

COMPOSERS
SCHEME
18 19

THE ROBERT H. N. HO
FAMILY FOUNDATION

COMPOSERS
SCHEME 2018/19

何鴻毅家族基金作曲家計劃

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何鴻毅家族基金
THE ROBERT H. N. HO
FAMILY FOUNDATION

公開工作坊及演出

Public Working Session & Showcase

23 FEB 2019

SAT

3:30 & 7:15pm

香港演藝學院香港賽馬會演藝劇院

The Hong Kong Jockey Club Amphitheatre,
The Hong Kong Academy for Performing Arts



PHOTO: Phil Shek

前言

歡迎大家出席何鴻毅家族基金作曲家計劃2018/19的公開工作坊及演出。

由港樂主辦，此計劃旨在為本地新晉作曲家提供創作管弦樂作品的平台。在過去數月裡，港樂多位樂師亦參與其中，為六位作曲家提供意見和指導。他們的作品將於今天進行公開綵排及演出。能夠舉辦這個富有意義的計劃，全賴何鴻毅家族基金對培育本地作曲人才的抱負及支持。港樂同時希望透過此計劃凝聚本地創作力量。

是次工作坊及演出，我們有幸邀請到指揮朴正鎬及作曲家歌頓指導六位作曲家，港樂將演奏歌頓的作品《布何華》選段，為演出揭開序幕。

讓我們珍賞年輕一代的創作。

林丰

藝術策劃總監

FOREWORD

Welcome to The Robert H. N. Ho Family Foundation Composers Scheme 2018/19 Public Working Session and Showcase.

Organised by the HK Phil, this project is an invaluable opportunity for local emerging composers to deepen their experience of orchestral writing. In the past few months, musicians from the HK Phil have provided mentorship and feedback to the six selected composers, whose new works will be workshopped and performed today. We are glad to partner with The Robert H. N. Ho Family Foundation and grateful for their generous support and vision in nurturing local composition talents. The HK Phil also hopes to agglomerate local creative force through this meaningful project.

We are delighted to have conductor Jung-Ho Pak and composer Michael Zev Gordon offering guidance to the composers. The HK Phil will perform selected movements of Gordon's *Bohortha* to start the showcase.

Let us celebrate the creativity of young generation.

Fung Lam

Director of Artistic Planning

何鴻毅家族基金作曲家計劃 2018/19

公開工作坊及演出

THE ROBERT H. N. HO FAMILY FOUNDATION COMPOSERS SCHEME 2018/19

PUBLIC WORKING SESSION & SHOWCASE

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何鴻毅家族基金
THE ROBERT H. N. HO
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作曲家 / 評論 Composer / Commentator

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第一節 SESSION 1 (3:30PM)

公開工作坊

Public Working Sessions

陳浩貽 Chan Ho-yi

伍家駿 Ian Ng Ka-chun

賴震銘 Lai Chun-ming

譚樂希 Tam Lok-hei

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公開工作坊

Public Working Sessions

吳藝敏 Wu Yimin

梁頌然 Leung Chung-yin

演出

Showcase



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演奏期間請保持安靜
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b. 1963年生

歌頓

MICHAEL ZEV GORDON

作曲家 / 評論 Composer / Commentator

《布何華》(為樂團所寫的七首樂曲)

Bohortha (Seven Pieces for Orchestra)

PHOTO: Claire Shovelton

III. 依然威尼斯 III. Ancora Venezia
V. 乘著薄紗翅膀 V. On Gossamer Wings

《布何華》是英國廣播公司 (BBC) 委約作品；由BBC交響樂團在沙華斯達指揮下，於2012年10月在倫敦巴比肯藝術中心首演。《布何華》這樂曲關於時間流逝——或我們與時間錯綜複雜的關係——和永恆不朽。樂曲有七個連續的樂章，只以短暫停頓分隔。**第三樂章**探視威尼斯的暗黑水道，一個奇特地方處於過去和現在之間的地方，以及在我有關時間進進退退的音樂中反覆出現的一個象徵。音樂的脈動時而深沉緩慢，時而表面較快閃耀；有時會一起聽到兩者。**第五樂章**為諧謔曲，試圖，我幻想，令樂團飛翔。

布何華為英國西南康和郡一個小村莊的名字，其海邊為公路盡頭。造訪這裡，感覺一如過往曾到的清幽寧靜之地——無盡無量之景。——歌頓

樂曲剖析中譯：游慧姿

Bohortha was commissioned by the BBC; its first performance was given by the BBC Symphony Orchestra conducted by Jukka-Pekka Saraste, at the Barbican, London in October 2012. *Bohortha* is a piece about the passing of time – or our intricate relationship to it – and timelessness. Cast in seven continuous movements, separated from each other only by a brief pause. The **third movement** looks into the dark waters of Venice, a place peculiarly caught between past and present, and a recurring emblem in my music of time's ebb and flow. The music's pulsations are at times deep and slow, at others faster sparkles on the surface; sometimes they are heard together. The **fifth movement** is the scherzo of the set, an attempt, I fancied, to make the orchestra take off into flight.

Bohortha is a tiny hamlet in Cornwall, where, close to the sea, the road stops. Visiting it, it felt to me as serene a place as any I had been – an image of the open-ended infinite.

– Michael Zev Gordon

歌頓最近獲委約的項目包括室內歌劇《伊卡洛斯的殞落》、為布茲尼四重奏創作的弦樂四重奏，以及為低男中音伊薛伍德創作的電子暨聲樂歌曲。歌頓的作品曾獲多個國際頂尖樂團演奏，包括倫敦小交響樂團、伯明翰當代音樂組合及BBC蘇格蘭交響樂團等。他曾兩度獲BBC交響樂團委約並兩度獲英國作曲家大獎（合唱組別）。電子作品《塘中礫》亦獲意大利國際電台頒發獎項。此外，他的鋼琴專輯《在思憶裡》曾獲《泰晤士報》選為年度十大當代唱片之一。歌頓自2012年起在英國伯明翰大學擔任作曲教授。

Michael Zev Gordon's current projects include a new chamber opera, *The Fall of Icarus*, a string quartet for the Bozzini Quartet and a work for voice and electronics for bass baritone Nicholas Isherwood. Gordon's works have been performed by many internationally leading performers, including the London Sinfonietta, Birmingham Contemporary Music Group and BBC Scottish Symphony Orchestra. He twice received commission from the BBC Symphony Orchestra and has twice won the choral category of the British Composer Awards, a Prix Italia for his radiophonic work *A Pebble in the Pond*. His piano music portrait disc *On Memory* was in *The Times* top 10 contemporary CDs in its year of issue. Gordon has been Professor of Composition at the University of Birmingham since 2012.

b. 1993年生

梁頌然

LEUNG CHUNG-YIN

《香港的海明威》

Hemingway in Hong Kong



《香港的海明威》源自於劉以鬯的《酒徒》。小說以一個簡短的片段把海明威構想成一個掙扎於五、六十年代的香港文學作家。海明威拒絕迎合出版商的要求撰寫通俗小說，相反，他決定繼續過着貧困潦倒的生活，頑固地繼續自己的創作。海明威之後成了一個露宿者，睡在舊樓的樓梯角落，並賣掉自己的衣服以換取幾口濕潤的麵包及用於創作《戰地鐘聲》的草稿紙。他最後凍死街頭，手中拿着《老人與海》的初稿。

在創作這部管弦樂作品的時候，我嘗試刻畫香港的海明威這個人物，以及他對抗殘酷現實的頑強意志及藝術精神。作為創作上抑壓已久的一聲吶喊，這是我迄今為止寫得最大聲的作品。——梁頌然

The title *Hemingway in Hong Kong* is borrowed from *Jiutu (The Drunkard)*, a novel by Liu Yichang. In a very short excerpt from the novel, Hemingway is conceived as a local novelist struggling in Hong Kong between 50s and 60s. Liu describes how the character refuses to write “popular fiction” which would have been favoured by publishers, and how he would have kept his will to continue writing despite living in extreme poverty. The story ends with Hemingway becoming homeless, selling his clothes for a few bites of moist bread and draft paper to complete *For Whom The Bell Tolls*. He eventually freezes to death holding the first draft of *The Old Man and The Sea*.

In writing this piece I attempted to depict the character of Hemingway in Hong Kong, especially his strong will and pure artistic ethos, against the cruel reality. A roar to break a long suppression in creativity, this is the loudest piece I have written so far. – Leung Chung-yin

梁頌然於2011年考獲獎學金赴皇家威爾士音樂及戲劇學院修讀音樂學士，以一級榮譽畢業並獲得該年度院校作曲家獎。梁氏於2015年赴倫敦皇家音樂學院修讀作曲碩士，師從藤倉大。香港當代音樂節、BBC威爾斯交響樂團工作坊，威爾斯音樂劇場及卓特威音樂節作曲學院曾演奏其作品。

In 2011, **Leung Chung-yin** was awarded scholarship to study at the Royal Welsh College of Music & Drama, where he graduated with first class honours and won the Mervyn Burtch Prize for Composition. He undertook master programme in composition at the Royal College of Music, London under Dai Fujikura. His music has been performed at the Hong Kong Contemporary Music Festival 2018, the BBC National Orchestra of Wales workshop, Music Theatre Wales and the Cheltenham Music Festival Composers' Academy.

b. 1992年生

陳浩貽

CHAN HO-YI

《邊緣夢系》：I. 重返英倫，op. 30

Dreams on the Edge:

I. *Return to London*, op. 30



回看舊作，皆圍繞文學、情感、人生點滴、宗教和夢等五大主題。自2017年一舖清唱委約創作的音樂劇場《邊緣自白》後，開始以「邊緣」為中心，《邊緣夢系》從此逐漸成形。

「邊緣」的創作動機源自狄更斯感人的《雙城記》，情節貫穿倫敦和巴黎。《邊緣夢系》，則是我在倫敦和香港的故事和回憶的當代演繹。隻身重返英倫，與夢想拉近一小步。表面，是短暫的興奮；背後，是無盡的懷緬。——陳浩貽

Literature, love, life reflection, religion and dreams have been the five main themes in my music. Since the musical theatre *Confessions on the Edge* (2017) commissioned by Yat Po Singers, “Edge” also has gradually become one of the focal points in my creation. This initiates the series, *Dreams on the Edge*.

“Edge” is motivated by Charles Dickens’ moving work *A Tale of Two Cities* – the novel set between London and Paris. *Dreams on the Edge* is its contemporary reinterpretation, based on my continuous memories and stories between London and Hong Kong. Dream only comes one small step closer to me when I relocate alone back to London, but countless reminiscences lay behind the short but exciting facade. – Chan Ho-yi

陳浩貽的作品曾在亞洲作曲家聯盟音樂節、倫敦布蘭登堡合唱節、倫敦當代聖樂節、樂·誼國際音樂節及全國大學生藝術展演發表。陳氏在歐洲新宗教音樂協會舉辦的第十四屆國際作曲家比賽贏得第三名，該作品由 Schott Music 出版。此外，美國合唱團 The Esoterics 委約陳氏為2018/19年度的國際作曲家。

Chan Ho-yi’s music has been performed at the National University Student Art Exhibition in China, London Festival of Contemporary Church Music, Musicus Fest, Brandenburg Choral Festival of London, “Asia - Europe” New Music Festival and Asian Composers League Festival & Conference. Chan attained 3rd place – Freundeskreis Brauweiler Prize – at the Musica Sacra Nova: 14th International Composers Competition in Germany. The work is published by Schott Music. He was also commissioned by The Esoterics as the annual International Composer of Polyphonos (2018/19).

b.1987年生

伍家駿

IAN NG KA-CHUN

《站與站之間》

In-Between



《站與站之間》用上粗獷的音樂姿態作主題，並著重音色及色彩上的不斷變化及音樂織體上的極度強烈對比。樂曲放棄任何曲式，只有不同的樂段快速閃過，構成一幅不斷演變的聲音圖案。——伍家駿

In-Between employs raw musical gestures as its theme. Its emphasis is on extreme contrasts in textures, harmonies and orchestral colours. The music abandons any musical form, and only presents flashes of very short musical episodes which create an ever-changing sonic picture.
– Ian Ng Ka-chun

《紐約時報》評伍家駿的音樂為「活潑」，並帶有「錯綜複雜的節奏」。伍氏曾贏得國際羅拔艾佛郎作曲比賽冠軍及亞洲作曲家同盟年青作曲家獎。他過往曾與香港藝術節、香港創樂團、西九龍文化區、香港演藝學院及城市當代舞蹈團合作。他的小型歌劇《一段海邊的對話》，於2017年在紐約市首演。

Ian Ng's music has been described by *The New York Times* as "invigorating" with "intricate rhythms". He won the Robert Avalon International Music Composition Competition and Asian Composers' League Young Composer Award. He has collaborated with the Hong Kong Arts Festival, Hong Kong New Music Ensemble, The Hong Kong Academy for Performing Arts, West Kowloon Cultural District and City Contemporary Dance Company. His first opera, *A Conversation at the Promenade*, was premiered in New York City 2017.

b. 1990年生

賴震銘

LAI CHUN-MING

《黑白》

Monochrome



故事和音樂一起進行著，神秘而怪誕的奏鳴曲把主人公帶到了另一個世界。最後一聲炮響是世界的開始，黑暗中，麋鹿找到了那位戰士，但她只能追逐戰士的靈魂了。他們在神秘花園的馬戲團和小丑相遇，在沒有觀眾的舞台上跳著舞。

——賴震銘

The story is played along with the music, and the mysterious and grotesque sonata takes the protagonist to another world. The last cannon was the beginning of the world. In the dark, the elk found the soldier, but she could only chase the soul of the warrior. They met the clowns in the Secret Garden and dance on the stage without audience. – Lai Chun-ming

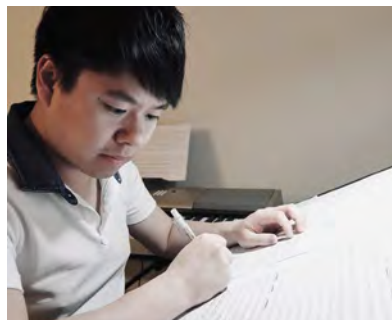
賴震銘來自香港，畢業於美國柏克萊音樂學院，主修流行音樂創作及製作。除了作曲，賴氏是一名爵士樂鋼琴及吉他手。他希望以音樂結合視覺藝術。他現主要從事電影及廣告配樂。

Lai Chun-ming was born in Hong Kong, he finished his Bachelor of music in Contemporary Writing and Production at the Berklee College of Music. He is a jazz pianist and guitarist. His goal is to make music connect with the visual arts. After graduation he has concentrated on film and advertisement music scoring, arranging and production.

b. 1990年生

譚樂希 TAM LOK-HEI

《間》
Zone



華語地區慣用「間」去描述維度，例如距間、空間和時間。其中空間和時間為人類特別熟識。在音樂中，這兩個概念更是重中之重；我認為一首好的音樂作品需要掌握兩者的平衡點。「旋律」及「和聲」分別是橫向和縱向組成的聲音。加上人工排列，有了厚度，我們稱為「質材」，音樂也變成立體。隨時間流動，音樂的「結構」也隨之而現，讓樂曲昇華到另一個維度。

作者採用了遞減音程 (5-4-3-2-1) 作為動機。經過發展，樂曲多處的旋律、和聲及節奏都能看見動機的影子。比起以精確計算來創作音樂，我選擇以不同「間」內的聲音與觀眾產生共鳴。——譚樂希

“Zone” in Chinese is a character used in describing dimensions, especially in space and time which human are familiar with in reality. This is very similar to the nature of music, a form of art that relies strongly on the organisation of space and time. These dimensions are converted into more precise terms in music; for example, we consider vertical musical elements as “harmonies” while the horizontal ones are called “melodies”. “Texture” is created when melodies and harmonies are arranged in certain ways. Last but not least, music that happens over time will develop its own “structure”.

The motive of the piece is a simple interval trick of consecutive 5th, 4th, 3rd, 2nd, and unison. This is basically the origins of most melodies, harmonies and others. Instead of writing music with specific calculations, I prefer to use conventional sound to create resonance with audience in different “zones”. – Tam Lok-hei

譚樂希 熱衷融合中華文化的哲學觀於音樂創作。不少表演團體曾演奏譚氏的作品，包括JACK弦樂四重奏、Cassatt弦樂四重奏、香港兒童合唱團及曼哈頓交響樂團等。譚氏是內地配樂團隊EigenTunes的其中一位成員。譚氏現正在美國印第安納大學積可斯音樂學院攻讀作曲博士學位。

Tam Lok-hei's music is greatly influenced by Chinese philosophy and literature. Tam has worked with different performers including JACK Quartet, Cassatt Quartet, Hong Kong Children's Choir and Manhattan Symphonie. Tam is also a member of EigenTunes, a music production team in China. Tam is currently pursuing his doctoral degree in composition at Jacobs School of Music, Indiana University.

b. 1992年生

吳藝敏

WU YIMIN

《楔》

Wedge



雖然楔的表面是光滑的平面，但楔的形狀並不算是一個非常穩定的型態。這首作品包含了大量快速漸強的元素，夾雜著快而短的起音。

這是緊接著2018年秋季完成的第二首管弦樂作品。我特意運用了與前一首作品不同的作曲素材，以此來嘗試管弦樂作曲上的一些技巧，而並非為了創造完全不同的音樂。——吳藝敏

The shape of a wedge looks smooth and flat, but it is not a stable surface. The piece is constructed with a lot of fast crescendo moments, with constant but unexpectedly quick attacks, either from the whole orchestra or a certain group of instruments.

It is the second orchestral piece that I have composed, right after the first one composed in 2018. I intentionally used a different approach from the previous one, a way to explore myself in orchestral composition, not necessarily to create a contrast to that. – Wu Yimin

吳藝敏的作品曾於現代學院習作演出、鮑林格林州立大學微歌劇音樂會、KC VITAs 2018暑期音樂會系列、highSCORE音樂節、國際電腦音樂會議和亞洲作曲家聯盟亞太音樂節中亮相。他的音樂作品曾被托萊多交響樂團、香港創樂團、管樂雅集等公開演出。吳氏現正於美國鮑林格林州立大學就讀作曲碩士。

Wu Yimin's compositions have been featured in Modern Academy Laboratorium, Bowling Green State University MicroOpera Concert, KC VITAs Summer Series, highSCORE Festival, International Computer Music Conference and the Asian Composers League Festival & Conference. His music has been performed by the Toledo Symphony Orchestra, Hong Kong New Music Ensemble, Zodiac Trio, Dawning Quartet, Unassisted Fold and Hong Kong Wind Kamerata. Wu is currently pursuing his master's degree in music composition at Bowling Green State University.



朴正鎬

JUNG-HO PAK

指揮 Conductor

朴正鎬以其獨特的思維聞名古典樂壇，他不但獲《紐約時報》讚許為「熱情洋溢」的指揮家，《洛杉磯時報》亦盛讚其演出「真正令人注目」。他自2007年起出任麻省科德角交響樂團藝術總監兼指揮，該樂團為美國新英格蘭地區最大規模的樂團之一。

朴正鎬也是費利蒙交響樂團的藝術顧問和指揮。朴氏過去曾任新星樂團的藝術總監及指揮，和紐哈芬交響樂團的音樂總監。他亦曾帶領聖地牙哥交響樂團從破產狀況成功逆轉，取得前所未有的佳績。

作為全美知名的教育家，朴正鎬曾出任南加州大學交響樂團及三藩市音樂學院樂團的音樂總監、英特洛肯藝術學校世界青年交響樂團的樂團指揮和音樂總監、獲艾美獎提名的迪士尼年輕音樂家交響樂團的首席指揮，以及首演樂團、柯爾本室樂團及迪亞波羅芭蕾舞團的音樂總監。

朴氏曾赴歐洲、俄羅斯、南美及亞洲擔任客席指揮。他亦經常亮相於電視及電台節目，包括出席「TED Talks」及為美國國家公共廣播電台擔任講者，更不時為美國多個音樂節擔任音樂指導及指揮。

Described by the *New York Times* as a conductor who “radiates enthusiasm” and the *Los Angeles Times* as “a real grabber”, Jung-Ho Pak is known for his unique vision of the role of classical music. Since 2007 he has been Artistic Director and Conductor of the Cape Symphony in Massachusetts, one of the largest orchestras in the New England region.

Pak is also Artistic Advisor and Conductor of the Fremont Symphony. Previously, he has been Artistic Director and Conductor of Orchestra Nova, the New Haven Symphony Orchestra, and the San Diego Symphony, which Pak guided from bankruptcy to unprecedented financial success.

As a nationally recognised educator, he served as Music Director with the University of Southern California (USC) Symphony and the San Francisco Conservatory of Music Orchestra, as well as Director of Orchestras and Music Director of the World Youth Symphony Orchestra at the Interlochen Center for the Arts, Principal Conductor of the Emmy-nominated Disney Young Musicians Symphony, Music Director of the Debut Orchestra, Colburn Chamber Orchestra, and Diablo Ballet.

Guest conducting has taken him to Europe, Russia, South America and Asia. Pak is also a frequent speaker on television and radio including TED Talks and NPR appearances, as well as a clinician and conductor at national music festivals.



PHOTO: Cheung Wai-lok

香港管弦樂團

願景 呈獻美樂 啟迪心靈

香港管弦樂團（港樂）被喻為亞洲最前列的古典管弦樂團之一。在為期44週的樂季中，樂團共演出超過150場音樂會，把音樂帶給超過20萬名觀眾。

梵志登是現今國際古典樂壇最炙手可熱的指揮之一，他自2012/13樂季正式擔任港樂音樂總監一職。由2018/19樂季起，他正式成為紐約愛樂第26任音樂總監。余隆由2015/16樂季開始為首席客席指揮。

樂團在音樂總監梵志登的領導下，完成了多個宏大的演出計劃，當中包括為期四年的華格納《尼伯龍的指環》四部曲的歌劇音樂會及錄音。

港樂積極於海外展開巡演，包括歐洲、中國內地各大城市，以及於2017年前赴首爾、大阪、新加坡、墨爾本、悉尼演出，以慶祝香港特區成立20週年。

港樂獲香港政府慷慨資助，以及首席贊助太古集團、香港賽馬會慈善信託基金和其他支持者的長期贊助，成為全職樂團，每年定期舉行古典音樂會、流行音樂會及推出廣泛而全面的教育和社區外展活動；並與香港歌劇院、香港藝術節、香港芭蕾舞團等合作演出。

港樂最初名為中英管弦樂團，後來於1957年改名為香港管弦樂團，並於1974年職業化。港樂是註冊慈善機構。

香港管弦樂團由香港特別行政區政府資助，亦為香港文化中心場地伙伴

香港管弦樂團首席贊助：太古集團

HONG KONG PHILHARMONIC ORCHESTRA

Vision To inspire through the finest music-making

The Hong Kong Philharmonic Orchestra (HK Phil) is recognised as Asia's foremost classical orchestra. Presenting more than 150 concerts over a 44-week season, the HK Phil attracts more than 200,000 music lovers annually.

Jaap van Zweden, one of today's most sought-after conductors, has been the orchestra's Music Director since the 2012/13 concert season. Maestro van Zweden is also the 26th Music Director of the New York Philharmonic from the 2018/19 season. Yu Long has been Principal Guest Conductor since the 2015/16 season.

Under the dynamic leadership of Music Director Jaap van Zweden, the HK Phil has accomplished various ambitious initiatives including the four-year project to perform and record the complete *Ring of the Nibelung* (Richard Wagner).

The orchestra has toured extensively – to Europe, throughout Mainland China on numerous occasions, and to Seoul, Osaka, Singapore, Melbourne and Sydney in 2017 as part of the HKSAR's 20th anniversary celebrations.

Thanks to a significant subsidy from the Hong Kong Government and long-term funding from Principal Patron Swire, the Hong Kong Jockey Club Charities Trust and other supporters, the HK Phil now boasts a full-time annual schedule of classical music concerts, pop concerts, extensive education and community programmes, and collaborations with, among others, Opera Hong Kong, the Hong Kong Arts Festival and Hong Kong Ballet.

Originally called the Sino-British Orchestra, it was renamed the Hong Kong Philharmonic Orchestra in 1957 and became fully professional in 1974. The HK Phil is a registered charitable organisation.

The Hong Kong Philharmonic Orchestra is financially supported by the Government of the Hong Kong Special Administrative Region and is a Venue Partner of the Hong Kong Cultural Centre

SWIRE is the Principal Patron of the Hong Kong Philharmonic Orchestra