

12.3.2011

香港演藝學院
香港賽馬會演藝劇院
The Hong Kong Jockey Club
Amphitheatre
Hong Kong Academy for
Performing Arts

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

- 06 演出 **Credits**
- 09 曲目 **Programme**
- 10 樂曲介紹 **Programme Notes**
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樂侃聯合創始人
Bang on a Can Co-Founders

米高·哥頓 / 大維·朗 / 茱莉亞·沃爾芙
Michael Gordon / David Lang / Julia Wolfe

樂侃群星成員
Bang on a Can All-Stars

大提琴
Cello

阿什利·巴思蓋特
Ashley Bathgate

低音大提琴
Double Bass

羅伯特·布萊克
Robert Black

鍵盤
Keyboard

周韻琪
Vicky Chow

敲擊樂
Percussion

戴維·科先
David Cossin

電子結他
Electric Guitar

馬克·史超活
Mark Stewart

單簧管
Clarinets

薛博宏
Evan Ziporyn

音響設計
Sound Engineer

安德魯·科頓
Andrew Cotton

執行導演
Executive Director

堅尼·薩威爾遜
Kenny Savelson

樂侃在香港藝術節之演出由中大西洋藝術基金會之美國國際藝術家計劃贊助，
該計劃由（美國）國家藝術基金會及梅隆基金會聯合贊助。

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加料節目	Festival PLUS
示範講座	Lecture Demonstrations
<p>9.3.2011 (三) 下午1:00 - 2:30 不拘一格的音樂 大維·朗與羅伯特·布莱克解讀現代音樂會的多元特性 合辦：香港科技大學藝術中心</p>	<p>9.3.2011 (Wed) 1:00 - 2:30pm Crossing the Genres David Lang talks about the expansion of concert repertoire while Robert Black does the demonstration. Co-presented with The HKUST Center for the Arts</p>
<p>9.3.2011 (三) 下午5:30 - 7:30 當代音樂與電影 大維·朗與阿什利·巴思蓋特及周韻琪講解音樂與視覺藝術的密切聯繫 合辦：香港大學音樂系</p>	<p>9.3.2011 (Wed) 5:30 - 7:30pm Contemporary Music & Film David Lang talks about the close relationship between music and visual arts with Ashley Bathgate and Vicky Chow's demonstration. Co-presented with the Department of Music, The University of Hong Kong</p>
座談會	Symposium
<p>10.3.2011 (四) 下午2:30 - 5:00 此版有權？ 樂侃行政總監堅尼·薩威爾遜與甘碧娜·甘迺迪律師、拿索斯唱片公司主席克勞斯·海曼共同研討音樂出版及演出的版權問題</p>	<p>10.3.2011 (Thu) 2:30 - 5:00pm Copied Right ? Kenny Savelson, the Executive Director of Bang on a Can discusses the copyright issues in music publishing and performance together with Gabriela Kennedy, a Partner at Hogan Lovells, Hong Kong, and Klaus Heymann, the chairman of NAXOS.</p>
作曲工作坊及公開演出	Composers' Workshops and Open Presentations
<p>10.3.2011 (四) 上午10:00 - 下午3:30 工作坊1：香港中文大學 合辦：香港中文大學音樂系</p>	<p>10.3.2011 (Thu) 10:00am - 3:30pm Workshop 1: Chinese University of Hong Kong Co-presented with the Music Department, The Chinese University of Hong Kong</p>
<p>11.3.2011 (五) 上午10:00 - 下午3:30 工作坊2：香港浸會大學 合辦：香港浸會大學</p>	<p>11.3.2011 (Fri) 10:00am - 3:30pm Workshop 2: Hong Kong Baptist University Co-presented with the Hong Kong Baptist University</p>
<p>作曲工作坊由大維·朗及全體樂侃群星成員主講 協辦：香港作曲家聯會</p>	<p>The workshops are conducted by David Lang and Bang on a Can All-Stars. In association with Hong Kong Composers' Guild.</p>
<p>更多加料節目信息請參閱藝術節加料節目指南，或瀏覽網站：www.hk.artsfestivalplus.org</p>	<p>Find out more about Festival PLUS in the Festival PLUS Booklet or at www.hk.artsfestivalplus.org</p>

大維·朗
《欺騙、說謊、偷竊》(1995)

David Lang
Cheating, Lying, Stealing (1995)

米高·哥頓
《給瑪德琳》(2009)

Michael Gordon
For Madeline (2009)

茱莉亞·沃爾芙
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路卡斯·利格第
《迷人女孩》(2006)

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Glamour Girl (2006)

薛博宏
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間場

Angkat

海洋

Ocean

靜思

Meditasi

起初

Head

路易斯·安德烈森
《工會》(1975)

Louis Andriessen
Workers Union (1975)

大維·朗

《欺騙、說謊、偷竊》

數年前，我開始思索怎麼古典音樂作曲家譜曲時，老是把自己自豪或自我欣賞的東西告訴大家：「從這洶湧的旋律，看我感情多豐富！」又或者：「從這抽象難懂的作品，你能了解到我思想複雜，腦袋有許多念頭吧！我較他人更高尚、更敏感，我真高興。」作曲家還真的認為自己在某方面是模範。

這種想法很有趣，但似乎不夠謙遜。因此我在想，如果作曲家以自己的缺點譜曲，又會是怎麼樣？例如：「這部作品能讓你了解到我的生活有多悲慘。」又或者：「這部作品能讓你明白我是個背信棄義之人。」於是，我想創作一部關於見不得人之事的音樂。這是一項挑戰，你必須違背自己接受過的訓練。我們一向受到灌輸，音樂裏不能有骯髒的裂痕，我們也不能耍下等、笨拙、狡猾或可恥的手段。雖然《欺騙、說謊、偷竊》的句節有點滑稽，但我想探討的卻是一些陰暗面。音樂裏有神氣的時候，卻並不值得信賴。其實，樂譜上的演奏提示寫着「不祥的恐懼」。——大維·朗

David Lang

Cheating, Lying, Stealing

A couple of years ago, I started thinking about how so often when classical composers write a piece of music, they are trying to tell you something that they are proud of and like about themselves: "Here's this big gushing melody, see how emotional I am." Or: "Here's this abstract hard-to-figure-out piece, see how complicated I am, see my really big brain. I am more noble, more sensitive, I am so happy." The composer really believes he or she is exemplary in this or that area.

It's interesting, but it's not very humble. So I thought: "What would it be like if composers based pieces on what they thought was wrong with them?" Like: "Here's a piece that shows you how miserable I am." Or: "Here's a piece that shows you what a liar I am, what a cheater I am." I wanted to make a piece that was about something disreputable. It's a hard line to cross. You have to work against all your training. You are not taught to find the dirty seams in music. You are not taught to be low-down, clumsy, sly and underhanded. In *Cheating, Lying, Stealing*, although phrased in a comic way, I am trying to look at something dark. There is a swagger, but it is not trustworthy. In fact, the instruction on the score for how to play it says: "Ominous funk." — David Lang

米高·哥頓

《給瑪德琳》

過去一年我一直進出猶太教堂，替瑪德琳禱告。當然她不會認同所有禱告，她來自一個截然不同的世界，那裏的猶太人都在貧民區成長；但這些都是我後來才知道的事——教堂裏有很多禱文，誰也不能全程專注下來，因此我有很多時間去想這些事情。瑪德琳很喜歡音樂，我小時候她常常領我去聽音樂會，即使我中途睡着了她也沒有因而放棄。如果今天晚上她能夠出席，她一定會很高興。這首樂曲是送給她的。——米高·哥頓

《給瑪德琳》由樂侃委約，獲林肯表演藝術中心支持。

茱莉亞·沃爾芙

《相信》

作品標題《相信》是音樂完成後才想到的。創作期間我一直聽着約翰·連儂的《Tomorrow Never Knows》（明天無人曉得），這首歌曲很棒，很迷幻，是披頭四探討精神生活時期的作品，從音樂和歌詞中都聽得出。「就是相信」句歌詞在音樂中反反覆覆的響着。「相信」是一個強而有力的詞語，充滿樂觀思想和奮鬥精神。很難去相信，而可以相信是一種釋放。《相信》很適合樂侃群星，是我第二次為樂隊創作的作品，我感到自己真正融入了他們的聲音。——茱莉亞·沃爾芙

《相信》由荷蘭公共廣播組織屬下的荷蘭電台委約予樂侃群星。

Michael Gordon

For Madeline

I've spent the past year going in and out of synagogues to say Kaddish (a Jewish prayer) for Madeline. Of course she wouldn't have approved of all the praying. Madeline came from a different world — a world where Jews grew up in ghettos. I realised all of this only much later. There's plenty of time to think about these things in synagogue because there are so many prayers and who can concentrate on all of them? Madeline loved music and she would take me to concerts when I was little. I would fall asleep but that didn't deter her. She would have loved to be here tonight. This music is for her. — Michael Gordon

For Madeline was commissioned by Bang on a Can with support from the Lincoln Center.

Julia Wolfe

Believing

The title for *Believing* came to me after the music had been written. During the time I was working on the piece I had been listening to a song by John Lennon called *Tomorrow Never Knows*. It's a fantastic song — very psychedelic — written at a time when the Beatles were exploring spiritual questions. You can hear it in the music, and in the words. There's a line, "It is believing" that comes back again and again. *Believing* is such a powerful word — full of optimism and struggle. It's hard to believe and it's liberating to believe. The music is very much written for the Bang on a Can All-Stars. It is my second piece for the group and I feel that I have really gotten inside their sound. — Julia Wolfe

Believing was commissioned by NPS Dutch Radio for the Bang on a Can All-Stars

路卡斯·利格第 《迷人女孩》

樂侃群星非常特別，既是技術精湛的當代室樂組合，也是搖滾樂隊；他們打破風格的局限——正合我的口味。在《迷人女孩》中，鼓手就像在搖滾樂隊中一樣，充當「指揮」一職。然而，鼓聲的設計又不是標準搖滾樂風格，而是根據我自己構想的一種技術發展而成的：以幾種音樂樣式的交織融合，譜出含不同音調和音色的旋律，造出同一時間有幾種不同速度的效果。

在西方音樂裏，同一時間響起幾道旋律，以產生協調、不協調與和聲的感覺，這種技巧在過去一千年來可謂司空見慣；但大部份音樂在同一時間只有一種速度。我嘗試將不同速度、協調和不協調的聲音組合在一起，讓不同的聲部湊合起來，交替並互相補足，但沒有固定的拍子。聽眾可以選擇一種樂器，或套鼓裏的任何一部份專心聆聽，感受自己喜歡的節奏。這種概念受一些非洲音樂風格啓發。過去數年來，我製作了不少非洲音樂，當中在布基納法索有一支電子音樂樂隊 Burkina Electric「布基納電子樂隊」。《迷人女孩》的節奏和部份旋律，特別是結他的旋律，都受到這些經驗的影響。

《迷人女孩》像其他可人兒一樣望着鏡子，而每次她望見自己，又或者說每次你見到她，都會有不同的感受——也許她描畫了新

Lukas Ligeti *Glamour Girl*

One of the very special things about the Bang on a Can All-Stars is that they are an extremely advanced contemporary chamber group and a rock band at the same time, and therefore a statement against the segregation of stylistic schools: just my cup of tea. In *Glamour Girl*, the drummer acts as a conductor of sorts, much like in a rock band. But the drumming is not in a standard rock style; it is based on a playing technique I initially developed for myself, featuring interlocking patterns that coalesce to form melodies of pitch and timbre, suggesting several different speeds at the same time.

While it has been usual for Western music of the past 1000 years to employ several simultaneous melodies, leading to consonances, dissonances, and harmonies, most music has had only one tempo at a time. I try to create harmonies of tempo, consonances and dissonances of speed. Different parts interlock and hocket to complement each other, and there is no set beat. Select an instrument to focus your attention on, or indeed any one component of the drum set, and feel the beat wherever you want. This concept derives in part from certain styles of African music. Over the years, I've produced quite a bit of African music and these days have an electronica band in Burkina Faso, Burkina Electric; not only the rhythms, but also some of the melodies in *Glamour Girl*, especially for the guitar, are influenced by these experiences.

Glamour Girl looks in the mirror, as any glamour girl does — and every time she looks at herself, or every time you look at her, you see her in a new light. Maybe she has new makeup, the melodies

的妝容：旋律轉換，她穿上不同顏色的新裙；節奏變化，她邁着別致的步伐款款走來。一切都在聽眾的幻想中。——路卡斯·利格蒂

《迷人女孩》由人民委約基金、格林威爾基金會、傑羅姆基金會和紐約市文化局委約樂侃群星創作。

薛博宏

《影子擊樂》

間場
海洋
靜思
起初

我與峇里皮影戲導師伊·瓦彥·章扎合作過一首長篇作品《影子擊樂》，今晚演出的四個樂章就選自其中。間場是皮影戲中轉換場景時的旅樂、海洋和靜思分別是兩幕同名的背景音樂，而起初則是序曲。音樂依照西方音樂傳統，但亦受到亞洲文化影響，每個樂章都用上了傳統峇里音樂和劇院的特色，包括真實和幻想元素：內在節奏、銅鑼規律、美學觀點和宇宙觀。

《影子擊樂》由美國國家藝術基金會和洛克菲勒多元藝術製作基金贊助。

are wearing a new dress of a different colour, or she walks down the catwalk in a different rhythm. It is all in the eyes of the beholder. — Lukas Ligeti

Commissioned for the Bang on a Can All-Stars by the generous support of all the members of People's Commissioning Fund, the Greenwall Foundation, the Jerome Foundation and the City of New York Department of Cultural Affairs.

Evan Ziporyn

Music from Shadowbang

Angkat
Ocean
Meditasi
Head

These four movements, as the title suggests, are culled from *Shadowbang*, an evening-length collaboration with Balinese shadow puppet master I Wayan Wija. *Angkat* is travel music; *Ocean* and *Meditasi* are background music pieces to scenes with the same titles; *Head* is an overture. In the grand tradition of western music influenced by Asian culture, each piece is built on real or imagined aspects of traditional Balinese music and theatre including underlying rhythms, gong patterns, aesthetics and cosmology.

The music from *Shadowbang* was created with the support of the National Endowment for the Arts and the Rockefeller Multi-Arts Production Fund.

路易斯·安德烈森

《工會》

樂侃在過去數年演出了多首路易斯·安德烈森的作品。安德烈森是常聽美國音樂的歐洲作曲家，對美國音樂的問題亦有獨到的看法。1960年代美國有不少作曲家嘗試以開放形式譜曲，不具體說明樂曲的部份內容，如樂器的搭配、樂思的順序或聲部的協調等。約翰·凱奇對不確定性的探索、厄爾·布朗的《Available Forms》（可得的形式）、費雷德里克·列夫斯基的《Coming Together》（一起來）、泰瑞·萊利的《C調》、菲利普·格拉斯的早期風格，約翰·亞當斯……很多作曲家都在嘗試讓作曲更不受規範限制。

《工會》（1975）是（還算）年輕的安德烈森的同類型作品。樂曲中，所有元素都有充份說明，包括節奏、句節、演繹指示，只是沒有音符。作品顯然受到美國實驗文化的影響，但內容卻有點難懂。對我來說，這部樂曲很有趣。——大維·朗

樂曲介紹中譯：張婉麗

Louis Andriessen

Workers Union

Bang on a Can has played a number of works by Louis Andriessen over the years — it has always seemed to us that he is one of the European composers who listened hard to American music, coming up with his own solutions to our national musical problems. In America of the 1960s there were many composers who were experimenting with open forms — pieces that left something unspecified, like the choice of instruments, or the order of musical ideas, or the coordination of the individual parts. Cage's experiments with indeterminacy, Earle Brown's *Available Forms*, Frederic Rzewski's *Coming Together*, Terry Riley's *In C*, early Philip Glass and John Adams — a lot of composers were trying to find out how to take the controls away from making music.

Workers Union (1975) is the young(ish) Louis Andriessen's contribution to this approach. Everything is specified in this piece except the notes — the rhythms, the phrases, the attitude are all there, but not the notes. It is clearly a piece that owes something to the American experimental tradition but what that thing is hard to hear. To me, that's interesting. David Lang

關於樂侃

美國《舊金山紀事報》曾以「全國推動當代音樂最重要的一股力量」來形容樂侃。當然，走到這一步過程其實漫長得很。一切該從1987年開始，那年米高·歌頓、大維·朗及茱莉亞·沃爾芙三位朋友聚首一堂，認真地討論起音樂何去何從的問題。

二十多年來，樂侃已從一個單日聚落發展至多面向組織。他們參與的表演計劃包括：音樂節音樂會、一年一度的「樂侃馬拉松」音樂會、人民委託基金作曲新秀贊助計劃、每年參加巡演世界各大音樂廳及音樂節、唱片灌製、樂侃夏日音樂節及音樂學院計劃（一個為年輕作曲家及演奏家而設的專業發展計劃，鼓勵跨界別合作）等。他們富創意、進取的策劃及表達方式，吸引了大批熱情的國際觀眾，無論什麼年紀的人，都能在他們的感染下重新發現當代音樂的價值。

樂侃群星

樂侃群星1992年於紐約組建，現已成為世界知名的當代音樂樂隊，在演出及錄音方面均極為活躍。這支六人樂隊跨越各種音樂界限，將古典、爵士、搖滾、實驗及世界音樂共冶一爐，創造出自成一格的個性，拓寬了音樂疆界。他們

About Bang on a Can

The *San Francisco Chronicle* has called Bang on a Can "the country's most important vehicle for contemporary music," but it has been a long road getting there. The road began in 1987 with a series of conversations among three friends, Michael Gordon, David Lang and Julia Wolfe, about where music was and where it was going. Over the years, Bang on a Can has grown from a one-day festival to a multi-faceted organisation. Projects include: festival concerts and the annual Bang on a Can Marathon; The People's Commissioning Fund, a membership program to commission emerging composers; the Bang on a Can All-Stars, who tour to major festivals and concert venues around the world every year; recording projects; the Bang on a Can Summer Music Festival & Institute — a professional development programme for young composers and performers; and cross-disciplinary collaborations. Their innovative and aggressive approach to programming and presentation has created a large and vibrant international audience made up of people of all ages who are rediscovering the value of contemporary music.

Bang on a Can All-Stars

Formed in 1992 by the Bang on a Can Festival in New York, the Bang on a Can All-Stars are recognised worldwide for their ultra-dynamic live performances and recordings of today's most innovative music. Freely crossing the boundaries between classical, jazz, rock, world and experimental

每年在美國及其他國家巡演，徹底打破了音樂會曲目的既有定義。

樂侃群星與眾多當代最重要的先鋒音樂家合作無間，包括史提夫·萊克、歐涅·柯曼、緬甸圍鼓大師Kyaw Kyaw Naing、譚盾及唱片騎師 DJ Spooky 等。他們曾與布萊恩·伊諾合作，錄製他們的代表作 氛圍音樂大碟《機場音樂》；又與泰瑞·萊利合作了《C調》。此外，樂隊還與菲利普·格拉斯、梅芮迪絲·蒙克、唐·拜倫、伊娃·畢多娃、瑟斯頓·摩爾及歐文·帕雷特等合作演出。

樂侃群星於2005年獲《音樂美國》雜誌評為「年度最佳樂團」。

詳情請查閱：www.bangonacan.org

music, this six-member amplified ensemble has consistently forged a distinct category-defying identity, taking music into uncharted territories. Performing each year throughout the US and internationally, the All-Stars have shattered the definition of what concert music is today.

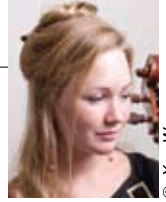
Together, the All-Stars have worked in unprecedented close collaboration with some of the most important and inspiring musicians of our time, including Steve Reich, Ornette Coleman, Burmese circle drum master Kyaw Kyaw Naing, Tan Dun, DJ Spooky, and many more. The group's celebrated projects include their landmark recordings of Brian Eno's ambient classic *Music for Airports* and Terry Riley's *In C*, as well as live performances with Philip Glass, Meredith Monk, Don Byron, Iva Bittova, Thurston Moore, Owen Pallett and others. The All-Stars were awarded Musical America's Ensemble of the Year in 2005.

For more information, please visit www.bangonacan.org.



阿什利·巴思蓋特 Ashley Bathgate

大提琴
Cello



© Xun Wang

巴思蓋特12歲開始學習大提琴。在紐約的正式首演是2008年於卡內基音樂廳與著名鋼琴家托德·克羅協奏，最近為大紐約交響樂團及耶魯愛樂樂團的客席音樂家。巴思蓋特受訓於紐約巴德學院，同時獲耶魯大學音樂學院藝術學士學位及碩士學位，師隨大提琴大師派瑞索。她是首位兩度獲得路易斯萊蒙協奏曲大賽冠軍的藝術家；其新組成的洛莉安三重奏於2009年費蕭夫全國室內樂大賽中摘下季軍。

Born and raised in Saratoga Spring, NY, cellist Bathgate joined the All-Stars in 2009. She has appeared at Carnegie Hall, the Saratoga Chamber Music Festival, Barge Music, Le Poisson Rouge and at many festivals worldwide. She made her New York debut in Carnegie's Weill Hall in 2008. Bathgate has also been a featured artist on WMHT FM, WQXR FM's Young Artist Showcase, and NPR's Performance Today. She has recently appeared with the Greater Newburgh Symphony and the Yale Philharmonia, and is frequently invited to perform as a soloist with orchestras across the US. She was a full scholarship student at Bard college and recently received a master's degree and artist diploma from the Yale University School of Music.

羅伯特·布萊克 Robert Black

低音大提琴
Double Bass



© Beth Ely

羅伯特·布萊克的興趣廣泛，由傳統管弦樂到獨奏無一不曉，合作對象更包羅演員、舞蹈家、畫家以至電腦。曾與約翰·凱治、唱片騎師 DJ Spooky、梅芮迪絲·蒙克等音樂家合作。他足跡遍及五大洲，亮相各大音樂節，參與電台及電視節目廣播，並曾任巴黎美國文化中心駐場藝術家。他是哈特福大學哈特學院全職教授，推出的個人大碟包括《State of the Bass》。2001年加入國際低音大提琴家協會董事會，並出任協會兩年一度的國際作曲大賽總監。

Black's interests range from traditional orchestral music to solo recitals and collaborations with actors, dancers, computers and performance artists. A founding member of the All-Stars, he has commissioned or performed with musicians from John Cage to D.J. Spooky, Elliott Carter to Meredith Monk, as well as many young emerging composers. Black has played in every continent, appearing at major festivals, on radio and television and as an artist-in-residence. He teaches at The Hartt School at the University of Hartford and the Manhattan School of Music's Contemporary Performance Program and has released many solo CDs including *State of the Bass* and *The Complete Bass Music of Christian Wolff*. He joined the International Society of Bassists (ISB) Board of Directors in 2001, and is the Director of the ISB's biennial International Composition Competition.

周韻琪

Vicky Chow

鍵盤

Keyboard



加拿大鋼琴手周韻琪畢業於紐約茱莉亞音樂學院，獲鋼琴演奏學士及碩士學位。她經常於古典及當代音樂會擔任獨奏，亦是出色的室樂和交響樂樂手。她2009年加入樂侃群星，其他合作過的樂團、音樂家包括 Worldless Music Orchestra、Opera Cabal、約翰·亞當斯、Dirty Project 的戴夫·朗斯特雷思、Sonic Youth 的李·拉納爾多等。她的最新大碟即將出版，由賴恩·法蘭西斯擔任作曲。除了演奏新音樂，她還製作及策劃紐約新秀作曲家的新作音樂會。

Canadian pianist Chow has performed extensively as a classical and contemporary soloist, chamber musician and ensemble member. Joining the All-Stars in 2009, Chow has also performed with other groups such as Wordless Music Orchestra, Opera Cabal, Wet Ink Ensemble, an ensemble and AXIOM, collaborating with leading composers and musicians including John Adams, David Longstreth (of Dirty Projectors), and Lee Ranaldo (of Sonic Youth). Her upcoming album of solo piano music by Ryan Francis will soon be released under Tzadik. In addition to performing, she also produces and curates Contagious Sounds, a new music series focusing on adventurous contemporary artists and composers at the Gershwin Hotel in New York City.

戴維·科先

David Cossin

敲擊樂

Percussion



戴維·科先是新銳實驗音樂家，作品糅合新媒體與敲擊樂，跨越不同藝術形式。與他合作過的有作曲家史提夫·萊克與樂隊、菲利普·格拉斯合奏團、極靜三重奏等。劇場作品包括與藍人組合、馬布礦場劇團及導演德得·施勒的合作。由譚盾作曲的《臥虎藏龍》電影配樂中，正是科先負責敲擊樂。他還曾為洛杉磯愛樂樂團、香港管弦樂團等多個樂團任敲擊樂獨奏。科先是十分活躍的作曲家，更發明過不少新樂器。他也是「里斯聲音藝術節」的策劃人，並於紐約市立大學皇后學院教授敲擊樂。

Cossin is a specialist in new and experimental music who works across a broad spectrum of artistic forms. He has collaborated with many composers and ensembles including Steve Reich and Musicians, Philip Glass and the trio Real Quiet. His theatre projects include collaborations with Blue Man Group, Mabou Mines, and director Peter Sellars. Cossin was the percussion soloist in *Crouching Tiger, Hidden Dragon* and has performed as a soloist with orchestras in Taiwan, Hong Kong, Beijing, Hunan, Macao, Sweden, California and London. He is an active composer and has invented several new instruments. He is curator for the Sound Res Festival and also teaches percussion at Queens College in New York City.

馬克·史超活 Mark Stewart

電子結他
Electric Guitar



© Stephanie Berger

馬克·史超活是演奏、演唱、作曲、樂器設計皆通的音樂家。1998年起任保羅·西蒙的音樂總監。他是樂侃群星創團成員之一，同時是數個其他樂隊成員。合作過的音樂家及團體包括卜·戴倫、史提夫·汪達、紐約愛樂樂團等，還與作曲家艾略特·高登索在《暴風雨》、《聖詩復仇》等多部電影配樂中合作，演奏自己設計及製造的樂器。史超活於紐約置有名為「實驗室」的樂器工作坊及聲音沙龍，並於曼哈頓音樂學院任教。

Multi-instrumentalist, singer, composer and instrument designer Stewart has been heard around the world performing old and new music. A founding member of the Bang on a Can All-Stars, Stewart has been Musical Director with Paul Simon since 1998 and is also a member of Steve Reich & Musicians and the comic duo Polygraph Lounge. He has performed with Anthony Braxton, Bob Dylan, Stevie Wonder, Bruce Springsteen, Bobby McFerrin, Paul McCartney, the Everly Brothers, David Byrne and James Taylor. Stewart is on the faculty of the Manhattan School of Music and his New York Lower East Side "lab" is home to an instrument workshop and sonic salon where traditional and new instruments cohabitate.

薛博宏 Evan Ziporyn

單簧管
Clarinets



© Christine Southworth

薛博宏的音樂作品融匯東西方文化特點。他在印尼聽到當地傳統鑼鼓樂隊「加美蘭」的演出後，於1981年前往印尼峇里，1987年又獲福布萊特獎學金，再赴峇里。同年，薛博宏亮相紐約第一屆「樂侃馬拉松」音樂會，次年共同創建了樂侃群星樂隊。1990年起他任麻省理工大學教授，並成立了迦拉·迪卡加美蘭。作為單簧管演奏家，他對史提夫·萊克《NY Counterpoint》的詮釋已成經典，並在1998年與萊克樂團共獲格林美最佳室內樂演奏獎。他的作曲曾獲2007年美國藝術家獲加獎金及2004年美國藝術文學院里伯森研究獎金。

Ziporyn makes music at the crossroads where Eastern genres and cultures meet their Western counterparts. A chance hearing of Gamelan led him to Bali in 1981; he returned there on a Fulbright scholarship in 1987. Also in 1987, Ziporyn performed at the First Bang on a Can Marathon in New York and later co-founded the All-Stars in 1992. Ziporyn joined the MIT faculty in 1990 where he founded Gamelan Galak Tika. As a clarinetist, he recorded the definitive version of Steve Reich's *NY Counterpoint* in 1996, and shared in the Reich Ensemble's Best Chamber Music Performance Grammy in 1998. As a composer, he received the 2007 USA Artists Walker Award and the 2004 American Academy of Arts and Letters Lieberson Fellowship.