



NEW GENERATION

音樂
—
一代

2021



2021.8.11 WED 星期三 | 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 organizations, 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兩個月（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。

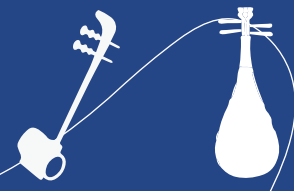
The unprecedented pandemic has affected virtually everyone's plans, including plans to stage the 2020 and 2021 editions of New Generation presented by the Hong Kong Composers' Guild.

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 two months later than the originally scheduled date, usually programmed in June.

I do want to applaud the composers, New Generation organizer, 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.



張鷹
Cheung Ying

《失落中的希望之星 – 春麗》
The Shining Star of Losers Everywhere – Haru Urara

金栢思
Kam Pak-sze

《嚴冬中的期盼》
Hope and Harsh Winter

龐百勤
Pong Pak-kan

《夢中夢》
Dream within a Dream

蘇傳安
So Chuen-on

《血鑰》
Le Clé Sanglante

杜翹豐
To Kiu-fung

《百貓の夜行》
Cats' Night Fiesta

黃軒靖
Vong Hin-ching

《撈月》
Moon Stealer

黃志榮
Wong Chi-san

《戲棚迴響》
Echo of Bamboo Theatre

鄭裔嘉
Zheng Yui-ka

《觥籌交錯》
Symposium

音樂會由香港電台第四台 (www.rthk.hk) 錄音，並將於 2021 年 8 月 27 日星期五晚上 8 時在「四台音樂廳」播出，9 月 1 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, 27 August 2021 at 8pm, with a repeat on Wednesday, 1 September 2021 at 2pm.



何文川
Ho Man-chuen

指揮
Conductor

音樂教育家及指揮家，1980 年定居香港，隨即加入前香港音樂事務統籌處（現音樂事務處）任助理音樂主任、音樂主任至 2009 年榮休，在職期間負責教授中樂敲擊課程及樂團訓練工作，培養了一大批青年音樂家。現為香港演藝學院導師及演藝中樂團常任指揮、竹韻小集藝術指導、香港愛樂民樂團藝術指導兼首席指揮。

何氏曾隨夏飛雲研習指揮、並參加了湯沐海、陳佐煌、彭修文等指揮大師班。曾擔任香港青年中樂團指揮達二十九年之久，並以指揮身份帶領樂團出訪美國、加拿大、新加坡、馬來西亞等國家及北京、上海、西安、南京等城市。在香港曾指揮的樂團包括有香港中樂團、香港聯合中樂團、香港演藝學院中樂團、香港愛樂民樂團、宏光國樂團、香港女青中樂團、樂樂國樂團、竹韻小集等，並曾與著名音樂家閔惠芬、蕭白鏞、余其偉、朱昌耀、郝玉歧、龔一等合作演出。

Ho Man-chuen is a renowned music educationist and conductor. Emigrated to Hong Kong in 1980, He joined the Music Office and had held the position as Assistant Music Officer and Music Officer until his retirement in 2009. During his tenure, he has nurtured numerous young musicians. Ho is currently appointed as an instructor of The Hong Kong Academy for Performing Arts and Resident Conductor of the Academy Chinese Orchestra, Artistic Adviser of the Windpipe Chinese Music Ensemble, and Artistic Adviser cum Principal Conductor of the Hong Kong Music Lover Chinese Orchestra.

Ho studied conducting with Xia Feiyun, and participated conducting masterclasses held by Tang Muhai, Chen Zhao Huang and Peng Xiuwen. He had been the conductor of Hong Kong Youth Chinese Orchestra for 29 years and taken the orchestra to tour the United States, Canada, Singapore, Malaysia, as well as Beijing, Shanghai, Xian and Nanjing in Mainland China. In Hong Kong, Ho has conducted numerous local orchestras including the Hong Kong Chinese Orchestra, Joint Orchestra of Hong Kong (for 1997 reunification concert), Academy Chinese Orchestra, Hong Kong Music Lover Chinese Orchestra, Wang Kwong Chinese Orchestra, The Hong Kong YWCA Chinese Orchestra, Yao Yueh Chinese Orchestra, Windpipe Chinese Music Ensemble, etc., and has collaborated with renowned musicians including Min Huifan, Xiao Baiyong, Yu Qiwei, Zhu Changyao, Hao Yuqi, Gong Yi et al.



竹韻小集 WINDPIPE CHINESE MUSIC ENSEMBLE

Ho Man-chuen 何文川
Chan Kai-him 陳啟謙
Chan Sze-tung 陳思彤
Kwok Ka-ying 郭嘉瑩
Yu Wing-ka 余穎嘉

conductor 指揮
 erhu 二胡
 xiao ruan 小阮
 yangqin 揚琴
 pipa 琵琶

重視本土、製作精緻、充滿活力的專業中樂室內樂團，香港藝術發展局資助團體及註冊慈善機構，成立於2003年，以發揚「香港中樂文化」為目標，除深入研習嶺南傳統樂種，亦致力發展本地原創中樂，展現「小而美，簡而精；最傳統，最當代」的藝術特色，以卓越的演繹呈獻香港的聲音。2011年成立「竹韻小集有限公司」，由知名指揮家何文川擔任藝術指導，樂團創辦人陳照延擔任行政總監，帶領樂團開創新里程。

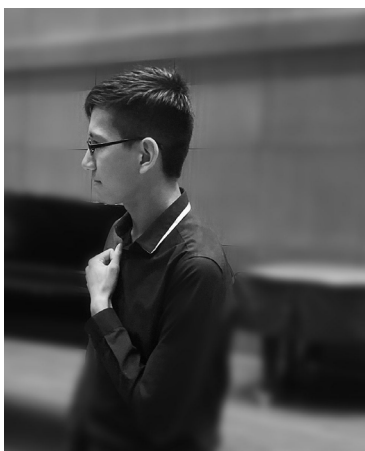
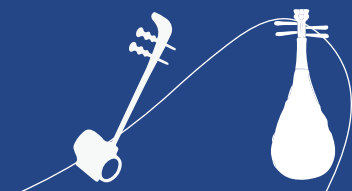
樂團的常任樂師皆為香港各大專院校音樂科系畢業的優秀青年音樂家，具有豐富演出經驗。編制上繼承了傳統絲竹樂的演奏形式，樂器種類齊全，配備嶺南特色樂器。自2018年起設有專注於粵樂演奏、創作、推廣及研究的「竹韻五架頭」組合，薪傳具有香港特色的廣府音樂文化。

樂團自成立至今已舉行樂季專場音樂會逾六十場及教育外展音樂會逾六百場，首演香港作曲家新作逾六十首，曾合作演出的國際與香港本地名家不計其數，多次代表香港前往海內外交流演出，介紹「香港中樂文化」，足跡遍及亞洲、北美洲及歐洲二十多個國家和地區。

The Windpipe Chinese Music Ensemble is a professional Chinese chamber music ensemble, a grantee of the Hong Kong Arts Development Council and a charitable institution of a public character in Hong Kong. Founded in 2003, it has a mission of developing Chinese music culture in Hong Kong and delivering the unique charm of Chinese chamber music known for being “small but elegant, and simple but refined”. The ensemble is versatile and flexible in their interpretation of musical works, both traditional and modern. In 2011, the ensemble was incorporated as the “Windpipe Chinese Music Ensemble Limited”, with renowned conductor Ho Man-chuen as its Artistic Advisor and the group’s founder, Chan Chiu-yin, as Executive Director. It was a landmark for the way forward for the ensemble.

The ensemble’s current resident musicians are all music graduates from various institutes in Hong Kong, with rich experience in concert performance. Its instrumentation covers diverse musical genres of Lingnan; its repertoire showcases the vernacular instruments of the region; and its performing format follows the sizhu (“silk and bamboo”, or “strings and winds”) tradition. In a bid to perpetuate the unique Cantonese music culture of Hong Kong, the Windpipe Cantonese Music Quintet was founded in 2018.

The ensemble has given over 60 subscription concerts and over 600 educational outreach concerts, premiered more than 60 works by Hong Kong composers, and performed with numerous virtuosi from Hong Kong and other parts of the world. It has also gone on tour and cultural exchange to 20 countries and regions in Asia, North America and Europe.



張鷹 Cheung Ying

張鷹現於香港演藝學院修讀作曲及電子音樂，師隨伍巧怡老師，此前...亦修讀音樂製作相關科系。經驗尚淺的求學年間曾為電台電視、多媒體、舞台、創藝展等製作提供音樂作品。除了純音樂和室內樂，亦喜愛研究電子相關音樂風格與技術。

通過在作品中引入與流行文化、民族性和科技等元素，希望找到更多現代音樂的演繹方法，並向廣大公眾展示多彩的音樂風格和理念。

Cheung Ying, currently studying Composition and Electronic Music in the Hong Kong Academy for Performing Arts under Ms. Ng Hau-yea after his study in music production related programs. He has participated in productions such as television, multimedia, stage

performance showcases. Besides Instrumentals and chamber works, Electronic elements are often adopted to his compositions.

By introducing different elements in his compositions, he hopes to find a new approach to modern and contemporary music, and to present more diverse musical ideas to the general public.

《失落中的希望之星－春麗》

The Shining Star of Losers Everywhere - Haru Urara

春麗（ハルウララ）是日本的一匹賽馬。牠自從新馬戰中排名最後以來，一直未嘗優勝。

到了 88 敗的時期，報章媒體注意到這匹馬的存在，一舉成為全國家傳戶曉的長敗之駒，並被冠以「負け組の星」的名號。

時任首相小泉純一郎於國會上道出了全國的心聲：「真希望春麗終有一天能夠實現一次勝利。」春麗屢敗屢戰的故事，成為當年萬千失意民眾鼓起勇氣走出當時困境的精神支柱。

Haru Urara is a racehorse in Japan. She remains winless since finishing last in the debut race.

By the time of her 88th consecutive loss, the horse's story was picked up by the press, which unexpectedly attracted national attention. Haru Urara became a household name to the nation, dubbed "The Shining Star of Losers Everywhere".

The Prime Minister at that time, Koizumi Junichiro, expressed the nation's heartfelt sentiment towards the horse during a meeting at The National Diet: "I'd really like to see Haru Urara win even just for once." Haru Urara's story has won the heart of the nation, and became the spiritual support to thousands of disillusioned people.

"If society valued only winning, then life is constant competition. Winners and losers. It's a war. if you yourself feel you gave it your all and then lost, you should still be commended." Dai Muneishi, Japanese jockey.

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.



金栢思 Kam Pak-sze

金氏為一位香港作曲家，現於香港演藝學院作曲系修讀作曲及電子音樂。

A Hong Kong composer. Kam is studying Composition and Electronic Music at the Hong Kong Academy for Performing Arts.

《嚴冬中的期盼》 *Hope and Harsh Winter*

嚴冬即將來臨，霎眼漫天飛雪，期盼著，凝神閉息，期盼著，轉眼白茫片地，期盼著，再望那一片蒼茫。魂。

Harsh Winter is coming, full of snow, anticipating, concentrating, hoping, blinking white, anticipating, looking forward to the vastness.



龐百勤
Pong Pak-kan

龐百勤現就讀香港演藝學院音樂學士一年級，主修作曲及電子音樂，師隨伍巧怡老師。他的作品類型包涵室內合奏、獨奏和電子音樂。

Pong Pak-kan is studying a Bachelor of Music degree Year 1 in The Hong Kong Academy for Performing Arts, majoring in Music Composition & Electronic Music under the guidance of Ms. Ng Hau-yea Poly. Pong's works include chamber ensemble, solo and electronic music.

《夢中夢》 *Dream within a Dream*

「夢中夢」的靈感來源於本人經歷過兩重夢境，當我回過神來發現自己還處身於夢中，而多重夢境是很難真正醒來，這個時候人很容易迷失，入夢者已經無法區分夢境和現實，感覺自己在做夢，意識到自己正在面臨危險，卻無法逃離的感覺。樂曲分為四個段落，但成不成功希望逃出夢中我把答案反映在樂曲中重複的元素，每個章節都有著呼應，每當進入新一層夢，入夢者就更加難以醒來，所以我們現在是不是已經真正醒來我也不甚了了。

The piece *Dream within a Dream* is inspired by my experience of double dreams. I found that I was still in a dream when I thought I woke up. But those "Dream within a dream" are difficult to truly wake up. At that time, dreamers no longer distinguish between dreams and reality, which feel they are dreaming, and they are in danger but unable to escape. The piece *Dream within a Dream* is separated into four sections. The dreamer is struggling and hopes to escape the dream. Each section has its own relationship in which I hide the answer of "did the dreamer escape?" Whenever we enter a new level of dreams, it is more difficult for us to wake up.



蘇傳安
So Chuen-on

蘇傳安師隨鄧文藝先生，於香港演藝學院學習作曲，因參與由趙增熹監製主辦的「大台主」課程而接觸電子音樂。他的作品涵蓋多種類型，包括室內西樂、中樂、流行歌曲及配樂。曾為香港中文大學崇基學院戲劇社周年公演《我約了她放學見》擔任作曲及音響設計師，另外為演藝學生電影作品《一死》、《魚》等編寫配樂。在教育方面則協助幼稚園製作兒童曲目，幫助小朋友以音樂體驗世界。

So Chuen-on is currently studying Composition and Electronic Music in The Hong Kong Academy for Performing Arts (HKAPA), under the teaching of Mr. Tang Man-ngai. Michael participated in "My Main Stage" conducted by producer Chiu Tsang-hei and gained insight in electronic music. His works are manifold, including Western and Chinese Ensembles, Pop-songs and Music in storytelling. He has arranged, designed, and composed music for the anniversary drama of The Chung Chi College and the student works in HKAPA recently. Coupled with above, Michael produced and arranged songs for kindergarten and helped children explore the World through music.

《血鑰》 *Le Clé Sanglante*

藍鬍子是一位恐怖情人嗎？還是妻子其實根本不值得絲毫的同情？

本曲以法國詩人 夏爾·佩羅 的《藍鬍子》作為藍本，寓意人與人之間對於私隱底線與界限的理解。

作曲家首次採用中國樂器法，並在不同主題之間的糾纏關係加入故事元素，演繹西方故事經典，希望藉此表達現代愛情觀的種種矛盾。

This piece is inspired by *Barbe Bleue (Bluebeard)* written by Charles Perrault, implying human's limits of invading privacy.

Although *Barbe Bleue* shared all his property, including his trust, with his newlywed, the lady opened all his distant rooms with the forbidden room included. The lady found and "experienced" a bloody secret of Barbe Bleue eventually. Is he a demon lover? On the other hand, does the experience of that lady not worth our sympathy notably?

It was a pioneering and challenging instrumentation for the composer, he tried to combine the story materials and themes into the music, with a view to interpreting a classic Western story. The Composer also hopes to express the dilemma modern lovers face.



杜翹豐
To Kiu-fung

杜翹豐現為香港教育大學文化與創意藝術學系（音樂）的四年級生。他現正跟隨梁智軒博士學習作曲。他亦曾跟隨 Tino Maxwell 老師研習鋼琴。杜氏是一位活躍的作曲家，他熱衷於電影與遊戲原創音樂，目標是將現代音樂的風格和技巧融入到電影與遊戲音樂之中。杜氏亦是香港教育大學現代音樂團和香港教育大學音樂創新與設計實驗室的學生作曲家。他的作品曾屢次在上述樂團中的音樂會和活動中演出。他亦贏得了第二十屆香港 - 亞洲鋼琴公開比賽（青年作曲組）的第一名和被授予香港教育大學的優秀藝術獎（作曲）。

Martin To Kiu-fung is currently a year-4 student in the EdUHK studying Creative Arts and Culture and Bachelor of Education (Music). He is now studying composition with the guidance of Dr. Leung Chi-hin. He also studied piano under Tino Maxwell in recent years. He is an active composer and an enthusiast of film and game music composition, with his goal to explore and immerse contemporary music styles, techniques, and sound effects to the current film and game music industry. Kiu-fung is also an active member of the Modern Music Ensemble (MME) and Music Innovation and Design Lab (Musidlab) in the EdUHK responsible for the role of composer. His works have been featured multiple times in annual concerts and events. He is the winner of the 20th Hong Kong-Asia Piano Open Competition (youth composition class) and the Artistic Award (Composition) by EdUHK.

《百貓の夜行》 *Cats' Night Fiesta*

《百貓の夜行》這首作品的靈感是來自日本的一個神話傳說《百鬼夜行》。多指流傳在日本民間傳說中出現在夏日夜晚的妖怪大遊行。傳說在日本的平安時代，存在着人類和妖怪兩者共存的時代，人類在白天活動，而妖怪們則是在晚間出現。妖怪們出沒的夜晚，過着如同人類一般的夜生活，好不熱鬧。但是，據說親眼目睹《百鬼夜行》的人會遭受詛咒無緣無故地喪命。

這首作品的設定和世界觀與《百鬼夜行》非常相似，只是這次的主角並不是鬼怪，而是魔法貓。當中人類和這種神奇的貓一起享受夏日的祭典。作品利用了不同的演奏技巧和音色去模仿貓所發出的聲音和行為，另外亦融合了不同種類的日本五聲音階和節奏型去表達出日本傳統祭典的熱鬧氣氛。

The piece *Cats' Night Fiesta* is inspired by an ancient Japanese myth *Night Parade of One Hundred Demons*. Back in the day, people believed that ghouls and bogies exist in the same dimension as humans where humans dominate the daytime, and they dominate the night. The myth is about a horde of countless numbers of supernatural creatures parading at the summer night and it is believed that whoever comes across the procession would perish or be spirited away.

The piece takes this myth as a reference and switches it into cats instead. This time, humans and those magical cats are both enjoying their night together, similar to a lively Japanese fiesta. In terms of main compositional ideas, multiple techniques are used to imitate the sound of a cat. Moreover, various pentatonic scales, including Japanese pentatonic scales, are immersed to create the feeling of a Japanese festival.



黃軒靖
Vong Hin-ching

黃軒靖就讀香港演藝學院音樂學院，師隨鄧文藝及張珮珊學習作曲及電子音樂。黃氏的創作包括室內樂、歌曲、電子音樂。他的作品包括弦樂四重奏《夢蝶》、敲擊樂三重奏《簷蛇》、現場人聲及電子作品《水平線》等。

Vong Hin-ching studied composition and electronic music with Mr. Tang Man-ngai and Dr. Cheung Pui-shan at the Hong Kong Academy for Performing Arts. Vong has written solo, chamber, electronic works. Her compositions included *Psyche* for string quartet, *Gecko* for three percussionists, *Sea Horizon* for voice and live electronic music.

《撈月》 *Moon Stealer*

「看，這是我為你撈的月。」
看，這是月亮所說的秘密。

音樂分為兩部分。
一、夜吟
二、追月

"Look, this is the moon I fish for you."
Look, this is the secret of the moon said.

Music is divided into two sections.
I. Voices of the Night
II. Chasing the Moon



Wong Chi-san
黃志榮

黃志榮自幼學習鋼琴，隨後學習大提琴、二胡和作曲。其後於香港教育大學修讀音樂，獲頒授音樂教育文學碩士學位及音樂教育（榮譽）學士學位，並將於下學年繼續在該校修讀哲學博士學位課程。其創作喜好以揉合傳統中國文化尤其民間元素與西方現代音樂技法為主，並已有正式作品包括管弦樂團、管樂團交響詩、協奏曲、室樂重奏共十餘部。

Wong Chi-san started to learn piano playing in childhood, and started to learn cello playing, erhu playing and composing afterwards. He studied music at the Education University of Hong Kong and was awarded degrees including master of arts in music education as well as bachelor of education (honours) in music. He will also continue his study at the same institute as a PhD student in the next academic year. Integrating traditional Chinese culture especially folk elements and Western contemporary composing techniques is his main composing interest. Now he has more than ten formal compositions including concerto, symphonic poem for orchestra and wind band as well as chamber music already.

《戲棚迴響》 *Echo of Bamboo Theatre*

自從新冠肺炎不斷蔓延，各地的演藝活動都相繼取消。因此，神佛誕辰的神功粵劇也不例外。本來喧鬧的大街小巷已因疫情變得冷清，唯因此消失了的鑼鼓聲使神佛誕辰中的喜慶氣氛也一併帶走。

筆者故此有感而發，以粵劇音樂中的元素作為寫作材料，嘗試憑回想和構想重現戲棚中的音樂，以這種模擬的聲音，掃走這份令人不安的冷清

Since the spread of Covid-19, different performance activities in different places were left aside. Consequently, religious *Yueju*, which are held on birthdays of immortals and buddhas, were cancelled unexpectedly. Noisy streets and lanes became desolate due to the pandemic already, joyousness during birthdays of immortals and buddhas, accordingly, was also brought away by this disappeared percussion sound simultaneously.

I would like to make my comments out of my feelings. For this reason, I used elements from *Yueju* music as composing materials for trying to demonstrate music in bamboo theatres by recalling and conceiving, and I also try to brush this uneasy desolateness away by the imitated sounds in this piece of short music.



鄭裔嘉
Zheng Yui-ka

鄭裔嘉現於香港演藝學院修讀音樂，師隨李嘉怡學習作曲及電子音樂。

鄭氏的主要作品分別為《周而復始》（為小提琴、大提琴、單簧管和敲擊而作）、《清醒夢》（為 G 調嗩吶、低音管子和兩敲擊而作）、《日用品狂想曲》（為敲擊三重奏而作）、《尤麗迪絲》（為獨奏女聲和鋼琴而作）及《厚塗》（為銅管九重奏而作）。

Zheng Yui-ka 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 guan and two percussion, *Rhapsody of Household Items* for Percussion Trio, *Eurydice* for female solo and piano and *Impasto* for Brass nonet.

《觥籌交錯》 *Symposium*

《金瓶梅》此書，絕非鼓勵讀者沉迷酒色玩樂，反之告誡讀者。作者描寫玩樂場景得活靈活現，使讀者置身其中。每每拜讀都令我想起了疫情前，只有在節日，好友才能共聚一堂，難得地與他們無所顧忌地暢飲、狂歡的情景。（當然玩樂要有所節制。）此曲透過描寫眾人飲酒作樂的場景，疫情下緬懷好友歡聚的時光。

'..... Candles and lamps were lighted, and a plentiful repast was set before them. Gujje changed her clothes and came to sit beside them. The two sisters, their jade wrists keeping time together, filled the golden cups. **They passed the wine and sang songs.**' Quoted from *The Golden Lotus*, Chapter 11.

The *Golden Lotus* (*Jin Ping Mei*) by Lanling Xiaoxiaosheng is a famous Chinese novel. It has been described as a 'dirty book'; however, the author might educate the readers about the consequences of the obsessional behaviour. The symposium scenes are immersive and recall the composer's parties before Covid-19. The composer decided to compose a piece for imitating and recalling the social gathering.

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