

跨越時空的藩籬
亞洲作曲家聯盟2011年大會暨亞太音樂節

Crossing the Barriers of Time and Spaces
Asian Composers League
29th Conference and Asian-Pacific Music Festival

11/26 – 12/03, 2011, Taipei, Taichung, Hsinchu
Taiwan

FINAL REPORT

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ACL Taiwan National Committee











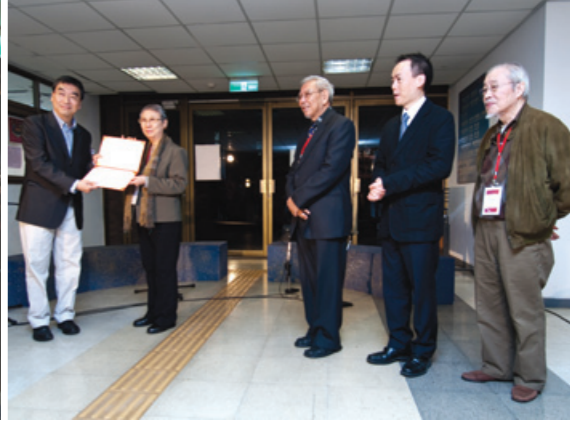














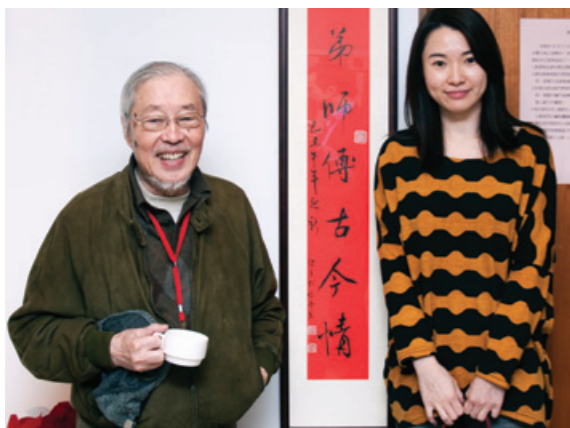


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Introduction

Asian Composers League

The Asian Composers League was founded in 1973 with the purpose of promoting the art music activities in Asian countries, as well as fostering mutual exchange between these countries.

‘From April 12-14 in 1973, the inaugural meeting of the Asian Composers League (ACL) was held in Hong Kong. There were three delegates from Japan led by Professor Yoshiro Irino, six from Taiwan led by Professor Hsu Tsang-Houei and six from Hong Kong led by Professor Lin Sheng-Shih.’ (Hong Kong composer and ACL Honorary Member Doming Lam in ‘The Year of Deciding on Course’)

The following meetings in Kyoto in 1974 and in Manila in 1975 set the path for a flourishing organization. Today the Asian Composers League is the most vibrant and influential contemporary music organization in the Asia-Pacific region. The Conference and Festival are magnificent events which are held annually and biennially, hosted by the member countries under the auspices of the ACL. It is an important venue for promising Asian-Pacific composers with different cultural backgrounds to present their works, exchange ideas and build solidarity amongst themselves.

Currently, the ACL official member countries and regions include: Australia, Hong Kong, Indonesia, Israel, Japan, Korea, Malaysia, New Zealand, Philippines, Singapore, Taiwan and Thailand. Representatives from other countries and areas, such as China and Turkey, Europe and America often attend the conference and festival as observers, too.

亞洲作曲家聯盟

「亞洲作曲家聯盟 Asian Composers League」（簡稱曲盟）為亞太地區歷史最悠久，且最重要之國際文化組織。它的成立，係由我國已故作曲家許常惠教授於 1971 年 12 月所發起，他邀集了日本作曲家入野義朗、藝術經紀人鍋島吉郎、南韓現代音樂協會負責人羅運榮以及香港作曲家林聲翕等，在台北召開籌備會議達成共識；期盼聯合亞洲音樂界，透過論壇與新作發表等形式，拓展亞洲音樂。於是曲盟於 1973 年在香港舉行成立大會，由香港與來自台灣、日本等地的作曲家共同舉辦第一屆音樂節。1974 年在日本京都舉行第二屆大會。1975 年在菲律賓馬尼拉舉辦第三屆大會確定了組織章程。從此，定期由會員國輪流主辦大會暨音樂節，共同推展亞太地區音樂創作風氣，發揚亞洲音樂之文化傳承；同時也成為亞洲傳統音樂研究、保存與發揚光大的重要國際組織。

曲盟目前的會員國有台灣、日本、韓國、菲律賓、香港、印尼、泰國、馬來西亞、新加坡、以色列、紐西蘭、澳洲等十二個國家或地區。除了會員國外，非會員國如中華人民共和國、土耳其……，甚或歐美作曲家、音樂學家亦經常以觀察員身份出席。

亞洲作曲家聯盟組織與人事
Asian Composers League Organization

亞洲作曲家聯盟執行委員會

主席 陳錦標（香港）
副主席 尤哈斯（以色列）
財務長 白恩（韓國）
秘書長 諾理斯（紐西蘭）
委員 潘皇龍（臺灣）

ACL Executive Committee (2009-2011)

Chairman Joshua CHAN (Hong Kong)
Vice-Chairman Dan YUHAS (Israel)
Treasurer Young-Eun PAIK (Korea)
Secretary-General Michael NORRIS (New Zealand)
Member Hwang-Long PAN (Taiwan)

亞洲作曲家聯盟會員國

澳洲
香港
印尼
以色列
日本
韓國
馬來西亞
紐西蘭
菲律賓
新加坡
臺灣
泰國

ACL Member Countries

Australia
Hong Kong
Indonesia
Israel
Japan
Korea
Malaysia
New Zealand
Philippines
Singapore
Taiwan
Thailand

亞洲作曲家聯盟榮譽會員

芥川也寸志（故）
周文中
許常惠（故）
入野義朗（故）
露克蕾西亞・卡西拉葛（故）
林樂培
李承宰（故）
馬水龍
荷西・馬舍達（故）
黛敏郎（故）
拉蒙・山托斯
林聲翕（故）
徐京善
高橋禮子
武滿徹（故）
尹伊桑（故）

ACL Honorary Members

Yasushi AKUTAGAWA [deceased]
Wen-Chung CHOU
Tsang-Houei HSU [deceased]
Yoshiro IRINO [deceased]
Lucrecia KASILAG [deceased]
Doming LAM
Sung-Jae LEE [deceased]
Shui-Long MA
Jose MACEDA[deceased]
Toshiro MAYUZUMI [deceased]
Ramon SANTOS
Sheng-Shih LIN[deceased]
Kyungsung SUH
Reiko TAKAHASHI-IRINO
Toru TAKEMITSU [deceased]
Isang YUN [deceased]

各國首席代表

澳洲 佩爾突特
香港 曾葉發
印尼 另行公告
以色列 尤哈斯
日本 松下功
韓國 白恩
馬來西亞 羅振康
紐西蘭 克里布
菲律賓 穆伊可
新加坡 何志光
臺灣 蔡凌蕙
泰國 普雷曼達

Chief Delegates

Australia Andrián PERTOUT
Hong Kong Richard TSANG
Indonesia to be announced
Israel Dan YUHAS
Japan Isao MATSUSHITA
Korea Young-Eun PAIK
Malaysia CH LOH
New Zealand Chris CREE BROWN
Philippines Maria Christine MUYCO
Singapore Chee Kong HO
Taiwan Lenghui CHHOA
Thailand Weerachat PREMANANDA

Asian Composers League – Taiwan National Committee

As one of the founding members of the Asian Composers League, the Asian Composers League – Taiwan National Committee was founded in June 1974 with the goal of introducing and promoting music creation among member countries, and fostering the art of composing and the exchange of musical culture. As an active core-member of the ACL, the ACL-Taiwan National Committee has established an international exchange network among the member countries. Not only an important and continuous R.O.C. cultural diplomacy, this network also has had an invaluable contribution in promoting the native composers and musicians to the international music scene.

The ACL-Taiwan has hosted four ACL conferences and festivals in 1976, 1986, 1995 and 1998, respectively. The 29th Asian Composers League Conference and Festival in 2011 is the 5th ACL festival held in R.O.C.. The previous chairmen of ACL-Taiwan were Professor Ngou KANG, Professor Tsang-Houei HSU, Professor Shui-Long MA (twice), Professor Po-Yun HSU and Professor Shyhji Pan-Chew. The current Chairman is Professor Hwang-Long Pan.

亞洲作曲家聯盟台灣總會

「亞洲作曲家聯盟台灣總會」為「亞洲作曲家聯盟」之創始會員國，自 1974 年 6 月創會以來，以「互相觀摩、研究，並介紹各國及地區之音樂創作成就與推展，推進作曲藝術並加強音樂文化交流」為主旨，並以曲盟核心會員國之姿，與各會員國共同建立國際交流之網絡，不僅為我國一重要且持續之文化外交管道，且對於將我國作曲家與音樂家推向國際舞台有不可抹滅之貢獻。

我國曾分別於 1976、1986、1994 及 1998 年四度主辦大會暨音樂節，2011 年第二十九屆年會為我國第五次舉辦。亞洲作曲家聯盟台灣總會歷任理事長為：康謳教授、許常惠教授、馬水龍教授、許博允先生、馬水龍教授、潘世姬教授，現任理事長為潘皇龍教授。

ACL – Taiwan National Committee

Founder
Tsang-Houei HSU

Honorary Chairman
Shui-Long MA

Chairman
Hwang-Long PAN

Secretary General
Ling-Huei TSAI

Executive Council Members
Fan Ling SU, Tzyy-Sheng LEE,
Ching-Yu HSIAU, Ting-Yi MA

Council Members
Hsien-Sheng LIEN, Chin-Tang SHEN,
Chin-Yow LIN, Chiung-Yu CHEN,
Ching-Wen CHAO, Wen-Tze LU,
Deh-Ho LAI, Shan-Hua CHIEN,
Chia-Lin PAN, Tsen-Ling LIN

Supervisors
Pei-yin LO, Shyhji PAN-CHEW,
Yi-Chen TSAI, Ya-Min HSU

亞洲作曲家聯盟台灣總會

創辦人
許常惠

名譽理事長
馬水龍

理事長
潘皇龍

秘書長
蔡凌蕙

常務理事
蘇凡凌、李子聲、
蕭慶瑜、馬定一

理事
連憲升、沈錦堂、
林進祐、陳瓊瑜、
趙菁文、呂文慈、
賴德和、錢善華、
潘家琳、林岑陵

監事
羅珮尹、潘世姬、
蔡宜真、許雅民

ACL Awards

亞洲作曲家聯盟大會歷年獎項與獲獎者

The ACL Yoshiro IRINO Memorial Prize

入野義朗紀念獎

This Prize was established at the 7th ACL Conference/Festival in Hong Kong, in 1981, to commemorate the achievements of the late composer, Yoshiro IRINO, one of the Founders of the ACL. The prize is given to the most outstanding work performed during the ACL Festival by a young composer under the age of 35 of the host country. The award consists of a cash prize of US\$1,000 and a certification. The cash prize is given by the JML Seminar Yoshiro Irino Institute of Music in Tokyo.

本獎項建立於 1981 年大七屆亞洲作曲家聯盟大會暨音樂節，以紀念已故作曲家，亞洲作曲家聯盟創立者之一，入野義朗的成就。本獎項係從亞洲作曲家聯盟音樂節主辦國 35 歲以下作曲家之作品選出其中最優秀作品，頒與獎項。本獎項包括 1000 美元獎金和獎狀。獎金由入野義朗音樂研究所之 JML 研討會提供。

1981	Hong Kong	LAW Wing Fai
1983	Singapore	PHOON You-Tien
1984	Wellington	CUONG Nguyen
1986	Taipei	LEE Tzyy-Sheng
1988	Hong Kong	CHAN Wing-Wah
1990	Tokyo-Sendai	TAN Dun (Special case: composer not from host country)
1992	Wellington-Auckland	Jeroen SPEAK
1993	Seoul	Jie-Sun LIM
1994	Taipei	WANG Sue-Ya
1996	Bangkok	Jiradej SETABUNDHU
1997	Manila	Jomar B.FERRERIA
1998	Taipei	CHANG Yu-Hui
1999	Yogyakarta-Surakarta	Dody Satya Ekagustdiman, A.Fahmy AlAtlas
2000	Yokohama	OMURA Kumiko
2002	Seoul	Sungji HONG
2003	Tokyo	Sakiko KOSAKA
2004	Israel	Eral PAZ
2005	Bangkok	Narong PRANGCHAROEN
2007	Wellington	Samuel HOLLOWAY
2007	Hong Kong	TANG Lok-yin
2009	Korea	Il Jin KIM
2011	Taiwan	Ming-Hsiu YEN

ACL Young Composers Awards

青年作曲獎

Since 1988, the Asian Composers League has instituted the awarding of the ACL Young Composers Awards for the best young composers under the age of 30 of the region. Each ACL country would send a young composer representative, with his/her composition, to attend the ACL Young Composer Competition Concert in which all pieces will be performed and judged by a jury panel. The awards consist of a total cash prize of US\$1,000 and certification. The actual number of awards sharing the US\$1,000 is decided by the Jury Panel. Starting from the 16th occasion, the first winner of the this competition will also be commissioned to write a new piece to be premiered during the concert of next ACL Young Composers Awards Competition (without additional commissioning fee).

自 1988 年，亞洲作曲家聯盟為該地區 30 歲以下年輕作曲家設立了青年作曲獎。每一個亞洲作曲家聯盟會員國於每屆大會舉辦期間均需選出並送交一部青年作曲家作品，參與該屆青年作曲獎比賽。比賽中，每一件作品均於現場演出後由評審委員會選出獲獎者。獎項包括 1000 元美金和獎狀。實際獲獎之作曲家數目由評審委員會決定之。自第十六屆大會開始，該獎項之第一名獲獎者同時獲得大會委託創作一部作品，並於下一屆亞洲作曲家聯盟青年作曲獎音樂會中演出，唯此項委託創作不另給予委約金。

1988 Hong Kong
1st: MATSUO Masataka (Japan)
2nd: MO Wuping (China)
3rd: Gareth Farr (New Zealand)

1990 Tokyo-Sendai
1st: FUJIE Keiko (Japan)
2nd: LEE Hyun-Joo (Korea)
3rd: HUNG Chung-Kun (Taiwan)

1992 Wellington
MORIYA Yuko (Japan)

1993 Seoul
NG Hau Yee Poly (Hong Kong)

1994 Taipei
1st: YONEKURA Kaori (Japan)
2nd: LEUNG Kei-Cheuk (Hong Kong)
3rd: LEE Keun-Hyoung (Korea)

1995 Bangkok
1st: TSE Kin-Chuen (Hong Kong)
2nd: KURIYAMA Kazuki (Japan)

3rd: John PSATHAS (New Zealand)

1997 Manila
BAEK Jung Youn (Korea)

1998 Taipei
1st: Jeroen SPEAK (New Zealand)
2nd: LEE, Jang-Ryul (Korea)
3rd: MORITA Kayoko (Japan)

1999 YogYakarta-Surakarta
CHAO Ching-Wen (Taiwan)

2000 Yokohama
1st: LOO Jia En Aenon (Hong Kong)
2nd: Michael NORRIS (New Zealand)
3rd: Ponsakorn PATARADETPISAN (Thailand)

2002 Seoul
1st: Christopher David WATSON (New Zealand)
2nd: Kyu Sun KIM (Korea)
3rd: Daniel ALCHER (Israel)

2003 Tokyo
1st: Dylan LARDELLI (New Zealand)
2nd: Hee Young YANG (Korea)
3rd: Philip Thomas P. VINOYA (Philippines)

2004 Israel
1st: Avner DORMAN (Israel)
2nd: Nilo B. ALCALA (Philippines)
3rd: Chris GENDAL (New Zealand)

2005 Thailand
1st: Alison GRANT (New Zealand)
Equal 2nd: Hye Ri KANG (Korea) & Noriko FUJIWARA (Japan)

2007 Wellington
1st: TANG Lok-Yin (Hong Kong)
2nd: Peter McNAMARA (Australia)

2007 Hong Kong
1st: Samuel HOLLOWAY (New Zealand)
2nd: LAM Kwan-fai (Hong Kong)
3rd: Janet Jieru CHEN (Taiwan)

2009 Korea
1st: Ian NG Ka-chun (Hong Kong)
2nd: Ofer PELZ (Israel)
3rd: Young-bin JUNG (Korea)
Special mention: Takuya SHIMIZU (Japan)

2011 Taiwan
1st: Yong-Min HAN (Korea)
2nd: Zhang-Yi CHEN (Singapore)
3rd: Jessica CHO Kah-Poh (Malaysia)

ACL Outstanding Performers Award
傑出演奏獎

Since 2007, the Asian Composers League instituted the awarding of the ACL Outstanding Performers Award to the best ensemble of the host country who have performed in the festival, as a commendation for their contribution to the performance of new music written by Asia-Pacific composers. The award is in the form of certification signed by the ACL Executive Committee.

自 2007 年起，亞洲作曲家聯盟為歷屆大會主辦國參與演出之最佳演奏團體設立了傑出演奏獎，以獎勵其致力於亞洲作曲家所作之新音樂的演出。本獎項由亞洲作曲家聯盟執行委員會授與獎狀。

2007 Hong Kong
Hong Kong Chinese Orchestra
(special name of the award: Most Outstanding Achievement in Advancing Asian Contemporary Music)

2009 Korea
Ensemble BE
Karos Percussion Ensemble

2011 Taiwan
Ju Percussion Group
National Symphony Orchestra
National Taiwan Symphony Orchestra
Taipei Chamber Singers

亞洲作曲家聯盟大會歷年舉辦地點 ACL Festivals

1st	1973	香港 Hong Kong
2nd	1974	日本，京都 Kyoto, Japan
3rd	1975	菲律賓，馬尼拉 Manila, The Philippines
4th	1976	臺灣，臺北 Taipei, Taiwan
5th	1977/8	泰國，曼谷 Bangkok, Thailand
6th	1979	韓國，首爾 Seoul, Korea
7th	1981	香港 Hong Kong
8th	1983	新加坡 Singapore
9th	1984	紐西蘭，威靈頓 Wellington, New Zealand
10th	1985	澳洲，雪梨 Sydney, Australia
11th	1986	臺灣，臺北 Taipei, Taiwan
12th	1988	香港 Hong Kong
13rd	1990	日本，東京 - 仙台 Tokyo-Sendai, Japan
[1991 菲律賓 Special Event, Ilo-Ilo Meeting and Concerts, The Philippines]		
14th	1992	紐西蘭，威靈頓 Wellington, New Zealand
15th	1993	韓國，首爾 Seoul, Korea
16th	1994	臺灣，臺北 Taipei, Taiwan
17th	1995	泰國，曼谷 Bangkok, Thailand
18th	1997	菲律賓，馬尼拉 Manila, The Philippines
19th	1998	臺灣，臺北 Taipei, Taiwan
20th	1999	印尼，雅加達 - 梭羅 Yogyakarta-Surakarta, Indonesia
21st	2000	日本，橫濱 Yokohama, Japan
[2001 澳洲，墨爾本 Special Event, Federation Music Week, Melbourne, Australia]		
22nd	2002	韓國，首爾 Seoul-Suwon, Korea
23rd	2003	日本，東京 Tokyo, Japan
24th	2004	以色列，耶路撒冷 - 特拉維夫 Jerusalem-Tel Aviv, Israel
25th	2005	泰國，曼谷 Bangkok, Thailand
26th	2007	紐西蘭，威靈頓 Wellington, New Zealand
27th	2007	中國，香港 Hong Kong, China
28th	2009	韓國，統營 - 首爾 Tongyeong-Seoul, Korea
[2010 日本，東京 Special Event “Asian Music Festival 2010” , Tokyo, Japan]		
29th	2011	臺灣，臺北 - 臺中 - 新竹 Taipei-Taichung-Hsinchu, Taiwan

2011 ACL Festival Organizing Committee
2011 亞洲作曲家聯盟大會暨音樂節籌備委員會

Honorary Chairman Yu-Chiou TCHEN	榮譽主席 陳郁秀
Artistic Director Hwang-Long PAN	藝術總監 潘皇龍
Chief Executive Officer Fang-Yi LIN	執行長 林芳宜
Programme Director of Taichung Chin-Yow LIN	台中地區節目總監 林進祐
Executive Secretary Ching-Jung LIN	執行秘書 林靜蓉
Division of Programme and Performance Tzyy-Sheng LEE*, Yi-Chen CHEN, Tsen-Ling LIN Pei-Yin LO, Ching-Wen CHAO	展演組 李子聲 *、陳宜貞、林岑陵 羅珮尹、趙菁文
Division of Technical Support Ting-Yi MA*, Kueiju LIN	場地與技術組 馬定一 *、林桂如
Division of Academics Hsien-Sheng LIEN*, Kii-Ming LO, Shiao-Wen GHUANG Ruoh-Yu LEE, Yu-Shin CHANG, Hsiu-Ying CHIU	學術組 連憲升 *、羅基敏、莊效文、李若瑜 張譽馨、邱秀穎
Division of Publicity Fang-Yi LIN*, Fan-Ling SU	媒體公關組 林芳宜 *、蘇凡凌
Division of Reception Ching-Yu HSIAU*, Chiung-Yu CHEN, Chia-Lin PAN Yi-Chen TSAI, Chieh-Ya HSU	接待組 蕭慶瑜 *、陳瓊瑜、潘家琳 蔡宜真、徐潔亞
Division of International Affairs Kueiju LIN	國際事務組 林桂如
Treasurers Wen-Tze LU*, Ling-Huei TSAI	財務組 呂文慈 *、蔡凌蕙

* Chief of the Division 組長



Opening Ceremony

Sounds of Taiwan, Resonance of Asia-Pacific


Minister of Council for Cultural Affairs
Chih-Jen SHENG

Music is the most direct way of communication and as an art form it is highly representative of a culture. The landscape in Taiwan features a variety of amazing scenery, from the high mountains to beautiful seashores, hence it is no wonder that we have developed a very diversified cultural heritage here. In the field of music, there are Nanguan/Beiguan music from southern Fujian province, Hakka folk tunes, Peking opera, Yuju opera, Taiwanese opera as well as unique indigenous music. On the other hand, popular songs in Taiwan are also known to lead the trends in Chinese-speaking countries worldwide. The National Taiwan Symphony Orchestra of Council of the Cultural Affairs is one of the best orchestras in Asia with a rich history.

Artists are nurtured by the surroundings and the country, and they in turn create and compose cultures that define the country. The late composer Tsang-Houei Hsu founded Asian Composers' League with Irino Yoshiro from Japan and Sheng-Shih Lin from Hong Kong over forty years ago, because they saw the richness and preciousness of our cultures. The mission of ACL is to motivate the creation and composition of contemporary music in Asian countries through concerts and discussions. Moreover, ACL encourages the composers to reinvent and extend their traditions in new compositions. Hsu's insight was considered as pioneering at his time while the general public in Taiwan had very little idea about symphony music and few people treasured the traditional culture that we had. He began by collecting and recording indigenous music and established the Research Institute of Musical Heritage, now known as Taiwan Music Center, under commission from CCA, which is in charge of preservation and research of ethnic music. Hsu laid a foundation for the continuation of music tradition for future generations.

In the repertoire of invited performances of the 2011 ACL festival there are combinations between shakuhachi (a Japanese traditional flute) and Chinese orchestra, suona concerto, prayer chanting of monks from Korea with symphony orchestra and pieces inspired by the indigenous harvest festival. These works truly demonstrate the founding mission of ACL- To accumulate artistic heritages by promoting cultures and dissolving barriers between countries.

2011 is a year of significance, it marks the 40th anniversary of ACL and the centennial anniversary of the Republic of China. By gathering outstanding pioneers of music in this festival, we hope to make this event a wonderful present for the birthday of our country. The jointed efforts of many performing companies in the festival will also be an important part of our musical history. I hereby express my sincere gratitude to the musicians from abroad for their participation and wish a great success of the festival!


Emile C. T. Sheng

Making Histories with Music – Asian Composers League

Chairman of Asian Composers League
Joshua CHAN

Welcome to the 29th Asian Composers League Conference and Festival. The festival's organizer - the ACL Taiwan Section - has been a very active and important member of the ACL family. They have hosted four ACL festivals in Taiwan since 1976. We are very happy that Taipei and Taichung are hosting the festival this year where Asia-Pacific composers to meet and share music.

In the autumn of 1971, the late Hsu Tsang-Houei visited Tokyo with other Taiwanese composers to participate the 'Chinese-Japanese Modern Music Exchange Concert'. They talked with the late Yoshiro Irino about the future of Asian Music. This talk was the beginning of the foundation of Asian Composers League. With the liaison work by Yoshiro Nabeshima, a follow-up meeting was held in Taipei in December 1971 between composers from Hong Kong, Japan, Korea and Taiwan. This led to the successful organization of the first ACL Conference held on 12th April 1973 in Hong Kong. However, ACL would not survive without the continuous effort and support from composers of the region. Ninety participants attended the 2nd ACL Conference held in Kyoto International Conference Hall from September 5 to 9, 1974. The late Yoshiro Irino's great effort has made possible this conference: he bravely decided to bear a huge debt all by himself to finance the project after the sudden cancellation of the financial support from the Ministry of Foreign Affairs during to the restoration of Sino-Japanese diplomatic relations (replacing the former Republic of China-Japanese relation) in 1974. To a certain extent, Asian cultural values and the emphasis on mutual support and personal friendship play some important roles in the development of our organization. Inspired by Irino's devotion and supported by numerous people, succeeding conferences/festivals were held in 17 cities in the following 37 years. The fact that ACL could have been continuous and prosperous lies no doubt in the noble spirits of its founding members, former chairmen and great supporters, to name a few, Yoshiro Irino, Lin Shen-Shih, Hsu Tsang-Houei, Lucrecia Kasilag, Sung-Jae Lee, José Maceda, Reiko Takahashi-Irino, Chou Wen-Chung, Yasushi Akutagawa, Toshiro Mayuzumi, Toru Takemitsu, Isang Yun, Doming Lam, Ramon Santos, Ma Shui-long, Isao Matsushita, Kyungsung Suh, Jack Body, etc.

Since 1981, the ACL has instituted the awarding of the Yoshiro Irino Memorial Prize for the best composition by a young composer under the age of 35 of the host country (it is Taiwan this year). The award consists of a cash prize of US\$1,000 and a certification sponsored by the JML Seminar Yoshiro Irino Institute of Music in Tokyo. This year is the 22nd occasion for this award. We also have in this festival the 18th occasion of issuing the ACL Young Composers Awards. It is an international competition for young

composers of the region, firstly established in 1988 during the 12th ACL Conference & Festival held in Hong Kong. The awards will be presented at the end of a special concert in which nominated chamber works by composers under the age of 30 from each ACL country member are performed.

On behalf of the Asian Composers League, I extend our most profound thanks and appreciation to the organizers, sponsors and patrons in Taiwan. And ACL looks forward to contributing some great Asian modern music to the local & international audiences.

陳錦標
Joshua Chan

Composing the Glory of Oriental Music

2011 ACL Festival Organizing Committee Honorary Chairman
Chair of Board, Egret Culture and Education Foundation
Previously Minister of the Council for Cultural Affairs
Yu-Chiou TCHEN

Since its incorporation in 1971, the Asian Composers League (ACL) has been an important channel for composers across Asia to exchange inspirations, ideas and present their compositions. It also creates a synergy of creativity in oriental music. This international organization of culture is founded by the late Professor Tsang-Houei Hsu and dedicated to the furtherance of music. With its annual conference and musical festival, ACL fulfills the mission of sharing music and discovering new composing talents among different nations of Asia. Taiwan is one of the founding member countries of ACL and we have since created a network of international exchange and interaction with members of ACL. Through faithfully participating the activities, Taiwanese composers gain a new stage to present their creativity and to witness new trends of music across countries. In the meantime, musicians and audiences from other Asia-Pacific countries have also better understanding of development in Taiwanese music.

The creation of culture and art is a faithful representation of the artist's spirituality, emotion and passion for life, and composing music is no exception. The merging, overlapping tunes and swinging of multiple auditory experience touch hearts of the audiences directly. Such experiences can be highly emotional and even inspire new views toward life. For this very reason, ACL has an annual conference and musical festival that is held by each of its member countries in turn to promote new music and composition. Over the years, the ACL conference achieved significant results and created countless musical heritage. Previously the conference and festival had been held in Taiwan in 1976, 1986, 1994 and 1998. This year the ACL conference and musical festival will be held in Taiwan for the first time since Professor Tsang-houei Hsu passed away and therefore it is considered as a special memorial occasion. We are dedicated to the planning for this conference and focus again on the initial mission of ACL - to learn, to create, to discover new talents and to establish the theory of music creation.

There will be over 30 activities from late November to early December, including 15 concerts, 3 speeches and a competition of new generation compositions, call for works in the categories of Taiwanese music and outstanding composition from Asia-Pacific region, and a seminar with the theme of "Innovation based on traditions". Many Taiwanese performing companies, schools and institutions are participating, and we have also sponsors supporting the entire movement. As the organizer of the conference and musical festival, I feel that this fully demonstrates the united strength and effort in a host country to make it a very successful event and a tribute to the contribution of Professor Tsang-Houei Hsu.

Over 300 musicians and groups are coming from all over the Asia-Pacific region to participate in the ACL conference, and about 150 of them will have various concerts in Taipei, Taichung and Hsinchu. The conference and musical festival is definitely the most important event of the music industry in Taiwan in recent years.

The founder of ACL, Professor Tsang-Houei Hsu, was a highly acclaimed and respected Taiwanese musician and educator. Hsu continued his study of music in France after receiving a bachelors degree in Taiwan. In 1959, he entered a competition at Modern Music Society of Italy with an adaption of a Japanese poem for mezzo soprano (Une mélodie pour mezzo soprano et quatuor á cordes), thus began his career as a composer.

Professor Hsu returned to Taiwan after completing his study in France in 1959 and focused his career on music composition and education. In addition, he spent much effort in the field research and collection of Hanzhu, hoklo, hakka, as well as indigenous music. Hsu made huge contributions as a composer, educator as well as an ethnomusicologist. Professor Hsu saw the value of the creativity inspired by the exchange between music groups and organizations across the borders, and therefore he founded various musical institutions.

In order to promote modern performing techniques from western music, Professor Hsu formed an ensemble named "New Music Premiere" with Chang-Kuo Teng, Azusa Fujita (Anna Teng) and Chi-Kao Chang, which made significant contributions to the modernization of Taiwanese music. Hsu firmly believed that innovation based on a traditional foundation is the essential concept for a sustainable development of art. It is also noteworthy that the Council of Cultural Affairs established a professional research unit of ethnomusicology in 2003, thanks to Hsu's initiative and efforts of many years. The research unit, Taiwan Music Center of the Preparatory Office of The National Headquarters of Taiwan Traditional Arts, has a dedicated music library that collects and promotes music from different ethnic groups in Taiwan and the Asia-Pacific region. Professor Hsu is undoubtedly the key person in the development, research, promotion and preservation of Taiwanese music.

The Egret Culture and Education Foundation is an organization that collects, organizes, researches and promotes Taiwanese culture. The foundation has published multiple audio materials and books. It shares a similar vision with the Asian Composers League and hence suits perfectly as a partner for the annual ACL conference.

The ACL conference in Taiwan is a tribute to Professor Hsu, and at the same time we hope to ignite a new wave of creativity and encourage composers to discover the core value in our oriental music and culture. Together we are composing the glory of oriental music!



A Century of Magnificent Art

Wishing Great Success for the 2011 Asian Composers League Conference and Festival

Artistic Director of National Theater and National Concert Hall
Pi-Twan HUANG

Coinciding with the hundredth anniversary of the founding of the Republic of China, the Taiwan section of the Asian Composers League and its director general Hwang-Long Pan have prepared a rich international pageant, the 2011 Asian Composers League Conference and Festival, for Taiwan's fifth hosting of this event, which will begin on November 26, 2011, at an unusually meaningful time and place. Over 30 different activities will take place in Taipei, Taichung, and Hsinchu, with several of the Taipei events taking place at the National Concert Hall, which, along with the National Theater, is the country's premier venue for performing arts. I am honored to be participating in this very meaningful event.

The Asian Composers League was founded 38 years ago in 1973. It is the oldest cultural organization in the Asia-Pacific region, and its initiator, Professor H Tsang-Houei Hsu, aside from being a contemporary music composer and music educator with tremendous influence in Taiwan and throughout the ethnic Chinese world, had a close connection with the National Theater and Concert Hall. Not only did he participate in planning and performances in the early days of the National Theater and Concert Hall, but also served as the first musical director of the National Symphony Orchestra when it became the resident orchestra at the National Concert Hall. These connections make us feel a joyful affinity as we as hosts welcome our musical guests from many countries. I would like to take this opportunity to offer my best wishes for the success of the conference and performances, and I hope that all the participants will gain a greater understanding of Taiwan's rich and diverse cultural vitality and will take home beautiful memories of their time here.

黃碧文
Pi-twan

Gratitude and Benediction

President of Taipei National University of the Arts
Founder and Artistic Director of Ju Percussion Group
Tzong-Ching JU

It is our joy to be the hosting country of the Asian Composers League annual conference and festival. Since 1976, this is the fifth time that ACL has its conference in Taiwan. I feel honored to have participated in three conferences in Taiwan. During previous conferences, I got to know many friends, learned new knowledge, and discovered plenty of excellent compositions.

Due to the nature of my career, I am constantly in touch with composers through premiering new works or commissioning of new pieces. Since the incorporation of my percussion group, the composers have given me many inspirations and suggestions. These insights helped the percussion group to grow and develop in many ways, and therefore I am extremely grateful of the contribution of composers and the international network established by the Asian Composers League.

In order to prepare and plan for the Asian Composers League conference and festival, the Taiwanese branch of ACL started early under the lead of chairperson Professor Hwang-Long Pan. There will be many different activities including performance, competition, conference and seminars. With the dedication and expertise of the planning team, I feel certain that this conference will be a wonderful international feast of art and culture. I sincerely wish a huge success of the conference!

朱宗慶
Ju. Tzong-ching

Crossing the Barriers of Time and Spaces

Chairman of Asian Composers League Taiwan
Artistic Director of 2011 ACL Festival Organizing Committee
Hwang-Long PAN

I would like to represent the Taiwan Composers Association and the Taiwan National Committee of Asian Composers League, to welcome our precious guests for visiting Taiwan, wishing all the events during the eight days would enhance the development of music in Asian-Pacific area.

Professor Tsang-Houei Hsu, the late Taiwanese composer, raised the idea in 1971 of establishing the Asian Composers League, which has been forty years since then. From the year of 1973, member countries worked together and took turns to host annual assembly and music festival, aiming to promote music composition in Asia and to pass down the music and cultural heritage, with many positive reactions from different countries. After 38 years, the Asia-Pacific Music Festival has been held 29 times, in which Taiwan hosted in 1976, 1986, 1994 and 1998. The year 2011 happened to be ROC's 100 anniversary, and also the 30th year since Taiwan established her Executive Yuan Council for Cultural Affairs, which is very meaningful for Taiwan to host her fifth Asia-Pacific Music Festival.

"Crossing the Barriers of Time and Spaces" is the theme of 2011 ACL Asian-Pacific Music Festival. We hope to perform works full of originality or new works based in traditions. On the other hand, we wish to exchange our music culture with different countries through great performances by Taiwanese musicians. We have provided some opportunities for works by composers who studied Asian traditional music, from non-member countries, and some thesis to be presented by musicologists. We have received 486 compositions 22 theses from 22 countries after calling for scores and papers. Among the 486 works, every member country has chosen one composition for the Young Composer Award, and other works have been selected by the jury. In addition, we have invited 4 composers who have special contribution to the ACL to present their works. There are 100 works in total to be performed from November 26th (Sat.) to December 3rd (Sat.) in Taipei, Taichung and Hsinchu.

For the concerts, we have invited the most representative groups to perform, such as National Symphony Orchestra, National Taiwan Symphony Orchestra, Taipei Chinese Orchestra, Orchestra of Taipei National University of the Arts, Ju Percussion Group, Little Giant Orchestra, Taipei Chamber Singers, and Chamber Ensembles from the Music Departments of National Taiwan Normal University, Taipei National University of the Arts, Soochow University, as well as the Ensemble ISCM-Taiwan, and many other Taiwanese

musicians. We have also invited Chai Found Music Workshop and the Yenlexuan Beiguan Theatre to perform during the opening ceremony, and the Department of Traditional Music of Taipei National University of the Arts to perform Nanguan and Beiguan music, to show everyone the essence of Taiwan's traditional music.

The 2011 ACL Asia-Pacific Music Festival is made possible by the great support from Taiwan's Executive Yuan Council for Cultural Affairs, and co-hosted by the Chiang Kai-Shek Memorial Hall and National Taiwan Symphony Orchestra. We would like to thank the following institutions for hosting the events: Taipei National University of the Arts, Departments of Music of National Taiwan Normal University, National Taichung University of Education, National Chiao Tung University, and Soochow University, as well as Taipei City government. Thanks to all the musicians for the performances without much payment, and thanks to many kind persons, companies, and institutes for their generous funding. Thanks to all the members in the team for their sacrifice and dedication. May this great event lead us to cross the barrier of Time and Spaces.



Concerts

11/26 (Sat.) 19:30 National Concert Hall, Taipei, Taiwan
國家音樂廳

Opening Concert
開幕音樂會：你說是當代我說是經典

Alexander DRČAR, conductor 指揮 德夏
National Symphony Orchestra 國家交響樂團

Alban Berg: Three Pieces for Orchestra, Op. 6 [1913, revised 1929]
貝爾格：《三首管弦樂作品》[1913, 1929 修訂]

Jin-sun YU (Korea): *At the Last Trump*, concerto for trumpet and orchestra [2010]
柳真宣（韓國）：《最後的號角聲》為小號及管弦樂團 [2010]
Kaoru SUGIKI, Trumpet
小號 杉木馨

Jack BODY (New Zealand): *Palaran: Poems of Love and War*, for orchestra and
Javanese singer [2004]
巴蒂（紐西蘭）：《帕拉然：愛與戰爭之詩》為管弦樂團與爪哇歌者 [2004]
Budi PUTRA, Javanese singer
爪哇歌者 普特拉

～ INTERMISSION 中場休息～

Ming-Hsiu YEN (Taiwan): *Yun*, for orchestra [2008]
顏名秀（臺灣）：《韻》為管弦樂團所寫 [2008]

Phoebus Kar-Tai LEE (Hong Kong): *Palpitation*, montage for large orchestra in 100
seconds [Centennial Seconds] [2011]
李家泰（香港）：《悸動》為大管弦樂團的一百秒拼貼（創意一百）[2011]

Osamu KADOWAKI (Japan): *edge*, for tenor saxophone and orchestra [1999]
門治（日本）：《際》為次中音薩克管及管弦樂團 [1999]
Chia-Hsiu TSAI, Tenor Sax
次中音薩克管 蔡佳修

Hwang-Long PAN (Taiwan): *Heterophony*, concerto for orchestra with zheng, piano, organ
and traditional bei-guan Ensemble, mov. III, IVB & V [2005/2006]
潘皇龍（臺灣）：《普天樂》管弦樂協奏曲，為管弦樂團以及古箏、鋼琴、管風琴與北管樂團，
第 III、IVB、V 樂章 [2005/2006]
Jiuan-Reng YEH, Zheng
古箏 葉娟仍
Dan-Yi CHEN, Piano
鋼琴 陳丹怡
Lih-Ching LIN, Organ
管風琴 林麗卿
Yan Lexuan Beiguan Theater, Bei-Guan ensemble
北管 延樂軒北管劇團

11/27 (Sun.) 13:30 National Concert Hall, Taipei, Taiwan
國家音樂廳

Percussion Ensemble Concert
擊樂合奏音樂會：登峰造擊

Ju Percussion Group 朱宗慶打擊樂團

Ka-Wai SO (Hong Kong): *In the Dream of Ancient Path*, for four percussionists [2011]
蘇家威（香港）：《古道之夢》為擊樂四重奏 [2011]

Simon CHARLES (Australia): *River Walk*, for percussion trio [2005]
查里斯（澳洲）：《河濱漫步》為擊樂三重奏 [2005]

Chia-Lin PAN (Taiwan): *Dionysus*, for five percussionists [2009]
潘家琳（臺灣）：《戴奧尼修斯》為擊樂五重奏 [2009]

～ INTERMISSION 中場休息～

Noriko NAKAMURA (Japan): *KUSA*, for five percussionists [1998]
中村典子（日本）：《種》為擊樂五重奏 [1998]

Young-Eun PAIK (Korea): *Autumn Sky*, for percussion quartet [2008]
白恩（韓國）：《秋日天際》為擊樂四重奏 [2008]

Wen-Tze LU (Taiwan): *Three Dimention Puzzle*, for percussion sextet [2006]
呂文慈（臺灣）：《樹倒猢猻散》為擊樂六重奏 [2006]

11/27 (Sun.) 16:00 National Recital Hall, Taipei, Taiwan
國家演奏廳

Chinese Instrument Ensemble Concert
絲竹音樂會：絲竹新境界

Chih-Sheng CHEN, conductor
指揮 陳志昇

Little Giant Chinese Chamber Orchestra
小巨人絲竹樂團

Shing-Kwei TZENG (Taiwan): *A Lotus Blossom*, for, erhu, yangqin, pipa, daruan and
percussion (1990)

曾興魁（臺灣）：《蓮花座》簫、二胡、揚琴、琵琶、大阮與打擊 (1990)

Chih-Ting WU, di-xiao 笛簫 巫致廷 Yu-Jui CHUNG, erhu 二胡 鍾於觀

Wei-Ling WANG, yangquin 揚琴 王瑋琳 Chia-Ning LIANG, pipa 琵琶 梁家寧

Chung-Ching CHEN, daruan 大阮 陳崇青 Yi-Ta HSU, perdussion 打擊 徐易達

Joshua CHAN (Hong Kong): *Circular Triangle*, composition for erhu, pipa and zheng (2000)

陳錦標（香港）：《環形三角》為二胡、琵琶與箏 (2000)

Wei-Jen YEH, erhu 二胡 葉維仁 Chia-Ning LIANG, pipa 琵琶 梁家寧

Tai-Lin HSIEH, zheng 箏 謝岱霖

Yi-Chen TSAI (Taiwan): *The Original Intention*, for di-xiao, pipa, zheng and chung-hu (2010)

蔡宜真（臺灣）：《燃點》為簫、琵琶、古箏與中胡 (2010)

Yu-Tzu LI, di-xiao 笛簫 李育慈 I-Jan CHAO, pipa 琵琶 趙怡然

I-Hua YANG, zheng 古箏 楊宜樺 Ting-Yi CHEN, chung-hu 中胡 陳婷怡

※ 此曲演出者由作曲家自行安排 The performers of the piece are invited by the composer.

～ INTERMISSION 中場休息～

Chihchun Chi-Sun LEE (Taiwan): *Liu-Shu (Elegance)*, for liuqin, dizi and yangqin (2008)

李志純（臺灣）：《柳絮》為柳琴、笛子與揚琴 (2008)

Chung-Ching CHEN, liuqin 柳琴 陳崇青 Chih-Ting WU, di-xiao 笛子 巫致廷

Wei-Ling WANG, yangquin 揚琴 王瑋琳

Chen-Hui JEN (Taiwan): *Through a Fading Autumn*, for two huqin players, pipa, and zheng (2009)

任真慧（臺灣）：《晚秋渡》為兩位胡琴演奏者、琵琶與廿一絃箏 (2009)

Yu-Jui CHUNG, erhu 二胡 鍾於觀 Wei-Jen YEH, erhu 二胡 葉維仁

Chia-Ning LIANG, pipa 琵琶 梁家寧 Tai-Lin HSIEH, zheng 箏 謝岱霖

Lan-Chee LAM (Hong Kong): *Ancient Colour*, for dizi, sheng, yangqin, pipa, zheng and
erhu (2010)

林蘭芝（香港）：《古色》為笛子、笙、揚琴、琵琶、箏與二胡 (2010)

Chih-Ting WU, di-xiao 笛子 巫致廷 Yu-Hsuan HUANG, sheng 笙 黃郁軒

Wei-Ling WANG, yangquin 揚琴 王瑋琳 Chia-Ning LIANG, pipa 琵琶 梁家寧

Tai-Lin HSIEH, zheng 箏 謝岱霖 Wei-Jen YEH, erhu 二胡 葉維仁

11/27 (Sun.) 19:30 National Concert Hall, Taipei, Taiwan
國家音樂廳

Choral Music Concert
合唱音樂會：人聲交響

Yun-Hung CHEN, conductor 指揮 陳雲紅
Paoyi CHANG, piano 鋼琴 張寶藝
Taipei Chamber Singers 台北室內合唱團

Seung-Jae CHUNG (Korea): *Das Hohepriesterliche Gebet*, for a cappella (2010)
鄭丞宰（韓國）：《大祭司之禱》為無伴奏合唱 (2010)

Shan-Hua CHIEN (Taiwan): *Alleluia*, for a cappella (2008)
錢善華（臺灣）：《Alleluia - 布農篇》為無伴奏合唱 (2008)

John SHARPLEY (Singapore): *A Dream Within a Dream, for mixed choir*, erhu, zheng and
vibraphone (2008)

夏普禮（新加坡）：《夢中夢》為混聲合唱、二胡、箏與電顫琴 (2008)

Tang-Hsuan LO, erhu 二胡 羅堂軒 Jiuan-Reng YEH, Zheng 箏 葉娟初

Wan-Ching YEN, vibraphone 電顫琴 顏婉清

Alona EPSHTEIN (Israel): *Snow*, for 6 solo voices or chamber choir (2011)
艾波斯坦（以色列）：《雪》為六位獨唱家或室內合唱團 (2011)

Yu-Chun CHIEN (Taiwan): *Cavalita Seluna*, for mixed four-part chorus (2009)
簡宇君（臺灣）：《Cavalita Seluna》為四部混聲合唱團 (2009)

Jung-Ying LEE, soprano 女高音 黎蓉櫻 Hai-Yun CHENG, alto 女低音 鄭海芸

Yin-Chi CHANG, tenor 男高音 張殷齊 Julian LO, Bass 男低音 羅俊穎

～ INTERMISSION 中場休息～

Victor CHAN (Hong Kong): *On and On: An Ancient Song*, foe choir and piano (2009)
陳偉光（香港）：《古悠悠行》為合唱團與鋼琴 (2009)

Nalin SHEN (New Zealand): *Xia Sichuan (Going Down to Sichuan Province)*, for two soprano,
mezzo-soprano, tenor, baritone and bass (2009)

沈納蘭（紐西蘭）：《下四川》為兩位女高音、女中音、男高音、男中音與男低音 (2009)

Maria Christine MUYCO (Philippines): *Ang Pahgabyug sang Pendulum (Thrusting the
Pendulum)*, for chorus and percussions, text by Alain Russ Dimzon (2011)

穆伊可（菲律賓）：《鐘擺效應》為合唱團與打擊樂 (2011)

Chin-Yun YU, percussion 打擊 余沁芸 Meng-Ke YU, percussion 打擊 余孟珂

Hsien-Sheng LIEN (Taiwan): *Smile in the Wind*, for mixed chorus with bamboos (2006)
連憲升（臺灣）：《風中的微笑》為混聲合唱團與竹笛 (2006)

Doming LAM (Hong Kong): *Dust Bury the Bridge of Xian Yang*, for chorus, baritone solo and
two pianos (1983)

林樂培（香港）：《塵埃不見咸陽橋》為合唱團、男中音與雙鋼琴 (1983)

Ying-Jen YAO, baritone 男中音 姚盈任

Paoyi CHANG, piano 鋼琴 張寶藝 David Wiwi KUAN, piano 鋼琴 官大為

11/28 (Mon.) 14:00 Soochow University Performing Arts Center, Taipei,
Taiwan
東吳大學松怡廳
Young Composers Competition Concert
亞太明日之星：ACL 青年作曲比賽

Ching-Po CHIANG, conductor of the SU ensemble 指揮 江靖波
Contemporary Ensemble of SU Music Department 東吳大學音樂學系現代重奏團
Members of the NTNU Music Department Symphony Orchestra 國立台灣師範大學音樂系
交響樂團團員
NCTU Chamber Music Workshop 交大室內樂工作坊

Holly HARRISON (Australia): *Take Care of the Sense, and the Sounds Will Take Care of
Themselves*, for chamber ensemble (2011)
哈里森（澳洲）：《專注於感官，聲韻自會到位》為室內樂 (2011)
Members of the NTNU Symphony Orchestra 國立台灣師範大學音樂系交響樂團團員

Mike Wai-Fung YUEN (Hong Kong): *Faces*, octet for winds, strings, piano and percussions
(2011)
袁偉鋒（香港）：《臉》為管樂、弦樂、鋼琴與打擊樂 (2011)
Contemporary Ensemble of SU Music Department 東吳大學音樂學系現代重奏團

Bnaya HALPERIN (Israel): *Dents*, three movements for clarinet and string trio (2010)
霍珀林（以色列）：《凹痕》三個樂章為單簧管及弦樂三重奏 (2010)
NCTU Chamber Music Workshop 交大室內樂工作坊

~ PAUSE 稍息 ~

Yukiyo TAKAHASHI (Japan): *Soma*, for flute, oboe, violin, cello and percussion (2008)
高橋幸代（日本）：《身》為長笛、雙簧管、小提琴、大提琴與打擊樂 (2008)
Contemporary Ensemble of SU Music Department 東吳大學音樂學系現代重奏團

Yong-Min HAN (Korea): *Ensemble for 8 Musicians* (2011)
韓容敏（韓國）：《為八位演奏者之合奏曲》(2011)
Contemporary Ensemble of SU Music Department 東吳大學音樂學系現代重奏團

Jessica CHO Kah Poh (Malaysia): *Five Little Pieces for Piano* (2010)
朱嘉寶（馬來西亞）：《五首鋼琴小品》(2010)
NCTU Chamber Music Workshop 交大室內樂工作坊

~ PAUSE 稍息 ~

Tristan CARTER (New Zealand): *Murmur*, for string quartet (2007)
卡特（紐西蘭）：《呢喃》為弦樂四重奏 (2007)
Members of the NTNU Symphony Orchestra 國立台灣師範大學音樂系交響樂團團員

~ PAUSE 稍息 ~

Zhang-Yi CHEN (Singapore): *Echoes*, for String quartet (2009)
陳長毅（新加坡）：《回聲》為弦樂四重奏 (2009)
Members of the NTNU Symphony Orchestra 國立台灣師範大學音樂系交響樂團團員

Wei-Chieh LIN (Taiwan): *...as time flows, and eclipses...*, for string quintet and piano (2011)
林煒傑（臺灣）：《時·蝕》為弦樂四重奏與鋼琴 (2011)
Members of the NTNU Symphony Orchestra 國立台灣師範大學音樂系交響樂團團員

Chonlawit BUNJAN (Thailand): *Quartet II*, for clarinet, violin, cello and piano (2011)
本江（泰國）：《第二號四重奏》為單簧管、小提琴、大提琴與鋼琴 (2011)
NCTU Chamber Music Workshop 交大室內樂工作坊

Ian NG (Hong Kong): *Grand Jeté on a Violin*, for violin and piano (2011)
Winner of the 2009 ACL Young Composers Competition, Commissioned Work
伍家駿（香港）：《小提琴上的大跳》為小提琴與鋼琴 (2011)
2009 年亞洲作曲家聯盟青年作曲比賽得主，大會委託創作
NCTU Chamber Music Workshop 交大室內樂工作坊

11/28 (Mon.) 19:30 Soochow University Performing Arts Center, Taipei, Taiwan
東吳大學松怡廳
Chamber Music for Traditional and Western Instruments Concert
中西樂器混合室內樂音樂會：東西對彈

Ensemble ISCM-Taiwan 現代音協樂團
Chai Found Music Work Shop 采風樂坊

Kyung-Mee RHEE (Korea): *Chu-Chun-Sa Il*, for haegum (Chinese erhu), oboe, cello, and percussion (2010)
李京美（韓國）：《鞦韆詞 II》為二胡、雙簧管、大提琴與打擊樂 (2010)
Hsiao-Ting HSU, erhu 二胡 胥庭 Pei-Chi LEE, oboe 雙簧管 李佩琪
I- Ching CHENG, cello 大提琴 鄭伊晴 Ya-Ling HUANG, percussion 打擊 黃雅綾

C.H. LOH (Malaysia): *Winter Night on the River*, for qudi (flute), clarinet, bass clarinet and percussion (2009)
羅振康（馬來西亞）：《冬夜河上》為曲笛、單簧管、低音單簧管與打擊樂 (2009)
Chung-Hsien WU, qudi 曲笛 吳宗憲 Chiao-hui YANG, clarinet 單簧管 楊喬惠
Tsu-Hsin LIN, bass clarinet 低音單簧管 林祖鑫 Ya-Ling HUANG, percussion 打擊 黃雅綾

Ahmet Yürür (Turkey): *Suite des femmes et des passions*, for double bass and piano (2011)
悠幽祿爾（土耳其）：《女子與情感組曲》為低音大提琴與鋼琴 (2011)
Han Han CHO, double bass 低音大提琴 卓涵涵 Hsin-Jung HSIEH, piano 鋼琴 謝欣容

Fan-Ling SU (Taiwan): *Capriccio in the Mountain*, trio for erhu, percussion and piano (2006, revised 2011)
蘇凡凌（臺灣）：《山中隨想》為二胡、打擊樂與鋼琴 (2006, 2011 修訂)
Chen-Ming HUANG, erhu 二胡 黃正銘 Hsiao-Yin WANG, percussion 打擊 王小尹
Yi-Chen LEE, piano 鋼琴 李宜珍

～中場休息 INTERMISSION ～

Johan OTHMAN (Malaysia): *whose shadow would fall on*, for clarinet and piano
奧斯曼（馬來西亞）：《影子落於…》為單簧管與鋼琴
Tsu-Hsin LIN, clarinet 單簧管 林祖鑫 Hsin-Jung HSIEH, piano 鋼琴 謝欣容

Klaus Hinrich STAHRMER (German): *Wu*, for sheng, clarinet and cello (2010)
史塔莫（德國）：《悟》為笙、單簧管與大提琴 (2010)
Lung-Yi HUANG, sheng 笙 黃隴逸 Chiao-hui YANG, clarinet 單簧管 楊喬惠
I- Ching CHENG, cello 大提琴 鄭伊晴

Raymond MOK (Hong Kong): *Five Studies for Three Instruments*, for amplified huqin, amplified piano and percussion (2000, revised 2004)
莫健兒（香港）：《三聲五樂》為胡琴、鋼琴與打擊樂 (2000, 2004 修訂)
Chen-Ming HUANG, huqin 胡琴 黃正銘 Yi-Chen LEE, piano 鋼琴 李宜珍
Hsiao-Yin WANG, percussion 打擊 王小尹

Kee-Yong CHONG (Malaysia): *Metamorphosis VIII*, for sheng, flute (alto flute), oboe, clarinet in Bb (bass clarinet) and double bass (2007)
鍾啟榮（馬來西亞）：《變形之八》為笙、長笛、雙簧管、單簧管與低音大提琴 (2007)
Lung-Yi HUANG, sheng 笙 黃隴逸 Yi-Hui LIN, flute 長笛 林蕙蕙
Pei-Chi LEE, oboe 雙簧管 李佩琪 Chiao-hui YANG, clarinet 單簧管 楊喬惠
Tsu-Hsin LIN, bass clarinet 低音單簧管 林祖鑫 Han Han CHO, double bass 低音大提琴 卓涵涵

11/29 (Tue.) 16:00 National Taichung University of Education, Taichung, Taiwan
國立台中教育大學音樂樓音樂廳
Solo and Duet Concert
獨奏重奏音樂會

Peter MYERS (Australia): *Entasis*, for solo trumpet (2002)
麥爾斯（澳洲）：《Entasis》為小號獨奏 (2002)
Chao-Cheng LIN, trumpet 小號 林昭成

Sergiu SHAPIRA (Israel): *Sonata in One Movement*, for cello Solo (2002)
夏琵拉（以色列）：《單樂章奏鳴曲》為大提琴獨奏 (2002)
Chia-Yi TSENG, cello 大提琴 曾加宜

Angelia NATAILUVA (Indonesia): *Piece for Solo Clarinet* (2011)
盧燁煌（印尼）：《單簧管獨奏小品》 (2011)
Yu-Ju HU, clarinet 單簧管 胡郁如

Clarence MAK (Hong Kong): *The Approach of Day*, for violin and viola (2004)
麥偉鑄（香港）：《朝來》為小提琴與中提琴 (2004)
Maxin LEE, violin 小提琴 李威萱 Yuyu CHU, viola 中提琴 朱育佑

～ INTERMISSION 中場休息～

Lily CHEN (Taiwan): *Phase Transition*, for prepared twenty-two-stringed zheng solo (2008)
陳立立（臺灣）：《相變》為預置二十一絃箏獨奏 (2008)
Jiuan-Reng YEH, Zheng 古箏 葉娟玛

Se-In SEONG (Korea): *Ewigkeit II (a Kalpa II)*, for flute solo (2007)
成世仁（韓國）：《永遠》為長笛獨奏 (2007)
Chia-Fen Tsai, flute 長笛 蔡佳芬

Sakiko KOSAKA (Japan): *Bamboo's Cave*, for clarinet and violoncello (2010)
小咲子（日本）：《竹之洞》為單簧管與大提琴 (2010)
Chiao-hui YANG, clarinet 單簧管 楊喬惠 I- Ching CHGNE, cello 大提琴 鄭伊晴

11/29 (Tue.) 19:00 Taichung Chung-Hsin Hall, Taichung, Taiwan
台中 中興堂

Final Concert of the Composition Competition NTSO 2011 / ACL
Orchestra Concert

國臺交 100 年度音樂作品徵選決選暨 ACL 年會及亞太音樂節系列音樂會

Fusao KAJIMA, conductor 指揮 間聰夫
National Taiwan Symphony Orchestra 國立臺灣交響樂團

Tai-Kuang CHAO: *Glitter* (NTSO 2011 competition finalist)
趙泰廣：《燦》（國臺交 100 年度音樂作品徵選入選作品）

Yi-Shuen CHEN: *A Reminiscence from a Bell* (NTSO 2011 competition finalist)
陳以軒：《鳴鐘下的渲染》（國臺交 100 年度音樂作品徵選入選作品）

Chien-Wen CHENG: *When Wind and Rain Come at Night* (NTSO 2011 competition finalist)
鄭建文：《夜來風雨聲》（國臺交 100 年度音樂作品徵選入選作品）

Yu-Ting YANG: *The Dance of Butterfly* (NTSO 2011 competition finalist)
楊語庭：《蝶舞》（國臺交 100 年度音樂作品徵選入選作品）

～ INTERMISSION 中場休息～

Chin-Yow LIN (Taiwan): *The UNI-Verse*, concerto for piano and orchestra
林進祐（臺灣）：《宇宙》為鋼琴及管弦樂團
Andrei YEH, piano 鋼琴 葉孟儒

Shui-Long MA (Taiwan): *Searching*, for gu-cheng and orchestra
馬水龍（臺灣）：《尋》古箏協奏曲
Hao-Yin HUANG, gu-cheng 古箏 黃好吟

～頒獎典禮 PRIZE GIVING CEREMONY～

11/30 (Wed.) 16:00 Chamber Music Concert at NTSO Concert Hall
國立臺灣交響樂團霧峰演奏廳

Chamber Music Concert
室內樂音樂會

Fusao KAJIMA 指揮 間聰夫
National Taiwan Symphony Orchestra 國立臺灣交響樂團

Chris GENDALL (New Zealand): *Suite*, for string quartet (2009)
貞達爾（紐西蘭）：《組曲》為弦樂四重奏 (2009)
Jung-Teng, CHANG, violin 小提琴 張容騰 Chen-Yu HSU, violin 小提琴 徐晨又
Yi-Lung TSAI, viola 中提琴 蔡依倫 Kai-Wen LIU, cello 大提琴 劉凱文

Kuei-Ju LIN (Taiwan): *6:13 PM*, for brass quintet (2009)
林桂如（臺灣）：銅管五重奏《6：13PM》(2009)
Skye CHANG, trumpet 小號 張中茗 Yi-Hsing JHAN, trumpet 小號 詹以行
Chi-Zong WANG, horn 法國號 王姿蓉 Chung-Hao HUANG, trombone 長號 黃仲浩
Yu-Chien YU, bass trombone 低音長號 顏好倩

～ INTERMISSION 中場休息～

Ramon Santos (Philippines): *Taka-Gong-An*, for Flute, Piano and Percussion (2010)
山托斯（菲律賓）：《Taka-Gong-An》為長笛、鋼琴與打擊樂 (2010)
Shuo-Yu CHANG, flute 長笛 張碩宇 Zhao-Hui Cai, piano 鋼琴 蔡昭慧
Shiu-Dan HUANG, percussion 打擊 黃丹

Weerachat PREMANANDA (Thailand): *Rhythmic Flowers II*, for oboe, violin, cello and
piano (2010)
普雷曼達（泰國）：《節奏之花 II》為雙簧管、小提琴、大提琴與鋼琴 (2010)
Mei-Hui CHANG, oboe 雙簧管 張美慧 Chao-Liang WU, violin 小提琴 吳昭良
Yan-Huei LI, cello 大提琴 李妍慧 Chen-Ling FAN, piano 鋼琴 范珍綾

Chris HUNG (Hong Kong): *Ever-changing Veins of Stone*, for flute, cello and piano (2010,
revised 2011)
洪銘健（香港）：《石紋變》為長笛、大提琴與鋼琴 (2010, 2011 修訂)
Li-Ming CHEN, flute 長笛 陳麗明 Wei-Li CHANG, cello 大提琴 張偉儷
Zhao-Hui Cai, piano 鋼琴 蔡昭慧

11/30 (Wed.) 19:30 Chamber Music Concert at NTSO Concert Hall
國立臺灣交響樂團霧峰演奏廳
Chamber Music Concert
室內樂音樂會

Fusao KAJIMA 指揮 間聰夫
National Taiwan Symphony Orchestra 國立臺灣交響樂團

Ting-Yi MA (Taiwan): *Prelude*, for flute, clarinet, trumpet, trombone and prepared piano (2007)
馬定一（臺灣）：《前奏曲》五重奏，為長笛、單簧管、小號、長號與鋼琴 (2007)
Li-Ming CHEN, flute 長笛 陳麗明 Ching-Yu SUN, clarinet 單簧管 孫靜玉
Skye CHANG, trumpet 小號 張中茗 Chia-Chi LO, trombone 長號 羅嘉琦
Chen-Ling FAN, piano 鋼琴 范珍綾

Eun-Ha PARK (Korea): *Dream of the Dynasty*, for clarinet, trumpet, violin, cello, percussion and piano (2008)
朴銀荷（韓國）：《王朝之夢》為單簧管、小號、小提琴、大提琴、打擊樂與鋼琴 (2008)
Ching-Yu SUN, clarinet 單簧管 孫靜玉 Yi-Hsing JHAN, trumpet 小號 詹以行
Chiu-Ping LIAO, violin 小提琴 廖秋萍 Yan-Huei Li, cello 大提琴 李妍慧
Shiu-Dan HUANG, percussion 打擊 黃丹 Hui-Chun LIN, piano 鋼琴 林慧君

Hilat BEN-KENNAZ (Israel): *Concerto*, for piano and ensemble (2010)
班 - 科拿滋（以色列）：《為鋼琴與重奏組的協奏曲》 (2010)
Amit Dolberg, solo piano 鋼琴獨奏 多柏格
Shuo-Yu CHANG, flute 長笛 張碩宇 Mei-Hui CHANG, oboe 雙簧管 張美慧
Yee-Chin HSIOU, clarinet 單簧管 蕭也琴 Chuan-Ju LIN, bassoon 低音管 林釗如
Pei-Chin TSAI, horn 法國號 蔡佩津 Yi-Hsing JHAN, trumpet 小號 詹以行
Chia-Chi LO, trombone 長號 羅嘉琦 Yu-Shan, LIN, percussion 打擊 林育珊
Jung-Teng, CHANG, violin 小提琴 張容騰 Chiu-Ping LIAO, violin 小提琴 廖秋萍
Ching-Fei YANG, viola 中提琴 楊青霏 Wei-Li CHANG, cello 大提琴 張偉儷
Show-Ju CHIANG, double bass 低音提琴 江秀如

～ INTERMISSION 中場休息～

Emily KOH (Singapore): *trans-[migra].nation*, for octet
許佩珊（新加坡）：《泛一〔移〕`國家》為八重奏 (2010)
Shuo-Yu CHANG, flute 長笛 張碩宇 Yee-Ching HSIOU, clarinet 單簧管 蕭也琴
Pei-Chin TSAI, horn 法國號 蔡佩津 Yu-Chien YU, bass trombone 低音長號 顏好倩
Che-Ming TSAI, percussion 打擊 蔡哲明 Hui-Chun LIN, piano 鋼琴 林慧君
I-Hsien CHANG, violin 小提琴 張藝獻 Pey-Shiun DAI, doublebass 低音提琴 戴佩勳

Livia LIN (Hong Kong): *Illustrious (A movement from "Ju")*, for solo oboe (Centennial Seconds) (2011)
凌崎偵（香港）：《顯》為雙簧管獨奏（《矩》中的一首小品）（創意一百）(2011)
Chiu-Wen HSUEH, oboe 雙簧管 薛秋雯

Shyh-Ji PAN (Taiwan): *Nostalg – in memory of Typhoon Morakot victims, 2009*, for wind
ensemble and three percussionists (2010)
潘世姬（臺灣）：《懷》給管樂隊與三位打擊樂手 (2010)
Shuo-Yu CHANG, flute 長笛 張碩宇 Li-Ming CHEN, flute 長笛 陳麗明
Mei-Hui CHANG, oboe 雙簧管 張美慧 Ching-Yu SUN, clarinet 單簧管 孫靜玉
Chun-Yuan CHENG, tenor sax 次中音薩克管 鄭鈞元 Chi-Zong WANG, horn 法國號 王姿蓉
Skye CHANG, trumpet 小號 張中茗 Yi-Hsing JHAN, trumpet 小號 詹以行
Chung-Hao HUANG, trombone 長號 黃仲浩 Yu-Chien YU, bass trombone 低音長號 顏好倩
Guo-Ling LIANG, tuba 低音號 梁國霖 Che-Ming TSAI, percussion 打擊 蔡哲明
Yu-Shan LIN, percussion 打擊 林育珊 Shiu-Dan HUANG, percussion 打擊 黃丹

12/02 (Fri.) 11:00 NCTU Arts Center Theater, Hsinchu, Taiwan
國立交通大學藝文中心演藝廳
Electroacoustics / Multimedia Concert I
電聲音樂 I

Yu-Chung TSENG (Taiwan): *A Reminiscence of Pipa*, for flute, percussion, real-time
processing and prepared electronics (2005, revised 2011rev.)
曾毓忠（臺灣）：《琵琶懷舊》長笛、打擊、即時處理與預置電聲 (2005, 2011 修訂)
Yi-Hui LIN, flute 長笛 林蕙蕙 Li-Ya HUANG, percussion 打擊 黃莉雅

Yasuhiro TAKENAKA (Japan): *Kagula*, for electronics (2000)
竹中康博（日本）：《神樂》電聲音樂 (2000)

Wu-Chuan WANG (Taiwan): *The Moment*, for electronics (Centennial Seconds) (2011)
汪戊全（臺灣）：《短暫》電聲音樂（創意一百） (2011)

Hsin YANG (Taiwan): *Kong*, for electronics (2010)
楊昕（臺灣）：《空》電聲音樂 (2010)

Jason LONG (New Zealand): *The Subaquatic Voltai*, for electronics (Centennial Seconds) (2011)
隆（紐西蘭）：《水中伏流》電聲音樂（創意一百） (2011)

Ofer PELZ (Israel): *Convergence*, for alto flute and electronics (2010)
裴爾茲（以色列）：《收斂》中音長笛與電聲音樂 (2010)
Yi-Hui LIN, alto flute 中音長笛 林蕙蕙

12/02 (Fri.) 16:00 National Taiwan Normal University Zhi-Ying Theater,
Taipei, Taiwan
國立臺灣師範大學知音劇場
Electroacoustics / Multimedia Concert II
電聲音樂 II

Do-Won YU (Korea): *Concrete Music II*, for electronics (Centennial Seconds) (2010)
劉道元（韓國）：《具象音樂 II》（創意一百）(2010)

Ying-Jung CHEN (Taiwan): *Deconstruction of the Piano*, for electronics (Centennial Seconds) (2011)
陳映蓉（臺灣）：《鋼琴的解構》電聲音樂（創意一百）(2011)

Hsin-Yu CHOU (Taiwan): *Midnight Autumn Song*, for cello and electronics (2011)
周欣瑜（臺灣）：《子夜秋歌》大提琴與電聲 (2011)
Yu-Sheng LEE, cello 大提琴 李祐昇

Nicola MONOPOLI (Italy): *Vocal Etude*, for electronics (2009)
摩洛波利（義大利）：《人聲練習曲》電聲音樂 (2009)

Chien-Wen CHENG (Taiwan): *Morning Rain*, for piano and electronics (2010)
鄭建文（臺灣）：《晨雨》鋼琴與電聲 (2010)
Chieh-Ya HSU, piano 鋼琴 徐潔亞

Yung-Shen HSIAO (Taiwan): *Drifting Rhythm*, for electronics (2010)
蕭永陞（臺灣）：《漂浮節奏》電聲音樂 (2010)

Chris CREE BROWN (New Zealand): *Inner Bellow*, for clarinet and tape (2010)
克里布朗（紐西蘭）：《內鳴》單簧管及電聲 (2010)
Ya-Chun YANG, clarinet 單簧管 楊雅淳

12/02 (Fri.) 19:30 Taipei Zhongshan Hall, Taipei, Taiwan
臺北市中山堂中正廳
Chinese Orchestra Concert
國樂合奏音樂會：國樂新思維

En SHAO, conductor 指揮 邵恩
Taipei Chinese Orchestra 臺北市立國樂團

Kah-Hoe YII (Malaysia): *Buka Panggung*, for Chinese orchestra
余家和（馬來西亞）：《開台》為國樂團 (2006)

Lok-Yin TANG (Hong Kong): *Cháo*, for suona and orchestra
鄧樂妍（香港）：《潮》為嗩吶與國樂團 (2008)
Tzu-You LIN, Suona 嗩吶 林子由

Kah-Chun WONG (Singapore): *Krakatoa*, for Chinese orchestra
黃佳俊（新加坡）：《火山》為國樂團 (2010)

Richard TSANG (Hong Kong): *Dai-Lok-Tin*, fantasia on original Cantonese tunes
曾葉發（香港）：《大樂天》為國樂團 (2008)

～ INTERMISSION 中場休息～

Ching-Wen CHAO (Taiwan): *Natural Boundary*, for Chinese orchestra, five percussionists and
electronics (2009)
趙菁文（臺灣）：《天倪》為國樂團、打擊樂團與電聲 (2009)

Kwong-Chiu MUI (Hong Kong): *The Sea Off the Little Palm Beach*, for Chinese orchestra
梅廣釗（香港）：《小棕林之海》為國樂團 (2007)

Isao MATSUSHITA (Japan): *Dance of the Firmament*, concerto for two shakuhachis (2007)
松下功（日本）：《天空之舞》為兩位尺八演奏家與國樂團之協奏曲 (2007)
Hozan YAMAMOTO, Shakuhachis 尺八 山本邦山
Shinzan YAMAMOTO, Shakuhachis 尺八 山本真山

12/03 (Sat.) 14:00 TNUA Performing Arts Center Dance Theatre, Taipei, Taiwan
國立臺北藝術大學展演藝術中心舞蹈廳
Chamber Music Concert
室內樂音樂會

- Juro Kim FELIZ (Philippines): *Sa Kanyang Paglayag (In His Voyage)*, for viola, violoncello and doublebass [2010]
菲力茲（菲律賓）：《旅程》為中提琴，大提琴及低音大提琴 [2010]
Yi-Wen CHAO, viola 中提琴 趙怡雯 Pei-Yu CHI, violoncello 大提琴 紀佩妤
Chih-Ping CHU, doublebass 低音大提琴 朱芝屏
- Li-Ping FAN (Taiwan): *From Gray to Blue, for solo piano* (Centennial Seconds) [2011]
范立平（臺灣）：《從灰色到藍色》為鋼琴獨奏（創意一百） [2011]
Shu-Ting LAN, piano 鋼琴 藍書庭
- Lin-Ni LIAO (Taiwan): *Imamusi*, for viola, guitar, baritone saxophone and piano [2008]
廖琳妮（臺灣）：《Imamusi》為中提琴、吉他、上低音薩克管與鋼琴 [2008]
Felix Ungar , viola 中提琴 昂錦猶 Louis TSOU, guitar 吉他 鄒世烈
Chia-Hsiu TSAI, baritone saxophone 上低音薩克管 蔡佳修
Shih-Yang LEE , piano 鋼琴 李世揚
- ～ INTERMISSION 中場休息～
- Michael ASMARA (Indonesia): *Duo*, for violin and piano [2006]
阿斯瑪拉（印尼）：《二重奏》為小提琴及鋼琴 [2006]
Yao-Yu TSAI, violin 小提琴 蔡曜宇 Tien-Lin JIANG, piano 鋼琴 江天霖
- Amit GILUTZ (Israel): *Tslila (Diving)*, for clarinet, harp, piano, violin and cello [2010]
吉魯茲（以色列）：《潛》為單簧管、豎琴、鋼琴、小提琴及大提琴 [2010]
Stan WU, conductor 指揮 吳曜宇
Shi-Xuan WANG, clarinet 單簧管 王詩萱 Chung-Yu LIU, harp 豎琴 劉崇育
Yu-Fang HSU, piano 鋼琴 許玉芳 Wen-Yi LO, violin 小提琴 羅文沂
Shih-Fan LIU, cello 大提琴 劉詩凡
- Bruce CROSSMAN (Australia): *Not Broken Bruised-Reed, for violin*, percussion and piano [2009]
克爾斯曼（澳洲）：《不折斷壓傷的蘆葦》為小提琴、打擊樂及鋼琴 [2009]
Ssu-Wei LEE, violin 小提琴 李思緯 Tzi-Zhen HUANG, percussion 擊樂 黃子臻
Szu -Han WANG, piano 鋼琴 王思涵

12/3 (Sat.) 16:30 TNUA Performing Arts Center Concert Hall, Taipei, Taiwan
國立臺北藝術大學展演藝術中心音樂廳
Orchestra Concert
管弦樂音樂會：管弦新聲

- Tien-Chi LIN, conductor 指揮 林天吉
Taipei National University of the Arts Orchestra 國立臺北藝術大學管絃樂團
- Stephen YIP (Hong Kong): *The Legendary Phoenix*, for piano and orchestra [2009]
葉樹堅（香港）：《鳳凰傳說》為鋼琴及管弦樂團 [2009]
Mei-Ling CHIEN, piano 鋼琴 簡美玲
- Ji-Hyang KIM (Korea): *Concerto for Chanting Monks*, for orchestra [2010]
金芝香（韓國）：《誦經僧人協奏曲》為管弦樂團 [2010]
- Amos ELKANA (Israel): *Tru'a*, for clarinet solo and orchestra [1994]
以利加拿（以色列）：《信號曲》為單簧管及管弦樂團 [1994]
Tsai-Chi WANG, clarinet 單簧管 王采綺
- ～ INTERMISSION 中場休息～
- Masao ENDO (Japan): *<Freeze V>*, for chamber orchestra [2011]
遠藤雅夫（日本）：《凝固 五》為室內樂團 [2011]
- Michael NORRIS (New Zealand): *Sgraffito*, for chamber orchestra [2010]
諾理斯（紐西蘭）：《剔花》為室內樂團 [2010]
- Tsen-Ling LIN (Taiwan): *I Come From Far Away*, for orchestra [2008]
林岑陵（臺灣）：《我來自遠方》為管弦樂團 [2008]
- Masataka MATSUO (Japan): *Phonosphere IV-b*, for guitar and orchestra [2010]
松尾祐孝（日本）：《音空間第四號》為吉他及管弦樂團 [2010]
Magnus ANDERSSON, guitar 吉他 安德森



Country Reports

Country Report I
國家報告一
International Conference Room, National Chiang Kai-Shek Cultural
Center
國立中正文化中心，國際會議室
2011/11/27, 9:30-12:00

Australia 澳洲
Hong Kong 香港
Indonesia 印尼
Israel 以色列

~Tea Time~

Japan 日本
Korea 韓國

Country Report II
國家報告二
International Conference Room, National Chiang Kai-Shek Cultural
Center
國立中正文化中心，國際會議室
2011/11/28, 9:30-12:00

Malaysia 馬來西亞
New Zealand 紐西蘭
Philippines 菲律賓
Singapore 新加坡

~Tea Time~

Taiwan 臺灣
Thailand 泰國

Australia

ACL 2011 Country Report – Australia

Sunday, 28 November, 2011

“Australian Country Report on Recent Contemporary Music ”

The ‘Australian Country Report’ includes information about Australian contemporary music since the previous 2009 Asian Contemporary Music Festival (27th Asian Composers League Festival & Conference), 27 March — 2 April, 2009, Tongyeong and Seoul, Korea.

The Melbourne Composers’ League

The Melbourne Composers’ League is a non-profit organisation with charitable status, which promotes the indigenous and art music of Australia in an Asian Pacific context. It produces professional concerts of Australian and Asian-Pacific new music with premier musicians including Michael Kieran Harvey, Peter Neville, Speak Percussion, Barrie Webb, Deborah Kayser, Geoffrey Morris, Carl Rosman, Mark Knoop, Isin Cakmakcioglu, Rachel Atkinson, Andrew MacGregor, Mark Kruger, Edit Golder, amongst many others. It has performed the music of many Australian composers including Brenton Broadstock, Julian Yu, Stuart Greenbaum, Peter Tahourdin, Ros Bandt, Thomas Reiner, Andrián Pertout, Helen Gifford, Scott McIntyre and Brendan Colbert.

Since its inception in 1997, the MCL has presented 387 works in concerts, many with ABC FM and 3MBS FM broadcasts, of which 303 works have been Australian, 68 from Asia-Pacific, 4 from Latin America, while 12, European. Twenty-nine concerts have been performed which juxtapose the music of Australia with that of another country, including music from New Zealand, Japan, Thailand, Hong Kong, the Philippines, Indonesia, Sumatra, Romania, Israel, Turkey, Taiwan, Chile, Malaysia and Italy.

In 2001, it presented Federation Music Week, with sixteen concerts and four seminars involving Asian Pacific and Australian music, to create a forward looking relationship for Australia with its neighbouring countries for coming years. In this event, as in most of our concerts, the composers were invited to come to Melbourne to meet Australian composers, musicians and audiences.

In 2008, the MCL and independent producer Anna Monea presented Below the Star-

Stretched Sky — a concert of new music for trombone and string quartet from Australia and Korea featuring Barrie Webb and Silo String Quartet at Weill Recital Hall at Carnegie Hall, New York, NY, USA.

In addition, the MCL produces café concerts for members, as well as composition workshops and CDs. In July 2008, a new double CD entitled ‘Rear Vision’ was released featuring twenty-seven Australian composers and numerous Australian performers.

At present the Melbourne Composers’ League has ninety-two members. The MCL’s present Executive Committee is Andrián Pertout (Chairman), Eve Duncan (Secretary), Antonio Tenace (Treasurer), James Wade, Johanna Selleck, and David Keeffe.

www.melbournecomposersleague.com

www.myspace.com/melbournecomposersleague

Email: info@melbournecomposersleague.com

The Melbourne Composers' League has hosted six concert events since April, 2009, which include:



First Light — featuring new chamber music for violin, violoncello and pianoforte from Australia, Italy and Japan performed by Tim Veldman, Alistair Barker and Michael Kieran Harvey. This concert incorporated the music of composers Domenico Gabrieli,

Colin McKellar, Judy Pile, Eve Duncan, Brendan Colbert, Andrián Pertout, Anthony Wilson and Kanako Okamoto, and took place on the 24th of September, 2011 at Trinity Uniting Church, Brighton, Melbourne, Australia.



Five Pointed Star — featuring new chamber music for string quartet and voice from Australia performed by Aaron Barnden (violin), Jessica Bell (violin), Ceridwen Davies (viola), Caerwen Martin (violoncello) and Deborah Kayser (mezzosoprano). This concert incorporated the music of David Holyoake, Adam Starr, Haydn Reeder, Judy Pile, Andrew Batterham, Eve Duncan, Brenton Broadstock and Joseph Giovinazzo, and took place on

the 24th of October, 2010 at Trinity Uniting Church, Brighton, Melbourne, Australia.

The Melbourne Composers' League also presented the 'Four Seasons' Concert Series, which was a huge success. Presented were 40 works by 36 composers from Australia, Japan, Korea, Malaysia, Hong Kong and the Philippines. 'Winter' received a special repeat performance thanks to the support and generosity of Professor Kevin Purcell and the Tasmanian Conservatorium of Music.



Summer — featuring new chamber for flute, viola, harp and percussion from Australia, Japan and Korea performed by Johanna Selleck, Merewyn Bramble, Megan Reeves and Peter Neville. This concert incorporated the music of composers Brigid Burke, Warren Burt, Eve Duncan, David Holyoake, Harue Kondoh,

Akira Kobayashi, Young-Eun Paik, Andrián Pertout, Haydn Reeder, Thomas Reiner, Mark Viggiani and Julian Yu, and took place on the 21st of February, 2010 at The Great

Hall, National Gallery of Victoria, Melbourne, Australia. The Melbourne Composers' League was extremely honoured to have had the presence of Harue Kondoh, Akira Kobayashi and Young-Eun Paik at the concert.

Spring — featuring new chamber for saxophones, shakuhachi and percussion from Australia and Malaysia performed by Lachlan Davidson, Tony Hicks and Stuart Byrne (saxophones), Andrew MacGregor (shakuhachi) and Eugene Ughetti (percussion). This concert incorporated the music of composers Katy Abbott, Ros Bandt, Simon Charles, Lachlan Davidson, Douglas Gibson, Stuart Greenbaum, Yii Kah Hoe, CH Loh, Andrián Pertout and



Antonio Tenace, and took place on the 6th of December 2009 at Fitzroy Town Hall, Fitzroy, Melbourne, Australia. The concert was recorded by the 3MBS FM and broadcast on the 26th of March 2010 as part of the 'Dress Circle' segment of the weekly 'Concert Hall' programme presented by Robert Hooke.



Winter — featuring new chamber for trombone, pianoforte, contrabass and percussion from Australia and Hong Kong performed by Barrie Webb, Michael Kieran Harvey, Anita Hustas and Peter Neville. This concert incorporated the music of composers Wing-Wah Chan, Brendan Colbert, Bruce Crossman, Eve Duncan, Helen Gifford, Scott McIntyre, Paul Moulatlet, Andrián Pertout and Silvia Simons, and took

place on the 21st of August, 2009 at the Iwaki Auditorium, ABC Centre Southbank Boulevard, Melbourne, Australia. The Hobart 'Winter' concert was held on Saturday, 22nd of August, 2009 at the Conservatorium Recital Hall, University of Tasmania Conservatorium of Music. The Melbourne Composers' League was extremely honoured to have had the presence of Wing-Wah Chan at the Tasmanian presentation of 'Winter.' The Melbourne concert was recorded by ABC Classic FM and broadcast on the 11th of June, 2010 'New Music Up Late' program hosted by Julian Day.

Autumn — featuring new chamber for organ, trumpet, flute and percussion from Australia, Korea and the Philippines performed by Andrew Blackburn, Tristram Williams, Jean Penny and Eugene Ughetti. This concert incorporated the music of composers Diane Blom, Andrew Blyth, Brenton Broadstock, Peter Graham, Chan Hae Lee, Colin McKellar, Paul Moulatlet, Ramon Santos and Peter Tahourdin, and took place on the 19th of April, 2009 at Trinity Uniting Church, 15 Black Street, Brighton, Melbourne, Australia.

The MCL is also planning a ‘Four Colours: Gold, Silver, Orange and Indigo’ concert series of four concerts in 2012.

The curatorial vision of this concert series is of four contrasting art music concerts that explore identity in Australia and the Asia Pacific after recent catastrophes through tonal colour and atmosphere. The unique environmental colours and musical tone colours of Australia and the Asia-Pacific are implicit in the title: Four Colours: Gold, Silver, Orange and Indigo. Victoria has recently experienced catastrophic flood and fire, and the colour and sound of its identity at this moment calls to be explored through the arts. The Asia Pacific region likewise has had significant experiences including Japan’s natural and nuclear disasters, Thailand’s political upheavals, Israel’s tense and violent episodes, Korea’s flooding and nuclear threat, and New Zealand’s mining and earthquake disasters.

1. Four Colours: Gold

A concert of new chamber music for trumpet (Tristram Williams), French horn, euphonium, percussion (Peter Neville) and pianoforte (Danae Killian) from Australia, New Zealand (John Elmsley) and the Philippines (Ramon Santos) as part of the annual International Festival of Brass, Melbourne, Australia, September 2012.

2. Four Colours: Silver

A concert of new chamber music for flute, clarinet, violoncello and pianoforte from Australia, Israel (Ari Ben-Shabetai) and Japan (Kanaoka Okamoto) with Syzygy Ensemble. The proposed date and venue is the 28th of April, 2012 at the Iwaki Auditorium, Melbourne, Australia.

3. Four Colours: Indigo

A concert of new chamber music for string quintet from Australia, Hong Kong (Nga-Ting Ada Lai) and Japan (Isao Matsushita) with the Veldman Quintet. The proposed date and venue is the 24th of November, 2012 at Trinity Uniting Church, Brighton, Melbourne, Australia.

4. Four Colours: Orange

A concert of new chamber music for trombone and string quartet from Australia, Thailand (Atibhop Pataradetpisan) and Korea (Chan Hae Lee) with Barrie Webb (trombone) and the Silo String Quartet. The proposed date and venue is the 9th of December, 2012 at Fitzroy Town Hall, Melbourne, Australia.

The Melbourne Composers’ League New CD Project

As part of the 10 year celebrations, the MCL released a double CD entitled ‘Rear Vision launched on Sunday, 20 July, 2008 at Dante’s in Gertrude Street, Fitzroy. The event included a performance by Rachel Atkinson of Peter Tahourdin’s Music for Cello (included on the CD) as part of his 80th Birthday Celebrations. The MCL double CD featured the music of members; the works of 27 Australian composers. In 2012, the MCL will produce a new CD celebrating the music of MCL composers. In striking contrast to the previous CD, which set out to present music performed in live concerts, relating directly to MCL events, this new CD will focus on studio recordings.

Composer News

In 2011, Julian Yu was the featured composer in the 35th instalment of the ‘Suntory Hall International Program for Music Composition’ in Tokyo, Japan. This program was established by Toru Takemitsu in 1986, and over the years has featured composers such as Takemitsu, Cage, Nono, Xenakis, Yun, Henze, Rihm, Lindberg, Salonen and Knussen. The concert on August 25 featured Yu’s For Our Natural World for symphony orchestra, which was performed by the Tokyo Metropolitan Symphony Orchestra conducted by Kazuki Yamada. A second chamber concert in Tokyo on the 30th of August featured Yu’s Scintillation 2 for piano, two vibraphones and glockenspiel, along with Philopentatonia for chamber orchestra performed by the Tokyo Sinfonietta conducted by Yasuaki Itakura.

In September, 2011 Brenton Broadstock and Julian Yu also travelled to Beijing for a premier performance of Broadstock’s Australian Suite for Ruan Ensemble and Yu’s Composers’ Parade with the Ruan Ensemble of the Central Conservatory of Music, Beijing. The performance took place on September 18th at the Concert Hall of the Central Conservatory of Music, Beijing, People’s Republic of China. Brenton Broadstock is currently composing several major works, including a saxophone concerto and an opera entitled Fahrenheit 451 as part of an Australia Council two-year Fellowship, as well as a new work for the Australian Chamber Orchestra.

Andrián Pertout’s recent travels include the attendance of a performance of Bénédiction d’un conquérant by the Orquesta Sinfónica de Puerto Rico as part of the Festival Interamericano de las Artes (20 August — 2 September, 2011) in San Juan, Puerto Rico. This is the orchestra founded in 1956 by eminent Spanish Catalán cellist, conductor and composer Pablo Casals (1876-1973). In late October, he also travelled to Valdivia, Chile for five performances by the Orquesta de Cámara de Valdivia of a newly commissioned Concertante for Chamber Orchestra entitled Ñamkonün (En la profundidad de las aguas). Other recent commissions include the ‘Compulsory Chilean Work to be Performed by all Competitors’ of the XXXVIII Concurso de Ejecución Musical ‘Dr. Luis Sigall’ 2011, Mención Violoncello in Viña del Mar, Chile. The work was consequently performed by 16 cellists from 13 different countries in the first phase of the competition. The competition is regarded as the most important interpreters’ competition in Latin America, and this year’s winner was Xian Zhou (China), while the winner of the best interpretation of the ‘Compulsory Chilean Work to be Performed by all Competitors’ was Weixi Lou (China). The second prize went to Alexey Zhilin (Russia), and the third to Mariusz Wysocki (Poland).

Dr. Andrián Pertout

BMus (Hons) MMus PhD Melb HonFNAM SKG

Australian delegate of the ACL (Asian Composers’ League), President of the Melbourne Composers’ League, Honorary Fellow at the Melbourne Conservatorium of Music (University of Melbourne) and National Academy of Music (Thessaloniki, Greece)

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Hong Kong

ACL 2011 Country Report – Hong Kong

In the period between 1st April 2010 and 30th June 2011, the Hong Kong Composers' Guild continued working in line with our objectives, and has completed a number of projects in 5 categories: (1) international exchange, (2) public performance, (3) competition, (4) education and (5) dissemination. A total of 21 works by Guild composers were presented in **ISCM World Music Days 2010, International Rostrum of Composers 2010, Asian Music Festival 2010, ISCM WMD 2011** and **IRC 2011**. Whereas in Hong Kong, we featured 32 compositions in **Musicarama 2010** (including 12 commissioned pieces); premiered 20 group-works and 1 commissioned work in **Schools Creative Music Showcase 2010/11**; showcased 8 young composers' pieces in **Bang-On-A-Can Workshop** and 18 other young composers' pieces in **New Generation 2010 & New Generation 2011** (including 2 commissioned works); performed 3 established composers' pieces alongside with 6 new pieces written by school music teachers in the final concert of our project **Experiencing Composition and Contemporary Music**; presented 28 short pieces by secondary and primary-school students in **SAAS - Creative Music with Individuality**. In total, we have facilitated the performance of 116 compositions of new music in Hong Kong during this period, 93 of which were premieres written by people of very different ages (from 10s to 60s).

We believe one way to help composers to strive for the best in their writing is to organize/encourage competition. Our regular projects **Schools Creative Music Showcase** and **New Generation** have competition elements in 3 tiers: preliminary selection, final public performance, and prize-cum-commission. And a fair score selection process has been implemented in our other projects which also encourage competitiveness, e.g., **Bang-On-A-Can Workshop, Musicarama, ISCM WMD, & IRC**. In the field of education, we have been working closely with EBD and LCSD. The workshops and training classes in **Experiencing Composition and Contemporary Music** were quite popular among school music teachers and students. In our **SAAS** projects, we sent composers and musicians to 8 schools to provide year-long composition training to a total of 163 students, hoping to nurture the future generations of Hong Kong composers and new music audiences. We have also awarded the very best students participating in **Schools Creative Music Showcase** and **SAAS** a few scholarships to have individual composition lessons with distinguished composers under our HKCG Mentorship Scheme. We have formed the HKCG New Music Ensemble of 10 young musicians under the ADC project **Young Musicians Performance Platform**. We have published 4 sets of Chinese choral scores, most of which have been distributed to libraries, schools, institutions, choirs and other individuals. We have also enabled the general public to assess our music more easily by working closely with the Hong Kong Central Library in the project **Delight in Composing – Exhibition and talk**

Series. These are part of our larger scheme of disseminating Hong Kong's new music both locally and internationally.

The main challenge we face are twofold. Firstly, Hong Kong is a very small market for contemporary arts and therefore productions or concerts of modern music tend to be less cost-effective. If the government or public wants to support arts and culture, how does the society distribute the resources fairly and precisely? Should the government, market or other bodies lead the distribution? In a democratic market economy where people vote for what they want with money, does the market determine the value of everything? How big is the market for arts, if any, in a commercial city? If one of the roles of the government is to supplement the market shortcomings, do we want a government which actively manages all things in arts? Within Hong Kong's 7-million population, how many would support arts consciously or subconsciously? Does the government spending match the level of the public attention in arts and culture? Conferring these issues may help us position ourselves more precisely while seeking new directions. Secondly, in a highly commercial city with a dense population, it is hard for composers to concentrate on their creative work, not to mention the difficulties in making a living with the very low rate of commission fee currently adopted in Hong Kong. Some people wonder why we still compose, just for passion and ideal? In answering this question 20 years, I gave the following reasons: (1) to express my feelings towards the world, (2) to have spiritual communication with others, (3) to entertain and serve others, (4) to challenge my own wisdom, gaining self-respect and making my life more meaningful, & (5) to present my music as a special gift to someone I love. Today I may have some other considerations. For example, in striving for artistic development, do composers work for the fame of themselves, communities, nations, or for a living? People keep saying one can not make much money as an artist. Does that mean it is hopeless to make a living as a composer in our society today? Or is it inevitable that composers have to write pop music to make a living and it is shameful? If our answers to these questions are negative, I think we shall face the reality and meet the challenge positively. It is important to find ways to help those who want artistic development, to provide them the right resources and environment so that they can continue their endeavour. And that is one of the main missions of the Hong Kong Composers' Guild.

In Hong Kong, the Government has some commitment in supporting arts, although the budget-to-GDP ratio is still very low. The Government has no concrete cultural policy, but it uses some flexible funding approaches to encourage art groups to find ways for themselves. The Government also supports arts indirectly via other means, e.g., investment in education, hardware infrastructure, etc. Today, the main government and public organisations that support arts include: Home Affairs Bureau (funding major performing art groups, overseas visits, etc.), LCSD (managing venues, designing programmes, building audiences, etc.), ADC (funding smaller performing art groups,

providing project grants, etc.), RTHK4 (the only fine music channel), University Grant Council (funding universities and research), Education Bureau (encouraging arts education in schools via curriculum development and other means), etc. In 2009, the Government has also set up a CreateHK Office under the Commerce and Economic Development Bureau to promote the development of creative industries in Hong Kong, welcoming applications for support under the CreateSmart Initiative funding. How to find more resources under all these funding possibilities is one of the main tasks of the Guild.

Many people in Hong Kong are working in the field of performing arts. These include people of the nine major performing companies, dozens of smaller professional groups, and numerous amateur organisations (orchestras, choirs, Cantonese opera troupes, etc.). How do we work closely with these groups to share resources and get a win-win situation is what the Guild Council has been thinking all the time. The music programmes in tertiary institutions and the training programmes of other music organisations also provide some good conditions for us to promote music creativity. Guild's major partners have been APA, CUHK Music, HKBU Music, HKIED Creative Arts, HKU Music, Music Office (an LCSD branch which provides instrumental training programmes), and other non-publicfunding institutions such as HK Music Institute and United Academy of Music. Hong Kong has many other private centres that offer music training programmes commercially, and they are getting a larger and larger share of the market in recent decades, e.g., HK Children Choir, HK Treble Choirs' Association, Baron School of Music, Tom Lee Music Centre, numerous piano companies, etc. Although commercial sponsorship in arts promotion is rare in Hong Kong, we have a significant work force of arts administrators and promoters stationed in organisations such as HK Arts Festival Society, HK Arts Centre, Fringe Club, Cattle Depot Artist Village, HK Schools Music and Speech Association, Jockey Club Creative Arts Centre, etc. There are also many individuals and organisations who promote arts in their respective fields independently. To a certain extent, the Guild has multiple identities: while we are a professional organisation, we are also a performing art group, and an arts promotion organisation. As the population percentage receiving musical training or taking part in arts activities is getting bigger and bigger, we can do a lot of interesting things indeed. The Guild aims to facilitate more opportunities for composers presenting their works, while trying to arouse the interest of the general public in modern music. Our work of international exchange is another major strategy in uniting people and drawing resources elsewhere to help our fellow composers. As we work hard in music creativity as an individual or an organisation, we will help improving the artistic quality of our society. In return, composers will benefit as well.

In terms of corporate governance, the Guild has a long way to go. Firstly, only a few of our 120 members make a living by writing music; the main income of most of us come from teaching or other freelance jobs. Therefore, our members tend not to be very eager asking for benefits in composition-related matters, and are generally less aware

of their rights and responsibilities. In other words, the Council has to work very hard to communicate with Guild members and to mobilize their energy in creativity and public service. Secondly, we are a small public company limited with only one fulltime staff, and we do not have enough manpower and expertise in areas like marketing and 3 accounting. For example, since all members of the Council are composers who rarely have received training in other disciplines (except one who is now working in the IT field), we are not able to form the 3 standard sub-committees in a typical Board of Directors (Council), namely Finance and Audit, Marketing, and Human Resources. But we have other kinds of project-based sub-committees, and we plan to recruit more composers of the younger generations to join these sub-committees as co-opt members, hoping to generate more new ideas and projects to help fellow composers meeting the challenge of our fast-changing society.

The details of the projects the Guild has organized/participated during this period are listed below.

ISCM World Music Days 2010

Our organization is a member of the ISCM family. The 2010 ISCM World Music Days was successfully held in Sydney from 30th April to 9th May 2010. Three Guild members' pieces were featured in this festival: Pang Chun-ting's In Different Spaces for percussion duet, Austin Yip's Cambodian Files at a Temple in Kyoto (radiophonic piece) and Samson Young's Build Socialism with Chinese Characteristics (radiophonic piece). With the travel grants supported by CASH Music Fund, Pang Chun-ting, Austin Yip and Joshua Chan (the Chief Delegate of ISCM Hong Kong Section), attended the festival. Appointed by the ISCM General Assembly, Joshua Chan subsequently wrote an official report on the festival which was published in the ISCM's publication World New Music Magazine No.20 (ISSN: 1019-7117 pp.188-192) in April 2011.

Experiencing Composition and Contemporary Music

As mentioned in my last Chairman's Report, we were given an ADC Multi-Project Grant of \$200,000 to launch a 18-month series of composition training classes, lecturer demonstrations, and concerts with a project title "Experiencing Composition and Contemporary Music: A Series of Interactive Workshops, Training Classes, and Concerts facilitated by Hong Kong Composers" in Oct 2009. We had Education Bureau as our main collaborator. During this fiscal year, 10 of the 15 composition training classes (held in EDB's Education Resources Centre), and 4 of the 6 lecture demonstrations on instrumental writing (held in Kowloon Technical School) were successfully organized and well attended by school music teachers and students:

- Composition Training Classes (for school music teachers)
- Harmonizing a Simple Melody (Ng Chun-hoi, 27th May 2010)
 - Piano Accompaniment (Wendy Lee, 3rd June 2010)

- Arranging a Simple Melody for 2 Contrapuntal Parts (Chan Wing-wah, 10th Jun 2010)
- Drum Patterns in Rhythmic Music (John Chen, 17th Jun 2010)
- Textural Variety and Sense of Direction (Cheung Pui-shan, 24th Jun 2010)
- New Modes and Rational Pitch Organization (Lai Sheung-ping, 7th Oct 2010)
- Notation and Contemporary Techniques (Joyce Tang, 14th Oct 2010)
- Ensemble Writing (Clarence Mak, 21st Oct 2010)
- Supervision on Final Project (Lo Hau-man, 28th Oct 2010)
- Composer-Performer Workshop (Lo Hau-man & up to 9 musicians, 4th Nov 2010)

Lecture Demonstrations (for high school music students)

- Writing for Brass Instruments: Chris Coleman, 29th May 2010
- demonstration by Sham Hingcheung (hrn), Fung Ka-hing (tpt) & Yip Chunkit (trbn)
- Writing for Piano: Victor Chan, speaker and piano demonstration, 5th Jun 2010
- Writing for Voice: Richard Tsang, 6th Nov 2010 - demonstration by David Quah (tenor)
- Writing for Chinese Instruments: Chan Hing-yan, 13th Nov 2010
- demonstration by Lam Tsantong (pipa), Leung Hoi-ying (zheng) & Chu Siuwai (dizi)

The final concert of this project "Showcase of Training-Class Participants' Compositions" was also held in the Cultural Activities Hall of Tsuen Wan Town Hall on 3rd December 2010. This chamber music concert was successfully performed by Carmen Ma (flute), Martin Choy (clarinet), Boris Cheung (violin), Letty Poon (cello), Linda Yim (piano), and conducted by Lo Hau Man. The programme basically features some newly written pieces by the school music teachers who have attended our composition training workshops (Chiu Ka-yan, Tsui Wai-ching, Tang Hoi-shan, Yeung Yim-chu, Chan Shun-fat and Ng Yi-kei). In order to enrich the programme variety, we have also performed 3 others pieces by Guild members: Chan Wing-wah's *Continuity*, Chen Yeung-ping's *Sonic Engraving of the Last Sign*, and Yip Ting's *Solar-Lunar*. This concert also 4 marked the end of the whole project. But very unexpectedly and sadly, our good friend violinist Mr. Boris Cheung died in a traffic accident 2 days after this concert; Hong Kong lost a great musical talent. Some Guild members attended the funeral of Mr. Cheung subsequently. We miss him a lot, and we won't forget the keen support Mr. Cheung had given the Guild all these years, especially in performing many new pieces by Hong Kong composers.

International Rostrum of Composers 2010

In collaboration with RTHK4, the Guild sent Cheung Pui-shan as the Hong Kong Representative to attend the 57th International Rostrum of Composers held in Lisbon, Portugal from 31st May to 4th June 2010. Radio stations from all over the world presented numerous recordings of new music in this 5-day meeting. The Guild Council selected the recordings of Stephen Yip's *In the Garden*, Joyce Tang's *Aurora* and Raymond Mok's *A Little Suite: Chinoiserie* as the Hong Kong representative pieces. Since the participating radios are allowed to get copies of each other country's recordings, Cheung Pui-

shan were able to select many interesting pieces for subsequent RTHK broadcast in 4 programmes chaired by Radio 4 programmer Raymond Chung. We are grateful to CASH Music Fund which provided Cheung Pui-shan a travel grant to attend this rostrum.

New Generation 2010

With CASH Music Funds' project grant of \$70,000 and the excellent administration of the Project Coordinator Lai Sheung-ping and staff of RTHK Radio 4, the New Generation concert 2010 was successfully held at Studio 1, RTHK on 3rd June 2010. Besides the usual features such as having a full house of enthusiastic audience and excellent presentation by Raymond Chung and Stacey Rodda, this year we had an interesting instrumentation with a group of very capable musicians: Lo Hau-man (conductor), Izaskun Erdocia (flute), Yiu Song-lam (oboe), Homer Lee (French horn), Hu Chun-ying (piano), Cass Ho (viola), & Letty Poon (cello). New pieces by the following young composers were featured in this concert: Austin Yip, Phoebus Lee, Leung Chipong, Daniel Lo, Edward Lun, Poon Ngo-yeung, So Kar-wai, & Mike Yuen. The judge panel, consisting of Chan Wing-wah, Hui Cheung-wai, Ada Lai, Richard Tsang and The Kamerata, had selected the following winning pieces: Lee Kar-tai Phoebus's *Arid Branches Resound* (1st Prize - \$6,000), Yuen Wai-fung Mike's *The Rain* (2nd Prize - \$4,000), and Lo Ting-cheung Daniel's *Recollection* (3rd Prize - \$2,000). We also featured the commissioned work *With how sad steps, O Moon...* by Charles Kwong, the winner of last year's New Generation. The recording of the concert was subsequently broadcast on RTHK4 on 9th July and 14th July 2010. Lai Sheung-ping subsequently wrote a report which was published in the CASH's magazine CASHFLOW (Sep 2010, Issue 61).

LCSD School Arts Animateur Scheme 2009/10

The Audience Building Office of LCSD's Cultural Presentations Section runs a number of annual major schemes to promote performing arts in communities and schools. One of such schemes is called School Arts Animateur Scheme which recruits performing art companies to provide relatively in-depth trainings of various art forms to youngsters in schools. The Guild was chosen the second time as one of the 12 performing art organisations to provide a training programme called *Creative Music with Individuality* – a project that sends composers to 2 primary & 2 secondary schools to teach youngsters modern music and composition. The project ran from September 2009 to July 2010, Polly Ng, Joyce Tang, Ada Lai and Tang Man-ngai have successfully trained up a total of 80 student composers from the Kwun Tong Government Primary School, PLK Wong Wing Shu Primary School, SKH Bishop Mok Sau Tseng Secondary School, and Ho Tung Secondary School, respectively. The student compositions were firstly performed in their own schools (by professional musicians). And the best of these 80 pieces were performed once more in a joint concert held on 16th July 2010 in the Auditorium of Sheung Wan Civic Centre. The concert was given by Boris Cheung (violin), Tong Wai-ho (cello), Cheng Wing-kin (oboe), Leung Kwun-yu (bassoon), with Polly Ng being the MC. The total budget of this project is \$221,980 which was sponsored by LCSD. RhapsArts Management administered the whole project.

AGM 2010

An Annual General Meeting was successfully held on 9th July 2010. A new Council (2010-2012) was elected: Joshua Chan (Chairman), Lo Hau-man (Vice-Chairman), Ada Lai (Administration Secretary), Joyce Tang (Membership Secretary), Ng Chun-hoi (Treasurer), Cheung Pui-shan, Hui Cheung-wai, Lai Sheung-ping, Mui Kwong-chiu, Tang Man-ngai and Tsang Yiu-kwan. While we welcomed Cheung Pui-shan joining the Council for the first time, we thanked the leaving member Leung Chi-cheung for his dedicated service to the 5 Guild since mid-1990's, as Treasurer and the coordinator of our New Generation concerts, in particularly.

LCSD School Arts Animateur Scheme 2010/11

For the project 2010/11, the Guild was chosen the third time as one of the 12 professional organizations to take part in this scheme. Our project, called Composition ad Libitum, had benefited students of another 4 schools. On 10th May 2010, we jointed all performing groups to give a public presentation of our project to a large audience of school principals and teachers, calling for interested parties to enroll. On behalf of the Guild, Dr. Ada Lai introduced our project to the audience. After the enrolment deadline in June 2010, we visited and selected Canossa College, Po Leung Kuk Chan Yat Primary School, HKTA Tang Hin Memorial Secondary School, and CCC Mong Wong Far Yok Memorial Primary School to join the scheme. During the student recruitment stage in September 2010, Leung Chi-hin went to the 4 participating schools and gave an introductory lecture to students and teachers on what music composition is. Then we sent Ada Lai, Tang Man-ngai, Chris Hung, and Leung Chi-hin as the 4 composers-teachers to these schools respectively to train their students for a year, with the aim to have each participating student writing his/her own composition for public performances by professional musicians Austin Yip (violin), Tong Wai-ho (cello), Cheng Wing-kin (oboe), and Cheung King-lun (bassoon).

Asian Music Festival 2010

On 1st to 6th October 2010, the Japan Federation of Composers organized a special ACL event in Tokyo called Asian Music Festival 2010. A total of nine Hong Kong pieces were selected for performance: Doming Lam's *String Quartet No.2*, Richard Tsang's *The Music is but Momentary*, Leung Kei-cheuk's *The Announcer's Announcement*, Stephen Yip's *Echo of Basho's Voices*, Lam Fung's *Yong*, Chris Hung's *The Peony Pavilion*, Austin Yip's *Lu Chai*, Livia Lin's *Children Sketches*, and Joshua Chan *Mimesis*. Hong Kong is the second region (after Japan) which has the largest number of pieces presented in this festival which featured pieces from many countries in the Asia-Pacific Region.

Musicarama 2010

The Musicarama 2010 festival took place from 6th to 23rd October 2010. A total of 32 compositions were featured in 5 concerts, which had showcased the latest creations by the following Hong Kong composers (including 12 premieres): Fung Dic-lun, Christopher

Coleman, Austin Yip, Joseph Wong, Leung Chi-hin, Tang Lok-yin, Stephen Yip, Chris Hung, Galison Lau, Ng Wah-hei, Victor Chan, Yiu Hon-fai, Chris Babida, Wendy Lee, Chan Hingyan, Lam Lan-chee and Law Wing-fai. One new initiative this year was the incorporation of Featured Composers in the programming and other activities. Three distinguished composers of different generations, nationalities and artistic outlooks were invited to host composers' forums as well as attend the concerts in which 2 pieces of each were performed. The 3 featured composers were Masataka Matsuo (Japan, b.1959), Dobrinka Tabakova (Bulgaria/UK, b.1980), and Chan Hingyan (Hong Kong, b.1963). Dobrinka Tabakova was even commissioned by the pianist Evelyn Chang to write a new piano concerto *The Quest* which was successfully premiered by the pianist and the City Chamber Orchestra of Hong Kong. We were honoured to have the distinguished Japan ensemble Next Mushroom Promotion performing in this festival. They were invited to work with the featured composer Masataka Matsuo to deliver a programme of 4 Japanese pieces and 3 Hong Kong works (including one from the cross-over composer Chris Babida). We were also grateful to the keen support of the local ensembles Hong Kong New Music Ensemble, Chinese Music Virtuosi, and Four Gig Heads. We had a group of 80 students (from 2 primary and 2 secondary schools), who had participated in our SAAS project Composition ad Libitum, attending the festival with some very positive feedback. We've received project grants of \$320,000 from CASH Music Fund and \$186,400 from ADC to run Musicarama 2010. LCSD sponsored the venue and its facilities. And as in previous years, we hired RhapsoArts Management to administer the whole festival. The commission fees for most of the new compositions were sponsored by CASH Music Fund.

Delight in Music Composing: Exhibition and Talk Series

Continuing our collaboration with the Hong Kong Central Library, we have organized a special exhibition and talk series with the theme "Delight in Music Composing". This exciting project was headed by Ada Lai and held from October to December 2010. The main exhibition, called "City Sentiments – Dreams, Passion and Challenges of Composers" was on display on the Arts Resource Centre of the Hong Kong Central Library from 1st November to 31st December 2010. The main article was written by Law Wing-fai, with other music examples taken from the pieces of Musicarama 2010. According to the Library's 6 statistics, over 35,000 people have seen the exhibition. Under the heading of "Composing sans frontier", four other talks were held in the Lecture Theatre of the Central Library in some Saturday evenings during this period: [1] On Creative Musicking – A New Approach to Enable All to Make Music (by Richard Tsang), [2] Enjoyment, Comment, and Assessment of New Composition (by Clarence Mak, with demonstration by Wat Nga-man), [3] Breaking the Barrier: Harmony from Classical to Jazz and Beyond (by Lai Sheung-ping, with demonstration by Barry Lee), and [4] Tides and Trends of Compositions in Hong Kong (by Ng Chun-hoi Daniel). A total of 337 people have attended these talks.

Schools Creative Music Showcase 2010/11

We have been working with the Education Bureau (formerly Education Department) on this annual project since 1991. To mark the 20th anniversary of the Showcase this year, both EDB and Guild had spent more, e.g., awarding more prizes, producing a special house programme, featuring new pieces by 2 former Showcase participants (Ng Cheuk-yin and Dennis Wu) and have them to be the MC for the final showcase, etc. The project began in the autumn of 2010 when the participating schools started working on their pieces and the adjudicators Gabriel Lam, Lam Shun, Li Chi-man, Lo Ka-ming, and Ng Chun-hoi visited the schools to select the best pieces for the final performance which was held in the Auditorium of Kwai Tsing Theatre on 26th January 2011. Some of these works were created with the sound-project guidelines written by Hong Kong composers, i.e., Lam Kin-yee's Rhythm Tour, Ng Chun-hoi's Picturesque Seascape, and Lam Shun's The Sound of the Nature. As in previous years, these multimedia works (with music, choreography, lighting, props, etc.) were all created and performed by the students themselves. Ten primary schools and ten secondary schools performed in two sessions (primary schools at 3 pm, secondary schools at 7:30 pm). The secondary-school session was further divided into competitions in two categories: Elite Group (for less than 15 performers) and Premier Group (for more than 15 performers). The overall standard of the composition and performance were impressive. The students were keen to introduce new sound effects and original ideas. The jury panel of the primary-school session consisted of Joshua Chan, Gabriel Lam, Lam Shun, Wendy Lee and Lo Kai-ming, while the secondary-school session Joshua Chan, Victor Chan, Leung Chi-cheung, Clarence Mak and Helen Yang. The concert was recorded on video. Together with additional interviews made at the end of the concert, the recording of the evening session is now accessible at the Government website (www.youth.gov.hk). EDB had spent approximately \$200,000 on this project, while Guild also contributed \$79,500 (mostly come from CASH Music Fund). To mark the beginning of a new era, Guild has also awarded a special composition-mentorship scholarship to Mr. Luk Wai-chun of Sha Tin Methodist College, the best composer in this year's Showcase, to enable him to have 10 composition lessons with Ng Chun-hoi between May and December 2011. Guild will pay a total of \$5,000 to Dr. Ng for providing this mentorship to Mr. Luk.

Young Musicians Performance Platform

Working in collaboration with BU, CUHK, HKIEd and HKU, the Guild had succeed in bidding a special ADC grant of \$500,000 to run a 18-month project called "Young Musicians Performance Platform" which aims to provide more performance opportunities for young musicians and young composers. Our project is to form firstly a HKCG Ensemble consisting of 10 musicians under the age of 35. This ensemble shall specializes in performing contemporary music, having Richard Tsang and Lo Hau-man being the Music Director and Associate Music Director, respectively. The ensemble would have 50 rehearsals, and should give 4 concerts of different programmes at BU, CU,

HKIEd & HKU between September 2011 and March 2012. In each concert, 4 out of 6 pieces will be works by local composers under the age of 40. The composer of the best piece will also be awarded with a commission. In addition, we will organize 8 post-concert forums in which distinguished composers will comment upon the featured compositions, and the audiovisual recordings of the young composers' pieces will be introduced to schools music teachers and students. Auditions for the members of the Ensemble have been successfully held on 28th January 2011, with panel members Richard Tsang, Lo Hau-man, Victor Chan, Chan Hing-yan and Joshua Chan. The following young musicians have been recruited: Katie Chan (flute), Kenneth Sze (oboe), Leung Chi-shing (clarinet), Leung Takwing (bassoon), Tang Hin-wah (violin), Pauline Tang (violin), Lam To-shing (viola), Stephen Bin (cello), Wong Chiu-yu (double bass), and Kwok Ting (piano). A total of 10 rehearsals had been held at CUHK from April to June 2011.

Bang-On-A-Can Workshop

The American ensemble Bang On A Can was invited by the Hong Kong Arts Festival Society to perform in Hong Kong Arts Festival 2011. Besides 7 the festival concert, they were asked to do some workshops and lecture demonstrations at local tertiary institutions. During the workshops, the ensemble read through the pieces in public, giving comments and suggestions to the composers. A total of 8 student pieces were featured in 2 composers' workshop held at CUHK (Lee Hysan Concert Hall, 10am-1pm, 10th March 2011) and HKBU (Lecture Theatre 3, 10am-1pm, 11th March 2011), respectively. While 5 out of 8 pieces were selected by 3 institutions (CU, BU, HKU) themselves, the 3 remaining pieces by the following young composers were selected by the Guild: Austin Yip, Lam Lan-chee and Cheng Lee.

ISCM World Music Days 2011

The 2011 ISCM World Music Days was successfully held in Zagreb, Croatia from 7th to 17th April 2011. The Croatian President-cumcomposer Ivo Josipovic greeted the conference participants/composers who came from 50 plus countries around the world. Two Hong Kong composers' pieces were successfully performed in this festival: Fung Dic-lun's And the Strings Resound (for Tamburitza orchestra) and Leung Chi-hin's Ulmost Attack (for tuba quartet). With the travel grants supported by CASH Music Fund, these 2 composers and myself (in the capacity of the Chief Delegate of ISCM Hong Kong Section), attended the festival.

Chinese Choral Score Publication

In early 2010, ADC had given us a 2010/11 Multi- Project Grant of \$40,000 to publish 4 sets of sheet music of Chinese choral scores. Unlike what we did in 1999 when we published 8 volumes of choral music anthology, this project is similar to what we did in 1992 (12 sets of choral sheet music). As part of a larger scheme of dissemination of Hong Kong new music, we hope this project is a new beginning to help making our music more accessible. Our original grant application was to publish CD recordings

and some other scores, but ADC only approved the publication of the Chinese choral scores. We issued a call for scores in March 2010 with a submission deadline on 15th July 2010. By the end of September 2010, we have selected the following pieces: (1) Victor Chan's *A Trip to Mountain West Village*, (2) Angel Lam's *Merry Go Round*, (3) Phoebus Lee's *The Dews Lying on the Bamboo Leaves*, and (4) Tam Chi-fai's *Deng Luo You Yuan*. Thanks our editor Joyce Tang and project manager Fiona Siu for their hard work in the last 10 months, the printing of the hard-copy scores (1,000 copies per score) was completed in May 2011. Most copies have been sent to libraries, schools, institutions, choirs, and Guild members. In order to promote Chinese choral music and distribute the scores to the right users, the Education Bureau had helped us organize a special seminar on "Composition Techniques of Chinese Choral Music" for school teachers in EDB's Teaching Resources Centre on 27th June 2011, with Hui Cheung-wai being the main speaker. Victor Chan, Phoebus Lee and Tam Chi-fai also introduced their scores to the audience. Fifty school teachers attended this seminar.

International Rostrum of Composers 2011

The Guild sent Lo Hau-man as the Hong Kong Representative to attend the 58th International Rostrum of Composers held in Vienna, Austria from 6th to 10th June 2011. As an event mainly for radio broadcasting corporations, this 5-day forum presented numerous recordings of new music from countries all over the world. The Guild selected the recordings of Li Cheong's *Drumming Ridge*, Lam Lan-chee's *Ancient Color*, Tang Lok-yin's *Fall Mirage*, and Ng Wah-hei's *Exuberance*. Since the participating radios are allowed to get copies of each other country's recordings, Lo Hau-man was able to select many interesting overseas pieces for subsequent RTHK broadcast in 4 programmes chaired by Radio 4 programmer Raymond Chung. We are grateful to CASH Music Fund which provided Lo Hau-man a travel grant to attend this event.

New Generation 2011

The New Generation concert 2011 was successfully held in Studio 1, RTHK on 9th June 2011. We are very pleased to have RTHK Radio 4 being our co-presenter in recent years. RTHK's effort in providing the concert venue and broadcasting the live recordings of the performances has enabled the wonderful works of our young composers be heard and even commented upon by a much wider scope of listeners. This year's concert was performed by the distinguished Hong Kong New Music Ensemble: Izumi Nikaido (flute), Leung Chi-shing (Clarinet), Euna Kim (violin), William Lane (viola), Linda Yim & Evelyn Chang (piano), Vicky Shin (conductor), and were introduced by the MCs Stacey Rodda and Dophne Lee. New pieces by the following young composers were featured in this concert: Chan Kai-young, Cheng Lee, Leung Chipong, Edward Lun, Shao Li Tang, Wong Chunwai, Wong Wing-sang & Wu Guanqing. The judge panel, consisting of Joshua Chan, Hui Cheung-wai, Tang Man-ngai, Yen Ming-hsiu and HKNME, selected the following winning pieces: Wong Chun-wai's *Nhemamusasa* (1st Prize - \$6,000), 8 Wu Guanqing's *Invitation to Wine* (2nd Prize - \$4,000), and Lun Wai-kit Edward's *Urbanite I*. The Laziest, the Hastiest

(3rd Prize - \$2,000). The ensemble also premiered the commissioned piece *A Lagoon of Clouds* by Phoebus Lee, the winner of last year's New Generation. The recording of the concert was subsequently broadcast on RTHK4 on 25th and 30th June 2011.

Huang Yau-tai

On 4th July 2010, our Honorary Member Professor Huang Yau-tai (1912-2010) passed away in Taiwan. He had contributed a great deal in the development of Chinese music throughout the 20th century, especially in arts songs and choral music (with nearly 2,000 works). In his most creative period (age 38-76), Huang lived in Hong Kong and worked out some remarkable scores and books for education and performance. Although he had immigrated to Kaoshiong, Taiwan in 1987, his music continued to be very popular and influential in Hong Kong. Hui Cheung-wai and the Hong Kong Music Institute Alumni Association organized a special concert to pay tribute to Prof. Huang on 16th February 2011 in Hong Kong City Hall Theatre.

Grant, Office and Staff

Our incomes largely come from project grants and subventions (from ADC, CASH & LCSD), ticket sales and members' contribution (i.e., membership fees and levies). In July 2010, the Guild has succeeded in getting another major grant from ADC for the first time – One-Year Grant 2010/11 (\$283,300); this is another milestone for the Guild. Unlike all other ADC grants we have got before, this grant enables the Guild to rent an office and hire a staff. That means our work will be more systematic and we can do more things in future. But it also requires the Council carry greater responsibilities & time commitment, with good corporate governance. After few months of hard work (thanks Lo Hau-man for his supervision on renovation and equipment purchase), the Guild eventually set up an office in Unit 707, Hong Kong Arts Centre in early November 2010. Furniture, equipment, stationery, communication, and other facilities were gradually set up in the following weeks. The Council also appointed a Selection Committee for staff recruitment (Lo Hau-man, Ng Chun-hoi and Joshua Chan), hiring Mrs. Lai Ma Sin Mui Irene as our Part-time Manager who worked for the Guild from 9th November 2010 to 20th May 2011. Mrs. Lai has helped us enormously to set up the office operations, especially in administration & finance. Cheung Pui-shan also co-ordinated an Office Open House on 15th February 2011, which was attended by many Guild members and friends. After Mrs. Lai's resignation, the Selection Committee recruited Miss Yip Tsz Ching Grace as Guild's first full-time Executive Officer. Miss Yip has assumed duties on 20th June 2011. JOSHUA CHAN CHAIRMAN HONG KONG, 31st July 2011

JOSHUA CHAN
CHAIRMAN
HONG KONG, 31st July 2011

亞洲作曲家同盟香港分會
香港作曲家聯會—國家報告 2011

在 2010 年 4 月 1 日至 2011 年 6 月 30 日這財政年度內，香港作曲家聯會繼續向著工作目標進發，舉辦及參與了多項活動，可歸納為五大類：[1] 國際交流、[2] 公開演出、[3] 比賽、[4] 教育、[5] 傳播。在 2010、2011 兩屆「國際現代音樂協會世界音樂日」，2010、2011 兩屆「國際作曲家論壇」，及「亞洲音樂節 2010」中合共有 21 首聯會作曲家的作品在海外曝光。而在本港，「音樂新文化 2010」公演了 32 首作品（委約作品 12 首）；「學校音樂創藝展」首演了 20 首校隊作品及一首委約作品；八首青年作曲家作品由 Bang-On-A-Can 合奏團公開排練；另有 18 首青年作曲家作品在兩屆「音樂新一代」音樂會中公演（包括兩首委約作品）；「音樂創作與現代音樂體驗系列」的結業音樂會也公演了三首香港作曲家的作品和六首音樂科老師的培訓結業作品；也有 28 首中、小學學生的短小作品在「學校藝術培訓計劃」之「個性化的創意音樂」的結業音樂會中公演。這即是說，在這段期間內一共有 116 首新音樂作品在聯會的促進下在香港公開演出，當中包括 93 首由十幾歲到六十幾歲不同年齡作曲家創作的首演作品。

我們相信其中一個幫助作曲家努力追求卓越的方法是鼓勵或舉辦比賽。我們的定期活動「學校音樂創藝展」及「音樂新一代」在三個梯次中進行競賽：初步評審、公開演出、頒獎委約。我們也把公平的評選機制引入到其他項目以此鼓勵競爭，例如「Bang-On-A-Can 工作坊」、「音樂新文化」、「國際現代音協節」、「國際作論」等樂譜遴選。在教育活動方面，我們與教育局及康文署經常緊密合作。「音樂創作與現代音樂體驗系列」的示範講座和培訓班頗受學校老師及學生的歡迎。為培植未來作曲接班人及現代音樂聽眾，我們在兩屆「學校藝術培訓計劃」項目內派遣多位作曲家及演奏家到八所學校裡為合共 163 名學生提供全年作曲訓練。在試行「香港作曲家聯會導師計劃」的基礎上，我們在「學校音樂創藝展」及「學校藝術培訓計劃」中獎勵作曲最出色的學生，聘請資深作曲家特別為其進行個別授課，跟進輔導。我們也藉著「音樂新進演出計劃」成立了專門培訓青年樂手的十人「香港作曲家聯會合奏團」。在傳播香港新音樂的工作上，我們出版了四首中文合唱曲，把大部分印本發送到各學校、圖書館、合唱團、及其他機構。我們與香港中央圖書館合作舉辦的「樂在創作中」展覽及講座系列也讓公眾人士更易地接觸到我們的音樂。上述兩項工作是聯會在本地及海外傳播香港新音樂的長遠工程目標的一部分。

我們面對兩大挑戰。第一，當代文化藝術在七百萬人口的香港是一個相對較細小的市場，因而新音樂制作或表演的成本效益比較低。如果政府或公眾要支持文化藝術，怎樣才能準確公平地分配社會的資源？是否由政府、市場、或其他媒介去主導資源的分配？如果在一個民主化市場化的社會，每個人用錢去投票，選擇自己喜歡買的東西，是不是市場就能決定一切？文化藝術在商業社會中有沒有市場？份額有多大？如果政府的其中一個功能是補足市場的缺陷，那麼我們是否需要一個在藝術事務各方面都積極參與管理的政府？在一個七百萬人口的城市中有多少人會潛意識或非潛意識地支持高雅藝術？政府投放的資源會否與社會關注文化藝術的程度成合理的比例？探討這些問題有助我們更準確地自我定位及尋找新方向。

第二，作曲家是很難在香港這個高度商業化而且人口稠密的城市中專心創作，這還未計香港普遍採納的偏低作曲委約費使人們難以靠作曲為生。有人會問為什麼還要作曲，除了是個人的興趣和理想外還有什麼？二十年前有人問我這個問題，我當時給了他下例的答案：用音樂表達對世界的事物及大自然的感受，並與別人進行精神及心靈上的溝通，也可把作品作為禮物送給自己喜愛的

人；作曲也為了自娛及挑戰智慧，獲得自尊和滿足感，使生活更有意義，並為社會服務。多年後的今天我也許多有了一些新的考慮，例如作曲家們為什麼要追求藝術上的發展，是為了個人、機構、或民族的聲望？為了養活？有人告訴我，真正從事藝術創作的人是不會有高收入的，那是不是說打算以作曲為生的人在今天的社會裡是不切實際的？那麼以做通俗、有市場價值的音樂作為一個職業是不是無可避免或不光彩呢？如果以上兩個問題的答案都是否定的話，我們便要積極地面對社會現實，找一些方法去幫助有志從事藝術創作的人提供一個良好的土壤和充足的資源，讓他們堅持下去。因為這是符合我們對追求文化藝術發展的願望的。而幫助他們的媒介不能單單是政府和商業贊助，而是藝術家們的互相幫助。這個使命就是香港作曲家聯會成立的目標之一。

在香港，政府在文化藝術上有一定份量的投放，但份額與國民生產總值的比例仍然偏低。雖然政府沒有明確的文化政策，但它利用較為靈活的撥款機制鼓勵藝術團體尋找各自的出路。政府也在 2 其他的領域裡間接支持文化藝術的發展，例如在教育及硬件上的投資。推廣藝術的主要政府及半官方機構有以下各單位：民政事務局（定期向主要藝團撥款，贊助藝術家外訪等）、康樂及文化事務署（管理表演場地，策劃節目，拓展觀眾等）、藝術發展局（定期向中小藝團撥款，提供項目計劃資助等）、香港電台第四台（唯一的古典音樂頻道）、大學資助及撥款委員會（提供大學營運及研究經費）、教育局（在課程發展及其他方面鼓勵學校推廣藝術教育）等。另外，2009 年政府在商務及經濟發展局轄下成立「創意香港」辦公室並設立「創意智優計劃」，嘗試推動本港創意經濟的發展。在這些特定撥款機制下為一眾作曲家們爭取更多的資源是香港作曲家聯會的重點工作之一。

在香港從事表演藝術的人數不算少，當中包括九大藝團、數十個專業中小藝團、無數業餘團體（中樂團、管弦樂團、合唱團、粵劇團）等。香港作曲家如何與這些團體更緊密地合作以創造雙贏及共享資源，是聯會經常思考的課題。專上學院的音樂課程及其他音樂培訓機構的工作也為我們創造了有利條件。我們的主要合作伙伴包括香港大學音樂系、香港中文大學音樂系、香港浸會大學音樂系、香港教育學院創意藝術系、香港演藝學院、音樂事務處（康文署轄下的專門提供器樂訓練的部門）及沒有政府撥款的較小型學院，如香港音樂專科學校及聯合音樂院等。香港也有其他以商業為重的私營音樂培訓中心，其佔市場的比例不斷提昇，例如香港兒童合唱團、童聲合唱協會、百樂音樂學院、通行音樂中心及無數的琴行等。香港也有為數不少的市民投身於藝術行政及推廣的工作中，並在如下例的機構中服務：香港藝術節協會、香港藝術中心、藝穗會、牛棚藝術村、香港學校音樂及朗誦協會、賽馬會創意藝術中心等。我們也有很多社會人士及機構各自在其工作領域中推廣文化藝術。而本會在很大程度上擁有多重身份：它既是專業團體、藝術團體，也是一個致力推廣藝術的團體。這就是說，在整體人口中接受音樂培訓及從事藝術活動的比例不斷提昇的背景下，我們的工作其實是大有作為的。聯會努力為本地作曲家創造作品曝光的機會，也同時促進了公眾對新音樂的認知。國際交流也使我們能團結其他作曲家一起爭取更多的資源。我們在個人及團體上的努力能夠幫助提升社會整體文化藝術的水平，而在過程中會因水漲船高而使作曲家獲益。

在企業管理方面，聯會還要走很長的路。首先，在 120 名會員當中只有極少數是以作曲謀生；大部分會員的主要收入來自教學或其他自由身工作。罕有會員會為其作曲收入有關的事項積極爭取個人利益，也因此對個人在聯會中的權利和義務有較少的關注。換句話說，理事會需要努力與會員溝通，從而動員他們的積極性，把更多能量投放在創作及公共服務上。其次，聯會是一個只有一名職員的小型公共有限公司，我們缺少很多方面的人才。舉例說：除了一位成員任職於資訊科

技界外，理事會成員罕有接受過音樂以外的其他專業訓練，因而我們不能像其他公司的董事局那樣，成立典型董事局轄下的三大核心委員會：財務審計、市務推廣、人力資源。可幸我們有其他以項目為單位的特別委員會，而我們期待吸引更多年青作曲家加入理事會或這些特別委員會，使聯會能更有活力用新思維去服務及幫助各作曲家朋友積極面對各種挑戰。

本會在過去 15 個月中舉辦及參與的各項活動的詳情如下：

音樂創作與現代音樂體驗系列—互動示範講座、創作培訓及音樂會

於上年度主席報告中曾提及到聯會獲藝發局撥出二十萬資助舉辦為期十五個月（2009 年 10 月至 2010 年 12 月）的「音樂創作與現代音樂體驗系列—互動示範講座、創作培訓及音樂會」活動。本會於這財政年度內成功在教育局教育資源中心舉辦了十節創作培訓課及在九龍工業學校作出了四節樂器互動示範講座，學校教師及學生均踴躍參與。內容如下：

「創作培訓班」—對象為中、小學音樂科教師

- 1) 為簡單旋律配和聲（2010 年 5 月 27 日，吳俊凱主講）
- 2) 鋼琴伴奏創作（2010 年 6 月 3 日，李允琪主講）
- 3) 為簡單旋律編寫二部對位（2010 年 6 月 10 日，陳永華主講）
- 4) 節拍感音樂的節奏鼓模式（2010 年 6 月 17 日，陳國平主講）
- 5) 織體變化及其方向感（2010 年 6 月 24 日，張珮珊主講）
- 6) 新調式與合理的音高組織（2010 年 10 月 7 日，黎尚冰主講）
- 7) 記譜法與現代技巧（2010 年 10 月 14 日，鄧慧中主講）
- 8) 合奏創作（2010 年 10 月 21 日，麥偉鑄主講）
- 9) 結業作品指導（2010 年 10 月 28 日，盧厚敏主講）
- 10) 作曲家暨演奏家工作坊（2010 年 11 月 4 日，盧厚敏與 9 位演奏家）

「互動示範講座」—對象為高中音樂科學生

- 1) 銅管樂創作 2010 年 5 月 29 日，高爾文主講，岑慶璋（圓號）、馮嘉興（小號）及葉俊傑（長號）示範
- 2) 鋼琴創作 2010 年 6 月 5 日，陳偉光主講及示範
- 3) 聲樂創作 2010 年 11 月 6 日，曾葉發主講及柯大衛（男高音）示範
- 4) 中樂創作 2010 年 11 月 13 日，陳慶恩主講，林灝桐（琵琶）、梁靄凝（古箏）及朱紹威（笛子）

示範項目最後的「創作培訓班結業音樂會」於 2010 年 12 月 3 日在荃灣大會堂文娛廳順利舉行。節目主要公演了部分獲培訓之學校音樂老師（趙家欣、徐煒楨、鄧凱珊、楊炎珠、陳遜發及吳綺琪）的新作品。音樂會由下列專業音樂家負責演奏：馬家敏（長笛）、蔡國田（單簧管）、張孟弢（小提琴）、潘穎芝（大提琴）、嚴翠珠（鋼琴）及盧厚敏（指揮），並加插了三位香港作曲家之現存作品：陳永華的《延續》、陳仰平的《音響版畫—最後嘆息》、及葉婷的《日・月》。音樂會正式為整個體驗系列劃上完美的句號。遺憾的是小提琴家張孟弢先生於音樂會兩天後不幸遇上交通意外身亡，香港樂壇痛失英才，聯會多位作曲家及後出席了張先生的喪禮。在惋惜及紀念他的同時，我們感謝張先生多年來熱心支持我們的工作。他積極演繹香港作曲家作品的熱誠永記在我們心中。

學校藝術培訓計劃 2009 / 10「個性化的創意音樂」

康文署文化節目組的觀眾拓展辦事處每年均舉辦一系列活動，在社區及學校推廣表演藝術。辦事處的其中一個重點項目是「學校藝術培訓計劃」。該計劃以學校為基地，並以藝術家親臨指導的形式為中學、小學及特殊學校的學生提供系列式的藝術培訓和創作機會。本會連續第二年被康文署挑選為參與該計劃的十二個藝團之一，我們在 2009 年 9 月至 2010 年 7 月期間在兩所小學（觀塘官立小學、保良局黃永樹小學）及兩所中學（聖公會莫壽增會督中學、何東中學）舉辦了名為「個性化的創意音樂」的活動。理事會挑選了伍巧怡、鄧慧中、黎雅婷及鄧文藝四位作曲家親臨學校與為數共 80 名學生講述創作的技巧及欣賞現代音樂的竅門。所有學生的作品已分別在各學校向全校同學公演，而四校較佳的 28 首作品則一併成功於 2010 年 7 月 16 日，由多位專業音樂家（小提琴張孟弢、大提琴湯偉灝、雙簧管鄭永健、巴松管梁冠宇）於上環文娛中心劇院舉行公開演出。聯會是項活動共耗資 \$ 221,980，全數由康文署贊助；此外華意堂藝術策劃負責活動行政上的支援。

2010 國際現代音樂協會世界音樂日

國際現代音樂協會是年度的音樂節於 2010 年 4 月 30 日至 5 月 9 日在澳洲悉尼隆重舉行。香港作曲家彭振町的敲擊樂二重奏《在不一樣的空間》、葉浩的電台音樂《東蟲京鳴》及楊嘉輝的電台音樂《建設有中國特式的社會主義》獲選演出。彭振町、葉浩和陳錦標（香港分會首席代表）出席了是次音樂節。陳錦標更代表國際現代音樂協會為是次盛會撰寫了官方報告，並於 2011 年 4 月刊登在“世界新音樂雜誌”第 20 期內（ISSN:1019-7117，頁 188-192）。

國際作曲家論壇 2010

我們與香港電台第四台合作，派遣張珮珊代表香港出席了 2010 年 5 月 31 日至 6 月 4 日於葡萄牙里斯本舉行的第 57 屆國際作曲家論壇。世界多個電台代表參加了是次活動，在五天的交流活動中播放了許多作品錄音，其中包括香港作曲家葉樹堅的《庭院》、鄧慧中的《極光》及莫健兒的《彩幻千層》。香港電台第四台監製鍾子豪與張珮珊更於事後共同制作相關節目及選播了部份的外國樂曲。張珮珊出席是次交流會的旅費由 CASH 音樂基金資助。

音樂新一代 2010—香港青年作曲家作品 演

聯會延續與香港電台第四台的合作，於 2010 年 6 月 3 日在香港電台特大的 1 號錄音室舉行了 2010 年度「音樂新一代」音樂會。這個青年作曲家作品演由鍾子豪及盧迪思擔任司儀，並由盧厚敏指揮管弦雅集（長笛艾君、雙簧管姚桑琳、法國號李少霖、鋼琴胡俊盈、中提琴何嘉倩、及大提琴潘穎芝）演出了葉浩、李家泰、梁志邦、盧定彰、倫偉傑、潘遨揚、蘇家威及袁偉鋒的新作。評審陳永華、許翔威、黎雅婷、曾葉發及管弦雅集共同選出了李家泰的《枯丫嘯鳴》、袁偉鋒的《雨》、盧定彰的《迴》為是次演的第一、第二及第三名最佳作品，作曲家獲頒獎金分別為六千、四千及二千元。此外，音樂會也首演了上屆首獎得主鄭展維的新作《With how sad steps, O Moon...》。香港電台第四台為演制作了專輯，於 2010 年 6 月 9 日及 14 日播放。「音樂新一代」項目統籌者黎尚冰亦撰寫了專文，於香港作曲家及作詞家協會會刊 CASHFLOW 中詳細記載是項活動的盛況（2010 年 9 月，總 61 期）。

周年會員大會 2010 去年度會員大會於 2010 年 7 月 9 日順利舉行。兩年一任的新一屆理事會成員亦已由選舉誕生：陳錦標（主席），盧厚敏（副主席），黎雅婷（行政秘書），鄧慧中（會員事務秘書），吳俊凱（財政），張珮珊，許翔威，黎尚冰，梅廣釗，4 鄧文藝及曾耀君。我們歡迎張珮珊加入成為新的理事會成員，亦特此鳴謝離任理事梁志鏘過去多年對本會的貢獻，特別是在擔任本會的司庫及統籌多屆「音樂新一代」的工作。

學校藝術培訓計劃 2010 / 11「自由自在創新曲」

聯會在該年度第三次被選為 12 個參與康文署「學校藝術培訓計劃」的專業藝團之一。我們的活動名為「自由自在創新曲」，項目惠及了另外四所學校之學生。康文署於 2010 年 5 月 10 日舉辦了一場專為學校老師及校長而設的簡介會，本會聯同所有參與此計劃的藝團出席了這個公開活動。黎雅婷代表本會簡介了我們的項目。在 2010 年 6 月截止報名限期後，我們探訪及挑選了嘉諾撒書院、保良局陳溢小學、香港道教聯合會鄧顯紀念中學及中華基督教會蒙黃花沃紀念小學為培訓對象。在 2010 年 9 月學生招聘階段，梁智軒到訪四間學校向全校老師及學生介紹了何謂音樂創作。然後我們分別委派了黎雅婷、鄧文藝、洪銘健及梁智軒四位作曲家親臨各校與為數共 83 名學生進行為期一年的培訓，目標是使每位參與計劃的學生各創作一首作品，並由專業演奏家作公開演出。演奏家包括葉浩（小提琴）、湯偉灝（大提琴）、鄭永健（雙簧管）及張經綸（巴松管）。

亞洲音樂節 2010

日本作曲家協會於 2010 年 10 月 1 日至 6 日在日本東京舉辦了「亞洲音樂節 2010」，九首香港作曲家的作品被獲選參演，包括林樂培的《第二弦樂四重奏》、曾葉發的《束瞬之間》、梁基爵的《廣播員的廣播》、葉樹堅的《芭蕉六景》、林的《湧》、洪銘健的《遊園驚夢》、葉浩的《鹿柴》、凌崎偵的《童年素描》、及陳錦標的《仿臨原本》。在眾多亞太地區參演國中，香港僅次於日本，成為第二個最多作品獲選演出的地區。

音樂新文化 2010

「音樂新文化 2010」於該年 10 月 6 日至 23 日成功舉行。是次活動共有 32 首作品於五場音樂會中發表，當中包括 12 首首演作品及多位香港作曲家（馮迪倫、高爾文、葉浩、黃逸偉、梁智軒、鄧樂妍、葉樹堅、洪銘健、劉詠、伍華晞、陳偉光、姚漢輝、鮑比達、李允琪、陳慶恩、林蘭芝及羅永暉）的近作。是次音樂節的其中一項新猶是推介三位不同年代及藝術取向的主題作曲家：松尾祐孝（日本）、塔芭高娃的（英國／保加利亞）及陳慶恩（香港）；他們獲邀在三個特設的作曲家論壇上暢談各自的作曲理念，及在音樂會中發表各兩首作品。當中一首是由鋼琴演奏家張郁苓委約塔芭高娃創作的鋼琴協奏曲《追尋》，並由張郁苓聯同香港城市室樂團首演。我們也榮幸能在日本基金會的支持下邀請到日本著名的現代音樂組合 NMP 合奏團來港獻藝，NMP 與松尾祐孝合作挑選了四首日本作品及首演了三首香港作品，當中包括跨界別作曲家鮑比達的二重奏（鮑比達客串演出鋼琴部分）。我們也得到本地傑出隊伍香港創樂團、蘇鳴樂坊及四擊頭的鼎力支持，參與其專場音樂會的演出。80 位參加了我們「學校藝術培訓計劃—自由自在創新曲」的學生也出席了是次音樂節，深受啟發。CASH 音樂基金及藝發局分別撥出 \$320,000 及 \$186,400 資助該項目；康文處亦給予我們各項場地設施。華意堂藝術策劃統籌所有行政工作。大部分作品的委約費用由 CASH 音樂基金贊助。

樂在創作中—展覽及講座系列

聯會再與香港中央圖書館合作，舉辦了一次嶄新的展覽及講座系列，名為「樂在創作中」。是項活動由黎雅婷統籌，於 2010 年 10 月至 12 月舉行。活動的主要展覽“都市情結—作曲家精神素描”於 2010 年 11 月 1 日至 12 月 31 日於香港中央圖書館藝術資源中心公開展出。展覽文本由羅永暉撰寫，展出的樂譜則選取自「音樂新文化 2010」的作品。根據中央圖書館的統計資料，超過 35,000 人次到訪參觀。而四個專題講座的總標題為「作樂多端」，並於此階段的部分週末黃昏時段在中央圖書館的演講廳舉行。這四個講座分別是由曾葉發主講的“人人都可以玩音樂：創意樂動”、麥偉鏘主講和屈雅汶示範的“音樂新作的欣賞、批評與評核：音樂新作的欣賞與評論”、

黎尚冰主講和李萬基示範的“和聲大同：從古典到爵士樂和聲的演變及應用”及吳俊凱主講的“作曲風流話香江”。四次講座吸引了 337 人出席。

學校音樂創藝展 2010 / 11

本會自從 1991 年起便與教育局（前身為教育署）合辦「學校音樂創藝展」。適逢今屆是該活動的 20 周年，教育局及本會隆重其事，除了頒發更多獎狀之外，也製作了特別精緻的場刊，演奏了兩位「創藝展」前參與者（伍卓賢及胡銘堯）的新作，還邀請他倆作音樂會之主持。是屆「創藝展」於 2010 年秋季展開，香港作曲家林建兒、林迅、李志敏、羅家明及吳俊凱到學校擔任初步評審，挑選較佳之校隊於 2011 年 1 月 26 日在葵青劇院演藝廳作最後演。其中，小學組之「聲響設計」作品更用以下香港作曲家的「聲響創作指引」為指定曲目：林建兒的《節奏遊》、吳俊凱的《海天一色》及林迅的《大自然的迴響》。一如以往，作品融了音樂、舞蹈、燈光及佈景等元素，而所有作品均由學生創作及演出。是次演共有十所小學及十所中學參與，演分成兩 5 部份（下午三時的小學組及晚上七時半的中學組）；而中學組更細分為精英組（少於 15 位演奏者）和卓越組（多於 15 位演奏者）。本年度之演出令人印象深刻；學生展示了很多新的音響效果和創作意念。小學組之評審包括陳錦標、林建兒、林迅、李允琪及羅家明；而中學組則包括陳錦標、陳偉光、梁志鏘、麥偉鏘及楊漢倫。整個活動的過程、結果及參與者的訪談均以錄像方式被保存並上載到政府的官方青年網站（www.youth.gov.hk）。為紀念「創藝展」歷史新一頁之誕生，本會更增設「個別傑出音樂作品獎」予最佳作曲學生—沙田循道理中學的陸尉俊；並撥款 \$5,000 聘請吳俊凱於 2011 年 5 月至 11 月期間給予陸同學十堂作曲指導課。

音樂新進演出計劃

本會與香港浸會大學、香港中文大學、香港教育學院及香港大學攜手合作，成功申請到香港藝術發展局撥款 \$500,000，舉辦為期 18 個月之「音樂新進演出計劃」，目的是為本港年青演奏家及作曲家提供更多演出機會。是次計劃是首先成立由十位 35 歲以下之年青演奏家組成之香港作曲家聯會現代樂團，並在曾葉發及盧厚敏帶領下於 2011 年 9 月至 2012 年 3 月期間進行 50 次排練，及在浸會大學、中文大學、教育學院及香港大學舉辦四場不同曲目之音樂會。在每場音樂會的六首作品中，至少四首需是 40 歲以下本地作曲家之作品；而整個項目最佳作品之青年作曲家更會獲頒予委約創作獎。此外，我們會安排八場演後論壇，由著名作曲家點評年青作曲家的作品；音樂會之錄像更會在學校中被推介。該青年現代樂團之樂手招募行動於 2011 年 1 月 28 日順利完成。評審曾葉發、盧厚敏、陳偉光、陳慶恩及陳錦標遴選了以下青年樂手為樂團成員：陳潔銘（長笛）、薛宇曦（雙簧管）、梁志承（單簧管）、梁德穎（巴松管）、鄧衍樺（小提琴）、鄧佩玲（小提琴）、林道晟（中提琴）、卞祉恆（大提琴）、黃照宇（低音大提琴）及郭婷（鋼琴）。在 2011 年 4 月至 6 月期間，樂團已於中文大學進行了十次排練。

Bang-On-A-Can 工作坊

美國合奏團 Bang-On-A-Can 獲香港藝術節協會邀請來港於 2011 年香港藝術節中演出。除了藝術節之音樂會外，合奏團也被邀請到不同大專院校作藝術交流工作坊及互動示範講座；他們公開排練和演奏了八首青年作曲家的作品，亦給予青年作曲家專業意見。該活動分別於中文大學利希慎音樂廳（2011 年 3 月 10 日上午 10 時至下午 1 時）及浸會大學 3 號演講廳（2011 年 3 月 11 日上午 10 時至下午 1 時）順利舉行。當中五首作品由中文大學、浸會大學及香港大學評審選出，另外三首則由香港作曲家聯會公開挑選。2011 國際現代音樂協會世界音樂日國際現代音樂協會該年度的音樂節於 2011 年 4 月 7 日至 17 日在克羅地亞首都札格拉布市順利舉行，來自 50 多國的

與會作曲家由該國本身也是作曲家的總統祖斯浦維克親自接待。香港作曲家馮迪倫的克羅地亞民族彈撥樂合奏曲《清絃三弄》及梁智軒的大號四重奏《極・擊》獲選演出。在 CASH 音樂基金的旅費贊助下，這兩名作曲家聯同香港分會首席代表陳錦標出席了是次音樂節。

香港新作品的傳播：中文合唱曲樂譜出版計劃及講座

在 2010 年初，香港藝術發展局撥款 \$40,000 支持本會的 2010 / 11 年度「多項目計劃資助」申請，印製了多份中文合唱譜。此計劃與本會 1992 年時印製 12 份合唱譜的形式相類似，但規模則較小。作為傳播香港新作品的目標之一，是項計劃指望本地作曲家的作品能更廣泛地被應用。我們於申請該多項計劃資助時欲希望一併印製 CD 錄音及其他樂譜，但藝發局只批准撥款印製中文合唱譜。本會於 2010 年 3 月通知會員遞交樂譜，截止交譜日期為 2010 年 7 月 15 日。於同年 9 月，本會挑選了陳偉光的《遊山西村》、林安琪的《尋尋轉》、李家泰的《竹露》及譚展輝的《登樂遊原》。特此鳴謝此計劃之編輯鄧慧中及經理蕭穎心這十多個月來的努力，令整個印製樂譜的過程（每首 1000 份）能於 2011 年 5 月順利完成。大部份樂譜已送往各圖書館、學校、公共團體、合唱團、海外友人及本會會員作備份。為了讓學校用家能更深入了解中文合唱曲，我們與教育局合作於 2011 年 6 月 27 日在教育局教育服務中心舉行了一個標題為「中文合唱曲之作曲技巧」的講座。許翔威擔任當天主要演講嘉賓；陳偉光、李家泰及譚展輝亦各自介紹了自己的作品。50 多位學校音樂老師出席了是次講座。

國際作曲家論壇 2011

盧厚敏代表香港出席了 2011 年 6 月 6 日至 10 日於奧地利維也納舉行的第 58 屆國際作曲家論壇。是次活動由世界各地不同電台的代表參加，在 5 天的交流中播放了許多作品錄音，其中包括香港作曲家李昌的《打鼓嶺》、林蘭芝的《古色》、鄧樂妍的《花落霧夜》及伍華晞的《躍》。盧厚敏回港後與香港電台第四台監製鍾子豪共同制作相關節目，選播了部份精彩的海外作品。盧厚敏出席是次交流會的旅費由 CASH 音樂基金資助。

音樂新一代 2011—香港青年作曲家作品演 6「音樂新一代 2011」音樂會於 2011 年 6 月 9 日成功在香港電台 1 號錄音室舉行。我們很高興近年有香港電台第四台作為我們的合作伙伴，他們提供了音樂會場地及播放現場演出的錄音，讓更多不同階層的聽眾能欣賞到甚至點評到香港年青作曲家美妙的作品。是次音樂會由鍾子豪監製，盧迪思及李德芬主持，另由著名的香港創樂團演出，當中的音樂家包括冼宏基（指揮）、IzumiNikaido（長笛）、梁志承（單簧管）、Euna Kim（小提琴）、William Lane（中提琴）、張郁苓及嚴翠珠（鋼琴）。他們共演出了陳啟揚、鄭重言、梁志邦、倫偉傑、邵麗棠、黃俊諱、黃榮生及吳冠青的新作。評審委員陳錦標、許翔威、鄧文藝、顏名秀及香港創樂團共同選出了黃俊諱的《戰・不斷》、吳冠青的《將進酒》、倫偉傑的《都市人生：I. 繁忙旅途》為是次演的第一、第二及第三名最佳作品，作曲家分別獲獎金六千、四千及二千。此外，上屆首獎得主李家泰的新作《雲泊》也成功由香港創樂團即場首演。香港電台第四台為音樂會制作了專輯，於 2011 年 6 月 25 日及 30 日播放。

黃友棣

本會名譽會員著名作家黃友棣教授於 2010 年 7 月 4 日在高雄病逝，終年 98 歲。作為近現代中國第一代音樂教育家，黃友棣以其厚實的國學根柢，花畢生全情創作中文歌樂（約二千首）。早於抗戰時期的歌曲已廣為華人傳唱。他於 1949 年來港定居，早年便譜寫了《黑霧》、《中秋怨》、《問鶯燕》等名曲，1962 年完成論著《中國風格之和聲與作曲》，也編整許多中國民歌成為合唱

組曲，為香港早期的音樂發展注入活力。他與歌詞大師韋瀚章、作曲家林聲翕三位香港樂壇元老被尊稱為「松竹梅歲寒三友」，留名樂史。黃友棣於 1987 年須移居臺灣後繼續創作、教學，無私忘我地服務，令人敬仰。許翔威及香港音專校友會人士特別在 2011 年 2 月 16 日於香港大會堂劇院舉辦了一場黃友棣紀念音樂會。

資助、辦公室及職員

聯會的主要收入分別來自藝發局、CASH 音樂基金及康文署之計劃資助及津貼，音樂會的門票，及會員呈交的會費和徵費等。本會於 2010 年 7 月第一次成功得到藝發局的另一個大額資助——「2010 / 11 年度一年資助」（\$283,300），這是本會會務發展上的另一個里程碑，因為此撥款是特別為資助租用辦公室及聘請職員而設的。撥款促使我們的工作更有系統及有效地擴展我們的會務。但這也同時要求理事會更有承擔、付出更多時間及擁有良好的企業管理水平。在各理事的努力下（特別是盧厚敏在裝修及器材添置方面），本會在 2010 年 11 月初於香港灣仔藝術中心 707 室正式設立了辦公室。傢俬設備及文具通信等設施在此後幾個星期逐步建立。理事會也任命了盧厚敏，吳俊凱和陳錦標作為招聘委員會成員聘請職員，最終錄用了黎馬倩梅女士為聯會的兼職經理，任期由 2010 年 11 月 9 日至 2011 年 5 月 20 日。黎太非常能幹地幫助了我們安排好辦公室及行政財務上的各項事宜。聯會也在張珮珊的策劃下於 2011 年 2 月 15 日舉行了辦公室開放日，多位會員及友人出席了該聚會。在黎太辭職後，理事會在眾多應徵者中聘請了葉芷晴為聯會首名全職行政主任，葉小姐於 2011 年 6 月 20 日履行職務。

主席 陳錦標

2011 年 7 月 31 日

Israel

ACL 2011 Country Report – Israel

The Israel Composer' s League, (ICL), functions as the Israeli ISCM section as well as ACL section.

This is the 4th year of our successful project: **Composer writes for young players.**

We invited from our best composers original pieces, aim to the stage (not methodological) but adapted to the young's ability.

The composers worked together with the teachers as well as the players till the final festive concert.

This project begin with our goal to bring closer, to open the door for the young players and their teachers to contemporary music. We believe that willingness and curiosity starts early, and depends on the teachers and their readiness. As we foresee the future, so, we want those children to become fine board-minded artists, or potential audience; we built with the cooperation of centrals conservatoires a program that includes solo, duos, trios and even chamber ensembles.

Another project of ICL we established this year is the series: "Meet the Composers". It was a series of 5 meetings in Hateiva hall. Each time two composers presented their works, including life performance and recorded pieces. The panel who participated in the meetings interviewed the composers and raise questions.

It was very successful since there was a fruitful dialogue with the audience and we could meet more deeply the world of the presented composers, not just to hear their music but to know how they think, what is their motivations.

ICL has its own publishing house: **Israel Music Center** (IMC). During 2011 30 new pieces were published.

As for our music scene in Israel: contemporary music finds its place among the considerable amount of chamber concerts.

This might be due to the increasing number of ensembles who dedicate themselves to contemporary music such as the Israel Contemporary players, a Sinfonietta who dedicate itself to contemporary music, directed by first class of Israeli and European conductors and run by Dan Yuhas.

"Meitar" ensemble, run by the pianist Amit Dolberg is another excellent ensemble performing contemporary music. Actually they are the main ensemble who performs

Israeli Music in Israel and on their Europe tours. Duo to their high quality of playing they recorded this year a record with the composer Fabian Paniselo, and now are going to record for the established composer Daniel Biro.

Our annual **"Israeli Music Festival"**, runs directly by the ministry of science and culture, was a 3 days festival representing more than 30 Israeli works and composers.

And finally, the ACL festival is always a big musical (and social) event and we want to thank Taiwan ACL for the warm hospitality and the great festival they hosted.

With the best wishes

Hilat Ben Kennaz

Israel Composers' League

Japan

ACL 2011 Country Report – Japan

28th Nov.2011
Noriko Nakamura

I am so happy to join the ACL conference and Festival. Thank you so much for the kindest preparation and driving everything about this festival. I were very moving in special concerts in first and second days in festival. I present the report as a member of Japan Federation of Composers, and also a member of Japan Society for Contemporary Music.

First, a lot of people of Taiwan, and a lot of members of Asian Composers League, and all over the world people are giving warmest great aid to the East Japan Earthquake victims. For these great help from friendship, we cannot possibly put our thanks into words. A lot of thanks to ACL members and Taiwan people and all over the world.

About the country report of Japan in this year, it has especially meaning for a lot of composers. I also do not live in capital city, Tokyo. This case is not special for a lot of composers in Japan. Although the heat and refinement by concentration of the culture to capital Tokyo are very excellent, it cannot have a cultural tendency of various creation of every place.

I am working in Kyoto, one of the various cities of western part of Japan. This city was a capital in Japan once. Therefore, I say that the tendency of Tokyo cannot be known from this report. I am going to express that Japanese every place are becoming each with a characteristic cultural activity base.

After 3.11.2011, almost all of musical activities in Tokyo and East Japan stopped temporarily. It became a big turning point and extraordinary zeal resumed, it was continued, and still newer solidarity is produced from there, every day.

The music festival of Tokyo in front of this earthquake disaster in which an ACL member participates, and the music festival of Hiroshima after an earthquake disaster were reported.

・ Asian Music Festival 2010 in Tokyo
1-6th October, 2010 [The Japan Federation of Composers Inc.]

・ Contemporary Music Festival in East Asia 2011 in Hiroshima
22nd October, 2011 [Japan Society for Contemporary Music]

* Music from Hiroshima (HOKAHI) the prayer for victim of civilization.

Between this Autumn and last Autumn, there were happen the East Japan Earthquake 3.11 as like 9.11. Although it is very individual, Fibromyalgia from which I am suffered four years before, and this earthquake disaster are alike.

This disease produced the condition as the cutting connection and the stopping circulation and the delaying the collaboration in inner world. I was not able to move my own body more than enough. Instead, I got the strongest will in life, as the people in East Japan.

Many contemporary music newly group is founding in all over Japan widely, functionally, deeply.... I would like to explain about our group.

clumusica is the name, and this combined word can be decomposed with clumsy and musica. Several days ago, we had regular concert. Program is balanced ACL spirits is existing, really. ACL spirits gave us next windows and next doors. As a lot of people, we also would to open next windows and next doors with music of home, motherland. In the last of report, strong relationship is growing with the composers in Japan. We are making this strong relationship wonderful diamond. The 3 dimension, sato-hyang-xiang, by the 3 pronunciation, see widely, listen deeply.

Korea

ACL 2011 Country Report – Korea

November 27, 2011 at International Conference Room in NTCH

There was a big change in ACL-Korea last weekend. Last Saturday, 19th of November, 2011, the annual general assembly took place at Seoul National University and Ms. Young-Eun Paik who is a current treasurer of ACL, was elected as a new president of ACL-Korea serving a 3 year-term. New board members will be assigned as soon as possible.

This report focuses on the activities of ACL-Korea as well as notable contemporary music events held in Korea.

2011 ACL-Korea International Conference and Festival is one of main events that ACLKorea organized. In 2011 we had 4 concerts and 3 seminar sessions. Pianist Noel McRobbie and Atzuko Suzuki, Karos Percussion Ensemble, Contemporary Music Ensemble Sori, and Multimedia Ensemble Sinkro from Spain were participated for the concerts and performed nearly 30 pieces. For the seminar, Isabel Mundry, an active German woman composer, was a guest speaker for the one of the seminar sessions. She shared her philosophy and perspective on music with Korean composers and students, and two of her works were performed during the festival. Other two seminars was on the music of Chung-Gil Kim, Korean senior composer, which was delivered by music theorist, Min-Chung Son, and on the special use of numbers in Korean traditional court music, presented by Korean traditional music composer, Young-Dong Kim.

Another concert that ACL-Korea focuses on this year is **2011 ACL-Korea New Music Concert**. This one is especially for newly emerging composers. Since there are not so many performance opportunities for them, we decided to organize the concert that can promote the younger generations compositional activities. We are fortunate to have a fund from the city of Seoul to make this concert possible. Seven Korean composers who are about to start their career as a professional composer were selected for this event.

There was a project called **“Meet the Childrens Song of Asia with Sounds”** which was commissioned by Guro Cultural Foundation and was executed by ACL-Korea. The aim of this project is to collect childrens songs from almost every Asian country and to make a music score. For there are issues on multicultural society in Korea these days, it is meaningful to do this project to understand more the people who come from different regions of Asia.

Korean Composers Association is actually the association of composers groups, not the association of composers. In 2011 it has been organizing 10 concerts under the title of **“Korean Chamber Music Expo”** sponsored by Art Council Korea and Seoul Arts Center. The concert series has taken place in regular basis, every second Wednesday of months except July and August. The expo has been for about 5 years and from this year KCA has tried to collaborate with the Society of Western Music. For each concert one

musicologist or theorist is assigned and he/she makes a presentation on the music of designated program before the concert. It serves not only as a understanding tool for new music but also as a bridge between practice and theory.

One of the interesting concerts was in last October. Young five composers including Seung- Lim Kim, Byung-Moo Lee, Nara Shin, Chung-Hoon Kim, and Ji-Hyang Kim, gathered to present five **little music dramas**. They showed the different approaches to the concept of music drama. They adopted the actors language as a medium to connect music and drama as well as non-verbal acting of actor or performer and a resulting all the sonorities. The project definitely provided a interesting way of defining music drama in contemporary Korean music scene where the listeners are able to perceive, recognize, and interpret all the events happened on the stage by integrating aural and visual stimulation.

One of the long-term projects that KCA has planed is to build a comprehensive **database on Korean composers**. They started to collect scores, recordings, biographies, and other information related with Korean composers. It is a difficult job to organize and to implement, for it is a never-ending project. Nevertheless, KCA displays their strong will to make this business possible because it helps not only understand who we were and who we are but also reach out to the rest of world easily. Now it is in the early stage and will be quite interesting to see how it grows.

From March 24 to 27, **Korean Society of Women Composers**, which has about 150 members, had international contemporary music festival celebrating their 30th anniversary. They invited contemporary music ensemble Reconcil from Austria, E-mex from Germany, and Beta Collide from USA. The last concert was collaborating performance with all 3 invited ensembles and World Vision Childrens Choir that is world-class choir in Korea. The concert was about the Korean folk tale and 13 women composers took their own part to compose. It was quite a grand finale for the festival. During the festival, a music journalist and a producer from Germany reported the events and all the concerts were broadcasted through German radio station later. It reconfirmed the power of women in Korean culture and their value.

KEAMS (Korean Electro-Acoustic Music Society) hosted 18th Seoul International Computer Music Festival including 6 concerts and conferences. **GRAME**, a French computer music research center, and SondAr-te, electric ensemble from Portugal, were invited for the event. Total of 40 pieces were performed during the festival. There were 78 submissions from aboard and 14 works were selected from the call for score. Aside from that, 14 pieces from Korean members and 12 pieces from the ensembles were presented. For the conference 11 papers from around the world were introduced at Seoul National University.

Dr. Seung Jae Chung, Secretary-General
ACL-Korea
www.aclkorea.org

Malaysia

ACL 2011 Country Report – Malaysia

In the past three years MCC has initiated and premiered over 40 new works including 13 Southeast Asian works, and works by 9 young composers, a result not seen over the past two decades.

MCC organised Malaysia's first ever young composers workshop in the country in 2008, and the public concert was well attended. The initiative has brought to fore up to 15 new generation composers.

MCC organised first ever new music festival in Malaysia with a regional focus in 2009, bringing together composers from Southeast Asia in an unprecedented exchange, sparking new friendships and partnerships that has seen Malaysian works being performed in Thailand, Indonesia etc.

The KLCMF 09 pioneered Southeast Asian young composers competition, and received over 60 regional entries. The success has been replicated by sponsors Goethe Institut in Indonesia this year.

Since our efforts more people have taken the initiative to hold new music concerts and talks in Malaysia. Among these is Johan Othman's opera, Malaysia's first, in end 2009, another first for the country, created in partnership with an experimental theatre group Five Arts Centre, which owes in part to the MCC network facilitating new partnerships.

Adeline Wong will also be staging her multimedia work for string quartet Lengt in KL in February with the Tang Quartet.

In the past 2 years MCC is working on a CD project and an initiative to encourage more performers to programme Malaysian works and has been applying for funding assistance.

In conclusion, MCC is pleased that it has exceeded all its objectives first set out at the inception.

Prepared by:
CH Loh, Johan Othman
November 2011

New Zealand

ACL 2011 Country Report – New Zealand

looking back over the period since April 2009.
written by Glenda Keam, President of CANZ

The Composers Association of New Zealand (CANZ) continues to work actively for composers in New Zealand, with a voluntary committee (seven members) who meet twice per year, and a core group of active members who maintain the website, produce a bi-monthly newsletter and a yearbook, hold an annual composers workshop, advocate for NZ music where this is called for, and provide other occasional professional development opportunities.

Since the last full ACL festival held in Tongyeong in 2009, CANZ continued its work that year developing a five-year strategic plan. The principal reason for this was that we felt it was time to ask ourselves questions about whether our priorities and activities are relevant for our members and our aims. Now more than ever before, what it means to be a composer is changing incredibly fast, for example the ways in which music is disseminated has multiplied, the ability to make exact digital copies has intensified copyright challenges, and the ability to make one's own computer-typeset scores and parts has broken the old model involving a working relationship between composer, publisher and copyist.

Having developed the strategic plan, CANZ decided to proceed cautiously and mindfully, bearing in mind that significant changes were being brought about in the funding structures of Creative NZ (our Arts Council) and their relationship with most of the large arts-related organisations that Creative NZ supports. CANZ is strongly committed to many of our regular activities and the role we have been playing as an integral part of New Zealand's contemporary music scene, so the task is to continue identifying those areas where we can do better, where we can achieve more while being more efficient and thus saving some of our energies and funds for other projects and collaborations.

We analysed what we spend much of our time and money on as an organisation and whose needs we serve well, asked how we could better serve our membership, and whether there are some activities that are either duplicated elsewhere or are not such a good use of resources. We held regional consultation meetings across the country, and the feedback was very thoughtful and useful. From these a number of key themes emerged:

- There was strong support for the bi-monthly newsletter Canzonetta to move to either a web-based or an emailed-out form, which is both more time-efficient and cost-effective. Consequently, Canzonetta is now edited and

shaped by committee member Chris Adams, who has managed the move from print format to an electronic format that is emailed to members, while ‘unplugged’ members are still able to elect that they receive a hard copy through the post. This has saved some time, some rather tedious effort, and some money. Correspondingly, we are able to respond more fully and more promptly to inquiries, and the committee has been able to communicate much more actively with each other in between our two meetings per year.

- There was general support for the idea of trialling a part-time administrator to help with various possible tasks, as the entirely voluntary nature of CANZ organisation until now has made it difficult to embark on more significant or complex projects. Consequently, CANZ has embarked on conversations with Creative NZ about the possibility of having a part-time administrator, possibly shared with another organisation with complementary interests. This would relieve some pressure on the geographically diverse (yet consistently overcommitted) volunteer-only committee membership, and be beneficial by focusing the information flow relating to specific projects through a central contact person. However there is still quite some financial uncertainty for us, and we have not yet taken that significant step.
- There was huge respect for our yearbook Canzona in its current printed form, or something similar, and no strong desire to move it to web or virtual formats. Canzona is now edited by Samuel Holloway, another committee member.
- There was widespread enthusiasm for a range of workshop possibilities that would fill various recognised gaps in the CANZ activity profile. Some of these possibilities address the needs of our ‘amateur’ members, some the needs of emerging composers who are no longer enrolled in a tertiary institution, and some involve professional chamber ensembles. Consequently, next year we are planning to branch out into a few more professional development workshop projects in three different regions, in each of which a small number of participants work for a weekend with a resident ensemble from that region.

Looking back at the activities that occupied CANZ over the past two and a half years: for four days each July the Composing Workshop held annually in Nelson (a sunny part of New Zealand’s south island) has brought young and emerging composers from across New Zealand together with some of our more senior composer-minds. The workshops have continued (since 1982) to offer a wonderful mix of facilitated workshop performances of new works by emerging composers, providing professional development and a forum where discussions and exchanges take place between students, mentors, performers and observers.

As you will have seen, in the past 12 months we have produced the double CD “Aurora Australis”, curated by Jack Body and produced by Wayne Laird of Atoll Records. This wonderful production is a selection of performances from the Asia Pacific Festival held in Wellington in 2007.

In February 2010, the Composers Association of NZ held its Annual General Meeting in Christchurch. The meeting included a celebration and awards presentation, at which the KBB/CANZ Citation for Services to New Zealand Music was presented to the composer and teacher Chris Cree Brown, and the CANZ Trust Fund Award was presented to composer-pianist Gao Ping. And in March 2011, the Annual General Meeting was held in Wellington, where we had great pleasure in presenting the Trust Fund to Michael Norris, and we acknowledged the work of the late Allan Thomas with the KBB/CANZ Citation for Services to New Zealand Music.

We continue to work closely with SOUNZ, the Centre for New Zealand Music, which is the information centre for NZ based in Wellington, and their new Executive Director, Julie Sperring. The relationship and division of responsibilities between SOUNZ (which represents NZ music) and CANZ (which is the composer network) is a fruitful one that benefits from regular discussions about such matters as composer professional development and the dissemination of our music within and beyond New Zealand.

Each year the New Zealand branch of APRA (the Australasian Performing Right Association) holds an awards evening which includes the presentation of the SOUNZ Contemporary Award. In September 2009 these awards were held for the first time in Christchurch, and the winner of the SOUNZ Contemporary Award was Ross Harris, for his 3rd Symphony. In the twelve year history of the award to that point, he was a finalist seven times and won the award four times. Sadly, due to the devastating earthquake damage in central Christchurch, it will probably be a long time before those awards are held there again. At the APRA awards in 2010, the SOUNZ Contemporary Award was won by Chris Cree Brown, with his work Inner Bellow, and this year the Award was very recently made to Lyell Cresswell, with his Concerto for Piano and Orchestra.

There are three composer residencies in the country, which normally each have a duration of one year (sometimes renewed for a second year). The composer-in-residence at the Lilburn Residence (former home of the late Douglas Lilburn) in Wellington is currently Juliet Palmer (returned to NZ from Canada), the newly-appointed Composer-in-Residence for the Auckland Philharmonia Orchestra is Jack Body, and Chris Adams is nearing the end of two years as the Mozart Fellow in Dunedin.

In late April 2010, the music of eleven NZ composers was performed at various venues in western and central Sydney during the ISCM’s World New Music Days, and we were also

very pleased with the concert presented by the NZ Trio in that festival, who performed a concert of almost exclusively ‘kiwi’ music at the Eugene Goessens Hall in the ABC building. This year’s ISCM World New Music Days, held in Zagreb in April, included a performance of a work by one of our Australia-based members, Tim Bowman.

New Zealand music continues to be recognised as an important part of our culture. The Auckland-based contemporary ensemble 175 East and the Wellington-based Stroma have continued to offer programmes of NZ music and new sounds from further afield. The Auckland Chamber Orchestra, Auckland Philharmonia, NZ Symphony Orchestra, NZ Trio, NZ String Quartet, Silencio and Southern Sinfonia have all performed NZ works in the past year, and the International Festivals (in Wellington in 2010, and Auckland this year) included a range of NZ music events.

Philippines

ACL 2011 Country Report – Philippines

An organization’s success lies not on the confinement of knowledge between its members alone but through sharing and distributing it to benefit the many. Of late, the ACL Philippines has been focusing on outreach activities to bring the music of contemporary composers to different parts of the Philippines. As a result, the lectures, workshops, and collaborations we have conducted brought life to the performance of 21st century music.

Our outreach became a series of activities under a project called, Abot-Dinig. This refers to reaching out through the medium of Sound. This word Abot-Dinig resonates with the commonlyused Filipino word Abot-Tanaw, which means a foreseen goal, dream, or vision. Relating this to music, Abot-Dinig is foreseeing/forehearing music from different places coming in together in a fruitful becoming.

ABOT-DINIG I: YEAR 2009-2010

Our activities were funded by the Philippines’ National Commission for Culture and the Arts (NCCA):



These were the activities implemented for **ABOT-DINIG I**:

September 19, 2009, Saturday, 8:30 am - 4 pm
Workshop on Voice Sampling and Digital Synthesis
DSP Laboratory, U.P. EEEI Bldg, 4th Floor
Resource Speaker: Dr. Rowena Guevara (Dean, College of Engineering)

September 26, 2009, Saturday, 8:30 am - 12 noon
St. Andrew's Chapel, Asian Institute of Liturgical Music (AILM), Manila
Workshop between Composers and Choirs (preparation for the Abot-Dinig Concert)
Speakers: Eudy Palaraun and Chivas Lachica
September 28, Monday; and September 29, 2009, Monday
The Supercollider Program for Computer Music

Sound Laboratory, 2nd Fl Abelardo Hall (AHA) U.P. College of Music
Resource Speaker: Lily Ann Perez (Computer Music graduate, Mills College)

November 14, 2009, Saturday, 5 pm Onwards
Voice and Technology: Exhibit and Performances of Computer Music Compositions
Lobby of the PHILAMLIFE Theatre

8 pm: Choral Concert
PHILAMLIFE Theatre

The above culminating activity of **ABOT-DINIG I** held at the PHILAMLIFE Theatre brought in thousands of guests -- from university-level music programs, children and adult choral groups and musicians from various regions of the country, conductors, educators, and various segments of the general public. The success was also brought about by the collaboration of the ACL Philippines with the biggest organization of choral music – the Koro Filipino. This organization distributed our composers’ scores to various choral groups and they chose pieces for performances at the PHILAM LIFE Theatre. The poster below shows the featured composers and the logo of the ACL Philippines as a major participant and collaborator:



This OUTREACH was followed by Abot-Dinig II covering the year 2011 to 2012. This was a sequel of the previous Abot-Dinig I. Our activities were funded by the National Commission for Culture and the Arts (NCCA). We also had sponsors from colleges and universities where we held our lecture-workshops:

This was the first venture of the ACL Philippines to go out of the main Metropolitan Manila area. We visited the Visayas archipelago, particularly Iloilo where we held our lecture-workshop and concert for choirs. The University of San Agustin Conservatory of Music hosted the event and we had guests from the Troubadours Chorale, The Iloilo National High School for the Arts, and other musicians. Below were the featured composers who lectured and also taught the pieces:



Lecture of recent works for chorus by Philippine composers:

- Maria Christine Muyco: *Pagbagkas-bigkas*
- Jude Edgar Balsamo: *Apocalyptic Allelia*
- Ireneo Orio III: *Pot Pot Pot Potak*
- Mary Katherine Trangco: *Dasal*
- Gian Marie Gianan: *Jingle Bells*

Workshop with choirs, conductors, and student composers.
Concert of New Works

After the Visayas, we visited Cagayan de Oro in Mindanao. Here, the Lourdes College hosted our lecture-workshops for choir. We also presented for piano. Lourdes College invited various schools, musicians from around the area, and pianists who volunteered to play new works for piano and singers for chorale. The program below features the activities and composers:

Lecture of recent works for Choir by Philippine composers:

- Emmanuel de Leon, Jr.: *Kyrie*
- Francis de Veyra: *Mga Sibit Mula sa Puso ng Cordillera*
- Maria Christine Muyco: *Ti(na)la*
- Mary Katherine Trangco: *Alon*
- Ireneo Orio III: *Our Father*

Open Forum

Workshop/reading with choirs, conductors, and guests.

Break

Lecture of recent works for Piano by Philippine composers:

- Ireneo Orio III: *Siete*
- Jude Edgar Balsamo: *Passacaglia and Sonata Concertante*
- Maria Christine Muyco: *Gangsa Toppaya*

- Motsuyaku Aiv: *Akegata*
- Mary Katherine Trangco for Lily Anne Perez' s *Kwadro*
- Lily Anne Perez: *Kwadro*

Open Forum

Workshop/reading with professional pianists, student pianists, and guests.

Concert of New Works by Prof. Ana de la Fuente
at the Concert Hall of the Department of Music, Lourdes College

This ABOT-DINIG 2 has built camaraderie among composers and musicians from different parts of the Philippines, and even featured composers living abroad such as Lily Anne Perez. This activity also helped the organization engage members who have been inactive through the years by involving them in lecture-workshop tours and encouraging them to write new works.

The ACL Philippines also collaborated with a contemporary dance collective under the leadership of Myra Beltran, a notable dance choreographer and scholar based in Manila. Pieces of ACL Philippines' members were featured such as the work of: Kabaitan Bautista of the University of Santo Tomas, Filipino-American composer Mary Talusan, Nilo Alcala and Robin Estrada (graduate students in the U.S.), Josefino Toledo and Maria Christine Muyco. The dance-music concert was entitled, MC2 and it was held at the Dance Space Studio in Quezon City, Philippines.



Aside from the ventures of the ACL Philippines as an organization, here is also a report of individual COMPOSERS' ACTIVITIES:

New works using various instrumental colors:

Composer Ramon Santos wrote:

- KATUBO, for Rondalla and Other Plucked String Instruments. This was performed at the Kuwerdassa Pagkakaysa, 3rd International Rondalla Festival (2011).

- PAGKAISA, for Mandolin, Sitar, Guitar and Harpsichord (2010).
- DIFFERENCE, for Flute, Bassoon, Trumpet, Bandurria, Guitar, Kutuyapiq, Agung, Flat Gong, Chinese gongs, Gender/Vibraphone, Kempul, Timpani, Violin, and Contrabass (2011).
- TUNOGTOGAN, for Philippine and Other Percussion Instruments, Mixed Chorus, and Speech Choir. This piece uses the Text of Virgilio Almario (2010).

Joy Marfil, who is now at the University of Hawaii completing her doctorate studies in Composition, wrote:

- PANGANDOY 1, for choir, 5 chenangs/gandingans and vibraphone, performed in Honolulu, Hawaii (2011).

We also have Maria Christine Muyco's

- PAGPIPIKO (Playing Piko/Hopscotch) for Rondalla Ensemble, tongue clicks, foot stomps, and shakers. This was performed during the International Rondalla Festival in Tagum City, Philippines (2011).
- INBUKASYON (Opening Rites), for Mixed Voices (Chants), Bamboos, Gongs, and Dance, performed at the U.P. Abelardo Hall (2010).
- AGIT-IT (Creaking), for bamboo idiophones, flat gongs, shakers, and other Multi-Percussions, and Voice, performed at the U.P. Abelardo Hall (2010).

Danny Imson used other instrument mixtures:

- PANGATUOG (to sleep), for mixed ensemble, NUS Arts Festival 2011 University Cultural Center, National University of Singapore Asian Contemporary Ensemble (2011).
- Apay Kasta? for electronics and sampled sounds (MAX/MSP),)(2011).

ACL Philippine composers also wrote music using found objects & other instruments such as:

The works of Jonas Baes:

- GANDHING-NI-NAPI [deceptions of the culture industry], for Maguinadanao gandingan gongs soloist, five large tamtams, five trombones, and audience members plugging/unplugging their ears. U.P. College of Music Abelardo Hall Auditorium (2011).
- DINANGGAAN [spirits and the implosions of the sound of metal], for flute/bass flute, alto saxophone, large tamtam [plus empty plastic water bottles, sticks, bean-pod rattles, other found objects], and 100 iron-nail peace chimes played by the audience (2011).
- InAYTA [pinatay/ summarily executed] music for an exhibition for female weeper, large tamtam, and various percussion: bean-pods, mung beans, wooden beams, plastic water bottles, other found objects; Asian Public Intellectuals 10th

Anniversary Site Work, Vargas Museum, University of the Philippines (2010).
Other compositions are spatially-oriented emphasizing on the use of breadth of expressions, and sociality.

Earl Francis de Veyra wrote:

- MGA SIBAT MULA SA PUSO ng CORDILLERA, for choir moving in space, rendering poetic expressions, excerpts performed at Lourdes College, Cagayan de Oro (2011).

Mary Katherine Trangco introduced in our ABOT-DINIG II workshop:

- ALON for choir rendering various chant expressions and spiritual worships, excerpts performed at the University of San Agustin, Iloilo City (2011).

JOY MARFIL, on the other hand, wrote

- ANGUISH of ISOLATION for percussion ensemble with wind instruments, dance, and other multi-media elements (2011)

Musics for Large-scale works were also composed including Musical Plays:

Jude Edgard Balsamo wrote:

- DUGTONG-DUGTONG na SUMBONG (Chain of Tellings) - A children's musical on a retelling of the popular Asian folktale by National Artist for Literature Virgilio Almario. Commissioned by Tanghalang Pilipino, Tanghalang Aurelio Tolentino (Little Theater), 2010.
- TAMALA - A musical with libretto by Liza Magtoto. Commissioned by Miriam College Institute for the Arts and premiered at the Marian Auditorium of Miriam College, 2010.

Jude Edgard Balsamo received commissions for:

- ANG MISA ni SAN JUAN BAUTISTA De LA SALLE (The Mass of St. John Baptist De La Salle), CB. 7 No. 4 (MMVI/MMX) – This was commissioned by the Office of Culture and Arts of De La Salle-College of Saint Benilde. It had its premiere (excerpts) with the De La Salle Chorale and Manila Symphony Orchestra (2011).

On the other hand, Maria Christine Muyco wrote:

Si PILANDOK at ang BAYAN ng BULAWAN (A SATIRE ON THE COMMERCIALIZATION OF ENERGY), 1' 30" production, having a total of 20 shows from 2010-2011 at the Ateneo de Manila, Adamson's University, Meralco Theatre (2010).

Large works written also include Orchestral Works

Michael Bulaong wrote:

- PAGTANGIS ng INANG KALIKASAN for orchestra and film. This was his musical essay on issues about the environment. This was performed by the Metro Manila Community Orchestra during the latest 5th Music UnderKonstruction (2010). Additionally, interesting Chamber Works were introduced.

Josefino "Chino" Toledo wrote:

- HUNTAHANG GITARA for guitar orchestra. This was performed at the Guitar Festival, Cultural Center of the Philippines (2010).

Ramon Santos also composed:

- TAKA-GONG-AN, for Flute, Piano and Percussion (2010).

Danilo Imson featured his:

- PAGDAYO, for marimba and alto flute. The Peabody Institute, John Hopkins University Maryland, USA (2010).
- KAMALAYAN, for solo piano June 2010 Manila Composers Lab, University of the Philippines College of Music Auditorium Pianist, Juro Kim Feliz (2010).

Joy Marfil wrote:

- OUTBACK for solo flute. This was performed at Honolulu Academy of Arts, Hawaii (2011). Moreover, she wrote: DUNG-AW (Wake song) for flute, clarinet, timpani and marimba, performed at the Honolulu Academy of Arts, Hawaii (2011).

ACL Philippine Composers have ventures to further the development of skills among young composers by opening-up opportunities for writing and following this up with performances.

For instance,

Josefino Toledo's project: *Music UnderKonstruction*

Young composers are given the opportunity to have their orchestral works performed by the MMCO (Metro Manila Community Orchestra).

Ramon Santos spearheads the *International Rondalla Festival*

This festival opens a 'Call for Scores' for compositions written for Rondalla (Plucked Strings Ensemble) with other instruments.

Jonas Baes founded the *Manila Composers Lab*

This gives students and other young composers an avenue for workshops with local and international guest composers.

Also, **Maria Christine Muyco** spearheads projects for women composers such as the Colloquium on Bayi : *Lectures and Performances*

In this colloquium, ACL Philippines women composers explored various aesthetic readings of ‘woman-hood’ in their music compositions. Lectures were followed by performances.

Joy Marfil lectured on: Questionings through *“Pangandoy for violin and cello.”* Our new member, Jema Pamintuan from the Ateneo de Manila University, lectured on *“Ang Poetika ng Bagting ng Tambuleleng sa Pelikulang Ang Panggagahasa kay Fe”* (The Poetics of the Chordophone’s Twang in the Score of the film, “The Rape of Fe”). This was followed by Maria Christine Muyco’s *“Tunog-Tanaga sa Pagsasalin ng Kasariang Bayi”* (Sound-Poetry in Translating the Female Category) for voice and percussions. Mary Katherine Trangco, on the other hand, lectured on “Is there Gender in Music?: Wonderings in *Huling Awit para sa Buwan* for flute cello, and percussion.” A fresh approach to music-making is Lily Anne Perez’s *Sabrag-Dawa*. In this piece, she provided various modules for performers to choose and creatively interpret. She lectured on: “Equal Chances in Sabrag-Dawa for flute and percussions.”

For our forthcoming activities, ACL Philippines will continue to hold more workshops in different parts of the country to expose more works of contemporary composers. As we have had problems of building an audience for contemporary music, it’s time that we go and reach out to those who may be interested in new works and performing them. This will help us build awareness about the contemporary music practice unknown to many.

We also plan to have more involvement among the general public such as the participation of live bands, film-makers, and other multi-media artists. They will be invited to interact with contemporary composers/musicians fusing in various musical idioms. This will be made possible via the sequel of our “Abot-Dinig” activity in January to February 2012. In conclusion, we halt and look forward to a more productive year and beyond. At this point, we update you of our new set of ACL Philippine Officers:

Chairman: Maria Christine Muyco
Vice-Chairman: Jonas Baes
Secretary-General: Francis de Veyra
Assistant Secretary: Erwin Fajardo
Treasurer: Mary Katherine Trangco

These people also serve as members of the Executive Committee together with our Honorary Members: Francisco Feliciano, Ramon Santos, Felipe de Leon, Jr., Angel Pena, Jerry Dadap, among others.

Singapore

ACL 2011 Country Report – Singapore

Highlights

- **Singapore Chinese Orchestra** - International Competition for Chinese Orchestral Compositions (25 Nov 2011)
- **Singapore Symphony Orchestra** - Composers Forum (22 Apr 2011) readings of orchestral works by Tan Chan Boon, Kelly Tang, John Sharpley and Hoh Chung Shih
- **Singapore Youth Festival** - Commissions for central judging for choirs and bands
- **Singapore Compose!** - Competition and concert of new works for Wind band by the Philharmonic Winds
- **Increased interest** in Singaporean composers’ works by many local ensembles and musicians

In Memoriam:

Leong Yoon Pin (1931-2011)



Leong Yoon Pin

- Awarded scholarship to study at Guildhall School of Music & Drama in London in 1955, studied with Nadia Boulanger under a French Government Scholarship from 1966-67
- Compositional oeuvre comprises orchestral (Symphonies 1 & 2, tone poems “Journey to the West”, concert overture “Dayong Sampan”), operatic (“Bunga Mawar”), choral (“Street Calls”, “Dragon Dance”) and chamber music works
- Cultural Medallion (1982), COMPASS Lifetime Achievement Award (2007)

Orchestra

- Emily KOH “After Igor” (2011) for orchestra commissioned by the Philharmonic Orchestra (Singapore)
- Kah Chun WONG “Krakatoa” (2011) for chinese orchestra commissioned and performed by the Singapore Chinese Orchestra
- YUAN Peiying “Through Bifocals” (2011) for orchestra premiered by the Singapore Symphony Orchestra



Singapore Symphony Orchestra



Wind Orchestra

- Kelly TANG “Two Overtures for Wind Band” (2010) commissioned for Singapore Youth Festival Central Judging of Bands
- Kelly TANG “Wind of Change” (2011) commissioned for the NTUC 50th Anniversary Celebrations
- HO Chee Kong “Perayaan” (2011) premiered by the Philharmonic Winds at Singapore Compose!

Choral or Voice

- Kelly TANG “The Wind” (2011) commissioned for the Singapore Youth Festival Central Judging of Choirs
- Robert CASTEELS “Shame, shame” (2011) for voices, ikel, morin khuur, denshig and piano
- Zhangyi CHEN “Ariadne’s Love” (2011) for voices and orchestra broadcast on BBC performed by the Eric Whitacre Singers and the London Symphony Orchestra



Yong Siew Toh Conservatory of Music

Opera

- John SHARPLEY, 2009 premiere of KANNAKI, a chamber opera based on a Tamil theme premiered in an Indian temple.
- Founding of OperaViva, by John SHARPLEY, an opera company for contemporary operas in 2009
- Diana SOH “The boy who lived down the lane” (2011) libretto by James Currie, premiered by Size Zero Opera at the Tête à tête Festival in London

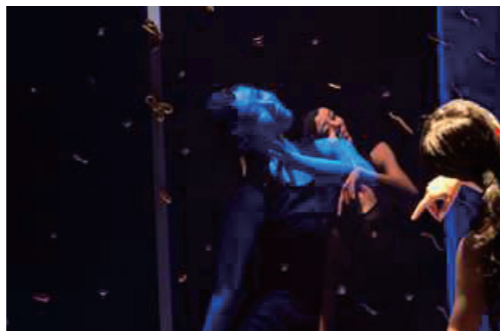


Diana Soh

- Premiere of John SHARPLEY’s FENCES in 2012 in several Southeast Asian countries - A love story that takes places during the separation of Singapore and Malaysia.

Music for Dance

- Joyce Beetuan KOH “Graffiti of the Celeste” (2010) for Electronics (commissioned by The Arts Fission Company)
- Joyce Beetuan KOH “The Last Lumiere” (2011) for Electronics (commissioned by The Arts Fission Company)
- Robert CASTEELS “El Jardín de la Vida y la Muerte” (2010) Liturgy for Dancers & Orchestra



the artsfission company

premiered by NUS Guitar Orchestra, Flamenco Sin Fronteras, Satsuki Nagatome Yong Siew Toh Conservatory of Music, Conservatory Concert Hall, National University of Singapore

Chamber Music

- Robert CASTEELS “Simple-X” (2010) for strings, piano and electro-acoustic sounds
- HO Chee Kong “Last Dragonfly Dance” (2010) for flute & harp
- Joyce Beetuan KOH “On the String” for live electronics, Pipa, harpsichord and 14 string players for the Singapore Arts Festival 2010
- Kelly TANG “Kallang Uproar” (2010) for Youth Olympic Games premiered by The TENG Company
- CHEN Zhangyi “Five Constellations” (2011) for flute & harp
- Robert CASTEELS “Greed and Fear” (2011) for string quartet, vibraphone, choir, Wall Street bell, electro-acoustic sounds and video



Chen Zhangyi

Around the World

- Zhangyi CHEN “Towards Dawn” (2010) for Wind Orchestra commissioned and premiered by the Indiana State University Wind Orchestra (US) and the Philharmonic Winds (Singapore)
- Diana SOH “[Ro]Ob[ta]ject[tions]” (2011) nominated for the Gaudeamus Prize
- Diana SOH at IRCAM Residency 2011-12
- Zhangyi CHEN “Raintree” (2011) for orchestra premiered by Tokyo Philharmonic Orchestra
- Kelly TANG “Tropicatto II” (2011) for violin and orchestra performed by the Filhamonica “Mihail Jora” in Romania

Achievements

- Kelly TANG awarded Singapore’s Cultural Medallion in 2011
- WONG Kah Chun awarded 2nd Prize, 5th International Lovro von Matacic Conductors Competition, Europe 2011
- Emily KOH awarded 1st Prize Prix d’Ete 2011
- YUAN Peiying awarded ASCAP Morton Gould Young Composer Award 2010



Admin News

- In 2011, a resolution was passed by the society to extend the term of office of the existing EXCOM
- EXCOM is agreed on hosting the ACL festival and conference in 2013

Taiwan

ACL 2011 Country Report – Taiwan

Hsien-Sheng LIEN

From 2009-2011, there have been many creations, concerts, publications, and events featuring contemporary music in Taiwan. The most significant ones can be grouped under the following categories:

I. CD publications

II. Concerts

III. Calls for Scores and Competitions

IV. Symposiums, Forums and Summer Schools

I. CD Publications

From 2009 to 2011, two kinds of CD publications are released:

1. Collections of works by several composers:

ACL Taiwan has published two collections of chamber music. Both were sponsored by the National Culture and Arts Foundation. These CDs are not for sale. In alphabetic order, the composers are as follows:

A. Taiwan Contemporary Composers' Works Collection Vol. IV (2009)

Chao, Ching-Wen (趙菁文), Chen Chiung-Yu (陳瓊瑜), Hsiao, Ching-Yu (蕭慶瑜), Lien, Hsien-Sheng (連憲升), Ma, Ting-Yi (馬定一), Pan, Chia-Lin (潘家琳), Su, Fan-Ling (蘇凡凌), Tsai, Ling-Huei (蔡凌蕙), Wang, Su-Ya (王思雅)

B. Taiwan Contemporary Composers' Works Collection Vol. V (2011)

Chao, Ching-Wen (趙菁文), Chen Chiung-Yu (陳瓊瑜), Lin, Chin-Yow (林進祐), Pan, Chia-Lin (潘家琳), Pan, Shyhji (潘世姬),

2. Collections of works by single composers:

A. The National Chiang Kai-Shek Cultural Center has released a set of CDs, collectively titled *The Voice of Taiwan* (樂典), featuring works by prominent Taiwanese composers. The first volume of these CDs contains selected works by the following five composers:

- Ma, Shui-Long (馬水龍), released in 2009
- Pan, Hwang-Long (潘皇龍), released in 2009
- Lai, Deh-Ho (賴德和), released in 2009
- Lu, Yen (盧炎), released in 2010
- Hsiao, Tai-Ran (蕭泰然), released in 2010

B. ISCM – Taiwan Section published four CD collections of their members:

- Hsieh, Long-Kwang (謝隆廣), *Electronic Chamber Music*
- Lin, Chin-Yow (林進祐), *Chamber Music Collection*
- Tseng, Yu-Chung (曾毓忠), *Selected Electroacoustic Music*
- Lin, Kuei-Ju (林桂如), *Improvised Music by Kuei-Ju Lin and Friends*

C. Collections of works published by the composer themselves:

- Lien Hsien-Sheng (連憲升), *Morning River, a Babbling Brook...* (2010)

II. Concerts and Performances

1. Concerts organized by ISCM – Taiwan Section

- Contemporary Vocal Works* by ISCM-Taiwan Composers, 17 December 2010
- Premier Works* by ISCM-Taiwan Composers, 29 May 2011
- Contemporary Vocal Works* by ISCM-Taiwan Composers, 29 October 2011

2. Concerts organized by individual Ensembles

A. Forum Music Percussion Ensemble (十方樂集)

- The Magician of Sound, Light and Image*, 11 December, 2010
- Legend*, 10 March, 2011, cooperation with **Percussions Claviers de Lyon**
- Circle of Sound*, 29 October, 2011

B. Chai Found Music Workshop (采風樂坊)

- Alike – Unlike*, 13 April 2011, in collaboration with **Ensemble 2e2m**
- Meeting*, 4 June 2011, in collaboration with **music.lab from Vienna**

C. Little Giant Chinese Chamber Orchestra (小巨人絲竹樂團)

- Series of Contemporary Chinese Chamber Music*
- A Confluence of Cultures: Echoes from the Pacific Rim*, 1 March 2011 (coordinated by Wei, Chih-Chen. invited composers - Chinary Ung amongst others)

3. Portrait Concerts

A. Portraits organized by national musical organizations or universities

- Lai, Deh-Ho (賴德和), 25, 26 May 2010, by the National Taiwan Symphony Orchestra (NTSO)
- Lu, Yen (盧炎), 6, 12 November 2010, by the Department of Music, Soochow University.
- Pan, Hwang-Long (潘皇龍), 7 & 8 June 2011, by NTSO
- Hsu, Tsang-Huei (許常惠), 4 September 2011, by the National Symphony Orchestra (NSO)

B. Portrait concerts organized by private orchestras with sponsorship of the National Culture and Arts Foundation.

The Series of Contemporary Female Composers of Taiwan, by the Sonar Symphony Orchestra:

- Pan, Shyhji (潘世姬) and Ying, Kuang-Yi (應廣儀), 6 December 2010.
- Su, Fan-Ling (蘇凡凌) and Lu Wen-Tse (呂文慈), 7 December 2010.
- Hung, Chien-Huei (洪千惠) and Chen Chiung-Yu (陳瓊瑜), 14 December 2010.

C. Portrait concerts organized by the composers

- Lee, Tzyy-Sheng (李子聲), 7,9 October 2009
- Lin Tseng-Ling (林岑陵), 11 January 2010
- Lien, Hsien-Sheng (連憲升), 10 May 2010

III. Calls for Scores and Competitions

- Calls for Scores: Since the end of 2009, some official organizations such as the NSO and the NTSO have called for the scores of young Taiwanese composers. Selected works are played at this festival, such as the works of Chien Yu-Chun, Li-Li Chen and Wei-Chieh Lin.
- Best Composer of the 2011 Golden Melody Award: Chang, Chiung-Ying, *Solar Myth* (射日), for Six Mallets and 3 Percussions, in the CD collection, Moving On (前進的節奏), played by the Ju Percussion Group and published by Wind Music, 2011.

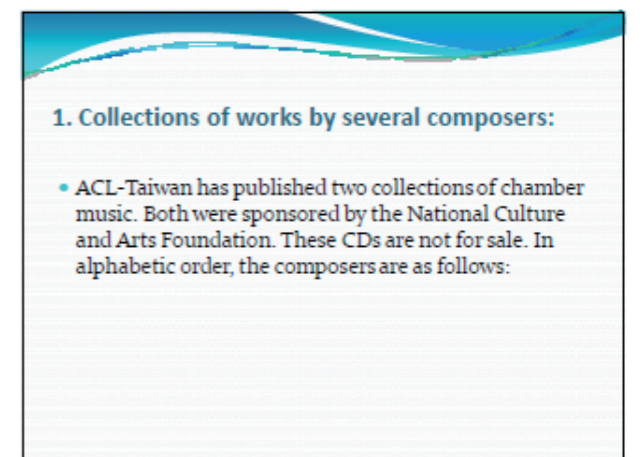
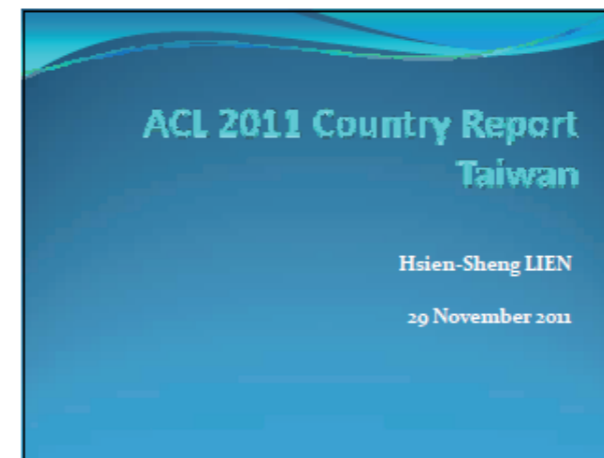
IV. Symposiums, Forums and Summer Schools

- WOCMAT : Founded in 2005 by a collective group of Taiwanese composers (including Chao Ching-Wen), engineers and scientists, the interdisciplinary forum “International Workshop on Computer Music and Audio Technology” has created an ideal space for the Taiwanese composers of electroacoustic music to present their works and to communicate with their foreigner peers. The WOCMAT 2011 will be held from 2 to 4 December, in conjunction with ACL festival.
- Symposium on the Works of the late Lu Yen**
29-30 September 2011, organized by the Department of Music, Soochow University.
- Composers’ Forums, by the Music Forum (十方樂集)**
A. Chen, Chiung-Yu, *Quartet of String*, No. 3, 1 May, 2010
B. Chen, Li-Li, *Phase Transition for Prepared 21-Strings Zheng Solo*, 2 October 2010
- Summer School of Contemporary Chinese Chamber Music**
21-27 August 2011, by the Taiwan Music Center.

V. Future Plans

Autumn in Taipei (2012)

– **Festival of Contemporary Music in Taipei, by ISCM – Taiwan Section**





B. Members of ISCM – Taiwan Section .

The ISCM-Taiwan continues to publish albums featuring their member composers. Followings are their 2009 – 2011 releases:

- a. Hsueh Long-Kwang, *Electronic Chamber Music*
- b. Lin, Chin-Yow, *Chamber Music Collection*
- c. Tseng Yu-Chung, *Selected Electroacoustic Music*
- d. Lin, Kuei-Ju, *Improvized Music by Kuei-Ju Lin and Friends*

2. Concerts organized by individual Ensembles

A. Forum Music Percussion Ensemble

- a. *The Magician of Sound, Light and Image*, 11 December 2010
- b. *Legend*, 10 March 2011
- c. *Circle of Sound*, 29 October 2011



C. Collections published by the composer :

- a. Lien, Hsien-Sheng
 - *Morning River, a Babbling Brook...*
 - (2010)

II. Concerts and Performances

- 1. Concerts organized by ISCM – Taiwan Section
- 2. Concerts organized by individual Ensembles
- 3. Portrait concerts

B. Chai Found Music Workshop

- a. *Alike – Unlike*, 13 April 2011, in collaboration with Ensemble 2e2m from France
- b. *Meeting*, 4 June 2011, in collaboration with Ensemble music.lab from Vienna

Meeting, with music.lab from Vienna

1. Concerts organized by ISCM – Taiwan Section

- a. *Contemporary Vocal Works by ISCM-Taiwan Composers*, 17 December 2010
- b. *Premier Works by ISCM-Taiwan Composers*, 29 May 2011
- c. *Contemporary Vocal Works by ISCM-Taiwan Composers*, 29 October 2011



C. Little Giant Chinese Chamber Orchestra

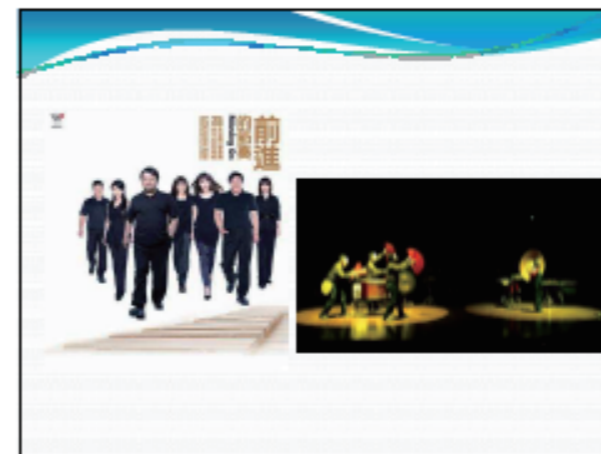
- a. *Image of Taiwan: Series of Contemporary Chinese Chamber Music*
- b. *A Confluence of Cultures: Echoes from the Pacific Rim*, 1 March 2011 (coordinated by Chih-Chen Wei)
- Invited composers: Chinary Ung, amongst others.



3. Portrait Concerts

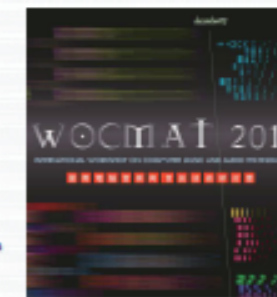
A. organized by national organizations or universities

- a. Lai, Deh-Ho, 25, 26 May 2010,
by National Taiwan Symphony Orchestra (NTSO)
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by the Department of Music, Soochow University
- c. Pan, Hwang-Long, 7 & 8 June 2011, by NTSO
- d. Hsu, Tsang- Huei, 4 September 2011,
by National Symphony Orchestra (NSO)



IV. Forums, Symposiums and Summer Schools

WOCMAT: Founded in 2005 by a collective group of Taiwanese composers (Ching-Wen Chao) engineers and scientists, the interdisciplinary forum "International Workshop on Computer Music and Audio Technology" has created an ideal space for the Taiwanese composers of electroacoustic music to present their works and to communicate with their foreigner peers. The WOCMAT 2011 will be held from 2 to 4 December, in conjunction with ACL festival.



- B. Portrait concerts organized by private orchestras
- Series of Contemporary Female Composers of Taiwan
- organized by Sonar Symphony Orchestra



C. Portrait concerts organized by the composers

- a. Lee, Tzyy-Sheng, 7,9 October 2009
- b. Lin, Tseng-Ling, 11 January 2010
- c. Lien, Hsien-Sheng, 10 May 2010

- 2. Symposium on the Works of the late Lu Yen
29-30 September 2011, by the Department of Music, Soochow University.
- 3. Composers' Forums, by the Forum Music
A. Chen, Chiung-Yu, *Quartet of String. No. 3*, 1 May, 2010
B. Chen, Li-Li, *Phase Transition for Prepared 21-Strings Zheng Solo*, 2 October 2010
- 4. Summer School of Contemporary Chinese Chamber Music
21-27 August 2011, by the Taiwan Music Center.



III. Calls for Scores and Competitions

- 1. Calls for Scores: Since the end of 2009, some official organizations such as NSO and NTSC have called for the scores of young Taiwanese composers. Selected works are played at this festival, such as the works of Yu-Chun Chien, Li-Li Chen and Wei-Chieh Lin.
- 2. Best Composer of the 2011 Golden Melody Award:
Chiung-Ying Chang, *Solar Myth, for Six Mallets and 3 Percussions*, in the CD collection *Moving On*, played by the Ju Percussion Group and published by Wind Music, 2011

V. Future Plans

- Taipei Autumn (tentatively scheduled in 2012)
- Festival of Contemporary Music in Taipei.
- Organised by Tzyy-sheng Lee and ISCM - Taiwan Section

- Thank you for your attention

Thailand

ACL 2011 Country Report – Thailand

Dr. Weerachat Premananda
Chairman of ACL Thailand Chulalongkorn University

Asian Composers League of Thailand is very regretted for being able to send only a young composer representative to be part in this spectacular 29th Asian Composers League Conference and Festival 2011, Taiwan, due to the enormous and disaster flood that cruelly hit Thailand in the 100 years history. Chonlawit Bunjan won the Outstanding Young Thai Composer Award 2009, the National Competition Prize hosted by the Siam Cement Group (SCG). Up to now, the situation is still remained in critical hardship. Campuses of Kasetsart, Mahidol, Rangsit, Thammasat and Silpakorn Universities have been under water of 1 to 3 meters high. Thank you for the sympathy and understanding in our tragedy, hardship, difficulty and suffering we have received from all ACL country members. Hopefully, the full recovery will be completed by the end of the year.

There were 4 important music activities in promoting contemporary music that had been done within the past years 2010-2011:

1. Thailand International Composition Festival 2010 “Multiple Identities”. The 5 day music activities were held at Payap University, Chiangmai Province, north of Thailand during July 12-16, 2010. Narong Prangchareon has been the director of the festival since 2005. This spectacular activity was performed by international and local artists such as the visiting artists from University of Missouri at Kansas City, Kasetsart University Wind Symphony, Rangsit University Symphony Orchestra and their members. The festival presented more than 20 world premiere pieces to local audience and 325 young artists throughout country. The next coming festivals will be done at Mahidol University in July 2012 followed by Chulalongkorn University in 2013.
2. The International Double Reeds Conference and Festival 2011. The international event was held at Mahidol University during August 7-15, 2011. The 5 new written pieces by Thai composers for Oboe, Bassoon and their ensemble were performed by local and international renown artists.
3. The 1st Chula International Contemporary Music Forum 2011. The event of 3 days concerts, conference and workshops, was held at Chulalongkorn University during September 21-23, 2011. The visiting artists of the forum were Prof. John Elmsly from the University of Auckland and Dr. Keri McCarthy from the Washington State University. Having been supported by the Fullbright Foundation, the Sumitomo

Foundation, Rangsit, Silpakorn universities, the 16 newly inspiring compositions, 6 doctorate research articles and 4 workshops were presented in the event.

4. The National Award Young Thai Composers Competition 2011. The supportive event for young artists that holds during October to November of every year. Hosted by the Siam Cement Group (SCG), this year the final round has been postponing from November 5th to be in the second week of December 2011. There are 6 young outstanding composers completed to the final round this year which will be taken place at the Bangkok National Arts Center. Francis Nanthasukon, young Thai composer representative to ACL Korea and New Zealand Festival and a Ph.D. in Music Composition candidate is on line to win the list.

In the past year events, we were fortunate and proud to have a number of young active, enthusiastic and highly talented composers to be part in organizing concert events such as Dr. Wiboon Takulhun (Bond State University, Doctor of Art in Composition), Onusa Nongtrud (Korea University of Arts, MA in Music Composition), Kittiphan Janbuala (National University of Singapore, Cert. in Composition), Pasinee Sakulsurarat (Tokyo University of Fine Arts and Music, M.M. Composition) and Pantawit Kiangsiri (San Francisco Conservatory of Music, B.M. Composition).

ACL Thailand is looking forward to hosting the 4th ACL Festival and Conference 2015 in Thailand since we have been hosted in 1973, 1995 and 2005. Thailand has been one of the leading role in promoting contemporary music growth in Southeast Asian. Having been played a vital role in improving and developing highly professional musicians and academic milestone in Asia-Pacific region, we are very much confident in the reliability of international standard facilities, staff experiences, skillful musicians, financial supports and etc. that would have made our Festival 2015 great success then before. The venue of the Festival will be held at the Assumption Catholic University as the main activity whereby the Phayathai Palace Hall, Rangsit University, Kasetsart University, Silpakorn University and Chulalongkorn University will hold optional performances and activities. The Festival is scheduled to be on Thursday November 26 –December 2, 2015 following the categories of 1 Orchestra Concert, 1 Wind Symphony Concerts, 2 Chamber Ensemble Concerts, 1 Pianos Concert, 1 Electroacoustic Music Concert and ACL Young Composers Prize.



Lectures and Forums

Lectures and Forums
專題演講與學術論壇

Lectures / 專題演講
2011/11/30, 10:00-12:00
NTSO Musician Training Center / 國立臺灣交響樂團研習中心

Topic 1 講題一
Marc BATTIER and Chun-Zen Huang: An international network to study the development of electroacoustic music in East Asia: presenting the Electroacoustic Music Studies Asia Network
巴替耶與黃均人:東亞電子音樂研究國際網路的建立 — 介紹「東亞電子音樂研究網路」(EMSAN)

Topic 2 講題二
Kii-Ming LO and Hsien-Sheng LIEN: An Overview on the Environment and Development of Contemporary Music in Taiwan
羅基敏與連憲升:台灣當代音樂環境的建構

Forums I / 學術論壇一
2011/11/29, 13:30-15:30
National Taichung University of Education / 國立臺中教育大學

Topic 1 講題一
Luciana GALLIANO: Japan and Fluxus – The importance of Japanese Tradition in the Fluxus art movement
嘉里安諾 :日本與「流動」— 日本傳統文化在「流動」運動中的重要性

Topic 2 講題二
Michael Sidney TIMPSON: Understanding possibilities for Asian instruments: A comparison of technical differences, limitations, and advantages between traditional Chinese instruments and western contemporary music.
庭普森:理解亞洲樂器的可能性:比較傳統中國樂器與西方現代音樂中的不同技巧、限制及優勢

Topic 3 講題三
HO Chee Kong: Contemporary Traditions: Issues Encountered by Composition Students
何志光:當代傳統:作曲學生面臨的問題

Topic 4 講題四
Chinary UNG: Music to be heard and to be felt: Musical expression in Khse Buon and Spiral XI, Mother and Child
翁:被聆聽和感覺的音樂:"Khse Buon" 和 "螺旋 十一, 母與子" 的音樂表情

Forums II / 學術論壇二

2011/11/30, 13:30-15:30

NTSO Musician Training Center / 國立臺灣交響樂團研習中心

Topic 1 講題一

Jocelyn C. Clark: Potted Roots and Bottled Water

克拉克：盆花根與遠洋水

Topic 2 講題二

Scott McIntyre: The simplification of complex notation presented in aleatoric forms

麥金提爾：簡化複雜的機率式記譜法

Topic 3 講題三

Chun-bin Chen: The Tradition-and-Innovation Discourse in Contemporary Asian Music:

From an Ethnomusicological Perspective

陳俊斌：亞洲當代音樂中的「傳統與創新」論述：一個民族音樂學觀點

Lectures

NTSO Musician Training Center

2011/11/30, 10:00-12:00

Topic 1: An international network to study the development of electroacoustic music in East Asia: presenting the Electroacoustic Music Studies Asia Network

Marc BATTIER (France)

Chun-Zen Huang (Taiwan)

An international network to study the development of electroacoustic music in East Asia: presenting the Electroacoustic Music Studies Asia Network

The Electroacoustic Music Studies Asia Network (EMSAN) is an international project for the documentation and study of electroacoustic music. It is structured as a network of composers and scholars from various countries, and essentially from East Asia. The project was first conceived at the university of Paris-Sorbonne by the MINT research unit (MINT: musicologie, informatique et nouvelles technologies). It then grew through various meetings organized throughout Asia and in Europe.

The main goal of EMSAN is to gather thorough information on the development of electroacoustic music creation, so that musicologists as well as scholars and anyone interested in that music could find enough information to fill their needs. The field of musicology, in particular, has been recently turning to electroacoustic music as a musical domain of interest and, although much remains to be done, there has been a lack of precise and comprehensive documentation on electroacoustic music in Asia.

There has been much work done on the history of this music in Europe, at least since 1948, with comprehensive databases and published compilations. To a lesser degree, the electroacoustic music from Latin America has recently been documented and its historical pieces have been made available. North America, which has a long and important history, has also been documented, albeit not in a similar methodical manner, but its history is well documented. In fact, several books have been published on the birth and development of electroacoustic music in the world, but very little space has been given, if any, to East Asia. This is unjust and unwarranted. It is through bodies like ACL, festivals, conferences, academic dissertations and studies, published articles, some books (too few), that contemporary creation is better known. The EMSAN project finds its place in this landscape. It is a thorough, a scientific project for the documentation of electroacoustic music in East Asia.

The heart of EMSAN is a database of musical works, with satellite projects such as a database of technical documentation, a internet-based bibliography and other tools.

A determinant step has been taken here in Taiwan by professor Chun-Zen Huang at the Digital Archive Center for Music of the National Taiwan Normal University, with the development of an Internet-based database, currently under revision. The target repertory of the database is composed of works from Taiwan, Beijing and Hong Kong.

It is hoped that the database will be completed by 2012 and serve as a jump board for other databases so that the documentation of electroacoustic music will encompass the whole of East Asia.

EMSAN hopes to give more visibility to electroacoustic creation from East Asia, simply because research spreads its wings across the world. With the dangers of our modern world, it seems useful and even necessary to get to know each other better, and international networks, and associations are powerful tools in that direction.

Topic 2: An Overview on the Environment and Development of Contemporary Music in Taiwan

Kii-Ming LO (Taiwan)

Hsien-Sheng LIEN (Taiwan)

An Overview on the Environment and Development of Contemporary Music in Taiwan

After World War II, Taiwan underwent drastic political and social changes, which provided a fertile ground for nurturing a culture of diversity. This very feature is manifested also in the development of contemporary music and its environment. In the 1960s, the first generation of musicians (such as Hsu Tsang-Houei) to study in Europe and American returned to teach in the music departments of universities in Taiwan. They launched professional courses in teaching composition and introduced music by contemporary musicians to the students and general audience. With younger generations of composers trained in the West began their teaching career in the 1980s (including Shui-Long Ma, Huang-Long Pan, etc.), number of students to major in composition multiplied in the past three decades. These developments help music professionals and the general public better understand and appreciate of the divergent developments of the avant-garde music. The fast-increasing number of young composers, with a large number of female composers, contributes to instill new life to the cultural development in Taiwan at the advent of the 21st century.

The booming development in music composition gave birth to the founding of ACL and ISCM, and commanded attention of the government cultural bureaus upon the significance of compositions of contemporary music. This paper reviews the development of contemporary music in Taiwan after 1945 and examines the manifold cultural components from various perspectives.

Forum I**National Taichung University of Education****2011/11/29, 13:30-15:30****Luciana GALLIANO (Italy)****Japan and Fluxus – The importance of Japanese Tradition in the Fluxus art movement**

Fluxus, the late Fifties and Sixties ‘non-art’ movement, is the first truly global avant-garde movement and the first (and last?) in which music played a prominent role. The paper aims to explain how Japanese, with their Tradition-rooted sensibility and their active involvement, influenced the Fluxus philosophies. Japanese artists, including Kosugi, Shiom, Tone, Kubota, Kudo, Ichyanagi (Galliano 2006) and Ono took part in shaping the movement, and most of them came back to Japan bringing along their artistic experience. Fluxus events were held in Tokyo during the Sixties and more infrequently until the Nineties.

Fluxus’ trademarks – i.e. ambiguity between the cultivated and the trivial, tendency toward informal rather than conceptual elements, freedom from dogma, the possibility of ever new beginnings, nomadic life (also intellectually), the regaining of a corporal presence in art, a radical simplification in contrast to European linguistic complication – have been read in the light of a special affinity with Zen Buddhism (Doris 1998). The diffuse interest in Buddhism in U.S.A. after Second World War (Fields 1981) and other specific characters of Japanese culture brought in by Japanese musicians created a basis for mutual understanding, in search for the avant-garde expression of a new intellectual culture.

Michael Sidney TIMPSON (United States)**Understanding possibilities for Asian instruments: A comparison of technical differences, limitations, and advantages between traditional Chinese instruments and western contemporary music.**

This paper explores the original intent of design in Chinese instruments and relates that to their possible usage in the context of western contemporary music. Traditional Chinese instruments, whose ancient origins surpass their occidental counterparts, were created and developed by very different musical circumstances and philosophies than western music and instruments. Based on a study from a Taiwan Fulbright residency in 2009, I compare and contrast the technical differences in construction between Chinese and Western instruments and conceptual differences in musical traditions and performance goals. Via these examples, this discovers the limitations performing western musical styles on Chinese instruments, while also demonstrating the many advantages these traditional instruments have over western instruments

in contemporary music’s innovative possibilities. Specific issues include, flexibility of intonation, gesture, rhythm and timbre versus challenges in exactness of equal-tempered pitch, tonal harmony, and gestural/timbral stability; issues regarding chamber music, Chinese orchestra, and mixed western/Chinese instrumentation; and the implication in the recent modernization of traditional Chinese instruments. This research is meant to inspire future composers to understand the innovative possibilities (as opposed to restrictions) of tradition in contemporary music.

HO Chee Kong (Singapore)**Contemporary Traditions: Issues Encountered by Composition Students**

This paper aims to explore issues encountered by composition students when dealing with cultural traditions while studying modern compositional approaches such as modeling (Emmerson, 1989). While exploring unfamiliar compositional techniques, these students would refer to familiar areas like their own cultural background as sources for music materials. This exploratory stage becomes an important part in their development as composers in that they begin to recognize the influence from their cultural roots on their musical thoughts, and to realize wherein their own identity lie as they establish their own individual writing styles. Asian composers, such as Toru Takemitsu (Japan), and José Maceda (Philippines) who earlier on found their own unique ways to successfully combine Eastern and Western writing, had written their music based on contemporary Western principles (Chou, 1971), (Nettl, 1986). Is there a need then for these students, or even their teachers, to seek other approaches to deal with traditions in contemporary ways? The confluence of world cultures today presents a shifting landscape which could require students to re-examine traditions in new light. These young composers would possibly also need to be equipped with the right compositional tools and philosophical context before they could begin dealing with their own traditions.

Chinary UNG (Cambodia – United States)**Music to be heard and to be felt: Musical expression in Khse Buon and Spiral XI, Mother and Child**

Forum II
NTSO Musician Training Center
2011/11/30, 13:30-15:30

Jocelyn C. Clark (United States)

Potted Roots and Bottled Water

Most university music departments in East Asia separate “traditional” music from “music” both in terms of performance as well as composition. In Korea in particular, “traditional” music is still highly. Though there is more and more composition for “traditional” instruments, to many Koreans, traditional or “national” music (國樂) still stinks of poverty, the countryside, and patriarchal conservatism. “Music” (i.e. primarily Western 19th century music) is the soundtrack of science, technology, and modernity. At Seoul National University, like most music departments in Korea to the extent they include traditional music at all, the Department of Composition is separate from the Department of Traditional Composition. Composers from the former department go on to study primarily in Germany and America (where conservatories are filled with Koreans). Composers from the latter do so less, which leads to creation of two separate classes of composers. For players, it is in the end more sexy to commission composers from the West or at the very least, composers who have studied in the West. In my paper I will focus on the effect this has on “Innovation Rooted in Tradition” as a generation seeks water for their potted roots in bottles from distant shores.

Scott McIntyre (Australia)

The simplification of complex notation presented in aleatoric forms

As the musical language of composition grew more complex during the 20th century there also developed the need for ever more complex notational systems. The performers’ often improvisatory input was abandoned in favour of a strict control from the composer in a hyper-detailed notation. As notation of melody, harmony and rhythm became more complex, the performance outcome often sounded as a ‘notated improvisation’ wherein all sense of metre and melody seemed to be lost. This led inevitably to aleatoric practices in the 1960s of notating more simple ideas but arranging them to create more complex outcomes. In my own composition the need for hyper-notated scores has given way to simpler forms where an element of chance has been introduced at the point of performance of the score. The compositions I write do not strictly fall into total forms of chance or indeterminacy as I still exercise a level of control in the organisation of structure, pitch and time. By allowing a degree of aleatory or randomness into the score there is a room for a simpler notation working to achieve a blurring of melody, harmony and rhythm that occurred in many of my earlier complex scores. In this paper I will show how examples of extreme notational complexity and simpler notation through aleatoric techniques (although at times

graphically experimental) achieve the same ends in compositional and sonic complexity to the performer and listener. Examples will be demonstrated from Lutoslawski’s Symphony’s No.2 and No.3.

Chun-bin CHEN (Taiwan)

The Tradition-and-Innovation Discourse in Contemporary Asian Music: From an Ethnomusicological Perspective

By reviewing previous seminar papers presented at Asian Composers’ League (ACL) conferences and analyzing Asian composers’ works, I aim to explore how Asian composers deal with issues related to tradition and innovation. These issues have long been discussed at ACL conferences. While conference participants argued that tradition and innovation were interrelated, they noted that Asian composers usually associated “tradition” with their own cultures and “innovation” with “westernization” and “modernization.” For Asian composers, “innovation,” aside from individual creativity, involves a concern about how to “acquire their own way of expression,” “after going through the process of Westernization and modernization,” as Toshie Kakinuma points out (The 13th ACL Conference-Festival Final Report, 1990). As an ethnomusicologist, I am interested in how these composers collectively create Asian sonic images by responding to the question Toshie raised. In order to gain an overall understanding of these responses, I will first juxtapose viewpoints shown in papers on tradition/innovation issues presented at previous ACL conferences. I then analyze works by Taiwanese composers such as Ma Shui-long’s “Invisible Temple” (for Chorus and Orchestra, 2007) and those by composers from other Asian countries, to examine how Asian composers seek to balance tradition, westernization, and modernization through notes.



ACL General Assembly



ACL GENERAL ASSEMBLY
MINUTES

1 December 2011, NTSO Culture Park, Taichung, Taipei

Meeting opened: 7.10 pm

ROLL CALL

Chairperson:	Dr. Joshua Chan (JC)
Vice-chairperson:	Dan Yuhas (DY)
Treasurer:	Young-Eun Paik (YEP)
Secretary General:	Michael Norris (MN)
Executive Members:	Hwang-Long Pan (HLP)
Honorary Members:	Irino Reiko Yoshiro, Doming Lam
Country Delegates:	Andrián Pertout (Australia), Richard Tsang (Hong Kong), Chris Cree Brown (NZ), Ling-Huei Tsai (Taiwan), Isao Matsushita (Japan), Kyungmee Rhee (Korea), Dan Yuhas (Israel), Ho Chee Kong (Singapore), Chonlawit Bunjan (Thailand)
In Attendance:	Chia-Lin Pan, Kee Yong Chong, Ahmet Yürür, Shen Nalin, Michael Asmara, Jessica Cho, Alona Epshtein, Amit Gilutz, Bnaya Halperin, Yongmin Han, Chen Zhangyi, Yukiyo Takahashi, Holly Harrison, Angelia Natatiluva, Chan Ming-Chi, David Hamilton, Yi-Chen Chen, John Sharpley, William Harsono, Noriko Nakamura, Bruce Crossman
Apologies:	Ramon Santos, Weerachat Premananda, Jack Body

IN MEMORIAM SEUNG-JAE LEE

One minute's silence was observed to acknowledge the passing of ACL Honorary Member Seung-Jae Lee (Korea).

MINUTES OF LAST GENERAL ASSEMBLY

Minutes accepted as accurate. (Aus/HK)

MATTERS ARISING

No matters arising.

CHAIRMAN'S REPORT

JC presented the chairman's report, outlining the ACL's activities since Korea 2009. A double CD of the 2007 Asia Pacific Festival in Wellington, NZ, was distributed to the Ex-Com, Chief Delegates and Honorary Members by a representative of the Composers Association of New Zealand.

FINANCIAL REPORT

YEP presented the financial report (APPENDIX A). The financial report was accepted (HK/Sin)

JC asked whether, given the length of time since the last ACL Festival, members should be asked to backpay the membership fee. There was a general consensus that members should pay for 2010 AND 2011. JC also reported that a PayPal system has been set up, which should allow Members to pay their fees electronically, which in the past has not been possible. Richard Tsang asked about the fiscal year of the ACL. JC said that this had not been established yet, but would ideally align with the HKCG's



financial year. JC also said that the ACL has now been established as a company in HK, but charitable status has not yet been applied for.

STATUTE CHANGE 1

The following statute change was proposed:

Clause 3, Article V

ORIGINAL VERSION:

Associate Members: Individuals who can demonstrate his/her capacity to contribute to, and uphold the objectives of the League can be accepted as an Associate Member upon approval by the Executive Committee.

PROPOSED VERSION:

Associate Members: Any organization who can demonstrate its capacity to contribute to and uphold the objectives of the League can be accepted as an Associate Member upon the decision of the General Assembly by a two-thirds majority vote of all Voting Members present.

The justification for the statute change was to clarify the difference between individual membership and associate membership, and to make associate membership dependent on acceptance by a General Assembly. After much discussion the above proposed version was moved. Richard Tsang (HK) proposed, Chris Cree Brown (NZ) seconded. **Motion passed.**

STATUTE CHANGE 2

The following statute change was proposed:

Article IV

CURRENT VERSION:

The location of the headquarters of the League will be decided by the General Assembly, taken by a two-thirds majority vote. The League shall do its banking at the place of residence of the Treasurer.

PROPOSED VERSION:

The location of the headquarters of the League will be decided by the General Assembly, taken by a two-thirds majority vote.

The justification for this statute change was to remove the necessity of the league to do its banking at the residence of the Treasurer, as it is more efficient to have a single banking location despite changes of Treasurer.

Andrian Pertout (Aus) proposed, Chris Cree Brown (NZ) seconded. **Motion passed.**

It was agreed that the statutes are currently insufficient to meet the changing membership structures, and are rather vague in their wording. It was decided that the Executive Committee would start the process of revising the ACL Statutes to fit new circumstances. A timeline was agreed upon, that proposed changes would be circulated to Full Members by June 2012, for ratification at the October 2012 General Assembly.

HONORARY MEMBER

MN presented the application for Honorary Membership of Jack Body (NZ). Jack's contribution dates back to the early days of the ACL, and he has personally organised and financed three Asian Composer League Festivals in Wellington, New Zealand. He has been instrumental in developing many closer relationships throughout Asia, as well as mentoring and developing the younger generation of Asian composers. Furthermore, through his teaching at Victoria University and the New Zealand School of Music, he has introduced NZ composers to many Asian musical traditions, and helped establish two gamelan ensembles there. **Application approved.**



FULL MEMBERSHIP APPLICATION: TURKEY

Ahmet Yürür from the New Music Cooperative (NMC) in Turkey presented his application for Full Membership of the ACL. Richard Tsang (RT) questioned whether the Executive Committee had received a copy of the NMC's statutes and company registration. MN replied that they had not. RT said that this put the General Assembly in a difficult position, as it was relying on the goodwill of the Ex-Com, and the veracity of a verbal application. MN replied that there was currently a lack of formal procedure definition with regards to joining as a Full Member, but that steps had been taken to develop a complete form and procedure. Unfortunately these had not been developed in time for Turkey's application, hence we were missing some documentation.

RT agreed that Turkey's application seemed reasonable, but for the safety of the ACL, suggested that the GA vote on one of the following two proposals:

- 1) That the NMC be accepted as an Associate Member first, followed by acceptance as a Full Member at the next GA, upon provision of the complete documentation and application form in English;
- 2) That the NMC be accepted as a Full Member once the complete documentation and application form in English had been supplied and circulated to the Full Members via email, with a deadline of January 12.

A secret ballot was held, and the majority of GA members voted for the second proposition (5 to 4).

Turkey was therefore accepted as a Full Member, subject to GA members sighting the full suite of documentation, to be provided by Turkey before Jan 12.

INDONESIAN SECTION

Michael Asmara (Ind) was invited to speak on the situation of the ACL Indonesia section. He said that currently the organisation had stagnated and was no longer actively participating in ACL. He said that unfortunately members had balked at paying \$5 each to go towards the payment of ACL fees. Richard Tsang asked whether there were any other organisations in Indonesia that might take its place. Michael replied that the Yogyakarta Indonesian Composers Association might act as a future organisation, although its locality was limited to Yogyakarta, and it was not sure whether its members would also be able to afford the membership fee. JC proposed that Indonesia's membership of the ACL be suspended, and that he would try to re-establish contact with Otto Siddharta to determine the future viability of Indonesia's membership. If no further activity was possible, the membership would be terminated at the next GA. Proposal was accepted by the GA. **Indonesia's membership is now suspended.**

VIETNAM SECTION

Isao Matsushita asked whether anyone had contacted composers in Vietnam. JC replied that there had been no active attempt to re-accept Vietnam, as there was no cohesive organisation, but that he would continue dialog with Vietnamese composers.

MALAYSIAN SECTION

A representative from the Society for Malaysian Contemporary Composers (SMCC) provided a report on their current activities. It was also learned that, according to the Country Report present by the Malaysian Composers Collective (MCC), there was little compositional activity in the last year by the current Full Member.

HANGZHOU NORMAL UNIVERSITY

Shen Nalin presented a short introduction to Hangzhou Normal University who is considering to join the ACL as an Associate Member.

FUTURE FESTIVALS

DY presented Israel's ACL Festival, running 14–20 October 2012. Andrian Pertout read out an explanation of the funding problems that lead to Australia withdrawing its hosting of the 2012 festival. Ho Chee Kong presented Singapore's intention to host the 2013 ACL Festival in May/June of that year, and has gathered support from the Arts Council, Compass, the SCO, the Festival Orchestra and the Singapore Arts Festival. Turkey is keen to host an event, but this should not be in 2013 – the ACL's preference is for 2014. Izumi Miyoshi (Japan) stated that Japan is prepared to host an ACL Festival in either 2014 or 2015. MN noted that the ACL currently had no formal procedure for applying to host an ACL Festival, but that this was being developed.

ACL AWARDS

JC presented the minuted notes of the Young Composers Competition Award, the Yoshiro Irino Memorial Prize and the ACL Outstanding Performers Award. HWP stated that it had been extremely difficult to decide who to give the ACL OPA to, and in the end, asked whether it was possible to give four awards. The Ex-Com agreed that, as this is a non-cash prize, there were no rules or restrictions on how many awards could be presented.

ACL WEBSITE

MN presented some future directions for the website, including hosting a complete membership database. He asked for all Full Members to also provide any digital materials (photos, etc) for inclusion on the website. He also mentioned that the Ex-Com were developing an ACL Festival Guidelines document and an ACL Festival Communications Protocol document that would be hosted on the ACL website for all Festival Host Organisations to refer to when planning their festivals.

ACL DOCUMENTATION CENTRE

JC asked Izumi Miyoshi, JEP and Kyungmee Rhee to discuss the current state of the ACL Archive and ACL Documentation Centre. Apparently only one box of material exists, which is currently in Tokyo. Mrs Irino was concerned as to the whereabouts of larger materials, but no-one was sure. RT suggested that anyone with any ACL archival documents should scan them or post them to the Secretary General for hosting on the ACL Website.

ANY OTHER BUSINESS

JC expressed his gratitude, on behalf of the Executive Committee, to ACL Taiwan for hosting a successful festival.

Meeting closed 10:30pm



APPENDIX A

Asian Composers League Financial Report 2011

(All amounts in HKD)

Balance brought forward from Taiwan **67,941**
(= US\$8,710)

Income

1. Bank Interests - HSBC (1/9/2009 – 31/10/2011) 1.60

Expenditure

1. HK Government's Business Registration Fee (2008/09) 523
2. HK Government's Business Registration Fee (2009/10) 523
3. ACL Scholarships for 2 composers Young-Bin Jung (Korea) & Thatchatham
Silsupan (Thailand) to attend the Young Composers Programme at HKU in July 2009 8,000
4. Donation (US\$2,000) plus bank charges (HK\$350) 15,876
5. HK Government's Business Registration Fee (2010/11) 450
6. ACL Website Domain Name Annual Fee - IPOWEE (US\$105.78) 837.07
7. Annual Bank Service Charges - HSBC 300
8. New ACL Company Chop (NZ\$135) plus bank charges 1,001.23
9. ACL Website Domain Name Annual Fee - IPOWEE (US\$107.4) 853.22
10. HK Government's Business Registration Fee (2011/12) 450
11. Annual Bank Service Charges - HSBC 400

Total Expenditure 29,213.52
(= US\$3,745)

Balance as of 31st October 2011
HK\$38,729.15 (= US\$4,965)



Letters



Joshua Chan
Chairman, Asian Composers League
jkbchan@hkucc.hku.hk

Professor Hwang-Long Pan
Artistic Director, 29th ACL Festival/Conference 2011
ACL Taiwan

18 February 2011

Dear Professor Pan,

On behalf of the Executive Committee of the Asian Composers League, I would like to express my gratitude and congratulations for your successful staging of the 29th Asian Composers League Festival/Conference in Taiwan.

We were extremely impressed not only by the standard of performance, the acoustics of the venues and the quality of the programmes, but also by your extremely generous hospitality, the efficiency with which you ran the festival, and the warmth and friendliness that you and your organising team welcomed us to your country.

Through this festival, Taiwan has shown itself to be thoroughly committed to the objectives and spirit of the Asian Composers League, and you have enhanced your reputation as a shining beacon of artistic excellence in the Asia-Pacific region.

Again, let me congratulate you and your team on a superb festival, and we look forward to visiting your beautiful country again soon.

Sincerely yours,

A handwritten signature in blue ink that reads "Joshua Chan".

Joshua Chan
Chairman, Asian Composers League

Dear Hwang-Long,

Congratulations on an outstanding ACL festival/conference. It very well organised and run, and I was thrilled by the excellence of the performances.

I would be grateful if you could give me email contacts for the following: Alexander Drcar
- I want to thank him for his expert and sympathetic conducting.

Thanks!

Jack

Jack Body
Associate Professor
New Zealand School of Music (Kelburn Campus)
jack.body@nzsm.ac.nz

Dear Professor Pan,

Thank you so much for inviting me to your excellent Asian Composers League Conference and Festival 2001 in Taiwan.

It was an excellent event with some very high level international standard playing from your students as well as from the many excellent professional ensembles in Taiwan. Jamie Lin was excellent and delightful as the administrative face of the festival and always made us feel welcome. But most of all the stimulating mixture of high level Asian-Pacific sounds and thoughts with truly wonderful colleagues from throughout the Asia-Pacific region will live with me for many years to come. I have enclosed my acquittal report that I wrote to my University here as it covers for me what were the highlights of the festival—although really it only scratches the surface of what was a tremendously rich event.

Would you be so kind as to pass my report on and sincere thanks to the performers from your University who did my work Not Broken Bruised-Reed with such musical excellence and musical panache—Ssu Wei Lee (percussion), Szu-Han Wang (piano) and Tzi-Zhen Huang (violin). I never had a chance to thank them at the festival.

I wish you and your wife much happiness in the years to come and rich creative compositions for us to enjoy in years to come.

Kind regards,

Bruce
Dr. Bruce Crossman
Senior Lecturer in Music Composition/
Coordinator of Composition

Music Area
School of Communication Arts
University of Western Sydney

潘皇龍老友；祝平安愉快！

這次台灣主辦的 ACL 大會，所有與會者都盡興而歸，認定台灣民化先進，生活安定標準高，而人情味又濃。

你的領導能力使整個星期的運作都風平浪靜，功力之大，也使一眾參與人士寫個服字。我對 ACL 的發展卻有點意見，現在傳上請你指導，大家討論一下。

林樂培

Dear Hwang Long

It was great to meet you in Taiwan, me and my son had a great time in Taipei and Taichung!

The ACL was a great success and I appreciate all of your music and presentations which was presented in the conference, we thank you and your colleges for working so hard in this festival.

Hope we stay in touch
Shen Nalin

12.10.2011

Dear Hwang-Long,

Since yesterday I returned to Luxembourg from my journey to Taipei and China.

It was a great pleasure for me to participate in the 29th Asian Composers League Conference and Festival in November in Taipei and Taichung.

I herewith would like to thank you very much for your kind invitation to attend this special Festival and I also would like to express my congratulation for your successful organization of the complete event. I was very pleased and honoured to be a member of the international jury regarding the “Young Composers Competition” . It is always a great experience to work together with the young composers and musicians.

I have also enjoyed to take part in the various events and concert-performances, which you have presented alongside of the competition.

Please let me also thank you for your kind hospitality during my stay, which has been so well prepared by your side and by the whole organization staff. We have had social occasions to meet many young composers, students and colleagues.

It would be a great pleasure for me to continue the cooperation between the ISCM-Taiwan Section and the Luxembourg Society for Contemporary Music.

I wish you and your family a Merry Christmas and my best wishes for a Happy New Year,

yours sincerely
Marcel Wengler

Luxembourg Society for Contemporary Music
Luxembourg Sinfonietta

亞洲作曲家聯盟台灣總會

發行人：潘皇龍

總編輯：蔡凌蕙

編輯：林桂如 陳瑩瑩

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October 2012
Asian Composers League
Taiwan National Committee