

林品晶博士於一九五四年在澳門出生，自小與音樂結緣，七歲時開始學習鋼琴，十五歲即舉行首次鋼琴獨奏會，及後入讀香港中文大學並於一九七六年取得音樂學士學位。畢業後，林氏獲取獎學金，遠赴美國加州大學聖地牙哥分校深造，邁進作曲的世界大門，在多位作曲家如 Bernard Rands, Robert Erickson, Roger Reynolds, Pauline Oliveros 及 Thomas Nee 等薰陶下，以作曲為職志。她於一九八一年取得博士學位，同年往西雅圖 Cornish College of the Arts 教授作曲、音樂理論及鋼琴，直至一九八六年為止，後為專心創作，轉為全職獨立作曲家。

林品晶是傑出的華裔音樂家，現居於巴黎及紐約，作品甚豐。創作生涯中曾獲取多個國際殊榮，包括於亞斯本音樂節(一九八〇年)及西北作曲家研討會(一九八二年)冠軍、羅馬獎(一九九二年)及 The Lili Boulanger Award (一九九二年)。一九八七年，林氏獲中華人民共和國首個國際作曲大賽「上海國際音樂比賽」最高榮譽，並分別於一九九八年及二〇〇二年獲美國藝術文學院及古根漢基金會獎金，以表彰她對藝術的貢獻。她的作品亦曾在一九八八年、二〇〇二年及二〇〇七年的國際現代音樂協會世界音樂日中演出。

林品晶在美國獲得多個著名機構委約作曲及資助，包括美國國家藝術基金會、Meet the Composer/Reader's Digest Commissioning Program、紐約藝術基金會、King County Arts Commission 及 Seattle Arts Commission 等。她的委約作品如《琵琶行》(新澤西交響管弦樂團委約)、《驚雷》(美國作曲家樂團委約)、《大江東去》(紐約林肯中心戶外音樂節委約)、《哪吒》(Bang on a Can 委約)及 *Last Spring* (Ursula Oppens 與 Arditti Quartet 委約)，都在美國備受好評。在二〇〇〇年為美國室樂協會「千禧委約計劃」為長風中樂團撰寫的《近江八景》一曲，將於二〇一二年崇基學院週年教育研討會中演出。

林氏在歐洲亦廣受重視。德國海德堡大學於二〇〇九年在其“Cluster of Excellence”活動中，演出三場林博士的室樂回顧音樂會，其中兩場更收錄成唱片 *Heidelberg Concerts*，並由 Mutable Music Label 出版。她也活躍於香港及澳門，獲委任為澳門樂團駐團作曲家至今已三年，同時亦經常在香港主持作曲大師班與工作坊。

林品晶的作品曾於世界各地之音樂節中演出，包括紐約 Bang on a Can、洛杉磯 New Music America、奧地利 Steirischer Herbst、比利時 24 Heures Communication、澳洲 Melbourne Festival、東京夏日藝術節、日本 Pacific Sounding、香港藝術節及澳門國際音樂節等。如林博士為 Atlas Ensemble 創作之 *Atlas*，由三十位來自歐洲、中國及中東的音樂家在阿姆斯特丹音樂廳首演 (二〇〇四年)；獲 Albany Symphony 委約創作之 *Poestenkill Pastorale*，於該樂團七十五周年音樂會中演出(二〇〇六年)。她的大型交響樂作品亦曾為美國作曲家樂團(於卡內基音樂廳演出)、維也納電台交響樂團、澳門樂團、Albany Symphony，美國婦女愛樂交響樂團、香港中樂團、荷蘭國家青年管絃樂團及香港小交響樂團等演奏。二〇〇四年，林博士的室內歌劇《胡笳十八拍》在美國亞洲協會及香港藝術節首演，並於二〇〇九年在澳門藝術節重演。

除了是一位傑出的作曲家外，林品晶同時又是鋼琴家和指揮家，頻繁穿梭於世界各地音樂節演出，如在二〇〇五年的第十九屆澳門國際音樂節，她便親自負責委約作品《澳門懷思之二》

鋼琴獨奏部份。她亦曾跟 **Cosmopolitan Orchestra of New York**、上海交響樂團和澳門室內樂團合作，指揮自己的作品。

林品晶的音樂風格獨特，糅合東西，紮根中國文化的同時，也往往融合了她在世界各地生活的經驗，多元地呈現不同的傳統價值與文化認同。她的藝術理念雖然有不少源自中國古典書畫及詩詞，但作品卻很少引用傳統中國民俗音樂的元素，反而深得中外前衛作曲樂派的神韻。她對樂器的運用固然想像豐富，別具雅趣；更難得的是曲意內無邊的遐想，時而激情，時而寧謐，孜孜訴說生命的奧妙，藉音樂探索的「美」，已再無音色、形式和寓意之分。

林品晶曾先後擔任美國舞蹈節(一九八八年)、新澤西交響管弦樂團(二〇〇〇年)之駐團作曲家及美國加洲 **Mills College** 之 **Jean MacDuff Vaux** 駐校作曲家(二〇〇二年)；一九九七年，獲邀為耶魯大學音樂學院及美國班寧頓學院的客席教授；二〇一〇年，獲美國加州大學聖地牙哥分校校友會選為「傑出校友」。十年前，她重返母校香港中文大學崇基學院，擔任學院五十周年校慶傑出校友講座演講嘉賓之一。今年是學院成立六十周年，我們很高興她能以二〇一一至二〇一二年度黃林秀蓮訪問學人的身份，與本校師生交流，分享她的創作經驗與心路歷程。

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## **Dr. Lam Bun Ching – Biographical Sketch**

*Siu Lien Ling Wong Visiting Fellow 2011/2012, Chung Chi College, The Chinese University of Hong Kong.*

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Born in Macao in 1954, Lam Bun Ching received her early musical training in her hometown. She started studying piano at the age of seven and gave her first public solo recital at fifteen. In the 1970's, she moved to Hong Kong for studies at The Chinese University of Hong Kong, and received a Bachelor of Arts degree in music in 1976. After graduation, she won a scholarship that opened doors to the world of composing. At the University of California in San Diego, under the guidance of Bernard Rands, Robert Erikson, Roger Reynolds, Pauline Oliveros and Thomas Nee, she definitively embarked on the career of a composer. She obtained her Ph.D. in 1981 and was immediately invited to teach composition, music theory and piano at the Cornish College of the Arts in Seattle (1981-86).

Currently living in Paris and New York, Lam is one of the most prominent and prolific composers of Chinese ethnicity working today. Throughout her career she has been awarded top honours for her compositions, including first prizes at the Aspen Music Festival (1980) and the Northwest Composers' Symposium (1982), the Prix de Rome (1992) and the Lili Boulanger Award (1992). In 1987, she received the highest honour at the Shanghai Music Competition, the first international competition for composers held in the People's Republic of China. In 1998, she received a fellowship from the American Academy of Arts and Letters, and in 2002 she was awarded a Guggenheim Fellowship for her exceptional creative contribution to the arts. Her works have been included in the ISCM (International Society for Contemporary Music) World Music Days in 1988, 2002 and 2007.

Lam Bun Ching has received numerous grants and commissions for new works in the United States, of which the most notable have been from the National Endowment for the Arts, Meet the Composer/Reader's Digest Commissioning Program, New York Foundation for the Arts, King County Arts Commission and Seattle Arts Commission. Among her other commissioned works are *Song of the Pipa* for the New Jersey Symphony Orchestra, *Sudden Thunder* for the American Composers Orchestra, *The Great River Flows East* for the Lincoln Center Out-of-Doors, *The Child God* for Bang on a Can, and *Last Spring* for Ursula Oppens and the Arditti Quartet. *Omi Hakkei*, which will be performed at the Chung Chi College Annual Education Conference on February 4, 2012, was composed in 2000 with funding from the Millennium Commissioning program of Chamber Music America for a "Music from China" series.

Lam's European reputation is equally illustrious. In October 2009, a retrospective of her chamber music was presented in a series of three concerts by the Heidelberg University as part of the "Cluster of Excellence" programme. A double CD *Heidelberg Concerts*, which comprise live recordings of two of the concerts, has just been released on the Mutable Music label. Lam is also active in Hong Kong and Macao. She has been composer-in-residence of the Macao Orchestra for the past three years, and has frequently given composition master classes and workshops in Hong Kong.

Lam Bun Ching's compositions have been featured in music festivals around the world, including Bang on a Can (New York), New Music America (Los Angeles), Steirischer Herbst (Austria), and the 24 Heures Communication (Belgium), the Melbourne Festival (Australia), the Tokyo Summer Festival and Pacific Sounding (Japan), the Hong Kong Arts Festival, and the Macao International Music Festival. Notable performances include: *Atlas* for the Atlas Ensemble, which consists of 30 musicians from Europe, China and the Middles East, was premiered at the Concertgebouw in Amsterdam, as part of the Holland Festival (2004); and *Poestenkill Pastorale*, a commission by the Albany Symphony, was performed at a concert celebrating the 75th Anniversary of the orchestra (2006). Her other orchestral compositions have been performed by the American Composers Orchestra at Carnegie Hall, the Vienna Radio Symphony Orchestra, the Macao Orchestra, the Albany Symphony, the Women's Philharmonic, the Hong Kong Chinese Orchestra, the National Youth Orchestra of Holland, and the Hong Kong Sinfonietta. In 2004, her chamber opera *Wenji - Eighteen Songs of the Nomad Flute* premiered at the Asia Society in New York and at the Hong Kong Arts Festival, and the work recently received a new staging at the Macao Arts Festival in 2009.

Besides her activities as a composer, Lam Bun Ching has equally devoted herself to the work of pianist and conductor. She often performs her own solo piano works and chamber compositions with piano, and in 2005 she was the piano soloist in *Saudades de Macau II*, an orchestral work commissioned by the 19th Macao International Music Festival. As a conductor she was recently invited to direct the Cosmopolitan Orchestra of New York and the Shanghai Symphony Orchestra/Macao Chamber Orchestra in programmes of her own works.

Lam Bun Ching's unique compositional voice reflects both her Chinese roots and her experiences living abroad, and her music both embraces and exemplifies diverse attitudes towards heritage and cultural identity. Although she has often drawn upon Chinese painting, calligraphy and poetry for aesthetic inspiration, her

works contain few gestures overtly derived from traditional Chinese folk music, but instead reveal kinship with both the Western and Asian avant garde. Her music explores an intimate world of beauty in which sonority, structure, and meaning seem effortlessly merged. They are instrumentally imaginative, giving graceful pleasure; yet they convey a sense of wonder and are by turns rapturous or mysterious, speaking to the deeper side of life.

Lam Bun Ching has served as composer-in-residence at the American Dance Festival (1988), the New Jersey Symphony Orchestra (2000) and the Jean MacDuff Vaux Composer-in-Residence at Mills College, California (2002). She was also appointed Visiting Professor in Composition at the School of Music of Yale University and at Bennington College in 1997. In 2010 she was honoured as "Outstanding Alumna of the Year" by the Alumni Association of the University of California, San Diego. Ten years ago, Lam was one of the ten alumni invited to speak in the Distinguished Alumni Lecture series celebrating the 50th Anniversary of Chung Chi College, The Chinese University of Hong Kong. We are delighted that she will again be returning to her alma mater as the Siu Lien Ling Wong Visiting Fellow in 2012, celebrating the 60th Anniversary of Chung Chi College.

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