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# Two Shows, One Story

Three Decades of T'ang Quartet's Musical History –  
Launched over Two Nights

**gift of Music**  
The Fundraiser  
T'ang Quartet 30th Anniversary Season



[www.tangquartet.co](http://www.tangquartet.co)

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From left to right: Wang Zihao (cello), Ang Chek Meng (2nd violin), Han Oh (viola), and Ng Yu-Ying (1st violin)

**JULY 4, 2022:** Singapore's preeminent string ensemble, the T'ang Quartet, will present one of their most important outings at the Esplanade this month, following their successful April show, *Humble Beginnings*, at the Victoria Concert Hall.

The Quartet will launch its commemorative biographical coffee-table book, *Tang at 30*, at the two-night show, *Gift of Music*, on July 27 and 28 at the Esplanade Recital Studio – the second edition of its 30th Anniversary season.

*T'ang At 30* is the first book written about a homegrown classical quartet. It documents 30 years of the T'ang Quartet – its trials and tribulations, and how it intends to forge its way into the future with its two of its new members – cellist Wang Zihao and violist Han Oh, alongside founding members Ng Yu-Ying (1st violin) and Ang Chek Meng (2nd violin).

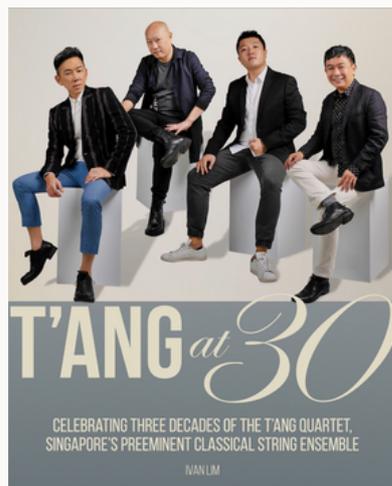
Written by former journalist Ivan Lim and published by arts studio Infected Studio, the limited-edition title also features contributions from the who's who in music/arts, with the foreword by founding chairman of the National Arts Council Dr Tommy Koh and contributions from classical

music reviewer Dr Chang Tou Liang, jazz musician Jeremy Monteiro, and Grammy Award chamber musician Paul Katz.

**CHALLENGES**

Says T'ang Quartet founding member Chek Meng: "The book also addresses the myriad challenges a quartet may face, how we would approach them, and why we decided to continue the T'ang Quartet name, despite it all."

Violist Han adds: "For us now, it's truly about like-mindedness – our love for classical music and performing. We also want to inspire the next generation of musicians as we are educators, and the Quartet In Residence at Yong Siew Toh Conservatory of Music."



**BACK TO THE ROOTS**

T'ang Quartet is going back to tradition, playing important but challenging classical standards while embracing new works, emphasises founding member Yu-Ying. "That was why the T'ang Quartet was formed 30 years ago."

On July 27 and 28, the quartet will do just that, presenting a 90-minute programme of the classical masterpieces – Mozart's *K465 Dissonance* and Brahms' *Op 51 No 1 in C Minor*.

**THE FUNDRAISER**

This is also the first time that the T'ang Quartet – a registered charity in Singapore – is holding its first fundraising show. Ticket donations for the first night (July 27) are going at \$300 per seat on [www.tangquartet.co/donors](http://www.tangquartet.co/donors).

"The fundraising initiative will go a long way in helping us on our musical journey as educators as well as performers, in reaching out to a larger audience with classical music," says new member Zihao.

On July 27, the Quartet will also play a special (3rd) piece for guests on top of its main programme.



Concert attendees will each receive a canvas tote bag with a complimentary copy of *T'ang At 30*. Mr Edwin Tong, Minister for Culture, Community and Youth, is Guest-of-Honour, alongside VIPs from the arts and music sectors.

## PUBLIC TICKETS

General public can get tickets to the *Gift of Music* July 28 show – \$40 (stall) and \$28 (concession) – on [Sistic](#). They can also purchase *T'ang At 30* book on the same evening at a special price of \$40.

Non-concertgoers can get their hands on the book at \$45 (UP \$55) on [www.tangquartet.co/tangat30](http://www.tangquartet.co/tangat30).



For illustration purposes



## GIFT OF MUSIC

July 27 & 28 2022  
7.30pm – 9pm (15-min interval)  
Esplanade Recital Studio  
Meet T'ang Quartet, from 9pm

July 27 [Tickets](#)  
July 28 [Tickets](#)

## INTERVIEWS & JULY 27 SHOW RSVP (BY JUL 15)

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[Download high-res images](#)



# Quartet

July 27  
Press Invite



# gift of Music

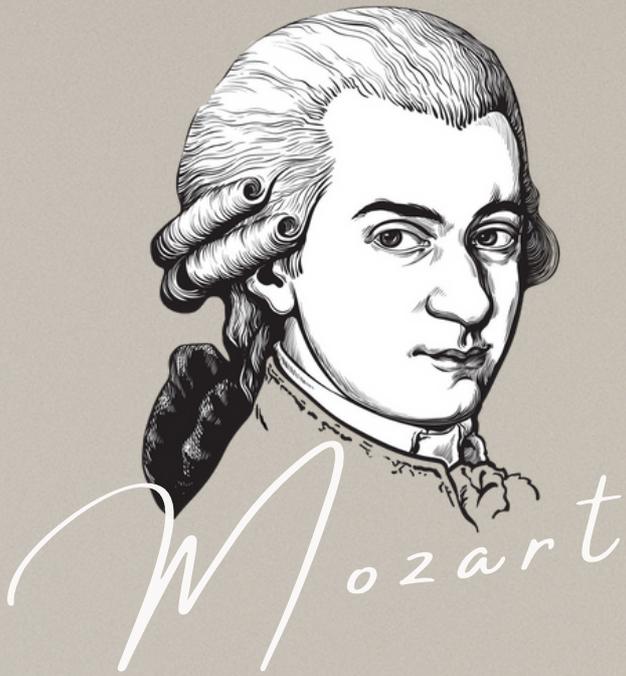
The Fundraiser  
30th Anniversary Season

July 27 2022

Esplanade Recital Studio  
7.30pm – 9pm (15-min interval)  
From 9pm, Reception

Programme

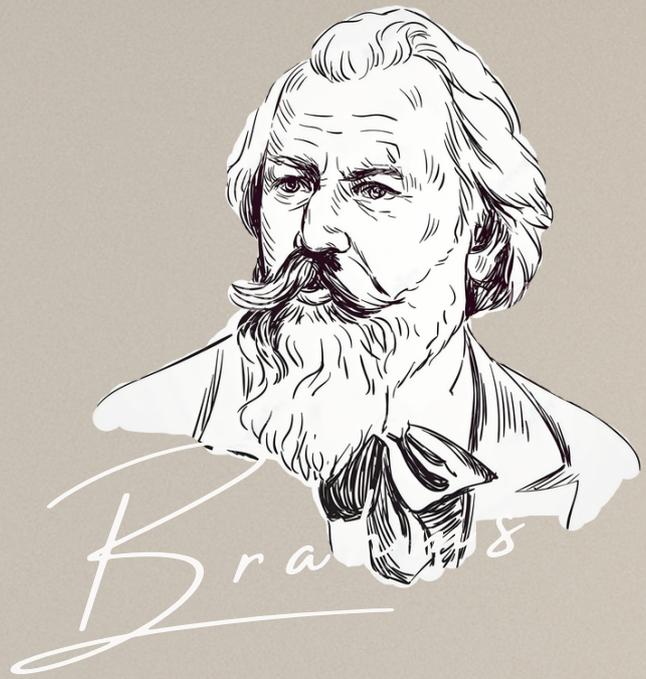
Mozart K.465 “Dissonance”  
Brahms Op.51 No.1 in C Minor



### **K.465 "Dissonance"**

465 by Wolfgang Amadeus Mozart, nicknamed "Dissonance" on account of its slow introduction, is perhaps the most famous of his quartets. It is the last in the set of six quartets composed between 1782 and 1785. Dissonance Quartet, byname of String Quartet No. 19 in C Major, K 465, in four movements was completed on January 14, 1785, and it was noted especially for its divergence, especially in the slow introduction from the then-standard rules of harmony.

The Dissonance Quartet is the last of a set of six string quartets – the others are K 387, 421, 428, 458, and 464 – that were dedicated to the Austrian composer Joseph Haydn and inspired by Haydn's Op. 33, itself a set of six string quartets. Taken together, Mozart's six are known as the Haydn Quartets.



### **Op.51 No.1 in C Minor**

Brahms was 40 years old when he was finally ready to publish a string quartet for the first time even though he had already published many celebrated works. Brahms had laboured on this one for many years.

The C Minor Quartet comprises two outer movements of dramatic verve with two gentle, more lyrical movements within. The first movement is a dazzling sonata form bristling with forceful agitation, rhythmic complexity and sharp part writing. The mood softens, even melts into the lyrical second movement Romanze where the cyclic motive brightens into the euphony of horn intervals and the warm key of A-flat. It is a song form with a three-part design, complete with supple embellishments when the main "verse" repeats.

For the third movement, Brahms writes what some call an intermezzo in a more relaxed pace with a lyrical rather than dance character. Curiously, while the first two movements are both in triple meter rhythms, this is a duple rhythm for a feeling of two counts rather than three. This is the longest movement of the quartet and, beginning with the theme stated by the viola, features some wonderfully fluid ensemble writing with the melody passing from one exposed soloist to another, sometimes in little canons, calls and responses. The finale restores the quartet's initial nervous drive, starting with the recurring motto theme with a fresh, strident urgency. A sonata-rondo hybrid alternates the dark surge with more hopeful contrasts, the omnipresent motive woven throughout in several guises. An ultimate coda accelerates the pace into a frantic rush towards a resolutely tragic conclusion.

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