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香港藝術節  
Hong Kong  
Arts Festival  
6.2-8.3.2009

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埃克森美孚新視野

Teresa  
Suen  
Harp Recital  
孫尹婷豎琴獨奏會

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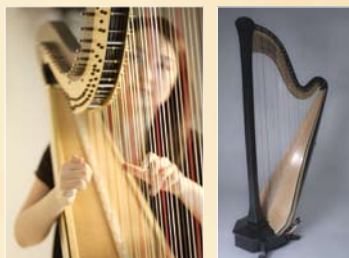
埃克森美孚

# 孫尹婷

Teresa Suen  
Harp Recital  
豎琴獨奏會

20.2.2009

香港大會堂劇院  
Theatre  
Hong Kong City Hall



演出長約1小時15分鐘，包括一節中場休息  
*Running time: approximately 1 hour and 15 minutes with one interval*

為了讓大家對這次演出留下美好的印象，請切記在節目開始前關掉手錶、無綫電話及傳呼機的響鬧裝置。會場內請勿擅自攝影、錄音或錄影，亦不可飲食和吸煙，多謝合作。

To make this performance a pleasant experience for the artists and other members of the audience, PLEASE switch off your alarm watches, MOBILE PHONES and pagers. Eating and drinking, unauthorised photography and audio or video recording are forbidden in the auditorium. Thank you for your co-operation.

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孫尹婷  
Teresa Suen

孫尹婷早年於香港演藝學院隨米雪·阿博特學習豎琴，其後入讀香港中文大學音樂系，獲一級榮譽學士學位。畢業後，孫尹婷負笈美國西北大學，主修豎琴演奏，師承芝加哥歌劇院豎琴首席伊利沙伯·斯芬尼教授，獲音樂碩士及音樂博士學位。在學期間，孫尹婷曾獲多個獎項，包括比佛特音樂節獎學金、亞洲文化協會利希慎獎學金及胡格菲紀念獎學金等。

留美多年，孫尹婷是埃文斯頓交響樂團的豎琴首席(2004-2007)，並與芝加哥多個樂團合作無間，計有伊利諾伊州交響樂團、里奇公園城市樂團、杜佩奇交響樂團、慕達歌劇院、斯科基谷交響樂團及羅克福德交響樂團等。她還獲邀於第一屆國際豎琴節(2003)及藝術弦樂節(2004)擔任獨奏演出。孫尹婷現為香港中文大學豎琴導師。

Teresa Suen received her Master of Music and Doctor of Music degrees in harp performance from Northwestern University, studying with Professor Elizabeth Cifani, principal harpist of the Lyric Opera of Chicago. Suen is the recipient of a number of honours and awards, including the Brevard Music Festival Scholarship, the Lee Hysan Foundation Fellowship from the Asian Cultural Council and the C. F. Hu Postgraduate Memorial Scholarship.

During her postgraduate years, Suen was principal harpist of the Evanston Symphony Orchestra (2004-07), and performed extensively with various orchestras in Chicago, including the Illinois Symphony Orchestra, Park Ridge Civic Orchestra, Opera Moda and Rockford Symphony Orchestra. She was an invited soloist at the First International Harp Festival (2003) and the Fine Arts String Festival (2004).

Suen began studying harp with Michelle Abbott at The Hong Kong Academy for Performing Arts, and later graduated with first-class honours in music from The Chinese University of Hong Kong. Suen is currently a harp instructor at The Chinese University of Hong Kong.

皮爾尼 (1863-1937)

亨德密特 (1895-1963)

武滿徹 (1930-1996)

— 中場休息 —

陳慶恩 (1963-)

聖桑 (1835-1921)

沙薩度 (1885-1961)

**Gabriel Pierné** (1863-1937)**Paul Hindemith** (1895-1963)**Toru Takemitsu** (1930-1996)

— Interval —

**Chan Hing-yan** (1963-)**Camille Saint-Saëns** (1835-1921)**Carlos Salzedo** (1885-1961)

即興曲 - 隨想曲, 作品 9

豎琴奏鳴曲

甚快

生動的

甚慢

《向海》III, 為中音長笛及豎琴而作

長笛 艾君

《細說天使》, 世界首演

幻想曲, 作品95

《夜之歌》

Impromptu-Caprice, Op. 9

Sonata for Harp

Massig schnell

Lebhaft

Sehr langsam

*Toward the Sea III* for alto flute and harp

flute Izaskun Erdocia

*Eine kleine Suite über Engel*, world premiere

Fantaisie, Op. 95

*Chanson dans la nuit* (Song in the Night)**加料節目 FESTIVAL PLUS**

7, 10.2.2009 (六及二)

示範講座: 豎琴多面體  
香港兆基創意書院多媒體劇場  
香港城市大學

7, 10.2.2009 (Sat and Tue)

**Lecture Demonstration: The Multi-Faceted Harp**  
Multi-media Theatre, HKICC Lee Shau Kee School of Creativity  
City University of Hong Kong

20.2.2009 (五)

演後藝人談  
歡迎觀眾演出後留步, 與孫尹婷見面。

20.2.2009 (Fri)

**Meet-the-Artist (Post-Performance)**

If you would like to meet Teresa Suen please remain in the auditorium after the performance.

詳情請參閱藝術節加料節目指南, 或瀏覽藝術節  
網站: [www.hk.artsfestival.org](http://www.hk.artsfestival.org)For details please refer to the Festival Plus Booklet or go to the  
Festival website: [www.hk.artsfestival.org](http://www.hk.artsfestival.org)

## 皮爾尼

### 即興曲 - 隨想曲，作品9

皮爾尼19歲時，憑清唱劇《伊迪絲》贏得羅馬大獎。他師從弗朗克，就讀巴黎音樂學院，贏得許多演奏與作曲獎項，繼而晉身指揮家行列。雖然他對新音樂的發展不遺餘力，但是他的作品在音樂上偏向保守，即興曲 - 隨想曲就是一個例子。本曲是他少數寫給豎琴演奏的作品，成於1885年，並於1900年修改，是優雅的前奏曲經典。

## 亨德密特

### 豎琴奏鳴曲

亨德密特鑽研各種交響樂樂器的特色與音樂上的可能性，為每一種樂器譜寫至少一首奏鳴曲。這首奏鳴曲於1939年在瑞士完成，包含三個樂章，展現一種古體全音階模式，和聲簡潔明晰。第一樂章展現三種主題，其鋪排與賦格曲類似，充滿了交織的和音和大量主題鮮明的琶音。光輝炫技的第二樂章後，是陰暗低沉的終樂章，其和音和色彩有如赫爾蒂的詩句：

朋友，我死後

請在祭壇後掛上那把小豎琴，  
就在那面牆上，晦暗的光線捉住  
逝去女孩們的花環。

後來好心的教堂司事

向旅人展示那豎琴，撥動發聲時  
觸及豎琴上的紅絹，  
在金色的弦下飄揚。

「很多時候，」他驚嘆道：

「這些弦會在彩霞中自己響起，  
微聲如蜂鳴；  
被教堂墓地吸引來的孩子們  
都聽得到，也看得到，  
那些花環如何舞動。」

## Gabriel Pierné

### Impromptu-Caprice, Op. 9

Gabriel Pierné won the prestigious Grand Prix de Rome at the age of 19 for his cantata *Edith*. A pupil of Cesar Franck, he studied at the Paris Conservatoire and won prizes for performance and composition before succeeding as a respected conductor. He did much to champion the cause of new music, although his own compositions were musically conservative, as can be heard in *Impromptu-Caprice*. *Impromptu-Caprice* was one of his rare pieces for the harp, composed in 1885 and revised in 1900. It is an elegant virtuoso Prelude.

## Paul Hindemith

### Sonata for Harp

Paul Hindemith studied the peculiarities and possibilities of all orchestral instruments, composing for each of them at least one solo sonata. He composed this three-movement sonata in 1939 in Switzerland. It reflects an almost archaic diatonic mode that is compact in its harmonies and clearly explicative. The first movement presents three themes that develop and alternate with a concept close to that of a fugue, exchanging chords and ample *arpeggios* with more brilliant themes. After a bright, virtuoso second movement, the darker and deeper final movement expresses a particular dialogue of harmonies and colours that finds an ideal poetic parallel in a poem by Höltz:

*O my friends, when I am dead and gone,  
Hang the little harp there behind the altar  
Where on the wall the shimmering half-light catches  
The funeral wreaths of many departed maiden.*

*Then the good sexton will show the harp  
To visitors, stirring it to sound  
As he touches the red riband that hangs from the harp  
And floats beneath the golden strings.*

*"Often", he says in wonder, "at sunset,  
The strings unbidden murmur like humming bees:  
The children, called hither from the churchyard,  
Have heard it, and seen the wreath aquiver."*

(English translation)

## 武滿徹

《向海》III，為中音長笛及豎琴而作

武滿徹的《向海》有三個版本，第一個版本為長笛和結他而寫，第二個版本為豎琴和弦樂而寫，最後一個則為長笛和豎琴而寫。1981年，德國長笛家艾特肯和古巴結他演奏大師布勞威爾在多倫多首演第一樂章。這首優美樂曲由降E - E - A三個調組成，德語音近SEA（意為海），把主題融入樂章。第一樂章 黑夜 以長笛延綿不斷之聲對應結他的低語聲，有如海風吹過掉在地上的葉子。細聽第二樂章 白鯨記，可以幻想梅爾維爾筆下的大白鯨從深海衝出的情景。終曲 鱈魚島，令人聯想起新英格蘭海岸閃閃發亮的大西洋景致。

## 陳慶恩

《細說天使》，為豎琴獨奏而作

序奏：潛問  
愁緒  
雋思  
禪心  
縈夢

豎琴常被看成是代表音樂的符號、傳釋天籟的樂器。去年暑假，動筆創作此曲時，電光火石間我想到寫一套小品，是為我個人對豎琴的「天使潛能」的解讀，曲題《細說天使》乃源於此。

樂曲以幽冷的《潛問》開始，整段序奏的素材均源自一個謎樣的動機。次樂章《愁緒》以簡單的葬禮進行曲音型為框架，約翰·道蘭（1563-1626）略帶憂傷的魯特琴歌曲《響念》穿插於其中。《雋思》指的是以史特拉汶斯基風格寫成的多變節奏，速度令人

## Toru Takemitsu

*Toward the Sea III for alto flute and harp*

Toru Takemitsu composed three versions of *Toward the Sea*, the first for flute and guitar, then one for harp and string orchestra and finally one for flute and harp. The first movement of the score was unveiled by Robert Aitken and the eminent Cuban guitarist Leo Brouwer in Toronto in 1981. The thematic seeds of the work are sewn from a pod of three tones carved from the word, SEA: E-flat-(Es in German notation)-E-A. The first movement, *The Night*, with its sustained flute tones set against the delicate murmurings of the guitar, evokes the rustling of leaves swept by an off-shore breeze. Listening to the second movement, *Moby Dick*, one might imagine Herman Melville's great white whale struggling to rise from the depths, while the finale, *Cape Cod*, conjures up a vision of the glistening Atlantic waters off the coast of New England.

## Chan Hing-yan

*Eine kleine Suite über Engel for harp solo*

Prelude: Veiled Quest  
Unquiet Thoughts  
Whimsical Wit  
Simple Heart  
Lingering Dreams

The harp has long been employed as a symbol of music in general, and of heavenly music in particular. While contemplating the project in the summer of 2008, I hit on the idea of composing a collection of character pieces to explore the instrument's angelic potential from my own perspective, hence the title of this five-movement suite.

The suite opens with *Veiled Quest*, a bleak prelude constructed entirely out of an oracular motive. This is followed by a spooky funeral march into which John Dowland's (1563-1626) bittersweet lute song, *Unquiet Thoughts*, is woven. The middle movement is a dance defined by its breathless tempo and Stravinskyan rhythms. In contrast, *Simple Heart* is a brief episode with a chinoiserie twist. The structural downbeat of

屏息。與之成強烈對比是恬靜而古意幽然的《禪心》。隨後，似曾相識的音樂素材如夢幻似的在終曲《縈夢》陸續重現，樂曲的結構至此亦豁然明朗。

樂曲介紹由作曲家提供

《細說天使》於2008年由香港藝術節協會委約，CASH音樂基金贊助。

the whole suite comes in the final movement when materials from previous movements unfold and converge in a dream-like sequence.

Programme notes by composer

*Eine kleine Suite über Engel* is commissioned by Hong Kong Arts Festival Society in 2008 with sponsorship from CASH Music Fund.

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## 聖桑

### 幻想曲，作品95

聖桑的A小調幻想曲分為三部份。前段較長，中段是三拍華爾茲，末段旋律優美，帶出新主題和變奏。

1907年，聖桑也曾為豎琴和小提琴譜寫了幻想曲，作品124。

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## Camille Saint-Saëns

### Fantaisie, Op. 95

The Fantaisie in A minor by Camille Saint-Saëns is a substantial piece in ternary form: a long introduction is followed first by a triple-time waltz and then by an essentially melodic episode bringing with it the appearance of a new theme and variations.

Saint-Saëns also wrote a fantaisie for harp and violin, Op. 124 in 1907.

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## 沙薩度

### 《夜之歌》

和許多當代傑出的音樂家一樣，法國出生的沙薩度曾於巴黎音樂學院就讀，受教於法國大師哈塞爾曼門下。他自創的豎琴演奏法「沙薩度派」，深深影響着當代豎琴家。沙薩度與豎琴家勞倫斯在《豎琴演奏法》一書中詳述其演奏法的特色。他所撰寫的《當代豎琴學習》，涵蓋指導和練習曲，是學習沙薩度派豎琴演奏法的參考書。以外，沙薩度還為豎琴譜曲，其作品《舞曲八首》、《夜之歌》及《古風主題變奏曲》已是歷久不衰的豎琴經典。

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## Carlos Salzedo

### *Chanson dans la nuit* (Song in the Night)

Like many of his contemporaries, French-born Carlos Salzedo studied harp at the Paris Conservatory with the legendary French master Alphonse Hasselmans. His influence on today's harpists is evidenced in the enduring popularity of his technical approach to harp playing, commonly referred to as the Salzedo Method. Salzedo detailed this approach with Lucile Lawrence in his *Methods for the Harp* and in his *Modern Study of the Harp*, a collection of instructions and études which also serves as a reference guide for the many special effects he pioneered for the harp. In addition to these collections, Salzedo's legacy of compositions for the harp, such as *Suite of Eight Dances*, *Song in the Night* and *Variations on a Theme in Ancient Style*, have become time-tested staples of the harp repertoire.

除特別註明，樂曲介紹由孫玉婷提供  
樂曲介紹中譯：楊明儀

Unless otherwise specified,  
programme notes provided by Teresa Suen

## 艾君 Izaskun Erdocia

長笛 Flute

艾君生於西班牙聖塞巴斯蒂安，先後於聖塞巴斯蒂安高等音樂學院及鹿特丹音樂學院畢業。1993年獲西班牙Manuel Garijo國家長笛大賽第一名；1998至2004年間出任香港小交響樂團首席長笛。艾君是多個樂團的成員，包括巴羅克樂團Conjunto Hemiola、六秀士及香港管樂雅集，現任教香港演藝學院、浸會大會及中文大學。



Born in San Sebastián, Spain, Izaskun Erdocia graduated from the Conservatorio Superior de Música de San Sebastián and the Rotterdams Conservatorium. She was winner of First Prize of the 1993 National Flute Competition Manuel Garijo, Spain. Erdocia was the Principal Flute of the Hong Kong Sinfonietta from 1998 to 2004. Currently she is a member of the Baroque ensemble Conjunto Hemiola, Les Six and The Hong Kong Wind Kamerata, and teaches at The Hong Kong Academy for Performing Arts, the Baptist University and The Chinese University of Hong Kong.

## 陳慶恩 Chan Hing-yan

陳慶恩於伊利諾伊大學厄巴納-尚佩恩分校獲音樂藝術博士學位，主修作曲，副修民族音樂學。陳慶恩作品類型繁多，包括獨奏、室樂、合唱及管弦樂，並注入中國元素，逾半作品為中國及西方樂器合奏而寫。陳慶恩的作品演遍歐洲、美洲、中國及東南亞的音樂節，如上海之春國際音樂節（2007）、布達佩斯向巴托克致敬音樂節（2006），以及阿姆斯特丹國際高地慕斯音樂節等（2003）。近期與城市當代舞蹈團的合作廣獲好評，並贏得2008香港舞蹈年獎。



Chan Hing-yan received his D.M.A. from the University of Illinois at Urbana-Champaign, majoring in composition and minoring in ethnomusicology. Chan's diverse output, which includes solo, chamber, choral and orchestral composition, often subtly incorporates Chinese elements. More than half of Chan's compositions are written for a mixed ensemble consisting of Chinese and Western instruments. His works have been heard in Europe, North and South America, China and Southeast Asia at festivals such as Shanghai Spring International Music Festival (2007), Hommage a Bartók, Budapest (2006), International Gaudeamus Music Week in Amsterdam (2003). Chan's recent collaborations with the City Contemporary Dance Company have won him much acclaim as well as a Hong Kong Dance Award (2008).



# 孫尹婷： 豎琴的音色很美

香港藝術節  
孫尹婷

豎琴常給人美麗迷人的感覺，這樂器最吸引你的又是什麼呢？

豎琴最吸引我的是它那動人的音色，真的很美！琴弦顫動時令我有說不出的喜悅。整體而言，豎琴給我的感覺是靜謐和安祥。

早期學音樂時，為什麼會選豎琴？

一開始學音樂時，是學鋼琴的，到中學時才開始學豎琴，當時只是跟大部份人一樣，被豎琴優雅的外表所吸引。自己也很想學件比較特別的樂器，於是便鼓起勇氣一試。

學習豎琴時，最困難是什麼呢？

學習豎琴，最艱難的，應該是找樂器練習吧。我早年在香港是用學校的豎琴，這當然有很多限制。後來我有了自己的樂器，情況才稍有改善，先是個小小的、要用手制轉調的 Lever Harp。我對豎琴的熱愛有增無減，我才換了個小型的 Pedal Harp。赴美前，我將樂器賣掉，所以在西北大學唸研究院多年，我都是用學校的豎琴（全校只有兩部）。

為什麼會選擇到美國進修？對你的音樂事業有什麼影響？

我想在豎琴演奏及樂隊經驗這兩方面多加涉獵。美國有優秀的導師、完備的教育制度和充足的資源，這些正是我所需的。美國的自由學習環境和開放的教學理念，也是另一深深吸引我的原因。還有，在海外獨自生活也是成長過程的一個很好的鍛鍊。

在起行前，我想像我的音樂事業也會因這種鍛鍊而有所裨益，結果也是真的！這幾年在芝加哥的生活，在美國穿州過省的所見所聞，對我的人生影響很大。也可算是「見過世面」，人也成熟了不少。

你的演出曲目範圍很廣，請你稍作介紹。

是的，這套節目頗「國際化」。開場曲是豎琴演奏會的常備曲目，法國作曲、指揮家皮爾尼代表的，是豎琴的傳統及十九世紀的浪漫主義。這套節目涵蓋的當代作曲家計有德國的亨德密特、美籍法國作曲家沙薩度、日本的武滿徹及香港的陳慶恩，真的是多姿多采。我認為豎琴這件樂器非常多面化，一場豎琴演奏會如果只奏某一類音樂會很可惜。

可以介紹一下你自己擁有的豎琴嗎？

我的豎琴很特別，它的高音區音色清脆瞭亮，低音區深邃有力。但它也有溫婉甜美的一面。

在發展自己的音樂事業方面，有什麼計劃？

我希望能繼續演奏，參與有趣的演出或與別人合作。我還想委約新作，或自行改編其他樂器的經典，以擴闊豎琴的曲目。

教學方面，但願我對豎琴的熱愛能感染我的學生。德蘭修女曾這麼說：「我是上帝手中的一枝鉛筆，上帝用我們來書寫。我們儘管是不完美的工具，由祂所出總是美麗的。」

希望我也是上帝手中的一枝鉛筆，將美麗的豎琴音樂帶給更多人。

# TERESA SUEN:

## The Beautiful Tone Colour of Harp

Hong Kong Arts Festival  
Teresa Suen

Many people are impressed by the harp's beauty and charm. What impresses you the most about this instrument?

I am most impressed by its beautiful tone colour, the serenity that it evokes and the vibration that the strings produce. The whole instrument gives me a sense of peace and calmness most of the time.

Why did you choose the harp in your early musical life?

I first started music lessons on the piano. By the time I decided to play the harp I was already a teenager. Back then I wanted to venture into something unique. I felt that the harp was very beautiful and special — and hence I started to search for ways to approach it.

What is the most difficult obstacle to overcome while learning harp?

I think my biggest obstacle was to be able to practice. During my early years of study, I practiced mostly at school where access to the instrument could be difficult and sometimes limited. When I owned my first instrument, a small lever harp, things got a bit easier. I later traded the lever harp for a small pedal harp and that was when my passion for the instrument really grew. Before I went to the US, I sold my harp so I had to practice on the school harps (and there were only two) during my graduate studies.

Why did you choose to study in the US? How did that decision affect your musical life?

I wanted to have more exposure to both harp and orchestral experience. The US has a very good educational system with well-established teachers and resources that I needed. I was also attracted by the liberal learning environment and philosophies.

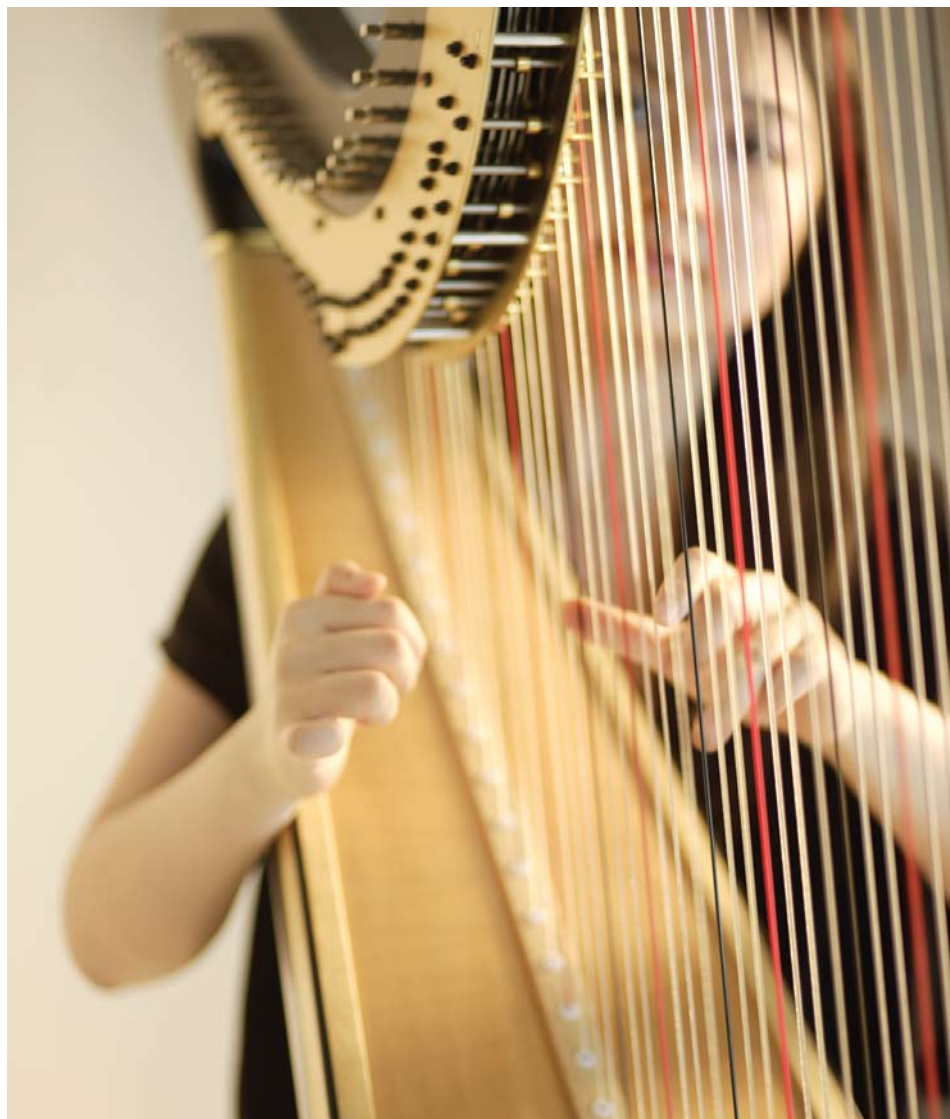
Personally, I also wanted to broaden my life experience by living overseas. I believed it would be beneficial to my music making, and it was. The years of living in Chicago and travelling to other parts of the US made a big impact on me. Living abroad enriched my life, expanded my horizons and turned me into a more mature person, which I think is invaluable in life and for my music making.

Your programme embraces a wide range of harp repertoire. Can you tell us about the programme?

It does. It is actually quite an international programme. The recital starts with a standard concert piece that embodies the traditional and romantic side of the harp; Pierné, a French composer and conductor of the late 19th century composed it. The programme also includes works from 20th-century composers around the world including pieces from Germany (Hindemith), the US (Salzedo), Japan (Takemitsu) and Hong Kong (Chan Hing-yan). It is an exciting programme with a wide variety of harp music. The harp is a very versatile instrument, in my opinion. It would be a waste if only one kind of music was played.

Can you tell us something about your harp?

Well, it is a very special harp to me. It has a bright full sound on the upper strings. On the lower bass wire strings it has a powerful, deep sound. Yet it can also produce mellow, sweet sounds at the same time.



**What plans do you have for the development of your own career in music?**

I would like to stay active as a performer and participate in interesting projects and collaborations. I would also like to continue to work on expanding the harp repertoire, which many harpists have been striving to do—by commissioning new works for the harp and transcribing great music for the instrument.

Regarding harp education, I would like to instil my passion for the instrument and music in my students. I am inspired by Mother Teresa, "I am only a pencil in God's hand. God writes through us, and however imperfect instruments we may be, God writes beautifully." I want to be one of God's pencils and bring beautiful harp music to more people in the world.