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

RAPTUROUS RUSSIAN QUARTETS
狂弦俄羅斯

Chamber Music Series

The Hong Kong Philharmonic Orchestra is sponsored by the Government of the Hong Kong Special Administrative Region and is a member of the Hong Kong Jockey Club Charities Trust.
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、坊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，提升新一代對古典音樂的興趣，造就領銜和鑑賞能力，孕育藝術人才，學界反應熱烈，至今已有超過20萬名師生收益。

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，放鬆心情；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，為其照護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，以充實青年人的人生。這既體現馬會致力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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同心同步同進
共創更好未來
RIDING HIGH TOGETHER FOR A BETTER FUTURE

香港管弦樂團

香港管弦樂團（港樂）獲譽為亞洲最前衛的管弦樂團之一，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，並推動本地新專輯專輯，包括：“為孩子而寫”以廣東話詮釋的唱片；由譚盾和盧卓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。音樂總監林大wich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。香港自2015/16樂季起開始擔任首席客席指揮。廖國敏於2020年12月獲委任為駐港指揮。

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 annual orchestra’s schedule focuses on orchestral 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.
INTRODUCTION

Russia has the ability to stimulate strong feelings for many and Russian music is no less provocative. Shostakovich provided the ruling Communist party with works to celebrate fervent Nationalism as well as challenging music that aroused the censors and worked to jeopardise his ability to write the music he wanted. That music could cause such a reaction from Stalin’s regime in the wake of a determined victory in World War II speaks to the power of which music is capable.

American minimalist composer, Philip Glass, rounds off this programme with his second quartet. The three works have a shared sense of pathos and for different reasons, there is an underlying sadness and yearning for brighter, happier times. Each piece uses the qualities available in the string quartet to allow introspection as well as passion and the musical ideas are as reflective of the issues of today as they were when the ink was drying on the page.
**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.

**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？

Plese share your thoughts with your classmates.

HOW DO THEY INTERACT TO EACH OTHER When they perform?
格拉斯
PHILIP GLASS
二弦乐四重奏 ‘伴’
String Quartet no. 2, Company

Philip Glass remains an active composer, well known for his operas and film scores, as well as some fine chamber music. His String Quartet No. 2 was originally intended as instrumental music for an adaptation of Samuel Beckett’s book, entitled Company. The quartet is sometimes known by this name. It is funny how plans change. When he started writing the piece, it was going to be for the theatre, and the Mabou Mines quartet in New York were going to play it. In the end, he withdrew the piece from Beckett’s Company and scored it as a concert work. He also decided to marry one of the members of the Mabou Mines quartet.

Philip Glass composes using a technique known as Minimalism. The constant repetition of short phrases, or cells, allow the listener to be bathed in familiar textures which can often be soothing and meditative. The music is often layered with different ideas of varying lengths moving in and out of the overall texture. The notes are used economically and musical ideas tend to change very gradually. This quartet fades out at the end without the usual expected cadence.

格拉斯用以创作音樂的技巧稱為簡約主義（極簡主義）－當中不斷重複短樂句的音符或節奏組合，讓聽眾熟悉音楽的層次組合並浸泡其中，往往有著輕緩和冥想的作用－音樂中不同長度的樂思出出入入，互相重疊出一層層的層次組合－作曲家意詮的使用音符，樂思逐點逐點變化－這首四重奏樂曲的結束並非慣常的終止式，而是音量漸細，慢慢淡出。

Philip Glass，他的歌劇和電影配樂聞名於世，精緻的室內作品亦令人津津樂道。他的第二弦樂四重奏原本是為愛爾蘭作家貝克特的《伴》所創作的器樂曲，因此成為樂曲的別名。事情的變化相當有趣。格拉斯開始動筆時，樂曲原型是戲劇演出所用，由紐約馬布礦場劇團製作演出。最後，他以另一作品《伴》，即《伴》的戲劇音樂，原來的音樂被收回，改成第二弦樂四重奏這音樂會作品。他更迎娶了馬布礦場劇團的其中一位成員。
1906-1975

蕭斯達高維契
SHOSTAKOVICH

C小調第八弦樂四重奏，op. 110
String Quartet no. 8 in C minor, op. 110

如果蕭斯達高維契的第八弦樂四重奏聽起來很哀傷，原因可能是作曲家當時特別消沉。他為被迫加入共產黨感到挫折，他把作品獻給戰爭和法西斯主義的受害者，但他的女兒聲稱是共產黨堅持如此獻出。當他在華茲四重奏為蕭斯達高維契演奏這首作品時，作曲家激動得不知所措，他一面流著淚，一面痛苦地說起他曾患過的肌肉疾病。此後多年，作曲家的病情沒有緩解，而這首作品則設有第五樂章，作品開始和結束都是哀痛的緩慢速度。

If Shostakovich’s String Quartet No. 8 sounds sad, it may be because the composer was feeling particularly depressed at the time. He was frustrated with being forced to join the Communist Party and although he dedicated the work to the victims of the war and fascism, his daughter claimed that the Party insisted on the dedication. When the four members of the Borodin Quartet played it for Shostakovich, he was so overwhelmed by emotions that he buried his head in his hands and wept. Shostakovich wrote fifteen string quartets, but this one, written in 1960 followed a muscular illness that must have affected his mood. The usual four-movement structure includes an additional fifth movement and the quartet starts and finishes with mournfully slow tempi.

1891-1953

浦羅哥菲夫
PROKOFIEV

B小調第一弦樂四重奏，op. 50
String Quartet no. 1 in B minor, op. 50

浦羅哥菲夫的第一弦樂四重奏獲公認為他最偉大的傑作之一。此曲以三個樂章構成，有別於當時四樂章結構。其中最特別的是發展段落中樂章的環境，音樂家們將其改編為管弦樂團。浦羅哥菲夫將之改編為鋼琴曲為B小調，亦即它比中提琴和大提琴的音域還要低一個半音，音樂家們將之改編為管弦樂團後，浦羅哥菲夫將之改編為鋼琴曲，而這首作品於1960年完成。其旋律的寫作手法有別於當時作曲家常見的幾種形式。浦羅哥菲夫的音樂總是充满了對情節的解答。

Regarded as one of his great masterpieces,
Prokofiev’s String Quartet No. 1 is unusually
in only three movements instead of four. Even
more unusual, is that the final movement,
which is usually fast and lively, is in this case,
slow and reflective. The emotional intensity of
the final movement inspired Prokofiev to
arrange it for full orchestra and again for piano.
It is written in B minor, which means it is just a
semitone below the limits of the viola and the
cello. There is a sadness and gloominess to the
final movement as well as mysterious moments.
He gives the listener the feeling that the
conflicts in this music are never really resolved,
especially in the way it fades away at the end in
a mesmeric trance.

樂曲欣賞提要: 中央音樂學堂
教授 楊顯奇

Programme notes by Dr Andrew Sutherland
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