



香港作曲家聯會
Hong Kong
Composers' Guild



NEW GENERATION
音樂 新一代 2022
音樂會 CONCERT

2022.8.19 Fri 星期五 | 8pm

柴灣238柴灣道青年廣場Y劇場
Y Studio, Youth Square, 238 Chai Wan Road, Chai Wan



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 unauthorised photography, audio and video recordings in the studio.
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。

FOREWORD

前言



Dr Mui Kwong-chiu
梅廣釗博士

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

Time flies.

In 2022 New Generation will be celebrating his 33rd anniversary and next year in 2023, Hong Kong Composers' Guild will be celebrating its 40th anniversary.

New Generation aims to create a platform to showcase the new music compositions by the emerging young composers and their works will be performed by professional musicians. Looking forward to many more creative and quality new music works coming in the near future and also many more young composers emerging from the New Generation.

光陰似箭，日月如梭，轉眼間「音樂新一代」已經踏入了第 33 個年頭，而香港作曲家聯會在 1983 年成立到 2023 年將會慶祝 40 周年的生日。

「音樂新一代」旨在為正統音樂創作初試啼聲的年輕作曲家們提供一個專業演出的平台，為他們的作品提供一個專業公開演奏的機會。多年來這平台為香港發掘很多優秀的作曲家，很多目前已經成為香港的音樂大師。

我祝願參加這個平台的年青作曲家們未來的音樂成就更青出於藍，更多佳作！

FOREWORD

前言



Jimmy Shiu
蕭樹勝

Head of RTHK Radio 4
香港電台第四台節目總監

"Through a selection process, a number of young composers' works become world premieres performed by professional musicians. Along with the audience who witness the birth of them, the creators get to know how they sound, instead of how they look. One piece will win and that budding composer will receive a commission for the event next year."

That is the concept of "New Generation" which I greatly applaud. Music creation can be quite a solitary activity. This meaningful project however helps to connect composers with performers and audience.

RTHK Radio 4 is delighted to be involved with the connection process. Through the airwaves, we can connect with music lovers out there. Since our programmes are kept on RTHK's website for a year, we also connect to the works' future listeners!

We treasure the years of our close working relationship with the Hong Kong Composers' Guild in putting up the annual "New Generation". In fact, we look forward to the day when we may open up Studio One once again to a live audience, as we have done for decades.

Enjoy a memorable musical evening.

「透過甄選，一位年青譜曲者的作品有機會公開演出。觀眾和他一起見證新曲面世；他亦可對比聲響和音符的分別。若作品勝出，這位年青人可獲委約，明年在同一活動中發表另一首新曲。」

以上是「音樂新一代」的構思，我很讚賞。音樂創作有時是個孤獨的過程，這別具意義的活動，卻把作曲者、演出者及觀眾連結起來。

香港電台第四台很高興參與連結工作，透過大氣電波，讓更多樂迷有機會欣賞這些新作；而由於節目於網上存檔一年，亦代表我們還連結未來的聽眾呢！

我們一直與香港作曲家聯會合作無間，每年推出「音樂新一代」。深盼有日，一號錄播室能一如過往多年，再次開放成為舉行場地。

祝你有個動聽的晚上。

PROGRAMME

節目

Au Chi-hang 區志恒	<i>Exile</i> 《流放》
Kong Bethia 江恩詠	<i>Mayfly</i> 《蜉蝣》
Lau Yik-long 劉奕朗	<i>Two Miniatures on Night-time Emotions</i> 《記夜間情緒的兩首小品》
Li Cheuk-shing 李焯誠	<i>The Voices in my Head II</i> 《在我腦海中的聲音 II》
Man Hok-yee 文學怡	<i>2 Years and 3 Months</i> 《兩年零三個月》
Pong Pak-kan 龐百勤	<i>MLR - train</i> 《冬·鐵》
To Kiu-fung 杜翹豐	<i>Tuen Mun Ferry Pier</i> 《屯門碼頭》
Tong Cheuk-yan 湯卓茵	<i>Mercury Retrograde</i> 《水星逆行》
Yu Tsz-long 余梓朗	<i>Dance with Shadow</i> * 《與影共舞》 *
So Chuen-on 蘇傳安	<i>Modern Room</i> * 《密室》 *

The concert is recorded by RTHK Radio 4 (www.rthk.hk) and will be broadcast in "Live on 4" on Friday, 9 September 2022 at 8pm, with a repeat on Wednesday, 14 September 2022 at 2pm.

音樂會由香港電台第四台 (www.rthk.hk) 錄音，並將於 2022 年 9 月 9 日星期五晚上 8 時在「四台音樂廳」播出，9 月 14 日星期三下午 2 時重播。

GUEST PERFORMER

表演嘉賓



Dawning Quartet

當聆四重奏

Aimee Sung 宋艾樟	Violin 小提琴
Cass Ho 何珈樺	Viola 中提琴
Juanita Wong 王翹晴	Cello 大提琴
Karen Sung 宋可樟	Piano 鋼琴

Founded in 2014, Dawning Quartet is formed by four Hong Kong-born musicians who are graduates from globally renowned institutions in the United Kingdom and the United States, including the Royal Academy of Music, the Juilliard School, Indiana University Jacobs School of Music and the New England Conservatory.

Dawning Quartet has been giving concerts regularly in Hong Kong, presenting a diverse range of piano quartet repertoire to the local audiences. The quartet has recorded performances and interviews for the RTHK and has given recitals in the Hong Kong City Hall, CUHK and Musica del Cuore music series. Apart from classical repertoires, Dawning Quartet is also committed to promote contemporary music written by local composers. Other concert engagements included invitations by the Hong Kong Composers' Guild, performing in the "New Generation Concert" and "SOUND-IMAGINATION" Concert.

In recognition of their contributions to the classical music field, members of the Quartet have been appointed as faculty of the Hong Kong Academy for Performing Arts, the Chinese University of Hong Kong and the University of Hong Kong respectively.

GUEST PERFORMER

表演嘉賓

當聆四重奏於 2014 年由四位香港土生土長音樂家成立，成員均畢業於英國及美國的著名音樂學府，包括英國皇家音樂學院、紐約茱莉亞音樂學院、印第安納大學音樂學院及波士頓新英格蘭音樂學院。自成立以來，當聆四重奏積極於香港各主要表演場地演奏，致力推廣各類型的鋼琴四重奏作品。曾獲香港作曲家聯會邀請於《音樂新一代》及《聲影集：香港·文化》音樂會中演奏並大受好評，以及獲香港電台邀請訪問及錄音演出。此外，曾獲邀於花旗銀行《樂·心》室樂演奏會系列及香港中文大學《午間心靈綠洲》音樂會系列中演出。演出以外，成員均任教於本地各大專院校，包括香港演藝學院、香港中文大學音樂系及香港大學音樂系。

COMPOSERS | PROGRAMME NOTES

作曲家 | 樂曲介紹



Au Chi-hang
區志恒

Born in Hong Kong, Au Chi-hang started his formal education in music at the Hong Kong Design Institute, majoring in music theory and music technology. He later received a Higher Diploma in Digital Music and Media in 2018. Au is currently studying composition with Dr. Hui Tak-cheung at the National Taiwan University of Arts. He was awarded the Hong Kong

Special Administrative Region Government Scholarship and the Taiwan Rotary club of Panchiao South Scholarship throughout his academic years.

Au has a wide range of repertoire, including solo instruments, orchestra, small and large ensemble music for western and traditional music, as well as electroacoustic music. He actively participates in different types of art projects in Taiwan, including theatre, animation, and other multimedia work, and is responsible for sound design, electronic music productions, recording and mixing.

區志恒，出生於香港，畢業於香港知專設計學院並取得數碼音樂及媒體系高級文憑，修讀音樂科技。畢業後赴台灣深造，就讀於國立臺灣藝術大學及修讀作曲，師隨許德彰老師。在學期間曾獲得香港特別行政區政府獎學金以及台灣板橋南區扶輪社「琴韻傳馨」獎學金。

歐氏的音樂創作涵蓋了獨奏、室內樂、管絃樂、以及電子音樂等。近期亦在台灣開始積極參與不同類型的藝術計劃，擔任音效設計、錄音、混音等工作。

Exile 《流放》

The piece was written during the summer of 2021—a tragic time for Afghanistan and its people, as they wanted to exile at all costs and were willing to sacrifice their lives. Up to now, there have been a large number of refugees all over the world who have been displaced by wars or coups in their own countries. They would flee to other places at all costs, just to find their own paradise.

This piece is about refugees; it is composed of different instrumental techniques to achieve a variety of different timbres and musical layouts, so as to depict the tragedies and feelings of refugees. Through this piece, audiences can feel the atmosphere and reflect on it.

此作品於 2021 年 8 月 16 日開始創作，而當天在阿富汗發生了一件令人驚心動魄的悲劇事件。阿富汗的人民為了逃亡而不惜一切，犧牲了自己的性命。從過去到現在，世界各地都一直有大批的難民因為自己國家發生了戰亂或政變而流離失所，他們不惜任何代價流亡海外，目的只是想尋找他們的淨土。

此曲以難民作為主題而創作，透過利用不同的音色和音樂層次來描述他們的悲劇和感受，亦希望透過此曲讓聽眾可以感受樂曲中的氛圍，從而得到反思。



Kong Bethia
江恩詠

Bethia is currently pursuing a Bachelor of Music degree at the Hong Kong Academy for Performing Arts, majoring in Music Composition & Electronic Music under the guidance of Dr. Florence Cheung. Her work includes "In Anticipation of Dayspring" for violin and piano, "Bleakness" for solo clarinet, and "Hibernal Solstice".

江恩詠現為香港演藝學院一年級生，師隨張珮珊博士，主修作曲及電子音樂。她的作品包括為小提琴及鋼琴而寫的《凌晨的企佇》、單簧管獨奏曲《黯淡》及為法國號及粗管上低音號而寫的《冬至點》等等。

Mayfly 《蜉蝣》

This piece was inspired by a poem called "Mayfly" (《曹風·蜉蝣》), written by an unknown author from The Book of Songs (《詩經》). In the poem, the last molting moment of a mayfly subimago becoming an adult mayfly, whose the wings are crystal clear, is portrayed; the fascinating scene, however, made the author sentimental, for that reminded him of the volatility of life: that the beautiful mayfly is soon to be gone, which aroused an existential angst in him. This piece expresses the unpredictable and ephemeral nature of human life.

本曲啟發自《詩經》的《曹風·蜉蝣》：

蜉蝣之羽，衣裳楚楚。心之憂矣，於我歸處。
蜉蝣之翼，采采衣服。心之憂矣，於我歸息。
蜉蝣掘閱，麻衣如雪。心之憂矣，於我歸說。

音樂嘗試以蜉蝣蛻皮的過程、及消逝前稍縱即逝的美麗為主題，表達生命變幻莫測而短暫的本質。



Lau Yik-long
劉奕朗

Born and raised in Hong Kong, Lau Yik-long is a theorist-composer who is currently pursuing a master degree in music composition at the Chinese University of Hong Kong, where he completed his BA and MPhil degrees earlier. He has been studying music composition under the guidance of Prof. Chan Kai-young, Prof. Chan Wai-kwong Victor, Prof. Lee Wan-ki

Wendy, Dr. Charles Kwong and Dr. Lo Hau-man. Lau's work has been performed by various local music groups, including Hong Kong Wind Kamerata, Cong Quartet, St John's Cathedral Choir, Aqua Voice, and Chung Chi Choir. Apart from composing music and conducting research, he also works as a conductor, singer, research and teaching assistant, and radio presenter.

劉奕朗於香港土生土長，是一位作曲家兼音樂理論研究員，現為香港中文大學音樂碩士生，主修作曲，並於早前在同校取得學士及哲學碩士學位。劉氏師隨陳啟揚教授、陳偉光教授、李允琪教授、鄭展維博士及盧厚敏博士。他的作品曾被香港管樂雅集、Cong Quartet、聖約翰座堂詩班、Aqua Voice 及香港中文大學崇基合唱團等本地團體演繹及首演。除了作曲和研究之外，劉氏亦是一位指揮、歌者、研究、教學助理和電台主持。

Two Miniatures on Night-time Emotions 《記夜間情緒的兩首小品》

- I. Desolate 落寞
- II. Anxious 焦慮

Nighttime is perhaps the most emotional moment of a day. This impression comes particularly strong during the pandemic, as the social distancing measure hugely reduced interactions with others. The extra time to be spent alone at nights leads one to contemplate different scenarios in life. Such a process triggers different emotions. These two contrasting miniatures utilize different extension techniques, manipulate different metrical organizations, and tell of two distinctive effects. Through this piece, audiences can participate in a journey of emotions - one that may resonate with theirs at nighttime.

夜間的情感也許在一天中為最強烈，而疫情流行期間的社交距離措施大大減少了與人的互動，使這種感覺尤深。晚上獨自度過的額外時間往往令人回想日常生活的各個片段，從而產生各種情緒。聽眾可以通過這兩首分別帶出不同情感以及運用不同的延伸技巧和節拍組織方法的小品，感受一段或許與你的夜間情感共鳴的旅程。



Li Cheuk-shing
李焯誠

Li Cheuk-shing is a composer from Hong Kong. He graduated from the Hong Kong Baptist University with a bachelor's degree in music, and studied music composition under the guidance of Camilo Mendez and Matthew Schreibeis. Li was selected as the fellow of Toolbox Percussion fellowship program and as a finalist of New Generation 2022. He also

participated in the contemporary music workshop held by the Hong Kong Baptist University and attended international courses and festivals, such as 'Improvise! 2019' organized by the LaSalle College of Arts (Singapore), the Zurich University of the Arts and the Hong Kong Baptist University, where he joined the master class of Tim O'Dwyer, and 'Improvise! 2021' as part of the Shared Campus.

李焯誠是一位香港作曲家，畢業於香港浸會大學音樂系，並跟隨 Camilo Mendez 和 Matthew Schreibeis 學習。他入選敲擊襄國際作曲比賽及成為了獎學金計劃的一員。他曾經參與由香港浸會大學舉辦的現代音樂工作坊及出席不同國際音樂節，如由香港浸會大學、蘇黎世藝術大學及新加坡拉薩爾藝術學院舉辦的 'Improvise! 2019'，並且在 'Improvise! 2021' 中演出。

The Voices in my Head II 《在我腦海的聲音 II》

In "*The Voices in my Head II*", I tried to evoke a period of my life when I was experiencing hallucinations. The sound that I heard in my head was illogical, and for that reason, I tried to convey that experience into this piece of music.

《在我腦海的聲音 II》描述我生命中一段時期經歷幻覺的經驗。幻覺中的聲音是不合邏輯的；我嘗試在這作品把經驗轉化為聲音。



Man Hok-ye
文學怡

Man Hok-ye is currently a year-one student of the Composition & Electronic Music Department of the Hong Kong Academy for Performing Arts, majoring in music composition under the guidance of Ms. Poly Ng Hau-ye.

Man was once a member of an indie band in Hong Kong. They went on tour in Taiwan, Canada and Mainland China.

文學怡現為香港演藝學院作曲及電子音樂系的一年級學生，師隨伍巧怡女士。文氏曾為香港一隊獨立樂隊擔任樂手，並曾跟隨樂隊到台灣，加拿大及中國內地演出。

2 Years and 3 months 《兩年零三個月》

This piece attempts to depict the changes of Hong Kong in two years and three months since the pandemic started, through the changes and contrasts in timbre and rhythm. It was once a colorful and prosperous city, but now only deserted and bleak streets remain. Do you miss it?

本曲嘗試以音色與節奏上的變化與對比描繪香港由疫情開始兩年零三個月變化。曾經五光十色，繁榮的鬧市，如今只剩下冷清，黯淡無光的街道，你又想念曾經的家園嗎？

COMPOSERS | PROGRAMME NOTES

作曲家 / 樂曲介紹



Pong Pak-kan
龐百勤

Based in Hong Kong, Pong Pak-kan is a composer, sound and new media artist. His work ranges from music composition, electro-acoustic improvisation to audio-visual and installation. He is pursuing a Bachelor of Music degree at the Hong Kong Academy for Performing Arts, majoring in Music Composition & Electronic Music under the guidance of Ms. Poly Ng Hau-ye

and Mr. Steve Hui (a.k.a. Nerve). Pong was awarded the TICA scholarship 2022 as a fellow studying with Lam Bun-ching, and selected as a finalist in the Arts Tech Creative Competition 2021 by the Hong Kong Arts Festival. He was chosen as a composition intern for SOUNDMINE 2022 as well.

龐百勤現為香港演藝學院之二年級學生，修讀作曲及電子音樂，師隨伍巧怡女士及許敖山先生。龐氏的創作包括現代音樂、聲音藝術及多媒體藝術，其作品分別在香港電台第四台、PMQ 元創方和香港藝術節展覽及演出。

MLR - train 《冬·鐵》

This piece was inspired by the retired train of the East Rail Line, which completed its 40-year mission on 6 May 2022. The inspiration for this composition came from the sounds that I paid attention to when I took the train to school every day. If I paid attention, I could hear unexpected sounds in the carriage, such as the friction, collision, door and prompting sounds of the train. This piece expresses my emotion towards the train's 24 years of accompaniment.

作曲取材於俗稱「烏蠅頭」的東鐵綫中期翻新列車，在二零二二年五月六日完成其四十年的使命，正式光榮退役。樂曲靈感來源於本人每天乘坐該鐵路上學，過程中在車廂聽見不同的聲音，例如列車行駛中的磨擦聲、撞擊聲、開門聲和提示聲，並將其融入在樂曲當中，以表達對列車二十四年陪伴的情感。

COMPOSERS | PROGRAMME NOTES

作曲家 | 樂曲介紹



To Kiu-fung
杜翹豐

To Kiu-fung is currently a final-year student in the EdUHK studying Creative Arts and Culture and Bachelor of Education (Music). He is now studying music composition under the guidance of Dr. Leung Chi-hin. He also practiced the piano and music composition under the guidance of Tino Maxwell in recent years. To is an active composer and enthusiast of film

and gaming music composition, with a goal to explore and immerse contemporary music styles, techniques, and sound effects into the current film and game music industry. He is also the composer of the Modern Music Ensemble (MME) and Music Innovation and Design Lab (Musidlab) in the EdUHK. His work has been featured multiple times in annual concerts and events. He was the winner of the 20th Hong Kong-Asia Piano Open Competition (Youth Composition Category) and the Artistic Award (Composition) by EdUHK. Recently, one of his compositions was rearranged and performed by a Brass ensemble led by Algirdas Matonis. Moreover, he was commissioned to compose a piece for the 10th anniversary of PLF Women's Welfare Club Western District Fung Lee Pui Yiu Primary School. Upon graduation, he plans to pursue his postgraduate studies in composition for screen media in the U.K.

杜翹豐現為香港教育大學文化與創意藝術學系（音樂）的五年級生，正跟隨梁智軒博士學習作曲。他亦曾跟隨 Tino Maxwell 老師研習鋼琴和作曲。杜氏是一位活躍的作曲家，熱衷於電影與遊戲原創音樂，目標是將現代音樂的風格和技巧融入到電影與遊戲音樂之中。杜氏亦是香港教育大學現代音樂團和香港教育大學音樂創新與設計實驗室的學生作曲家。他的作品曾屢次在上述樂團中的音樂會和活動中演出。杜氏亦曾經贏得第二十屆香港－亞洲鋼琴公開比賽（青年作曲組）的第一名以及香港教育大學的優秀藝術獎（作曲）。畢業之後，他打算到英國進修有關電視與電影作曲的課程。



Tuen Mun Ferry Pier 《屯門碼頭》

I have lived in Tuen Mun Ferry Pier since I was a child and I would proudly say, "I am "rooted" in Tuen Mun". This piece aims to express how I feel about Tuen Mun Ferry Pier and with an aim to capture its beauty. Multiple sound effects were used to depict the natural atmosphere of the place, including birdsong, the sounds of barges and rustling leaves, etc. This piece begins with birdsong and rustling leaves in the early morning. Then sailors and workers start to work on the barge and pontoon. Eventually, it ends with the beginning of the sun rising over the sea.

The sunrise always reminds me that no matter how precious and beautiful a thing is, it will fade in time eventually, including nature itself. What I can do is to prolong the trace of my path and feelings for a bit through music.

Tuen Mun Ferry Pier will always be my home.

從小時候開始，我就一直居住在屯門碼頭。我能夠說，我的「根」就在屯門碼頭。屯門碼頭擁有香港數一數二的海景，理應是百看不厭。但不知道從什麼時候開始，我有時候會對屯門碼頭的景色感到有點麻木。這可能因為我在屯門碼頭居住了一段比較長的時間，把這一切的景色都當成理所當然。

這首作品是為了提醒自己無論多美麗的東西都終有一日會消失和要珍惜眼前的一切。當中用了不同的演奏技巧去形容從凌晨到早上的屯門碼頭。當中包括鳥聲、樹葉聲、和躉船的聲音。

我的「家」就在屯門碼頭。



Tong Cheuk-yan
湯卓茵

Tong Cheuk-yan is a composer and violinist. She is now a Master of Philosophy student of music composition, under the guidance of Prof. Chan Hin-yan at the University of Hong Kong. She also obtained a Bachelor Degree of Music in Composition at the Hong Kong Baptist University, under the supervision of Prof. Christopher Keyes.

Tong enjoys composing music by exploring different kinds of sound and experimenting extended techniques of instruments in her work. She is particularly interested in composing electroacoustic music and chamber music. In 2020, her work was selected as one of the finalists of the Toolbox Percussion International Composition Competition and premiered in Hong Kong. Her viola solo work - *Desert*, was premiered by the Hong Kong New Music Ensemble in 2021.

湯卓茵現為一名作曲系碩士生，於香港大學跟隨陳慶恩教授學習作曲。她於 2020 年在香港浸會大學音樂系畢業，師隨祁道緯教授學習作曲及電子音樂。湯氏喜歡探索不同聲音及應用樂器之延伸技巧，創作的作品類型包括電子音樂及室內樂。她的作品曾於 2020 年共國際共襄創意學院開幕匯演中首演。於 2021 年，湯氏為中提琴獨奏而寫的作品《荒漠》獲得香港創樂團甄選作首次公演。



Mercury Retrograde 《水星逆行》

According to astrology, people believe that when Mercury appears in retrograde motion, it will trigger a span of misfortune down on Earth. However, Mercury does not physically start moving backward. In fact, it is an optical illusion since Mercury moves faster than Earth in its orbit.

During the period of Mercury retrograde, human activities may be affected by getting weak in communication and relationship, because Mercury is a winged messenger of the god in mythology.

This piece consisted of a series of post-tonal composition techniques and was composed with various extended piano and strings techniques, in order to explore more possibilities of the aforementioned instruments.

根據占星學，人們自古相信水星逆行現象的出現會帶來厄運。由於在神話中水星是「信使之神」，負責訊息的傳遞和交流，因此在水星逆行期間，人類的通訊和人際關係會受到影響。

事實上，水星逆行並非水星運行方向改變，而是由於水星運行的軌跡與地球自轉有所偏差，所以帶來倒行的錯覺。



Yu Tsz-long
余梓朗

Yu Tsz-long obtained his Bachelor of Music majoring in Composition & Electronic Music at the Hong Kong Academy for Performing Arts, under the guidance of Ms. Poly Ng Hau-ye. He is now pursuing his Master of Music degree at the University of Toronto, majoring in Music Technology & Digital Media, with a full scholarship supported by the

Hong Kong Scholarship for Excellence Scheme.

Yu's work has been premiered and broadcasted in different places and events like Radio Television Hong Kong Radio 4, Hong Kong Museum of Arts, WSU Electroacoustic Mini Festival, Hong Kong Contemporary Music Festival: Asian Delight etc. In addition, he has worked with various music groups and artists in Hong Kong and worldwide, including the Wind Kamerata, Cong Quartet, and Nova Ensemble in Hong Kong; Dr. Sarah Miller (Trombonist) in the USA and Dr. Reiko Manabe (Flutist) in Japan. Moreover, the recording of his work *Please Don't Open* (for Trombone and Electronics) was selected for the 67th International Rostrum of Composers (IRC) in 2021, and chosen as the Recommended Works by Composers under 30 Category.

余梓朗畢業於香港演藝學院，師隨伍巧怡老師並主修作曲及電子音樂，其作品類型涵蓋小型室內合奏、大型管弦樂團與電子音樂等等。余氏獲得香港卓越獎學金計劃全額獎學金，現於多倫多大學攻讀音樂碩士學位，主修音樂科技和數碼媒體。余氏的作品曾由管樂雅集、Cong 四重奏、Dr. Sarah Miller、Dr. Reiko Manabe 等單位，分別在香港電台第四台、香港藝術館及華盛頓州立大學等地方演出。此外，其作品《請不要打開》的錄音，獲選參與國際作曲家論壇 2021，並成為 30 歲以下作曲家推薦作品。

Dance with Shadow 《與影共舞》

Dance with Shadow was composed to pay tribute to Astor Piazzolla, well known as an Argentine tango composer. This year marks the 30-year anniversary of the death of Piazzolla; the composer would like to take the excitement and spirit of Piazzolla's music into this composition.

As the shadow will always follow and reflect the dancer's gestures and movements under the light, it has become the best partner for those who enjoy dancing even when they dance alone. However, once the light has gone, the dancer needs to confront the loneliness of being solo. How could they overcome the challenge to dance in the darkness, and how would they enjoy dancing with their shadow under the rays. The composer would like to convey his imagination of excitement and characteristic of *Dance with Shadow* through the performance given by the Dawning Quartet.

今年是阿根廷探戈作曲家 Astor Piazzolla 逝世 30 週年，為了在這特別的一年向 Piazzolla 致敬，作曲家為此創作《與影共舞》，並將 Piazzolla 舞曲作品中的靈魂與激情融入到這首作品之中。

在燈光下，影子會跟隨舞者的姿態和動作一同舞動；在舞者獨舞的時候，也猶如在跳雙人舞，什至是群舞。然而，一旦當光線消失，影子就不再存在。舞者可以如何克服在黑暗中獨舞的挑戰，又如何享受在光線下與影子共舞的樂趣。Dawning Quartet 將為你帶來《與影共舞》，一同感受舞動的刺激和快感。



So Chuen-on 蘇傳安

So Chuen-on is currently studying Composition and Electronic Music in the Hong Kong Academy for Performing Arts, under the guidance of Prof. Clarence Mak and Mr. Imen Tang. He participated in the My Main Stage programme organised by producer Chiu Tsang-hei. His work is manifold, including Western and Chinese Ensembles, Pop-songs and Music in

storytelling. He arranged, designed, and composed music for the anniversary drama of The Chung Chi College, student work in HKAPA and *Fresh Wave*. He was commissioned by the Hong Kong Gaudeamus Dunhuang Ensemble in 2022 and won New Generation 2021 for his work *Le Cle Sanglante*. He is also a scholar of The Lions Music Charity Foundation Scholarships and Parsons Outstanding Composition Student for Creative Music Scholarships. His representative work includes *Le Cle Sanglante*, *Monologue* (for Choir SATB) and *Duo Wu* (for small Chinese Orchestra).

蘇傳安師隨麥偉鑄教授及鄧文藝先生，於香港演藝學院修讀作曲及電子音樂，並曾參與由趙增熹監製主辦的「大台主」課程。蘇氏的作品涵蓋多種類型，包括室內西樂、中樂、合唱、流行歌曲及配樂。他曾為香港中文大學崇基學院戲劇社周年公演《我約了她放學見》擔任作曲及音響設計師，並為演藝學生電影作品以及「鮮浪潮」中的作品編寫配樂。蘇氏於「韻薈敦煌」音樂會獲香港天籟敦煌樂團委約作品《水月》，並憑著《血鑰》獲得「音樂新一代 2021」冠軍。此外，蘇氏亦獲柏斯音樂創作獎學金及獅子會音樂慈善基金獎學金。他的代表作有《血鑰》、合唱作品《一人劇場》及小型中樂團作品《鐸舞》。



Modern Room 《密室》

This piece was inspired by the Hong Kong pandemic.

We hide inside the room, while the door is colliding. We struggle and pull each other away.

In this piece, scordatura was used to create a varying tumbrel combination. Thus, creating interesting motions and gestures in order to express the complex emotions during quarantine.

本曲受香港的疫情啟發而作。

在密室裏躲藏，門激烈的碰撞，在掙扎、拉扯。

本曲運用弦樂的特殊定弦、揉合不同的音色組合，創作出引人入勝的律動，抒發隔離者在密室的種種情緒。

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