

香港作曲家巡禮
HONG KONG COMPOSERS
SHOWCASE

7 Jan 2017

Sat 3pm

Hong Kong Cultural Centre

Concert Hall

梵志登 Jaap van Zweden

音樂總監 Music Director

余隆 Yu Long

首席客席指揮 Principal Guest Conductor

引言

INTRODUCTION

作為樂團承諾支持本地音樂人才的項目之一，港樂委約了四位新進的香港作曲家，各自為管弦樂團創作一首具節慶氣氛的短曲。透過委約，港樂為作曲家提供了獨特的演出平台、專業發展及讓公眾認識的機會。委約作品於今日作公開研討、排練及演奏。我們更邀請觀眾即場參與投票，選出最喜愛的作品，以示對本地年輕作曲家的支持。

As part of the Hong Kong Philharmonic Orchestra's (HK Phil) ongoing commitment to the development of Hong Kong talent, the HK Phil has commissioned four emerging Hong Kong composers, each to write a short festive overture for the orchestra. By commissioning these composers, the HK Phil is offering unique performance opportunities, professional development, and exposure. The commissioned works will be discussed and performed in today's working session. You are invited to cast your vote for your favourite piece. Thank you for your participation.

請沿虛線撕下選票，於投票環節時，請到二樓音樂廳門外，把此票投進代表你最喜愛作品的票箱。一人只限一票。謝謝！

Please tear along the dotted line for your ballot. During the voting session, go to the 2/F Concert Hall entrance and put your ballot into the box marked with the name of the composer of your favourite piece. One vote per person please. Thank you!

香港作曲家巡禮 2017——我最喜愛的作品

HONG KONG COMPOSERS SHOWCASE 2017

MY FAVOURITE PIECE



香港作曲家巡禮

HONG KONG COMPOSERS SHOWCASE

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WORKING SESSIONS

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葉浩 《破繭》

AUSTIN YIP (b. 1985)

Metamorphosis

從獅子山開始，一路貫穿九龍塘、旺角及油麻地的窩打老道，見證著香港過往百多年的變遷。這條從19世紀末開始分段建成的大道，猶如香港的縮影。從獅子山口那些彷彿貴族般的平房，到旺角一段那些在六十年代興建的住宅，及至油麻地的果欄，在短短五公里內住著各式各樣的人。《破繭》所描繪的，正是這條大道上，香港人的生活，及她如何陪伴香港人走過高低起伏。

另外，窩打老道對我的影響甚深——我小時候所讀的幼稚園及小學，都位於窩打老道附近；而中學及現在工作的地方，也恰巧在窩打老道上。所以《破繭》一曲，除了描寫窩打老道的日與夜外，也描寫我在這條大道上，如何經歷無數的秋與冬。

Waterloo Road stretches from the heart of the Lion Rock Mountain, passes through Kowloon Tong, Mong Kok and eventually Yau Ma Tei, and has witnessed changes in Hong Kong over the past two centuries. Built around the end of the 19th century, this road could nearly be regarded as the miniature of Hong Kong. From the luxurious houses in Kowloon Tong to the 1960s high rises of Mong Kok, within its very short 5 kilometres, this road touches the lives of very different people. *Metamorphosis* portrays the lives of Hong Kong people as well as how this road has accompanied Hong Kong throughout her highs and lows.

Waterloo Road also means a lot to me; the kindergarten and primary school where I studied are located near it, while the secondary school where I studied and which is my current workplace is located right on the road. *Metamorphosis* not only depicts the day and night of Hong Kong, it also depicts how I experienced my growth on this very special road.

PROGRAMME NOTES BY AUSTIN YIP



葉浩堃是活躍國際的香港作曲家，作品曾於多個國家演出。他的創作極為多元化，從大型樂團到純電子音樂、從傳統西方配器到民族器樂，在在顯出他對不同類型音樂的認知及創意。葉氏曾參與多個國際音樂節，並與多位國際級知名演奏家及樂團合作。

Born in Hong Kong, Austin Yip's works have been performed worldwide. His compositional output is very diverse, ranging from orchestral pieces to electroacoustic works, and using Western orchestral and folk instruments. He has a broad knowledge of different styles of music which he demonstrates in his creativity. He has participated in numerous music festivals, and has worked closely with many world-renowned performers and ensembles.



梁智軒 《飛龍雲舞》

CHI-HIN LEUNG (b. 1984)

Dragon Soars in the Cloud Billows

《飛龍雲舞》創作意念來自香港的非物質文化遺產——大坑舞火龍。此曲描繪了火龍的千姿百態，隨著火龍舞動，大坑的橫街小巷裡瀰漫著香火、煙霧、人聲，喜氣洋洋。這首曲目是要突出個別樂器的音色，用以描繪飛龍的外貌、身軀和舞動。

Dragon Soars in the Cloud Billows is inspired by one of the Intangible Cultural Heritages of Hong Kong—Tai Hang Fire Dragon. The work depicts various gestures of the fire dragon in which the commemorative performance wends its way in fire, smoke and festive fury through the backstreets of Tai Hang. The composition is a textural piece featuring the tone colours of individual instruments. It depicts the appearance of the dragon in the billowing clouds, its body and the movement of the dragon dancing.

PROGRAMME NOTES BY CHI-HIN LEUNG



梁智軒生於香港，創作喜糅合東方和西方思想，亦特別熱衷於音色與織體的探索。他曾贏得數個本港作曲比賽，其作品及錄音獲德國、英國、美國及香港等多個地方出版社出版。梁氏的作品亦曾於多個國際音樂節中演出。

Born in Hong Kong, Chi-hin Leung's compositions mix Eastern and Western philosophies, and reveal his special interests in timbral and textural explorations. He has won several composition contests in Hong Kong, and his compositions and recordings have been published in Germany, the United Kingdom, the United States and Hong Kong. His works have also been featured at many international festivals.

馮迪倫 《獅山序曲》

DIC-LUN FUNG (b. 1988)

Lion Rock Overture

《獅山序曲》的曲式結構糅合了夏康舞曲及序曲，並將樂團中的樂器音色逐一點描。其夏康舞曲的重複和聲部份，取材自獅子山 Lion Rock 一詞，以音樂暗碼得出八音後，再經和聲化後成為全曲的重要骨架。旋律素材則取材自香港其一地道樂種——《醒獅》。原曲經減花及斬件處理後，再重置及重新加花來創作新旋律。此曲運用到廣東音樂，並非試圖去營造「華樂」色彩，而是將兩個截然不同的音樂文化融合一起，恰如香港中西文化薈萃的特色。重複性的和聲基礎，予以樂曲無窮無盡的發展空間，寓意香港數之不盡的可能性。

This chaconne-fused overture explores orchestral colours in a diverse spectrum, featuring voices in many combinations. As a chaconne, the looping harmonic progressions and ground bass are based on a musical cryptogram of the words "Lion Rock". Lion Rock has long been an icon of Hong Kong, and hence becomes a key reference in this overture. Melodic materials are mainly derived from *Singsi* ("Lion Dance"), a Cantonese musical genre which is native to Hong Kong. Instead of directly adapting the whole tune, the original is reduced through the *jianhua* technique (literally "subtracting flowers"), fragmented, then reordered and rebuilt using the *jiahua* technique (literally "adding flowers") to create new melodies. The use of a Cantonese genre is not an attempt to evoke "Chinese-ness" but a subtle way to fuse traditions from two distinct cultures; as one would expect from this cosmopolitan city where east meets west. The looping "Lion Rock" ground bass provides the harmonic basis for melodic materials to intervene. It also allows the piece to be composed and developed into infinite length. This infinite nature symbolises the countless possibilities found in Hong Kong.

PROGRAMME NOTES BY DIC-LUN FUNG

馮迪倫自幼接觸華樂，其後興趣更引申至各類民族音樂。擅長為民族樂器及西洋樂器的混合配器，以及非傳統配器譜寫。馮氏曾獲多項國際獎項，其作品曾於國際及本土音樂會上演出，包括克羅地亞、德國、意大利、荷蘭、新加坡、美國、俄羅斯、南韓、印尼等。

Dic-lun Fung has been exposed to Chinese music since he was young, and he has expanded his interests into the field of ethnic music. Well-known for combining ethnic and Western instruments, as well as using unconventional instrumentations in his compositions, he has won several international awards. His music has been performed both locally and in Croatia, Germany, Italy, the Netherlands, Singapore, the US, Russia, South Korea and Indonesia, as well as at the ISCM-WMD and International Gaudeamus Music Week.





陳啟揚 《欲明》

KAI-YOUNG CHAN (b. 1989)

Climbing To The Light

很榮幸能受港樂委約，創作《欲明》。我看到委約要求喜慶的短曲，思量良久：在這個紛亂的世道，有何喜慶之事值得譜曲呢？然後我想起了音樂劇《孤星淚》的最後一章：

頹垣敗瓦焦土上
有一團火永恆不滅
黑夜再長也會落幕
迎旭日東昇

或者每個人看「光」都不一樣：可以是希望、是真理、是愛，能帶我們走出黑暗。作品描繪了光的不同形態，以至走向光明的旅程，沿途的光或遠或近，忽明忽暗，時而柔和，時而絢爛。樂曲以慢起漸快的連串重複音為引子，而這個音形將貫穿整首作品，與上行的音階互動，攀緣而上。和弦變化就如旅程中的不同情景，時而明朗、時而幽暗。願天下在苦難中的人都能在憂患中尋獲光明。

When the HK Phil asked for a festive overture-style work, I wondered what could make us feel festive in this time and age: Conflicts and all kinds of tragedies plague everywhere on earth and Hong Kong is no exception. Then the lyrics from the musical *Les Misérables* came to mind:

*For the wretched of the earth
There is a flame that never dies
Even the darkest night will end
And the sun will rise.*

It is the music of a people who are climbing to the light. Perhaps we interpret 'light' differently—it can be hope, truth, love or other things that guide us through the darkness. This piece depicts different forms of light and the journey towards it. The light evolves from a distant, faint glimmer to a blinding enclosure of explosive brilliance. An accelerating repeated-note figure opens the work and permeates the entire piece, interacting with lines of ascending scales that suggest the motion of climbing. The transforming harmony hints at contrasting episodes along the journey, some bright and promising, others dark and treacherous. I dedicate this piece to all suffering souls; may we all see the light at the end of the tunnel.

PROGRAMME NOTES BY KAI-YOUNG CHAN

陳啟揚利用傳統古典手法、電子媒介及各種民間樂器，將各種亞洲文化傳統融入其多元化的作品之中。他熱衷於古典中國文學中的音樂品質及廣東話的聲調韻律，而他的音樂曾於美國、歐洲、墨西哥和香港等地方演出。

Through conventional classical idioms as well as electronic media and the use of folk instruments, Kai-young Chan assimilates various Asian cultural traditions into an output which ranges from concert works to film scores. He is particularly drawn to harnessing the musicality of classical Chinese literature expressed through the tonal properties of the Cantonese language. His music has been performed in the United States, Europe, Mexico and Hong Kong.



梵志登

JAAP VAN ZWEDEN

音樂總監 Music Director



生於阿姆斯特丹，梵志登在過去十年迅速崛起，成為現今國際古典樂壇最炙手可熱的指揮家之一。自2012/13樂季起正式擔任香港管弦樂團音樂總監一職，最少至2022年夏季。本年初，紐約愛樂宣布梵志登將自2018/19樂季起出任樂團的新音樂總監，並於2017/18樂季期間擔任候任音樂總監。梵氏自2008年起出任達拉斯交響樂團音樂總監，並繼續服務樂團至2017/18樂季，其後將成為樂團的桂冠指揮。

梵志登於2016/17樂季，將再度指揮紐約愛樂、芝加哥交響樂團、克利夫蘭樂團、洛杉磯愛樂、美國國家交響樂團、巴黎樂團、荷蘭皇家音樂廳樂團，並將首次指揮上海交響樂團。

自2015年起，梵志登聯同達拉斯交響樂團推出了一年一度的日月國際音樂及藝術節。同年，他與港樂展開了一個為期四年的計劃，首次在港演出華格納整套聯篇歌劇《尼伯龍的指環》，並由拿索斯唱片錄音發行。其他灌錄曲目包括史特拉汶斯基的《春之祭》及《彼得魯斯卡》、布烈頓的《戰爭安魂曲》、全套貝多芬交響曲和全套布拉姆斯交響曲。

梵氏與妻子於1997年成立帕帕堅奴基金會，為患有自閉症的兒童及其家庭提供協助。基金更為音樂治療師及音樂家提供額外培訓，令他們能更有效以音樂幫助自閉症兒童及與他們共奏美樂。

Jaap van Zweden has risen rapidly in the past decade to become one of today's most distinguished conductors. He is Music Director of the HK Phil, a post he has held since 2012, and will continue to hold until at least 2022. In January 2016 the New York Philharmonic announced that Jaap van Zweden will be their new Music Director starting with the 2018/19 season, and will act as Music Director Designate during 2017/18. He has been Music Director of the Dallas Symphony Orchestra since 2008 and will continue in that role through the 2017/18 season, after which he becomes Conductor Laureate.

Highlights of the 2016/17 season include return visits to the New York Philharmonic, Chicago Symphony, Cleveland Orchestra, Los Angeles Philharmonic, National Symphony Orchestra, Orchestre de Paris, Royal Concertgebouw Orchestra, as well as a debut performance with the Shanghai Symphony Orchestra.

With the Dallas Symphony he launched the annual SOLUNA International Music & Arts Festival in 2015, and in that same year with the HK Phil embarked on a four-year project to conduct the first ever performances in Hong Kong of Wagner's *Der Ring des Nibelungen*, which is being recorded for release on Naxos Records. Other recordings include Stravinsky's *Rite of Spring* and *Petrushka*, Britten's *War Requiem* and the complete Beethoven and Brahms symphonies.

In 1997 Jaap and his wife established the Papageno Foundation to support families of children with autism. That support has taken shape through a number of programmes in which professional music therapists and musicians receive additional training in using music as a major tool for working with autistic children.



韋默朗

ALDERT VERMEULEN

指揮 Conductor

韋默朗早期擔任助理指揮期間，曾與哥連·戴維斯爵士、沙爾、羅傑斯特汶斯基及梵志登於各樂團及錄音項目中合作。他亦於皇家法蘭德斯愛樂樂團、海牙愛樂樂團、亞特蘭大樂團、荷蘭愛樂樂團、北荷蘭愛樂樂團、荷蘭交響樂團及馬天奈愛樂樂團擔任客席指揮。

2011至2013年，韋默朗為達拉斯交響樂團擔任藝術策劃總監，憑藉他豐富的表演及指揮經驗、對古典音樂曲目的知識，以及與世界頂尖的指揮家及音樂家建立的緊密聯繫，對樂團深具貢獻。韋默朗亦是一位造詣非凡的鋼琴家，曾以獨奏家身份於荷蘭皇家音樂廳樂團、海牙愛樂樂團、東荷蘭交響樂團及特里本塞樂團表演；亦曾於荷蘭、德國、英格蘭、蘇格蘭、法國、中東、日本及中北美洲舉行獨奏會。

韋默朗於阿姆斯特丹史韋琳克音樂學院完成鋼琴表演及音樂教學學士及碩士課程，為威爾林·布隆斯的學生。隨後於意大利西雅那錫耶納齊加納藝術學校師隨著名鋼琴教師阿高斯提。

Aldert Vermeulen collaborated with Sir Colin Davis, Riccardo Chailly, Gennady Rozhdestvensky, and Jaap van Zweden during his early career as assistant conductor for various orchestras and recording projects. He has appeared as guest conductor with the Royal Flemish Philharmonic, The Hague Philharmonic, Atlantic Orchestra, Netherlands Philharmonic, North Netherlands Philharmonic, Netherlands Symphony, and the Bohuslav Martinu Philharmonic Orchestra.

From 2011 to 2013, Vermeulen served as Director of Artistic Planning for the Dallas Symphony Orchestra, utilizing his performing and conducting experience, his vast knowledge of classical music repertoire, and his wide network with the most accomplished conductors and musicians around the world. Vermeulen is an accomplished pianist. He has appeared as a soloist with the Royal Concertgebouw Chamber Orchestra, The Hague Philharmonic, The East-Netherlands Symphony, and The Triebensee Ensemble, given solo recitals throughout Holland, Germany, England, Scotland, France, the Middle East, Japan, and North and Central Americas.

Vermeulen was a student of Willem Brons at the Sweelinck Conservatory in Amsterdam, where he received Bachelor's and Master's degrees in piano performance and music pedagogy. He continued his study with the renowned piano pedagogue, Guido Agosti at the Accademia Chigiana, Siena, Italy.

香港管弦樂團

HONG KONG PHILHARMONIC ORCHESTRA

音樂總監：梵志登
首席客席指揮：余隆

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，樂團共演出超過一百五十場音樂會，把音樂帶給超過二十萬名觀眾。

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，至最少2022年夏季。此外，由2018/19樂季開始，梵志登大師將正式成為紐約愛樂音樂總監。余隆由2015/16樂季開始被委任為首席客席指揮，任期暫為三年。

樂團在梵志登的領導下，正在進行眾多演出計劃，其中包括為期四年的華格納《尼伯龍的指環》旅程，以歌劇音樂會形式，每年演出一齣並灌錄整套聯篇歌劇。港樂正邁向旅程的第三部份，音樂會由拿索斯唱片進行現場錄音及發行，更獲得國際上廣泛的正面評價；令港樂成為中港兩地首個演出整齣鉅著的本地樂團。

同為在梵志登的領導下，港樂完成了台灣、歐洲和中國大陸的海外巡演，更將於2017年4至5月期間開展亞洲五城（首爾、大阪、新加坡、墨爾本、悉尼）巡演之旅，以慶祝香港特區成立二十週年。

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計劃，並與香港歌劇院和香港藝術節合作演出歌劇。太古集團自2006年起成為港樂的首席贊助，也是本團歷來最大的企業贊助。

港樂於2013/14樂季慶祝其第四十個職業季度。

香港管弦樂團由香港特別行政區政府資助
香港管弦樂團首席贊助：太古集團
香港管弦樂團為香港文化中心場地伙伴

Music Director: Jaap van Zweden
Principal Guest Conductor: Yu Long

The Hong Kong Philharmonic Orchestra (HK Phil) is recognised as Asia's foremost classical orchestra. The Orchestra presents more than 150 concerts over a 44-week season and 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, a position he will continue to hold until at least 2022. In addition, Maestro van Zweden will also be the next Music Director of the New York Philharmonic starting with the 2018/19 season. Yu Long was appointed for an initial three-year term in the 2015/16 season as Principal Guest Conductor.

Under Maestro van Zweden, the HK Phil is undertaking a variety of initiatives including a four-year project to perform and record the complete *Ring of the Nibelung* (Richard Wagner). The Orchestra is in the third of this four-year journey, performing one opera annually in concert. The performances, being recorded live for the Naxos label, are winning rave reviews internationally and mark the first performances by a Hong Kong or mainland Chinese orchestra of the entire *Ring* cycle. Also under van Zweden, the orchestra has toured to Taiwan, Europe and Mainland China. The orchestra will undertake an ambitious five-city tour to Seoul, Osaka, Singapore, Melbourne and Sydney in April and May 2017 in celebration of the 20th anniversary of the establishment of the HKSAR.

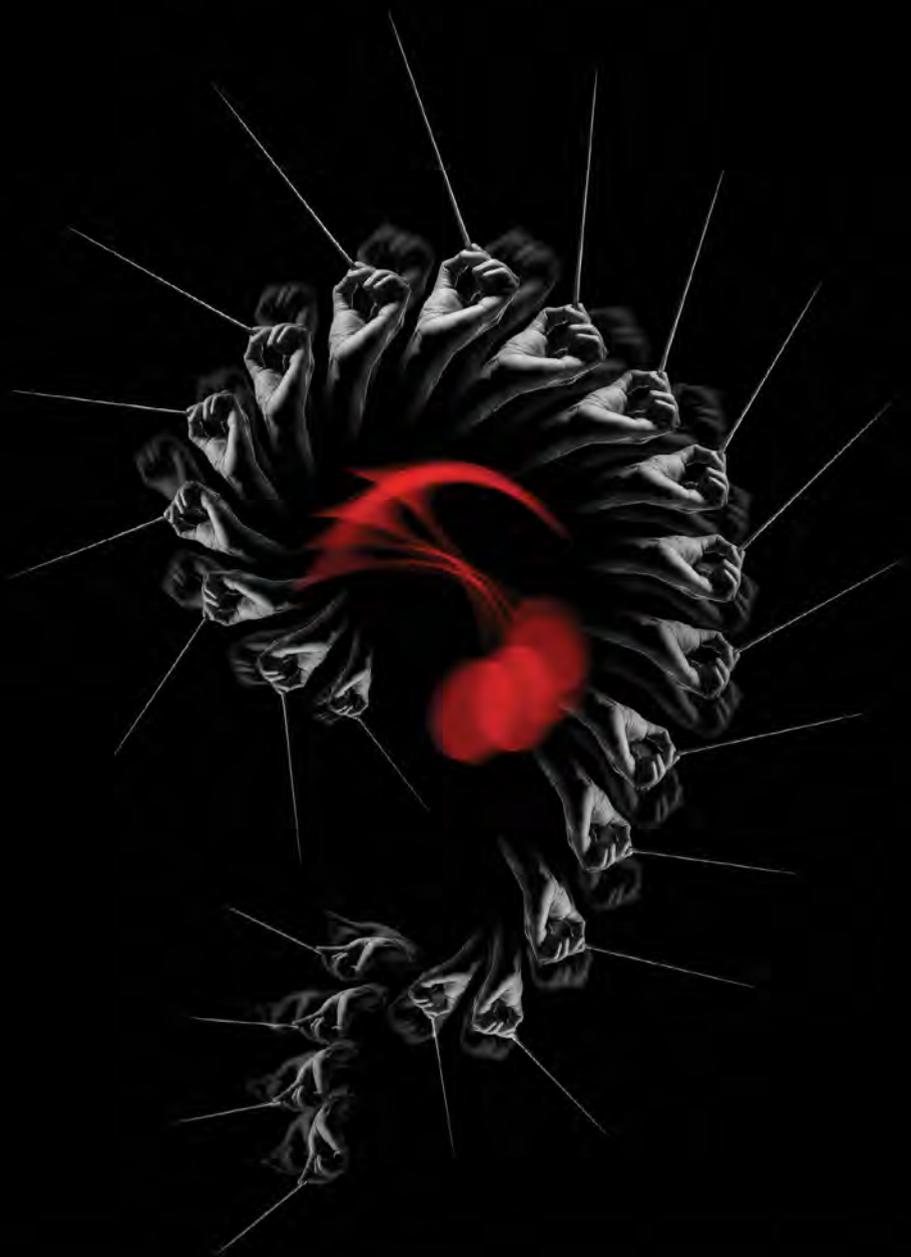
Thanks to a significant subsidy from the Hong Kong Government and long-term funding from Principal Patron Swire, the Hong Kong Jockey Club and other supporters, the HK Phil now boasts a full-time annual schedule of classical music concerts, pops concerts, an extensive education programme, and collaborations for staged opera with Opera Hong Kong and the Hong Kong Arts Festival. The Swire Group has been the Principal Patron of the HK Phil since 2006.

The Orchestra celebrated its 40th season as a professional orchestra in 2013/14.

The Hong Kong Philharmonic Orchestra is financially supported by the Government of the Hong Kong Special Administrative Region

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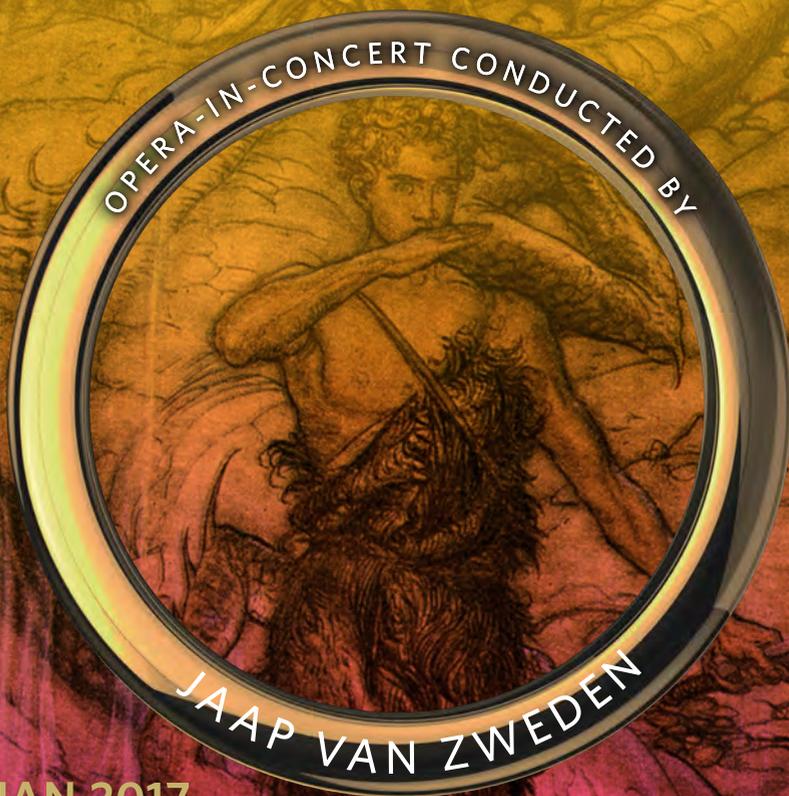


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