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

BEETHOVEN MEETS MOZART

室樂系列

Chamber Music Series

Design: STUDIOLAU  Illustration: 趙嘉 Telephone Leung

hkphil.org
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 Kwan – 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 encouragedly 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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RIDING HIGH TOGETHER
FOR A BETTER FUTURE

香港管弦樂團

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.

香港管弦樂團由香港特別行政區政府資助，
亦為香港文化中心常駐樂團

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.

SWRI is the Principal Patron of the Hong Kong Philharmonic Orchestra

香港賽馬會是致力建設更好社會的世界級賽馬機構，通過其結合賽馬及賽馬娛樂，會所，
有節制體育博彩及獎券，以及善心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，其慈善信託基金受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 charitable and community contribution, the Club generates economic and social value for the community and supports the Government in combating 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.

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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 to the others. It is an extreme example of team-work.

WHAT ARE THE INSTRUMENTS?

有哪些樂器？

How do they interact to each other when they perform? Share your thoughts with your classmates.

你今天聆聽的是甚麼小組？

You can identify the ensemble you are listening to today.

【正確的答案】

The ensemble you are listening to today is a chamber ensemble, which typically involves 2 to 10 players. Depending on the size of the ensemble, they can consist of various instruments, such as string instruments, woodwinds, brass, and percussion.

【其他選項】

1. A symphony orchestra
2. A jazz band
3. A rock band
4. A marching band

室樂的有趣之處在哪裡？

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，還要聆聽其他樂師。這是團隊合作的極致。

【正確的答案】

Each musician in a chamber ensemble is an individual, with their own unique part to play. When they play together, they engage in a musical discussion with each other, as there is no conductor. This is an extreme example of teamwork.

【其他選項】

1. 每位樂師都必須遵守導師的指示
2. 每位樂師都需要團結一致
3. 每位樂師都要扮演多個角色
4. 每位樂師都需要遵守紀律
**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.
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.

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 arpeggios. 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.

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

第一樂章（慢板）的引子由豎笛的
管樂和絃與鋼琴抒情的伴奏構成
管樂重複這些樂句, 直至達至鋼琴顫
音標誌著樂段的結束. **慢板的快板**
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
至樂章結尾.

第二樂章（慢板）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; 當中的旋律富有平衡的表現力.
第二部分由漸慢的旋律組成, 其中包
括具有豐富色彩的變音變化樂段.

第三樂章（銅管曲）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. 樂章在一段華采樂段過後
轉至快板的尾聲, 讓所有樂器均能
發光發亮.
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HK PHIL EDUCATION AND OUTREACH PROGRAMMES

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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.

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.

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.

Programme notes by Dr Andrew Sutherland