JOCKEY CLUB KEYS TO MUSIC EDUCATION PROGRAMME
CHAMBER MUSIC SERIES

THE JOY OF BACH

20 JUN 2022

J. S. Bach

hkphil.org
香港賽馬會慈善信託基金
獻辭

「與同齡、立於禮、成於樂。」音樂對青少年的全人發展尤其重要。香港賽馬會慈善信託基金自2012年起，撥款累計超過1,800萬港元，支持香港管弦樂團，展開「賽馬會音樂密碼教育計劃」，為幼稚園及小學學生免費提供一系列的音樂教育活動，全方位培育音樂種子。

計劃踏入十週年里程碑，見證著學習內容日趨豐富，節目不斷演變革新，除了透過支援校園管弦樂團的培訓，與成人師班及教師音樂講座等多元化項目，增加師生對古典音樂文化的認識，提升新一代的演奏技巧及藝術涵養，培養自信心及團隊精神外，還舉辦學校專場音樂會，讓學生欣賞美樂之餘，亦鍾愛參與音樂會的樂趣，擴闊視野。

為推廣音樂到社區每一角落，計劃特別於「大館－－音樂及藝術館」推出室樂系列，為廣大市民呈現並揚揚樂聲的同時，亦讓觀眾感受這座中西文化建築群的歷史氣息和氛圍，啟迪心靈。

隨着網上學習逐漸成為新常態，計劃在疫情期間靈活地將大部分活動移師線上進行，讓同學們可以隨時隨地繼續修課練習，分享音樂的喜悅；而新增的網上靜觀課程，則透過古典音樂的療癒力量，為有特殊學習需要的學生及其照顧者提供有關心理健康的支援服務。我們欣賞得悉，計劃於計劃各項目的師生總數已超過22萬人次，令人鼓舞。

音樂會一直遺留力地培養藝術人才，夥拍多個本地藝術團體推行不同類型的音樂教育計劃，例如「賽馬會音樂兒童樂器計劃」及「賽馬會音樂同樂會」等。推動兒童及青年發展，亦為香港注入藝術文化活力，豐富生活，推動創意共融。這正好貫徹馬會致力建設更美好社會的宗旨，以獨特綜合營運模式，透過稅收及慈善捐款，將博彩及獎券收入回饋香港。

我要感謝香港管弦樂團為普及音樂教育、推動本地藝術發展所付出的努力。計劃計劃繼續以音樂開啓更多孩子的潛能密碼，成就美好的未來。

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

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 Kwun – 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 encouragingly 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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四折閘享
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FOR A BETTER FUTURE

香港管弦樂團

HONG KONG
PHILHARMONIC ORCHESTRA

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.

2019年港樂樂團獲得英國著名古典音樂雜誌《Gramophone》年度管弦樂團大奬，成為亞洲首個獲此殊榮的樂團。

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.

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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 racetrack 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 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.

The Hong Kong Jockey Club is financially supported by the Government of the Hong Kong Special Administrative Region and is a Venue Partner of the Hong Kong Cultural Centre.

SHINE is the Principal Patron of the Hong Kong Philharmonic Orchestra.

香港賽馬會是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_budget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，其慈善信託基金為全球十大慈善捐助機構。

香港賽馬會

The Hong Kong Jockey Club

2018年港樂獲英國著名古典音樂雜誌《Gramophone》年度管弦樂團大奬，成為亞洲首個獲此殊榮的樂團。

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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.

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。

甚麼是室樂？

英文“chamber”源自法語“chambre”，意思是“房間”。因此，chamber music的字面意思就是在一個房間內演奏的音樂，即“室樂”。它通常由2至10位樂師，並沒有指揮。然而，室樂的樂器數目可以很廣泛，而且可包含各式各樣的樂器。過去數世紀，樂器的種類和搭配不斷變化，如今的室樂團，樂器包羅萬有，甚至包括電子樂器。
CAN YOU IDENTIFY THE ENSEMBLE YOU ARE LISTENING TODAY?

WHAT ARE THE INSTRUMENTS?

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

1685-1750

巴赫
JOHANN SEBASTIAN BACH

巴赫生於德意志地區小城市艾森納赫一個音樂世家，是家中第八個兒子。1705年，他跟隨管風琴家學藝，1716年在威瑪和科騰的宮廷工作，1723年在萊比錫聖多馬大教堂供職至生命的盡頭。職業生涯前後長達50多年，現存作品多達1,100多首，為管風琴、管弦樂、樂隊、清唱劇、經文歌，還有大型合唱作品《受難曲》和《彌撒曲》。

巴赫的事業生涯，這些都是明明的史實，可是仍不足以充份地評價。巴赫其人——他極其聰明勤奮，同時充滿活力；愛護家庭，是20個孩子的父親——或是他音樂裡的力量和對後世的影響，尤其他的音樂。他的音樂被譽為「無價之寶」，對於現代音樂家的影響至深。他的音樂至今仍為世人所愛。巴赫的音樂是音樂史上的瑰寶，他的音樂創作是人類文化寶庫中的一顆明珠。他的音樂是人類智慧的產物，他的音樂是人類精神的啟示。巴赫的音樂是人類文化的豐碑，他的音樂是人類精神的瑰寶。他的音樂是人類文化的瑰寶，他的音樂是人類精神的智慧。

Johann Sebastian Bach was born in the small German city of Eisenach, the eighth son of a musician from an old family of musicians. As a student on the keyboard and the organ, in 1705 he walked 450km to learn from the greatest organist of the day, Dieterich Buxtehude. And over five decades as a musician at the courts of Weimar and Köthen, and finally (from 1723) at the church of St Thomas in Leipzig, he composed over 1,100 surviving works: for the keyboard and the organ, for orchestra and chamber ensembles, and above all for the church. He composed suites and sonatas, cantatas and motets, and massive choral settings of the Passion and the Mass.

Those are the bare facts of Bach’s career, but they can’t do justice to Bach the man – fiercely intelligent, hard-working but full of life: a loving family man, and the father of 20 children. Or the power and legacy of his music, which for its beauty, its emotional power and its supreme technical skill remains unsurpassed in western music. To Beethoven, Bach was “the immortal god of harmony”. To listeners down the centuries he’s quite simply an enduring source of solace, delight and wonder – truly, one of music’s most beautiful minds.
Bach’s position in Leipzig was that of a Kantor, a working church musician, responsible not just for composing new sacred music throughout the year, but training, directing and even living alongside the choir of St Thomas Church. Leipzig, in 1730, was a particularly lively and inspiring place – a great trading city, addicted to caffeine. Outside of the church, coffeehouses were where most music-making happened, and where Bach from 1729 to 1737 directed the Collegium Musicum: a thriving concert club at Zimmermann’s coffee house, made up of moonlighting church musicians, amateurs and professionals. Standards were high. Musicians were fined for drinking or smoking while performing, and the Collegium’s supporters were willing to pay for quality. In 1733, the new season of concerts was advertised thus:

It will begin with a fine concert, to be continued weekly; featuring a new harpsichord, the likes of which has never been heard in these parts before: and the friends of music, as well as virtuosi, are invited to attend.

Genius thrives on appreciation, and during the 1730s, Bach composed a series of brilliantly imaginative keyboard concertos, almost certainly for performance at the Collegium Musicum. They were almost all adapted from earlier works, but that would have posed no problem to Bach, who was widely recognised as one of the finest keyboard players of his time. In the words of his biographer Johann Forkel:

Bach’s easy, unconstrained use of the fingers, his beautiful touch, the clearness and precision of every note he struck... all combined to give him almost unlimited power over his instrument, so easily did he overcome the difficulties of the keyboard.

This particular concerto seems to have been based on an earlier work for oboe d’amore, and even in Bach’s keyboard reworking it kept some of the sweetness and brightness of that instrument. He might have performed the solo part himself, or it might have served as a solo vehicle for his famously gifted son Carl Phillipp Emanuel. Either way, the harpsichord takes the lead from the first movement cascading through the texture like a steadily flowing fountain. The second movement drops into the minor key: the mood is one of stately drama, and almost operatic pathos. But Bach always strives for balance, and the soloist swirls and glitters through the sunlit dance of the finale.
巴赫無疑寫作任何樂曲，用的都是頂級寫作技巧，而且他的音樂才能也不只在管風琴範圍裡發揚。有一次，他在巴洛克時期的習慣，作曲家選擇使用各種音樂技法——巴赫的小提琴曲也是一首——而且對自己的作曲風格也十分自豪。據兒子C.P.E.所言，《資料來源》他於1774年給巴赫傳記作者霍索恩寫的信中，巴赫「就從開始拉小提琴。到老不倦，而且琴聲一直以來都很純淨，很透徹。」C.P.E.巴赫也指出：「他的小提琴家族每個成員的潛質都掌握透徹，這一點可見於他的小提琴獨奏曲，以及小提琴與大提琴無伴奏低音奏鳴曲。」有位頂尖小提琴家告訴我，「巴赫是優秀小提琴手，這些作品都非常適合拉奏。」而他也沒見過更合適的作品呢。

時至今日，很少小提琴家不用上述說法。巴赫的小提琴獨奏曲（霍瓦納特·奈里）有著優美的樂器音色，它們是巴赫作曲的最高水準。克里茨版本是雙霍瓦納特·奈里。首演版本於1770年代末；但學者們同意原作是第一首小提琴與大提琴協奏曲。首演於1720年代末的可點性最大——當時巴赫還在科then宮廷工作 (1717-23)。巴赫的著作也有所成就。要求很高。他自創第二首小提琴協奏曲，並在1720年代末演出。大家一致認為是一種獨特的風格。這首協奏曲是最難的。它需要技巧，也需要感情。巴赫在演奏時，會時而拉奏，時而拉奏，表演著角色。
第三管弦組曲：G弦之歌，BWV 1068
Orchestral Suite no. 3: Air on G String, BWV 1068

C大調三重奏鳴曲，BWV 1039
Trio Sonata in G, BWV 1039

巴赫「第三管弦組曲」（作曲家本人採用的標題是「序曲」）大概是為音樂學社而寫，時間約在1730年，而且最初可能只使用了弦樂器（小號和鼓的聲部都是他儿子C.P.E.的筆跡），但18世紀樂手可不會太在乎這些細節。樂曲那奇詭的想像力也實在是太過驚人，從開頭熱烈的典型序曲到全曲最後三個樂章（都是清新悅耳又具有動感的舞曲），更不用說充滿質樸又優美而且歷久常新的第二樂章了——樂章標題「歌謠」的意義是「無詞之歌」，後來被稱為「G弦之歌」——19世紀時，小提琴技巧大師韋德爾將這個樂章成為 Saying的名曲，但這是巴赫的休假日，他也讓自己前去旅行一番——正如18世紀樂評家一句流行的話所言：「真正的玩樂是件很嚴肅的事情。」

It was probably for the Collegium Musicum that Bach wrote his third suite (or as he called it, aperutre) for orchestra, some time around 1730. It may originally have been for strings alone (the trumpet and drum parts were added in the handwritting of his son Carl Philipp Emanuel), but 18th century musicians didn’t worry unduly about these details. What’s unmistakable is the sheer imagination of this music: from the blazing ceremonial overture with which it opens to the tuneful freshness and swing of the three dance movements with which it concludes—so that nothing of the timeless simplicity of the second movement—an Air, or wordless song, later dubbed “Air on the G string” and made world-famous by the 19th century virtuoso violinist August Wilhelmj. Don’t be fooled: it takes a craftsman of genius to make a melody sound this natural. But it’s the Kantor’s day off, and he’s letting his imagination soar. As they used to say in 18th century Leipzig, Res severa est verum gaudium: “True pleasure is a serious business.”

有一條問題很適合在古典音樂小測驗裡使用：「三重奏鳴曲」由幾名樂手演奏？答案通常是四個—正如巴洛克管弦樂要由通奏低音樂手（一般最少兩人）扶持，18世紀的大型樂章也認為內鍵琴需要扶持，即使在室樂一樣，高音聲部尤其需要加強。所以「三重奏鳴曲」由三人演奏—管樂或弦樂器，加上古鍵琴或低音提琴加強左手聲部；「三重奏鳴曲」（兩件旋律樂器，加上古鍵琴，以及扶持古鍵琴的大提琴）實際上需要四位樂手！

巴赫自然很了解這些寫法習慣，因此他那個年代，室樂雖然規格很好，但地位很低，而且在版權意識還不成熟的時期，小型作品經常成為漏網之魚。樂曲經常在寫作後很久才被出版，有些「既已任意編排」也可以用其他作品拼湊而成，就「三重奏鳴曲」（BWV1039）來說，似乎巴赫最初寫的是古提琴鳴曲（但原曲手稿已散佚），而樂曲的編寫日期不很清楚，實在令人沮喪。學者認為樂曲的寫於1725年至1740年代初，但編成三重奏鳴曲的年份約在1738至1741年間（當時他仍是音樂學社的成員）。樂曲按所謂「教會鳴曲」的標準四樂章結構（慢—快—慢—快）寫成；抒情的第三樂章滿足了憂鬱之情，與後面的快樂章形成鮮明對比，效果精彩絕倫。

Here is some useful trivia for a classical music quiz: how many players are there in a trio sonata? The answer, as a rule, is four. Just as baroque orchestral music is supported by a group of so-called continuo players (usually at least a pair), the early 18th century harpsichord was considered in its time to require assistance, even in chamber music. Its bass notes, in particular, required support. So a duo sonata would be performed with three players: the wind or string instrument and the harpsichord plus a cello or bass viol to strengthen the left hand. A trio sonata (with a pair of melody instruments alongside the harpsichord and its supporting cello) would actually need four players!

Bach understood these conventions instinctively. During his lifetime, chamber music was saleable but of relatively low status, and in an era before copyright, small-scale compositions had a habit of falling between the cracks. Works would be grouped together for publication long after their composition, they could be freely adapted or cobbled together from other works. In the case of the Trio Sonata BWV 1039 it seems that Bach originally wrote it as a sonata for viola da gamba (though with no original manuscript in existence, the precise date is frustratingly unclear). Scholars have suggested dates from around 1725 to the early 1740s, and Bach seems to have re-arranged it as a Trio Sonata somewhere between 1736 and 1741, while he was a member of the Collegium Musicum. It’s in the standard four movements (slow, fast, slow, fast) of a so-called sonata da chiesa (church sonata), with an expressive third movement whose melancholy shade throws the livelier movements around it into wonderfully vivid contrast.
B小調第二管弦組曲，BWV 1067
Orchestral Suite no. 2 in B minor, BWV 1067

序曲
Ouvrure

變奏曲
Rondeau

薩拉班德舞曲
Sarabande

布魯斯舞曲
Bourrée

波爾奈舞曲
Polynésie

小步舞曲
Menuett

闊翻曲
Badrinarie

In the mid-18th century, the flute was the instrument of choice for amateurs and dilettantes – from the humblest busker to King Frederick the Great of Prussia himself, who regularly performed (and even composed) flute concertos at his palace of Sans Souci. Johann Sebastian Bach’s brilliant son Carl Philipp Emanuel would later work at Frederick’s court, but it’s unlikely that Bach had any royal ambitions when he completed his Suite in B minor for Flute and Strings in Leipzig in 1738 or 1739 (for one thing, Frederick didn’t take the throne until 1740). He was probably just following fashion: flutes were all the rage and a professional composer moved with the times. There’d have been no shortage of skilled flautists, both amateur and professional, in Leipzig’s clubs and coffeehouses.

So Bach goes to town, with an expansive overture, by turns solemn and bustling, and a sequence of sharply-characterised dances, including a stately Sarabande (in which the bass line trails the melody like a shadow) and for a dash of cosmopolitan colour, a strutting Polonaise (or Polish Dance) based on an actual Polish folksong Wezmię ja kontusz. If it’s true (as some scholars have suggested) that Bach adapted the Suite from an earlier work for solo oboe or violin, that’s merely proof of his adaptability, because the Suite ends with two movements that could have been perfectly tailored for the lightness, agility and sweet tone of the flute. Badinerie meant “jesting” in French, and it’s the wittiest, most nimble possible pay-off – as well as one of the 18th century’s catchiest tunes.

Programme notes by Richard Bratby
表表演者 ARTISTS

Histórias
Megan Sterling
小提琴
FLUTE

Katrina Rafferty
小提琴
VIOLIN

Gui Li
小提琴
VIOLIN

David Chung
古箏
HARP

王亮
小提琴
VIOLIN

熊谷佳織
小提琴
VIOLA

Koishi Wilson
中提琴
VIOLA

王慧博
小提琴
VIOLIN

Song Yalin
大提琴
CELLO

Jiang Xinlai
大提琴
DOUBLE BASS