International Society for Contemporary Music

ISCM - Musicarama 音樂新文化 2015

Taipei Chamber Singers (Taiwan)
台北室內合唱團（台灣）

Conductor 指揮：Chen Yun-hung 陳雲紅

1.6.2015 (Mon 星期一) | 8pm | Hong Kong City Hall Theatre 香港大會堂劇院

Presented by 主辦
香港作曲家聯會
Hong Kong Composers' Guild

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RTHK 香港電台
RADIO 4
FM stereo 97.6-98.9

House Rules

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 unauthorized photography, audio and video recordings in the auditorium.

Thank you for your co-operation.

場地規則

為求令表演者及觀眾不致受到騷擾，請關掉手提電話、其他響鬧及發光的裝置。同時請勿在場內飲食或擅自攝影、錄音或錄影。多謝合作。

Programme 節目

Alex Taylor (New Zealand): **Two Years Later (2013)** (4') (Hong Kong Premiere)

Lee Il-joo (Korea): **Sujechon (2012)** (5'50")

Victor Chan (Hong Kong): **Strange was the World (2014)** (5')

Pan Hwang-long (Taiwan): **The Somnambulistic Girl (2014)** (10'30") (Hong Kong Premiere)

~ Intermission of 15 minutes ~

Mattias Sköld (Sweden): **We Know Not Where the Dragons Fly (2002)** (5'15")

Anders Nilsson (Sweden): **Urworte. Orphisch (2009)** (10'30")

Kurt Bikkembergs (Belgium): **Für Viele (2013)** (4') (Hong Kong Premiere)

Oskars Herlins (Latvia): **Sonnet Nr. 28 (2012)** (5'28") (Hong Kong Premiere)

Gundega Šmite (Latvia): **Light Seeking Light (2004)** (9') (Hong Kong Premiere)

泰萊（新西蘭）： **兩年之後（2013）**(4')（香港首演）

李一柱（韓國）： **壽齊天（2012）**(5'50")

陳偉光（香港）： **矛盾世界（2014）**(5')

潘皇龍（台灣）： **夢遊女（2014）**(10'30")（香港首演）

~ 中場休息 15 分鐘 ~

史高（瑞典）： **不知龍去處（2002）**(5'15")

尼爾遜（瑞典）： **古言．奧菲斯（2009）**(10'30")

碧金貝格（比利時）： **許多（2013）**(4')（香港首演）

希連斯（拉脫維亞）： **十四行詩第二十八首（2012）**(5'28")（香港首演）

史米（拉脫維亞）： **光尋光（2004）**(9')（香港首演）

Concert Producer 音樂會監製：**Viola Yuen 阮慧玲**

Tonight's concert is recorded by RTHK Radio 4 and will be broadcast on Radio 4 (FM Stereo 97.6 - 98.9 MHz and www.rthk.hk) on 13 June 2015 (Sat) at 8:00pm with a repeat on 18 June 2015 (Thu) at 2:00pm.

今晚的音樂會由香港電台第四台現場錄音，並於 2015 年 6 月 13 日（星期六）晚上 8 時在第四台（FM 97.6 — 98.9 兆赫及 www.rthk.hk）播出及 2015 年 6 月 18 日（星期四）下午 2 時重播。

Foreword 序

The International Society for Contemporary Music, established in 1922, has since grown into becoming the biggest organisation promoting contemporary music worldwide, regardless of aesthetics, geographical region or culture. As such, it embraces the rich diversity of musical expressions that can be found on our planet. Of its many activities, the annual World Music Days festival, taking place in a different country each year, is probably the best known.

When Dr. Joshua Chan during the last ISCM General Assembly raised the idea to build this year's Musicarama upon the same principles that give the World Music Days its particular flavour, many ISCM members responded very enthusiastic by submitting representative pieces to be selected by the international jury. The result can be heard during the fine concerts of this Musicarama edition.

On behalf of the International Society for Contemporary Music I wish to congratulate the ISCM Hong Kong Section and the Hong Kong Composers' Guild for this wonderful initiative. By programming selected pieces by outstanding composers submitted from so many different countries, they have created an excellent image of what musical creativity is about in different parts of the world today. May this music surprise you.

Peter Swinnen
ISCM President

國際現代音樂協會在 1922 年成立，至今已成為全球最大的當代音樂組織，不論美學、地域或文化差異，以推廣當代音樂為己任。如此，協會擁抱世界各地不同音樂的多樣性。在協會舉辦的多種活動當中，最著名的便是每年在不同國家舉行的世界音樂日。

在去年的會員大會，陳錦標博士提出以世界音樂日的原則來策劃本年的音樂新文化，會員的反應非常熱烈，各自遞交了代表作品，其中由國際評審團選出的作品，可在是次音樂新文化的音樂會中聽到。

謹代表國際現代音樂協會祝賀香港分會和香港作曲家聯會再創新猷。精選世界各地傑出作曲家的作品，展示不同地方的音樂創意。希望這些音樂會為你帶來驚喜。

國際現代音樂協會主席
史永年

Foreword 序

With the experience of organizing the 1988, 2002 and 2007 ISCM WMD (World Music Days), this year the Hong Kong Composers' Guild, which represents the ISCM Hong Kong section, is pleased to organize our annual Musicarama Music Festival, which boasts a history of more than two decades, with ISCM elements to become an ISCM-Musicarama, which is in parallel with the annual World Music Day. The four-day mini festival will feature works from over the world in four concerts and one Composers' Forum. The concerts will be performed by the overseas Taipei Chamber Singers and Ensemble Kochi (Japan), joining forces with the local Hong Kong Chinese Orchestra Ensemble, Hong Kong New Music Ensemble and Global Symphony Orchestra.

We give special thanks to the Leisure and Cultural Services Department (LCSD), the Arts Development Council and the Composers and Authors Society of Hong Kong (CASH). This fruitful event also cannot be launched without the leadership of Dr. Joshua Chan as Chairman of the Organizing Committee, and the wonderful work of RhapsoArts Management Ltd., which oversees the entire Festival.

On behalf of the Composers' Guild, may I extend our sincerest welcome to all of you coming from different parts of the world, and to Prof. Peter Swinnen, Chairman of ISCM, who has given us the greatest support to host the ISCM-Musicarama 2015.

I wish you all an enjoyable festival with us.

Dr. Lo Hau-man
Chairman
Hong Kong Composers' Guild

香港作曲家聯會憑著主辦 1988 年、2002 年及 2007 年 ISCM 國際現代音樂節的經驗，今年以香港分會的身份，籌辦 ISCM 音樂新文化 2015。音樂新文化有著二十多年的歷史，是本地一年一度深入民心的新音樂盛事。此次結合了國際現代音樂協會的元素，四日的小型音樂節將舉辦四場音樂會和一日兩節的作曲家座談會，展示更多來自世界各地的作品。聽眾可欣賞來自台灣的台北室內合唱團、日本的東風合奏團，與及本地表演團體寰宇交響樂團、香港中樂團室內樂小組及香港創樂團的演出。

在此感謝康樂及文化事務署、香港藝術發展局及香港作曲家及作詞家協會的支持，亦特別多謝籌委會主席陳錦標博士及華意堂藝術策劃的統籌。

本人謹代表香港作曲家聯會歡迎來自世界各地的來賓，包括國際現代音樂協會主席史永年教授對我們的支持，讓 ISCM 音樂新文化得以順利進行。

希望與大家共渡一個愉快的音樂節！

香港作曲家聯會主席
盧厚敏博士

Foreword 序

Although contemporary arts music may sound strange to many listeners of the general public, it means a lot to our fellow composers who treat music creativity seriously. Some composers believe the contemporary musical language is an excellent vehicle to express the most profound feeling from their heart, and some do not see music as just a means of entertainment but a tool to challenge one's wisdom. We have met many composers around the world sharing the similar belief, especially via the network of the ISCM (International Society for Contemporary Music). Providing this opportunity for international composers to showcase their works of new creativity would enable some meaningful exchange of ideas among composers and the audiences. This kind of exchange would hopefully encourage more people to create and appreciate new music.

With a limited festival budget, we stage 4 concerts and a one-day Composers' Forum this time. Although the scope is much smaller than a normal ISCM World Music Days Festival, the programme selection is as competitive as any 10-day ISCM festival. We have received 87 submissions of musical scores from 18 ISCM Member-Sections, and we have been very honored to have a 5-member international jury of distinguished composers to select the scores: Vytautas Germanavicius (President of the Lithuanian Composers Union), Isao Matsushita (Chairman of Asian Composers League), Peter Swinnen (President of ISCM), Richard Tsang (Former President of ISCM) and Marcel Wengler (Music Director of Luxembourg Sinfonietta). Four of them will also attend the Festival in person. Besides focusing on the conventional categories of concert music, i.e., choral, orchestral and chamber music, we deliberately feature one programme of mixed ensemble music for Chinese and Western instruments, as we believe Chinese instruments are no longer strangers to many non-Chinese composers nowadays. Around 20 overseas composers will come to Hong Kong to attend this Festival, especially for the one-day forum on 1st June when they will share their musical ideas in paper presentation sessions (in English) which are open to the general public with free admission.

It has been an enjoyable experience working with fellow composers of ISCM and Hong Kong Composers' Guild, without them this Festival will not be happening. I owe them thanks. I also hope you will be inspired by our music and discussion during these 4 days.

Dr. Joshua Chan
Chairman of the Organizing Committee

雖然很多普羅聽眾總覺得現代嚴肅音樂很奇怪，但對很多致力推崇原創性的作曲家來說它別具意義。有些作曲家堅信現代音樂語言提供了卓越的途徑去表達他們內心最深奧的情感，也有作曲家認為音樂並非只是一種娛樂，而是一種挑戰智慧的工具。我們認識很多來自世界各地的作曲家都持有這些信念，特別是透過國際現代音樂協會的相關網絡能有效地加深這種溝通。這個音樂節為不同國籍的作曲家提供了一個發表其新創作的機會，也讓其他作曲家及聽眾與其進行有意義的交流。我們希望這種交流會鼓勵更多人去欣賞或創作更多新音樂。

這次的音樂節經費只容許我們舉辦四場音樂會及一個歷時一整天的座談會。雖然在規模上與一個正常的國際現代音樂協會世界音樂節小得多，但是作品競投入選的激烈程度也與國際現代音樂協會的音樂節看齊。我們收到來自 18 個國際現代音樂協會會員國共 87 份待選作品，及很榮幸得到 5 位國際傑出作曲家為我們甄選作品。這個甄選作品委員會成員包括：立陶宛作曲家公會主席卓曼拿威斯、亞洲作曲家同盟主席松下功、國際現代音樂協會主席施溫能、前國際現代音樂協會主席曾葉發、及盧森堡合奏團音樂總監溫格勒。他們當中四位也會出席是次音樂節。除了聚焦於常規音樂類型外（合唱、管弦、室樂），我們也刻意安排一場混合了中西樂器的多重奏音樂會，因為現今對很多海外作曲家來說中國樂器已經不再是什麼陌生的東西了。大約有 20 位海外作曲家將會來港出席這次的盛會，特別是出席在 6 月 1 日舉行的歷時一整天的座談會。在這個免費開放給公眾人仕參加的座談會中，多位作曲家會輪流用英語發表 20 分鐘的論文介紹其作品的特色。

能與一眾國際現代音樂協會及香港作曲家聯會的朋友合作是一個非常享受的經歷。如果沒有了他們的參與，這個音樂節是不會籌辦出來的。特此鳴謝。我也希望你們能從這四天的音樂及討論中得到啟發。

音樂節籌備委員會主席
陳錦標博士

Taipei Chamber Singers

Founded in 1992, Taipei Chamber Singers (TSC) has won fifteen international awards and become one of the top vocal groups in Asia. International renowned conductors like Gunther Theuring, Peter Phillips, Yan Liangkun, Paul Travert, Bob Chilcott and Frieder Bernius, with whom TCS has cooperated, have always given TCS credit for its excellent vocal performance.

Taipei Chamber Singers has been dedicated to modern choral music with an advanced vision in recent years. In 2006, TCS launched the "Music Unlimited Programme" and has now cooperated with fourteen outstanding Chinese composers from Taiwan, Hong Kong, China and Malaysia. By striking up conversations between new thinking and new voice, this programme signifies a new trend of Oriental choral music in the 21st century. A visionary music platform is built for modern choral arts through commissions, premieres, and publication of scores and video/audio products.

TCS's exquisite representation of modern music has been internationally recognized. From 2007 to 2012, TCS has been invited to perform modern choral music in several major music festivals - where TCS opens up opportunities to present the commissioned works and extend their international influence. In the future, the "Music Unlimited Programme" will continue to perform in major international music festivals, circulate its publications to raise the commissioned works' international visibility and voice the modern oriental aesthetics and viewpoints to the world.

台北室內合唱團

台北室內合唱團成立於 1992 年 8 月，由深具演唱能力及豐富表演經驗的合唱歌手組成。自創團以來，台北室內合唱團秉持著「嚴格訓練、追求精緻」精神，並以「精緻音樂藝術的實踐者」自我期許，在歷任指揮陳雲紅、翁佳芬、梁秀玲的指導下，以絕佳的默契與音色，展現極為優異的藝術水準。現任指揮為留奧音樂家陳雲紅，團員約有 35 人，為台灣頂尖之合唱表演團體。

台北室內合唱團在國內外舞台的表現令人驚豔，屢次與國際知名音樂大師合作，如奧地利指揮家 Günther Theuring、英國文藝復興音樂大師 Peter Phillips、中國指揮大師嚴良堃、美國指揮家 Paul Traver、英國作曲家 Bob Chilcott 等人，均獲得大師們高度的肯定與讚賞。

成立二十年來，台北室內合唱團演出足跡遍布意大利、英國、法國、奧地利、西班牙、斯洛維尼亞、德國、匈牙利、美國、中國大陸等地，並獲邀至美國、匈牙利、斯洛維尼亞、中國大陸、澳門等地的國際音樂節中演出，深獲好評。更屢屢於各項國際性合唱比賽中獲得佳績，2006 年於匈牙利巴爾托克國際合唱大賽中，奪得「室內組」第一名與大賽「總冠軍」，並代表該項賽事獲邀參加 2007 年「歐洲六大合唱大賽總冠軍決賽」（2007 Europe Grand Prix, EGP），優異的音樂能力令評審團印象深刻 。

身為藝術表演者，台北室內合唱團不僅演唱，2006 年亦以創作者的角色啟動「合唱無設限」委託創作計畫，計已與台灣、香港、中國、馬來西亞等十多位傑出華人作曲家合作，預示 21 世紀東方合唱新趨勢。「合唱無設限」展露的先鋒眼界以及台北室內合唱團演繹當代作品的精湛能力備受國際樂界肯定，2007 年至 2012 年間，陸續受邀於香港「ISCM_ACL 國際現代音樂節」、丹麥「IFCM 第八屆世界合唱音樂論壇」、台灣「第二十九屆 ACL 大會暨亞太音樂節」、法國「第五屆 Polyfollia 國際合唱音樂節」中演出，未來亦將與更多優秀音樂家合作，並持續藉由重要音樂節演出、出版品流通等方式，多方提升委託創作之國際能見度，以當代東方獨特的美感與觀點，向世界發聲。

Chen Yun-hung (Conductor)

CEO/Artistic Director of Taiwan Choral Music Center and Artistic Director of Taipei Chamber Singers

Selected by "Who is Who in Choral Music, 2007," Chen Yun-Hung has traveled extensively with various choirs to many international performances and competitions such as "The 42nd Guido D'Arrezo International Choir Competition" and "The 36th C.A.Seghizzi International Choir Competition" in Italy, "The 4th International Johannes Brahms Choral Competition" in Germany, and "The 22nd Béla Bartók International Choral Competition" in Hungary.

Chen was frequently invited to be the adjudicator for many international Choral Competitions. In 2010, she and Taipei Chamber Singers produced the CD "Utmost Utterance of The Time - A Tribute to Contemporary Choral Music", won the Best Concert Award of the 21st Golden Melody Awards.

陳雲紅（指揮）

台灣合唱音樂中心（TCMC）執行長暨合唱藝術總監及台北室內合唱團藝術總監

榮獲德國的國際合唱名人錄《Who is Who in Choral Music, 2007》。陳雲紅曾多次帶領合唱團於歐洲各地參加國際合唱比賽與演出，並獲得多項殊榮及肯定。2006 年帶領台北室內合唱團赴匈牙利參加「巴爾托克國際合唱大賽」勇奪總冠軍，她個人榮獲最佳指揮獎。2005 年她指揮台北室內合唱團於德國「布拉姆斯國際合唱大賽」中榮獲金牌冠軍，個人也獲得最佳指揮獎。2002 年帶領台北世紀合唱團赴愛沙尼亞參加「巴倫國際合唱音樂節」，榮獲無伴奏民謠組比賽冠軍。1997 年她指揮台北世紀合唱團於意大利「國際合唱比賽 C.A.Seghizzi」榮獲總冠軍，她個人則囊括「最佳布拉姆斯音樂詮釋」及「最佳指揮」獎。自 2007 年至今，她更時常受邀於國際合唱比賽擔任評審，並擔任國際工作坊講師。接軌國際，是她展望世界觀的重要使命。

秉持熱愛合唱的理想，陳雲紅於2000年與一群朋友創立了「台灣合唱音樂中心」以落實台灣合唱教育的推廣。她秉持著「創新 分享 服務」的精神，落實永恆無私的傳承的全球合唱理念。基於對現代合唱音樂的獨特興趣，她更是努力於發掘並提攜國內現代音樂新銳作曲家，委託他們創作本國現代合唱作品，定期與台北室內合唱團舉辦「合唱無設限 — 現代國人作品發表」的音樂會。2010 年，她與台北室內合唱團所錄製的「當代狂潮」當代合唱作品 CD 榮獲第 21 屆金曲獎傳統藝術類別的最佳演唱獎，對於現代合唱音樂的貢獻，備受國內音樂學術界肯定。

Member List 團員名單

Conductor 指揮：Chen Yun-hung 陳雲紅
Piano 鋼琴：Wang Nai-chia 王乃加

Soprano 女高音

Fang Su-jen 方素貞、Chong Wei-min 鍾慧敏、Cho Yu-hsun 卓鈺薰、Wen Chia-lin 溫佳霖、Yuan Yih 原意、Ke Tzu-hsuan 柯紫璇、Cheng Hsieh-chen 成協真、Chuang Hao-wei 莊皓瑋、Chiang Yu-wen 江宇雯

Alto 女低音

Yeh Szu-yin 葉思吟、Chang Yi-ling 張穋菱、Yeh Yi-ting 葉依婷、Wu Li-chiu 吳麗秋、Chen Pei-yin 陳珮印、Huang Yin-ling 黃胤瓴、Chen Po-yu 陳珀愉、Lee Hsiao-yun 李筱筠、Pao Yu-huan 包宇歡

Tenor 男高音

Koh Tuan-hoe 高端禾、Lee Chun-ping 李駿平、Chang Hao-cheng 張皓程、Chang Wei-lin 張維麟、Ray Lin 林叡、Yu Meng-ko 余孟珂、Pan Guo-ching 潘國慶、Young Shao-wen 楊少文

Bass 男低音

Cheng Yu-hsi 鄭有席、Tu Wei 杜維、Chen Kuang-chien 陳光前、Cheng Yi-shen 鄭逸伸、Huang Shin-chi 黃詩祺、Lee Cheng-kuo 李政國

Administration 行政

Fang Shu-hsiao 房樹孝（Administration Director 行政總監）、Huang Hsiao-chun 黃曉君

Programme Notes 樂曲介紹

Two Years Later — Alex Taylor

Two Years Later is a poem by John Wieners, an American poet who came to prominence in the Beat generation along with more famous names like Allen Ginsberg and Jack Kerouac. Wieners was an antiwar and gay rights activist whose poetry often deals with issues of madness, sexuality and marginalisation. Wieners said of his own poetry: "I try to write the most embarrassing thing I can think of." *Two Years Later* could be seen as a reflection on his time in mental hospitals, where he underwent shock therapy.

Two Years Later

The hollow eyes of shock remain
Electric sockets burnt out in the skull.

The beauty of men never disappears
But drives a blue car through the stars.

This musical setting attempts to explore some of the resonances of the Wieners poem. In particular the contrast between the first and second stanzas - the intensity and heaviness of "hollow eyes" and "electric sockets" against the openness and peacefulness of "a blue car through the stars". The music also makes use of spatial effects, where sounds are passed through the choir and transformed gradually as thick dense clusters give way to open fifths.

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Alex is a composer, poet and multi-instrumentalist based in Auckland. In 2012 he was the youngest recipient to date of the SOUNZ Contemporary Award, New Zealand's most prestigious composition prize. Alex was the New Zealand Young Composer representative at the 2014 Asian Composers League in Tokyo and in 2013 received the CANZ Trust Fund Award. His recent projects include a substantial bassoon concerto commissioned by Ben Hoadley and the Auckland Chamber Orchestra, and a recomposition of Henry Purcell's *Dido and Aeneas* in collaboration with Frances Moore's Unstuck Opera Company.

兩年之後 — 泰萊

《兩年之後》是美國詩人懷拿的詩作，他在「垮掉的一代」成名，同期的有名的作家包括金斯堡和凱魯亞。懷拿活躍於反戰和同志平權，他的詩常談及瘋狂、性和邊緣化。他對自己的詩如是說：「我嘗試寫最令人尷尬的東西。」《兩年之後》可以被看為他對在精神病院的時光的反思，當時他曾接受電擊治療。

本作品嘗試探索懷拿詩中的共鳴，即如第一節和第二節的對比：「空洞的眼」和「電插座」的強烈和沈重與對比，和「一輛穿越星宿的藍車」的遼闊與平靜。音樂亦製造空間效果，聲音在其中穿過合唱團，由厚實的音塊達至純五度的和弦。

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泰萊於奧克蘭從事創作音樂及詩，並演奏多種樂器。他於 2012 年贏得新西蘭最負盛名的作曲獎項 SOUNZ 當代音樂獎，成為該獎項歷來最年輕的得獎者。他以新西蘭年輕作曲家的身份於 2014 年參加東京亞洲作曲家同盟，另於 2013 年獲取 CANZ 信託基金獎。近期作品包括為奧克蘭室樂團及演奏家霍德利委作的巴松管協奏曲，以及與摩爾的 Unstuck 歌劇公司合作，為珀塞爾的歌劇《狄多與埃涅阿斯》作全新編排。

Sujechon — Lee Il-joo

Sujechon was inspired by *Suhechon* which is a very famous traditional piece for wind instruments consists of four sections and is the oldest or all the royal court music, originating in the Silla Dynasty approximately 1,300 years ago in Korea. I was trying to develop an International Music based upon Korean Traditional Music and I wanted to express traditional music with modern musical methods for a cappella for mixed choir.

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Lee Il-joo received his Bachelor's degree in Composition from Kyungwon University in Korea. After earning his Bachelor's degree, he got his Master's degree from the Boston Conservatory and DMA degree in composition from Texas Tech University. He has been fortunate to study with Dr. Larry Bell, Dr. Peter Fischer and Seung-Woo PAIK. He was trying to develop an International Music based upon Korean Traditional Music and he wanted to express traditional music with modern musical methods. Currently he teaches composition at Gachon University as an adjunct professor. He also participates in ISCM in Korea sections as coordinator.

壽薺天 — 李一柱

《壽薺天》的靈感來自一首同名的傳統樂曲，這樂曲由管樂演奏，分四段，是現存最古老的宮廷音樂，可追溯至 1,300 年前的韓國的新羅皇朝。我嘗試發展一種建基於韓國傳統音樂的國際性的音樂，亦想以現代手法的合唱形式表現傳統音樂。

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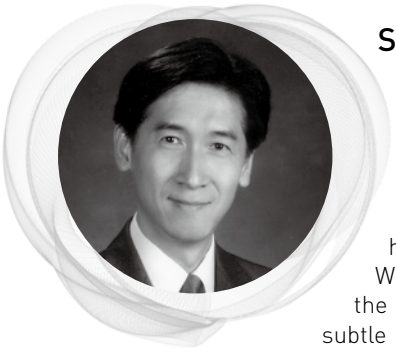
李一柱於韓國暻園大學取得作曲系學士學位後，分別於波士頓音樂學院及德州理工大學取得碩士及音學博士學位，並有幸能跟隨貝爾博士、菲舍爾博士及柏承佑學習。他計劃以韓國音樂為本來

發展一套國際音樂，並以現代音樂手法來表達傳統音樂。他現於嘉泉大學以客席教授身份教授作曲。他亦曾於國際現代音樂協會的南韓分部擔任統籌。



Strange Was the World
Victor Chan

A harmony-driven thought, strangely wrapped in the interweaving lines of the humming choir - one will see how it works with that Strange World of Yu Kwang-chung, as the poem is vaguely manifested in subtle contradiction between life and death, joy and sorrow.

Happy was the world
Where, when first we met,
You greeted me with a smile,
And I answered with a cry
That move heaven and earth.

Sad was the world
Where, when at last we parted,
I saw you off with a cry,
And you answered with a silence
That closed heaven and earth.

Strange was the world
Where, seeing you first to last,
I always cried aloud
How with your smile the world began
And how without it bliss ended.

~ Yu Kwang-chung

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Professor Victor Chan is an active composer, conductor and contemporary music promoter. He has produced over 200 works to date, ranging from opera, orchestral music, to numerous chamber works, choral pieces and songs, many of which are published and released on CD.

Professor Chan's music has been performed in many parts of the world and has officially represented Hong Kong on various international occasions. These include the International Society for Contemporary Music Festivals, the Asian Composers' League Festivals and Conferences, the International Federation of Choral Music Festivals, the UNESCO International Rostrum of Composers Conferences, the Beijing International Music Festivals, the World Symposium on Choral Music, the Sapporo Pacific Music Festival, the Amsterdam International Composers Festival, the Manhattan Music Festival, and the Tanglewood Contemporary Music Festival, etc.

Major works of him include commissions for the 1997 Hong Kong Reunification, the Annual Meetings of the World Bank Group and International Monetary Fund, the Philharmonic Orchestra of Radio France, the 50th anniversary of the founding of the People's Republic of China, the centenary of the Citigroup, and the 30th anniversary of the Hong Kong Philharmonic Orchestra, etc.

For twelve consecutive years since 1993, Professor Chan served as vice-chairman of the Hong Kong Composers' Guild. From 1997 to 2000 he was appointed as Composer-in-Residence of the Hong Kong Philharmonic Orchestra. In the year 1998, he was granted the 'Hong Kong Ten Outstanding Young Persons Award'. Victor Chan joined the Chinese University of Hong Kong in 1989. He is now serving as Professor of the Music Department and Head of the Chung Chi College.

More information about Professor Chan could be found in his Personal Homepage http://victorchan.hk

矛盾世界
陳偉光

本曲以和聲為主導，配以在詩詞文字以外，連綿穿插於不同聲部間的低唱，隱約而微妙地表現出悲喜間的矛盾與關連。

快樂的世界啊
當初我們見面
你迎我以微笑
而我答你以大哭
驚天，動地

悲哀的世界啊
最後我們分手
我送你以大哭
而你答我以無言
關天，閉地

矛盾的世界啊
不論初見或永別
我總是對你大哭
哭世界始於你一笑
而幸福終於你閉目

~ 余光中

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陳偉光教授是一位活躍的作曲家及指揮，並積極從事現代音樂推廣。至今他已完成超過二百多個作品，類型多樣，包括了歌劇、管弦樂、室內樂、器樂獨奏曲、合唱及獨唱歌曲等，其中不少已出版及灌錄成唱片。

陳教授的作品曾於世界多處發表，更屢次代表香港在多個國際盛會中演出，其中包括「ISCM 國際現代音樂節」、「亞洲作曲家同盟音樂節」、「國際合唱同盟音樂節」、聯合國文教部主辦之「國際作曲家交流會」、「北京現代音樂節」、「世界合唱音樂研討會」、「札幌太平洋音樂節」、「阿姆斯特丹國際音樂節」、「曼哈頓音樂節」、「坦格活德當代音樂節」等。

陳教授的主要作品以管弦樂居多，包括了應「九七回歸慶典」、「世界銀行及國際貨幣基金組織年會」、「法國電台管弦樂團」、「中國建國五十週年慶典」、「花旗集團一百週年慶典」、及「香港管弦樂團三十週年慶典」而委約的原創音樂。

陳教授自 1993 年起連續十二年出任「香港作曲家聯會」副主席，並於 1997 至 2000 年獲委任為「香港管弦樂團駐團作曲家」。1998 年，他更獲選「全港十大傑出青年」。自 1989 年至今，他一直任教香港中文大學，現為音樂系教授，及「崇基學院」院長。

有關陳偉光教授的其他資料，可見於他的個人網頁：http://victorchan.hk

The Somnambulistic Girl　Pan Hwang-long

The Somnambulistic Girl for 8-part mixed-chorus a cappella, has adopted its lyrics from poet Chen Li's work *Song of the Somnambulistic Girl*, is divided into five sections. The first section, through gradual rendering of vowels and double vowels, leads to scenes of dream. At times its shape and shadow follow each other, and at times one shape diffuses into several shadows, which wander around the loop of "Consonance" - "Tension (Dissonance)" - "Consonance", forming a quasi-self-concluded introduction. The second section consists of fragmented phrases, forming irregular tension and asymmetrical sense of motion, connoting a dramatic exposition. The third and fourth section each starts with recitation, followed by singing in a slower tempo, creating dramatic tension and contrast, to highlight the two extreme aspects of the development of plot, love and hate. The last section has a short retrogression of the scenes from the second section, returning to the first dream, while implying entangled and unpeaceful emotions of love and hate during the progress, which ends slowly, as an epilogue.

In this work performers need to bring portable percussion instruments, such as several *Qings* (Temple Bowls), Wooden Frogs and Rain Sticks, to strengthen the ideas and realm of the poem.

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Pan Hwang-long was born in Taiwan in 1945 and graduated from National Taiwan Normal University in 1971 with a Bachelor of Arts in music. In 1974 Pan entered the Musikhochschule und Musikakademie in Zurich and study composition with Hans Ulrich Lehmann and theory and counterpoint with Robert Blum. After graduating in 1976, he studied composition with Helmut Lachenmann at the Staatliche Hochschule fuer Musik und Theater in Hannover and from 1978 to 1980, with Isang Yun at the Universitaet der Kuenste Berlin. In 1982 he returned to Taiwan and became a professor at the National Institute of the Arts in Taipei and was elected Dean of School of Music in year 2002, 2005 at the Taipei National University of the Arts (TNUA).

Pan was the winner of the Foerderpreis des Juergen - Ponto Kompositions-Wettbewerbs (1979), the Wu San-lien Literature & Arts Award (1987) and Taiwan's National Arts Award (1992, 2003). His compositions have been performed by numerous ensembles including the Berlin Philharmonic Orchestra, EIC/IRCAM, the Arditti String Quartet, Klangforum, New Ensemble, Gaudeamus Music Week, ISCM/WNMD, ACL/APMF, Berliner Festspiele (2002, 2004), Alaska Crosssound Music Festival (2009) and A. Tansman Music Festival (2010).

夢遊女　潘皇龍

《夢遊女》的歌詞取自陳黎先生的詩作。全曲分成五段：首段透過「韻母」與「複韻」的逐次渲染，牽引出夢境的場景。第二段的樂句歷經分割或片斷堆疊，形成較為不規則的張力與不平衡的動感。第三、四段各以朗誦起，再以稍慢的速度歌唱，塑造戲劇性的張力與對比，彰顯劇情發展在對情人之「愛」與對情敵之「恨」的雙種終極面向。尾段短暫倒轉第二段的場景，回復到初始的夢境，卻在情境逆行中隱喻著愛恨糾纏不得平靜而徐緩落幕。

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作曲家潘皇龍教授，出生於台灣南投縣埔里鎮。畢業於台灣師範大學暨瑞士蘇黎世音樂學院，並在德國漢諾威音樂戲劇學院、柏林藝術大學專攻作曲。1982 年返國服務。他曾擔任國立台北藝術大學學生事務長；並膺選為音樂學院首任院長。

潘皇龍曾獲德國尤根龐德作曲獎、台灣吳三連先生文藝獎、國家文藝獎等。作品由國內外著名樂團，諸如柏林愛樂管弦樂團、法國龐畢度文化中心現代音樂室內樂團、英國阿笛悌弦樂四重奏團等，於國際性音樂節演出。

We Know Not Where the Dragons Fly　Mattias Sköld

This piece was written in 2002 and it was the first piece I wrote for choir, marking the beginning of a long relationship with the choir composition, both short pieces and large-scale choral works. I chose to write it in Chinese because I wanted a particular sound from the choir. My wife speaks fluent Chinese so I am familiar with this language and its pronunciation.

I chose to work with Liu Ji's poem because of how colourful and associative it is. Xu Yuanzhong's English translation is as follows: "The driving wind and rain pour on the city high; The thunder weighed down by heavy clouds rumbles long. After the rain we know not where the dragons fly; A pool green with grass echoes with frogs' choral song."

The music was much inspired by the narrative of the poem with the opening repetitive structures symbolizing the rain, and the loud *"bu zhi"* (not knowing) echoing the thunder as well as the frustration of not knowing where the dragons, causing the thunder, have flown.

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Mattias was born in Stockholm, Sweden in 1976. He studied classical composition with Sven-David Sandström and Per Mårtensson at Gotland's School of Composition and with Pär Lindgren and Bill Brunson at The Royal College of Music in Stockholm, where he is now a lecturer of electroacoustic music composition.

As a composer he writes everything from orchestral music to solo pieces, and he is equally comfortable with electronic and acoustic music. His music has been performed throughout Europe and America by ensembles and choirs like ReBaroque, Stockholm Saxophone Quartet, The Pearls Before Swine Experience, Kroumata, Kuopio Symphony Orchestra, KROCK, Pontus Langendorf and Richard Craig, Ginnungagap, The Swedish Radio Choir and Mikaeli Chamber Choir whose conductor, Anders Eby, has been an important influence in Mattias's work.

Mattias Sköld is also an avid performer of live electronic music. Beside solo appearances, he performs together with fellow sound artist Mattias Petersson in Örjan, together with composer/vocalist Anna Einarsson, in a trio with Matthias Reumert and David Brutti to name a few, and he has also been involved with the art network raketa. Mattias has also been the president of the contemporary music and art society Fylkingen.

不知龍去處　　史高

本作品在 2002 年寫成，是我第一首的合唱作品，成為我其後長久不同合唱作品的開端。我選擇用中文作為歌詞，因為我想合唱團有一種特定的聲音。我的妻子能說流利的中文，故此我對這語言和其發音很熟悉。

我選擇以劉基的詩入詞，因為其詩的色彩繽紛，其想像豐富。

音樂取材自詩的敘事。開首的重複音形象徵「雨」，而響亮的「不知」呼應詩中的「輕雷」和不知造成雷的龍去處的挫折感。

（原詩如下：「風驅急雨灑高城，雲壓輕雷殷地聲。雨過不知龍去處，一池草色萬蛙鳴。」）

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史高 1976 年生於瑞典斯德哥爾摩。他於哥特蘭作曲學校隨桑德斯特羅姆及馬藤松以及於斯德哥爾摩的皇家音樂學院隨林德格倫及布倫森學習古典音樂作曲。他現於皇家音樂學院教授電聲音樂創作。

他的作品種類包含交響樂以至獨奏音樂，原聲以至電子音樂均有涵蓋。作品於歐洲及美洲由多位演奏家及多個演奏團體及合唱團上演，當中包括 ReBaroque、斯德哥爾摩薩克斯四重奏、The Pearls Before Swine Experience、Kroumata、庫奧皮奧交響樂團、KROCK、朗根多夫、克雷格、 Ginnungagap、瑞典電台合唱團及米克萊室樂合唱團。米克萊室樂合唱團的指揮伊比對史高的創作影響頗深。

史高相當熱衷於電子音樂現場演奏。除個人演出之外，他曾聯同聲音藝術家皮特森於奧恩演出、與作曲/ 歌唱家埃納森合作，以及與羅姆特及布魯迪組成三重奏等。此外他亦有參與藝術網絡 raketa 的工作。史高現為當代音樂及藝社 Fylkingen 的總監。

Urworte. Orphisch　　Anders Nilsson

Urworte. Orphisch is the title of the five philosophical poems which Goethe wrote in 1817. The poems, or stanzas, have Greek titles with subtitles in German; ΔΑΙΜΩΝ, 'Dämon' (Fate); ΤΥΧΗ, 'Das Zufällige' (Chance); ΕΠΩΣ, 'Liebe' (Love); ΑΝΑΓΚΗ, 'Nötigung' (Necessity); ΕΛΠΙΣ, 'Hoffnung' (Hope). The poems are about life, but as I see it, although artistic creation and its terms; about the importance of being true to its essence, about the happy coincidence and love but also about the required limit, until the redemptive hope.

Urworte, Orphisch

ΔΑΙΜΩΝ, Dämon
Wie an dem Tag, der dich der Welt verliehen,
Die Sonne stand zum Gruße der Planeten,
Bist alsobald und fort und fort gediehen
Nach dem Gesetz, wonach du angetreten.
So mußt du sein, dir kannst du nicht entfliehen,
So sagten schon Sibyllen, so Propheten;
Und keine Zeit und keine Macht zerstückelt
Geprägte Form, die lebend sich entwickelt.

TYXH, Das Zufällige
Die strenge Grenze doch umgeht gefällig
Ein Wandelndes, das mit und um uns wandelt;
Nicht einsam bleibst du, bildest dich gesellig,
Und handelst wohl so, wie ein andrer handelt:
Im Leben ists bald hin-, bald widerfällig,
Es ist ein Tand und wird so durchgetandelt.
Schon hat sich still der Jahre Kreis geründet,
Die Lampe harrt der Flamme, die entzündet.

ΕΡΩΣ, Liebe
Die bleibt nicht aus! - Er stürzt vom Himmel nieder,
Wohin er sich aus alter Öde schwang,
Er schwebt heran auf luftigem Gefieder
Um Stirn und Brust den Frühlingstag entlang,
Scheint jetzt zu fliehn, vom Fliehen kehrt er wieder:
Da wird ein Wohl im Weh, so süss und bang.
Gar manches Herz verschwebt im Allgemeinen,
Doch widmet sich das edelste dem Einen.

ΑΝΑΓΚΗ, Nötigung
Da ists denn wieder, wie die Sterne wollten:
Bedingung und Gesetz; und aller Wille
Ist nur ein Wollen, weil wir eben sollten,
Und vor dem Willen schweigt die Willkür stille;
Das Liebste wird vom Herzen weggescholten,
Dem harten Muß bequemt sich Will und Grille.
So sind wir scheinfrei denn, nach manchen Jahren
Nur enger dran, als wir am Anfang waren.

ΕΛΠΙΣ, Hoffnung
Doch solcher Grenze, solcher ehrnen Mauer
Höchst widerwärtge Pforte wird entriegelt,
Sie stehe nur mit alter Felsendauer!
Ein Wesen regt sich leicht und ungezügelt:
Aus Wolkendecke, Nebel, Regenschauer
Erhebt sie uns, mit ihr, durch sie beflügelt,
Ihr kennt sie wohl, sie schwärmt durch alle Zonen -
Ein Flügelschlag - und hinter uns Äonen!

Primal Words, Orphic (1817)

ΔΑΙΜΩΝ, Daimon
When you were granted here your brief admission,
As sun and planets met that day they charted
For evermore your growing to fruition
According to the law by which you started
Thus must you be, from self there's no remission,
Thus long have sibyls, prophets this imparted;
Nor any time nor any power can shatter
Imprinted form informing living matter.

TYXH, Chance
But easing change gets round that stern constriction
As with and round us change is all-imbuing;
No more alone, you grow through social friction
And do such deeds as man is doing.
This life's an ebb and flow, a contradiction,
A toy that's toyed with, play for our pursuing.
The years have quietly formed the circle's essence,
The lamp awaits the flame of incandescence.

ΕΡΩΣ, Love
And come it must! - He plunges earthwards winging
Who from the timeless void to heaven once sped,
On airy pinions hovering and swinging
All springtime's day arorund the heart and head,
Away and back again forever springing,
Then woe is weal, there's sweet delights in dread.
Som many soaring hearts are dissipated,
The noblest to the One is dedicated.

ΑΝΑΓΚΗ, Neccesity
Then back once more. to what the stars had fated:
Conditioning and law; and wish of willling
Can only come since we are obligated,
Our will then all our fitful fancies killing;
Its dearest from the heart is extirpated,
Hard 'Must' prevails, both will and fancy stilling.
More closely still than those that first confined us.

ΕΛΠΙΣ, Hope
But such a confine, such a wall immuring
In odious chafe, is breached and left ungated
Though like the timeless crags it seem enduring!
A Being rises light and liberated;
Through showering rain and cloud and mist obscuring
She lift us up, we soar on wings elated:
You know her well, ranging all zones to find us;
One wingbeat - and the aeons lie behind us!

~ The Penguin Book of German Verse, ed. Leonard Forster

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Anders Nilsson (b.1954) has composed works in most genres. These include Requiem (2008/2010) and the opera Zarah, which is about Zarah Leander's career in the Third Reich, and which was seen by an audience of 25,000 at Folkoperan, in 2007. ¨Urworte. Orphisch¨ (2009) is his first work for a cappella choir.

古言．奧菲斯　　尼爾遜

《古言．奧菲斯》是歌德在 1817 年寫的五首哲學詩之一。這些詩、或節，都有希臘文的題目和德文的副題，分別為「命運」、「機遇」、「愛情」、「必然」、和「希望」。它們都是關於生命，但於我看來，它們是關於藝術創作，關於對藝術的真、關於愉快的偶遇和愛情－但同時亦雖節制，直至救贖的希望。

*　　*　　*

尼爾遜生於 1954 年，曾譜寫大部份種類的作品，當中包括安魂曲 (2008/2010)；以第三帝國人物利安德為藍本的歌劇《Zarah》，該作品於 2007 年在 Folkoperan 上演時觀眾人次達二萬五千人。《古言．奧菲斯》是他首個為清唱團而作的作品。

Für Viele　　Kurt Bikkembergs

Wieviel Schönheit ist auf Erden
unscheinbar verstreut;
möcht' ich immer mehr des inne werden;
wieviel Schönheit, die den Taglärm scheut,
in bescheidnen alt und jungen Herzen!
Ist es auch ein Duft von Blumen nur,
macht es holder doch der Erde Flur,
wie ein Lächeln unter vielen Schmerzen.

~ Christian Morgenstern (1871-1914); *uit de Sammlung VI*

After an intense search and selection, I have found a poem by Christian Morgenstern which despite its apparent simplicity, intertwine opposite meanings: the scattered inconspicuous (unscheinbar verstreute) terrestrial beauty and the lovely smile

(holde Lächeln) against the daily noise (Taglärm) and the many pains (vielen Schmerzen). But the overtone is that of (hidden) beauty.

These feelings I have tried to work out in the composition; a specially constructed four-tones-chord with a very sensual and sensitive sound, is the constituent of the whole piece. Not only can you find this special chord in harmonic constructions but also in melodic lines. The atmosphere of the piece is therefore very fragile, just like beauty.

* * *

Composer and conductor Kurt Bikkembergs was born in Hasselt in 1963. After graduating in music teaching, composition and choral and orchestral conducting at the Lemmens Institute in Louvain, he pursued his training in international masterclasses in Belgium and Austria given by, among others, Robert Sund (Sweden) and Timothy Brown (UK) for choral conducting, and Heinz Kratochwil (Austria) for composition.

He was choir master at the Flemish Opera (2002-2008), Kapellmeister at the Brussels Cathedral of Saints Michael & Gudule (2002-2013) and choir master/artistic director of the EuroChor-AGEC (2007-2010). He is currently choir master and professor of choral conducting and composition at LUCA-ARTS campus Lemmens Institute in Leuven, artistic director of the Capella di Voce and of the Dutch Student Chamber Choir and a guest conductor of the Flemish Radio Choir. He is an active member of Europa Cantat and of the International Festival for the Youth in Neerpelt.

As a composer he strives to renew vocal, in particular religious, music, by adding personal experiences without neglecting tradition. His compositions include all kinds of choir music, chamber and ballet music, three oratorios, a couple of cantatas, and also orchestral works. At his leisure, he sometimes spends time as a freelance composer, conductor, member of a jury, and even singer, which led to successful commissions by several festivals in Belgium (Maasmechelen, Neerpelt, Tongeren, Brussels, Antwerp, Gent, Harelbeke, Kortrijk, Watou, Hasselt , Leuven, Heist op-den-Berg...) and abroad, in Germany (Bottrop, Saarbrücken, Halle, Mainz, Bonn, Limburg, Irsee), Holland (Dordrecht, Bussem, Amstelveen, Den Haag, Utrecht, Den Bosch, Breda, Arnhem, Eindhoven), France (Menton, Nantes & Angers, Châteauroux), the United Kingdom (Oxford), Spain (Barcelona), Poland (Poznan), Belarus (Minsk), Hungary (Pomaz), Serbia (Nis), Slovakia (Bratislava) and Croatia (Split).

許多 碧金貝格

經過不斷的搜尋和篩選，我找到了一首基斯．摩根斯坦的詩，其詩簡單卻又穿插著相反的意思：分散又不顯眼的塵世美和可愛的笑容，相對於日常的嘈音和很多的痛。但其弦外之音，則是（隱藏的）美。

我嘗試將這些感覺放入這件作品：一個特別地構成的四音和弦，有著非常感性和敏感的聲音，組成了整個作品。你不單能在和聲中找到這個和弦，旋律之中亦有它的蹤影。故樂曲的氣氛很脆弱，一如美本身。

* * *

作曲兼指揮家碧金貝格 1963 年生於哈瑟爾特，他於魯汶學院修讀音樂教育、作曲、合唱及管弦樂指揮，畢業後於比利時及奧地利修讀國際大師班，師隨瑞典的桑德及布朗研習合唱團指揮，另於奧地利跟隨克拉托赫維爾學習作曲。

碧金貝格於 2002-2008 年出任佛蘭芒歌劇院的合唱團指揮；2002-2013 年擔任聖徒邁克爾及古道爾布魯塞爾大教堂的合唱團團長。他現於魯汶林文士學院的 LUCA-ARTS 學院擔任合唱團指揮及教授合唱團指揮及作曲。此外他亦擔任清唱團 Capella di Voce 及荷蘭學生室樂合唱團的藝術總監，以及佛蘭芒電台合唱團的客席指揮。他是 Europa Cantat 及位於內佩爾特的國際青年節的活躍團員。

作曲方面，碧金貝格力圖透過加入其個人經驗但卻不忽視傳統來革新合唱音樂，尤其是宗教音樂。他的作品包括合唱歌、室樂及芭蕾舞音樂、三首神劇、兩首長詠曲，以及多首交響樂作品。工餘時他擔任特約作曲家及指揮家、陪審團成員及歌唱家。多個地方及城市的音樂節均曾邀請他譜寫新作。

Sonnet Nr. 28 Oskars Herlins

Sonnet Nr. 28 is a choral piece for mixed choir of 24 voices. The piece employs *Sonnet Nr. 28* by William Shakespeare - this sonnet tells the story of an unhappy man (possibly poet himself), who suffers from extremely hard work during the day and psychological torture of visions of his beloved at night. Although it was very important for me as a composer to understand the meaning of the sonnet, in the piece I treated the text mostly in the way it forms the timbre of the sound rather than clearly comprehensible text. 24 voices of a choir are split evenly into 6 sopranos, 6 altos, 6 tenors and 6 basses. Voices are treated differently throughout the piece - sometimes they form rather traditional four-part setting and sometimes all voices have their own independent parts forming various counterpoint structures. The timbre of sound can be classified in two ways - as traditional sounds of singing and as noise sounds with no particular pitches.

* * *

Oskars Herlins created his first composition in the middle of the 1990's using a personal computer with 8-bit sound system. Few years later Herlins started to play the electric guitar (self-taught) and also took trumpet lessons. His later musical education includes composition studies with Maija Einfelde at Night Music School Ridze, electronic music composition studies with David Mondrup at Engelsholm Folk High School and composition studies with Rolands Kronlaks at Jazeps Vitols Latvian Academy of Music, from which Herlins graduated with BA diploma in composition and with prestigious Talivaldis Kenins Award. As an Erasmus exchange student Herlins has studied composition at Royal College of Music in Stockholm with Pär Lindgren. Herlins also has participated in various workshops and master classes in Latvia, Lithuania and Germany under the guidance of such composers as Wolfgang Rihm, Michael Levinas, Mauro Lanza and many others. Apart from musical education Herlins has received BA and MA diplomas in philosophy from University of Latvia. Oskars Herlins has received prizes and awards for his compositions in various composition competitions, for example, Peteris Vasks Foundation Competition (Latvia), New

Music Festival Arena Young composers' competition (Latvia), Elektrochok 2009 Electronic music competition (Denmark) and others. soundcloud.com/oskarsherlins

十四行詩第二十八首 希連斯

《十四行詩第二十八首》是寫給二十四聲部的合唱作品。作品運用莎士比亞的《十四行詩第二十八首》。這詩講述一個不快樂的人（可能是詩人自己），他白天忍受沉重的工作，黑夜想著他的愛人、受著心理上的折磨。雖然作為一個作曲家，我應該理解詩的意思，但在作品中，我主要從文字的音色去處理文本。二十四個聲部被平均分為六名女高音、六名女低音、六名男高音和六名男低音。各聲部有時構成傳統的四部和聲，有時所有聲部有各自獨立的部份，形成不同的對位。音色可分為兩種：傳統的聲音和無特定音高的嘈音。

* * *

希連斯於 1990 年代中以個人電腦及八位音響系統寫成他的第一首作品。數年後他自學電子結他並於課堂上學習小號。他隨後於音樂夜校 Ridze 隨艾菲德學習作曲，於艾高索姆民間高中隨萬特普學習電子音樂作曲，及於維多斯拉脫維亞音樂學院隨科隆勒斯學習作曲，獲取作曲系學士學位，及贏得著名的肯尼斯獎。當伊拉斯謨交換生期間他於斯德哥爾摩皇家音樂學院隨連達格倫學習作曲。他亦於拉脫維亞、立陶宛及德國參加作曲家拉姆、里維那斯及蘭沙等的工作坊及大師班。他於拉脫維亞大學取得學士及博士學位，及於多個作曲比賽贏得獎項，當中包括拉脫維亞的瓦斯克斯基金會大賽及新音樂節青年作曲家大賽，以及丹麥的 Elektrochok 2009 年電子音樂比賽等。

Light Seeking Light Gundega Šmite

Light Seeking Light for 12 voices (2004) is based on five lines of William Shakespeare's play *Love's Labour's Lost*. These lines deals with the most important category of our lives - Light, in all its meanings. As a composer, I tried to reflect the atmosphere of each text line in the musical metaphors, balancing on various expressions of Light - sudden flashes, deep obscurity, shadows, echoes of darkness.

To seek the light of truth, while truth the while,
Doth falsely blind the eaysight of his look.
Light, seeking light, doth light of light beguile;
So ere you find where light in darkness lies,
Your light grows dark by losing of your eyes.

* * *

Gundega Šmite was born in 1977, Riga. She has graduated from Jazeps Vītols Latvian Academy of Music in the composition department with professor Pēteris Plakidis (1998-2007). In the 2005/2006 academic year she supplemented her education with studies at the Jean Sibelius Academy of Music in Helsinki with Veli-Matti Puumala. In 2013 she earned PhD in musicology. Her thesis concerns itself with new conceptions of interpreting poetry texts in the Latvian choral music of the 21st century. Since 2007 she has been a lecturer in the Jazeps Vitols Latvian Music Academy. In 2009 she was elected Chairperson of the Latvian Composers' Union. Her works have been performed in prominent Contemporary music festivals Klangspuren, Time of Music, Baltic Sea Festival among others, as well as in public concerts worldwide.

光尋光 史米

《光尋光》(2004) 是取材自莎士比亞的劇作《迷失的愛》中的四句。這四句談及生命中最重要的範疇：光。作為一個作曲家，我嘗試利用音樂的比喻去帶出每一句的氣氛，在各種光的表達方式中平衡：突然的閃光、深邃的朦朧、影子、黑暗的迴響。

* * *

史米 1977 年生於里加，師隨柏拉基迪斯 (1998-2007) 於維多斯拉脫維亞音樂學院修讀作曲並畢業。2005/06 年樂季她到赫爾辛基西貝遼士音樂學院隨普瑪拉誰修，於 2013 年取得音樂學博士學位。她的博士論文是關於解讀廿一世紀拉脫維亞合唱音樂詩歌文本的新概念。自 2007 年她於維多斯拉脫維亞音樂學院出任講師，2009 年獲選為拉脫維亞作曲家聯盟主席。她的作品曾於著名的當代音樂節 Klangspuren、音樂時代、波羅的海音樂節等，以及世界各地的音樂會中演出。

Programme notes provided by the composers
樂曲介紹由作曲家提供

Programme notes English translation provided by Brian Ting
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Founded in 1983, the Hong Kong Composers' Guild (HKCG) is a professional association of serious composers with objectives to promote and cultivate music composition in Hong Kong. Apart from organizing concerts, publishing scores and producing recordings of works by Hong Kong composers, HKCG also takes an active part in arousing interest in composition especially amongst youths and in developing music as a vital creative art form in Hong Kong. Organizing composition competitions and sending composers to the community and schools are its regular activities. HKCG works closely with professional musicians and institutions in not just concert performances, but orchestration workshops, field trips, forum, commissions, and community services. As one of the cultural ambassadors of our city, HKCG has also established strong links with many international organizations and has played a significant role in international music exchanges. HKCG's predecessor is the Hong Kong Section of the Asian Composers League which was founded in 1973. HKCG is also a National Section of the International Society for Contemporary Music. It also co-operates with RTHK to send a composer as representative to the International Rostrum of Composers each year. Since July 2010, HKCG has become one of the Year Grantees of the Hong Kong Arts Development Council, the founding of which has enabled HKCG to hire a staff and set up an office in Hong Kong Arts Centre. The following is a list of major projects HKCG has organized & co-organized in the last 30 years:

1973	The First Asian Composers' League Conference/Festival
1981	The Seventh Asian Composers' League Conference/Festival
1986	The First Contemporary Chinese Composers' Festival
1988	ISCM-ACL World Music Days Festival 1988
1989 - present	New Generation - Student Composers' Showcase
1990 & 1991	New Music Hong Kong Concert Series
1990 - present	Schools Creative Music Showcase
1992 - present	Musicarama - International Contemporary Music Festival
1999 - 2001	Creative-music Making Workshops
2001/02	The ISCM World Music Days 2002 Contemporary Music Education Campaign
2002	ISCM World Music Days Festival 2002
2003	2003 Chinese Composers' Festival
2005/06	Tsuen Wan Town Hall Artist-in-Residence Project: Interactive Composition Workshops and Concert Series
2006/07	Tsuen Wan Town Hall Programme Partnership Scheme Project: Understanding Composition and Contemporary Music
2006 - 2008	2007 ISCM-ACL Music Creativity Education Campaign
2006 - 2008	Cadenzas of Hong Kong - Hong Kong Chinese Orchestra commissions, field trips in Guangdong, orchestration workshops for composers
2007	Creative Music Contest for Composition-cum-Performing Groups
2007	ISCM-ACL World Music Days Festival 2007
2008	Vocal Music Development Symposium
2008	Central Library Exhibition - From Tradition to Innovation: The Vitality of Modern Music Composition in Hong Kong
2008	Composition Workshop with Ensemble Modern
2008 - present	LCSD School Arts Animateur Scheme - Composition Training Project
2009	Young Composers Programme
2009 - 2011	Experiencing Composition and Contemporary Music: A Series of Interactive Workshops, Training Classes, and Concerts facilitated by Hong Kong Composers
2010	Central Library Exhibition & Talk Series - Delighting in Music Composing
2010 - 2012	Young Musicians Performance Platform - The Composers Guild Ensemble
2011	Dissemination of HK New Music - Chinese Choral Scores Publication
2011/12	Courses on Learning and Teaching of Composing and Arrangement for In-service Primary & Secondary School Music Teachers
2012	Inter-Tertiary Young Composers Platform - Composition Workshops and IEMA concerts of Germany and Hong Kong compositions
2012	Hong Kong Voices - School Choirs Concert
2012	SOUND-IMAGination: Hong Kong Snapshots
2012	Central Library Exhibition - Youth and Music Creativity: The Development of School Music Creativity in Hong Kong
2012 - present	LCSD New Synergy Arts Animateur Pilot Scheme - Advanced Music Composition Training Project
2013	Sharing Lectures by Hong Kong Composers
2013	Hong Kong Winds - School Wind Band and Recorder Band Concert
2013	SOUND-IMAGination: Hong Kong One Moment
2013	CD Publication Project - Resonating Colours
2013	Score Publication Project - Resonating Colours
2013	2013 Chinese Composers' Festival
2014	Sharing Lectures by Hong Kong Composers II
2014	New Music Aspired Concert
2014	Hong Kong Polyphony - School Orchestra and Percussion Band Concert
2014	Match Making Concerts - when emerging performers meet forerunner composers
2014	QEF - Music Composition Training Programme with Cultural Exploration
2014	SOUND-IMAGination: Hong Kong Postcards
2015	Sharing Lectures by Hong Kong Composers 2015
2015	ISCM-Musicarama 2015
2015	CD Recording Project - Chinese orchestral pieces by Hong Kong composers

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香港作曲家聯會成立於 1983 年，是本地嚴肅音樂作曲家為培育及推廣音樂創作而成立的一個專業組織。除定期舉辦新作品音樂會、作曲比賽、研習班、講座展覽、委約創作、出版樂譜及唱片錄音外，香港作曲家聯會更致力提高大眾、特別是青年人對作曲的興趣，並定期指派作曲家到學校培訓下一代創作人材，及在香港將音樂作為一種極為重要的創意藝術來推動其各方面的發展。作為香港的文化大使之一，香港作曲家聯會已經與許多國際組織建立緊密的聯繫，並在國際現代音樂交流方面擔當一個非常重要的角色。香港作曲家聯會的前身是成立於 1973 年的亞洲作曲家同盟香港分會。它也是國際現代音樂協會的會員國（地區），也與香港電台合作，每年派出一名作曲家代表香港出席「國際作曲家論壇」。從 2010 年 7 月起，香港作曲家聯會正式成為香港藝術發展局年度資助藝團，並於香港藝術中心設立了辦公室及聘請一位全職行政主任。香港作曲家聯會在過去 30 年主辦及合辦了以下主要音樂活動：

1973	第一屆亞洲作曲家同盟會議及音樂節
1981	第七屆亞洲作曲家同盟會議及音樂節
1986	第一屆中國現代作曲家音樂節
1988	國際現代音樂協會世界音樂日暨亞洲作曲家同盟會議及音樂節
1989 至今	音樂新一代：青年作曲家作品匯演
1990 及 1991	香港音樂新環境音樂會系列
1990 至今	學校音樂創藝展
1992 至今	音樂新文化：國際現代音樂節
1999 至 2001	學校音樂創意研習系列
2001/02	國際現代音樂協會世界音樂日前奏：學校「現代音樂教育推廣計劃」
2002	國際現代音樂協會世界音樂日
2003	2003 華人作曲家音樂節
2005/06	荃灣大會堂藝術家駐場計劃：「互動作曲工作坊與示範音樂會系列」
2006/07	荃灣大會堂節目夥伴計劃：「作曲與現代音樂多面體」
2006 至 2008	2007 年香港國際 - 亞太現代音樂節「音樂創意推廣計劃」
2006 至 2008	香江華采：香港中樂團委約創作、潮汕惠深采風、作曲家配器工作坊
2007	創作兼演出組合音樂大賽
2007	2007 年香港國際 - 亞太現代音樂節
2008	聲樂發展研討會：20 世紀下半葉聲樂發展概況
2008	香港中央圖書館展覽：「從傳統到創新：香港現代音樂創作的生命力」
2008	德國現代合奏團作曲工作坊
2008 至今	康文署學校藝術培訓計劃：音樂創作培訓計劃
2009	青年作曲家工作坊
2009 至 2011	作曲與現代音樂實踐及表演系列
2010	香港中央圖書館展覽及講座系列：「樂在創作中」
2010 至 2012	音樂新進演出計劃 - 驕陽雅樂
2011	香港新作品的傳播：中文合唱曲樂譜出版計劃及講座
2011/12	在職中小學音樂老師創作與編曲的學與教培訓課程
2012	大專聯校青年作曲家平台：作曲工作坊及德國香港交流音樂會
2012	香港之聲：學校合唱團音樂會
2012	短篇作品音樂會「聲影集：香港剪影」
2012	香港中央圖書館展覽：「音樂創作新趨（細）- 香港學生音樂創意的發展」
2012 至今	康文署演藝新力量培訓試驗計劃：音樂創作深造培訓計劃
2013	名家趣談作曲
2013	香港風：學校管樂團和牧童笛樂隊音樂會
2013	短篇作品音樂會「聲影集：香港 • 一刻」
2013	唱片出版計劃 - 原音幻彩唱片系列
2013	樂譜出版計劃 - 原音幻彩樂譜系列
2013	華人作曲家音樂節 2013
2014	名家趣談作曲 II
2014	熱愛新音樂 2014
2014	香港交響：學校交響樂團和敲擊樂隊音樂會
2014	創藝匯新聲 - 年青音樂家向前輩作曲家致敬
2014	優質教育基金 - 社區文化音樂創作培訓計劃
2014	短篇作品音樂會「聲影集：香港明信片」
2015	名家趣談作曲 2015
2015	ISCM 音樂新文化 2015
2015	唱片出版計劃 - 香港作曲家之中樂作品