Music about China VI

An annual showcase of modern Chinese orchestral music and dynamic versatility.

"... the sound they produce is out of this world."
— The Guardian

35th Season Concert

6/3/2012 (二 Tue) 晚上8:00 pm

香港大會堂音樂廳
Hong Kong City Hall Concert Hall

www.hkco.org

Hong Kong Chinese Orchestra is financially supported by the Government of Hong Kong Special Administrative Region.
使命宣言 Mission Statement

香港中樂團齊心致力於奉獻卓越的中樂藝術，
緊貼時代脈搏，發揮專業精神，追求音樂至高境界，
成為香港人引以為榮的世界級樂團。

Hong Kong Chinese Orchestra is united in its commitment to offering
excellence in Chinese music. With a contemporary momentum and
a professional spirit, we aim to strive for the peak in music and
attain the status of a world-class orchestra that
is the pride of Hong Kong people.

献辞 MESSAGE

香港藝術節匯聚全城文化精粹，
是享譽亞洲的文化盛事。藝術節
絢麗多姿的節目，每年吸引無數
海外與內藝術愛好者熱烈捧場。觀眾
無論以香港為家，還是慕名而
來，都不難感受到中華文化的魅
力。

香港藝術節雲集本地以至全球名
家傾力演出，盡展藝術才華。精
選節目包羅萬象，古今俱備，觀眾
既能欣賞當代新穎創作，更可
回味大師經典作品。

欣逢香港藝術節四十周年，可喜
可賀。謹祝各位有一個愉快難忘
的晚上。

The Hong Kong Arts Festival is a highlight of our
city's cultural calendar and a widely celebrated arts
event in Asia. Each year it presents a feast of exciting
programmes that draw arts lovers from near and far,
adding to Hong Kong's attractiveness both as a home
and a tourist destination.

The Festival is an important platform for showcasing
local talent alongside the best artists from around
the world. With a judicious mix of programmes,
it champions new and contemporary works while
celebrating great masterpieces, giving audiences
much to savour.

I congratulate the Hong Kong Arts Festival on its
40th Anniversary and wish you all a truly memorable
evening.

曾蔭權

香港特別行政區行政長官

Chief Executive
Hong Kong Special Administrative Region

Venue Management
Ms Guays Fong. Senior Manager (Hong Kong City Hall)
Tel.: 2921 2838 Fax: 2877 0363

House Rules
Dear Patrons,
To avoid undue disturbance to the performers and other members of
the audience, please switch off the beeping devices on your alarm
watches, pagers and mobile phones before the performance. We
also forbid eating and drinking, as well as unauthorized photography,
audio and video recordings in the auditorium. Thank you for your co-
operation.
I warmly welcome you to the 40th Hong Kong Arts Festival.

Recognised for the quality and variety of its programming, the annual Hong Kong Arts Festival is keenly anticipated as the premier event in Hong Kong's cultural calendar. This year we again welcome top international and local talent in dance, music, opera and theatre, whose artistry will delight and inspire us.

I wish to acknowledge strong support of the Government of Hong Kong SAR, the Hong Kong Jockey Club, and sponsors and donors who make this Festival possible. At this 40 year mark, I am particularly delighted that in addition to presenting wonderful artists to a discerning public, we can also nurture young audiences through our Student Ticket Scheme and Young Friends Scheme, thanks to the contributions of donors and supporters who generously share their own love for the arts with audiences of the future.

Thank you very much for coming to this performance. Your presence is paramount to the success of the Festival, and I wish you a very enjoyable experience.

It is a pleasure and privilege to welcome you to the 40th Hong Kong Arts Festival.

The array of artistic talent and programmatic content presented at this year’s Festival is as diverse and multi-faceted as the city which has hosted this annual event in the course of four decades. As we add to the roll call of local and international luminaries who grace our stages, we continue to draw upon the impressive traditions available to us, and work to augment a heritage for the future.

I am deeply grateful to many individuals and institutions for their contributions to the Festival’s success over the years, informed by a love for the arts and an appreciation of how important it is for a major city worthy of that description to have a rich cultural life.

Thank you for being here to celebrate forty years of the Hong Kong Arts Festival. The Festival would not happen without its audience. The entire Festival team appreciates your contribution to the 40th Hong Kong Arts Festival and hopes that you enjoy many wonderful performances.

香港藝術節主席

Charles Lee, Chairman

香港藝術節行政總監

Tisa Ho, Executive Director

香港旅遊局

Hong Kong Tourism Board

香港藝術節

Hong Kong Arts Festival

樂及文康事務處

Leisure and Cultural Services Department
藝術總監的話

香港中樂團已邁入第三十五個樂季，行之有效的委約創作制度一直對樂團的發展有着積極而重大的作用，至今已超過2,100首作品。於2000年，樂團舉辦「21世紀國際作曲大賽」，以鼓勵創作。近年來，樂團舉辦香港國際現代音樂節，並連續獲得「傑出表現獎」和「亞洲作曲大獎」。這些獎項均顯示香港音樂家的綜和素質及在國際上的地位。

香港中樂團在推動「音樂創作」方面，將與盧森堡現代音樂協會及盧森堡交響樂團合作舉辦「第十屆國際作曲大賽」。作品徵集從樂團及西方樂團合作演奏，誠邀世界各地作曲家參加。

「樂旅中國」系列音樂會已連續第六年在香港藝術節中出現，於這麼幾年中便能夠成為一個品牌的音樂系列，實在要感謝香港藝術節對樂團的支持和贊助。本年的音樂會，邀請的作曲家共有20位，分別來自中國、香港、盧森堡、瑞士、德國及非洲等；作品達24首，其中委約創作作品有12首，委約中樂版作品有4首，非委約但為香港首演的作品有8首，其他的有3首。

今晚的「樂旅中國之六」以亞洲作曲家為題，五位作曲家來自不同國家，帶著不同的文化、藝術背景。其中，挪威的克里斯蒂安·華特，中國香港的伍卓賢，法國的約翰·菲舍，德國的諾爾，以及台灣的整個系列。”

尊敬的各們，演出的成功，音樂會的舉辦，我們都感動。感謝各位的參與，祝各位有一個難忘的晚上！

香港中樂團
藝術總監兼首席指揮

陳惠昌

The Hong Kong Chinese Orchestra is now in its 35th season. The longstanding commissioning system for new works has proved to have contributed tremendously to the development of the Orchestra. To date, we have more than 2,100 works in our stock repertoire. In furtherance of this, we organized the International Competition for Chinese Orchestral Composition in 2000 with excellent results. Our efforts have been endorsed by our colleagues in music, and we were awarded the 'Most Outstanding Achievement in Advancing Contemporary Chinese Music' by the ISCM World Music Days 2002 Hong Kong in 2002, and the 'Most Outstanding Achievement in Advancing Asian Contemporary Music' by the Asian Composers League in 2007. Looking forward, we would like to extend our invitation to all over the world to send in their new works, which should consist of both traditional Chinese instruments and classical western instruments.

The Music About China concert series is making its 6th appearance at the Hong Kong Arts Festival. We are grateful for the trust of the HKAF and the support of our fans in building a brand identity in such a short period. Over the five years of its existence, the series has already been graced by 24 works by 20 composers who came from China, Hong Kong, Luxembourg, Switzerland, Germany and Africa. Among them, 12 were commissioned new works, 4 were commissioned arrangements for Chinese orchestra, 5 were not commissioned but made their Hong Kong debut or world premiere during our concerts, and 3 from other categories.

The concert tonight, Music About China VI, features Asian composers. The five composers come from different countries in the region and have very different cultures and artistic backgrounds. But they have created five works for us, inspired by the music of their own. They are Ng Cheuk-yin from Hong Kong, Quan Jihao, a Chinese-Korean from mainland China; Jeffrey Ching, a Chinese-Filipino, now residing in Germany; Lu Yun from Taiwan; and Chew Hoy-chiat from Malaysia. All of them have a track record of success and gained much applause. The programme this evening is made up of a winning work, with unique features of Southeast Asia, from the International Competition for Chinese Orchestral Composition 2000, as well as brand new commissioned works. They would take the audience on a journey into a colourful, vibrant and amazingly diverse realm of music.

Enjoy.

Yan Huichang
Artistic Director and Principal Conductor
Hong Kong Chinese Orchestra
樂旅中國VI — 第四十屆香港藝術節
Music About China VI – The 40th Hong Kong Arts Festival

6.3.2012 (二 Tue)

女高音與樂隊 渾天昏君
Soprano and Orchestra Horologia sinica
(香港中樂團委約創作／世界首演)
Commissioned by the Hong Kong Chinese Orchestra / World Premiere

女高音 Soprano：費安倫 Andiión Fernández

休息 Intermission

紋Ⅲ — 風格對話 權吉浩曲（中國朝鮮族）（世界首演）
Vein III – A Dialogue on Styles Quan Jihao (Korean Nationality in China) (World Premiere)

笛子與樂隊 山・樂（第三、四樂章）陸樺曲（台灣） (香港首演)
Dizi and Orchestra Music from the Mountain (Movements 3 & 4) Lu Yun (Taiwan)
(Hong Kong Premiere)

第三樂章 Ka-viaz之歌 The 3rd Movement Song of Ka-viaz
第四樂章 勇士之舞 The 4th Movement Warrior’s Dance

笛子 Dizi 王俊伶 Liu Chen-ling

笙與樂隊 七月 伍卓賢曲（香港）(香港中樂團委約創作／世界首演)
Sheng and Orchestra The Seventh Month Ng Cheuk-yin (Hong Kong)
(Commissioned by the Hong Kong Chinese Orchestra / World Premiere)

第一樂章 火 The 1st Movement Fire
第二樂章 飄 The 2nd Movement Floating

笙 Sheng：伍卓賢 Ng Cheuk-yin

樂隊組曲II 周煒杰曲（馬來西亞）
Orchestra Suite No. 2 Chew Hee-chiax (Malaysia)

「21世紀國際作曲大賽」季軍得獎作品
2nd runner-up work in the International Competition for Chinese Orchestral Composition

於音樂會後，將舉行「與作曲家對話」環節，歡迎觀眾留步參與。
There will be a ’Meet-the-Composers’ session after the Concert. Please feel free to stay and participate.
香港中樂團
Hong Kong Chinese Orchestra

香港中樂團於1977年成立，是香港唯一擁有85位專業演奏家的大型職業中樂團，享有「香港文化大使」之譽譽。樂團成立之初，獲得國際著名音樂家及藝術節的青睞，足跡遍及歐洲、美洲、澳洲、非洲及多個國家和地區。樂團演員包括弦樂、木管、銅管及豎琴等各類樂器組別，其中包括歷史悠久的中國文化，演員的創作形式和內容包括傳統民族音樂和現代音樂作品。此外，樂團在音樂製作、音樂創作及製作創新方面取得傑出成就。樂團設有「香港中樂團音樂基金」，並定期舉辦音樂講座及音樂工作坊，以推廣音樂教育和普及音樂知識。

閔惠昌
Yan Huichang
藝術總監兼首席指揮
Artistic Director and Principal Conductor


閔氏應聘擔任香港音樂學院客座及專聘教授，秉持傳承理念，曾多次為國內及在香港進行演講及教授工作，包括中央音樂學院、上海音樂學院、香港演藝學院、四川音樂學院、瀋陽音樂學院及西安音樂學院等。閔氏一向積極推廣中樂教育，於2008年倡議香港演藝學院與香港中樂團合作並實施「專業樂團實習計劃」，並於2008年倡議創立全國首個中樂團樂隊學院。同年，獲香港演藝學院頒授榮譽院士，並獲選為該校音樂學院之訪問學家，舉行指揮大師班及開設中樂指導碩士課程。2010年，倡議舉辦全球首屆中樂指揮大賽，獲國內外各專業音樂學院廣泛支持及讚譽。

閔氏於1983年以優異成績畢業於上海音樂學院，隨即受聘為中國中央民族樂團首席指揮兼樂隊藝術指導。曾率團赴北京、上海、台灣、新加坡及香港等地參演中國樂團，亦曾涉足西洋交響樂樂團指揮，曾在兩次國家交響樂團、深圳交響樂團等，他的藝術和指揮才華得到海外樂界一致讜譽。活躍於指揮舞台上的閔氏亦積極從事音樂創作、獲獎無數，作品包括交響樂《水之靈》、器樂獨奏《思戀曲》、世俗音樂《西藏情歌》等。閔氏早期曾創作及編製電腦音樂作品唱片專輯，其指揮香港中樂團的影音產品亦陸續推出。

在過去十多年，香港中樂團在閔氏的帶領下作全方位發展，積極地向外推廣中國音樂文化。

Yan Huichang was conferred the title of National Class One Conductor at the First Professional Appraisal of China in 1987. He joined the Hong Kong Chinese Orchestra in June 1997. Yan was awarded the “Cultural Medallion (Music)” by the National Arts Council of Singapore in September 2001. In 2004, he was awarded a Bronze Bauhinia Star (BBS) by the Chief Executive of the Hong Kong Special Administrative Region in recognition of his remarkable achievements in Chinese music as well as his efforts in promoting Chinese music.

Yan has been appointed guest or visiting professor by several music institutions, a position that allows him to promote Chinese music for the continuation of its heritage. He has given lectures and talks at the Central Conservatory of Music, Shanghai Conservatory of Music, The Sichuan Conservatory of Music, Shenyang Conservatory of Music and Xian Conservatory of Music in China, and The Hong Kong Academy for Performing Arts in Hong Kong. Yan has been a keen promoter of music education. In 2006, he was instrumental in proposing and the subsequent implementation of the Professional Orchestra Internship scheme through collaboration between The Hong Kong Academy for Performing Arts and the Hong Kong Chinese Orchestra. It was followed by The HKCO Orchestral Academy, which was a realization of Yan’s innovative vision. In the same year, he was awarded an Honorary Fellowship by The Hong Kong Academy for Performing Arts, with an appointment as Visiting Scholar of its School of Music, where he gave master classes in conducting and established Master’s degree courses in Chinese music conducting. In 2010, Yan initiated the world’s first ever ‘International Conduction Competition for Chinese Music’, which was enthusiastically supported and highly commended by professional music conservatories in China and overseas.

After graduating from the Shanghai Conservatory of Music in 1983, Yan was appointed Principal Conductor and Artistic Director of the Chinese National Orchestra of China. As a conductor who has worked with all professional Chinese orchestras in Beijing, Shanghai, Taipei, Singapore and Hong Kong and philharmonic or symphony orchestras such as the China National Symphony Orchestra and the Shenzhen Symphony Orchestra, Yan has won the acclaim of the music circles in China and abroad for his artistic and conducting talents. He is now the Specially Invited Conductor of Chinese Music of the Zhejiang Symphony Orchestra of China. Yan has also been invited in music of other genres. Apart from conducting on the concert stage, Yan is also actively engaged in composition and has won numerous awards. His representative works include the symphonic poem The Sound of Water, Nostalgia for Pipe Solo, Buddhist music The Weiyang Sect, Qing Lin Yu Yue (‘Gyan Lotus under the Moon’) and Chuan Dong Xu Ming (‘The Passing of the Light’). In the early years of his career, Yan had been the composer and producer of digital music for record releases. The Hong Kong Chinese Orchestra’s audio and video releases over the years have been made under his baton.

Led by Yan, the Orchestra has seen omni-directional growth in the last decade, and is a driving force behind the promotion of Chinese music culture in China as well as other parts of the world.
費安倫 女高音
Andión Fernández Soprano

生於馬尼拉的菲裔混血兒。2001至2010年於柏林德國歌劇院擔任獨唱。就讀柏林藝術大學時，曾在德國作曲家約翰·克勞斯曼教授的課堂上學習。現為柏林國家歌劇院之獨唱家，多個國際音樂節邀請客座表演。

2006年在柏林，費安倫為丈夫莊觀欣的第五交響曲《蘭花》首演中擔任獨唱，獲得海利克·羅氏與席曼的讚譽。2010年於柏林國家歌劇院首演《聖母頌》。2011年於柏林國家歌劇院首演《費加洛的婚禮》。

畢業於國立台灣藝術大學音樂學系。2000年進入台灣國家樂團（NCO），同年應台北市立交響樂團（TCC）之邀，參與「明月之夜」音樂會演出。2002年4月應邀台中交響樂團之邀，擔任「美麗的西藏」歌劇《摩西先知》。2003年8月應邀臺北市立交響樂團之邀，擔任「聖母頌」歌劇《摩西先知》。2003年12月於台北國家歌劇院首演。翌年4月於台灣國家戲劇院週年慶音樂會中與林延廷合作演出《白蛇傳》。

2008年代表國家國家樂團參與杭州「第一屆海內外江浙蘇音樂節」榮獲二等獎；9月首演羅辛軒作品《琥珀階生曲》。11月於京師藝術學院音樂廳演出《山·水》。2007年11月於長笛大師羅斯加爾利斯台演出《琥珀階生曲》，深獲大師高度讚賞。2009年9月國家音樂劇交響樂團邀請獨唱於《摩西先知》專輯版《摩西先知》。11月於NCO&TCC國慶聯合音樂會「諾亞方舟」中擔任獨唱。2010年5月隨團參演「上海之春國際音樂節」。

目前於台灣國家樂團擔任樂團首席兼音樂總監一職，並任教於國立台灣藝術大學及中國文化大學的中國音樂系。

Liu Chen-ling graduated from the National Taiwan University of Arts where she trained in Chinese Music. She joined the National Chinese Orchestra Taiwan (NCO) in 2000, and was invited by the Taipei Chinese Orchestra (TCO) to perform in their concert Stars Ascendant in the same year. In 2002, she was invited by the National Taiwan Symphony Orchestra to perform A Bangdi Concerto in their Brave New World concert in April, followed immediately by another performance of the piece at the New York 9/11 - In Memoriam concert held at the Beijing National Concert Hall at the invitation of the Savaria Symphonic Orchestra of Hungary. In December 2003, she performed under the baton of Wang Fu'an in a concert at the National Concert Hall Taipei. The following April saw her performing The Legend of the White Snake in the 20th Anniversary Concert of the NCO, with Lin Yu-tang conducting.

In 2006, Liu represented the NCO as a contestant in the 1st International Jangman Sizhu Invitation Competition and won a Class Two Award. It was followed by her premiere of Liu Han-hua's Song of Bellowing Woes on the Azure Sea in September that year, and a performance of Music from the Mountain at the Nanjing University of the Arts Concert Hall in November. She reprised Song of Bellowing Woes on the Azure Sea in a performance with the world famous flautist James Galway, in November 2007 and was highly praised by the legend himself. In September 2009, she was invited to record with the National Symphony of Taiwan A Bangdi Concerto as part of the album featuring compositions by Ma Shu-long. In November that year, she gave a critically acclaimed dizi performance at the joint concert celebrating the founding of the NCO and TCO. In May 2010, she was with the NCO to perform a solo at the Shanghai Spring International Music Festival. It was followed by a performance of Music from the Mountain - Third and Fourth Movements at the concert Yan Huihui and National Chinese Orchestra Taiwan. In April 2011, she performed with the dizi virtuoso Chen Chungen the world premiere of Peach Blossom at the Ferry Crossing, with Zhang Guoyong conducting.

Liu is currently Concertmaster and Section Leader of Winds of the NCO, and teaches Chinese Music at the National Taiwan University of Arts and the Chinese Culture University.
女高音與樂隊 浃天昏君
(香港中樂團委約創作／首次首演)

Soprano and Orchestra  Horologica sinica*  Jeffrey Ching
(Chefinese-Filipino based in Germany)
(Commissioned by the Hong Kong Chinese Orchestra / World Premiere)

作曲家的話 What the composer says

每構思新的作品，必先要處理新作面對的歷史與文化因素，問題解決了，才可下筆。我認為
創作二十世紀作曲家而言，個人表現只是其中一個目標之一。有時表現的工具與方法是需要
審慎評估，甚至再創造的。有時為了達到其他目標，有些作品甚至要廢棄作任何個人表現。

以這首作品為例，我仿從北宋（公元960至1127年）的歷史資料取材，組成有文物特色的樂
曲。這作品包括一個計時器、宋徽宗的書法、首部宮廷燕薦詩。我認為創作只是想把自己
藏在完成的作品之後，或言影片完成後，有人會留意拍攝時鏡頭後的導演，又像紀實片展
覽時，沒有人注意那沒有親手製造展品的策展人。

為香港中樂團作這首曲時，我更要面對另一挑戰：中樂團現在使用的樂器，在宋朝時根本不
在，我怎樣把這些樂器當時作為樂曲呢？答案是從設計實現，計時器是件機械装置，計時的
聲音可以用敲擊樂表達：書築法用我自創的幾何公式，轉化成同一具音樂雕塑，用不同的四
音來組成。在處理這首燕薦詩時，舞動的須宋朝宮廷樂隊相照，樂器音域於宋樂相差，但
必須刻意把現代的調聲系統配合，以重新創造出宋代音樂的「三分損益」和「緇律」。

Every new composition begins as a problem about its own historical and cultural ramifications, to which
it must then propose a solution. I regard expression as only one possible goal for the twenty-first-century
composer. Sometimes the very means of expression must be critically reviewed and re-invented. If in
some works, any hint of expression may have to be abandoned altogether for other aims.

In the present work, I assembled a musical artefact out of the cultural ruins of the Northern Song dynasty
(AD 960-1127) - a clock, two palace odes, and an emperor's calligraphy. As an individual creater, I wanted
to disappear from the finished product, like the unseen eye behind a filmmaker's lens, or the museum
curator who arranges priceless objects he didn't make.

In composing for the Hong Kong Chinese Orchestra, I faced another challenge: how to write for Chinese
instruments hardly any of which existed in their present form in Song China. The answer proceeded from
the design. The clock mechanism would use percussion only as time-keeping noises, while the calligraphy
would be transcribed by an exact geometric method of my own into musical sculptures fashioned from
quarter-tones. For neither of these layers was the historical character of the instruments primary.
However, in the case of the two odes, the instrumentation had to match that of the Song court orchestra,
deliberately distorted to recreate the circle-of-fifths and just tunings of Song music.

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曲目介紹 Programme Notes

樂曲全長二十分鐘。中國北宋時期的計時器稱為「潝天儀」，曲名《潝天昏君》隱喻 Optical 解釋如下：

第一個組合中中國「潝天儀象圖」，這是北宋大臣蘇頌在開封所造之水力推動天文計時器。
農曆之節氣「潝天」，通常在西曆之三月六日。在曲中，「潝天」開始，凌晨三時四十六分至
二十八秒，由水聲、木魚聲、其他非定音敲擊樂器代表秒，分、刻、更聲，推動之前，秒聲響起，有「躍人」在宋宮殿門上吟唱詩句，曲中的幕後歌聲便是環現當時景象。

第二個組合包括排簫、笛、箏、笛、箏、篳篥、笛，以及其他敲擊樂器，合奏出自
《詩經》的陰陽樂「閬歈」及《南有嘉魚》。樂曲中的笙、豎笛、紫笛、樂器音域、座
位編排方式、伴奏、調聲系統等，皆是參考自宋和後世的文獻。樂曲採用「中古漢語」以
表演唱歌，又把第一具「計時器」隱藏在閣大的四個小琴台深處，與第一具計時器快速的
三個小琴台為重疊。

第二個組合包括排簫、笛、箏、笛、箏、篳篥、笛，以及其他敲擊樂器，合奏出自
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三個琴台為重疊。

各「計時器」已穩定的節拍開始，節拍加快，節拍變慢，然後緩慢地鬆散成一—詩、
詞、樂、宋徽宗的花名冊等，為一首豐富淡然無聲的，象徵解體。當開封於1127年被金人攻陷，
潝天儀被運到紹興後，最後不知所終。徽宗是位出色的藝術家，但並沒有聲名其後，歷史上有
「潝天」之稱譽，樂曲故名。

歌詞：
【宋代顧長詩】
天欲曙 淡銅河
於歸女 千里賓

【節選自《詩經・魚麟》】
魚麗於罶 蠡自
君子有酒 昭且多
魚麗於罶 蠡自
君子有酒 昭且多
魚麗於罶 蠡自
君子有酒 昭且多

【節選自《詩經・南有嘉魚》】
南有嘉魚 炙炙仙山
君子有酒 慕異式燕以衛
南有嘉魚 炙炙仙山
君子有酒 慕異式燕以樂
The piece lasts about twenty minutes. "Horologis sinica" means "Chinese clocks" in Latin.

The first "clock" is the hydraulic astronomical clock-tower built by the court official Su Song in Kaifeng during the Northern Song dynasty. An ensemble of water sounds, woodblocks, and other unpitched percussion accurately mark the seconds, minutes, quarters, and night-watch between 03:57:36 and 04:16:48 at the start of the solar period jingzhai (ca. 6 March). As the seconds start ticking, an offstage voice sings verses chanted by the "human cockcrow" above the Song palace gates before daylight.

A second ensemble of panpipes, congas, flutes, mouth organs, zithers, bells, chimes, and other percussion, play the festive odes "Yú li" and "Nan you jia yu" from The Book of Songs; using melodies, ornaments, orchestration, instrumental ranges, seating plan, accompaniment, and tuning systems documented in Song and later sources. The odes are sung in Late Middle Chinese pronunciation, and conceal a second "clock" in broad 4/2 superimposed on the rapid 3/4 of the first.

The third ensemble executes a series of glissandi that are exact musical transcriptions of seven characters from the Song Emperor Huizong's "Slender Gold" calligraphy, chosen to form seven of the eight words of a Tang emperor's verse in praise of a clock. The missing eighth character is concealed by Huizong's signature, "One Man Under Heaven".

The "clocks" start in steady time, gradually accelerating as if mounting in panic, then slowly unwind, a breakdown which finally drags odes, clocks, and signature into silence with it. Emperor Huizong was a great artist, but traditionally denigrated as an incompetent ruler responsible for the destruction of his dynasty. The great astronomical clock of Kaifeng was dismantled and looted when the city fell to Tatar invaders in 1217.

- Jeffrey Ching

Chinese text of sung verses:

[Chant of the Human Cockcrow in Song times]
Soon it will be daybreak. The milky way turns pale
Dewdrops are forming. It is the third to fifth hours

[From The Book of Songs: Yú li]
The fish pass into the basket, Yellow-jaws and sand-blowers.
Our host has spirits, Good and abundance of them.
The fish pass into the basket, Breem and tench.
Our host has spirits, Abundance of them and good.
The fish pass into the basket, Mud-fish and carp.
Our host has spirits, Good and in quantities.

[From The Book of Songs: Nan you jia yu]
In the south there are fine fish, In their multitudes they swim.
Our lord has wine; His honoured guests shall feast and rejoice.
In the south there are fine fish, In their multitudes they glide.
Our lord has wine; His honoured guests shall feast and be merry.

Jeffrey Ching was born to Chinese parents in Manila. He graduated magna cum laude in sinology and music from Harvard University, and read law, philosophy, and composition in Cambridge and London Universities. He taught music at the University of London, where he eventually became Lecturer-in-Music. He took British citizenship in 2004 and now lives in Berlin with his wife, the Spanish-Philippine soprano Andion Fernández. Ching has represented the Philippines through performances of his music in three cultural delegations to China. In 1998 a Philippine government commission resulted in his Third Symphony, Rituals, commemorating the centennial of the Philippine declaration of independence from Spain. That year Ching was named one of the five outstanding young citizens of 1998. He was among the first recipients of the Jose Rizal Award for Excellence (category: Art, Literature, and Culture) from the President of the Philippines.

In 2006 Ching's Fourth Symphony Souvenir des Ming was premiered by Dmitri Jurowski and the Shanghai Philharmonic at the Shanghai Arts Festival, and his Fifth Symphony, which received the prize for best opera production of 2009-2010, was also widely acclaimed by European critics, the Frankfurter Algemeine Zeitung describing it as "world-music theatre, which - with a topic from darkest prehistory - brings us close to the timeless history of man." In April 2011 Ching's Broken Madrigals for twelve cellos and soprano was premiered in St. Petersburg, and his Concerto da camera for guitar, cello, soprano, and strings was performed by the Erfurt Philharmonic in January 2012. He has begun work on a new commission for the Moscow City Symphony Orchestra.
What is music composition? And what is the orientalization of music? What is the basic difference between music East and West? The exposition of traditional forms of music such as folk songs and opera, and the presentation of the modes, rhythms, folklore and thematic materials contained in these genres, is, of course, of great importance. However, these are not at the heart of the matter. The material difference between eastern and western music lies in the vibrato strings, and in the recitatives and singing. Even within a homogeneous cultural system, the vibrato strings in Han and Korean music are miles apart in their style…. To express the characteristic “roots” of a nation, the principal means is the language, which functions at the most fundamental level. The vibrato is an extension of the language, and by exploring and expressing these factors, character is formed.

Using “vibrato as the root and recitation as the base” and emphases on “monotones, linear forms, colours and oriental touches”, I have proposed my concept of musical composition. This perhaps explains why in my constantly revised directions as a composer and my ways of expression, I have developed a musical idiom that is not the same as the one commonly professed by others. Even when there are fundamental changes in the musical elements on which my works are based, I have found it unnecessary to change my unique way of expression. I desire to maintain vigorously my personal artistic style, and this is my understanding of the word “character”.

I am very fortunate to work with the Hong Kong Chinese Orchestra and Mr. Yan Huichang in the premiere of A Dialogue on Styles. It offers an opportunity to state my principles and express my thoughts, and I deem it a tremendous honour.

- Quan Jihao

Special thanks to the Music Department, the Chinese University of Hong Kong for providing the percussion instrument.
權吉浩 作曲
Quan Jihao  Composer

中國音樂學院作曲系教授、博士生導師，就讀於延辯藝術學院、上海音樂學院作曲指揮系，先後師從於許元模、王建中、楊立青教授學習作曲。

權吉浩創作大量不同風格、個性突出的音樂作品，包括《長短組合》系列、《詩經》系列、《印象》系列作品等，並提出了“琴音為根、吟詠為本”的創作理念及“單音化、線行化、色彩化、東方化”的主導思想，而這些創作理念及主導思想，一直貫穿於其大量作品的創作實踐中。權吉浩曾多次受國內外邀約創作，多部作品在各種國際音樂節上演，多次出國進行學術講座，數部（篇）學術撰述在國內外發表。1992年在北京音樂廳舉辦了個人作品專場音樂會。

主要獲獎作品有：鋼琴組曲《長短的組合》（入選「20世紀華人音樂經典」）、交響樂《樂之吟 — 長短組合III》獲文化部第四屆、第十六屆「全國音樂作品評獎」一等獎；民族管弦樂《樂之舞》、交響樂詩《戲題》獲第十二屆、第十六屆「全國音樂作品評獎」二等獎；大型合唱《索緒格爾中》、民族室內樂《釋》等五部作品獲二等獎及優秀獎；大提琴協奏曲《詩》、琵琶協奏曲《京都印象》等八部作品獲「臺灣省立音樂團、臺灣文建會作曲比賽」第一、二、三名及「上海國際音樂比賽 — 中國風格鋼琴作品創作比賽」三等獎、中國音樂金鐘獎等。

Quan Jihao is a professor and supervisor on the doctoral degree programme at the China Conservatory of Music. He graduated from the College of Arts of Yanbian University and the Shanghai Conservatory of Music where he studied Composition under Xu Yuanzhi, Wang Jianzhong and Yang Liqing.

A prolific and versatile composer, Quan has many works of different styles and outstanding features to his credit, such as the three series of Combination of Long and Short, Vein and Impressions. He propounds to create music by using “vibrato as the root and intonation as the base” and gives emphasis on “monotones, linear forms, colours and oriental touches”, and exemplifies them in his abundant oeuvre. He has often been commissioned to write new works for international music festivals and invited to give lectures and talks overseas. He has several academic papers published in China and other parts of the world. A concert featuring his works was held at the Beijing Concert Hall in 1992.

Quan has won many prizes and awards. His piano suite Combination of Long and Short was named one of the 20th Century Chinese Music Classics. The symphonic work, Combination of Long and Short III – The Intonation of Music won a Class One Award at the 4th and 16th National Music Compositions Accreditation Awards organized by the Ministry of Culture. The Dance of Music for Chinese orchestra and the symphonic poem Rhyme of Xiyou won a Class Two Award at the 12th and 16th National Music Compositions Accreditation Awards organized by the Ministry of Culture. Five of his works, including Zang for Chinese chamber orchestra won Class Three Awards and Outstanding Awards. Eight of his works, including the Violoncello Concerto and the pipa concerto The Impressions of Peking Opera won the First, Second and Third prizes at the Composition Competition organized by the National Taiwan Symphony Orchestra and the Council for Cultural Affairs of Taiwan, a Class Three Award at the Piano Compositions Competition of the International Music Concours held in Shanghai, and were selected for the Golden Bell Award for Chinese Music.
曲目介紹  Programme Notes

取材自台灣原住民音樂，以四個樂章描繪原住民的生活情趣，以及他們剛強堅毅與樂天知命的人生哲學。

第一樂章 圍著老人的獨白：G調小提琴；描述長長老們講述族譜傳說的神韻。

第二樂章 山林孩童的嬉戲：G調小提琴；描述孩童嬉戲時的童真。

第三樂章 ka-viax之歌：D調小提琴；「ka-viax」是布農族稱呼百花蛇之詞，意思為朋友，因此，本樂章亦稱「朋友之歌」。

第四樂章 勇士之舞：台灣原住民男子在為了考驗後稱作「勇士」，勇士們必須承擔起保族人之責任。本樂章講述勇士們熱歌舞蹈的場景。

— 本曲獻給親愛的家人，以及在這片土地上耕耘生活的人們—

※ 首演：2005年10月9日在台灣台北國家音樂廳
指揮／羅春泉 管子／唐俊喬 台灣國家樂團
是次音樂會只演奏第三及四樂章。

— 陸樺

Inspired by the aboriginal music of Taiwan, the work consists of four movements which describe the everyday life of the aborigines, their strength and stoicism, and their easy, accommodating outlook on life.

First Movement  Soliloquy of a Tattooed Old Man - G dadi
Here an elder tells the legends of his tribe.

Second Movement Children Playing in the Mountain Forests - G bangdi
The innocent charm of children at play is described here.

Third Movement Song of Ka-viax - D qadi.
"Ka-viax" is what the Bunun tribe calls the hundred pacer sharp-nosed viper (Dieogkistrodon acutus), but it also means 'friend'. This movement is, therefore, also called "Song of Friends".

Fourth Movement Dance of the Vailians -
Taiwanese aboriginal men need to pass a rite of passage before they can be called a 'vailian'. A 'vailian' is charged with the responsibility of guarding and protecting his people. This movement describes a scene of the vailians singing and dancing.

- I dedicate this piece to my beloved family and all those who fervently live on this land.

Premiered on 9 October, 2005, at the National Concert Hall, Taipei, with Qu Chunquan conducting the National Chinese Orchestra Taiwan, and Tang Junqiao on the dizi.

Only the third and the fourth movements are played in this concert.

— Lu Yun

陸樺 作曲

Lu Yun  Composer

2003年以二胡與樂團作品《西秦王謠》於「2003台灣文建會民族音樂創作比賽—協奏曲組」榮獲第一名後，該作品陸續在台灣、香港、新加坡以及中國北京、上海、南京、瀋陽等十多個城市演出，並以此入圍台灣第十六屆金曲獎傳統暨藝術音樂作品類金曲作曲人獎。2004年《西秦王謠》參加「中國、徐州首屆胡琴藝術節」，為該屆藝術節唯一獲邀的台灣作品，並於台北市立國樂團邀為赴歐洲巡演之代表作品；《西秦王謠》又獲選為「2005台北市民族器樂大賽 — 二胡比賽」決賽指定曲以及「2008台北市民族器樂大賽 — 二胡比賽」複賽指定曲。04、05年分別以《弄犢》（唢吶與樂團）與《聆音集》（琵琶與樂團）獲得同一比賽同一組別之最高獎項，為該比賽唯一連奪三年入圍並且獲得最高獎項之得獎者。

2005年受台灣國家國樂團委託創作笛子協奏曲《山・樂》，為該樂團創團以來最年輕受邀者，作品不但在比賽中獲得肯定，並由大陸著名指揮家陳奮、韓忠詳、夏飛雲等指揮演出，以及著名的笛演奏家唐俊喬、唢吶演奏家郭應志演奏。2006年畢業於台灣台北藝術大學音樂系碩士班，論文《樂團編配之我見》獲得高度評價，現於美國University of Missouri-Kansas City 攻讀博士學位。

After winning the first prize at the Chinese Music Competition organized by the Council for Cultural Affairs in Taiwan in 2003, Lu Yun's God of the Children- for Erhu and Chinese Orchestra was taken to various cities in Taiwan, then to Hong Kong, Singapore, Beijing, Nanjing, Shenyang e.t.c. It was later shortlisted for the Best Composer Award - Traditional Music Category at the 16th Golden Melody Awards in Taiwan. The following year, God of the Children was the only work by a Taiwan composer to be invited to participate in the first Xuzhou Huqin Festival of China. It was also selected by the Taipei Chinese Orchestra as a highlight of its touring programme to China. The work was chosen as a compulsory piece for the final round of the 2003 Taipei Chinese Instrumental Competition - Erhu, and for the semi-finals of the same competition in 2008. Lu won the top award at the same competition in 2004 and 2005 with Lion Game - for Suona and Chinese Orchestra, and Mask - for Pipa and Chinese Orchestra, which made her the only candidate to be shortlisted for three consecutive years and the winner of the top award. She became the youngest composer commissioned by the National Chinese Orchestra Taiwan when she wrote Music from the Mountain for the NCO in 2005.

Lu's achievement is recognized not only in the many prizes and awards won, but also by the fact that her works have been performed by the dizi virtuoso Tang Junqiao and suona virtuoso Guo Yazi under the baton of maestro Bian Zushan, Han Zhangjie and Xia Feiyun. She was awarded a Master of Music by the Taipei National University of the Arts in 2006. The thesis of her dissertation was My Views on the Orchestration of a Chinese Orchestra and was critically acclaimed. Lu is currently reading for her doctoral degree at the University of Missouri-Kansas City.
作曲家的話 What the composer says

十多年前寫了一首笙協奏曲《七月》，但一直沒有演出過。今次藉著「樂旅中國」這個契機，把它這首作品重寫了，只保留了音樂曲的主題，因為這些年自己對大型民樂合奏的想法不斷改變，舊的想法不合時宜，只有重寫。

相比其他中國樂器的協奏曲，笙的協奏曲真的很少。笙這件樂器真的難寫，以致作品不多。我創作這首作品時，先是在思考不要寫什麼，之後才想我要寫什麼。最後結合了中國和西方的一些音樂元素，運用了一些變化的發展寫成了這首協奏曲的頭兩個樂章《火》和《風》。第三個樂章尚未完成，希望在不久的將來能把他完成。

About ten years ago, I wrote a sheng concerto entitled The Seventh Month but this work was not performed. So I took this year’s ‘Music About China’ concert as an opportunity to put this work on stage. As the work was not performed before and I have got some new ideas and concepts about writing music for Chinese Orchestra after I wrote this piece. So I actually rewrite this work but just kept the old theme.

The number of sheng concertos definitely pales by comparison to other instruments. The reason may be that sheng is a rather challenging instrument for composers. When I was rewriting the piece, the first thing I have to figure out was "what to write", rather than what "I wanted to write". In the end, I combined some musical ideas from both Chinese and Western music, and used minimal elements to develop the two movements, Fire and Floating. The third movement is still in the gestation stage, and I hope it would not take too long in coming.

曲目介紹 Programme Notes

七月是指農曆七月的鬼節。樂曲寫的是在中國人想法中鬼魂兩個世界的並存，但由於我不熟
識靈界的事情，所以寫的主要是人界的心情。

— 伍卓賢

The Seventh Month on the Lunar Calendar is traditionally considered by the Chinese as a time when the spirits come up from the netherworld and roam the earth, because the Ghost Festival takes place on the 14th day of the seventh lunar month. The co-existence of the living and the dead inspired me to write this piece. Rather than describing the world of phantoms, which I know little of, I prefer to express the world of the human psyche in this piece.

— Ng Cheuk-yin
樂隊組曲 II 周熙杰曲（馬來西亞）
| Orchestra Suite No. 2 | Chew Hee-chiat (Malaysia) |

作曲家的話 What the composer says

这首樂曲我作於十二年前。自那以後一直在香港中樂團工作，已近十年了，由初時對樂團很陌生，到現在變得已很熟悉，再回頭回顧，卻覺得很新鮮。一方面，如果要我重新再作，我也作出不同的作品；另一方面，即使我再重新再作，現在所用的手法也會非常不一樣。這感覺很特別！

個人覺得作曲最困難的是決定使用什麼手法，萬事起頭難呀！但無論如何，我作曲的原則是要盡力去使用自己的音樂語言。雖然每次創作都會盡量突破自己，最終總希望聽和演的人有共鳴，希望這首樂曲仍然能做到這一點！

Orchestra Suite No. 2 was first written twelve years ago. Two years later I joined the Hong Kong Chinese Orchestra. It has been ten years since, and I find it strangely exciting to look back upon that time - I was a newcomer then, and an "old hand" now; and as for Orchestra Suite No. 2, an hearing it again, I find it has a refreshing appeal. If I am to rewrite it, I do not think I can come up with something like this; even if I have to rework it, I am sure I would have used different compositional techniques. My feeling is that the most difficult part about composing is to decide what compositional techniques to use. The first step is always the most difficult. But whatever it is, my primary goal in writing music is to reach out and touch people. While every time I write I would try to shake off what I had done before and break new ground, I still hope that I would find resonance among those who play my music and those who listen to it. This, is what I hope Orchestra Suite No. 2 would be able to do.

曲目介紹 Programme Notes

作品由兩個部分的許多不同風格民族的短旋律組成。我聽了由香港中樂團演奏的《雨果》出版的錄音唱片《風采》，發覺那樣多才多義、具表現力和適應力的中樂團，寫作品給樂團㡳演，潛在創作空間很大，於是發願而作了《樂隊組曲 II》。此曲雖不以傳統中國音樂為主題材，但作品還是有和諧的音樂。風格上，採用了東方、西方和東南亞許多地方的配器手法，「國際化」顯示多樣的色彩。

— 周熙杰

* 此曲曾獲香港中樂團「21世紀國際作曲大賽」季軍獎。

This work is based on two short melodies, composed in such a way that they could seem to resemble the folk songs of many different cultures. The actual inspiration came when I listened to "Feng Ci" (or Tong Capriccio), the CD produced by HUGO and recorded by the HKCO. I discovered the enormous potentials that I could compose for the orchestra that is in such great versatility. A total work, Orchestra Suite No. 2 may not have many Chinese folk materials. The composition is "cosmopolitan-flavored" because it encompasses not only the Chinese style of instrumentation but also other colourful Oriental, Western and some parts of South East Asian styles.

— Chew Hee-chiat

* This music was awarded the 2nd Run-up prize of the International Competition for Chinese Orchestral Composition 2000 by the Hong Kong Chinese Orchestra.
高韶青 特邀嘉賓樂團首席

George Gao Guest Concermtmaster

當今最創新的二胡大師之一，現代二胡音樂代表。曾獲加拿大Gemini大獎提名。為北京全國二胡邀請賽一等奖、最佳指揮獎、最佳指揮曲目三大獎得主。首演代表作有二胡曲《秋韻》、《中國暢想曲》、《二胡隨想曲》、《三號隨想曲》、《二胡隨想曲第三號 — 炎奮》等。他作曲的隨想曲系列成爲當今二胡經典作品。為重德國國際二胡比賽之必選曲目，藝術理念創新、技術富感染力，將二胡推向世界音樂舞台，啟發中國音樂「新民樂」新潮流，對中國音樂現代化有巨大影響。

曾為許多電影、電視、廣告配曲，與眾多荷李活知名製片商及作曲家合作，曾與德國Bamburg交響樂團、奧地利Graz交響樂團、俄羅斯愛樂交響樂團、加拿大多倫多交響樂團、法國Lille交響樂團等眾多著名樂團合作。

最忙的二胡演奏家之一，每年演出上百場。演奏獲許多荷李活電影、電視所錄製，演奏的科幻電視連續片「泰星來客」獲艾美大獎最佳主題音樂獎提名。參與作曲並演奏的「縝州的孩子」及「僞母衛士」先後獲奧斯卡最佳紀錄片獎（2006）及該獎提名（2010）。

高氏為中國音樂學院、上海音樂學院、國立台灣藝術大學等眾多院校客席教授。

Hailed as one of the most innovative and representative erhu artists of today, George Gao had been nominated for the Gemini Award in Canada. He was the winner of three highest honours at the National Erhu Competition in Beijing - a Class One Award, Best Performance of the Compulsory Piece, and Best Performance of Self Selection. Some of the works he wrote and premiered himself include Autumn Rhyme, Chinese Rhapsody Capriccio for Erhu, Erhu Capriccio No. 2 - Mongolian Fantasy and Erhu Capriccio No. 3 - Xuan Dong. His capriccio series has become classics in contemporary erhu compositions, and are designated as compulsory pieces in many important erhu competitions of the world. His pioneering concepts and soul-stirring interpretation of music have been the contributing factors to putting the erhu on the international stage. He is regarded as an innovative artist who has initiated new trends to create the genre "New Chinese Music", and has cast considerable influence on modernizing Chinese music.

Gao has scored for many motion pictures, television and commercials, and has collaborated with many famous producers in Hollywood and composers. He has performed with many famous orchestras of the world, including the Bamberg Symphony Orchestra of Germany, Graz Symphony Orchestra of Austria, Russian Philharmonic Orchestra, Toronto Symphony Orchestra, Orchestre National de Lille, etc..

With more than a hundred performances each year, Gao is one of the most sought-after erhu recitalists in the world. His erhu music can be heard in many Hollywood motion pictures and on television. The soundtrack for the popular science fiction television series, Earth: Final Conflict was nominated for an Emmy Award for Outstanding Main Title Theme Music. He was also featured in the soundtrack for the short documentary films, The Blood Of Yingzhou District, which won an Oscar for Documentary Short Subject in 2006 and The Warriors Of Qiguang, which won an Oscar nomination for the same category in 2010.

Gao is currently a visiting professor of the China Conservatory, Shanghai Conservatory of Music and National Taiwan University of Arts.
在「廣播錄音」下，終得出現時於中國音樂學院任教的韓麗君所寫的《廣播——風格對話》，一首將
京劇和社會因素表層化。這兩首被不斷文化浸潤的曲牌風格進行對話的樂曲，早於八十年代中，
兩首鋼琴組曲《長短的組合》，隨後便發行了《中國音樂漫談》這本著作。此後潘麗君的創作陸續面世，
已現有交響樂七部，民族管弦樂四部等作品（但卻很少在香港演出）。「往復」可謂技不驚人。現時所
藏的樂曲，關鍵為樂團及對錄音小組而言，他有
信心這纔是香港樂團的推介作品！至於陶傑的《樂隊組曲I》，是廿一世紀初年作曲作
比序曲的樂曲，作過講評和排演的考覈，韓麗君認為同樣有機會再次向樂團推介。

不過，好作品還要有好的演員，才能將作品的「好」演繹出來，這對「演出全場」的指揮的陶傑
的樂團來說，要找比較一般音樂會更多的個人訓練及樂隊合練的時間，不設了這個對樂團的音樂
家，要保持這個推動音樂不斷前進的品質勢必要艱辛了！

Down the ages, we have seen and heard so many instances of the collapse of long-established businesses. Well-
known brands that took more than a century to build were destroyed practically overnight—a cruel fate almost
ever having to succumb to fierce and relentless competition.

Within the field of culture and the arts, to create and nurture a brand often calls for even more time and effort.
The fact that the Hong Kong City Hall Concert Hall remains the most preferred venue among music lovers today,
spite of the proliferation of other auditoria in the territory, stands testimony to its brand equity, developed
together with all the trials and tribulations in the course of half a century. The Hong Kong Arts Festival brand name
is likewise achieved through the continuous and tireless efforts of forty long years. On the same note, the leading
position of the Hong Kong Chinese Orchestra in the music industry is the fruit of labour of countless individuals
over the past 35 years. So in contrast, the meteoric rise of HKCC's Music about China series—an annual showcase
of the latest contemporary Chinese orchestral music—to become a brand identity within just the last five or six
years is nothing short of extraordinary.

Music appreciation is experiential in nature. Avant garde composers of contemporary music often adopt
adventurous and novelty-seeking concepts to produce powerful, unbridled compositions which are beyond the
known experience of the average audience. Some of these new creations can also seem half-baked as a result of
the composer's technical limitations and unrealistic ambition, making the appreciation of contemporary music
like these a challenge reproosed by many. Yet, every year the Music about China concert bills the 'latest offerings'
in Chinese orchestral music. The series not only defies the stigma of contemporary music being box office
flour, but even goes to the other extreme as being hugely popular and critically acclaimed, so much so that it
has been a brand name closely associated with the HKCO. The key to this success is the programming acumen
of the Orchestra's Artistic Director and Principal Conductor, Yan Hualiang, Yan is very much aware of the
precariousness of brand building—it takes arduous efforts to build, and perhaps only one stroke to destroy. With
such knowledge in mind, he and the Orchestra are highly cautious in commissioning composers for the Music
about China series. In striving to choose technically mature compositions that are both creative and inspiring, due
consideration has to be given at many levels.

But this, then, selection task is easier said than done. Creative works will more likely than not incorporate
elements that are the 'exception rather than the rule', so there are no standard criteria of assessment. For those
works that have been performed outside Hong Kong, there may be audio and video recordings available, or
reviews and critiques which can serve as reference. (One of the examples this year is Music from the Mountain
Movements 3 and 4, a composition for dizi and orchestra by the young female composer Lu Yuen from Taiwan).
But for commissioned new works, the selection process needs to be much more stringent. In such cases, apart
from considering the track record of the composer, it is crucial that adequate communication and understanding
相提並論《如來夢》與巴哈
On Tathāgata’s Dream and Bach

周凡夫  Chow Fan-fu

如果將勵文金的無伴奏二重奏曲《如來夢》與巴哈的無伴奏器樂曲相提並論，並難免會有人認為將《如來夢》抬高了。無疑地，勵文金在中國音樂創作上堪稱成就輝煌，從二重奏鋼琴的《旋風交響曲》和《三門峽歌謠曲》，到三重協奏曲《長城頌歌》，都足以讓他留名中國音樂史。但巴哈在西方舉世皆為「音樂之父」，同時，巴哈為大提琴、古鑼琴（Harpsichord）和小提琴所寫的無伴奏組曲，在音樂史上都具有劃時代的重要意義，他所寫的六套無伴奏大提琴組曲，死後近二百年「重現江湖」，已成大提琴家的試金石，巴哈所作的六首無伴奏小提琴曲（《三首鳴曲》和《二首組曲》），更被尊為「小提琴音樂的聖經」。從這兩部音樂的角力，便大可將《如來夢》與巴哈這些無伴奏樂曲相提並論。

能相提並論之處，則非僅在於這些無伴奏器樂曲，乃是一人一樂器來演奏，更在於《如來夢》—《如來夢》的無伴奏器樂曲，在演奏者的技巧要求上都極高，加上一人一樂器的無伴奏音樂，演奏時只須稍有瑕疵，便無所遁形。

不過，《如來夢》和巴哈的無伴奏器樂曲，單從「表面」來看，都是多樂章作品，但亦有著截然不同的地方：巴哈的無伴奏器樂全都是無標題的「純音樂」（Absolute Music），但《如來夢》卻是「標題音樂」（Programme Music），各種作品均以上下冊為題，八個樂章各自有著標題。在西方音樂而言，「純音樂」與「標題音樂」的「美學」考慮並不一樣，如巴哈與巴哈的無伴奏音樂，在美的「美學」之出發點，不僅存在著前後、二、三百年來的歷史差距，更存在著東方與西方、佛教與基督教的哲學的差距。

然而，這些差距如果從音樂欣賞的方法而言，卻並不存在，原因在巴哈的無伴奏器樂曲，就「純音樂」來說，自可直接由樂章本身之「美」來欣賞，亦可各自運用已有的生活經驗來作出各種聯想。《如來夢》的八個樂章，都有具體的標題，但儘管各個標題都是由於不同的人，其屬性不同，如佛教哲理和宇宙觀，即使是對佛教有心者，何不仔細細想一點理論並非難事的「樂章解析」，但怎樣才能將文字—哲理—音樂三者連繫起來，則像同樣跨過巴哈那樣，須各自運用已有的生活經驗來作出各種聯想。

對欣賞音樂經驗較少的聽眾而言，要引發這種聯想，相對來說，似乎會較困難，但欣賞音樂時的環境因素，顯而易於引發聯想。巴哈的宗教音樂在教堂演出，演出者和欣賞者的感受都會在音樂廳中很不一樣的環境中應之，此刻，將《如來夢》安排在音樂廳演出，道理亦是一樣，這也是可以將《如來夢》與巴哈的無伴奏器樂曲相提並論的一個原因。

（作者建議聽眾演出前和演出後，在音樂廳周邊或音響週邊，靜心走走，對《如來夢》的音樂當會有更深的體會。）

(12.2011)
At first glance, it may be a brow-raising proposal to put Tōtōgata’s Dream, the suite for unaccompanied erhu by Liu Wenjun, on par with the unaccompanied instrumental suites by J.S. Bach. While Liu’s position as a successful composer in China is indisputable, and his works, from A Northern Henan Ballad and the Sonnen Gorge Capriccio for erhu and piano to his erhu concerto The Great Wall Capriccio, all deserve their eminent places in the history of music in China, they may not warrant his status as being comparable to that of J.S. Bach. After all, Bach is venerated in the West as the Father of Music and his unaccompanied suites for the cello, the harpsichord and the violin are all works of monumental significance in the history of music. His six suites for the unaccompanied cello, which were rediscovered two hundred years after his death, are now the touchstone for the caliber of any cellist. His six pieces for the unaccompanied violin - three sonatas, three partitas - are held in the highest esteem as the “bible of violin music”. So where does the comparison come in? I would say, it is possible purely from the angle of music appreciation.

The reason behind my proposition is not just that all these works in question are performed by single soloists only. It has more to do with the fact that Tōtōgata’s Dream, like Bach’s unaccompanied instrumental works, is technically demanding to the extreme. As with works involving only one performer playing a single instrument, any slightest mistake will not go unnoticed.

Both Bach’s unaccompanied instrumental works and Tōtōgata’s Dream are works with many movements. But the difference is that the former are works of absolute music, and do not carry descriptive titles, while the latter is programme music, with a thematic title and a title for each of its eight movements. As far as western music is concerned, absolute music and programme music are subject to different aesthetic considerations. Tōtōgata’s Dream and Bach’s works are aesthetically subject to different parameters, no less in their being almost three hundred years apart, but also in the divergences between East and West, and between Christian and Buddhist philosophies.

Be that as it may, such differences are immaterial when it comes to music appreciation per se. This is because Bach’s unaccompanied instrumental works, as works of absolute music, may be appreciated purely on the basis of the beauty of their sounds. It is also possible for thoughts to be associated with these works out of the personal experience of individual listeners. While the eight movements of Tōtōgata’s Dream all carry very concrete titles, and stylized images of persons are assigned to each of them, the nature of the work carries with it a lot of Buddhist philosophy and cosmic view. Even for someone who has a good understanding of Buddhism, and he has read carefully the notes attached to the music which are after all not that difficult to understand, it would be quite a task to associate words with the philosophical thoughts and the music itself. It would then be similar to listening to Bach, and the listener’s life experience will be the basis for the thoughts that he associates with the music.

For a listener who is not experienced in music appreciation, it may be relatively difficult to develop this type of association of thoughts. But environmental factors definitely have a part to play. For both performers and listeners, Bach’s religious music that is being played in a church definitely evokes a response that is very different from that in a concert hall. That is why Tōtōgata’s Dream is going to be performed at the Nan Lian Garden of the Chi Lin Nunnery, and why Tōtōgata’s Dream may earn its place next to Bach’s works for unaccompanied solo instruments.

(One would suggest taking a quiet, meditative walk around the Nan Lian Garden and the Chi Lin Nunnery before or after the concert, as such exercise will be conducive to a better understanding of Tōtōgata’s Dream. C.F.F.)
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