

CASHFLOW

Issue 78 | Sep-Dec 2015

12 音樂門・逃 Music Visions – Out of the Box



3 Orchestras
Chat about
Local Serious Music
三大樂團談本地正統音樂

Issue 78
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oct 10月



16~17

王菀之作品賞
Ivana Wong Fragrance of Music

16/10 晚上8pm | 17/10 下午3pm & 晚上8pm

香港文化中心音樂廳

Hong Kong Cultural Centre Concert Hall

HK\$780 / 480 / 380 / 280



17~18

張崇基X張崇德《基會難德》演唱會2015
Duet in Concert 2015

17/10 晚上8:15pm | 18/10 下午3pm

伊利沙伯體育館 Queen Elizabeth Stadium

HK\$580 / 380 / 280



~31

香港音樂家群像系列：世紀詞聖 — 陳蝶衣
The Hong Kong Musicians Series:
The Vibrant Lyricist — Chan Di Yee

香港中央圖書館（十樓藝術文獻閱覽室）

Hong Kong Central Library

(10/F Arts Document Reading Room)

免費入場 Free Admission

nov 11月

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2015 CASH週年晚宴暨金帆音樂獎頒獎典禮
2015 CASH Annual Dinner cum
Golden Sail Music Awards Presentation

香港會議展覽中心

Hong Kong Convention and
Exhibition Centre

憑柬入場

By Invitation Only



13

玉置浩二香港演唱會
Koji Tamaki Premium
Symphonic Concert

晚上8:15pm

亞洲國際博覽館 AsiaWorld-Expo

HK\$1,280 / 880 / 480

dec 12月



11~12

林一峰與香港中樂團音樂會
Chet Lam & HKCO Concert

晚上8pm

香港文化中心音樂廳

Hong Kong Cultural Centre Concert Hall

HK\$400 / 300 / 200 / 150



18~26

陳慧琳Let's Celebrate!世界巡迴演唱會2015
Kelly Let's Celebrate! World Tour 2015

晚上8:15pm

香港體育館 Hong Kong Coliseum

HK\$680 / 480 / 280



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20周年誌慶香港節日管樂團音樂會
20th Anniversary Celebration
Hong Kong Festival Wind
Orchestra Gala Concert

下午3pm

香港大會堂音樂廳

Hong Kong City Hall Concert Hall

HK\$180 / 140 / 100



31~2jan 2016

TWINS演唱會
#TWINS #LOL #LIVE IN HK

31/12 晚上9:30pm | 1-2/1 晚上8:15pm

香港體育館 Hong Kong Coliseum

HK\$680 / 480 / 280

以上活動資料（截至2015年8月31日）由有關主辦單位提供。如有查詢，請與有關主辦單位聯絡。

The above event information (as of 31 August 2015) was provided by the organisers. For enquiries, please contact the organisers.

活動推介 Event Highlights

音樂會 Concert

16-17/10



王菀之作品賞 Ivana Wong Fragrance of Music

由香港管弦樂團（港樂）主辦
Presented by the Hong Kong Philharmonic Orchestra

創作歌手王菀之首度與港樂合作，演唱她的首本名曲，包括《我真的受傷了》、《我們他們X拉赫曼尼諾夫第三協奏曲》、《留白》和《月亮說》等。流行曲與交響樂的奇妙組合，同時也細訴著她與唱作人馮翰銘合作多年的點滴。

For the first time, the orchestra presents singer-songwriter Ivana Wong, performing her greatest hits which have been specially arranged for a symphony orchestra, such as "Wo Zhen De Shou Shang Liao", "Wo Men Ta Men X Piano Concerto No. 3 (Rachmaninoff)", "Liu Bai" and "Yue Liang Shuo", together with a special celebration of her decade-long collaboration with the renowned musician, producer and composer Alex Fung.

11-12/12



林一峰與香港中樂團 Chet Lam & HKCO

由香港中樂團主辦
Presented by the Hong Kong Chinese Orchestra

為了音樂，你可以去到幾盡？林一峰說他為了音樂，可以一峰一人一結他，在世界任何地方隨時為你開唱。這次與香港中樂團首次合作，他依然會用結他為你說故事，但非常不一樣的是他身後將有一整支中樂團坐鎮。

"With music, how far can you go?" Pose this question to Chet Lam, and he would show you that he can take to the road with just one guitar, and sing anywhere along the way. This time, he has not only his guitar to tell you his story, but the backing of the whole orchestra in his debut with the HKCO.

展覽 Exhibition

香港音樂家群像系列：世紀詞聖 — 陳蝶衣 The Hong Kong Musicians Series: The Vibrant Lyricist — Chan Di Yee

由康樂及文化事務署香港公共圖書館及香港作曲家及作詞家協會合辦
Co-presented by the LCSD Hong Kong Public Libraries and CASH

1/7-31/10

「為甚麼要對你掉眼淚？你難道不明白為了愛？……」這首《情人的眼淚》，還有《我的心裡只有你沒有他》、《鳳凰于飛》、《南屏晚鐘》和《給我一個吻》等經典金曲的歌詞，都是出自「世紀詞聖」陳蝶衣的手筆。陳蝶衣（1907-2007）為中國著名出版家、作家、填詞家，自小博覽群書，滿腹經綸，雖沒完成中學課程，卻寫得一手好文章。他從報刊編輯轉作填詞家，成為中國最早流行樂壇的著名詞人。他的名曲，盪氣迴腸，膾炙人口，造就了幾代的天皇巨星。這次展覽為大家帶來陳蝶衣的樂譜手稿、獎座及唱片等珍貴資料。

Prevailing songs such as "Qing Ren De Yan Lei", "Wo De Xin Li Zhi You Ni Mei You Ta", "Feng Huang Yu Fei", "Nan Ping Wan Zhong" and "Gei Wo Yi Ge Wen" were written beautifully by the vibrant lyricist of the century — Chan Di Yee. Chan Di Yee (1907-2007) is known as a famous Chinese publisher, writer and lyricist. Despite the fact that he did not finish secondary education, he was highly literate as a result of extensive reading and a pursuit of wisdom since a young age. From a publishing editor to a lyricist, Chan became one of the pioneering Chinese lyricists and his works of great acclaim paved the way for the stary careers of superstars from several generations. The exhibition features a precious collection of his music manuscripts, award trophies and records.



2015 CASH 週年晚宴暨金帆音樂獎頒獎典禮 Annual Dinner cum Golden Sail Music Awards Presentation

2/11



這是協會一年一度的週年晚宴暨金帆音樂獎頒獎典禮。這項年度盛事最讓人期待的就是頒獎典禮的環節。今年的頒獎典禮將頒發十九個獎項，包括第七屆「顧嘉輝新生代音樂獎」、八項「2014 CASH最廣泛演出金帆獎」、九項「2015 CASH金帆音樂獎」及「CASH音樂成就大獎2015」。

The 2015 CASH Annual Dinner cum Golden Sail Music Awards Presentation is the Society's annual gala event. The most anticipated part is the presentation of 19 awards to be presented to outstanding musicians for their great works and efforts. The awards include the 7th "Joseph Koo New Generation Award", eight categories of the "2014 CASH Golden Sail Most Performed Works Awards", nine categories of the "2015 CASH Golden Sail Music Awards" and the "CASH Hall of Fame Award 2015".

顧嘉輝新生代音樂獎

由協會與顧嘉輝共同設立，以鼓勵本地新一代音樂人努力創作及投入音樂發展。

Joseph Koo New Generation Award

In collaboration with Joseph Koo, this award aims to encourage a new generation of local musicians to develop their creativity as well as their career within the music industry.

2014 CASH最廣泛演出金帆獎

頒授予2014年1月至12月期間在香港不同媒體播放及演出次數最多的音樂作品，以及在該年度擁有最多新作品演出的作曲家及作詞家。

2014 CASH Golden Sail Most Performed Works Awards

This series of awards are presented for works that had the highest number of performances in Hong Kong in 2014 (from January to December), as well as for composer and author members that had the highest number of new works performed during the year.

2015 CASH金帆音樂獎

本地業界唯一由音樂創作人互相提名及評選的專業音樂獎項，以表揚優秀的音樂作品及歌曲演繹。

2015 CASH Golden Sail Music Awards

These awards aim to recognise excellent musical works and vocal performances. They are the only professional awards in the local music industry which are nominated and voted by CASH members.

CASH音樂成就大獎2015

最高榮譽大獎，以表揚具傑出音樂才華及對香港樂壇有重大貢獻的音樂家。

CASH Hall of Fame Award 2015

This is the most prestigious award presented to a distinguished musician in recognition of his or her outstanding talent and remarkable contribution to the local music scene.

頒獎典禮 Awards Presentation



本年度「CASH音樂成就大獎2015」得主 Recipient of “CASH Hall of Fame Award 2015” - 陳能濟先生 Mr. Chen Ning Chi

將於11月2日舉行的2015 CASH週年晚宴暨金帆音樂頒獎典禮上獲頒發「CASH音樂成就大獎」的是正統音樂界作曲家陳能濟先生。

陳能濟踏足本地音樂界逾四十載，樂貫中西，躍然於其筆下的正統音樂作品逾百。陳氏擅於尋求突破，除中西樂曲外，更編寫音樂劇、粵劇舞樂、兒童音樂劇、古典歌劇及交響詩等，作品多元化，不僅打破作品類型的局限，更深入不同年齡層的音樂愛好者。其中，他於1993年的音樂劇作品「城寨風情」深受觀眾喜愛，曾兩度重演；而較近期於2013年為一齣大型舞蹈詩《一條大河》創作逾一小時的樂章，更由中港數百位舞蹈員演出，陣容龐大。此外，其合唱作品《兵車行》於1986年創作，多年來廣被合唱團選唱，並曾在國際合唱比賽中獲殊榮；其鋼琴曲《赤壁懷古》亦曾於1994年榮獲「CASH最廣泛演出獎」。

陳氏早年穿梭港台兩地，積極推動音樂藝術。在過去數十年間，他不時與不同樂團交流合作，由譜寫樂曲、為音樂研討會演講以至擔任指揮等都不遺餘力。陳氏曾協助香港中樂團由業餘發展至職業化，又曾擔任高雄市實驗國樂團的駐團指揮；其於中樂文化的推動上貢獻良多。同時，他亦非常關注創作人權益等事務，乃CASH創會會員之一。

對於陳能濟一直為本地音樂文化藝術所作出的貢獻及成就，獲頒發「CASH音樂成就大獎2015」榮譽實至名歸。

The “CASH Hall of Fame Award” to be presented on 2 November at the 2015 CASH Annual Dinner cum Golden Sail Music Awards Presentation goes to serious music composer Mr. Chen Ning Chi.

Chen has been active in the serious music circle for over 40 years. Under his belt, he has over a hundred pieces of composition in both Chinese and Western music genres. Chen's pursuit of new breakthroughs has allowed him to extend his composing talent greatly - not only to instrumental pieces but also to various kinds of stage productions like musicals, Chinese dance opera, classical opera and symphonic poem - and to win applause from music lovers of all ages. Among his creation list, *Tales of the Walled City*, a musical play composed in 1993, received great acclaim and was re-run twice. A recent composition in 2013 “The Great River” was an hour-long piece for a dance performance by several hundred dancers. His choral work “The Chariots Rattle On” composed in 1986 has been widely performed throughout all these years; and it has earned awards in international choir competitions. In addition, his piano work “Reminiscence at Chi Bi” was awarded the “CASH Most Performed Works Awards” in 1994.

Shuffling between Hong Kong and Taiwan in his early years, Chen also made a great contribution to promoting the art of music. In past decades, he worked closely with different performing groups on music composition, delivering speeches in seminars and conducting. Furthermore, he has progressed the Chinese music culture by assisting the Hong Kong Chinese Orchestra to develop from amateur to professional; and taking the role of conductor-in-residence at the Kaohsiung City Chinese Orchestra. Chen also concerns about music copyright issues, and he is one of the founding members of CASH.

With great contribution and achievements in the local music culture, Chen genuinely earns the honour of the “CASH Hall of Fame Award 2015”.

專題特寫 | SPECIAL FEATURE

何謂正統音樂？ What is Serious Music?

「正統音樂」是一個看似簡單直接，但又容易讓人有點模糊不清的音樂分類，尤其在廿一世紀這個不同音樂類型都不時跨界別地互動在一起的年代，其實它有沒有一個明確的定義呢？已踏入第十五個年頭的「CASH金帆音樂獎」可說是本地唯一由音樂人提名及投選的專業音樂獎項，其中的「最佳正統音樂作品」獎項年年頒發，那不如就從以往的得獎作品看看是否能釐清其定義。

撰文及訪問 Text & Interview : 胡銘堯 Dennis Wu

由第一屆得獎作品羅永暉的《夢拾紅梅》到第七屆陳永華教授的《第八交響曲：蒼茫大地》，以至去年黃學揚的《承韻·傳音》，雖然當中也有聲樂作品如伍卓賢的《石堅》等，但看來大多是中西管弦樂團演奏的樂曲。由此看來，「正統音樂」似乎是古典音樂向現代的延伸。

不過，擔任「CASH金帆音樂獎」獎項顧問團成員多年的陳鈞潤教授，在談及甚麼作品方能入選為正統音樂作品時，卻沒有為音樂的種類劃一定義。他說：「為音樂分類從來不是一件容易的事。舉個例子：伯恩斯坦的音樂既古典又爵士，說他的《夢斷城西》只屬其一都不大對。正統或是

From Law Wing Fai's “Dreaming Plum Blossoms Away” in the first year, Prof. Chan Wing Wah's “The Symphony No. 8: This Boundless Land” in the seventh year to Alfred Wong's “Voice of Heritage” awarded last year, although the list includes choral works such as Yin Ng's “Rock Hard”, most of them are works for Chinese or Western philharmonic orchestras. In this sense, “Serious Music” seems to be the modern extension of classical music.

However, even when Prof. Rupert Chan, member of the Awards Consultation Committee of the “CASH Golden Sail Music Awards” for some years, talked about nomination of the “Best Serious Composition”, he did not define the music category. He stated, “It is always challenging to give music a classification. For instance, when we listen to Leonard Bernstein's ‘West Side Story’ which carries traces of both classic and jazz music, to label it under either category is probably inaccurate. The boundaries of classic and jazz music are so broad that it is almost impossible to draw a clear line.”

爵士，其範圍都相當廣闊，很難分出一條界線。」

陳教授倒是提出，現時作品多跨越傳統界線。「很多音樂作品主動地跨界，走出純音樂的框框。作曲家為舞台創作已經是平常事，現代舞劇中的音樂、話劇中的插曲等等，就是傳統曲種本身，也有如音樂劇中歌曲與戲份同樣重要的作品。《窈窕淑女》及《萬世巨星》的音樂就很有正統音樂的味道。」

獎項顧問團的成立，就是希望借業界人士的耳朵及其音樂知識，去判別提名作品的類別。「雖然顧問團成員多是流行音樂

Prof. Chan, on the other hand, pointed out that musical works nowadays are created to extend traditional boundaries. “Many musical works now initiate pluralism to break through conventional pure music. It is common for composers to write for theatrical performances like dance theatres and drama. This in turn influences traditional music genre with heavily theatrical elements. Examples are ‘My Fair Lady’ and ‘Jesus Christ Superstar’ in which their music carries strong serious music flair.”

The setup of the Awards Consultation Committee is to determine the category of nominated works through the knowledge and experience of professionals in the industry. Prof. Chan explained, “Although the majority of the committee members are specialised in pop music, we will listen carefully and discuss thoroughly to comprehend the nature of nominated works. We are responsible for confirming all award categories' nominations, therefore there are representatives from both pop and serious music.”

Sounded simple and straightforward though, “Serious Music” is a music genre which seems rather vague for some people, particularly in the 21st century when music transcends territories interactively. Is it possible to have a clear definition for this genre? Entering its 15th anniversary this year, the “CASH Golden Sail Music Awards” can be said to be the only local professional awards nominated and voted by musicians. As they include a category of “Best Serious Composition”, let's take a look at the awarded works to see if a definition can be drawn.

的專家，但每當我們收到提名作品時，都會傾耳細聽、仔細討論，去理解作品的本質。而我們需要管理的是整個「金帆獎」的提名過程，所以流行及正統獎項範疇都有代表成員。」

「我們很注重音樂的本質。」陳教授補充：「近幾年有很多聲樂作品，都貼近正統音樂的範疇，音樂與歌詞都相當豐富。」他說，獎項顧問團的工作，就是把提名作品各從其類。

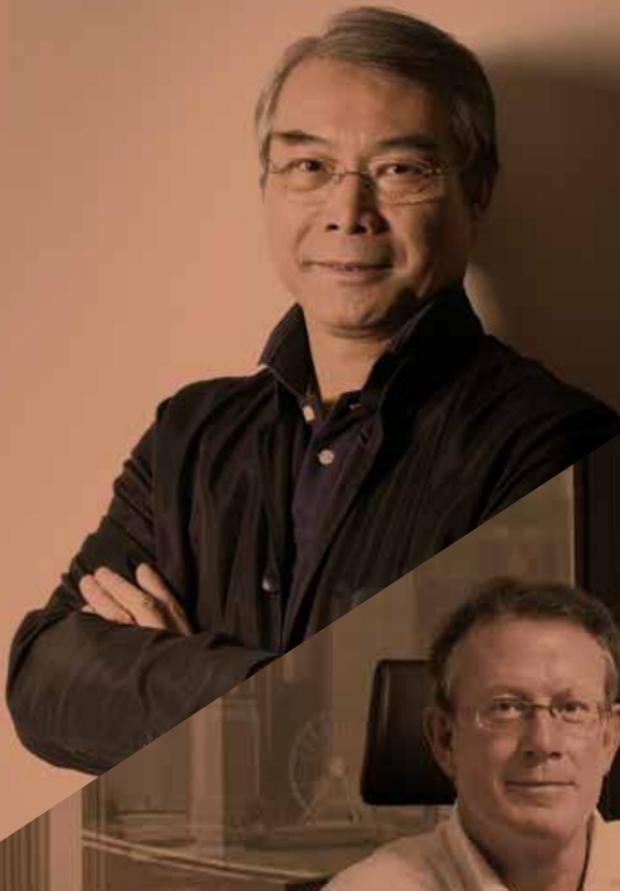
原來就獎項顧問團的角度而言，「正統音樂」並沒有既定的框框，而其可愛之處是既可依循傳統，又有空間作跨界別的探索。

“We emphasise on the nature of music.” He added, “In recent years, there are many vocal works that are serious in nature and offer powerful music and lyrics.” He mentioned that the committee's duty is to categorise the nominations.

According to the committee, “Serious Music” does not have an absolute definition and this is where the beauty lies – it could pay tribute to classic yet allows room for crossover exploration.



CASH理事及獎項顧問團成員陳鈞潤教授
Prof. Rupert Chan,
CASH Director
and member of the
Awards Consultation
Committee



藝術總監閻惠昌
Yan Huichang, Artistic Director

香港中樂團 Hong Kong Chinese Orchestra

「昨天歷史，今天傳統。」在訪問開始時，閻惠昌如此形容樂團對新音樂的定位。他說，音樂的發展，就是不斷的創作，所以香港中樂團在每個樂季都動用大量資源委約創作與改編作品，令觀眾耳目一新。

At the beginning of the interview, Yan Huichang briskly put new music into perspective, "Yesterday's history becomes today's tradition." He stated that development of music is the work of creativity. Therefore the orchestra deploys substantial resources every season to commission new compositions and rearrange existing works to bring novel sensations to the audience.

三大樂團談本地正統音樂 3 Orchestras Chat about Local Serious Music

攝影 photography: www.trio-photo.com

正統音樂跟其他類型的音樂一樣，在面對多變的藝術趨勢時，難免要吸納新作品或元素才能在樂團節目表上佔一席位，但到底本地樂團對新的正統音樂作品的取態是甚麼？又如何能在節目編排、委約創作和演奏方面取得平衡，才足以令正統音樂得以傳承又不斷創新呢？香港歷史最悠久的三大職業樂團，包括香港中樂團、香港管弦樂團和香港小交響樂團，都曾分別委約或首演過「CASH 金帆音樂獎—最佳正統音樂作品」的得獎作品。由他們現身說法，分享這類型的音樂經驗就最適合不過，說不定還可從他們的運作中窺看到本地正統音樂的未來呢！

Like other genres of music, living in the day and age of versatile art development, serious music needs to innovate and embrace new elements to secure a place in performance catalogues. What is the take of local orchestras on new serious compositions? How do they strike a balance among programme arrangement, composition commission and performance to continue and develop local serious music? The three most seasoned local orchestras - the Hong Kong Chinese Orchestra, the Hong Kong Philharmonic Orchestra and the Hong Kong Sinfonietta have all performed or commissioned works which were awarded the "CASH Golden Sail Music Awards - Best Serious Composition". They are the perfect candidates to share experiences on this music genre and, from them, perhaps we could even foresee the future of local serious music.

舊作添新意 新作變經典

閻惠昌說，雖然中樂由來已久，但現時以吹彈拉打編制組成的中樂團歷史還不到一百年，相比起管弦樂團而言歷史較短。所以，中樂團相當倚重新創作，例如在剛過去的2014—2015樂季，樂團委約了八首新的樂隊創作，委約新編達四十三首。閻惠昌認為，創新不單是為樂團所需，而是觀眾對樂團有一定期望。「我聽過觀眾嫌音樂會的作品重演，就像廣東話俗語一句『炒冷飯』，對舊音樂熱情不再。他們也期望音樂會有新鮮感。所以，一方面我們着重演繹或改編，為舊作品賦予新意義，另一方面也期待新作品首演。在選曲方面我們相當用心留意當中的平衡。」

這些新作品，好些會成為恆常演出的經典。閻惠昌認為，這正是推動音樂發展的重要動力。「上個樂季我們重演了107首委約委編作品，其中五十首是本地作曲家的委約作品。這些作品都曾經為樂團帶來技術上的挑戰，因為新音樂要求的技術手段，會跟以往不同。」但是隨着新作品漸漸走進常規曲目，樂團的水平也隨之提高。

作曲家是歷史發展的動力

香港中樂團一直希望將大型中樂發揚至世界各地，閻惠昌更透露於2016—2017樂季，樂團將舉辦國際作曲高峰論壇與比賽，開放給華人與非華人作曲家參加。論壇是討論園地，讓作曲家與演奏家分享經驗，然後再在一段時間讓討論沉澱後，才開始徵集新作。「有些時候作曲家需要實驗配器，再從演奏經驗中調整作品。演奏者要有突破，就需要理解和尊重創作的理念，與作曲家深入溝通和互相切磋；過程並不是要挫作曲家的熱情，反而要讓他們創作更成功的作品。」閻惠昌說，論壇與新作徵集，秉承樂團推動中樂的發展：「作曲家是歷史發展的動力。」

勇於嘗試跨媒體製作

訪問當天，閻惠昌剛剛完成與中英劇團合作的節目「少林」—武藝與音樂結合的演出。香港中樂團不乏跨媒體製作，甚至認為這是時代的必然趨勢。「十三年前開始，我們已有製作跨媒體作品，包括音樂劇、音樂與影像、音樂與太極等等。時至近期的，有些我覺得很有趣，甚至很瘋狂。我們今年跟一舖清唱合作的『中藥還需中樂醫？』，是現代無伴奏合唱與八十人中樂大樂隊合作的演出。中樂與中樂要怎樣混在一起呢？這無論在音樂上或意念上都是一道難題。但整個演出完成後，觀眾和我也覺得非常有意思，而且收到很多作曲家讚賞。好些計劃，有着天馬行空的創意，開始時讓人害怕，但現在我們的團員甚麼也勇於嘗試，而且效果往往比預期好。」

對於香港中樂團委約的正統音樂作品曾獲得「CASH 金帆音樂獎」，閻惠昌為作曲家與樂團感到自豪。「這是對香港中樂團的努力、發揚本地創作力量的一種肯定。每當有作品在首演後獲世界各地的樂團注意，甚至獲邀在外地演出時，就等同於他們認同了這些出色的作品，也認同了我們的付出，這些都是香港人共同努力的成果。在此，我們對各位的支持表示衷心感謝。」

Refine the Existing & Create Classics

Although Chinese music has a long history, Chinese orchestras consisting of the plucked, bowed, struck, and woodwind families were formed less than a century ago, comparatively young for philharmonic orchestras. Consequently, they rely heavily on original compositions. In Season 2014—2015, the Hong Kong Chinese Orchestra commissioned and premiered eight new orchestral works and 43 newly arranged works. Yan acknowledged that not only does the orchestra need new works, the audience also has

expectations. "Sometimes I overheard the audience complaining about repetitive performances using the Cantonese slang 'frying dated rice' to express a decline in interest. They expect new elements; therefore as well as focusing on a new arrangement and delivery to give new sensations to existing works, we also crave a premiere of new works. In programme arrangement, we hope that the choice of music displays a calculated balance in our repertoire," said Yan.

Some of the new works are likely to become classics after regular performances. Yan believes this is the catalyst instigating music development. "Last year we performed 107 newly commissioned and rearranged works; 50 of which were works of local composers. These works brought challenges to the orchestra as the technical requirements of the new compositions were different from previous works." However, when these new works turn into regular performances, the standard of the orchestra will eventually be raised.

Composers are the Momentum of Historic Development

The Hong Kong Chinese Orchestra has long aimed at introducing phenomenal Chinese orchestral works to the world. Yan revealed that the orchestra will organise an international symposium and competition in Season 2016—2017 for Chinese and international composers. The symposium will be an open forum for both composers and performers to discuss and share their respective experiences; after allowing time for ideas to mould, submission of works will start. "Sometimes composers need to try different instruments based on practical experience to fine tune their works. Performing artists have to understand and respect composers' originality and carry out in-depth communication and interactions. The process does not mean to discourage composers' passion, but to stimulate and trigger perfection." The symposium and competition will be a great push for Chinese music development. "In my opinion, composers are the momentum of historic development."

Cross-media Attempts

On the day of the interview Yan had just completed *Shaolin*, a collaborated performance between music and martial arts co-produced with the Chung Ying Theatre Company. The orchestra has been active in cross-media production and recognises it as a foreseeable trend. "We started cross-media production like musicals, music with images, and music with Taichi some 13 years ago. Our recent production is fun, might even be crazy. *Herbal, Vocal or Motional* is a joint production with the Yat Po Singers offering a performance of a cappella and

80 orchestral musicians. How could we blend Chinese music with Chinese herbal medicines? It is a huge challenge from the theme down to the music. However, both the audience and us found it meaningful at the end of the performance and we received profound compliments from composers. Some of the projects are so bold and innovative that they sound intimidating at the beginning, but our musicians are not scared to try anything and most of the time the outcome exceeds our expectations," said Yan.

Yan is proud of the orchestra and the composers

for winning the "CASH Golden Sail Music Awards – Best Serious Composition", and he explained, "This is recognition of the orchestra's efforts in nurturing local creativity. When new compositions are performed and receive international attention – being hopeful of overseas performance – I feel so proud because they are accepted as outstanding works. It is also recognition of our dedication. They are the joint efforts of the Hong Kong people. So I would like to extend my heart-felt appreciation for their support."

香港管弦樂團 Hong Kong Philharmonic Orchestra



行政總裁麥高德
Michael MacLeod, Chief Executive



藝術策劃總監韋雲暉
Raff Wilson, Director of Artistic Planning

麥高德在開始訪問時，先提及甚麼是古典、甚麼是新穎。「對我來說，音樂沒有新舊之分，由文藝復興時期至今日，其實是一個連貫的時間主體。作為演出團體的我們，有責任在這一延伸的時間軸上保持曲目的平衡，同時不忘去傳播偉大的音樂，而音樂的質素，一直是我們優先的考慮。」

Michael MacLeod began the interview with his thoughts on classic and modern music, "To me, music cannot be categorised as classic or modern; it is rather a continuum from the Renaissance to this day. As a performing organisation, we have the responsibility to keep a balance on this extensive scale and promote phenomenal musical works; and the quality of music has always been our top priority."

不一定是新作才是新穎

香港管弦樂團的曲目很多，歷史也相當長，然而麥高德表示，不一定是新作才是新穎。「上一個樂季我們演出了利蓋蒂、梅湘，那些都不是當代的作品，但對於本地觀眾而言，就是較少有機會聽到的作品，而演奏這些作品是為了讓樂團有更廣闊的曲目。」

雖然曲目繁多，但香港管弦樂團也有演出全新作品。樂團在 2013—2014 樂季，為慶祝四十週年而委約林丰寫一首新作。麥高德回憶說：「當首演完畢後，音樂總監和觀眾都一致認為那是首很好的作品。基於這良好反應，我們開始討論把它帶到海外巡迴演出，結果在歐洲獲得高度評價。」他認為音樂獲得讚賞，不一定是因為作曲家來自香港。「我

們對此曲感興趣，是因為音樂本身的優點；它是一首很好的開場曲。歐洲觀眾的反應相當熱烈，再加上安排了林丰的分享講座，讓他們有機會了解作曲家的想法和如何建構整首樂曲。」林丰曾於 2013—2014 樂季擔任香港管弦樂團的駐團作曲家；而 2015—2016 樂季的駐團作曲家為杜薇，其新作將於來年 4 月首演。

與作曲家交流 並鑽研技巧

至於在剛過去的 2014—2015 樂季，共有九首作品由香港管弦樂團作世界首演。此外，樂團亦舉辦了公開徵集新作活動，並由作曲家盛宗亮指揮首演。韋雲暉說：「盛宗亮與曾葉發審閱了四十份樂譜，然後選出了四首由年輕作曲家創作的作品首演。這活動除演

出外，還有工作坊，由幾位作曲家一同觀看綵排，甚至為樂曲提出修改，務求收窄想像與現實的差距。樂團成員也即時向作曲家提問。」這種直接交流可讓作品更臻完美。

演奏新作品，是否對樂團有一定的挑戰？麥高德形容，香港管弦樂團雖然對古典以至浪漫的樂曲駕輕就熟，但面對較古老或現代化的作品時，其實都要應付不同的技巧問題。「越接近時間軸兩端的作品，我們都得花上越多時間去處理。馬勒後的音樂固然需要用上很多新派技巧，但是莫扎特前的古樂，要切合風格也得花上一定時間去調較。」

跨媒體也多媒體

面對跨媒體合作，韋雲暉認為最主要的目的

是為了接觸更多觀眾。「過往我們有很多類型的新嘗試，除了與流行歌手合作外，我們亦曾與香港太空館合作，以音樂結合影像的方式去演奏《南極交響曲》，還配上朗讀南極探險者的日記本及照片，令音樂會更豐富。這些多媒體元素的出現，是為補足音樂，而不是奪去對音樂的專注。」

由香港管弦樂團委約並曾獲「CASH 金帆音樂獎」的正統音樂作品包括曾葉發的《龍形》與羅永暉的《逸筆草草》，都是在麥高德與韋雲暉上任前演出的，但麥高德認為，能與作曲家保持合作關係很重要。「得獎後，我們會與作曲家繼續合作，在接續的年份演出他們的作品。這是對作曲家的一種肯定。」而對於樂團而言，平衡是一門重要的藝術。麥高德總結說：「最終我需要平衡的，是藝術的雄心與財務的責任。」

New Sensations Not Only From New Works

With its long illustrious history, the Hong Kong Philharmonic Orchestra has on hand an immense list of orchestral works but MacLeod believes that new sensations do not only come from new works. "Last season we performed Messiaen and Janáček which are not contemporary, but they are rarely performed for the local audience. Choosing these pieces of music helps broaden the repertoire of the orchestra."

Even though the list of works is extensive, the orchestra also performs new compositions. For example, its 40th anniversary in Season 2013—2014 was celebrated with a commissioned work

written by Lam Fung. MacLeod recalled, "After the premiere, both the audience and our music director gave high compliments to the work. And because of the approving responses, we began to consider including it in our European tour which subsequently brought us acclaim from the European press." MacLeod believed that the reason why the work received such acclaim must be thanks to the quality of music, not to where the composer came from. "Our interest in this song lies on its exceptional musical attributes. It is a phenomenal opening music. Supported by a seminar in which Lam Fung shared his conception and elaborated on the music composition, the work received enthusiastic responses from the European audience." Lam Fung was the orchestra's composer-in-residence in Season 2013—2014; and for Season 2015—2016, Du Wei will take the role and have her new work performed in April 2016.

Communicating with Composers for Perfection

In Season 2014—2015, there were nine pieces of works receiving world premiere with the orchestra. It has also initiated an open call-for-scores activity with the selected works being premiered by composer conductor Bright Sheng. Raff Wilson provided the details, "We received 40 scores for Bright Sheng and Richard Tsang to screen. They have chosen four works composed by young composers for a premiere performance. Besides the event itself, there were workshops inviting composers to attend rehearsals and fine-tune their works. Orchestral members had the chance to inquire composers on questions they have." This type of direct communication and sharing helps perfect musical works.

Is it a challenge to perform new works? MacLeod thinks that even though the orchestra is proficient on classic and romantic repertoire, it requires different sets of skills for handling pre-classic or post-contemporary music. "Compositions at either end of the spectrum require extra time to handle. For instance, post-Miller compositions of course call for numerous avant-garde techniques, however, pre-Mozart music also takes substantial time to tune in."

Cross-media & Multi-media

Wilson believes that cross-media cooperation is the means to broaden the audience base. "We've made many new attempts in the past. Besides performing with pop singers, we worked with the Hong Kong Space Museum to blend in music with the visual production of 'Sinfonia Antarctica'. Supported by photos and narration of explorers' diaries, the music was also enriched. Instead of diverting attention from music, cross media presentation complements and nourishes music."

The "CASH Golden Sail Music Awards" winning pieces Richard Tsang's "Dragon Signs" and Law Wing Fai's "Flowing Fancies" were both given awards before MacLeod and Wilson joined the orchestra. Yet MacLeod treasures the ongoing relationship with composers. "We will continue to work with composers after the awards and perform their works in the coming years. This is recognition to composers." Maintaining a balance in the orchestra's operation is an art and thus MacLeod concluded, "The bottom line is to strike a balance between artistic ambitions and financial responsibility."

香港小交響樂團 Hong Kong Sinfonietta



音樂總監葉詠詩
Yip Wing Sie, Music Director

香港小交響樂團的目標與使命，其中一項為「著重以土生土長和區內的音樂專才提供高質素之管弦樂演奏」。葉詠詩說，這當中不單包括香港演奏家，還有香港作曲家。「對我而言，演奏新作品是件自然不過的事；1999 年我加入香港小交響樂團，在此之前樂團已曾灌錄香港作曲家作品集的唱片，全張唱片都是本地作品。」所以，在上任樂團的音樂總監後，葉詠詩也承繼樂團的精神。「我毋須著意做，只需要繼續做。」

One of the missions and objectives of the Hong Kong Sinfonietta is "to achieve the best quality of music making possible with emphasis on promoting local talents as well as those in the neighbouring regions". Yip Wing Sie elaborated that it involves not only local performers but also local composers. "To me, performing new compositions is just a natural thing. When I joined the orchestra in 1999, an album compiling local compositions was already recorded." After becoming the music director, Yip has continued in the same spirit, "It takes no extra effort, but to carry on."

無分年資 不限委約

葉詠詩說，樂團每個樂季都會委約作曲家創作兩至三首作品，她特別提及年輕作曲家。「我們會認識新朋友，和他們傾談，聽聽他們想做些甚麼。理念相投的話，會在委約前一兩個樂季開始聯繫，當然有些作曲家會主動寫好計劃。而要找場地、計預算、盤算觀眾的接受能力，往往要花三四年的時間。」藉着與更多作曲家合作，葉詠詩希望為樂團擴展曲目。

葉詠詩認為，不單是新創作才能擴展曲目。「現代音樂其實不局限於委約。這幾年我選擇的音樂會開場作品，都不是古典浪漫序曲，而是二十世紀一百年內的作品。這些作品算不上新，但對觀眾就是陌生。因此，即使我們開場演的是新作，觀眾亦已習以為常。」葉詠詩很欣賞觀眾對新作品的意見。「梁基爵的新作《地心》，有一個由電腦控制的裝置，綵排時我們還擔心那聲響會把觀眾嚇倒，於是調較得弱一點。後來觀眾對我們的反應很好、接受的人很多，如下次再演時，我們反而可以演得再大聲一點。」

把握每個機會 珍惜每次交流

新作品通常都會成為開場第一首樂曲，長度大概十多分鐘。葉詠詩表示最初跟作曲家說寫十至十五分鐘的音樂，作曲家就會把十五分鐘的時限用盡，樂隊的編制也是全部動用。「我有時會問，是否一定要用得如此盡呢？但作曲家們給我的印象是，能夠寫管弦樂的機會難得，所以務必把握所有。收到樂譜後，如果資源許可的話，我們會在演出前兩星期練習一遍，讓作曲家聽聽。因為距離演出還有一些時間，作曲家可以再作調整。」

不過，葉詠詩坦言，這實在很依賴當中的資源分配，因為場地與綵排的安排，往往令新作的總綵排只能在音樂會前不久發生。「這安排真的非常奢侈，大家都很明白當中的限制，所以作曲家都很珍惜額外的時間。」對於樂團而言，葉詠詩認為準備新作與演奏古典樂曲的時間相若。「指揮有責任先找作曲家理解他寫的符號、指示是甚麼意思，也需要理解他的意念。排練的過程，甚麼樂曲也得認真，認真去做每個音樂細節，所以當中的工夫其實一樣。」她說，排練時樂手的神情會告訴她樂手們如何享受這些作品。「他們一個滿足的眼神，就已經為作品打了分。」

「樂」在不同藝術領域

樂團在擴展曲目的同時，也延伸音樂與藝術的接觸面。這幾年與樂團合作過的，不只是作曲家，還有舞蹈家、畫家、聲音藝術家等，

每次合作都擦出新火花。其中，最為人熟悉的跨界別合作是樂團與麥嘜、麥兜的製作。「不經不覺這已是第十年的合作。如果不是謝立文與麥家碧都愛音樂，這合作根本不能成事。他們不單提供他們的藝術，還會為音樂選材給予很多意見。」

對於葉詠詩而言，新意念的產生不是最刺激的，反而是由意念成為作品，然後繼續傳播更值得鼓舞。「作曲家獲得『金帆獎』，我當然是替他們高興；我不一定理解背後的獲獎準則，但從樂團的角度看，最想見到的就是作品能夠重演。我們曾經帶着得獎作曲家伍卓賢的作品巡迴演出，今年我們將會帶鄧慧中的作品到歐洲。」今年的駐團藝術家是視覺藝術家石家豪，由音樂出發，畫筆與音樂結合，樂團會與他一起巡迴歐洲，把樂團與不同藝術家合作的經驗帶到外國。

Not Confined by Experience or Commissioning

The Hong Kong Sinfonietta regularly commissions two or three new works every season. According to Yip, not only veteran composers are invited, the young generation is also invited. "Whenever we meet new friends, we get to know their aspirations. In light of something in common, we might invite them for premiere commission in the following seasons; sometimes there are also composers initiating collaboration with proposals. Normally, it takes three to four years to look for venues, estimate funding and assess the audience's receptivity." Through working with more composers, Yip hopes to extend the orchestra's repertoire.

Nevertheless, commissioning new works is not the only means of enriching the repertoire. Yip explained, "Contemporary music is not confined to commissioned works. The opening music I selected for our concerts in recent years aren't classic or romantic preludes but music of the 20th century. These musical works aren't new but they are foreign to the audience. So even if we perform new works, the audience are accustomed to it." Yip appreciates the audience's feedback on new works most. "Like in the collaboration with GayBird's new work 'Gravitation in Time', we were worried that the high volume of computer-controlled resonance effect might shock the audience; so we turned it down a bit. The audience, however, was receptive with positive feedback. That's why I think we could adjust accordingly in future performances."

Every Opportunity & Exchange Count

New compositions of around 10-minute long are usually placed as the opening music for concerts. When Yip approaches composers for

compositions of such requirement, they always come up with music pieces of 15 minutes which fully utilise every musical family. "Sometimes I'd ask if full utilisation of time and instruments is necessary. However, composers have given me an impression that they value the experience to write philharmonic music and thus tend to maximise the opportunity. After receiving scores and under sufficient resources, we will rehearse in the presence of composers two weeks prior to the performance for them to have a chance to fine tune their works if needed."

However, Yip admits that due to resources allocation, venue availability and rehearsal plans, rehearsals of new compositions can only be held shortly before the concert. "We all understand the limitations so that composers treasure extra time for this 'luxurious' arrangement." To the orchestra, the time needed to prepare for new works and for classic music is comparable. "The conductor has the responsibility to understand the meaning behind every note and instruction on the scores. You have to be serious in handling every detail so the time required for both is the same." She said performers' facial expressions often tell her if they enjoy the music, "Their approving eyes are credit to musical works."

Music in Arts

Besides expanding repertoire, the Hong Kong Sinfonietta initiates sparks between music and other forms of art. The orchestra has worked not only with composers, but also dancers, painters and vocalists in recent years; and the most renowned collaboration is the production of McMug and McDull. "It marks the 10th year of the partnership. It would not be possible if Brian Tse and Alice Mak were not music lovers. They do not just support us with their art but also offer suggestions to music selection," said Yip.

To Yip, the biggest sensation does not come from new ideas themselves, but the process of actualisation and continuous articulation. "Of course I'm excited for the composers who won the 'CASH Golden Sail Music Awards'. Even though I may not capture the award criteria, from the orchestra's perspective, the best thing is to be able to perform these compositions repeatedly. We've performed the award-winning composer Yin Ng's works in previous world tours. This year, we will include Joyce Tang's music in our European tour." The Associate Artist of the orchestra this year is Wilson Shieh, who is a visual artist. The orchestra will blend music and the painter's brush together and present their collaborated art to Europe.■



專題特寫 | SPECIAL FEATURE

12 音樂門。逃 —— 逃出框框
Music Visions – Out of the Box

香港的流行樂壇是一個生生不息的廣闊宇宙，具備潛質又努力脫穎而出的年輕名字有如銀河沙數，一代接一代，從未間斷。他們本著無比的音樂熱誠，在音樂旅途上默默修行；他們整裝待發，期待遇上發揮的機遇，最終成為耀眼的彗星發光發熱。

為鼓勵一群年輕歌手繼續進發並讓大眾瞭解他們的熱誠，香港電台（RTHK）三大創作團隊（電視、電台及新媒體）聯同香港作曲家及作詞家協會（CASH）協力製作《12音樂門•逃》跨媒體節目，以音樂紀錄片形式，呈現十二位歌手及樂隊如何在無盡的音樂宇宙中馳騁，奮力逃出框框，尋求突破。十二位由香港電台揀選的歌手及樂隊包括 Dear Jane、J.Arie、MastaMic、Supper Moment、狄易達、林奕匡、胡琳、胡鴻鈞、馮允謙、鄭欣宜、糖妹和關楚耀。

跨媒體節目《12音樂門•逃》每集介紹一位歌手，除了以訪談、現場演唱和生活紀錄形式道出他們的音樂故事外，CASH更邀來廿多位不同年代的曲詞創作人及監

製，和他們一起炮製十二首全新歌曲，部分歌手及樂隊更會參與作曲或填詞，好讓觀眾直接探視他們的音樂世界與實力。

Hong Kong's music scene is like a universe full of rising stars with potential. In every cycle young talented musicians start their journey with great passion and perseverance, striving for every opportunity, and hopefully becoming a shining star one day.

To encourage these young budding stars and let people peep into their music world to appreciate their passion, the three media teams at Radio Television Hong Kong (RTHK) – TV, radio and new media, and CASH have joined hands to present a brand new cross-media music programme called *12 Music Visions*. Adopting the format of music documentary, the programme features 12 singers/bands, showcasing how they go beyond their limits to stand

out and look for a new breakthrough. The 12 singers/bands selected by RTHK include Dear Jane, J.Arie, MastaMic, Supper Moment, Tat Dik, Phil Lam, Bianca Wu, Hubert Wu, Jay Fung, Joyce Cheng, Kandy Wong and Kelvin Kwan.

The cross-media programme consists of a series of episodes with each featuring one singer/band. As well as interviews, live performance clips and their daily life documentaries, CASH has invited over 20 composers, lyricists and music producers of different generations to form teams with the 12 singers/bands to produce a new song. Besides their vocalist role, some of them even took part in composing or lyrics-writing to showcase their musical talents.

相片：香港電台提供 / 節目海報 – 美術總監：Sunny Lau
Photos: courtesy of RTHK / Poster-Art Director: Sunny Lau

RTHK x CASH
用心呈獻
Proudly Present

12 音樂門 · 逃
Music Visions

香港電台中文台台長

馮偉棠 James Fung

Head of Chinese Programme Service, RTHK

眼見近年Cantopop被忽略，又聽到有人說香港樂壇已死，樂壇成績並無以往輝煌，於是大家都在想究竟Cantopop何去何從呢。而港台作為一間公營機構，自覺有責任去推廣Cantopop，為香港樂壇出一分力，於是便著手與三媒（電台、電視、新媒體）以及CASH去構思可以一起做些甚麼。我們希望製作一個專注歌手實力及其內心深處的音樂節目，而不是以比賽和遊戲形式進行的港式音樂節目，同時希望透過節目鼓勵時下年青人，讓他們知道有抱負、有理想就可以一展所長。

參與節目者必須為有潛質而又未曾取得「十大中文金曲」金曲獎的流行歌手及樂隊；歌手們的實力、潛質以及人生經驗等也是當中的考慮因素。候選名單先由香港電台及港台電視部提議，再經香港電台中文歌曲龍虎榜委員會投票選出。

We are concerned about the future of Cantopop. That is why we employ all of our media arms and work with CASH to produce the music programme. Unlike other music programmes, this one aims at capturing artists' talents and souls, and we hope today's new generations will be inspired.

The participating artists are pop singers and bands who have potential but have not been awarded the "Top Ten Chinese Gold Songs Award". Taking talents as well as life experiences into account, a list of nominated candidates was first proposed by the Radio and TV teams and then shortlisted by the committee of the RTHK Chinese Pop Chart.



(左起 From left) 周國豐Brian Chow, 陳曼儀Rita Chan, 馮偉棠James Fung

香港電台電視部

綜合節目總監

陳曼儀 Rita Chan

Head of General Programme (TV), RTHK

以往港台沒有自己的電視頻道，因此所製作的音樂節目多是單次性，然後讓電視台播放，但是這樣的做法並不穩定。現在有了港台31，我們希望節目製作可以更有系統地進行，並在頻道中發展一個流行音樂空間。就以《12音樂門·逃》為例，它是電視部首個大型音樂節目，有系統地整合十三集、每集一小時的音樂紀錄片；絕對是我們的新嘗試。而在節目製作過程中，我們更追求360度的「真音樂」、「真我」及「真情流露」，請大家拭目以俟。

過程中最有難度的是向歌手們「攞期」，但對我來說，最難忘的是歌手們對節目的投入感和所願意付出的時間，在討論細節、安排時間表和拍攝時他們都表現得非常用心和配合，更與製作團隊建立了深厚的友誼和信任，讓我們彷彿在過程中同呼吸。

In the past, when we did not have our own TV channel, our music programmes were mostly one-offs and broadcast by television companies. Now with the launch of RTHK TV 31, we hope to produce programmes in a more systematic way and to develop a pop music zone in the channel. Take *12 Music Visions* as an example, it is our first large-scaled music programme consisting of 13 one-hour long episodes. It is definitely a new attempt for us; and we strive for creating a good show of "genuine music", "genuine self" and "true emotions" that the audience will look forward to.

The most difficult part of the production was scheduling as most of the artists are rather busy. However, the best part was the devotion and the time they put into the production. They showed great effort and cooperation in discussion, scheduling and shooting. It is our pleasure to gain trust and even friendship from them, as if we had been breathing together.

香港電台新媒體及
節目協作總監

周國豐 Brian Chow

Head of New Media & Synergy, RTHK

名義上《12音樂門·逃》是一個音樂紀錄片，但同時也是一個以音樂為切入點的青年文化節目；它為年輕歌手們提供了一個發表心聲的平台，並藉他們追尋夢想的故事去感染和鼓勵年青人，讓大眾更了解時下年青人的心態。

我們希望這類型節目可以繼續。雖然今次只是個試點，結果未知，亦須收集更多意見，但從製作過程中已經見到此事對音樂行業有正面幫助。至於下一次，我們或會考慮在類似的框架下思考其他主角和更多玩法，希望大家支持。

Though the programme is a music documentary which demonstrates talents and ambitions of young musicians and lets their voices be heard, it also serves to encourage today's young generation to pursue their dreams and visions.

During the production stage, we can see the programme has generated a lot of positive energy for the industry. Although this is a pilot project, I hope this kind of programme will continue. For the next one, we may consider other participants and new ideas in the future and we hope to have more feedback and support from the audience.

香港作曲家及作詞家協會行政總裁

楊子衡 Elton Yeung

CEO, CASH

我們和香港電台在推動本地音樂創作方面一直有合作，例如以往的「CASH流行曲創作大賽」，但有鑑於該比賽已有二十五年歷史，而時代不斷進步、改變，是時候另覓新方向。今年年初，我們得知港台有新音樂節目的構思，便開始思考從CASH的角色可帶來甚麼火花、作出甚麼貢獻。最後我們的共識是想要透過比賽以外的製作形式，提供一個更多元化的平台以提高創意。

節目由港台拍攝製作，我們則策動及統籌新歌創作部份。我們邀請不同崗位的音樂人去分別為每位歌手及樂隊創作一首新歌。在作曲和監製方面，我們屬意年輕一輩；在作詞方面，我們找來入行資歷較豐富的作詞人參與。在這個「曲詞監唱」的設定下，大家以抽籤形式決定如何組合，讓互不相識或從未合作過的音樂人也有機會一起創作一首新作品。如此嶄新的音樂組合和配對方法，對香港以至行內人士也是新鮮、大膽的。而我個人亦很期待，一眾參與節目的音樂創作人可憑創意和經驗去jam出火花。

We have been working with RTHK to promote local music creativity for many years and the "CASH Song Writers' Quest" was one of the examples. As the Quest had been organised for 25 years, we sought new ideas to keep pace with the new era. Earlier this year when we got to know that RTHK was preparing to produce a new music programme, we were interested and started to think of different collaboration ideas. We are happy to have a more diverse format other than competitions and to help lift the creativity of the industry.

While RTHK took care of the programme production, we supported the music creativity part of the programme. We invited composers, lyricists and song producers to create 12 new songs for the programme, one for each artist. We initiated a cross-generation mix-and-match concept for veteran lyricists to collaborate with young composers, song producers and the 12 rising stars. The production teams were formed by way of a draw. Through the new collaboration, all of them have a chance to experience working with new friends to generate sparks and chemistry in their creativity. Personally I look forward to their creations.





Dear Jane 《Prison Break》

這首歌胡鴻鈞寫得很好，他是第一首寫給別人的歌，真心覺得很動聽。

作曲Composer: 胡鴻鈞 Hubert Wu
最初聽到要我寫歌，我覺得很難以置信，因為我本身沒甚麼寫歌經驗，但大家都對我很好，一直給我很多鼓勵，令這首歌得以完成。

相對Lyricist: 潘焯源 Poon Wai Yuen
這首歌的主題正面：人活在充滿競爭的社會中，漸漸冷漠、好妒。我們應學會互相欣賞，打破隔膜，建立共融社會令世界變得更大！

監製Producer: 朱俊傑 Dominic Chu
其實我很少監製樂隊的音樂，所以這一個很好玩的過程。Dear Jane 很有默契，而且錄音室前已經錄排過，因此過程中我只提出少許意見，錄音很快便完成了。

This is the first song Hubert ever wrote for others and Dear Jane finds it very appealing. Poon's lyrics remind people of the beauty of appreciation and harmony in our highly competitive society. Dominic appreciates the fun experience of working with a well-coordinated band.

12

個破天荒的組合

Unprecedented Production Teams

首嶄新歌曲

Brand-new Songs

《12音樂門•逃》除了是一個讓樂壇後起之秀亮相發聲的電視節目外，CASH更全力支持，為節目帶來十二首全新作品，以鼓勵本地創作，並帶動不同年代、不同崗位的音樂人作突破性的合作。

12 Music Visions does not only offer a platform for rising stars to showcase their talents, with CASH's support, it also brings along 12 new songs – the products of musicians from different generations.

作曲Composer: J.Arie & 蔡琛 Kelvin Chung
我覺得Sunny的聲音既可以感性也可以「癲」，所以這首歌兩種元素都有，讓他先感性，再在副歌「癲」出來。

作詞Lyricist: 李敏 Erica Li
香港人很重視「食」的文化，只是我們的晚餐又能否「從口食到心裡」呢？

監製Producer: Kenix Cheung
和樂隊合作是很難得的機會，他們的工作模式完全不同，對我來說，是一個非常好的新嘗試。

The all-round independent band Supper Moment has to leave their usual practice aside and focus only on performing. The melody composed by J.Arie lets the vocalist present two extreme characters – the gentle and the rock in him. Making use of the band's name, Erica talks about the supper culture of Hong Kong in the lyrics; she also feels grateful that the programme has reduced the distance between musicians of different generations. Kenix relishes the new experience with a band very much.



Supper Moment 《晚餐》



Bianca Wu

其實我不只唱Jazz，其他不同元素的歌曲我都做過，只是大家對我印象最深刻的還是Jazz。今次跳出框框，嘗試一首向八十年代電子音樂致敬的歌曲。

作曲Composer: 馮允謙 Marco Fung
作曲前我們已有共識：今次無論如何也不寫Jazz。

作詞Lyricist: 蔡卓妍 Lo Wai Keung
歌詞是希望表達從女孩子角度去追求自己心愛的對象而獲得成功的一瞬間的喜悅心情，這樣的感覺是每個人心底的感受，全世界只有她自己知道。

監製Producer: Goro Wong
我也只玩Rock！所以今次在沒有甚麼限制的情況下，我想做一些一向很想嘗試但沒有人找我做過的音樂，例如電子音樂之類。

The team agreed to try any genre except Jazz, which Bianca tried to be associated with. This has given birth to a song saluting the electronic music of the 1980s. In this song, Lo outlines the happiness of a lady who dares to confess and win the heart of her lover. Goro enjoys the opportunity of doing something he has never tried before.



J.Arie 《舞動》

很榮幸可以成為十二個歌手單位之一，港台製作相當認真、相當好，所以我相信節目會很成功。

作曲Composer: 鄺詩傑 Alex Kwong
J.Arie給我的印象很少女、很青春，雖然本想寫一些比較狂野的音樂，但經過一番討論後，大家始終覺得她的少女形象很好，而我也喜歡寫少女歌，所以就這樣了。

作詞Lyricist: 潘焯源 Calvin Poon
歌詞本來就難以解說，要大去聽的，聽的卻不是歌詞，而是歌者的表達，能夠年輕又具備實力的歌手與作曲家合作，是我的榮幸。希望歌詞採合進歌聲，會讓人有幾分鐘值得珍惜的旅程。

監製Producer: 謝浩文 Kenneth Tse
要平衡這個製作是困難的，歌曲本身充滿少女情懷，但我卻不想它過份少女，於是就想到用一個比較粗獷的手法去處理，令它有特別的感覺。

J.Arie gives credit to RTHK for their serious production and believes the programme will be a success. The team deliberately sharpens the young-lady image of J.Arie as Alex is fond of composing "hip" type of music. Kenneth has applied a rough approach to make this song special. Through the lyrics, Calvin wishes everyone a pleasant musical journey with J.Arie.



Mastamig 《無聊之歌》

我覺得整個創作組合很特別、很新鮮。

作曲Composer: 林奕匡 Phil Lam
其實寫歌給Mastamig並不容易，因為主要的部份是rap，而後來知道要feature胡琳，於是我只作了四句旋律給她唱，令她溫柔的唱法與Mastamig的rap形成強烈對比。

作詞Lyricist: 何韻詩 Jolanda Cui
我認為今時今日香港社會有很多無聊事情，例如社會一直說考試不求分數，但其分派學位時是要計分、到了人將死時才有人跟你說你與我等等。於是就寫了這首歌，去闡釋我對現今香港社會的看法。

監製Producer: 潘焯源 Samson Tong
這次的音樂創作構思很有趣，真係唔同聽唔同不同風格的音樂人去完成一首歌，挑戰度很高。而我作為一個比較新的監製，要管理不同風格及處理歌手、作曲和作詞人之間的溝通是在過程中學得最多的一課。

Mastamig enjoys the new and special chemistry of the team. According to Phil, the song is written to highlight the huge contrast in Mastamig's rapping and Bianca's soft singing style. Jolanda fills it with lyrics about his thoughts toward the absurd happenings in our daily life. Samson has learnt a lesson managing different music styles and communication between musicians in this project.



Tat Dik

不是一貫的跳舞歌或快歌，反而換了一個很dark的演唱，連朋友聽了也認不出是我的聲音。

作曲Composer: 羅敏儀 Kandy Wong
一個表面就算再sweet的人，暗地裡都會有反叛因子，想寫一些黑暗或者另類的音樂，今次正是一個很好的機會。出來的效果加上狄易達的聲音，連我自己也覺得很「正」。而這首歌和我本人以及狄易達本身給人的印象都跟不一樣，所以就這樣了。

作詞Lyricist: 林奕匡 Phil Lam
我已經很久沒有寫歌詞了，長詩的手難看也難寫。個人來聽不認羅敏儀、狄易達和Randy Chow，合作由她來敲定，是典型的盲婚嫁。我從前不懂得如何與編者合作，並且年青……少年輕狂，那是我對年青的記憶，寫「舞吧 輕狂」，大概是想着看着自己，究竟是手舞了，還是對年青的記憶猶了。

監製Producer: 潘焯源 Randy Chow
這首歌的誕生，其實是想着如果狄易達只能唱歌而不能跳舞是甚麼樣子，結果他也做得不錯。而要令他進入狀態有個契機，就是要他不停地唱，不讓他休息，令他的聲音發狠。

This song is a combination of an unexpectedly dark composition from the sweet Kandy, lyricist's distant memories of younger years and Randy's trick to create a sense of darkness in Tat Dik's voice. Even Tat Dik's friends can't recognise him in his recording!



Phil Lam

原以為Mastamig是rapper所以用字會不太文雅，誰知道歌詞很不錯。

作曲Composer: 胡鴻鈞 Kelvin Kwan & 林奕匡 Phil Lam & Nick Wong
我很喜欢林奕匡早期的作品，很有beat，最近寫的《高山低谷》更不用說，但因為這次要跳出框框，所以我的時候一邊唱著威士忌一邊寫，我相信他唱的時候也有「有火」，很rock，很dark。

作詞Lyricist: Mastamig
這首歌叫《黑暗之中》，顧名思義。

監製Producer: 潘焯源 Nick Wong
要怎樣令林奕匡唱好rock的味道呢，我們除了是要他唱歌發得晚一點之外，還要加一點不能吃的食物去令他「有火」。

Phil is impressed by Mastamig's lyrics, which are quite different from his usual rapping style. Kelvin composed the song with a glass of whiskey envisioning Phil's "on fire" vocal presentation. Mastamig named this song "Hei An Zhi Zhong" (in the darkness) to set the tone. To ignite Phil's "on fire" spirit, Nick not only arranged a late-night recording session but also prepared some "hot" junk food to add fuel and energy.



Hubert Wu

這次合作很开心，其實我一直很想和不同的音樂單位合作，特別是樂隊。今次和Dear Jane合作有很多交流，也在他們身上學到不少樂隊知識。而我本身又很想唱pop rock，所以今次一次過實現了多個願望。

作曲Composer: Dear Jane
寫這首歌的時候我們身在美國，當時剛好買了一支country music用的話他創作，所以作曲時的感覺頗特別的。

作詞Lyricist: 潘焯源 Jon Ni
這歌詞是根據潘焯源與胡鴻鈞給我的題材「雖然分手仍然祝福對方」而寫成的。我非常認同這種「大氣」的戀愛裡至手無腳人態度，假如要一個人就希望對方能感到幸福，無論他在你的身邊還是投向你人懷抱，你都能永遠愛他，祝福他，這才是貫徹始終的真愛。

今次很高興能與參加CASH與香港電台合作的活動，能夠與年青一輩的音樂人合作，是一次實貴的創作經驗。縱使我越來越少機會與年輕一代的歌手或音樂人合作，但我永遠會祝福你們，祝願香港樂壇，百花齊放，繼續發光發熱。

Hubert describes the experience with the team as "dreams-come-true". Dear Jane composed the song with a brand-new guitar for country music and Gareth made a special effort to trigger the explosive energy in Hubert's voice. Jian Ni's lyrics fill the song with positive attitudes and best wishes for breakups.



Jay Fung

我本身很怕水，而音樂上如同水一樣會令我害怕或被需要克服的是中文，先其在咬字方面。

作曲Composer: 曾嘉茹 Claudia Isong
我覺得他很適合外風風格，所以這首歌也偏向這類風格。

作詞Lyricist: 蔡卓妍 Sandy Cheung
今次的主题是寫給本人的主意，他想寫一首關於理問的歌。我覺得其技巧已經很多這類歌曲，那麼怎樣才能令這首講理想的歌屬於馮允謙呢，於是從他給我的印象出發：他是一個經常、充滿正能量又很開朗的男生，便想到這首歌不如就叫《Natural High》。這些些些誇張了他的性格，他也未必是隨時很高，但他給我的感覺是在任何時間都很開心的。

監製Producer: 黃若蘭 James Wong
我覺得馮允謙的準備很充足，錄音前已經將歌詞的中文字樣成英文拼音，而且全部正確，所以中文問題不大；錄音的過程都頗順暢。

What Jay worries most in his singing is Chinese pronunciation. Claudia has tailor-made a Western styled song for Jay. Based on Jay's idea to have a song about aspirations, Sandy has incorporated Jay's sunny image into the song. James enjoyed the smooth recording process with Jay because he was well-prepared to overcome his weakness in pronunciation of Chinese.



Joyce Cheng

一聽到由Supper Moment作曲，我就表明不要band sound；請問他要逃出框框，所以大家都要一起逃（逃出來來風格）。

作曲Composer: Supper Moment
Demo的確沒有任何bass或鼓聲，是一個純木結他的acoustic demo。

作詞Lyricist: 劉卓輝 Cheng Kok Kong
其實自並不是我想出來，而是寫在我所收到的歌譜上。於是我想：這可能是其他人的共識，尤其大家對我的印象地以寫勵志歌為主；而鄭欣宜向來是樂壇正、積極的女生，配上這份歌詞剛開始，她好為鄭欣宜所帶有的不快感情帶來一些正面訊息。

我覺得這次創作很好玩，平心而論，我很少機會和新一代合作，今次由港台和CASH兩個機構合了我們，讓我們了解到新、舊兩代創作人可以如何融合，機會實在難得。

監製Producer: 潘焯源 Jandi Tung
Demo中只聽到木結他聲，於是我們Sunny是想自己編曲還是由我重新去編，他讓我重新編曲，而我也用了iPhone去錄音，我覺得這是最好玩的地方。

"No band sound" was the only request from Joyce for Supper Moment as she wanted to adhere to the "out-of-the-box" spirit of the programme. Supper Moment eventually made an acoustic demo with a guitar and Jandi had to do the arrangement on her own. The song carries positive messages for unhappy relationships. Cheng considers it a good match as Joyce is a cheerful and positive person.



Kandy Wong

這首新歌真的有從大家過往對我的印象中跳出來，它是一首很groovy、很跳躍的歌。

作曲Composer: 馮允謙 Jay Fung
這次合作很开心，本來我想寫一首dark/R&B的歌給羅敏儀，但他要求甜膩的，也難得他邀請我合唱，我當然要把這個機會，寫一首情歌和他深情對唱、對唱。

作詞Lyricist: 劉卓輝 Gene Lau
好容易被邀請參加這個project，也不知道是不是很少作品發表才被選上。反正我這個不大會拒絕，加上是CASH和香港電台合辦的，我就答應了。高節奏歌和男女合唱對我都是極大的挑戰，我從來沒寫過長，也答應了，也不能繼續拒絕啊，隨著歌寫了幾天，幾經修改，終於完成，也多謝歌手和監製一直有要求（從未合作過而我人又不在香港），才能完成這份歌詞。

監製Producer: 潘焯源 Sebastian Poon
其實跟羅敏儀和鄭欣宜合作有一個很大的好處，就是他們都是非常唱得之人，整個錄音過程很快就完成了，但令我擔憂的是，錄音當天羅敏儀帶我上樓的，所以我的不明白為何仍可以如此順利完成錄音。

As the performer of this song, Kelvin requested to have a sweet love song and sing with Joyce. Joyce took pleasure in this and is very happy with the collaboration. Gene relished the challenge as upbeat duet is not the genre he is used to writing. Sebastian says "the most advantageous part of producing this song" is that both Kelvin and Joyce are professional singers and the recording session went smoothly even though Kelvin was sick on that day.



Kelvin Kwan

對於這首歌我有兩個要求：一、我想要一首很甜膩的歌曲，二、我希望可以和鄭欣宜一起唱，因為我非常喜歡她那甜美的聲音。

作曲Composer: 馮允謙 Jay Fung
這次合作很开心，本來我想寫一首dark/R&B的歌給羅敏儀，但他要求甜膩的，也難得他邀請我合唱，我當然要把這個機會，寫一首情歌和他深情對唱、對唱。

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播放詳情 Broadcast Details

《12音樂門·逃》集港台三媒於一身，將於今年10月起全方位放送。
 12 Music Visions will be broadcast via the three media platforms of RTHK starting from October 2015.

電視節目 TV  頻道Channel: 港台電視31 RTHK TV 31
 日期Date: 由10月19日起，逢星期一晚上9時至10時播出
 From 19 October, 9-10 pm on Mondays

電台節目 Radio  頻道Channel: 港台第二台Radio 2 (FM94.8 – 96.9)
 節目《尋常事認真做》
 日期Date: 由10月17日起，逢星期六下午4時至6時播出
 From 17 October, 4-6 pm on Saturdays

新媒體 New Media  香港電台網站

於上述時段另有港台網站 (rthk.hk) 直播，流動應用程式RTHK Mine和RTHK Screen亦會分別直播及提供節目重溫。此外，港台網站及社交平台上也設有專頁，全天候緊貼節目製作，發放精彩花絮。

Besides the above channels, the programme's real-time broadcast and archive can also be viewed at RTHK's website (rthk.hk), as well as on the mobile apps RTHK Mine and RTHK Screen. Furthermore, instant updates and titbits of the programme are also available at RTHK's website and social media platforms.

Facebook專頁  : RTHK 12音樂門·逃
 節目專頁Programme Page : rthk.hk/12musicvisions

CASH 暑期音樂學堂 Summer Music Workshop

協會連續第三年於夏天舉辦「CASH暑期音樂學堂」，讓青少年在暑假能有接觸音樂人以及與志同道合之士交流的機會。

For the third consecutive summer, we organised the "CASH Summer Music Workshop" which offered opportunities for young people to get in touch with professional musicians and to have a music exchange with other music lovers during the summer holidays.



唱作・創作齊分享

Sharings...Singer-songwriters & Producers

1-8-2015



主持吳彤(右二)與唱作歌手陳詠謙(左一)、若琪(左二)及糖妹(右一)分享經驗。The moderator Denis Ng (R2) chit-chatted with three singer-songwriters Chan Wing Him (L1), Takki Wong (L2) and Kandy Wong (R1).

今年以「唱作・創作齊分享」為主題的活動共有近五十位對創作流行音樂有興趣的青少年參與。活動分為兩部份，第一節的唱作分享由吳彤擔任主持，與三位唱作歌手包括糖妹、若琪及陳詠謙輕談淺說他們的幕前幕後經驗及心得，他們的分享為不少憧憬加入音樂行業的參加者提供實用的參考。

This year, with the theme of "Sharings...Singer-songwriters & Producers", the activity attracted about 50 young people who are interested in songwriting. There were two sessions in the activity. The first part was the "Singer-songwriters' Sharing" session in which the moderator Denis Ng had a nice chit-chat with three singer-songwriters Kandy Wong, Takki Wong and Chan Wing Him on their experiences on and off the stage. Their sharing served as a good reference for those who have been longing to join the music industry.

第二節為創作分享，由著名音樂創作人 Edward Chan、馮穎琪及賴映彤擔任嘉賓，他們耐心逐一欣賞參加者的原創作品，並從不同製作崗位的角度給予專業意見，嘉賓們喜見當中不乏水平不俗之作，並從中挑選約二十位青少年在八月參觀他們的錄音室。參加者均表示經過這些音樂交流，既對音樂行業加深了解，亦有助改善創作技巧。

The second part was the "Producers' Sharing" session. The guests Edward Chan, Vicky Fung and Lai Ying Tong listened to and commented on the participants' demos from different aspects of music production. The guests were pleased about the quality of some works, from which they selected around 20 participants to join the studio tour afterwards in August. Through such music exchange, participants could better understand the music industry and sharpen their songwriting skills.



(左起)音樂人賴映彤、Edward Chan及馮穎琪為「創作分享」擔任嘉賓。(From left) Songwriters Lai Ying Tong, Edward Chan and Vicky Fung were the guests of "Producers' Sharing" session.

錄音室參觀 Studio Tour

獲邀參觀錄音室的參加者在八月分批前往嘉賓Edward Chan、馮穎琪及賴映彤的錄音室，他們不但實地體驗各嘉賓在錄音室分享編曲及後期製作的過程，更得到嘉賓為他們解答在創作及製作上遇到的問題。

In the studio tour in August, the participants were delighted to have a chance to learn about song arrangement and post production as demonstrated by the guests. They also gained valuable advice on the problems they encountered during songwriting and production.

嘉賓留言 Words from Guests

7-8-2015



很榮幸CASH邀請我擔任活動的分享嘉賓之一。這個工作坊很有意義，我希望所有參加者自此對於如何製作demo和編曲都有更深入的認識，也衷心期望他們繼續努力創作，好讓他們的作品有機會於不久的將來面世。



Thank you CASH for inviting me to be one of the guest speakers in this meaningful workshop. I hope that all participants will have a better idea of how to craft their demos and what to do when they want to arrange a song. I sincerely hope that they will keep on composing and their songs will be published in the future.

賴映彤 Lai Ying Tong

13-8-2015

在這個科技年代，雖然做音樂需要有基本技術認知和編曲能力，但不要让技術蓋過了創作的本質。假如歌曲像人的話，旋律是靈魂，歌詞是內涵，而編曲是把靈魂與內涵昇華的衣裳。

In this technological era, though one has to acquire basic technical knowledge and arrangement skill in order to engage in music production, creativity must be the focus. If a song is like a person – melody would be the soul, lyrics would be the cultivation, and the arrangement would be the outfit that brings out the beauty of both the soul and the cultivation.



馮穎琪 Vicky Fung



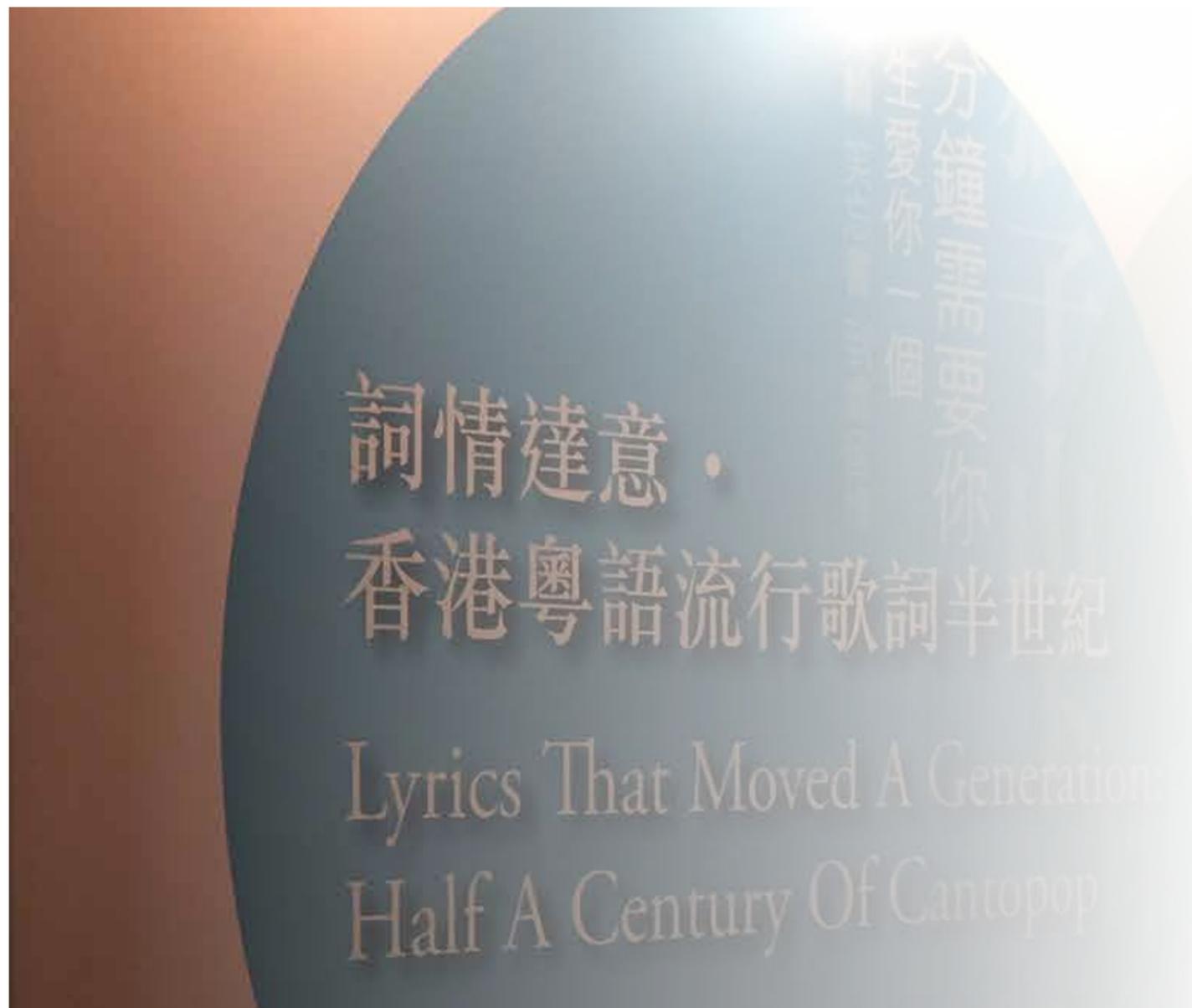
20-8-2015

很開心今次有機會可以和新一輩年輕創作人直接交流，也明白到大家最關心的是如何「賣歌」。身為「過來人」的我想分享的是：作為一個創作人，一定要對自己的音樂有自信、堅守信念並確立鮮明的個人風格，這樣別人才容易留意到和採用你的作品。而在過程中不妨將自己暴露於不同的音樂，去吸收不同的養分；同時可獲得多角度、多方面的靈感，去將我們的感受和信念透過音樂表達出來。

I am glad to have a chance to interact directly with young songwriters. I understand that they are most concerned with how to have their works published. From my experience, a songwriter has to have confidence and faith in his music. Also, he has to build up his own style in order to get his works noticed and adopted. At the same time, it is important to approach different music genres and absorb the essence so that our feelings and beliefs can eventually be spoken through music.



Edward Chan



粵語流行歌詞文化 登陸書展

Cantopop Lyrics Staged at Hong Kong Book Fair

一連七日的「香港書展」已於7月15至21日假香港會議展覽中心舉行。今年書展不單有書和作家，還有歌詞和作詞家，令今夏的書展添上幾分粵語流行音樂的氣息。

The Hong Kong Book Fair was held at the Hong Kong Convention and Exhibition Centre from 15 to 21 July. This year, not only did visitors enjoy a sea of books and authors, they also found the great summertime enchanted by Cantopop cultures through the presence of lyrics and lyricists.



左起 From left: 盧國沾 Jim Lo, 主持 黃志華 Moderator Wong Chi Wah, 潘源良 Calvin Poon, 鄭國江 Cheng Kok Kong, 向雪懷 Jolland Chan



以「詞情達意·香港粵語流行歌詞半世紀」為題的展覽在書展文藝廊開設，協會在香港貿易發展局的邀請下全力支持。是次展覽陳列出二百多件珍貴物品，當中包括不同年代作詞人的手稿、歌詞集、獎座、黑膠唱片、照片和剪報等。展區外更設置小舞台並安排了不同表演單位在現場演繹七、八十年代的經典名曲，為展覽增添氣氛。

此外，大會亦舉辦了多場有關作詞的講座，包括有由鄭國江、盧國沾、向雪懷及潘源良任嘉賓的「三代詞人話寫詞」、Tim Lui主講的「有心唔怕詞：歌詞寫作分享會」、小克的「新一代詞·作·談」及林夕的「林夕·詞海任我行」；四場講座合共吸引逾二千五百位觀眾入場，當中不乏內地詞迷出席並積極發問，可見粵語流行歌詞的魅力。

除在講座分享作詞點滴外，部份嘉賓還同場為詞迷、書迷在其與歌詞有關的新書簽名留念，如林夕有全新散文集《任你行》道出三十載筆耕之路，與歌迷在詞海「任我行」，以及小克僅在一個月內完成的新書《廣東爆谷》網羅了他五十多首詞作，坦誠公開每首詞背後的靈感來源及創作故事。

談到粵語歌詞，又怎能遺忘黃霑？其名字及作品不但在展覽上可見，就連講座嘉賓以至詞迷的提問都常掛嘴邊。緬懷

黃霑作品的樂迷者眾，以靚聲見稱的呂珊亦是其中之一，她最近就輯錄了多首黃霑最為人津津樂道的經典作品成為《瞻霑自喜》黃霑名曲致敬集，當中收錄了她感受最深的《親情》以及她與黃霑合作的難忘回憶《只記今朝笑》；而她最欣賞黃霑的，就是其「淺入淺出」的歌詞風格。對於本地粵語流行音樂的文化，你又欣賞哪位詞人、哪種風格呢？

Invited by the Hong Kong Trade Development Council, CASH fully supported the exhibition themed "Lyrics that Moved a Generation: Half a Century of Cantopop". It was held at the Art Gallery with a precious showcase of over 200 exhibits, including manuscripts, lyrics books, trophies, vinyl discs, photos and news clippings. A small stage was also set up beside the exhibition with live performances of Cantopop of the 1970s and 1980s.

In addition, an array of seminars was lined up for fans of Cantopop lyrics. Guest speakers Cheng Kok Kong, Jim Lo, Jolland Chan and Calvin Poon talked about lyrical evolution from the perspective of three different generations. Tim Lui and Siu Hak shared about journeys of becoming lyricists in their individual sessions while Lin Xi flashed back to his rich lyricist experiences with fans. The four seminars attracted over 2,500 attendees and lots of questions were asked; some of

the fans were from the mainland China which demonstrated the charm of Cantopop.

Apart from the experience sharing, some lyricists also grabbed the chance to sign their new releases for their fans. Lin Xi's new release "Ren Ni Xing" tells his 30-year-long story as a lyricist. In Siu Hak's "Cantopopcorn" which was only completed in one month, he presents a collection of over 50 lyrics works with his honest remarks on each inspiration and the story behind.

Speaking of Cantopop lyrics, who can miss the late James Wong? Not only his name and works can be found at the exhibition, they can also be heard on the lips of guest speakers and even the audience at the seminars. In the pool of James Wong's fans, Rosanne Lui is one of them. She has recently released an album "Legendary Voices: Zhan Zhan Zi Xi" (a compilation of James Wong's works). Among the song list, Rosanne feels deeply for "Qin Qing" whilst "Zhi Ji Jin Chao Xiao" reminds her of a memorable cooperation with James; and what she admires most about him is his simple and direct lyrical writing style. In the local Cantopop cultures, who is your favourite lyricist and which style attracts you most?



Tim Lui



小克 Siu Hak



林夕 Lin Xi

公佈獎學金得主

Scholarship Recipient Announced

由CASH音樂基金贊助的2015/2016年度「CASH音樂獎學金」得主為陳浩貽，他將於今年9月前往英國倫敦皇家音樂學院攻讀作曲碩士課程。

Sponsored by the CASH Music Fund, the “CASH Music Scholarship 2015/2016” for overseas studies has been awarded to David Chan. He will further his postgraduate studies at the Royal Music of College in London in Autumn 2015, majoring in Composition.

陳浩貽 David Chan

- 畢業於香港中文大學音樂系，作曲師事陳偉光教授。弱冠之年，他獲選在第二屆「華人作曲家音樂節」的研討會發表論文。2014年，其作品《題都城南莊》在波蘭舉行的「國際現代音樂節」演出，為目前最年輕的香港代表。今年5月，其管樂曲《重聚》在第三十三屆亞洲作曲家聯盟會議及音樂節獲發表。此外，他亦先後獲頒「吳大江紀念獎學金」、「學術創作獎」及「捷成洋行合唱藝術青少年獎學金」。本年度更獲世界青少年合唱藝術家協會授予「世界青少年合唱藝術家」的稱號，為期三年。
- 陳氏現為香港青年管樂合奏團駐團藝術家，並將於今年9月出任倫敦約翰基布爾教堂的音樂總監。
- Graduated from The Chinese University of Hong Kong, he studied Composition under the tutelage of Prof. Chan Wai Kwong Victor. At the age of 20, he was selected to present an academic paper at the 2nd Chinese Composers' Conference. His choral work “A Retrospect” was performed at the International Society of Contemporary Music (ISCM) World Music Days in Poland in 2014, making him the youngest Hong Kong composer representative ever in this event. In May 2015, his wind-orchestral work “Reunion” was performed in the 33rd Asian Composer League Festival & Conference. Also, he has been awarded the Ng Tai Kong Memorial Scholarship (2013), the Academic Creativity Award (2013) and the Jebson & Co. Choral Arts Youth Scholarship (2015). This year, the World Youth and Children Choral Artists' Association awarded him the title “World Youth Choral Artist” on a three-year term.
- Currently, he is the resident artist of Hong Kong Youth Windphilics. In September 2015, he will be serving as the Director of Music for John Keble Church in London.



音樂會 Concert

5-6-2015

音樂新一代 2015

New Generation 2015

由CASH音樂基金贊助、香港作曲家聯會及香港電台第四台合辦的「音樂新一代2015」音樂會已於香港電台一號錄音室舉行，活動為本地年青作曲家提供發表新作及互相交流的平台。大會邀請了資深作曲家包括陳永華教授（後右五）、許翔威（後右四）、曾葉發教授（後左五）、王強（後右六）及演奏組合蘇鳴樂坊（後左一至四及右二）為最佳作品評選委員會，他們挑選了成俊曦（前左六）的《獨釣山霧中》、梁騫仁（前左七）的《春逝》及黃慧儀（前左五）的《意有之》為三甲作品。



Sponsored by the CASH Music Fund and co-presented by the Hong Kong Composers' Guild and Radio Television Hong Kong (RTHK) Radio 4, the New Generation Concert 2015 was successfully held at Studio 1, RTHK. The event provided a platform for creativity,

performance and the exchange of musical ideas among young local composers. The judging panel for the best pieces included veteran composers Prof. Chan Wing Wah (back R5), Hui Cheung Wai (back R4), Prof. Richard Tsang (back L5), Wang Qiang (back R6) and the performing group

Chinese Music Virtuosi (back L1-4 & R2). The top three pieces went to “Monologue in the Mountain Fog” by Shing Chun Hay (front L6), “Spring-death” by Leung Hin Yan Austin (front L7) and “Conation” by Wong Wai Yi (front L5).

音樂節 Music Festival

13-18-7-2015

2015世界青少年合唱節－香港

World Youth and Children's Choir Festival Hong Kong 2015

第五屆世界青少年合唱節－香港（前稱香港國際青少年合唱節）今年以「放眼世界」的理念載譽歸來。合唱節的節目除了精彩的音樂會、大師班及工作坊外，也設有合唱節比賽項目。其中一個榮譽大獎「最佳原創歌曲大獎」由CASH音樂基金贊助，並由香港大學學生會合唱團的廖梓丞以作品《沒選上的路》奪得。有關頒獎典禮已於7月14日假香港文化中心音樂廳圓滿舉行。

The 5th World Youth and Children's Choir Festival (formerly Hong Kong International Youth and Children's Choir Festival) made

a comeback in 2015 to encourage a global vision. The festival had a programme of fascinating concerts, master classes and workshops, as well as competitions. One of the grand prizes the “Best Commissioned Piece” sponsored by the CASH Music Fund went to the choral work “Road Not Taken” by Liu Tze Shing Jason of the Hong Kong University Students' Union Choir. The award ceremony was successfully held on 14 July at the Hong Kong Cultural Centre Concert Hall.



CASH音樂基金 Music Fund

旨在透過廣泛贊助本地音樂活動及項目，提高本地音樂創作水平及培育音樂人才。如欲了解更多資訊或申請方法，請電郵至music.fund@cash.org.hk。Aims to promote a higher standard of local music composition and to nurture songwriting talents by sponsoring a wide range of musical activities and projects in Hong Kong. For more information or application procedures, please email to music.fund@cash.org.hk.

24 & 25-4-2015

志在改變、革新

Change is the way to go

員工是公司最有價值的資產，因此協會一向十分著重對員工的發展與培訓，並於4月舉辦了一連兩天以「改變、革新」為主題的培訓活動。二十多位來自四個部門的參加同事在專業培訓顧問的帶領下，學習如何面對改變、增強溝通、有效帶動部門之間的合作關係，好為未來的挑戰做好準備。

Staff are the most valuable asset of a company. As a caring company which treasures staff development, CASH organised a two-day training programme under the theme of "Change is the way to go" for more than 20 staff members from four departments. Under the lead of a professional training consultancy team, the participants were well equipped with skills to embrace challenges and strengthen communications for effective workflows and interdepartmental cooperation.



14 & 21-8-2015

讓創意融入工作與生活

Putting Creativity into Our Work Life

協會共有近二十位同事參加了新生精神康復會紅白藍330正向創意工作坊的Decoupage拼貼藝術課程。在導師的指導下，大家在短短的三個小時內發揮無限創意，將選好的餐紙巾圖案，隨個人喜好裁剪並拼貼至玻璃碟上，再加以著色，瞬間將一只平平無奇的碟子添上色彩，轉化成一件件獨一無二的藝術品。希望大家都能將這份創意帶到日常工作中，抱著積極正面的態度過每一天。

About 20 CASH staff members participated in a decoupage workshop initiated by the "rwb330" community, which promotes positive thinking through creative workshops, of the New Life Psychiatric Rehabilitation Association. Under the guidance of an instructor, all participants indulged in the three-hour creativity workshop and managed to turn an ordinary glass plate into a unique decoupage artwork with their own choice of patterns and colours. We hope that a similar fashion of creativity could be extended to the working environment and fill the work life with positive attitudes.



29-6-2015

香港巨蛋研討會2015 倡演唱會旅遊及建大型場館

Hong Kong Dome Symposium 2015 Urged Promotion on Concert Tourism and Building Giant Performance Venue

由演出業協會（香港）有限公司主辦之「香港巨蛋研討會2015」以發展香港演唱會旅遊為主題，邀請了多位業界代表、國際知名演唱會策劃代表及學者分享和分析香港演出業與旅遊業的危與機，促請政府推動演唱會旅遊，並盡快落實在市區興建一個可容納至少35,000名觀眾的室內巨型演出場館以提升香港整體的競爭力。

與會者包括該協會主席陳淑芬（中）、演唱會製作公司Live Nation Entertainment國際及新興市場總裁瑞志雄（右二）、現任Avex International Holdings董事長暨日本金沢工業大學學院教授及情報融合研究所長北谷賢司博士（左二）、本協會公開演奏版權部主管韋正禮（右一）及香港理工大學酒店及旅遊業管理學院助理教授Stephen Pratt博士（左一）。



The Performing Industry Association (Hong Kong) Ltd (PIA) held its first Hong Kong Dome Symposium this year. Themed around concert tourism, the symposium saw panellists from both local and international entertainment industries who – along with representatives of PIA – petitioned the government to promote concert tourism and

to build a large performance venue that can seat an audience of at least 35,000 in the city centre.

The panellists included Chairlady of PIA Florence Chan (M), President of International and Emerging Markets for Live Nation Entertainment Alan Ridgeway (R2),

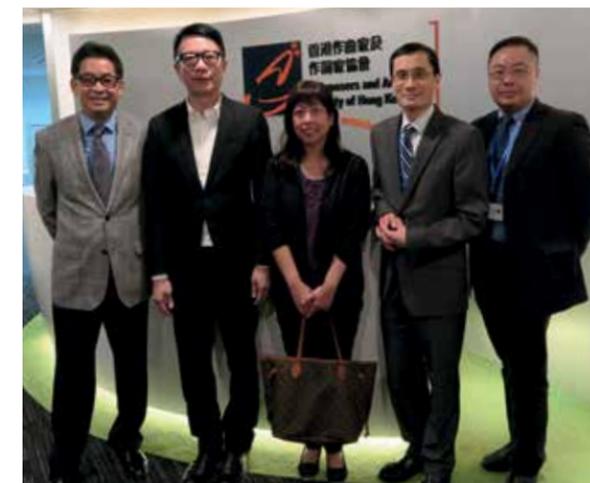
President of Avex International Holdings and Professor and Director of Kanazawa Institute of Technology Dr. Kenji Kitatani (L2), Head of Public Performance Licensing of CASH Ridgely Wei (R1) and Assistant Professor at the School of Hotel & Tourism Management at the Hong Kong Polytechnic University Dr. Stephen Pratt (L1).

亞洲電視來訪CASH

ATV Visited CASH

亞洲電視有限公司代表於6月中來訪CASH，就該公司現在與未來的業務發展進行討論。圖中乃與會人士，包括亞洲電視執行董事葉家寶（左二）和成本控制科助理總監吳家雯（中），以及CASH行政總裁楊子衡（左一）、媒體版權及策略企劃部主管劉燦明（右二）和商業及法律事務經理伍志明（右一）。

Asia Television Ltd (ATV) representatives visited CASH in mid-June 2015 to discuss the current and future development of ATV. Pictured here are ATV's Executive Director Ip Ka Po (L2) and Assistant Controller from the Cost Control Department Ng Ka Man Karmen (M), as well as CASH CEO Elton Yeung (L1), Head of Media Licensing & Strategic Planning Geoffrey Lau (R2) and Manager of Business & Legal Affairs Gimmy Ng (R1).



16-6-2015

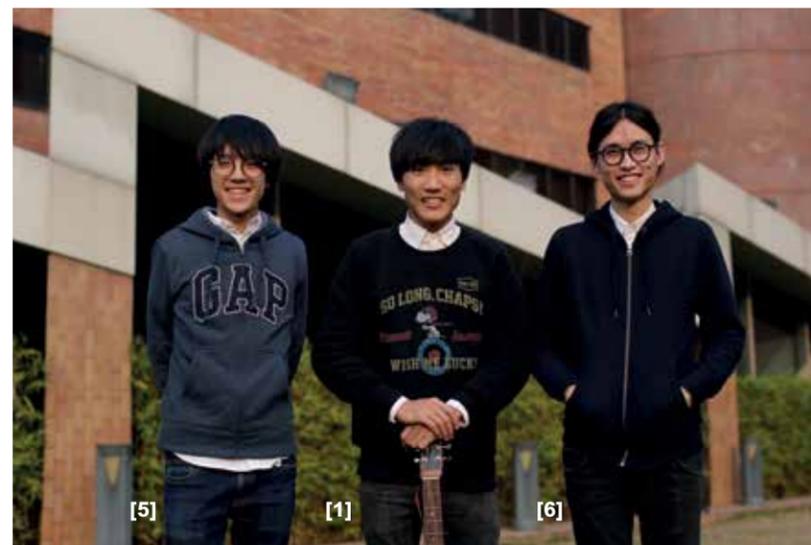
CASH

2015年7月14日舉行的理事會，通過下列作家及出版人成為本協會之普通會員。

The writers and publishers have been elected as Associate Members at the Council Meeting on 14 July 2015.

新加入作家會員 New Writer Members

- | | | | |
|--------------------------|-----------------|---------------------------|-----|
| 1. Au yeung@NYBS | 歐陽@新青年理髮廳 | 13. Lau Henry | 劉瀚偉 |
| 2. Chan Chi Kit Anthony | 陳志傑 | 14. Li Yiu Ming | 利耀明 |
| 3. Chan Ching Yee Janice | 陳靜怡 | 15. Ng Hiu Hung | 吳曉紅 |
| 4. Chan Chun Wai | 陳俊偉 | 16. Ngai Yin Kwan | 魏燕君 |
| 5. Faat Jai@NYBS | 發仔@新青年理髮廳 | 17. So Wing Man Winnie | 蘇穎敏 |
| 6. Showroom@NYBS | Showroom@新青年理髮廳 | 18. Tsang Ho Fung Ronald | 曾浩鋒 |
| 7. Chan Siu Ting | 陳小婷 | 19. Tsui Sum Yin | 徐心言 |
| 8. Chan Wai Chuen | 陳為銓 | 20. Wang Yaqiao | 王亞喬 |
| 9. Chung Sukie | 鍾舒祺 | 21. Wong Sing Sen Robin | 汪星辰 |
| 10. Fong For Ki | 方科棋 | 22. Wong Yu Lok | 黃汝樂 |
| 11. Ha Yat Wai | 夏逸緯 | 23. Wu Yiu Chung Michelle | 胡懿中 |
| 12. Ho Mei Yan | 何美恩 | 24. Yiu Pui Yee | 饒沛怡 |



新加入出版人會員 New Publisher Members

- Bubblewrap
- Honor-Musik Limited
名將音樂有限公司
- One Asia Music Hong Kong Limited
酷亞音樂香港有限公司
- Whatever Music
任何音樂

新加入承繼人會員 New Successor Member

- Ashley Ian 唐進

恭賀會員 Congratulations to members

張學友獲頒榮譽院士 Jacky Cheung Awarded Honorary Fellowship

24-6-2015

張學友獲香港演藝學院頒授榮譽院士，表揚他在表演藝術方面的成就，以及對演藝發展的貢獻。

Jacky Cheung was awarded an Honorary Fellowship by The Hong Kong Academy for Performing Arts (HKAPA), for his outstanding achievements and contributions in performing arts.



張學友 Jacky Cheung

顧嘉輝、李家仁、黃百鳴獲政府授勳 Joseph Koo, Lee Ka Yan David and Wong Pak Ming Conferred Honours from the Government

1-7-2015

三位會員將於本年10月舉行的頒授典禮上獲香港特區政府授勳嘉獎：顧嘉輝獲授金紫荊星章，以表揚他出色的音樂創作，在粵語流行音樂的發展史上有著巨大的貢獻；李家仁醫生獲授銅紫荊星章，以表揚他熱心參與公共及社會服務，在醫療健康及急救護理方面表現尤其傑出；黃百鳴則獲授榮譽勳章，以表揚他致力提升香港電影業的整體發展，貢獻良多。

Three members are to receive honours from the HKSAR Government at the award presentation ceremony to be held in the coming October: Joseph Koo will be awarded the Gold Bauhinia Star (GBS) for his life-long and distinguished achievements in the popular music industry in Hong Kong. Dr. Lee Ka Yan David will be awarded the Bronze Bauhinia Star (BBS) for his meritorious public and community service, and in particular his contribution to the medical and health service, as well as emergency care. While Wong Pak Ming will be awarded the Medal of Honour (MH) for his valuable contributions to the overall development of the film industry of Hong Kong.



黃百鳴 Wong Pak Ming



顧嘉輝 Joseph Koo



李家仁 Lee Ka Yan David

NU1

HYBRID PIANO 複合式鋼琴

傳統鋼琴音色及觸鍵感
融合先進數碼科技
現代家居鋼琴新趨勢

胡琳
爵士音樂天后



GOOD
DESIGN

融合先進數碼科技



音源採樣自
Yamaha CFX頂級三角鋼琴

傳統鋼琴音色及觸鍵感



配備直立式鋼琴擊弦機及木質琴鍵，
如鋼琴般的真實觸感

現代家居鋼琴新趨勢



琴身僅深46.3厘米，外型纖巧簡潔，
適合現代家居環境

