

A MAGNIFICENT NIGHT
AT ST. DOMINIC'S CHURCH
璀璨玫瑰夜

約瑟夫·海頓 | Joseph Haydn

F小調弦樂四重奏 作品20 之 5, Hob.III:35

Quarteto de Cordas em Fá menor, Op. 20 N.º 5, Hob.III:35

String Quartet in F minor, Op. 20 No. 5, Hob.III:35

- I. 中庸的快板 Allegro moderato
- II. 小步舞曲 Minuet
- III. 慢板 Adagio
- IV. 終曲·雙主題賦格曲 Finale. Fuga a due soggetti

弦樂四重奏 | String Quartet | Quarteto de Cordas

王灝 Wang Hao / 李文浩 Li Wenhao /

李峻 Li Jun / 閻峰 Yan Feng

曲目介紹 | Programme Notes

約瑟夫·海頓 (1732-1809) 將源於巴洛克時期的組曲形式化為弦樂四重奏的標準形式，被後世尊稱為「弦樂四重奏之父」。其中作品20共六首的弦樂四重奏堪稱該類樂曲歷史上的里程碑，每一首都是獨一無二的經典，奠定了往後弦樂四重奏的基礎。作品20當中的第5首是情感最強烈的一首。第一樂章小提琴以令人難以忘懷的旋律定下基調，海頓將樂句放在一起，一個樂句的結尾是下一個樂句的開始；小步舞曲延續了小調的憂鬱情緒；慢板樂章由西西里舞曲形式寫成；終曲則是一首有雙主題的賦格曲。

Honored as “the father of the string quartet”, Joseph Haydn transformed the baroque suite into a standard form of the string quartet. Among the numerous string quartet compositions, the six string quartets in the work op. 20 can be regarded as the milestone in the history of this genre, each quartet is uniquely canonical, laying out the foundation of the future’s string quartet. The fifth string quartet from the work is the most emotional and eloquent one. To form the primarily tone, the first movement begins with a haunting theme melody which is first present by the first violin. Haydn sets the melodies continuously that the end of one simultaneously followed by the latter; the minuet carries on with the gloomy disposition from the minor key; then with an adagio written in the form of Siciliana; which is followed by the finale of a double fugue.

約瑟夫·海頓 | Joseph Haydn

D大調弦樂四重奏 作品50 之 6, Hob.III:49

Quarteto de Cordas em Ré Maior, Op. 50 N.º 6, Hob.III:49

String Quartet in D Major, Op. 50 No. 6, Hob.III:49

- I. 快板 Allegro
- II. 稍慢板 Poco adagio
- III. 小步舞曲·稍快板 Minuet. Allegretto
- IV. 終曲·有精神的快板 Finale. Allegro con spirito

弦樂四重奏 | String Quartet | Quarteto de Cordas

邢慧芳 Xing Huifang / 徐陽 Xu Yang /

李月穎 Li Yueying / Radim Navrátil

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作品50完成於1787年，由六首弦樂四重奏組成，因題獻給普魯士國王腓特烈·威廉二世 (Friedrich Wilhelm II) 而有著「普魯士」的稱號。海頓為當中的第六首優化了空弦的使用，使作品成為整組中最響亮、最宏偉的作品，又因為第一小提琴不斷在不同弦上演奏同一音，聽起來像青蛙叫聲而被稱為《青蛙》四重奏。第一樂章的試探性的弱音結尾，像是與第二樂章 - 單一主題奏鳴曲式慢板 - 相聯繫；小步舞曲中段的第二部分特別長，它使用飄逸的旋律、延長音和一對雙小節停頓來營造一種永恆感；終曲則帶出了海頓俏皮有趣的一面。

The work Op. 50, a set of six string quartets was composed by Joseph Haydn in 1787. The famed title of op. 50 “Prussia” came from Friedrich Wilhelm II, whom the work is dedicated to. Haydn specifies the use of the open string, making this string quartet to be the brightest, and the most majestic one within the work set. This string quartet is also titled “Frog” by playing the same register on different strings repetitively resembling the frog croak alike sounds. The tentative closure of the first movement appears to be linked to the adagio second movement which is a monothematic sonata form; the second section of the trio in the minuet is not a conventional one due to its expanded scale, a sense of eternity is created by the ethereal melodies, sustained bass, fermata and the pause within the music; the finale suggests a huge sense of humor from the composer.

約瑟夫·海頓 | Joseph Haydn

G 小調弦樂四重奏 作品74 之 3, Hob.III:74

Quarteto de Cordas em Sol menor, Op. 74 N.º 3, Hob.III:74

String Quartet in G minor, Op. 74 No. 3, Hob.III:74

- I. 快板 Allegro
- II. 甚緩板 Largo assai
- III. 小步舞曲·稍快板 Minuet. Allegretto
- IV. 終曲·有活力的快板 Finale. Allegro con brio

弦樂四重奏 | String Quartet | Quarteto de Cordas

周琛 Zhou Chen / 郭康 Guo Kang /

陳煒彬 Chan Wai Bun * / 張太陽 Zhang Taiyang

* 客席樂師 Guest Musician

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1792年到1793年之間海頓在維也納完成的六首弦樂四重奏 (分別編成作品71和作品74兩組，每組各三首)，全部題獻給小提琴家阿波尼伯爵，因此有《阿波尼》四重奏 (Apponyi Quartets) 之名。不過，這些作品的真正對象其實是倫敦的愛樂聽眾，作品具有果斷的交響風格，氣派壯麗。第一樂章帶有舞蹈節奏，活潑愉悅；甚緩板抒情並帶有歌唱性；小步舞曲輕快明亮，古典韻味十足；終曲的騎馬節奏，讓這作品有《騎士》的暱稱。

Haydn finished six string quartets in Vienna between 1792 and 1793 (respectively gathered into two sets, Op. 71 and 74, each with 3 string quartets). All dedicated to Count Anton Georg Apponyi which makes it titled “Apponyi Quartets”. These sets of work do not belong to their birth place, but was expected to present to the melophiles from London. The string quartet embodies a gracious air of grandeur by adapting it into the symphonic style. The first movement features a joyful dance rhythm; which followed by an expressive and lyrical Largo assai; the elegance of classicalism was exquisitely demonstrate in the light minuet third movement; “Rider”, the nickname of the work is risen owing to the bouncing theme in the finale.