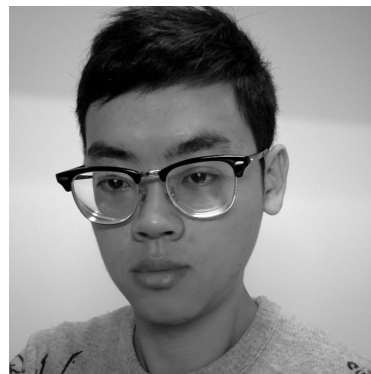


TAM Ka-shu (1991-) 譚家樹

MMus, University of Missouri



COMPOSER'S BIOGRAPHY

Ka-shu (Kenneth) Tam draws most of his inspiration from daily conversations. His music often embeds philosophical thoughts, and is characterized by its complicated emotions, complex timbre. His interest in the intrinsic nature of the human and the universe deeply influences his music aesthetics and perceptions. Most of his music is unintentionally themed with the relationship between human and the universe.

Tam has won several awards and commissions all over the world.

His works have been performed across the world, including Hong Kong, the USA and Greece, and have also received radio broadcasts.

Tam completed his Bachelor of Art in Music Composition with first class honor in Hong Kong Baptist University. He earned his Master of Music in Composition in the University of Missouri - Kansas City in the USA. His major composition teachers include James Mobberley, 2012 Pulitzer Prize winner - Zhou Long, Chen Yi, Paul Rudy, Christopher Keyes and Christopher Coleman.

譚家樹的音樂常取材於日常的對話。日常對話中無規律的節奏感及其不確定性為譚氏帶來很多創作靈感，而作曲家亦將這些音樂元素運用於其音樂創作上，使其音樂作品賦有複雜的織體。由於譚氏的取材貼近日常生活，其音樂亦帶著複雜的情感及哲學性意味。譚氏喜歡在其音樂作品裏滲入對生命及世界的思考，在其大多數的音樂作品中，都暗示著對人與世界之間的關係的反思。

譚氏的作品曾在世界各地如香港、美國及希臘演出過，其作品亦曾於電台上廣播。

譚氏於香港浸會大學主修作曲，以一級榮譽畢業，取得音樂文學士。他 2015 年美於國密蘇里大學堪薩斯分校取得作曲碩士。他師從著名作曲家周龍、陳怡、James Mobberley、Paul Rudy、Christopher Keyes 及 Christopher Coleman。

PROGRAMME NOTES

Tam-tam Sonata (2013, rev. 2015)

for solo Tam-tam and pre-recorded piano

Originally written for a tam-tam and a piano only, this piece has been revised specifically to fit the multi-media content of the HKBU Trace of Silk Road concert. The piano part is substituted by a processed, pre-recorded piano track in 5.1 channels. The inspiration of this piece came from an abstract picture that flashed through my brain. The picture consists of a combination of moving geometrical shapes in black and white and in varied size. The randomness of these shapes created an interesting harmony.

The “Sonata” in the title does not refer to the traditional sonata form framed with tonality. The themes in this piece in fact do not suggest any keys and melody. Instead, they are the gestures of the piece and they develop like traditional melodic themes. The two movements have different characters. The first movement is slow and flowing. It depicts the curves and ellipses. The second movement is strong and brutal. The angularity depicts the hard edges of the squares and pentagons.

大鑼奏鳴曲 (2013, 修改 2015)

大鑼及預錄鋼琴

此樂曲原本是為大鑼及鋼琴而寫，為了配合香港浸會大學音樂系 Traces of Silk Road Concert Series 的多媒體音樂主題而改為大鑼及 5.1 聲道預錄鋼琴。此曲的靈感來自於一幅突然在我腦海中閃過的抽象影像。影像以黑白色為基調，當中很多大小不同的幾何以不同速度飄過。這些帶有不確定性的律動營造出一個迷惘的環境。

雖然標題用了奏鳴曲，但樂曲卻沒有如傳統奏鳴曲般以調性規畫結構，而是樂曲中的主題型態都會像傳統的奏鳴曲式般發展。樂曲由兩個樂章組成，第一個樂章比較慢和流動性較高，其對應的幾何影像為曲線及橢圓。第二樂章比較激動及具菱角，其對應的幾何影像為正方形與五角形。

Performers:

Wong Wai-yi Gladys (piano) 黃慧儀 (鋼琴)

Chan Wing-yip (tam-tam) 陳永業 (大鑼)

The live recording was held at the Studio Theatre of Hong Kong Cultural Centre on 1st November 2015.