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

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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年起捐資支持香港管弦樂團，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，增加學生對音樂文化的了解，提高新一代對古典音樂的興趣，培養及鍛鍊能力，孕育藝術人才，學界反應熱烈，至今已有超過20萬名學生受惠。

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，亦可感受這座中區著名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。

面對新冠疫情挑戰，「賽馬會音樂密碼教育計劃」靈活地將大部分活動轉為線上進行，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精華，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賽馬會，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，這既體現賽馬會盡心為香港注入藝術文化活力，豐富生活，推動創意共融的方針，亦反映賽馬會秉持致力營建更美好社會的宗旨，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
2021/22 YOUNG AUDIENCE SCHEME

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共創更好未來
RIDING HIGH TOGETHER
FOR A BETTER FUTURE

香港管弦樂團

Vision: To inspire through the finest music-making

香港管弦樂團（港樂）獲譽為亞洲最前衛的管弦樂團之一，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。樂團專輯包括：為孩子而設，以及以廣東話敘述的唱片；由轟隆和盧宗國自組的指揮各位作品的專輯，以及華格納全套《指環》歌劇劇部曲。音樂總監親自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。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。

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.

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

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.

SPAO is the Principal Patron of the Hong Kong Philharmonic Orchestra.
WHAT IS CHAMBER MUSIC?

The term “Chamber” comes from the French word chambres, 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 teamwork.

WHAT ARE THE INSTRUMENTS?

You should be able to identify the type of instruments that are being played by the ensemble.

Can you identify the ensemble you are listening to today?

How do they interact with each other when they perform? Share your thoughts with your classmates.
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.
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 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.
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《不太慢的優雅》就像是讚美詩版的抒情詠嘆調，緊接的《活潑的快板》由低音銅管聲部快速重複的音符，以及高低聲部分時色的活躍樂段組成。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。

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.
ANDRÉ PREVIN

《四段旅程》，銅管五重奏

Four Outings for Brass Quintet

1929-2019

贝芬

Moderate, with energy
Blues tempo
Slowly
Vivace

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.

明亮的號角奏起，標誌著《有力的中板》的開始，並獲大號回應，小號與長號的樂句與尖銳而節奏強烈的和弦相映成趣，直至號角曲尾。

第二樂章《藍調速度》的小號二重奏與大號的低音線條抗衡，經過一串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，小號加了和了諧音的小號的演奏，令人聯想起1940年代的「狐步舞」。

輕快活潑的第四樂章以節奏強烈的樂句開端，樂曲在這強大的動力驅使下，音色變化多端，經過一輪熾烈輝煌的演奏後，讓樂曲的結尾充滿著智慧。

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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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).”

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.”
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。他也是斯德哥爾摩室內樂管五重奏的成員。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》，尖銳的舞曲節奏撲捉了舞蹈的神髓；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.

凯文
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，並隨同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

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.

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絃。

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.

樂曲聆賞由傑瑞（Michael Ryan）撰寫，
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