

HONGKONG  
NEW MUSIC  
ENSEMBLE

香港創樂團

Presents 主辦

Programme:

CHAN Hing-yan: *Sonic Affairs*  
CHAN Kai-young: *Echoes of the Autumn Night*  
Charles KWONG: *Staring (into that everchanging blue)*  
LAM Lai: *The Raindrops* (excerpts)  
Daniel LO: *Poids*  
LIN Wei-chieh: *OM*  
CHAN Chin-ting: *In-pulse*  
Phoebus LEE: *Snow at Night*  
Angus LEE: *APOCRYPHA*

節目:

陳慶恩: 風花雪月  
陳啟揚: 秋夕迴聲  
鄭展維: 凝望(那無常的藍)  
林麗: 雨點集(選段)  
盧定彰: 重若鴻毛  
林煒傑: OM  
陳展霆: In-pulse  
李家泰: 夜雪  
李一葦: APOCRYPHA

Hong Kong New Music Ensemble  
Vicky Shin & Angus Lee, conductors

# SEASON OPENING HONG KONG MONOGRAPH

## 香江書——秋 誰寄

### 樂季開幕音樂會

香港創樂團 冼宏基 及 李一葦, 指揮

Celebrating 14 years of intense creativity, the Hong Kong New Music Ensemble's season 2021/22 opening concert *Hong Kong Monograph* showcases some of the ensemble's most significant commissions and premieres, presenting a broad survey of Hong Kong's contemporary music in the past decade.

香港創樂團成立十四年以來一直致力為香港觀眾帶來令人耳目一新的現代音樂演出及跨媒體製作。本年度開幕音樂會香江書——秋 誰寄將薈萃本地音樂群英, 演出多首由本地當代作曲家「寄語香江」的作品。

9.10.2021 8pm

Lee Hysan Concert Hall,  
Chinese University of Hong Kong  
香港中文大學利希慎音樂廳

\$50

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## Welcome

Celebrating 14 years of intense creativity, the Hong Kong New Music Ensemble's season 2021/22 opening concert *Hong Kong Monograph* showcases some of the ensemble's most significant commissions and premieres, presenting a snapshot of Hong Kong's contemporary music in the past decade. This concert will be recorded and broadcast in 2022 by the RTHK.

The title of the concert comes from HKNME's recording series of the same name. Launched in 2020 amidst the COVID-19 pandemic, the series is a platform to showcase internationally the network of creative talents from the region, with further releases planned in 2022 and beyond.

The HKNME's 2021/22 season theme *OUT:reach*. Our vision for "outreach" goes far beyond the conventional sense of the word:

- **OUT:** working outside conventional performance spaces / outside our existing circle of collaborators
- **reach:** reaching our community in new ways

We start this season retrospectively in a venue new to us, the wonderful Lee Hysan Concert Hall. The concert features works by nine composers - eight from Hong Kong and one from Taiwan - some of which were commissioned by HKNME, premiered by the ensemble in the past, or chosen through our 2020 Call for Scores. It is a diverse, eclectic collection of significant medium-sized ensemble works and delightful duos.

HKNME first worked with **Chan Hing-yan** back in 2009 but his *Sonic Affairs* is the first actual commission from the Ensemble, whose Hong Kong premiere was thwarted back in 2008 due to Typhoon Mangkhut. **Lam Lai**, on the other hand, was a collaborator with the Ensemble back in 2011, and her duo *Raindrops* was conceived to be performed telematically. **Charles Kwong** and **Angus Lee** have worked at various times in the programming department of HKNME and whose works have received numerous premieres by our group around the world. Long-time collaborator **Daniel Lo** wrote *Poids* for performances in Hong Kong, Taiwan and South Korea; indeed, we are always looking for opportunities to program new works multiple times! This pandemic has taught us that taking time to reconnect is so important, and we are delighted to reunite with **Chan Kai-young**, **Phoebus Lee** and **Chan Chin-ting** after many years. Last but not least, we present the work of **Lin Wei-chieh** (Taiwan) in Hong Kong for the first time, bringing a conclusion to an important Taiwan-HK composer exchange program set in motion in 2019 between the HKNME, Studio Acht (Taiwan) and the West Kowloon Cultural District Authority.

Thank you for coming to our concert tonight. Stay tuned for many exciting events coming up in our 2021/22 calendar, including a mini closing festival May 16-22 2022 at HK Cultural Centre Studio Theatre, which will feature many new works by a new group of creators. Thank you.

**William Lane, Founder & Artistic Director**

# Hong Kong Monograph — Season Opening Concert

9 October 2021 | 2000

Lee Hysan Concert Hall, CUHK

CHAN Hing-yan

*Sonic Affairs* for sheng & chamber ensemble (2018)^

Loo Sze-wang (sheng), Angus Lee (piccolo, flute, bass flute), Linus Fung (E-flat clarinet, B-flat clarinet, bass clarinet), Matthew Lau (percussion), Shelley Ng (piano), Euna Kim (violin), Simon Hui (double bass), Vicky Shin (conductor)

CHAN Kai-young

*Echoes of the Autumn Night* for two violins (2018)

Amelia Chan\* (violin) & Vanessa Chan\* (violin)

LIN Wei-chieh

*OM* for bass flute, bass clarinet, violin, viola, cello and piano (2016, revised 2017, 2020)^

Angus Lee (bass flute), Linus Fung (bass clarinet), Amelia Chan\* (violin), Chan Wai-bun\* (viola), Pun Chak-yin (cello), Shelley Ng (piano), Vicky Shin (conductor)

LAM Lai

*The Raindrops* for bass flute and viola (2016) [movements VIII, VI, III, V]

Angus Lee (bass flute), William Lane (viola)

Daniel LO

*Poids* for 10 instruments (2019, revised 2021)

Angus Lee (piccolo, flute), Kenneth Sze (oboe), Linus Fung (clarinet), Matthew Lau (percussion), Shelley Ng (piano), Euna Kim (violin), Vanessa Chan\* (violin), Chan Wai-bun\* (viola), Pun Chak-yin (cello), Simon Hui (cello), Vicky Shin (conductor)

--- INTERMISSION (10 minutes) ---

Charles KWONG

*Staring (into that everchanging blue)* for octet (2018)^

Angus Lee (bass flute), Kenneth Sze (oboe), Linus Fung (bass clarinet), Amelia Chan\* (violin), Vanessa Chan\* (violin), William Lane (viola), Pun Chak-yin (cello), Shelley Ng (piano), Vicky Shin (conductor)

CHAN Chin-ting

*In-pulse* for violin and piano (2018) [movements I/II]^

Amelia Chan (violin) & Alexander Wong\* (piano)

Phoebus LEE

*Snow at Night* for viola and piano (2020)^

William Lane (viola) & Alexander Wong\* (piano)

Angus LEE

*APOCRYPHA* for clarinet, violin, viola, cello and piano (2018-19)

Stephanie Ng (clarinet), Euna Kim (violin), William Lane (viola), Pun Chak-yin (cello), Alexander Wong\* (piano), Angus Lee (conductor)

\* HKNME Guest musician

^ HK Premiere

## **PROGRAMME NOTES**

**CHAN Hing-yan: *Sonic Affairs* (2018) |** Notes by the composer

*Sonic Affairs* – for sheng & chamber ensemble

- I. Quickness
- II. Lightness
- III. Exactitude
- IV. Multiplicity

*Sonic Affairs* is commissioned by the Hong Kong New Music Ensemble for its 2018/19 open-season concert. The four-character Chinese title of *Sonic Affairs* is an idiom, and is a metaphor of the act of romantic dalliance: *fenghua xueyue* “flower in the breeze, snow under the moon.” Yet the work is not programmatic in any sense to portray dissipated affairs. Rather, the four Chinese characters each combines with another character to form a poetic subtitle that limits my compositional choices for each movement: *zhufeng* (the wind chase), *yihua* (flowers in dew), *aoxue* (defying snow), and *tiyue* (warbling under the moon). The resulting score is a four-part sonic palette of distinctive musical gestures, whose characteristics are defined by their respective English subtitles.

This work was commissioned by the HKNME with sponsorship from the CASH Music Fund in 2018.

**CHAN Kai-young: *Echoes of the Autumn Night* (2018) |** Notes by the composer

*Autumn Night* by Du Mu (translated by the composer)

Silver candle, autumnal glow, a chilling painted screen.  
With a small round fan of light silk gauze, she fans the flitting fireflies  
On the palace steps descends the night cool as water.  
Laying down, she gazes at the Cowherd and the Weaving Lady stars.

*Echoes of the Autumn Night* draws its pitch materials and structure from the poem *Autumn Night* by Tang Dynasty poet Du Mu. He expressed with his poem the loneliness of a palace servant whose fan lost its purpose as autumn arrived – an allusion to the waning influence of the poet’s family in the

imperial court. Also featured in the poem were the stars of the Cowherd and the Weaving Lady, a legend about two separated lovers who can only meet once a year.

The poetic imageries of starlight and glimmering fireflies tracks inspired the shimmery timbre of the harmonic trills featured throughout the piece, which at times hint at the theme pointillistically, and at other times recede to the background as accompaniment to the lyrical and expressive lines drawn from the tonal contour of the poem. The two violins often exchange roles and echo each other's materials, and there are also climactic moments where the two work together as a single entity.

This work is commissioned by violinist Patrick Yim.

**LIN Wei-chieh: *OM* (2016; rev. 2017 / 2020) | Notes by the composer**

Set in an imaginary large space, as if in a temple of an old civilization, six performers, each with their own unique characteristic and sensibility, begin to breathe, hum, pray, and sing. At first, it is not clear what they say or what they mean, something that is completely foreign and incomprehensible, yet immediately recognizable as primal expressions from deep within.

The use of these six instruments has been reduced to their essential elements, where one almost disappears into another, as the perception of these sounds becomes the extension of the bodies of the performers.

*OM* is a ritual of sound, a ritual of celebration from the smallest vibration to the complex sonorities of sound, which can only be experienced and revealed over time. *OM* is scored for bass flute, bass clarinet, violin, viola, violoncello and piano. It is written for Ensemble BlauerReiter and its conductor, Armando Merino.

**LAM Lai: *The Raindrops* (2016) | Notes by the composer**

*The Raindrops* for bass flute and viola consists of twelve short movements. Each movement depicts an impression towards raindrops. I find raindrops very interesting. Our impression towards raindrops would not be complete if we never touch them. This concept resonates with the idea that without time, music simply does not exist. This work was commissioned by the HKNME for an Internet performance in 2016 between Zurich and Hong Kong, held at the School of Creative Media, City University of Hong Kong, and the Zurich University of the Arts, Switzerland.

**Daniel LO: *Poids* (2019; rev. 2021) | Notes by the composer**

This piece was inspired by an artwork bearing the same title (*Poids* 1933) by the French artist Louise Bourgeois. I was deeply impressed when I saw this installation at an exhibition (*A Woman Without Secrets*) in Edinburgh's National Galleries of Scotland a few years ago.

*Poids* refer to 'weight' in French. The base of the installation is made up of a mass of metal rods. It is connected to a long, thin, curving rod that rises to a height of about 2 meters above ground. Attached to the end of said curving rod are a cloud of shiny, feather-like decorations. In addition, there are two blue glass balls hanging from the same end.

This huge exhibit looks simple enough but it provides a stunning picture of delicate balance that is extremely fragile. I was told that the whole structure would collapse, with just one metal rod removed from the base. The weight of the base safeguards against collapse and consequent damage to the delicate decorations hanging from the curving rod. *Fragility has weight*.

Fragility and delicate balance emerge as the two major musical ideas in this work. There are occasional sections in which the instruments are made to play different tempi, creating a space where time seems to remain static. This is what I actually felt as I stood musing on the huge exhibit of *Poids*.

**Charles KWONG: *Staring (into that everchanging blue)* (2018) | Notes by the composer**

*Staring (into that everchanging blue)* is my reflection on the sea that I see everyday from the window of my house in Pengchau, a small island of Hong Kong that I have been living on since a few years ago. The seeming static yet totally unpredictable and ever-changing colours and texture of this view of the sea inspires the soundscape of this work.

In writing this work, I imagine myself 'melting' the eight instruments and molding them into a peculiar and organic sounding creature, or a non-existent mega-instrument, which breathes out ever-changing colours and sounds that are analogical to the sea.

**CHAN Chin-ting: *In-pulse* (2018) | Notes by the composer**

Commissioned by and written for Aether Eos (Leah Asher, violin; Christopher Goddard, piano), *In-pulse* is a collection of character pieces; each of them captures the essence of a type of movement or concept. The collection is unified by a central idea of extreme contrast between maintaining and disrupting a constant pulse. A pulse, in these pieces, is loosely defined as a repeated rhythmic pattern.

**Phoebus LEE: *Snow at Night* (2018) | Notes by the composer**

*Snow at Night* was written during the traumatic periods in Hong Kong, when the composer was born. Drawing inspiration from the vista depicted by an ancient Chinese poet, the expressive recitative of the viola supported by the atmospheric piano accompaniment narrates a moody state of sentimentality, and it echoes the resonance of indignation that has been aroused by the epochal revolutionary events in society. *Snow at Night* also leaves footprints of contemporary aesthetics and the unique milieu that is derived from the composer's background.

**Angus LEE: *APOCRYPHA* (2018) | Notes by the composer**

**I. Book of Dirac**

*Prelude* [ For though that seat of earthly bliss be fail'd, a fairer Paradise is founded now... ]

*Deluge I* [ ... pourtant pas plus en danger qu'une étoile dans les gueules des nuages. ]

**II. Book of Furiae**

*Fanfare* [ Um der Götter Ende grämt mich die Angst nicht, seit mein Wunsch es will! ]

*Meditativo* [ Eine Welt ohne Aufruhr | Ohne Armut | Ohne Ungerechtigkeit | Ohne uns ]

*March* [ ... nichts zu verlieren als ihre Ketten. Sie haben eine Welt zu gewinnen. ]

**III. Book of Eumenides**

*Epilogue* [ ... E quindi uscimmo a riveder le stelle. ]

*Deluge II* [ ... for the first heaven and first earth had passed away, and the sea was no more. ]

*First prized, later tolerated, finally excluded:* a preliminary point of inquiry would be the question of *authority*: on whose authority was this exclusion proclaimed? On whose authority was (it) judged to be (only) *tolerable*?

*Ἀπόκρυφος*: to (be) *hid(d)e(n)* away. This rendering less favorable - less accessible - amounts to nothing less than an act of violence. A violence inflicted upon the excluded, upon those from which the excluded shall see no light of day, enchained and confined to the abyss of invisibility.

That which *dis-appears*, however, also *leaves traces*, the kind that no *writing over* shall erase or efface. The *ex-cluded* is the entire reality that encircles the *in-cluded*; and to those enchained, "they have nothing to lose but their chains. They have a world to win." *And they shall.*

*Sic mundus creatus est.*

This work was commissioned by RTHK in 2018 with sponsorship from the CASH Music Fund.

## **BIOGRAPHIES**

Currently Professor of Music at The University of Hong Kong, **CHAN Hing-yan** is lauded for his subtle incorporation of Chinese elements in his compositions, which have been heard around the world at festivals such as Edinburgh International Festival, Melbourne Festival, Singapore Arts Festival, the Second Spring of the Chinese Symphony in Beijing, Hong Kong Arts Festival, Hong Kong Week in Taipei and music festivals in Amsterdam, Budapest and Canberra. Chan was awarded the “2013 Best Artist Award (Music)” by the Hong Kong Arts Development Council. He also received commendation for “Persons with Outstanding Contributions to the Development of Arts and Culture” in the Secretary for Home Affairs’ Commendation Scheme.

Through orchestral, chamber and mixed media works, **CHAN Kai-young** integrates nuance, relevance and resonance in music that converses with societies and cultures. He is particularly drawn to the implied musicality of Chinese texts expressed through the tonal Cantonese language. After completing his PhD in Music Composition at the University of Pennsylvania, he joined the composition faculty of the Chinese University of Hong Kong. Commissions and grants from the Research Grants Council, Composers and Authors Society of Hong Kong, and other institutions have supported his on-going projects exploring how text-setting constraints in Cantonese can be turned into creativity in contemporary music.

**LIN Wei-Chieh** was born in Taichung, Taiwan, and his music has been performed or commissioned by the likes of Ensemble InterContemporain, Orchestre Philharmonique de Radio France, National Taiwan Symphony Orchestra, Taipei Philharmonic Orchestra, Le Nouvel Ensemble Moderne, as well as members of Klangforum Wien, as well as upcoming performances with the Asko/Schoenberg Ensemble and Alarm Will Sound, among others. Lin has participated in, among others, the Aspen Music Festival, Académie musicale de Villecroze, Domain Forget, Asian Composers League Music Festival, and Foundation Royaumont Music Festival, as well as Manifeste/Acanthes@Ircam Composition Workshop and a resident at Cité Internationale des Arts in Paris.

**LAM Lai** was born in Hong Kong; her activity as a composer extends beyond instrumental music to theatrical, multidisciplinary, electronic and performative works. She has worked with, among others, Music-theater company de Veenfabriek (Netherlands), SWR Experimentalstudio (Freiburg), New European Ensemble (The Hague) and Hong Kong New Music Ensemble. She also works as a producer and curator, with recent productions including a global art streaming event 02022020.space in February 2020, involving over 100 artists from 35 cities, as well as Sonic Ecology, a Digital Conference advocating environmental awareness and engagement in Hong Kong.

**Daniel Ting-cheung LO** is one of the most active composers in Hong Kong. One of Lo's current compositional interests focuses on integrating music with Hong Kong literature. In 2019/2020, Lo and novelist Eva Wong were commissioned by the Hong Kong Arts Festival to create *Women Like Us*, a chamber opera in Cantonese. Lo & Wong would continue the collaboration in a new multimedia work *The Happy Family* for narration and ensemble, commissioned by Tai Kwun in 2021. Lo completed his PhD (Composition) at the University of York in the UK in 2017 under the supervision of William Brooks, fully supported by the Hong Kong Jockey Club Music and Dance Fund. Previously, he studied composition with Chan Hing-yan at the University of Hong Kong where he graduated with first class honours in 2009 and then earned an MPhil (Music Composition) in 2012.

Born and raised in Hong Kong, composer **Charles KWONG**'s music has been featured internationally with appearances in some renowned festivals across Asia and Europe. Distinguished musicians and groups who performed Kwong's compositions in recent years include Ensemble recherche, Ensemble Intercontemporain, Orchestre Philharmonique de Radio France, Hong Kong Sinfonietta and Neue Vocalsolisten Stuttgart, among others. Kwong is appointed the Artist Associate of Hong Kong Sinfonietta in seasons 2020 - 21 & 2021 - 22. He was invited in 2020 for artist residencies at the Zurich University of the Arts and the Tai Kwun Contemporary Artists' Studio. He was the curator and composer of *Our Audible City* (2018 - 19), a year-long project in collaboration with the Hong Kong New Music Ensemble that explores site-specificity of music across various non-concert venues in Hong Kong. Having had his formative music education in Hong Kong and the UK, Kwong earned his doctorate in composition from The University of York under the supervision of Thomas Simaku in 2013. He also received important benefits through tutelage in recent years from Toshio Hosokawa, Francesco Filidei, Mauro Lanza, and Oscar Bianchi, among others.

Hong Kong-American composer **Chin Ting CHAN** has been a fellow and guest composer at festivals such as IRCAM's ManiFeste, the ISCM World Music Days Festival, and UNESCO International Rostrum of Composers. He has worked with ensembles such as Ensemble intercontemporain, Ensemble Metamorphosis, Ensemble Signal, eighth blackbird, Hong Kong New Music Ensemble, Hypercube, and Mivos Quartet, with performances in more than twenty countries. His recordings are published with ABLAZE Records, Darling's Acoustical Delight, New Focus Recordings, PARMA Recordings, Phasma-Music, and RMN Classical. His scores are available through BabelScores. He is currently an Assistant Professor of Music Composition at Ball State University.

**Phoebus LEE** received his Doctor of Music at the Chinese University of Hong Kong. His works have been presented at various international music platforms and conferences including the ACL Conference & Festival, the Chinese Composers Festival, Hong Kong Arts Festival, Hong Kong Contemporary Music Festival, soundSCAPE Festival in Italy, WASBE Conference, commissioned and performed by renowned groups and artists from England, France, Germany, Greece, Hong Kong, Korea, the Netherlands, Switzerland, Taiwan and the US. Lee is one of the council members of the Hong Kong Composers' Guild, and, while not working as a composer, one of the directors of the Hong Kong Kyudo Association.

**Angus LEE** is recognised as one of Hong Kong's leading flautists specialising in contemporary music performance. Alongside the Hong Kong New Music Ensemble, he has, since 2016, taken part in significant regional and world premieres at international festivals including the Shanghai New Music Week (CN), Tongyeong International Music Festival (KR), New Vision Arts Festival (HK) and the Ciclo de Música Contemporánea de Oviedo (ES). Parallel to his work as a flautist, Lee is equally lauded for his work as a composer-conductor. Having benefited from the tutelage of leading composers (among others) Oscar Bianchi, Philippe Manoury, Dimitri Papageorgiou and Yann Robin, Lee's works have been performed by leading ensembles including Ensemble Modern (DE), Ensemble Intercontemporain (FR), Ensemble Multilatérale (FR) and Trio Accanto. In 2021, he was selected to take part in Ensemble Modern's International Composition Seminar as conductor, and will lead the ensemble in premiering works by 5 young composers at Festival Cresc... Biennial for Current Music Frankfurt Rhine Main in 2022.

## HONG KONG NEW MUSIC ENSEMBLE

Founded in 2008 by William Lane, the **HONG KONG NEW MUSIC ENSEMBLE** (HKNME) is Asia's leading new music group, dedicated to presenting contemporary music to the highest possible standard. The Ensemble has led numerous world and regional premieres of important contemporary works — a number of which commissioned by the HKNME — at prestigious music festivals and venues around the world, including the Hong Kong Arts Festival, New Vision Arts Festival (HK), Tongyeong International Music Festival / ISCM (South Korea), ECHOFLUXX Festival of New Media (Czech Republic), CYCLE Music and Art Festival (Iceland), Shanghai New Music Week (CN), Beijing Music Festival (CN), Hong Kong Week (TW), MONA FOMA (Australia), Hong Kong Music Series (London), Angel Orensanz Center (New York City) and Wilsey Center for Opera (San Francisco). HKNME has been annually funded by the Hong Kong Arts Development Council since 2012.

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## **SUPPORT**



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