

Chris Hung (1977-)

洪銘健

Ph.D., Chinese University of Hong Kong



COMPOSER'S BIOGRAPHY

Chris Hung established himself as one of the most notable Hong Kong composers of the younger generation. Shortly after receiving his Bachelor degree in Engineering, he further pursued the Bachelor degree in Music, eventually obtained the Master and Doctoral degree at the Chinese University of Hong Kong majoring in Composition, under the tutelage of Prof. Chan Wing-wah and Prof. Victor Chan.

Hung has also attended composition masterclasses in Darmstadt (Brian Ferneyhough, Hans Thomalla, Liza Lim, Rebecca Saunders), Durham CoMA Composition Masterclass Residency (Tansy Davies) and Singapore Chinese Orchestra Composition Workshop (Tsung Yeh).

From 2005 onwards, his approximate 70 creative outputs include both large-scale Western and Chinese orchestral works, chamber music and choir music as well. Hung's compositions have enjoyed premieres globally over twenty countries, including United States, Finland, Slovenia, Italy, Germany, Poland, Belgium, Bulgaria, United Kingdom, Sweden, Spain, Switzerland, Croatia, Japan, Korea, Taiwan, Singapore, Kazakhstan, China and Hong Kong etc.

Hung's music is characterized by its refined and carefully arranged kaleidoscopic details, often displaying a complex, rich but clear fabric in a type of ordered chaos merging from the crossing bridge of the East and West. In addition, his music seeks to explore the infinite possibility of textural palette focusing on the sound timbre.

His recent accolades include the First Prize in "Sofia 2013" International Composition Competition; Second Prize in International Composers' Competition on the occasion of 90th Anniversary of the I. J. Paderewski Academy of Music; Third Prize in Sun River New Composition Competition; Honourable Mention Award in Singapore Ding Yi International Chinese Ensemble Composition Competition; and 2016 Les Pois Music Office Call For Scores in Japan; Finalist-Laurate comprises 2016 EarShot: China – U.S. Composers Project Emerging Composers Competition; 2015 and 2011 SCO International Competition for Chinese Orchestral Composition; International Jean Sibelius Composition Competition; "Florence String Quartet Call For Scores" Composition Competition; and Hong Kong Sinfonietta Composition Competition <Project Viva Sinfonietta> .

His works have been featured at numerous international festivals and events, such as 2018 Japan-Hong Kong Exchange Concert; 2017 International Contemporary Music Festival "Present of Orchestral Asia" in Japan; 29th Music Biennale Zagreb 2017; 2016 Beijing Modern Music Festival; 2015 ISCM World Music Days in Slovenia; 2012 UNESCO International Rostrum of Composers; Sibelius 150th Anniversary Celebration; Hong Kong International Percussion Festival; Chinese Composers' Festival; Musicarama; Asian Composers League Festival; Seoul Drum Festival and Darmstadt Summer Course for New Music, etc.

Hung has collaborated with many brilliant orchestras, ensembles, performers and conductors locally and internationally, such as Hong Kong Chinese Orchestra; Singapore Chinese Orchestra; EOS Repertoire Orchestra; Sofia Soloists Chamber Orchestra; Hong Kong City Chamber Orchestra; Windpipe Chinese Music Ensemble; Helsinki Chamber Choir; Nieuw Ensemble; Ensemble Modern, Percussions Claviers de Lyon; International Contemporary Ensemble; Ascanio Quartet; Het Collectief; Next Mushroom Promotion; Smith Quartet; Romer String Quartet; Vox Humana; Stroma; Yumi Sueshiro; Ognian Konstantinov; William Lane; Eric Lamb; Kivie Cahn-Lipman; Tsung Yeh; Jean Thoren; Yan Hui Chang; Plamen Djouroff; Hamish McKeich; Richard Tsang and Ed Spanjaard, etc.

Part of Hung's music score is published by French publisher BabelScores, and the CDs with his works can be purchased from HKCG, Hugo Recordings and Edizioni Sconfinate, etc. Most of Hung's music is also accessible online at his channel in Soundcloud, YouTube and his personal website (<http://chris-hung.com>)

Hung currently serves as Council Director of Hong Kong Composers' Guild and as Hong Kong Representative to attend the 65th International Rostrum of Composers held in Budapest, Hungary in 2018.

洪銘健是一位活躍於香港現代音樂界的傑出青年作曲家之一。他在香港中文大學取得工程學士學位後，繼續進修音樂並獲得中大文學士，音樂碩士和音樂博士學位，師從陳永華教授和陳偉光教授研習作曲。洪銘健曾參與一些作曲大師班，包括德國達姆施塔特新音樂夏季課程（Brian Ferneyhough, Hans Thomalla, Liza Lim, Rebecca Saunders），英國杜倫 CoMA 作曲大師班（Tansy Davies），及新加坡華樂團作曲家工作坊（葉聰）等。

從 2005 年起，他的作品已接近七十首，包括大型西方和中樂管弦樂作品，室內樂和合唱音樂等。洪氏的音樂曾在二十多個國家發表，包括美國、比利時、意大利、德國、芬蘭、波蘭、英國、瑞典、保加利亞、斯洛文尼亞、克羅地亞、西班牙、瑞士、日本、韓國、台灣、新加坡、哈薩克、中國及香港等地發表。

洪氏的音樂風格融合東方和西方的傳統，作品結構嚴謹，具有精緻的細節，往往顯示出一種有序的混亂，並力求探索織體的無限可能性。他近年獲得獎項包括：保加利亞索菲亞國際作曲比賽首獎，波蘭波茲南 I.J. Paderewski 音樂學院國際作曲比賽二獎，成都三川獎作曲比賽三獎，新加坡國際華族室內樂作曲比賽榮譽獎；作曲比賽入選作品包括 2016 年中美作曲家計劃，青年作曲家作曲比賽，2011 年和 2015 年的新加坡國際華樂作曲比賽，芬蘭西貝流士國際作曲比賽，意大利佛羅倫斯弦樂四重奏作曲比賽，2005 香港小交響樂團作曲比賽等等。他的作品曾在許多國際音樂節上發表，如 2017 薩格勒布現代音樂雙年節，2016 北京現代音樂節，2015 斯洛文尼亞 ISCM 世界音樂日，聯合國教科文組織作曲家國際講壇，西貝流士 150 周年音樂節，香港國際打擊樂節，華人作曲家音樂節，音樂新文化，亞洲作曲家聯盟音樂節，首爾鼓樂節和德國達姆斯塔特現代音樂節等。

洪氏曾與許多國際著名的管弦樂團、演奏家及指揮家合作，其中包括香港管弦樂團、新加坡華樂團、EOS交響文獻樂團、索菲亞獨奏家室內樂團、香港城市室樂團、竹韻小集、赫爾辛基室內合唱團、荷蘭新樂團、現代室內樂團、法國里昂打擊樂團、國際當代樂團、阿斯卡尼歐四重奏、比利時 Het Collectief 室內樂團、英國史密夫四重奏、紐西蘭原生體樂團、Next Mushroom Promotion、Romer String Quartet、Vox Humana、凌威廉、Yumi Sueshiro、Ognian Konstantinov、Eric Lamb、Kivie Cahn-Lipman、曾葉發、葉聰、閻惠昌、Jean Thoren、Plamen

Djouroff、Hamish McKeich 及 Ed Spanjaard 等。

洪氏的樂譜由法國出版商BabelScores，CD由HKCG、雨果及Edizioni Sconfinate等出版。洪氏於2007年兼任國際現代音樂節ISCM現代音樂教育計劃作曲導師以及新高中課程音樂老師。他亦曾任香港中文大學音樂系教學助理，以及澳門理工學院音樂學士學位課程兼任講師。

洪氏現為香港浸會大學持續教育學院音樂及香港公開大學李嘉誠專業進修學院兼任講師，並兼任中小學作曲課程導師，致力於培訓中小學學生音樂創作。洪氏的音樂也可以在他的Soundcloud、YouTube 頻道和他的個人網站找到。網址: <http://chris-hung.com>

洪氏現為香港作曲家聯會理事及香港作曲家及作詞家協會會員。

PROGRAMME NOTES

The Yu Lan Festival

The Yu Lan Festival is organised by the Chiu Chow people that starts from the first day of the seventh lunar month and continues until the end of that month. Having been held for more than 100 years, the festival is to offer sacrifices to ancestors and the wandering ghosts in the netherworld. The main activities include burning incense and joss papers, performing live Chinese operas and dramas for ghosts, distributing auspicious rice and auctioning auspicious objects.

This work is a fusion of an old tradition and modern compositional techniques. Musically, there are 4 sections. The first section is slow and solemn, depicting the mysterious atmosphere of the act of worshipping Gods. Then, it became rhythmic and the pace will be faster, trying to evoke the mood of traditional theatre performed in the festival. The melodic line is heard with a lyrical character. The third section is a transition, the slow tempo resumed again with the percussion acts as the punctuation point of the music, and gradually transits to the final section in which there are no strings at the beginning of this section, the woodwind and the plucked instruments are highlighted. The final section depicts the celebration of ancient farmers who were having a good harvest at the end of the year. The music is gradually accumulated to the climax. And the main theme appears again with the suona cadenza, the piece is finished with the excitement with all the instruments producing noise-like sound gesture as if a signal of celebration!

The original version has been premiered by Windpipe Chinese Music Ensemble in 2015, it was commissioned by CCC & Music Friends. It was again performed by Singapore Chinese Orchestra and Windpipe Chinese Music Ensemble in 2015 and 2018 respectively.

《孟蘭盛會》

作曲家以中國傳統祭祖節日孟蘭節為題，以其相關的三個活動（請神祭祀、神功戲、慶賀豐收）進行創作聯想。所謂孟蘭節，至今已有百多年歷史，其起源是由一些潮籍人士，過去他們從中國所帶來的傳統祭祖習俗。

音樂方面，樂曲開首凝重，低沉有力，帶出嚴肅並且神秘的感覺，透過各種樂器間裝飾性的交織線條，來勾畫出請神祭祀儀式的莊嚴氣氛。接著音樂奏出突出的旋律及快速的節奏，氣氛亦較明朗，代表盂蘭節中熱鬧的盛會，如上演神功戲的慶祝活動。其後，音樂從激昂的樂思過渡到較莊嚴的段落。音樂最後部分嘗試創造出一個慶賀豐收的盛會，將以往出現過的旋律加以變化並逐漸增強力度，喻意農民酬謝土地的傳統習俗。音樂以強勁的合奏進入高潮。

此作品原版本由竹韻小集於2015年首演，由CCC及音樂之友委約創作。此曲分別由新加坡華樂團及竹韻小集於2015年及2018年再演。

Year of composition: 2015

Performer:
Windpipe Chinese Music Ensemble

Conductor:
Ho Man-chuen

Date and place of the recording:
30 January 2018
Lee Hysan Concert Hall, The Chinese University of Hong Kong

