

HONGKONG
NEW MUSIC
ENSEMBLE
香港創樂團

HKNME 10th SEASON
OPENING CONCERT
香港創樂團第十樂季開幕音樂會

(re)IMAGINE
Sonic Frontiers

28.10.2017 六 Sat

8pm 香港演藝學院音樂廳
Concert Hall, Hong Kong Academy for Performing Arts



HKNME 10th SEASON
OPENING CONCERT

Programme

Charles Kwong:
Sonata/ dissipated in silence
(2016/2017)

Eric Wubbels: *life-still* (2017)
Asian Première | Co-commissioned
with Music at the Anthology (USA)

Yao Chen: *The Suppliant* (2017)
World Première

Toshio Hosokawa:
Landscape V (1992)

Unsuk Chin: *Gougalon*
(*Scenes from a Street Theater*)
(2009/2011)

香港創樂團第10樂季
開幕音樂會

曲目

鄺展維:《奏鳴 / 消散於無聲》
(2016/2017)

伍貝爾斯:《生活依舊》(2017)
亞洲首演 |
香港創樂團、美國MATA音樂節委約

姚晨:《奧菲歐的懇請》(2017)
世界首演

細川俊夫:《風景一五》(1992)

陳銀淑:《謬戲》(街頭戲片段)
(2009/2011)

踏入第十個樂季，香港創樂團以五首銳不可擋的當代作品為樂季掀開序幕，五位來自亞洲及美國的作曲家重新構想傳統音樂素材及結構，開拓聲音新界限。

音樂會的重頭戲是南韓作曲家陳銀淑的大型室樂作品《謬戲》(街頭戲片段)，以香港為靈感來源，作曲家形容這首為15位樂手而寫的作品是「想像出來的民族音樂」：

2008至2009年間我到訪香港及廣州等地，老舊社區彎曲的窄巷、路邊攤、市集……一切都喚起我差點忘記了的兒時回憶，那裡就像1960年代的首爾，那時候是韓戰之後，高速現代化發展之前……令我印象特別深刻的是那時在首爾近郊看了很多遍的街頭賣藝戲班。

同場還有兩首分別把西樂結合中國及日本樂器的作品：受東方書法飄若浮雲的精隨啟發，日本作曲家細川俊夫在作品《風景一五》中以日本笙及弦樂四重奏共同製造接近寂靜邊緣的聲音效果；同樣以寂靜為創作中心，本地作曲家鄺展維的五重奏作品《奏鳴 / 消散於無聲》探討聲音與音樂、四周環境的聲音與寂靜之間的過渡。

樂團更會演出兩首委約新作：美國作曲家伍貝爾斯的六重奏作品《生活依舊》由香港創樂團及美國紐約MATA音樂節委約，樂曲的速度由樂手的心跳決定。樂團更將為中國作曲家姚晨為雙簧管獨奏及十人室樂團而寫的新作《奧菲歐的懇請》作世界首演。

To open its landmark 10th season, the Hong Kong New Music Ensemble presents five striking works that reimagine traditional musical materials and forms, exploring new sonic frontiers.

At the concert's centrepiece is South Korean composer Unsuk Chin's 15-player ensemble work *Gougalon (Scenes from a Street Theater)*. The composer writes that the work is about an "imaginary folk music" with Hong Kong being a point of inspiration:

In 2008 and 2009 I visited Hong Kong and Guangzhou, among other places. The atmosphere of the old and poor residential neighbourhoods with their narrow, winding alleys, ambulatory food vendors, and market places... brought to mind long forgotten childhood experiences. It reminded me very much of Seoul of the 1960s, of the period after the Korean War and before the radical modernization... I was particularly reminded of a troupe of entertainers I saw a number of times as a child in a suburb of Seoul.

Two works in this programme combine Chinese, Japanese and Western instruments. In Toshio Hosokawa's *Landscape V*, the Japanese composer experiments with finely thin calligraphic textures verging on the edge of silence for Japanese shō and string quartet. As a tasteful pairing, local composer Charles Kwong's quintet *Sonata/ dissipated in silence* evocatively explores the transitions between sound and music, and ambience and silence.

Two commissions are also presented in this concert. American composer Eric Wubbels' sextet *life-still*, co-commissioned by the HKNME and MATA Festival (USA), is a "distantly starlit lullaby" (New York Music Daily) where each player's heartbeat at times determines for the flow of the music. Chinese composer Yao Chen's *The Suppliant* for solo oboe and 10 players explores musical expression at the frontier between the old and the new, the East and the West, and between irrational mysticism and rational logic.

廖國敏 Lio Kuokman

香港創樂團首席指揮
HKNME Principal Conductor



盧思泓
Loo Sze Wang
笙 / 日本笙
Sheng/ Japanese Shō



姚晨
Yao Chen
作曲 Composer



胡安
Juan Manuel
García-Cano Ruíz
雙簧管 Oboe



鄺展維
Charles Kwong
作曲 Composer



細川俊夫
Toshio
Hosokawa
作曲 Composer



陳銀淑
Unsuik Chin
作曲 Composer



伍貝爾斯
Eric Wubbels
作曲 Composer



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香港藝術發展局
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