



音樂薈萃 · 學校室樂 創作

2021

School Chamber Compositions

日期 Date : 2021年4月21日 (星期三) 21 April 2021 (Wednesday)
時間 Time : 下午七時三十分 7:30 p.m.
地點 Venue : 牛池灣文娛中心劇院 Theatre, Ngau Chi Wan Civic Centre

I. 傑出音樂作品首演 **Premiere of Outstanding Compositions**

<u>學生 Student</u>	<u>作品名稱 Composition Title</u>	<u>學校 School</u>
李學如 LEE Hok-yu	Walking out of Fear	民生書院 Munsang College
李晴 LEE Ching, James	The Beautiful Sunrise	香港華人基督教聯會真道書院 HKCCCU Logos Academy

評判回饋 **Feedback from Adjudicator**

施卓恩 SEE Cheuk-yan	日暮 Afterglow	庇理羅士女子中學 Belilios Public School
梁啓新 LEUNG Kai-sun	Bloodshed	民生書院 Munsang College

評判回饋 **Feedback from Adjudicator**

張沛溢 CHEUNG Pui-yat, Marcus	念 Evocation	聖士提反書院 St Stephen's College
李晉顥 LEE Chun-ho	Contagious	英華書院 Ying Wa College

評判回饋 **Feedback from Adjudicator**

中場休息 **Intermission**

楊智行 YEUNG Chi-hang, Leo	Moonlit Stream	皇仁書院 Queen's College
馬肇煒 MA Siu-wai, Mason	秋天的素描 An Autumn Sketch, Op. 61	香港培正中學 Pui Ching Middle School

評判回饋 **Feedback from Adjudicator**

II. 香港作曲家聯會導師計劃學生作品首演

Premiere of Students' Compositions under Hong Kong Composers' Guild Mentorship Scheme

<u>學生 Student</u>	<u>作品名稱 Composition Title</u>	<u>學校 School</u>
王喬 WONG Bonnie	The Reed	庇理羅士女子中學 Belilios Public School
陳諾賢 CHAN Nok-yin	UP	民生書院 Munsang College

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

前言 Foreword

Welcome to the Premiere Concert of GalaMusica · School Chamber Compositions 2021. Being a major activity of the GalaMusica series, “School Chamber Compositions” aims to provide secondary school students with opportunities to showcase their original compositions and learn from each other. In the concert, professional performers will perform the students’ works, while experienced composers arranged by the Hong Kong Composers’ Guild (HKCG) will participate in the adjudication and provide valuable comments to the student composers.

In the annual GalaMusica event, outstanding students are selected to participate in the HKCG Mentorship Scheme. Each selected student will compose music under the supervision of an experienced composer. Throughout the years, this scheme has enlightened many students to pursue further studies in music, whose talents have made them valuable assets for the cultural development of Hong Kong.

The Government has been advocating the development of arts and culture for years. While our society is paying an increasing attention to music and arts education, there will definitely be more opportunities in the future for students to stretch their potential and display music talents.

I wish the premiere concert a great success, and I look forward to seeing you all on stage again in the near future.

Dr Eton Kung
Chief Curriculum Development Officer (Arts Education)

作品介紹 Programme Notes

Walking out of Fear for *erhu*, viola and piano

LEE Hok-yu

This piece is written in minor key to portray the emotion of fear. The theme appears twice at the beginning and recaps at the end. It signifies that we may encounter fear anytime in our life and it is often unpredictable. The piano plays the harmony of intense feeling with thick texture, serving as the backbone of the piece. The call and response between *erhu* and viola brings frequent changes in dynamics. Everyone has fear. Escape is just the way to a dead end. To overcome it, one is to confront it, and trust in faith.

The Beautiful Sunrise for *dizi*, piano, vibraphone and cymbal

LEE Ching, James

The piece is written in the structure of “verse 1 > pre-chorus 1 > chorus > verse 2 > pre-chorus 2 > chorus > coda”. It depicts the glamour of sunrise with dreamy colourful clouds in the sky and shiny beams of radiant light reflected by the peaceful wave of the lake. In the chorus, the low register of the piano accompanies the stunning view.

Afterglow for *gaohu*, clarinet, violin and piano

SEE Cheuk-yan

“Afterglow”, the sunset, is inspired by two pictures seen on the Internet. It shows the emotional transition from the darker “murmuring” to the brighter “happiness” of oneself. The composition starts in minor key portraying the sadness and loneliness in response to the first picture. The clarinet solo plays the introduction as a soliloquy leading to the peaceful first theme. *Gaohu* and violin then play interlocking quavers and triplets in the melody and the accompaniment to create an intense mood. The first theme reappears with the clarinet and the *gaohu*, together with the countermelody played by the violin, illustrating the emergence of thoughts by the upward and downward motions of the melody. The clarinet solo interacts with the piano gracefully, and pizzicatos are used to create a contented mood that lead the piece to an end.

Bloodshed for *dizi*, *erhu*, bass clarinet, viola, piano and bass drum

LEUNG Kai-sun

The increasing tension among countries hints us that war may break out sooner or later. The piece is a call for peace, unity, respect and harmony, to appeal for the prevention of bloodshed. Written in A-B-A' form, the piece begins with a young child having fun with friends, illustrated by the *erhu* imitating the pentatonic melody of the *dizi*. Introduced by the bass drum, war is approaching. The war then breaks out with the motif on *erhu*. With the bursting of cannons imitated by the bass drum, three different motifs played by bass clarinet, viola and piano signify the chaos and mayhem in the battlefield. Represented by the whole tone scale, the child faints in the grave miserably. The original pentatonic melody returns in minor key and ends with Picardy 3rd symbolising the hope for peace.

Evocation for *erhu*, clarinet, violin, piano and bass drum

CHEUNG Pui-yat, Marcus

The piece portrays the present world situation, like a dystopian society which is full of wars and chaos. The reminiscence of peace and calmness in memories sparks joy, creating a sharp contrast between now and then. Utopia and the dream of peace only exist in one's imagination. The musical elements of the piece are organised for conveying the mood and atmosphere, and three distinct motifs are played with imitations throughout the piece.

Contagious for *dizi*, *erhu*, clarinet, violin, piano and percussions

LEE Chun-ho

"Contagious" is written during the COVID-19 pandemic, which affects almost everyone on the planet earth. The opening glockenspiel solo symbolises the loneliness during the quarantine. The theme is played in canon by different instruments, mimicking the virus being widely spread in the community. The quieter middle section signifies the disappointment caused by the cancellation of many planned events. The piece ends in major key, wishing people still be able to enjoy music during the hard time and hoping everything return to normal soon.

Moonlit Stream for *dizi*, violin and piano

YEUNG Chi-hang, Leo

This piece is written in verse-chorus form, portraying a gentle stream lit created by the mellow moonlight. *Dizi* and violin play the themes in turn, and juxtapose with fill-ins to thicken the texture for intense feeling. Similar rhythmic patterns being gradually played by the two instruments which means different streams joining together. In the second verse, *dizi* and violin play the previous fill-ins with similar melodic contour. The piano plays steady quavers that symbolises the gentle flow of water. The changes in dynamics portray the vigor and calmness of the stream. The piece is a fusion of western and Chinese music styles, in which the violin and the piano employ the diatonic scale with borrowed chords, while the *dizi* employs pentatonic scale with modulation.

An Autumn Sketch, Op. 61 for *dizi*, bass clarinet, violin and piano

MA Siu-wai, Mason

This piece depicts a pastoral scene in autumn, where peasants enjoy the harvest season and peaceful aura in the far Oriental region, a place where no one has ever visited, nor anyone has left there. The opening piano arpeggios represent the autumn zephyr blowing lightly in the yellow-leaved forest. Fishermen paddle the rafts gently on the placid streams when returning from fishing in the lagoon. The *dizi* represents the birds chirping on the branches, and leads to modulation on the piano, symbolising the ode to nature. The piano cadenza portrays the breeze nourishing the land, leading to the jubilant middle section. The violin imitates a chant sung by the farmers celebrating their harvest. In the end, *dizi* and bass clarinet lead the music back to the pastoral scene, then the region fades into oblivion.

The Reed for flute, oboe, vibraphone, contrabass and piano

WONG Bonnie

This piece captures the mood of the poem taken from the Book of Songs (詩經) and it is written in Impressionistic style to depict the romance and loneliness of the dawn. The duet by piano and vibraphone represents the appearance of the protagonist in the poem, with frequent uses of pedals that creates a dewy feeling. The double bass imitates several calls of a wild goose, creating a sense of desolation in autumn. The fast passages feature the poet's excitement of meeting the protagonist. "Her" vivid image is also represented by a short tonal passage in minor key. The weakening tonal sense symbolises the poet losing sight of "her", and a sudden pause expresses the disappointment of losing "her" forever.

[*This composition was completed under the guidance of experienced composer Ms LI Kar-ye.*]

UP for flute, clarinet, horn, violin and cello

CHAN Nok-yin

Inspired by the movie "UP", the piece describes a person striving to step out of the comfort zone. The first section begins with a violin motif, followed by another 3-note motif with an octave leap on the flute. The major tonality signifies the routine daily life. The tutti diminuendo marks the person moving away from the comfort zone. The modulation from major key to Phrygian mode represents the person facing new challenges. The motifs are developed in the second section, and the music modulates again, representing the hardship ahead. A sustained minor 7th chord at the third section symbolises the start of a new chapter in life. Finally, the beginning motif recaps and modulates back to major key, imitating the nostalgia of the past. The ending passage is a metaphor for the endless life cycle.

[*This composition was completed under the guidance of experienced composer Ms NG Hau-ye.* Poly.]

Adjudicators 評判

Dr MUI Kwong-chiu	梅廣釗博士	Dr HUNG Ming-kin, Christopher	洪銘健博士
Dr LEUNG Chi-hin	梁智軒博士	Dr NG Chun-hoi, Daniel	吳俊凱博士

Performers 演奏家

for Outstanding Compositions 傑出音樂作品

Mr CHAN Chi-chun	Dizi	陳子晉先生	笛子
Ms CHAN Pik-sum	Erhu/Gaohu	陳璧沁小姐	二胡/高胡
Mr CHOY Kwok-tin, Martin	Clarinet/Bass Clarinet	蔡國田先生	單簧管/低音單簧管
Mr CHOY Lap-tak	Percussion	蔡立德先生	敲擊
Mr WONG Alexander	Piano	黃歷琛先生	鋼琴
Mr WU Kiu-lap	Violin/Viola	胡喬立先生	小提琴/中提琴

for Students' Compositions under HKCG Mentorship Scheme 香港作曲家聯會導師計劃學生作品

Ms AU Emas	Piano	歐惠雯小姐	鋼琴
Mr CHAN Cheong-lung	Violin	陳昌隆先生	小提琴
Mr CHENG Wing-kin, Henry	Oboe	鄭永健先生	雙簧管
Ms LAM Pui-yee, Theresa	Clarinet	林佩頤小姐	單簧管
Mr LEE Yi-wei, Angus	Flute	李一葦先生	長笛
Mr PAW Man-hing, Hermann	French Horn	包文慶先生	圓號
Mr PUN Chak-yin	Cello	潘澤然先生	大提琴
Mr VONG Wai-man, Raymond	Vibraphone	王偉文先生	顫音鋼片琴
Mr WONG Chiu-yu	Double Bass	黃照宇先生	低音大提琴

Awards 獎項

Outstanding Composition Award	傑出音樂作品獎
Performers' Adjudication Award	演奏家評選獎
Best Chinese Instrumental Writing Award	最佳中國器樂寫作獎
Best Creative Ideas Award	最佳意念獎

Presented by:
主辦：

教育局
Education
Bureau

Co-organised by:
協辦：



香港作曲家聯會
Hong Kong
Composers' Guild

Sponsored by:
贊助：



香港作曲家及
作詞家協會
Composers and Authors
Society of Hong Kong Ltd