



何鴻毅家族香港基金
作曲家計劃
The Robert H. N. Ho
Family Foundation Hong Kong
Composers Scheme

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何鴻毅家族香港基金
The Robert H. N. Ho Family Foundation Hong Kong

4 JUN
2022 SAT

3:30pm | 公開工作坊 I Public Working Session I *

7:15pm | 公開工作坊 II Public Working Session II *

8:30pm | 演出 Showcase *^

網上直播於 Livestreaming on
港樂網站 HK Phil website*,
Facebook^ & YouTube^



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前言

歡迎大家出席何鴻毅家族香港基金作曲家計劃網上公開工作坊及演出。由港樂主辦，此計劃旨在為本地新晉作曲家提供創作大型管弦樂作品的平台。

是次演出的六位作曲家和背後的準備過程始於2019年，卻遇上疫情而暫延。六位作曲家為樂團譜寫樂曲的過程中，獲英國作曲家貝蕾爾、指揮彼德·彼崙和港樂多位樂師提供指導和意見。他們的作品將於今天進行公開綵排及首演。

我們衷心感謝何鴻毅家族香港基金對培育本地作曲人才的支持，令這個富有意義的計劃能再次舉行。是次工作坊及演出，我們有幸邀請到卡羅爾指揮港樂，還有作曲家貝蕾爾從歐洲時空一同參與其中。晚上的演出將由貝蕾爾的作品《石舞者》揭開序幕。

讓我們一起感受年輕一代的創作力。

塚本添銘

藝術策劃總監

FOREWORD

Welcome to The Robert H. N. Ho Family Foundation Hong Kong Composers Scheme online Public Working Sessions and Showcase. Initiated and organised by the Hong Kong Philharmonic Orchestra, this project is an invaluable opportunity for local emerging composers to deepen their experience writing for full orchestra.

Delayed by the ongoing pandemic, the process which culminates in this Showcase began in 2019 when six HK composers were selected to each write a work for large orchestra. UK composer Charlotte Bray and Dutch conductor Peter Biloen, along with musicians from the HK Phil, then provided mentorship and feedback to these composers as they wrote their compositions, which will be workshopped and performed for the first time today.

We are grateful for the vision of The Robert H. N. Ho Family Foundation Hong Kong whose generous support makes this project possible. We are delighted to have Fayçal Karoui conduct the HK Phil, with composer Charlotte Bray joining us online from the Europe. The HK Phil will perform Bray's *Stone Dancer* to open the Showcase. Please join us as we experience the amazing soundscapes created by these talented composers.

Timothy Tsukamoto

Director of Artistic Planning

何鴻毅家族香港基金作曲家計劃

公開工作坊及演出

THE ROBERT H. N. HO FAMILY FOUNDATION HONG KONG COMPOSERS SCHEME

PUBLIC WORKING SESSIONS & SHOWCASE

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客席作曲家/評論

Guest Composer/Commentator

《石舞者》 *Stone Dancer*

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公開工作坊 I

PUBLIC WORKING SESSION I

曾樂欣 TSANG Lok-yan

甘聖希 KAM Shing-hei

葉世民 Simon YIP Sai-man

翁蒨勳 YUNG Sin-kan

7:15PM

公開工作坊 II

PUBLIC WORKING SESSION II

黃子峻 Adrian WONG Chi-chun

何嘉雯 Carmen HO Ka-man

8:30PM

演出 **SHOWCASE**



b. 1982 年生

貝蕾爾

Charlotte BRAY

客席作曲家 / 評論 Guest Composer / Commentator

《石舞者》

Stone Dancer

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《石舞者》這音樂作品的意念來自 20 世紀初的未來主義雕塑。每個雕塑的物質、力量和蘊含的動作將三個作品編織在一起。一如貝蕾爾的其他作品中所描述，例如《靜止之速》，樂曲遵循未來主義，在同一「圖像」中顯示動感和靜止這自相矛盾的概念，而這一概念是透過作品中不同的層面構建而成，和聲及節奏的層面均有用上。此作品的靈感來自三個雕塑：Henri Gaudier-Brzeska 的《紅石舞者》，Raymond Duchamp-Villon 的《巨馬》和 Umberto Boccioni 的《空間中連續性的獨有形態》，全部都在 1913 年至 1914 年間創作，而每位藝術家都曾在第一次世界大戰中參軍。

樂曲剖析中譯：游慧姿

Futurist sculpture from the early 20th century drives the concept behind *Stone Dancer*. From this source, the substance, power and implied movement captured in each of the sculptures, weave the three pieces together. Following a Futurist approach, and as illustrated well in other works by Bray, such as *At the Speed of Stillness*, the paradoxical notion of displaying movement and a sense of stillness in one “image” is built through varying layers within the piece, on both harmonic and rhythmic planes. The artwork inspiring the music: Henri Gaudier-Brzeska’s *Red Stone Dancer*, Raymond Duchamp-Villon’s *Large Horse* and Umberto Boccioni’s *Unique Forms of Continuity in Space* were all created during the years 1913-14, and each of the artists served, in some capacity, in the First World War.

Charlotte Bray

作曲家 **貝蕾爾** 獨特出眾，傲視同儕。她的作品流露出不受拘束的情懷和溝通的渴望，樂章令人振奮、蘊藏活力，表現力豐富並充滿抒情。貝蕾爾深受眾多譽滿全球的合奏小組及樂團愛戴，包括英國廣播公司交響樂團、維也納國家廣播交響樂團、倫敦皇家歌劇院及倫敦小交響樂團。她的作品亦曾於 BBC 逍遙音樂會及英國奧爾德堡、鄧肯活、普羅旺斯艾克斯和韋爾比耶等地的音樂節演出，當中曾合作的指揮計有阿爾索普、艾爾達爵士、克努森及可蒂斯。

The composer **Charlotte Bray** has emerged as a distinctive and outstanding talent of her generation. Exhibiting uninhibited ambition and desire to communicate, her music is exhilarating, inherently vivid, and richly expressive with lyrical intensity. Bray has been championed by numerous world-class ensembles and orchestras, including the BBC Symphony Orchestra, ORF RSO Wien, WDR Sinfonieorchester, the Royal Opera House Covent Garden and London Sinfonietta. Her work has featured at the BBC Proms, Aldeburgh, Tanglewood, Aix-en-Provence and Verbier Festivals. Several renowned conductors have performed her music, including Marin Alsop, Sir Mark Elder, Oliver Knussen and Jessica Cottis.

b. 1995 年生

曾樂欣 TSANG Lok-yan

《水景》

Waterscape



在燦爛陽光下的游泳池裡暢泳實在令人著迷。池下有著光的折射、聲音和波浪的反射，使我聯想到水的循環。水充滿可塑性，於地球上以不同模式持續流動。《水景》以音樂形態及動機描繪了水的不同形態：水滴、水蒸氣、河流和海洋。

It is fascinating to swim in a pool with the sunlight beaming down on you. Those beautiful reflections of light, sound and waves underwater, remind me of the water cycle. Constantly changing state, water flows on the Earth in different forms continuously. With different musical gestures and motives, *Waterscape* depicts various forms of water: waterdrop, water vapour, river and ocean.

曾樂欣先後於香港演藝學院及香港教育大學畢業，頒獲音樂碩士（作曲，優異）、音樂教育榮譽學士（當代音樂及演奏教育學）及學位教師教育文憑課程；現為香港作曲家及作詞家協會的會員。曾氏熱心創作，其作品曾於香港、美國及哥斯達黎加發表。近年，曾氏有幸入選一個與全世界分享管弦樂作品的平台——the ADORE Project。她最愛的作品《紫》於2022年2月由北卡羅來納大學格林斯伯勒分校的音樂學院交響樂團演奏。

Tsang Lok-yan received her Master's degree (MMus, Composition) with Distinction at The Hong Kong Academy for Performing Arts, and her Postgraduate Diploma in Education and Bachelor of Music in Education (Contemporary Music and Performance Pedagogy) from the Education University of Hong Kong. Tsang is also a member of the Composers and Authors Society of Hong Kong Limited. Tsang's works have been performed in Hong Kong, the United States and Costa Rica. An enthusiastic composer, recently, Tsang was honoured to be selected in the ADORE Project, a platform to share her orchestral works worldwide. Her favourite work, *Symphony in Purple*, was performed by Symphony Orchestra from the University of North Carolina at Greensboro School of Music in February 2022.

b. 1991 年生

甘聖希

KAM Shing-hei

《經變——妙法蓮華經：第三，譬喻品》

The Illustration of Buddhist Sutra:

Lotus Sutra, III. A Parable



「經變畫」是一種古老的藝術形態。古時識字率低，功德主便請工匠將經書的內容繪成圖畫，用作傳播佛教思想。時至今日，儘管大部分人能夠閱讀及輕易找到佛教經典，但這是否意味著有更多人可以離苦得樂？新的文明程度會帶來新的求道障礙，即使懂得文字亦不等於明白經文內容。在佛教，這稱為「文字障」。我們也許需要發掘一種新的經變形式。《經變——妙法蓮華經：第三，譬喻品》就是一幅沒有圖像的畫。作曲家希望利用音樂——比繪畫更抽象的語言，令現代人能夠用更純真的感受去理解佛經的內容，破開因高度文明所帶來的虛妄。

“The Illustration of Buddhist Sutra” is an old art form. In ancient times, when there was a high rate of illiteracy, patrons hired painters to turn the Buddhist Sutra into paintings to propagate the Buddhist philosophy. Today, most of us can read and access the Sutra easily, yet have more people been led to the path to enlightenment? Modern civilization brings new hindrances, one of which is “the hindrance of words”, a Buddhist term that refers to ignorant people’s obsession with knowledge. Therefore, it may be the right time to develop a new form of “illustration of Buddhist Sutra” that is a less tangible way of expression. *The Illustration of Buddhist Sutra: Lotus Sutra, III. A Parable* is a painting without image. Through music – the more abstract medium – the composer hopes to bring people to a more authentic perception of the Buddhist Sutra and break the ignorance caused by the highly intelligent world.

甘聖希以一級榮譽成績畢業於香港演藝學院，主修作曲，並於畢業後獲東蓮覺苑頒發獎學金，於香港大學修讀佛學研究碩士。甘氏現為香港天籟敦煌樂團駐團作曲與藝術統籌。

Kam Shing-hei graduated with first-class honours from The Hong Kong Academy for Performing Arts, majoring in composition. Upon graduation, Kam received a scholarship from Tung Lin Kok Yuen and completed his Master’s degree in Buddhist Studies at the University of Hong Kong. Kam is currently the composer-in-residence and artistic coordinator of the Hong Kong Gaudeamus Dunhuang Ensemble.

b. 1985 年生

葉世民

Simon YIP Sai-man

《土豪的生活態度》

The Lifestyle of a Nouveau Riche



嘿，用Lafite來洗澡是常識吧；

噢，真可憐，為甚麼不用Gucci手袋當作垃圾袋用呢？

甚麼？遊艇一億一艘？好，給我10艘！

昨晚我用一把24K金刀刮一下我的林寶堅尼，真的很療癒；

比華利山、切爾西、跑馬徑和派珀角，我還想要整個南極；

我要學唐老鴨在金庫游泳；

還有甚麼呢？

「土豪」意指沒文化品味但卻愛炫耀的暴發戶。此作品旨在諷刺土豪滑稽的奢華生活態度。作品末段埋伏了一些為人熟悉的旋律，探討土豪的愛國情懷。

Hey, Lafite for bath is common sense;

Oh, poor you, why don't you use Gucci bag as garbage bag?

What? The yacht only costs 1b? Give me 10!

Last night I scratched my Lamborghini with my 24K gold knife. I feel so satisfied;

Beverly Hill, Chelsea, Bridle Path and Point Piper, I also want the whole Antarctica;

Let's go swimming in money like Scrooge McDuck;

What else?

Tuhao refers to the tacky or uncouth nouveau riche. This work is a parody of their comical and extravagant lifestyle. Some familiar tunes are hidden at the end of the work as an exploration of *tuhao's* patriotism.

葉世民畢業於香港演藝學院，師從麥偉鏞教授主修作曲。葉氏是一位充滿熱誠的作曲家，堅持寫出雅俗共賞的音樂。他的作品素材包含中國傳統音樂、西方音樂以及爵士音樂，並在三者之間保持微妙的平衡。葉氏是一位非常活躍的作曲家，在過去幾年，他曾接受許多委約，包括為新加坡Ensemble de la Belle Musique而作的《Reverie d'amour》和《The Road to Happiness》，和獻給以色列鋼琴家Almog Segal、為簫和鋼琴所寫的合奏作品《Sunset Harmony in the Air》。

Simon Yip Sai-man graduated from the Hong Kong Academy for Performing Arts, majoring in composition under the tutelage of Prof Clarence Mak Wai-chu. Yip is a devoted composer who insists on creating works which are accessible to all walks of life. His works always have a subtle balance between traditional Chinese and Western music along with jazz elements. Being an active composer, Yip has received many commissions through the years, including *Reverie d'amour* and *The Road to Happiness* by Ensemble de la Belle Musique in Singapore and *Sunset Harmony in the Air* for Xiao and Piano for Israeli Pianist Almog Segal.

b. 1996 年生

翁蒨勳

YUNG Sin-kan

《芬布爾之冬》

Fimbulvetr



「芬布爾之冬」來自北歐神話，意為漫長的冬天。那是「諸神的黃昏」前三個沒完沒了的寒冬，十分嚴峻且無光，只有四方八面不斷襲來的暴風雪，更帶來無數的戰亂。這首作品的靈感來自於我在愛沙尼亞所經歷的第一個冬天：冰冷、黑暗、凜冽、憂鬱。然而，這漫長寒冬過後，春天開始綻放的瞬間，卻是我經歷過最美好的事情。

Fimbulvetr comes from Norse mythology, meaning “great winter”. It was the three never-ending winters preceding *Ragnarök* – the cruel lightless winter with blizzards coming from all directions, and countless wars happening. The piece was conceived when I experienced my first winter in Tallinn, Estonia. Cold and dark, the winter was harsh and depressing. However, the glimpse of spring at the end of that winter was the most beautiful thing I have ever experienced.

翁蒨勳於香港出生成長，香港急速的步伐也成為她音樂的一部分。她的音樂充滿張力及變化，清晰大膽，無懼於展現自我。儘管如此，她的靈感卻來自身邊微小的一事一物，而她於愛沙尼亞的經歷及對文學的喜愛亦為她的音樂增添不少色彩。翁氏近年承蒙香港浸會大學合唱團以及香港浸會大學創新服務學習中心委約，亦與多個歐洲及香港的音樂團體合作，包括香港新青年合唱團、Placard Quintet及ESTICA Quintet。翁氏於2022年入選敲擊裏作曲家比賽，成為國際共襄創意學院作曲學員之一。

Full of tension and unpredictability, **Yung Sin-kan Bonnie**'s music often draws inspiration from tiny moments of daily life, yet there is no lack of philosophical notions in her music. Born and raised in Hong Kong, a multicultural city, her music is well-articulated and daring, often filled with great polarities. Her experience in Estonia and her interest in poetry and literature add a distinctive taste to her music. Recently, Yung was commissioned by Hong Kong Baptist University Choir and HKBU Centre for Innovative Service-Learning. She has collaborated with Hong Kong Youth Choir, Placard Quintet, ESTICA Quintet and various ensembles and choirs in Hong Kong and Europe. She was selected as one of the fellow composers in Toolbox Percussion International Composition Competition 2022.

b. 1999 年生

黃子峻

Adrian WONG Chi-chun

《問天》

Wail



周遭及媒體不斷重複發生的惱人片段令我產生難以自控的悲傷與憤怒，正是《問天》的源起。這種瀰漫於社會的情緒困擾無數人。無語問蒼天的悲憤莫名，也許這是我們對種種難以解釋的不快事物最原始的下意識反應。這種情緒有時候會推動我們反思，甚至是改變個人及社會的原動力。情緒對我們的生活能產生莫大的影響力。若這悲憤情緒不好好控制，便會阻礙我們的正常生活，甚至對我們的精神狀態造成極大的負面影響。我們在嘗試理解這個世界的時候，要不忘用心去聆聽及信賴自己內心的情緒。

Wail is an orchestral piece inspired by the countless episodes of sadness and anger that both people around me and I have experienced, be it in real life, through media, or otherwise. These primal emotions, perhaps the most immediate and unconscious responses to the happenings around us, have the potential to allow introspection and promote changes. However, when managed poorly, these emotions also run the risk of causing unproductivity and deep psychological trauma. These feelings play such an important role in personal and collective growth that we must remember how powerful they can be — our visceral experience of the world is as important and worthy of our attention as the intellectual reading of it.

黃子峻是香港土生土長的作曲家，而他希望能夠透過充滿魅力及戲劇性的音樂感動聽眾。黃氏的作品曾被Alarm Will Sound室樂團、Cong弦樂四重奏、NOTUS現代聲樂小組等樂團演出或灌錄，亦曾於布里瓦德音樂中心、香港電台、東京Daiichi Seimei廳等地方演出。黃氏為2021 American Prize in Composition得主，並於2019香港作曲家聯會音樂新一代作曲比賽中贏得冠軍。黃氏現於柯蒂斯音樂學院修讀作曲系碩士，師隨柯斯滕、迪貝拉迪諾及丹尼爾波。黃氏於密西根大學完成修讀作曲系學士，師隨盛宗亮及卡斯特。

Born and raised in Hong Kong, **Adrian Wong** creates engaging and moving music that is full of imagery, drama, and unapologetic conviction. His pieces have been performed or recorded by ensembles including Alarm Will Sound, Cong Quartet, and NOTUS Contemporary Vocal Ensemble, amongst others. His music has been performed at the Brevard Music Center, Radio Television Hong Kong, Tokyo Daiichi Seimei Hall, and other venues. He is a winner of the 2021 American Prize in Composition, and also won first prize in the Hong Kong New Generation 2019 Composition Competition. Wong is the Milton L. Rock Composition Fellow at the Curtis Institute of Music, where he is pursuing a Master of Music in composition studying with Amy Beth Kirsten, Nick DiBerardino and Richard Danielpour. He received a Bachelor of Music in composition at the University of Michigan, studying with Bright Sheng and Kristin Kuster.

b. 1990 年生

何嘉雯

Carmen HO Ka-man

《覓》

Somewhere in Between



《覓》是一首較短的作品，以大膽和直接的方式去試驗並探索一些音樂織體和層次上的對比和轉化。過往我曾編寫不少比較平靜的作品，這次我感到有股動力驅使我去創作一首有力量、響亮、氣勢磅礴、充滿色彩和豐富情感，並有寬裕空間感的作品。

Somewhere in Between is a short study in experimenting and exploring new dimensions in textural contrasts and transformations in a bold and straightforward way. Having composed so much quiet and static music in recent years, I felt the urge to create something powerful, loud, colourful, expressive, with a sense of momentum and spaciousness.

何嘉雯主力創作管弦樂、器樂及合唱音樂，曾榮獲2018年英國皇家愛樂協會作曲大獎及2022年獲武滿徹作曲賞殿軍。何氏的作品曾獲英國廣播公司交響樂團和歌唱家、伯恩茅斯交響樂團、布里斯托室樂團、布里斯托大學管弦樂團，及 Ensemble 360、Ensemble Variances、Kokoro、Musikfabrik 等室樂小組公開演出。何氏亦曾參與蘇格蘭皇家音樂學院暑期學校、基輔現代音樂日、布里斯托新音樂節及兩度被選出席伯恩茅斯交響樂團作曲家日。何氏畢業於赫爾大學音樂系。其後在皮卡德教授指導下，於布里斯托大學音樂系完成碩士及博士課程。

Carmen Ho is a composer of orchestral, instrumental and choral music. She has received numerous awards including the Royal Philharmonic Society Composition Prize in 2018 and most recently 4th prize in the Toru Takemitsu Composition Award 2020. Ho has worked with the BBC Singers, BBC Symphony Orchestra, Bournemouth Symphony Orchestra, Bristol Ensemble, Bristol University Symphony Orchestra, Ensemble 360, Ensemble Variances, Kokoro, Musikfabrik, Riot Ensemble, The Bach Choir and Tokyo Philharmonic Orchestra. She has participated in the Royal Conservatoire of Scotland Summer School, Kyiv Contemporary Music Days, Bristol New Music and Bournemouth Symphony Orchestra Composers' Day. She completed her Master and PhD in composition at the University of Bristol, under the supervision of Professor John Pickard.

卡羅爾 FAYÇAL KAROUI

指揮 Conductor

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生於1971年巴黎，卡羅爾曾於法國圖盧茲市國家交響樂團擔任普拉松的助理指揮，直至2002年獲比利牛斯省波城管弦樂團委任為總指揮。他在2006年為享負盛名的紐約芭蕾舞團出任音樂總監，2012年起出任拉姆赫管弦樂團的總監，翌年獲法國文化部頒發藝術及文學騎士勳章，2015年入選法蘭西學院成為藝術院院士。

為了重建法國西南部比利牛斯省波城地區獨有的文化身份，卡羅爾為當地年輕人成立一個管弦樂團，計劃非常成功，大受無數家庭和孩子歡迎。2017年是他成為比利牛斯省波城管弦樂團音樂總監的15週年，其傑出成就獲廣泛好評。

卡羅爾經常在維也納國家歌劇院的芭蕾舞演出指揮維也納愛樂的伴奏。2019年於阿姆斯特丹為荷蘭芭蕾舞樂團的「Best of Balanchine」，以及為香港小交響樂團伴奏、香港芭蕾舞團演出的《天鵝湖》擔綱指揮。

Born in Paris in 1971, Fayçal Karoui became Michel Plasson's assistant at the Orchestre National du Capitole de Toulouse, a position he held until 2002 in which year he was appointed Chief Conductor of the Orchestre de Pau Pays de Béarn. From 2006 he was Musical Director of the prestigious New York City Ballet, and in 2012 was appointed head of the legendary Lamoureux Orchestra. The following year he was made a Chevalier des Arts et Lettres by the Minister of Culture and Communication in France, and in 2015 was awarded by the Académie des Beaux-Arts of the Académie Française.

Karoui has formed an orchestra of young people mainly drawn from the region around the city of Pau, capital of the Béarn department in the Aquitaine region, with the intention of restoring the unique cultural identity of the region. This programme, entitled "El Camino Pau", has been a real success with families and children. In 2017 he celebrated his 15th anniversary as Musical Director of the Orchestre de Pau Pays de Béarn, where he has been widely praised for his remarkable work.

Regularly conducting the Vienna Philharmonic Orchestra for ballets at the Staatsoper, Karoui distinguished himself in 2019 in Amsterdam by conducting the Dutch Ballet Orchestra in a programme entitled "Best of Balanchine", and in Hong Kong where he conducted *Swan Lake* as part of an anniversary programme of the Hong Kong Sinfonietta and Hong Kong Ballet.

陳啟揚

CHAN Kai-young

主持 Facilitator



陳啟揚的音樂創作常受社會議題與自然聲響啟發，亦常以粵語文本的音樂感激發創意，創作形式包括管弦樂、室內樂、合唱曲等，亦有糅合多媒體與民族樂器。作品曾獲匹茲堡交響樂團、阿巴尼交響樂團、香港管弦樂團、香港小交響樂團、米費斯四重奏、黛德拉斯弦樂四重奏、香港創樂團等於世界各地演奏。陳啟揚曾於多個作曲比賽中獲獎，作品先後入選多個國際音樂節，包括國際現代音樂節 (ISCM) 世界音樂日、國際作曲家交流會議、水牛城六月、夏灣拿當代音樂節等。部分作品由美國 Ablaze、PARMA、Innova 等唱片公司發行；樂譜則由 Edition Peters 出版社 (倫敦) 出版。陳啟揚於美國賓夕法尼亞大學完成作曲博士學位。現為香港中文大學音樂系助理教授，其研究獲香港研究資助局等機構資助，探索粵語詞樂關係的創作規限如何在現代音樂中體現創意。

Through orchestral, chamber and mixed media, Chan Kai-young integrates nuance, relevance and resonance in music that converses with societies and cultures. He is particularly drawn to the implied musicality of Chinese texts expressed through the tonal Cantonese language. His music has been performed by, among others, the Pittsburgh Symphony Orchestra, Albany Symphony, Hong Kong Philharmonic Orchestra, Hong Kong Sinfonietta, PRISM Quartet, Daedalus Quartet and Mivos Quartet. With awards from international competitions, his music has also been presented at festivals including ISCM World Music Days, International Rostrum of Composers, June in Buffalo and Havana Contemporary Music Festival. Selected works have been released on Ablaze Records, PARMA Recordings and Innova Recordings, with scores published by Edition Peters (London). After completing his PhD in Music Composition at the University of Pennsylvania, Chan joined the composition faculty of the Chinese University of Hong Kong. Commissions and grants from the Research Grants Council, Composers and Authors Society of Hong Kong, and other institutions have supported his on-going projects exploring how text-setting constraints in Cantonese can be turned into creativity in contemporary music.



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香港管弦樂團

願景 呈獻美樂 啟迪心靈

香港管弦樂團（港樂）獲譽為亞洲最頂尖的管弦樂團之一。每年節目以交響曲目為主，並邀請世界各地的傑出指揮和演奏家同台演出。2019年港樂贏得《留聲機》年度管弦樂團大獎，成為亞洲首個獲此殊榮的樂團。

音樂總監梵志登自2012年上任後，曾先後帶領港樂到歐洲、亞洲、澳洲，以及中國各地巡演。余隆由2015年開始出任為首席客席指揮；廖國敏於2020年12月正式擔任駐團指揮。

港樂不但舉辦豐富的教育活動，更委約新作，以及致力培育本地新秀。2021年，港樂和香港演藝學院聯合創辦「管弦樂精英訓練計劃」，由太古慈善信託基金「信望未來」計劃贊助，旨在為演藝學院音樂學院的畢業生提供專業培訓，促進他們在管弦樂領域的事業發展。近期灌錄專輯包括：為孩子而設、以廣東話敘述的唱片；由譚盾和盛宗亮親自指揮各自作品的專輯；以及華格納全套《指環》歌劇四部曲。

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

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