

JOCKEY CLUB KEYS TO MUSIC  
EDUCATION PROGRAMME  
賽馬會音樂密碼教育計劃2020/21

STRINGS  
ENCOUNTER

室樂系列  
再續前弦

獨家贊助 EXCLUSIVE SPONSOR



香港賽馬會慈善信託基金  
The Hong Kong Jockey Club Charities Trust



Chamber  
Music  
Series

場地伙伴 VENUE PARTNER



古蹟及藝術館  
CENTRE FOR HERITAGE & ARTS

## 香港賽馬會慈善信託基金獻辭

音樂對青年人的發展有正面的作用。有見及此，香港賽馬會慈善信託基金自2012年起捐助香港管弦樂團，推行「賽馬會音樂密碼教育計劃」，為幼稚園及中小學生設計多元化的免費音樂教育活動。

八年來，計劃透過學校專場音樂會、到校音樂小組及樂器大師班等項目，增加師生對音樂文化的知識，提高新一代對古典音樂的興趣、造詣和鑑賞能力，孕育藝術人才。學界反應熱烈，至今已有超過20萬名師生受惠。

為推廣音樂到社區每一角落，計劃特別於「大館——古蹟及藝術館」舉辦室樂系列，讓大眾欣賞美樂之餘，亦可感受這座中區警署建築群的歷史氣息和氛圍，放鬆心靈；同時指導特殊教育需要的學童，發揮他們的潛能。

面對新冠病毒病疫情的挑戰，「賽馬會音樂密碼教育計劃」靈活地將大部分活動移師線上進行，打破地域的界限，分享音樂的喜悅，而同學們也可安坐家中掌握樂師的表演竅門，增進演奏技巧。今年更增設網上靜觀課程，透過古典音樂的療癒力量，提升有特殊學習需要學生的心理健康，為其照顧者提供更多支援服務。

位列全球十大慈善捐助機構之一的馬會，與本地藝術團體推行多項音樂教育計劃，以充實青年人的的人生。這既體現馬會銳意為香港注入藝術文化活力，豐富生活，推動創意共融的方針，也反映馬會秉持致力建設更美好社會的宗旨，以獨特綜合營運模式，透過賽馬及博彩帶來的稅收及慈善捐款，回饋社會。

在此感謝香港管弦樂團為普及音樂教育所作出的貢獻。期望計劃為香港播下更多音樂種子，推動本地藝術發展。

### 張亮先生

香港賽馬會慈善及社區事務執行總監

## MESSAGE FROM THE HONG KONG JOCKEY CLUB CHARITIES TRUST

Music has a positive effect on youth's development. Thus, The Hong Kong Jockey Club Charities Trust is pleased to have supported the Hong Kong Philharmonic Orchestra in implementing the Jockey Club Keys to Music Education Programme since 2012. The initiative offers a myriad of free music education activities for kindergarten, primary and secondary school students.

Over the past eight years, the programme has broadened the knowledge of participating teachers and students about music and culture; sparked youngsters' interest in classical music; enhanced their skills and appreciation of it; and nurtured artistic talent through school concerts, ensemble visits, and instrumental masterclasses and the like. The programme has been well received by the education sector, with more than 200,000 beneficiaries to date.

Additionally, to bring music to every corner of our city, a chamber music series was held at Tai Kwun – Centre for Heritage and Arts, where the young and old alike have been able to enjoy fantastic music and the heritage experience of the revitalised Central Police Station Compound. Special ensemble visits have also taken place to develop the full potential of children with special education needs.

Amid the COVID-19 pandemic, most of the programmes will be going virtual to spread the joy of music beyond time and physical boundaries. Students will be able to learn from musicians and develop their performance techniques at home. To better support the carers of students with special education needs, we will specially launch online mindfulness activities to improve mental well-being through the healing power of classical music.

As one of the world's top ten charity donors, the Club has supported local art groups to organise various music education projects to empower our youth. These efforts not only exemplify our proactive approach to building a culturally vibrant Hong Kong, enriching lives and promoting social inclusion, but also reflect the Club's strong commitment to its purpose – the betterment of society, which is made possible by its unique integrated business model through which racing and wagering generate tax and charity support for the community.

My gratitude goes to the Hong Kong Philharmonic Orchestra for its involvement in music education. I am hopeful that this meaningful programme will continue to advance the development of music and other art forms in our city.

### Mr LEONG CHEUNG

Executive Director, Charities and Community,  
The Hong Kong Jockey Club



全日制學生立即登記  
FULL-TIME STUDENTS  
ENROL NOW

獨家四折門票優惠  
EXCLUSIVE 60% OFF  
CONCERT TICKETS

免費欣賞精選港樂音樂會  
FREE SELECTED HK PHIL CONCERTS

精彩活動及獎賞  
EXCITING ACTIVITIES & BENEFITS

賽馬會音樂密碼教育計劃 2020/21  
室樂系列  
JOCKEY CLUB KEYS TO MUSIC  
EDUCATION PROGRAMME 2020/21  
CHAMBER MUSIC SERIES

再續前弦  
STRINGS ENCOUNTER  
String Quartet 弦樂四重奏

獨家贊助 Exclusive Sponsor



- P.8 室樂知多少?  
WHAT IS CHAMBER MUSIC?
- P.10 序 INTRODUCTION
- P.12 貝多芬 C小調第四弦樂四重奏, op. 18  
BEETHOVEN String Quartet no. 4 in C minor, op. 18
- P.14 舒伯特 C小調弦樂四重奏, 「四重奏斷章」, D703  
SCHUBERT String Quartet in C minor, Quartettsatz, D703
- P.16 孟德爾遜 D大調第三四重奏, op. 44-1  
MENDELSSOHN Quartet no. 3 in D, op. 44, no. 1
- P.20 表演者 ARTISTS

請關掉手提電話及其他電子裝置  
Please turn off your mobile phone and other electronic devices

請勿拍照、錄音或錄影  
No photography, recording or filming

請勿飲食  
No eating or drinking

演奏期間請保持安靜  
Please keep noise to a minimum during the performance

場刊源自樹木，惠及環境，請與同行者共享場刊  
House programmes grow on trees – help us be environmentally responsible by sharing your programme with your companion



請留待整首樂曲完結後才報以掌聲鼓勵  
Please reserve your applause until the end of the entire work

如不欲保留場刊，請把它放回原位；又或於完場後放入場地的回收箱  
If you don't wish to keep your house programme, please leave it at your seat, or return it to the admission point for recycling

多謝支持環保  
Thank you for caring for the Earth

# 同心同步同進 共創更好未來

RIDING HIGH TOGETHER  
FOR A BETTER FUTURE



香港賽馬會是致力建設更美好社會的世界級賽馬機構，透過其結合賽馬及馬場娛樂、會員會所、有節制體育博彩及獎券，以及慈善及社區貢獻的綜合營運模式，創造經濟及社會價值，並協助政府打擊非法賭博。馬會是全港最大的單一納稅機構，其慈善信託基金位列全球十大慈善捐助機構。

The Hong Kong Jockey Club is a world-class racing club that acts continuously for the betterment of our society. Through its integrated business model, comprising racing and racecourse entertainment, a membership club, responsible sports wagering and lottery, and charities and community contribution, the Club generates economic and social value for the community and supports the Government in combatting illegal gambling. The Club is Hong Kong's largest single taxpayer and its Charities Trust is one of the world's top ten charity donors.



PHOTO: Cheung Wai-lok

## 香港管弦樂團

願景  
呈獻美樂 啟迪心靈

香港管弦樂團（港樂）獲譽為亞洲最前列的管弦樂團之一。每年節目以交響曲目為主，並邀請世界各地的指揮和演奏家演出。港樂不但舉辦豐富的教育活動，更委約新作，以及培育本地新秀。灌錄專輯包括：為孩子而設、以廣東話敘述的唱片；由譚盾和盛宗亮親自指揮各自作品的專輯；以及華格納全套《指環》歌劇四部曲。音樂總監梵志登自2012年上任後，曾先後帶領港樂到歐洲、亞洲、澳洲，以及中國各地巡演。余隆由2015/16樂季起開始擔任首席客席指揮。廖國敏於2020年12月獲委任為駐團指揮。

2019年港樂榮獲英國著名古典音樂雜誌《留聲機》年度管弦樂團大獎，成為亞洲首個獲此殊榮的樂團。

香港管弦樂團由香港特別行政區政府資助，亦為香港文化中心場地伙伴

香港管弦樂團首席贊助：太古集團

## HONG KONG PHILHARMONIC ORCHESTRA

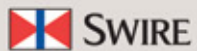
Vision To inspire through the finest music-making

The Hong Kong Philharmonic Orchestra (HK Phil) is regarded as one of the leading orchestras in Asia. The orchestra's annual schedule focuses on symphonic repertoire, with conductors and soloists from all over the world. The HK Phil runs an extensive education programme, commissions new works, and nurtures local talent. Recording projects have included a CD for children narrated in Cantonese, works by Tan Dun and Bright Sheng conducted by the composers, and Wagner's *Ring Cycle*. With Music Director Jaap van Zweden since 2012, the HK Phil has toured Europe, Asia, Australia, and on numerous occasions to Mainland China. Yu Long has been Principal Guest Conductor since the 2015/16 season. Lio Kwok Man has been recently appointed as Resident Conductor.

The HK Phil won the prestigious UK classical music magazine *Gramophone's* 2019 Orchestra of the Year Award – the first orchestra in Asia to receive this accolade.

The Hong Kong Philharmonic Orchestra is financially supported by the Government of the Hong Kong Special Administrative Region and is a Venue Partner of the Hong Kong Cultural Centre

SWIRE is the Principal Patron of the Hong Kong Philharmonic Orchestra



PRINCIPAL  
PATRON  
SINCE 2006

# BLOOM



港樂  
HKPhil



# IN HARMONY



香港管弦樂團  
Hong Kong Philharmonic Orchestra

首席贊助 Principal Patron



## Cheers for the Talented

### THE HK PHIL FUNDRAISING CONCERT 香港管弦樂團籌款音樂會2022

誠邀大家參加港樂籌款音樂會，共享音樂時光！

音樂會歡迎來自不同年齡和界別的人士與港樂的樂師同台演奏，一展才能。

**The HK Phil Fundraising Concert is now calling for performers!**

This will be an occasion for people of all professions and ages to shine and perform with the HK Phil.



吳懷世 指揮  
Wilson Ng CONDUCTOR

30 JAN 2022  
SUN 3PM

香港文化中心音樂廳  
Hong Kong Cultural Centre  
Concert Hall

hkphil.org

報名及購票查詢

Performer application and  
ticketing enquiries

development@hkphil.org / 2721 0312

梵志登 音樂總監  
Jaap van Zweden Music Director

余隆 首席客席指揮  
Yu Long Principal Guest Conductor

### 甚麼是室樂？

英文「chamber」源自法語「chambre」，意思是「房間」。因此，chamber music 的字面意思就是可以在一個房間內演奏的音樂，即「室樂」。它通常有2至10位樂師，並沒有指揮。然而，室樂的樂師數目可以很廣泛，而且可包含各式各樣的樂器。過去數世紀，樂器的種類和配搭不斷變化。如今的室樂團，樂器包羅萬有，甚至包括電子樂器。

### 室樂的有趣之處在哪裏？

每位樂師都是獨立個體，都有各自獨特的演奏部分。他們共奏時，便像一起進行音樂討論。由於沒有指揮，每位樂師除了聆聽自己外，尚要聆聽其他樂師。這是團隊合作的極致。

### WHAT IS CHAMBER MUSIC?

The term "Chamber" comes from the French word *chambre*, which means "a room". So Chamber Music literally means music which can be performed in a room, and usually involves between 2 and 10 players performing without a conductor. However, chamber music comes in all sorts of sizes and involves any manner of instruments. Over the centuries the range and combination of instruments has changed, and now you can find all sorts of instruments and even electronic devices performing in a chamber ensemble (which is what we call any group of players performing chamber music).

### WHAT ARE THE FUN PARTS IN PLAYING CHAMBER MUSIC?

Each musician is an individual. They have their unique part to play. When they play together, they are having a music discussion with each other. As there is no conductor, each musician has to listen carefully to themselves as well as to the others. It is an extreme example of team-work.

你從今天聆聽的音樂中，  
可以辨認出是怎樣的小組？

CAN YOU IDENTIFY THE ENSEMBLE  
YOU ARE LISTENING TODAY?

有哪些樂器？

WHAT ARE THE INSTRUMENTS?

他們演奏時如何互動？  
請跟同學分享你的想法。

HOW DO THEY INTERACT TO EACH OTHER  
WHEN THEY PERFORM? SHARE YOUR THOUGHTS  
WITH YOUR CLASSMATES.



Haydn playing quartets (Wiki Common)

## 序

「室樂」在浪漫時期成了重要的常見樂種。啟蒙運動對藝術的刺激、鋼琴的發展、工業革命，還有中產階級的變化(既有上行流動的機會，又渴望參與文化活動)，種種因素交織之下，令合奏音樂發展出一個適宜在房間裡演出、整體感覺較親切的樂種。

貝多芬主張擺脫嚴格的、標準的結構限制；舒伯特繼續打破作曲規則；孟德爾遜則一面採用嶄新的風格，一面重拾古典主義的精練優雅。浪漫時期室樂的百花齊放，就由這三首作品展現出來。

## INTRODUCTION

Chamber music became an important fixture during the romantic period. The effects of the Enlightenment on artistic motivation, the development of the piano, the industrial revolution, and the upward mobility of the middle class, hungry for cultural expression, converged to develop ensemble music in the intimate setting of the “chamber”.

Beethoven championed the move away from the confines of the strict, classical structures, Schubert proceeded to break the compositional rules, and Mendelssohn brought a return to the refinement of classicism but within a new style. The story of romantic chamber music unfolds with these three works.

## 貝多芬

## LUDWIG VAN BEETHOVEN

C小調第四弦樂四重奏, op. 18

String Quartet no. 4 in C minor, op. 18

快板, 但不太快

諧謔曲: 詼諧的行板, 接近小快板

小步舞曲: 小快板

快板

Allegro, ma non tanto

Scherzo: Andante scherzoso quasi Allegretto

Minuet: Allegretto

Allegro

貝多芬在1798至1800年間創作C小調第四弦樂四重奏。剛開始動筆時他28歲, 因創作一直被打斷而感到憤怒, 突然昏厥倒下, 醒來後卻聽不到任何聲音。儘管他日後恢復了部分聽力, 但失聰隨年齡增長繼續惡化。

C小調對貝多芬而言有重要意義。這個調號有三個降半音記號(Flat ♭), 被視為相當黑暗和不愉快的音調。貝多芬的「悲愴」鋼琴奏鳴曲、第五交響曲及最後一首鋼琴奏鳴曲op.111都是C小調。在這首四重奏中, 他用C

**Beethoven** wrote his String Quartet no. 4 in C minor, during 1798-1800. He was 28 years old when he started writing it and it was at this time that he suffered a fit from being enraged at having his work constantly interrupted. During this fit, he fell over and when he got up, he could not hear anything. Although his hearing partially recovered, it continued to get worse as he got older.

The key of C minor is significant for Beethoven. With three flats (♭) in the key signature, it is considered quite a dark and unhappy key. Beethoven used C minor for his *Pathétique* piano sonata, his fifth symphony and his final piano sonata, op. 111. He uses C minor in this piece to achieve a variety of moods. The **first movement** sounds urgent with an underlying quaver passage that pushes along the momentum. The **second movement** is in the brighter C major key although the use of counterpoint and the return

小調表達各種心情。第一樂章聽起來急急忙忙, 下層的八分音符段落順應推進樂曲向前。第二樂章相較明亮, 用C大調, 但對位法的使用及返回C小調對緩解情緒沒有太大幫助。第三樂章陰沉險惡。最後的第四樂章是輪旋曲, 當中帶「吉卜賽」特色的樂段和較抒情的旋律交替奏出。整部作品持續有大調與小調的對比變化, 似乎是對這方面的戲劇效果開玩笑。

當貝多芬於1787年造訪維也納時, 有可能跟隨莫扎特上了幾堂課, 但他一定有跟海頓見面並學習作曲。海頓表示年輕的貝多芬是值得留意的人才, 但貝多芬認為從其他老師學到更多, 如阿爾布雷希特伯格和薩里耶利。在1790年代, 貝多芬寫下許多室樂作品: 鋼琴三重奏、小夜曲、弦樂三重奏、單簧管三重奏、弦樂四重奏及一首七重奏。

to C minor doesn't provide much in the way of emotional relief. The **third movement** is dark and menacing, and the **final movement** has "Gypsy" influenced moments alternating with more lyrical melodies in the rondo structure. The constant changes between major and minor throughout the piece almost seem to make fun of the drama.

It is possible that Beethoven took some lessons from Mozart when he visited Vienna in 1787 and he certainly met Haydn and studied composition with him. Haydn stated that the young Beethoven was a talent worth watching, but Beethoven felt he learned more from other teachers such as Albrechtsberger and Salieri. During the 1790s, Beethoven wrote quite a lot of chamber music: piano trios, serenades, string trios, clarinet trios, string quartets and a septet.



## 舒伯特

## FRANZ SCHUBERT

C小調弦樂四重奏，「四重奏斷章」，D703

String Quartet in C minor, *Quartettsatz*, D703

甚快板

行板——片段

Allegro assai

Andante – fragment

舒伯特合共寫作了17首弦樂四重奏，普遍認為第十二首同時是他第一首成熟作品。樂曲標題「四重奏斷章」是作曲家與世長辭後為後世所加，而且顧名思義，樂曲只有一個樂章。相信舒伯特原本計劃的樂章數目不止一個，可是他寫畢第一樂章、再完成第二樂章的一小段之後，就將樂曲束之高閣。儘管如此，樂曲聽來卻毫無殘缺之感。「四重奏斷章」是舒伯特四首晚期弦樂四重奏中的第一首，往後三首都按傳統結構寫成的完整四重奏，而且每首都由四樂章組成。

舒伯特寫作這些四重奏都有實際用途：在家裡由家人演奏。舒伯特父親（法蘭茲·舒伯特）和兄弟會在家中演奏這些

Of the 17 works **Schubert** wrote for string quartet, the posthumously titled *Quartettsatz* (quartet movement), his twelfth, is considered to be the first of his mature works. As the nickname implies, the piece exists in a single movement structure. Schubert is believed to have intended to write more, but only completed the first movement and a small portion of the second, before abandoning the work. Despite this, there is no sense in which it sounds incomplete. *Quartettsatz* is the first in a group of four late examples, and the following three are fully-formed, four-movement works in the classical structure.

Schubert intended these quartets for practical purposes; to be played at home by his family. Franz, his father, and brothers played these pieces at home, and as his family were skillful amateurs, the technical limitations are reflected in the composition. When Schubert completed

作品，而且由於家人都是技巧不俗的業餘樂手，技巧上的限制也同時在樂曲反映出來。1820年，作曲家完成「四重奏斷章」的時候才23歲；那年頭他還與一群密友、藝術家和學生籌辦連串聚會，稱為「舒伯特團」。

舒伯特英年早逝後好一段時間。「四重奏斷章」的手稿都原封不動，直至布拉姆斯發現了這首樂曲後加以編輯，才在1870年出版。

作曲家在「四重奏斷章」以反傳統的手法處理奏鳴曲式，處處都是破格的寫法。全曲以激動的顫音掀開序幕，所營造的張力越來越強烈，並在降D拿玻里和弦達到頂峰。樂曲三個對比鮮明的主題觸及數個調性，令整體調性變得模稜兩可；加上降D拿玻里和弦在最後的終止式有力地響起，彷彿暗示樂曲的主調從來都是降D調。

the work in 1820, he was 23, and during this time, he and a close-knit circle of friends, artists, and students began a series of social gatherings known as *Schubertiads*.

The manuscript for remained untouched well after Schubert's rather premature death, until it was discovered by Brahms. Brahms edited the work and published it in 1870.

Schubert's approach to sonata form is anything but traditional in this quartet, breaking rules at every turn. The piece begins with agitated tremolos, creating a character of growing tension, which culminates in a Neapolitan chord of D flat. The three contrasting themes explore several keys, creating a tonally ambiguous context that is compounded by the firm utterance of the D flat Neapolitan chord in the final cadence as if to suggest that it was the home key all along.

## 孟德爾遜

# FELIX MENDELSSOHN

D大調第三四重奏, op. 44-1

Quartet no. 3 in D, op. 44, no. 1

活潑的甚快板

小步舞曲:稍慢的小快板

抒情的行板,但稍快

活潑的急板

Molto allegro vivace

Menuetto: Un poco allegretto

Andante espressivo ma con moto

Presto con brio

1837至1838年間,孟德爾遜在完成幾首成熟的弦樂四重奏後聲譽日隆。當時28歲的他,已經在著名的萊比錫布業公會樂團當了兩年指揮;神劇《聖保羅》又讓他在國際樂壇站穩陣腳,這時正在享受忙於指揮、演出、當顧問和寫作委約作品的日子。這段時期他還有另一樁喜事:與芝倫諾成家立室,婚後定居萊比錫。

夫婦倆到黑森林度蜜月時,孟德爾遜也開始寫作作品44。作品44由三首弦樂四重奏組成,此曲是其中最後完成但最早出版的一首。全套樂曲合稱「大四重奏三首」,題獻給瑞典王儲。孟德爾遜在給好友(兼小提琴家及布

Mendelssohn's reputation was spreading around the years of 1837-38, when he completed his mature string quartets. He was 28, and had been conducting the celebrated Gewandhaus Orchestra in Leipzig for two years. His *St Paul* oratorio had confirmed his international status, and he was enjoying a busy time of conducting, performing, advising and commissions. This was also a happy time of nuptial bliss, when he married Cécile Jeanrenaud, and settled permanently in Leipzig.

Work began on his opus 44 quartets whilst on honeymoon in the Black Forest, and the D major Quartet, no. 1 was the first published, but the last to be completed. The set is known as the *Trois Grands Quatuors*, with a dedication to the Crown Prince of Sweden. In a letter to the violinist, close friend, and concertmaster of the Gewandhaus Orchestra, Ferdinand David, Mendelssohn wrote, "I have just finished my Quartet in D, I like it very much. I hope it may please you as well. I rather think it will, since it is

業公會樂團團長)費德南·大衛的信中寫道:「我剛完成了D大調四重奏。我很喜歡這曲子,希望你也喜歡吧。我猜你也會喜歡,因為與其他(兩首)相比,這一首更活潑,而且我看更受演奏者歡迎。」1839年2月,D大調四重奏也像作品44較早完成的兩首四重奏一樣,由大衛和他的弦樂四重奏合奏團首演。

孟德爾遜有段日子較少室樂作品問世,但過後卻更樂意沿用傳統的結構。第一樂章一下子交代數個主題樂思,令人目不暇給;然後是溫柔的小步舞曲——這首顯然受洛可可風格影響的小步舞曲,也是孟德爾遜所有四重奏裡唯一的小步舞曲樂章。沉思似的慢樂章稍後響起,第一小提琴奏出憂鬱的旋律,配以輕柔的撥弦伴奏。終樂章則是首薩塔瑞舞(一種源自文藝復興時期的舞曲,作曲家在《意大利》交響曲終樂章也用過),重拾第一樂章D大調明亮歡欣的氣氛。

more spirited and seems to me likely to be more grateful to the players than the others." David and his quartet premiered the work as he had the previous opus 44, in February 1839.

Following a period of producing relatively few chamber works, Mendelssohn embraced the formal classical structures to an even greater extent. The **opening movement** begins with an exuberant statement of several thematic ideas, and is followed by a gentle **Menuetto** with clear influences of the rococo style – the only minuet in any of his quartets. A contemplative **slow movement** follows, the melancholic melody of the first violin underpinned by gentle pizzicato. The **final movement** brings back the bright D major joy from the first movement in a saltarello, a Renaissance dance form used in the final movement of his *Italian* Symphony.

HONG KONG PHILHARMONIC  
MUSIC  
*engagement*  
FOR all Walks  
OF life

● 樂器大師班\*  
INSTRUMENTAL  
MASTERCLASSES

● 作曲家計劃\*\*\*  
COMPOSERS  
SCHEME

● 太古社區音樂會  
SWIRE  
COMMUNITY  
CONCERTS

● 大館室樂系列\*  
TAI KWUN  
CHAMBER MUSIC SERIES

● 大堂節目  
FOYER PERFORMANCES

● 學校專場音樂會\*  
SCHOOL CONCERTS

● 青少年聽眾計劃及社區音樂會\*\*  
YOUNG AUDIENCE  
SCHEME & COMMUNITY CONCERTS

● 太古樂賞  
SWIRE CLASSIC INSIGHTS

● 太古「港樂·星夜·交響曲」  
SWIRE  
SYMPHONY UNDER  
THE STARS

● 音樂會前講座  
PRE-CONCERT TALKS

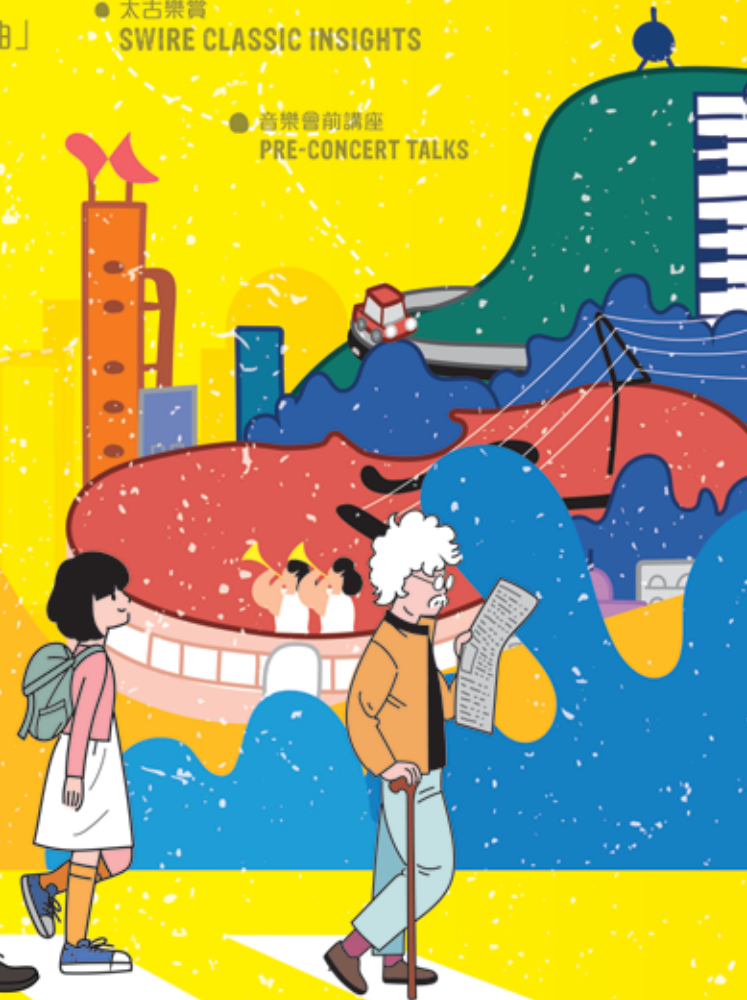
● 網上節目  
ONLINE  
PROGRAMMES

● 管弦樂精英訓練計劃  
THE ORCHESTRA  
ACADEMY HONG KONG

● 室樂小組到校表演\*  
ENSEMBLE VISITS

● 萬瑞庭音樂基金  
THE BERNARD VAN ZUIDEN  
MUSIC FUND

● 公開彩排  
OPEN REHEARSALS



● 此活動為賽馬會音樂密碼教育計劃的活動，由香港賽馬會慈善信託基金贊助  
This programme is part of The Jockey Club Keys to Music Education Programme, sponsored by The Hong Kong Jockey Club Charities Trust  
● 由香港董氏慈善基金會贊助  
Sponsored by The Tung Foundation  
● 由何鴻毅家族基金贊助  
Sponsored by The Robert H. N. Ho Family Foundation



表演者 ARTISTS

何珈樑  
Gallant Ho Ka-leung  
小提琴 VIOLIN



張姝影  
Zhang Shu-ying  
中提琴 VIOLA



梁文瑄  
Leslie Ryang Moonsun  
小提琴 VIOLIN



鮑力卓  
Richard Bamping  
大提琴 CELLO

