

## CHEN Yeung-ping (1983-) 陳仰平

Ph.D. Candidate, University of California, San Diego



### COMPOSER'S BIOGRAPHY

Yeung-ping Chen is a Hong Kong-born composer. Over the course of his career, Chen has been awarded numerous prizes, such as, CASH Music Fund, and Hong Kong Jockey Club Music and Dance Fund, and the prestigious Altius Fellowship from Asian Cultural Council, and Nee Commission Award from the La Jolla Symphony and Chorus in the United States.

Chen was composer-fellow for the Ensemble 2010 Project in Darmstadt, the International Ensemble Modern Academy in 2011 (Hong Kong), June in Buffalo 2012, NUNC 2014 at Northwestern University, and the annual Stanford composers' exchange in 2014. He has received commissions from and collaborated closely with Steven Schick, Christopher Rountree, Johnny M Poon, Jeffrey Milarsky, Sharon Choa, Marino Formenti, Mark Dresser, Susan Narucki, William Lane, Alice Teyssier, Jessica Aszodi, Yuki Numata, Gabriela Diaz, Mivos Quartet, JACK Quartet, Radnofsky Saxophone Quartet, UMS n' JIP (Switzerland), Tactus Ensemble (Manhattan School of Music), Ensemble Dal Niente, Hong Kong New Music Ensemble, Collegium Musicum HK & Feng Consort at HKBU, and the City Chamber Orchestra of Hong Kong.

Currently studying with Lei Liang at the University of California, San Diego, Chen's recent research focuses on telematic musical composition, theatrical electro-acoustic music production, and hyper-transcriptional compositional process "Sonic Engraving". In 2015-16, Chen will spend most of time in Hong Kong and work at the Hong Kong Baptist University. His future artistic engagements include commissions from Hong Kong Symphonic Winds, ECCE Ensemble from Boston, and the 2016 Etching Etchings Festival in Auvillar.

香港作曲家陳仰平受東西方多元文化的啟發，樂風呈現微妙瀰漫而又聲響多變的直率美。同時，他也熱衷於電訊和空間化的音樂技術，結合劇場和實時樂器電聲混合的音樂製作，及以樂曲編譯為原創過程之音樂創作研究（並定名為「音響版畫」）。

仰平現為美國加州大學聖地牙哥分校音樂哲學博士候選人。先後畢業於香港浸會大學和香港演藝學院，並獲得由香港作曲家及作詞家協會(CASH)，香港賽馬會音樂及舞蹈信託基金，以及亞洲文化協會(ACC)頒發的獎學金。2015年，獲著名現代敲擊樂權威兼指揮 Steven Schick 頒發 Thomas Nee 委約獎，為其管弦樂團 La Jolla Symphony Orchestra 譜寫以香港詩人也斯的詩作《樂海崖的月亮》為題的交響作品。

在 2015 到 16 年間，仰平會居住在香港，並於香港浸會大學大學工作。在過住，他獲邀以作曲家身分參與了德國 Darmstadt 的 Ensemble 2010 計劃，德國 Ensemble Modern 的國際學院，2012 水牛城之春現代音樂節，芝加哥西北大學 2014 NUNC 會議，和 2014 斯坦福 – 加州聖地牙哥大學作曲家年度交流。並且與國內外的音樂家和團體，包括指揮家 Steve Schick, Christopher Rountree, Johnny M Poon, Jeffrey Milarsky, Sharon Choa, Marino Formenti, 獨奏家 Mark Dresser, Susan Narucki, William Lane, Alice Teyssier, Jessica Aszodi, Yuki Numata, Gabriela Diaz, 以及美國的 Mivos 弦樂四重奏, JACK 弦樂四重奏, Radnofsky 薩克斯四重奏, Dal Niente 樂團, 曼哈頓音樂學院的 Tactus 樂團, 瑞士的 UMS n' JIP 二重奏, 香港巴洛克室樂團, 香港創樂團, 香港城市室樂團等合作。在接下來的數個月，仰平計劃為香港交響管樂團來年的歐洲之旅創新作品，並在今年夏季出席法國南部 Auvillar 的 Etchings 音樂節並與波士頓的 ECCE 樂團合作。

## **PROGRAMME NOTES**

### **The Moon in La Jolla (2015)**

*for orchestra and electronics*

This music is based on a poem that I feel deeply connected to. The poem is called The Moon in La Jolla, a title I have chosen for this composition as well. It is written by a Hong Kong poet, Ya Si. The following is the opening of this poem:

*How shall I translate into a moon of La Jolla  
Hong Kong's moon?  
Could one keep those concrete Tang images  
in another, a Western language?*

This imaginative poem resonates with me not only because it talks about the memories of Hong Kong and the nostalgia the poet experienced in a foreign place, but also because it raises questions about translating poetic images and personal emotions from one language to another. These are also the questions I wanted to answer in my own musical work. This music, *The Moon in La Jolla* is a composition about distances.

Through spatializing and orchestrating the distances, I hope to create a sonic place that brings different experiences, emotions, memories and imaginations to the audience all at the same time with the telematics technologies. With different surrealistic sonorities, dialogue and conflict are created between the individual and its environment. Using telematics technology in an orchestral setting is the core challenge of this piece. I chose to feature the sound of the campus carillon at UC San Diego as it recalls many memories there...

*We'll sit together over poems;  
we'll watch the moon come up over that sea;  
we'll be in different places together,  
brewing tea and Tang poems, spend our nights in foreign lands the closer together,  
the old Tang imagery changed and changing us together.*

# 樂海崖的月亮 (2015)

大型室內樂

這是一首有關一首跟我產生很大共鳴的詩的管弦樂作品。這詩是香港詩人也斯創作的《樂海崖的月亮》。而我也選擇用相同的名字作為這音樂作品的標題。詩的開首是這樣的：

我可以把香港的月亮  
翻譯成樂海崖的月亮嗎？  
我可以把唐詩的具體意象  
翻譯成異國的言語  
而不必細分時態和人稱  
不必用上解釋性的語法嗎？

除了對香港的回憶和所描述思鄉之情外，詩人指出如何把意象和個人情感由一種語言轉換到另一種語言的迷思更是令我對此具想像力和美麗的詩所產生的共鳴之處。此也是一直在我創作中在探索的問題。

而我的《樂海崖的月亮》便是一首有關於距離的音樂作品。透過電訊技術和空間化去「編配」「距離」，創造了一個可以裝載和呈現不同體驗，情感，回憶和想像的超現實音響的空間，當中個體和環境產生出對話甚至矛盾。在管弦樂團中如何運用電訊技術是作品中的主要挑戰。我最終選擇了把校園（也是我和詩人從前讀書的地方，加州大學聖地牙哥分校）中的校鐘的聲音帶到音樂和音樂廳裡面。那自然的鐘聲音引起我們在異鄉的回憶...

我們圍坐一起談詩  
我們一同迎着海邊初生的明月  
我們各自在不同的地方  
煮一壺茶讀一首唐詩  
異國家晚上同在一起  
新識的文字我們的舊相識

Performers:

Christopher Rountree (conductor)

Scott Paulson (carillon)

Kyle Johnson (technical)

Josef Kucera (technical)

Red Fish Blue Fish & La Jolla Symphony Orchestra

The recording was held at Mandeville Auditorium, San Diego California (USA) on 2<sup>nd</sup> May 2015.