

分秒巴洛克 THE MAGNIFICENT BAROQUE

歷遊室內樂
CHAMBER VOYAGE

2020 - 21

澳門樂團 音樂季
MACAO ORCHESTRA CONCERT SEASON

- 敬請關掉所有響鬧及發光裝置，請勿拍照、錄音或錄影。
- 請於整首樂曲完結後才鼓掌。
- 請勿飲食。
- 演奏期間請保持安靜。
- Please switch off all sound-making and light-emitting devices. Unauthorised photography or recording of any kind is strictly prohibited.
- Hold your applause until all movement in a piece are completed.
- No Eating or Drinking.
- Please keep quiet during the performance.

支持單位

Supported by

東方基金會、崗頂劇院業主會

Fundação Oriente, Associação dos Proprietários do Teatro Dom Pedro V

分秒巴洛克 THE MAGNIFICENT BAROQUE

歷遊室內樂
CHAMBER VOYAGE

2020 - 21

24 / 10 / 2020

崗頂劇院 Dom Pedro V Theatre

星期六 Saturday

20:00

音樂會演出時間長約 1 小時，不設中場休息。

Approximately 1 hour, no interval.



帕赫貝爾 (1653-1706)：《D大調卡農》

小提琴：后則周，王粵，楊柯岩，周琛，陳琰樂，王灝，
韋特·普拉錫格，梁木，郭康，王笑影，李文浩，徐陽
中提琴：李峻，蔡雷，金基烈
大提琴：張太陽，馬高·告魯克
低音提琴：陳超
大鍵琴：潘濔雪*

巴赫 (1685-1750)：《D小調雙小提琴協奏曲》 BWV 1043

活潑地
不過分的柔板
快板

雙小提琴獨奏：李思蕾，曹慧

小提琴：后則周，王粵，楊柯岩，周琛，陳琰樂，王灝，
韋特·普拉錫格，梁木，郭康，王笑影，李文浩，徐陽
中提琴：李峻，蔡雷，金基烈
大提琴：張太陽，馬高·告魯克
低音提琴：陳超
大鍵琴：潘濔雪*

巴赫 (1685-1750) : 《**G 大調第三布蘭登堡協奏曲**》 **BWV 1048**

[沒有速度標記]

柔板

快板

小提琴：后則周，王粵，韋特·普拉錫格，梁木，楊柯岩，周琛，郭康，
王笑影，陳琰樂，王灝，李文浩，徐陽

中提琴：李峻，蔡雷，金基烈，呂瀟，李月穎，袁菲菲

大提琴：張太陽，馬高·告魯克，魯岩

低音提琴：陳超

大鍵琴：潘滌雪*

* 客席樂師

指揮：簡栢堅

澳門樂團

PROGRAMME

Pachelbel (1653-1706): Canon in D Major

Violins: Hou Zezhou, Wang Yue, Yang Keyan, Zhou Chen, Chen Yanle, Wang Hao,

Vít Polášek, Liang Mu, Guo Kang, Wang Xiaoying, Li Wenhao, Xu Yang

Violas: Li Jun, Cai Lei, Kiyeol Kim

Cellos: Zhang Taiyang, Marko Klug

Double Bass: Chen Chao

Harpsichord: Poon Ho Suet*

J. S. Bach (1685-1750): Concerto for Two Violins in D minor, BWV 1043

Vivace

Largo ma non tanto

Allegro

Solo Violins: Li Silei, Cao Hui

Violins: Hou Zezhou, Wang Yue, Yang Keyan, Zhou Chen, Chen Yanle, Wang Hao,

Vít Polášek, Liang Mu, Guo Kang, Wang Xiaoying, Li Wenhao, Xu Yang

Violas: Li Jun, Cai Lei, Kiyeol Kim

Cellos: Zhang Taiyang, Marko Klug

Double Bass: Chen Chao

Harpsichord: Poon Ho Suet*

J. S. Bach (1685-1750): Brandenburg Concerto No. 3 in G Major, BWV 1048

[Without tempo indication]

Adagio

Allegro

Violins: **Hou Zezhou, Wang Yue, Vít Polášek, Liang Mu, Yang Keyan, Zhou Chen,**
Guo Kang, Wang Xiaoying, Chen Yanle, Wang Hao, Li Wenhao, Xu Yang

Violas: **Li Jun, Cai Lei, Kiyeol Kim, Lu Xiao, Li Yueying, Yuan Feifei**

Cellos: **Zhang Taiyang, Marko Klug, Lu Yan**

Double Bass: **Chen Chao**

Harpsichord: **Poon Ho Suet***

* Guest Musician

Conductor: **Francis Kan**

Macao Orchestra

曲目介紹

約翰·帕赫貝爾：《D大調卡農》

德國作曲家帕赫貝爾是巴洛克中期最重要的代表人物之一，他的職業生涯在德國各地度過，創作領域廣泛，數量眾多，尤其對管風琴音樂做出重大貢獻，將當時德國南部的管風琴樂派推向巔峰。他的創作對約翰·塞巴斯蒂安·巴赫亦產生影響。如今他最廣為人知的作品就是這首《D大調卡農》。此曲原本並非一首獨立的樂曲，而是出自他所寫的《D大調卡農與吉格》，當初是為三把小提琴和通奏低音而作。此曲在被遺忘了幾個世紀之後，到了20世紀下半葉才被重新發現，並越來越廣受歡迎，出現了適用於不同表演媒介的多種改編版本，可以說是今人最為熟悉的巴洛克音樂之一。“卡農”是一種複調音樂寫作技法，指的是多個聲部彼此間隔一定的時間而先後演奏相同的音樂。如果各個聲部音高位置相同，則稱為同度卡農。此曲即是一首三聲部同度卡農。

約翰·塞巴斯蒂安·巴赫：《D小調雙小提琴協奏曲》 BWV 1043

協奏曲這種體裁誕生於巴洛克時期，而且在這一時期該體裁的形式豐富多樣，除了我們如今最為常見的獨奏協奏曲，還有一些其他類型同樣非常普遍，例如為多件獨奏樂器和樂隊所寫的“大協奏曲”，其中幾件獨奏樂器構成“獨奏組”，與樂隊形成對比和互動。德國作曲家J. S. 巴赫為兩把小提琴和樂隊所寫的這首著名協奏曲即屬於此種類型。

此曲的創作時間不詳，以往被大多學者推測為寫於1717-1723年，即巴赫在科騰宮廷擔任樂長之時，他在這一時期的確創作了多部不同類型的協奏曲（包括偉大的《布蘭登堡協奏曲》）；但也有學者認為此曲寫於1730年左右，因目前留存下來的此曲最早的巴赫手寫的獨奏聲部樂譜出現在1730年，此時巴赫已來到萊比錫，不僅作為聖托馬斯教堂的唱詩班領唱，也擔任當地“大學音樂社”的總監（大學音樂社，Collegium Musicum，是巴洛克時期在德國各地興起的一種音樂協會，成員由大學生和職業演奏者組成），該音樂社每週定期在當地的咖啡館裡舉辦音樂演出，巴赫為這些音樂會也創作了多首協奏曲。1739年，他將這首《雙小提琴協奏曲》改編為《C小調雙大鍵琴協奏曲》（BWV1062）。

由於協奏曲這種體裁最早在意大利興起和興盛，所以巴赫與其他德國作曲家一樣，在這一領域不可避免地受到意大利風格趣味的影響，尤其是他所敬仰的安東尼奧·維瓦爾第，他曾改編過十多部維瓦爾第的協奏曲。此曲所採用的“快-慢-快”樂章佈局以及樂章內部的曲式結構，亦是在維瓦爾第筆下得到完善，形成定規。首尾樂章精神抖擻，充滿動力。結構上借鑒了意大利的“利都奈羅”形式（Ritornello Form），即樂隊全奏段落與獨奏的炫技段落交替出現，構成“全奏-獨奏-全奏-獨奏……”的形式。其中樂隊全奏的段落每次出現採用相同的主題，稱為“利都奈羅”（該詞原意為“回歸”），即表示該主題在整個樂章中多次回歸；而獨奏段落則可呈現多樣的音型和技巧。但巴赫在意大利的基本架構基礎上充分彰顯出德國特色及其個人風格，其中最突出的莫過於大量的賦格和自由對位，尤其是將主題以賦格形式呈現。如果說維瓦爾第的音樂有著明麗的感性衝擊，那麼巴赫的藝術則閃耀著智性的光芒。中間的第二樂章端莊靜美，與首尾樂章形成鮮明對比。從始至終佔據主導的是兩把獨奏小提琴之間的互訴衷腸，樂隊僅提供清淡的背景。

約翰·塞巴斯蒂安·巴赫：《G大調第三布蘭登堡協奏曲》 BWV 1048

《布蘭登堡協奏曲》是巴赫於1721年呈獻給布蘭登堡的克利斯蒂安·路德維希侯爵的六首協奏曲。這六首協奏曲展現出豐富多彩且頗具獨創性的音樂構思、華麗高超的複調技法、寬廣而活躍的旋律，是巴洛克協奏曲的巔峰之作。每首都採用“快-慢-快”三樂章佈局。其中G大調第三首屬於巴洛克時期特有的“全奏協奏曲”（*repieno concerto*）類型，即不設置獨立於全奏之外的獨奏或獨奏組，而是將樂隊分成多個部分，使之構成對比關係。此種類型的協奏曲在巴洛克時代之後很快消亡。此曲的樂隊編制完全採用弦樂器，由三把小提琴、三把中提琴、三把大提琴和通奏低音組成。三個樂章使用同一調性。第一樂章未標明速度提示，通常採用快板或中庸的快板速度。第二樂章極其獨特甚至古怪：僅由一小節中的兩個和弦構成。據推測，作曲家可能意在將這兩和弦作為小提琴或大鍵琴即興華彩段的終止式。第三樂章是由單一性格的吉格舞曲主題發展而成，音樂生動活潑，充滿朝氣。

PROGRAMME NOTES

Johann Pachelbel: Canon in D Major

While his Canon in D Major is universally known and loved, the composer Johann Pachelbel is not. The consummate figure of the south German school of organists, Pachelbel, with many German composers of his and earlier generations, have fallen under the shadow of J. S. Bach, who was one generation younger.

The Canon in D Major is only the first half of the work it originally belongs to. The latter half is a Gigue. In composition, the “canon” is a technique which means that, a while after one voice plays a melody, the second voice plays the same melody against the first voice in counterpoint. In Pachelbel's *Canon*, three upper voices play the same thing two bars apart, while the low voice repeats the same ground bass throughout. In this way, this canon is also a chaconne. And the music always comes around, intensified, reaching an unforgettable climax.

Johann Sebastian Bach: Concerto for Two Violins in D minor, BWV 1043

In 1717, J.S. Bach was hired by Prince Leopold of Anhalt-Cöthen as composer and music director for his band. Bach remained there till 1723. During the six years of stay, he composed a lot of instrumental music for Leopold, an accomplished player of the violin, the viola da gamba as well as keyboards, and his excellent 18-man band. Bach, apart from being the greatest keyboardist of his age, is also a fine violinist and violist.

There remain now three of Bach's possibly many violin concertos. The score of the one for two violins is lost and is restored from a version Bach himself arranged for the harpsichord. Bach's instrumental concertos usually follow the mode of his Italian colleagues such as Vivaldi, Corelli and Torelli. What's unique, however, is his unrelenting fusion of the “German-style” counterpoint with the concerto form, and the Concerto for Two Violins is a very good example.

The first movement mainly follows the ritornello structure championed by Vivaldi. The music begins with a tutti section in which the two soloists and the two violin sections offer a strictly symmetrical presentation of the main theme. Then comes the first solo section, where the two soloists play a leaping theme in turn, only to be interrupted by the orchestra, who, in turn, is suppressed by the two soloists. Then, at the height of the harmonic tension, the orchestra bursts into the second tutti section, which unfolds torrentially like a development. After that, the two soloists launches the second solo section with the solo theme, like a recapitulation. In the end, the orchestra winds up the music with the tutti theme reduced to a few bars.

In the second movement, the stage is cleared for the two soloists, who now sing like an operatic duet. In the third movement, they are much busier, sometimes one closely following the other like a shadow, sometimes fighting with each other, and, in one section, working perfectly together to form the harmonic background on which the orchestra briefly shows up. The development of musical materials in the middle of the movement also goes much further than in the first movement. The whole piece ends in a four-bar phrase where finally, for the first time, everyone plays the same thing, as if the whole ensemble is taking a curtain call before the performance ends.

Johann Sebastian Bach: Brandenburg Concerto No. 3 in G Major, BWV 1048

Now hailed as the best examples of Baroque concertos, Bach's six Brandenburg Concertos had a very humble origin as something like a musical job application for the Margrave of Brandenburg in 1721. He failed, and the pieces went directly to the Margrave's library, not performed until they were rediscovered in 1849.

These concertos largely follow the "concerto grosso" form popular in the Baroque period, in which a larger group of instruments (the "ripieno") alternates and is contrasted with a smaller group of instruments (the "concertino").

The Third of the Brandenburg Concertos, however, is an exception. Composed for three each of violins, violas, and cellos, plus the continuo (a keyboard and a bass instrument providing the bass line), there is no clear division between the ripieno and the concertino. Instead, Bach utilizes the natural timbral differences in strings playing together and playing solo, and varies the role of each instrument accordingly. While any one instrument may pop up as a solo instrument right out of a passage of ensemble playing, the music is open to a great variety in texture and contrapuntal writing.

The slow movement, on paper, looks like nothing more than two chords forming a Phrygia half cadence. Actually, performers are invited to improvise lengthily on or before these two chords, which was common practice back then. The last movement is a bravura with a texture that is much less complicated.



簡栢堅

澳門樂團助理指揮

簡栢堅出生於香港，從小學習音樂，因此，音樂早已成為他生命中不可或缺的一部分。

1993年，簡氏於香港演藝學院畢業，並獲得全額獎學金的資助，到了倫敦僑凱音樂學院深造。同期亦曾獲得指揮大師哥美士安拿的推薦，成為亞洲青年交響樂團的見習指揮，於香港、新加坡及美國等地作演出。

1995年，簡氏在葡萄牙國際青年指揮大賽中獲得獎項。其後，為不同樂團擔任客席指揮，其中包括里斯本大都會樂團、羅馬尼亞國家電台樂團、布加勒斯特愛樂樂團、英屬哥倫比亞室樂團等等，從中與觀眾的距離逐漸拉近。此外，簡氏很享受舞台演出，曾與香港小交響樂團、香港城市室樂團和泛亞交響樂團等合作。自香港大學管弦樂團成立至2013年，一直出任首席指揮一職。

2006年至今，簡氏則於澳門樂團擔任助理指揮一職，同時致力推動澳門普及藝術教育之工作。2010至2012年擔任貴陽交響樂團駐團指揮，在當地推廣和普及古典音樂。近年經常合作的國內樂團包括國家大劇院管弦樂團、深圳交響樂團、浙江交響樂團及哈爾濱交響樂團。2015年3月，更率領深圳交響樂團遠赴南非作文化交流演出，並為南非「中國年」開幕式音樂會執棒，獲得了中華人民共和國文化部部长雒樹剛的高度讚揚。同年9月，隨澳門樂團到歐洲巡演，帶領年青鋼琴家張昊辰及樂團於瑞士蘇黎世及匈牙利布達佩斯演出。2016年於第30屆澳門國際音樂節首演作曲家劉晨晨創作的本地原創三幕室內歌劇《香山夢梅》。2017年6月，為慶祝香港回歸祖國20周年，簡氏指揮中國國家芭蕾舞團交響樂團於北京國家大劇院演出。2018年9月，帶領浙江交響樂團遠赴巴西巡迴演出，分別在伊瓜蘇、巴西利亞、聖保羅、里約熱內盧四個地方，演出獲得極大成功，引起巴西文化界和音樂界極大迴響。

FRANCIS KAN

Macao Orchestra Assistant Conductor

Born in Hong Kong, Francis Kan learnt music from childhood and it has become an integral part of his life.

In 1993, after graduating from the Hong Kong Academy for Performing Arts, he continued his studies at the Guildhall School of Music in London with a full scholarship. Recommended by Maestro Sergio Commissiona, he was appointed as a conducting intern of the Asian Youth Orchestra, with whom he toured in Hong Kong, Singapore and the United States.

In 1995, Kan won the International Competition for Young Conductors in Portugal and since then he has worked, as a guest conductor, with several orchestras abroad, including the Lisbon Metropolitan Orchestra, the Romanian National Radio Orchestra, the Bucharest Philharmonic and the Silvestri Chamber Orchestra etc.

Besides, Kan has worked with the Hong Kong Sinfonietta, the City Chamber Orchestra of Hong Kong, and the Pan Asia Symphony Orchestra, and had been the Principal Conductor of the Union Philharmonic Orchestra, HKUSU, since its inception until 2013.

From 2006 to present, Francis Kan has been the Assistant Conductor of Macao Orchestra, with a commitment to promoting musical education in Macao. From 2010 to 2012, he also took up the role as a resident conductor at the Guiyang Symphony Orchestra. In recent years, he has frequently cooperated with the China National Centre for the Performing Arts Orchestra, the Shenzhen Symphony Orchestra, the Zhejiang Symphony Orchestra, and the Harbin Symphony Orchestra. In March 2015, he led the Shenzhen Symphony Orchestra on a cultural exchange performance to South Africa and also conducted the opening concert for the "Year of China" in South Africa, which was highly praised by Luo Shugang, the Minister of Culture of the People's Republic of China. In September of the same year, he toured Europe with the Macao Orchestra, leading it to perform with young pianist Zhang Haochen in Zürich, and Budapest. Also, he acted as the Conductor of 'A Dream of Fragrance', a local original chamber opera in three acts composed by Liu Chenchen, at the 30th Macao International Music Festival in 2016. In June 2017, Kan performs with the National Ballet of China Symphony Orchestra at The National Centre for the Performing Arts in Beijing commemorating the 20th anniversary of Hong Kong's handover to China. In the September 2018, he led the Zhejiang Symphony Orchestra on a tour of Brazil, performing in four places in Iguazu, Brasilia, Sao Paulo and Rio de Janeiro, with great success, which caused great echoes in the Brazilian cultural and musical life.



澳門樂團

匯萃中西，貫穿古今

澳門樂團成立於 1983 年，是澳門特別行政區政府文化局屬下的職業音樂表演團體，現已成為亞洲優秀的交響樂團，融匯中西文化，演繹古今經典，在澳門市民及海外聽眾音樂文化生活中，扮演了重要的角色。

樂團由 2001 年起擴建為雙管編制的管弦樂團，現今已發展成為 60 餘人的中小型樂團，由來自 10 多個不同國家及地區的優秀青年音樂家組成。2008 年由呂嘉接任音樂總監和首席指揮後，帶領樂團堅持以“音樂季”方式演出，每樂季舉行超過 90 場次不同系列的音樂會及延伸活動，全面及多元化地向觀眾展現古今中外音樂經典。

樂團經常與眾多國際知名音樂家、指揮家及藝術團體合作，包括普拉西多·多明戈、克里斯提安·齊瑪曼、斯蒂芬·科瓦謝維奇、波里斯·別列佐夫斯基、利奧尼達斯·卡瓦科斯、巴瑞·道格拉斯、塞爾吉奧·阿佐里尼、基里爾·格斯坦、伊萬·馬丁·尤利安娜·阿芙迪娃、漢寧·克拉格魯德、舒德芬·弗拉達爾、馬里奧·布魯奈羅、傅聰、郎朗、李雲迪、張永宙、寧峰、王健、譚盾、丹尼爾·歐倫、意大利都靈皇家歌劇院、英國國家芭蕾舞團、費城交響樂團、拉脫維亞國家歌劇院、立陶宛國家歌劇院、韓國室內樂團等。

樂團經常獲邀到國內外進行巡迴演出，近年更以主賓國身份參加了 2015 年奧地利布魯克納音樂節及受邀參加 2016 日本《狂熱の日》音樂祭，2017 年及 2019 年更參與了深圳「一帶一路」國際音樂季，足跡已遍及內地三十多個城市、歐洲地區包括奧地利、瑞士、匈牙利、葡萄牙、西班牙及美國、日本、韓國等。2018 年 3 月樂團首赴緬甸作文化交流演出，同年 10 月，樂團更參演上海國際藝術節，以精湛的演出以及精緻細膩的演奏風格，獲外界一致好評，彰顯澳門文化建設成果。為了紀念澳門回歸 20 週年、建國 70 週年和《黃河大合唱》首演 80 週年，2019 年 11 月澳門樂團分別接獲北京大劇院管弦樂團有限公司及珠海華發中演劇院管理公司之邀請參與演出，是一場極具歷史感與時代性的中國作品音樂會，為這個值得紀念和慶祝的歷史時刻獻禮。

2018 年起樂團正式推出「青少年聽眾計劃」，針對不同年齡青少年提供各類精彩音樂活動，提升青少年對古典音樂鑑賞能力，此外，在社區推廣上，樂團舉辦多場「愛音樂·愛分享」系列音樂會，親身步近校園、社區及弱勢社群，大大拓展古典音樂觀眾的層面，更為年輕音樂人才實現音樂夢想。

MACAO ORCHESTRA

Where East Meets West, Past Connects with Present

Formed in 1983, the Macao Orchestra (OM) is a professional ensemble under the auspices of the Cultural Affairs Bureau of the Macao S.A.R. Government. OM is now a distinguished orchestra of Asia, performing Chinese and Western classics throughout the times. It has also played a key role in the music and cultural life of Macao residents and overseas audiences.

In 2001, OM was extended into an orchestra with double winds; today, it has developed into a small-to-medium-sized orchestra of around 60 outstanding musicians from more than ten countries and regions. In 2008, Maestro Lu Jia commenced his tenure as Music Director and Principal Conductor of the Orchestra, initiating the convention of “Concert Seasons” and in each season 90 different concerts and outreach programme would be held.

The Orchestra collaborates regularly with numerous internationally renowned musicians, conductors and ensembles including Plácido Domingo, Krystian Zimerman, Stephen Kovacevich, Boris Berezovsky, Leonidas Kavakos, Barry Douglas, Sergio Azzolini, Kirill Gerstein, Iván Martín, Yulianna Avdeeva, Henning Kraggerud, Stefan Vladar, Mario Brunello, Fou Ts'ong, Lang Lang, Yundi Li, Sarah Chang, Ning Feng, Jian Wang, Tan Dun, etc. In addition, OM has regularly been invited to perform in Mainland China and overseas, participating in the 2015 Austria Bruckner Festival as China's representative and attending the music festival “La Folle Journee au Japon” in Japan 2016. In 2017 and 2019, the Orchestra also participated in the “Belt and Road” International Music Season in Shenzhen, leaving its footprints in at least 30 cities across China as well as Austria, Switzerland, Hungary, Portugal, Spain, the U.S.A., Japan and Korea, etc. In March 2018, OM made its first tour in Myanmar for cultural exchange and in October of the same year the Orchestra participated in the Shanghai International Arts Festival, receiving acclaim from the audience with its exquisite performance and refined, subtle performance style while demonstrating Macao's cultural achievements. In celebration of the 20th anniversary of Macao's Return to the Motherland, the 70th Anniversary of the Founding of the People's Republic of China, and the 80th Anniversary of the Premiere of the Yellow River Cantata, in November 2019, Macao Orchestra was invited by Beijing's China NCPA Orchestra and the Zhuhai Huafa and CPAA Grand Theatre to take part in a concert featuring profoundly historic and contemporary Chinese works, thus honouring this much commemorable historic occasion.

Since 2018, the Orchestra has officially launched the “Young Audience Programme” to provide a variety of wonderful musical events for young people of different ages to enhance their appreciation of classical music. In addition, at community level, the Orchestra has held the “Music for All” concert series, bringing music to campuses, communities and disadvantaged groups, thus greatly expanding the target audience for classical music, and even helping younger talents to realise their musical dreams.

澳門樂團之友

「澳門樂團之友」秉承作為樂團與樂迷之間的橋樑，積極開展和會員之間的互動，藉此增加樂團的親和力和凝聚力；同時也是會員相聚相識、交流心得、以樂會友的平臺；並透過舉辦不同的音樂活動，鼓勵觀眾參與及培養觀眾對古典音樂會的興趣和賞析能力。

費用全免，趕快加入「澳門樂團之友」吧！

積分計劃

積分	每 1000 分
可換取之獎賞	100 元現金回贈 (於下次購票時扣減)

- 會員可透過購買澳門樂團音樂會門票獲取積分，每消費澳門幣 1 元可獲 1 分，每累積至 1000 分時可換取 100 元現金回贈於下次購買音樂會門票時扣減，並可與會員七折購票優惠同時使用*；
- 積分有效期為一年，由每年 1 月 1 日起計算，積分須每年 12 月 31 日前使用，不設累積；積分不能兌換成現金，且不可轉讓予其他會員使用；

* 每位會員每筆交易一次性扣減 100 元現金回贈，餘額不能退回，且當次交易金額不作換取積分；

OM FRIENDS

Served as a bridge between the Macao Orchestra and music fans, OM Friends have been actively organising different activities to promote affinity and cohesion with its members. It also provides a platform for its members to gather, exchange ideas and meet friends through music. We also hold different events for the audience to participate in order to nurture their interest and appreciation of classical music concerts.

Free application. Come join us!

MUSIC POINTS

Accumulated music points	Every 1000 points
Rewards	\$100 cash rebate (deducted from the next purchase)

- Members can earn reward points by purchasing the Macao Orchestra concert tickets. Every one pataca counts as one reward point. An accumulation of 1000 reward points will be rebated \$100 which is to be deducted in the next concert ticket purchase. The rebate can be used in conjunction with the membership 30% discount offer.*
- The rewards points are valid for a year effective 1st January each year. All reward points must be used before 31st December each year as reward points cannot be accumulated. Reward points can neither be exchanged for cash nor can they be transferred to another member.

* Each member enjoys a rebate of \$100 in one purchase. The balance cannot be returned and that purchase will not earn the member any reward points.

申請成為澳門樂團之友
Seja Amigos da OM
Be OM Friends

個人資料 / Dados Pessoais / Personal Info

姓 / Apelido / Surname _____ 名 / Nome / First Name _____

性別 / Sexo / Sex: 男 / M 女 / F

出生日期 / Data de Nascimento / Date of Birth _____/_____/_____

通訊聯絡 / Contactos / Contacts

住址 / Endereço / Address _____

電話 / Telefone / Telephone _____ 手機 / Telemóvel / Mobile _____

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請填妥表格後交到或郵寄至澳門塔石廣場文化局大樓“澳門樂團之友”收、傳真至 (853)2853 0666 或電郵至 omfriends@icm.gov.mo。詳情可致電 (853)2853 0782 查詢。

Para se inscrever como membro preencha por favor o formulário e envie-o via correio para "Amigos da OM", Praça do Tap Seac, Edif. do Instituto Cultural, Macau, via fax (853)2853 0666 ou email para o endereço electrónico omfriends@icm.gov.mo. Em caso de duvida, é favor contactar o telephone (853)2853 0782.

To become a member, please fill out the form and mail it to "OM Friends", Praça do Tap Seac, Edif. do Instituto Cultural, Macau, fax it to (853) 2853 0666, or email it to omfriends@icm.gov.mo. For enquiries, please call (853) 2853 0782.



尊享優惠

- ☆ 購買澳門樂團音樂會門票享有七折優惠
(早購期間可享六折)*

* 不適用於澳門國際音樂節及澳門藝術節中的演出。

- ☆ 優先預訂免費音樂會門票，省卻排隊的時間
- ☆ 參加「積分計劃」

專享合作商戶 或機構優惠

- ☆ 樂團定期舉辦與藝術家見面及公開綵排活動，讓你與台上巨星能近距離親身接觸
- ☆ 定期透過電郵收到澳門樂團最新資訊

EXCLUSIVE FOR OM FRIENDS

- ☆ Enjoy 30% discount on regular tickets
(40% discount within the "Early Bird" Period)*

* Excluding the Macao Orchestra's performances in the Macao International Music Festival and Macao Arts Festival .

- ☆ OM Friends are welcome to reserve tickets for all free admission concerts in advance and are not required to queue at the concert venues.
- ☆ Join the "Music Points"

ENJOY DISCOUNT OFFERS AT SELECTED PARTNERS

- ☆ The Macao Orchestra holds activities such as meet-the-artist sessions and open rehearsal regularly to bring you closer to your favourite artists.
- ☆ OM Friends can get the Orchestra's most updated news by emails.

 文化局
INSTITUTO CULTURAL



澳門樂團
ORQUESTRA DE MACAU
Macao Orchestra



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