

ExxonMobil

Vision

埃克森美孚新視野

09 王致仁鋼琴獨奏會

Wong Chi-yan Piano Recital

19 楊嘉輝《第三種像素》

Samson Young — *The Third Pixel*



王致仁鋼琴獨奏會
Wong Chi-yan
Piano Recital

5.3.2010

香港大會堂劇院
Theatre
Hong Kong City Hall

演出長約1小時30分鐘，包括一節中場休息
*Running time: approximately 1 hour and 30
minutes with one interval*

10 王致仁 Wong Chi-yan

12 曲目 Programme

13 樂曲介紹 Programme Notes



王致仁 WONG CHI-YAN

王致仁生於1988年，六歲開始在香港隨孟珊珊學習鋼琴，六年後以優異成績通過英國皇家音樂學院聯合委員會鋼琴八級考試，並獲得英國曼徹斯特徹塔姆音樂學校頒發的獎學金，前往英國隨諾爾瑪·費雪女士習琴。不久，他就在立陶宛首次演出。

隨後他又在多項大賽上獲獎，包括2004年荷蘭國際青年音樂家鋼琴大賽和2005年霍洛維茲國際青少年鋼琴大

Born in 1988, Wong Chi-yan began his piano lessons at the age of six with Ms Grace Man in Hong Kong. Six years later he passed his Grade Eight Associated Board of the Royal Schools of Music Piano Examination with distinction, and was awarded a scholarship to the Chetham's School of Music in Manchester in the UK to study under Ms Norma Fisher. He made his debut in Lithuania shortly after moving to the UK.

Competition successes followed, such as at the 2004 International Piano Competition for Young

賽。但2009年開始，王致仁全心投入研習藝術、哲學及宗教，隨指揮大師阿莫尼·馬爾桑學習指揮，並繼續隨費雪女士學琴。他曾合作的音樂家包括查爾斯·羅森、沙治奧·杜倫斯基、克勞斯·海爾維希、米素·貝洛夫、約翰·利爾、伯恩德·格茨克，以及留意他的發展的史提芬·賀夫。

2009年王致仁在英國市政廳音樂學院演奏了李斯特奏鳴曲，廣受好評，並因此獲邀在倫敦的聖馬田大教堂演奏。2010年他將參與德國韋特克拉斯克音樂會系列，在德國各地定期獨奏表演。他更計劃2011年在德國舉行全李斯特作品的巡迴獨奏會。

王致仁曾獲多項獎學金和贊助，包括香港管弦樂團及倫敦哈特利基金會的贊助，最近剛獲皇家音樂學院全額獎學金。他曾在烏克蘭、德國及英國演出，2010年香港藝術節是他首次在香港演出。

此外，王致仁還為《歐洲鋼琴雜誌》撰稿，第一篇文章於2009年秋發表。

中譯：曾逸林

Musicians in the Netherlands and the 2005 International Piano Competition in Memory of Vladimir Horowitz. Since early 2009 Wong has dedicated himself to the study of art, philosophy and religion. He began taking conducting lessons from Maestro Guido Ajmone-Marsan, whilst continuing his lessons with Ms Norma Fisher. Wong has worked with musicians such as Charles Rosen, Sergei Dorensky, Klaus Hellwig, Michel Béroff, John Lill, Bernd Goetzke and Stephen Hough, who has taken an active interest in his development.

In 2009, he gave an acclaimed performance of the Liszt Sonata at the Guildhall School of Music, resulting in an invitation to play at the Church of St Martin in the Fields in London. From 2010 he will also be part of the Weltklassik Concert Series in Germany, which will allow him to give regular recitals throughout Germany. He is scheduled to tour Germany with an all Liszt recital in 2011.

Wong has received scholarships and funds, from the Hong Kong Philharmonic Orchestra and the Hattori Foundation in London, and most recently, a full scholarship from the Royal Academy of Music in London. Concerts have taken him throughout Ukraine, Germany and the UK. His performance at the 2010 Hong Kong Arts Festival is his Hong Kong debut.

Wong is also a writer for the *European Piano Journal* — his first article was published in the fall of 2009.

海頓 (1732 – 1809)

B小調奏鳴曲，Hob XVI，第32首

中庸的小快板

小步舞曲：中段

終曲：急板

Joseph Haydn (1732 – 1809)

Sonata in B minor, Hob XVI, No 32

Allegro moderato

Meuent: Trio

Finale: Presto

莫扎特 (1756 – 1791)

A小調迴旋曲，K511

Wolfgang Amadeus Mozart (1756 – 1791)

Rondo in A minor, K511

霍利格 (1939 –)

《埃利斯》，三首鋼琴夜曲

(1961年，1966年改編)

Heinz Holliger (1939 –)

Elis, Three Nocturnes for Piano

(1961, rev 1966)

李斯特 (1811 – 1886)

第一、二首安慰曲，S171

彼特拉克的十四行詩，

第123首，S161

Franz Liszt (1811 – 1886)

Consolations Nos 1 and 2, S171

Sonetto del Petrarca

No 123, S161

— 中場休息 —

— Interval —

李斯特

B小調奏鳴曲，S178

極緩板

有活力的快板

壯麗地

宣敘調

稍慢的行板

有活力的快板

稍慢的行板

極緩板

Franz Liszt

Sonata in B minor, S178

Lento assai

Allegro energico

Grandioso

Recitativo

Andante sostenuto

Allegro energico

Andante sostenuto

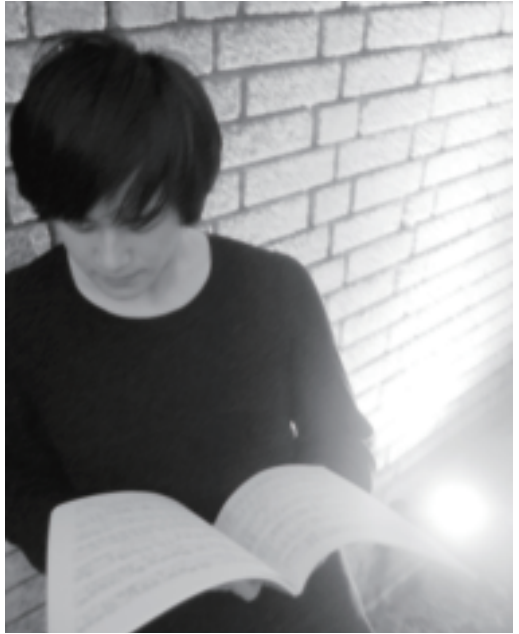
Lento assai

樂曲介紹：王致仁

我選的這些樂曲，都圍繞很個人的情感，我希望能打破樂曲的陳規，引發對音樂的全情投入。

Programme notes: Wong Chi-yan

All the pieces in this programme deal with emotions on a very personal level. I hope that the pieces I have chosen will vanquish stereotypes, and lead to lifelong devotions.



海頓

B小調奏鳴曲，Hob XVI，第32首

這首用作開場的奏鳴曲，活脫是巴羅克套曲的形式：中間樂章是小步舞曲和中段，終樂章模仿性高，第一樂章就像宏偉的巴羅克序曲；配合節目壓軸的李斯特奏鳴曲，兩首B小調作品首尾呼應，相映成趣。

1760年代末掀起的「狂飆運動」，以歌德和席勒為中心人物，颳起了一陣風潮，該運動尋求通過文學和音樂解放個人情感，即所謂的「掙扎」，這首寫於1776年的奏鳴曲亦受「狂飆運動」影響，樂曲的織體呼應了海頓的弦樂四重奏，在第三樂章可以見證海頓怎樣巧妙地利用寂靜，帶出他調皮的幽默感。

Joseph Haydn

Sonata in B minor, Hob XVI, No 32

I begin with this Sonata, which is almost of Baroque suite dimensions — the middle section is a minuet and trio, the last movement is highly imitative, and the first movement is like a grand Baroque overture. This Sonata, with the Liszt Sonata concluding the programme, creates an interesting symmetry of two Sonatas in B minor.

There is much turbulence associated with the *Sturm und Drang* (Storm and Stress, or Impulse) movement, which was initiated in the late 1760s, with Goethe and Schiller being important figures. This movement sought to express personal emotions, namely struggle, in literature and music. This attitude to music influenced this Sonata written in 1776. The texture of this piece also recalls the composer's string quartets. In the third movement we see his wonderful use of silence, and his sly sense of humor.

莫扎特

A小調迴旋曲，K511

海頓的樂曲重溫巴羅克風格，而莫扎特卻在這首A小調迴旋曲前瞻了華格納幽暗的半音色彩。迴旋曲的主題是悲傷的西西里舞曲，舊中帶新，語法令人想起在四年後才寫成的安魂曲那種憂傷之情；在1787年前後，莫扎特正憑歌劇《唐·喬望尼》獨領風騷。通過這位在文藝復興與十九世紀之間的音樂家之手，這首樂曲向我們展示了和聲發展的歷史過渡。

霍利格

《埃利斯》，三首鋼琴夜曲

(1961年，1966年改編)

在莫扎特哀傷的、深不可測的迴旋曲之後，有這首海因茲·霍利格的1961年作品，今晚演出的是1966年的改編版，曲名來自奧地利表現派詩人特拉克爾的詩集，當中反映了詩人對死亡的着迷；詩集的主題是個叫人寒慄的故事：在十七世紀，瑞典年輕礦工埃利斯·佛博姆在成婚之日歿於礦難，數十年後，他的遺體被發現，卻還保存他死時的青春，而他的妻子卻垂垂老邁。命運的不測吸引了特拉克爾；而霍利格的三首樂曲，都引用特拉克爾在《埃利斯》的詩句，代表死亡的不同階段：醒覺死亡的必然、死亡的赤裸描述，以及死後的世界。

Wolfgang Amadeus Mozart

Rondo in A minor, K 511

Whilst Haydn looks back to the Baroque style, Mozart looks forward to the darker chromatic hues of Wagner in his Rondo in A minor. The theme of the rondo is a lamenting *Siciliano*. Here, Mozart combines old and new. The language of this piece recalls the mournful character of the great Requiem mass, written 4 years later. It was around this period, 1787, that Mozart experienced success with his opera, *Don Giovanni*. In this piece we see the connections between the harmonic ambitions of the Renaissance and the late 19th century, written by a composer living between those periods.

Heinz Holliger

Elis, Three Nocturnes for Piano

(1961, rev. 1966)

The mournful, enigmatic character of the Mozart rondo leads us to this next work, written by Heinz Holliger in 1961, played tonight in its 1966 revision. This piece *Elis*, derives its name from a selection of poems by the Austrian Expressionist poet, Georg Trakl. Trakl's *Elis* poems reflect the poet's fascination with death and are inspired by the chilling tale of Elis Froebom, a 17th century Swedish boy who worked in the mine, and perished in a mining accident on his wedding day. Decades later, when his perfectly preserved youthful body was found, his wife was already old and withered. The motif of premature fate must have attracted Trakl to this tale. Each of Holliger's three pieces are based on lines from Trakl's *Elis* poems, and reflect the different stages of death — the realization of inevitable death, followed by a stark portrayal of death itself, and finally, after-life.

李斯特

第一、二首安慰曲，S171

從文字中提煉靈感並不是新鮮事，李斯特的《安慰曲》和《彼特拉克的十四行詩》第123首即是先例；若數優美如歌的鋼琴曲，李斯特的《安慰曲》就是經典例子，李斯特對「安慰」的揣摩點滴不漏，迷人的泛音令樂曲獨樹一幟；作品在1850年以一套六首發表，第一首帶着宗教的基調，曲名來自法國詩人拉馬丁的詩集《淚水，或安慰》。

李斯特

彼特拉克的十四行詩， 第123首，S161

法蘭斯高·彼特拉克是意大利文藝復興早期的詩人；1327年，24歲的彼特拉克在阿維儂的聖嘉勒教堂邂逅了一位芳名羅拉的女士，一見傾心，但她拒絕了彼特拉克的愛，另嫁別人，這件事深深影響了彼特拉克的一生以至他的詩作，他的作品都是感嘆式多於說理式的。迷上了可望而不可即的美貌與靈魂，既痛苦亦幸福，在這些詩句中，羅拉代表了高不可攀的愛情和命運的殘酷；這首十四行詩把羅拉寫成仙人下凡，詩篇的花巧詞藻和戲劇元素，正合李斯特的創作品味。

Franz Liszt

Consolations Nos 1 and 2, S171

Extracting literary inspiration is by no means a new idea, as we shall see in Liszt's *Consolations* and his *Sonetto del Petrarca* No 123.

Liszt's *Consolations* are prime examples of songs for the piano, and are distinct in the way they travel into harmonically fascinating regions. In these pieces, Liszt explores the meaning of "consolation" to the full. Published in 1850 as a set of six pieces, the first sets a religious tone. It is speculated that the name was derived from a set of poems from Lamartine, *Une larme, ou Consolation*.

Franz Liszt

Sonetto del Petrarca No 123, S161

The *Sonetto del Petrarca* takes its inspiration from the Italian poet of the early Renaissance, Francesco Petrarca. In 1327, when Petrarca was 24, his encounter with a woman named Laura in the Church of St Claire d'Avignon was to have an everlasting impact not only on him, but on poetry itself. Due to her refusal of his love and her marriage to another man, Petrarca's poems are more of an exclamatory rather than persuasive nature. To be enraptured by the heart and beauty of one who is unattainable, is a painful, yet blissful state. Laura seems to be, in these poems, a symbol of unattainable love and the cruelties of fate. Perhaps what attracted Liszt to these poems where their use of rhetoric and drama, elements which are so prominent in his own music. The *Sonnetto* No 123 describes Laura almost as a heavenly creature on Earth.

李斯特

B小調奏鳴曲，S178

這首作品在我很年幼的時候，讓我體會到偉大音樂的元素；作品的靈性內蘊和音樂技巧，豐富多姿，就像有自己的生命一樣，樂曲所包含的超越了音樂的本質，是一個網羅宇宙所有生命的體驗。

這首李斯特中年時期的作品，寫於貝多芬最後奏鳴曲的30年後。此奏鳴曲代表李斯特稱之為自貝多芬後「稜角畢露、方正得絕不妥協的奏鳴曲式」最激烈的演變；所有奏鳴曲的傳統元素，如呈示部、發展部、再現部都融合成巨大的一塊；傳統樂章如開始的快板，接着的慢板，諧謔曲和終曲，都通過主題演變的手法整合成一個大樂章，主題和動機隨着樂曲故事的開展，轉換出不同涵意，這種變換手法對華格納和後世的交響樂作曲家影響深遠。

根據李斯特的最後一位門生，亦即克拉迪奧·亞勞的老師——馬田·克勞斯所論，這首樂曲講的是歌德筆下的浮士德，他為了得到為人的終極快樂，不惜把靈魂賣給魔鬼。一如所有文學和藝術傑作，故事的表層之下，有各種內涵供人解讀，歌德不單是探討「誘惑」這個千古議題，而是靈魂對永恆真理的掙扎和追求，我對此感受很深，使藝術家內省的，是他們對社會和世俗的憤慨；藝術能讓我們體驗與神合一的境界，或者像這作品，與神融為一體，但是，就如偉大的哲學家伯爾格遜所言，我們不可沉迷於此，那是死亡的狀態，是精神淨化也不接受的狀態。生命和死亡都是這旅程的一部份，而浮士德的故事是關於

Franz Liszt

Sonata in B minor, S178

At a young age I heard this piece, and realized what great music encompassed. The spiritual message and craftsmanship of this work is so complex that it gains its own life with no space for the ego to exist. What this music encompasses transcends what music is — an experience which encompasses all that lives within this universe.

Written in the composer's middle years and 30 years after the last Beethoven Sonatas, this work represents the most radical evolution of what Liszt called "the angular, unyielding squareness of sonata form" since Beethoven. In this work, all the conventional elements of a sonata form, such as exposition, development and recapitulation are integrated into one gargantuan piece. The movements that appear in conventional sonatas, such as an opening *allegro* movement, followed by a slow movement, then by a *scherzo* and a finale, are amalgamated into one large movement through the use of thematic transformation — a compositional device whereby the themes, or motifs, are transformed in a way to provide different meanings, depending on how the drama within the work unfolds. This way of transforming material was to have a great influence on Wagner and the later symphonists.

There is a tradition passed down from Martin Krause, one of Liszt's last pupils and the teacher of Claudio Arrau, that the story contained within this piece is Goethe's Faust, who exchanges his soul with Mephistopheles, the Devil, in order to reach the zenith of human happiness. As with all great works in literature and art, there is much that lurks below the veneer of the work — Goethe was portraying not the worldly problems of temptation, but the inner soul, struggling and striving for eternal truth. This idea resonated within me very strongly. What turns an artist inwards, backwards, is their dissatisfaction

人的內在掙扎。李斯特的奏鳴曲使我明白人性的偉大，陪伴我走過這段非凡的心靈探索、找尋真理的旅程，在我有生之年，我都希望能與大家分享這個李斯特奏鳴曲的故事。

音樂，感謝你給予我的一切。

樂曲介紹中譯：黃家慧

with society and earthly worries. Art has the ability to allow us to experience being unified with God, or like this work, integrated into God. However, as the great philosopher Bergson describes, we can never completely lose ourselves in such a state, for that is the state of death, and catharsis does not allow this state. Life and death are part of the same journey and Faust's story is all about man's inner struggle. The Liszt Sonata allows me to understand the greatness of humanity, and accompanies me throughout this transcendent spiritual journey – the quest for truth. Until I ease into death I hope to share with all of you this wonderful story that is the Liszt Sonata.

Music, thank you for everything.



楊嘉輝 第三種像素
Samson Young
The Third Pixel



香港藝術節委約
Commissioned by
the Hong Kong Arts Festival

13-14.3.2010

奧沙觀塘
Osage Kwun Tong

演出長約1小時15分鐘，不設中場休息
Running time: approximately 1 hour and 15
minutes with no interval

21 演出及創作 Credits

22 節目介紹 Programme Notes

30 簡歷 Biographies

創作人員 | Creative Team

作曲/編導/裝置創作/錄像創作
Composer/Director/Installation/Video
遊戲設計/互動設計
Game/Interactivity Designer
佈景及燈光設計
Set and Lighting Designer
錄像創作
Video Artists
錄像助理
Video Assistants

楊嘉輝
Samson Young
利碧嘉·菲比林克
Rebecca Fiebrink
李衛民
Priman Lee
米高拉·杜森科、楊振業
Mykola Dosenko, Adrian Yeung
袁雅詠、陳嘉英
Iriz Yuen, Chan Ka-ying

樂手 | Musicians

長笛
Flute
單簧管/薩克斯管
Clarinet/Saxophone
中提琴
Viola
大提琴
Cello
敲擊樂
Percussion
特邀嘉賓
Guest Artist

艾君
Izaskun Erdocia
孫穎麟
Timothy Sun
威廉·萊恩
William Lane
康雅談、蘇千芳
Artem Konstantinov, Monica Su
邵俊傑、唐舜菁
Louis Siu, Margie Tong
嚴仙霞
Cynthia Luff

製作人員 | Production Team

舞台監督
Stage Managers
音響控制
Sound Operator
舞台工作人員
Stage Crew
舞台助理
Stage Assistant
項目經理
Project Manager

陳俊傑、李祐宗
Anthony Chan, Jones Lee
池家鎮
Che Ka-chun
劉嘉民、廖令廣
Lau Ka-man, Liu Ling-kwong
曾倩瑜
Tsang Sin-yu
何德貞
Ho Tak-ching

加料節目	Festival Plus
多媒體工作坊	Multi-Media Workshop
超越電玩：觸發藝術創作的電子遊戲	Beyond Play: Video Games as a Tool for Artistic Creation
1.2.2010 (一) 合辦：香港大學通識教育	1.2.2010 (Mon) Co-presented with General Education Unit, The University of Hong Kong
6.2.2010 (六) 香港兆基創意書院提供場地	6.2.2010 (Sat) Venue supported by HKICC Lee Shau Kee School of Creativity
詳情請參閱藝術節加料節目指南，或瀏覽加料節目網站： www.hk.artsfestivalplus.org	For details please refer to the Festival Plus Booklet or go to the Festival Plus website: www.hk.artsfestivalplus.org



Of Foreign Lands and People

I. I learn

火車

練習曲 (一)

練習曲 (二)

學習寫「如歌的行板」

I. I learn

Trains

Etude I

Etude II

Learning to write Andante Cantabile

II. I remember

練習曲 (三)

練習曲 (四)

坦克車

向蘭納德致敬

II. I remember

Etude III

Etude IV

Tanks

Homage to Joe Brainard

III. I know

兒時

光

如歌的行板

III. I know

Kinderszenen

Light

Andante Cantabile

此作品由2010年香港藝術節委約，「CASH音樂基金」支持。

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CONTEMPORARY ARTS AND DESIGN
HONG KONG BEIJING SINGAPORE SHANGHAI

學習，記憶，了解

文：楊嘉輝

在二字頭的十年間，集體智慧總會判定你入世未深，即是所謂的too naïve, sometimes stupid。遇上這種論斷我們都只管嚥下，心裏同意與否暫且不談。2009年我剛滿30歲，情況又似乎改變了。一個人一旦過了某一個年齡還學不乖，並繼續做無效果的愚蠢事的話，就是在佯裝無知，要不就是腦袋出了問題。

我生於1979年。這一年與鐵路脫不開關係：港穗直通車服務重開，地下鐵路也開始運營。當年中港公共交通服務恢復，大家都滿心歡喜。30年後，廣深港高鐵撥款案以粗暴的手法在立法會被通過，惹來高調的抗議。我差一年沒趕上「八十後」的火車，但當保守媒體斥他們「愚昧無知」時，我心裏頗有同情。他們是被徹底地低估了。示威群眾固然「了解」撥款案最終會被通過，但知其不可為而為之，並切實地嘗試過、努力過，難道不是件很美好的事麼？

這又讓我們回到「了解」的定義上。我認為藝術和哲學有個共性，即它們都有某種堅持，而這種堅持並不受真理所支配。矛盾的是，藝術和哲學同樣建基於對真理的追求之上，只是這種追求的效果，往往不能被具體地證實。而實際上，要具備追求真理的勇氣，先決條件就是要暫時把理性判斷的標準拋開。

六年級的時候，香港電台的《鏗鏘集》採訪了我。為了《第三種像素》我重溫了節目的錄像。在節目中我談及學校，很明顯在小六時我已經很「了解」學

Learning, Remembering, Knowing

by Samson Young

Throughout my 20s I was constantly told that I was “too naïve sometimes stupid”. I just accepted it; whether or not I agreed was beside the point. All that changed when I hit 30 in 2009. Beyond a certain point, if you continue to come up against a wall, you are either feigning ignorance or are intellectually-challenged. I started to wonder about the differences and relationships between perceiving, remembering, learning and knowing.

I was born in 1979. That year will always be linked to railways. It was when service on the Kowloon-Canton Railway resumed, and service on the MTR began. At that time the resumption of service by the Kowloon-Canton Railway brought great joy. Some 30 years later the abrasive manner in which the funding request for the Guangzhou-Hong Kong express railway was squeezed through the Legislative Council was met with highly vocal protests by the so-called post-80s generation. I just missed being on the post-80s train, but I empathised with them when conservative media dismissed them as naïve. They were entirely underestimated — of course they knew the bill would ultimately pass, but was it not beautiful that they tried?

That gets us back to the definition of “knowing”. I think Art and Philosophy are similar in that they both share an insistence on subjectiveness that is independent of the truth. Somewhat paradoxically however, both aspire to the truth – whatever that may be. This aspiration is not usually followed by a confirmation. In fact, a pre-condition for this aspiration is a suspension of judgment. I think of it as an “educated failure” (think “educated guess”).

I was the subject of a RTHK documentary when I was in grade 6. I watched it again for the *Third Pixel*, and was surprised by how perceptive I was at such a tender age. There was a scene where I was

校只不過是我必須要參與的遊戲一場，我的興趣在別的事情上。從六年級到現在，究竟我多學到了什麼，又多了解了什麼？

我們習慣性地認為感知是先於知識存在的，即是說我們先「看見」，然後才「知道」。但事實恰恰相反：「了解」指的是對知識的獲得，是較為原始的，需要靠感官來獲取；而「感知」則是用以看見世界的框架，是一種境隨心轉的思維方式。

talking about school, and it is obvious to me now that back then I already knew that school was just a system that I needed to play even though my heart was elsewhere. What more did I learn between now and then? What more do I know now?

We habitually put perception before knowledge. In other words, we perceive something before we know it. However, I think that is the wrong way round.

To know something is to acquire an awareness. This act of acquisition is preliminary and dependent upon the senses, whereas to perceive is to put forward a framework through which to understand the world — it is a state of mind.



楊嘉輝

SAMSON YOUNG

作曲/編導/裝置創作/錄像創作

Composer/Director/Installation/Video

作曲家楊嘉輝的創作，以融合當代音樂、科技及新媒體元素而見稱，作品早已超越當代古典、聲音視覺等定義。由為交響樂團、任天堂Gameboy及電子聲效創作的管弦樂，以至由投幣電玩改裝而成的聲音裝置等，楊嘉輝都慣常將饒具玩味的元素與結構嚴謹的音樂並置，創作出具強烈個人風格、詩意倒錯的多媒體音樂。

2007年，楊嘉輝憑着以任天堂Gameboy為創作靈感的多媒體裝置作品《快樂時光》，成為首位獲選為「Bloomberg新一代藝術家」的本地創作人。2009

With formal training in classical music and a keen eye for visuals, spatial installations and new technologies, Samson Young is known for combining his diverse interests into uniquely intermedia concert experiences. Described by contemporary music portal *Sequenza 21* as “epic, dark, and fun”, Samson Young's music juxtaposes elements of play with violent instrumental gestures to create experiences of rich darkness and perverted poetry. Beyond the classical concert stage, Young's creative output spans the widest possible range: from composition for symphony orchestra and live electronics, to amusement ride-turned-interactive installation, to multi-channel video featuring himself dressed as the red Teletubby.

年，楊氏更獲美國有線新聞網絡CNN的環球網站選為「top 20 people in Hong Kong to watch」之一。

楊嘉輝的當代音樂及裝置藝術作品，常見於世界各地的藝術節，包括：悉尼之春國際現代音樂節（澳洲2001）、坎培拉國際音樂節（澳洲2008）；ISCM World Music Days（澳洲2010）；鮑登國際音樂節（美國2004）、麻省當代藝術博物館Bang on a Can現代音樂節（美國2005）；Perspectives國際媒體藝術節（美國2009）；達姆施塔特國際音樂節（德國2006）；Dark Music Days現代音樂節（冰島2008）；吉隆坡當代音樂節（馬來西亞2009）；微波國際新媒體藝術節（香港2004）；拾月當代（香港2007及2009）；法國五月（香港2004及2009）；香港藝術節（香港2009及2010）等。曾演出或委約楊嘉輝音樂作品的海外及本地團體包括：香港小交響樂團、新澤西州交響樂團、倫敦NASH樂團、美國Bang on a Can樂團、Network for New Music、New Millennium 樂團、So Percussion敲擊樂四重奏、澳洲歌樂坊、香港城市室樂團、香港創樂團等。楊嘉輝曾任香港小交響樂團2008/2009樂季駐團藝術家。

楊嘉輝於美國普林斯頓大學攻讀作曲博士學位，曾師隨陳慶恩及著名電子音樂先驅藍斯基博士。此外，楊氏亦曾隨多位當今最具影響力的作曲大師學藝，包括克拉克姆、細川俊夫、拉赫曼、及萊克等。楊氏現為香港城市大學創意媒體學院助理教授。

In 2007, Young became the first Hong Kong artist to receive the Bloomberg Emerging Artist Award with his *Happiest Hour* — a collection of Nintendo gameboy-inspired audio-visual installations. In 2009, CNN's global portal CNNGo named him one of the “top 20 people to watch in Hong Kong”. Young was Hong Kong Sinfonietta's artist associate in the 2008/09 season.

Young's compositions, installations and multimedia works have been presented in festivals such as the Sydney Springs International New Music Festival (Australia 2001), the Canberra International Music Festival (Australia 2008), and ISCM World Music Days (Australia 2010); the Bowdoin International Music Festival (US 2004), Bang on a Can Music Summer Music Festival (US 2005), Perspectives International Festival of Media Art (US 2009), Internationales Musikinstitut Darmstadt (Germany 2006); Dark Music Days (Iceland 2008); Kuala Lumpur Contemporary Music Festival (Malaysia 2009); Microwave International New Media Arts Festival (HK 2004), October Contemporary (HK 2007 and 2009), Le French May (HK 2004 and 2009), and the Hong Kong Arts Festival (HK 2009 and 2010). His music has been performed by Hong Kong Sinfonietta, New Jersey Symphony Orchestra, London NASH Ensemble, City Chamber Orchestra of Hong Kong, Bang on a Can, Network for New Music, New Millennium Ensemble, So Percussion, Sydney Song Company, the Hong Kong New Music Ensemble, and others.

Young is currently a PhD fellow at Princeton University's department of music, and an assistant professor in Critical Intermedia Art at the School of Creative Media, City University of Hong Kong. His mentors include Chan Hing-yan and electronic music pioneer Paul Lanksy. He has also studied privately and in masterclasses with some of the most influential composers of our time, including George Crumb, Toshio Hosokawa, Helmut Lachenmann, and Steve Reich.

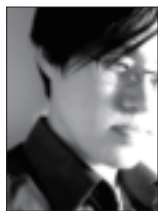
利碧嘉·菲比林克 Rebecca Fiebrink

遊戲設計/互動設計
Game/Interactivity Designer



菲比林克現為普林斯頓大學博士生。她先後於俄亥俄州大學及麥基爾大學修畢學士及音樂技術碩士課程。菲比林克接受古典長笛訓練，並積極參與發展ChuckK音樂程式語言，又曾於微軟研究部、昇陽電腦公司及Smule電腦公司工作，研究和發展音樂軟件，包括參與建立iPhone的「I am T-Pain」應用程式。菲比林克為普林斯頓便攜式電腦樂團擔任助理總監、演出者及作曲家。她的學術研究範疇包括音樂資訊提取、電腦音樂表演技術及實踐。

Rebecca Fiebrink is a PhD student at Princeton University. She completed her undergraduate work at Ohio State University and her master's in Music Technology at McGill University. Fiebrink is a classically trained flautist and an active developer of the ChuckK music programming language. She has worked on music software research and development at Microsoft Research, Sun Microsystems, and Smule Inc, where she helped to build the "I am T-Pain" iPhone application. She is also an assistant director, performer and composer with the Princeton Laptop Orchestra. Her academic research includes music information retrieval, and computer music performance technologies and practices.



李衛民 Priman Lee

佈景及燈光設計
Set and Lighting Designer

李衛民紐約大學舞台及電影製作設計系碩士，主修燈光及佈景設計。曾獲著名的奧利弗·史密斯設計獎和世界藝術工作室基金獎，現為英國燈光設計師協會專業會員、自由身設計師及攝影師。留美期間，李衛民設計作品又見於紐約外百老匯劇場、茱莉亞音樂學院及紐約州社區劇場。

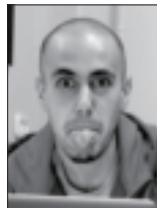
2007年，其作品《野鴨》獲香港舞台劇獎最佳舞台設計，同年，代表香港出席布拉格國際舞台設計四年展。2008年，為編舞楊春江設計的多媒體舞蹈劇場《靈丹》獲頒香港舞蹈年獎及《南華早報》評為全年十佳舞蹈演出。

Priman Lee graduated from New York University, Tisch School of Arts. He is a recipient of the Oliver Smith and World Studio Foundation Awards. In the US, Lee has designed for various theatre productions, the Juilliard School of Music and the New York Performers Workshop.

Lee's work *Wild Duck* won the Hong Kong Drama Award for Best Set Design in 2007. In 2008, Lee's work *Medic C* with choreographer Daniel Yeung, won the Hong Kong Dance Year Award, and was named one of the 10 Best Dance Performances in Hong Kong by the *South China Morning Post*.

米高拉·杜森科 Mykola Dosenko

錄像創作
Video Artist



杜森科來自烏克蘭基輔的多媒體藝術家，活躍於多個範疇，包括設計、插畫、板畫，傳統繪畫、像素藝術、遊戲圖像及動畫。杜森科擁有電腦科學學位，是一位自學而成的藝術家。

杜森科性格外向，喜與人合作，大部份客戶和合作都來自烏克蘭以外。他的作品風格銳利、古怪多變、色彩豐富、幽默反諷，而靈感則源自卡通、紀錄片、重金屬音樂、嘻哈音樂、爵士樂、NBA籃球賽和各種視像遊戲。

Mykola Dosenko, also known as Myk Dawg, is a multimedia artist from Kiev, Ukraine. His portfolio includes design, illustration, print, traditional drawing, pixel art, game graphics and animation. As an artist, Dosenko is self-taught and has a bachelor's degree in computer science.

Dosenko is an extrovert and thrives on collaboration. Almost all of his clients and collaborators live outside the Ukraine. Dosenko's work is usually sharp, quirky, colourful, generally humorous and sometimes ironic. He finds inspiration in cartoons, documentaries, heavy metal, hip hop and jazz music, NBA basketball and all video games.



楊振業
Adrian Yeung

錄像創作
Video Artist

楊振業於香港大學電腦工程系畢業，現為錄像設計，作品包括前進戲劇工作坊《賣飛佛時代》、多空間《馬才和的舞蹈展覽二》、雙妹嘜舞蹈劇場《與山伯同床》、彭秀慧《再見不再見》、森美小儀歌劇團《小孖俠》、2008年香港藝術節《改造情人》、楊春江《靈丹》、進劇場《象從不遺忘》等。

最近編導的作品《挪威沒有森林》取材自村上春樹暢銷小說，以及「超連結——牛棚實驗劇場節」之《植夢的愛麗思》。

A computer engineering graduate from the University of Hong Kong, Adrian Yeung is now a video designer. His recent video works for theater include On & On Theatre Workshop's *My Favourite Time*, Y Space's *Victor Ma's Dance Exhibition II*, CCDC's *As If To Nothing*, McMuiMui Dansemble's *Bootleg-Butterfly*, Kearen Pang's *Goodbye But Goodbye*, SamKit'08 *Perfect Match*, 2008 Hong Kong Arts Festival's *The Shape of Things*, Daniel Yeung's *Medi.C*, Mui Cheuk-yin and Lee Chun-chow's *Dancing Blue* and Theatre du Pif's *e never forgets*.

He recently directed *(No)wegian Wood*, which was inspired by Haruki Murakami's best selling novel, and he participated in On & On Theatre Workshop's *Alice Dreamosis*.

艾君
Izaskun Erdocia

長笛
Flute



艾君生於西班牙，先後於聖塞巴斯蒂安高等音樂學院及荷蘭鹿特丹音樂學院畢業。1993年贏得西班牙Manuel Garijo國家長笛大賽第一名。曾參與多個知名國際音樂節演出，包括國際巴赫音樂節、聖塞巴斯蒂安國際夏季音樂節及新音樂文化當代文音樂節。

艾君曾與聖馬田室樂團、香港管弦樂團及澳門室樂團合作。1998至2004年間出任香港小交響樂團首席長笛。艾君是六秀士及香港管樂雅集的創團成員，也是澳門青年交響樂團之海外顧問。現於三間香港專上學府教授長笛。

Spaniard Izaskun Erdocia graduated from the Conservatorio Superior de Música de San Sebastián and the Rotterdam Conservatorium. In 1993 she won 1st Prize at the National Flute Competition in Spain. She has participated in many prestigious international music festivals, and has performed with the Academy of St Martin in the Fields, the Hong Kong Philharmonic Orchestra and the Macau Chamber Orchestra. From 1998 to 2004 she was principal flautist of the Hong Kong Sinfonietta. Erdocia is a founding member of Les Six and the Hong Kong Wind Kamerata, and is also the overseas consultant of the Macau Youth Symphony Orchestra. Currently, she is the flute lecturer at three institutions of higher education in Hong Kong.



孫穎麟
Timothy Sun

單簧管/薩克斯管
Clarinet/Saxophone

孫穎麟在澳門出生，2006年獲英國倫敦喬凱音樂及戲劇藝術學院獎學金，在該校修讀音樂表演碩士課程。他曾於倫敦聖馬田教堂、威格摩爾音樂廳、巴比肯音樂廳和澳門文化中心等演出獨奏及室樂。他曾獲邀於2006年在澳門的第14屆亞太管樂節開幕禮中演出，又曾與澳門青年交響樂團在台灣首演，以及於法國著名薩克斯管家尚·易甫弗莫的大師班中演出。

孫穎麟熱愛現代音樂，常與新作曲家合作。為他而作的樂曲包括法蘭斯科·西諾夫的《Cecco Boneri》和馬修·紐魯斯的《動作》。

Upon his graduation in 2006, Macau born saxophonist Timothy Sun was awarded the Guildhall Trust Scholarship to pursue a master's degree in music performance.

As a recital soloist and chamber musician, Sun has performed in the Church of St Martin in the Fields, Wigmore Hall, Barbican Hall and the Macau Culture Centre. In 2006, he was invited to perform during the opening of the 14th Conference of the Asia & Pacific Band Directors Association. He also debuted with the Macau Youth Symphony Orchestra in Taiwan, and performed in renowned French saxophonist Jean Yves Fourmeau's masterclass.

Sun is interested in contemporary music and often works with new composers. Pieces written for him include *Cecco Boneri* by Francesco B Cilluffo and *Movement* by Matthew Knowles.

威廉·萊恩
William Lane

中提琴
Viola



威廉·萊恩是香港創樂團藝術總監，曾於多個國際大賽中獲獎，也曾獲多個獎學金。萊恩曾於各地表演獨奏及室樂，足跡遍及大洋洲、亞洲、歐洲及北美。倡議新音樂的萊恩也是現代藝術團體格倫仙洛斯基的藝術總監。他同時為澳洲、英國和美國多所大學出任客席講師和表演者。2007年，萊恩在印度進行了為期數月的表演及研究活動。

Australian violist William Lane is Artistic Director of the Hong Kong New Music Ensemble. He has won many prizes at international competitions, and is the recipient of numerous scholarships including the Alcorso Scholarship, Asialink Fellowship, the University of Tasmania Medal for the Arts, Llewelyn Award and an Ars Musica Australis Scholarship.

He has performed as a soloist and chamber musician all over Australasia, Asia, Europe and North America. As a new music advocate, Lane is Artistic Director of the Grenzenlos Foundation. He has also appeared as a guest lecturer and performer at universities in Australia, the UK and the US. In 2007 Lane also spent several months in India performing and doing research.



康雅談 Artem Konstantinov

大提琴
Cello

生於俄羅斯的康雅談擁有倫敦喬凱音樂學校的音樂博士學位。他曾於多個國際大提琴大賽中奪魁，包括1983年青年大提琴家大賽和1991年在俄羅斯舉行的青年組合國際大賽。

康雅談曾為歐洲和亞洲多個樂團擔任獨奏，1999年至2005年出任深圳交響樂團首席大提琴和獨奏。他也曾任深圳的藝術學校客座教授、香港城市室樂團首席、葉氏國際音樂學校和香港浸會大學的大提琴教師。自2006年起，康雅談是香港管弦樂團的客席首席大提琴。

Artem Konstantinov was born in Russia and holds a doctorate of music degree from London's Guildhall School of Music. He has won numerous prizes at international cello competitions including first prize in the 1983 Competition of Young Cellists and the 1991 International Competition of Young Ensemble of Art in Russia.

Konstantinov has performed as soloist with orchestras in Europe and Asia, and from 1999 to 2005 served as principal cellist and soloist of the Shenzhen Symphony Orchestra. He was also a guest professor in Shenzhen's School of Art, a principal of the City Chamber Orchestra of Hong Kong, and a cello teacher at Yip's International Music School and the Baptist University of Hong Kong. Since 2006 Konstantinov has been a guest principal cellist of the Hong Kong Philharmonic Orchestra.

蘇千芳 Monica Su

大提琴
Cello



蘇千芳生於台灣台南市，美國南加州大學音樂系大提琴演奏碩士。曾獲多個獎項，包括拜歐拉大學1990年的傑出音樂家獎、1991及1992年獲台北國際社區電台青春之星獎學金國外獎。蘇千芳曾與多個台灣室樂團合作，並定期在台北國家音樂廳及台灣各大文化中心演出。1995年，蘇千芳加入台灣國家交響樂團，她也是凡雅三重奏的創團成員。

2000年蘇千芳移居香港，目前於香港演藝學院教授大提琴。

Born in Tainan City, Taiwan, Monica Su received her master's degree in Music from the University of Southern California. She has won numerous awards, including Biola University's 1990 Outstanding Musician Award, and she was named 1991 & 1992 Young Star by International Community Radio of Taipei. Su has performed with many chamber music groups in Taiwan and regularly gives recitals at the National Concert Hall, Taipei and many other cultural centres in Taiwan. In 1995 Su joined the National Symphony of Taiwan and was a founding member of the Taipei Fine Arts Trio.

Su settled in Hong Kong in 2000 and currently teaches cello at the Hong Kong Academy for Performing Arts.



邵俊傑
Louis Siu

敲擊樂
Percussion

邵俊傑曾獲澳洲敲擊樂藝術節比賽首獎和亞洲文化協會友邦慈善基金音樂獎學金。他先後在悉尼音樂學院、香港中文大學和三藩市音樂學院接受音樂教育。2009年加入香港創樂團。自2008年起，成為香港管弦樂團及香港小交響樂團的特約協演敲擊樂手，其他演出包括日本太平洋音樂節、亞洲青年管弦樂團及

澳門樂團。

他創立的PROJECT.T.T.，致力推廣高音定音鼓及敲擊樂。2009/10樂季邵俊傑獲香港藝術發展局新苗資助計劃資助。

Louis Siu has received numerous awards including 1st prize in the Australian Percussion Eisteddfod and the Asian Cultural Council AIA Foundation Music Scholarship. Siu attended the Sydney Conservatorium of Music, the Chinese University of Hong Kong and the San Francisco Conservatory of Music. He joined the Hong Kong New Music Ensemble in 2009. Siu has been performing with the Hong Kong Philharmonic Orchestra and the Hong Kong Sinfonietta as an extra percussionist since 2008. He has also performed with the Pacific Music Festival Orchestra, Asian Youth Orchestra and Macao Orchestra.

Siu is the founder of PROJECT.T.T., which aims to promote the percussion and tenor timpani. In 2009/10, Siu received the Hong Kong Arts Development Council Emerging Artist Grant.

唐舜菁
Margie Tong

敲擊樂
Percussion



唐舜菁於香港演藝學院畢業。1994至1997年間分別獲得香港渣打銀行、香港賽馬會及兩項英國裘槌慈善基金全費獎學金，赴英國皇家音樂學院深造。1995年，她以獨奏身份與英國皇家音樂學院交響樂團演出《馬林巴琴協奏曲》。同年亦贏取了沙利文-費拉獎、英國履歷獎。唐舜菁曾在多齣音樂劇、舞台表演、流行音樂會、世界各地的藝術節演出，並經常隨香港管弦樂團巡演。現任教於香港演藝學院。

Margie Tong is a graduate of The Hong Kong Academy for Performing Arts. She is a recipient of The Standard Chartered Bank Scholarship (1994) and two full scholarships from The Hong Kong Jockey Club Music Fund (1994) and The Croucher Charitable Trust (1996) to continue her studies at the Royal College of Music in London. As a soloist, Tong has performed Marimba Concerto with the RCM Sinfonia in May 1995. She won the Sullivan and Farrar, and the British Resume Prizes in the same year. Tong has performed in many musicals and has toured extensively with the Hong Kong Philharmonic Orchestra. Tong currently teaches at the HKAPA.



嚴仙霞
Cynthia Luff

特邀嘉賓
Guest Artist

嚴仙霞曾就讀英國皇家音樂學院及金斯頓大學。她初試啼聲，是1984年與香港管弦樂團合作，演唱孟德爾頌《以利亞》，而她演唱的詠嘆調〈安息主懷〉更廣獲好評。自此，嚴仙霞常獲邀與香港多個樂團合作，包括香港管弦樂團、香港聖樂樂團、香港愛樂樂團和香港城市室樂團。

她曾與楊嘉輝合作，在香港當代藝術節開幕禮演唱其多媒體現代歌曲《出於水，出於自己》。嚴仙霞曾於美國、加拿大、澳洲、紐西蘭等地演唱。

Cynthia Luff studied at the Royal Academy of Music and the University of Kingston.

She made her debut with the Hong Kong Philharmonic Orchestra singing in Mendelssohn's *Elijah* in 1984. She sang the aria *O Rest in the Lord* which received high acclaim. Since then, Luff has been invited to sing with many of Hong Kong's orchestras and musical groups including the Hong Kong Philharmonic Orchestra, the Hong Kong Oratorio Society, the SAR Philharmonic Orchestra and the Hong Kong City Chamber Orchestra.

Luff has collaborated with Samson Young before, performing his multi-media contemporary composition *Out of Water, Out of Itself*, during the opening of the Hong Kong Contemporary Art Festival. Luff has performed in the US, Canada, New Zealand, Australia, Taiwan, Macau and the mainland.

陳俊傑 Anthony Chan

舞台監督
Stage Manager

香港演藝學院畢業，主修舞台管理。現為自由身舞台工作者。

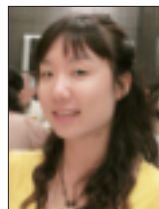
Anthony Chan graduated from The Hong Kong Academy for Performing Arts, majoring in Stage Management. He is now a freelance theatre worker.

李祐宗 Jones Lee

舞台監督
Stage Manager

香港演藝學院藝術學士（榮譽）學位畢業，主修藝術、項目及舞台管理。畢業後留校工作，現主力從事中國戲曲的製作及推廣工作。

Jones Lee graduated from The Hong Kong Academy for Performing Arts, majoring in Arts, Event and Stage Management. He now works for the Academy producing and promoting Chinese traditional theatre.



何德貞 Ho Tak-ching

項目經理
Project Manager

熱愛表演藝術，遊走於舞台、後台與觀眾席。近年監製的演出包括梅卓燕及李鎮洲之《藍舞》、楊春江在廣州演出之《靈丹》及《感官世界》，並為雙妹嘜舞蹈劇場《與山伯同床》之台灣演出作隨團經理。曾任不加鎖舞蹈館行政經理、香港舞台設計公司行政秘書及東邊舞蹈團節目經理，現為自由身藝術統籌。

Passionate about performing arts, Ho Tak-ching is interested in all aspects of theatre. Some of her recently produced programmes include Mui Cheuk-yin and Lee Chun-chow's *Dancing Blue*, and Daniel Yeung's Guangzhou performances of *Medi. C* and *Sense*.

Ho was also the tour manager for McMuiMui Dansemble's *Boot-leg Butterfly* in Taiwan, and has worked with various dance and theatre design companies. She is presently a freelance project coordinator.