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RTHK
FM 97.6

Doming Lam at 95 林樂培九十五歲生辰誌慶



From The Desk of HR4

掌台人隨筆

I have written 'Foreword' for more than ten years, and every month I tell readers about what's up with Radio 4, sometimes incorporating snippets of music knowledge. In this particular issue, I do hope the central message would be a single word – gratitude.

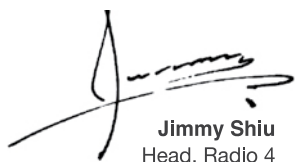
Many within, or even outside the music circle address him as "Dai See" which means "The Master". Doming Lam well deserves this special title. Decades ago, when 'new music' was still a rather unknown word, he was already in touch with advanced composition techniques. He subsequently found a new path to tell Chinese stories with the contemporary music language. His study also included film music; upon his return from overseas, for some years, he combined his skills in the two disciplines – music and the media, and became a producer of music programmes on TV and radio.

Doming Lam will be 95 this month. A number of guests from the music circle will appear in a special programme to wish him happy birthday and share their impressions of "Dai See". As mentioned, he has a heart for Chinese music. For this reason, we are going to re-broadcast a Hong Kong Chinese Orchestra concert at the Hong Kong Arts Festival 2006. He was an on-air music educator too. I wish to thank Doming Lam for hosting education programmes on RTHK. I remember in one episode, he vividly illustrated how western composers like Debussy and Vaughan Williams used pentatonic scales in their works. To listen to samples of these inspiring programmes, tune in to *Musicians' Terrace* this month.

My second word of thanks goes to 'Friends of Radio 4 Society Limited'. Their long support of Radio 4 includes the monthly publication of *Fine Music*, which has become a vehicle of communication between the channel and our listeners. Unfortunately, in view of the change of the operation environment and the effect of COVID-19, the Society will suspend publication of *Fine Music* from September 2021. This has not been an easy decision to make. While we are indebted to the Society, I would also like to thank their committee members and the administrator for their sincerity and dedication to keep printing the magazine during the past year when we have been hard hit by the pandemic. Although we may not have a printed programme guide, from September, Radio 4's webpage will be revamped. You can continue to obtain programme information online. In addition, we will launch two new programmes to let you know more about what's up at Radio 4!

Next, I would like to thank Chow Fan-fu. As a writer, media worker, and in other capacities, he dedicated his life to the arts. He was an arts reporter, critic, and promoter, making valuable contributions. His unique voice was heard on Radio 4 for almost four decades. Through him, we have come into closer contact with, and known more about the arts. Radio 4 was one of his other homes. Almost every week, he was here presenting arts news programmes, immersing himself in body and spirit into broadcasting. Tune in to a Cantonese special on Monday, 30 August at 8 pm on our beloved on-air friend.

As closing words to this last 'Foreword' for a while, I express my gratitude to all who have contributed to writing, translating, producing, and distributing *Fine Music*. Of course, thanks to all our readers too!



Jimmy Shiu
Head, Radio 4

為「掌台人隨筆」執筆超過十年，每月我提到第四台新動向及有甚麼精彩節目，間中亦會滲入一點點音樂小知識。不過，今期的主旋律卻是兩個字：「感謝」。

音樂行內行外都尊稱林樂培為「大師」，這雅號他當之無愧。好幾十年前，他已開始接觸現代音樂創作技法。如他倡議的十二字真言——「從古思中尋根、在前衛中找路」，後來他銳意應用新音樂的手法在中國文化之上，還結果甚豐。不單如此，由於他也學習電影配樂，在海外學成回港後，更有機會以電視及電台節目製作者身份推廣音樂，啟發一代一代的音樂人、觀眾和聽眾。

本月，林樂培九十五歲生辰。第四台請來幾位音樂人在節目向大師祝壽，並以朋友及後輩的身份分享他們對大師的印象。又正如之前所說，林大師對中國音樂有相當大的抱負，我們特別重播香港中樂團於2006年香港藝術節的專場演出。我亦要特別感謝大師當年為香港電台主持多個教育節目。在腦海中，其中一集讓我認識到西洋作曲家如德布西、佛漢威廉士等如何運用五聲音階。有興趣淺嘗這些歷久常新的節目，可於8月份收聽「樂事逸台」。

第二聲「感謝」的對象是「第四台之友協會」。多年來，協會熱心支持第四台，更月復月出版《美樂集》，讓這雜誌成為我們與聽眾溝通的橋樑，豐富讀者的文化生活。然而，由於經營環境有變，以及新冠疫情的影響，「第四台之友協會有限公司」將於2021年9月起暫停出版《美樂集》。這是個不容易下的決定，此刻除了感謝協會，我也想特別向各委員及行政經理致意。這一年多以來，在出版上的堅持，反映大家的誠意和承擔。雖然第四台暫時不會有一本可翻閱的印刷刊物，不過從9月起香港電台第四台的網頁將有新氣象，讓你能繼續獲得節目資訊。此外，我們亦會在兩個新時段，向大家重點推介第四台的節目、人與事等。

接著要「感謝」周凡夫。透過文字、媒介及不同身份，他把一生奉獻給藝術報導、評論及推廣工作，建樹良多。他獨特的聲線在第四台出現近四十年，令聽眾接觸及認識藝術更多。事實上，電台亦是他另外一個家。多年來，他差不多每週都為我們主持藝術評論節目，全然投入這裡的廣播工作。8月30日（星期一）晚上8時有一個特備節目，讓大家向這位空中好友致敬。

作為這特別一期的「掌台人隨筆」，最後要鄭重向多年來參與《美樂集》撰稿、翻譯、製作及發送工作的幕後人員說聲多謝。當然，也要感謝每位讀者的支持！

第四台節目總監 蕭樹勝

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掌台人隨筆

SPECIAL FEATURES 特稿

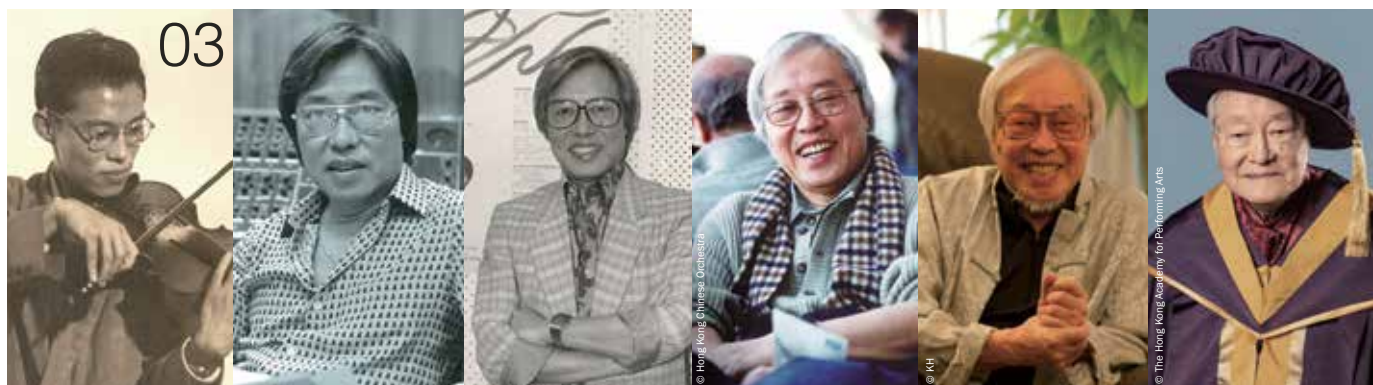
13 We want to know what you think! 謝謝你的迴響

COVER STORY 封面故事

03 Doming Lam at 95
林樂培九十五歲生辰誌慶

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| 07 | Sunday Opera | 歌劇世界 |
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Doming Lam at 95 林樂培九十五歲生辰誌慶

Doming Lam, founding father of Hong Kong's contemporary music scene, will be 95 years old this month. He came to Hong Kong at the age of 21 and became actively involved in local music performance in the post-war period. After further studies in Canada and the United States, he developed a unique style that combined contemporary composing techniques with traditional Chinese culture. These pieces influence many younger composers and remain popular in concert programmes nowadays.

Music scholar Oliver Chou is here to guide us through the milestones of the Maestro's career.

林樂培大師在香港音樂發展的路途上，有舉足輕重的地位。在二戰結束不久的1947年，二十一歲的林大師由澳門來港，投入各種音樂演出。及後他遠赴北美深造，吸收現代的創作手法，再將新潮流帶回香港。自此，林大師寫出一首又一首手法創新，卻蘊含中國傳統文化特色的作品。這些樂曲至今仍經常上演，而且對新一代樂迷還是有所啟發。

本月是林大師九十五歲生辰。特此請來音樂學者周光葵細數林大師音樂生涯中的重要時刻。



© The Hong Kong Academy for Performing Arts

▲ Master Lam received an Honorary Doctorate from The Hong Kong Academy for Performing Arts.
林大師獲頒香港演藝學院榮譽博士銜。

Oliver Chou 周光葵

Doming Lam and new music in Hong Kong are such inseparable notions that they almost constitute a chicken-and-egg situation. Celebrating his 95th birthday this month, the Macau-born Master has come a long way to become "The Father of New Music in Hong Kong".

When Lam returned to Hong Kong in 1964 after a decade of study in North America, the city's music scene was predominantly western classical and romantic repertoire on one side and Cantonese opera on the other. Musical taste was generally conservative for both performers and audiences.



▲ Doming Lam led the representatives of Hong Kong to join the Asian Composers League (ACL) Conference Festival in 1975.
林樂培以亞洲作曲家同盟香港區會主席的身份，帶領一眾香港代表參與1975年的會議。

"Our musical works are behind by 100 years," Lam said at a Rotary Club luncheon speech in 1967. Just as progress was made only when scientists challenged the status quo, "musicians should not be placated with the present style, not even sound and timbre, so that they would look for other sounds and combinations of sounds. Modern music is a product of such attempts."

Lam was keen to bring a modern voice to Chinese music, and some of his first opuses were adaptations of ancient tunes for the piano, such as *Lament of Zhao Jun* and *Moonlight Over the Spring River* (the latter was performed at the Asian Composers League second annual meeting in Kyoto, a year after he helped found this group in 1973).

Lam's musical vision was ahead of its time, and he waited for the right moment to unleash his creativity. The moment came during Hong Kong's economic takeoff in the mid-1970s, which enabled the creation of professional orchestras. He seized the moment and gave premiere of *Images* with the Hong Kong Philharmonic in 1977, and *Autumn Execution* with the Hong Kong Chinese Orchestra a year later.

His works, which featured new techniques and produced fresh effects, became a new name card for the city's external musical exchanges, including Paris and Vienna. In 1981, his three songs based on poems of Li Bai travelled to Shanghai as Barbara Fei performed to a full house audience, their first encounter of Hong Kong music since the end of the Cultural Revolution. In 1988, Lam, as Honorary Chairman of the Hong Kong Composers' Guild, led a group of seven local composers to showcase their works under the baton of Chen Xieyang and his Shanghai Symphony Orchestra.

As a grand old master, Lam does not let the music stop. He composed delicate pieces for small Chinese ensembles, such as *Calm* in 2013, and *Narcissus* in 2016, the year he turned 90.

Long live Master Lam!

林樂培的音樂人生，既漫長也精彩。本月慶賀林大師九十五歲華誕之際，本文回顧他成為「香港新音樂之父」的歷程。

1926 年生於澳門的林樂培，早年在聖約瑟修道院，掌握小提琴、合唱、作曲等十八般武藝，1947 年隻身到香港，參加中英樂團的同時，作曲不斷。1953 年乘船到加拿大，入讀多倫多皇家音樂學院。

1964 年完成南加州大學電影作曲回港，12 月首次在麗的電視亮相，由香港管弦樂團指揮富亞擔任小提琴獨奏、梅雅麗鋼琴伴奏，演出三首富有中國樂器特色的作品。翌年 2 月，港樂演出全場林樂培作品音樂會，其中女中音李冰演唱《李白驪歌兩首》。同年 9 月，香港電台與香港大會堂聯合主辦音樂會，其中林樂培為兩支長笛、中提琴與鑼鼓譜寫的《民歌組曲》，司職鑼鼓是黃湛森，即黃霑。

1965 至 1970 年電視編導歲月後，林樂培轉職廣告公司，客戶之一正是飛利浦公司，後來為林樂培作品發行唱片，成為香港在國際交流的音樂名片。



▲ Doming Lam at the age of 16
16 歲的林樂培



▲ Master Lam is also a talented broadcaster and television producer.
林大師監製過不少電台和電視節目，而且獲獎甚豐。

1973 年，林樂培參與由十六個國家地區作曲家組成的亞洲作曲家同盟，出任香港區會主席。翌年在京都舉行第二屆會議，帶同新發行《古曲新譯》琴譜，其中包括《春江花月夜》等名曲，在會上演奏。

七十年代職業樂團成立，林樂培先後為香港管弦樂團及香港中樂團譜寫新作品，包括 1977 年由蒙瑪指揮港樂首演《形象》，以及翌年由林氏親自指揮中樂團，首演《秋決》，將中樂演奏重新定義。1979 年，他以《謝灶君》為第二十六屆巴黎國際作曲家會議首次奏響香港管弦樂。三年後，他出席在維也納舉行的國際現代音樂協會年會，是該會 1922 年成立以來首次有香港代表參加。

1981 年，他的《李太白詩三首》由費明儀帶到上海演出，成為文革結束以來香港作品首次在內地演出。同年，他參與組織海峽兩岸作曲家在香交流，那是 1949 年以來的首次。1988 年，他以香港作曲家聯會名譽會長身份出席在上海舉行的「香港作曲家群像音樂會」，形容演出是「港滬音樂交流的新起點」。

進入黃髮之年，大師深居簡出，創作《平常心》、《水仙花》等中樂小品，後者寓意「富貴、康樂、和平、團結」。

謹承大師責言，並祝健康、長壽！



Oliver Chou 周光蓁

An award-winning music historian and critic juxtaposing academic research and journalism.
從事中外音樂歷史研究和樂評，
遊走於學府、傳媒。

不少香港、澳門兩地的音樂人與林大師交往甚深，他們亦見證林大師在各方面的成就。



▲ (From left) Ng Tai-kong, Doming Lam, and Richard Tsang brought their works to Paris in 1979 to join the International Rostrum of Composers.
(左起)吳大江、林樂培和曾葉發在 1979 年到巴黎，首次參加國際作曲家交流會議。

香港作曲家聯會創會主席曾葉發：

七十年代香港的音樂作品是比較傳統的聲樂曲，是傳統的調性音樂。但林大師鼓吹比較現代化、二十世紀的音樂……香港電台第四台第一次派作曲家參加國際作曲家交流會議 (International Rostrum of Composers) 是林大師推動的成果，當年選了吳大江、林大師和小弟的作品參加。記得吳大江和林大師的作品都獲得很前的名次，受到世界矚目。香港本是寂寂無名，忽然大家就發現香港的現代音樂是很棒的。之後每年香港都有派代表參加這個交流會議。

© Hong Kong Chinese Orchestra



▲ Master Lam and Yan Huichang
林大師與閻惠昌

鋼琴家羅乃新：

記得初次彈奏林大師的《春江花月夜》時很震驚，因為在中間的〈洄瀾拍岸〉，大師說要想像那些波浪沖到岸上，又沖回去，所以要在鋼琴上「拍」。聽起來好像很容易，但速度很快，手又要鬆，鬆得來又要有力……但現在我仍很喜歡這首樂曲，因為裡面有很多想像空間，很多不同色彩。



▲ Master Lam and João Ng
林大師與伍星洪

澳門青年交響樂團協會理事長許健華：

澳門室內樂團創立一年後，當時的澳門文化學會（即現今的文化局）請了林樂培先生擔任第一任音樂總監。這是很艱辛的路——當時發展一隊西樂的室內樂團，是很多人不看好的。但作為澳門出生的林樂培先生，去到香港、加拿大等地再回來，他這份對澳門的感情，是大家都能體會的。

香港中樂團藝術總監兼終身指揮閻惠昌：

林樂培先生與香港中樂團有非常密切的關係，特別是在樂團的初期，創作了大量具前瞻性的作品，包括《秋決》、《昆蟲世界》、《問蒼天》等……即使在他晚年的時候，還是創作了《祝賀吹打序樂》。香港中樂團也有感林樂培大師對中樂發展的貢獻，所以特別出版了《尋找中國新音樂——林樂培作品集》。很多音樂學院的作曲或指揮學生，都爭先恐後來購買這部作品集，給他們一些啟發，從中尋找進一步發展中樂、民族音樂的道路。



▲ Pianist Nancy Loo joined the performance entitled 'Doming Lam's Piano Classics' in 2016.
羅乃新在2016年參與「樂培培樂——林樂培鋼琴作品展演」。

澳門嚶鳴合唱團指揮伍星洪：

林先生寫了大量禮儀音樂（即聖樂）。特別的地方是用廣州語音來寫，音樂的旋律跟廣州語音的韻配合得很不錯。香港、澳門是說廣州話的地方，教友對於能唱到這麼合音韻，「合口型」的聖歌感到驚奇。在林先生創作的禮儀音樂中，最有代表性的就是《天主經》。有華人的地方，大家都會認為《天主經》寫得實在太好。



▲ Hoi Kin-wa came to Hong Kong last year when Master Lam received an Honorary Doctorate at The Hong Kong Academy for Performing Arts.
許健華去年來港祝賀林大師獲頒榮譽博士銜。

On 5 August at 8 pm, Radio 4 will celebrate Master Lam's birthday with a special programme **Doming Lam at 95**, in which Oliver Chou will give an account of the Maestro's musical establishment. You can also hear some sharing from Master Lam's friends and colleagues in Hong Kong and Macau, including Richard Tsang, Yan Huichang, Nancy Loo, João Ng, and Hoi Kin-wa. Each of them will bring us a piece by the Maestro. The next evening, we will bring back Hong Kong Chinese Orchestra's 'Doming Lam at 80 – A Birthday Concert', which was part of Hong Kong Arts Festival 2006. The programme was a showcase of the Maestro's new Chinese music. Music details can be found on p. 25 on 'Programme Highlights'.

在8月5日林大師生日當天，第四台在晚上8時送上**林樂培九十五歲生辰誌慶**節目。周光葵會介紹林大師對香港音樂發展的貢獻，大師的多位好友和後輩亦會說說與大師共事的點滴，並各自選來一首林大師的作品與大家分享，以這些重要創作慶賀他九十五歲生辰。在8月6日晚上8時，我們亦會重溫香港中樂團在2006年香港藝術節演出的林樂培作品專場音樂會，樂曲全是林大師的中樂代表作。曲目詳情刊於第25頁的「節目精華」。

Songs of the Earth 大地之歌

Chant by Colin Touchin 杜程的詩歌

Sundays 12:00pm

I first delved into the history of chant when studying music at Oxford University some umpty-um years ago. The signature music for this 5-programme series is a plainsong chant *Veni Creator Spiritus*, which dates from the 9th-century and invokes the Holy Spirit, in Latin, although the original composer was probably German. This sound typifies what “chant” suggests to most of us: a linear melody, sung in unison, with a churchy feel. This repertoire has been referred to under the name adopted from the legend that the 9th-century Pope Gregory 1 collated and catalogued chants used since the 3rd-century AD, leading eventually to the late 19th-century publication by the French monks of the Abbey at Solesmes of the *Liber Usualis*, containing most of the commonly sung chants in use today.



▲ Gregorian chant: *Veni, Creator Spiritus*

Some old chant has been resuscitated by concert-hall composers: for example, the 13th-century *Dies Irae* chant (*Day of Wrath*) in works as different as Rachmaninov's *Rhapsody on a Theme of Paganini*, Holst's *The Planets*, and Sondheim's *Sweeney Todd*. This motif was incorporated as early as 1490 in contrapuntal Renaissance mass settings. Despite this fairly common and narrow perception, “chant” can also refer to quite other types of music, with rather different intentions and symbology. For example, how might we draw parallels between that opening music and the music of American Indians preparing to do battle?

Religious chant stems, of course, from deep roots of devotional texts, whatever the deity; Eastern or Western, Orthodox or breakaway. Almost all humans throughout history have needed repetitive chant to unite the people for the cause, and perhaps even enable some gentle indoctrination, even if not full-blown mind control.

Many cultures have developed routines, rites, and rituals based on corporate humming or singing of chants passed on aurally and orally, so not always written or recorded in any form. Much of what we hear today representing these older cultures comes from modern performing groups specialising in this repertoire; confident in their delivery, they convince our untutored ears that their research has recreated reasonably authentic imitations of thousand-year-old music and practices.

One common example involves a team response to a soloist — in a religious setting the initiator might be a cantor, and the response might be in unison or more complex musically speaking with counterpoint and/or harmony. Sporting events, canoeing, rain dances, celebrations and ceremonies of various kinds all rely upon some such structure: the refrain might be a repeated gesture, as in a simple “Amen”, or “Oh Lord, hear our prayer” type, or it might be an extension of the initiator's music, elaborated in length and intensity.

Some cultures have developed more intricate versions of originally simple chant, and the modern “incipit” or opening phrase may be almost identical from one millennium to the next, while the response has become intricately crafted by skilful composers, as in Russian Orthodox music or Renaissance European mass settings, reflecting contemporary compositional skills. Such celebrations, rituals, and enthronements of leaders may invoke a response from the gods or appeal for rain or good harvest.

Primitive singing most likely arose alongside drumming patterns and drones produced on stretched animal skins, pipes and strings, with occasional ringing of bells and cymbals: examples can be found in the didgeridoo in aboriginal Australian chant, songs from the Nile Delta, music from the Sudanese desert, and rituals in Tibetan temples.



▲ Picture of priests sailing from 18th-century engraving by John Webber

頌歌在不同文化有不同的特色和結構，但功能和意義卻所差無幾。本月的大地之歌，英語主持杜程會介紹歐洲、南美洲、澳洲、非洲等的頌歌，讓大家透過欣賞不同地方的頌歌，發掘更多人類文化的異同及特色。節目逢星期日中午 12 時播出，敬請留意。



Colin Touchin

UK composer; Chief Conductor, Lufthansa Orchestra;
Guest Conductor, City Chamber Orchestra of Hong Kong;
Musical Director, HK Welsh Male Voice Choir/Grace Notes;
RTHK presenter; sometimes an occasional academic!

SUNDAY OPERA

Sundays 2:00pm

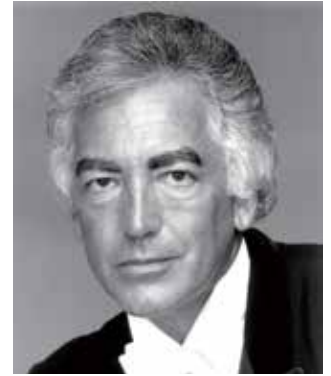
Lo King-man

Our *Sunday Opera* roster for the month of August comprises one of the world's most popular operatic comedies of the *bel canto* period, a German and an English adaptation of two delightful Shakespearian plays, a story about farm life in the Midwest of America, and a hilarious masterpiece based on a fable by Machiavelli concerning the Devil's marital problems with a human wife.

1 August: Donizetti's *L'elisir d'amore*

This marvellous work was created in only 14 days, seven of which were taken up by the librettist, Felice Romani, preparing the text from an older French script. Delightful music flowed from Donizetti's pen at great speed. Music sheets were passed immediately from copyists to performers eagerly waiting to rehearse the opera on stage.

The world premiere of *L'elisir d'amore* (*The Elixir of Love*) took place at the Teatro della Canobbiana in Milan in May 1832. It was a sensational success with the first run of 32 consecutive performances completely sold out. The opera has remained a perennial favourite on the international repertoire and is considered one of the highest achievements in the Italian opera buffa genre. It has been constantly revived throughout the world for the past nearly 200 years.



▲ Richard Bonyng, conductor

Gaetano Donizetti (1797-1848) began writing operas when he was 17. He composed prolifically for the theatre, producing some 65 works in his career. Like his contemporaries Rossini and Bellini, he wrote for that great race of *bel canto* singers of his time and his musical style reflects the prevailing taste for beautiful singing and exquisite melodies of that era. With the modern revival of the *bel canto* tradition led by such legendary performers as Maria Callas, Beverly Sills, Joan Sutherland, and Monserrat Caballé, Donizetti's best works have regained their past glory and reclaimed their importance on the current repertoire worldwide.

Our recording of this charming rustic love story features the outstanding partnership between Australian soprano Dame Joan Sutherland and Italian tenor Luciano Pavarotti. They are supported by the Ambrosian Opera Chorus and the English Chamber Orchestra under conductor Richard Bonyng.

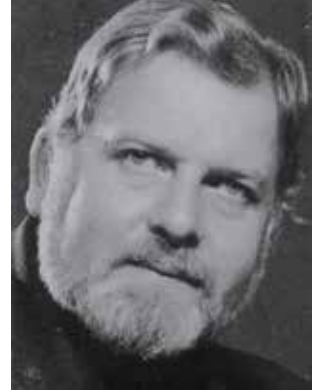
8 August: Nicolai's *Die Lustigen Weiber von Windsor*

Otto Ehrenfried Nicolai (1810-1849) was born in Königsberg, Germany. He showed exceptional musical talent at an early age. Resentful of being exploited as a child prodigy, he tried to escape from home several times and finally succeeded at the age of 16. He worked as an itinerant pianist making his way to Berlin where he began his serious study of music under the distinguished pedagogue Carl Zelter.

Following initial success as pianist and composer, Nicolai accepted appointment as Music Master at the Prussian Embassy in Rome, where he began to compose operas set to Italian librettos in the *bel canto* style modelled on Bellini. In 1841, he moved to Vienna to be the Principal Conductor of the Hofoper. It was largely through his efforts and guidance that the Vienna Philharmonic was established. In 1848, he completed *Die Lustigen Weiber von Windsor* (*The Merry Wives of Windsor*), his only opera set to a German text. The work received its premiere in March 1849 in Berlin. It was a resounding success, and Nicolai was invited to accept appointment as Hofkapellmeister of the Berlin Staatsoper. On 11 May 1849, only two days after he assumed office, Nicolai collapsed and died from a stroke. On the very day of his death, he was elected a member of the Royal Prussian Academy of the Arts. He was 39 years old.

Solomon Mosenthal's libretto for *The Merry Wives of Windsor* follows the plot of Shakespeare's comedy faithfully. The enormous fat knight, Sir John Falstaff, imagines he could win the love of both Mistress Ford and Mistress Page simultaneously. The two ladies worked out a plan to punish their arrogant wooer, first by dumping him into the Thames, then forcing him to flee in a servant maid's clothes, and finally making him suffer the pinching and beating by youngsters disguised as elves and fairies.

The role of Falstaff is sung by bass Karl Ridderbusch; Mistress Ford by soprano Helen Donath; Mistress Page by mezzo-soprano Trudeliese Schmidt; and Master Ford by baritone Wolfgang Brendel. The Bavarian Radio Symphony Orchestra and Chorus perform under the direction of Rafael Kubelik.



▲ Karl Ridderbusch, bass



© J. Hewitt

▲ Alfred Deller, countertenor

15 August: Britten's *A Midsummer Night's Dream*

The enchanting music of this opera by Benjamin Britten (1913-1976) should be a welcome relief from the oppressive heat of our glaring August sun.

Britten's treatment of Shakespeare's comedy is an interplay of three planes of experience. The world of the fairies is evoked by the haunting countertenor voice of Oberon, the mysterious and magical sound of strings, harp, celesta, and the chanting of the fairies. The world of the Athenian lovers is warm and lyrical; their musical style is reminiscent of an earlier operatic tradition. The world of the rustics has an earthy humour reflected in the lumbering rhythms, march tunes, and their farcical "tragedy" celebrating the happy end.

Composed to mark the reopening of the Jubilee Hall at Aldeburgh in 1960, the opera's libretto was prepared by Britten in collaboration with his life-long partner, the tenor Peter Pears. We shall enjoy a famous recording conducted by the composer with a top-ranking British cast comprising countertenor Alfred Deller, soprano Elizabeth Harwood, tenor Peter Pears, and soprano Josephine Veasey. The London Symphony Orchestra and Chorus give a brilliant performance.

22 August: Copland's *The Tender Land*

Aaron Copland (1900-1990) is probably the best known and certainly one of the most profoundly gifted classical composers that America has ever produced. He synthesised jazz, neo-classical, popular, and folk elements into a style that for many people summons up the spirit of his native country. This, combined with his energetic devotion to promoting new music, especially the works of his younger compatriots, and to creating art music that is accessible to the general public, made him the key figure in 20th-century American music.

The Tender Land, the second of Copland's two operas, was composed between 1952 and 1954 for the NBC Television Opera Workshop with the intention of it being presented on television. The work was commissioned to celebrate the 30th anniversary of the League of American Composers. It was, however, rejected by NBC as unsuitable for production, and eventually staged by the New York City Opera company in April 1954. The premiere was unsuccessful largely due to the flawed adaptation from the original television format into a large-scale theatrical version. Copland made extensive revisions to the score and represented the opera at the Oberlin College in May 1955. *The Tender Land* has since been heard in many performances throughout the United States and abroad.

Set to a libretto written by Erik Johns under the pseudonym Horace Everett and based on James Agee's book *Let Us Now Praise Famous Men*, published in 1941 with photographs documenting the lives of impoverished tenant farmers in the midwestern states during the Great Depression, the opera tells the story of a young woman's rejection of farm life and her sexual awakening after falling in love with a stranger. Typical of Copland's major compositions of this period of his career, the music conveys a deep sense of American lyricism and feeling for vast open landscape.



© Philip Brunelle

▲ Copland in Plymouth Church in 1970 for rehearsals of his music with the Plymouth Music Series of Minnesota

A complete recording of the revised version performed by soloists, chorus, and orchestra of the Plymouth Music Series of Minnesota conducted by Philip Brunelle will be presented. Laurie, the central character, is sung by soprano Elisabeth Comeaux.

29 August: Respighi's *Belfagor*

Ottorino Respighi (1879-1936) was a composer, musicologist, and pedagogue of significant importance in the 20th-century. He was acknowledged to be the first Italian composer since Domenico Scarlatti whose reputation does not rest solely on opera. He became internationally famous for his trilogy of great orchestral tone-poems: *The Fountains of Rome* (1918), *The Pines of Rome* (1924), and *Roman Festivals* (1929). Respighi was recognised as one of the most brilliant orchestrators of his generation, having perfected his craft after a brief period of study in 1900 with Rimsky-Korsakov in St. Petersburg.



▲ Lajos Miller, baritone

Respighi was appointed Professor of Composition at the Santa Cecilia Conservatory of Rome in 1913, remaining in that post for twenty-three years until his death, aged 56, in 1936. He also served as Director of the Conservatory from 1923 to 1936. Amidst his busy teaching duties, Respighi found time to compose 35 orchestral tone-poems, suites and concertos, 13 choral cantatas, 17 chamber works, and numerous vocal and instrumental pieces. For the stage, he produced five ballets and nine operas, of which *Belfagor*, a comedy in two acts with a prologue and an epilogue, is his fifth in this genre. The work was given its premiere at La Scala Theatre of Milan in 1923 with considerable success.

Belfagor had its origins in the form of a short novel by the well-known Renaissance Florentine political philosopher Nicolo Machiavelli. It was adapted into a stage comedy by Luigi Morselli and then re-written as a libretto for Respighi by Claudio Guastella. The protagonist, Belfagor, is an archdevil sent to the human world by Satan. His mission is to discover if marriage, the

union between man and woman, is truly a hell for mankind, as so many people arriving in the underworld claim. To accomplish his task, Belfagor, disguised as a nobleman with a lot of money at his disposal, has to find a wife and spend ten years with her. The plot evolves around Belfagor's experience as husband to his young bride Candida who is determined to maintain an intimate relationship with her former sweetheart. Only a miracle can resolve the complicated situation.

The title role is interpreted by baritone Lajos Miller. Candida is portrayed by the celebrated Hungarian soprano Sylvia Sass, and Baldo, her lover, by tenor Giorgio Lamberti. The Hungarian Radio & Television Chorus and the Hungarian State Orchestra perform under the baton of Lamberto Gardelli.



Lo King-man

Producer and director of numerous opera productions in Hong Kong.

Remembering Chow Fan-fu

懷念周凡夫

7月7日黃昏傳來藝評人周凡夫（原名：周卓豪）離世的消息，實在突然。近幾星期，有關他的生平，以及同業友好對他的分享，在網上和其他媒介已刊載不少，反映出他是位劃時代的人物。在這裡，我們特別回顧他在香港電台工作的點滴。

周凡夫與香港電台結緣，始於他在五十年代起成為我們的聽眾。1982年，他應時任香港電台中文台古典音樂組主任曾葉發的邀請踏足廣播界，在第五台作主持，第一個「開咪」的節目是「樂壇一週」。隨後主持「樂壇特寫」，還為有關節目撰寫新聞稿，以及收集剪報資料。及後還有更多節目，例如「樂壇巡禮」、「音樂萬花筒」、「樂人樂語」、「國樂傳真」、「言內知音」、「音樂龍門陣」、「美樂話逍遙」、「莫扎特研討會」、「永恆的歲月——林聲翕」、「藝語閒情」、「藝術節巡禮」問答遊戲總決賽、「你評我論」、「廣播道上的美樂」等，不能盡錄。內容主要是報導藝術活動，討論藝術政策、藝評，以及與藝術家、藝術愛好者和藝術行政人員訪談。2004年，他更特別為第四台三十週年撰寫了《美樂·人生》一書。



▲ Chow Cheuk-ho
周卓豪 (1950–2021)



▲ Chow Fan-fu co-hosted a forum with Richard Tsang in the early 80s.
周凡夫與曾葉發在八十年代初一同主持研討會。

周凡夫在香港電台擔任主持差不多有四十年，從不間斷。每年的「十大樂聞齊齊選」，他更是全情投入。在身體抱恙之前，他每星期與林家琦拍檔主持「藝壇快訊」，最後一集節目在5月27日播出。去年12月，鋼琴家傅聰病逝，周凡夫與傅聰相識多年，第四台邀請他主持「緬懷傅聰」紀念特輯，已於2月8日播出。這特輯亦成為他為香港電台主持的最後一個長版節目。

聽眾可於第四台網站 (radio4.rthk.hk) 重溫以上兩集節目，藉以懷念他。此外，第四台將於8月30日（星期一）晚上8時，播出特備節目「懷念周凡夫」，敬請留意。

多年來，周凡夫對藝術界作出莫大貢獻。我們特別感謝他積極在香港電台推動藝術發展，他的熱忱已成為不少聽眾的美好回憶。

RTHK Radio 4 mourns the passing of Chow Cheuk-ho on 7 July 2021.

Chow Fan-fu, as he was more often known, started appearing on RTHK in 1982, first on Chinese channels, and later on Radio 4. For nearly 40 years, he presented countless programmes, mostly being reports and reviews on arts events and policy. He was also behind the scenes in the annual productions of Radio 4's long-standing 'Top 10 Music Headlines'.

The last programme he hosted for us was the 27 May edition of *Artsnews*. To pay tribute to Fou Ts'ong, Radio 4 invited Chow Fan-fu, the deceased pianist's longtime friend, to present *Remembering Fou Ts'ong* on 8 February. That has become Chow's last full-length programme for RTHK. These two Cantonese programmes are still available on our online archive (radio4.rthk.hk).

To pay our respects to the eminent arts critic, Radio 4 will bring to you *Remembering Chow Fan-fu* (in Cantonese) on Monday, 30 August at 8 pm.

Chow Fan-fu dedicated his life to the arts. We are especially grateful for the immense contributions he made in promoting the arts through RTHK. He will live in the pleasant memory of many listeners.



▲ Co-hosting in a Radio 4 T-shirt with another veteran presenter Lai Kin in 1984. Mr. Lai passed away in 2007. 1984年周凡夫身穿第四台T恤，與老拍檔黎鍵主持節目。黎先生於2007年離世。



▲ On Radio 4's 30th anniversary in 2004, Director of Broadcasting Chu Pui-hing handed to veteran presenter Chow Fan-fu a CD souvenir. 2004年第四台三十週年誌慶，廣播處長朱培慶頒發CD紀念品予資深節目主持周凡夫。

樂事逸台

Musicians' Terrace

逢星期六下午 2 時正

Charles Chik 戚家榮

在夏日炎炎的 8 月，「樂事逸台」相約了四位作曲家到沙灘與大家一起消消暑！你能認出這幾位戴了太陽眼鏡的作曲家是誰嗎？答案在頁底。



1 出生年份：1862年

出 生 地：法國

代表作品：月光

大海

牧神之午後前奏曲

2 出生年份：1879年

出 生 地：意大利

代表作品：羅馬之松

羅馬之泉

鳥

3 出生年份：1895年

出 生 地：德國

代表作品：室樂作品集

畫家馬蒂斯

韋伯主題交響蛻變

4 出生年份：1872年

出 生 地：英國

代表作品：綠袖子幻想曲

雲雀高飛

泰利士主題幻想曲



另外，「樂事逸台」亦會在節目中慶祝香港作曲家林樂培九十五歲大壽！林大師曾在1983年為香港電台主持「樂樂篇」，介紹二十世紀不同音樂風格，更選播其中的代表作品。我們將一起重溫「印象音樂的誕生與影響」及「新古典主義的延續」。想知道他如何生動地介紹這兩個流派，請於下午3時準時收聽！

In August every Saturday at 2 pm, we invite different composers to *Musicians' Terrace* for a pool party! Can you recognise them? Charles Chik and Shing Chun-hay will tell you their stories. We also celebrate Domini Lam's 95th birthday this month by re-visiting a programme he hosted for RTHK 38 years ago! He will talk about impressionism and neoclassicism. Stay tuned.



戚家榮

電台主持及監製，理想是「一蓑煙雨任平生」。

答案：(左起) 亨德密特和佛漢威廉士
Debussy, Hindemith, Respighi, and Vaughan Williams

We want to know what you think! 謝謝你的迴響!



Radio 4 wants to hear from you to help improve our fine music broadcast services.
The first 100 people who submit the listeners' survey may receive a souvenir.

第四台希望聽到你的意見，以提昇我們的美樂廣播服務。
首一百位提交問卷人士有機會獲得第四台紀念品一份。

1. On average, how often do you listen to Radio 4?

你隔多久收聽第四台?

- | | | |
|--|--|---|
| <input type="checkbox"/> Daily 每日收聽 | <input type="checkbox"/> A few times a week 每週幾次 | <input type="checkbox"/> Once a week 每週一次 |
| <input type="checkbox"/> Occasionally 間中收聽 | <input type="checkbox"/> Rarely 很少收聽 | |

2. How do you usually listen to Radio 4? (check all that apply)

你以那種方法收聽第四台? (可選多項)

- | | | |
|---------------------------------------|------------------------------------|---|
| <input type="checkbox"/> On radio 收音機 | <input type="checkbox"/> Online 網上 | <input type="checkbox"/> Mobile apps 手機應用程式 |
|---------------------------------------|------------------------------------|---|

3. At what time are you most likely to listen to Radio 4? (check all that apply)

你在甚麼時段收聽第四台? (可選多項)

- | | | |
|--------------------------------------|--------------------------------------|--------------------------------------|
| <input type="checkbox"/> 0700 – 1200 | <input type="checkbox"/> 1200 – 1400 | <input type="checkbox"/> 1400 – 1800 |
| <input type="checkbox"/> 1800 – 2000 | <input type="checkbox"/> 2000 – 2400 | <input type="checkbox"/> 0000 – 0700 |

4. What types of Radio 4 programmes do you prefer listening to? (check all that apply)

你喜愛以下那類型節目? (可選多項)

- | | |
|--|--|
| <input type="checkbox"/> General music programmes 一般音樂節目 | <input type="checkbox"/> Concerts 音樂會 |
| <input type="checkbox"/> Arts news 藝術新聞 | <input type="checkbox"/> Artist Interviews 藝術家訪談 |
| <input type="checkbox"/> Educational / Informative 教育 / 資訊 | <input type="checkbox"/> Religious 宗教節目 |
| <input type="checkbox"/> News 新聞 | <input type="checkbox"/> Traffic 交通 |

5. What types of music do you prefer listening to? (check all that apply)

你喜歡下列那種類音樂? (可選多項)

- | | | |
|--|-------------------------------------|--|
| <input type="checkbox"/> Western classical 西洋古典音樂 | <input type="checkbox"/> Chinese 中樂 | <input type="checkbox"/> Jazz 爵士樂 |
| <input type="checkbox"/> World 世界音樂 | <input type="checkbox"/> Movie 電影配樂 | <input type="checkbox"/> Contemporary classical 現代音樂 |
| <input type="checkbox"/> Others, please specify 其他, 請註明: _____ | | |



6. What do you think about our overall balance of music genres?

你認為我們播放各音樂類別的比例如何？

- ☐ It's a good mix of music genres 現時的比例很好
- ☐ I would like more _____ (music genre(s))

我希望有更多 _____ (音樂類別)

- ☐ I would like less _____ (music genre(s))

我希望有更少 _____ (音樂類別)

7. What do you think about the overall balance between music and speech?

你認為我們總體音樂與說話的比例：

- ☐ A good balance 比例很好
- ☐ Too much music / more speech should be included 太多音樂 / 應有更多說話
- ☐ Too much speech / more music should be played 太多說話 / 應有更多音樂

8. Why do you listen to Radio 4? (check all that apply)

你為何收聽第四台？(可選多項)

- ☐ Radio 4 plays music that I like 喜歡第四台播放的音樂
- ☐ Good presenters 有喜愛的主持人
- ☐ To enhance my knowledge 希望增進知識
- ☐ For background music 純粹作為背景音樂
- ☐ Others, please specify 其他，請註明：_____

9. What is your perception of Radio 4? (check all that apply)

第四台給你甚麼印象？(可選多項)

- ☐ The Fine Music channel 美樂電台
- ☐ Arts channel 藝術頻道
- ☐ Bilingual channel 雙語電台
- ☐ Educational channel 教育頻道
- ☐ Others, please specify 其他，請註明：_____

10. Are you aware of any of these special events organised by Radio 4? (check all that apply)

你知道第四台曾舉辦這些活動嗎？(可選多項)

- ☐ Christmas Concert in the Park 聖誕園林音樂會
- ☐ The RTHK Chamber Soloists 香港電台室樂演奏家
- ☐ Artist-in-Residence 駐台演奏家
- ☐ Concerts at RTHK Studio One 香港電台一號錄播室的音樂會
- ☐ Young Music Makers 樂壇新秀
- ☐ Student Concert Hall 學界音樂廳



We want to know what you think! 謝謝你的迴響！

11. Please name your favourite Radio 4 programme(s), if any:

請列出你喜愛的第四台節目（如有）：

12. Please name your favourite presenter(s), if any:

請列出你喜愛的第四台主持（如有）：

13. What do you like about Radio 4?

第四台最吸引你是甚麼？

14. What can we improve?

有甚麼可以改善？

15. Other views (continue on a separate sheet if needed):

其他意見（如空間不足，請另紙書寫）：

16. From 0 – 100, overall, how would you rate Radio 4?

請以 0–100，為第四台評分：

17. What language(s) do you speak? (check all that apply)

你能操下列那種語言（可選多項）：

☐

English 英語

☐

Cantonese 粵語

☐

Putonghua 普通話

☐

Others, please specify 其他，請註明：



18. How old are you?

你的年齡：

- ☐ 17 or under 17 或以下 ☐ 18-24 ☐ 25-29 ☐ 30-39
☐ 40-49 ☐ 50-59 ☐ 60 or above 60 或以上

19. What is your education background?

你的教育程度：

- ☐ Primary School 小學 ☐ Secondary School 中學
☐ University / College 大學 / 大專 ☐ Postgraduate 研究院

20. What is your musical background? (check all that apply)

你的音樂背景（可選多項）：

- ☐ None 沒有
☐ I sing in a choir 合唱團員
☐ I play in an orchestra / band / ensemble 樂團 / 樂隊 / 合奏小組成員
☐ I work in the field of music 我是音樂工作者
☐ I have learned to play an instrument or sing 曾學習樂器或歌唱
☐ I am a music graduate 音樂畢業生
☐ Others, please specify 其他，請註明：_____

Please send the completed survey by post before **15 September 2021** to:

請於 **2021 年 9 月 15 日** 前，將填妥的問卷郵寄至：

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Alternatively, you can return the above survey by fax to **2339 6427** or log in to **radio4.rthk.hk** to fill in the online version.

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* You may be contacted over the phone for confirmation of mailing address 你或須以電話確認郵寄地址

Thank you 謝謝



New Releases 碟碟不休

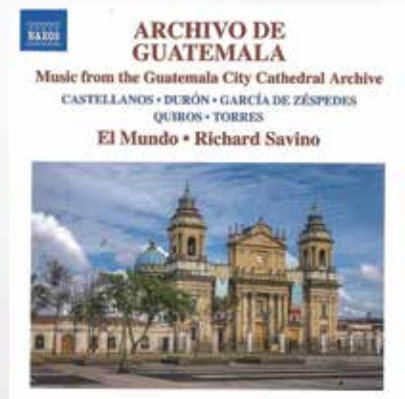
Daphne Lee 李德芬

Monday and Friday 5:30pm 逢星期一及五下午5時30分

A group of music critics guide you through some of the most interesting new releases to keep you in touch with the latest fine music recordings. This segment, broadcast on *Four for Classics* hosted by Daphne Lee, is also available in Radio 4's website for streaming: radio4.rthk.hk.

不同樂評人在「碟碟不休」介紹最新推出的影音製作。這個環節會在李德芬主持的「四時行樂」內播放，歡迎重溫：radio4.rthk.hk。

2 AUG



6 AUG



9 AUG



13 AUG



16 AUG



20 AUG



23 AUG



27 AUG



30 AUG



The RTHK Chamber Soloists is back to Stage!

香港電台室樂演奏家再現舞台！

On the evening of 2 August at the City Hall Theatre, 'The RTHK Chamber Soloists' will give the premiere of Quintet No. 2, 'Gardiner Expressway' by Hong Kong composer Elliot Leung. They will also team up with violist Kaori Wilson to play American composer Copland's Sextet for Clarinet, Piano and String Quartet, which is seldom performed in town. The programme also includes the 'Kegelstatt' Trio by Mozart and the Piano Quartet in F minor by Mendelssohn. The concert is part of the 'City Hall Virtuosi' Series presented by the LCSD. Get your ticket now. It will also be broadcast on Saturday, 28 August at 8 pm on Radio 4.



▲ From left: John Schertle (clarinet), Andrew Ling (violin/viola), Colleen Lee (piano), Le Hoai-nam (violin), and Laurent Perrin (cello)
左起：史家翰（單簧管）、凌顯祐（小提琴/中提琴）、李嘉齡（鋼琴）、李海南（小提琴）和貝樂安（大提琴）

在 8 月 2 日晚上，五位演奏家將於香港大會堂劇院的舞台上，世界首演香港作曲家梁皓一再度為他們度身訂造的第二五重奏「嘉甸拿高速公路」。中提琴家熊谷佳織更會加入，與「香港電台室樂演奏家」合奏柯普蘭的六重奏，這是首難得在香港演出的美國作品。同場還有莫扎特的「九柱球」三重奏及孟德爾遜的 F 小調鋼琴四重奏。是次「大會堂樂萃」節目由康文署主辦，歡迎現場欣賞。聽眾亦可以在 8 月 28 日（星期六）晚上 8 時在第四台收聽錄音轉播。

Let's hear more from the musicians...

聽聽音樂家的解說……



Elliot Leung 梁皓一

'Gardiner Expressway' named after a highway in Canada, was a piece I wrote in 2020 when I was isolated in Toronto during the COVID-19 lockdown. The recurring rhythmic motif comprised of mixed meters came to me when I was driving on Gardiner Expressway during a hailstorm just a few days before lockdown protocols were announced. As a composer whether on the big screen or in a concert hall, I've always loved driving mixed meter rhythms with altering groups of 3's and 2's. I then spent the next few days writing music to this recurring rhythmic motif.

「嘉甸拿高速公路」以加拿大的一條公路命名。在去年創作此曲時，我因疫情一直困在多倫多。當時，在各城縣封鎖之前，我就在此公路上飛馳——複雜的拍子，加上不同的節奏動機在冰雪紛飛的公路上給予我靈感。不論是想像著大銀幕或音樂廳的聲音，作曲家天賦的觸覺，令我滿心充斥著 3 和 2 的節奏型。接下來幾天，這些節拍讓我作品完成。

Andrew Ling 凌顯祐

Mozart wrote the 'Kegelstatt' Trio (Trio in E flat, K. 498) in 1786 for his dear friend, pianist Franziska von Jacquin. They first performed the piece in Franziska's house. This trio has laid a foundation for this particular combination of instruments: many have followed Mozart's "tradition" and written pieces for clarinet, viola and piano. A short but definitely exciting piece of music, full of humour and wit, it reminds us of a short Mozart symphony in a much more intimate setting.

莫扎特的降 E 大調「九柱球」三重奏，K. 498 是送給好友鋼琴家約甘的禮物。作品於 1786 年寫成，在約甘家中首演，當年十分流行這種親切的合奏形式。樂曲為單簧管、中提琴與鋼琴而作，而這表演形式更成為莫扎特的「傳統」三重奏器樂組合，吸引了不少追隨者。作品簡短雋永充滿幽默感，輕快之餘又相當機智，令人想起作曲家的交響曲！



▲ Kaori Wilson, guest viola
客席中提琴：熊谷佳織



Laurent Perrin 貝樂安

When Mendelssohn was a 16-year-old teenager, he composed the Piano Quartet in F minor, Op. 2 in Berlin between November and December 1823. The work was dedicated to his teacher. In the same year, he also composed six string symphonies and the Violin Concerto in D minor. Two years later in 1825, to explain his great interest for the chamber music genre, he wrote a letter to his editor that "his instrument" (the piano) doesn't attract him much and "the sonatas for violin, viola, and string quartet, etc., are much more interesting".



The Piano Quartet Op. 2 has four movements, all in F minor except the second movement Adagio which is in D flat.

孟德爾遜十六歲時在柏林創作 F 小調鋼琴四重奏，那是 1823 年的冬天。在創作這首送贈恩師的室樂作品的同年，他還寫了六首弦樂交響曲，以及 D 小調小提琴協奏曲。兩年後，在寫給編輯的信中，他提到自己被弦樂奏鳴曲和弦樂四重奏深深吸引，可能比自己擅長的樂器鋼琴更甚！

這首鋼琴四重奏，作品 2 的四個樂章，除第二樂章慢板是降 D 大調之外，其他都是以 F 小調寫成。



John Schertle 史家翰

Copland's Sextet began its life as his Short Symphony (Symphony No. 2 for Orchestra), and was dedicated to and given its premiere by conductor Carlos Chávez in 1934.

Written during Copland's abstract period, this short but highly complex work with its dizzying rhythms and experimental metric structure was considered by most orchestras to be all but unplayable. Determined to get this work performed, in 1937 Copland arranged the symphony for sextet consisting of clarinet, piano and string quartet. The work in this focused and intimate form has become one of the most highly regarded of Copland's creations.

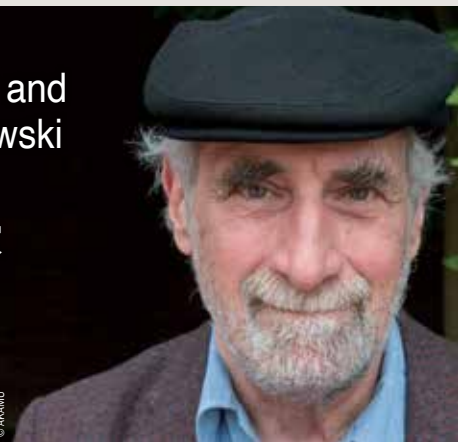
柯普蘭的六重奏，源起與他的簡短交響曲（第二交響曲）息息相關。這交響曲呈獻給指揮家查域茲，在他執棒下於 1934 年首演。此曲原為交響樂團而寫，但作品極其複雜——節奏的錯縱變幻，加上那種實驗性的結構，令眾多樂團形容此曲是「無法演奏」。為了把創意實踐出來，作曲家在 1937 年為單簧管、鋼琴與弦樂四重奏重新編寫樂曲。作品要求演奏者高度專注，互相緊扣，隨後亦成為柯普蘭最具創意的代表作。

American Composer and Pianist Frederic Rzewski Passed Away

美國作曲家及鋼琴家維夫斯基逝世

Charles Chik 戚家榮

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Renowned for his socially and politically themed works (best represented by the famous composition *The People United Will Never Be Defeated!*), American composer and pianist Frederic Rzewski died on 26 June. He was 83.

Born in 1938 in Massachusetts, Frederic Rzewski was of Polish descent. He studied at Harvard University and Princeton University under the tutelage of famous composers including Walton Piston, Milton Babbitt, and Randall Thompson. He took further studies in Italy after graduation and performed at the same time, founding the live electronic group 'Musica Elettronica Viva' in Rome. Back in the US in 1971, he composed his best-known work *The People United Will Never Be Defeated!* four years later. Commissioned and premiered by pianist Ursula Oppens, the set of 36 variations is based on a Chilean song of the same name. The highly praised work is often compared to Bach's *Goldberg Variations* and Beethoven's *Diabelli Variations*.

As a pianist, Frederic Rzewski recorded a number of pieces by 20th-century composers including Stockhausen and Cardew in addition to his own works. As a composer, he did not stop composing until the very end of his life. His final work *The Naked Truth* just received its premiere at the end of June this year.

美國作曲家及鋼琴家維夫斯基在 6 月 26 日離世，享年八十三歲。他所創作的大量作品均受社會事件啟發，展現出豐富的政治元素，其中以鋼琴作品《團結的人民永遠不敗》著稱於世。

維夫斯基 1938 年出生於美國麻省，擁有波蘭血統。他先後就讀於哈佛大學和普林斯頓大學，師從彼斯頓、巴比特、譚柏臣等著名作曲家。畢業後他負笈意大利進修，同時不斷演出，在羅馬成立了當代音樂團體「電子音樂萬歲」。1971 年，他回流美國，四年後創作了著名作品《團結的人民永遠不敗》。樂曲根據同名智利歌曲寫成，包含三十六段變奏，由鋼琴家奧賴斯委約及首演。這部作品經常被拿來與巴赫的《戈爾德堡變奏曲》及貝多芬的《迪亞貝利變奏曲》相提並論，可見其評價甚高。

作為鋼琴家，維夫斯基不時把自己的作品灌錄成唱片，名下亦有為施托克豪森、卡杜等二十世紀作曲家的創作錄音；作為作曲家，他於離世前不久仍繼續創作，最後一部作品《赤裸裸的真相》剛於 6 月底在法國里昂首演。

Tune in to **Morning Call** weekdays from 7 to 10 am, and hear interviews with artists and event presenters.

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了解海外及城中最新的藝術資訊。

音樂會轉播精選 HIGHLIGHTS OF CONCERT BROADCASTS

Date 日期	Highlights 重點推介
<p>12/8 Thu 四 8:00pm</p> <p>17/8 Tue 二 2:00pm Repeat 重播</p>	<p>Queen Elisabeth Competition</p> <p>Listen to the prizewinning performance which earned Jonathan Fournel the First Prize of this year's Queen Elisabeth Competition. Here is the final round, where he performs Bruno Mantovani's set piece for the contest <i>D'un jardin féérique</i>, before working with Hugh Wolff and the Belgian National Orchestra in a concerto of his own choice: Brahms' gigantic Second Piano Concerto. The other five finalists' performances and the closing concert with the top three will also be broadcast on Radio 4 — refer to 'Programme Highlights' for details.</p> <p>伊莉莎白王后大賽</p> <p>本年伊莉莎白王后大賽，由法國鋼琴家霍尼爾勇奪冠軍。這場節目將會送上決賽回合的演出，他首先彈奏指定曲目——曼托凡尼的《仙子花園》，隨後與比利時國家樂團及指揮胡爾夫合作，演奏布拉姆斯篇幅龐大的第二鋼琴協奏曲為自選協奏曲。第四台亦會轉播其餘五位選手的決賽演出，以及冠、亞、季軍參演的閉幕音樂會。詳情請留意「節目精華」。</p>  <p>▲ Jonathan Fournel, piano 鋼琴：霍尼爾</p>
<p>13/8 Fri 五 8:00pm</p> <p>18/8 Wed 三 2:00pm Repeat 重播</p>	 <p>▲ The concert at Studio Theatre, Hong Kong Cultural Centre 在香港文化中心劇場舉行的音樂會</p> <p>Everlasting Cantonese Music — Legacy from the 78 RPM Recordings</p> <p>The Windpipe Chinese Music Ensemble teams up with guest players on violin, saxophone, trumpet, and slide guitar for selected Cantonese music classics including <i>Autumn Moon Over the Han Palace</i> and <i>The Peacock in Its Full Glory</i>. These were musical hits chosen from vinyl records from the early 20th-century, when a mix of Chinese and Western musical instruments was a popular combination.</p> <p>絃歌不絕 — 粵樂遺風</p> <p>二十世紀上半葉的廣東音樂，結合中西樂器演奏大行其道。竹韻小集從一批老唱片，選出當時得令的樂曲，並特邀多位樂師，以梵鈴、昔士、吐林必、士拉結他合奏，復刻演出包括《漢宮秋月》、《孔雀開屏》等一系列粵樂經典。</p>
<p>14/8 Sat 六 8:00pm</p> <p>19/8 Thu 四 2:00pm Repeat 重播</p>	<p>Rachel Cheung Piano Recital — Fantasies</p> <p>Acclaimed for her "silken tone, subtle sense of colour" and being "stunningly imaginative" (<i>Musical America</i>), Rachel Cheung is Hong Kong's own Finalist and Audience Award Winner in the Van Cliburn International Piano Competition 2017. In her recent recital she presents a programme of ravishing musical fantasies: Schumann's <i>Fantasiestücke</i>, pieces from Ravel's <i>Miroirs</i>, and topping it off with Chopin's <i>Andante spianato et grande polonaise brillante</i>.</p> <p>張緯晴的幻想曲</p> <p>張緯晴於香港土生土長，2017年晉身格拉賓國際鋼琴大賽決賽，贏得「觀眾大獎」。《音樂美國》雜誌盛讚其「絲絨般的音色，細緻的色彩變化」，更形容是「富於想像力，令人矚目。」這是張緯晴最近演出的獨奏會，當中有舒曼的《幻想小品》、拉威爾《鏡子》的選段和蕭邦的《平靜的行板與華麗的大波蘭舞曲》，呈獻最迷人的音樂幻想。</p>  <p>▲ Rachel Cheung, piano 鋼琴：張緯晴</p>

Date 日期	Highlights 重點推介
17/8 Tue 二 8:00pm	 <p>▲ Marek Janowski, conductor 指揮：楊諾夫斯基</p> <p>150 Years Dresdner Philharmonie The Dresden Philharmonic Orchestra, founded in 1870, celebrates its 150 years of history with an anniversary concert led by the great Marek Janowski, its current Principal Conductor and Artistic Director. They perform <i>Le bourgeois gentilhomme</i> by Richard Strauss, who belonged to an impressive array of composers conducting on the orchestra's rostrum including Brahms and Tchaikovsky. The programme concludes with Schubert's Ninth Symphony, <i>The Great</i>, famously hailed by Schumann for its "heavenly length".</p> <p>德累斯頓愛樂樂團一百五十週年 德累斯頓愛樂樂團1870年成立，歷史上曾有多位著名作曲家指揮過，包括李察·史特勞斯、布拉姆斯、柴可夫斯基等。樂團踏入一百五十週年，舉行誌慶音樂會，由現任首席指揮及藝術總監，指揮大師楊諾夫斯基率領，演奏李察·史特勞斯的《平民紳士》。完結本場節目有舒伯特第九交響曲「偉大」，舒曼曾讚揚此曲「像天堂般悠長」。</p>
21/8 Sat 六 8:00pm 26/8 Thu 四 2:00pm Repeat 重播	<p>Mozart and Schumann Colleen Lee, Hong Kong pianist who won the Sixth Prize in the 15th International Chopin Piano Competition, joins Lio Kuokman and the Hong Kong Philharmonic Orchestra with her "magnificent, heavenly touch" (<i>Il Giornale di Vicenza</i>) in Mozart's Piano Concerto No. 26. Nicknamed 'Coronation', its mood is majestic and jubilant. Looking to triumph also is Chan Kai-young's commissioned new work <i>Glimmering Lights, Cascading Heights</i>, which receives its world premiere. The concert culminates with Schumann's <i>Rhenish</i> Symphony.</p> <p>莫扎特與舒曼 香港鋼琴家李嘉齡是第十五屆蕭邦國際鋼琴大賽第六名得主，獲《維琴察報》稱道「觸鍵超卓，天衣無縫」。這場音樂會，她聯同指揮廖國敏及香港管弦樂團，演奏莫扎特堂皇喜慶的第二十六鋼琴協奏曲「加冕」。陳啟揚世界首演的委約新作《流光疊嶂》，同樣期望凱旋之日到臨。樂團最後演奏舒曼的「萊茵」交響曲。</p>  <p>▲ Pianist Colleen Lee and conductor Lio Kuokman with the Hong Kong Philharmonic Orchestra 鋼琴家李嘉齡、指揮廖國敏與香港管弦樂團</p>

Art-Titbit

- be in touch in 3 minutes

藝術焦點 — 三分鐘錦囊

Topic 內容	Host 主持
星期一：今日話當年	馬盈盈
星期二：碟碟不休	胡銘堯
星期三：Songs of the Earth	Colin Touchin
Thu：The Golden Voices	Lo King-man
星期五：聽見絲路	黃泉鋒
星期六：樂在神州	塵紓
Sun：A Song of Summer	Isaac Droscha

Mon – Fri 星期一至五：7:55am, 12:55pm, 7:55pm
 Weekends 周末：9:55am, 4:55pm, 7:55pm

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	Monday 星期一	Tuesday 星期二	Wednesday 星期三	Thursday 星期四	Friday 星期五	Saturday 星期六	Sunday 星期日
6:00am							
7:00am	Aubade 晨曲 E						
8:00am	Morning Call <i>with</i> Stacey Rodda 清晨妙韻 盧迪思 E					In Touch with Music 程迷古典 Colin Touchin 杜程 E	Sunday Morning on 4 週日早晨 Cleo Leung 梁敏瑩 E
9:00am						Play By Ear 週末隨想 Synthia Ko 高德儀 E	Theme & Variations 主題・變奏 C Raymond Chung 鍾子豪
10:00am							Church Service 主日崇拜
11:00am	Non-stop Classics 美樂無休 Jerome Hoberman / Stacey Rodda / Ben Pelletier / Nicola Hall / Synthia Ko 何博文 / 盧迪思 / 彭禮傑 / 賀妮歌 / 高德儀 E					A Musical Portrait Stacey Rodda 盧迪思 E	Songs of the Earth 大地之歌 E Colin Touchin 杜程
12:00pm							
1:00pm							
News at One							
2:00pm	Music à la Carte (Tue & Thu : Chinese Music) 午間精點 (星期二及四：中樂篇) C Kathy Lam / Dennis Wu / Jenny Lee / Daphne Lee / Tina Ma 林家琦 / 胡銘堯 / 李嘉盈 / 李德芬 / 馬盈盈						
3:00pm	Live on 4 四台音樂廳 B <i>(Repeat 重播)</i> (1st b/c: Wed) (1st b/c: Thu) (1st b/c: Fri) (1st b/c: Sat) (首播：星期三) (首播：星期四) (首播：星期五) (首播：星期六)				BBC Features 英國廣播公司專輯 <i>(Repeat 重播)</i> E	Musicians' Terrace 樂事逸台 Charles Chik Shing Chun-hay & Friends 戚家榮、成俊曦及友人 C	Sunday Opera 歌劇世界 Lo King-man 盧景文 E Alex Tam 譚天樂 <i>(1st Sunday 首個週日)</i> C
4:00pm					Music from China 樂在神州 C Chu Siu-wai 朱紹威		
5:00pm	Four for Classics <i>with</i> Daphne Lee 四時行樂 李德芬 C					When Words Meet Music 與文同樂 C Rebecca Siu 蕭程佳明	Children's Corner 親親童樂日 C Nancy Loo 羅乃新
6:00pm	NEW RELEASES 碟碟不休 C / E		NEW RELEASES 碟碟不休 C / E				
News at Six							
Arts News 藝壇快訊 C							
7:00pm	Stop-time... <i>with</i> Livia Lin 遊・樂園 凌崎偵 C					When Words Meet Music 與文同樂 C	Tunes to Remember 人約黃昏後 Emma Liu 廖碧植 C
8:00pm						Cantilena 自投羅網 C Nancy Loo 羅乃新	
9:00pm	Moment Musical/ Remembering Chow Fan-fu 音樂瞬間 / 懷念周凡夫 B / C	Live on 4 四台音樂廳 B				BBC Features 英國廣播公司專輯 E	Sunday Divertimento 星夜樂逍遙 Wendy Ng 伍穎文 C
10:00pm							
11:00pm	Nocturne 夜心曲 C Lesley Chan 陳家曦 Gladys Lau 劉建婷 Kathy Lam 林家琦 Enrico Luk 陸堅智 Charles Chik 戚家榮					Near and Afar 古典前傳・浪漫過後 Raymond Chung 鍾子豪 C	Jazzing Up 爵士靈感 Jackie Ip 葉積奇 C
12:00am							
Night Music 長夜細聽 E / C							
6:00am							

B Bilingual 雙語 C Cantonese 粵語 E English 英語

Music for All 適合所有樂迷 Music Exploration 擴闊音樂領域 Concerts 音樂會時段 Artnews 藝術資訊 Education 教育節目 Religion 宗教節目 News 新聞

Programme Highlights 節目精華

1/8/2021 (Sun 星期日)

2:00pm SUNDAY OPERA 歌劇世界

Donizetti: L'elisir d'amore 140'

Adina: Joan Sutherland (s)

Nemorino: Luciano Pavarotti (t)

Belcore: Dominic Cossa (b)

Ambrosian Opera Cho.

English Ch. Orch. / Richard Bonyngne

唐尼采第：愛情靈藥

雅典娜：修德蘭（女高音）

尼莫連奴：巴伐諾堤（男高音）

貝歌里：哥沙（男低音）

亞布桑歌劇合唱團

英國室樂團 / 邦寧

8:00pm BBC FEATURES

英國廣播公司專輯

Fascinating Rhythms – the George Gershwin

Legacy Part 1

迷人的節奏 — 歌舒詠的傳奇第一部份

2/8/2021 (Mon 星期一)

2:00pm LIVE ON 4 (REPEAT)

四台音樂廳（重播）

Salzburg Festival

Julia Lezhneva (s)

Mozarteum Orch., Salzburg / Gianluca Capuano

Mozart: Symphony No. 29 in A, K. 201 18'

'Quel nocchier che in gran procella'

from Betulia liberata, K. 118

Voi avete un cor fedele, K. 217

Ch'io mi scordi di te, K. 505

Symphony No. 25 in G minor, K. 183

Exsultate, jubilate, K. 165

Recorded at the Haus für Mozart, Salzburg, on 16/8/2020.

薩爾斯堡音樂節

利茲妮娃（女高音）

薩爾斯堡莫扎特學院樂團 / 卡普阿諾

莫扎特：A 大調第二十九交響曲，K. 201

「大風暴中的舵手」，選自《得救的彼特里雅》，K. 118

你有一顆忠實的心，K. 217

我忘了你？，K. 505

G 小調第二十五交響曲，K. 183

喜悅歡騰，K. 165

2020 年 8 月 16 日薩爾斯堡莫扎特劇院錄音。

8:00pm MOMENT MUSICAL 音樂瞬間

Bach: Lute Suite in E minor, BWV996

Lutz Kirchhof (l)

Beethoven: Violin Sonata No. 9 in A, Op. 47,

'Kreutzer'

L'Archibudelli

Schubert: Symphony No. 9 in C, D. 944,

'The Great'

The Classical Band / Bruno Weil

巴赫：E 小調魯特琴組曲，BWV996

基可夫（魯特琴）

貝多芬：A 大調第九小提琴奏鳴曲，作品 47，

「克魯采」

羊腸弦古樂團

舒伯特：C 大調第九交響曲，D. 944，「偉大」

古典樂隊 / 偉爾

3/8/2021 (Tue 星期二)

2:00pm LIVE ON 4 (REPEAT)

四台音樂廳（重播）

Berlin Radio Sym. Orch. / Sylvain Cambreling

Schubert: Symphony No. 8 in B minor, D. 759,

'Unfinished'

Bruckner: Symphony No. 4 in E flat, 'Romantic' 69'

Recorded at RBB Broadcasting House, Berlin, on 13/12/2020.

柏林電台交響樂團 / 甘比齡

舒伯特：B 小調第八交響曲，D. 759，「未完成」

布魯克納：降 E 大調第四交響曲，「浪漫」

2020 年 12 月 13 日柏林—布蘭登堡廣播公司大樓錄音。

8:00pm LIVE ON 4 四台音樂廳

Gautier Capuçon (vc)

Geneva Ch. Orch. / Marzena Diakun

Pachulski: Suite for Orchestra, Op. 13

Haydn: Cello Concerto No. 1 in C, Hob. VIIb:1

Symphony No. 83 in G minor, Hob. I:83,

'La Poule'

Saint-Saëns: Cello Concerto No. 1 in A minor,

Op. 33

Recorded at Victoria Hall, Geneva, on 21/11/2020.

高利亞·卡普森（大提琴）

日內瓦室樂團 / 戴根

帕浩爾斯基：樂團組曲，作品 13

海頓：C 大調第一大提琴協奏曲，Hob. VIIb:1

G 小調第八十三交響曲，Hob. I:83，「母雞」

聖桑：A 小調第一大提琴協奏曲，作品 33

2020 年 11 月 21 日日內瓦維多利亞音樂廳錄音。



▲ Gautier Capuçon
高利亞·卡普森



▲ Marzena Diakun
戴根

4/8/2021 (Wed 星期三)

2:00pm LIVE ON 4 (REPEAT)

四台音樂廳（重播）

BBC Proms 2000

Christian Lindberg (tb)

BBC Sym. Orch. / Jukka-Pekka Saraste

Sibelius: En Saga, Op. 9 18'

Berio: SOLO for Trombone and Orchestra 20'

Tchaikovsky: Symphony No. 6 in B minor, Op. 74 'Pathétique' 45'

Recorded at the Royal Albert Hall, London, on 11/8/2000.

英國廣播公司逍遙音樂節 2000

基斯安·連保（長號）

英國廣播公司交響樂團 / 沙華斯達

西貝流士：傳奇，作品 9

貝里奧：獨奏，為長號與樂團而寫

柴可夫斯基：B 小調第六交響曲，作品 74，「悲愴」

2000 年 8 月 11 日倫敦皇家阿爾拔音樂廳錄音。

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Virtuosic Tone
Lingering Rhyme

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of China Series



3.9.2021

星期五 Fri 8pm
香港大會堂

Hong Kong City Hall
\$240

節目包括河北樂曲《大起板》、河南樂曲《漢江韻》、
江蘇樂曲《醉仙喜》、廣東樂曲《杏花天》、
《平湖秋月·步步高》以及其他地方采風音樂。

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節目詳情
Programme Details



8:00pm **LIVE ON 4** 四台音樂廳

EBU

Berlin Radio Sym. Orch. / Vladimir Jurowski

Stravinsky: Eight Instrumental Miniatures for

15 Players 8'

Ode, Elegiacal Chant for Orchestra 11'

Orpheus 30'

Tchaikovsky (Stravinsky orch.): 'Pas de deux de

L'Oiseau bleu et la Princesse Florine'

from 'Sleeping Beauty' 6'

Falik: Eulogy Music for Four Trombones and

Strings 12'

Recorded at RBB Broadcasting House, Berlin,
on 18/2/2021.

柏林電台交響樂團 / 費狄米·尤洛夫斯基

史達拉汶斯基：八首為十五位樂手而寫的器樂小品

頌歌，為樂團而寫的悲傷頌歌

奧爾菲斯

柴可夫斯基（史達拉汶斯基配器）：

藍鳥與佛羅蓮公主雙人舞，選自《睡美人》

佛列格：為四支長號與弦樂而寫的頌歌

2021 年 2 月 18 日柏林—布蘭登堡廣播公司大樓
錄音。

5/8/2021 (Thu 星期四)

2:00pm **LIVE ON 4 (REPEAT)**

四台音樂廳（重播）



Lio Kuokman | Scheherazade

Lin Jiang (fh)

Hong Kong Phil. Orch. / Lio Kuokman

Prokofiev: Symphony No. 1 in D, Op. 25, 'Classical'

Förster: Horn Concerto in E flat

Rimsky-Korsakov: Scheherazade, Op. 35

Presented by the Hong Kong Philharmonic Society.
Recorded at the Hong Kong Cultural Centre Concert
Hall on 11/6/2021.

廖國敏 | 天方夜譚

江蘭 (圓號)

香港管弦樂團 / 廖國敏

浦羅哥菲夫：D 大調第一交響曲，作品 25，「古典」

霍斯特：降 E 大調圓號協奏曲

林姆斯基—高沙可夫：天方夜譚，作品 35

香港管弦協會主辦。2021 年 6 月 11 日香港文化
中心音樂廳錄音。

8:00pm **DOMING LAM AT 95**

林樂培九十五歲生辰誌慶

Radio 4 celebrates Doming Lam's 95th birthday with
this special programme. The Maestro's friends and
colleagues will talk about his contribution to Hong
Kong contemporary music development, and share
some compositions of the Maestro. Music includes
Hong Kong Chinese Orchestra's performance of
Narcissus, Nancy Loo's playing of Seven Popular Folk
Songs, and Paster Noster recorded in Haydn Church in
Eisenstadt, Austria.

第四台以這集特備節目慶祝林樂培大師九十五歲生辰。大師的多位好友和後輩亦會說說與大師共事的點滴及大師的成就，並各自選來一首林大師的作品與大家分享。音樂包括香港中樂團演奏的《水仙花》、羅乃新彈奏的民歌簡編七首，以及在奧地利艾森斯塔特的海頓教堂錄音的林大師聖樂名作《天主經》。

6/8/2021 (Fri 星期五)
2:00pm BBC FEATURES (REPEAT)
 英國廣播公司專輯 (重播)
 Prog. as 1/8/2021, 8:00pm
 節目與 2021 年 8 月 1 日晚上 8 時相同

8:00pm LIVE ON 4 四台音樂廳
Doming Lam at 80 – A Birthday Concert (Repeat)
 Nancy Loo (p)
 Hong Kong Chinese Orch. / Yan Huichang
Doming Lam: Greetings Fanfare 4'
Silent Prayer 9'
Moonlight over the Spring River 12'
Lament of Lady Zhao Jun 8'
Autumn Execution 19'
The Insect World 21'

Presented by the Hong Kong Chinese Orchestra as part of the 2006 Hong Kong Arts Festival. Recorded at the Hong Kong City Hall Concert Hall on 26/2/2006.

林樂培八十大壽誌慶音樂會 (重溫)
 羅乃新 (鋼琴)
 香港中樂團 / 閻惠昌
 林樂培: 祝賀吹打序樂
 問蒼天
 春江花月夜
 昭君怨
 秋決
 昆蟲世界

香港中樂團主辦，2006 年香港藝術節節目，2006 年 2 月 26 日香港大會堂音樂廳錄音。

7/8/2021 (Sat 星期六)
8:00pm LIVE ON 4 四台音樂廳
BBC Proms 2001
 Vadim Repin (v)
 BBC Sym. Orch. / Lawrence Foster
Dukas: The Sorcerer's Apprentice 11'
Tchaikovsky: Violin Concerto in D, Op. 35 35'
Ravel: Pavane pour une infant défunte 7'
Mussorgsky (Ravel orch.): Pictures at an Exhibition 31'

Recorded at the Royal Albert Hall, London, on 7/8/2001.

英國廣播公司逍遙音樂節 2001
 利賓 (小提琴)
 英國廣播公司交響樂團 / 霍斯特
 杜卡: 魔法師的弟子
 柴可夫斯基: D 大調小提琴協奏曲, 作品 35
 拉威爾: 悼念公主的帕凡舞曲
 穆索斯基 (拉威爾配器): 圖畫展覽會

2001 年 8 月 7 日倫敦皇家阿爾拔音樂廳錄音。

8/8/2021 (Sun 星期日)
2:00pm SUNDAY OPERA 歌劇世界
Nicolaï: Die Lustigen Weiber von Windsor 136'
 Sir John Falstaff: Karl Ridderbusch (b)
 Mistress Ford: Helen Donath (s)
 Mistress Page: Trudeliese Schmidt (ms)
 Bavarian Radio Sym. Orch. & Cho. / Rafael Kubelik

尼高拉: 溫莎的風流婦人
 法斯塔夫爵士: 力特布殊 (男低音)
 福特夫人: 杜拿夫 (女高音)
 比殊夫人: 舒密特 (女中音)
 巴伐利亞電台交響樂團及合唱團 / 高伯力

8:00pm BBC FEATURES
 英國廣播公司專輯
Fascinating Rhythms – the George Gershwin Legacy Part 2
 迷人的節奏 — 歌舒詠的傳奇第二部份

9/8/2021 (Mon 星期一)
2:00pm LIVE ON 4 (REPEAT)
 四台音樂廳 (重播)
 Prog. as 4/8/2021, 8:00pm
 節目與 2021 年 8 月 4 日晚上 8 時相同

8:00pm MOMENT MUSICAL 音樂瞬間
Schoenberg: Gurrelieder 102'
 Susan Dunn (s)
 Brigitte Fassbaender (ms)
 Siegfried Jerusalem (t)
 Hermann Becht (b-br)
 Peter Haage (b)
 Cho. der St. Hedwigs-Kathedrale, Berlin
 Städtischer Musikverein zu Düsseldorf
 Berlin Radio Sym. Orch. / Riccardo Chailly

苟伯克: 古雷之歌
 蘇珊·鄧 (女高音)
 法斯賓達 (女中音)
 耶魯沙林 (男高音)
 貝克特 (男中低音)
 哈格 (男低音)
 柏林聖海城斯大教堂合唱團
 杜塞道夫都市合唱團
 柏林電台交響樂團 / 沙爾

10/8/2021 (Tue 星期二)
2:00pm LIVE ON 4 (REPEAT)
 四台音樂廳 (重播)
 Prog. as 5/8/2021, 8:00pm
 節目與 2021 年 8 月 5 日晚上 8 時相同

8:00pm LIVE ON 4 四台音樂廳
 Cameron Carpenter (o)
 Christoph Berner (p)
 Dresden Phil. Orch. / Tomáš Netopil
Kabeláč: Symphony No. 3 for Organ, Brass and Percussion 22'
Martinů: Double Concerto for Two String Orchestras, Piano and Timpani, H. 271 23'
Dvořák: Symphony No. 6 in D, Op. 60 43'

Recorded at the Culture Palace, Dresden, on 26/3/2021.

金馬倫·卡潘特 (管風琴)
 伯納 (鋼琴)
 德累斯頓愛樂樂團 / 尼托比
 卡巴拉克: 第三交響曲, 為管風琴、銅管樂與敲擊樂而寫
 馬天奈: 雙協奏曲, 為雙弦樂團、鋼琴與定音鼓而寫, H. 271
 德伏扎克: D 大調第六交響曲, 作品 60

2021 年 3 月 26 日德累斯頓文化宮錄音。

11/8/2021 (Wed 星期三)
2:00pm LIVE ON 4 (REPEAT)
 四台音樂廳 (重播)
 Prog. as 6/8/2021, 8:00pm
 節目與 2021 年 8 月 6 日晚上 8 時相同

8:00pm LIVE ON 4 四台音樂廳
 Berlin Radio Sym. Orch. / Vladimir Jurowski
Rebel: Les caractères de la danse 8'
Mozart: Three German Dances, K. 605 7'
R. Strauss: Le bourgeois gentilhomme, Op. 60 37'
Stravinsky: Danses concertantes 19'

Recorded at RBB Broadcasting House, Berlin, on 6/5/2021.

柏林電台交響樂團 / 費狄米·尤洛夫斯基
 雷布: 舞蹈的人物
 莫扎特: 三首德國舞曲, K. 605
 李察·史特勞斯: 平民紳士, 作品 60
 史達拉汶斯基: 舞蹈複協奏曲

2021 年 5 月 6 日柏林一布蘭登堡廣播公司大樓錄音。

12/8/2021 (Thu 星期四)
2:00pm LIVE ON 4 (REPEAT)
 四台音樂廳 (重播)
 Prog. as 7/8/2021, 8:00pm
 節目與 2021 年 8 月 7 日晚上 8 時相同

8:00pm LIVE ON 4 四台音樂廳
Queen Elisabeth Competition
 Jonathan Fournel (p)
 Belgian Nat. Orch. / Hugh Wolff
Mantovani: D'un jardin féérique 14'
Brahms: Piano Concerto No. 2 in B flat, Op. 83 50'

Recorded at Henry Le Boeuf Hall, Palais des Beaux-Arts, Brussels, on 29/5/2021.

伊莉莎伯王后大賽
 霍尼爾 (鋼琴)
 比利時國家樂團 / 胡爾夫
 曼托凡尼: 仙子花園
 布拉姆斯: 降 B 大調第二鋼琴協奏曲, 作品 83

2021 年 5 月 29 日布魯塞爾美術中心亨利·李·博夫廳錄音。

13/8/2021 (Fri 星期五)

2:00pm **BBC FEATURES (REPEAT)**
英國廣播公司專輯 (重播)

Prog. as 8/8/2021, 8:00pm
節目與 2021 年 8 月 8 日晚上 8 時相同

8:00pm LIVE ON 4 四台音樂廳

Everlasting Cantonese Music – Legacy from the 78RPM Recordings

The Windpipe Chinese Music Ensemble demonstrates the flourishing development of Cantonese music following the popularisation of recordings.

Presented by the Windpipe Chinese Music Ensemble. Recorded at the Hong Kong Cultural Centre Studio Theatre on 24/5/2021.

弦歌不絕 — 粵樂遺風

竹韻小集透過粵樂經典揭示唱片錄音如何加速粵樂風格的發展。

竹韻小集主辦。2021 年 5 月 24 日香港文化中心劇場錄音。

14/8/2021 (Sat 星期六)

8:00pm **LIVE ON 4 四台音樂廳**
Rachel Cheung Piano Recital – Fantasies
Rachel Cheung (p)

Schumann: Fantasiestücke, Op. 12

Ravel: 'Une barque sur l'océan', 'Alborada del gracioso' and 'La vallée des cloches' from 'Miroirs'

Chopin: Andante spianato et grande polonaise brillante in E flat, Op. 22

Presented by Premiere Performances of Hong Kong. Recorded at the Hong Kong City Hall Concert Hall on 31/5/2021.

張緯晴的幻想曲

張緯晴 (鋼琴)

舒曼：幻想小品，作品 12

拉威爾：「海上孤舟」、「丑角的晨歌」及「鐘谷」，選自《鏡子》

蕭邦：降 E 大調平靜的行板與華麗大波蘭舞曲，作品 22

飛躍演奏香港主辦。2021 年 5 月 31 日香港大會堂音樂廳錄音。

15/8/2021 (Sun 星期日)

2:00pm **SUNDAY OPERA 歌劇世界**

Britten: A Midsummer Night's Dream

144'

Oberon: Alfred Deller (ct)

Tytania: Elizabeth Harwood (s)

Lysander: Peter Pears (t)

Cho. of Downside and Emanuel Schools, London Sym. Orch. / Benjamin Britten

布烈頓：仲夏夜之夢
奧伯朗：艾佛·狄勒 (假聲男高音)
泰坦妮亞：夏活 (女高音)
賴山達：皮亞士
唐賽特與伊曼紐學校合唱團、倫敦交響樂團 / 布烈頓

8:00pm BBC FEATURES

英國廣播公司專輯

Fascinating Rhythms – the George Gershwin Legacy Part 3

迷人的節奏 — 歌舒詠的傳奇第三部份

16/8/2021 (Mon 星期一)

2:00pm **LIVE ON 4 (REPEAT)**
四台音樂廳 (重播)

Prog. as 11/8/2021, 8:00pm
節目與 2021 年 8 月 11 日晚上 8 時相同

8:00pm MOMENT MUSICAL 音樂瞬間

Haydn: Die Schöpfung

Nancy Argenta (s)

Michael George (br)

William Kendall (t)

BBC Singers & BBC Phil. Orch. / Harry Christophers

海頓：創世紀

亞珍達 (女高音)

喬治 (男中音)

甘度 (男高音)

英國廣播公司合唱團及愛樂樂團 / 基斯杜化士

17/8/2021 (Tue 星期二)

2:00pm **LIVE ON 4 (REPEAT)**
四台音樂廳 (重播)

Prog. as 12/8/2021, 8:00pm
節目與 2021 年 8 月 12 日晚上 8 時相同

8:00pm LIVE ON 4 四台音樂廳

Dresden Phil. Orch. / Marek Janowski

R. Strauss: Le bourgeois gentilhomme, Op. 60 32'

Schubert: Symphony No. 9 in C, D. 944, 'The Great' 56'

Recorded at the Culture Palace, Dresden, on 29/11/2020.

德累斯頓愛樂樂團 / 楊諾夫斯基

李察·史特勞斯：平民紳士，作品 60

舒伯特：C 大調第九交響曲，D. 944，「偉大」

2020 年 11 月 29 日德累斯頓文化宮錄音。



▲ Marek Janowski
楊諾夫斯基

18/8/2021 (Wed 星期三)

2:00pm **LIVE ON 4 (REPEAT)**
四台音樂廳 (重播)

Prog. as 13/8/2021, 8:00pm
節目與 2021 年 8 月 13 日晚上 8 時相同

8:00pm LIVE ON 4 四台音樂廳

Rudolf Buchbinder (p)

Ina Kancheva (s)

Galeano Salas (t)

Tobias O. Hagge (b)

Berlin Radio Sym. Orch. / Vladimir Jurowski

R. Strauss: Tanzsuite aus Klavierstücken von

Francois Couperin, TrV 245 31'

Burleske for Piano and Orchestra 19'

Stravinsky: Overture, Serenata and Gavotta from 'Pulcinella' 40'

Recorded at RBB Broadcasting House, Berlin, on 19/5/2021.

卜本德 (鋼琴)

簡切娃 (女高音)

沙拉士 (男高音)

黑格 (男低音)

柏林電台交響樂團 / 費狄米·尤洛夫斯基

李察·史特勞斯：舞蹈組曲，改編自庫普蘭的鍵盤作品，TrV 245

為鋼琴與樂團而寫的戲謔曲

史達拉汶斯基：序曲、小夜曲及嘉禾舞曲，選自《普切內拉》

2021 年 5 月 19 日柏林—布蘭登堡廣播公司大樓錄音。



▲ Rudolf Buchbinder
卜本德

19/8/2021 (Thu 星期四)

2:00pm **LIVE ON 4 (REPEAT)**
四台音樂廳 (重播)

Prog. as 14/8/2021, 8:00pm
節目與 2021 年 8 月 14 日晚上 8 時相同

8:00pm LIVE ON 4 四台音樂廳

Queen Elisabeth Competition

Sergei Redkin (p)

Belgian Nat. Orch. / Hugh Wolff

Mantovani: D'un jardin féérique 14'

Rachmaninov: Piano Concerto No. 3 in D minor, Op. 30 43'

Recorded at Henry Le Boeuf Hall, Palais des Beaux-Arts, Brussels, on 27/5/2021.

伊莉莎伯王后大獎
 利鍵 (鋼琴)
 比利時國家樂團 / 胡爾夫
 曼托凡尼：仙子花園
 拉赫曼尼諾夫：D 小調第三鋼琴協奏曲，作品 30

2021 年 5 月 27 日布魯塞爾美術中心亨利·李·博夫廳錄音。

20/8/2021 (Fri 星期五)

2:00pm **BBC FEATURES (REPEAT)**
 英國廣播公司專輯 (重播)

Prog. as 15/8/2021, 8:00pm
 節目與 2021 年 8 月 15 日晚上 8 時相同

8:00pm LIVE ON 4 四台音樂廳

New Generation 2020

The NOVA Ensemble debuted music by eight young composer finalists of New Generation 2020 along with the commissioned work by Adrian Wong, the winner of New Generation 2019.

Presented by the Hong Kong Composers' Guild.
 Recorded at Y Studio, Youth Square, on 10/8/2021.

音樂新一代 2020

八位音樂新一代 2020 入圍作曲家及 2019 年度得獎作曲家黃子峻的作品由 NOVA Ensemble 作首演。

香港作曲家聯會主辦。2021 年 8 月 10 日青年廣場 Y 劇場錄音。

21/8/2021 (Sat 星期六)

8:00pm **LIVE ON 4 四台音樂廳**

Mozart & Schumann

Colleen Lee (p)

Hong Kong Phil. Orch. / Lio Kuokman

Chan Kai-young: Glimmering Lights, Cascading Heights

Mozart: Piano Concerto No. 26 in D, K. 537, 'Coronation'

Schumann: Symphony No. 3 in E flat, Op. 97, 'Rhenish'

Presented by the Hong Kong Philharmonic Society.
 Recorded at the Hong Kong Cultural Centre Concert Hall on 26/6/2021.

莫扎特與舒曼

李嘉齡 (鋼琴)

香港管弦樂團 / 廖國敏

陳啟揚：流光疊嶺

莫扎特：D 大調第二十六鋼琴協奏曲，K. 537，「加冕」

舒曼：降 E 大調第三交響曲，作品 97，「萊茵」

香港管弦協會主辦。2021 年 6 月 26 日香港文化中心音樂廳錄音。

22/8/2021 (Sun 星期日)

2:00pm **SUNDAY OPERA 歌劇世界**

Copland: The Tender Land

Laurie: Elisabeth Comeaux (s)

Ma Moss: Janis Hardy (a)

Beth: Maria Jette (s)

Soloists, Cho. & Orch. of the Plymouth Music Series /

Philip Brunelle

柯普蘭：溫柔鄉

羅利：高慕 (女高音)

莫絲媽媽：哈迪 (女低音)

貝思：哲特 (女高音)

普利茅斯音樂系列的獨唱家、合唱團及樂團 / 布倫尼爾

8:00pm BBC FEATURES

英國廣播公司專輯

Fascinating Rhythms – the George Gershwin Legacy Part 4

迷人的節奏 – 歌舒詠的傳奇第四部份

23/8/2021 (Mon 星期一)

2:00pm **LIVE ON 4 (REPEAT)**

四台音樂廳 (重播)

Prog. as 18/8/2021, 8:00pm

節目與 2021 年 8 月 18 日晚上 8 時相同

8:00pm MOMENT MUSICAL 音樂瞬間

Tchaikovsky: Piano Concerto No. 1 in B flat minor, Op. 23 39'

Lang Lang (p)

Chicago Sym. Orch. / Daniel Barenboim

Shostakovich: Symphony No. 4 in C minor, Op. 43 64'

BBC Phil. Orch. / Vassily Sinaisky

柴可夫斯基：降 B 小調第一鋼琴協奏曲，作品 23

郎郎 (鋼琴)

芝加哥交響樂團 / 巴倫邦

蕭斯達高維契：C 小調第四交響曲，作品 43

英國廣播公司愛樂樂團 / 西乃斯基

24/8/2021 (Tue 星期二)

2:00pm **LIVE ON 4 (REPEAT)**

四台音樂廳 (重播)

Prog. as 19/8/2021, 8:00pm

節目與 2021 年 8 月 19 日晚上 8 時相同

8:00pm LIVE ON 4 四台音樂廳

Gyldfeldt Quartett

Schubert: Quartettsatz in C minor, D. 703 9'

Beethoven: String Quartet No. 1 in F, Op. 18, No. 1 28'

Nielsen: String Quartet No. 2 in F minor, Op. 5 26'

Recorded at the Chamber Music Hall, Philharmonie, Berlin, on 27/10/2020.

基德費特四重奏

舒伯特：C 小調四重奏樂章，D. 703

貝多芬：F 大調第一弦樂四重奏，作品 18，第一首

尼爾遜：F 小調第二弦樂四重奏，作品 5

2020 年 10 月 27 日柏林愛樂廳室內樂廳錄音。

25/8/2021 (Wed 星期三)

2:00pm **LIVE ON 4 (REPEAT)**

四台音樂廳 (重播)

Prog. as 20/8/2021, 8:00pm

節目與 2021 年 8 月 20 日晚上 8 時相同

8:00pm LIVE ON 4 四台音樂廳

EBU

Alice Lackner, Sofia Fomina (s)

Elena Manistina (ms)

Ivan Tursic, Alexander Fedorov (t)

Vladimir Ognev, Bastian Thomas Kohl (b)

RIAS Ch. Cho., Berlin

Berlin Radio Sym. Orch. / Vladimir Jurowski (p & cond)

Stravinsky: Fanfare for a New Theatre, for Two

Trumpets 1'

Lied ohne Name, for Two Bassoons 1'

Tilim-bom, from 'Three Children's

Tales' 1'

Renard 16'

Lullaby, from 'The Rake's Progress' 2'

Two Cat's Cradle Songs 3'

Musick to Hear (Sonnet VIII) and

When Daisies Pied, from 'Three

Songs from William Shakespeare' 5'

The Owl and the Pussycat 3'

Les Noces 24'

Recorded at the Philharmonie, Berlin, on 6/6/2021.

拉克娜、霍米娜 (女高音)

馬妮思天娜 (女中音)

陶爾錫、亞歷山大·費多路夫 (男高音)

奧涅夫、高爾 (男低音)

柏林電台室樂合唱團

柏林電台交響樂團 /

費狄米·尤洛夫斯基 (鋼琴及指揮)

史達拉汶斯基：新劇院鼓號曲，為雙小號而寫

無名之歌，為雙巴松管而寫

叮鈴鐘，選自「三個童話」

狐狸

催眠曲，選自《浪子的歷程》

兩隻貓的搖籃曲

聽樂 (第八十四行詩) 及雛菊斑駁

時，選自「莎士比亞三首歌曲」

貓頭鷹與貓

婚禮

2021 年 6 月 6 日柏林愛樂廳錄音。



▲ Vladimir Jurowski
 費狄米·尤洛夫斯基

26/8/2021 (Thu 星期四)**2:00pm LIVE ON 4 (REPEAT)**
四台音樂廳 (重播)Prog. as 21/8/2021, 8:00pm
節目與 2021 年 8 月 21 日晚上 8 時相同**8:00pm LIVE ON 4 四台音樂廳**

EBU

Queen Elisabeth Competition

Keigo Mukawa (p)

Belgian Nat. Orch. / Hugh Wolff

Mantovani: D'un jardin féérique 14'**Prokofiev: Piano Concerto No. 2 in G minor,**
Op. 16 34'Recorded at Henry Le Boeuf Hall, Palais des Beaux-Arts,
Brussels, on 26/5/2021.

伊莉莎伯王后大賽

務川慧悟 (鋼琴)

比利時國家樂團 / 胡爾夫

曼托凡尼：仙子花園

浦羅歌非夫：G 小調第二鋼琴協奏曲，作品 16

2021 年 5 月 26 日布魯塞爾美術中心亨利·李·
博夫廳錄音。**27/8/2021 (Fri 星期五)****2:00pm BBC FEATURES (REPEAT)**
英國廣播公司專輯 (重播)Prog. as 22/8/2021, 8:00pm
節目與 2021 年 8 月 22 日晚上 8 時相同**8:00pm LIVE ON 4 四台音樂廳****New Generation 2021**Music for Chinese ensemble composed by eight young
composer finalists of New Generation 2021 received
their world premieres.Presented by the Hong Kong Composers' Guild.
Recorded at Y Studio, Youth Square, on 11/8/2021.

音樂新一代 2021

音樂會首演了音樂新一代 2021 入圍作曲家所寫的
八首中樂作品。香港作曲家聯會主辦。2021 年 8 月 11 日青年
廣場 Y 劇場錄音。**28/8/2021 (Sat 星期六)****8:00pm LIVE ON 4 四台音樂廳**'City Hall Virtuosi' Series: The RTHK Chamber
Soloists

The RTHK Chamber Soloists

Kaori Wilson (va)

Elliot Leung: Quintet No. 2, 'Gardiner Expressway'**Mendelssohn: Piano Quartet No. 2 in F minor, Op. 2****Mozart: Trio in E flat, K. 498, 'Kegelstatt'****Copland: Sextet for Clarinet, Piano and String**
QuartetPresented by LCSD Cultural Presentations Section.
Recorded at the Hong Kong City Hall Theatre on
2/8/2021.

「大會堂樂萃」系列：香港電台室樂演奏家

香港電台室樂演奏家

熊谷佳織 (中提琴)

梁皓一：第二五重奏，「嘉甸拿高速公路」

孟德爾遜：F 小調第二鋼琴四重奏，作品 2

莫扎特：降 E 大調三重奏，K. 498，「九柱球」

柯普蘭：單簧管、鋼琴與弦樂六重奏

康樂及文化事務署主辦。2021 年 8 月 2 日香港
大會堂劇院錄音。**29/8/2021 (Sun 星期日)****2:00pm SUNDAY OPERA 歌劇世界****Respighi: Belfagor**

Belfagor: Lajos Miller (br)

Candida: Sylvia Sass (s)

Baldo: Giorgio Lamberti (t)

Hungarian Radio & Television Cho.

Hungarian State Orch. / Lamberto Gardelli

雷史碧基：貝爾法哥

貝爾法哥：米拿 (男中音)

康迪達：沙殊 (女高音)

巴爾多：林寶提 (男高音)

匈牙利電台及電視台合唱團

匈牙利國家樂團 / 嘉狄利

8:00pm BBC FEATURES

英國廣播公司專輯

Fascinating Rhythms – the George Gershwin**Legacy Part 5**

迷人的節奏 — 歌舒詠的傳奇第五部份

30/8/2021 (Mon 星期一)**2:00pm LIVE ON 4 (REPEAT)**
四台音樂廳 (重播)

Prog. as 25/8/2021, 8:00pm

節目與 2021 年 8 月 25 日晚上 8 時相同

8:00pm REMEMBERING CHOW FAN FU

懷念周凡夫

31/8/2021 (Tue 星期二)**2:00pm LIVE ON 4 (REPEAT)**
四台音樂廳 (重播)

Prog. as 26/8/2021, 8:00pm

節目與 2021 年 8 月 26 日晚上 8 時相同

8:00pm LIVE ON 4 四台音樂廳

EBU

Eliot Quartett

Webern: Langsamer Satz 10'**Mozart: String Quartet No. 22 in B flat, K. 589,**

'Prussian' 24'

Grieg: String Quartet No. 1 in G minor, Op. 27 36'Recorded at Jesus Christ Church, Berlin (Dahlem),
on 18/1/2021.

艾略特四重奏

魏本：緩慢樂章

莫扎特：降 B 大調第二十二弦樂四重奏，K. 589，

「普魯士」

葛利格：G 小調第一弦樂四重奏，作品 27

2021 年 1 月 18 日柏林達勒姆耶穌基督教堂錄音。

1/9/2021 (Wed 星期三)**2:00pm LIVE ON 4 (REPEAT)**
四台音樂廳 (重播)

Prog. as 27/8/2021, 8:00pm

節目與 2021 年 8 月 27 日晚上 8 時相同

8:00pm LIVE ON 4 四台音樂廳

EBU

Frank Peter Zimmermann (v)

Berlin Radio Sym. Orch. / Jakub Hrůša

Janáček: Adagio for Orchestra 7'**Bartók: Rhapsody No. 1 for Violin and Orchestra,**
Sz. 87 6'**Martinů: Suite Concertante, H. 276a** 21'**Novák: Slovak Suite, Op. 32** 29'Recorded at RBB Broadcasting House, Berlin,
on 24/4/2021.

法蘭·彼得·洗米文 (小提琴)

柏林電台交響樂團 / 哈魯沙

楊納傑克：樂團慢板

巴托：為小提琴與樂團而寫的第一狂想曲，Sz. 87

馬天奈：複協奏組曲，H. 276a

諾華：斯洛伐克組曲，作品 32

2021 年 4 月 24 日柏林一布蘭登堡廣播公司大樓
錄音。▲ Frank Peter Zimmermann
法蘭·彼得·洗米文**2/9/2021 (Thu 星期四)****2:00pm LIVE ON 4 (REPEAT)**
四台音樂廳 (重播)

Prog. as 28/8/2021, 8:00pm

節目與 2021 年 8 月 28 日晚上 8 時相同

8:00pm LIVE ON 4 四台音樂廳

EBU

Queen Elisabeth Competition

Tomoki Sakata (p)

Belgian Nat. Orch. / Hugh Wolff

Mantovani: D'un jardin féérique 14'**Brahms: Piano Concerto No. 2 in B flat, Op. 83** 50'Recorded at Henry Le Boeuf Hall, Palais des Beaux-
Arts, Brussels, on 25/5/2021.

伊莉莎伯王后大賽
阪田知樹 (鋼琴)
比利時國家樂團 / 胡爾夫
曼托凡尼：仙子花園
布拉姆斯：降B大調第二鋼琴協奏曲，作品83

2021年5月25日布魯塞爾美術中心亨利·李·博夫廳錄音。

3/9/2021 (Fri 星期五)

2:00pm BBC FEATURES (REPEAT)
英國廣播公司專輯 (重播)

Prog. as 29/8/2021, 8:00pm
節目與2021年8月29日晚上8時相同

8:00pm LIVE ON 4 四台音樂廳

BBC Proms 2001

Sibylla Rubens (s)

SWR Stuttgart Radio Sym. Orch. / Roger Norrington

Weber: Overture to 'Oberon' 9'

Vaughan Williams: Symphony No. 3, 'Pastoral' 34'

Schubert: Symphony No. 9 in C, D. 944, 'The Great' 51'

Recorded at the Royal Albert Hall, London, on 23/7/2001.

英國廣播公司逍遙音樂節 2001
露濱絲 (女高音)
西南廣播公司史圖格特電台交響樂團 / 諾寧頓
韋伯：《奧伯龍》序曲
佛漢·威廉士：第三交響曲，「田園」
舒伯特：C大調第九交響曲，D. 944，「偉大」

2001年7月23日倫敦皇家阿爾拔音樂廳錄音。



▲ Sibylla Rubens
露濱絲

KEY TO ABBREVIATIONS

A	ALTO	FH	FRENCH HORN	PC	PICCOLO
ACAD.	ACADEMY	FP	FORTEPIANO	PER	PERCUSSION
ARR.	ARRANGED BY	FEST.	FESTIVAL	PHIL.	PHILHARMONIC
B	BASS	GHM	GLASS HARMONICA	R	RECORDER
BN	BASSOON	G	GUITAR	S	SOPRANO
BR	BARITONE	H	HARP	SX	SAXOPHONE
CH.	CHAMBER	HC	HARPSICHORD	SYM.	SYMPHONY
CHO.	CHOIR, CHORALE, CHORUS	HM	HARMONICA	T	TENOR
CL	CLARINET	L	LUTE	TB	TROMBONE
COMP	COMPOSER	MAR	MARIMBA	TR	TRUMPET
COND	CONDUCTOR	MS	MEZZO-SOPRANO	TRAD.	TRADITIONAL
CT	COUNTERTENOR	N	NARRATOR	TRANS.	TRANSCRIBED BY
CV	CLAVICHORD	NAT.	NATIONAL	TY	TIMPANI
DB	DOUBLE BASS	O	ORGAN	V	VIOLIN
EH	ENGLISH HORN	OB	OBOE	VC	VIOLONCELLO
F	FLUTE	ORCH.	ORCHESTRA	VA	VIOLA
		P	PIANO	VIGA	VIOLA DA GAMBA
				VIH	VIHUELA

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• Tom Lee Music Co. Ltd. Retail branches including: Tsimshatsui, Wanchai, Shatin, Causeway Bay, Taikoo, Aberdeen, Western District, Olympic City, Kowloon Bay MegaBox, Hung Hom, Hang Hau, Luk Yeung Galleria, Tsing Yi, Tuen Mun, Yuen Long, Tai Po • Eddy Piano Co. Ltd. Retail Branches including: Kowloon City, Mongkok, Hung Hum, Tseung Kwan O, Tai Po, Homantin • Tsang Fook Piano Co. Ltd. Wanchai • Hong Kong Children's Strings Branches including Causeway Bay, Tai Kok Tsui • Muse Music Company • Harmony Music Co. Ltd. Prince Edward • Pro-sound Ltd. • ST Music & Art Centre • Rosealean Music • Sole Cultural Goods • Youth Square • Hong Kong Zhang Shixiang-International Violin School • Dynamics Music • Piano Aria Academy of Music • Jessica Kowloon City & Kowloon Tong • 通利琴行 分行包括：尖沙咀、灣仔、沙田、銅鑼灣、太古、香港仔、西環、奧海城、九龍灣 (Megabox)、紅磡、坑口、綠楊坊、青衣、屯門、元朗、大埔 • 偉樂琴行 分行包括：九龍城、旺角、紅磡、將軍澳、大埔、何文田 • 曾福琴行 灣仔、香港兒童弦樂團 包括：銅鑼灣、大角咀 • 繆斯琴行 • 凱聲琴行 太子 • 寶韻 • 華偉音樂藝術中心 • 樂爵士琴行 • 向日葵文化良品 • 青年廣場 • 張世祥國際小提琴學校 • 艾莉亞音樂學院 • 杰西嘉琴行 九龍城及九龍塘
• Hong Kong Children's Choir • Music Department of the University of Hong Kong • Music Department of the Chinese University of Hong Kong • Music Department of the Hong Kong Baptist University • The Hong Kong Academy for Performing Arts • Hong Kong Music Institute • The United Academy of Music • Hong Kong International Institute of Music • Hong Kong Percussion Centre • Baron School of Music • Hong Kong Professional Piano Education Academy Tin Hau, Quarry Bay & Tsuen Wan • The Hong Kong Institute of Education • Lingnan University • 香港兒童合唱團 • 香港大學音樂系 • 香港中文大學音樂系 • 香港浸會大學音樂系 • 香港演藝學院 • 香港音樂專科學校 • 聯合音樂學院 • 香港國際音樂學校 • 香港敲擊樂中心 • 伯樂音樂學院 • 香港鋼琴教育專業學院 天后、鰂魚涌、荃灣 • 香港教育學院 • 嶺南大學
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With Gratitude
衷心感謝