



香港作曲家聯會  
Hong Kong  
Composers' Guild

Belgium

Croatia

# Global Delights

香港當代音樂節  
Hong Kong  
Contemporary Music Festival:

# 環宇薈萃

安特衛普二重奏音樂會  
Concert with Duo Antwerp

26.11.2022 (星期六 Sat) 8 p.m.

網上音樂會  
Online Concert

## 梅廣釗博士 Dr Mui Kwong-chiu

香港作曲家聯會主席  
Chairman of Hong Kong Composers' Guild



「香港當代音樂節：環宇薈萃」，是香港作曲家聯會本年度的音樂盛事，也是兩年前「香港當代音樂節·亞洲薈萃」的延續。

是次音樂節採用混合網上和實體形式。兩場網上音樂會，包括比利時的安特衛普二重奏和來自克羅地亞的手風琴室樂團音樂會，將會先後在本年度 11 月 26 日及 12 月 17 日網上舉行（請留意網上的資料和連結）；而實體的音樂會「滙·亞洲室樂團音樂會」，是疫情下難得實體舉行的音樂會，同時可欣賞世界首演多首香港作曲家的新作。在此很多謝支持今屆音樂節的合作單位：包括香港藝術發展局，香港作曲家及作詞家協會和香港電台第四台。

在此祝願音樂會演出成功，並為明年慶祝香港作曲家聯會 40 周年生日來一個愉快的搶先序幕！祝願大家身體健康，生活愉快！

*Hong Kong Contemporary Music Festival: Global Delights* is an important Hong Kong Composers' Guild (HKCG) music event this year. It is an extension of *Hong Kong Contemporary Music Festival: Asian Delights* two years ago. This year we shall showcase two online virtual concerts, namely Concert with Duo Antwerp from Belgium on 26 November and Concert with Accordion and Chamber Ensemble from Croatia on 17 December - both featuring original music works from HKCG members. The third one entitled Concert with NEXUS Ensemble will be in a physical format with seven world premieres.

NEXUS Ensemble has performed seven new works in a physical venue amid the pandemic. May I take this opportunity to thank the organizations, including Hong Kong Arts Development Council, Composers and Authors Society of Hong Kong, and Radio 4 of Radio Television Hong Kong for their kind support to make this festival a success. All these three concerts will carry an additional blessing for us to celebrate in advance the 40th birthday of HKCG coming next year!

I wish everyone an enjoyable evening and good health in the years ahead.

伍巧怡  
Ng Hau-ye Poly

梁柏希  
Leung Pak-hei

Wim Henderickx  
Wim Henderickx

彭振町  
Pang Chun-ting

蘇家威  
So Ka-wai

陸尉俊  
Luk Wai-chun

《離靈》(2022)  
*Lifting Away* (2022)

《棉花糖黃昏時》(2021)  
*Marshmallow Dusktime* (2021)

《尋索》(1996)  
*Searching* (1996)

《慢樂》(2022)\*  
*Slow Music* (2022)\*

《彳亍 II》(2022)  
*Walk II* (2022)

《武丑》(2022)\*  
*Wu Chou* (2022)\*

音樂會監製 **Concert Producers**  
洪銘健 **Chris Hung**

\* 此作品於 2022 年由香港作曲家聯會委約，費用由香港藝術發展局資助。

\* Commissioned by Hong Kong Composers' Guild in 2022 with support from Hong Kong Arts Development Council.



## 安特衛普二重奏

安特衛普二重奏乃創立於 2011 年的古典室內樂組合，創辦人為生於香港的馬林巴琴手/ 敲擊樂手葉安盈博士及西班牙低音單簧管手 Daniel Belloví。此組合活躍於國際及歐洲音樂界，曾獲邀於多個著名的音樂節及文化場地演出，包括加那利群島國際音樂節、敲擊樂藝術協會國際會議、比利時音樂日、貝爾梅奧國際音樂週、根特第五屆歐洲單簧管節、卡斯提亞-萊昂國際音樂節、貝內圖塞爾 Baketes 敲擊樂音樂節、瓦倫西亞音樂宮、瓦倫西亞文化中心音樂廳、香港大會堂、香港藝穗會、安特衛普皇家音樂學院、根特皇家音樂學院、北京琉璃廠劇場、北京塞萬提斯學院、特內里費島的 Timanfaya Theatre、Benisanó 音樂廳、Hoya de Buñol-Chiva 地區音樂廳、萊里達的 Francesco Granados 音樂廳、卡斯特利翁專業及高等音樂學院。亦曾和維多利亞市立管樂團、香港節日管樂團、Koninklijk Harmonieorkest Schelle 合作演出，指揮分別為 Hilario Extremania、蔡嘉樂及 Dirk De Caluwe 教授。

安特衛普二重奏自組成以來，以其優美抒情的演繹而受到專業音樂人士及公眾的注意。此二重奏已委約世界各地的作曲家創作過二百分鐘的音樂，這些作曲家包括 Josep Roda，Pere Sanz，José Alamá-Gil，Juan Meseguer，Eduardo Nogueroles，Ramón García i Soler，Saül Gómez，Jose Susi，Enrique Rodilla，Manuel Morcillo，Santiago Peláez (西班牙) 洪銘健、蔡曦雯 (香港)，Wilfried Westerlinck，Michiel De Malsche，Bart Verstraeten，Wim Henderickx (比利時)，Enric Riu (美國 / 西班牙)，Jeff Roberts (美國)，Eva Lopszyc (阿根廷)，Alexandre Ouzounoff (法國)，Geoffrey Alvarez (英國)，Sergio Azevedo (葡萄牙)。部份委約作品由 Musicvall，Edicions Musicals C.B. 出版成《安特衛普二重奏曲集》，以及收錄於鐳射唱片《自西班牙》。

## Duo Antwerp

Duo Antwerp is a classical chamber music group formed by Hong Kong marimbist/percussionist Dr. Adilia Yip, and Spanish bass clarinetist Daniel Belloví in 2011. Active in the international and European music scenes, Duo Antwerp has been invited to perform at prestige music festivals and cultural venues, including the International Festival of Music of the Canary Islands (FIMC), Percussive Arts Society International Convention (PASIC), Belgian Music Days, Bermeo International Music Week, the 5th European Clarinet Festival Ghent, International Festival of Music in Castilla and León, Festival of Percussion Baketes in Benetusser, Palau de la Música Valencia, Auditori de La Beneficencia de Valencia, Hong Kong City Hall, Hong Kong Fringe Club, Royal Conservatoire Antwerp, Royal Conservatory of Ghent, La Plantation Theatre Beijing, Instituto Cervantes Pekin, Timanfaya Theatre in Tenerife, Benisanó Auditorium, Auditorio de la Comarca "Hoya de Buñol-Chiva", Francesco Granados Auditorium in Lleida, Professional and Superior Conservatory of Castellón. They have collaborated with Municipal Band of Vitoria-Gasteiz, Hong Kong Festival Wind Orchestra and Koninklijk Harmonieorkest Schelle, under the batons of maestros Hilario Extremania, Carl Choi and Prof. Dirk De Caluwe respectively.

Since its very beginning, Duo Antwerp has attracted the attention of music professionals and public audiences with its exquisite lyrical interpretation. The Duo has already commissioned more than 200 minutes of new music from composers worldwide, including Josep Roda, Pere Sanz, José Alamá-Gil, Juan Meseguer, Eduardo Nogueroles, Ramón García i Soler, Saül Gómez, Jose Susi, Enrique Rodilla, Manuel Morcillo, Santiago Peláez (Spain), Chris Hung, Bernadette Choy (Hong Kong), Wilfried Westerlinck, Michiel De Malsche, Bart Verstraeten, Wim Henderickx (Belgium), Enric Riu (USA/Spain), Jeff Roberts (USA), Eva Lopszyc (Argentina), Alexandre Ouzounoff (France), Geoffrey Alvarez (England), Sergio Azevedo (Portugal). Some of the dedicated works to them are published in the *Duo Antwerp Collection* by Musicvall, Edicions Musicals C.B., and collected in the CD recording *From Spain*.





葉安盈博士  
Dr. Adilia Yip

馬林巴琴及敲擊樂  
Marimba and Percussion

05

葉安盈博士生於香港，現居於比利時，為馬林巴琴手及敲擊樂手，亦為藝術研究員。她以抒情性及音色獨特的馬林巴琴演奏著稱，參與及策劃多項不同性質的室樂演奏計劃，並與多位現代作曲家合作。

葉博士活躍於古典、現代及世界音樂界，曾獲多個音樂節、文化組織、音樂院校及機構、外交部邀請展演其音樂計劃。這些機構及音樂節包括：B-Classic，De Studio Antwerp，Radio Klara，Sfinks Mixed Festival Antwerp，aNOther Festival Vienna，TEDx，搖滾中樂節（香港）、香港駐歐洲經濟貿易辦事處、中華人民共和國駐比利時大使館等。葉氏熱衷於演奏古典及現代敲擊樂，2011年與低音單簧管手 Daniel Belloví 組成安特衛普二重奏，並與多位著名比利時作曲家緊密合作（包括 Michiel De Malsche，Jacqueline Fontyn，Wim Henderickx，Yannick Heeren，Frank Nuyts 等），亦與香港、西班牙、美國等地的作曲家合作。

葉氏對傳統民間音樂亦興趣濃厚，曾與非洲、中國、日本及墨西哥的民間樂師合作，作跨文化的演出，並與 Ricardo Lievano Flores，Juan Carlos Bonifaz 創辦「開括擊樂」，推動跨文化、跨學科的敲擊樂計劃。此組合和裝置藝術家、視覺藝術家、木偶藝術家合作，推動敲擊樂的發展（包括古典和跨文化的音樂），曾主辦的活動包括一年一度的 Klinken Percussie Festival、社會文化計劃 Voice Your Diversity、以及結合即興演奏及詩詞朗誦的活動等。

葉氏以「從西非巴拉風木琴技巧與實踐創建新的馬林巴琴演奏」這藝術研究計劃獲得安特衛普皇家音樂學院及安特衛普大學的藝術博士學位。她曾於安特衛普皇家音樂學院擔任項目主任（2012-14）及研究助理（2015-16）。葉氏亦畢業於根特奧爾菲斯學院（2012-14）。她自 2020 年至今在布魯塞爾非洲博物館的民族音樂學系擔任研究員，亦於 2020-21 年就讀於根特大學，獲非洲研究碩士學位，課題為剛果民主共和國的 manza 木片琴文化。她的研究綜合藝術探索、音樂體驗、民族音樂學和音樂實踐習慣。她曾於國際性會議及重要的音樂機構講學及示範演奏，包括布魯塞爾音樂學院、波爾圖音樂學院、里斯本音樂學院、聖地牙哥加州大學、約克大學、香港中文大學等。她的學術性研究發表於 Music + Practice，Resonancias，Forum+，ICTM 等學術性期刊，以及其他藝術計劃及民族音樂學平台。

Born in Hong Kong, Dr. Adilia Yip is a marimbist/percussionist and artistic researcher based in Belgium. Her lyrical, unique marimba sound has led to diverse chamber music projects and collaborations with contemporary composers.

Active for classical, contemporary, and world music, she has been invited by festivals, cultural organisations, music institutions and diplomatic units to present her projects, such as B-Classic, De Studio Antwerp, Radio Klara, Sfinks Mixed Festival Antwerp, aNOther Festival Vienna, TEDx, Chinese Music Rocks! (Hong Kong), Hong Kong Economic and Trade Office (Europe), and Embassy of the People's Republic of China in the Kingdom of Belgium, among others. Devoted to contemporary and classical percussion performance, Adilia formed the chamber music group Duo Antwerp with bass clarinetist Daniel Belloví in 2011, and has worked closely with renowned Belgian composers, including Michiel De Malsche, Jacqueline Fontyn, Wim Henderickx, Yannick Heeren, Frank Nuyts, etc., as well as composers from Hong Kong, Spain, USA, and other parts of the world.

Her interests in traditional music have led to cross-cultural music collaborations with traditional African, Chinese, Japanese and Mexican musicians. She has founded "The Bracket Percussion" for intercultural and multidisciplinary percussion projects with Ricardo Lievano Flores and Juan Carlos Bonifaz. The ensemble collaborates with artists of

installation, visual arts, and puppetry. The group supports the development of percussion, classical, and intercultural music through organising annual festival Klinken Percussie Festival, socio-cultural project Voice Your Diversity, and jam sessions with poetry.

Adilia obtained her Doctoral Arts degree (PhD) from the Royal Conservatoire Antwerp and the University of Antwerp with artistic research project "Inventing New Marimba Performance from the West African Balafon Practice". She was employed by the Royal Conservatoire Antwerp as research assistant (2015-16) and project officer (2012-14). She is also an alumna of the Orpheus Institute, Ghent (2012-14). She is currently a researcher at the Ethnomusicology Department of the Royal Museum for Central Africa, Brussels (2020-present). She obtained a Master's degree in African Studies from the Ghent University (2020-21), in which she investigated the manza xylophone culture in DR Congo. Her research scope encompasses artistic experimentation, music embodiment, ethnomusicology, and music practice. She has given lecture-recitals and presentations at international conferences and important music institutions internationally, such as Brussels Conservatory, Conservatory of Porto, Conservatory of Lisbon, UCLA San Diego, University of York, the Chinese University of Hong Kong, etc. She has published peer-reviewed articles in *Music + Practice*, *Resonancias*, *Forum+*, *ICTM*, and other artistic research and ethnomusicology platforms.





## Daniel Belloví

低音單簧管、巴塞特單簧管、倍低音單簧管  
Bass Clarinet

07 Daniel Belloví 為低音單簧管演奏家及教育家，曾任瓦倫西亞 José Iturbi 專業音樂學院單簧管教師，現任瓦倫西亞市立交響管樂團低音單簧管手及倍低音單簧管手。他使用“Royal Global” Firebird 的低音單簧管、JLV 的帶子和 Steuer 的簧片。

Daniel 於 1993 年入讀比利時安特衛普的皇家佛蘭芒音樂學院，主修低音單簧管，Prof. Jan Guns 指導下獲得低音單簧管演奏的碩士學位。他致力推廣低音單簧管的獨奏曲目及運用了低音單簧管的室內樂，經常獲邀在音樂學院 / 音樂學校舉行講座，包括比利時梅森 Klarinet Stage 2021、瓦倫西亞的羅德力高高等音樂學院、萊里達的 Francesco Granados 音樂學院、韋爾瓦的 Casa Colón 音樂廳、Ribarroja del Turia 市立專業音樂學院等。

Daniel 曾與多隊管樂團和專業樂團合作演出，包括交響樂團、馬德里市立管樂團、維多利亞市立管樂團、畢爾巴鄂市立管樂團等。又以獨奏者身份和多個樂團合作演出，包括阿利坎特市立管樂團、卡斯特利翁市立管樂團、韋爾瓦市立管樂團、維多利亞市立管樂團、地中海 Arundo Toulon 單簧管合奏團、比利時斯海勒皇家聖西西亞交響樂團、香港節日管樂團、匈牙利傑爾交響管樂團等。

Daniel 參與多個室內樂組合，包括 l'Ensemble, Consolat de Mar 單簧管四重奏，Fustavent 單簧管合奏團，瓦倫西亞弦樂四重奏，Cárdenas-Belloví 二重奏、安特衛普二重奏，MaBC 二重奏，Assamble Debussy 等。他曾以獨奏者及室樂演奏者身份，在歐洲、亞洲多個重要音樂廳中演出。

Daniel 曾首演多首題獻給他的低音單簧管樂曲。曾與他合作的重要作曲家包括 José Alamá, Ferrer Ferran, Pere Sanz, Josep Roda, Manuel Morcillo, Xavi Zamorano, Juan Meseguer, Ramón García, David Rivas, Eva Lopszyc, 洪銘健等。他曾首演不少低音單簧管協奏曲，以及為低音單簧管和其他樂器組合的曲目。低音單簧管獨奏的協奏曲包括 José Alamá 的 *Con Cierta Sentido*，Ferrer Ferran 的《低音單簧管博士的城堡》，Juan Meseguer 的《對話印象》。為低音單簧管、馬林巴琴和交響管樂團 / 交響樂團而作的二重協奏曲則包括 Ramón García 的《法爾內塞橋》、Pere Sanz 的《西班牙夢想》。為低音單簧管、單簧管和交響管樂團而作的則有 David Rivas 的《Tarango》。

Daniel 曾參與多個音樂節，包括在比利時根特舉行的第五屆歐洲單簧管節、在匈牙利傑爾舉行的第十屆歐洲單簧管節、第三十三屆加那利群島國際音樂節、2018 比利時音樂日、在卡斯提亞及萊昂舉行的國際音樂節、貝爾梅奧國際音樂節、在西班牙貝內圖塞爾舉行的 Baketes 敲擊樂音樂節、在西班牙瓦倫西亞舉行的第二十五屆和第三十屆 COSICOVA 作曲家會議、在西班牙塞戈爾舉行的帕倫西亞自由表達音樂節。

Daniel Belloví is a bass clarinet performer and pedagogue. He worked formerly as a clarinet teacher at the José Iturbi Professional Conservatory in Valencia, and is currently a bass clarinet and contrabass clarinet performer in the Municipal Symphonic Band of Valencia. Daniel plays with a “Royal Global” Firebird bass clarinet, “JLV” ligatures and “Steuer” reeds.

In 1993, Daniel studied at the Koninklijk Vlaams Conservatorium in Antwerp (Belgium), specialising in bass clarinet, and later obtained a Master's degree in bass clarinet under the guidance of Prof. Jan Guns. Focused on promoting the repertoire of the bass clarinet in chamber music and as a solo instrument, he has been regularly invited to give lectures at conservatories and music schools, such as Klarinet Stage 2021 in Mesen (Belgium), Conservatorio Superior de Música Joaquín Rodrigo in Valencia, the Francesco Granados Conservatory in Lleida, the Casa Colón Auditorio in Huelva, the Municipal Professional Music Conservatory in Ribarroja del Turia, etc.

He has collaborated with wind bands and professional orchestras such as the Bilbao Symphony Orchestra, Madrid Municipal Band, Vitoria Municipal Band, Bilbao Municipal Band, and has performed as a soloist with the Alicante Municipal Band, Castellón Municipal Band, Municipal Band of Huelva, Banda Municipal of Vitoria, Ensemble de Clarinettes “Arundo Toulon Méditerranée”, Koninklijke Harmonie Saint Cecile de Schelle (Belgium), Hong Kong Festival Wind Orchestra, Győr Symphonic Band, etc.

He has been a member of many chamber groups, such as l'Ensemble, Clarinet Quartet “Consolat de Mar”, Clarinet Ensemble “Fustavent”,

Valencia String Quartet, Dúo Cárdenas-Belloví, Duo Antwerp, MaBC Duo, Assamble Debussy. Through his varied projects as soloist and chamber musician, he has performed in the most important concert halls and auditoriums in Europe and Asia.

08 He has premiered a number of bass clarinet compositions dedicated to him, and has worked in close collaboration with important composers, such as José Alamá, Ferrer Ferran, Pere Sanz, Josep Roda, Manuel Morcillo, Xavi Zamorano, Juan Meseguer, Ramón García, David Rivas, Eva Lopszyc, Chris Hung, etc. He has premiered a number of concertos composed for solo bass clarinet, as well as bass clarinet combined with different instruments: for solo bass clarinet, *Con Cierta Sentido* by José Alamá, *The Castle of Dr. Bassclar* by Ferrer Ferran, *Impresiones dialogantes* by Juan Meseguer; for double concertos for bass clarinet, marimba and symphonic band / symphony orchestra, *Farnese Bridge* by Ramón García, *The Spanish Dream* by Pere Sanz; for bass clarinet, clarinet and symphonic band, *Tarango* by David Rivas.

Daniel has participated in various music festivals, such as the 5th European Clarinet Festival in Ghent - Belgium, 10th European Clarinet Festival in Győr - Hungary, 33<sup>rd</sup> International Festival of Music of the Canary Islands (FIMC), Belgian Music Days 2018, International Music Festival in Castilla y León, Bermeo International Music Festival, Percussion Festival Baketes in Benetusser - Spain, XXV and XXX Meeting of Composers of COSICOVA, Valencia - Spain, Festival of Free Sonorous Expression of Alto Palancia (FLESAP) Segorbe - Spain, etc.

伍巧怡

Ng Hau-ye Poly



09

伍巧怡在學期間獲得多個獎項，包括「新一代青年作曲家」、香港作曲家及作詞家協會之獎學金，更為香港首位在亞洲音樂節青年作曲家比賽中獲得冠軍的香港代表。伍氏現為香港演藝學院作曲系導師，曾多次參與香港教育署輔導視學處音樂組、香港演藝學院、香港電台第四台及香港藝術中心合辦之駐校作曲家、以及 ISCM 的音樂創作計劃。另外，亦擔任學校創藝展小學組及中學組的評審；康樂及文化事務署社區小組及「開放舞台」計劃之評審委員及港樂賽馬會音樂密碼教育計劃客席講者。自 2013 年起成為「音樂兒童基金」幹事，亦為該會課程顧問。伍氏亦擔任香港大學專業進修學院及保良局專業教育書院客席講師。

Ng Hau-ye Poly is presently teaching at the Department of Composition, Hong Kong Academy for Performing Arts. She was the champion in the Asian Composers' League (ACL) Young Composers' Award in Korea. She frequently participates in music composition projects with the Education Bureau Arts Education Section, the Hong Kong Academy for Performing Arts, RTHK Radio 4, and the Hong Kong Arts Centre, including ISCM Music Making Projects in 2002 and 2007. Besides that, she also collaborates with different arts organisations, such as the Hong Kong Arts Development Council, Hong Kong Philharmonic Orchestra, Jockey Club Keys to Music Education, Shatin Town Hall [Open Stage], etc. Ng has been an Honorary Governor and Programme Consultant of the Music Children Foundation since 2013. She is now a part-time lecturer at the HKU School of Professional and Continuing Education and the Po Leung Kuk Academy for Professional Education.

《離靈》

Lifting Away

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生命完結前，彌留之際，靈魂與肉體分離的時候，是艱難？是輕易？真的無從得知。作曲家在 2022 年 3 月時，因疫情關係在家工作，因而可以陪伴家中愛貓走完最後一程。見著離世的過程而引出一連串的想法，嘗試以音符來演繹靈魂離開身體的情景。

*When things end, are the sacrifice of dying and the soul-lifting away from the body difficult or easy? No one knows. In March 2022, due to the pandemic, the composer was working from home, so that she could accompany her beloved 17-year old cat on the final journey. The composer drew a series of ideas and used musical notes to interpret the scent of the last moment.*



梁柏希  
Leung Pak-hei

梁柏希畢業於香港中文大學及鮑靈格林州立大學，現為北德克薩斯州大學哲學博士生，主修作曲。梁氏師隨 Panayiotis Kokoras、Marilyn Shrude、Christopher Dietz、Mikel Kuehn、陳偉光、李允琪、盧厚敏及謝建銓。他的作品曾在不同場合發表，包括 SPLICE Institute 2022、Electronic Music Midwest 2022、國際電腦音樂研討會 2021、香港當代音樂節 2020 及 2021、SCI National Conference 2021、NSEME 2021、Longy's Divergent Studio 2021、香港網上中樂節及夏洛特新音樂節 2020。他曾與 Transient Canvas、Rhythm Method 弦樂四重奏、Rosetta Contemporary Ensemble、Duo Zonda、Trio Mythos、留聲樂團、Stellar Trio、凝音樂坊、香港管樂雅集、香港中樂團、羅曼四重奏、Contrast Trio 及 Hong Kong Saxophone Ensemble 合作。

Leung Pak-hei was born and raised in Hong Kong. His compositions have been presented in the U.S., U.K., Italy, Japan, Taiwan and Hong Kong by music groups such as Transient Canvas, the Rhythm Method String Quartet,

Rosetta Contemporary Ensemble, Duo Zonda, Trio Mythos, Resonance, Stellar Trio, Music-Joint Association, Hong Kong Wind Kamerata, Hong Kong Chinese Orchestra, Contrast Trio, Hong Kong Saxophone Ensemble and Romer String Quartet. His recent works were featured in SPLICE Institute 2022, EMM 2022, ICMC 2021, SCI National Conference 2021, NSEME 2021, Longy's Divergent Studio 2021, Hong Kong Contemporary Music Festival 2020 and 2021, Hong Kong Chinese Orchestra Net Festival, SCI Summer 2020 Student Mixtape, Charlotte New Music Festival 2020, and others.

Leung is currently a PhD student in Music with a concentration in composition at the University of North Texas. He received a Master of Music degree from Bowling Green State University, and a Bachelor of Arts in Music from the Chinese University of Hong Kong. His principal teachers include Panayiotis Kokoras, Marilyn Shrude, Christopher Dietz, Mikel Kuehn, Wendy Lee Wan-ki, Victor Chan Wai-kwong, Lo Hau-man and Ricky Tse.

## 《棉花糖黃昏時分》 Marshmallow Dusktime

《棉花糖黃昏時分》以聲音描繪我初次到達鮑靈格林時所看見的一抹雲彩。那是一片鬆泡泡的天空，沒有高樓大廈，沒有烏煙瘴氣。那是一場如夢的旅途，如此不真實，卻又那麼確切。

*Marshmallow Dusktime* was inspired by the dusk I saw when I first arrived in Bowling Green, OH in Fall 2019. I had never seen such a dusk, such a mix of purple, pink and orange, on a sky so creamy and fluffy. In my hometown Hong Kong, it is all about skyscrapers. It was at the time that I was about to graduate from Bowling Green State University that I worked on this piece. Therefore, I wrote this piece as a conclusion to a journey so dreamy, so unrealistic, yet so true.

## Wim Henderickx



Wim Henderickx 為佛蘭芒作曲家，現居於安特衛普，學於安特衛普皇家音樂學院（作曲及敲擊樂）、巴黎音樂與音響協調研究所（電子音樂）以及海牙音樂學院。

Henderickx 很多作品受東方音樂及哲學影響。其創作包括歌劇、劇場音樂、管弦樂、合唱作品、管樂團音樂及室內樂，當中很多都運用了電子音樂。他在印度和尼泊爾之旅後寫成《密教哲學套曲》。在 2008 年的伊莉莎白女皇作曲比賽中，他以《歌曲》（為人聲及鋼琴而作）入選複賽。2016 年十月，《開花》（為合唱團、小號及電子音樂而作）在指揮 Martyn Brabbins 領導下，由倫敦交響樂團聯同 BBC Singers、Marco Blaauw（小號）首演。2017 年的《安魂曲》由佛蘭芒芭蕾舞歌劇院委約，聯同編舞家 Sidi Larbi Cherkaoui 合作首演。《大提琴協奏曲》由 Jean-Guihen Queyras 聯同安特衛普交響樂團於阿姆斯特丹舉行的大提琴雙年展中首演。樂隊作品《謎 VII》於倫敦皇家阿爾伯特音樂廳首演。《大自然之歌》在布魯塞爾的 2021 Klarafestival 中網上首演，以及在上海獲現場首演，2022 年此作獲得著名的中國橄欖藝術大獎。2022 年五月，歌劇《轉教》於安特衛普的佛蘭芒芭蕾舞歌劇院首演，成為二十多年來在這歌劇院最成功的現代製作，並透過 OperaVision.eu 轉播至 2022 年十二月。

Wim Henderickx is a Flemish composer, based in Antwerp. He studied composition and percussion at the Royal Conservatoire in Antwerp, and sonology at IRCAM in Paris, and

at the Conservatoire of Music in The Hague.

Many of his works are influenced by oriental music and philosophy. He has written works for opera, music theatre, orchestra, choirs, windband and chamber ensemble. Electronics are often an important feature in his music. Following a journey around India and Nepal, he composed the *Tantric Cycle*. Commissioned by the Queen Elisabeth Competition, Canzone for voice and piano entered the semi-final of the 2008 competition. In October 2016, *Blossomings* for choir, trumpet and electronics was premiered at LSO St Luke's in London with the BBC Singers, Marco Blaauw (trumpet) and Martyn Brabbins (conductor). His Requiem was commissioned by Opera Ballet Vlaanderen in 2017, a collaboration with choreographer Sidi Larbi Cherkaoui. His Cello Concerto (*Sangita*) was premiered by Jean-Guihen Queyras and the Antwerp Symphony Orchestra at the Cello Biennale in Amsterdam. *Enigma VII* for orchestra was premiered at the Royal Albert Hall in London. *Songs of Nature* received an online world premiere at the Klarafestival 2021 in Brussels, a live premiere in Shanghai, and in 2022 this production won the prestigious Chinese GanLan Art Award. In May 2022 his opera *The Convert (De bekeerlinge)* was premiered at Opera Ballet Vlaanderen in Antwerp and became the most successful contemporary production in this opera house in more than 20 years. It is uploaded on OperaVision.eu till December 2022.

## 《尋索》 Searching

此曲原為中提琴及馬林巴琴二重奏，創作於 1986 年。作曲家因為很喜愛這兩種樂器而創作此曲。其他版本包括 2003 年的小提琴及馬林巴琴，2005 年的低音單簧管及馬林巴琴，以及 2010 年的大提琴及馬林巴琴。

此曲由五個對比性強的段落組成，其基本素材由不同的音程以及和弦以相對的對稱性展衍。

年青作曲家的「尋索」在這作品中引人注目。

*Searching* for bass clarinet and marimba was originally composed for viola and marimba in 1986. This original combination was a result of the composer's liking for these two instruments.

In 2003 he rewrote this work for violin and marimba, in 2005 for bass clarinet and marimba, and in 2010 for violoncello and marimba.

The work consists of 5 contrasting parts, in which the basic material is built from opposite symmetrical positions of intervals and chords.

The spontaneous "search" of a young composer is striking in this work.



彭振町  
Pang Chun-ting



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彭振町 (b.1983) 為香港作曲家，其作品曾獲多位重要音樂家和多個樂團所演出，包括 Vertixe Sonora、Ensemble Linea、以色列當代演奏家、Quatuor Makrokosmos 和 Ensemble Ascolta 等。他的音樂探索脆弱性，以及音樂典故背後的邏輯和張力。彭氏畢業於香港演藝學院，其後在新英格蘭音樂學院、紐約州立大學水牛城分校深造，師事 David Felder 博士、Malcolm Peyton 教授和羅永暉教授。曾獲 Dian Red Kechil International Young Composers' Residency、亦參與 Royaumont Voix Nouvelles、Sävellyspaja 和韋爾斯利學院的作曲家會議，和接受 Chaya Czernowin、Brian Ferneyhough、Jukka Tiensuu、Augusta Read Thomas 等著名作曲家的指導。

Pang Chun-ting (b. 1983) is a Hong Kong composer whose music has been performed by a number of foremost musicians and ensembles, including Vertixe Sonora, Ensemble Linea, Israel Contemporary Players, Quatuor Makrokosmos and Ensemble Ascolta. His music explores fragility, and the logic and tension behind musical allusions.

After graduating from the Hong Kong Academy for Performing Arts, he further studied at the New England Conservatory and the University at Buffalo. His primary composition teachers include Dr. David Felder, Prof. Malcolm Peyton and Prof. Law Wing-fai.

Pang has also received training from renowned composers, including Chaya Czernowin, Brian Ferneyhough, Jukka Tiensuu and Augusta Read Thomas, during his residencies at Dian Red Kechil International Young Composers' Residency, Royaumont Voix Nouvelles, Sävellyspaja and Composers' Conference at Wellesley College.

## 《慢樂》 Slow Music

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音樂是快還是慢？作品的標題或對或錯。要投入，演奏者需要重複和進入樂句當中，這過程緩慢，而樂句卻快速。

*How do we know that the music is slow? How does a piece sound fast? The title of this piece is either right or wrong. To be adequately involved, performers are required to repeat and internalise what they are playing. This process is slow but the passages are fast.*

蘇家威  
So Ka-wai



## 《彳亍 II》 Walk II

蘇家威畢業於香港浸會大學，隨祈道緯教授及高爾文博士學習作曲，先後獲音樂（榮譽）文學士及哲學碩士（作曲理論）學位。他的音樂曾於本地及海外演出，包括日惹市當代音樂節（印尼）、亞洲作曲家聯盟會議（2011 台北、2015 菲律賓）、第十六屆國際薩克管會議（蘇格蘭）、鹿兒島亞洲青少年藝術祭（日本）等，亦多次獲香港校際音樂節選為指定曲目。

蘇氏曾接受管樂團的訓練，近年創作和編寫不少管樂團作品，包括庇利羅士管樂團委約的薩克管協奏曲《痴、情、狂》（2013）、香港管樂協會委約的《煉朱雀》（2019）和柏斯管樂團委約的《祭青龍》（2014）等。

So Ka-wai obtained his undergraduate and M.Phil. degrees from Hong Kong Baptist University, majoring in music composition under the supervision of Prof. Christopher Keyes and Dr. Christopher Coleman. His works have been premiered locally and overseas, including Asian Composers' League Conference and Festival (2011 in Taipei, 2015 in Philippines), Yogyakarta Contemporary Music Festival (Indonesia), the XVI World Saxophone Congress (Scotland) and Kagoshima Asian Youth Arts Festival (Japan). Moreover, his works were frequently selected as set pieces in the Hong Kong Schools Music Festival.

Influenced by his musical training, So Ka-wai is one of the young composers who focuses on composing and arranging music for wind bands. He has received commissions for writing new works, such as saxophone concerto *Infatuazione*, and symphonic poems *Refined Vermilion Bird* and *Rites of Azure Dragon*.

低音單簧管與馬林巴琴二重奏《彳亍II》的靈感來自戴望舒的詩《雨巷》。作曲家幻想自己為詩中的「我」、低音單簧管為「她」，以馬林巴琴為「雨」去描述詩中「我」和「她」在雨巷相遇的情景。此外，為突顯靈感，樂曲的結構與詩中的拱型結構甚為相似。而且，作曲家利用了不同的氣氛和演奏技巧，把整首樂曲的五個段落分割出來。

《彳亍II》的原作《彳亍》，是2016年由假日薩克管樂團委約的中音薩克斯管與馬林巴琴二重奏作品，並由香港作曲家及作詞家協會轄下的「CASH 音樂基金」贊助。

The duo work *Walk II* is inspired by the poem "The Alley in the Rain" written by Dai Wangshu. The poem depicts how the poet met a lady and their walking through the alley in the rain. The composer represents himself as the poet, the bass clarinetist as the lady and the marimba as the rain. In order to enhance the correlation between the poem and the composition, the composer transforms the arch-like structure of the poem into the work and articulates the composition with different moods and performance techniques.

*Walk II* is a transcription of the composer's commissioned work *Walk*, which was commissioned by the Holiday Sax in 2016 with sponsorship from CASH Music Fund.

## 陸尉俊

Luk Wai-chun



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陸尉俊畢業於香港中文大學音樂系，取得音樂博士（作曲）學位，師隨李允琪教授。他喜歡探索不同的音樂風格，而其作品融合不同文化的音樂元素。2019年，陸氏以訪問學者的身份前往美國南佛羅里達州大學，鑽研爵士音樂及拉丁美洲音樂，並到訪古巴、秘魯、玻利維亞和巴西作音樂考察。

陸氏修讀博士學位期間獲頒多項獎學金，包括香港作曲家及作詞家協會獎學金、中國文化研究所莫慶鏘獎學金，以及香港賽馬會音樂及舞蹈信託基金本地音樂獎學金等。陸氏的中樂作品《彈撥搖滾》於2021「敦煌獎」中國民族室內樂新作品展評活動中贏得金獎第一名（同類樂器組合作品），琵琶獨奏曲《爵士琵琶》則在2017年獲「敦煌獎」重奏新作品展評銀獎。另外，他是誼樂社2021年作品徵集、Kaleidoscope Chamber Orchestra、Catchfire Collective和Tacet (i) Ensemble 樂季徵譜比賽優勝者。

Luk Wai-chun earned his Doctor of Music degree (D. Mus.) from the Chinese University of Hong Kong under the supervision of Prof. Lee Wan Ki Wendy. He loves exploring different

kinds of musical styles. In 2019, he went to the University of South Florida as a visiting scholar to study jazz music and conduct research on Latin American Music. Later, he travelled to Central and South America for conducting music fieldwork on Latin American music.

During his doctoral study, Luk received various scholarships, including the Composers and Authors Society of Hong Kong Scholarship, the ICS Mok Hing Cheong Postgraduate Scholarship, and the Music Scholarship (Local Studies) from the Hong Kong Jockey Club Music and Dance Fund. His Chinese instrumental work *Tan-Tiao Rock* won the Gold Prize in Combination of Musical Instruments of the Same Category at 2021 "Dunhuang Award" for Chinese Chamber Music. His solo pipa work *Jazz Pipa* earned the Silver Award in Dunhuang Award for New Works for Pipa Solo in 2017. Furthermore, he is a winner of the calls for scores of Musicus Society, Kaleidoscope Chamber Orchestra (USA), Catchfire Collective (USA), and Tacet (i) Ensemble (Thailand).

## 《武丑》 Wu Chou

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在中國戲曲裡，有四種不同的行當，分別是生（男）、旦（女）、淨（強悍的男）和丑（男小丑）。主角通常由生和旦擔任。丑行在舞台上專門扮演容貌醜陋的人物，是有趣的男性小丑角色。丑行通常在舞台上表演唸白、做手和身段而不唱。而武丑是扮演武藝高強的滑稽人物。

《武丑》這首樂曲描繪兩個武丑為一旦而打鬥。然而，他們的打鬥並不殘酷，而是很有趣的。

在樂曲中，音樂模仿他們的互動和唸白。低音單簧管的泛音滑奏 (harmonic glissando) 以及低音單簧管和馬林巴琴的滑奏經常用來模仿不同角色的唸白。此外，廣東音樂旋律風格與爵士樂節奏互相融合，產生一些滑稽的感覺。

樂器組合：低音單簧管和預置馬林巴琴與小鑼

In Chinese opera, there are four different categories of roles, which are *sheng* 生 (male role), *dan* 旦 (female role), *jing* 淨 (forceful male role), and *chou* 丑 (male clown role). The leading roles are the *sheng* and *dan*. The *chou*, literally meaning "ugly," has a comical character. *Chou* usually performs stage speech (*nianbai* 唸白) and acts on stage without singing. *Wu chou* 武丑 is the *chou* playing minor military role.

This composition depicts two *wu chou* fighting for a *dan*. Interestingly, their fights are not brutal but funny.

In this work, the music imitates the interaction and stage speech of the two *wu chou*. The harmonic glissando of the bass clarinet, and the glissandi of the bass clarinet and the marimba imitate the *nianbai* of different roles. In addition, Cantonese music melodic styles are blended with jazz rhythms to create some comical effects.

Instrumentation: bass clarinet and prepared marimba with a small hand gong



## 香港作曲家聯會 Hong Kong Composers' Guild

### 宗旨

香港作曲家聯會旨在創作卓越的音樂，發掘音樂新思維，尋求音樂創意，推廣音樂欣賞，透過音樂教育培育作曲家。我們亦旨在加強本地及國際音樂組織和作曲家的交流。

### 關於我們

成立於 1983 年，香港作曲家聯會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才，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。

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香港作曲家聯會  
Hong Kong  
Composers' Guild

**Mission**

Hong Kong Composers' Guild (HKCG) aims at showcasing virtuosity in music composition, promoting musical creativity, appreciation and innovative ideas, and nurturing the minds of musical creations through music education. We aim at local and international exchanges with music organisations and composers.

**About us**

We encourage Guild members to strive for excellence in their writing and share their music locally and internationally. Founded in 1983, HKCG is a professional association of serious composers with objectives to promote and cultivate music composition in Hong Kong. Apart from organising concerts, publishing scores and producing recordings of works by Hong Kong composers, HKCG also takes an active part in developing music as a vital creative art form in Hong Kong. HKCG works closely with professional musicians and institutions, acting as one of the cultural ambassadors of our city.

HKCG's predecessor is the Hong Kong Section of ACL founded in 1973. We are also a National Section of the ISCM. We co-operate with Radio Television Hong Kong 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.

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資助 SUPPORTED BY



香港作曲家及作詞家協會  
Hong Kong Composers' Guild is financially supported by the HKADC



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