HOME CITY ● DREAM CITY

for orchestra and field recordings

Lo Ting-cheung

2014
First Performance:

Hong Kong Sinfonietta
Ken Lam, conductor
November 21, 2014
Hong Kong City Hall Concert Hall, Hong Kong
Instrumentation

2 Flutes
2 Oboes
1 Clarinet in Bb
1 Bass Clarinet in Bb
2 Bassoons

4 Horns in F
2 Trumpets in Bb
2 Trombones
1 Bass Trombone
1 Tuba

3 Percussion

Timpani: 2 Timpani, Large Tam-tam (soft beater, bow), Whip, Wood Block

Percussion 1: Bass Drum, Snare Drum, Crotales

Percussion 2: Large Suspended Cymbal (soft mallets), A pair of Stones, Vibraphone, Thunder Sheet, Low Tom

12 Violins I
10 Violins II
8 Violas
7 Cellos
4 Double Basses
**Performance Notes**

For all instruments:

- This is a score in C. The crotales sound one octave higher; the double bass sound one octave lower.
- Accidentals apply to all the notes within the same bar. Natural signs are used when there is a need to avoid confusion.
- All metronomic indications are approximate and may vary slightly, depending on the acoustical properties of the hall.
- A note with an open-ended slur should be allowed to vibrate until it ceases naturally.
- At *reh.P*, each player performs the notes very freely and individually (NO need to synchronize with one another). The rhythmic values only denote the approximate proportion of the notes within the bar, but NOT the actual duration. The overall performance should be as irregular as possible.

### For winds:

- **Flzg.** = *Flatterzunge* (flutter-tongue)

### For trumpets and trombones:

- **s.p.** = *sul ponticello*; **m.s.p.** = *molto sul ponticello*

### For flutes:

- **s.t.** = *sul tasto*; **m.s.t.** = *molto sul tasto*
Programme Note

The idea of creating this work germinated in my mind while I was studying in the UK. There were times when I would miss home and the place I came from - a highly mobile, briskly-building city with a robust spirit. One notable character of the city is that widely different styles and outlooks are frequently found on display in close proximity to each other.

The composition comprises two components: an orchestral part and a pre-recorded soundtrack. Its construction is essentially episodal, analogous to the mosaic character of Hong Kong's urban development. The field recordings consist of some of the most familiar ambient sounds known to those who have lived in this city for a while. The two will interweave to give a musical reconstruction of what I remembered of the city that I call home. It may not be our dream city. But it is the city that would creep into our dreams with all its forms and sounds.

(The recording part of this work is incorporated with 1) "Tolo Highway" by Fuk-kuen Wong, 2) "Sound of Construction" by Sunny Chan and 3) "Island" by Mike Cooper, used under CC BY-NC-SA 3.0 HK. The original sources can be found on www.thelibrarybysoundpocket.org.hk.)
R. F.-P. Each player performs the notes very freely and individually without the need to synchronize with one another. The rhythmic values only denote the approximate proportion of the notes within the bar, NOT the actual duration. The overall performance should be as irregular as possible.
(Temp. Perc. 1 & Perc. 2 play in tempo from bar 160 onwards.)
(Track 2 continues)

(Fl. 1)

(Fl. 1)

(Pno.)
Hold the note for 10 more seconds after Track 2 finishes.