



# 黎燕欣

## 香港城市室樂團

### Leanne Nicholls

### City Chamber Orchestra

### of Hong Kong

黎燕欣在香港從事演出、教學和推廣古典音樂已超過 25 年，近年致力創作適合兒童欣賞和學習的古典音樂劇，為古典音樂注入充滿創意的歡樂元素。

Leanne Nicholls has been engaged in performing, teaching and promoting classical music for more than 25 years in Hong Kong. In recent years, she is keen on composing classical musicals suitable for children's appreciation and learning, adding creative and fun elements to classical music.



#### 黎燕欣 Leanne Nicholls

1989 年定居香港，1999 年創立香港城市室樂團，並出任其藝術總監及雙簧管首席；曾為香港電台第四台主持多個節目和音樂會；2009 年獲香港特別行政區政府民政事務局長頒發嘉許獎狀；其創作的大型原創音樂劇場《失蠱室樂團》奪得 2017 年度 The Young Audiences Music Awards (YAMawards) 的「公眾之選」獎項。

Settled in Hong Kong in 1989, Leanne Nicholls founded the City Chamber Orchestra of Hong Kong in 1999 and acts as the Artistic Director and Principal Oboe. She hosted numerous programmes and concerts for RTHK Radio 4. In 2009, she was awarded the Certificate of Merit by the Secretary for Home Affairs of the Government of HKSAR. Her large-scale original music theatre, *Bug Symphony*, won the Public Choice Award of the Young Audiences Music Awards (YAMawards) in 2017.

## 01 在古典音樂演出加入音樂劇和戲劇元素，令人耳目一新，何以有這個構思？ It is an innovative approach to add musical and theatrical elements to classical music performances. How did you come up with this idea?

這大概與我的成長背景有關，在還未接受古典音樂訓練前，我已接觸過不同的藝術，例如小時候跳過踢踏舞，父親亦經常聽爵士樂。大學一年級時，我和同學們開始創作音樂劇，連戲服也自己設計，之後還巡迴演出。這些經驗讓我有個想法，就是讓管弦樂包含戲劇元素，這樣就可吸引更多年輕人學習和欣賞古典音樂。

This is probably related to my experience of growing up. Before my classical music training, I was already in touch with different forms of art such as tap dance which I tried when I was small. My father always listened to jazz as well. In my first year of college, some classmates and I began to compose musicals. We even designed the costumes ourselves, and we gave touring performances later on. These experiences inspired me to make an orchestral performance more theatrical. In this way, we can attract more young people to learn and to appreciate classical music.



《雪人》與《大熊》  
The Snowman & The Bear

## 02 在推廣古典音樂方面，你特別着重年輕觀眾，尤其年紀較小的。 You particularly focus on young audiences, especially children, when promoting classical music.

不是每個小孩也會對古典音樂一見鍾情的，他們需要涉獵不同的藝術門類後才可找到自己的喜好。我希望管弦樂能為小孩子帶來耳目一新的經驗，從而燃起他們對音樂的興趣。我剛來香港時，管弦樂的面向都是較年長的觀眾，就算是兒童也要滿六歲才可入場。所以，我們在開拓兒童觀眾方面開創了先河，是首個上演《雪人》與《大熊》的樂團，讓三歲小孩也可進場，現在香港很多團體也參照了我們的做法。尤其是我當了母親後，明白三歲小孩也能與六歲小孩一樣懂得欣賞音樂，關鍵是要有適合他們的內容。對孩子來說，他們需要更多的視覺效果去幫助理解音樂內容，所以要利用戲劇元素去說故事。

Not every child will fall in love with classical music at first sight. They can only find their interests after exploring different art forms. I hope the orchestra can bring brand new experiences to children and to inspire their interests in music. When I came to Hong Kong, the orchestra used to target older audiences. Children had to be aged six or above to see a performance. So we were actually the pioneer in developing children's audiences. We were the first orchestra to perform *The Snowman & The Bear* in which children as young as three years old could attend the performance. Many groups are doing the same in Hong Kong now. Especially after I became a mother, I know that a three-year-old could appreciate music just like a six-year-old. The key is to provide them with suitable content. For children, they need more visual effects to help them understand the meaning of the music, so we need to tell stories through theatrical elements.

## 03 你創作的音樂劇《失蟲室樂團》奪得 YAMawards 的「公眾之選」獎項，你認為是什麼原因令該作品獲獎？

Your musical, *Bug Symphony*, won the Public Choice Award of the YAMawards. What do you think is the reason for winning?

這個獎項是表揚為年輕觀眾創作的音樂作品，2017 年度共有來自 20 個國家的 60 項國際音樂作品參與，競爭十分激烈。當中，12 個作品獲提名角逐各個獎項，最後我們進了三強，對手有芬蘭和法國。我們是亞洲唯一入選的樂團，也是首個香港樂團得到這個獎項。為了向年輕觀眾推廣，《失蟲室樂團》就要讓戲劇成為管弦樂的一部分，因此我創作了一個關於兩個人類冒險家走進熱帶雨林，遇上一班會玩管弦樂的昆蟲，後來他們演奏的樂譜不見了，故事也由尋找樂譜而展開。這不是一個像《美女與野獸》或《灰姑娘》的童話故事用音樂配合情節，而是一個嶄新的概念——管弦樂本身就植根於故事之中。

The award is for commending music works composed for young audiences. There were 60 pieces of international music works from 20 countries participating in the 2017 awards, and the competition was pretty fierce. Among all the works, 12 were nominated for different awards. We entered the shortlist along with two works from Finland and France respectively. We were the only Asian orchestra selected, and the first orchestra to win the award. In order to promote to young audiences, *Bug Symphony* needed to make theatre a part of the orchestra. Therefore, I composed a story about two human adventurers who ventured in the rain forest and encountered a group of bugs that played orchestra. Later, their music notes for performance were lost, and the story developed with the process of looking for the notes. This was not an adaptation of fairy tales like *Beauty and the Beast* and *Cinderella* with music but a completely new idea – the orchestra is rooted in stories.



香港城市室樂團獲得 2017 年度 YAMawards 的「公眾之選」獎項。  
City Chamber Orchestra of Hong Kong won the Public Choice Award of the YAMawards in 2017.



《失蟲室樂團》  
*Bug Symphony*

## 04

香港城市室樂團近年創作了不少為兒童而設的作品，你會怎樣選材呢？  
City Chamber Orchestra of Hong Kong composed many works for children in recent years.  
How do you decide on the topics?

近來我在寫關於音樂家生平的作品，我覺得這很重要，因為很多小孩只是透過鋼琴考試去認識古典音樂，他們彈過巴赫、莫札特的作品，但卻對他們一無所知。去年四月，我們由《莫札特的魔法》開始，連戲服也要重現莫札特時代的感覺，觀眾反應很好，我們在試演時有一位剛學鋼琴的七歲男孩來演莫札特，有家長說他們自己也學到很多東西。今年我們有《星·巴赫》，用清談節目的方式，讓節目主持人去訪問巴赫，按題材去講述他那個時代和他生命的各個方面。現在我正在寫韋華第的故事，我會加入威尼斯的嘉年華元素，也會加入街頭戲劇的場景，是那時代非常流行的表演，這樣小孩不單止認識到韋華第的《四季》，也可以了解那時代的威尼斯。

I have been composing works related to the lives of musicians recently. I think this is very important because many children only know classical music through piano exams. They have played the works of Bach and Mozart, but they know nothing about them. We began with *Magnificent Mozart* last April, and we even recreated the atmosphere of Mozart's times through costumes. The performance was well-received. In our trial performance, a seven-year-old boy who just began learning piano played the role of Mozart, and the parents said they also learnt a lot. This year we had *The Star Bach*, adapting the format of a talkback show with a programme host interviewing Bach who told us his times and his life according to different topics. I am now writing a story about Vivaldi. I will add elements of the Carnival of Venice and scenes of street theatre which was a very popular kind of performance at that time. Therefore, children not only could learn about Vivaldi's *Four Seasons*, but also learn about Venice at that time.



《星·巴赫》  
*The Star Bach*



《莫札特的魔法》  
*Magnificent Mozart*

## 05

你希望音樂作品能為觀眾帶來什麼？  
What do you wish to bring to the audience through your music works?

古典音樂是充滿趣味的，其實在樂曲背後有很多充滿趣味又動人的故事。我希望小孩子不只着眼於會彈多少首樂曲，而是能認識每篇樂章的歷史和意義。

Classical music is fun and enjoyable. There are many interesting and touching stories behind each piece of music. I wish the children will not only focus on how many pieces of music that they can play, but also learn about the history and significance of the music.