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

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

CHAMBER MUSIC SERIES

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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」，為幼稚園及小學學生設計多元化的免費音樂教育活動。

近年來，計劃透過學校專場音樂會、到校音樂組及樂器大師班等項目，增加師生對音樂文化的了解，提高新一代對古典音樂的興趣和認識，培養造就及提升學生的讀書和書寫能力、學術及藝術人才的潛質，並為學界資訊熱烈，至今已有超过20萬師生受益。

為推廣音樂到社區每一角落，計劃特別於「上海之夏—音樂節及音樂比賽」舉辦系列活動，讓大眾欣賞美隆之餘，亦可感受中華音樂建築的歷史氣息和氛圍，放鬆心靈；同時指導特殊教育需要的學生，發揮他們的潛能。

面對新冠肺炎疫情的挑戰，「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。而同學們也可在家中掌握樂師的表演竅門，增進演奏技巧。今年更增設線上靜觀課程，透過古典音樂的療癒力量，提升學生心理的健康，為其照顧者提供更多支援服務。

位列全球十大慈善機構之一的馬會，與本地藝術團體推行多項音樂教育計劃，以充實青年人的人生。這既體現馬會對香港注入藝術活力、豐富生活、推動創意共融的方針，也反映馬會秉持致力發展更美好社會的宗旨，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 arts 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
2021/22 YOUNG AUDIENCE SCHEME

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No flash photography, recording or filming

No eating or drinking

Please keep noise to a minimum during the performance

Please reserve your seats until the end of the entire work

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RIDING HIGH TOGETHER FOR A BETTER FUTURE

香港管弦樂團

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。港樂專輯包括：為孩子而寫、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。港樂於2015/16樂季起開始擔任首席客席指揮。樂團於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。

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.

www.hkjc.com

香港賽馬會
The Hong Kong Jockey Club

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.

SWRC is the Principal Patron of the Hong Kong Philharmonic Orchestra.
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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 the others. It is an extreme example of team-work.

WHAT ARE THE INSTRUMENTS?

They can vary greatly, but typically include:

- String instruments: Violin, viola, cello, double bass
- Woodwind instruments: Clarinet, flute, oboe
- Brass instruments: Trumpet, French horn
- Percussion instruments: Drums, cymbals
- Electronic instruments: Synthesizer, keyboard

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

有哪些樂器？

你從今天聆聽的音樂中，可以辨認出是怎樣的樂器？

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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.
LUDWIG VAN BEETHOVEN

C minor String Quartet no. 4

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 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.
FRANZ SCHUBERT

C小調弦樂四重奏，「四重奏斷章」，D703
String Quartet in C minor, Quartettsatz, D703

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 skilful amateurs, the technical limitations are reflected in the composition. When Schubert completed the work in 1820, he was 23, and during this time, he and a close-Knitz 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.
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 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.