

CHAN Chin-ting (1986-) 陳展霆

D.M.A., University of Missouri-Kansas City



COMPOSER'S BIOGRAPHY

The music of Chin-ting (Patrick) CHAN stems from an interest in representing his impressions of the visual world with sonic images. Chan has been a fellow and guest composer at the International Computer Music Conference, the International Rostrum of Composers, IRCAM's ManiFeste, June in Buffalo and the Wellesley Composers Conference, and has received awards and recognitions including those from the Interdisciplinary Festival for Music and Sound Art, the Soli fan tutti Composition Prize, the American Prize, Foundation for Modern Music, the MidAmerican Center for Contemporary Music, newEar and the New-Music Consortium.

Chan has held faculty positions at the University of Missouri–Kansas City and Kansas City Kansas Community College. He holds degrees from the University of Missouri–Kansas City (D.M.A.), Bowling Green State University (M.M.) and San José State University (B.M.). His mentors have included Chen Yi, Zhou Long, James Mobberley, Paul Rudy, Marilyn Shrude, Burton Berman, Andrea Reinkemeyer, Brian Belet and Pablo Furman.

香港作曲家陳展霆，其音樂作品著重於以聲音表達抽象視覺形式，以不同的角度探討及展現兩種感官的關聯。他的創作範疇涉獵甚廣，除了發表大小型室樂及管弦樂作品外，亦致力參與電子音樂及聲響設計的創作和研究，且屢獲殊榮；曾獲認可於維也納跨學科音樂節、*Soli fan tutti* 作曲獎、美利堅獎、現代音樂協會、中美現代音樂中心、新耳現代室內樂團和新音樂會社。他也曾獲邀參與多個國際重要音樂節，當中包括國際電腦音樂會議、首爾國際電腦音樂節、六月在水牛城及維斯理作曲家會議，更曾於 2013 年遠赴巴黎參與 IRCAM 舉辦的 ManiFeste，協助著名意大利作曲家 Mauro Lanza 編寫互動聲響程式。

陳氏曾任教於密蘇里大學(堪薩斯城分校)及堪薩斯城堪薩斯社區學院。他曾就讀於聖荷西州立大學及鮑林格林州立大學，2014 年於密蘇里大學(堪薩斯城分校)獲取音樂博士，在學期間曾師從著名作曲家陳怡、周龍、James Mobberley、Paul Rudy、Marilyn Shrude、Burton Berman、Andrea Reinkemeyer、Brian Belet 和 Pablo Furman。

PROGRAMME NOTES

time, unfolding (2014)

for large chamber ensemble

time, unfolding (2014) was written for performance in the 70th Annual Composers Conference at Wellesley College. It explores the slow unfolding of musical materials and how it affects our perception of musical time. The idea of “unfolding time” manifests itself into the composition, and shapes the way it is structured in both the macro and micro levels. Ultimately, time is “unfolded” through the shape and movement that the music creates. This piece features five sections, resembling a symmetrical arch form. The beginning section is built upon three twelve-note chords multi-layered with micro-rhythmic activities. It uses a gradual contraction of harmonic rhythm to progress. In the next section, this static atmospheric sonority is dissolved. A linear progression that finds its root from the preceding section becomes the focus. This part projects the static harmony to the foreground, where it becomes more present, with contrapuntal activities and intricate rhythmic interplays between instruments. The materials slowly migrate to a slower-paced passage that recalls the beginning texture. In this third section, the percussion and the piano resonate with the string harmonics and a mellow wind melody. A reverse process of materials soon follows. It allows the intricate activities to return, eventually building up to a final climax that has shimmering and brilliant textures. The work ends with the initial harmonic progression, combined with fragments of gestures from many previous sections.

時間·伸展 (2014)

大型室內樂

《時間·伸展》(2014)於第70屆維斯里作曲家會議首演，作曲家嘗試以音樂素材各種的開展方式探討時間與聽覺的關係，並以此概念建構整首作品。作品分成五大段，首段建基於三個由十二個音組成的和弦，它們在鬆緊拉扯之間制造張力，逐步把音樂推動至第二段，此時作品的旋律與節奏動機由不同的樂器呈現出來，樂器間緊密對應，此起彼落，形成活躍的多聲部織體，與先前成強烈對比，不過前段的素材亦不時重現，使兩段在對比之餘亦互為緊扣。到了第三段，音樂仿似回到首段，但這次鋼琴與敲擊樂於背景以豐富的和聲配襯著弦樂與木管溫婉的旋律。此後，活潑的動機重現，線條再次彼此呼應，層層遞進，將音樂推至高潮，然後參差不齊的線條相繼消逝，最後以開首的和聲及一些樂句的重臨作結。

Performers:

James Baker (conductor)	Christopher Oldfather (piano)
Barry Crawford (flute)	Yuki Numata Resnick (violin I)
Benjamin Fingland (clarinet)	Owen Dalby (violin II)
Adrian Morejon (bassoon)	Liuh-Wen Ting (viola)
Adam Unsworth (horn)	Chris Gross (cello)
Matthew Gold (percussion)	Doug Balliett (double bass)

The recording was taken place at Wellesley College, MA (USA) on 2nd August 2014.