



香港管弦樂團  
HONG KONG PHILHARMONIC ORCHESTRA

首席贊助 Principal Patron



JOCKEY CLUB KEYS TO MUSIC  
EDUCATION PROGRAMME  
CHAMBER MUSIC SERIES

# THE ART OF FUGUE

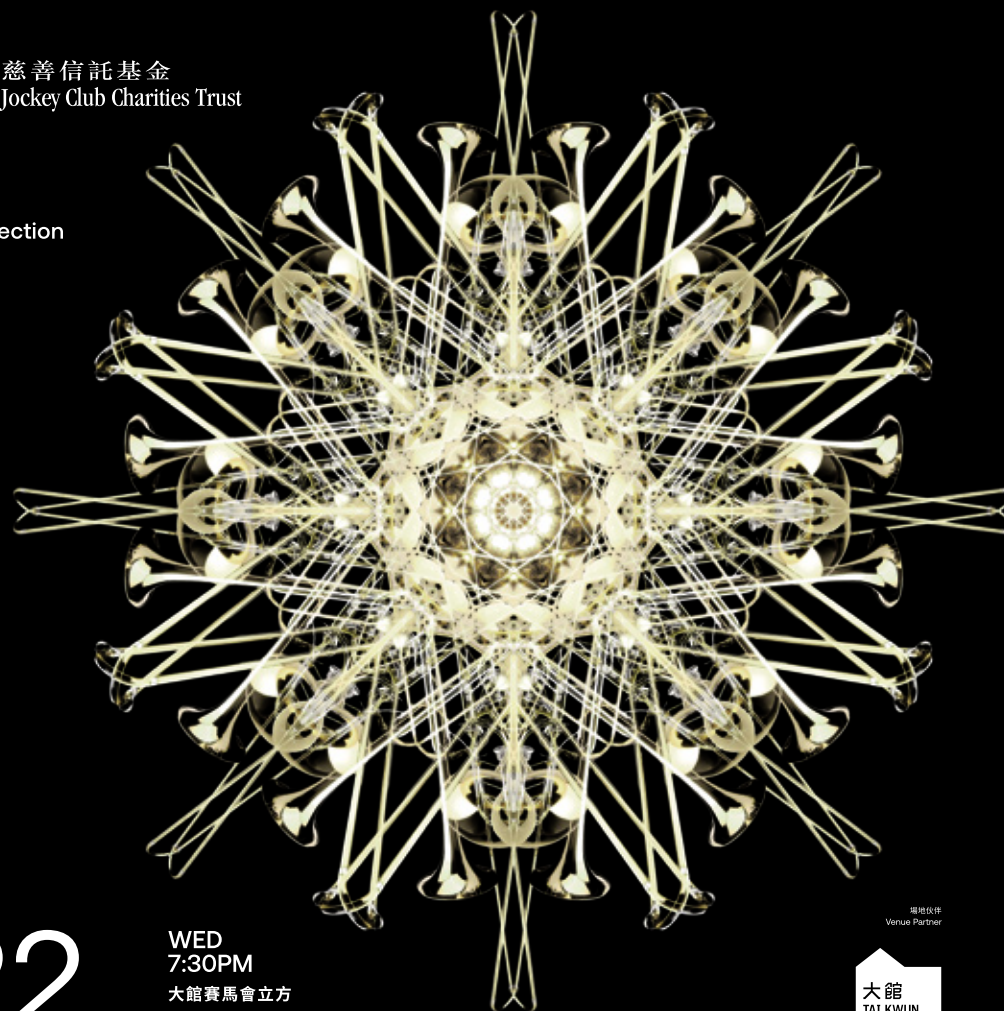
賽馬會音樂密碼教育計劃  
室樂系列  
賦格的藝術

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

港樂長號小組  
HK Phil Trombone Section



6  
JUL  
2022

WED  
7:30PM  
大館賽馬會立方  
JC Cube, Tai Kwun

場地伙伴  
Venue Partner



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The Hong Kong Philharmonic Orchestra is financially supported  
by the Government of the Hong Kong Special Administrative Region.



香港文化中心  
Hong Kong  
Cultural Centre

梵志登 音樂總監  
Jaap van Zweden Music Director

## 香港賽馬會慈善信託基金 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

## MESSAGE FROM THE HONG KONG JOCKEY CLUB CHARITIES TRUST

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

# YOUNG AUDIENCE SCHEME

立即登記  
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香港董氏慈善基金會

2022/23



香港管弦樂團由香港特別行政區政府資助。  
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梵志登 音樂總監  
Jaap van Zweden Music Director

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

### 賦格的藝術

### THE ART OF FUGUE

HK Phil Trombone Section 港樂長號小組

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香港賽馬會慈善信託基金  
The Hong Kong Jockey Club Charities Trust  
同心同步同進 RIDING HIGH TOGETHER

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### 室樂知多少？ WHAT IS CHAMBER MUSIC?

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### 巴赫《賦格的藝術》，BWV 1080 (長號四重奏，蘇爾改編) BACH The Art of the Fugue, BWV 1080 (for Four Trombones, arranged by Ralph Sauer)

賦格九，十二度  
賦格一，四聲部  
賦格二，四聲部  
賦格三，四聲部  
賦格四，四聲部  
賦格五  
賦格六，(減值法) 法國風格  
賦格七，增值法與減值法  
賦格八，三聲部  
賦格十，十度  
賦格十二，鏡像  
賦格十三，鏡像

Contrapunctus IX alla Duodecima  
Contrapunctus I a4  
Contrapunctus II a4  
Contrapunctus III a4  
Contrapunctus IV a4  
Contrapunctus V  
Contrapunctus VI (per Diminutionem) in Stylo Francese  
Contrapunctus VII per Augmentationem et Diminutionem  
Contrapunctus VIII a3  
Contrapunctus X alla Decima  
Contrapunctus XII inversus  
Contrapunctus XIII inversus

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### 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



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All the content of works are independently produced by the organiser/ creative team, and do not reflect the views or opinions of the Project nor The Hong Kong Jockey Club Charities Trust.

# 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

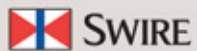
Vision To inspire through the finest music-making

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



PRINCIPAL  
PATRON  
SINCE 2006

# BLOOM



# IN HARMONY



## 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?

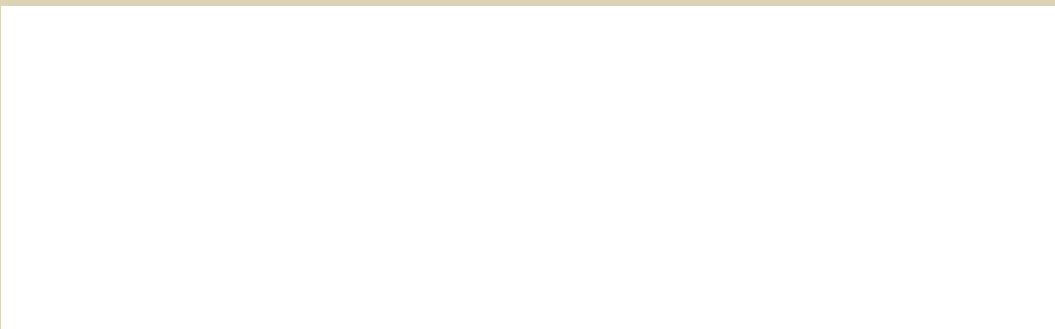
The term “Chamber” comes from the French word **chambre**, which means “a room”. So Chamber Music literally means music which can be performed in a room, and usually involves between 2 and 10 players performing without a conductor. However, chamber music comes in all sorts of sizes and involves any manner 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.

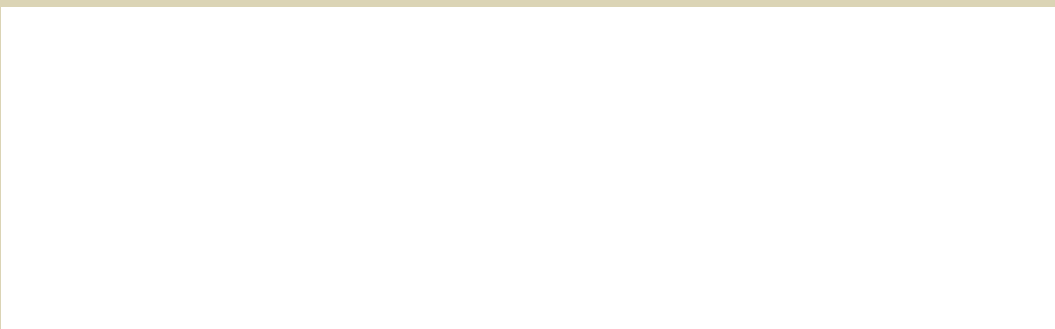
你今天聆聽的是甚麼小組？

CAN YOU IDENTIFY THE ENSEMBLE  
YOU ARE LISTENING TODAY?



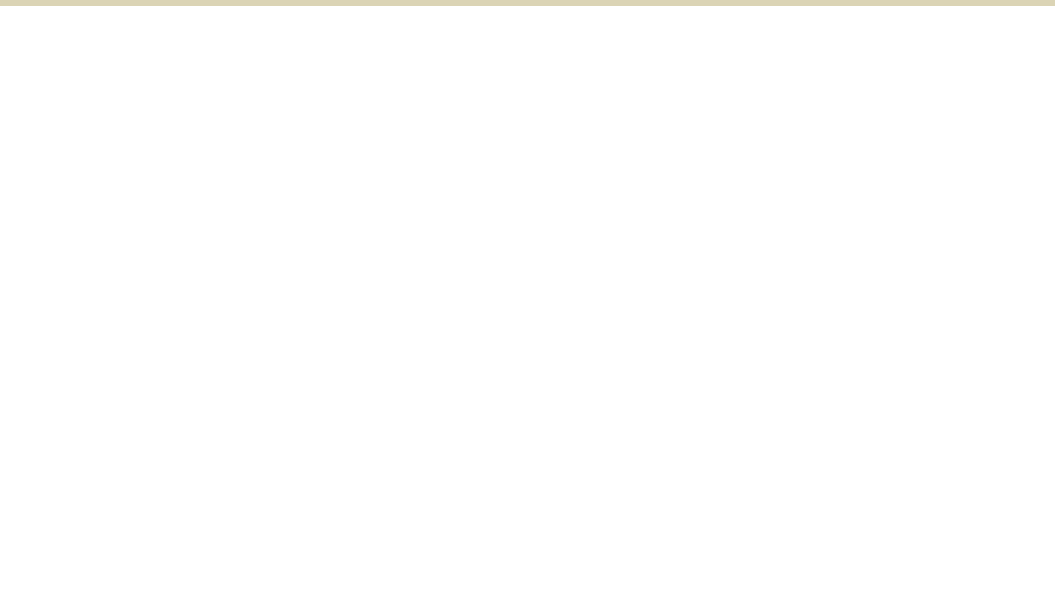
有哪些樂器？

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.



1685-1750

巴赫

## JOHANN SEBASTIAN BACH

《賦格的藝術》，BWV 1080（長號四重奏，蘇爾改編）

*The Art of Fugue* BWV 1080

(for Four Trombones, arranged by Ralph Sauer)

1747年5月7日傍晚時份，已經齡六十有二的巴赫趕了兩天的路，從萊比錫來到波茲坦，到達普魯士皇宮。他這次來波茲坦主要是為了探望次子C. P. E. 巴赫、見見長孫，還想見識一下兒子僱主的宮廷，因為這裡也是以音樂聞名於世。兒子的僱主就是普魯士國王、有「腓特烈大帝」之稱的「腓特烈二世」。風塵僕僕的巴赫連換衣服的機會都沒有，就直接被國王召見了。柏林有報章形容巴赫進宮後：

（巴赫）來到的時候，（國王）紆尊降貴，走到鋼琴前即興彈奏出一個主題，讓巴赫即興創作一首賦格曲。巴赫欣然遵命，不但陛下非常滿意，看來甚是喜歡，在場的所有人都讚嘆不已。

在一眾大臣面前，國王請巴赫即興創作一首三聲部賦格曲，巴赫做到了。然後國王提出更不可思議的要求：即興創作六聲部賦格曲。這時，在一眾同儕面前，史上最出色的對位法大師也被迫認輸了。可是這次敗陣也很短暫；兩個月內，巴赫就完成了這首極難寫作的六聲部賦格曲交給國王——國王給他的主題，以無懈可擊的對位法加工，寫出多首超卓的樂曲，六聲部賦格就是其中之一。巴赫將這套作品命名為《音樂的獻禮》。

On the early evening of 7 May 1747, Johann Sebastian Bach – aged 62, and weary from a two-day journey from Leipzig – arrived at the Prussian royal seat of Potsdam. He intended to visit his second-born son Carl Philipp Emanuel, to see his first grandchild, and to witness for himself the famously musical court of Carl Philipp's employer: King Frederick II ("the Great") of Prussia. But without even the chance to change out of his travelling clothes, Bach was summoned directly to the royal palace. A Berlin newspaper described what happened next:

*[The King] went, at [Bach's] entrance to the Forte-piano and condescended to play, by himself and without any preparation, a theme for Kapellmeister Bach, which he should execute in a fugue. This was done so happily by the aforementioned Kapellmeister, that not only His Majesty was pleased to show his satisfaction, but also all those present were seized with astonishment.*

In front of his court, Frederick then asked Bach to improvise a three-voice fugue. When Bach succeeded, Frederick then asked for the unthinkable: a six-voice fugue. At which point, before the assembled ranks of his peers, the greatest contrapuntalist in history was forced to concede defeat. But Bach's defeat was only temporary. Within two months of his evening at Potsdam, he presented Frederick with that impossible six-voice fugue – part of a whole series of superb workings-out of the king's theme in flawless counterpoint. He called it *Das Musikalische Opfer* (The Musical Offering).

對18世紀作曲家來說，這類音樂比試也是工作的一部分；比試可以是高雅的智力遊戲（像巴赫和國王這一次），也可以是炫耀式的公開表演（莫扎特在布拉格時，有一次叫觀眾出題讓他即興演出。觀眾要麼將主題大聲喊出來，要麼草草寫下來交給莫扎特，讓莫扎特據此即興演奏。大夥兒就這樣玩樂到深夜）。雖然無論當時還是現在，「即興演奏」不過是管風琴師的基本要求而已。巴赫即興演奏的能力不但人所共知，時人也對巴赫的即興演奏深深入迷。事實上，巴洛克的傑出音樂家很喜歡將作品出版，一來是為了炫耀自己的高超技藝，二來是用作教材（例如巴赫的《鍵盤練習》，1731-1741）。所以大家也開始明白，巴赫為何在生命最後十多年（雖然幾乎可以肯定他早已有這樣的計劃），會大費周章寫下這樣一套樂曲，選擇對即興演奏來說最複雜、最高深的曲式「賦格曲」，來展現自己畢生所學。

Musical contests of this sort were part of the job description for an 18<sup>th</sup> century composer. They could be part of an elegant intellectual game (as with Bach and Frederick); or a flamboyant public display (Mozart once entertained a cheering Prague audience late into the night by improvising on themes that they shouted out or scribbled down for him). For an organist, though, then as now, improvisation was simply a basic professional requirement. Bach's ability in this sphere was well-known, and was a source of fascination to his contemporaries. Add to that the fact that eminent musicians of the baroque era often published works intended to expound their own prowess, at the same time as serving an educational function (such as Bach's own *Clavier-Übung* of 1731-1741 – the title literally means “Keyboard Exercise”) and we can start to understand why Bach, for at least the last decade of his life (though he had almost certainly contemplated it long before that) laboured on a treatise designed to lay out the full scope of his mastery in the most complex and learned form of improvisation – the Fugue.

經常有人誤會「賦格曲」是固定的曲式。一個「主題」出現過後，由兩個或以上的「聲部」（不同的音樂線條）承接，經過匠心獨運又想像馳聘的對位法，交織成一首織體既豐富又錯綜複雜的樂曲，而且不少賦格曲都是既宏偉又令人振奮的作品。事實上，與其說賦格是死板的曲式，倒不如說是個想像過程，一種擁有無限適應力的創作技巧。在《賦格的藝術》裡，巴赫以20多首想像馳聘、作法超卓的賦格曲，示範了賦格曲的潛力。他年輕時已努力令自己在作曲方面樣樣精通；1705年更徒步走了250里路（因為他負擔不起其他交通工具），到呂貝克聆聽偉大的對位法大師布斯泰烏德彈奏管風琴——另一個原因，正如巴赫後來憶述，「去了解我所學這門藝術的種種」。

A Fugue is often mistaken for a fixed musical form. A single “subject” (theme), taken up consecutively by two or more “voices” (different musical lines), is woven through ingenious and imaginative counterpoint into a musical texture of massive, often thrilling, richness and complexity. In fact, it's less a rigid form than an imaginative process – an endlessly adaptable creative technique, and in *The Art of Fugue*, Bach demonstrates its potential over some 20 fabulously imaginative and superbly-worked fugues (each described as *Contrapunctus*), all based on a single subject. Since his youth, he'd sought to master every aspect of the composer's craft; in 1705 he had walked (he couldn't afford anything more) for 280 miles to Lübeck to hear the great contrapuntal master Dieterich Buxtehude play the organ – and, as Bach later explained it, “to comprehend one thing and another about my art”.

《賦格的藝術》的寫作手法也有布斯泰烏德的影子。幾百年來，對位法長期雄霸歐洲音樂；這時正值對位法時代的終結，《賦格的藝術》可謂集對位法之大成。巴赫似乎在1740年代初開始寫作這套曲集，與日益衰退的視力搏鬥（現今觀點認為巴赫患了糖尿病，臨終時幾乎完全失明）。最後一首〈賦格曲〉只寫了一半——巴赫1750年7月28日與世長辭，永遠沒法完成全曲。這也是《賦格的藝術》裡其中一個謎團：到底巴赫最後是不是以這種令人心酸的手法告訴世人，大師時日無多，儘管才思仍然敏捷，但可憐的身軀卻已經太虛弱了？還是像其他人所想，認為巴赫刻意為之——這位至高無上的對位法師尊將曲子交到學生手上，意思是：「方法我已經示範了——現在換你來完成」？

There are echoes of Buxtehude's practice in *The Art of Fugue*, and it's possible to see the whole collection as a mighty summation of the art of counterpoint at the very end of its long period of dominance in European music. Bach seems to have worked upon the collection from the early 1740s onwards, struggling against worsening eyesight (he is now believed to have suffered from diabetes, and at the end of his life he was almost blind). The final *Contrapunctus* tails off, mid-flow – forever unfinished at Bach's death on 28 July 1750. It's one of a series of puzzles that surround *The Art of Fugue*. Is this a last, poignant gesture of an old master whose genius was evidently willing but whose body, at the last, was so heartbreakingly weak? Or is it (as some have suggested), a deliberate decision – Bach, the supreme teacher, handing over to his students: "I've shown you the way – now you can complete it"?

同時，巴赫為了清晰，以開列總譜寫作，每行五線譜只有一個音樂線條。雖然人們大都認為巴赫原意是讓古鍵琴演奏，但既然用上開列總譜，那麼可選擇的樂器就多很多了。這首作品曾經由各式合奏團來演奏，由弦樂四重奏、完整管弦樂團，到長號合奏（就像今天的組合）都有。巴赫是史上數一數二的不朽大師，這時已經走到人生盡頭，《賦格的藝術》就是他最後的念想，既精彩又感人至深，因此各式各樣的合奏團都選擇參與其中。樂曲1751年5月出版；初版的出版事宜由兒子C. P. E. 巴赫安排。他在這首未完成的賦格曲樂譜上加註：「作曲家打算在這首賦格曲對題裡插入名字『BACH』，但在下筆的一刻撒手塵寰。」（在德語裡，與「B-A-C-H」四個字母對應的樂音是「降B-A-C-還原B」）。學者對C.P.E.的說法有所爭論，但C.P.E.以下這句自豪地誇讚父親的話，學者卻從未激烈爭論：「這套樂曲只根據一個主題，就將賦格曲的一切學問都闡述得徹徹底底。即使是那些熟悉音樂史的飽學之士，都會承認這樣的作品實屬前無古人。」事實上，更是後無來者。

節目介紹由Richard Bratby 撰寫，鄭曉彤中譯

Meanwhile, for clarity, Bach wrote each fugue in "open score", with one musical line to each staff of the score. While it's generally accepted that he conceived this music for the harpsichord, this has left performers' options gloriously open. Ensembles ranging from string quartets to full orchestras to (as today) trombone ensembles have all chosen to engage with these brilliant, deeply moving final thoughts of one of music's most enduring masters. In the first printed edition, Bach's son Carl Philipp Emmanuel (who arranged for the work to be published in May 1751) added a note of his own at the end of that final unfinished fugue: "At the point where the composer introduces the name BACH in the countersubject to this fugue, the composer died." (In German musical notation, the notes B flat, A, C and B natural spell "Bach".) Scholars have disputed that, but no-one has seriously disputed Emmanuel's proud description of this last testament to his father's genius: "Those who are knowledgeable in the history of music will admit that such a work, in which the entire study of fugue is so thoroughly elaborated upon a single subject is unprecedented." It remains unsurpassed.

Programme notes by Richard Bratby



## 表演者 ARTISTS

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Jarod Vermette  
長號  
TROMBONE



高基信  
Christian  
Goldsmith  
長號  
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區雅隆  
Aaron Albert  
低音長號  
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