



NEW GENERATION

音樂新—代

2020

2021.8.10 TUE 星期二 | 8PM

柴灣238柴灣道青年廣場 Y 劇場
Y Studio, Youth Square,
238 Chai Wan Road, Chai Wan

場地規則 HOUSE RULES

為求令表演者及觀眾不致受到騷擾，請關掉手提電話、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。

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 studio. Thank you for your co-operation.



梅廣釗博士
Dr. Mui Kwong-chiu

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

「音樂新一代」一向都是香港作曲家聯會非常重視的年度品牌音樂會。音樂會的主旨是培育在學的作曲人才，使他們的作品有一個具專業演出水平的平台。可以這樣說，昔日參加此音樂會的年青參加者今天很多已經成為成熟的作曲家，今天的參加者也許成為明日偉大的作曲大師。

疫情反覆，「音樂新一代」已停擺了一年。非常感恩「音樂新一代」今年 2021 年能夠如願順利舉行，彌補停擺了一年。在此，香港作曲家聯會非常感謝各協辦和支持單位，包括香港電台第四台、香港作曲家及作詞家協會 (CASH) 和香港各大學府的音樂系，台前幕後各工作人員和各演出單位，包括 NOVA Ensemble 和竹韻小集，大家疫情下仍然積極參與支持這具意義的計劃，非常多謝。現祝各位有一個愉快的音樂會。

New Generation is one of the signature annual music events of Hong Kong Composers' Guild. It provides a professional performance platform to showcase the compositions of the prospective music composers who are studying in the tertiary music educations in Hong Kong. Many bygone student composers of years ago have now become significant senior composers. Why not some of tonight's composers may one day become maestros in future!

The COVID-19 has sadly banned the New Generation for almost two consecutive years. But we are persistent! We are lucky and thankful this year as we can successfully showcase the missing in 2021. May I extend my gratitude to all the supporting organisations, including RTHK Radio 4, Composers and Authors Society of Hong Kong (CASH), all the participating music departments of all the local universities and tertiary music institutions, the performing groups including NOVA ensemble and Windpipe Chinese Music Ensemble, and the theatre stage professionals for their continuous support and contributions.

Finally may I wish everyone a wonderful and enjoyable evening.



蕭樹勝
Mr. Jimmy Shiu

香港電台第四台節目總監
Head of RTHK Radio 4

一場前所未有的疫症，影響了每個人的計劃，包括由香港作曲家聯會主辦，2020 及 2021 年的「音樂新一代」。

正因如此，我們更熱切期待多首遲來的世界首演作品。在準備階段中，我問了自己幾個問題：「新冠肺炎會成為新作的題材嗎？」、「年輕作曲家多了時間在家，會令作品寫得更細緻嗎？」，還有一個更實際的問題：「新曲真的可上演？」

如果你正在閱讀這場刊，第三條問題可能有了答案。第四台已轉播這個一年一度的音樂會超過三十年，雖然這次的舉行日子延遲了 14 個月（一般是 6 月），能再參與其中，總是件樂事。

作曲家、「音樂新一代」主辦機構及演出者對創意充滿熱誠，很想為他們鼓掌。大家的投入和堅持，見證了音樂是生活不可或缺的一環。音樂的特質之一是能在逆境中生存，逆境有助作曲家產生音樂靈感，重拾活力，繼續結果。

這些作品，寫於人類歷史少有的時刻，讓我們靜心欣賞。

The unprecedented pandemic has affected virtually everyone's plans, including plans to stage the 2020 and 2021 editions of New Generation presented by the Hong Kong Composers' Guild.

With extra-added excitement, we are looking forward to finally welcoming these belated world premieres. During the planning stage, I asked myself a few questions: "is COVID the subject matter of the submitted pieces?", "has the extra time which the young composers had spent at home resulted in more polished works?", and most realistically, "are we going to have these new works performed at all?"

If you are reading the house programme now, perhaps the third question has been answered. Here at Radio 4, we are grateful to be able to relay this annual event, which we have broadcast for more than three decades, albeit 14 months later than the originally scheduled date, usually programmed in June.

I do want to applaud the composers, New Generation organiser, and the performers for their commitment to music creativity. Their dedication and perseverance testify to music being an integral part of life. One of music's organic compounds is the ability to live life through adversity, be inspired by the adversity to continuously rejuvenate and bear fruit.

Let us sit back and enjoy music born in a special time in human history.

陳諾謙
Chan Nok-him

林俊熹
Matthew Lam

梁康裕
Leung Hong-yu

彭珪
Pang Kwan Kevin

湯卓茵
Tong Cheuk-yun

曾子揚
Tsang Henry Chi-yeung

余梓朗
Yu Tsz-long

鄭裔薰
Zheng Yui-ka

黃子峻
Adrian Wong

《霧》
Fog

《Undine》
Undine

《春迴》
Echoes of Spring

《佛伊泰克》
Wojtek

《擱淺的鯨魚》
A Stranded Whale

《雜念成章》
My distracting thoughts

《壁舞》
Cliff Dance

《周而復始》
Comes full circle

《靜心》*
*Silent Heart**

* 委約作品 Commissioned work

音樂會由香港電台第四台（www.rthk.hk）錄音，並將於 2021 年 8 月 20 日星期五晚上 8 時在「四台音樂廳」播出，8 月 25 日星期三下午 2 時重播。

Tonight's concert will be recorded by RTHK Radio 4 (www.rthk.hk) and will be broadcast in 'Live on 4' on Friday, 20 August 2021 at 8pm, with a repeat on Wednesday, 25 August 2021 at 2pm.



李一葦
Angus Lee

指揮
Conductor

李一葦是一位擅長於演奏新音樂的指揮家，在 2012 年獲香港電台（RTHK）選為「樂壇新秀」，自 2016 年起與香港創樂團（HKNME）合作，並於 2020 年起成為樂團的節目經理。

在 AEDAS 獎學金及香港賽馬會音樂及舞蹈基金支持下，李氏畢業於香港演藝學院及英國皇家音樂學院，師承 Alan Cumberland 及 Sian Edwards。此外，李氏亦曾經參與亞洲青年管弦樂團的指揮研討會以及 Orkney Conductors Course 指揮課程、師從 Charles Peebles 和 James Judd。在 2013 年，他首次以指揮家的身份公開亮相，與香港演藝學院的演藝交響樂團演奏華格納的《唐懷瑟序曲》。

自從於 2016 年回港後，李氏一直鍾情於新音樂。他曾經兩次獲邀為香港作曲家聯會的重點活動「Musicarama 音樂新文化」音樂節上指揮本地作曲家的作品。除此之外，他亦經常與香港創樂團合作，在 2019 年帶領樂團參與西九文化區的「香港台灣作曲家交流計畫」，首演作曲家張譽馨、林佳瑩、劉韋志、盧定彰和自己的作品。最近他亦再次獲邀為樂團擔任指揮，在香港電台的特備節目中演奏 John Adams、Beat Furrer 和 Nico Muhly 的作品。

李氏是香港 PRISM 室樂音樂節（PRISM Chamber Music Festival）的聯合創辦人。在這個專注於推廣香港新晉年輕音樂家和樂團的音樂節上，李氏負責策劃和呈現由國際知名作曲家創作的作品（包括部份作地區首演的作曲家），包括 Franck Bedrossian、Guillaume Connesson 和 Steve Reich 為 PCMF 所創作的合奏作品。

除了擔任指揮家之外，李氏也是一名作曲家，作品曾獲不同團體演出，包括 Ensemble Intercontemporain、Ensemble Modern、Ensemble Multilatérale、Ensemble Suono Giallo、Exordium Collective、HearNowHear、Hong Kong New Music Ensemble、Subaerial Collective、Trio Accanto，並且在不同音樂節上演出，包括 ACL Asian Music Festival、Ciclo de Música Contemporánea de Oviedo、CYCLE Music and Art Festival、Hong Kong Contemporary Music Festival、ilSUONO Contemporary Music Week、IRCAM ManiFeste、Festival Musica Strasbourg、Festival Ticino Musica、Seoul International Computer Music Festival 和 SPLICE Festival IV。

Named *Young Music Maker 2012* by Radio Television Hong Kong (RTHK), Angus Lee (b. 1992) is a conductor specialising in the performance of new music. He has worked with the Hong Kong New Music Ensemble (HKNME) since 2016, and has been appointed to the position of programme manager since 2020.

Supported by the Aedas Scholarship and the Jockey Club Music & Dance Fund, Lee completed his musical education at the Hong Kong Academy for Performing Arts (2010 - 14) and the Royal Academy of Music (2014 - 16) in London, studying with Alan Cumberland and Sian Edwards. He has also benefitted from participating in Asian Youth Orchestra's Conducting Seminar as well as the Orkney Conductors Course, studying with Charles Peebles and James Judd. He made his public debut as a conductor in 2013, performing Richard Wagner's *Tannhäuser Overture* with the Academy Symphony Orchestra [HKAPA].

Since his return to Hongkong in 2016, Lee has been a tireless proponent of new music. He has been twice invited by the Hong Kong Composers' Guild to lead the performances of work by local composers at the Guild's flagship event, the annual music festival Musicarama. He is also a regular collaborator with the Hong Kong New Music Ensemble. In 2019, he led the Ensemble in West Kowloon Cultural District's special project *Hong Kong X Taiwan: Classical Contemporary Music Exchange*, premiering works by composers Yu-hsin Chang, Chia-ying Lin, Wei-chih Liu, Daniel Lo, and himself. He has once again been invited to lead the HKNME in a recording session, in a special programme of the RTHK featuring the Ensemble, with works by John Adams, Beat Furrer and Nico Muhly.

Lee is the co-founder of the Hongkong-based PRISM Chamber Music Festival, a festival focused on featuring emerging young musicians and ensembles in Hongkong. At the Festival, Lee has curated and presented with the PCMF Ensemble-Collective works by internationally renowned composers — a number of which are regional premieres — including Franck Bedrossian, Guillaume Connesson and Steve Reich.

Parallel to his work as a conductor, Lee is an active composer. His works have been performed by Ensemble Intercontemporain (Fr), Ensemble Modern (De), Ensemble Multilatérale (Fr), Ensemble Suono Giallo (It), Exordium Collective (HK), HearNowHear (US), Hong Kong New Music Ensemble, Subaerial Collective (US), and Trio Accanto, showcased at the ACL Asian Music Festival (Jp), Ciclo de Música Contemporánea de Oviedo (Es), CYCLE Music and Art Festival (Is), Hong Kong Contemporary Music Festival, ilSUONO Contemporary Music Week (It), IRCAM ManiFeste (Fr), Festival Musica Strasbourg (Fr), Festival Ticino Musica (Ch), Seoul International Computer Music Festival (Kr), and SPLICE Festival IV (US).



Angus Lee 李一葦
Stephenie Ng 吳麗文
Karen Yu 余林穗
Sean Lai 黎逸晞
Pun Chak-yin 潘澤然

conductor 指揮
 clarinet 單簧管
 percussion 敲擊
 violin 小提琴
 cello 大提琴

由小提琴家黎逸晞和單簧管演奏家楊斯竣於 2013 年創立，NOVA Ensemble 最初為單簧管四重奏，在吸納較多成員後逐漸於 2017 年擴大 – 當中大部分成員為香港演藝學院畢業生。

NOVA Ensemble 旨在推廣當代音樂，歷年來為香港觀眾帶來許多重要的首演，其中包括 Franck Bedrossian、Guillaume Connesson 和 Nico Muhly 的作品。此外，推廣本地作曲家也是樂團的一項重要使命：本團曾委約作曲家盧定彰為 NOVA 2019 樂季的開幕音樂會創作新作品。

NOVA Ensemble 更熱衷支持香港新興樂隊及獨立音樂家，為此在香港舉辦了兩屆 PRISM 室樂音樂節。

NOVA Ensemble was founded by violinist Sean Lai and clarinetist John Young in 2013. Initially conceived as a clarinet quartet, the ensemble expanded in 2017 after recruitment of more ensemble musicians, consisting largely though not exclusive of HKAPA graduates.

Promotion of contemporary music is at the heart of the Ensemble's agenda. Throughout its history, NOVA Ensemble has brought to HK audiences a number of significant regional premieres of works by, among others, Franck Bedrossian, Guillaume Connesson and Nico Muhly. Promoting local composers, of course, is also a key mission of the Ensemble: in the opening concert of NOVA's 2019 season, the composer Daniel Lo was commissioned to create a new work specifically for the occasion.

NOVA Ensemble has also organised for two years the HK-based PRISM Chamber Music Festival, a platform supporting independent, emerging ensembles and musicians from HK.



陳諾謙
Chan Nok-him

陳諾謙自小學習鋼琴及大提琴，並立志成為指揮家、演奏家及作曲家。

他自九歲在香港演藝學院修讀作曲，隨伍巧怡老師。熱愛音樂創作的他，曾參加國際作曲比賽獲得第二及第三名、校際音樂節作曲組獲得冠軍和亞軍。

他曾隨團到歐美亞洲作巡迴表演。他現為香港兒童交響樂團、香港演藝學院少年交響樂團及喇沙書院管弦樂團首席、喇沙書院鋼琴手。

Chan Nok-him started learning playing the piano and cello when he was small. He aimed to be a musician as he found himself passionate towards music. He wants to be a conductor, a performer and also a composer.

At the age of 9, he started learning composition at the Hong Kong Academy of Performing Arts. He joined numerous composition competitions and gained satisfactory results. He had a first runner-up and second runner-up in Golden Key Piano Composition Competition. He also won the champion in the Original Composition in Hong Kong Schools Music Festival.

He had lots of experience in performance in both Hong Kong and overseas. He has been to Europe, America, Asia for orchestral performances. He is now the cello principal of Junior Symphony Orchestra of HKAPA and Hong Kong Children's Symphony Orchestra. He is also the cellist and pianist of La Salle College.

《霧》Fog

一天忽然大霧，難免有點迷失方向，有感而發，寫下此曲。

開頭的大提琴獨奏，是「霧」的主題，人工泛音撥弦的旋律，由玻璃風鈴伴奏，給予暈眩的感覺，仿佛與霧中行走。間中能聽到單簧管和小提琴的「疑問」，在頌鉢一擊後迷失了方向。之後，有時加快速度，似乎找到方向，卻突然停止，像是碰壁。最後在「霧」中，淡化迷失，走向尾聲。此曲也可算是人成長的寫照，有時不知去向，有時碰壁。

Inspired by the feeling of being lost on a foggy day.

The "Fog theme" is presented by the cello solo. The artificial harmonic pizzicato together with glass chimes' accompaniment builds a dizzy atmosphere, like if the musicians are walking in the fog. Other instruments feel curious under such an atmosphere. Musicians are lost after the temple bowl's strike. Sometimes they go faster as if they find their way, but stop suddenly like if they are lost. In the end, the music faded out and all were lost in the "Fog".

Although the piece is about fog, it can be regarded as a mirroring of life. Sometimes we are lost, sometimes face challenges. There are infinite uncertainties to be experienced, including chances and failures, only to see if you can brighten your way and look through the fog.



林俊熹
Matthew Lam

林俊熹於香港中文大學完成學士學位，並隨李允琪教授，陳啟揚教授和盧厚敏博士修讀作曲。他將前往鮑林格林州立大學修讀作曲碩士。林氏是一位活躍的作曲家，他熱衷於現代古典音樂，且經常發掘及實驗新風格和技巧。林氏贏得了敲擊囊國際作曲比賽 2019 的冠軍，2019 Ensemble Ibis Composition Competition 和香港創樂團 call-for-scores 2020 的 Honourable Mention。而他的作品亦被不同團體演出，如米費斯弦樂四重奏，CONG 四重奏和香港中樂團。

Matthew Lam recently earned his bachelor's degree from the Chinese University of Hong Kong, where he studied composition with Prof. Wendy Lee, Prof. Chan Kai-young and Dr. Lo Hau-man. He will be commencing his master's study in composition at Bowling Green State University this coming fall. He is an active composer and an enthusiast of contemporary music style, with his goal being exploring and experimenting on a wide array of sounds and timbre, especially with contemporary instrumental techniques. Lam's works had been awarded and selected by various call-for-scores, including the first prize of Toolbox Percussion International Composition Competition 2019, awarded honourable mentions of Hong Kong New Music Ensemble call-for-scores 2020 and 2019 Ensemble Ibis Composition Competition (FL), and selected by Domino Ensemble call-for-scores (TN). His works were played by various groups, including the Mivos Quartet (NY), Cong Quartet (HK), the Hong Kong Chinese Orchestra, and were featured in various music festivals, including the Toolbox International Creative Academy and soundSCAPE Festival.

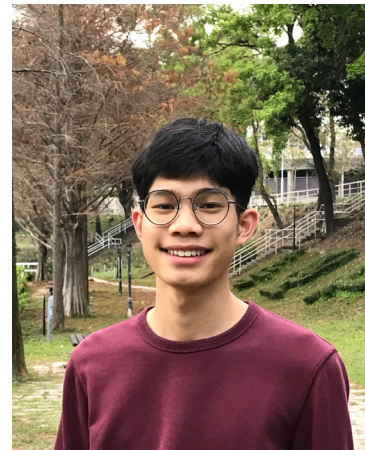
《Undine》 Undine

Undine 乃水的女精靈，她唯一取得靈魂的方法，便是下嫁人類。

此樂曲採用了 ABA-Coda 的結構，並圍繞住一個六個音的動機所構成。A 段描寫神秘而美麗的 Undine，沒有明顯的旋律。B 段使用了一條極抒情的旋律並跟隨了一個非傳統的和聲設計，以描繪 Undine 以歌聲吸引男性。可是她終究還是失敗，音樂亦回到 A 段，惟有再次嘗試虜獲其他男性，以取得靈魂。

Undine. A water nymph which could only acquire an immortal soul by marrying humans.

This piece is constructed upon a transposable 6-note motif in an ABA-Coda structure. In A section, the music depicts the mysterious yet beautiful undine in a forest pool, with the fast running phrases symbolising the flowing water, and has no significant melody. Then, in B section, with the emergence of an expressive melody, symbolising the undine's singing, the music depicts she tries to attract males by singing so that they could capture the boys. Yet the undine fails to attract the male and the music returns to A section, setting her on a new trip for her search for an immortal soul. Harmonically speaking, in both A sections, the music is confined into a limited number of intervals, and in B section, a designed harmonic progression, constructed of unconventional (non-triadic) chords, is followed.



梁康裕
Leung Hong-yu

梁康裕現為香港中文大學音樂系學士二年級生。2020 年，他的作品《夜醒憶飛》於全港首個 5G 網上直播音樂會「心樂集」中亮相，由香港中樂團演出，而《純粹》和《盼》更入選了為疫情所設的「同聲抗疫—香港網上中樂節」之「新韻傳音」。隨後《盼》被香港中樂團委編成大型樂隊，並將會在來季的開季音樂會中世界首演。而在 2021 年，藉著《城變》再度入選「心樂集」。除中樂之外，梁康裕亦勇於創作西樂。《春迴》被香港作曲家聯會舉辦的「音樂新一代 2020」選中，而藉著《消聲吶喊》和《死線躁動》更讓他有機會與 Cong 四重奏合作。他亦有編曲及為畫面配樂，並於網上媒體及戲院中播出。作曲以外，梁康裕主修小提琴，現師從吳晉，曾為鄭焯崙及龍向輝之學生。

Leung Hong-yu Samuel is a second-year undergraduate student at the Chinese University of Hong Kong. In 2020, his *Night Thoughts* premiered on the first-ever live-streamed 5G broadcast of the concert 'Music from the Heart' and was performed by the Hong Kong Chinese Orchestra (HKCO). It was followed by *Pureness* and *Finding the Light*, which were selected for the 'HKCO Net Festival – With New Tunes, We Connect'. *Finding the Light* has subsequently been commissioned by HKCO to arrange a larger orchestration and will have its world premiere in the coming season's opening concert. In 2021, he was again being selected for 'Music from the Heart', premiered *The Ever-changing City*. Apart from Chinese music, Leung has forayed into composing Western music. His work *Echoes of Spring* was selected for the 'New Generation 2020 Call for Scores' organised by the Hong Kong Composers' Guild. *Deadline Jitters* and *Anechoic Scream* were selected for the CUHK Ensemble-in-Residence 2019 - 2020 and 2010 - 2021 respectively. He is also active in arranging music and composing for media, which are broadcasted online and screened on theatre.

Leung is now majoring in violin under the tutelage of Goh Ching. Previously, he was a pupil of Alan Kwong and Janson Lung.

《春迴》 Echoes of Spring

春天是一年之初，亦代表著萬物盛開。此作品嘗試營造出勃勃生機、永無止息的感覺，由三個音形成的動機隨處可見，各式各樣的物種也隨之綻放。樂曲分為三部分，第一部分主要由零碎的小組組成，每件樂器獨立地刻劃了自己的特質；第二部分則讓樂器之間互相配合，也同時去發掘塔不拉雙鼓（Tabla）與其他樂器混在一起的聲音；而尾聲部分乃採用第一部分的元素作結。

Spring, represents the start of a year and blossoming. The piece expresses the tirelessness of nature and depicts the thrive of it with a 3-note ascending motif that occurs anywhere. The Composition falls into an AB-coda structure. Part A is a collection of various small cells and it focuses on highlighting the characteristics of each instrument. Where part B took a different approach that all instruments present the sounds in a more united manner. At the same time, the use of Tabla will also allow the piece to explore the timbre of the instrumentation. Finally, the piece ends with the material utilized in part A as a form of coda.



彭珪
Pang Kwan Kevin

彭珪先後於香港中文大學取得內外全科醫學士及音樂文學碩士，並於中大音樂系修讀作曲音樂碩士，師隨陳啟揚教授。其作品曾於美國國家交響樂團《National Symphony Orchestra at Home》音樂會、《香港當代音樂節 2020》、香港作曲家聯會《現代音樂展演交流平台》及中大音樂系《駐校樂團計劃》音樂會演出。他的作品曾獲 Lehner 四重奏、Cong 四重奏、合唱俠，以及 Stellar 三重奏等不同團體演出。

Pang Kwan, Kevin attained his medical degree and Master of Arts in Music at the Chinese University of Hong Kong (CUHK). He is in his study of Master of Music at CUHK, under the supervision of Prof. Chan Kai-young. His compositions had been performed at the National Symphony Orchestra Musicians at Home Concert in USA, Hong Kong Contemporary Music Festival 2020, Interactive Platform for Contemporary Music Appreciation of Hong Kong Composers' Guild and Ensemble-in-Residence concerts of CUHK Department of Music. His music had been performed by various groups such as the Lehner Quartet, Cong Quartet, Sregnis Singers and Stellar Trio.

《佛伊泰克》Wojtek

音樂取材自二戰時期，一隻名叫「佛伊泰克」的棕熊加入波蘭軍隊的事跡。1942 年，一隊波蘭士兵從一名牧羊男孩手上收養了一隻幼熊孤兒，並取名「佛伊泰克」，意即「快樂的士兵」。熊漸漸成為兵團吉祥物，並協助搬運物資。

音樂開首形容士兵與男孩和小熊的相遇；中段的諧謔曲形容小熊的軍營生活，結尾則描繪牠戰後在動物園的光景。

This piece is inspired by the true story of Wojtek, a bear who joined the Polish Army and Allies during WWII. In 1942, a group of Polish soldiers, while in Iran, encountered a local shepherd boy carrying a small bear cub. The cub was found by the boy after its mother had been shot by hunters. The soldiers eventually adopted this cub and named him "Wojtek", meaning "happy warrior" in Polish. As the bear grew up, he became the mascot of the corps and helped to transport supplies. After the war, he settled in a zoo.

The opening sections (The Strange Shepherd Boy and An Unexpected Guest) loosely depicted the soldiers' encounter of the boy and the cub (represented by the melodica) respectively. The middle scherzo-like section described the life of the bear as a soldier. The ending was a portrayal of the bear's post-war life.



湯卓茵
Tong Cheuk-yan

湯卓茵在 2020 年畢業於香港浸會大學音樂系，並將於香港大學攻讀哲學碩士學位課程，主修作曲。湯氏喜歡探索不同聲音及應用樂器之延伸技巧，創作的作品類型包括電子音樂及室內樂。她的作品曾於 2020 年共襄創意學院開幕匯演中首演。於 2021 年，她為中提琴獨奏而寫的作品《荒漠》獲得香港創樂團甄選作首次公演。

Charlotte Tong Cheuk-yan is a composer and violinist. She obtained Bachelor Degree of Music in Composition at Hong Kong Baptist University and she is going to continue her studies of Master of Philosophy degree in music composition at the University of Hong Kong. She enjoys composing music by exploring different kinds of sound and experimenting extended techniques of instruments in her works. For her composition interest, she particularly likes electroacoustic music and chamber music. In 2020, her works has been selected into final of Toolbox Percussion International Composition Competition and premiered in Hong Kong. In 2021, her viola solo work *Desert* has also been premiered by the Hong Kong New Music Ensemble.

《擱淺的鯨魚》A Stranded Whale

在無際的海洋裡，有一條孤獨的鯨魚。他的同伴都離開了。

「他們在哪裡？」鯨魚問。

鯨魚不斷游，不斷尋找失去的同伴。

……當鯨魚醒來，發現自己不再在水裡。

「我在哪裡？」

《擱淺的鯨魚》以 12 種敲擊樂器和不同的樂器演奏技巧產生各種音色，包括模仿海洋和鯨魚的聲音。此外，樂曲中利用延伸技巧，發揮樂器的聲音特色。

A lonely whale lived under the borderless sea. All of its companions were gone.

"Where are they?" the whale asked.

The whale swam and swam, looking for the gone whales.

……The whale woke up and realised that he was not inside the water anymore.

"Where am I?"

A Stranded Whale is composed of different instrumental techniques and a total of 12 percussion instruments to achieve a variety of different timbres, such as the sound of ocean and whale. Extended techniques are also used to expand the possible sound on different instruments.



曾子揚
Tsang Henry Chi-yeung

曾氏現時為香港演藝學院之四年級學生，跟隨鄧文藝先生修讀作曲。他過去曾參與不同的音樂工作坊和發表會，當中弦樂四重奏作品《夏鳴》入圍 2019 年音樂新一代樂譜徵集、室樂作品《在屏息的那刻》亦被香港作曲及作詞家協會所舉辦的「音樂遇上韓志勳」音樂會中，由專業演奏家所演出。

另外，曾氏亦是本地唱片公司—零企音樂的作曲、編曲人和助理監製，為其下藝人「胖胖樂團」及「今生不做機械人夢想計劃—夢想成真」製作不同的流行曲和協助舉辦不同的音樂會，旨在為香港的流行樂壇譜出新的可能性。

Henry is now a fourth-year student of The Hong Kong Academy for Performing Arts, studying composition under Mr. Tang Man-ngai. He has participated different music showcases, his String Quartet *Summer Breeze* was selected and performed in New Generation 2019, also his chamber piece *At the moment frozen in time* was performed by professional performers in the *Music X Hon Chi Fun* Music Showcase organized by CASH.

In addition, he also works as a composer, arranger and assistant producer in PBZ music, a local music company. Producing various popular music and organising concerts for artists *Pang Pang Singers* and *I have a dream plan – Dream come true*, creating new possibilities for Hong Kong popular music.

《雜念成章》 *My distracting thoughts*

這是一個轉化的過程，無數的雜念使我止步不前。於是，我嘗試把它們轉化為素材，不斷重組碰撞，使這些看似無方向的雜念向著我所想的方向前進、匯合...

This is a transition of some meaningless thoughts which make me distracted. They look messy and split without any direction, but once I totally calm down and start focusing, they become controlled and organised...



余梓朗
Yu Tsz-long

余梓朗現為香港演藝學院四年級生，師隨伍巧怡老師，主修作曲及電子音樂，作品類型由小型合奏至大型管樂團和電子音樂等。余氏的作品曾由管樂雅集、Cong 四重奏、Dr. Sarah Miller、Dr. Reiko Manabe 等，在香港電台第四台、香港藝術館、華盛頓州立大學等演出。另外，作品《請不要打開》的錄音，獲選參與國際作曲家論壇 2020。余氏將於多倫多大學攻讀音樂碩士學位，主修音樂科技和數碼媒體。

Yu Tsz-long, a Year 4 student is pursuing his Bachelor of Music degree at the Hong Kong Academy for Performing Arts, major in Music Composition & Electronic Music under the guidance of Ms. Poly Ng. Yu's works have been premiered and broadcasted in different places like Radio Television Hong Kong Radio 4, Hong Kong Museum of Arts, WSU Electroacoustic Mini Festival, Hong Kong Contemporary Music Festival: Asian Delight, etc, by different ensembles and artists as Wind Kamerata, Cong Quartet, Chiyauyan in Hong Kong; Dr. Sarah Miller (Trombonist) in the USA and Dr. Reiko Manabe (Flutist) in Japan.

Also, one of the work's recordings "Please Don't Open" for Trombone and Electronics has been selected to the 67th International Rostrum of Composers in 2021. Yu is going to pursuing his Master of Music degree at The University of Toronto, major in Music Technology and Digital Media in 2021 fall.

《壁舞》 *Cliff Dance*

世界各處都擁有著千百年歷史的岩壁，它們的表面即使經歷過長年累月的風化和侵蝕，但仍然堅強帶著千奇百怪的外貌屹立於壯觀的大自然之中。岩壁作為世界的畫板存於世上，見證人類經歷數千年的風雨，仍然頑強生活。

願藉著音樂帶給大家，不要懼怕一時的風浪，只要像這些岩壁般，堅強抵抗外界的侵蝕，不論多風大雨大，希望、活力，仍然照耀著我們。

Rock, has a history of thousands of years around the world. Their surface even experienced long years of weathering and erosion, but still strong with a strange appearance standing amongst the impressive nature. Some of the rocks have a riddled appearance, but also witnessed the process of human history.

Through music willing to tell you, do not fear the moment of storm, try to live like that rock, strong resistance to the erosion of the outside world. Then, hope, vitality will always be with us.



鄭裔嘉
Zheng Yui-ka

鄭裔嘉在 5 歲時學習小提琴。2012 年起，便作為弦樂團和交響樂團樂手不斷演出。在樂團演奏樂曲的同時，亦受到不同作曲家的影響，使她發現自己對作曲的熱情。2016 年，適逢中學五十周年校慶，她寫了第一首作品（弦樂三重奏）獻給學校。

她的主要作品包括《壓力·心魔》（為小提琴、單簧管和圓號而作）以及《周而復始》（為單簧管、小提琴、大提琴和敲擊而作）。她就讀香港演藝學院，主修作曲和電子音樂，師隨李嘉怡。

Zheng Yui-ka learned violin at 5. She has been an orchestral player since 2012. By playing pieces of various composers in orchestra, she found her enthusiasm for composing. In 2016, she wrote her first composition, a string trio. It was dedicated to her secondary school's 50th anniversary. She is currently studying Composition and Electronic Music at the Hong Kong Academy for Performing Arts, under the teaching of Ms Li Kar-ye.

Her major works include *Comes full circle* for clarinet in Bb, violin, cello and percussion, *Lucid Dream* for suona in G, bass guqin and two percussion and *Eurydice* for female solo and piano.

《周而復始》 *Comes full circle*

「精健日月，星辰度理，陰陽五行，周而復始。」——東漢·班固《漢書·禮樂志》

這個世界的周期規律，並不能由人為控制、操縱。小至花開花落，生老病死；大至國家合分盛衰，都是跟着時間洪流而走，我們只是當中的零件。

人就算是周期規律的零件，也要發揮百分百的本我，無悔地活着，就如本曲的樂器，在規律中發揮其特性。

本曲分為三段落：〈變〉、〈盛？衰？〉及〈歸一〉，代表了周期的不同階段。

誰，可以為他解脫，終結他突然獲得的自由，將他永恆地埋葬於那重力之下？

The ancient said 'Sun, moon and stars run precisely; Yingyang and five elements come full circle.'

We cannot control or change the cycle and the order of the world. She has already arranged the birth and old age, sickness and death and ups and downs of nations. No one can avoid it.

Although we are accessories of the cycle, we should fight tooth and nail to have no complaints or regrets.

There are three sections of the piece: 'Varying', 'Prosperity? Decline?' & 'Return' to represent the several stages of the cycle.



黃子峻
Adrian Wong

黃子峻（1999-）是香港土生土長的作曲家，而他希望能透過充滿魅力及戲劇性的音樂感動聽眾。他的作品曾在 Midwest Composers Symposium、Brevard Music Center、RTHK Studio One、Tokyo Dai-ichi Seimei Hall 等場合上演，而亦被拔萃男女書院、香港作曲家聯會、以及 Aurora Winds 等團體委約。黃氏被香港管弦樂團的「何鴻毅家族基金作曲家計劃」揀選，亦於香港作曲家聯會的 2019 New Generation 比賽中奪冠。黃氏剛於密西根大學修讀作曲系學士畢業，並將於柯蒂斯音樂學院修讀學士後文憑。

Born and raised in Hong Kong, Adrian Wong (b.1999) strives to create music that is engaging to perform and listen to, creating an emotional connection with his audience through imagery, drama, and unapologetic conviction. His pieces have been performed at the Brevard Music Center, Midwest Composers Symposium, Radio Television Hong Kong, Tokyo Dai-ichi Seimei Hall, and other esteemed venues. Adrian has also been commissioned by the award-winning Diocesan Choral Society, the Hong Kong Composers' Guild, and the Aurora Winds, amongst others. Adrian was selected to participate in the Hong Kong Philharmonic Orchestra's Robert H. N. Ho Family Foundation Composers Scheme and won first prize in the Hong Kong New Generation 2019 Composition Competition.

Adrian recently graduated with a B.M. in composition at the University of Michigan, studying with Bright Sheng and Kristin Kuster. He will be pursuing a Post-Baccalaureate Diploma at the Curtis Institute of Music starting next Fall.

《靜心》 *Silent Heart*

相信每一個人，無論是在創作或工作的時候，都應該感受過「把心靜下來」的懊惱。然而，生活在 21 世紀的我們，卻時刻被無數雜念及令人煩憂的訊息纏繞，難以心無旁騖，身心俱靜。在《靜心》(2020) 此曲中，單簧管剛開始起動，卻被刺耳的敲擊樂和弦樂纏繞。當音樂好不容易地回復片刻寧靜，雜念又瞬間蒙蔽腦海。最終，疲倦的音樂只好返回起點，重複這令人沮喪的循環。

Silent Heart (2020) was inspired by the age-old struggle of "starting" — a challenge no stranger to anyone. To start anything productive or creative, one has to achieve a meditative state in which the mind and soul are both at peace. Finding this state, which involves a lot of letting go and relaxing, is usually difficult enough, but has now gotten even more arduous, due to the endless stream of bad news that has bombarded us since the beginning of 2020.

This piece shows this internal conflict. It begins with a thread of consciousness in the clarinet, which is periodically attacked by strident percussion and strings, wrestling with distractions and tangents until we hit a fleeting moment of peace. The distractions soon overwhelm the mind again until the piece tires out and eventually returns to where it started, continuing a hopeless cycle.

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