

傳統



「亞洲傳統與當代音樂」

日本香港交流音樂會

ASIAN TRADITION, ASIAN CONTEMPORARY:

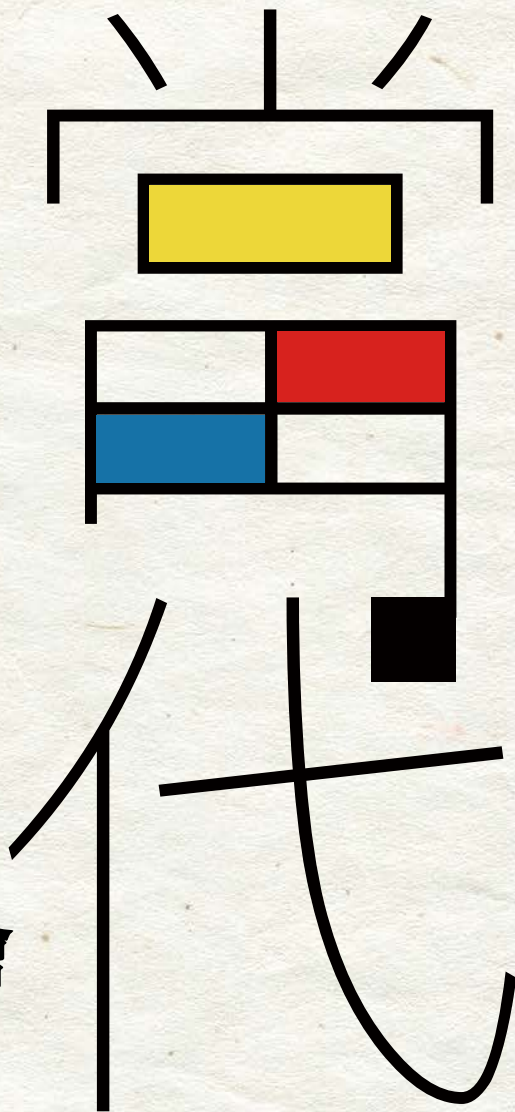
Japan - Hong Kong Exchange Concert

31.5.2018

星期四 Thursday | 8pm

香港大會堂劇院

Theatre, Hong Kong City Hall



Presented by 主辦



香港作曲家聯會
Hong Kong
Composers' Guild

Supported by 資助



香港藝術發展局
Hong Kong Arts Development Council
香港作曲家聯會及樂發展局資助團體
Hong Kong Composers' Guild is financially supported by the HKADC

HOUSE RULES 場地規則

To avoid undue disturbance to the performers and other members of the audience, please switch off your mobile phones and any other sound and light emitting devices before the performance. We also forbid eating and drinking, as well as unauthorised photography, audio and video recordings in the theatre. Thank you for your co-operation.

為求令表演者及觀眾不致受到騷擾，請關閉手提電話、其他響鬧及發光裝置。同時請勿在場內飲食或擅自攝影、錄音或錄影。多謝合作。

FOREWORD 前言



Dr. Mui Kwong-chiu
梅廣釗博士

Chairman of Hong Kong Composers' Guild
香港作曲家聯會主席

Asian Tradition, Asian Contemporary: Japan - Hong Kong Exchange Concert marks a good exchange of contemporary music composition between Hong Kong and Japan. We have on March 9 successfully showcased the first concert in Taito-city, Millennium Hall in Tokyo. We of course look forward to another successful exchange one with the same program in Hong Kong tonight.

On behalf of Hong Kong Composers' Guild, congratulations should be going out to all the composers. We thank also the performers and especially Hong Kong Arts Development Council for their support. Not only an enjoyable evening of fine Hong Kong and Japan contemporary music blending traditional flavor we look forward to, but also many more such quality exchange concerts later.

《亞洲傳統與當代音樂》日本香港交流音樂會，標誌著兩地融合傳統和當代音樂創作的交流。我們在今年3月9日已成功在東京呈獻了第一場交流音樂會，現在我們也期待今晚在香港為大家呈獻另一場曲目雷同的交流音樂會。

在此恭喜今晚所有的作曲家。亦多謝參加演出的演奏家和香港藝術發展局的支持。預祝大家有一個愉快的晚上，和期待更多高水平融合傳統和當代音樂創作的交流音樂會。

PROGRAMME 節目

Chan Kai-young
陳啟揚

Vignettes

三弄 (2017) (5')

For bangdi, violin, cello and yangqin 為梆笛、小提琴、大提琴及揚琴而寫

Jun Yamamoto
山本準

Un Piccolo Divertimento

小嬉遊曲 (2017) (6'40")

for dizi and yangqin 為笛子及揚琴而寫

Chan Ming-chi
陳明志

Die Ying Fang Fei

疊影芳菲 (2015) (9'52")

for da di and cello 為大笛及大提琴而寫

Yasunoshin Morita
森田泰之進

SHUn-SOKu III - an instant of breathing III /

ReincarnatiOn Ring IIIc

瞬息 III / 再生環 IIIc (2017) (11')

for dong xiao 為洞簫而寫

Yuko Kondo
近藤裕子

Elastic Oscillation

彈性振動 (2017) (8'30")

for yangqin 為揚琴而寫

Chris Hung
洪銘健

Bald Mountain · Echoed Sound

空山 · 聲鳴 (2014, rev. 2017) (7'30")

for dizi, yangqin, violin, viola and cello

為笛子、揚琴、小提琴、中提琴及大提琴而寫

Concert Producers 音樂會監製：

Chan Kai-young 陳啟揚

Chris Hung 洪銘健

PERFORMERS

演奏者



Lee Yi-wei Angus
李一葦
Conductor 指揮

One of the most versatile performer-composer of his generation, Angus Lee received training as flautist, conductor and composer at the Hong Kong Academy for Performing Arts (2014) and the Royal Academy of Music (2016) in London, graduating with the highest honours. He is a member of the Hong Kong New Music Ensemble, and regularly makes guest appearances with the Hong Kong Sinfonietta and the Lucerne Festival Alumni Ensemble / Orchestra.

As a composer, Lee has taken lessons and received tutelage from Toshio Hosokawa, Mark Andre, Nicolas Tzortzis and Simone Movio at the impuls Academy (Austria), the Modern Academy (Hong Kong) and the International ilSuono Contemporary Music Academy (Italy). His works have been commissioned and performed by the likes of the Hong Kong New Music Ensemble, the Hong Kong Sinfonietta, Ensemble Suono Giallo and soloists of the MIT Saxophone Ensemble.

Lee is a keen interdisciplinary collaborator, and has worked with the internationally acclaimed media artist Kingsley Ng in installations such as « moon.gate », featured at the CYCLE Music and Art Festival (2017), as well as « after the deluge », an installation-tour featured at the Tai Hang Tung Stormwater Storage Tank, Hong Kong (2018). The year 2018 will also see Lee's new works, *triumvirate*, premiered by the Trio Accanto as part of the Delian Academy for New Music in Greece, as well as *lapsus memoriae* for solo flute and live electronics, commissioned by the LCSD with its premiere in Strasbourg, France as part of the Académie musica, where he would study with composers Philippe Manoury, Luca Francesconi and Tom Mays.

畢業於香港演藝學院及英國皇家音樂學院的李一葦是香港最活躍的年輕作曲家及指揮之一。他是香港創樂團的成員，同時亦以特約樂師身份參與香港小交響樂團和琉森音樂節學院樂團的演出。

李氏曾參與多個國際音樂節／學院，如 impuls 學院 [奧地利]、現代學院 [香港] 和 International ilSuono Academy for Contemporary Music [意大利]，受教於名師細川俊夫、Mark Andre、Nicolas Tzortzis、Simone Movio 等；李氏亦曾受多個樂團委約，包括香港創樂團、香港小交響樂團、Ensemble Suono Giallo [意大利] 和 MIT 薩克管重奏團 [台灣]。



Patrick Yim
嚴天成
Violin 小提琴

Honolulu-born violinist Dr. Patrick Yim has performed as soloist, recitalist, chamber musician, and orchestral violinist throughout the world, including performances in Carnegie Hall and David Geffen Hall (New York), Severance Hall (Cleveland), Orchestra Hall (Chicago), Teatro alla Scala (Milan), and the Musikverein (Vienna). He joined The Cleveland Orchestra on tours to New York City, Chicago, Bloomington, Iowa City, Miami, and major cities in Europe. He has performed chamber music with members of the Juilliard, Emerson, Pacifica, Ying, and St. Lawrence Quartets, and with members of The Cleveland Orchestra and the New York Philharmonic.

Yim has taught violin and chamber music at Stony Brook University, the Cleveland Institute of Music Preparatory Department, the Interlochen Summer Arts Camp, and the Rushmore Music Festival. He has taught masterclasses in the United States, Hong Kong, Taiwan, and China.

He is a graduate with honors of the Cleveland Institute of Music where he was a student of David Updegraff and William Preucil and was awarded the First Prize at the Institute's Darius Milhaud Performance Prize Competition for two consecutive years. He earned his Doctor of Musical Arts degree from Stony Brook University where he studied chamber music with the Emerson Quartet. He is Assistant Professor at HKBU.

小提琴家嚴天成博士生於夏威夷檀香山，是一位獨奏家、室內樂手和管弦樂小提琴手，曾在世界各地演出，包括卡內基大廳、紐約的大衛·格芬廳、克里夫蘭的塞弗倫斯音樂廳、芝加哥交響中心的管弦樂廳、米蘭的斯卡拉大劇院和維也納的金色大廳等。他曾隨克利夫蘭管弦樂團到紐約市、芝加哥、布盧明頓、艾奧瓦城、邁阿密和歐洲的大城市巡迴演出。他也曾跟茱莉亞、艾默森、太平洋、應氏和聖勞倫斯弦樂四重奏、克利夫蘭管弦樂團和紐約愛樂樂團的成員合演。

嚴氏曾在石溪大學、克里夫蘭音樂學院的先修班、伊特洛藝術學院夏令營及拉希莫音樂節教授小提琴及室內樂，也曾在美國、香港、台灣和中國主持大師班。

嚴氏於克里夫蘭音樂學院以榮譽畢業，師隨 David Updegraff 和 William Preucil。他連續兩年榮獲學院的 Darius Milhaud Performance Prize Competition 冠軍。他在石溪大學獲取音樂藝術博士學位，師隨艾默森四重奏研修室樂。他現任香港浸會大學助理教授。



Felix Ungar
昂錦猶
Viola 中提琴

American violist Felix Ungar has performed as soloist and chamber musician at concert halls around the world. Recent recital engagements at Lee Hysan Hall, Musica Del Cuore Series, and Guangzhou Arts Centre have featured Bach and Telemann on baroque viola, Brahms and Hindemith sonatas, and works by Berio, Bunch, Tower, Ligeti, and Kurtág. Ungar has given masterclasses and lectures at the Shanghai Conservatory, Guangdong Viola Society, Jakarta Music Foundation, New Zealand Conservatory, American Viola Society Festival at Oberlin, Taipei National University of the Arts, Cleveland Institute of Music, and on behalf of the U.S. Department of State. He has performed at music festivals including Prussia Cove, Prades, Recontres Musicales at Menuhin Academie, Altensteig, Cervantino, Niagara, Kneisel Hall, Music Academy of the West at Santa Barbara, Bowdoin, Sion, Orford, Bad-Leonfelden, and Banff, among others. Ungar holds Bachelor and Master of Music degrees from the Cleveland Institute of Music, and a doctorate from the Eastman School of Music. In conjunction with his undergraduate studies, Ungar also received a double-minor in East Asian Studies (Chinese History focus) and Mandarin from Case Western Reserve University.

Ungar's principal teachers were Jeffrey Irvine, Lynne Ramsey, Carol Rodland, Donald McInnes, Chen Ruei-Hsien, and took additional studies with Ruth Killius, Kim Kashkashian, Thomas Riebl. A winner of many prizes and scholarships, Ungar spent one year in Taiwan commissioning and premiering nine works for viola and studying viola pedagogy as a Fulbright Scholar. Ungar teaches in the Senior and Junior programmes at the Hong Kong Academy for Performing Arts, and is an Artist-Teacher and Lecturer at HKBU.

美國中提琴家昂錦猶博士，曾被邀請到世界各地演出與交流，並多次擔任獨奏和合奏嘉賓。近期的演出包括中文大學利希慎音樂廳，Musica Del Cuore，以及廣州藝術中心之獨奏音樂會。

另外，昂氏經常到不同地方給大師班和演講，包括上海音樂學院，廣東中提琴協會，國立台北藝術大學，美國於柯布連音樂學院舉辦的中提琴協會，克里夫蘭音樂學院，以及代表美國國務院舉行演講。他曾經參與及亮相於多個國際音樂節，包括美國、加拿大、英國、德國、法國、瑞士及奧地利等國家所舉辦的。昂氏於美國著名的伊士曼音樂學院完成博士學位，於另一著名的美國克里夫蘭音樂學院獲得學士碩士學位，同時也美國凱斯西儲大學修讀中國歷史並學習普通話。

昂氏師隨著名音樂家和名師 Jeffrey Irvine, Lynne Ramsey, Carol Rodland, Donald McInnes, 亦有幸隨大師 Ruth Killius, Kim Kashkashian 和 Thomas Riebl。曾獲多個獎項和獎學金，他是其中獲得富權威性的福布萊特學術交流基金的表表者之一。

昂氏目前任教於香港演藝學院。亦在香港浸會大學擔任弦樂系講師及中提琴教授。



Winca Chan
陳韻
Cello 大提琴

Winca Chan was born in Hong Kong and began cello lessons at the age of five. She then entered the Vancouver Academy of Music with Judy Fraser, awarded Caroline E Scholarship. She then pursued her Bachelor degree in Ottawa with a full scholarship, Master of Music in Performance from Royal Northern College of Music with the Haworth Trustees Scholarship. She was also a teaching member of staff at the Chethams School of Music during her time in the U.K. She had also won many prizes including 3rd prize in Victoria Conservatory Concerto Competition, Provincial Final in the Kiwanis Music Festival.

During her performance life, she freelance with various orchestras including Royal Liverpool Philharmonic Orchestra, Ottawa Symphony Orchestra, Aspen Symphony Orchestra, Hong Kong City Chamber Orchestra, principal cellist in the Skipton Camerata, Hong Kong String Orchestra, etc. Besides as a classical musician, she is also very active in the pop industry. She had collaborated with artists including Michael Bubl , Tamaki Koji, Sammi Cheng, Coco Lee, etc.

大提琴演奏家陳韻生於香港，隨後就讀於溫哥華音樂學院，師隨 Judy Fraser，在校期間曾獲 Caroline E 獎學金。其後獲獎學金於渥太華大學隨 Paul Marleyn 學習；後以 Haworth 信託獎學金於英國皇家北方音樂學院修讀，獲音樂表演碩士銜，師隨 Nicholas Jones 及 Hannah Roberts。陳氏曾與各大樂團合作，包括皇家利物浦愛樂樂團、美國阿斯彭音樂節交響樂團，渥太華交響樂團及香港城市室樂團等，並於 Skipton Camerata 擔任大提琴首席。曾任教於英國首屈一指的 Chethams 音樂學院的陳氏曾獲多個獎項，包括維多利亞音樂學院協奏曲比賽第三名及入選溫哥華基溫尼斯音樂節決賽。陳氏近年也活躍於香港流行音樂界，合作的歌星有：李玟，鄭秀文，玉置浩二，梁詠琪，Michael Buble 等。



Sham Kin-yu Kenneth

沈健榆

Dizi / Xiao 笛子 / 簫

Kenneth Sham was born in Hong Kong. He began learning the dizi with Mr. Wong Shek-on, among subsequent many others, when he was still a student in the secondary school. During this initial periods, he already acquired some renounce in the junior circles by winning the Junior, Senior and Advanced groups for Dizi, and the Advanced group for Xiao in the Hong Kong Schools Music Festival.

Sham subsequently graduated from the Hong Kong Academy for Performing Arts, majoring in Dizi Performance, fostered by Mr. Sun Yongzhi, the Dizi Principal of the Hong Kong Chinese Orchestra, and the xiao Master Tam Po-shek, on xiao and xiao crafting.

While he was still studying, Sham had been invited to perform many a pieces of modern works and had received praises. He had also received many terms of scholarships from the Hong Kong Chinese Orchestra, the HSBC Hong Kong Academy for Performing Arts Mainland China Study Programme by the Hong Kong Bank Foundation, the Jackie Chan Charitable Foundation Scholarship and the Welsh Daffodils Prizes. Sham had also been the representative of the Academy to visit France, Belgium, Germany and other countries. He is also very actively engaged in many local ensembles and orchestras. He is currently a musician in the Instructors' Ensemble and Orchestra of the Hong Kong Music Office, and a freelance musician of the Hong Kong Chinese Orchestra. He had also been the *Dizi* Principal in the Hong Kong Youth Chinese Orchestra, and a member of the Academy Chinese Orchestra of the Hong Kong Academy for Performing Arts.

Apart from his active drilling and exploration on performing techniques on the *dizi*, Sham is also very enthusiastic on collaborating with the students of the Composition Major and other groups, having premiered many pieces on the *dizi* and *xiao*. Recently, Sham has been invited to join local experimental musical events and has worked with overseas artists, including the ISCM-ACL World Music Days 2007 (Hong Kong). He had also joined the Jockey Club Street Music Series co-organised by the Kung Music Workshop and the Hong Kong Arts Centre. Furthermore, he had been invited to perform with Fast Forward, a New-York-based English composer of avant-garde music, in "Open Roof ~ our ears are bigger than we think ~", organised by soundpocket, and the Chak Doh Lan Sai Music Carnival organised by the Revitalisation Internalise Partnership. He had also been invited by Tang Shu-wing, the former Dean of the School of Drama of the Hong Kong Academy for Performing Arts, to perform live accompaniment for performances, and subsequent overseas visits to Taiwan, Europe and other places, by the Tang Shu-wing Theatre Studio (formerly No Man's Land). He has also partaken with various groups and ensembles in many travelling performances to Germany, France, Belgium, Taiwan, Singapore, Beijing, Nanjing, Jiangsu, Wuxi, etc.

沈健榆生於香港，初中時期開始學習笛子，啟蒙於黃石安老師，期間曾先後受多位老師及名家指導，並曾獲香港校際音樂節中笛子初級、高級及深造組冠軍及洞簫深造組冠軍。

沈氏畢業於香港演藝學院，主修笛子，隨香港中樂團聲部長兼笛子首席孫永志老師及本港著名洞簫演奏家譚寶碩老師學習洞簫及洞簫製作。

在學期間，沈氏多次獲邀首演多首現代作品，深獲好評。沈氏曾獲得香港中樂團頒發多期獎學金，匯豐銀行慈善基金香港與內地學生交流獎學金，成龍慈善基金獎學金及威爾遜水仙花獎 (Welsh Daffodils Prizes)。此外，沈氏曾代表學院出訪法國、比利時、德國等地。

沈健榆亦活躍於本港多個樂團，現為香港音樂事務處導師樂團樂師，香港中樂團和特約樂師，曾為香港青年中樂團笛子首席及香港演藝學院中樂團團員。

除了積極鑽研笛子技法，沈氏亦十分熱衷與作曲系的學生及其他團體合作，並首演了多首有關笛子及洞簫的作品。近年來，沈氏也應邀參加本地的實驗音樂項目並與海外藝術家合作，當中包括2007年的香港國際現代音樂節。沈氏亦參加了龔志成音樂工作室及香港藝術中心聯合主辦的「街頭音樂會」系列演出。此外，沈健榆亦獲邀與紐約的前衛作曲家 Fast forward 合作，參與演出聲音掏腰包 (Soundpocket) 主辦的「天台與陽台 - 三個向上走的理由」音樂會，及自然活化合社主辦的「拆到爛晒音樂嘉年華」，並獲香港演藝學院戲劇學院前院長鄧樹榮先生之邀，為其劇團作現場配樂，並多次隨團出訪台灣以及歐洲等地演出。沈氏亦曾隨本港多個樂團到德國、法國、比利時、台灣、星加坡、北京、南京、江蘇、無錫等地演出。



Kwok Kaying
郭嘉瑩
Yangqin 揚琴

A young yangqin player of Hong Kong, Kwok Kaying is the first postgraduate to be awarded a master degree in yangqin from the Hong Kong Academy for Performing Arts. She is currently an instructor in yangqin at the Hong Kong Academy of Performing Arts, resident musician of the Windpipe Chinese Music Ensemble, freelance musician of the Hong Kong Chinese Orchestra, and also served as a freelance instructor at the Music Office. She founded the Hong Kong Yangqin Association and is currently the president of this organisation. She also is an active member of the Dulcimer World Association.

Kwok was born in Guangzhou, China. She studied at the Guangdong Cantonese Opera Academy and the Xinghai Conservatory of Music before she was awarded a full scholarship, based on her outstanding scholastic achievements, to study at the Hong Kong Academy of Performing Arts in 2005.

Kwok has been dedicating herself intensively to teaching and performing yangqin following her graduation from the Academy. She has been invited by several universities in Hong Kong and Taiwan to speak on music topics. In addition to concerts in Hong Kong, Taiwan, Macao, and the Chinese Mainland, she has been invited to appear overseas at various events in Europe including Belgium, England, France, Germany, Hungary, Netherlands and Luxembourg.

郭嘉瑩為香港青年揚琴演奏家、香港演藝學院首名揚琴專業碩士。郭氏現為香港演藝學院揚琴導師、音樂事務處兼職導師、竹韻小集常任樂師、香港中樂團特約樂師、世界揚琴協會會員、香港揚琴學會創辦人兼會長。

郭氏生於廣州，曾先後入讀廣東粵劇學校及星海音樂學院附中，2005年以優異成績考取全額獎學金入讀香港演藝學院，郭氏現致力於揚琴演奏及教學工作，2013年創辦香港揚琴學會，曾多次應香港、台灣等大學及機構之邀請舉辦一系列揚琴藝術推廣講座。郭氏近年應邀在港舉辦多場個人演奏會，曾以獨奏身分與多個樂團合作演出，演奏足跡遍及法國、德國、荷蘭、英國、比利時、盧森堡、匈牙利、中國內地、香港、澳門、台灣等國家和地區。



Wang Nianzu
王念祖
Da di 大笛

Wang Nianzu is a member of the Guangdong Dizi Association. He began learning the *dizi* at a young age, and subsequently graduated from the Chinese Instrument Department of the Xinghai Conservatory of Music under the guidance of Prof. Zhang Fan, a *dizi* and *xiao* performer of the younger generation. Wang is currently a postgraduate student at the Chinese Music Department of the Hong Kong Academy for Performing Arts, studying with the renown dizi performer Prof. Song Yongzhi, the Principal Dizi of the Hong Kong Chinese Orchestra.

Wang is experienced in giving performances. He actively participates in the performances of the conservatories and has been invited to perform in professional organizations. In 2015, he was invited by the Lingnan Music and Culture Exhibition Hall to perform the *dizi* and *xiao* in a concert featuring Li Zhuoyi's compositions at the Guangzhou Opera House. In 2016, he was invited by the Guangdong National Orchestra of China to perform the dizi in the concert entitled "Weekend Minle House (4) Cool Meditation" under the baton of Xiao Chao. In 2016, he was invited by the Foshan Cantonese Opera Troupe to perform the *dizi* and *xiao* in Journey to the West - Pan Si Dong Yi Ren in the Sunbeam Theatre in Hong Kong.

王念祖，廣東竹笛協會會員，自幼學習竹笛，畢業於星海音樂學院國樂系，師承青年笛簫演奏家張帆教授。現為香港演藝學院中樂系在讀研究生，師承著名笛子演奏家、香港中樂團笛子首席孫永志教授。

王氏演出經驗豐富，除了積極參加學校各類演出外，也受邀請參加各社會專業團體演出。2015年應廣州嶺南音樂文化展覽館邀請，於廣州大劇院參與《李助昕作品音樂會》。擔任笛簫演奏員；2016年應廣東省民族樂團邀請，於星海音樂廳參與“周末民樂坊·清涼靜心”音樂會，擔任竹笛演奏員。指揮肖超；2016年應佛山粵劇團邀請，於香港新光劇院參與《西遊記盤絲洞伊人》演出。擔任笛簫演奏員。



Chan Kai-young
陳啟揚

Among his influences from various Asian traditions, Kai-Young Chan is particularly drawn to assimilating the musicality of ancient Chinese literature in his works, which are performed internationally by the Pittsburgh Symphony Orchestra, Albany Symphony, Hong Kong Philharmonic Orchestra, PRISM Quartet, Mivos Quartet, among other prominent performers. Presented on international venues such as ISCM World Music Days and International Rostrum of Composers, his works are also released on Ablaze, Navona, and Innova Records, and published by Editions Peters (London). After earning a Ph.D. in Music Composition from the University of Pennsylvania, he joined the Chinese University of Hong Kong as composition faculty.

陳啟揚於美國賓夕法尼亞大學完成作曲博士學位，獲富蘭克林學人獎學金全額資助，現為香港中文大學音樂系講師。作品常受亞洲題材及粵語音調啟發，曾獲美國匹茲堡交響樂團、奧爾巴尼交響樂團、米費斯四重奏、香港管弦樂團等團體演奏，並先後入選歐亞、北美洲、中美洲各地多個國際音樂節，包括國際現代音樂節 (ISCM)、國際作曲家交流會議 (IRC)、古巴夏灣拿音樂節、德國達姆施塔特現代音樂節等，並由 Edition Peters 出版社以及美國唱片公司 Innova、PARMA、Ablaze 出版。

<http://www.chankaiyoung.com>

Vignettes 三弄

Vignettes explores the transformation and exchange of musical foci among the parameters across three miniatures of contrasting characters. The piece begins with a slow tempo along with a simple and rather static pitch collection, with the goal of drawing attention to the more elaborate musical interests in timbral variations, micro-tonal portamento of expressive purpose, and ornamentation of melodic lines. Over the course of the next two vignettes, the tempo grows faster, the idea of the line is gradually transformed to pointillistic exchanges among the instruments, and the pitch collection becomes increasingly saturated, showcasing and contrasting the expressive potential of the Chinese and Western instruments.

《三弄》著重於音樂焦點的漸變與互換，由三段慢起、漸快，以急板作結的音樂體現。樂曲以簡單音高素材起首，將注意集中於音色變化、滑音、加花等趣味，而隨著樂曲推進至往後的段落，速度漸漸加快，音高素材亦漸變複雜，樂曲線條分解成點彩般的呈現，以各種模仿與對話突顯中西樂器各自的表現力。



Jun Yamamoto
山本準

Jun Yamamoto was active as a keyboard player of the crossover/fusion band "Landscape" in Osaka, Japan, from 1982 to 1987. In the 1990s, he was mainly engaged in computer-oriented music. Currently he is working as an accompanist for the theremin player Miquette. In 2016, there was the premiere of his *The War Stood in the End of Corridor* for trumpet solo, performed by contemporary music expert Kiyonori Sokabe. In 2017, the list of his premiered works include a string quartet, a duo for trumpet and trombone, a solo for harp, a woodwind quintet, and a 31-instrument brass ensemble.

山本準於 1982-87 年間擔任日本大阪的跨界組合“Landscape”的鍵盤手，1990 年代主要創作電腦音樂，現為泰勒明電子琴手三毛子的伴奏。其近年新作包括 2016 年由小號手曾我部清典首演的作品《走廊盡處之戰爭》。2017 年首演的作品包括弦樂四重奏；小號、長號二重奏；豎琴獨奏；木管五重奏；以及為 31 人的銅管樂組合而寫的作品等。

Un Piccolo Divertimento 小嬉遊曲

In the summer of 2017, the composer was amazed when he listened to a performance of the dizi and yangqin by Mr. Mingjun Wang and Ms. Min Lin, and came to know their splendid musical capabilities. This discovery was, of course, owing to the virtuosity of the two fabulous musicians. The dizi can run through very fast passages lightly and precisely, and play slower melodies very expressively. The yangqin, while maintaining its traditional characteristics, can freely jump around, or expressively play tremolos (which is very much a characteristic of this instrument) on the chromatic scale over 4 full octaves. I tried to take full advantage of these amazing capabilities of the instruments, and make the music as much delightful as possible for the listeners.

此曲作者於 2017 年夏季有幸欣賞到技巧精湛的笛子演奏家王明君先生和揚琴演奏家林敏女士的出色演出，深深受這兩種樂器的可塑性吸引。笛子可以奏出輕快而準確的快速段落，也可以奏出深情而緩慢的旋律。揚琴的音域廣闊，包括四個八度內的所有半音。除了奏出這樂器的傳統特色外，也可奏大跳，以及富表現力的顫音。此曲作者在這首作品中充份發揮這兩件樂器的特性，為聽眾帶來愉悅的音樂。



Chan Ming-chi
陳明志

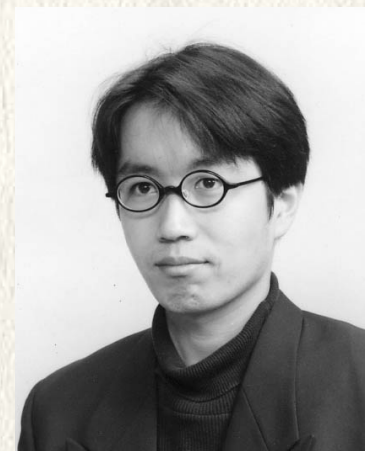
Hong Kong-born and -bred composer Chan Ming-chi was among the first batch of Composition and Electronic Music graduates from the Hong Kong Academy for Performing Arts. He has been an active figure in ethnic orchestral music since the early 1980s, and has made it his lifelong goal to uphold the continuum and development of the genre. Chan was awarded a scholarship by the Ministry of Education of Japan in the 1990s to study music at the Tokyo National University of Fine Arts and Music. His specialism was in the research of the sound of East Asian ethnic music and modern music composition. Upon graduation, he was, at various stages of his music career, Resident Composer, Assistant Conductor and Research Fellow at the Hong Kong Chinese Orchestra. Between 2004 and 2007, Chan followed Prof. Yang Li-qing at the Postdoctoral Mobile Research Station of the Shanghai Conservatory of Music to conduct research in ethnic orchestral music arrangement, arts and technology. Currently, Chan focuses on the research and composition of ethnic instrumental music that is interactive with images and physical body movements, and theater sound design. In addition, he is professor and programme director of Arts and Technology of the Xinghai Conservatory of Music.

陳明志為香港土生土長的作曲家，香港演藝學院作曲與電子音樂系首屆畢業生。自上世紀 80 年代初熱衷於民族管弦音樂，並矢志於民族管弦樂的傳承與發展。90 年代獲文部省獎學金於東京藝術大學鑽研東亞民族管弦樂的音聲及現代音樂創作。畢業後歷任香港中樂團駐團作曲、助理指揮、研究員等，2004-07 年間在上海音樂學院隨楊立青教授研究民族管弦樂編配及藝術與科技的探究。近年致力於民族器樂與影像、律動的交互，劇場的聲音設計等研究與創作。其音樂語境展示了對聲音本體、時空效應及戲劇思維與東方文化哲思的多重思考與融合。現為星海音樂學院教授、藝術與科技學科帶頭人。

Die Ying Fang Fei 疊影芳菲

East Asian music has always stressed the atmosphere of sound, as well as music in the Qi (Yang) and rhyme (feminine) harmony and unity. This song is expected by the da di (bass dizi) and cello different strength and attitude changes in the lines of ups and downs, the relationship between the actual situation of the sound, coupled with the player's spirit of mind, reflecting the life contains infinite vitality.

東亞音樂向來強調意境和弦外之音，以及音樂中氣（剛陽）韻（陰柔）的和諧統一。此曲希望藉著低音大笛與大提琴不同力度與姿態變化的線條起伏、音色虛實之間的相互關係，加上演奏者的神緒氣息，體現生命中蘊含著的無限生機。



Yasunoshin Morita
森田泰之進

Yasunoshin Morita studied composition under the guidance of Yori-Aki Matsudaira and Frédéric Durieux. Morita won the first prize at the competition of the Japan Society for Contemporary Music in 2002. He also won the highest prize at the Valentino Bucchi International Composition Competition in Italy in 2009, and the Excellence Award in the Composition Prize for Orchestra of Japan in 2003. He was selected as an invited composer to the ISCM World New Music Days in Vancouver in 2017. He has given lectures on Japanese traditional music, including Gagaku, at the Conservatoire Supérieure de Musique de Paris.

森田泰之進隨松平賴曉及弗雷德·杜凱埃學習作曲，2002 年贏得日本現代音樂協會作曲比賽首獎，2009 年贏得意大利華倫天奴·布奇國際作曲比賽首獎，2003 年獲得日本管弦樂作曲比賽優異獎。2017 年獲邀出席在溫哥華舉行的國際現代音樂節世界新音樂日。他曾於巴黎高等音樂學院演講，介紹傳統日本音樂（包括日本雅樂）。

SHUn-SOKu III - an instant of breathing III / ReincarnatiOn Ring IIIc 瞬息 III / 再生環 IIIc

Shun-Soku, meaning a short moment of breath, has been used as a unit of number in China. It corresponds to $1/(10 \text{ raised to the power of } 16)$. If we multiply this number by the playing time of this work, it is about 0.00000000000005 second. The ratio between "1 Shun-Soku" and 1 second is the same as that between the performance time of this work and 160 billion years, more than ten times the history of this universe. A breath is an accumulation of infinite moments. The moment of listening to this work is only a blink of the history of universe.

「瞬息」解作很簡短的呼吸，時間為 10 的 16 次方分之一，即為 0.00000000000005 秒。一瞬息和一秒的比例，就仿如這首作品的演出時間比上 1600 億年。1600 億年是這宇宙歷史的十倍以上。一口呼吸由無限的短暫時刻組成。這首作品的演出時間，在這宇宙的歷史長河中只是一眨眼。



Yuko Kondo
近藤裕子

Yuko Kondo was born in Tokyo, and graduated as the top of her class from Kunitachi College of Music. She went on to get her master's degree there, and was awarded the Takeoka Prize. She had composed music for NHK's "Course in Italian," and exhibited photographs in the Japan Photographic Society's JPS Show. In 2010, a report on her unique activities in composition was broadcast on NHK radio. She participated in the 2015 East Asia International Modern Music Festival (Korea) and Traditional Asia / Modern Asia 2012, 2016 (Tokyo). She composed and performed *Hitotsu ni Naru* (Two Become One) in the New York Symphonic Ensemble Japan Tour 2015, Shiga Prefecture. Currently she is a professor at Ishinomaki Senshu University, Miyagi Prefecture.

近藤裕子生於東京，以最佳成績畢業於國立音樂大學，再於母校獲取碩士學位，同時獲頒武岡賞。她曾為日本放送協會的「意大利文課程」節目創作音樂，又於日本攝影學會的展覽中展出照片。2010年日本放送協會電台報導了其獨特的作曲活動。2015年她參與了在韓國舉行的東亞國際現代音樂節。2012及2016年兩度參與在東京舉行的傳統／現代亞洲節。2015年，紐約交響樂團合奏組在日本巡迴演出中，於滋賀縣演出了她的《成為一個》。目前近藤裕子任職宮城縣石卷專修大學教授。

Elastic Oscillation 彈性振動

Elastic Oscillation came about last summer, when I saw a performance by a scientist colleague on spoons and metal wires. The continuous echoing of the harmonic overtones brought back to me the sound of clacking spoons used in the Fairlight synthesizer in 1984. I sincerely hope that this debut performance will bring about a host of intermingled feelings, both lithely elastic and wavering with oscillation.

去年夏季，此曲作者觀看了一位科學家同事以匙羹和金屬線而作的演出，其泛音的迴響使她想起1984年以Fairlight電子合成器造成的匙羹碰撞聲，因此引發靈感寫成此曲。作者期待此曲在聽眾間引起複雜的情感，既有柔軟的彈性，亦有搖曳的振盪。



Chris Hung
洪銘健

Chris Hung has established himself as one of the most notable Hong Kong composers of the younger generations. He received his Doctoral degree from the Chinese University of Hong Kong under the tutelage of Prof. Chan Wing-wah and Prof. Victor Chan.

His compositions include ten large-scale Western and Chinese orchestral works and other chamber works. They were premiered in over fifteen countries, including the United States, Finland and Japan.

Recent accolades include the First Prize in the 32nd ALEA III International Composition Competition 2016, First Prize in "Sofia 2013" International Composition Competition, Second Prize in Poznan International Composers' Competition; Finalist in the 2015 SCO International Competition for Chinese Orchestral Composition, etc.

His works were featured at many international festivals, such as 2017 International Contemporary Music Festival "Present of Orchestral Asia" in Japan, 29th Music Biennale Zagreb 2017, 2016 Beijing Modern Music Festival, 2015 ISCM World Music Days, Darmstadt Summer Course, etc. He has collaborated with many orchestras and ensembles, such as the Hong Kong Chinese Orchestra, Singapore Chinese Orchestra, Helsinki Chamber Choir and Percussions Claviers de Lyon, etc.

Hung currently serves as one of the Council Members of the Hong Kong Composers' Guild; part of Dr. Hung's music score is published by French publisher BabelScores.

洪銘健是一位活躍於香港的傑出青年作曲家，於香港中文大學取得音樂博士學位，師從陳永華教授和陳偉光教授。其音樂曾在世界各地十五個國家發表，包括美國、芬蘭、日本等。

洪氏近年獲得的獎項包括：第32屆美國波士頓 ALEA III 2016 國際作曲比賽首獎、「索菲亞 2013」國際作曲比賽首獎、波茲南 I.J. Paderewski 音樂學院國際作曲比賽二獎；作曲比賽入選作品包括 2015 年的新加坡國際華樂作曲比賽等。他的作品曾在許多國際音樂節上發表，如 2017 年日本國際當代音樂節，2017 薩格勒布現代音樂雙年節，2016 北京現代音樂節，2015 斯洛文尼亞 ISCM 世界音樂日，西貝流士 150 周年音樂節，亞洲作曲家聯盟音樂節和德國達姆斯塔特現代音樂節等發表。

洪氏曾與許多國際著名的管弦樂團及演奏家合作，包括香港中樂團、新加坡華樂團、赫爾辛基室內合唱團、法國里昂打擊樂團等。

洪氏現為香港作曲家聯會理事及香港作曲家及作詞家協會會員。

Bald Mountain . Echoed Sound 空山 · 聲鳴

The inspiration of the composer is drawn from the poem *Song of the Birds' Gorge* written by famous poet Wang Wei (701-761).

There are two sections with a unique sonic design respectively. The whole composition is therefore constructed upon the mood of the poem, in order to portray the traveling experience to live in a bird's gorge.

An extended dialogue of violin and viola plays a significant role in the first section, which corresponds to the title "Bald Mountain". The second section, marked *Andantino con moto*, presents a richer and denser texture. The music is brought to a new height of noise and excitement and corresponds to the title "Echoed Sound".

作曲家對王維的山水詩「鳥鳴澗」情有獨鍾，故譜曲嘗試捕捉詩中如畫般的神韻。

此詩以簡易閒淡的景物寄以深遠的意味：「天人合一」的精神境界，音樂素材亦以精煉簡樸為主。

“空山 · 聲鳴”以「夜靜春山空 / 月出驚山鳥 / 時鳴春澗中」作素材，此段開首弦樂神秘的顫音帶出「春山空」的景象，萬籟靜寂之際，皎潔的月亮緩緩升起，樂曲漸趨向高潮。突然間，棲息在山林中的鳥兒也被驚醒了 ...

接著，音樂進入一個輕快的部分，並與“聲鳴”標題相對應。最後，音樂以熱鬧的氣氛結束。

Programme notes provided by the composers; edited and translated by Tsui Wan-ching and Iosue Yu
樂曲介紹由作曲家提供，徐允清和余逸軒編輯及翻譯

MISSION

Hong Kong Composers' Guild (HKCG) aims at showcasing virtuosity in music composition, promoting musical creativity, appreciation and innovative ideas, and nurturing the minds of musical creations through music education. We aim at local and international exchanges with music organisations and composers.

ABOUT US

We encourage Guild members to strive for excellence in their writing and share their music locally and internationally. Founded in 1983, HKCG is a professional association of serious composers with objectives to promote and cultivate music composition in Hong Kong. Apart from organising concerts, publishing scores and producing recordings of works by Hong Kong composers, HKCG also takes an active part in developing music as a vital creative art form in Hong Kong. HKCG works closely with professional musicians and institutions, acting as one of the cultural ambassadors of our city.

HKCG's predecessor is the Hong Kong Section of ACL founded in 1973. We are also a National Section of the ISCM. We co-operate with Radio Television Hong Kong to send a composer as representative to the International Rostrum of Composers each year. Since July 2010, HKCG has become one of the Year Grantees of the Hong Kong Arts Development Council.

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宗旨

香港作曲家聯會旨在創作卓越的音樂，發掘音樂新思維，尋求音樂創意，推廣音樂欣賞，透過音樂教育培育作曲家。我們亦旨在加強本地及國際音樂組織和作曲家的交流。

關於我們

成立於 1983 年，香港作曲家聯會是本地嚴肅音樂作曲家為培育及推廣音樂創作而成立的一個專業組織。除定期舉辦新作品音樂會、作曲比賽、研習班、講座展覽、委約創作、出版樂譜及唱片錄音外，香港作曲家聯會更致力提高大眾、特別是青年人對作曲的興趣，並定期指派作曲家到學校培訓下一代創作人才，及在香港將音樂作為一種極為重要的創意藝術來推動其各方面的發展。作為香港的文化大使之一，香港作曲家聯會已經與許多國際組織建立緊密的聯繫，並在國際現代音樂交流方面擔當非常重要的角色。香港作曲家聯會的前身是成立於 1973 年的亞洲作曲家同盟香港分會。它也是國際現代音樂協會的會員國（地區），也與香港電台合作，每年派出一名作曲家代表香港出席「國際作曲家論壇」。從 2010 年 7 月起，香港作曲家聯會正式成為香港藝術發展局年度資助藝團。

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