

CASHFLOW

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CASH 30th 週年晚宴暨金帆音樂獎頒獎禮
Anniversary Dinner cum Golden Sails Music Awards Presentation Ceremony



CASH HALL OF
FAME AWARD

譚詠麟

Teddy Robin

點指音樂咁簡單



香港作曲家及
作詞家協會
Composers and Authors
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Angel Lam

林安琪 Outstanding young composer 優秀青年作曲家專訪

Text: Fiona Chung 撰文：鍾雅妍

Fiona: As the recipient of the CASH Music Scholarship for Overseas Studies in 2003, it has now been almost four years since you furthered your studies in the U.S. and it is good to see that you have established yourself as a prolific young composer. Can you tell us what have been some of the highlights for you during this time?

Angel: Since I went to the United States for my graduate studies, I've been very active with participating in competitions and music festivals. They have brought me more opportunities and exposure. In 2006, through a competition, I was selected by the Carnegie Hall Emerging Composer Commission project to write a piece for the Silk Road Ensemble, under the artistic direction of Yo-Yo Ma. The commissioned work "Empty Mountain, Spirit Rain" made its debut at the Tanglewood Festival and Carnegie Hall in September 2006. It was also included in the concert tour by Yo-Yo Ma and the Silk Road Ensemble in the US, Switzerland and China. Immediately following the premiere of this work, Carnegie Hall offered me a

鍾: 您於2003年獲得CASH音樂獎學金後，在美國深造已近四年，我們很高興看到您已成為一名多產的青年作曲家。您能否告訴我們，這段時間您的一些重要經歷？

林: 自從我去美國學習以來，一直積極參與各項比賽及音樂節。這些活動為我帶來更多機遇，亦讓我可以發揮自己。2006年，透過一次比賽，我被卡奈基音樂廳作曲家委員會委約為馬友友領導的絲路室樂團作一首作品。我為他們創作的作品《空山靈雨》於2006年9月在Tanglewood Festival及卡奈基音樂廳首演。馬友友及絲路樂組在美國、瑞士及中國的巡迴演出亦採納了我這首作品。這首作品首演後，卡奈基音樂廳隨即給予我第二項委約，在獲得格林美獎的作曲家Osvaldo Golijov及女高音Dawn Upshaw的領導下工作。完成創作的作品《太陽、月亮和星星》已於2007年4月在卡奈基音樂廳首演。其他委約包括為紐約Greenwich Village Orchestra創作的一首音樂，



"Empty Mountain, Spirit Rain" premiered at Carnegie Hall
《空山靈雨》於卡奈基音樂廳首演



Angel Lam 林安琪

second commission, working under the mentorship of Grammy Award-winning composer Osvaldo Golijov and soprano Dawn Upshaw. The resulting work, "Sun, Moon, and Star", was premiered at Carnegie Hall in April 2007. Other commissions include a piece for New York's Greenwich Village Orchestra to be premiered in November 2007, a large choral work to be premiered at the American Masterpieces Festival 2008 by the Houston Chamber Choir, and a piece for a women's choir to be premiered in Los Angeles in March 2008. Right now I have finished all of the courses for my doctorate at Peabody, and I am going to start another programme at Yale University.

Fiona: Have you considered developing your career in Hong Kong as a Chinese composer or do you prefer working in the U.S.? How would you compare the career prospects and difficulties of working as a composer in these two places?

將於2007年11月首演；一首大型合唱作品，將由Houston Chamber Choir在2008年Masterpieces Festival上首演。我也為一個女子合唱團創作一首作品，將於2008年3月在洛杉磯首演。現時，我已完成Peabody音樂學院的博士課程，並將到耶魯大學研讀。

鍾：您有無考慮作為中國作曲家在香港發展您的事業，或希望在美國工作？在這兩個地方發展事業的前景及困難比較如何？

林：我只想成為一名作曲家。無論香港、美國或其他地區，都不重要。我只想繼續創作音樂。我不想將自己定位為只寫香港音樂的香港作曲家，或只寫某些類型音樂的美國作曲家。我希望能夠做好每項別人邀請我做的工作。就目前而言，美國同行欣賞我是跨文化作曲家，受中國藝術薰陶，了解東方樂器，並將其與西方的正統訓練相融合。這就是我現時在美國做的事情，我亦因此得到了認同。

美國的音樂氣氛充滿活力，紐約尤其如此，每一天都有很多事情做。香港的情況完全不一樣。兩地的文化亦不相同。

鍾：您認為香港的新進年青作曲家有無足夠的機會發揮？

林：我認為香港的室樂團及樂團不夠多，因此，能夠為年青作曲家提供機遇實在相當少。當代音樂與古典音樂需要有更多融匯交合，因為現代音樂仍是屬於古典音樂的範疇，但我覺得甚至在我們本身的音樂流派當中，這種融合都不足夠。

鍾：我知道您對亞洲及西方音樂傳統有透徹的認識，使您與絲路計劃得以攜手合作。您認為您華人作曲家的身份對您的創作有多重要？這種文化上的交匯會有甚麼優勢？

林：我的靈感經常採用古代東亞的審美觀，並從那裡尋找文字。有時這些音樂會啟發我產生自己的文字，但這些審美觀會啟發我創作完整的作品。西方作曲家不會有這種體驗，因為他們對世界的認識不一樣，而且他們的經歷亦有所影響。不同人對世界的詮釋各不相同。在我的音樂中，我努力創造一個能夠激發我的靈感的世界。我聆聽故事，就如你在閱讀文字時會看到景象一樣。我閱讀文字時，會聽到聲音。

Angel: I just want to be a composer. It does not matter to me whether I am in Hong Kong or in the U.S. or elsewhere. I just want to keep on writing music. I do not want to classify myself as a Hong Kong composer only writing Hong Kong music, or a U.S. composer only writing certain kinds of music. I want to be able to do well with the projects that people ask me to do. So far people in the U.S. have enjoyed me being a cross-cultural composer, having a Chinese heritage, knowing non-western instruments and integrating that with my Western classical training. This is what I am doing in the U.S. right now, and I have gained my reputation and fame from that.

The scene in the U.S., especially New York, is very vibrant; there is a lot going on every single day. Hong Kong is very different in that sense. The culture is different too.

I think there are not enough ensembles and orchestras that would open the door for young composers in Hong Kong

Fiona: Do you think there are enough opportunities for young emergent composers in Hong Kong?

Angel: I think there are not enough ensembles and orchestras that would open the door for young composers; very, very few in Hong Kong. There needs to be more integration and crossing between the contemporary music scene and the rest of the classical music scene, because contemporary music is still under



Hong Kong Sinfonietta performed "In Search of Seasons" by Angel Lam
香港小交響樂團演出林安琪作品「找尋中的季節」

鐘: 確實如此，有人在讀詩時會看到顏色，不同的詞語有不同顏色。我們從您的作品聽出故事及講述，讓聽眾感受到色彩繽紛的風景及音景，如此表述在您的樂曲簡介中並不少見。您喜歡運用這種將音樂與語言相結合的方法。這種方法的吸引力在哪裡？

林: 我希望與聽眾靈犀相通，因為我覺得音樂不僅是音符；每一個音符都表達生活、經歷以及人類的存在。我有感覺，因此認為音樂不能脫離生活。在遠古時代，人們用音樂表達言語無法表達的事情。這是非常原始的。你演奏一個音符，會從這個音符或音調聽出很多內涵。我想告訴他們每個音符的涵義，因此我覺得提供背景會有助於他們理解。

我想多數聽眾未曾接受過古典或音樂訓練。他們需要更多訊息，才能夠正確理解音樂。對於音樂界人士，我想他們只聽音樂即已足夠。有時指揮家會說：「我喜歡這個故事。我想先看故事，然後再為聽眾演奏。」有時他們會說：「這音樂真優美，我想它是單獨存在的。人們只要聽音樂就能了解故事。」

鐘: 我相信您的音樂也是獨立存在的。您能想像十年後，您會在香港嗎？或可能在其他地區？或仍在美國？

林: 哪裡都無所謂，只要音樂氣氛活躍就好。現在我喜歡美國。到目前為止，與我合作的樂組及音樂家都非常出色。這裡的氣氛催人奮進，亦能夠帶來回報。 ■

the category of classical music, but I feel that there is not enough mingling even within our own genre.

Fiona: One of the trajectories linking you with the Silk Road Project is the advantage of having the acute awareness of both Asian and Western music traditions. How central to your compositions do you think is your identity as a Chinese composer, and the possible benefits of such cultural crossings?

Angel: I often use ancient East Asian aesthetics for my inspiration, and I go there for text. Sometimes the text would inspire me to generate my own text, but a lot of the aesthetics will inspire me to design the piece. This is something that Western composers do not know and do not feel the same way about, as they have a different perception of the world and because of things that have happened to them. Different people have different ways of translating the world around them. Asians have a different way of interpretation. In my music, I tried to create that world that inspired me. I hear the story; it is like when you read the text, and you see a picture. When I read a text, I hear sounds.

Fiona: Absolutely, some people visualise colour when they read poems, having different colours match with words. Often, we see stories and narratives stalking your compositions, lending a colourful landscape and soundscape to the audience, and such references are not unusual in your program notes. This strategy, of crossing music and word, is something you like to do. What was its appeal to you?

Angel: I like to have more of a connection with my audience because I feel that music is not just about the notes; every single note is expressing something about life, experiences, and human existence. I feel, so I believe

that music cannot be detached from that. In ancient times, people made music as a way to express what they could not express with words. It is something very primitive. When you play one note, you can really hear a lot of things in that single note, single tone. I want to tell them about each note and I feel giving the background would assist them.

I think more than half of the audience are not classically or musically trained. For them to understand properly, they need something more. For people in the music field, I think it is fine to just listen to the music. Sometimes the conductor will say, "Oh, I love the story. I want to read it before I play it for the audience." Sometimes people will say, "Oh, the music is so beautiful, I think it just exists on its own. They can understand the story just by listening to it."

Fiona: I am sure your music will stand very well on its own too. Do you envisage yourself being in Hong Kong in ten years time? Or maybe some other part in the world? Or still in the U.S.?

Angel: I don't mind; wherever there is an active musical scene. Right now I love the U.S.. So far, the ensembles and musicians that I work with have been really great. It is a very encouraging and rewarding scene. ■



(L-R) Fiona Chung & Angel Lam (左起) 鍾雅妍和林安琪