



School Chamber Compositions

音樂薈萃·學校室樂創作 2023

日期 Date : 2023年2月10日 (星期五) 10 February 2023 (Friday)
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>
陳柏豪 CHAN Pak-ho, Anson	梅·冬夜 The Plum Blossom in Winter Nights	香港培正中學 Pui Ching Middle School
蔡敬謙 CHOI King-him	竹之森 The Forest of Bamboo	喇沙書院 La Salle College
莫君頌 MOK Samuel Kwan-chung	昇華之迴光 Transfigured Mirage	聖士提反書院 St Stephen's College
伍力曦 NG Lik-hei, Christopher	安慰曲 Consolation	聖芳濟書院 St. Francis Xavier's College

[評判回饋](#) **Feedback from Adjudicator**

蕭百通 SIU Pak-tung	斑鳩亂舞 Dance of a Spotted Dove	聖公會林護紀念中學 S.K.H. Lam Woo Memorial Secondary School
袁非 YUEN Fé	裊裊餘音 NNYY	拔萃女書院 Diocesan Girls' School

[評判回饋](#) **Feedback from Adjudicator**

中場休息 **Intermission**

葉向榮 YIP Heung-wing, Angus	扭曲的洞穴 The Distorted Cave	啓新書院 Renaissance College
王詩萁 WONG Sze-kei, Angelyne	馨 Scent	拔萃女書院 Diocesan Girls' 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>
季凱欣 KWAI Hoi-yan, Hayley	Alice in Wonderland	民生書院 Munsang College
林欣 LAM Yan, Janice	暮·朝	聖士提反書院 St Stephen's College

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

前言 Foreword

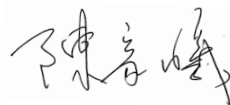
藝術教育是培養學生美感觸覺的關鍵，亦是全人發展的五種基要學習經驗之一，其歷史源遠流長。從中國古代聖賢提倡「樂教」，到近代音樂教育理論，都強調藝術教育對人格的陶冶和塑造。通過欣賞、創作和演奏，學生得以全面地學習藝術，以藝立德，以藝啟智。

「音樂薈萃·學校室樂創作 2023」反應熱烈，參與學校遞交的作品共三十五份，數目是以往的約三倍之多，為歷屆之冠。學生的室樂作品結合中國與西方樂器，展現植根於中華傳統文化的香港，不斷將中西文化共冶一爐。為表揚學校踴躍參與是次活動，除了傑出音樂作品獎、演奏家評選獎、最佳中國器樂寫作獎及最佳意念獎外，今年特別增設嘉許獎，以示鼓勵。希望師生們都能夠繼往開來，譜寫更多新作。

今年參賽作品的風格和內容均多元化，反映同學們各具特色的創作意念：對疫情的反思、未來的期盼、回憶的珍視等。學生作曲家能夠巧妙地運用調性、織體及速度等方面的變化，透過獨特的音樂素材，編寫出精彩又具結構美的樂章，當中有的甚具靈氣，有的親切動人。

承蒙香港作曲家聯會於過去三十二年來的衷心支持，與教育局合辦音樂創作活動「音樂薈萃」系列（前稱「學校音樂創藝展」），建構了一個專業的藝術創作和交流舞台，為香港孕育出一代又一代的年青作曲家及藝術工作者，為這個中外文化藝術交流中心培養人才。教育局藝術教育組亦特別感謝香港作曲家聯會主席梅廣釗博士的專業協助及指導，使活動能夠順利舉行。

祝願各位學生作曲家在藝術創作的道路上茁壯成長，青出於藍，將來成為香港文化藝術的中流砥柱。



陳家曦博士
教育局總課程發展主任（藝術教育）

傑出音樂作品介紹 Programme Notes of Outstanding Compositions

The Plum Blossom in Winter Nights for *erhu*, viola and piano **CHAN Pak-ho, Anson**

This piece depicts a plum blossom struggling to survive in the bleak and frigid cold winter. The plum usually blossoms in mid-winter during January and February when all flowers die. The piece starts with a piano theme representing the peaceful start of the winter. The theme is followed by a motive played by the *erhu* representing the cold winter breeze. This is further intensified with a denser rhythm. The sad but beautiful *erhu* melody portrays the plum blossom standing alone in the cold trying its best to resist the ruthless wind. B Dorian is used to depict a sign of life of the plum in the deadly winter. However, this sign is shortly shattered as the wind completely destroys the plum blossom bringing the piece to its climax. The motive returns as the wind subsides, but without the appearance of the plum blossom. Finally, the last chord is left unresolved symbolising a faint hope of spring.

The Forest of Bamboo for *dizi*, clarinet, piano and percussions **CHOI King-him**

This piece describes the scenery of a bamboo forest. Dense bamboo, growing roots and flowing water combine into the scene of the forest. The piece is composed in ABA' form with transitions between sections. Section A alternates the meters of 4/4 and 7/8 in a fast tempo with a repeated melody in E minor and A minor. It invites the listeners to admire the beauty of nature in travelling through the bamboo forest. Section B is a rather lyrical and sentimental section written in different meters, urging the listeners to feel the changing atmospheres. The story zooms into a little river in the forest -- a perpetual flow of water and the fountain of all living creatures. The free-time section intentionally added is to sketch the growth of bamboo, from delicate roots to strong culms, at different speeds. Section A' returns with re-harmonisation, more percussive sounds and intensified instrumentation.

Transfigured Mirage for *erhu*, violin and piano

MOK Samuel Kwan-chung

This piece documents the last hours of a sick, old man. Four mystical chords lead into the first theme. The violin plays a melancholic melody depicting the old man lying on his bed alone. The increasingly intense music signifies the man struggling with death. His experience of the anguish of the chaotic and hectic world is flooded by instability and selfishness.

The old man's unconsciousness is symbolised by a sweeping pentatonic glissando that leads into the second theme -- an imaginary realm. He sees mirages of a calm and carefree place, which is illustrated by the *erhu* melody loosely based on the pentatonic scale. The old man feels comforted and longs to stay there forever. Yet the four mystical chords return in the form of a piano cadenza, bringing back a reiteration of the first melancholic theme. The old man is in a bleak and dire situation. The violin plays pizzicato and the *erhu* plays stuttering syncopation suggesting his heavy and faltering heartbeat. Despite his critical condition, the mirages provide him with lucidity illuminating a glimmer of hope in the troubled world. As the mystical chords return for the last time, the music resolves into a major chord and fades into oblivion, symbolising the old man's transcendental tranquillity and experiencing spiritual transfiguration, and leaving the world in peace.

Consolation for *dizi*, *xiao*, violin and piano

NG Lik-hei, Christopher

This piece depicts the unlocking of one's heart through communication. It starts in C minor, written in an abridged sonata form. Two distinct antiphonal motives played by *dizi* and violin symbolise the intimate conversation between the mentally wounded and his companion. The intensifying harmonic tension, the widening range and the scalar melody of the two motives, together depict the mentally wounded bursts into tears. Afterwards, a milder melody in Db major, then followed by a brighter version of the motive.

The piece reaches its climax with unpredictable modulations signifying negativity. With the use of a fugal passage, the recapitulation returns with a large modification on the first motive. The descending scale is played by the *dizi*, leads to the return of the second motive in the parallel major key. With the music getting more tranquil, the coda restates the first motive in C major, signifying the final comfort of the mentally wounded. Glissando is used frequently to depict the wailing and crying in the conversation and ended with *xiao*.

Dance of a Spotted Dove for *erhu*, clarinet, viola, piano and percussions

SIU Pak-tung

This piece is written in ternary form illustrating a spotted dove dancing on the grassland and lying down to rest. Section A begins with a fast tempo in D Mixolydian. The main theme is first played by the clarinet, followed by piano, *erhu*, and xylophone. The low staccato notes on the piano portray an energetic dancing vibe of the spotted dove. The whole-tone descending modulation from C Mixolydian to Ab Mixolydian, accelerates the passage with repeats and reaches the climax in Db Mixolydian. Section B then reaches Db major. A short fugato passage illustrates the spotted dove lying down to take a break. The *erhu* plays the cadenza representing the flapping wings of the dove. Section A then recaps and ends in D Mixolydian, illustrating the spotted dove flies away.

NNYY for *xiao*, alto saxophone, viola, piano and percussions

YUEN Fé

NNYY is an imaginary musical dialogue between a student with Western music training (piano + strings) and a Chinese poet/mentor (*xiao* + alto saxophone), with the nature as the background (percussion).

Using the *xiao* and alto saxophone duo as an archetype, two related concepts are explored — after-tones and intercommunications, in which the after-tones can be an unfinished phrase. The piano resonance, complemented by saxophone multi-phonics, is a deep breath morphed into sizzle cymbals being softly rolled. The cues such as the exchange of glances and sync-up of gestures, play an integral part in enhancing communication among musicians. The two protagonists' thought assimilates into each other's familiar and unfamiliar territories.

The pitches and textures of the motive are based on a decachord derived from the *xiao* scale and a hexachord subset of alto saxophone multi-phonics.

In the climax, the hexachord is transformed into two stacked major sevenths, forming a rhythmic figure with the interweaving of the melodies and tremolos. The composition ends with a short looped section with unsynchronised pulses among the instruments, signifying the continuation of the dialogue where the thoughts of the two linger in multiple dimensions.

The Distorted Cave for *erhu*, bass clarinet, violin and piano

YIP Heung-wing, Angus

This piece creates various effects to evoke the feeling of the mystery and overall atmosphere of a cave. The piece consists of several motivic phrases, such as the ascending semiquavers and tremolos, the artificial harmonics with tremolos, and the descending block chords on the piano. The first section, having a thick texture with different extended techniques, represents the protagonist entering the cave. The second section is slower in tempo, with the piano tremolos and the accented glissando, creating a mystical and creepiness atmosphere. The third section returns to the original tempo, and slowly fades out when the protagonist exits the cave.

馨 笛子、小提琴和鋼琴

王詩萁

「馨」是指可以散佈很遠的香氣。香氣輕輕地瀰漫四周，清新舒服，但同時也容易勾起絲絲的回憶，牽動着濃烈的感情。「馨」的讀音是「輕」，就如歌曲中輕盈的旋律一般。

樂曲由充滿詩意的鋼琴和笛子作為引子，然後以典型的中國樂曲結構寫作手法，帶出九個充分表現中國曲風的段落，以多變的速度、氣氛、節奏和發音法，描繪香氣四溢的意境。

「馨」同時亦指康乃馨，就如遠風吹來的芳香，旋律輕盈優雅，其陣陣芳香同時掀起作者對老師難以言喻的感激、不捨、關懷，尊敬與愛的情懷，為樂曲輕柔的旋律增添一份濃厚的感情。

香港作曲家聯會導師計劃學生作品介紹

Programme Notes of Students' Compositions under Hong Kong Composers' Guild Mentorship Scheme

Alice in Wonderland for flute, clarinet, violin, cello and piano

KWAI Hoi-yan, Hayley

This piece is inspired by Lewis Carroll's famous novel *Alice in Wonderland*. The flute and clarinet duet plays whole-tone melodies and builds up a mysterious atmosphere. It symbolises Alice's fear of the unknown as she tumbled down the deep hole. The changes in tempo and the use of the octatonic scale represent the instability and unsettling emotion.

Growing to be nine feet tall after Alice finishes the cake, the polyrhythms portray her panic and anxiety. Fast notes in semiquavers on the piano and violin describe Alice's busy routine as a housemaid. The clarinet plays in a steady pulse to depict Alice confidently responding to the Queen's question. The clarinet plays longer notes to reveal Alice responding flippantly and losing the Queen's affection. The whole tone scale returns with imitation in the clarinet and piano. The steady and slow pulse features Alice's conversation with the King in a solemn and orderly trial. The tempo accelerates implying the conflict between the King and Alice. The piece ends with an extensive use of accents and staccatos, illustrating Alice's dangerous escape from the courtroom, and returning to her home – the reality.

[This composition was completed under the guidance of experienced composer Dr LAI Sheung-ping.]

暮 • 朝 鋼琴五重奏

林欣

在疫情與灰暗中，希望這首樂曲成為一道曙光，把正能量帶給聽眾，也藉此喚醒眾人的五官，讓大家可以感受大自然的奧妙。暮和朝展現太陽在不同時段的面貌，是兩個截然不同的情景。樂曲第一部分《暮》運用幾個音組成的旋律動機及和弦，代表清晨第一道曙光的變化。弦樂交錯地轉變著織體，像雲霧漸漸散去，開出一個遼闊的空間，帶給聽眾一絲療癒與平靜的感覺。第二部分《朝》與前部分形成極大的對比，不協調的旋律與輕快的節奏，製造一種鬼魅離奇的氣氛。若《暮》是一副細描的山水畫，《朝》就是使用白描和重筆勾勒出的險境，散發著一種自由奔放的氣息。

[This composition was completed under the guidance of experienced composer Dr LAI, Nga-ting, Ada.]

嘉許獎作品名單

List of Commendable Composition Awards

畢永希	BUT Wing-hei	拔萃女書院	Diocesan Girls' School
陳潤熙	CHAN Yun-hei, Thales	聖保羅書院	St. Paul's College
張思源	CHEUNG Sze-yuen	荃灣官立中學	Tsuen Wan Government Secondary School
張冉立	CHEUNG Yim-lap, Justin	拔萃男書院	Diocesan Boys' School
梁溢朗	LEUNG Yat-long	聖士提反書院	St Stephen's College
陸浚晞	LUK Hugo	香港管理專業協會 李國寶中學	HKMA David Li Kwok Po College
莫心柔	MOK Sum-yau	聖馬可中學	St. Mark's School
王安迪	WONG On-tik	元朗公立中學	Yuen Long Public Secondary School

Adjudicators 評判

Dr LUK Wai-chun	陸尉俊博士	Dr MUI Kwong-chiu	梅廣釗博士
Ms NG Hau-ye, Poly	伍巧怡小姐	Mr SO Ka-wai	蘇家威先生
Mr WONG Hok-yeung, Alfred	黃學揚先生		

HKCG Mentorship Scheme Mentors 香港作曲家聯會導師計劃導師

Dr LAI Nga-ting, Ada	黎雅婷博士	Dr LAI Sheung-ping	黎尚冰博士
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Performers 演奏家

Mr CHAN Cheong-lung	Violin	陳昌隆先生	小提琴
Mr CHAN Chun-san, Alvin	Percussion	陳俊榮先生	敲擊
Mr CHAN Kai-him	<i>Erhu</i>	陳啟謙先生	二胡
Mr CHENG Yan-ho	Cello	鄭恩浩先生	大提琴
Ms CHIU, Elena	Piano	趙學文小姐	鋼琴
Mr CHOY Kwok-tin, Martin	Clarinet	蔡國田先生	單簧管
Mr FUNG Yat-shan, Linus	Clarinet / Bass Clarinet	馮逸山先生	單簧管 / 低音單簧管
Mr KUNG Wai-kin	<i>Dizi / Xiao</i>	龔偉健先生	笛子 / 簫
Mr KWAN Ton-young, Otto	Viola	關統洋先生	中提琴
Mr LIU, Jay	Flute	廖晃業先生	長笛
Ms NG Yu-ching, Shelley	Piano	吳宇晴小姐	鋼琴
Ms SUNG, Aimee	Violin	宋艾樟小姐	小提琴
Mr WONG Tak-chiu	Saxophone	黃德釗先生	薩克管
Mr WONG Ying-shun, Anson	Piano	王應淳先生	鋼琴
Mr WU Kiu-lap	Violin	胡喬立先生	小提琴
Ms YEUNG Ka-wai	<i>Erhu</i>	楊嘉惠小姐	二胡
Ms YUEN, Lauren	Percussion	阮曼霖小姐	敲擊

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
Commendable Composition Award	嘉許獎

Presented by:

主辦：



中華人民共和國香港特別行政區政府
教育局
Education Bureau
The Government of the Hong Kong Special Administrative Region
of the People's Republic of China

Co-presented by:

協辦：



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