

JOCKEY CLUB KEYS TO MUSIC
EDUCATION PROGRAMME
賽馬會音樂密碼教育計劃2021/22

BEETHOVEN
MEETS
MOZART

室樂系列
貝多芬遇上
莫扎特

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香港賽馬會慈善信託香港管弦樂團
賽馬會音樂密碼教育計劃
香港賽馬會慈善及社區事務執行總監張亮先生獻辭託基金獻辭

「興於詩，立於禮，成於樂。」音樂對青少年的全人發展尤其重要。香港賽馬會慈善信託基金自2012年起，撥款累計超過1,800萬港元，支持香港管弦樂團，展開「賽馬會音樂密碼教育計劃」，為幼稚園及中小學生免費提供一系列的音樂教育活動，全方位培育音樂種子。

計劃踏入十週年里程碑，見證着學習內容愈趨豐富，節目不斷演變革新，除了透過支援校園管弦樂團的培訓、樂器大師班及教師音樂講座等多元化項目，增加師生對古典音樂文化的知識，提升新一代的演奏技巧及藝術涵養，培養自信心及團隊精神外，還舉辦學校專場音樂會，讓學生欣賞美樂之餘，亦認識參與音樂會的禮儀，擴闊視野。

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」推出室樂系列，為廣大市民呈獻悠揚樂韻的同時，亦讓觀眾感受這座中區警署建築群的歷史氣息和氛圍，啟迪心靈。

隨着網上學習逐漸成為新常態，計劃在疫情期間靈活地將大部分活動移師線上進行，讓同學們可以隨時隨地繼續進修磨鍊，分享音樂的喜悅；而新增的網上靜觀課程，則透過古典音樂的療癒力量，為有特殊學習需要的學生及其照顧者提供有關心理健康的支援服務。我們欣喜得悉，受惠於計劃各項目的師生總數已超過22萬人次，令人鼓舞。

馬會一直不遺餘力地栽培藝術人才，夥拍多個本地藝術團體推行不同類型的音樂教育計劃，例如「賽馬會音樂兒童果子計劃」及「賽馬會中樂360」等，推動兒童及青年發展，亦為香港注入藝術文化活力，豐富生活，推動創意共融。這正好貫徹馬會致力建設更美好社會的宗旨，以獨特綜合營運模式，透過稅收及慈善捐款，將博彩及獎券收入回饋香港。

我要感謝香港管弦樂團為普及音樂教育、推動本地藝術發展所付出的努力。期望計劃繼續以音樂開啟更多孩子的潛能密碼，成就美好的未來。

張亮先生

香港賽馬會慈善及社區事務執行總監

THE HONG KONG PHILHARMONIC ORCHESTRA JOCKEY CLUB KEYS TO MUSIC EDUCATION PROGRAMME MESSAGE FROM MR LEONG CHEUNG EXECUTIVE DIRECTOR, CHARITIES AND COMMUNITY, THE HONG KONG JOCKEY CLUB

As Confucius said: "Be aroused by poetry; structure yourself with propriety; refine yourself with music." Music is important to young people's holistic development. Thus, The Hong Kong Jockey Club Charities Trust is pleased to have supported the Hong Kong Philharmonic Orchestra, with approved total donations of more than HK\$18 million, 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, sowing seeds for them to grow into young musicians in a multi-faceted manner.

The programme is approaching its tenth anniversary milestone. Over the past decade, its learning activities and its performances have continually evolved and innovated. It has helped to expand the knowledge of participating teachers and students about classical music and culture, enhance youngsters' playing skills and arts literacy, as well as build confidence and team spirit among our younger generation through many diverse activities, including school orchestra training, instrumental masterclasses, and seminars for music teachers. School concerts have also been held for students to appreciate fantastic music, learn concert etiquette, and broaden their horizons.

Additionally, to bring music to every corner of our city, a chamber music series has been held at Tai Kwun – Centre for Heritage and Arts, where the young and old alike have been able to enjoy enchanting music and the heritage experience of the revitalised Central Police Station Compound while enlightening the mind.

Given the new normal and the increasing popularity of online learning, most of the sessions have been virtual during the pandemic to enable students to further their studies and spread the joy of music beyond time and physical boundaries. To better support the students with special learning needs and their carers, the project will specially launch online mindfulness activities to provide mental health assistance through the healing power of classical music. To date, the programme has encouragingly benefited more than 220,000 teachers and students in total.

The Club is dedicated to cultivating art talent by organising various music education projects, like Jockey Club Music Children Fruit Programme and Jockey Club Chinese Music 360, in collaboration with different local art groups. These advances exemplify our efforts to further children and youth development, build a culturally vibrant Hong Kong, enrich lives and promote social inclusion, all of which reflect the Club's strong commitment to its purpose – the betterment of society. The Club's efforts are made possible by its unique integrated business model through which racing and wagering generate tax and charity support for the community.

I would like to thank the Hong Kong Philharmonic Orchestra for its hard work in music education and local arts development. I am hopeful that this meaningful music programme will continue to help nurture the future pillars of our society.

Mr LEONG CHEUNG

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



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室樂系列

JOCKEY CLUB KEYS TO MUSIC
EDUCATION PROGRAMME 2021/22
CHAMBER MUSIC SERIES

貝多芬遇上莫扎特
BEETHOVEN MEETS MOZART
Piano and Wind Quintet 鋼琴管樂五重奏

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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樂季起擔任首席客席指揮。廖國敏於2020年12月正式擔任駐團指揮。

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 Kuokman was appointed as Resident Conductor in December 2020.

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

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.

你今天聆聽的是甚麼小組？

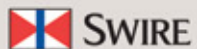
CAN YOU IDENTIFY THE ENSEMBLE YOU ARE LISTENING TODAY?

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.



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IN HARMONY



序

室樂範疇中結合鋼琴和管樂的曲目相對較少。每當為這較不常見的室樂組合作曲時，作曲家時常選擇長笛或雙簧管作為最高音的管樂聲部，並添加單簧管、巴松管和圓號。其中的單簧管由18世紀下半葉起在樂團中廣泛應用，更曾令莫扎特著迷。是次節目除了選來他為鋼琴和木管而作的五重奏外，還包括深受他影響的貝多芬為相同組合編寫的五重奏。兩首作品標誌了年輕的貝多芬對莫扎特的崇拜。

兩位大師1787年初次見面時，貝多芬還是個少年，而莫扎特卻病倒了，並沒有心情招待這位名不經傳的奇才。然而，當莫扎特聽畢貝多芬的演奏，便向妻子康斯坦思宣布，這個少年終有一天會揚名天下。莫扎特同意教導他，可惜貝多芬必須馬上返回波恩，照顧垂死的父親。當他再次回到維也納時，莫扎特已經去世了。遺憾地，那說好的一課從沒發生。今場音樂會呈獻兩位大師的作品，就當是為那未完成的一課作補償。

INTRODUCTION

The combination of piano and winds is comparatively rare in the chamber music repertoire. Composers for this ensemble choose between the flute or oboe as the highest wind instrument with the clarinet, bassoon and horn completing the mix. Mozart is well known for his fascination with the clarinet, a newcomer into the orchestra in the latter half of the 18th century. Beethoven was profoundly influenced by Mozart, and the coupling of these two works in this programme mark the admiration of the young composer.

The two met in 1787 when Beethoven was just a boy and Mozart was suffering from ill-health and in no mood to entertain an obscure prodigy. After hearing him play, Mozart declared to his wife, Constanze, that one day the boy would give the world something to talk about. Mozart agreed to teach him, but Beethoven needed to return to Bonn to take care of his dying father. By the time he returned to Vienna, Mozart had died. The lesson, sadly, never took place. By performing pieces by both of the maestros in this concert, we fulfill their reneged promise of the music lesson, where Beethoven meets Mozart.

莫扎特

WOLFGANG AMADEUS MOZART

降E大調五重奏，為鋼琴和木管而作，K. 452

Quintet for Piano & Winds in E-flat, K. 452

最緩板—中庸的快板

稍緩板

輪旋曲:快板

Largo – Allegro moderato

Larghetto

Rondo: Allegretto

莫扎特與康斯坦思的第一個孩子在他們結婚一年後誕生，但不幸活不過兩個月。為了讓生活重拾正軌，莫扎特專注於作曲和演出中。1784年3月30日，他在維也納完成了編號K.452的降E大調五重奏，並於兩日後在維也納城堡劇院首演。他將此作形容為「我的最佳作品」。

第一樂章〈最緩板〉的引子由堅定的管樂和弦與鋼琴抒情的應答組成。管樂重複這些樂句，直至連串鋼琴顫音標誌著樂段的結束。〈中庸的快板〉由一段鋼琴獨奏開始，並得管樂和應。這些生意盎然的音樂素材不斷發展至樂章結束。

A year after marrying Constanze, Mozart's first child had been born. Unfortunately, it could only survive for two months. He tried to return to a normal life by focusing on his compositions and performances. His Quintet for Piano & Winds (K. 452) was completed in Vienna on 30 March 1784, and it was first performed two days later in the Burgtheater in Vienna. Mozart described K. 452 as "the best work I have composed".

The **Largo** opens with firm chords from the winds and lyrical piano answers. The winds repeat the phrases and piano trills eventually bring the section to a close. The piano starts the **Allegro moderato** answered by the winds. These lively materials, with fresh themes, continue to the end of the movement.

第二樂章〈稍緩板〉由美妙而抒情的雙簧管主題展開，並獲五重奏全體成員回應，當中的旋律富有平靜的表現力。第二部分由流暢的旋律組成，其中包括具有豐富色彩的半音變化樂段。

第三樂章〈輪旋曲〉的主題由上行的鋼琴琶音介紹出場。管樂樂器除了與鋼琴對答外，更接演主題旋律。樂思進一步發展，使每種樂器都有大顯身手的機會。樂章在一節華采樂段過後趨快至輝煌的尾聲，讓所有樂器均能發光發亮。

The oboe opens the **Larghetto** with a beautiful lyrical theme. The full quintet answers, the melodies giving a calm expressiveness. The second section has flowing melodies with colourful chromatic passages.

The piano introduces the **Rondo** theme with its rising arpeggio. The winds answer and complete the theme. Further developments give each instrument a chance for display. A "cadenza in tempo" leads to the quicker final section showing all instruments at their brilliant best.

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This programme is part of The Jockey Club Keys to Music Education Programme, sponsored by The Hong Kong Jockey Club Charities Trust
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貝多芬

LUDWIG VAN BEETHOVEN

降E大調五重奏，為鋼琴和木管而作，op. 16

Quintet for Piano & Winds in E-flat, op. 16

沉重地—快板，但不太快

如歌的行板

輪旋曲：快板，但不太快

Grave – Allegro, ma non troppo

Andante cantabile

Rondo: Allegro, ma non troppo

貝多芬大概是受編號K.452的莫扎特五重奏所啟發，因而於1796年為相同的樂器組合寫下同為降E大調的五重奏，並於翌年首演。維也納的出版商Tranquillo Mollo於1801年出版此作，獻給施亞岑貝格親王。除了此木管配器版本外，還包括改編予鋼琴及弦樂三重奏的版本。兩種版本皆以作品編號16印行。

第一樂章〈沉重地〉以緩慢而柔和、充滿附點節奏的齊奏作引子。鋼琴作出回應的同時，其他樂器亦加入重複樂句。優雅的三拍子〈快板，但不太快〉樂段由鋼琴開始，管樂樂器跟隨。鋼琴亦介紹了第二主題，當中包括巴松管樂句。流暢的樂句與活躍的鋼琴聲部在整個樂章中形成鮮明的對比。

Perhaps inspired by Mozart's K. 452, Beethoven completed his Quintet for the same instruments and in the same key in 1796. It was first performed the following year. The Viennese publisher, Tranquillo Mollo, published it in 1801 together with another version of the same music for piano and string trio. Both versions were numbered op. 16 and dedicated to Prince Joseph Johann zu Schwarzenberg.

The **Grave** introduction has a soft dotted unison. The piano answers and the figures are repeated with instrumental additions. The piano begins the graceful triple-time **Allegro, ma non troppo** followed by the winds. The piano also introduces the second theme with added bassoon phrases. Smooth phrases contrast with the active piano part throughout the movement.

第二樂章〈如歌的行板〉由一闕充滿民歌氣息的簡單調子開始，並由管樂樂器輪流以獨奏或合奏演繹。樂章中段由哀求似的圓號獨奏主導，直至一節鋼琴裝飾樂段引出安靜的結尾。

一連串輕快奔馳的鋼琴和弦打開了〈快板，但不太快〉的第三樂章輪旋曲。管樂接力吹奏，而鋼琴則以靈巧機智的樂句和應。悠長的半音音階帶領輪旋曲主題最後一次再現，而鋼琴顫音則引出尾聲的樂句。

樂曲剖析由申安頌博士撰寫，曾偉奇翻譯

A simple folk-like tune opens the **Andante cantabile** and is taken up by the winds individually and in groups. A pleading horn solo dominates the central section while decorative piano passages lead to a quiet ending.

The **Allegro, ma non troppo** has repeated piano chords in a gentle gallop. The winds continue, answered by the piano, often with much elaboration and wit. A long chromatic scale leads to a final return of the rondo theme and piano trills introduce the concluding phrases.

Programme notes by Dr Andrew Sutherland



韋爾遜
Michael Wilson
雙簧管 OBOE



史安祖
Andrew Simon
單簧管
CLARINET



江蘭
Lin Jiang
圓號 HORN



李偉安
Warren Lee
鋼琴 PIANO



莫班文
Benjamin Moermond
巴松管 BASSOON

如欲更了解各位音樂家，請點擊他們的名字。
Please click onto the name of each artist for
a full version of biography.