套弦樂四重奏。他的獨奏和二重奏唱片作品幾乎含括所有大提琴和鋼琴常見曲目。

1997 年，他與鋼琴家吳茵共同創建「藝術領導」(ArtistLed) 一古典音樂界第一家以音樂家為導的唱片公司，藝術家們能夠自主控制曲目創作、聲音工程、製作編輯、產品包裝和最終呈現。他的唱片曲目涵蓋森泰基斯 (George TSONTAKIS)、法蘭克 (Gabriela Lena FRANK)、阿道夫 (Bruce ADOLPHE) 等等多位作曲家為他創作的作品，他的管弦樂錄音包含德弗札克和哈比森的協奏曲。

他對於當代製琴師的支持有目共睹，自 1993 年起，他演奏由布魯克林製琴師齊格蒙托維茨 (Samuel ZYGMUNTOWICZ) 為他訂製，複製自 1711 年的史特拉底瓦里「杜波特」(Duport) 大提琴。10 歲那年，他深受俄羅斯大提琴泰斗羅斯特羅波維奇 (Mstislav ROSTROPOVICH) 的啟發立志成為大提琴家，16 歲成為羅斯特羅波維奇的第一個美國學生。

芬柯也是門羅室內樂音樂節暨室內樂學院 (Music@Menlo) 的創始人和藝術總監。他任職茱莉亞音樂學院和紐約州立大學石溪分校。

Co-artistic director of CMS since 2004, cellist David FINCKEL leads a dynamic musical career that has included performances on the world's most distinguished stages as well as ground-breaking entrepreneurial projects. As cellist of the Emerson String Quartet for 34 seasons, he leaves a legacy of performed and recorded chamber music that includes virtually the complete string quartets of MOZART, BEETHOVEN, SCHUBERT, SCHUMANN, MENDELSSOHN, DVORÁK, BRAHMS, BARTÓK, and SHOSTAKOVICH, as well as the additional collaborative masterpieces and discoveries that he performs annually. His solo and duo discography is equally comprehensive, including all the standard literature for cello and piano.

Fascinated since student days by recording technology, he created ArtistLed with pianist WU Han in 1997, the first internet-based classical label to allow artists complete control over repertoire, sound engineering, editing, packaging, and presentation. His discography includes works composed for him by George TSONTAKIS, Gabriela Lena FRANK, Bruce ADOLPHE, Lera AUERBACH, Augusta Read THOMAS, and Pierre JALBERT, and his orchestral recordings include both the DVORÁK and HARBISON Concertos.

His commitment to living luthiers is evidenced through his performances, since 1993, on a cello made for him by the Brooklyn maker Samuel ZYGMUNTOWICZ, a copy of the "Duport" Stradivari cello of 1711. At age ten, deeply inspired by the Russian cellist Mstislav ROSTROPOVICH, he committed himself to life as a cellist, and at age 16 became ROSTROPOVICH's first American student. After first playing with pianist WU Han in 1981, he added to his already busy career the responsibilities and opportunities of a professional cello-and-piano duo, both in the recording studio and on the concert stage.

FINCKEL co-directs CMS's Bowers Program, and as founder and artistic director of Music@Menlo, the festival's annual Chamber Music Institute. He teaches cello and chamber music at both the Juilliard School and Stony Brook University.



小提琴 Violin

陳思蕾

Stella CHEN

美國小提琴家陳思蕾具備「非凡的成熟度」，其演奏「清新而靈動，情感深刻且結構合理」（《耶路撒冷郵報》）。她因奪得 2019 年伊莉莎白女王國際小提琴比賽金獎而受到全球關注，她也是 2020 年費雪職業獎和 2020 年林肯中心新銳藝術家獎的得主。

繼 2021 年夏季與芝加哥交響樂團和歐洲室內樂團的首演之後，她展開精彩的樂季，包含卡內基音樂廳的獨奏會、與柏林愛樂樂團在維也納金色大廳合作演出協奏曲，以及與紐約愛樂樂團、波羅的海室內樂團、德國國家愛樂樂團和新日本愛樂樂團的合作演出，足跡遍及歐洲、亞洲和北美洲。她最近的活動包括與比利時國家管絃樂團、布魯塞爾愛樂樂團和盧森堡愛樂樂團的合作，以及在華盛頓特區的菲利普斯博物館、薩爾茨堡的莫扎特音樂節、拉維尼亞音樂節和克朗伯格學院音樂節的演出。除了獨奏家的身份，陳思蕾也是非常優秀的室內樂音樂家，她是林肯中心室內樂協會的成員，除了參與室內樂協會在林肯中心塔莉廳和巡迴演出，也是帕爾曼音樂計畫（Perlman Music Program）、門羅音樂節、薩拉索塔音樂節（Sarasota Music Festival）、和黃穀倉室內樂音樂節（Yellow Barn）的音樂家。

陳思蕾畢業於哈佛大學，是李汶獎（Robert Levin Award）的首位獲獎者、瓦爾加國際小提琴比賽（Tibor Varga International Violin Competition）的最高獎項獲得者，也是曼紐因國際大賽有史以來最年輕的獲獎者。她目前使用的琴是由紐約稀有小提琴財團所慷慨商借，製作於 1700 年的史特拉底瓦里名琴「彼特利」（Petri）。

Praised for her “phenomenal maturity” and “fresh and spontaneous, yet emotionally profound and intellectually well-structured performance” (Jerusalem Post), American Violinist Stella CHEN garnered worldwide attention with her first-prize win at the 2019 Queen Elisabeth International Violin Competition, followed by the 2020 Avery Fisher Career Grant and 2020 LINcoln Center Emerging Artist Award.

After debuts with the Chicago Symphony and Chamber Orchestra of Europe in summer 2021, her auspicious 2021-22 season sees her recital debut at Carnegie Hall and recital, concerto, and chamber music appearances throughout Europe, Asia, and North and South America, including debuts with Kremerata Baltica, German State Philharmonic, and New Japan Philharmonic. She also appears with the Chamber Music Society of LINcoln Center both in New York and on tour as a member of CMS’s Bowers Program. Her most recent engagements include appearances with the Belgian National Orchestra, Brussels Philharmonic, and the Luxembourg Philharmonic and at the Phillips Collection in Washington, DC, Salzburg Mozarteum, Ravinia, and Kronberg Academy Festivals. She has appeared as a chamber musician in festivals including the Perlman Music Program, Music@Menlo, the Sarasota Festival, and Yellow Barn. She is the first recipient of the Robert Levin Award from Harvard University, the top prize winner of the Tibor Varga International Violin Competition, and youngest ever prize winner of the Menuhin Competition.

A graduate of the Harvard University, Stella is the first recipient of the Robert Levin Award, the top prize winner of the Tibor Varga International Violin Competition and youngest ever prize winner of the Menuhin Competition. She plays the the 1700 ex-Petri Stradivarius, on generous loan from Dr. Ryuji Ueno and Rare Violins In Consortium, Artists and Benefactors Collaborative.



小提琴 Violin

黃凱珉

Sirena HUANG

「無可挑剔的技巧…深刻的表達…和詩意的重量」(《巴爾的摩太陽報》)

黃凱珉是她的世代重要的小提琴家之一。她不僅將耀目的技術和強大的藝術性呈現於舞台，並且和聽眾有深刻的連結。

黃凱珉獲獎無數，其中包括 2022 年美國印第安納波利斯國際小提琴大賽金獎、2017 年埃爾馬·奧利維拉國際小提琴比賽首獎、2013 年瑞士韋爾比耶音樂節的漢洛瑟小提琴獎、2011 年庫珀國際比賽首獎和觀眾獎、2009 年第六屆柴科夫斯基國際音樂大賽青少年組首獎等。

9 歲即與國立臺灣交響樂團合作演出，並在三大洲的 20 個國家演出。作為獨奏家曾與 50 多個著名樂團合作，包括紐約愛樂樂團、克利夫蘭管絃樂團、印第安納波利斯交響樂團、巴爾的摩交響樂團、上海交響樂團、俄羅斯交響樂團、新加坡交響樂團、德國威瑪國家管絃樂團等。她的獨奏會足跡遍及柏林愛樂樂團音樂廳、卡內基音樂廳、林肯中心、甘迺迪中心、克拉維斯中心、濱海藝術中心、上海音樂廳和臺灣的國家音樂廳等重要場館。她也是許多重要音樂節邀約的藝術家，包括韋爾比耶音樂節、萬寶路音樂節、拉維尼亞音樂節、亞斯本音樂節、紐波特音樂節、山區音樂節、東方音樂節、薩拉索塔藝術系列等。

演出異動

演出人員小提琴家林品任因個人因素，演出者將異動為甫獲美國印第安納波利斯小提琴大賽金獎華裔小提琴家黃凱珉 (Sirena HUANG)。

Cast updates notice of The Chamber Music Society of Lincoln Center (CMS) - Classicism and Romanticism of Continental Europe, The violinist Richard LIN will now be replaced by Sirena HUANG .

Praised by The Baltimore Sun for her “impeccable technique... deeply expressive phrasing... and poetic weight,” Sirena HUANG is one of her generation’s most celebrated violinists. She brings not only technical brilliance and powerful artistry to the stage, but also a profound sense of connection to her audience.

Sirena has been the recipient of numerous accolades and awards. She is the 2022 Gold Medalist of the 11th Quadrennial International Violin Competition of Indianapolis. In 2017, she was awarded First Prize at the Elmar Oliveira International Violin Competition. In 2009, she won First Prize Gold Medalist of the 6th International Tchaikovsky Competition for Young Musicians. She won First Prize and the Audience Award at the Cooper International Competition in 2011. In 2013, she was awarded the Hannloser Prize for Violin at the Verbier Music Festival in Switzerland.

Sirena made her solo debut with the National Taiwan Symphony Orchestra in 2004 at the age of nine and has performed in twenty countries across three continents. She has been featured as a soloist with more than fifty prestigious ensembles, including the New York Philharmonic, Cleveland Orchestra, Indianapolis, Baltimore, Shanghai, Russian, and Singapore symphony orchestras, and the Staatskapelle Weimar in Germany. She has performed in leading venues including Berliner Philharmonie, Carnegie Hall, LincolnCenter, The Kennedy Center, the Kravis Center, Esplanade-Theatres on the Bay, Shang-hai Concert Hall, and the Taiwan National Concert Hall, among many others. She has appeared as a guest artist at the Verbier Music Festival, Marlboro Music Festival, Ravinia Music Festival, Aspen Music Festival, Newport Music Festival, Music in the Mountains Festival, Eastern Music Festival, Sarasota Arts Series.



小提琴 Violin

嚴丹苾 Danbi UM

小提琴家嚴丹苾被英國《Strad 提琴雜誌》譽為「極致耀眼」的藝術家，並被《紐約古典評論》盛讚擁有「出色的表演及精湛的技巧」和「令人著迷的優雅」，她的卓越琴技、獨特音色和詮釋敏感度深深吸引著大眾的目光。身為曼紐因國際青少年小提琴比賽銀獎得主，嚴丹苾於 2018 年獲得紐約著名的《大師沙龍》職業補助獎金（Salon de Virtuosi Career Grant），近來更獲得瑙姆堡國際小提琴比賽（Naumburg International Violin Competition）的獎項。

嚴丹苾在本樂季與吉他手吉姬（Jiji）於斯科特斯德表演藝術中心及庫珀斯敦音樂節中演出二重奏；她也受克萊本音樂中心之邀，與芬蘭鋼琴家波赫約寧（Juho POHJONEN）及男高音蘇萊曼（Karim SULAYMAN）舉辦三重奏音樂會。其他演出包括與費城室內樂團合作的音樂會，與林肯中心室內樂協會的全美巡演，以及在狼陷表演藝術中心、薩拉託加表演藝術中心、棕櫚灘四藝協會、帕蘭斯室內樂集、福和室內樂協會、芝加哥的海絲音樂會等音樂節的演出。她近期的獨奏會包括在門羅音樂節的「卡特·布蘭切」系列音樂會的演出，以及她在紐約與 CMS 合作的獨奏會首演，她曾是 CMS「鮑爾斯計畫」的前成員。

嚴丹苾出生於韓國首爾，後移居美國，獲於寇蒂斯音樂學院學士，以及印第安納大學的藝術家文憑。她師從阿胥肯納齊（Shmuel ASHKENASI）、席威爾斯坦（Joseph SILVERSTEIN）、拉雷多（Jaime LAREDO）和夏漢（Hagai SHAHAM）。她目前演奏的琴是由私人博物館所贊助商借，製作於 1683 年的阿瑪蒂（Nicolo Amati）前佩茲捷克（ex-Petschek）名琴。

Praised by The Strad as an “utterly dazzling” artist, Violinist Danbi UM captivates audiences with her virtuosity, individual sound, and interpretive sensitivity. She is a Menuhin International Violin Competition Silver Medalist, winner of the prestigious Salon de Virtuosi Career Grant, and a top prizewinner of the Naumburg International Violin Competition.

This season she joins guitarist Jiji for a duo program at the Scottsdale Performing Arts Center and Cooperstown Music Festival, and travels to The Cliburn in Fort Worth for a program with pianist Juho POHJONEN and tenor Karim SULAYMAN. Other recent and upcoming engagements include solo appearances with the Chamber Orchestra of Philadelphia at the Kimmel Center, a national tour with the Chamber Music Society, and performances at premier national series including Wolf Trap, Saratoga Performing Arts Center, Society of Four Arts in Palm Beach, Parlance Chamber Series, Chamber Music Society of Fort Worth, and Chicago’s Dame Myra Hess Concerts. Notable recent recitals include an appearance on Music@Menlo’s “Carte Blanche” series and her New York recital debut at the Chamber Music Society, where she is a former member of The Bowers Program.

Born in Seoul, South Korea, Um moved to the United States to study at the Curtis Institute, where she earned a bachelor’s degree. She also holds an Artist Diploma from Indiana University. Her teachers have included Shmuel ASHKENASI, Joseph SILVERSTEIN, Jaime LAREDO, and Hagai SHAHAM. She plays a 1683 “ex-Petschek” Nicolo Amati Violin, on loan from a private collection.



中提琴 Viola

黃心芸

HUANG Hsin-yun

中提琴家黃心芸活躍於國際重要音樂舞臺，曾錄製許多聲名斐外的優秀作品，並且致力於培養新一代的年輕音樂家。作為獨奏家，她與柏林廣播樂團、東京愛樂樂團、中國國家大劇院樂團、臺灣國家交響樂團、俄羅斯國家交響樂團、薩格勒布獨奏家樂團、波哥大愛樂樂團、巴西青年交響樂團、波多黎各交響樂團、國際當代樂團、和倫敦交響樂團合作演出。

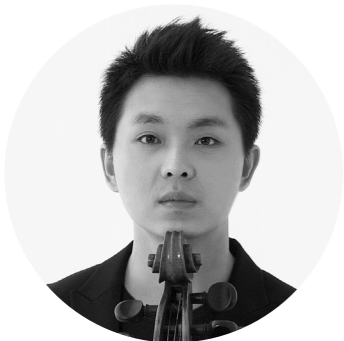
作為室內樂音樂家，她在萬寶路、聖達菲、門羅（Music@Menlo）、首爾春天和斯波萊托音樂節等地常駐演出。她還與布倫塔諾弦樂四重奏（Brentano String Quartet）多次合作巡演。她近期在指揮大師包括萬斯卡（Osmo VÄNSKÄ）、羅伯遜（David ROBERTSON）、張弦和巴爾德斯（Max VALDÉS）等的領導下，與上海交響樂團和廣州交響樂團演出合作。她曾和作曲家麥基（Steven MACKEY）、陳世輝和羅德斯（Paul RUDERS）聯合創作。黃心芸於 2012 年錄製的專輯《中提琴 中提琴》（Viola Viola）曾獲《留聲機》和《BBC 音樂》雜誌特別榮譽。

她即將演出的作品包括與阿胥肯納齊芭蕾舞團（The Ashkenazy Ballet）的 FantaC，以及與琵琶演奏家吳蠻的二重奏參與由雷亮作曲的世界首演。她為 1988 年萊諾特堤斯國際大賽（Lionel Tertis International Competition）最年輕的金獎得主，以及 1993 慕尼黑國際音樂大賽（ARD International Music Competition in Munich）中提琴首獎。她也是《Strad 提琴雜誌》「時間和空間」播客的主講人。出生於臺灣，14 歲前往英國曼紐因音樂院就讀，畢業於寇蒂斯音樂學院和茱莉亞音樂學院攻讀。她受海頓四重奏的啟發從而開始學習中提琴，目前她任教於寇蒂斯音樂學院及茱莉亞音樂學院。

Violist HUANG Hsin-yun has forged a career performing on international concert stages, commissioning and recording new works, and nurturing young musicians. She has been a soloist with the Berlin Radio Orchestra, Tokyo Philharmonic, China NCPA Orchestra, Taiwan Philharmonic, Russian State Symphony, Zagreb Soloists, Bogota Philharmonic, Brazil Youth Symphony, Puerto Rico Symphony, International Contemporary Ensemble, and the London Sinfonia.

She performs regularly at Marlboro, Santa Fe, Music@Menlo, Seoul Spring, and Spoleto USA. She also tours extensively with the Brentano String Quartet. Recent highlights include concerto performances under the batons of Osmo VÄNSKÄ, David ROBERTSON, Xian ZHANG, and Max VALDÉS, and appearances with the Shanghai and Guangzhou Symphonies. She has commissioned compositions from Steven MACKEY, Shih-Hui CHEN, and Poul RUDERS. Her 2012 recording for Bridge Records, titled Viola Viola, won accolades from Gramophone and BBC Music Magazine.

Upcoming projects includes FantaC with the Ashkenazy Ballet as well as the world premiere of a duo with pipa virtuoso WU Man written by LEI Liang. Gold medalist in the 1988 Lionel Tertis International Viola Competition and the 1993 ARD International Competition in Munich, HUANG was awarded the Bunkamura Orchard Hall Award. She has been a contributor to Strad magazine and was featured in one of its podcasts discussing time and space. A native of Taiwan and an alum of Young Concert Artists, she was inspired to play the viola by Haydn quartets. She currently serves on the faculties of The Juilliard School and the Curtis Institute of Music.



大提琴 Cello

秦立巍

QIN Li-wei

華裔澳籍演奏家秦立巍，為所處時代最受歡迎的大提琴家之一，以獨奏家和室內樂演奏家身份與許多國際知名樂團及指揮家均有合作。在獲得第十一屆柴科夫斯基國際大賽的銀獎後，秦立巍於2001年在紐約贏得著名的瑙姆堡國際大提琴比賽（Naumburg International Cello Competition）金獎。「一個時尚且敏感的表演者，對音樂投以無與倫比的專注」——這是《留聲機》雜誌對秦立巍與倫敦愛樂樂團專輯《艾爾加 / 布列頓 / 華爾頓協奏曲》的高度評價。

秦立巍曾兩度以獨奏家的身份在倫敦皇家艾爾伯特音樂廳「逍遙音樂會」中表演。他與世界上許多交響樂團有成功的合作，包括英國BBC機構下所有樂團、洛杉磯愛樂樂團、倫敦交響樂團、柏林廣播交響樂團、北德廣播交響樂團、柏林音樂廳管絃樂團、米蘭威爾第交響樂團、維也納廣播交響樂團、芬蘭廣播交響樂團、大阪愛樂樂團、香港管絃樂團、中國愛樂樂團、澳洲雪梨交響樂團和墨爾本交響樂團等。合作的著名指揮家包括：阿胥肯納齊，戴維斯、雅諾夫斯基、梵志登、迦諾塞達、格拉夫、余隆、譚盾、呂嘉、維奧蒂、貝洛拉維克、曼紐因等。

秦立巍現任教於新加坡國立大學楊秀桃音樂學院，曾任教於英國皇家北方音樂學院，同時也是上海音樂學院的客座教授和中央音樂學院的榮譽教授。作為藝術總監，秦立巍於2018年創辦了「青島國際大提琴節」。秦立巍目前使用的琴是由吳毓遜博士夫婦慷慨商借，製作於1780年的瓜達尼尼大提琴。

One of the most sought-after cellists of his generation, Chinese-Australian QIN Li-wei has appeared all over the world as a soloist and chamber musician. After being awarded the Silver Medal at the 11th Tchaikovsky International Competition, he won First Prize in the prestigious 2001 Naumburg Competition in New York. Gramophone Magazine described him as “a superbly stylish, raptly intuitive performer” in his recording of Elgar and Walton concertos with the London Philharmonic.

Two-time soloist at the BBC Proms in London’s Royal Albert Hall, he has enjoyed successful collaborations with many of the world’s great orchestras including all the BBC symphony orchestras, Los Angeles Philharmonic, London Symphony, London Philharmonic, Rundfunk-Sinfonieorchester BerLIN, NDR-Sinfonierorchester Hamburg, Konzerthaus Orchester BerLIN, La Verdi Orchestra Milan, ORH Vienna Radio Orchestra, Finnish Radio Orchestra, Osaka Philharmonic, Hong Kong Philharmonic, China Philharmonic, and Sydney and Melbourne symphonies. Leading conductors with whom he has worked include Vladimir ASHKENAZY, Andrew DAVIS, Marek JANOWSKI, Jaap van ZWEDEN, Gianandrea NOSEDA, Hans GRAF, YU Long, LÜ Jia, TAN Dun, Machello VIOTTI, Jirí BELOHLÁVEK, and Yehudi MENUHIN.

Prior to teaching at the National University of Singapore, Mr. QIN taught at the Royal Northern College of Music, Manchester. He is also a guest professor at Shanghai and Central Conservatory of Music in China. As artistic director, he founded the annual QINGdao International Cello festival in 2018. He plays a 1780 Joseph Guaragnini cello, generously loaned by Dr. and Mrs. Wilson Goh.



博可利尼：E 大調弦樂五重奏， 給兩把小提琴、中提琴與兩把大提琴， 作品十一之五

第一樂章：溫柔的

第二樂章：活潑的快板

第三樂章：小步舞曲 - 三重奏

第四樂章：輪旋曲：行板

1743 年 2 月 19 日出生於義大利盧卡；
1805 年 5 月 28 日逝世於西班牙馬德里。

撰文：羅伯特·馬考 / 中譯：梁秀玲

與海頓同時期的博可利尼，是非常多產的作曲家，他創作了 550 多首作品，幾乎都是器樂作品，僅弦樂五重奏就有 125 首之多，還有許多為長笛、鋼琴或吉他所作的五重奏、近百部弦樂四重奏、60 首為兩把小提琴和大提琴所作的弦樂三重奏、30 部交響曲、12 首大提琴協奏曲等。博可利尼的音樂線條具有柔和、歡快、優雅、溫暖、輕柔和流暢等特質。

許多人認為博可利尼發明了弦樂五重奏這個曲種，但這並不完全正確，儘管他是第一個創作此曲種的主要作曲家。他對於弦樂五重奏的貢獻，正如同海頓對於弦樂四重奏一樣，數量龐大且品質優良。他大部分的弦樂五重奏配器為兩把小提琴、一把中提琴和兩把大提琴；其中十多首作品使用兩把中提琴，另外十多首使用兩把中提琴的五重奏改編自他的鋼琴五重奏作品。音樂史上的五重奏多使用兩把中提琴，如莫扎特的 6 首五重奏作品，以及孟德爾頌、布拉姆斯和德弗札克等人的作品；使用兩把大提琴的五重奏的代表性作曲家有凱魯碧尼、舒伯特和葛拉祖諾夫。博可利尼創建了第一個職業弦樂四重奏，成員為當時的頂尖演奏家，包括曼弗瑞迪、馬爾蒂尼、坎比尼，博可利尼則自己擔任大提琴演奏。

《E 大調弦樂五重奏》的創作可追溯至 1771 年，為博可利尼任職於西班牙路易斯王子（西班牙國王查理三世的弟弟）的宮廷之時，同年他首度創作弦樂五重奏，作品十。這兩套作品均於 1775 年出版。由於博可利尼本人是非常出色的大提琴家，因此他的五重奏作品經常出現許多重要、幾乎炫技的大提琴演奏段落也就不足為奇。

與海頓和莫扎特不同，博可利尼對旋律或主題動機的發展較不感興趣，而是著重在不斷變化的器樂與素材組合；這樣的變化通常以二重奏的形式呈現：兩把小提琴、兩把大提琴或其他樂器組合，中提琴和大提琴經常在小提琴的音域內演奏。另一方面與海頓或莫扎特不同之處在於，博可利尼很少離開主調。在《E 大調五重奏》中，除了預期的屬調 B 大調，只有在小步舞曲中的三重奏看到 A 大調；以及在最後樂章的大量段落中發現其他調性（E 小調，升 C 小調），這些調性皆為 E 大調的關係調性。有趣的是，在博可利尼的五重奏中，五種樂器很少同時演奏；五個樂器的合奏只出現在最終樂章輪旋曲的開頭，之後持續出現在整個樂章之中。

整首樂曲最為人所知的是短短四分鐘的小步舞曲，不但被改編為所有可能的組合：從鋼琴獨奏、令人驚訝的瓶塞樂器合奏、吉他二重奏，到中提琴合奏。這段音樂也出現在許多電影，如 1942 年的《隔世情真》、1946 年的《彼生時刻》、1955 年的《快閃殺手》、1961 年的《馬上雙雄》、1984 年的《搖滾萬萬歲》和 1981 年的俄國動畫電影《愛麗絲夢遊仙境》中。

Luigi Rodolfo BOCCHERINI: String Quintet in E Major for Two Violins, Viola, and Two Cellos, G. 275, Op. 11, No. 5

- I. Amoroso
- II. Allegro e con spirito
- III. Minuetto - Trio
- IV. Rondeau: Andante

Born in Lucca, Italy, February 19, 1743;
died in Madrid, May 28, 1805

Written by Robert MARKOW

Italian composer Luigi BOCCHERINI, a contemporary of HAYDN, was enormously prolific. He wrote more than 550 compositions. There are 125 string quintets alone (the popular Minuetto comes from one of them, the one we hear at this concert). Then there are numerous quintets featuring the flute, piano, or guitar (all with the standard string quartet formation). There are also nearly one hundred string quartets, about sixty string trios (two violins and cello), thirty symphonies, and eleven more cello concertos beyond the famous one, all in addition to numerous other works, nearly all of them instrumental. Gentle charm, good cheer, elegance, warmth, a light touch, and smoothly flowing lines are characteristic of BOCCHERINI's music.

BOCCHERINI is sometimes credited with inventing the string quintet, which is not exactly true, though he was the first major composer to write important works in the medium, and his dedication to the cause, like HAYDN with the string quartet, resulted in an enormous catalogue of such works. Most of them, like the one we hear at this concert, use two cellos. A dozen others have two violas, and there are still a dozen more with two violas that are transcriptions of his piano quintets. Music history has favored the quintet with two violas, led by MOZART's six examples and later those of MENDELSSOHN, BRAHMS and DVOŘÁK, but two-cello quintets also have their champions in CHERUBINI, SCHUBERT, and GLAZUNOV, among others. BOCCHERINI is also credited – quite correctly – with having formed the first established, fully professional string quartet, whose other members were MANFREDI, MARDINI and CAMBINI, all top-of-the-line professionals; BOCCHERINI was the cellist.

String Quartet in E Major dated from 1771, the year after BOCCHERINI took up residence at the court of the Infante Don Luis ANTONIO (younger brother of King Charles III of Spain), and the year he wrote the other five members of the Op. 11 quintets as well as his first efforts in the medium (another half dozen Op. 10). Both sets were published in 1775. As BOCCHERINI was himself a highly accomplished cellist, it is hardly surprising to find substantial parts for the two cellos in this quintet, at times bordering almost on the virtuosic.

Unlike HAYDN and MOZART, BOCCHERINI is less interested in developing melodic or motivic material than he is in varied repetition of the material in constantly varying combinations of instruments. This material is often presented in the form of duets: two violins, two cellos, or varied other combinations. Viola and cellos often play up in the violin range. Again unlike Haydn or Mozart, BOCCHERINI rarely leaves the home key of a composition. In the E-major quintet, aside from the expected diversions into B major (the key of the dominant), only in the Trio of the Minuetto (A major) and in substantial passages of last movement do we find excursions into other keys (E minor, C-sharp minor), although these are actually close relatives of E major. Interestingly, BOCCHERINI has five instruments at his disposal, yet all five rarely play at the same time. A notable example of this five-part texture is found at the beginning of the last movement, a passage that recurs often throughout the rondo-form movement.

The little four-minute minuet movement calls for special comment. It has been arranged for just about everything, including quite predictably solo piano, quite unpredictably a duet consisting of bottlephone (a bottle into which the player blows) and guitar, and even for a full ensemble of just violas. It turns up in films such as *The Magnificent Ambersons* (1942), *The Time of their Lives* (1946), *The Ladykillers* (1955), *The Two Rode Together* (1961), *This is Spinal Tap* (1984), and a Soviet animated film *Alice in Wonderland* (*Alisa v strane chudes*, 1981).

蘇克：A 小調弦樂四重奏， 給鋼琴、小提琴、中提琴和大提琴， 作品一

第一樂章：熱情的快板

第二樂章：慢板

第三樂章：熱烈的快板

1874 年 1 月 4 日出生於今捷克的克雷克維采；
1935 年 5 月 29 日逝世於捷克的貝內紹夫

撰文：羅伯特·馬考 / 中譯：梁秀玲

蘇克出生於 1874 年，許多重要的作曲家也誕生在這一年，其中包括荀貝格、艾伍士、霍爾斯特、庫謝維茨基、施密特等。蘇克早期的音樂訓練由父親啟蒙，之後跟隨幾位老師學習，但德弗札克是他最大的靈感來源。他深受德弗札克的影響，將捷克浪漫樂派帶往現代風格，成為介於德弗札克和雅納捷克之間的過渡作曲家。蘇克和德弗札克亦師亦友、互敬互重，他後來娶了德弗札克的女兒。由於妻子和岳父相繼在十四個月內去世，蘇克頓失依靠，對他日後的創作產生了深遠的影響；他的第二號《死亡天使交響曲》傾訴他的悲傷。蘇克其他重要作品包括兩部弦樂四重奏，為小提琴與管弦樂所作的《童話弦樂》、《弦樂小夜曲》等。

蘇克也是出色的小提琴演奏家，於 1891 年創立「捷克弦樂四重奏」，並擔任第二小提琴；四重奏在 40 多年中舉辦超過 4,000 場音樂會，直至 1933 年解散為止，蘇克是唯一留任的創始成員。他於 1922 年起任教於布拉格音樂學院，1924 年任職院長，直到 1935 年去世為止，重要學生包括作曲家馬梯努和鋼琴家法庫斯尼。蘇克的孫子約瑟夫（1929-2011）是二十世紀最偉大的小提琴家之一。

器樂音樂是蘇克的強項，其中以室內樂作品最為可觀。8 歲即創作第一部作品——為小提琴和鋼琴所作的《波爾卡舞曲》；最後一部作品也是室內樂曲——為五把小提琴、低音提琴和打擊樂譜寫的小型舞曲。他一生共創作三首弦樂四重奏（兩首有編號以及一首早期 D 小調無編號作品）、

一首鋼琴三重奏、一首鋼琴四重奏、一首鋼琴五重奏，以及十多部為不同樂器組合（主要為弦樂四重奏）所作的小型作品。

正如作品編號所暗示，《A 小調鋼琴四重奏》是他早期的作品，實際上是一部他在學生時期的作品，1891 年他在布拉格音樂學院作曲課的畢業練習，題獻給老師德弗札克。這部令人印象深刻和充滿自信的作品，對於一個十七歲的年輕作曲家來說非常出色。第一樂章為標準的快板奏鳴曲式，但作品本身不具任何學術性。第一主題由開場的幾個音符所組成，鋼琴以密集的屬七和弦支撐三把弦樂樂器的齊奏，聽眾沉浸在激情澎湃的聲浪中，之後大提琴奏出華麗抒情的 C 大調第二主題；兩個主題在發展部盡情開展變化；第一主題以原始面貌在再現部重現，而第二主題轉為 A 大調。受到德弗札克，甚至是布拉姆斯的影響，蘇克運用樂器的全音域，並充分使用鋼琴的低音區。為了強調音樂的熱情與戲劇性，音樂始終保持在極高的強度，從「極強」（ff）到「最強」（fff）。

第二樂章由弦樂以極大的抒情演奏，鋼琴則提供豐沛的和聲支撐；中間段落落在一個罕見的強度（ffff）中達到高潮；再現部重新呈現主題素材，將樂章帶至寧靜的結尾。

終曲的主題暗示火熱的舞蹈。蘇克以抒情的、令人嚮往的樂段與火焰般的主題（以各種但可識別的形式）交替，最終將作品帶入一個充滿活力、雷鳴般的結尾。

Josef SUK: Quartet in A Minor for Piano, Violin, Viola, and Cello, Op. 1

I. Allegro appassionato

II. Adagio

III. Allegro con fuoco

Born in Křečovice, Bohemia (today Czech Republic) January 4,
1874; died in Benešov (near Prague), May 29, 1935

Written by Robert MARKOW

The year Josef SUK was born, 1874, was a particularly fertile one for composers. It was also the year that produced SCHOENBERG, IVES, HOLST, Serge KOUSSEVITZKY, and Franz SCHMIDT, to mention only the well-known names. SUK's early musical training was with his father, also named Josef. Several other teachers contributed to his education, but it was DVOŘÁK from whom he derived the greatest inspiration. SUK became DVOŘÁK's star pupil, he followed in his teacher's footsteps stylistically (at least for a while) and married his daughter Otilie in 1898. SUK seemed destined for a lifetime of happiness until both his wife and father-in-law died within fourteen months of each other in 1904 (DVOŘÁK) and 1905 (Otilie). SUK was devastated, and poured out his grief in one of his finest compositions, the Second Symphony, subtitled Asrael after the angel of death. Other important works include two string quartets, the orchestral Fairy Tale and the Serenade for Strings, probably his best-known work, composed at the age of eighteen.

SUK was also a professional violinist, and played second violin in the quartet he helped found in 1891. The Czech Quartet would give more than 4,000 concerts over a span of more than four decades, with SUK the only founding member to remain until the quartet disbanded in 1933. As a teacher at the Prague Conservatory, from 1922 onward, his many students included the composer Bohuslav MARTINŮ and the pianist Rudolf FIRKUSNY. As the Conservatory's director, he served from 1924 on and off until the year he died (1935). The composer's grandson Josef (1929-2011) was also a violinist, one of the greatest of the twentieth century and the third Josef to carry the family name as a violinist.

Instrumental music was SUK's specialty, and his catalogue of chamber music is considerable. His first composition was a polka for violin and piano, written at the age of eight. His last was also a chamber composition, a little dance written for five violins, double bass, and percussion. In between he wrote three string quartets (two numbered plus an early unnumbered one in D minor), a piano trio, a piano quartet, a piano quintet, and at least a dozen smaller works for varying combinations of instruments, but mostly for the standard string quartet.

The Piano Quartet, as its opus number implies, was an early work, a student work in fact. It was SUK's graduation exercise for his 1891 composition class at the Prague Conservatory, and was dedicated to SUK's teacher, DVOŘÁK. It is an impressive and confident work, outstanding for a youth of seventeen. The first movement could serve as a textbook example of sonata-allegro form, yet there is nothing academic about the music itself. Right from the opening notes that constitute the first theme – the three string players in unison supported by a densely packed, seven-note chord in the piano – the listener is caught up in a passionate surge of sound that relents only for the gorgeous, lyrical second theme introduced by the cello, in C Major. The development section treats both themes, and the recapitulation brings back both in more or less original form, with the second theme now in A major. The piano writing owes much to DVOŘÁK, but even more to BRAHMS, with SUK freely utilizing the entire range of the instrument and exploiting the piano's lowest notes found in great abundance. Underscoring the passionate, dramatic tone of the music, SUK often asks for moments of *ff* (fortissimo), and there are no fewer than four instances of *fff* (fortississimo).

The second movement is imbued with ardent lyricism from the string players while the piano serves mostly to provide richly-textured harmonic support. The central episode reaches its climax in a rare case of the dynamic marking *ffff*, after which the opening material returns to bring the movement gradually to a serene conclusion.

The opening theme of the finale suggest a fiery dance. SUK alternates this subject (sometimes in varied but always recognizable form) with lyrical, yearning episodes, eventually bringing the work to an exuberant, thunderous conclusion guaranteed to generate enthusiastic applause.

蕭頌：D大調協奏曲， 給小提琴、鋼琴與弦樂四重奏， 作品二十一

第一樂章：決然的

第二樂章：西西里舞曲

第三樂章：莊重的

第四樂章：非常活潑的

1855年1月21日生於法國巴黎；
1899年6月10日逝世於法國利邁

撰文：羅伯特·馬考 / 中譯：梁秀玲

提到作曲家蕭頌，總會想到他那不尋常的死因，在44歲時的一次自行車事故，撞上一堵磚牆而當場死亡。儘管這件事很古怪，但蕭頌並不是極其嚴肅的人，他是一位將浪漫主義、感性特質、神秘主義和古典紀律融入個人風格的作曲家。他是作曲家法朗克身旁最閃耀的學生；他曾公開表示對華格納的景仰，這在當時幾乎是一種音樂異端。

蕭頌的《D大調協奏曲》是19世紀晚期最偉大的室內樂傑作之一，充滿了熱烈的情緒和飽和的音響；其五十分鐘的長度也是室內樂曲目中最長的作品之一。此外，它最顯著的特徵是它的標題與配器。目前尚不清楚蕭頌選擇這個標題的確切原因，可能與弦樂四重奏支持小提琴和鋼琴兩位獨奏的想法有關，儘管該作品在音樂思維或形式佈局上與傳統意義上的協奏曲相去甚遠。對於知名音樂評論家如巴里切利和溫斯坦來說，弦樂四重奏與兩位獨奏家之間的關係可視為「融合」；另一位評論家格羅弗則將兩位獨奏家視為「對弦樂四重奏背景的投影」。一些評論家試圖將此作品強行納入巴洛克大協奏曲的行列，但很難令人信服。或許應將其視為一部自成一格的作品，即便不是獨一無二，也足以讓最優秀的音樂人珍惜其獨特的存在。

《D大調協奏曲》創作於1889年中期至1891年中期；1892年3月4日，由小提琴家意沙易(Eugene YSAÏE)、鋼琴家皮埃爾(Auguste PIERRET)和克里克布姆弦樂四重奏(Crickboom Quartet)在比利時布魯塞爾舉行首演。

樂曲由一個沈重的慢板導奏，以三音符動機開始，擴展成為大型的第一主題的開端。主題由獨奏小提琴引入，僅由鋼琴以琶音伴奏。這段44小節的段落毫無疑問地聚焦於兩位獨奏家。《D大調協奏曲》雖為六位音樂家所寫，但它並不是傳統的「六重奏」，意味著分工並不平均。四重奏主要作為一個團體來平衡兩位獨奏家，但經常將他們納入整個樂團的音響之中，幾乎為交響樂的比例。樂章以奏鳴曲的形式佈局，有兩個（可能三個，取決於如何識別）大型主題；一個精心設計的發展部，讓開頭的三音動機完全發展；再現部以及最後裝飾奏，聚焦在所有重要的動機。

第二樂章是一首西西里舞曲（一種17和18世紀的適度緩慢的舞蹈，帶有輕柔或搖擺的節奏模式，可能起源於西西里島），迷人的甜美的單一主題，讓聽眾欲罷不能。本質上來說，西西里舞曲為冗長的第一樂章和充滿激情的第三樂章之間的插曲。

憂鬱、痛苦、絕望和悲劇是第三樂章的基調，包含19世紀一些最強烈的和聲色彩。樂曲結構為大型的三段體曲式。非凡的半音音階（鋼琴上升五個八度而弦樂下降兩個）接續開頭主題的再現，並以最大的 fff 力度強度（十九世紀室內樂罕見的力度符號）熱情演奏。情緒強度最終消退，這個樂章在最弱（ pp ）的幽暗中結束樂曲——「正如死亡的定居點，」巴里切利和溫斯坦寫道。

終曲爆發出巨大的動力和能量，如同駿馬衝破圈禁已久的柵欄。樂章雖然洋溢著許多沒有得到發展的主題，但聽眾已被強大的興奮感所感染。尾聲的裝飾奏以D大調歡快地結束。

Ernest CHAUSSON: Concerto in D Major for Violin, Piano, and String Quartet, Op. 21

I. Décidé - Animé

II. Sicilienne: Pas vite

III. Grave

IV. Très animé

Born in Paris, January 21, 1855;

died at Limay, near Mantes, June 10, 1899

Written by Robert MARKOW

When Ernest CHAUSSON's name comes up in musical circles, it is often in the context of composers who died under unusual circumstances. In his case, it was from a bicycle accident at the age of 44, when he rode headlong into a brick wall and was instantly killed. Peculiar as the incident may be, CHAUSSON was nevertheless a man of the utmost seriousness, a composer who blended romanticism, sensuousness, mysticism and classical discipline into a personal style. He was one of the brightest stars in the orbit that surrounded César FRANCK, yet he also openly professed great admiration for WAGNER, a stance that amounted to something approaching musical heresy at the time.

CHAUSSON's Concerto is one of the great effusions of late-nineteenth-century chamber music, richly endowed with superheated emotions and densely saturated sonorities. At fifty minutes, it is also one of the longest works in the chamber music repertory. Beyond this, its most distinctive feature is probably either its title or its instrumental forces. It is not clear exactly why CHAUSSON chose this title. Probably the idea of two dominant players (violin and piano) supported by a string quartet had something to do with it, although the work is a far cry from a concerto in the conventional sense, either in the distribution of musical ideas or in formal layout. To Jean-Pierre BARRICELLI and Leo WEINSTEIN, the relationship between the string quartet and the other two players is interpreted as a "blend," while Ralph GROVER sees the piano and lead violin as "projections against the string quartet background." Some commentators try to force the Concerto into the Baroque concerto grosso principle, but this too is hardly convincing. Perhaps best would be to regard it as a work *sui generis*, one of a type that is, if not unique in the repertory, at least rare enough to tax the best musical minds to think of another of similar design.

violinist Eugene YSAÏE, to whom the work was dedicated (as was also CHAUSSON's most famous work, the *Poème*), pianist Auguste PIERRET, and the Crickboom Quartet on March 4, 1892 in Brussels.

A portentous slow introduction sets forth and expands upon a three-note motto that later becomes the beginning of the broad first theme of the main Animé section. The latter is introduced by the solo violin and accompanied only by garlands of arpeggios in the piano. This 44-bar passage leaves no doubt as to the supremacy of these two players. The Concerto is written for six musicians but it is not a "sextet," which implies more or less equal division of labor. The quartet functions mostly as a unit in itself, counterbalancing the two soloists but often absorbing them into the sonority of the full ensemble which at times takes on almost symphonic proportions. The movement is laid out in sonata form, with two (possibly three, depending on how one chooses to identify some of the material) spacious themes, an intricately worked out development section which gives full attention to the three-note motto, a recapitulation, and a quiet coda whose last word goes to the all-important motto.

The second movement is a sicilienne (a moderately slow dance of the seventeenth and eighteenth centuries, presumably of Sicilian origin, with a gently lilting or swaying rhythmic pattern) based on a single theme of such enchanting sweetness one longs for the movement to continue beyond its short span of five minutes. Essentially this Sicilienne serves as an interlude between the monumental first movement and the intensely passionate third.

Melancholic, anguished, despairing and tragic are the keynotes of the third movement, which contains some of the most intensely chromatic music of the nineteenth century. It is laid out in a large-scale ternary structure. When the opening material returns following an extraordinary chromatic scale (piano ascending through five octaves while strings descend through two), it is played with the utmost fervor, fortississimo (a rare dynamic marking in nineteenth-century chamber music). The emotional intensity eventually subsides and the movement ends pianississimo in the blackest gloom – "like a settlement in death," write BARRICELLI and WEINSTEIN.

The finale bursts forth with enormous drive and energy, like a steed held too long in a pen. The movement brims over with a multitude of themes, leaving little opportunity for development, but such is the pervasive sense of exhilaration that the listener scarcely has time to notice. The coda races to a joyously triumphant close in D major, a key we have not encountered since the first movement.



衛武營
節目線上問卷

Weiwuying
Online
Questionnaire



演出單位
Performer

CMS Chamber
Music Society
of Lincoln Center

協辦單位
Co-presenter

BACH
INSPIRATION
MUSIC & CULTURE ASSOC.
巴哈靈感音樂文化協會


National Kaohsiung
CENTER for ARTS
WEI WUYING
衛武營 國家藝術文化中心
國家表演藝術中心 National Performing Arts Center