



音樂薈萃·學校室樂創作 2017

Gala Musica · Schools Chamber Composition

日期 Date : 2017年10月27日(星期五) 27 October 2017 (Friday)
時間 Time : 下午七時三十分 7:30 p.m.
地點 Venue : 九龍牛池灣文娛中心劇院 Theatre, Ngau Chi Wan Civic Centre

學生 Student

趙尚賢
CHIU Sheung-yin

陳穎悠
CHAN Wing-yau

優秀音樂作品 Outstanding Composition

兄弟

星期五的晚上

評判回饋 Feedback from Adjudicators

馬穎珈
MA Ho-ka

林俊濤
LAM Chun-ho

陳妍心
CHAN Yin-sum

煙籠寒水

I Imagined Myself Wandering Around in a
Pine Forest

螞蟻搬家

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中場休息 Intermission

余凱晴
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黃思竣
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The Revelation

The Fruit Planet

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容子曦
Kaden YUNG

謝灝榮
TSE Ho-san, Toby

Entering the Deep Web

The Lost Horse

評判回饋 Feedback from Adjudicators

學校 School

元朗公立中學
Yuen Long Public Secondary School

元朗公立中學
Yuen Long Public Secondary School

庇理羅士女子中學
Belilios Public School

香港神託會培基書院
Stewards Pooi Kei College

五旬節林漢光中學
Pentecostal Lam Hon Kwong School

民生書院
Munsang College

循道中學
Methodist College

保良局蔡繼有學校
Po Leung Kuk Choi Kai Yau School

優才(楊殷有娣)書院 - 中學部
G.T. (Ellen Yeung) College

致送紀念品及頒發獎項 Presentation of Souvenirs and Awards

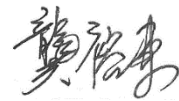
前言

歡迎大家出席今晚「音樂薈萃·學校室樂創作 2017」的作品首演。「學校室樂創作」是教育局藝術教育組重組音樂活動後首個舉辦的活動。

是次活動讓中學生發表原創作品，並提供了觀摩交流的機會。我們邀請了香港作曲家聯會安排資深作曲家為作品評選，以及提供寶貴意見。同學的作品會由專業演奏家演繹，相信無論是參與創作的同學，或是到來欣賞的觀眾，都獲益不淺。

近年，政府積極推動文化藝術的發展，社會日益重視音樂和藝術教育。相信日後，同學會有更多機會一展所長，在音樂的路上發揮才華。

最後，我祝願今晚的首演成功，期望不久將來在舞台上再見大家。



總課程發展主任（藝術教育）
龔裕東博士

作品介紹

兄弟

這首作品是為小提琴、笛子、鋼琴和三角而寫的。

作品以 G 大調迴旋曲式創作，第一段是 G 大調，小提琴代表弟弟，笛子是哥哥，輕快的節奏襯托出兩個孩子玩樂時愉快的氣氛。第二段 D 大調由小提琴開始，帶出弟弟和哥哥由爭吵到和好的情景。第三段的 A 大調主旋律以鋼琴為主，並採用重複的節奏營造失落的氣氛。最後以第一段下行的旋律作結，帶出兩兄弟依依不捨地回家的感覺。

趙尚賢

星期五的晚上

這首作品是為二胡、笛子、鋼琴和三角而寫的。

第一段以笛子演奏的藍調和三角演奏快速的切分節奏為主，帶出星期五晚愉快的感覺，並由鋼琴以低音及藍調的和弦加厚織體。第二段二胡和笛子奏出互相呼應的樂句，並嘗試用爵士樂去營造中國音樂的氣氛。隨後緊接的是不斷重現快速和弦的節奏，所有樂器在尾段合奏作結。

陳穎悠

煙籠寒水

這首作品是為小提琴、二胡和馬林巴琴而寫的。

樂曲開首以馬林巴琴的音色描繪煙霧瀰漫的情景，接著二胡和小提琴先後奏起憂鬱的旋律，表達出不安的情緒，像兩個人在模糊不清環境中的迷茫感受。兩人步步為營地向前走，為要探個究竟。薄霧漸漸消散，映入眼簾的是碧波蕩漾的湖水。馬林巴琴扮演著一點一點的水滴，有節奏地滴到湖面上，並泛起一圈一圈的漣漪，猶如仙境一般，叫人喜出望外。寒風為湖水蓋上薄紗，煙霧散了又聚，最後，樂曲以開首的主題再現作結。

馬顯珈

I Imagined Myself Wandering Around in a Pine Forest

LAM Chun-ho

This piece is written for piano, violin, bass clarinet, percussion, *erhu* and *xiao*.

It is composed in seven sections, i.e. “The Mist”, “The Pine Trees”, “Dance of the Free Spirits”, “Heartbeats and Vibrations”, “A Struggle”, “A Shivering Light”, and “In Tranquility”. The tone row theme is a chromatic melody that can be divided into three fragments. The first fragment consists of three consecutive chromatic ascending notes. The second fragment consists of four ascending notes of a French sixth. The last fragment consists of two consecutive whole-tone descending notes, plus a dropping tritone. These fragments are widely used in a few variations for development.

The piece explores the possibilities of modal harmony by employing Messiaen’s “Mode of Limited Transposition”. The seven modes are being used in the seven sections respectively by employing different textures. Although the tonal centre is absent, the “tonic-dominant” like harmonic progression represents the composer’s intention of manifesting his imaginative world into the reality.

螞蟻搬家

陳妍心

這首作品是為低音單簧管、笛子和鋼琴而寫的。

作品描述一群螞蟻辛苦地搬家的景象。螞蟻雖然能夠抬起比自己身體還要重好幾倍的東西，但他們仍然會感到疲倦。

樂曲運用不同的節奏組合和以五聲音階組成分解和弦，表達螞蟻搬家時的忙碌情況。旋律以輕快的速度和短促的節奏代表螞蟻的腳步，三個和弦對四拍的節奏加強了節奏感，高音的音域用作表達牠們是一種非常有效率的昆蟲。

The Revelation

YU Hoi-ching

This piece is written for violin, *erhu*, *dizi*, piano and percussion.

It is based on the Book of Revelation in the Bible, which focuses on describing the scene in the final years before Jesus’ return. It conveys the message that the evil will be destroyed eventually at the right time. The music is expected to bring comfort and encouragement to the audience.

The first section features additive rhythm and drastic dynamics to create tension. Marching rhythms are then introduced to portray a “prelude” to the war in the future. To symbolise the fierce of the war between the good and the evil, polyphonic texture is being used. Different instruments overlap to create dissonant chords which intensifies the tension of the scene. The last section signifies a brand new world, depicting the heaven is coming down to the earth. This is a time of peace that there shall be no more tears, sadness and war. People live in harmony with love and care.

The Fruit Planet

WONG Sze-chun

This piece is written for *dizi*, violin, clarinet and piano.

It is inspired by a story written by the composer himself. On a planet far, far away, there lived many intelligent forms of life, they looked like fruits: grape, apple, orange and watermelon. The race of watermelon was the most powerful one amongst them. One day, the prince of watermelon heard that his people were attacked and caught by the people from another planet and thus the war began. Finally, they won the war and returned to their homeland.

Entering the Deep Web

Kaden YUNG

This piece is written for *erhu*, violin, bass clarinet and piano.

It is about how the composer entered the dark deep web and was being hacked before the rescue. The music is divided into four sections. The first section describes the composer entering into the deep web. The pedal on C represents the nervousness of the composer. The second section portrays the composer's computer was hacked and obscene information such as drug trafficking and animal pornography appeared. A series of glissandos has been used to emphasise the scariness. The use of high register in the third section represents the joy of the composer, who was able to fix the computer by using his accomplished technical skills. The last section expresses a sense of happiness and relief when the computer resumed to its normal state.

The Lost Horse

TSE Ho-san, Toby

This piece is written for *dizi*, bass clarinet, *erhu*, violin and percussion.

The idea of *The Lost Horse* was originated from a famous Chinese folk tale, named *Sai Weng Shi Ma* (塞翁失馬), which was about an old man who lost his horse, but eventually, the loss was a blessing in disguise.

This piece is a fanciful description of the lost horse's journey that an old man travelled around the globe. The music begins with a quiet and dark opening. It then appears to be lively with a fast fugal dance that represents the escape of the horse. The music later turns into a quiet mood which suggests the horse felt homesick and wanted to go home with his friends whom they met in the journey. At the end, the music turns into an exciting and joyful passage that signifies the horse returned to the home of the old man.

Adjudicators 評判

Dr MUI Kwong-chiu	梅廣釗博士
Ms Viola YUEN	阮慧玲女士
Mr AU Tin-yung, Alex	歐天勇先生
Dr Chris HUNG	洪銘健博士

Performers 演奏家

Ms CHAN Pik-sum	陳璧沁小姐
Ms CHOI Suk-fan	蔡淑芬小姐
Mr CHOY Kwok-tin, Martin	蔡國田先生
Mr CHOY Lap-tak	蔡立德先生
Mr WONG Alexander	黃歷琛先生
Mr WU Kiu-lap	胡喬立先生
Dr YEUNG Wai-kit, Ricky	楊偉傑博士

Awards 獎項

Outstanding Composition Award
Best Creative Ideas Award
Best Chinese Instrumental Writing Award
Performers' Adjudication Award

優秀音樂作品獎
最佳意念獎
最佳中國器樂寫作獎
演奏家評選獎

主辦：

教育局
Education
Bureau

協辦：



香港作曲家聯會
Hong Kong
Composers' Guild

場地贊助：



康樂及文化事務署
Leisure and Cultural
Services Department