

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

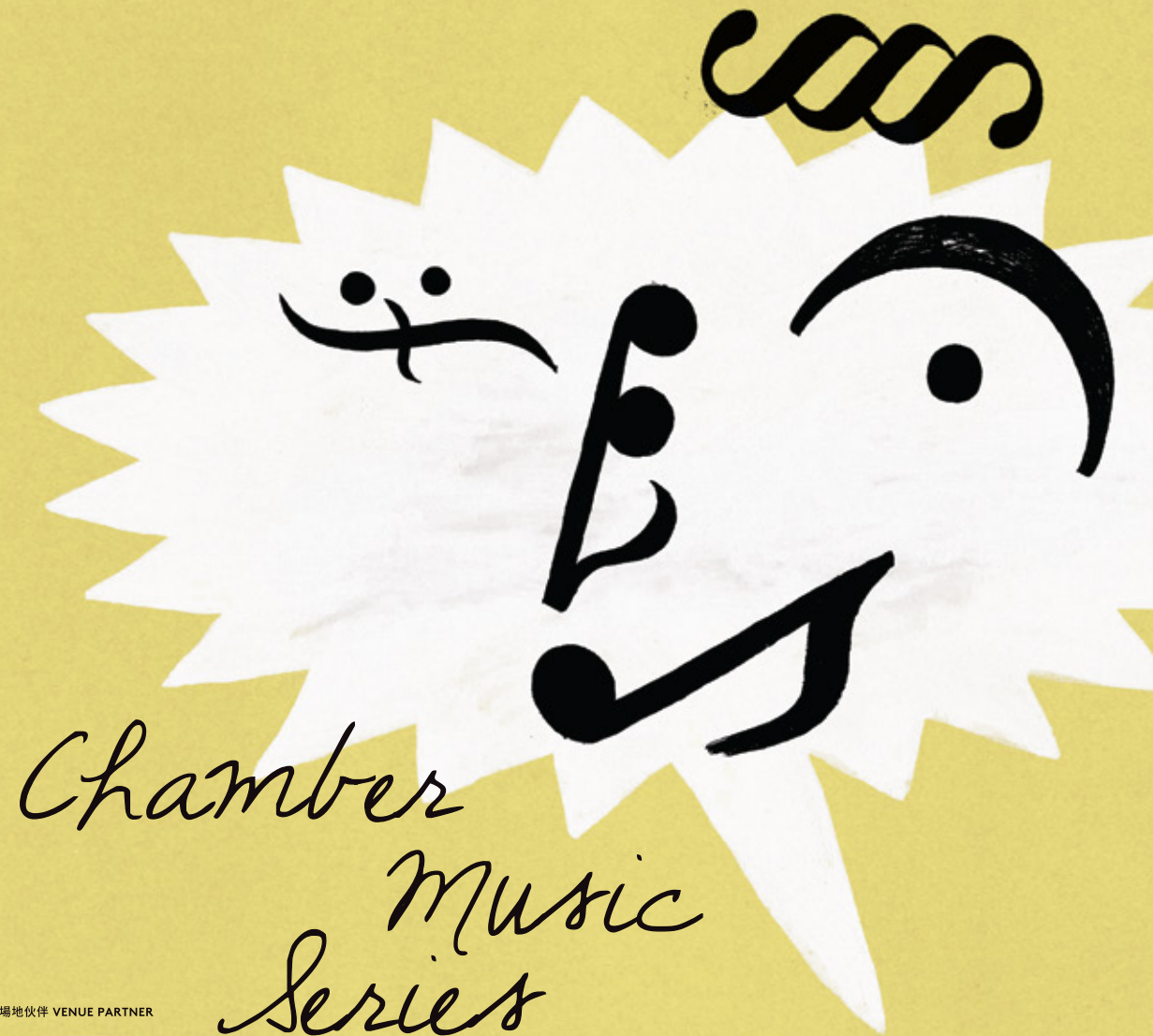
100 YEARS OF
BRASSMANIA

室樂系列
銅行百載

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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



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JOCKEY CLUB KEYS TO MUSIC EDUCATION PROGRAMME 2020/21 CHAMBER MUSIC SERIES

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100 YEARS OF BRASSMANIA

Brass Quintet 銅管五重奏

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The Hong Kong Jockey Club Charities Trust
同心 同步 同進 RIDING HIGH TOGETHER

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FOR A BETTER FUTURE



香港賽馬會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

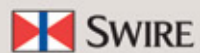
Vision To inspire through the finest music-making

The Hong Kong Philharmonic Orchestra (HK Phil) is regarded as one of the leading orchestras in Asia. The annual orchestra's 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

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* 此活動為賽馬會音樂研習教育計劃的活動，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
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HK PHIL EDUCATION AND
OUTREACH PROGRAMMES
香港管弦樂團教育及外展活動



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?

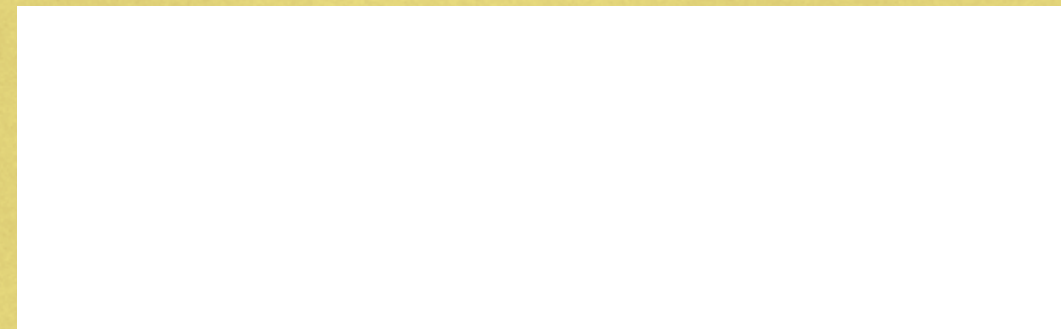
The term “Chamber” comes from the French word *chambre*, which means “a room”. So Chamber Music literally means music which can be performed in a room, and usually involves between 2 and 10 players performing without a conductor. However, chamber music comes in all sorts of sizes and involves any manner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



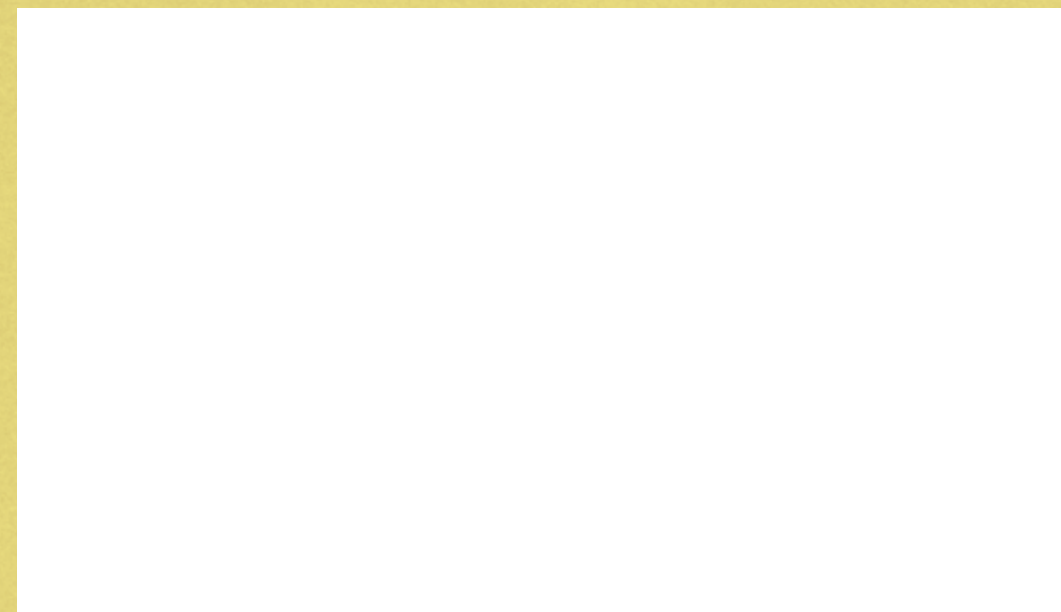
有哪些樂器？

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.



序

銅管五重奏是一種相對現代的室樂組合，通常包含兩支小號、圓號、長號和大號，但亦可配搭短號、次中音號或其他銅管樂器。1796年，海頓為當時屬新開發的帶閥（有活塞）小號撰寫第一首獨奏協奏曲，開啟了在整個低音音域演奏半音音階的可能性；與此同時不少銅管樂器持續發展至19世紀方才定型。

這套節目將帶領聽眾穿越歐洲大陸和北美，一嘗琳瑯滿目的銅管美饌。節目將以據說是銅管五重奏體裁起源之作、法國作曲家貝隆精緻的銅管五重奏開始。美國作曲家凱文感情豐富的作品則展示了銅管五重奏變化多端的色彩與演奏技巧，為節目完美作結。

INTRODUCTION

The standard brass quintet consisting of trumpets, French horn, trombone and tuba, is a relatively modern chamber music structure. It was only in 1796 that Haydn provided the first solo concerto for the newly developed valved trumpet, which opened up the entire low register to chromatic possibilities, and other brass instruments continued to evolve into the 19th century.

This programme featuring a smorgasbord of brass delicacies, takes us on a journey through the European continent and North America. Beginning with what is thought to be the origins of the brass quintet genre with French composer Jean-François Bellon's refined work, the programme finishes with American composer Michael Kamen's emotive offering demonstrating the versatility of colour and technique that a brass ensemble is capable of.

貝隆

JEAN-FRANÇOIS BELLON

F大調第一五重奏

Quintet no. 1 in F

快板

Allegro

貝隆曾獲巴黎音樂學院錄取為學生，但因受拿破崙戰爭的阻礙，他直至1823年方能入學。他贏得小提琴首獎，並開始作曲。畢業後，他在巴黎的樂團中演出，亦曾指揮蒙薩的樂團，而樂團的銅管樂部啟發他創作了幾首合奏作品。F大調第一五重奏約於1852年完成。樂曲共有四個樂章，今次的音樂會將會演出第一樂章。

Jean-François Bellon was accepted as a student at the Paris Conservatoire but, owing to the Napoleonic wars, could not attend until 1823. Winning First Prize for violin, he began composing. After his studies, he performed in Parisian orchestras and conducted the Philippe Musard Orchestra where the brass section inspired several ensemble pieces. Quintet no. 1 in F was written around 1852. There are four movements in the music. In this concert, you will hear the first movement.

The **Allegro** opens brightly with the ensemble in

五重奏齊奏打開了明亮的第一樂章〈快板〉。小號介紹急促的節奏型，而長號的主題旋律則由五重奏接力。明亮的音型再現，並由圓號旋律緊隨。樂曲的尾段被跳躍的附點節奏主導。

unison. The trumpet introduces a quick rhythmic pattern and a trombone theme is continued by the ensemble. The bright figures return, followed by a horn melody. Energetic dotted rhythms dominate the closing section.

伊和德

VICTOR EWALD

降B小調第一五重奏，op. 5
Quintet no. 1 in B-flat minor, op. 5

中板
不太慢的慢板—活潑的快板—慢板
中庸的快板

Moderato
Adagio non troppo lento – Allegro vivace – Adagio
Allegro moderato

伊和德生於聖彼得堡，12歲起就讀於音樂學院，並接受了短號、鋼琴、圓號、大提琴、和聲及作曲等課程。他與巴拉基列夫、鮑羅丁、穆索斯基和林姆斯基—高沙可夫等作曲家份屬友好。降B小調第一五重奏創作於1890年左右，並於1912年進行修訂。伊和德時常會演奏大號的部分。

作品的第一樂章〈中板〉由大號以帶著疑問的憂鬱樂句開始，並由整個五重奏回應及發展。樂章趨快，小號以附點節奏引領著，逐漸變得抒情。憂鬱的引子又再回歸，樂章的結尾強而有力。

Victor Ewald was born in St Petersburg and enrolled in the Conservatory at the age of 12. He received lessons in cornet, piano, horn, cello, harmony and composition, and became friendly with Balakirev, Borodin, Mussorgsky and Rimsky-Korsakov. Quintet no. 1 in B-flat minor was written around 1890 and revised in 1912. Ewald usually played the tuba part.

The tuba opens the **Moderato** with questioning, melancholy phrases. The ensemble answers and develops these. The trumpet leads the Più mosso with dotted rhythms, gradually becoming more lyrical. The melancholy music of the opening returns, ending strongly.

第二樂章〈不太慢的慢板〉就像是讚美詩般的抒情詠嘆調。緊接的〈活潑的快板〉由低音銅管聲部快速重複的音符，以及高低聲部平分春色的活躍樂段組成。回復原速的〈慢板〉時，樂曲的氣氛一轉，添加了裝飾的詠嘆調重新出現。一連三個終止式音型為樂章作結。

〈中庸的快板〉由五重奏較低的四個聲部吹奏音色溫暖的大調引子開始。第一小號及後加入，為樂章加添向前邁進的動力。一輪快速重複的長號音符帶出俄羅斯風格的主題。重複的音符再度出現，帶出明亮的大調調性加速樂段。

The **Adagio non troppo lento** is a lyrical, hymn-like aria. The lower brass begins the **Allegro vivace** with fast repeated notes and active passages shared between upper and lower brass. The mood changes at the **Adagio** where a decorated version of the aria returns. Three cadence figures bring the movement to a close.

The lower quartet begins the **Allegro moderato** with warm tones in the major key. The first trumpet joins adding forward motion. Quick, repeated notes in the trombone lead to Russian-sounding themes. The repeated notes return and lead to an accelerando passage with a bright major tonality.

貝芬

ANDRÉ PREVIN

《四段旅程》，銅管五重奏 *Four Outings for Brass Quintet*

有力的中板
藍調速度
緩慢地
活潑地

Moderato, with energy
Blues tempo
Slowly
Vivace

生於德國的貝芬曾就讀於柏林音樂學院和巴黎音樂學院。移居美國後，他繼續音樂學習，並跟隨於荷里活從事電影配樂的親戚工作。他獲美高梅電影公司聘請，擔任編曲、作曲和爵士鋼琴演奏。貝芬後來研習指揮，不久便開始與美國和歐洲的重要樂團合作。除管弦樂曲目外，他一直保持對爵士樂和流行音樂的興趣。1974年，他為菲臘·鍾斯銅管合奏團創作了《四段旅程》。

Born in Germany, Previn studied at the Berlin Hochschule für Musik and the Paris Conservatoire. Arriving in the US, he continued his music studies and worked with a great-uncle on film music in Hollywood. The MGM studios then hired him as an arranger, jazz pianist and composer. Previn began to study conducting and was soon working with important orchestras in the US and Europe. In addition to the orchestral repertoire, he remained interested in jazz and popular music. He wrote *Four Outings for Brass Quintet* in 1974 for the Philip Jones Brass Ensemble.

明亮的號角曲響起，標誌著《**有力的中板**》的開始，並獲大號回應。小號較長的樂句與尖銳而節奏強烈的和弦相映成趣，直至號角曲重現。

第二樂章《**藍調速度**》的小號二重奏與大號的低音線條抗衡。經過一連串爵士風格的音型後，兩位小號樂手的華彩樂段引領樂章到沉思的結尾。

悲傷的長號獨奏為**第三樂章**的氣氛定調。圓號和加了弱音器的小號的演奏，令聽眾聯想起1940年代的「狐步舞」。

輕快活潑的**第四樂章**以節奏強烈的樂句作開端。樂曲在這強大的動力驅使下，音色變化多端。經過一輪燦爛輝煌的演奏後，讓樂曲的結尾充滿睿智。

Moderato, with energy opens with bright fanfares answered by phrases on the tuba. Longer trumpet phrases are set against stabbing, rhythmic chords before the fanfares return.

A trumpet duet establishes the **Blues tempo** against the tuba bass. After a variety of jazzy figures, brilliant cadenzas for the two trumpets lead to the final thoughtful bars.

A sad trombone solo establishes the mood of **Slowly** for the whole ensemble. Horn and muted trumpets remind us of the “foxtrot” dances of the 1940s.

The brisk **Vivace** starts with rhythmic phrases. This strong drive keeps the music moving through varied colours. Brilliant playing brings the piece to a witty ending.

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依華森

ERIC EWAZEN

《科爾切斯特幻想曲》
Colchester Fantasy

玫瑰與皇冠 The Rose and Crown
格蘭比侯爵 The Marquis of Granby
龍騎兵 The Dragoon
紅獅 The Red Lion

依華森1954年生於俄亥俄州的克里夫蘭。他曾在伊士曼音樂學院和茱莉亞音樂學院研習作曲，並獲得多個獎項和獎學金。自1980年起，他在茱莉亞音樂學院任教，並曾為紐約愛樂的「音樂接觸系列」和林肯中心學院講課。

依華森本人解釋道：「為美國銅管五重奏而作的《科爾切斯特幻想曲》，是1987年夏天我在英國科爾切斯特舉行的艾斯特活音樂節任教時所寫的。科爾切斯特是英格蘭有史以來最古老的城鎮。此作品的每個樂章均以鎮上的老酒吧命名。」

Eric Ewazen was born in 1954 in Cleveland, Ohio. He studied composition at the Eastman School of Music and the Juilliard School and received several awards and fellowships. Since 1980 he has been a teacher at the Juilliard School and has lectured for the New York Philharmonic’s Musical Encounters Series and the Lincoln Center Institute.

Ewazen himself explains: “Colchester Fantasy was written for the American Brass Quintet while I was teaching at the Estherwood Music Festival, held in Colchester, England during the summer of 1987. Colchester is the oldest recorded town in Britain. Each movement of this work is named after an old Colchester pub (bar).”

依華森續說：「第一樂章〈玫瑰與皇冠〉充滿明亮而雄渾的和弦、活力澎湃的節奏型以及不斷變化的音樂動機。〈格蘭比侯爵〉這名字令我聯想起遙遠的、褪色的貴族；莊嚴的音樂類似聖詠曲，帶有平淡陰沉的主題。〈龍騎兵〉以不協和並互相衝突的和聲、激蕩的節奏和支離破碎的旋律來刻劃出戰鬥之聲。第四樂章〈紅獅〉的名字暗喻皇室貴族；這是一闕引人共鳴的賦格曲，由對位手法以及急促旋轉的賦格主題鞭策向前。」

Ewazen continues: “The first movement (**The Rose and Crown**) is filled with bright, sonorous chords, energetic rhythmic patterns, and constantly changing motives. **The Marquis of Granby** (a name which I associated with a distant, faded aristocracy) is a stately, chorale-like movement with somber, plaintive themes. **The Dragoon** brings forth the sounds of battle with dissonant, clashing harmonies, agitated rhythms and fragmented melodies. The fourth movement, **The Red Lion** (a name suggesting royalty and nobility) is a resonant fugue, pushed forward with motion, and a rapid, spinning fugue theme.”

b. 1969

雅納斯

JOAKIM AGNAS

《探戈》

Tango

來自瑞典的雅納斯與兩位兄弟皆為全職音樂家。他曾於斯德哥爾摩皇家音樂學院研習，現為皇家斯德哥爾摩愛樂樂團的首席小號。他亦是斯德哥爾摩室樂銅管五重奏的成員。雅納斯與Tomas和Urban三兄弟在瑞典極受歡迎。他們經常以AGNAS PROJECT的身份在電視和音樂節上演出。

雅納斯1996年的作品《探戈》，尖銳的舞曲節奏捕捉了舞蹈的神髓，而個別樂器的獨奏則貫穿全曲，確保樂曲的連貫性。

One of three Swedish brothers, all of whom are professional musicians, Joakim Agnas studied at the Royal College of Music in Stockholm and is now Principal Trumpet of the Royal Stockholm Philharmonic Orchestra. He has also been a member of Stockholm Chamber Brass. The three brothers, Tomas, Urban and Joakim are extremely popular in Sweden. Known as the AGNAS PROJECT, they frequently appear on TV and in Music Festivals.

Joakim Agnas wrote *Tango* in 1996. The soulfulness of the dance comes through the stabbing dance rhythms with solos from individual instruments providing effective continuity.

1948-2003

凱文

MICHAEL KAMEN

五重奏

Quintet

，生於紐約的凱文在高中時期已開始演奏雙簧管，並隨友人一同參與搖滾音樂會演出。他進入茱莉亞音樂學院後仍繼續演出流行音樂。其後，他在影視作曲方面取得成功，同時亦創作芭蕾舞音樂以及其他管弦樂作品。凱文不幸於1995年患上多發性硬化症，2003年病逝於倫敦，享年55歲。2002年寫成的五重奏乃他為加拿大銅管五重奏所作。

樂曲開端雋永的慢板旋律從圓號傳遞至小號，以至整個五重奏。稍快的中間樂段過後，小號再次奏出開首的旋律。樂曲由圓號和小號的個別樂句引領到最終的和弦。

樂曲剖析由雷恩 (Michael Ryan) 撰寫，
曾偉奇翻譯

Michael Kamen was born in New York and began playing the oboe in high school. He also began taking part in rock music concerts with his friends. He entered the Juilliard School but continued his performances in popular music. He developed a successful career as a composer for film and television but also wrote ballet and other orchestral music. Unfortunately, in 1995, he developed multiple sclerosis and died in London aged 55. His Quintet was written in 2002 for the Canadian Brass.

The horn opens with a haunting melody, marked Adagio, taken up by the trumpet and then the whole quintet. After getting a little quicker in the middle, the original opening melodies return played by the trumpets. Individual phrases by horn and trumpet lead to the final chords.

Programme notes by Michael Ryan

施樂百
Robert Smith
小號 TRUMPET



韋雅樂
Jarod Vermette
長號 TROMBONE



莫思卓
Christopher
Moyse
小號 TRUMPET



江蘭
Lin Jiang
圓號 HORN



黎得駿
Lai Tak-chun
大號 TUBA

